

Orford.<sup>13</sup> It seems improbable that Henry would have spent so much money at Orford, for all its importance as a port, if Framlingham's defences were still of the simple motte and bailey variety. Possibly it was simply a prudent precaution on the part of the King, but even so, it is improbable that Earl Hugh should devote all his time to updating Bungay, and neglect the threat posed to Framlingham and his surrounding lands by the King's works at Orford. The third factor concerns the employment of Alnoth the Engineer together with his 'cementarii et carpentarii' for the 1174-5 demolitions at Framlingham. Alnoth was one of Henry's most important master-builders, and at that time was 'at the height of his career.' 'He first appears on the Pipe Roll of 1156-57 on the London account, and is thereafter continuously employed for the rest of Henry's reign, almost invariably in London, and usually on the Tower or the Palace of Westminster. Apart from various commissions at Windsor, his demolition of Framlingham was one of his rare excursions outside the Metropolis'.<sup>14</sup> It seems unlikely that a man of Alnoth's stature would have been employed for the comparatively straightforward task of slighting a motte and its attendant earth and timber defences. The excavations of 1969 and 1970 were only on the northern part of the castle. The southern half of the castle courtyard may yield some of the answers to these various questions, and it is probably not without significance that the small trial excavation south of the main cross section contained extensive traces of mortar. This mortar could well point to there being a major and hitherto unknown phase in the development of Framlingham Castle, post-dating the motte and ante-dating the present curtain wall. What is certain is that had Framlingham remained in its original state until 1175 it would have been extremely old-fashioned and an uncomfortable and undignified castle for someone of Earl Hugh's status.

### THE POTTERY

An interim report by Stephen Moorhouse.

A quantity of pottery was recovered from the excavations, but unfortunately the majority of it came from either unstratified or re-deposited contexts. However one small deposit can be regarded as homogenous. The group is unfortunately small but it contains sufficient internal dating evidence in the form of two small sherds of fine smooth white fabric covered externally in rich copper green glaze, coming from a monochrome jug from south-west France,

<sup>13</sup> *History of the Kings' Works*, ed. H. M. Colvin (H.M.S.O.), Vol. 2, p. 769. Henry apparently spent more money on Orford than on any castles save Dover and Nottingham. Allen Brown, p. 133. n. 32.

<sup>14</sup> Allen Brown p. 137, and n. 48.

dating to the later 13th and early 14th century. The group is of interest not only for providing one of the first associated deposits from the area but also for the variety of kiln sources from which the jugs come (Fig. 45, No. 2 and 3).

Sherds from at least six cooking pots were contained within the group. They all occur in the same fabric, a very hard and thin, extremely fine grained sandy fabric with almost burnished external surfaces. All sherds are completely reduced to varying shades of dark grey to jet black in colour. None of the sherds is capable of illustrating the form of vessel from which they came. The general

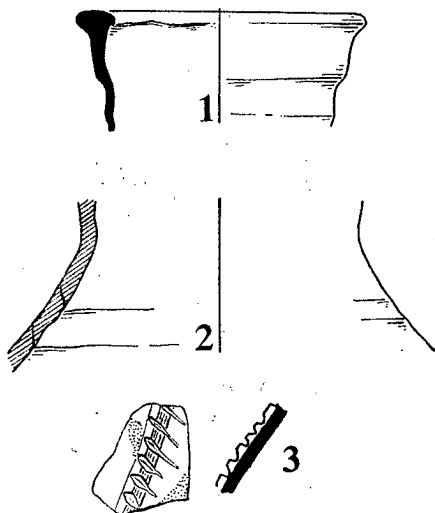


FIG. 45.—Framlingham Castle, pottery, scale  $\frac{1}{4}$ .

fabric of these sherds is similar to that recently found on the late 13th century kiln site at Hollesley<sup>15</sup> some 11 miles to the south-east on the coast, but due to the complete lack of other comparable material in the area and the distance from Hollesley, too much credence cannot be placed on the similarity. It is more likely that the fabric represents a type current over a wide area of eastern Suffolk and was manufactured at more than one kiln centre.

The remainder of the pottery from the excavations will form the basis of a further report in a future volume of the *Proceedings*.

Fig. 45, 1. Jug rim in a very smooth fine dull pink fabric with very smooth surfaces and a slight light blue grey core to the rim;

<sup>15</sup> I am grateful to Mr. Stanley West, the excavator, for commenting on these sherds; see below, p. 209, no. 28.

external splashes of a bright deep yellow-green glaze. The form and fabric of this rim is characteristic of the products from the Heddingham kilns 30 miles to the south-west. This came from the uppermost sealed layer in section J-K.

Fig. 45, 2. Jug shoulder in a completely reduced grey hard sandy fabric with a very smooth though uneven inner surface; covered all over externally in a bright dull mottled olive green glaze, pitted in places. The vessel has been at least partially coil made as evidenced by one visible coil junction on the lower part of the sherd; the complete lack of internal wheel marks also suggests this. Its fabric and glaze suggest the Hertfordshire kilns although too little is known about the local kiln sources to be certain.

Fig. 45, 3. Shoulder from a jug in a very hard dull brown fabric with a partial grey core. External decoration consists of a diagonal body-coloured applied strip of clay with sharp knife incisions, covered all over in a glossy indigo brown glaze with a strip of bright purple(?) slip to the left. Nos. 2 and 3 both came from the upper layers of A-B; within four feet of the present ground surface within the Poor House.

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