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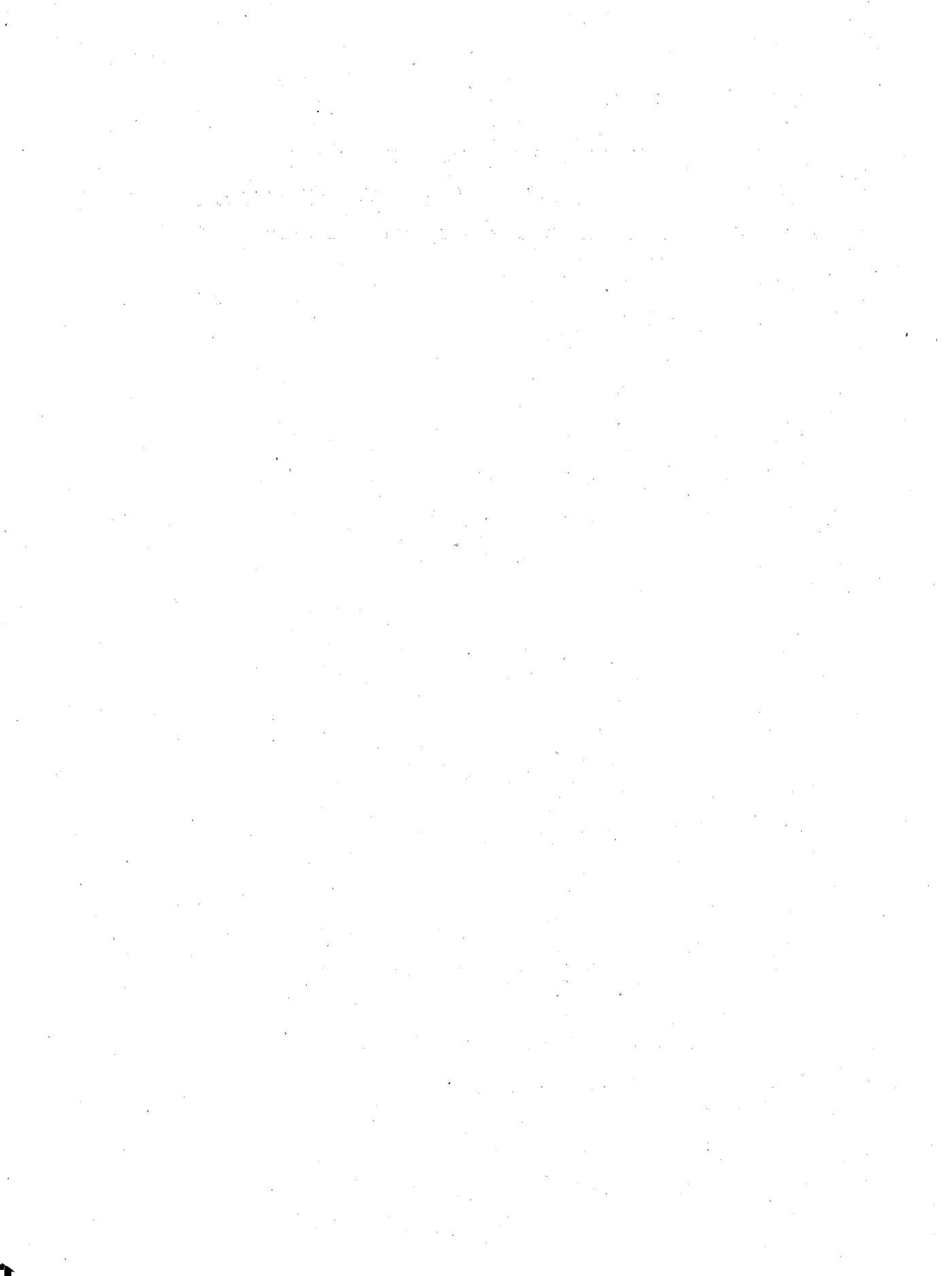
VOLUME LXIII

JANUARY 1971 TO DECEMBER 1971

IMRAY LAURIE NORIE AND WILSON

1971

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EXCAVATION OF A MOATED SITE AT ELLINGTON, HUNTINGDONSHIRE

C. F. TEBBUTT, F.S.A., GRANVILLE T. RUDD
AND STEPHEN MOORHOUSE

SUMMARY

Excavation of a moated site at Thorpe Lodge, Ellington, by C. F. Tebbutt and G. T. Rudd, for the Ministry of Public Building and Works in advance of destruction, recovered a complete plan of an aisled timber building of various constructional phases, built some time during the second and third quarter of the twelfth century and destroyed or demolished during the second half and possibly last quarter of the thirteenth century. This structure was then sealed by a moated platform erected almost immediately, occupation of this ending towards the middle of the fourteenth century. The first period produced not only a considerable quantity of associated finds, including pottery, iron, bronze, stone, bone and glass but also provided the complete plan of an aisled hall constructed around the middle of the twelfth century.

THE SITE AND EXCAVATION

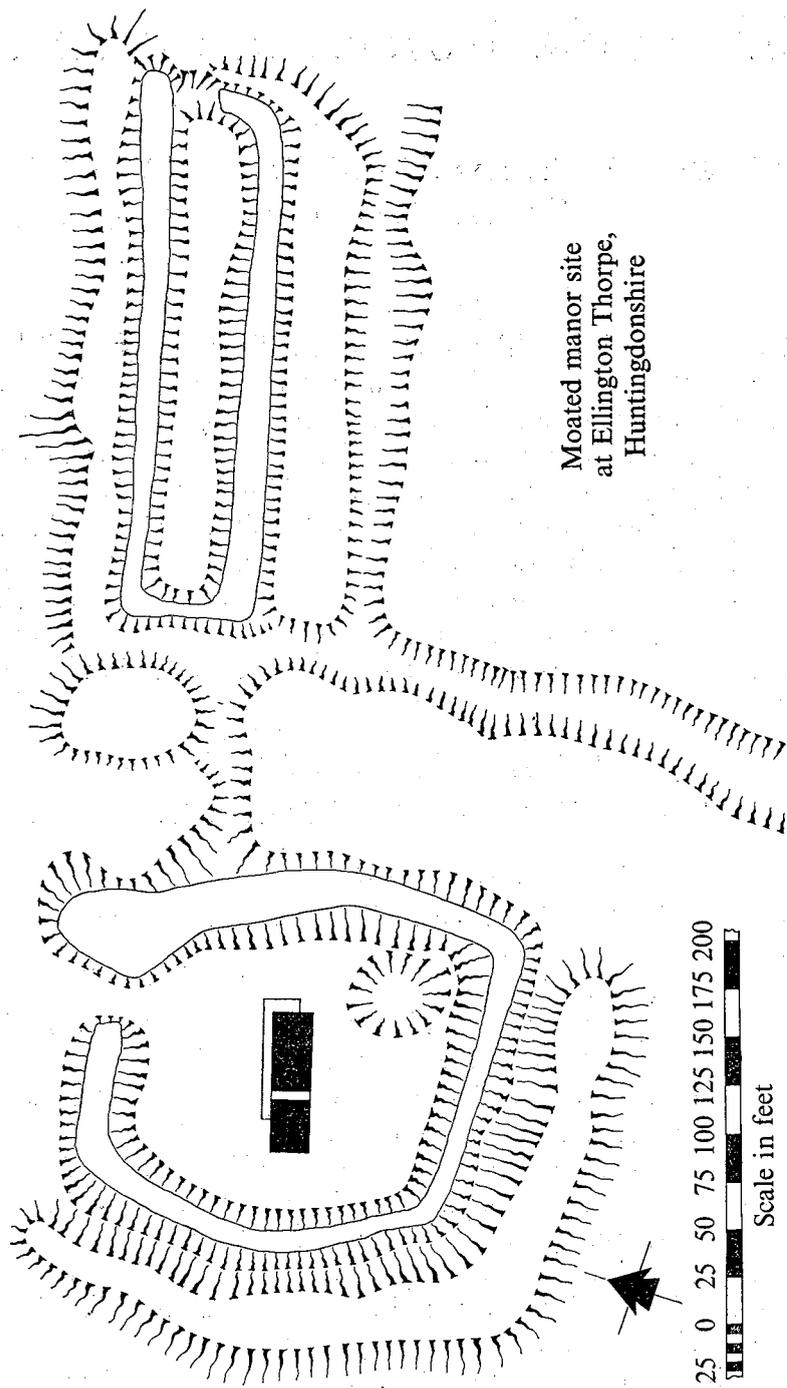
C. F. TEBBUTT AND GRANVILLE T. RUDD

INTRODUCTION

Early in 1965 the Ministry of Public Building and Works were informed that Mr Pennick, owner and occupier of Thorpe Lodge Farm, Ellington, Huntingdonshire, wished to level and plough the western half of the unscheduled earthworks on his farm (TL 155704). On representations from the Ministry he willingly agreed to defer this for a few months to enable a rescue excavation to be undertaken. The authors were then asked by the Ministry to try to find and plan, in the short time available, a possible house site within the moat.

Every facility, including an extension of time, was given to us by Mr Pennick, and this was continued by Mr Palmer, to whom the farm was sold during the period of our work there. No satisfactory results however could possibly have been obtained without the great and willing help given by the staff and boys from the neighbouring Gaynes Hall Borstal Institution, by permission of the Governor. Also the regular help of Mr Colin Daines must be gratefully recorded.

In the preparation of this paper we have received much help and advice from Mr J. G. Hurst, and Mr S. Moorhouse has contributed a valuable appendix on the pottery and objects. We are also greatly indebted to Mr S. E. Rigold for his



Moated manor site
at Ellington Thorpe,
Huntingdonshire

Fig. 1. The earthwork, showing position of the house.

account of the house, to Mr D. J. Allen and Mr E. S. Higgs for identifying and interpreting the animal bones, for notes from Dr D. B. Harden on the glass, from Mr S. E. Ellis on the hones, and from Dr M. J. Aitken on the archaeomagnetic dating.

The finds have been deposited in the University Museum of Archaeology and Ethnology, Cambridge.

THE SITE

The earthworks at Thorpe Lodge Farm consist of a moat with rounded corners enclosing an area of about 180 ft by 130 ft (Fig. 1).¹ On the west and south sides there are significant outer banks, and an entrance on the north side. On the south side some large blocks of cut limestone, that must have come from a building, have been put down as stepping stones to cross the moat.

There are other connected earthworks (not threatened) in the next field to the east and separated from the moat site by a large hedge and ditch. In the hedge the rather rare plant Elecampane (*Inula helenium* L.) was found growing wild. This well-known medicinal herb is said to have been introduced into this country in medieval times and may well have survived from a contemporary herb garden. The eastern earthworks consist mainly of two wide parallel ditches, possibly used as fish stews.

MANORIAL HISTORY

We have not discovered much published about the Ellington manors, but it appears that there were two, both pre-Conquest possessions of the Abbey of Ramsey. It seems to be generally accepted, however, that the site we are dealing with is that of the manor house of Sibthorpe Manor, alternatively known as Grims. It was probably held by Eustace de Sibthorpe about 1200, but later the family changed their name to Grim. In 1279 the former James Sibthorpe, now James Grim, held a knight's fee of the Abbot of Ramsey jointly with Nicholas de Grafham. The Grim family seems to have died out about the middle of the fourteenth century.²

THE EXCAVATION³

The method of excavation followed was to peg out the interior of the moated area in squares of 25 ft and to dig a 5 ft by 5 ft test square down to undisturbed subsoil in each large square until signs of the house were found (Fig. 2).

The first test squares dug were on the north side where the surface was slightly higher than elsewhere. Here it was found that under about 7 in. of topsoil and turf there were 16 to 18 in. of yellow-green clay resting on an old land surface with scattered sherds of unglazed medieval pottery, and below that unmoved clay. It at

¹ These earthworks are described in *V.C.H. Hunts.* I (1926), 297.

² *V.C.H. Hunts.* III (1936), 44, 45, see also *Trans. Cambs. and Hunts. Arch. Soc.* VII (1952), 9-16 and pp. 21-36.

³ A preliminary account of the excavations, together with a plan, was published in *Med. Arch.* X (1966), 202-3 and fig. 82.

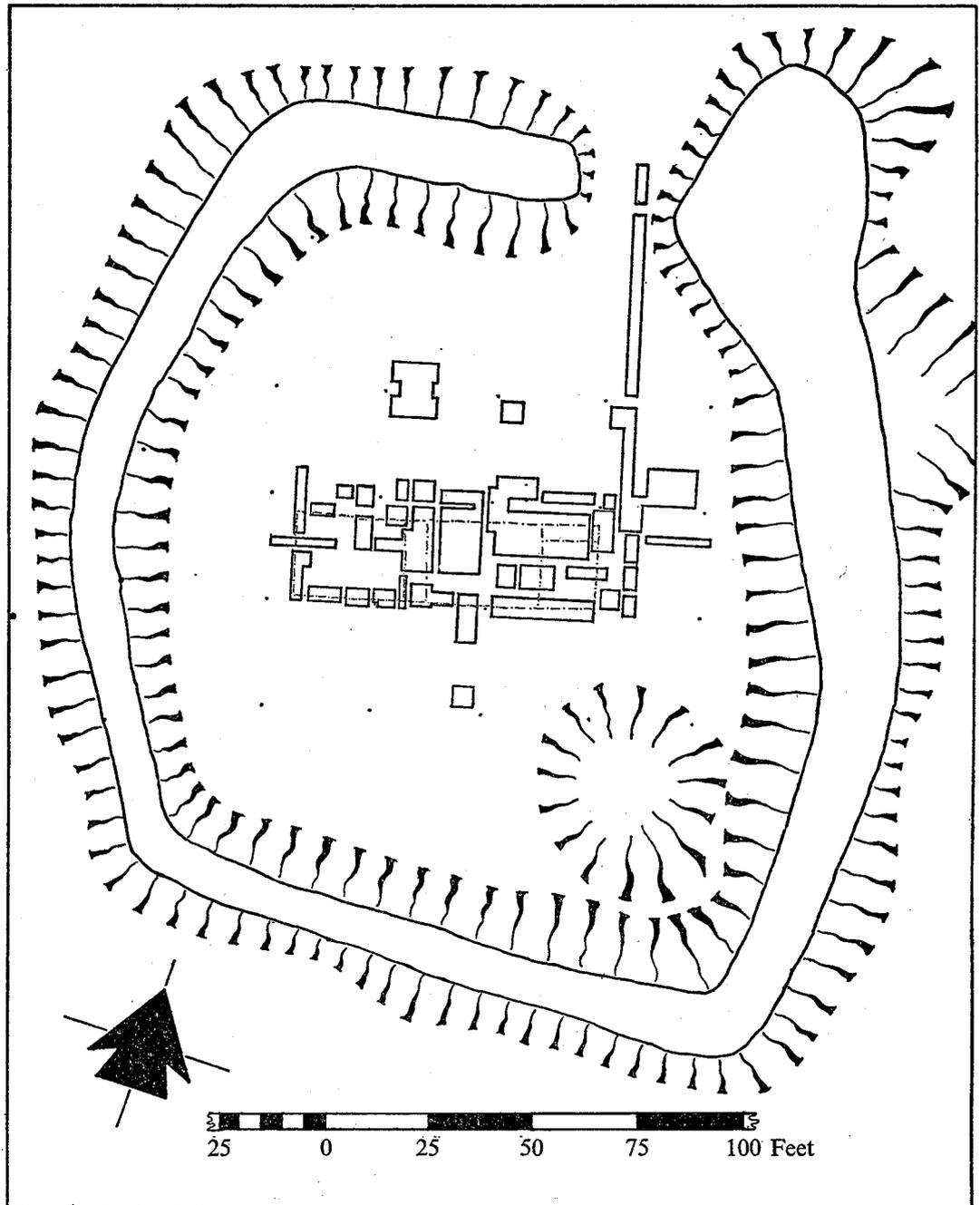


Fig. 2. Ellington. The main moat, showing excavation trenches.

once appeared highly probable that the yellow-green clay had been spread over the old land surface from the moat excavation but perhaps from an enlargement rather than the original cutting; its thickness varied, it being thicker on the north than on the south side, thus accounting for the existing higher ground surface there.

A study of the vertical sections of a number of test squares showed clearly the existence of two building periods, separated by the yellow-green clay layer, although in some cases this had been subsequently removed and replaced by gravel or cobbles (Fig. 3).

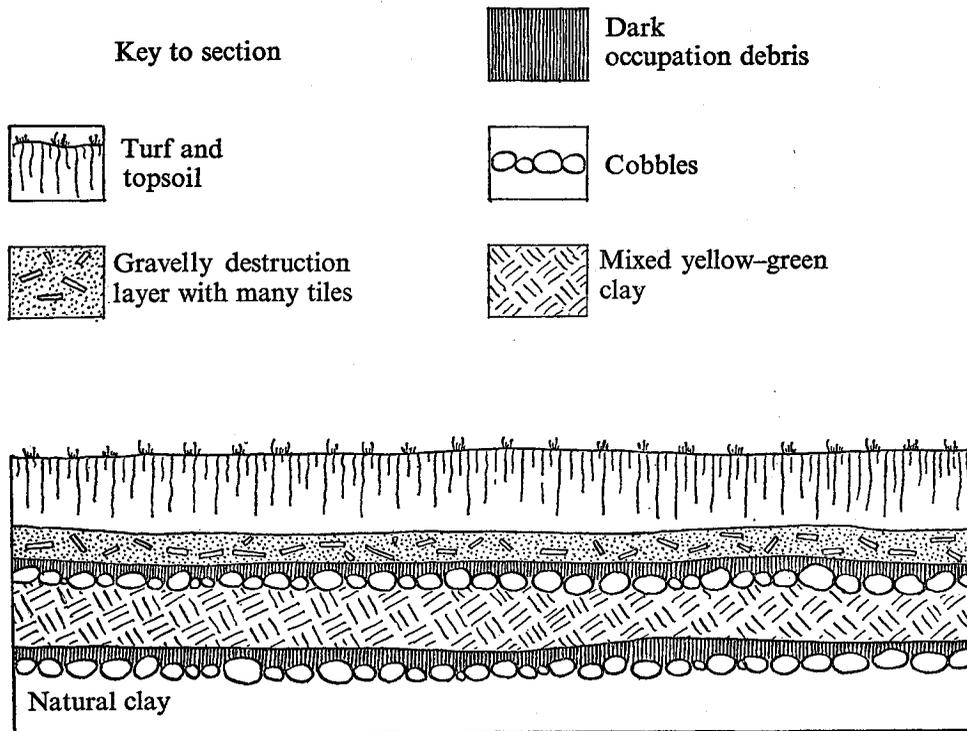


Fig. 3. Ellington. Ideal section of courtyard area, showing cobbling and occupation debris of two periods separated by clay from the digging of the moat.

The intelligible house plan (Fig. 4), and the drainage ditches associated with it, some containing pottery and other finds, were found to be effectively sealed by the yellow-green clay. Also associated with the old land surface, and under this clay, was some rather worn and scattered cobbling in the area north of the house.

It should also be recorded that in a few places, notably within the area of the house, there were signs of deeper pits or ditches filled with brown silt and covered by the earlier occupation surface. They were found to contain a few sherds of Roman pottery.

The later building period, above the yellow-green clay, produced signs of building, but neither the plan nor even the exact position of the house was ascertainable.

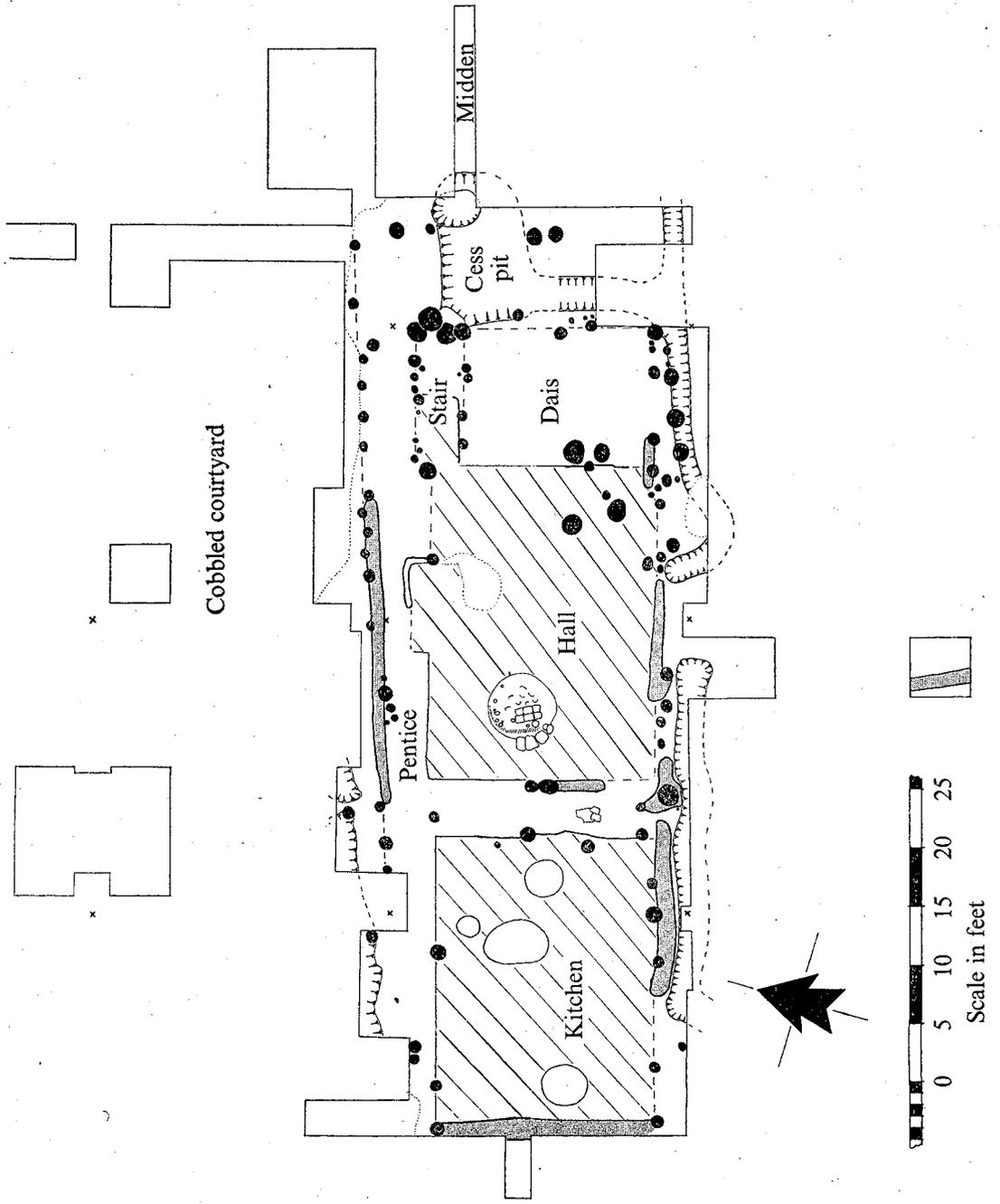


Fig. 4. Ellington. The excavated areas, showing details of the house.

A regular scatter of broken red plain tiles occurred at this level, consistently over the earlier house site but thinning to the north of it and increasing to the south. With these were found a few sherds of glazed medieval pottery. Also associated with this period was a regular cobble layer, in good condition, indicating a cobbled yard. This was traced from immediately east of the earlier house site to, and through, the present causeway entrance over the moat on the north side. Pottery sherds, similar to those found in the tile scatter, occurred on and among these cobbles.

As no trace of the foundations of this later house was found it is suggested that it was a tiled timber-framed building, whose ground-walls, in a district with no natural stone, had been quickly and totally robbed once the house was demolished. However it should be noted that an area left unexcavated south of the early house could have contained remains of this house.

THE EARLY HOUSE

It was unfortunate that the house site was not found until late in the year, for over 100 cubic yards of soil had to be removed to expose its plan fully. In the later stages the 2-ft deep excavation filled with water which remained, deepening with every rain. Fortunately all post holes and other features were recorded as found, but detailed examination of parts of the floor had to be abandoned and section drawings over the site could not be done. What remained of the house were the holes for posts supporting the roof, walls, and probable upper storey, some beam slots, clay floors, hearths, and rainwater trenches.

The overall length of the house was 66 ft (about 20 m.). The easternmost 12 ft was probably partitioned from the hall. It appears to have had a staircase or ladder to an upper room represented by a double line of posts at the north end. The floor level at this end of the hall was extremely clean and may well have had a wooden covering. It is difficult to account for the pattern of large post holes in this area, and they may belong to a period before the house was built.

The hall had a large hearth raised by layers of clay and contained by edging stones. It had been renewed a number of times and at the time of its last use had a surface of pre-fired square clay tiles. Round the hearth the clay floor of the hall was stained black and red from the scattering of the fire embers.

There appear to have been pentices or outshots about 4 ft wide, running along the north and west sides of the hall, but on part of the east end the larger posts suggest a more substantial building.

To the west of the hall was the attached kitchen, measuring 24 ft by 15 ft, with several hearths. The west wall appeared to have been of clay. Unfortunately the flooding of the site and the shortness of time did not permit us to explore fully the interior, to determine if it had been partitioned or not.

While the interior of all parts of the house was reasonably clear of domestic rubbish, on the outside the shallow rainwater gutters running parallel with the walls were full of broken pottery and animal bones. Among these were objects of carved

bone, bronze, and iron, and parts of lava querns and hones. This rubbish had indeed overflowed the gutters, spreading over the land surface outwards from the house. The accumulation of rubbish was most marked on the south side of the house.

There were latrine pits just outside the east end of the house, but as they had been dug through the rubbish layer they were either a late feature of the house or perhaps belonged to the second building period.

Except around the west wall of the kitchen only very small amounts of clay daub were found in the excavation. This fact, together with the absence of roof tiles, suggests that this earlier house was of wood with a roof of thatch. From Mr Moorhouse's study of the pottery it would appear to date from the third quarter of the twelfth to the last quarter of the thirteenth century.

SUMMARY

In 1965 the unscheduled eastern earthwork at Thorpe Lodge Farm, Ellington, Huntingdonshire (TL 155704) was about to be levelled, and a rescue excavation was undertaken by the authors at the request of the Ministry of Public Building and Works.

The site was moated and was almost certainly that of the manor house of the manor Sibthorpe or Grim.

The area within the moat was examined. The earliest occupation found was in the Roman period. Remains of a house, probably built in the late twelfth to the late thirteenth century, were found and planned, and are described below by Mr S. E. Rigold.

After the destruction of the house it is probable that a moat was dug round the site and some of the spoil used to raise the level of the land enclosed. A second house was then built, probably on or near the site of the first one. No sign of this was found except its cobbled courtyard and a scatter of plain tiles from its roof. Pottery from its level suggests this phase dates from the late thirteenth to the mid fourteenth century.

ARCHAEOMAGNETIC DATING

Dr M. J. Aitken, F.S.A., kindly took samples from the hearth and reported as follows:

Orientated samples from the hearth were taken for archaeomagnetic measurements (M. J. Aitken and H. N. Hawley, *Archaeometry* IX (1966), 187-97). The samples containing tile were unsatisfactory; this is likely to be due either to the fact that the tiles were cracked (indicating movement since firing) or to the fact that the temperature reached while in the hearth had not been high enough (600-700 °C) to erase the magnetization acquired when the tiles were originally baked on fabrication. Four samples of the reddened clay underneath the tiles gave an average value for the ancient direction of angle of dip (I) equal to 50.3 ± 3.9 and declination (D) equal to $10.9 \text{ E} \pm 1.4$. The wide limits of error quoted reflect the scatter of the remanent directions found in the individual samples and the result is of doubtful reliability. Because of this high degree of unreliability, one cannot do more than say that the result is not inconsistent with a date somewhere in the medieval period.

DISCUSSION AND THE FINDS

STEPHEN MOORHOUSE

WITH CONTRIBUTIONS BY

S. E. RIGOLD, IAN H. GOODALL, S. E. ELLIS,

D. B. HARDEN, D. J. ALLEN AND E. S. HIGGS

DATING

As the documentary evidence relating to the site is far from conclusive in determining the terminal dates of occupation for both the timber hall and moated platform phases, the evidence rests solely on that of the finds recovered, in particular the pottery.

CONSTRUCTION OF THE TIMBER HALL

The main ceramic types represented in this phase emphasizes the lengthy occupation of the timber hall, and its various constructional phases, spanning more than a century. It is unfortunate that the site yielded little stratigraphy other than the two distinct pre- and post-moated platform phases, for it is evident from the ceramic types that the occupation of the underlying hall bridges the vital transition period between late Saxon and the emergence of truly medieval pottery types.

The earliest ceramic groups are the later St Neots, Stamford and Early Medieval sandy wares and it is on these that the period of construction for the timber hall rests. A date in the twelfth century is indicated by the negative occurrence of any true St Neots¹ wares characterized by the small everted rim cooking pots and inturned bowl forms, which were replaced during the twelfth century by the forms represented at Ellington; developed jugs (Fig. 6, nos. 19 to 22, 24 and 25), vertical rim bowls² (no. 29) and cooking pots with thumb-impressed rims³ (nos. 16 and 17). These wares continue throughout the thirteenth century as seen at St Neots Priory.⁴ The evidence for later St Neots wares and Early Medieval sandy wares is discussed on pp. 49-52 below. The Stamford ware is of little value in assessing a close date for construction of the hall, for Saxo-Norman Stamford ware body sherds are virtually incapable of being given a close date at present, other than saying that the group as a whole fall within the later Saxo-Norman Stamford ware range; the Developed Stamford ware could have reached the site any time after the middle of the twelfth century when it is thought to have been introduced. It may be significant that Saxo-

¹ J. G. Hurst, 'Saxo-Norman Pottery in East Anglia: Part 1', *Proc. Camb. Ant. Soc.* XLIX (1956), 43-70.

² From the mid-twelfth-century castle site at Eaton Socon, *Proc. Camb. Ant. Soc.* LVIII (1965), 71, fig. 14 no. 8 and p. 72, and from an early twelfth-century building at Eynesbury, *Proc. Camb. Ant. Soc.* LIV (1961), 87, fig. 3, nos. 1-3.

³ *Proc. Camb. Ant. Soc.* LVIII (1965), 72.

⁴ *Proc. Camb. Ant. Soc.* LIV (1966), 56 and references.

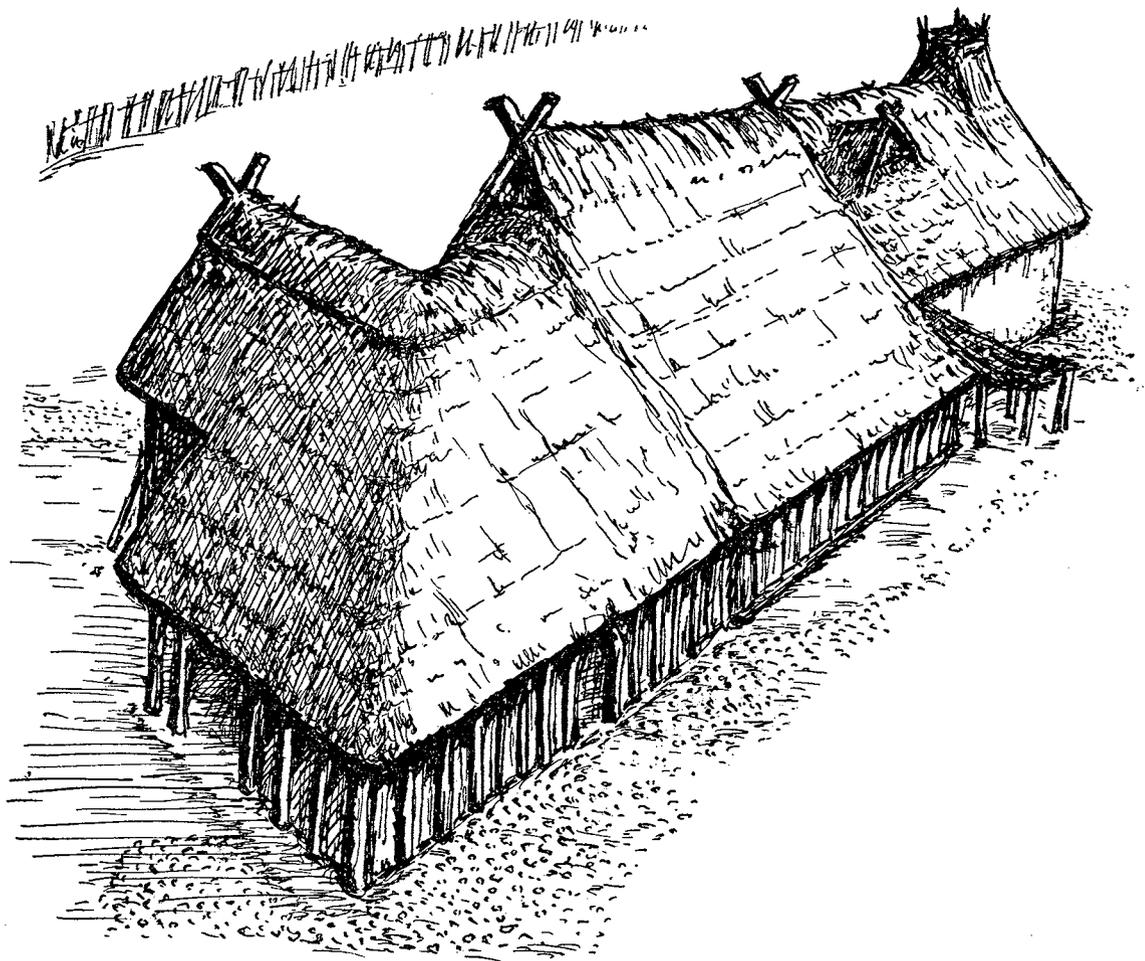


Fig. 5. Ellington. Reconstruction of the aisled timber hall in its final phase, from the north-east.

Norman Stamford ware, i.e. non-Developed, is at present not thought to run contemporary with the Developed ware.¹

A date therefore in the second half of the twelfth century could be suggested for the initial construction of the timber hall, the evidence of the Stamford ware suggesting a date during the changeover period from Saxo-Norman to Developed Stamford ware. This at present is thought to occur around the middle of the twelfth century. Allowing for a reasonable period of tolerance, a date generally in the second and third quarter of the twelfth century could be suggested, with an emphasis on the third quarter, allowing a survival margin for the Saxo-Norman Stamford ware. Without the help of further groups of this general period to define more closely later

¹ I am grateful to Miss Christine Mahany for suggesting the term 'Saxo-Norman Stamford ware' for plain and lead glazed wares, differentiating them from 'Developed Stamford ware' with the characteristic copper-green glaze. This terminology will be adopted in the forthcoming Stamford monograph.

St Neots ware types and its derivatives together with Early Medieval sandy wares, it is at the moment impossible to give a more positive date.

The construction of the moated platform and its occupation

The timber hall destruction, and construction of the overlying moated platform can be regarded as the same in relative date terms. The dating of this is closely related to the occupation of the platform, and the two must be considered together. The occurrence of large quantities of Lyveden-type wares,¹ particularly cooking vessels, suggests its ever-increasing predominance from the second quarter of the thirteenth century and a date well into the thirteenth century for the hall destruction. Lyveden-type cooking pots clearly dominate domestic cooking vessels associated with the moated platform. Brill-type vessels were found in both phases,² of types which can generally be dated to the second half of the thirteenth and early fourteenth century; one body sherd (not illustrated) was found in the timber hall occupation while two others (Fig. 11, nos. 102 and 103), from a different vessel came from the moated platform occupation. The non-local jugs (nos. 96 to 101) sealed below the platform span a general date throughout the second half of the thirteenth century. A date in the second half of the thirteenth century could therefore be suggested for the construction of the moat, possibly with an emphasis on the last quarter to give time for the quantity of non-local jugs to accumulate on the site. The manor changed hands at least twice during the second half of the thirteenth century, at an unspecified date and in 1298.³ The new owner could have brought about a fundamental change in the site by the construction of the moated platform at either of these dates.

The period of occupation associated with the moated platform can be stated with more precision, for it has been demonstrated above that the platform was constructed during the second half, and possibly in the last quarter or late thirteenth century. The ceramic finds are scarce from this phase but illustrate a limited period of use by their conformity, only Lyveden-type cooking pots, of which there were a quantity, Lyveden jugs and the various non-local vessels, being found. The consensus of dating for these jugs would indicate a date not too far into the fourteenth century, somewhere during the first half or middle of the century. The male line of the Grims died out for a period towards the middle of the fourteenth century and it is to this date that the final abandoning of the site as a manor house can most likely be referred, the complementary meagre archaeological evidence not being in conflict with this date.

¹ Discussed by J. G. Hurst, *Proc. Camb. Ant. Soc.* LIX (1966), 93. For interim reports on the Lyveden excavations and pottery types, see *Northampton Museum and Art Gallery Journal*, II (Dec. 1967), 2-37 and *ibid.* v (June 1969), 3-50. The final excavation reports with a full discussion of the dating, types and distribution of Lyveden ware will be published in the same *Journal* (1971) *forthcoming* and (1972). This site is possibly the one referred to between 1140 and 1153 when Earl Simon of Northampton granted to Odo de Dammartin 'as much (land) as the site of the castle comprises' at Boughton in Southoe; quoted in Sir Frank Stenton *The First Century of English Feudalism: 1066-1166* (O.U.P. 2nd ed. 1963), 197 from British Museum, Add. Chart. 11233. See also Derek Renn *Norman Castles in Britain* (John Baker 1968), 314-5.

² *Oxoniensia*, IV (1939), 89-146, especially pp. 123-4 for the dating of the present type.

³ *V.C.H. Hunts.* III (1936), 45-6.

In conclusion it can be said that medieval occupation of the site commenced some time during the middle quarters of the twelfth century, an emphasis on the third quarter, with the erection of the aisled timber hall, which, after undergoing a lengthy occupation of a century or more and various constructional alterations and additions, was either demolished or destroyed during the second half and possibly fourth quarter of the thirteenth century. A large moated enclosure was then almost immediately constructed over the site of the hall, covering it to a depth of 18 in. Documentary, combined with the archaeological evidence, suggests that the site was finally abandoned towards the middle of the fourteenth century. No subsequent occupation has taken place on the site, save for the occasional picnic gathering, as evidenced by the iron knife (Fig. 12, no. 23).

THE EARLY MEDIEVAL TIMBER HALL

BY S. E. RIGOLD

Even if the moat is secondary its position and alignment seem to be determined by the early house at its centre, rather than by the subsequent one. Though not large, the early building is certainly the capital message of a moat-worthy tenement. The plan (Fig. 4) is preserved by deliberate 'blanketing-over' with the substratum of the later house, and since much of the early cobbled paving remained, it may be presumed that the total absence of stone ground-walls means that these never existed. There were remains of a west wall, of clay, without stone footings; otherwise the plan was indicated by eaves-drip gullies, the edges of the surrounding cobbled paving, slots for sole plates, again without any stone foundation, and, above all, by post holes. The building was thus of timber, or of clay reinforced with timber, but made use of posts set in the ground both for main, weight-bearing members and for those parts of the side walls that were not on ground-level plates, at a time that is little if any earlier than the first attested instances of proper timber-framing, with padstones, ground-walls and raised plates, distributed from Kent to South Lincolnshire.¹ Likewise, since all the roofing tile from the site appears to come from the later building and no roofing flags were found, it appears to have had its roof thatched, or possibly shingled or boarded, at a time little if any before the widespread attestation of tiles, slates or other hard coverings in superior buildings throughout the 'Lowland Zone'². The building was backward, 'vernacular' and relatively small for its social position. At Brome, Suffolk,³ however, in a comparable context, there was a heavy, three-bay post-hole structure of two phases, the second, at least, of which should be even later than the primary build at Ellington.

¹ Among such buildings assigned to the twelfth century, and not in every case the very late twelfth, are the halls, or their internal post-structure, at Hereford, Leicester, Farnham and South Witham (excavated), the earliest timber belfries, such as Brookland, Kent, and perhaps the earlier barn at Cressing Temple, Essex.

² For tiled roofs, cf. for instance the Warram Percy Hall; for slates, the earliest hard roofs at Carisbrooke Castle. But such instances appear to be *late* twelfth century.

³ *J. Brit. Arch. Ass.* 3rd. ser. XXXIII (1970), 89-121.

Structurally, apart from the post holes (which did not appear to give any indication as to whether the posts were inserted from the bole up, or reversed according to the unvarying practice in all but the earliest framed buildings) two types of timber walling are represented: (A) a form of screen-walling, based on ground-level plates close to, but just clear of, the structural posts, possibly with a filled frame, possibly made of close-set or interlocked stave-work (e.g. riven boards, tongued and grooved), and (B) a form of walling represented by close-set post holes, with regular intervals, varying from part to part of the building, but all narrow enough to be filled by riven fillets or planks (i.e. the form of stave-work from which 'stud and panel' evolved). Both types of walling have a long history, and at North Elmham, Norfolk, before the Conquest, the close-set post type supersedes the low-set plate type.¹ No such sequence may be assumed at Ellington, and the choice may be dictated by the type of structure (e.g. one- or two-storeyed), but the variations in both types suggest that more than one phase is in fact represented in the house, and it is quite probable that both basic types had a generally similar, vertical, stave-like appearance. Where no trace of either type of timber walling appears, e.g. throughout most of the 'kitchen', clay-lump walls may have sufficed, giving the combination of solid (cob or rubble) and vertical timber (now usually stud-and-panel) walling that is still to be found in the 'Highland Zone'.

The plan gives the immediate impression of a single range of surprising regularity – two parallel rows of roof-supporting posts, separated by the suitable tie-beam length of 18 ft (5.4 m.), with an outshot or aisle along the greater part, of the north side, but on no part of the south, and a terminal outshot at the east. This is not, in principle, unexpected; aisled halls are closely related to aisled barns; leases in Essex from the Chapter of St Paul's testify to the existence of barns with one or two aisles and terminal outshots by the mid twelfth century,² and single-aisled halls are known from later centuries.³ If this interpretation were correct it would imply a unitary, probably hipped, roof, such as remained typical, until the late Middle Ages, of Kent, Sussex, adjacent parts of Essex and Hampshire, and a considerable area around West Suffolk, and may well have been once more widely distributed. In most of Essex and East and Middle Anglia, however, the alternative method, of roofing each cell separately, prevailed, and it will be seen that this is a more probable interpretation in the case of Ellington.

The division of the apparently single range into distinct compartments is clear: at the west a kitchen, with three or more hearths, not necessarily in use at the same time, and distinguished by a concentration of pot-waste at this end; then a hall, with a central hearth and a short screen or reredos against an apparent cross-passage between it and the kitchen;⁴ then a second and wider cross-passage and a much more heavily timbered compartment that almost certainly carried a loft or staged floor; finally, the apparent terminal outshot. The penultimate compartment has been called

¹ Recent excavations by P. Wade-Martins.

² *The Domesday of St Paul's*, ed. W. H. Hale (Camden Soc. 69, 1858).

³ Cf. E. T. Mason, *Framed Buildings of the Weald* (2nd ed. 1969), p. 22.

⁴ This is shorter than, but reminiscent of, the screen-wall, interrupted at the ends and without doors, at the high end of some of the simpler Kentish halls, e.g. at North Cray, described by P. J. Tester.

a 'dais': this is almost certainly wrong – it is much too far from the hearth, and its lower floor would be either a screened-off inner room, or embryonic parlour, or more probably for 'service' or storage. In any case, this sequence is not to be read as a forerunner of the 'service-hall/parlour' arrangement, reading from the west; a kitchen, which would normally be separately roofed even if on a common axis with hall, is not a 'service' room in the same sense as the later 'buttery'; the cross-passage between it and the hall is not an entrance-passage, as it is blocked at both ends, and the entrance-passage would have been either that adjoining the heavily timbered penultimate compartment (which may have contained the 'service') and is approached by a tongue of cobbled path, or even further west, where the eaves-drip ditches are interrupted, or possibly both at different periods.

The structure must be examined in the light of the supposition, not so much that the east end is the 'low' end, in the later sense, but that the kitchen is at a different end from the chamber over the storage or 'service' (the *domus*, as distinct from the *aula* of the St Paul's leases).¹ The possibility must also be considered that the apparent outshot and terminal outshot, which are not on absolutely the same strict alignment as the western parts of the building, may represent parts of an earlier building incorporated in the later range. This, however, is not a necessary hypothesis: the strict layout in fact stops short with the hall, and does not even include the apparent cross-passage at its eastern end. It is preferable to treat the whole eastern part of the range as a separate structure, from the point where the ground-level plates give way to walling with close-set posts, and to envisage the possibility that the eastern section may have been roofed north to south.

The western part has a series of posts at regular intervals on the northern alignment, matched by a series nearly as regular on the south. One post hole on the northern line is missing, but its place is taken by an interruption in the floor surface. It will be seen that a post is not strictly required here, though a bay-division is necessary. Reading from the west, the bays indicated by the post holes are: a short bay of 4 ft (1.2 m.), perhaps a terminal outshot but more probably a smoke-bay, then two of 11 ft (3.3 m.), comprising the kitchen; two more bays of 11 ft, comprising the hall, without the eastern cross-passage of 7 ft (2.1 m.) width. There is no doubt that the two rooms were laid out as one, but it seems that the arcade formed by the northern range of posts comprised the clay-filled outer wall of an aisleless kitchen and the internal arcade, or quasi-arcade of an aisled hall, with a timber outer wall to the aisle, and perhaps, though all known analogies are later, a base-cruck rising from the aisle wall to support the upper plate of the arcade, clear of the hearth, at the bay-division. In view of the wide distribution of this feature in the late thirteenth and fourteenth centuries, such a thing would be by no means out of place in Huntingdonshire.² If the absence of the post hole can be taken as decisive, this would be the

¹ See p. 43, n. 2 above.

² No complete distribution published, but M. W. Alcock is compiling one. Suffice it to say that the feature has been observed from Kent to Hampshire, and as far north as Leicestershire and South Lincolnshire, without taking into cognizance more westerly examples.

earliest known case of this method of eliminating a post in the medial truss of a hall. There may have been a short pentice leading to the aisle from the rear of the kitchen, but only a very awkward access to the western part of the northern outshot, provisionally designated 'Pentice'. The resultant one-aisled hall, excluding the eastern cross-passage, would have been approximately square.

The heavily timbered eastern section begins with the eastern cross-passage, which is well delimited by the substantial posts on the line of the aisle-wall, by a short screen attached to the north-east post of the hall, as though a sort of recurved lateral sphere, by a patch of cobble on the same transverse line, and by obvious entrance-features at the south. It is possible that the passage, as well as the northern and eastern outshots, were all floored over, but in view of the insufficient transverse support it is much more probable that only the part contained by the passage-areas was floored – an area 12 ft (3.6 m.) by a little over the width of the hall. Ignoring the four extremely massive post holes, which are considered by the excavators to belong properly to a tall structure of some other period, this central part shows several signs of reconstruction, particularly in the south wall and in a partitioned-off compartment at the north. That in the south wall suggests some shoring-up, or perhaps under-building of a not yet very competent jetty by posts set in an eaves-drip channel which is significantly further from the line of the ground-floor wall than elsewhere. The northern compartment almost certainly contained a stair to the upper floor. The provision of an internal stair seems advanced at this date, but if in fact there was a similarly inexperienced junction between the heavy roof-bearing posts at the northern angles of the compartment, and floor-bearing posts to which the stair was notionally external, this could account for the obvious failure and replacement near the angle. The eastern chamber-block may well have had a lighted gable at the south and outshots on the two exposed sides. Indeed, given the outshots, the upper chamber can only have been lighted this way. The eastern outshot seems to have stopped short and been partly open. This interpretation implies an elementary cross-wing. It would be dangerous to speculate about the always uneasy junction with the hall, but the height and pitch of roofs which the most likely heights of the various posts and storeys would entail would allow for a rather lower apex to the wing, and consequently for a gablet on the leeward end of the hall, which would have rendered a lower less likely.

In the earliest phase of the house the two-storeyed eastern section may not have existed. This phase may be represented by the parallel rows of posts, excluding the eastern cross-passage, and the eaves-drip gullies, but not the corresponding beam-slots, thus permitting entrance to the hall where the gullies are interrupted. It is suggested that, in this phase, the kitchen as well as the hall may have had a rear outshot, of which suggestions were found, and that the four heavy post holes in trapezoidal arrangement, which lie athwart the later eastern passage and two-storeyed section, may have carried some sort of watchtower, perhaps to be compared with that at Lismahon, Ireland.¹

¹ *Med. Arch.* III (1959), fig. 57 opp. p. 154 and for a reconstruction, p. 151, fig. 56. I owe this suggestion to Mr S. Moorhouse, who also provided the parallel.

The very tentative reconstruction (Fig. 5), envisaged from the north-east, under evening light, incorporates all suggestions above that concern the final phase. A hood or chimney is given over the suggested smoke-bay and, more speculatively, a lateral gablet over the other main hearth in the kitchen. The tripartite nature of the plan is emphasized.

BROADER ASPECTS OF THE SITE¹

The Thorpe Lodge moat forms one of a group of such earthworks in the immediate area, situated mainly on the boulder and blue clays with a few on the gravels lining either side of the Ouse, which in turn form part of a lesser concentration more regionally.² Attention has recently been drawn to an increasing number of moat excavations, covering a wide area of southern England, that have produced earlier buildings sealed below the moat upcast.³

This among other features is seen more locally in the Ouse Valley and its hinterland, where since the turn of the century a number of moated sites have been excavated, producing a variety of results. Excavations at Barton Moats⁴ in 1907–8 located a ditch dug into natural, containing a quantity of finds including a complete cooking pot of later twelfth-century date lying on a hearth of set stones in the bottom of the ditch.⁵ This ditch was sealed by the upcast from the moat to a depth of 3 ft, with a prick spur of later thirteenth–fourteenth-century date lying on a cobbled area above this. Combined work by C. F. Tebbutt and T. C. Lethbridge from the 1940s onwards not only laid the foundations for the study of late Saxon pottery in the area but also provided significant information relating to the construction and occupation of moated sites, although the relevance of their discoveries was not recognized at the time as forming part of a much wider pattern. Excavations at Flambards Manor, Meldreth⁶ in 1933 produced evidence of Saxo-Norman occupation beneath the moat with later settlement during the thirteenth century; a period to which the erection of the moat can be attributed, for material from this phase contained predominantly harsh sandy wares with relatively few St Neots wares. Rescue work on a circular moated enclosure at Town Orchards, Southoe⁷, one of two circular moats excavated

¹ I am grateful to J. G. Hurst for initiating this study and for suggesting possible lines of research.

² *Proc. Camb. Ant. Soc.* LII (1969), 60, fig. 1, originally published in *Proc. Camb. Ant. Soc.* LVIII (1965), 39, fig. 1. The present site is just off the map in the top right-hand corner. For the regional setting of the Ouse valley group of moats see B. K. Roberts, 'Moats and Mottes', *Med. Arch.* VIII (1964), 220, fig. 75. For initial modern studies on the subject see B. K. Roberts, 'Moated Sites', *Amateur Historian* (Winter 1962), pp. 34–8 and F. V. Emery, 'Moated Settlements in England' *Geography*, XLVII (1962), 378–88.

³ J. G. Hurst in D. Gillian Hurst and John G. Hurst, 'Excavation of Two Moated Sites: Milton, Hampshire, and Ashwell, Hertfordshire', *J. Brit. Arch. Assoc.* xxx (1967), 83–6. This does not appear to be the case in northern England on the evidence of sites excavated to date cf. Mrs H. E. Jean Le Patourel, *Some Medieval Moated Sites in Yorkshire* (Soc. Med. Arch. Monograph), forthcoming.

⁴ Rev. F. C. Walker, 'Report on the Excavations at Barton', *Proc. Camb. Ant. Soc.* XII, no. 51 (1908), 296–312, see also *V.C.H. Cambs.* II (1948), 14–15. Grid ref. centred at TL 408557.

⁵ *Ibid.*, plan opp. p. 300 and pl. xxviii opp. p. 309.

⁶ Referred to in *Proc. Camb. Ant. Soc.* xxxv (1933–4), xxviii and pp. 101–3.

⁷ G. L. Clayton, 'Southoe Manor. Finds on "Town Orchard" Site', *Trans. Cambs. Hunts. Arch. Soc.* VII (1952), 1–6 and pls. I to III.

in the parish, produced a quantity of pottery ranging from St Neots wares through to Brill-type products of the early fourteenth century. Sherds of thirteenth-century date came from 1.09 m. (3 ft 6 in.) below the surface of the moat and presumably on the old ground surface (Pl. II, nos. 8 and 9), and together with the St Neots wares indicate earlier occupation on the site. The bulk of the later jug sherds were found in the ditch with earlier sherds in the primary silt; the finds indicate a terminal date for the site around the middle of the fourteenth century. This evidence is somewhat confusing, for the other circular moat at Manor Farm, Southoe,¹ excavated by Tebbutt and Lethbridge in 1937, produced archaeological evidence that was not contradictory with that of the historical events of the early thirteenth century, in that the pottery was mainly of St Neots wares and the manor was divided into three in 1219, the consensus of evidence suggesting a decline in the site's occupation after that date; a date for the moat construction therefore lying in the twelfth century. Investigation of 'The Temple', Isleham² suggested that the moat was constructed during the fourteenth century. Peter Addyman partially excavated the square moat at Shooters Hollow Farm, Buckden,³ where thirteenth-century occupation was located beneath the platform. An isolated moated complex at Archers Wood to the south of Sawtry was tested by E. W. Joyce in 1967,⁴ a small area of the main moated platform being examined. Occupation of the excavated area was limited to the fifteenth and early sixteenth centuries, but this cannot be regarded as evidence of occupation for the platform as whole nor for its construction, as the area uncovered was extremely limited. The site has been tentatively identified as a monastic home-grange belonging to Sawtry Abbey, which owned the manor of Sawtry throughout the Middle Ages.

The suggestion that the timber hall at Ellington lay within an enclosure roughly defined by the course of the later moat (p. 42), and therefore suggesting the existence of a sub-circular enclosure of some kind in the twelfth century, reflects the evidence of other moated sites in the neighbourhood. Archaeological investigation has shown the circular moat at Manor Farm, Southoe, to belong to the twelfth century, while the near-by moat of similar form at Town Orchards, Southoe, was certainly occupied during the first half of the fourteenth century, but the evidence for its construction is not sufficiently conclusive to date it. It is possible that it does belong to the twelfth century on comparative moat forms, but this assumption must be voiced with some caution at this early stage of moat studies, purely on the superficial physical form alone, especially with the lack of well-attested twelfth-century moats of domestic nature. Credence may however be lent to this suggestion by excavations recently carried out on one of two adjacent moats at Brome,⁵ Suffolk, where the construction of the circular moat was related to the erection of one of two aisled timber halls of

¹ T. C. Lethbridge and C. F. Tebbutt, 'Southoe Manor', *Proc. Camb. Ant. Soc.* xxxviii (1939), 158-63.

² *Proc. Camb. Ant. Soc.* xxxviii (1935-6), xiii and *V.C.H. Cambs.* II (1948), 33.

³ Information from P. V. Addyman and C. F. Tebbutt.

⁴ See pp. 75-86 of these *Proceedings*.

⁵ Stanley E. West, 'Brome, Suffolk. The Excavation of a Moated Site, 1967', *J. Brit. Arch. Assoc.* 3rd ser. xxxiii (1970), 89-121.

twelfth-century date. These widely dispersed sites would suggest that simple moats of circular form are likely to be of twelfth-century date or at least earlier than the more angular moats of the later thirteenth and fourteenth centuries, but only excavation of such sites could affirm this.

A number of Hertfordshire moats have provided evidence for both their date of construction and underlying buildings sealed by the moat upcast. Trial trenching at Coldharbour Moat, Essendon,¹ showed that stone sleeper walls lay on natural sealed by 1 ft of clay deposited over them when the moat was excavated some time during the fourteenth century. At near-by Pancake Hall, Welham Green,² a rubbish deposit of c. 1300 was found on natural while a later group was found to overlap on to the moat lip, the occupation of the moated area terminating towards or around the middle of the fourteenth century; it was thought that the occupation of the site as a whole was confined to a limited period ranging from the later thirteenth to the middle of the fourteenth century. Four hearths and domestic rubbish sealed below the unfinished moated site at Scales Park, Nuthampstead,³ were interpreted as evidence left by the moat construction workers, but in the light of recent evidence it is now more likely that they represent earlier occupation on the site of the moat, the evidence of more personal domestic items found like the ivory pendant, strengthening this suggestion. The dangers of trial trenching are well illustrated here, in that timber buildings of post-hole and beam-slot construction, as many of these earlier buildings were, are easily missed. The advantage in terms of recognizing and gaining a complete timber plan is well illustrated by the Ellington excavations. The moat around the later manor house at Northolt was constructed c. 1300,⁴ sealing part of the late Saxon and early medieval village beneath it. A similar feature was noted at Westbury Moat, Ashwell,⁵ where the moat constructed during the fourteenth century was erected over timber buildings unconnected with an earlier phase of the manor house and probably belonging to the early village. The first phase of the later extensive Manor of the More at Rickmansworth⁶ consisted of a rectangular moated area divided into two areas, the northern enclosure being interpreted as a cattle compound while the southern contained the dwelling house. Pottery dates the moat construction to the period 1250–1300, but earlier thirteenth-century pottery was present and documentary evidence implies occupation on the site during the late twelfth century.

This brief survey of excavated moated sites in the area generally to the north and north-west of London corroborates and extends available information relating to

¹ Lieut. K. Rutherford Davies, 'An Account of the Excavations at Coldharbour Moat, in Friday Field, Essendon, Herts.', *Trans. East Herts. Arch. Soc.* xi, pt. 1 (1941), 11–25.

² J. P. C. Kent, 'Pancake Hall, Welham Green: Excavation of Homestead Moat', *Trans. East Herts. Arch. Soc.* xiii, pt. 1 (1950), 33–43.

³ Audrey Williams, 'A Homestead Moat at Nuthampstead, Hertfordshire', *Ant. J.* xxvi (1946), 138–44.

⁴ J. G. Hurst, 'The kitchen area of Northolt manor, Middlesex', *Med. Arch.* v (1961), 211–99, especially p. 239.

⁵ D. G. and J. G. Hurst, *J. Brit. Arch. Assoc.* 3rd ser. xxx (1967), 65–82.

⁶ Martin Biddle, Lawrence Barfield and Alan Millard, 'The excavation of the Manor of the More, Rickmansworth, Hertfordshire', *Arch. J.* cxvi (1959), 136–99 especially p. 143 fig. 2 and p. 144.

such sites on a more general basis; namely that where evidence is available the majority of moats excavated were constructed during the period 1250–1350, the bulk falling within the late thirteenth and early fourteenth centuries.¹ Although the mass of the evidence on a wider scale suggests a *floruit* for moat construction of domestic use during this period, further work is required to determine the form of earlier moats of the twelfth century and to resolve whether the circular form of those at Manor Farm, Southoe, or Brome are characteristic of the period. The present-day superficial plans of moated sites present a highly complexed problem. A wide range in function is to be expected, ranging from monastic to vernacular ownership, and whether domestically occupied in terms of dwelling houses or used for cattle enclosures. Extensive documentary research would indicate the nature of a specific site and be of invaluable assistance in assessing individual sites and the results likely to be forthcoming from their extensive excavation. It is only on this basis that a clearer picture of particular types of moats and their complexed moated systems, etc. will be forthcoming. An added feature of extensive moat excavations is that under large enclosures nearer to and on the outskirts of villages, uncontaminated evidence is likely to be gained for Late Saxon and Early Medieval village morphology, as seen by the excavations at Ashwell, Northolt and other more widespread sites.

It is only on a more detailed study of regionally grouped² sites that significant results are likely in terms of moat form and size,³ their respective dates, etc. after a general trend has been established on a more widespread pattern. The wealth of available evidence from excavations in the region⁴ has made it possible to outline briefly some conclusions in the above survey. It is hoped to extend these, combining both archaeological and documentary evidence, and to publish the results in a future volume of these *Proceedings*.

THE POTTERY

The Ellington material in its regional setting

The earliest groups from Ellington form one of the first local assemblages dating to the second half of the twelfth century and have provided additional evidence for the

¹ Examination of a number of *Inquisitions post-mortem* covering the later thirteenth and early fourteenth centuries show a marked increase in the numbers of moats referred to. For instance the simple moat and fishponds at Manor Farm, Abington Pigotts, Cambridgeshire (grid. ref. centred at TL 305448) were erected by 1293, for in that year John of Abingdon left a 'message containing six acres and a ditch', cit. in *V.C.H. Cambs.* II (1948), 14. The increase in specific references to moated enclosures as such during this period may merely reflect their growing numbers and be the result of novelty in terms of a new form of dwelling site.

² Other facets of regional cultures are discussed by E. M. Jope, 'The Regional Cultures of Medieval Britain' in *Culture and Environment*, ed. I. Ll. Foster and L. Alcock (London, 1964), pp. 327–50.

³ A difference in basic moat forms has been noted in those looked at in Yorkshire by Mrs H. E. J. Le Patourel and those examined in Warwickshire by Brian Roberts 'Moated Sites in Midland England', *Trans. Birmingham Arch. Soc.* LXXX (1962), 26–37 and 'A study of medieval colonization in the Forest of Arden, Warwickshire', *Agric. Hist. Rev.* XVI (1968), 101–113. This view was expressed at a weekend conference on Moated Enclosures held at Middlesbrough in November 1970.

⁴ For other excavated moated sites in the region, not referred to above, see *Geography* XLVII (1962), 388, notes 11, 12, 13 and 19.

development of early medieval wares in the Ouse Valley and its hinterland. The smoother pinky St Neots wares¹ of the area are reflected in the present later group; although forms remain virtually the same throughout the area served by the earlier St Neots wares, regional variations in fabric have been isolated from Oxford² and more locally in the area under discussion.³ Detailed examination of associated groups on a more regional basis may define perimeters of these subtle fabric differences and hence define trading capabilities of individual kiln centres, to which the regional variation in fabric is most likely due. In northern Buckinghamshire,⁴ Lincolnshire and Northamptonshire,⁵ 'shelly' wares extend into the thirteenth and fourteenth century – evidence from northern Lincolnshire suggests even into the fifteenth century,⁶ stressing the strict regionalization and continuance of types and traditions. Groups of twelfth- and thirteenth-century date within the present area under consideration demonstrate a slightly confused picture, for the mid-twelfth-century group from the Eaton Socon site⁷ is equally composed of Early Medieval sandy and St Neots wares, in contrast to the solely St Neots wares sealed below the castle, while groups from St Neots Priory,⁸ less than two miles to the north-east on the opposite bank of the River Ouse, show that St Neots ware and its immediate derivatives continue into the thirteenth and fourteenth century. The geographical location of the present site situated to the north of St Neots, together with the quantity of later smooth St Neots types (Fig. 6, nos. 8 to 29) in relation to the other fabric groups, suggest that they persist into the thirteenth century, for Ellington at least, but how far into the century it is at present difficult to determine.

The evidence of Early Medieval sandy wares is also confusing in the immediate area. The continuity of late St Neots fabrics in forms of Lyveden-type ware suggest the Early Medieval sandy wares from Ellington run concurrently with and do not fill the gap between the later St Neots types and their derivatives. The recent excavations at Bedford,⁹ 17 miles to the south-west of Ellington, have shown that Early Medieval sandy wares outlive St Neots types and were still in predominance when Lyveden jugs were introduced. The eleventh-century levels at Therfield,¹⁰ 17 miles

¹ J. G. Hurst, 'Saxo-Norman Pottery in East Anglia; pt. 1', *Proc. Camb. Ant. Soc.* XLIX (1956), 43–70.

² *Oxoniensia* XXIII (1958), 44–5.

³ *Proc. Camb. Ant. Soc.* LVIII (1965), 57 and p. 72.

⁴ Evidence from the kiln site at Olney Hyde, excavated in 1967, *Med. Arch.* XII (1968), 206 and p. 207 fig. 57, and in 1969, *Bull. Northants. Fed. Arch. Soc.* no. 4 (April 1970), 19–21.

⁵ *Proc. Camb. Ant. Soc.* LIX (1966), 56.

⁶ From Somerby D. M. V. near Gainsborough, *Lincolnshire Archaeology*, I, no. 4. (1969), 71 and figs. 4 and 7, from gully 6. It was thought that the jugs were intrusive in their association with the 'shelly' cooking pots, but further evidence from Lincolnshire and Southern Yorkshire suggests a continuity of 'shelly' wares in the region and therefore the Somerby group can be regarded as homogeneous, probably dating to the first half of the fifteenth century.

⁷ *Proc. Camb. Ant. Soc.* LVIII (1965), 70–2.

⁸ *Proc. Camb. Ant. Soc.* LIX (1966), 56.

⁹ An extensive series of related pits and groups spanning the twelfth and thirteenth centuries were excavated by David Baker during 1970, to whom I am grateful for showing me the material. It is hoped with more exhaustive sorting that it will establish a reliable sequence of the early medieval period for Bedford and its hinterland.

¹⁰ *J. Brit. Arch. Assoc.* XXVII (1964), 68–78.

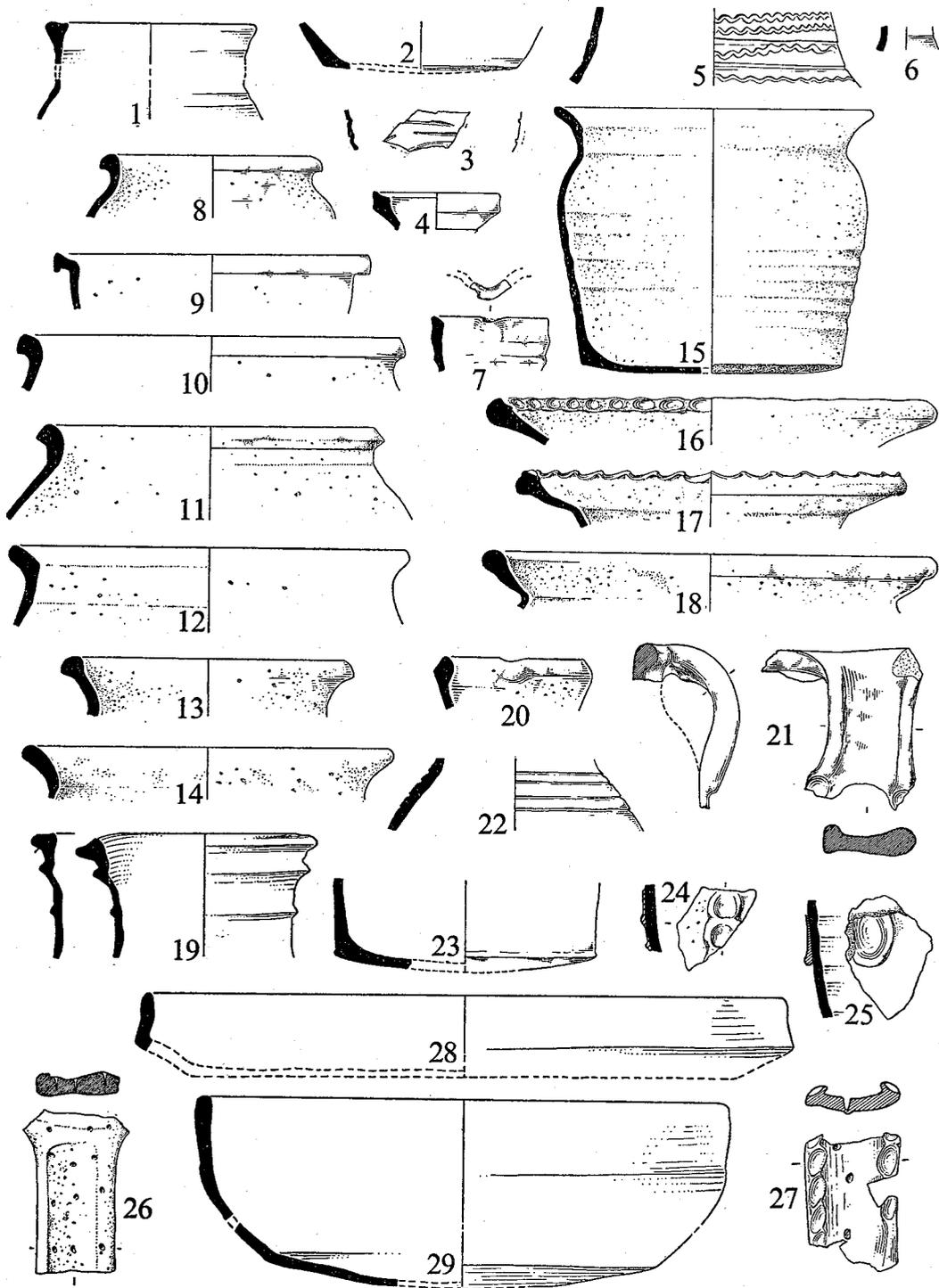


Fig. 6. Ellington. Pottery from the timber hall: Stamford ware (nos. 1 to 7), later St Neots wares (nos. 8 to 29): scale $\frac{1}{4}$.

to the south-east of Ellington, produced this type of ware associated with Saxo-Norman Stamford and St Neots wares, but by the mid-twelfth century all these wares were ousted by a predominant variant of the Early Medieval sandy wares. This shows the rapidly increasing regionalization of various ceramic groups during the twelfth century, even within the areas served by the earlier somewhat consistent St Neots wares.

This highly complexed situation, where ceramic types vary so greatly in date range within such a limited area, suggests that the Ouse Valley lay on the confluence of regional ceramic styles, the boundaries in part being governed by the Ouse itself, as evidenced by the groups from Eaton Socon and St Neots. Only further associated dated groups from the area will help clarify the situation.

Technical considerations

Certain pieces amongst the Ellington material are of interest as they give some indication as to how the vessels were either produced or finished.

Macroscopic examination of inclusions in the St Neots type and harsher sandy wares show them to be limestone particles of varying consistencies,¹ with only one illustrated sherd showing any signs of chalk (Fig. 6, no. 13). The variation in texture between the St Neots types and the harder wares is due to the addition of quartz or fine sand particles, whether added deliberately, or forming part of the natural clay, as seems the case in most instances. This is virtually lacking in the Lyveden-type wares, whereas the finely thrown Early Medieval sandy wares are completely sand-based, thrown on a fast wheel with a high degree of skill.

Surface treatment is mainly restricted to smoothing the external surfaces, but one of the Early Medieval sandy rims (Fig. 9, no. 61) displays a series of chevron incisions on the neck. This is seen on a number of vessels of similar fabric from recent excavations in Bedford. Bases, particularly in St Neots-type wares, often have an external thickening to the angle (Fig. 6, no. 23). This is seen on vessels from Oxford² and Bedford and is produced by hand finishing, and as it mainly occurs on sagging bases it is likely to be the result of smoothing the underside of the pot after hand forming the sagging base.

Coil construction

A number of vessels have a rather uneven and lumpy surface with a marked lack of any throwing grooves. Some of them have had their necks and rims added separately, presumably on to a thrown body (Fig. 9, no. 72 and Pl. I) while others have annular rings of clay added to the body to build up the neck and rim (no. 76 and Pl. II). This method can be seen more clearly in the Lyveden-type vessels, for evidence from the

¹ For a detailed examination and discussion on shell inclusions in Middle and Late Saxon shelly wares see *Med. Arch.* VIII (1964), 50-2. The distinction between shell and limestone inclusions in later 'shelly' wares has already been pointed out by Prof. Jope, *Ant. J.* XXXIX (1959), 245; this feature has also been noticed among Oxford St Neots wares of the eleventh and twelfth centuries, *Oxoniensia* XXIII (1958), 49.

² From late eleventh-early twelfth century contexts on the site of the Clarendon Hotel, *Oxoniensia* XXIII (1958), 43 fig. 15 nos. C 3.15 and p. 67.

kiln site has shown that the vessels produced there were consistently completely coil made, both the ordinary cooking pots and the highly distinctive decorated jugs. This method is not visually conclusive amongst the Ellington group (Fig. 7, nos. 30 to 38 and Fig. 10, nos. 83 to 95), but there is sufficient evidence to imply it. The procedure for making a vessel using this method, as shown by spalled wasters on the kiln site, was to use either a continuous clay 'sausage', adding to it and building the vessel up in a form of spiral, or to use annular rings of clay, one on top of the other. These were built up on a previously prepared piece of clay forming the base, to which the lowest ring was luted. Generally the outer surface was smoothed, merging the coils together, after the form had been completed by finishing on a slowly rotating wheel. The inner surface was also smoothed but generally not as intensely as the *outer*, the fingers usually being dragged continuously up the inner surfaces to bond the coils. It is here that the coil-constructed pot can best be detected, particularly on the inside of the neck or shoulder. Vessels produced by this method have a marked consistency to the wall section (no. 36) and a sharp internal angle to the base.¹

Vessels other than Lyveden types among the Ellington pottery show signs of partial or complete coil construction. Some have already been mentioned (Fig. 9, nos. 72 and 76). Two large jugs (nos. 69 and 70) have lumpy and uneven surfaces, particularly internally, where finger moulding is indicated together with applied pieces of horizontal strips near the base (Pl. III); these are almost certainly the result of coil construction. The lumpy, finger-marked internal surface of no. 80 can also be attributed to the finishing effect of a coil-constructed pot.

This method has an earlier history in medieval ceramics, and recent finds suggest it was a more widely used technique than was previously thought, among wheel-thrown contemporaries of the twelfth and thirteenth centuries. Jope² has pointed out that the tripod pitchers of the Oxford region, and other areas producing these vessels throughout the twelfth century, had thrown bodies with separate rings of clay luted on to form the neck. This is now also noted on pitchers of the Coventry area.³ Highly decorated jugs at Nuneaton,⁴ Warwickshire, dating to the first half and middle of the thirteenth century, had thrown bodies with thick crudely executed annular rings forming the neck, smoothed externally to give the impression of a completely wheel-thrown pot. Nearer to the present geographical context, a rim sherd from Lyveden in similar fabric to Fig. 11, no. 96 has a coiled neck and rim on a thrown body. A jug rim from Berkhamsted Castle,⁵ in the typical Hertfordshire reduced fabric, shows evidence of coil construction.

¹ For coil construction see Anna O. Shepard, *Ceramics for the Archaeologist* (Carnegie Institution of Washington, publication 609, 1965), pp. 57-8 and pp. 184-5.

² *Oxoniensia* xxiii (1958), 53, fig. 19 nos. BIB.49 and Z.18 and pp. 55-6 and pl. II, showing a typical coil-constructed neck from a pitcher; see also examples from Ascott Doilly, *Ant. J.* xxxix (1959), 262, fig. 18 no. C5 and p. 258 where they are discussed and a distribution of the type given.

³ Material collected from the city of Coventry during and after the last war; in the Shelton Collection, Herbert Museum and Art Gallery, Coventry.

⁴ An extensive kiln site excavated substantially during 1967, see *Med. Arch.* xii (1968), 208-10 and fig. 58; excavations are still in progress, *Med. Arch.* xiii (1969), 287.

⁵ *Hertfordshire Archaeology*, II (1970), forthcoming.

It is therefore evident that coil construction was a widespread though, on present evidence sporadic, technique and had a long history through the Middle Ages. It is difficult to see why potters preferred coil construction to wheel throwing, especially as there were contemporary wheel-throwing centres in all regions mentioned above. It is as difficult, if not more so, to produce a large pot with a consistently thin section like Fig. 9, nos. 69 and 70, as it is to wheel-throw one. It is also difficult to see why potters should throw a body and then coil the neck and rim, particularly on the most decorative of a kiln's products as at Nuneaton. Perhaps it was a hangover of the tripod pitcher era, for vessels of developed pitcher form from Oxford dating to the early thirteenth century¹ show separately applied necks; this tradition was strong in the Nuneaton-Coventry area. It has been pointed out by Jope² that separately coiled necks on tripod pitchers were introduced to relieve carrying too much clay while throwing the body. It would have been extremely difficult to produce a completely thrown vessel as thin as these pitchers, even for a competent potter. Closer examination of vessels showing no apparent signs of internal throwing marks – particularly on a more regional basis where both wheel and coil methods were practised concurrently – may reveal a more widespread pattern for this method of manufacture during the thirteenth century and later period, and give further insight into the at present all too sketchy glimpse of the medieval potter and the techniques he employed.

Ceramic types and catalogue

The pottery from the excavations can be divided into two distinct stratigraphical groups; that from the occupation of the timber hall and its various construction phases, and that associated with the occupation of the moated platform, sealing the underlying timber hall. By far the larger group comes from the earlier phase, with a relatively small quantity being associated with the platform and its occupation.

Pottery from the occupation of the timber hall

All the pottery from this phase comes from the eaves-drip gullies to the south of the hall, except where otherwise stated.

Stamford ware (Fig. 6, nos. 1 to 7)

The excavation produced seventeen sherds of Stamford ware, thirteen lead-glazed and four with developed copper glaze. All but one were associated with the timber hall and its occupation. No. 5 came from material associated with the occupation of the platform, but as it can be shown to come from a pitcher whose other three sherds were securely stratified under the platform, this sherd can be regarded as a residual piece. In effect therefore all sherds of Stamford ware were associated with the occupation of the timber hall.

1. Rim and shoulder from a pitcher in a fine smooth off-white fabric with a pink tinge to the surfaces, covered externally in a thin patchy lead sheen. From the western eaves-drip to the south of the timber hall.

¹ *Oxoniensia* xxiii (1958), 58 fig. 21, Z.22, Z.21 and Z.7.

² *Ibid.* p. 56 and *Ant. J.* xxxix (1959), 258.

2. Base in a fine smooth light yellowy buff fabric with external shiny dull yellow glaze. From the beam-slot under the northern pentice posts.

3. Two joining sherds in a smooth fine light pink fabric with external linear incisions and knife trimming under a clear bright creamy yellow glaze. General occupation to the south of the hall.

4. Bottle rim in a smooth off-white fabric with external patchy watery mottled green glaze. Provenance as no. 3.

5. Four body sherds from a pitcher in a very smooth creamy off-white fabric with external patchy watery lime-green glaze. Two body sherds came from the western eaves-drip to the south of the hall, one from the destruction level of the timber hall and the illustrated sherd was found in a residual context, for it came from material associated with the occupation of the moated platform.

6. Small bottle neck in a fine smooth creamy pink fabric with all-over external deep leaf-green glaze, a dense green band where it fills a shallow incised groove partially mottled with yellow internally. From the floor of the hall.

7. Jug rim and spout in a similar fabric and glaze to no. 6, the glaze extending slightly over the rim. Provenance as no. 3.

Not illustrated: Among the sherds not illustrated there are two worthy of mention. One is a hard sandy buff fabric with smooth pinky surfaces covered partially on both sides in a watery pale lime-green glaze, the same provenance as no. 3; the other is the shoulder sherd from a developed Stamford ware jug with shallow incised annular grooves in a fine smooth off-white fabric covered externally in bright shiny mottled leaf-green glaze, the same provenance as no. 1.

Later St Neots types (Fig. 6, nos. 8 to 29)

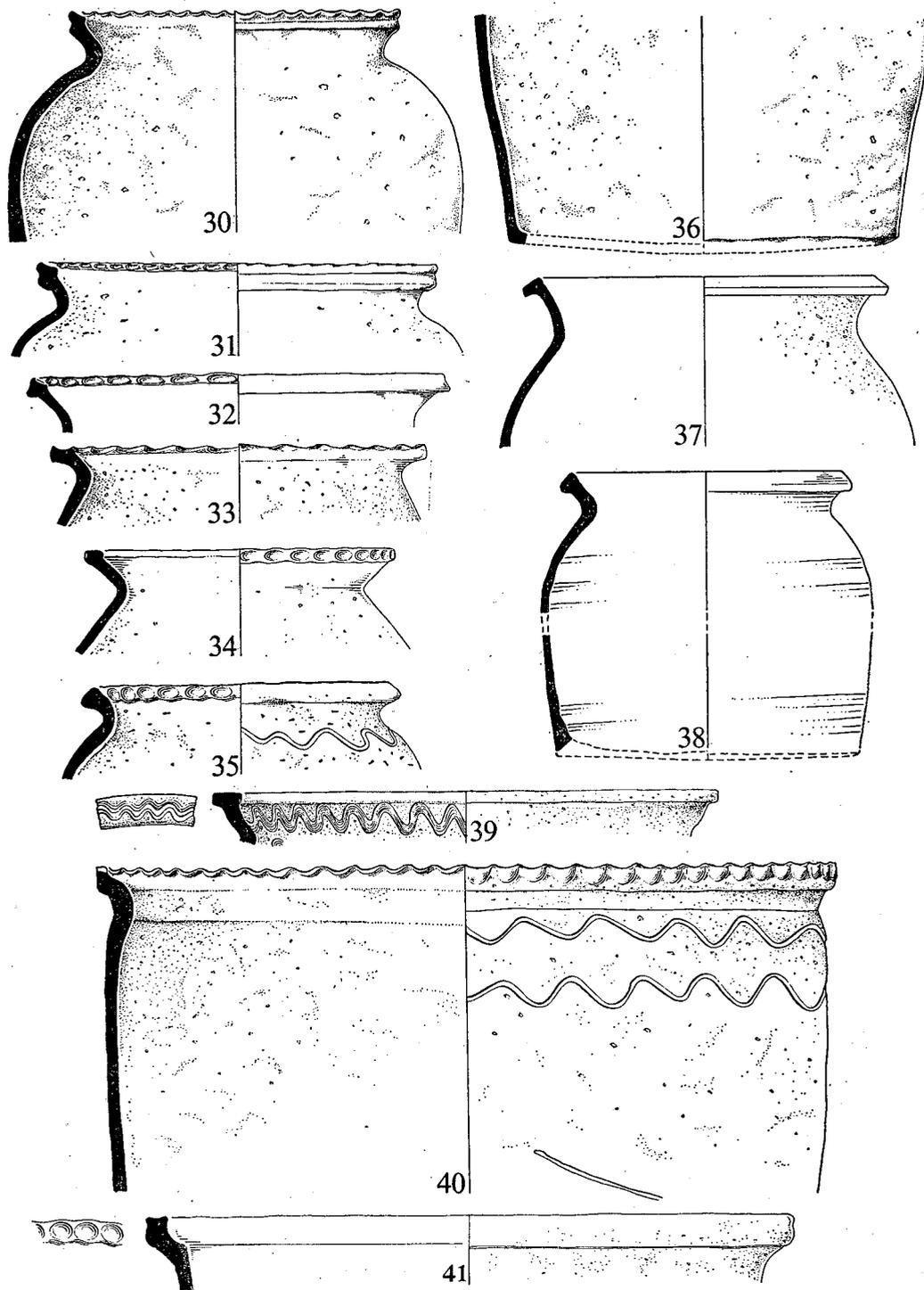
This collection of sherds forms an extremely close-knit and homogeneous fabric group, and has therefore not been described individually as the main variations occur in colour only. The fabric is extremely fine with very smooth waxy or soapy surfaces, devoid of any quartz inclusions, and a bluey-grey core of varying shades; the sherds have a high uniformity in many small soft limestone inclusions. The surface colours range from light fawn (nos. 9, 10, 11, 14, 15, 17, 18, 19, 20, 21, 23, 27 and 29) through darker fawn (nos. 16, 25 and 26), reddish brown (no. 13) to dark brownish purple of true St Neots type (nos. 8, 12 and 28). No. 22 does not readily conform to the above groups, for it is slightly harder with many small soft limestone or chalk inclusions leached out internally where the surface is reduced to grey, with a dull salmon-pink external surface. No. 13 has a slightly waxy surface, above the norm for the assemblage, and large chalk inclusions leached out in places. It stands out from the other sherds although of similar general type, and can most likely be placed among the earliest sherds from the site; its form alone would suggest placing it early among the present group.

Harsher limestone gritted wares (Figs. 7 and 8, nos. 30-55).

This group encompasses a range of fabrics basically of the same type. It is harder than true St Neots wares and generally more lumpy. Five variants can be defined by their various combinations of surface texture, inclusions and colour. The vessels within each group form homogeneous ceramic types and therefore have not been individually described.

(a) Rough fabric, light brown to red surfaces with a grey core and many large angular limestone inclusions protruding through the surfaces, invariably smooth externally but rough and uneven internally (nos. 30-2, 34-6, 39-41, 47, 51 and 52). This fabric and the forms of nos. 30-8, 42-4, 47 and 51 are characteristic of the kiln site at Lyveden.

(b) Fabric as (a) above but totally reduced to a dark brown with purple tinges (nos. 33, 37, 44, 53 and 55).



7. Ellington. Pottery from the timber hall: harsher limestone gritted wares (nos. 30 to 41): scale $\frac{1}{4}$.

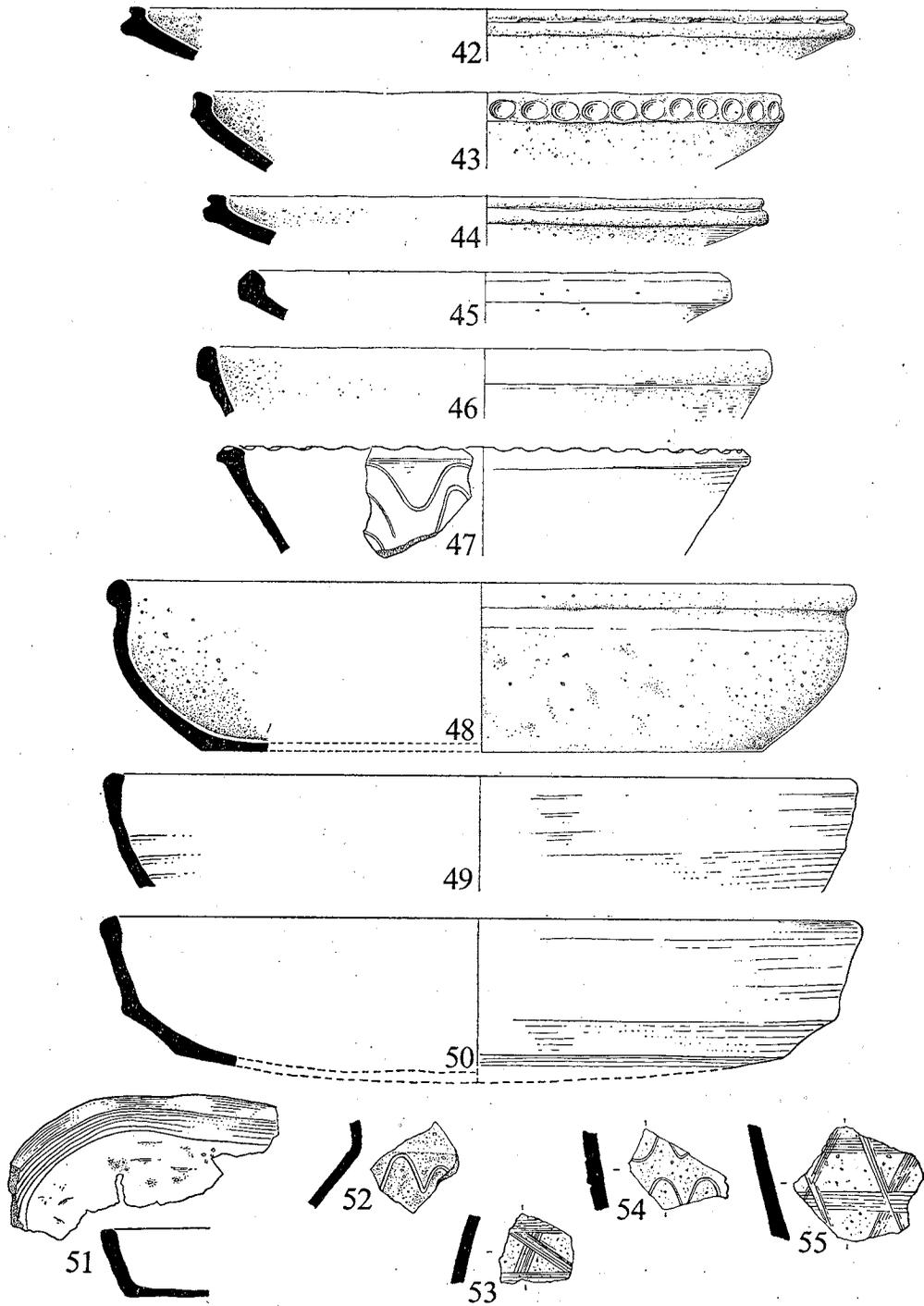


Fig. 8. Ellington. Pottery from the timber hall: harsher limestone gritted wares (nos. 42 to 55): scale $\frac{1}{4}$.

(c) Smooth fabric with lumpy surfaces, large limestone inclusions, and totally reduced to a dark purple-brown (nos. 42 and 43).

(d) Fabric as (c) above but with many small fine uniform limestone inclusions (nos. 45-6, 48-9 and 54).

(e) Very smooth powdery low fired dull orange-red fabric with leached out inclusions giving it a corky appearance (no. 38).

Possibly the earliest of this group are (d), nos. 42, 43, 45, 46, 48, 49 and 54, for the fabric closely resembles that represented by nos. 8 to 29 above but is harder, lumpier and totally reduced. The bowl forms are however related to the characteristic forms of the extensive kiln site at Lyveden, some fourteen miles to the north-west of Ellington, where fabrics (a), (b) and (e) were produced. The cooking-pot forms of nos. 30 to 38, 42 to 44, 47 and 51 are characteristic of Lyveden, but as the type has a wide distribution, not only for the distinct highly decorated jugs but also the more domestic vessels, caution must be exercised before firmly attributing any vessel to this centre, for the divergence of basic fabrics would suggest that it is one of a number of such centres producing similar forms and part of a much larger tradition, similar to the earlier St Neots wares. The most distinct feature of Lyveden products is that the vessels are coil constructed. This is not evident on any of the Ellington vessels but can be inferred by the slightly overlapping internal surfaces with easily defined vertical finger marks, particularly towards the bases. This is well demonstrated on the kiln site where wasters have spalled and split along coils. The uniform thickness of the walls, particularly towards the bases, and sharp internal angle (no. 36) are also characteristic of the kiln site. Other evidence of coil-constructed vessels amongst the Ellington assemblage is further discussed on pp. 52-3 above.

Other vessels amongst this group, although similar in fabric, are distinct from Lyveden-type products in their form. No. 39 is in contrast amongst the Ellington group in its form and method of internal combed decoration, and together with nos. 30 and 41 appears to be as yet unique in the middle Nene Valley and its hinterland. Large shallow bowls with a vertical shoulder and rim (nos. 49 and 50) are derived from twelfth-century late St Neots types.

The whole group can be assigned to a general thirteenth-century date with a possible overlap (nos. 42, 43, 49 and 50) with St Neots types. The evidence for dating Lyveden-type wares is discussed on p. 63 below.

Early Medieval sandy wares (Fig. 9, nos. 56 to 68)

Two distinct groups are present under this general heading. Both are similar in fabric texture and finish but differ in that nos. 56 to 64 are generally reduced to varying shades of grey, while nos. 64 to 68 have consistently bright red surfaces.

56. Four sherds in a thin, hard, fine sandy fabric with dark grey core and reddy-brown margin and surfaces, partially fire-blackened externally.

57. Fabric as no. 56 but totally reduced to a dull brown.

58. Cooking-pot rim in a very fine hard sandy fabric slightly powdery, grey inner surface and core, reddy-brown externally with domestic sooting on the rim.

59. Moulded rim from a jar or cooking pot, fabric as no. 56 but not fire-blackened.

60. Cooking-pot rim in a hard fine sandy fabric with a dark grey core and light brown slightly waxy surfaces.

61. Cooking-pot rim, fabric as no. 56 but with irregular incisions below the rim; two joining sherds.

62. Cooking-pot rim, fabric as no. 60 but with lighter surfaces.

63-4. Two separate cooking-pot rims clearly related by their distinct form but similar fabric to the rest of the group. Very hard-fired fine sandy fabric with dark grey core and light brown surfaces, both fire-blackened externally.

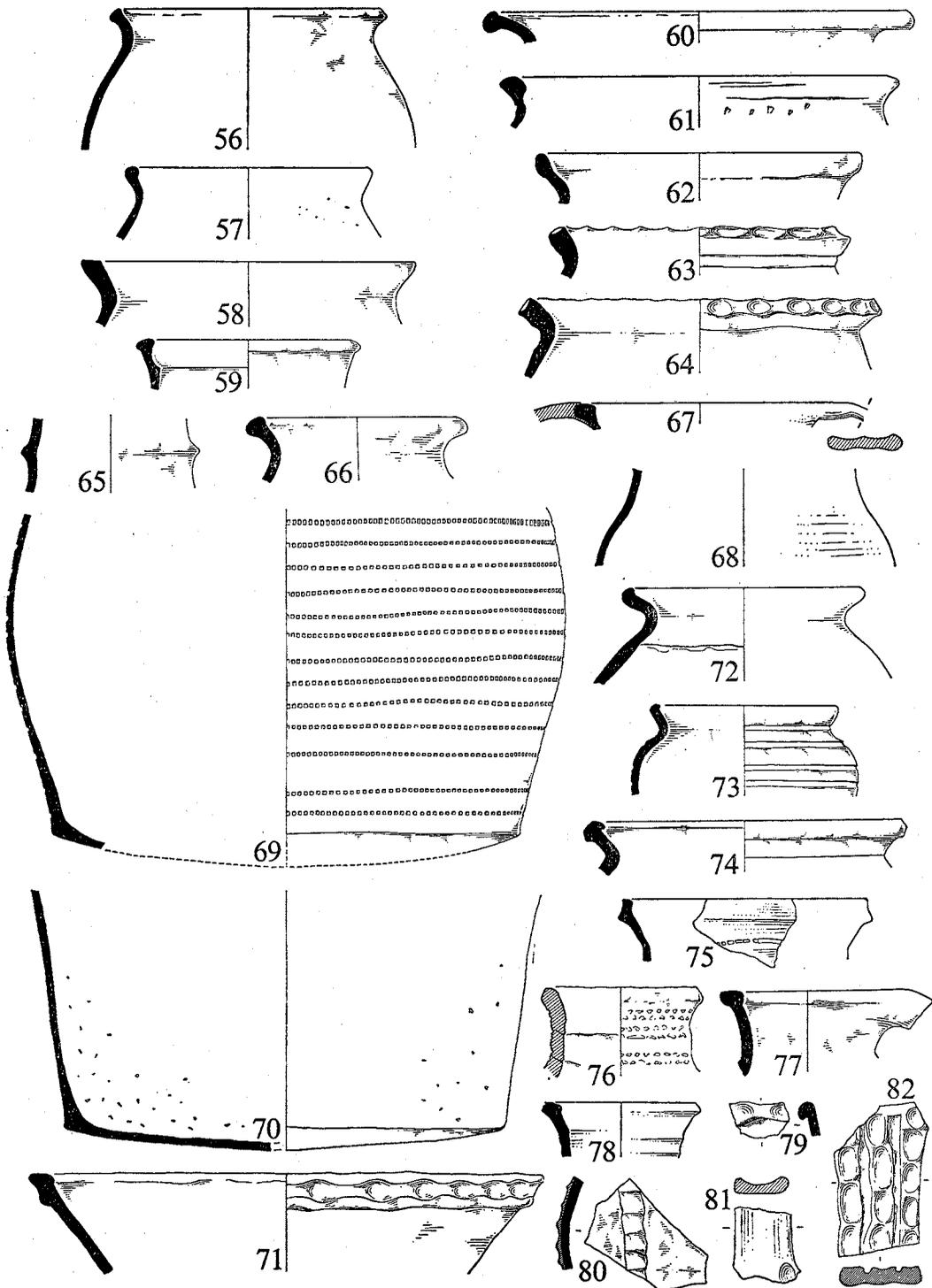


Fig. 9. Ellington. Pottery from the timber hall: early medieval sandy wares (nos. 56 to 68); harsh sandy wares (nos. 69 to 82): scale $\frac{1}{4}$.

65-8. These four vessels are so similar in every aspect of their fabric, and distinct from the above sherds of this general type, that the same centre of manufacture could be suggested. It is characterized by a very thin, hard, fine sandy fabric with a bluey-grey core sharply contrasting with uniform bright red surfaces. These sherds are the only ones of this type from the excavations.

Well over twenty vessels of this fabric are represented.¹ They demonstrate the continued use of the type, running concurrently with later St Neots types. This is significant, for although the Ellington material is not stratified, other than within the terminal dates for the occupation of the hall, the gradual effect of regionalization in ceramic types towards the second half of the twelfth century can be seen in relation to other groups from the general area (see pp. 49-52 above). The distinct fabric and forms of nos. 65 to 68 do not appear to have been recognized in the immediate area before; they appear to be copying Stamford ware.

Harsh sandy wares (Fig. 9, nos. 69 to 82)

A number of fabrics within the Ellington assemblage can be generally termed as 'harsh sandy' but it is extremely difficult to differentiate them adequately in terms of separate types and for this reason they have been grouped together under this general heading.

69-70. Two vessels of similar form and fabric, no. 69 having rows of small close-spaced notched rouletting, while no. 70 is plain, both probably coming from a tall ovoid jug. A very hard fine but harsh sandy fabric with sparse large irregular limestone inclusions with a grey core and light fawn surfaces, no. 69 having a bright pinky-red inner surface similar to nos. 65-8 above; coil constructed.

71. Bowl rim with external thumbing in a similar though harsher fabric to no. 56 above with many small limestone inclusions.

72. Cooking-pot rim in a hard-fired fine sandy fabric, sparse large and many small limestone inclusions, with dark grey core and dull red surfaces, fire-blackened internally. The upper half has been coil constructed and finished on a slow-turning wheel.

73. Eight sherds from the upper part of a small cooking pot in a hard-fired fine sandy fabric totally reduced to a dark grey-brown with many small limestone inclusions contrasting with the darker fabric; external annular grooves. This is the only vessel of this type from the site.

74. Moulded cooking-pot rim in a similar fabric to no. 56 but with harsher texture.

75. Jug rim with rouletting similar to nos. 69-70 in a harsh sandy fabric with a few small limestone inclusions, with a dark grey core and dark fawn surfaces.

76. Jug neck with faint rows of rouletting in a fine sandy light greyish-brown fabric with many small limestone inclusions; the surfaces although smooth are lumpy and uneven; coil constructed.

77. Jug neck with attached rod handle in a similar fabric to no. 75, but with slightly soapier surfaces.

78. Jug rim in a fine sandy fabric with light fawn surfaces, light bluey-grey core and fine limestone inclusions.

79. Rim with external thumb impressions in similar fabric to no. 76 but smoother surfaces and domestic sooting nearly all over.

80. Jug body sherd with vertical thumb applied strip in identical fabric to no. 75.

81. Strap handle in a hard fine sandy fabric with large rolled micaceous inclusions protruding through the surface giving an extremely harsh and rough texture, with a grey core and dull pinky-red surfaces.

82. Strap handle, with applied central strip thumbed down both sides, in identical fabric to nos. 76 and 80 with slightly lighter surfaces.

¹ Originally defined by G. C. Dunning in *Med. Arch.* III (1959), 44, p. 48 and p. 32 fig. 9 and extended by J. G. Hurst, *Med. Arch.* V (1961), 259-61 and *Norfolk Archaeology* XXXIII, pt. II (1963), 155-6.

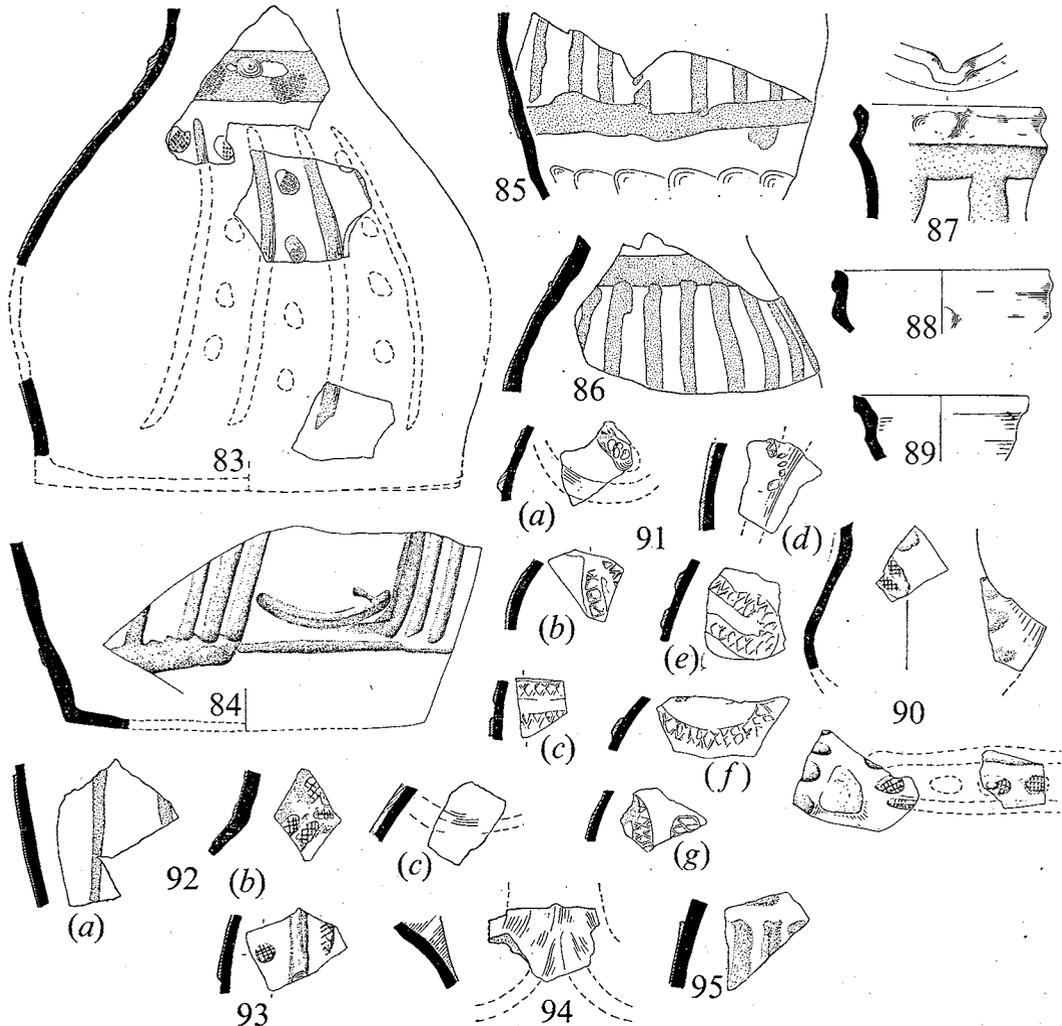


Fig. 10. Ellington. Pottery from the timber hall: Lyveden-type jugs (nos. 83 to 95): scale $\frac{1}{4}$.

A number of similar fabrics,¹ all sand-based, comprise this group, ranging from a very hard harsh fabric (nos. 69 and 70) to a relatively smooth though lumpy fabric (fig. no. 76), intermediate types having varying quantities of limestone inclusions in the clay. A wide range of forms reflect a number of kiln centres, in which both wheel and coil (nos. 69, 70, 78 and 80) construction was practised. Little dating evidence is at present available, but a range throughout the thirteenth century is likely.

¹ Some of these sherds could belong to later types of sandy wares, e.g. 'Rough Medieval' as defined at Northolt, *Med. Arch.* v (1961), 263-7, but regional types have yet to be defined for the middle Ouse Valley.

Lyveden-type jugs (Fig. 10, nos. 83 to 95)

Fifty sherds from jugs of this characteristic type were found representing at least twenty-one independent vessels. Although the fabric is basically homogeneous throughout, the jugs demonstrate certain peculiarities encountered during the firing process and for this reason, among others which will be discussed below, it was thought more desirable to describe them individually.

83. Four sherds, two joining, from a jug in a smooth fabric with dark grey core and dull purple-brown, very smooth inner surface; external decoration of white horizontal and vertical strips with grid-decorated pads, covered to the bottom of the vertical strips in a dull olive-green glaze. From the occupation of the kitchen.

84. Large sherd from the lower part of a jug in a smooth fabric with a light bluey-grey core and light salmon-red surfaces and very fine limestone inclusions leached out internally and large sporadic red-ochre inclusions; decorated externally with a very crudely applied white slip, and patchily covered in a deep olive-green glaze with partially reduced bluey-grey patches.

85. Six joining sherds in a very smooth fabric with a bluey-grey core, brown inner surface and a dull red outer margin only, and fine limestone inclusions leached out internally; decorated with thick white slip strips and covered above the lower horizontal band in a glossy deep olive green, with a large bright glossy dull orange patch below. Part of the outer surface shows a partial bluey-grey reduction; knife-trimmed near the base.

86. Nine sherds, seven joining, forming the shoulder of a small jug in identical fabric to no. 83 but without red margins.

87. Single rim sherd in a smooth fabric with bluey-grey core with a partially reduced inner surface, light salmon-red with light grey patches, otherwise completely reduced with thin neatly applied external white slip decoration showing a dull watery yellow-green below a reduced dull olive-green glaze.

88. Rim sherd with a bluey-grey core, salmon-red inner surface with sparse irregular limestone inclusions, reduced externally with a thick dark olive-green glaze; no slip decoration but part of a handle-side thumb impression remains.

89. Two non-joining rim sherds similar in fabric to no. 84 but with light fawn surfaces.

90. Five sherds from a small (?) jug in a light grey smooth fabric with many minute limestone inclusions; decoration of white slip with grid-stamp-decorated pads and linear strips covered in a reduced all-over dark olive green glaze with brown spots.

91. Fourteen non-joining sherds all from the same vessel in a fine smooth salmon-red fabric with a much-pitted inner surface where the inclusions have leached out; external decoration of white slip with broad diamond rouletting, covered in an oxidized bright dull orange glaze, giving the decoration a bright yellow-ochre colour. It is impossible to reconstruct the complexed design for the throwing or smoothing grooves on the inside give no indication as to the position in the vessel of each piece. Seven of the most significant sherds are illustrated, including two sherds with fragments of an applied scroll springing from either side of the lower handle junction.

92. Five sherds from the same vessel, four of which are illustrated, two joining, in a similar fabric and glaze to no. 84 but better executed and thinner white slip decoration. Sherds (a) and (c) suggest the jug was tall with straight, near-vertical sides with flowing scrolls springing from the handle base.

93. Small body sherd in a smooth fabric with a light bluey-grey core and salmon-pink inner surface; external white slip decoration with grid stamps on both a pad and vertical strip showing a dull yellow ochre below an all-over dull olive-green reduced glaze.

94. Handle base with springing for two applied flowing scrolls on a smooth though slightly sandy fabric with fine inclusions, light bluey-grey core, bright salmon-red internal surface

slightly darker externally where unglazed, and covered externally below the handle only in a dull olive-green glaze with brown tinges.

95. Body sherd in a very smooth almost soapy fabric with a light bluey-grey core and fawn interior; thick white slip decoration covered with a very watery and patchy lime-green glaze making the strips show varying shades of yellow.

This group of jugs is the most distinct product of the Lyveden kilns, characterized by their white applied strips and grid-stamped pads, covered invariably with a dull olive-green reduced lead glaze, although occasionally oxidized and then producing dull orange glaze, as seen in the present group, nos. 85 and 91. The jugs, as with other Lyveden products, were coil constructed and then finished off on a slow-rotating wheel. This constructional technique is discussed on p. 53 above. The form and decoration of the present group is fairly consistent with that known on the kiln site and from other sources; the form of no. 90 is known from a complete undecorated jug on the kiln site but the decoration of no. 91 appears to be unique on Lyveden jugs. None of the pieces from this vessel can be related to any logical pattern; it appears to be a scroll or possibly anthropomorphic design. The large diamond rouletting on strips is not a common feature; these are mainly restricted to small circular applied pads, as on nos. 83, 90 and 93. Applied scrolls springing from either side of the handle base are well represented (nos. 84, 91, 92 and 94) and can be seen on a complete jug from Northampton.¹

Evidence from the kiln site suggests that the Lyveden kiln industry was well established by the second quarter of the thirteenth century, probably originating earlier in the century. Field-work in the Lyveden area has as yet failed to locate a single kiln specializing in the production of this highly decorated and distinctive form of jug, and it is conceivable, on the evidence of the many varying forms and sizes represented and the similarity in construction technique between these and the more domestic wares, that each individual potter made them as a small percentage of his total output. The evidence for dating, a discussion on the construction of the products and distribution will be fully dealt with in the final report on the Lyveden kiln site.

Miscellaneous types (Fig. 11, nos. 96-7)

96. Rod handle in a smooth, fine, sandy buff fabric, completely oxidized with a pink tinge and fine soft limestone inclusions, covered in a light green and dark olive-green glaze over the top and sides of the handle. A square-sectioned tool tapering to a point has been pushed into the junction with the body. The handle comes from a fabric type that is being increasingly recognized as a distinct ceramic group in northern Northamptonshire and adjoining areas. Its distribution can be seen from finds at Northampton, Brixworth, Badby,² Ellington and Lyveden; a more concentrated distribution is therefore expected within these limits in the areas around Northampton, Kettering and Thrapston. One of the sherds from Lyveden has the upper part of the neck coiled. Evidence from Ellington and Lyveden shows the type to be current throughout the thirteenth century and into the fourteenth century.

97. Small (?) foot in a fine sandy fabric with a dark grey core, dull pinky-brown surfaces and covered in a patchy bright lime-green glaze with brown tinges. The rounded terminal is hardly worn enough for it to be positively identified as a foot; its crudeness could suggest part of a crest from a ridge tile.

¹ Illustrated in Bernard Rackham *Medieval English Pottery* (revised edition, 1971 ed. by J. G. Hurst), pl. 36. In Northampton Museum, no acc. number, probably from Northampton; two other similar jugs are in the Museum from the castle excavations.

² Material from Northampton in Northampton Museum from recent excavations in the town by D. C. Mynard; the Brixworth material is from excavations by P. J. Woods, kindly seen through D. C. Mynard, and that from Badby from excavations by Mrs Margaret Grey.

Potterspurgy type (Fig. 11, nos. 98-9)

98. Fragment from a free-standing beard in a fine sandy buff fabric with smooth surfaces and a well-defined dark grey core, covered in a shiny olive-green glaze; three crescent-shaped incisions made with a gouge-like tool ornamented the front. Although this piece is characteristic of Potterspurgy-type fabrics, it appears to be so far unique in that no face jug in this ware has been identified either from the kiln sites or from other sources. An alternative suggestion would be a free-standing lateral handle to a jug, but equally, these are unknown from this centre.

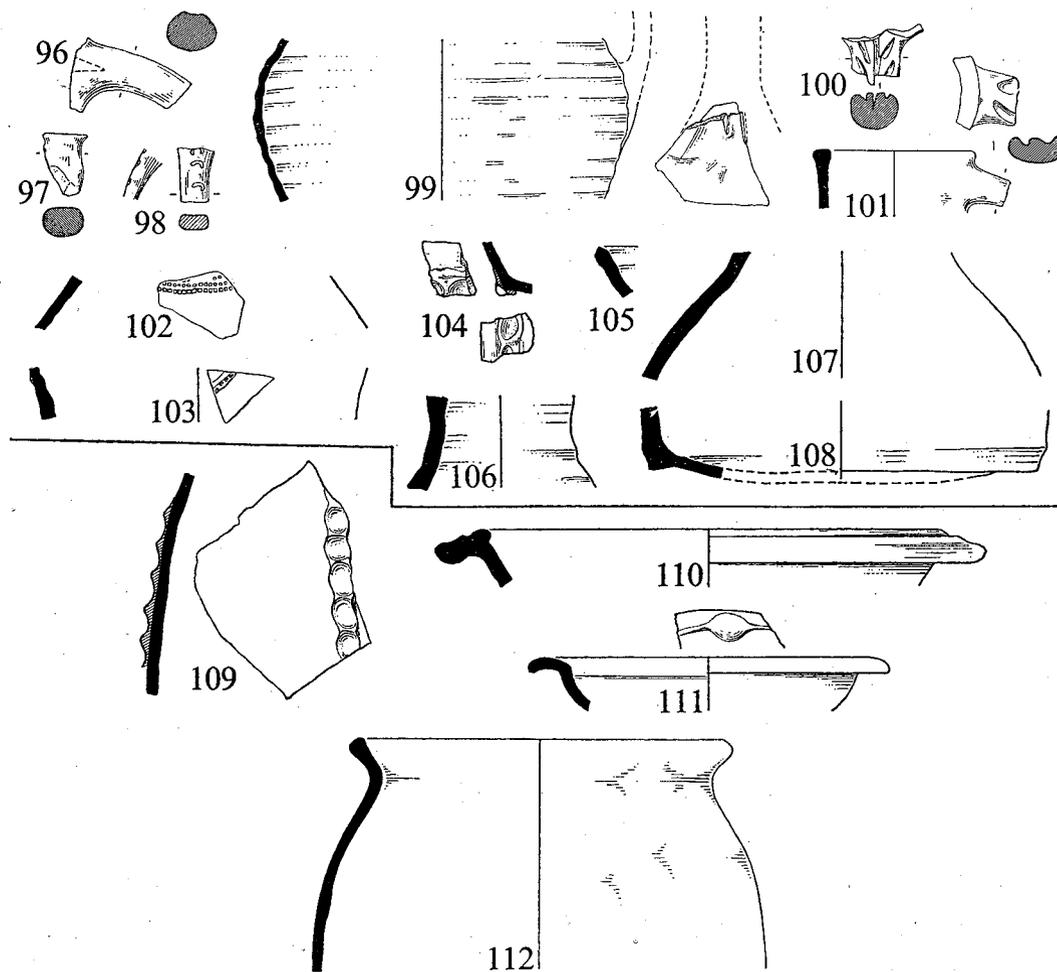


Fig. 11. Ellington. Pottery from the timber hall: sandy ware jugs (nos. 96 to 101). Pottery from the occupation of the moated platform (nos. 102 to 108). Unstratified Roman material (nos. 109 to 112): scale $\frac{1}{4}$.

99. Five sherds, two joining, from the centre of a jug in a smooth fine sandy fabric with a dark grey core and buff surfaces partially covered in a watery lime-green glaze. Corrugated sides are typical of jugs and larger vessels in this fabric, as are slashed handles on jugs.

Potterspurty-type ware is characterized by no. 99,¹ the fabric and glaze appearing to alter little. It constituted one of the main sandy-based fabrics in northern Buckinghamshire and southern Northamptonshire but was also traded over much greater distances, not only jugs but more domestic vessels.² A large storage jar comes from Seacort,³ Berkshire, deserted c. 1400, stratigraphically associated with the later stages of the village's history; sherds from both bowls and jugs come from Lyveden in levels dating throughout the second half of the thirteenth and into the fourteenth century. Together with the present site, a wide marketing area is to be suggested for these wares, possibly brought about by their distinct contrast in fabric and form to the more local products of these various regions, although not always aesthetically superior. Future work will establish whether these sites are on the fringe of the market potential for the wares, or whether they come within a much wider distribution.

100. Junction of a rod handle in a hard fine sandy fabric with a bluey-grey core contrasting sharply with bright pinky-red smooth surfaces; decorated down the back of the handle with a central incised groove with pairs of chevron incisions. Similar in general fabric to nos. 65-8 above.

101. Jug rim with attached rod handle in a fairly harsh, sandy dull red completely oxidized fabric, slightly powdery; chevron incisions down the back of the handle.

Pottery associated with the occupation of the moated platform

The pottery from this phase consisted of near-exclusively Lyveden-type cooking pots of the same general types as from the underlying hall (Fig. 7, nos. 30-8), together with the non-local jugs, of which every vessel is illustrated. These show, by the range of types represented and the distance travelled from their respective source of manufacture, the extensive and diverse trading connections in ceramics during the fourteenth century. The dating of this phase has been discussed on pp. 41-2 above.

Brill-type ware (Fig. 11, nos. 102-3)

102-3. Two sherds from the same jug in a hard buff fabric with close-spaced square-notched rouletting on the shoulder and a diagonal red-ochre applied strip with faint traces of similar rouletting near the base, under a glossy light orange glaze with bright green speckling.

104. (?) Base sherd in a very powdery, dull red, completely oxidized fabric, with a neatly thumbled applied strip on the base angle. This powdery fabric with thumbled applied strips on the base angle is characteristic of the Potters Marston kilns,⁴ 12 miles to the south-west of Leicester, and of the coarse wares from the early Nuneaton kilns.

105. Rim in a fine sandy reduced light bluey-grey fabric with a slightly harsh texture, covered all over in a matt light leaf-green glaze with darker speckling.

Lyveden-type wares (Fig. 11, nos. 106-7)

106. Jug neck in a thick fine powdery fabric, very smooth, with a light bluey-grey core and dull fawn inner surface reduced externally with a shiny dull olive-green glaze; undecorated. Coil constructed but not evident in the section.

¹ See D. C. Mynard, 'Medieval Pottery of Potterspurty Type', *Bull. Northants. Fed. Arch. Soc.* vol. 4 (April 1970), 49-55 where all previous references are brought together.

² *Med. Arch.* XIII (1969), 183.

³ *Oxonensia* XXVI/XXVII (1961/2), 164, fig. 27 no. 1 and p. 163.

⁴ J. Haynes, 'A Thirteenth-Century Kiln-Site at Potters Marston', *Trans. Leics. Arch. Soc.* XXVIII (1952), 55-62.

107. Jug shoulder in a very fine smooth fabric with light bluey-grey core and light salmon-red inner surface, covered all over externally in a watery glossy lime-green glaze with light orange speckling.

Seven Lyveden jug sherds were found in this phase: one base and six body sherds, including those illustrated. One of the body sherds with the end of a rouletted strip came from the lower part of a large jug; this was the only decorated sherd of this type.

Nottingham type (Fig. 11, no. 108)

108. Single base sherd in a smooth fine micaceous gritted fabric totally reduced to a light bluey-grey with a light fawn exterior surface; the surfaces are uneven and pimply though smooth externally. The vessel has been fired in an inverted position in the kiln, for the rim scar of another jug is adhering to the base, with dark glossy green glaze surrounding the scar and down the side of the jug. The glaze and fabric of this piece associate it with the products of the Nottingham kilns¹ and is in marked contrast to any types made in the immediate regions of Huntingdonshire. Positive Nottingham sherds, representing at least four vessels, have been identified on the kiln site at Lyveden some 14 miles to the north-west of Ellington, so it is not really surprising to find this single outlier at such a great distance from the centre of production.

Miscellaneous Roman material

The excavations produced over a dozen sherds mixed with material associated with the occupation of both the hall and later moated platform. These, together with undefined earlier features unassociated with the hall, are evidence for an underlying or nearby Roman site, as opposed to Saxon or early medieval plough scatter. The present sherds suggest a date for occupation through the third and fourth centuries.²

109. Large single fragment from a large storage vessel in a hard-fired sandy totally reduced grey fabric with a single vertical thumbed strip. Third to fourth century.

110. Mortarium rim in a fine smooth creamy-buff fabric with very smooth surfaces and worn internal grits. Third to fourth century.

111. Rim from a Samian bowl with moulded decoration on the rim; Form 36, Central Gaulish, Antonine.

112. Nine joining sherds forming a large part of a cooking pot in a fine sandy light grey fabric with smooth surfaces. Third to fourth century, possibly third century.

SMALL FINDS

All small finds from the excavation were found either associated with the timber hall or in the make-up of the platforms; in essence, therefore, they can all be attributed to the timber hall phase, and date within the period of some time during the second half and possibly third quarter of the twelfth to the second half and possibly last quarter of the thirteenth century. The iron knife (Fig. 12, no. 23) is a later piece and not related to the earlier occupation.

¹ A. Parker, 'Nottingham Pottery', *Trans. Thoroton Soc.* xxxvi (1932), 79-124 and an extensive range of material in the Castle Museum, Nottingham.

² I am grateful to E. Greenfield and H. Pengelly for commenting on these sherds.

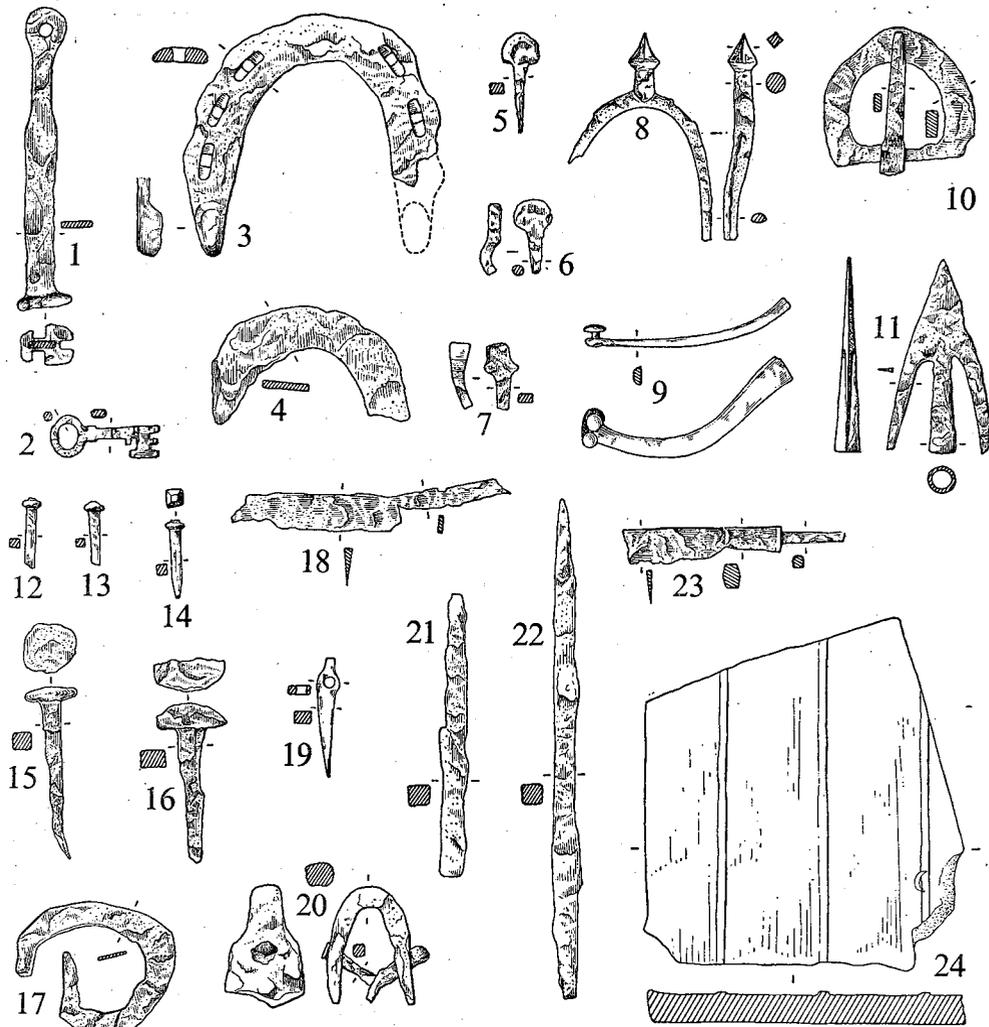


Fig. 12. Ellington. Metalwork (nos. 1 to 23), ceramic roof tile (no. 24): scale $\frac{1}{8}$.

Iron objects

BY IAN H. GOODALL

Fig. 12, nos. 1-23

1. Barrel-padlock key with loop-terminal and waisted shank set centrally to the wards. Similar examples of this basic Viking type are known from Rayleigh Castle, Essex, abandoned *c.* 1350, and Northolt Manor, Middlesex.¹ Several were found at the medieval castle of Naesholm, Denmark, occupied about 1240-1340, and were in use into the fourteenth century in Scandinavia.²

¹ E. B. Francis, 'Rayleigh Castle', *Trans. Essex Arch. Soc.* n.s. xii (1912), 162, pl. D2; J. G. Hurst, 'The Kitchen Area of Northolt Manor, Middlesex', *Med. Arch.* v (1961), 289, fig. 76, 4.

² V. La Cour, *Naesholm* (Copenhagen, 1961), 130-2, fig. 49, N. 800-3; S. Grieg, *Middelalderske Byfund fra Bergen og Oslo* (Oslo, 1933), p. 80.

2. Casket-key with solid stem, moulded below the oval bow, and decorated with a number of incised rings. Non-ferrous plating all over the key. Compare with similar keys from The Mount, Princes Risborough, Buckinghamshire, and Holworth, Dorset.¹

3. Horseshoe, incomplete, with sinuous outline, countersunk nailholes and turned-back calkin.

4. Fragment of horseshoe with sinuous outline and countersunk nailholes.

5, 6. Fiddle-key horseshoe nails, the type used with such horseshoes as nos. 3, 4. This form of horseshoe and nail has been thought not to date after the thirteenth century, but a number of examples are now known from fourteenth-century contexts, including Bramber Castle, Sussex and Seacourt, Berkshire.²

7. Horseshoe nail with shouldered head, expanding in section to a flat top. Nails of this type are known from thirteenth- and fourteenth-century contexts, including Weoley Castle, Warwickshire and Seacourt, Berkshire.³

8. Prick spur. The sides are gently curved but incomplete; the point sits on a short neck.

9. Downcurved side of a spur with double-bolted terminal. Probably from a prick spur: the bolted terminal is rarely found on rowel spurs.

10. Slightly pointed, D-shaped buckle with pin swivelling on the straight bar. Similar buckles are known from Lydney Castle, Gloucestershire and 'Caesar's Camp', Folkestone.⁴

11. Socketed and barbed arrowhead.

12-14. Three nails with square shanks and flattened pyramidal heads. The form of the head suggests that it was considered a decorative feature.

15-16. Two nails representative of the types found on the site.

17. Distorted fragment of iron strip.

18. Damaged knife with tang.

19. Implement with tapering but incomplete arm to one side of the eye, and a butt to the other.

20. Iron loop of rectangular section with a flattened oval terminal to one side and the stump of a broader strap on the other. Each is perforated and the nails, which incline away from the loop, intersect. The loop is part of a strap hinge and clasped the pivot set in the door jamb, as on a hinge from Clough Castle, Co. Down.⁵ The door, or shutter, would have had wooden boards $\frac{7}{8}$ in. thick.

21, 22. Two incomplete iron rods.

23. Knife: blade fragment, hexagonal-section bolster and the stump of a rectangular-section tang. The cutler's stamp on the blade (Pl. IV) is inlaid with non-ferrous metal. The bolster is cut from a single piece of iron, a technique of manufacture which was probably introduced in the middle of the sixteenth century.⁶ This knife cannot be earlier than this date, and probably belongs to the late sixteenth or seventeenth centuries.

¹ F. H. Pavry and G. M. Knocker, 'The Mount, Princes Risborough, Buckinghamshire', *Records of Bucks.* xvi (1953-60), 161, fig. 13.2, 3; P. A. Rahtz, 'Holworth, Medieval Village Excavation 1958', *Proc. Dorset N.H.A.S.* LXXXI (1959), 146, fig. 12.4.

² Bramber Castle quoted in E. W. Holden, 'The Excavation of a Motte at Lodsbridge Mill, Lodsworth', *Sussex Arch. Coll.* cv (1967), 124; M. Biddle, 'The D.M.V. of Seacourt, Berks.', *Oxoniensia* xxvi/xxvii (1961-2), 176.

³ A. Oswald, 'Excavation of a Thirteenth Century Building at Weoley Castle, Birmingham, 1960-61', *Med. Arch.* vi/vii (1962/63), 132, fig. 51.30; M. Biddle, *op. cit.* note 2, 176.

⁴ D. A. Casey, 'Lydney Castle', *Ant. J.* xi (1931), 252, pl. xxxv.4; A. H. L. F. Pitt-Rivers, 'Excavations at Caesar's Camp near Folkestone, 1878', *Archaeologia* XLVII (1883), 439, 463, pl. VIII. 9.

⁵ D. M. Waterman, 'Excavations at Clough Castle, Co. Down', *Ulster J. Arch.* xvii (1954), 138, fig. 12.1, 2.

⁶ I. F. Hayward, *English Cutlery* (1957), p. 4.

Ceramic tiles

Fig. 12, no. 24

24. A large quantity of roofing tiles were found associated with the moated platform. A single flat tile has been illustrated to show the marks incurred while on racks or laths during the drying process immediately after manufacture. It is in a harsh, sandy, dull brown-red fabric with fairly smooth surfaces, except underneath, with a grey core. The indented lath marks are clearly seen on the back.

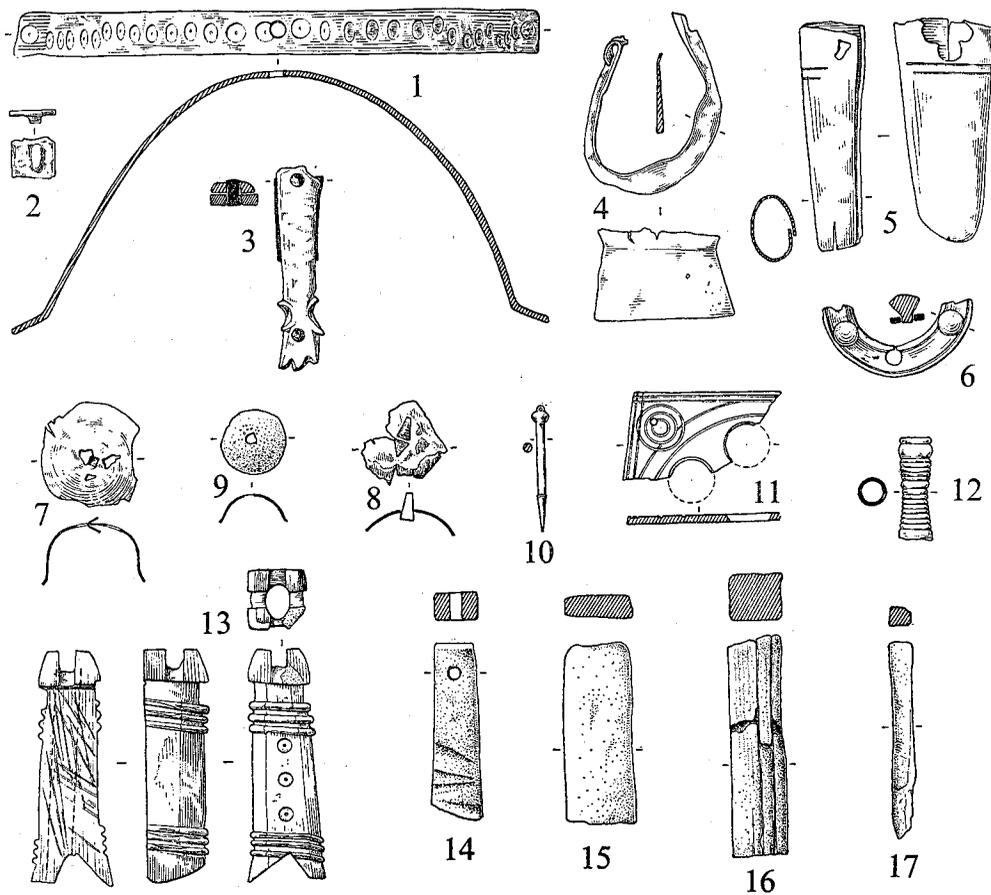


Fig. 13. Ellington. Bronze (nos. 1 to 10), bone (nos. 11 to 13), stone (nos. 14 to 17): scale $\frac{1}{2}$.

Bronze

Fig. 13, nos. 1-10

1. (?) Binding strip of near semi-circular profile with flat angled terminals; decorated on its upper surface with incised ring-and-dot-style ornamentation. A circular hole pierces the strip at its mid-point. Its function is obscure but possibly the hole was for securing the strip. Ring-and-dot motifs are common throughout the Middle Ages.

2. Complete thin square head from a stud or rivet with the junction of the brazed shank, shown to be of rectangular section.
3. Bronze tag, broken at the top with an ornate terminal, secured to a backing of leather, the width of which is shown in the section, by two rivets. Possibly a belt end or a book clasp.
4. Badly bent piece of bronze (?) binding of truncated tapering profile with sharply everted edge to the smaller diameter; there are no signs of any rivet holes.
5. Complete shape made from a sheet of thin bronze, folded round with the junction at the back, cut and rounded over at the bottom. Decorated on the front with a trefoil cut-out above two incised grooves. Probably late thirteenth century.¹
6. Half an annular brooch with probably six original collets, two of which remain *in situ* with the rivet hole for a third. When new the brooch was covered with a gold plating but this is now badly decayed. Brooches of this general form usually have a recess in the frame for a swivel fastening-pin which spans the maximum diameter; the solid collets of the present brooch, tapering in section, are presumably imitating golden examples with inset jewels. The general form is current throughout the earlier Middle Ages but little work has been carried out on them; a similar brooch is in the British Museum.²
- 7, 8. The upper parts of two bronze bells, the lower part of which is missing in each case, both illustrating a different method of suspension; they still retain part of the suspension loop. Small bells of this type, beaten out of thin sheet bronze, are presumably for hawking due to their lightness, in contrast to the heavier cast bell of the later period. Similar bells can be seen from Seacourt,³ deserted before *c.* 1400.
9. Complete hemispherical bronze cap with a central hole piercing the dome. Probably attached to leather as ornament on horse trappings.⁴
10. Small complete stylus-type object with a tri-lobed head pierced by a small hole and an expanded tapering point. It was apparently never used as a stylus as it is too small and its point is not worn.

Bone

Fig. 13, nos. 11-13

11. Piece of thin flat bone with two straight sides forming a slightly obtuse angle, with circular and linear incised decoration and the remains of two circular cut-outs; there is a small rivet hole near the corner. This probably belongs to the class of decorated bone casket lids described by Waterman⁵ of Viking and Late Saxon type and similar to the twelfth-century example from Ludgershall Castle, Wiltshire,⁶ although the latter was made up from strips of bone, whereas the present piece appears to be of much larger size.
12. Small complete hollow bone piece with waisted side formed by a series of incised grooves. This piece belongs to a class of cylindrical hollow bone objects that are invariably extremely well lathe-turned and finely polished, some having screw threads, current throughout the Middle Ages.

¹ Examples of this form are generally referred to the fourteenth century, *London Museum Medieval Catalogue* (H.M.S.O. reprinted 1967), p. 266 fig. 84 and pl. LXXV no. 9, but as the present example was found below the moat it can generally be referred to the later years of the hall's occupation.

² Reg. no. 1911, 5:8:2 from Dunwich, Suffolk, *c.* 1½ in. dia. with 6 riveted bosses. For annular brooches in general see John Cherry, 'A Ring-Brooch from Waterlooville, Hants.', *Med. Arch.* XIII (1969), 224-6. I am grateful to Mr Cherry for commenting on this example and for locating the Dunwich parallel.

³ *Oxoniensia* XXVI/XXVII (1961/2), 167, fig. 28 nos. 10 and 11 and examples from Somerby, Lincs. probably of the fifteenth-sixteenth centuries, *Lincolnshire Archaeology* fig. 14 nos. CU.3 and CU.4 and p. 85.

⁴ There are similar examples from Chapel Haddlesay, Yorks., *Soc. Med. Arch. Monograph forthcoming*.

⁵ *Archaeologia* xcvi (1959), 86-7 and pl. xvii.

⁶ *Med. Arch.* x (1966), pl. xv.

More than likely they perform a variety of functions, one of which includes that of a bobbin for a shuttle.¹

13. Complete bone object as drawn with square section tapering in profile, surmounted by a projecting crenellated cap; two groups of grooved raised cordons; the front, with chamfered angles, is decorated with three incised dot-and-circle ornaments, while the back is perfectly flat, with haphazard very shallow incised grooves, and a deeper incised groove carrying round the base of the projecting cap. The piece gives the appearance of either being unfinished or having been discarded, but has been subsequently worked, for the deep unsymmetrical V shape in the base is clearly secondary to the original working and was not meant to be part of the initial design. The hole completely piercing the length is also possibly secondary, for it is not concentric with the section; it has a broken bone rod still *in situ* in the body of the object. The original intention of this piece is puzzling, for the immediate shape suggests a castle or rook chessman, but its date in a general later twelfth–thirteenth century context would make this impossible for the castle with a crenellated turret does not appear until the middle of the sixteenth century.² Its proper identification must await the study of an increasing collection of miscellaneous bone objects from medieval excavations.

Hones

Fig. 13, nos. 14 to 17

Three hones (nos. 15 to 17) were sent to Mr S. E. Ellis of the Department of Mineralogy, British Museum (Natural History), who kindly reported as follows:

They proved interesting as being typical members of the 'schist hone' family although clearly related to the other members of the group and probably from the same source area (in my opinion the Eastern Highlands of Scotland). No. 17, the 'slate', is a metasiltstone, like type (3) of Morey and Dunham's Yorkshire hones.³ Nos. 15 and 16 are related to, but differ in detail from, Morey and Dunham's type (I), the typical schist hones; similar stones occur among the hones from Thetford, Barton, Stonar and other places.⁴

Also found amongst occupation material relating to the timber hall were several large fragments of Niedermendig lava, all probably from the same quern. None of these was capable of being illustrated or even giving the approximate size of the quern, other than saying it was of the large flat type.

Slag

A quantity of iron slag in conglomerate nodule form was found in association with the occupation of the timber hall sealed below the moated platform, but no evidence was encountered for either smelting or working on the site.

¹ Examples from Lyveden, Northants., *Northampton Museum and Art Gallery Journal* v (June 1969), 37 fig. 15, and from Basing House, Hants., *Post-Med. Arch.* v (1971), *forthcoming*, dating to the period 1531–1645.

² J. J. R. Murray, *A History of Chess* (Oxford, 1913), p. 772.

³ *Proc. Yorks Geol. Soc.* xxix (1953), 141–8.

⁴ Since writing the above Mr Ellis has published a more exhaustive study, 'The petrology and provenance of Anglo-Saxon and Medieval English honestones, with notes on some other hones', *Bull. Brit. Mus. (Nat. Hist.): Mineralogy*, II, no. 3 (1969), 133–87, in which the Ellington hones are mentioned.

Glass

Some small fragments of glass were submitted to Dr D. B. Harden, F.S.A., who kindly replied as follows:

These fragments are certainly glass. You will note a thin streak of red in the middle of the section surrounded by green and with a thinnish outer layer of blackish material. This indicates that the glass was originally sealing-wax red coloured by copper, and through age this copper has caused the glass to turn green through oxidation. The outer layer is a weathering which is very similar to the blackish weathering that you get on much medieval glass whatever its original colouring may have been, and this happens both on window glass and on vessel glass.

I rather think this piece is a fragment of window quarry. I know it is slightly curved but that does not prevent it being so, because many window quarries are wavy in section and, indeed, intentionally so, as it is thought by glaziers that this helps in the transmission of variant light effects through the window. There is another point worth making, and this is that this glass was originally wholly red, seeing that the red layer is now in its very middle. I think this indicates a comparatively early medieval date for it, because in the later Middle Ages they had decided that red window quarries were too dark to give good light transmission, and they therefore flashed thin layers of red on to colourless glass when making red quarries.

The only thing that slightly worries me about all these comments is that I should have thought that a medieval red quarry would have been more ruby in colour than this one which is, as we can both recognize, sealing-wax red; normally, sealing-wax red glass is opaque and one would be surprised if it were used as a window quarry. It might be, therefore, that I am wrong in thinking this fragment is part of a quarry and it may be part of a vessel after all, and vessels of sealing-wax red are known from the early medieval period both from this country and abroad. It is a great pity the fragments are not a bit larger.

Animal bones

The larger number of animal bones found were submitted to and reported on by Mr D. J. Allen with Mr E. S. Higgs as follows:

There are insufficient data to arrive at any general conclusion from the bone specimens themselves. Interpreted however from what is known of the site from other kinds of information, the faunal remains are of some interest.

They show a varied diet which included beef, pork, mutton, venison, birds and shellfish. The beef and mutton consumed was from animals killed at a prime age for eating; they are neither old nor very young. Certainly most beef cattle were kept until they were more than 18 months old and probably more than 2 years of age. None however was of any great age. The livestock appears to have matured slowly but there was, as far as the Manor was concerned, an ability to carry enough livestock over at least two winters and therefore there was no apparent shortage of winter fodder. Pigs appear to be killed for eating at all ages up to maturity, and may well have been killed throughout the year as required. The sheep/goat remains indicate that the prime reason for keeping them was meat. Of the old sheep or goats there is no trace and presumably their remains went elsewhere. The same may be said of the cattle. Horsemeat does not appear to have entered the diet.

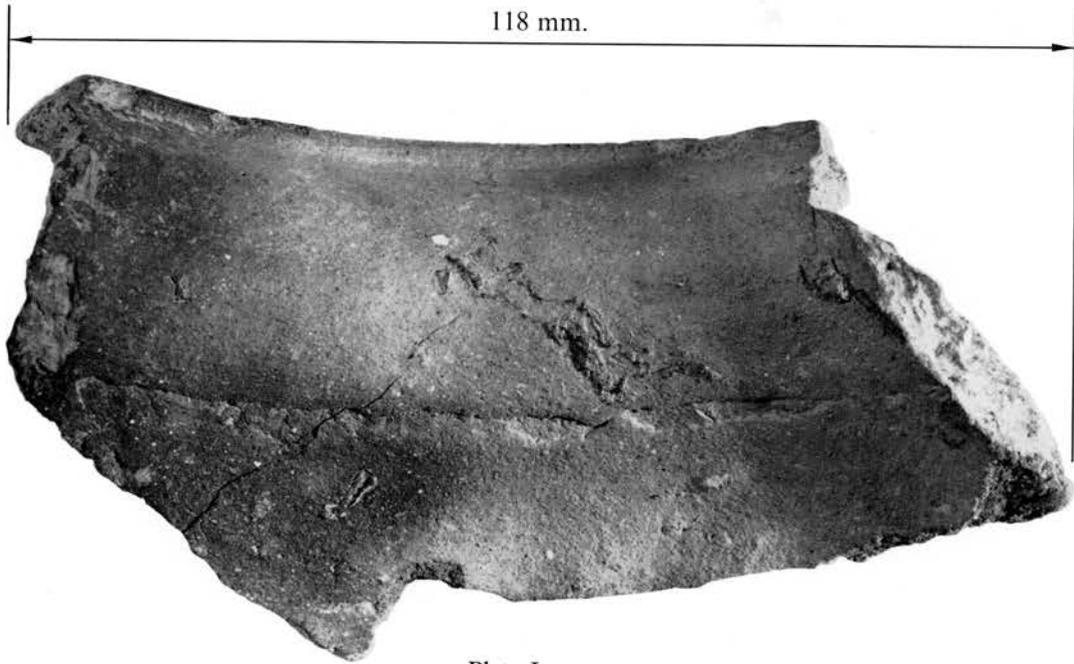


Plate I

The inside of Fig. 9, no. 72 (p. 59), showing the junction of the separately luted-on neck.

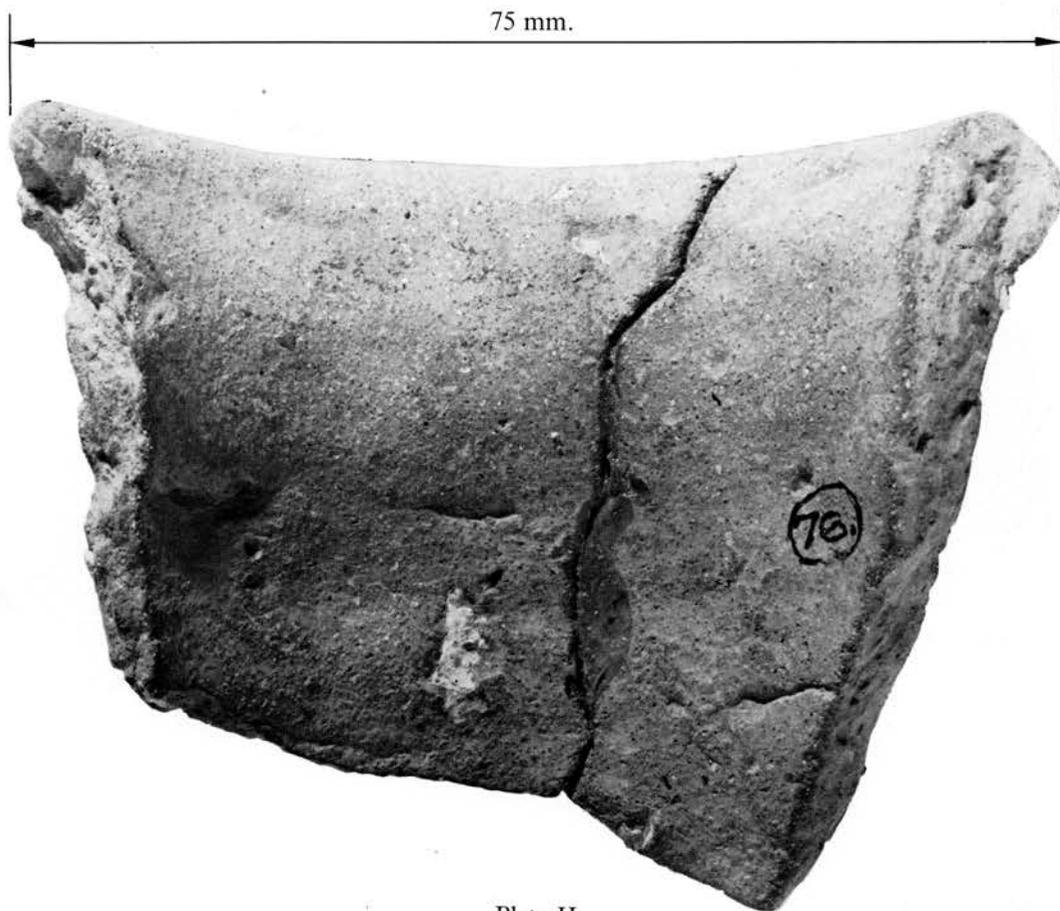
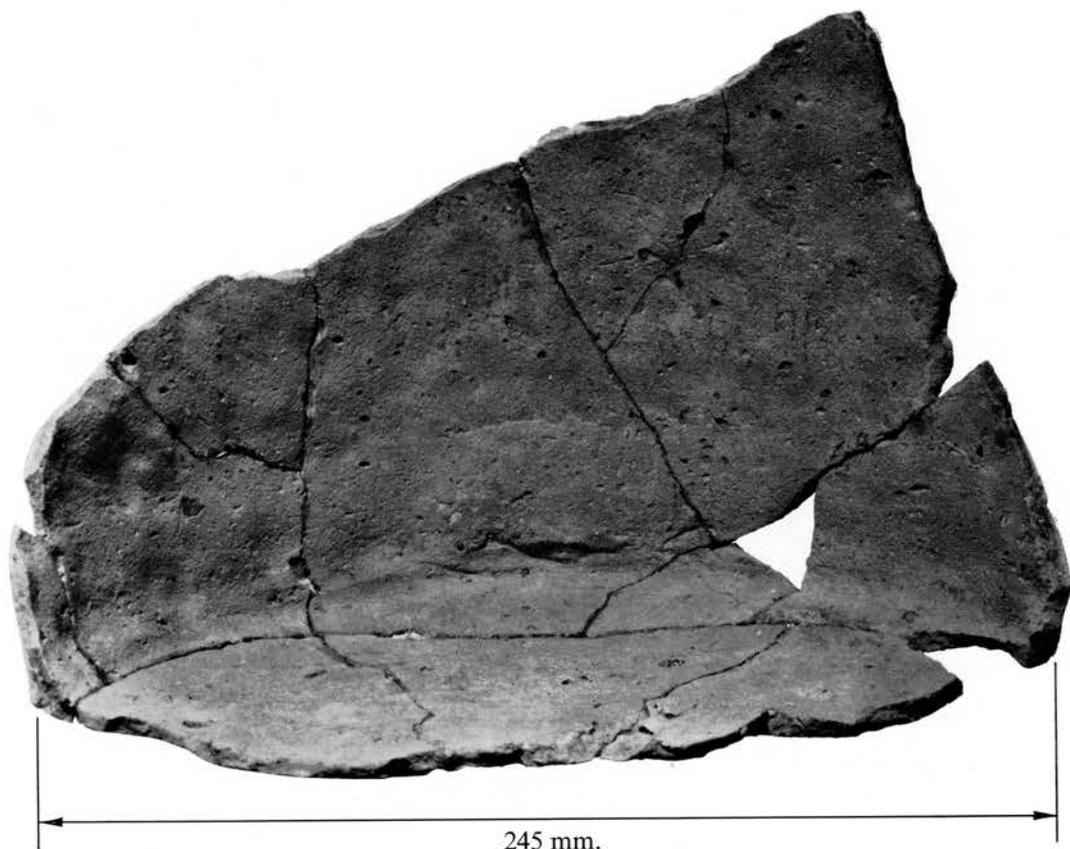


Plate II

The inside of Fig. 9, no. 76 (p. 59) showing at least three coils to the neck.



245 mm.

Plate III

The inside of Fig. 9, no. 70 (p. 59), showing the heavily pitted surface resulting from finger moulding after the initial pot has been coil-constructed, and the applied strip of clay near the base to strengthen the lower wall.

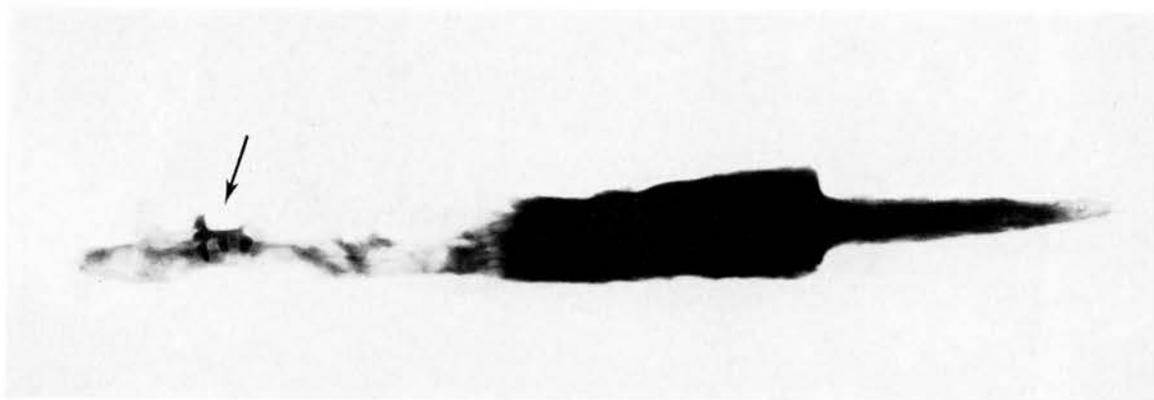


Plate IV

Radiograph of the iron knife, Fig. 12, no. 23 (p. 63), clearly showing the impression of a cutler's stamp marked by the arrow. This is not shown on the drawing.

Horse

Upper molar permanent

Cow

Calcaneum

Metatarsal

2 × 1st phalanx

3rd phalanx

Vertebra fragment. Cow size

Skull fragment. Cow

Teeth M³, 2 × P³Tooth M³. 24+ months2 teeth P³. 18+ months

Incisor

Mandible fragment M₃. 24+ monthsTwo mandible fragments P₃ in each, 18-30+ months*Red deer*

Metacarpal

Metatarsal

Cranium fragment with burr

Antler (worked)

Mandible M₂ M₃Mandible P₃ P₄ M₁ M₂*Fallow deer*

Antler

Sheep or goat

Metacarpal distal and unfused < 18 months

Tibia proximal and distal ends unfused < 36 months

Radius

2 rib fragments. Sheep/goat

Mandible fragment M₁ M₂ M₃. 18-24+ months3 mandible fragments with P₃ P₄ M₁ M₂ M₃. 18-24+ monthsMandible fragment P₃ P₄ M₁. 9-12 months2 × P₄*Pig*

Humerus

Radius

Fibula

4 metapodials

1st phalanx proximal and fused. 24+ months

2nd phalanx proximal end fused. 24+ months

3rd phalanx

Vertebra fragment. Pig size

Upper jaw P³ P⁴ M¹ M² M³. 18-20 months2 × upper jaws P³ P⁴ M¹ in each. 18-20 monthsM² M³. 18-24+ months

Upper canine. 10 months

3 lower canines. 12 months

Mandible P₄ M₁ M₃. 19-20+ monthsMandible P₃ P₄ M₁ M₂. 18-20+ monthsMandible P₃ P₄ M₁ M₂ M₃. 18-24+ monthsMandible M₂. 8-12 monthsMandible with canine P₂. 12 monthsMandible with M₃ broken. 23+ monthsMandible with canine + I, I₂. 8-12 months*Fox*

Radius

Tibia

2 metatarsals

Mandible M₁ M₂. 4-5 monthsTwo mandibles each with P₃ P₄ M₁. 6-7 monthsMandible with canine + P₃. 6-7 months*Bird*

2 3rd metacarpals,

tibia tarsus,

radius,

coracoid. Pheasant size

Humerus, tibia tarsus. Chicken

Humerus fragment. Goose size

Shells

1 mussel shell

1 snail shell

1 oyster shell

+ = older than.

3 months has been added to a tooth if it shows signs of wear. Estimates of age of teeth in accordance with I. A. Silver in *Science in Archaeology*, by D. Brothwell and E. Higgs (Thames and Hudson). Estimates of age from the fusion of the epiphyses are in accordance with *The Anatomy of the Domestic Animals*, by S. Sisson and J. D. Grossman (Saunders, 1953).

PROCEEDINGS OF THE CAMBRIDGE ANTIQUARIAN SOCIETY

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