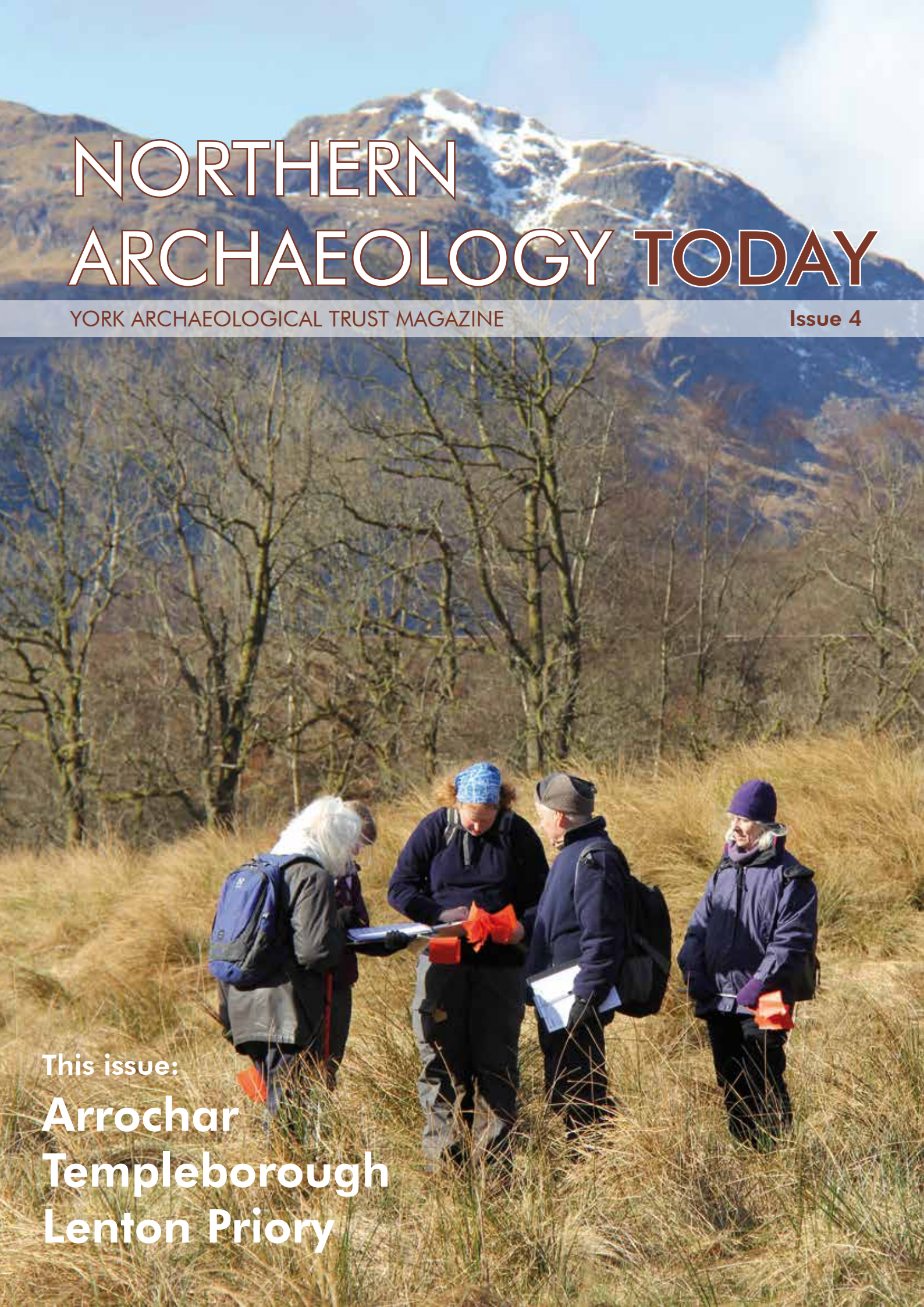


NORTHERN ARCHAEOLOGY TODAY

YORK ARCHAEOLOGICAL TRUST MAGAZINE

Issue 4

This issue:

Arrochar
Templeborough
Lenton Priory

Contents

issue 4 November 2013



Cover picture: Walkover Survey on the isthmus between Arrochar and Tarbet, Argyll & Bute

Welcome!

In this issue we travel far and wide, from the majestic landscapes of Loch Long and Loch Lomond to Normandy, where the Friends of YAT investigated Norman architecture in a recent study tour.

Closer to home, Trent & Peak Archaeology report on their recent work at Lenton Priory, a little-known house of the Cluniac order in Nottingham, while within York itself a small site at the former Purey Cust Hospital gives us an intriguing glimpse of the Roman fortress of Eboracum and the buildings which succeeded it.

Carrying on the Roman theme, we also hear from ArcHeritage about the re-evaluation of the fort at Templeborough following excavations in 2006–8.

Production & design: Lesley Collett

Northern Archaeology Today is published twice a year:
UK subscriptions £10.00 per year,
Overseas subscriptions £14.00 (sterling) per year.
To subscribe please send a cheque
(payable to **York Archaeological Trust**) to:
Christine Kyriacou, York Archaeological Trust,
47 Aldwark, York, YO1 7BX
or telephone 01904 663000 with credit card details.

Northern Archaeology Today is published by York Archaeological Trust. Editorial and contributors' views are independent and do not necessarily reflect the official view of the Trust.

ISSN: 2049-5897

Hidden Heritage of a Landscape: Vengeful Vikings and Reckless Rustlers

Heather James
(Northlight Heritage)

Arrochar and the head of Loch Long

In 1263 King Haco of Norway sent a fleet of ships to the west of Scotland to defend his ownership of the outer islands against King Alexander II of Scotland. According to the saga, 60 ships sailed up to the head of Loch Long at Arrochar where the Viking force, led by King Magnus of the Isle of Man, defeated the local people in a battle. The Vikings then dragged their ships across the narrow neck of land (a portage or tarbet) between Arrochar and Tarbet and plundered and burned the settlements around Loch Lomond. Shortly after this the Vikings met the Scottish king in battle at Largs which proved a turning point in the involvement of the Norwegians in the Scottish kingdom. This violent and politically important period has been the focal point for a community-led project which has looked for evidence for this historical event and also explored the local heritage of the isthmus from prehistory to the 20th century.

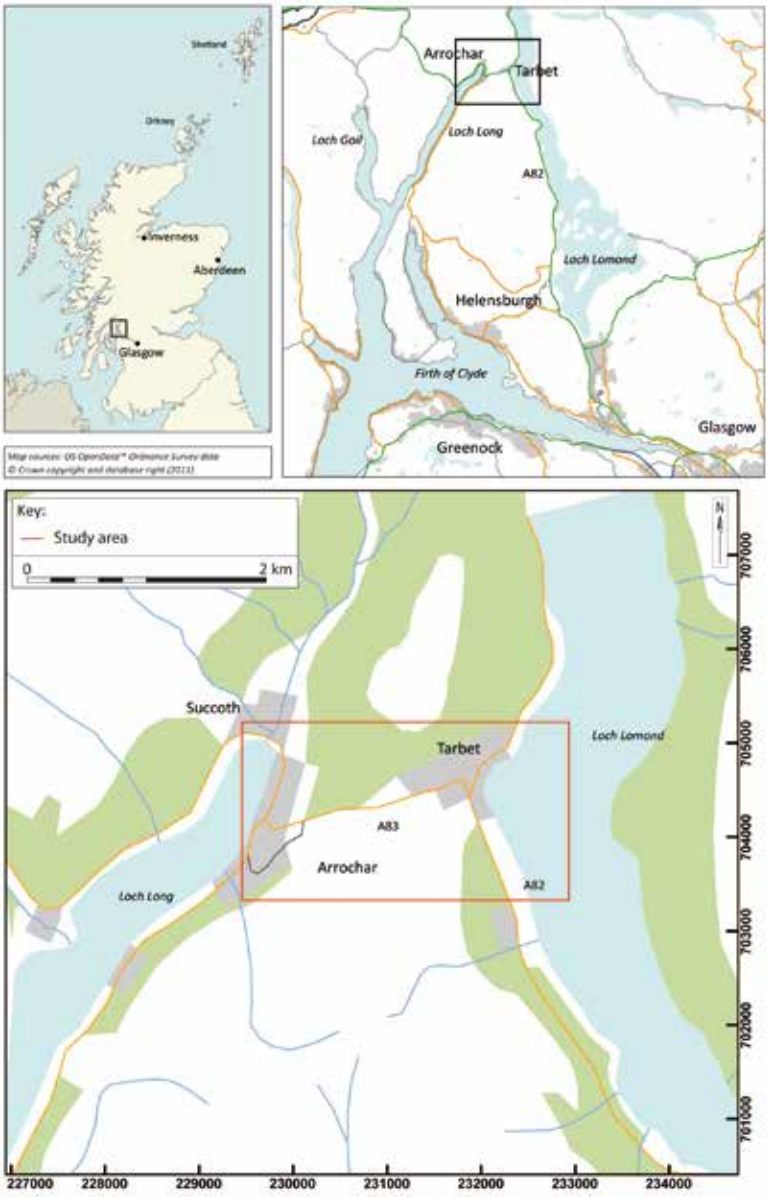
The Hidden Heritage project was the brain-child of two local amateur archaeologists, Fiona Jackson and Sue Furness, who had been trained by the Scottish Rural Past Project and successfully ran two seasons of the High Morlaggan Project. Heather James was the community liaison officer for the High Morlaggan Project in 2010. She was keen to help them develop a new project in the area which would search for evidence of the Vikings dragging their boats across the isthmus, research the wider heritage of the area, provide social benefits to the local population and regenerate the local economy. This fitted well with the aims of Northlight Heritage and so Fiona was funded by Northlight Heritage to gather support within the community and to make the funding applications to HLF and Leader on behalf of the Arrochar and Tarbet Community Development Trust.

The Hidden Heritage Project is very much a community-led project with Fiona as Project co-ordinator, Sue Furness as schools liaison officer and Heather James representing the Professional Heritage Organisation providing the necessary archaeological expertise.

The first stage undertaken by Northlight Heritage was to provide workshops to the local community in aerial photography and geophysics and then meet with them at the National Monuments Record (RCAHMS) in

Edinburgh, where the aerial photographs for the area were examined for evidence of past activities. All known archaeological sites (http://canmore.rcahms.gov.uk/) were put onto a GIS (Geographical Information System) created for the isthmus by Cathy MacIver. The GIS currently acts as a base for all the historic maps and assists with the presentation of the results, but has the potential to do far more. The known archaeological record was dominated by 19th and 20th century buildings, the railway and the 18th century military way, but highlights included a single scatter of worked quartz, late-Medieval gravestones in Ballyhennan churchyard, a possible 'castle' or house belonging to the chief of the MacFarlanes (notorious cattle rustlers) at Tarbet and a possible hut circle at Stuckdhu.

Training in geophysics was provided by Tessa Poller (University of Glasgow) and three surveys were undertaken of sites thought to have archaeological potential. The survey at the Arrochar School playing field revealed modern services, some large anomalies and rather enigmatic circular features. The survey at Stuckdhu (known locally as the 'witches ring') revealed the stone enclosures were more extensive than originally thought, but was dominated by the geology. At the Cenotaph mound (also referred to by locals as the Viking mound) the survey did not reveal any anomalies which might have suggested that the mound



Above: Location of the 'portage' between Arrochar on Loch Long and Tarbet on Loch Lomond

Left: An introduction to digital mapping

Discussions with Cathy during the walkover survey

Sieving for finds at the School Playing Field site

was anything other than natural. Skills training continued with a digital photography workshop at the old Arrochar church, a workshop on documentary evidence and historic maps, measured survey techniques, including a plane-table survey of a sheep fold and digital surveys of Ballyhennan churchyard and the Stuckdhu enclosures.

Late snow, thick gorse and mud did not deter community enthusiasm for the walkover survey which covered the whole of the low-lying isthmus, ground-truthing features identified in the aerial photographs and recording everything that was not natural. A total of 204 features were discovered, related predominantly to Post-medieval enclosure and farming practices. However we also located the remains of a golf course (not to be confused with an unenclosed platform settlement), two curling ponds, a bottle dump, a demolished steading, a few possible building platforms, a shieling and clearance cairns. Alas there were no obvious Viking burials or channels for dragging boats across the isthmus.

Having gathered together all the known information on the archaeology and heritage of the area and having walked across the whole isthmus, decisions were made on which sites to recommend to the community which would be worthwhile excavating. Four 'sites' were chosen, with a week spent on each. The digging team consisted of enthusiastic members of the community plus staff from Northlight Heritage, Cathy MacIver, Katy Firth (CBA Community Archaeology Bursary post holder) and Ruth White (IfA Placement Holder, specialising in human and animal osteology).

The first site chosen was a deserted settlement, Creag an't Searraich (*gallic = Hill of the colt*), located within a forestry plantation, but unknown to most of the local community. This was depicted as two unroofed structures within an enclosure on the 1st edition OS map of the mid 19th century. The census indicates that the last inhabitants left the site to live at High Morlaggan in about 1840. The excavation revealed a working surface of rough cobbles within the house and a possible unroofed

Young Archaeologists' Club visit the School Playing Field excavation

enclosure wall. The pottery all dates, as one would expect, from the early 19th century.

During the second week the late-medieval house of the clan chief of the Macfarlanes, said to be in the vicinity of the Manse, was the focus for investigation. A slight L-shaped bank in the garden of Grange House (previously the Manse) was thought to perhaps be the corner of the Macfarlane house which was destroyed by Cromwell's army in the mid 17th century. Unfortunately this turned out to be a modern garden path. However, a trench across the old Manse glebe (now the School playing field) revealed a large flint flake and some pieces of flint and chert debitage which suggested that there was some prehistoric activity in the area.

In the third week we moved to the 'witches ring' at Stuckdhu. As well as the intriguing local stories there was also the possibility that a hollow in the middle of the ring was a prehistoric hut circle. The main Stuckdhu enclosure consisted of a revetted bank designed more to keep animals out, rather than in. Traces of a very ephemeral bank were seen around the lip of the hollow and the associated finds included a small number of prehistoric flints, some Post-medieval pottery, including some unusual high-status 18th century sherds. There was no evidence for any internal features such as a hearth or burning. The Stuckdhu enclosure was interpreted as part of an 18th/19th century designed landscape, perhaps an enclosed copse providing cover for birds or other game. Its prominent location on the hillside, in full view of the road, would make it an unlikely place for any practice of the dark arts, but could well have acted as a meeting place over a considerable period of time.

During the fourth week three sites were looked at including the cenotaph mound (natural) and two stone cairns described locally as Viking graves (clearance cairns). During an additional fifth week of excavation the local school playing field was revisited in order to retrieve more flint debitage, investigate one of the anomalies and the enigmatic circular features. The anomaly turned out to be the concrete base for a goal post and the circular features were thought to be natural. However, there was great excitement when an additional 70 pieces of flint and chert debitage and a few

17th or 18th century amber 'lammer' bead

flint flakes (probably Neolithic or Bronze Age) were retrieved from the sieve. An amber bead (looking very much like an orange wine gum) raised expectations that this was at last evidence of a Viking presence. However, experts now think that it is a 'lammer bead' dating to the 17th or 18th century and associated in Scottish folklore with healing, especially of the eyes. This has opened up a whole new avenue of research for the community. A lead pistol ball, dating to the 17th to mid 18th century, was also found in the school playing field. This ball had been fired, but had not struck anything hard. This would have been shot from be a high status firearm and could be a link to the house of the Macfarlane chiefs nearby.

With the excavations completed, the post-excavation analysis also involved the community at the Dickson Laboratory in Glasgow where they assisted with the flotation of the soil samples and washing and cataloguing of the finds, before being sent off to the specialists.

One of the distinctive aspects of the Hidden heritage project is the wide range of activities which have been undertaken in addition to the archaeology assisted by Northlight Heritage, including drama workshops, place-names study, dendrochronology, landscape analysis, pollen analysis, building of a replica boat in the form of a xylophone for the school and the development of a heritage trail.

The Glasgow Vikings re-enact the Vikings v Macfarlanes battle of 1263 at the Viking Gala 2013

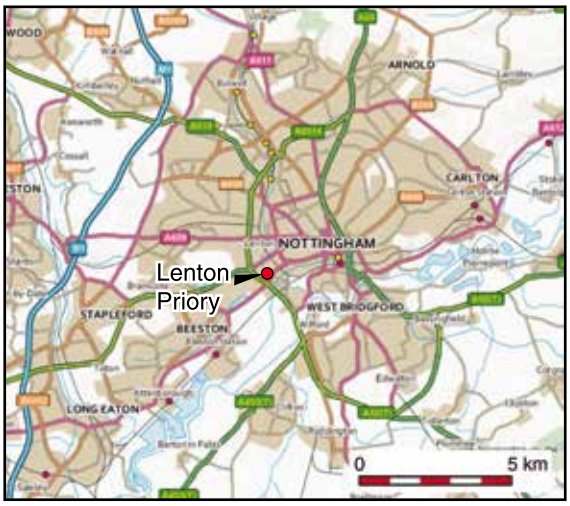
The Hidden Heritage project has been an extremely rewarding experience for all those involved and has enabled the local community to engage with the landscape (in all weathers), to increase their knowledge about their heritage, to learn new skills and to socialise with others in the community. The future is bright, the future is a conference to be held in the Three Villages Hall, Arrochar on May 10th 2014, which will bring together the community and professionals to share the results and experiences of the project. With the help of this project the Arrochar and Tarbet Development Trust have progressed a plan to build a Visitor Centre in Arrochar in order to share the local heritage, act as a focus for further archaeological research and in time bring more visitors to the village to boost the local economy.

Find out more about the Hidden Heritage project from these websites:
http://www.hiddenheritage.org.uk/
http://twelveweekswithgalgael.tumblr.com/
http://www.scotlandsruralpast.org.uk/
http://highmorlaggan.co.uk/

Lenton Priory

Gareth Davies
Trent & Peak Archaeology

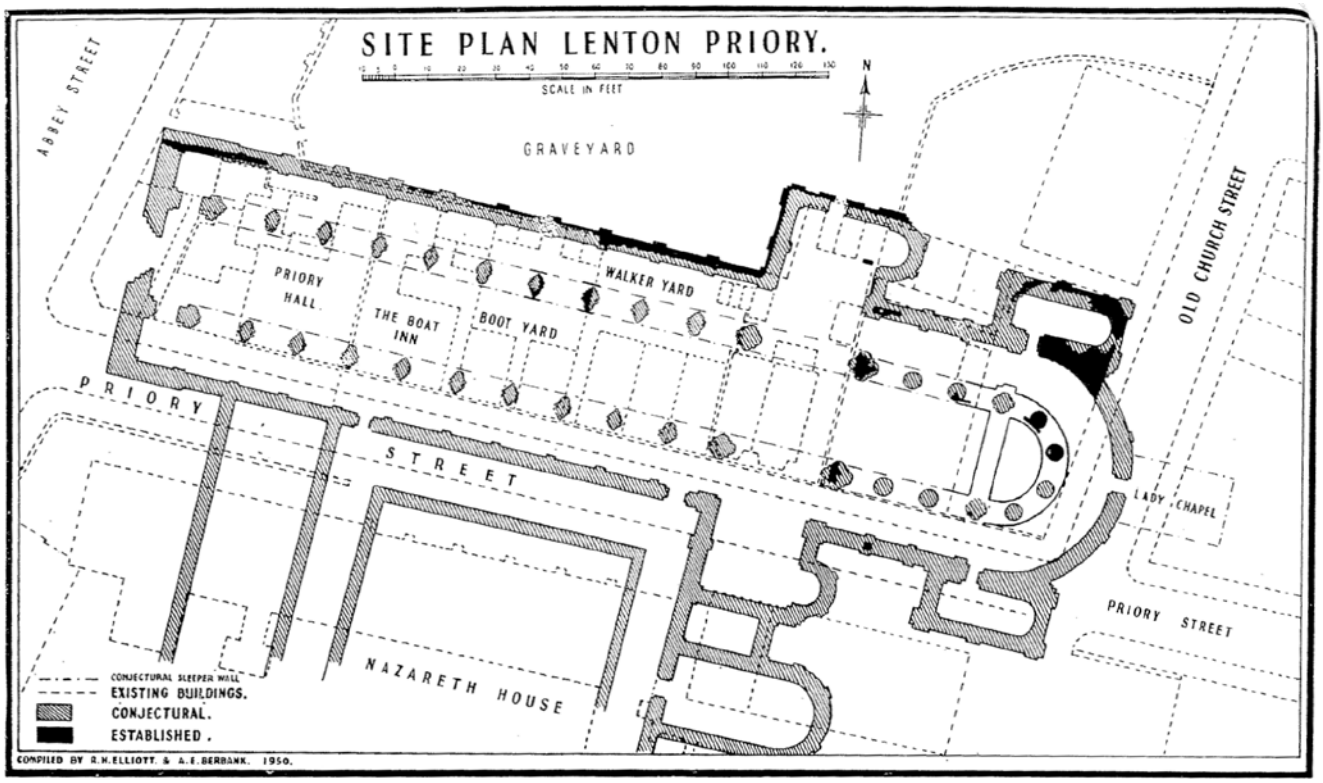
For the last year, Trent & Peak Archaeology has been undertaking an extensive programme of archaeological mitigation in advance of Nottingham's new Tram network. This has included a number of watching briefs in areas of potential heritage significance and two major set-piece excavations, one to the southeast of the City at Clifton (which revealed prehistoric settlement remains) and another closer to the south side of the city centre at Lenton which is the site of a former medieval priory.



The Priory

The priory was founded in 1106 or 1107 by the Cluniac order, and became one of the wealthiest houses of an order noted for the size and magnificence of its churches.

Today, the Chapel of St Anthony and a small portion of a column from the main priory Church at the junction of Priory Street and Old Church Street are the only standing building elements. Despite small excavations in the earlier 20th century and continued interest from the Lenton Historical Society, the site – a



LENTON PRIORY
PLAN OF THE CHURCH

Proposed plan of the Priory Conventual Church from Elliot and Berbank, Thoroton Journal 1952

Glen McCormack and an Edward III gold noble from the site

Scheduled Monument of undoubted national importance – is a very underplayed heritage asset with no interpretation or presentation of the site on the ground, resulting in a lack of even local awareness of the site.

However, the major excavations in advance of Nottingham's new tram link have revealed a huge amount of new information about Lenton Priory and its grounds. So, although the precise location of many of the buildings at Lenton Priory remains unknown, a number of structures, particularly those to the north of the cloister, are now known to survive as significant buried remains. The results of the recent work are now summarised:

Recent results

TPA have had the opportunity to look at Lenton Priory itself as an electricity cable was realigned. In Old Church St we identified walls relating to the eastern end of the main conventual church. Work extending into Priory St, which broadly follows the alignment of the Lenton Priory Church, recovered the entire south wall of the northern cloister range (including architectural details and entrance ways) and the total width of the South transept was also identified. These astounding results will eventually allow much of the ground plan of Lenton Priory to be reconstructed with confidence for the first time. Further trenches in old Church St. also recovered small amounts of

Cable Trench (1m wide) Looking west along the E-W aligned south wall of the northern cloister range, entrance way in mid ground.

human remains representing medieval burials and Saxo-Norman pottery from soils pre-dating the priory.

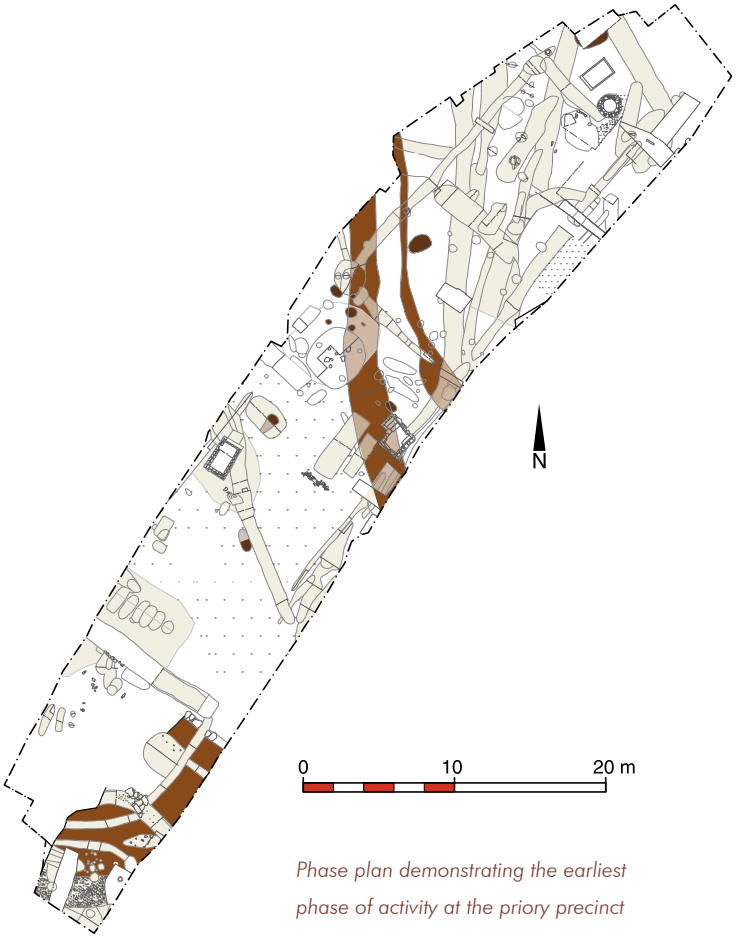
West of Abbey Street, excavations within the projected Outer Precinct of the Priory have recovered part of a medieval market within the outer precinct of the Priory. A number of finds including pottery, animal bones and both English and French coins and tokens have started to shed important light on the workings of this important Church-administered trading site.

The latest features on this site comprise 14th to 16th century rubbish pits, a stone-built cess pit and possible timber-framed stalls. Prior to this activity, 14th and 13th century ditches following the line of Abbey Street have been identified. There are also tenement-type plot boundaries and post-built stall structures. A number of coins dating to the reign of Edward III suggest a particular floruit of economic activity at this time.

However, perhaps most interestingly, the earliest activity on site is represented by a very large ditch sequence – perhaps a defended routeway – that does not follow the line of Abbey Street. The pottery from these ditches suggests, at latest, an infilling date in the mid-12th century. On present evidence it seems that these features belong to the very earliest phases of activity associated with the Cluniac priory which was initially built in 1106-7. Important finds from these ditches include fragments of medieval leather shoes. If these ditches were actually dug as early as the 11th century, it is possible that they relate to an important but previously unknown Anglo-Saxon site. At the time of Domesday Book (1086), Lenton is recorded as 'waste' but was land previously

10th–11th century pottery pre-dating the Priory Cloister

The profile through the large 11th- to 12th-century ditch sequence with a 14th- to 16th-century stone-built cess pit in the foreground. Looking north



Phase plan demonstrating the earliest phase of activity at the priory precinct

owned by the King; might Lenton have been the site of a previously unknown Late Anglo-Saxon royal manor?

Lenton Priory is a much underplayed heritage asset of national significance and, especially given the new discoveries, any opportunity for its promotion, exploration and presentation should be taken. To this end, Trent & Peak Archaeology, in conjunction with the City Council and the Lenton Historical Society, undertook a geophysical survey in the remaining green areas around the priory complex to coincide with the Festival of British Archaeology and the Lenton Festival this summer. It is hoped that the results of this work will lead on to future community archaeology initiatives at this fascinating site.

KNOW THY PLACE-SETTING

Moralising plates from Hungate

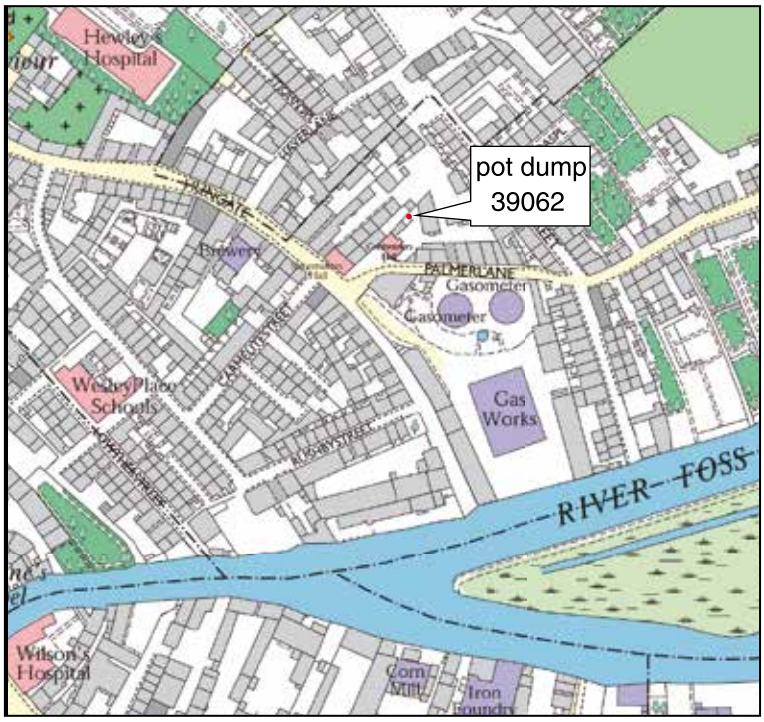
by Anne Jenner

A number of pieces of what might be best described as 'children's china' were retrieved from excavations at Hungate. Two such items, known as 'moralising' plates, were found within a large dump of domestic pottery, which was probably cleared from one or more houses and a pub in the vicinity. This assemblage may have accumulated over a period of about fifty years, during the middle decades of the 19th century.

It is significant that these plates were part of a large domestic assemblage of vessels, generally used inside the house. In contrast to this, small numbers of play items, such as marbles, have been found in drains at Hungate, suggesting that they were accidentally lost. The difference in the nature of deposition suggests that the plates were not used by the children to play with, but rather, had a function within the home.

Many of the wares in this dump are decorated with transfer prints; a method of literally transferring a print onto a piece of pottery which became very popular in the 19th century. The most common design is the 'willow' pattern in blue but the 'moralising' plates have black transfer printed scenes on them. Their rims either had raised floral motifs or the alphabet written around the edge.

These plates were probably given to children by parents, school or Sunday school teachers as presents for birthdays, good behaviour or achievement. They were intended to instruct and educate the owner in the accepted moral and religious behavioural norms of the time. Beneath this overt symbolism, further analysis offers another level of information about the social, political and cultural milieu in which these people lived.



Location of the pot dump, on 1852 OS map

'How glorious is our heavenly king' plate

The first plate has a design incorporating the eye of God looking down on two winged angels with harps. Below them is a cherub, or child, kneeling on a cushion, reading a book bearing the legend 'PRAYER'. The book is propped up on top of a table with turned legs. Above some stylised clouds is a symbol for the eye of God. Above this, two lines of a verse read 'How glorious [is our heavenly king]' and below this 'Who reig[ns ab] ove the sky'. Below the scene the rest of the verse reads '[H]ow shall a child presume to sing' and below this '[His dreadful Ma]jesty.'

These words form part of 'Isaac's Prayer' (Jeffries 2007) and also form part of a hymn, written specially for children, by Isaac Watt, in the mid-19th century (Watt 1850). Hymn books containing this verse were extremely popular and hundreds were printed. In the 1850 edition the hymn was listed as 'General songs of praise to God' in the section on 'Divine songs'. In the 1866 edition, published by Hurd and Hough,

'How glorious is our heavenly king' *plate*

it falls under the heading of 'Divine and moral songs', the two genres being lumped together by this time.

Neither the exact book illustration, nor drawing that this design was taken from, have yet been found, but elements of the scene can be seen in drawings and paintings from the previous century. 'Incunabula' or printed drawings by John Baptiste Morgagni, published in the late 18th century, include a similar scene as the frontispiece of some anatomical drawings, known as 'Adversaria Anatomica Omnia' (Museumofvision.org Acc no 2008.013.00001).

In Morgagni's drawing there is a female figure on the right of the scene which is not present on the plate. This is probably a representation of Mary, mother of Jesus, and the cherub, or child, reading the book may represent Jesus, facing towards her and thus facing in the opposite direction from the cherub on the plate. In the drawing, a ruined pillar, perhaps a reference to the pillar of wisdom, is also absent in the design on the plate. The message in both illustrations may be meant to emphasize the importance of learning and religion in order to get to become angelic and rise to heaven.

The 'eye' of God symbolises the notion of God as the all-powerful protector; his eye on us at all times, looking down on his subjects. It is a symbol taken from the ancient Egyptian 'eye of Horus' where it was used as a symbol of the 'all-seeing' power of the Gods and the protection, in terms of safety, health and prosperity, provided by Horus, Ra and several other Egyptian gods and goddesses. It has always been used as a symbol of power and protection but has been adopted by various bodies including the Freemasons, over time.

It was used as a symbol on drawings and coins from the beginning of the 17th century, and by the 18th century it was also used to signify the power of the State. This is confirmed by its adoption by the United States Congress as part of the Great Seal of America , as recommended by

Benjamin Franklin, when it was renamed 'the eye of Providence'. It was later incorporated into the design on the one dollar note. The transference of the symbol for a benevolent God to that of the providential oversight of the state perhaps reflects contemporary relationship between these powers.

Uncle Tom plate

A similarly executed design on a piece of 'moralising' pottery, also has a symbolic meaning which has its roots in religious education as well as reflecting contemporary American history. This plate is decorated with a scene from the illustrated novel called *Uncle Tom's Cabin, or Life Among the Lowly*, by Harriet Beecher-Stowe.

On the left of the scene, several young black slaves are kneeling in prayer. Two children (front left) appear to be consoling one another. To the right of the scene, Uncle Tom stands with his hand together in prayer, and a woman (Chloe) sits nursing a baby, in front of the fire and to his left. Below this is the legend '…in Uncle T[om's Cabin]'.

Similar examples have been found: two Staffordshire plates in the Katherine Seymore Day and Harry Birdoff collection, housed at the Harriet Beecher-Stowe Centre, are decorated with the same scene, with slight variations in the captions. One plate has the legend 'PRAYER MEETING IN UNCLE TOM'S CABIN' above the scene and 'In the language of a pious old negro Tom pray'd right up' below the scene. However, the other plate (Cat. No 63.73; not illustrated) has the legend 'UNCLE TOM'S CABIN' above and 'Prayer meeting in Uncle Tom's Cabin' below. This is probably what the Hungate plate would have looked like when complete.

Uncle Tom's Cabin was first published as a novel in 1852, though it appeared the year before as a serial in the *National Era*, an anti-slavery paper. It is based on true stories, related to the

Complete example of the Hungate plate below, showing the identical print of the 'Prayer Meeting in Uncle Tom's Cabin' (Source: utc.iath.virginia.edu/interpret/exhibits/stevenson/stevenson.html)

Joining sherds from the base of a china plate found in the Hungate excavation. (Although the sherds came into the drawing office on separate occasions several months apart, the sharp-eyed illustrator spotted they were from the same plate and suggested the 'Uncle' mentioned might be Uncle Tom.)

author, Harriet Beecher Stowe, about the terrible conditions that slaves were subjected to at this time.

The novel was a huge best-seller, coming second only to the Bible in terms of its popularity in America and the United Kingdom (Hill, 2007). The fascination with this story and the spin-off into contemporary culture and commerce has been termed 'Tom Mania'. 'Tomitudes' include shows, music, theatre, prints, puzzles and pottery plates and figurines. These are just some of the commercial items on the subject which were consumed by the masses.

While 'Tom Mania' indicates a desire to consume popular commercialised items, it also indicates the importance of a burgeoning trans-Atlantic trade. It also reflects attitudes on both sides of the Atlantic to slavery, despite the somewhat divided opinion within the church and the State.

Many historians regard the novel as a significant force in leading to the Civil War which ended in the defeat of the Confederate States of America and the abolition of slavery in the USA when in 1863 President Lincoln issued his Emancipation Proclamation. However the church was divided on the issue.

A further example of the 'Uncle Tom's Cabin' printed plates, in this case with an alphabet around the rim. (www.rubylane.com)

Concerns over slavery by the people who lived at Hungate may be seen as somewhat ironic, as there were many working class people in this country who were living and working in desperately poor conditions. The inhabitants of Hungate who owned this plate may well have known or been involved in 'service' to wealthier households and as such have been exposed to a level of inequality, as well as being at the mercy of their employers' good will.

Education in Victorian Britain

The symbolism within the elements of the designs on both the Hungate plates is that of a moralising nature; educative, instructive and decorative in function, they both give insights into the social, political and cultural background of the time. They also reflect contemporary concerns about the meaning of 'education' and the importance of religion and morality as part of its doctrine.

The rims of both the Uncle Tom plates in the American collection have moulded bas-relief foliate designs on them, but others have rims with the alphabet written in capital letters around the edge. There is no indication of which type of rim the Hungate examples had, but a plate with the alphabet embossed on its base was found in a different part of Hungate, representing a similar educational theme.

The combination of the alphabet with these 'moralising' scenes incorporates the basic elements of reading with the concepts of religious morality in one and would as such fit perfectly with Victorian ideas on how to bring up children.

The scene on the Uncle Tom plate alludes to his unswerving belief in God, despite all the injustices that he had seen and experienced. It therefore carries a deep religious and moral message. It is the type of story that could have been related to children in Sunday school, to encourage virtuous behaviour. The *'How glorious is our heavenly king'* plate is also intended to instil a belief that moral education is a way of gaining entry into the kingdom of heaven, by emulating the cherub/child in the scene

Child's plate with embossed alphabet, from Hungate (SF271). Diameter c. 87mm

The Victorians were very keen to bring children up in a God-fearing manner and the Empire held great store in educating the future upholders of her values. In the preface of the 1866 volume Isaac Watt stresses the importance of bringing up children in the ways of the Lord. *'May the Almighty God make you faithful in this important work of education…that the rising generation of Great Britain may be a glory among the Nations, a pattern to the Christian World, and a blessing to the Earth'*(Isaac Watts 1866).

The conflict between materialism and the creation of wealth on the one hand with the nurturing of the religious and moral being on the other was in part brought about by the expansion of the Empire and the burgeoning of influences, ideas and technology. In this way they reflect times of rapid change where contemporary peoples have one foot in the past while, at the same time, the other foot is in the future and materialism as they are living in an age of technological innovation and wealth creation but with all the inequality inherent within.

Clearly the children living in the Hungate area owned these plates, but it was probably their parents who displayed them. The children themselves probably did not play with them and may not even have used them to eat off. It is much more likely that they were too busy playing in the streets, as shown in later photographs of the area.

Bibliography and Further Reading

Boyd, L.B. *Collecting your ABCs*

Hill, P.R., 2007. *Uncle Tom's Cabin as a Religious Text*

Lindsay, I. and R., 1998. *ABC Plates and Mugs: Identification and Value Guide,* Collector Books, Paducah, KY

Ridley, N. 1991. *Gifts for Good children: The history of children's china. Part 1. 1790–1890.* Somerset.

Rosenthal, D.J., 2006. 'Uncle Tom Mania: Slavery, Minstrelsy, and Transatlantic Culture in the 1850s' (review). *Legacy* vol 23, no1 pp.96-98

Chalala, M. L. and J. F., 1980. *A Collector's Guide to ABC Plates, Mugs and Things,* Pridemark Press, Lancaster, PA.

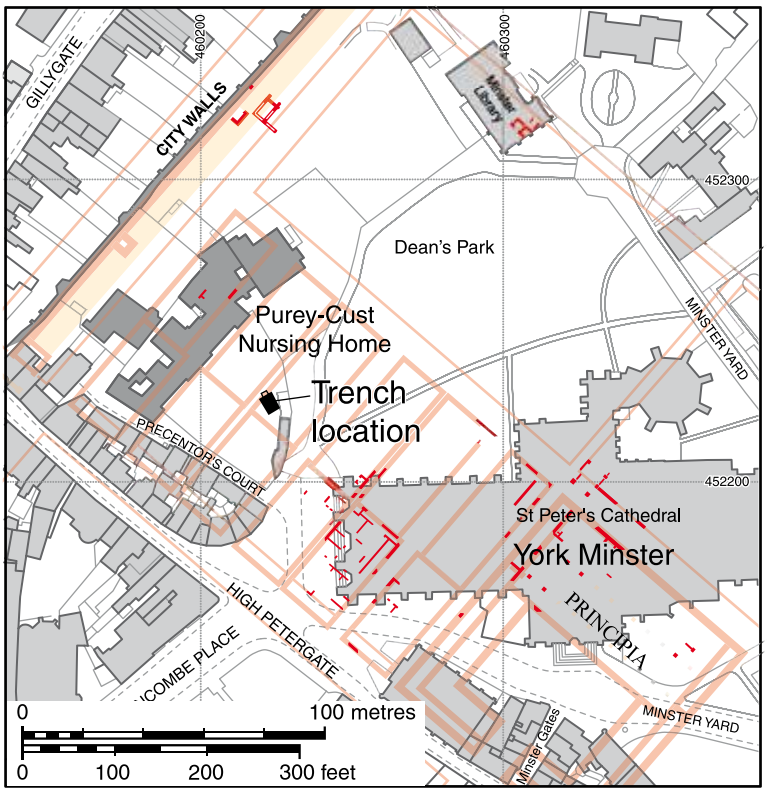
Shipkowitz, D. and I., *The ABCs of ABC Ware*

Winship, M., *Uncle Tom's Cabin: History of the Book in the 19th-Century United States.*

Children sitting on the corner of Palmer Lane and Dundas Street, in about 1933.

Early impressions from the cellar at the Purey Cust, York

Ian Milsted



Location of the Purey Cust hospital, York, with probable location Roman fortress buildings superimposed. Excavated portions shown in red.

The former Purey Cust hospital buildings, tucked away behind a substantial limestone wall alongside Dean's Park in York, occupy a space with a long and complex history that reflects the life of the wider city from its earliest times. The area was formerly part of the cathedral close and is rarely accessible to archaeologists; any opportunity to explore it has great potential to develop our understanding of the Minster's landscape. The residential conversion of the former hospital buildings began early last year, and the latest stage involved transforming a cellared generator room and adjacent sheds into an innovative stand-alone cottage. This required the lowering of the cellar floor through significant late Roman and early medieval deposits.

The earliest structures known in this area are the 2nd century fortress barrack blocks, which were identified below the Minster in 1970s and immediately behind the hospital range by YAT in 1985. No nearby structural remains of

Below: Outbuildings and generator cellar, looking SE

Possible Roman wall and later cellar foundation, looking NW

Anglian or Anglo-Scandinavian date are known, but the cathedral landscape is thought to have developed from the early 7th century onwards, and there is always the hope that archaeological evidence for this will someday emerge.

Alongside the Norman cathedral of 1080, a substantial Archbishop's Palace was built in the area later occupied by the hospital. The precise form of this complex is unclear, although fragments of it have been seen across the area, and significant quantities of re-used moulded stones occur in the later buildings. The palace appears to have been neglected after the 14th century, and was a roofless ruin when it was acquired by Sir Arthur Ingram, Secretary to the Council of the North, in 1600. He built a fine mansion, said to compare with other great houses in the city; it seems that he demolished much of the medieval fabric but incorporated some elements of it into his work.

By the early 19th century, Ingram's mansion was itself in ruins, and the western end was cleared to create a stoneyard for the Minster. The surviving boundary wall and out-buildings date from this period, along with a large residence constructed for the Canons Residentiary of York Minster. This building was extended in 1914-16 when it was converted into the Purey Cust Hospital, and now forms the heart of the current re-development. In the eastern garden, immediately in front of a range of sheds, is the former hospital generator cellar. This was surveyed by Mark Johnson of YAT and found to consist of a stone-lined chamber, accessed by large stone steps and an arch inconsistent with the modern usage of the structure. It appeared that, at the very least, some of Ingram's mansion had survived, with the possibility that its origins were even earlier.

The conversion of this cellar involved removing the modern roof and concrete floor, exposing a partial stone-vaulted ceiling and limestone walls that were strongly suggestive of 17th century structures, re-lined with modern materials. A further 0.45m of material had to be hand-excavated. Working at a depth of 3m below the modern ground level required the construction of the scaffold frame over the cellar to support a hoist for removing spoil.

The excavation, conducted by Bryan Antoni, removed a thick layer of clay below the modern cellar floor and earlier brick floor, exposing the cellar wall foundations and producing significant quantities of 17th century pottery. This suggested that the cellar was indeed a remnant of Ingram's mansion, but closer investigation showed that this was not the whole story. The foundations were generally all of pitched limestone rubble but were clearly not contemporary. To the south-east, the cellar wall appeared to be cut though an earlier cobbled surface, and was itself cut by the later cellar walls, some of which seemed to incorporate ephemeral traces of other structures. A close analysis of this sequence and the dating evidence is currently underway, but it does seem that Ingram partially adapted an existing structure. The most obvious candidate for this mysterious building would be the medieval Archbishop's Palace; if confirmed, this would the first sighting since elements of it were identified beneath the nearby Minster Library in the early 1990s.

Possible 17th century vault post-Roman deposits, looking SE

The 17th-century construction work had removed a significant amount of earlier material, but exposed in the base of the excavation was an intriguing T-shaped limestone wall on an alignment more akin to that of the Roman rather than the medieval archaeology of this area. This structure may represent an element of the Roman barracks; certainly, it would appear superficially to be part of a putative fourth block in the *latera*, north-west of the *principia*. However, it was fairly crude and relatively insubstantial, perhaps reflecting an internal rather than external structure, and clearly consisted of at least two phases of building using different coloured mortars. It also appeared to have been altered to create possible entrances. It was not possible to expose the foundation cuts or any contemporary surfaces as the excavation depth limit had been reached and the deposits which had clearly accumulated against the wall stones could not be completely removed. However, amongst the largely 3rd – 4th century pottery that was recovered were a significant variety and quantity of calcite gritted wares that may suggest activity into the 5th century, along with a few that could date from the 7th or 8th centuries. This may suggest a late or possibly post-Roman alteration to the Roman buildings, or even that an Anglian structure has been found: further detailed analysis is essential to substantiate either suggestion.

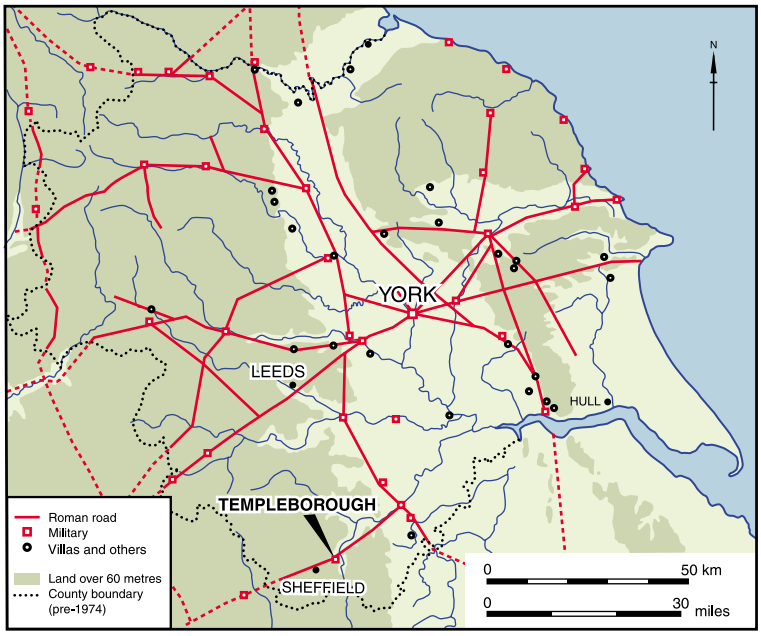
Intriguingly, the north-western cellar foundation, whether it eventually turns out to be 11th or 17th century in date, clearly incorporated this earlier wall, rather than robbing it out completely. This may suggest merely that the lower structure is Roman, and that the later builders simply removed what was necessary and left the rest undisturbed. However, it is possible that the builders of the Archbishop's Palace were working around an existing structure, much as Ingram's workforce may have done in the 17th century. Even if this is refuted by further analysis of the evidence, the observation of earlier structures is of considerable interest making this development close to the Minster all the more important.

Templeborough Roman Fort

Glyn Davies
ArcHeritage

Introduction

Templeborough Roman Fort was located in the valley of the River Don west of Rotherham. The site was recognised as a fort in the 17th century: Edmund Gibson (1695) made reference to it in his updated English translation of William Camden's *Britannia* (1588). Joseph Hunter (1831) provided the first description of the earthworks visible in the early 19th century, describing a rectangular encampment with a double agger. These earthworks were still visible on the ground in 1913 just before the fort was destroyed by the construction of the Templeborough Steelworks during the First World War.



Location of Templeborough fort in relation to other Roman sites in Yorkshire

Previous excavations included those by John Leader in 1877–78 and Thomas May in 1916–17, whose work formed an early rescue excavation/watching brief on the site in 1916–17. The works of Leader and May, which were in broad agreement, identified the potential of the site and the excellent preservation of Roman remains that existed at that time.

Both Leader and May agreed that there had been three forts on the site with phases

Excavations at Templeborough: disentangling Roman from industrial

of destruction, associated with fires, between them. The fort defences comprised ramparts, earthen for the first fort and stone-faced for the next two, with defensive ditches. Inside the fort a praetorium, granaries, barracks, buildings with hypocausts and stone-columned colonnades, a wood-lined well and roads were all identified. Outside the fort two phases of bath houses were located next to the River Don, and a vicus developed around the fort. The basic phasing of the fort as identified by May was:

- the first fort (late 1st to early 2nd century) was the largest; it had an earthen rampart and a defensive ditch with numerous internal buildings;

- the second fort (mid 2nd century to early 3rd century) was smaller with a stone-faced earthen rampart and a defensive ditch; again there were numerous internal buildings;

- the third fort (late 3rd century to early 4th century) was built on the remains of the second fort, had a stone-faced rampart and reused the defensive ditch of the second fort. Enigmatically this fort was not associated with any internal buildings or structures.

May noted that during the construction of the steelworks the fort had been truncated to a depth of between 3m and 4.5m and the material excavated from the fort had been deposited to the east, where the vicus was located on lower lying ground. Based on May's description there appeared little chance of substantial remains of the fort surviving.

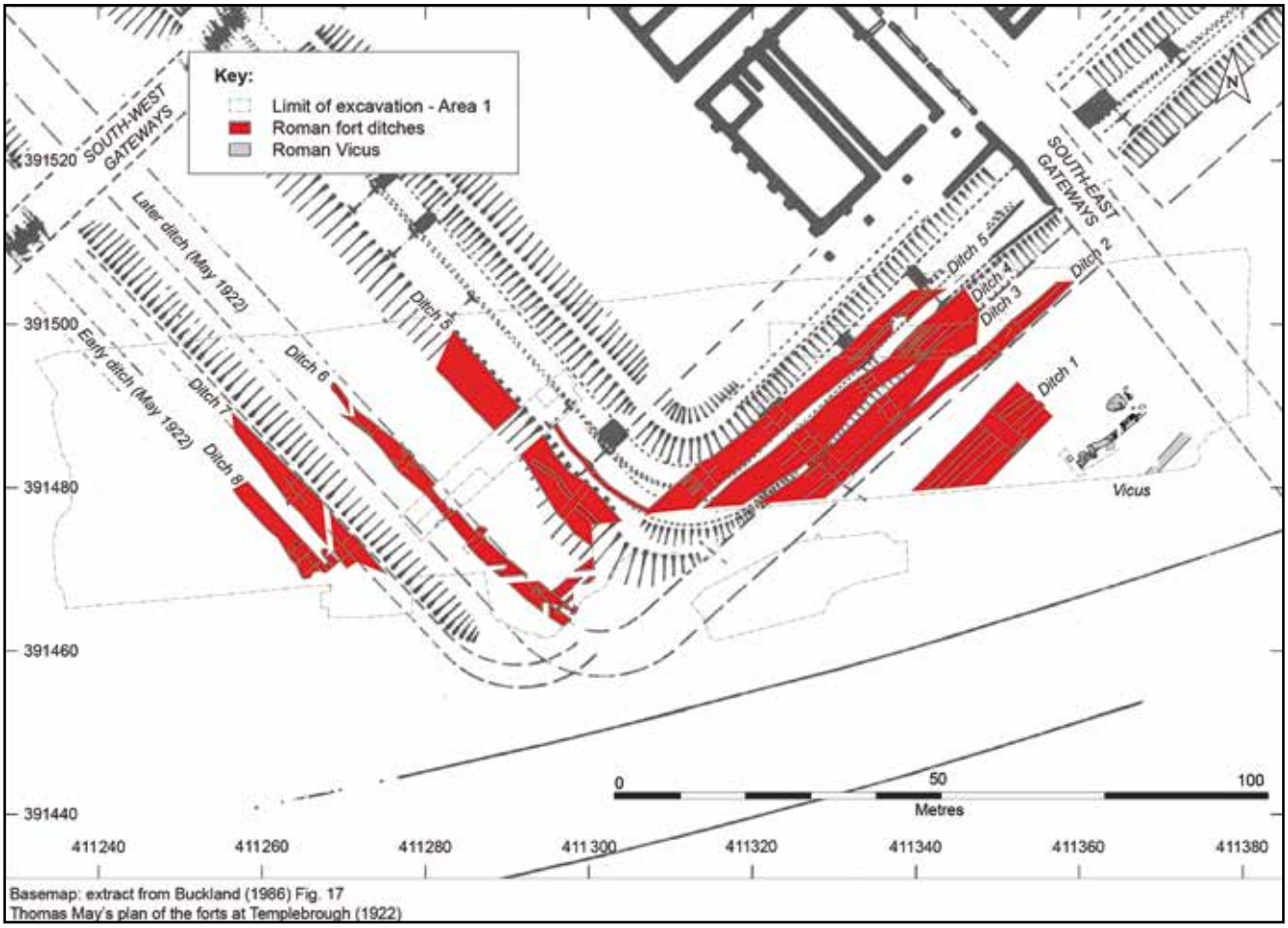
When archaeological works were undertaken by ARCUS in 2006–2008, as part of a programme of archaeological evaluation and mitigation during the redevelopment of part of the fort site, there was little hope of valuable data being recovered from the area.

Surprisingly the evaluation and excavation work revealed that both the remains of the *vicus* and the bottom of the fort ditches were preserved on site, although no remains inside the fort survived. During the excavation phase an area of 7500m^2 was stripped over the southern corner of the fort and this exposed the truncated remains of the fort's ditches and allowed the team to re-assess the phasing and chronology of the fort defences.

Results

The excavation revealed that the ditches that had surrounded the forts could be separated into two types; narrow V-shaped ditches and

V-shaped ditches: Ditch 7 and re-cut, southeast facing section



Plan of fort ditches overlaid on Mays Plan

wide but shallower ditches with pebble and rubble deposits within them. These ditches were attributable to the south-west and south-east sides of the fort, although frustratingly the intersections of the ditches at the southern corner of the fort were not well preserved.

To track the information recovered from the ditches they were numbered 1 to 8, from east to west, and during excavation several recuts were identified, particularly for the V-shaped ditches. The intersection between the ditches at the southern corner of the fort provided information on the relationship between ditches 6 and 5 and ditches 6 and 4. From this it was clear that ditch 6 cut both 5 and 4. In addition ditches 6 and 4 terminated at the same point and are largely contemporary. Interestingly the number of ditches identified during the fieldwork was significantly greater than the two ditches described by May (1922) (*see plan above*).

Artefacts

The analysis of the pottery recovered from the excavation identified there were two phases to the fort ditches; Phase 1: Favian-Trajanic (69–117AD) and Phase 2: Hadrianic-Antonine (117–192 AD). Although some of the ceramic forms and fabrics do continue into the 3rd century, there are no deposits that contain pottery of exclusively 3rd century date.

The coarse wares and the Samian both produced a two phase chronology which was consistent with the observed stratigraphic relationships and the finds from the vicus also covered the same timeframe.

The two phases of ditch identified through stratigraphic observations and pottery analysis, highlighted by a drop off in Samian consumption between the two phases, confirms that there was more than one fort at Templeborough, probably with a hiatus in occupation between the forts.

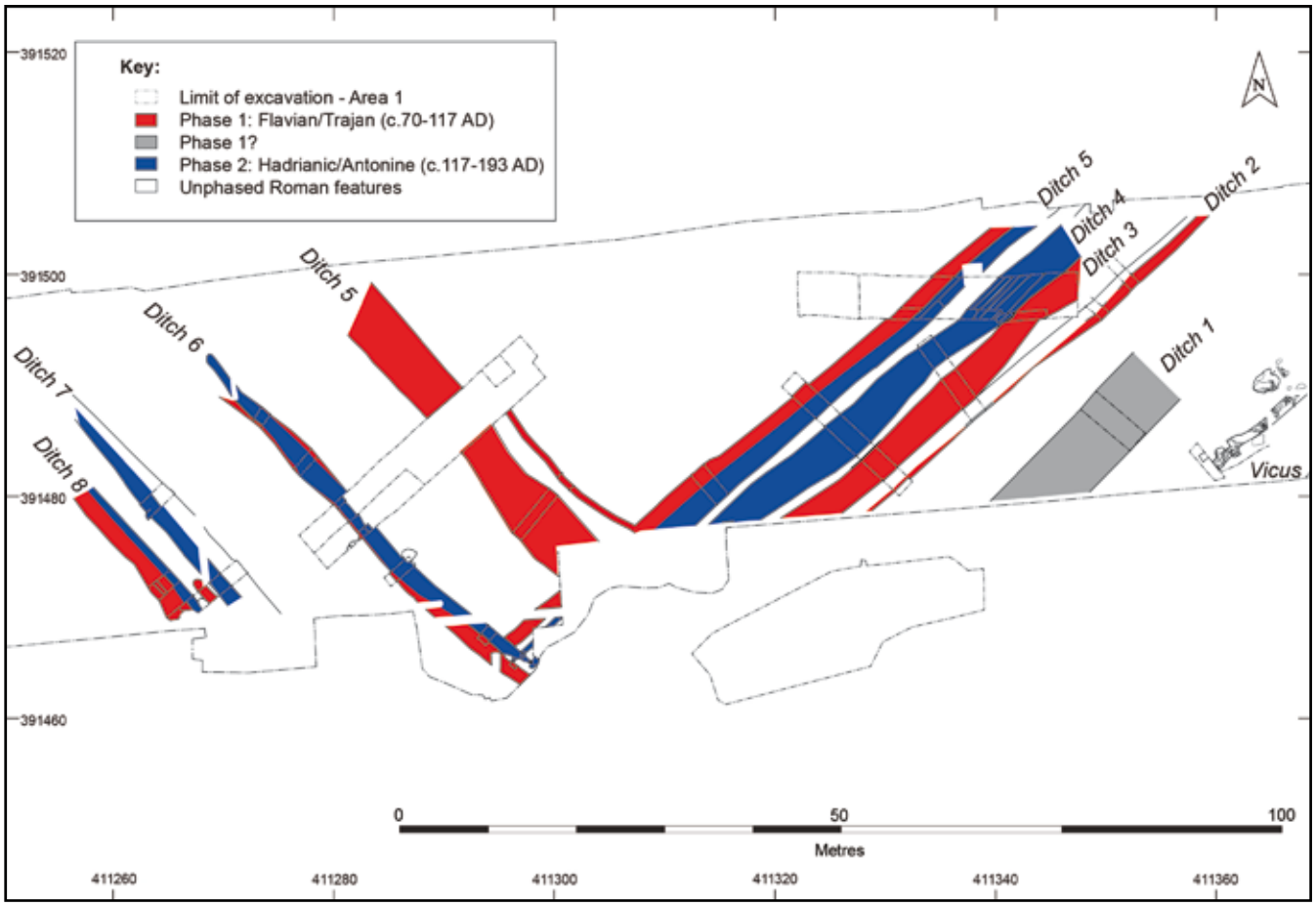
The Fort's Ditch Defences

The work carried out from 2006 to 2008 revealed that there were three lines of defensive V-shaped ditches on either side of the southern aspect of the fort. Following the number system outlined above, to the south-east were defensive ditches 2, 4 and 5 while to the south-west were ditches 6, 7 and 8. All of these ditches contained re-cuts usually offset from the line of the original ditch. The re-cuts related to either the cleaning of an existing functioning ditch or the cutting of a new ditch when the fort was rebuilt in phase 2. Many of these ditches revealed that there was more than one cut or re-cut associated with a single phase of the fort.

The phasing of the defensive ditches identifies that some were only used in one phase while others were used in both phases of the fort. To the south-east, ditch 2 was only used in phase 1 and ditch 4 was only used in phase 2; while ditch 5 was used in phases 1 and 2. On the south-west side ditches 6 and 8 were used in both phases while ditch 7 was only dated to phase 2. If the dates are correct there were two defensive ditches on the south-east side of the fort in both phases, two for phase 1 on the south-west side and three for phase 2 on the south-west side.

Considering the layout of the ditches a pattern does emerge regarding the defensive ditches identified on each side of the fort. On both the south eastern and south western sides the inner defensive ditch closest to the fort,

Templeborough ditches by phase



ditches 5 and 6, were both used in phases 1 and 2, and in both cases two cuts were identified for each ditch. In the case of the middle line of defensive ditches, ditches 4 and 7, both were dated to phase 2 but ditch 4 had 3 cuts in total while ditch 7 only had 2. The outer defensive ditch line, ditches 2 and 8, was less consistent, ditch 2 only had 2 cuts and was dated to phase 1 while ditch 8 had 6 cuts and was in use during phases 1 and 2.

Although variation in the number of defensive ditches on different sides of a fort is not unusual it should be kept in mind that Templeborough is now heavily truncated and there is the possibility that some shallower recuts have been lost.

The wide ditches with pebble fills are enigmatic in function but do appear to relate to phase 1 of the fort and show no evidence of recutting in contrast to the defensive ditches. Of these wide flat ditches there were 2 on the southeast side of the fort and one on the southwest side.

Conclusions

Analysis of the latest excavations at Templeborough has suggested a very different history and layout to the fort than that produced by May.

May identified three forts, primarily based on the evidence of the ramparts. In contrast the current work, based only on the ditches and the ceramics recovered from them, suggests there were only two phases to the fort. As Mays third phase was always something of an enigma, lacking internal structures and finds, it could be that his last phase, defined by the rampart remains, was not a separate fort but a rebuild within phase 2.

Additionally there is no evidence from the ARCUS excavation that the fort changed significantly in size between phase 1 and phase 2, although the heavy truncation and absence of the ramparts limits the ability to re-assess this.

The contrast between May's interpretation of the fort ditches and those revealed by ARCUS is quite stark. May identified one active ditch for each of his three fort phases where as the recent work revealed multiple ditches with re-cuts for each of two fort phases. May also identified wide, shallow and irregular V-shaped ditches with single cuts, whereas the recent excavations revealed intercutting narrow V-shaped defensive ditches. Examination of May's sections suggests he may have mistaken several intercutting and recut ditches as a single large irregular ditch cut.

The ARCUS excavations have demonstrated that severely truncated remains of the fort and vicus survived the construction of the Templeborough Steelworks during the First World War. The fort ditches proved to be much more complex and extensive than had previously been described and that even in their truncated state aspects of the history of maintenance and recutting of the ditches were identifiable. Despite the limitations of the relatively recent excavations the work undertaken has enabled a reassessment of the excavations undertaken by May and a reinterpretation of the development, layout and dating of Templeborough Roman Fort defences.

Following in the Footsteps of William

Friends of YAT Study Tour To Normandy

As part of the Friends of York Archaeological Trust (FOYAT) fundraising programme, an archaeology and history study tour of between 4 and 6 days is carried out every year, supported by York Archaeological Trust. In 2013 the study tour took in a swathe of Upper and Lower Normandy, roughly bookended by Rouen in the east and Bayeux in the west. The study tour was inspired by thoughts on the lasting effects the Norman Conquest had on cities such as York, as well as the wider British landscape. Although not covered in this article, the study trip also took in Roman to later medieval archaeology and touched upon the Normandy landings and the Battle of Normandy of 1944.

The study trip was carried out from the 16th to the 21st of May 2013 and this article deals with some of the Norman and later medieval highlights from the trip.

Friday 17th May: Bayeux

Upon disembarking in Normandy the first destination for the study tour was Bayeux, to take in the Bayeux Tapestry and Bayeux Cathedral. Taking in the Bayeux Tapestry at the start of the trip provided a framework for reflecting on the rise of William the Conqueror as well the effect the Norman Conquest had on the development of Britain.

The tapestry itself is breathtaking; at nearly 70m long it chronicles the sequence of events leading up to the Norman Conquest and the Conquest itself. One of the main supporters of William depicted in the tapestry is Bishop Odo of Bayeux, half-brother of William, who became the Earl of Kent after the conquest and led, to say the least, a colourful life.

Bishop Odo formed the connection to the second destination on the tour. A short walk from the *Musée de la Tapisserie de Bayeux* led to Bayeux Cathedral, which Odo had built and where Harold Godwinson made his oath to William before the events that led to the Norman Conquest, a scene depicted on the Bayeux Tapestry.

Bayeux Cathedral

At its heart, Bayeux Cathedral is a Romanesque Norman cathedral, but that Norman core is now encased in the later Gothic extensions and facades that present themselves to the passer by. As a monument to the wealth and power of the Roman Catholic church in the medieval world it is an impressive building. However, its setting in the landscape is intriguing and one that was noted during the study tour. Situated on a

Château de Crèvecouer: the 15th-century timber-framed farm building (right) and dovecote (left)

Below: Model of the layout of the complex at Crèvecouer

gentle slope rising from the River Aure, which lies a short distance to the east, the cathedral is built directly upon the Roman remains of the earlier town and within the 3rd-century Roman walls of that town. These provided a familiar combination of landscape traits to reflect on the development of medieval York on the remains of Roman Eboracum. Some of the Roman origins of Bayeux can still be seen in the open green that lies immediately to the east of the cathedral, although they are often overlooked by the visitor drawn directly to the grandeur of Bayeux Cathedral.

Friday 17th May: Crèvecouer

With both of the Norman motte and baileys of York in mind, the next destination of the study tour was Crèvecouer (which translates as "broken heart") the site of a well-preserved 12th – 15th century motte and bailey. This site at Crèvecouer is a fantastic example of the type of small defendable motte and bailey complex that can be traced throughout the British landscape.

The top of the upper motte of Crèvecouer is defined by a 12th-century stone curtain wall that contains the defendable small stone castle. The lower bailey reminds the visitor of the importance of agriculture and religion in the medieval world and contains impressions of fields, a central well, a farmhouse with attached stables, two barns, a dovecote and a small 12th-century church. Although some of the buildings had been added or rebuilt since the late 1970s, to provide an overall impression of what may have been contained within the medieval complex, the additional buildings were clearly defined by the model housed within the motte castle.

Saturday 18th May: Jumièges Abbey

After a morning spent investigating the museums and the heart of Honfleur the study tour made its way eastwards up the Seine valley to Jumièges Abbey. Sacked by the Vikings in 841 AD, revitalised in the early 10th century after the duchy of Normandy had been formed

and overhauled in the 11th century, Jumièges Abbey provides insights into the progression of Norman architecture that influenced the building of the Norman cathedrals and abbeys found in Britain.

The Norman abbey received its dedication in 1067 in the presence of William the Conqueror, who had become the King of England less than a year earlier. Often described as austere and simple in its execution, the Norman abbey is an imposing building with the relatively blank western facade inscrutable to the passage of time.

Traces of the pre-Norman complex can be found immediately to the south of the main body of the Norman abbey in the Church of Saint Peter, which contains early 9th century remains pre-dating the Viking raids. These early remains contain traces of 9th and 10th century painting and sculpture, amongst them the traces of a 10th-century face, painted on to plaster, providing the group with a human link to a point in time over 1000 years ago.

Top right: 10th-century wall painting at Jumièges Abbey Above: the austere west front of Jumièges Abbey

Sunday 19th May: Rouen

The following day the study tour spent a full day in a rain-soaked Rouen investigating the medieval heart of the city and the local museums.

Right: By contrast, the ornate flamboyance of Rouen Cathedral's Late Gothic west front

The historic core of Rouen is endowed with a wealth of medieval and later timber-framed houses, breathtaking Gothic architecture and medieval civic stone buildings reflecting the medieval wealth of the city. Also sacked by the Vikings, Rouen was ceded to Viking leader Rollo in 911. Notre-Dame Cathedral in Rouen witnessed the crowning of many Dukes of Normandy and Rollo, as well as his son William Longsword, is buried there.

After discussing the probable links between the rich medieval trading cities of York and Rouen expressed through the fact that 13th century Rouen jugs have been found in excavations in York, the study group were allowed to discover Rouen at their leisure.

Monday 20th May: Caen

The marriage of William II of Normandy (later to become William The Conqueror) to Matilda of Flanders around 1052 was carried out in disregard of the ban decreed by Pope Leo IX, issued because William and Matilda were probably blood related. Upon having the ban lifted in 1059 by Pope Nicholas II, William and Matilda instigated the building of the Men's Abbey and the Ladies Abbey in Caen to make amends for their disregard of the previous papal ban.

Along with Caen Castle, built for William and now housing the Normandy Museum, these two abbeys formed the perfect place for the brave members of the group willing to persevere with the weather to finish the study tour.

The Ladies Abbey, built first and completed around 1063, houses the final resting place of Matilda. The Men's Abbey was probably started in 1063, was consecrated in 1077 and housed the final resting place of William, who

Top: West front of the Abbey of Sainte-Trinité (the Holy Trinity), also known as Abbaye aux Dames (the Ladies' Abbey), Caen

Below: Abbey of Saint-Etienne or L'Abbaye-aux-Hommes (the Men's Abbey), Caen

was buried there in 1087, although after his grave was desecrated in the 16th century all that now remains of William is one femur. Taking in both abbeys revealed the growing confidence of the Norman architects and stone-masons of the time and they provide excellent points of reference for the Norman cathedrals and abbeys found in Britain.

A Follow Up, Sunday 8th September: Southwell

As part of a subsequent FOYAT day long study tour to Nottinghamshire, to take in some of the work of Trent and Peak and other aspects of the area, in September a visit to Southwell Minster was included to reflect upon the legacy of the Norman conquest and what had been seen in Normandy.

The Norman minster in Southwell, which replaced the earlier Saxon minster church, was started in the early 12th century at the instigation of the Archbishop of York and continued across the 12th century until the western towers were completed by 1170. The nave and the start of the transept is all that remains of the Norman minster and even though the large early 15th century Perpendicular style window dominates the west face of Southwell Minster the study tour to Normandy had provided the group with the observational tools to clearly trace the legacy of the Norman architects.

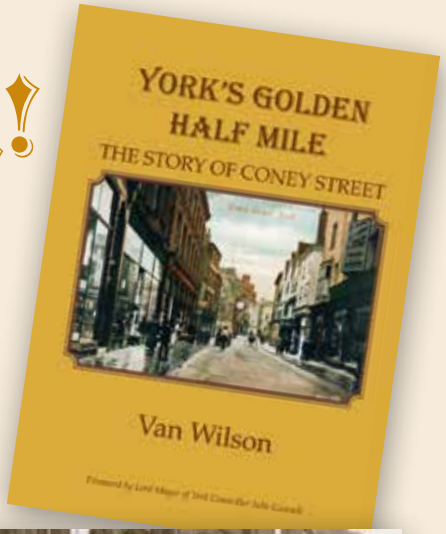
Peter Connelly

West front of Southwell Minster; severe Romanesque of the towers and west door contrasts with later Perpendicular west window and battlement

Friends of York Archaeological Trust

The Friends of York Archaeological Trust play an important role in fund raising for YAT, the production of this magazine and disseminating the benefits of archaeology for everyone. If this article, or the magazine as a whole, has inspired you to find out more please contact FOYAT via e-mail on foyatcontact@gmail.com or by post via York Archaeological Trust, membership costs from as little as £20 per annum.

A GOLDEN OLDIE!



New book published by YAT

Hot off the press is the latest book in YAT's popular Oral History Series, 'York's Golden Half Mile: The Story of Coney Street'. Coney Street was once dubbed 'the golden half mile' because of the glamour of its costumiers and furriers, pubs and restaurants. Today the street is as vibrant as any in the UK, and is crowned by York's magnificent Mansion House and Guildhall.

Van Wilson brings the history of the area vividly to life through fascinating reminiscences of local people. Van interviewed those who worked in the Mansion House and Guildhall, including ex-Lord Mayors, those from current establishments such as the Spurriergate Centre, St Martin's Church, the City Screen, WH Smith and The Press (formerly Yorkshire Evening Press), as well as those from shops long gone such as Lipton's grocers, Borders café and Leak and Thorp, York's first department store.

Full of wonderful photographs never before published, and under-pinned as usual by considerable historical research, the book will make a welcome addition to the social and cultural history of York. We're certainly going for gold again with this one!

Christine Kyriacou

'York's Golden Half Mile: The Story of Coney Street'
by Van Wilson (2013)
York Archaeological Trust Oral History Series: 7
266 pages, 170 black and white photographs
ISBN 978-1 874454 64 9
Price £9.99 (£12.99 including postage and packing)

Please make cheques payable to York Archaeological Trust and address orders to C. Kyriacou, York Archaeological Trust, 47 Aldwark, York YO1 7BX .
Telephone 01904 663006; email ckyriacou@yorkat.co.uk

JORVIK Gallery Tour

December 4, 2013

Visit JORVIK Viking Centre for an exclusive after-hours visit, with a journey around the reconstructed Viking city and a tour of the artefact gallery in the company of a finds specialist from York Archaeological Trust.

December 4, 2013 6:00 – 7.30 pm
Tickets: £12 per person

Phone: 01904 615505 for bookings

JORVIK Viking Centre
Coppergate, York, North Yorkshire,
YO1 9WT, United Kingdom

For details of this and other events visit
www.jorvik-viking-centre.co.uk

And don't forget the
30th Annual JORVIK Viking Festival
15 – 23 February 2014

Join the...

FRIENDS OF YORK ARCHAEOLOGICAL TRUST

FRIENDS OF YORK ARCHAEOLOGICAL TRUST receive:

- NORTHERN ARCHAEOLOGY TODAY and YAT Annual Report
- Free, unlimited entry to YAT attractions
- 10% discount in YAT shops and on the *Archaeology Live!* training dig
- 30% discount on all the Trust's academic publications when purchased direct (one of each publication per person)
- A programme of visits, day schools, lectures, site tours and social events.

By joining you will be contributing directly to the work of York Archaeological Trust. The Friends donate every penny of profit directly to the Trust to further its important work.

Membership rates

Adult	£22.00 pa
Joint Adult *(2 adults at same address)*	£32.00 pa
Family *(2 adults and children under 16 at same address)*	£40.00 pa
Over 60s	£20.00 pa
Joint over 60s	£28.00 pa
Student in full-time education	£20.00 pa
Overseas member (sterling)	£35.00 pa
Life membership (single)	£250.00
Life membership (couple)	£325.00

To join The Friends, send a cheque payable to FOYAT to:
The Friends, York Archaeological Trust, 47 Aldwark, York YO1 7BX

In this issue...