EXCAVATIONS AT FARLEIGH HUNGERFORD CASTLE, SOMERSET, 1973-76

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This report describes the excavations (1973-76) at Farleigh Hungerford Castle, Somerset (ST 801577) in which two main areas were examined: an area to the north of the standing chapel where an earlier church was discovered probably dating to the later 12th century; and an area both sides of a length of collapsed wall of the outer court in which the outer ditch was investigated and a building located which originally stood against the inner face of the curtain wall. It was part of the original construction of the outer court and is dated to *c.*1425. Below it lay the remains of an earlier timber structure.

Farleigh Hungerford Castle lies 3½ miles west of Trowbridge but just within Somerset on the A366 Trowbridge to Radstock road. Bath is some 10 miles to the north-west. The castle stands on a slope above the west bank of the river Frome at a height of approximately 46m. O.D. The underlying rock is oolitic limestone with a thin covering of clayey soil.

A manor house at Farleigh Hungerford was first fortified in 1377 by Sir Thomas de Hungerford who built the square inner court of the castle. He was followed by his son, Sir Walter, who enlarged the castle by adding the outer court with its standing priest's house which was examined by A. D. Saunders and T. J. Miles[1] and dated to 1430. The standing chapel, within the outer court, has been dated to the mid 14th century and it has been stated that it was the parish church before the present one, half a mile away to the south, was constructed by Sir Walter in 1443.[2] The walls of the outer court surrounding the chapel and the priest's house and others which have since disappeared were put up between *c.*1425 and *c.*1430.[3] These walls form a polygonal enclosure with a circular tower on the southern side, a fallen, circular tower at the south-west corner and two square gatehouses, one to the east still standing and another to the west (almost disappeared) with a stair-tower beside it on the southern side. This enclosure is surrounded on the east, south and west by a ditch, usually dry, which joins the earlier ditch of the inner court at its southern corners.

The excavations were carried out in advance of repair and consolidation of various parts of the castle and were concerned with two areas (see fig. 1):

1. North of the standing chapel, on each side of the chapel precinct wall, with an extension trench further north on the other side of another late wall. This trench located the lip of the ditch around the south side of the inner court.
2. A stretch of the ditch around the outer court to the south-west of the enclosure. This part of the ditch had been left untouched when the rest of the outer ditch had been emptied in the late 1920's and early 1930's. Also included in this excavation was an area on the inner side of the destroyed curtain wall.

Area 1 *Excavation* (figs. 2, 3, 4)

The southern ditch of the inner court is bounded today on its outer side by a later revetment wall set back from its lip by some 3 m. North of this revetment wall,

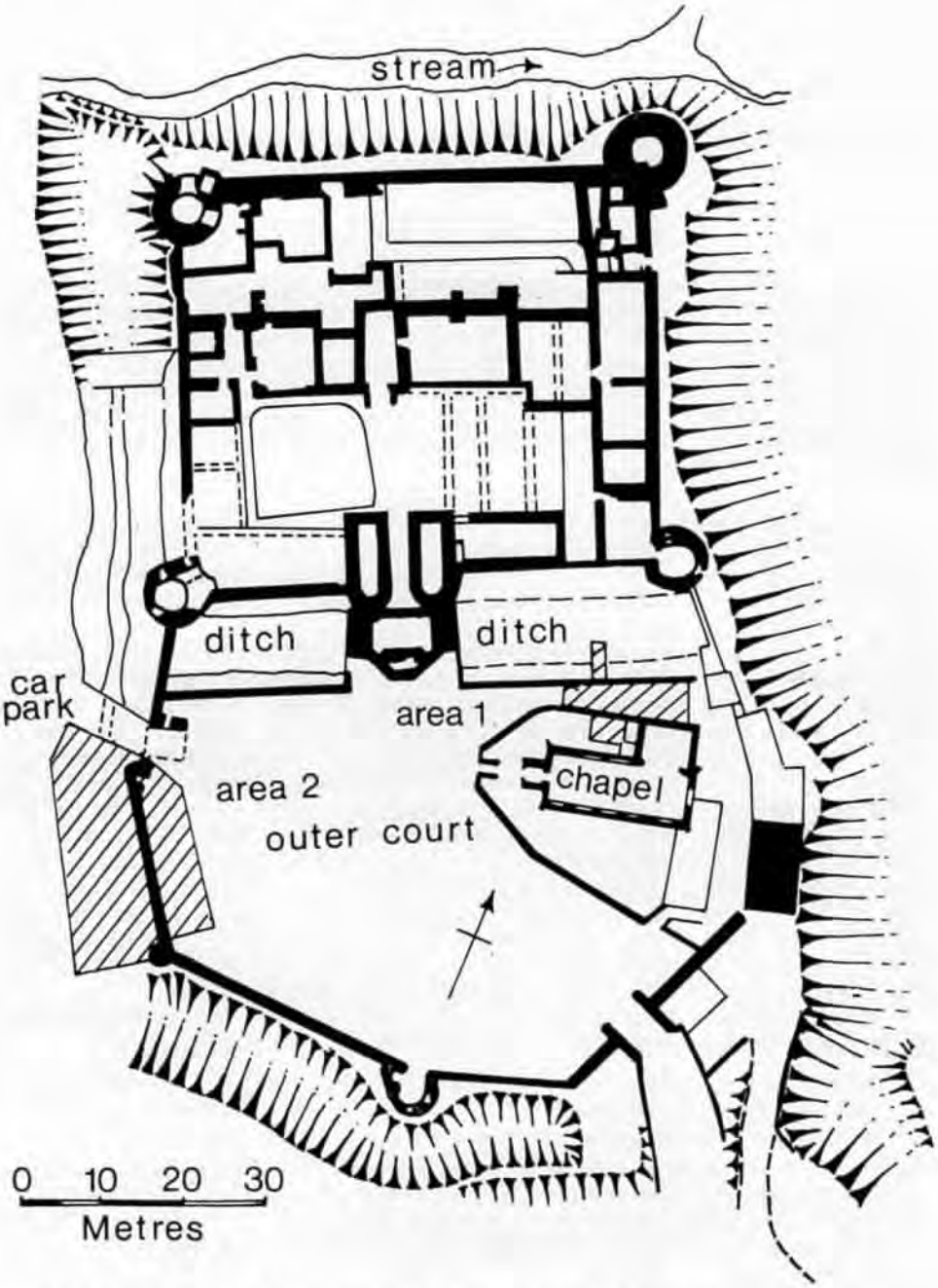

Fig. 1 Plan of Farleigh Hungerford Castle. Diagonal shading indicates excavation areas.

the original profile of the ground and the original ditch lip have disappeared. The ditch has been filled with material from its sides and the area to the north of the revetment wall converted into a garden by the addition of a layer of soil. A hypothetical original profile of this area with the outer slope of the ditch has been marked on fig. 3 using the gradient of the outer court as a guide to the angle of the slope. The excavation took place in the area between the outer edge of the ditch and the northern wall of the standing chapel.

In the excavation an earlier building survived only as a robber trench with very little of the original foundations remaining in it (fig. 2), together with traces of plaster floor and a few pieces of masonry which were either overlooked in the demolition process or were thought not worth salvaging.

Across the site of the earlier building runs the precinct wall of the standing chapel so that the top layers on each side of it reflect the latest uses of the two areas: a garden to the south, around the chapel, and a pathway to the north, running alongside the wall. In the east-west section (fig. 4) spanning both areas, the stratification was as follows (layers 1, 2 and 3 do not appear in the section):

1 Turf and topsoil
2 Mortar layer (bedding for flagstones that once covered the surface of the pathway).
3 Powdery grey material (ash and clinker mixed with soil, probably remains of an earlier pathway)
4 Mid-brown soil
5 Mortar lens
6 Brown clayey soil
7 Gingery-red clay
8 Dark brown clay
9 Grey-brown smooth soil
10 Plaster/mortar floor
11 Yellow-brown clay
12 Yellow clayey soil
13 Orange-brown clay
14 Light grey clay

These layers divide into phases as follows:

Phase 1*a* Layers 9, 10 and 11. Associated with the construction and use of the earlier building or, perhaps in the case of layer 9, with the period before the destruction but after the building had gone out of use.
Phase 1*b* Layers 12. 13 and 14. Accumulated outside the building either during its life or after its disuse and before its demolition.
Phase 2 Layer 8. Associated with the demolition of the building.
Phase 3 Layers 4, 5, 6 and 7. Material thrown in as a fill at some time after the demolition of the building. Graveyard.
Phase 4 Layers 1, 2 and 3. Later uses of the area.

Through Layer 4 were cut a number of graves which represent burials in the standing chapel graveyard which took over the site of the earlier building. The skeletons, of two adults and two children, have been stored for future study.

In the north-south section (fig. 3), the stratification was as follows:

1 Turf and topsoil
2 Cobbles in thick brown clay
3 Grey-brown clayey soil with few stones
4 Yellow clayey soil with stones
5 Mixture of mid-brown soil and building rubble
6/7 Two fills associated with drains cut through the revetment wall above the ditch at a later period
8 Dark brown soil
9 Grey-brown smooth soil
10 Plaster/mortar floor
11 Yellow-brown clay

These layers divide into phases as follows:

Phase 1*a* Layers 9, 10 and 11. Associated with the construction and life of the building.
Phase 2 Layers 5 and 8. Associated with the demolition of the building.
Phase 3 Layers 3 and 4. Material thrown in as a fill at some time after the demolition of the building. Graveyard.
Phase 4 Layers 1, 2, 6 and 7. Later uses of the area.

In the extension trench which discovered the present lip of the inner court ditch, the

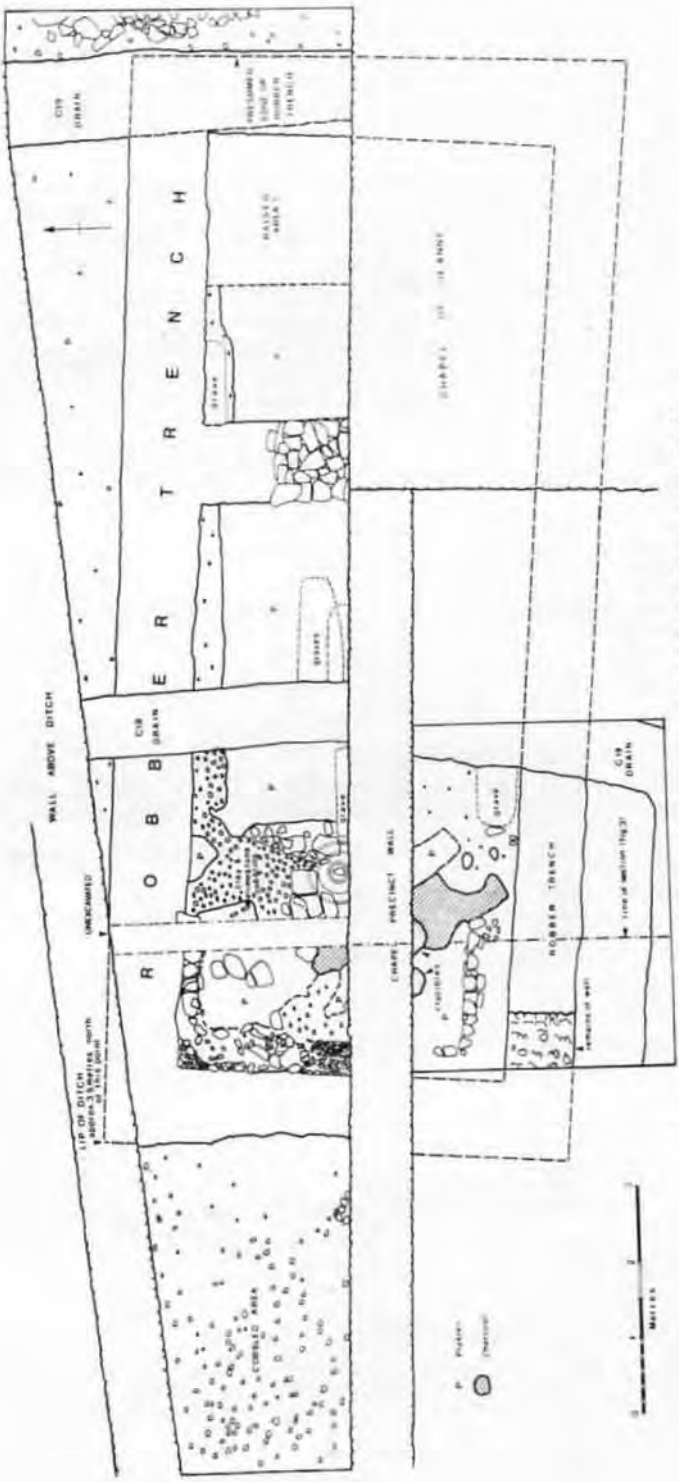

Fig. 2. Plan of excavated earlier church. Scale of original site drawing 1 : 20.

stratification was as follows (fig. 3):

1 Turf and topsoil
2 Grey soil
3 Light grey-brown soil with many stones
4 Mid-brown clayey soil
5 Smooth grey-brown soil
6 Yellow clay
7 Brown soil
8 Stiff green-brown clay
9 Dark brown clay
10 Stiff yellow clay
11 Light brown clay
12 Dark brown clay
13 Dark grey-black soil

These layers divide into phases as follows:

Phase A Layers 4 — 13. Probably fills associated with the filling-in of the original ditch of the inner court, derived from the original sides of the ditch.

Phase B Layers 1, 2 and 3. Material associated with the use of the area as a garden.

The thoroughness of the destruction of the earlier building is demonstrated by the discovery of two impromptu lead-smelting bowls dug into the plaster/mortar floor under and to the south of the later chapel precinct wall and used for melting down the leading from the windows, and by the almost complete removal of building materials from the foundation trenches. One of the features of the material recovered in layer 5 was an abundance of small fragments of wall plaster, some of it painted and some still adhering to lumps of rubble building stone.

In one area only were structural features surviving above the level of the plaster/mortar floor. This was in the western half of the earlier building where stone paving took the place of the plaster/mortar further east. A drainage column composed of two stones side by side stood within a stone bowl sunk into the ground beneath the paving. This bowl had been pierced by a rough hole broken through the bottom so that liquid could drain through into the clay below. In this same area was found a substantial make-up layer for the paved portion of the floor, consisting of a rough cobbling held in position by thin, vertical limestone tiles.

The plaster/mortar floor was laid on top of a yellow-brown clay containing a very scattered cobbling; in some places this cobbling was not found.

Interpretation

The standing chapel in the outer court has been dated to the mid 14th century in the Department of the Environment *Guide*, but it contains a late 12th century font which came from an earlier building. It seems safe to assume that the remains of this earlier building are represented by the foundations discovered in the excavation. It is a moot point whether this building could have been standing after the digging of the inner ditch, for its north-western angle would probably have been within 3.5m of the original lip of the ditch: a rather awkward proximity from the point of view of a military architect.

If this is so, then the building was demolished when the ditch was dug *c.*1380—90[4], and was replaced by the present standing chapel at a rather later date than has so far been suggested on a site some 7.5 m. further south. Therefore, it is possible to suggest that the excavated building was the earlier parish church and that the 12th century font was part of its furnishings. During the 12th century the site was in the hands of the Montfort family who received it from William II so, if the reasoning above is correct, one could attribute the building of the earlier church to them.

It was a simple rectangular structure containing both nave and chancel, measuring overall some 14.3 m. by 6.5 m. (fig. 2). The nave was divided from the chancel by a wall approximately 1 m. wide. It is difficult to assess the thickness of the outer walls from the dimensions of the robber trench, which was irregular in width, but they seem to have been a little less than a metre thick. No traces of a plaster/mortar floor were discovered in the eastern end of the chancel and it is assumed that this would

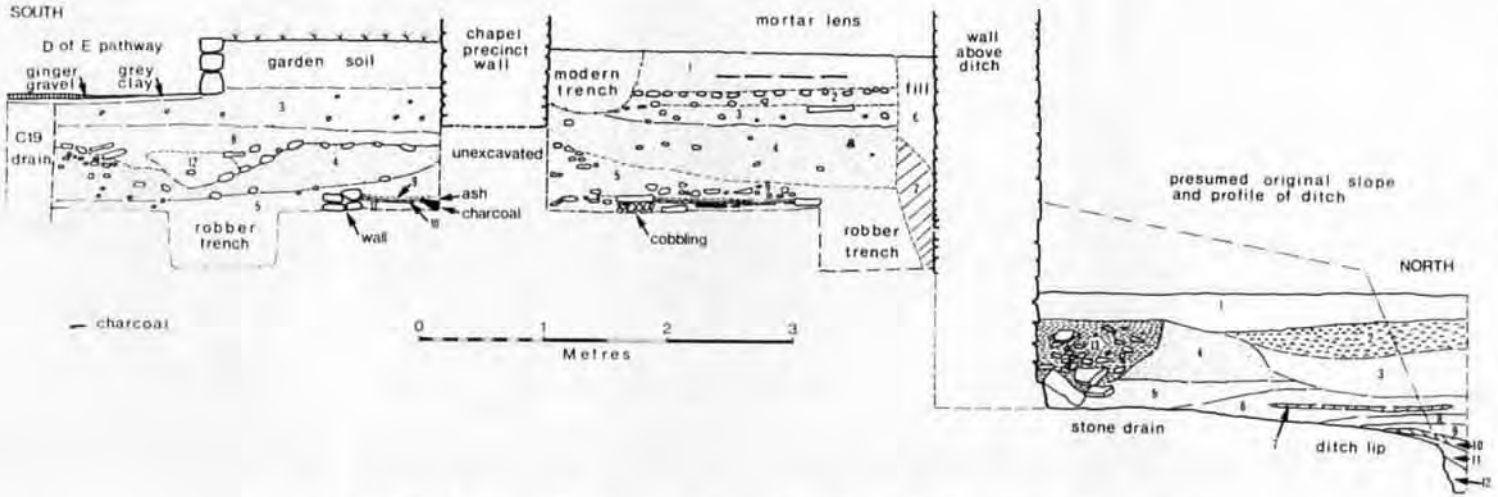

Fig. 3. N. to S. section across excavated earlier church. Scale of original site drawing 1 : 20.

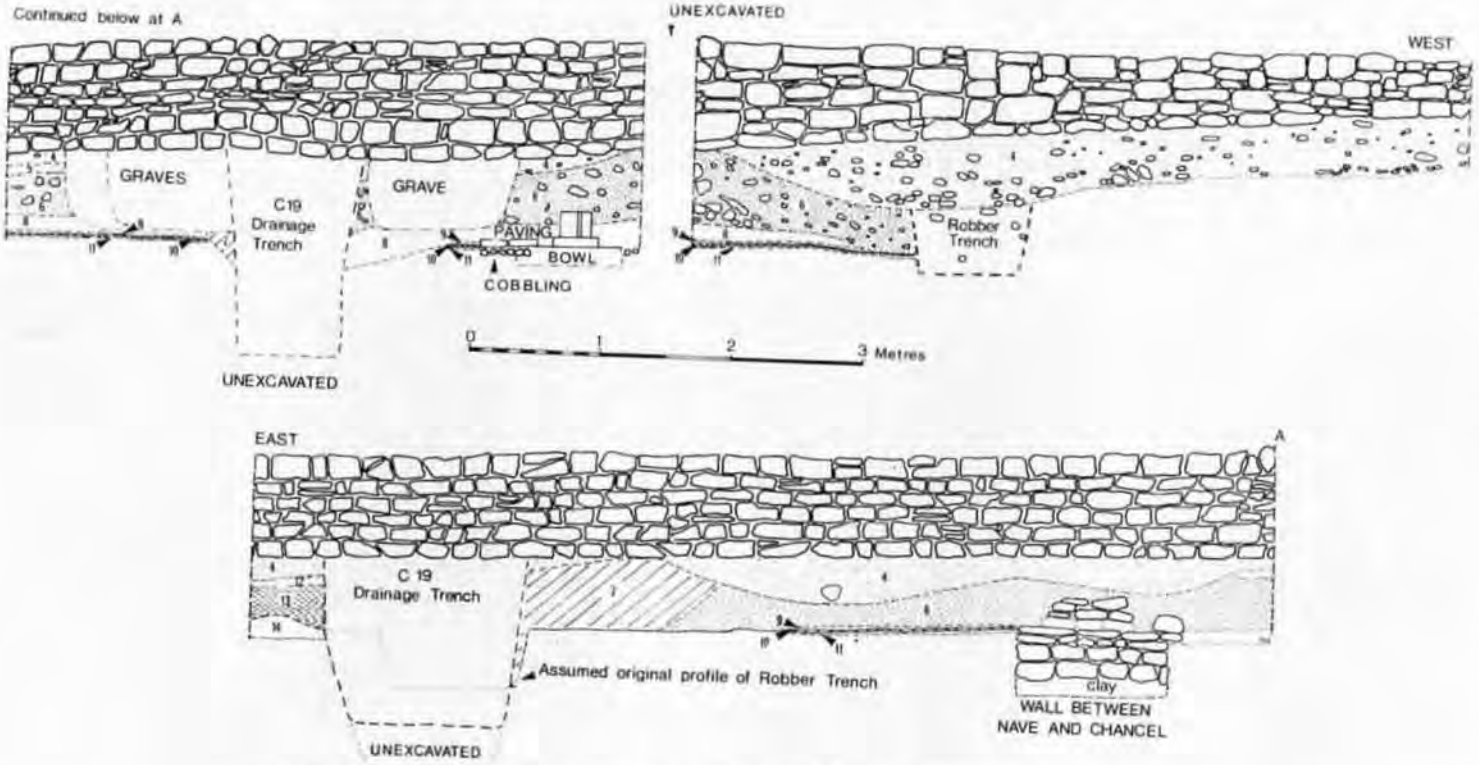

Fig. 4. E. to W. section across excavated earlier church. Scale of original site drawing 1 : 20.

have been floored with stone flags that were robbed in the demolition. Probably these stone slabs would have raised the level of this part of the chancel above the level of the rest of the church and on this raised area the altar would have stood. An altar-slab used for a long time as the top tread of the steps inside the western door of the standing chapel could have originally formed part of this altar. The rest of the chancel and the nave floor were covered in most places with the remains of a hard layer of plaster/mortar some 0.10m. thick. This was not the original thickness, for it showed traces of wear even in places where it was best preserved. Around the drainage column and the pierced stone bowl, which was assumed to be the foundation of a font, the floor was covered with stone flags, several of which survived.

The walls were of rubble limestone and mortar. Traces of the mortar were discovered in the excavation mingled with the debris of the walls, in the remaining foundations of the wall dividing the chancel from the nave and in the remains of the wall foundations in the southern robber trench. The walls had been coated, in part at least, with plaster which had been painted with a colour which survived as off-white. Presumably it had originally been white and decorated with a pattern of intersecting lines in red, drawn horizontally and vertically, to simulate the pointing on an ashlar wall, a common practice in the 12th and 13th centuries.[5] A good example elsewhere is in the triforium chamber of the north transept of Norwich Cathedral (early 12th century). There were traces of larger patches of red painting on some of the plaster from the excavation, but too little of it to justify interpretation.

No evidence of door or window shapes remained, but the windows, or some of them, had been glazed with coloured glass held in position by leading. A little of both the glass and leading was found in layer 5 (fig. 3), particularly in the area around the hollows used as lead-melting bowls. A similar hollow used for the same purpose has been excavated in one of the buildings of Ludgershall Castle in Wiltshire[6] and in recent excavations at Castle Acre Priory in Norfolk[7] where a considerable number were used for dealing with the lead from the monastic brewhouse.

Evidence of the roof covering consisted of fragments of pottery tiles, both flat and ridge, sparsely green-glazed on a red fabric. The ridge tiles were all stabbed in the thick clay beneath the crests with a number of parallel knife-stabs, each stab some 0.02 m. from its neighbours. The stabbing did not penetrate right through the tile thickness. No evidence of the timber roof framework was recovered apart from a number of iron nails, and it is assumed that the structure took the form of a simple pitched roof onto which the tiles were fixed with nails. Whether collar-beams were necessary over such a limited span is a moot point, but it is suggested that tie-beams would not have been needed.

Externally, the walls were supported by buttresses whose width was approximately 0.27m. One of the sloping caps was recovered from the excavation. It was of local limestone and is one of the few signs of architectural pretension in an otherwise simple building. There is no firm dating evidence for the building. It has already been suggested that a possible date for its construction could have been the later 12th century and this fits in well enough with the few pieces of earlier pottery recovered from the excavation and with the dimensions and decoration of this earlier church.

Area 2 *Excavation* (figs. 5 and 6)

The purpose of this excavation was to examine the ditch immediately south of the fallen stretch of curtain wall and the area north of this fallen wall. A JCB was used to take out the upper filling of the ditch and during this operation two revetment walls were discovered running alongside each slope of the ditch. The inner revetment wall had been built along a line some 2.50m. out from the line of the curtain wall and the distance between the walls on each side of the ditch was on average some 3.50m. (fig. 5). The walls were only 0.80m. in height at their highest points and were constructed on the filling of the ditch at a time when the ditch had filled (or had been filled) to a considerable extent. At this point excavation was stopped and the ditch consolidated at this latest stage of reconstruction. However, a cutting was hand-dug

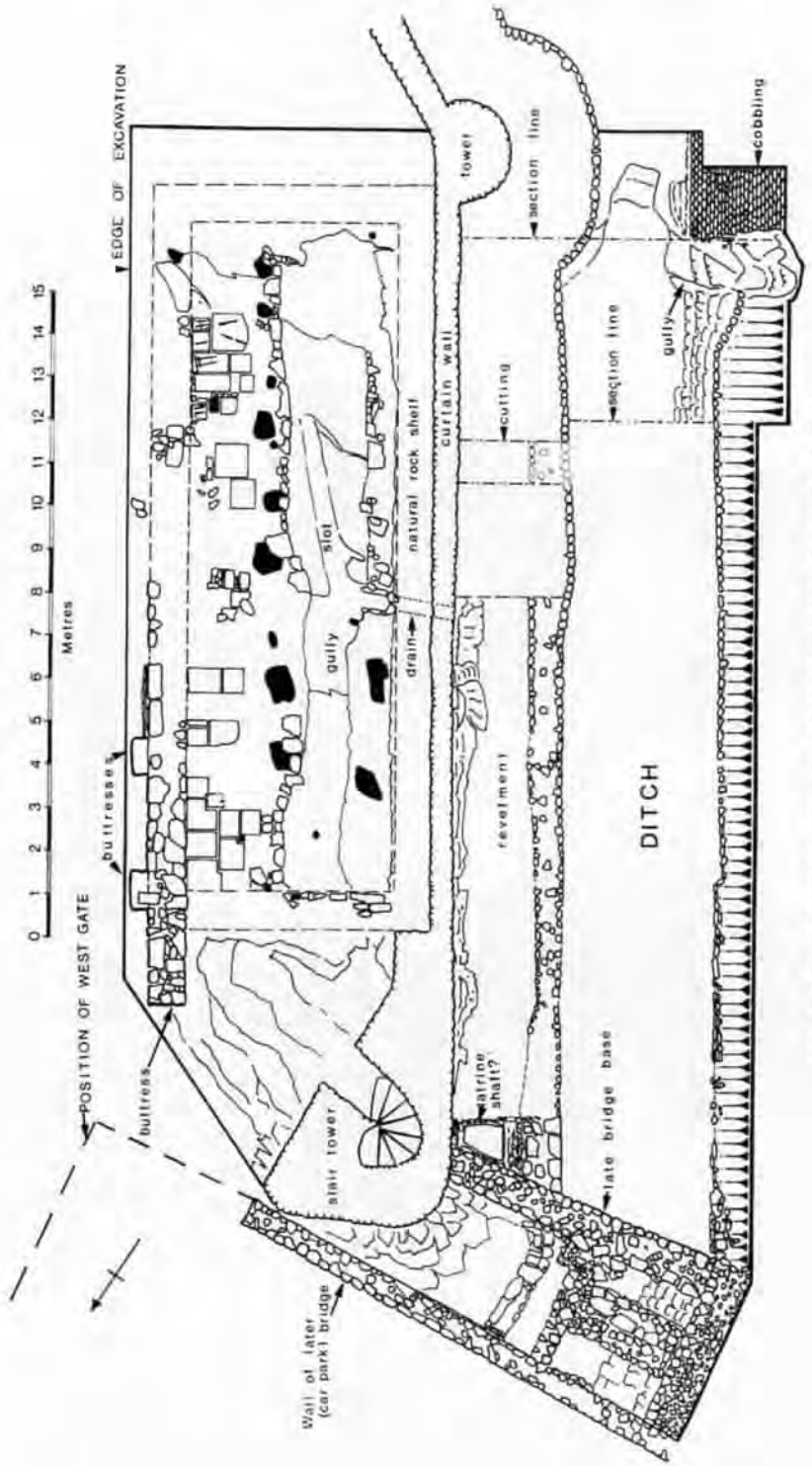

Fig. 5. Plan of Area 2 excavation. Scale of original site drawing 1 : 20.

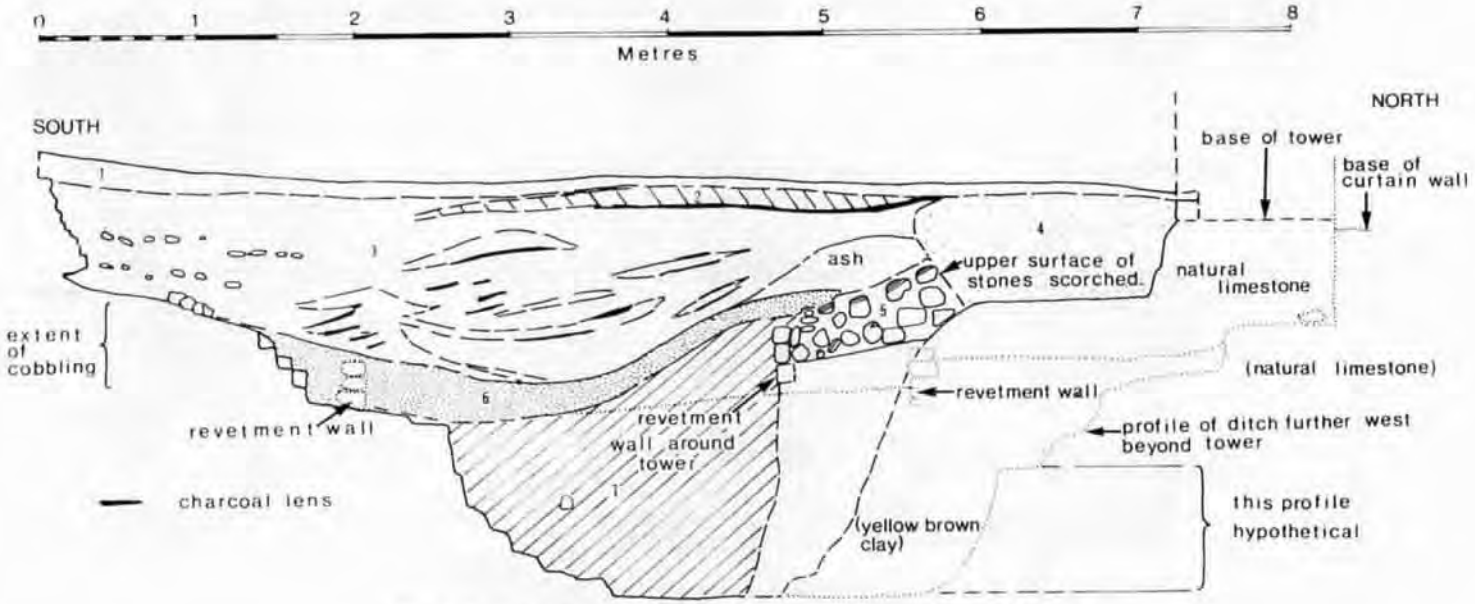

Fig. 6. Section across ditch in front of revetment around the solid tower.
Scale of original site drawing 1 : 10.

across the ditch filling at the eastern end of the excavation to ascertain the original profile (fig. 6).

The ditch had been cut into the solid rock in a series of irregular steps and at least part of this surface on the outer slope had been cobbled to a reasonably smooth surface. The natural rock in this area weathers very quickly. On the inner side the cutting was terminated at the revetment wall around the area in front of the tower and the materials beneath the revetment wall and behind it around the base of the tower were left unexcavated. However, investigations in an earlier season when a trench was dug part of the way out into the ditch from the curtain wall provided sufficient information to reconstruct in broad outline the arrangement of the original ditch on the inner side and this is shown in dotted lines on fig. 6. The stratification in the ditch was as follows (fig. 6):

1 Turf and topsoil.
2 Yellow gravel.
3 Dark grey-black soil with black and pink ashy lenses.
4 Yellow clay and small limestone fragments.
5 Rubble masonry in loose yellow mortar.
6 Yellow-brown clay.
7 Pale blue-white clay and limestone fragments.

The unexcavated material under the revetment around the tower was observed to consist of brown-yellow clay with limestone fragments which included some architectural fragments.

The original ditch profile was flat-bottomed. At one point on the outer slope opposite the tower a series of rough steps had been cut from the bottom up to a natural gully in the rock which was probably the issue for a spring whose water originally flowed down into the ditch.

The pale blue-white clay with occasional limestone fragments in the bottom of the ditch must have been placed there at the same time as the revetment walls for, under the brown-yellow clay with architectural fragments (e.g. some roll moulding) the material was very unstable and could not have formed a foundation for the revetment wall without the clay packing in the bottom of the ditch in front of it holding it in position. All the materials in the ditch-fill, therefore, belong to a period after the construction of the revetment walls with the exceptions of the blue-white clay and the brown-yellow clay. Layer 3 represents a time when fires were lit in the ditch and burnt material accumulated there. The upper surfaces of the stones packed behind the revetment wall on the inner slope of the ditch at the foot of the tower were very heavily scorched, probably at the same time.

To the north-west, in the area of the ditch close to the present bridge entrance to the Castle car-park, masonry features built into the ditch fill were discovered. In no place did their foundations reach the base of the ditch so they date either from the same period as the revetment walls or later. These structures consisted of two rubble masonry walls running across the breadth of the ditch parallel to each other some 0.80m. apart. The southerly one was originally 0.90m. wide and the other 0.75m. wide but it was thickened by a companion wall on its northern side some 0.50m. wide. The walls ran from the revetment wall on the outer slope. The southern wall ran across the revetment wall on the inner side of the ditch and ended against the outer face of the stair-tower, but the other stopped short of the inner revetment wall at another wall running at right-angles to it so forming a T shape. The wall forming the cross-bar of the T ended to the north against the present car-park bridge wall and to the south against the north face of the southern wall across the ditch. All joints were butt-joints. The overall width of the structure across the ditch was approximately 3.0m. To the south of the southern wall, where it butted up against the outer face of the stair-tower, was a shaft dug down into the natural rock and lined at the top with rough masonry. The fill of the shaft was a mixture of brown soil and rubble and its depth from the present lip was approximately 2m. and it became narrower towards the bottom. It did not have the appearance of a latrine-shaft and the fill did not suggest so, but its position against the stair-tower makes this function a possibility. No finds were made in the fill of the shaft.

The layers around these structures were not properly stratified, and suggested a deliberate fill of the ditch, but in the main consisted of two layers: a grey-black top-soil and a yellow-brown clay mixed with small limestone fragments underneath with no sign of the pale blue-white clay discovered in the bottom of the ditch at the other end of the excavation. This, presumably, lay at a greater depth. Finds in these layers were post-medieval pottery (Appendix A), clay tobacco-pipe fragments (Appendix B), fragments of painted plaster, a bronze pax (Appendix D) and a carved stone object in two pieces which were the remains of a holy water stoup. A few pieces of re-deposited medieval pottery lay in both layers.

Further north, the excavation showed that the southern wall of the car-park bridge was built on the ditch-fill with a drain running underneath it similar to the drains in the southern ditch of the inner court and similarly built of dry-stone walling and covered with slabs of limestone. One point that emerged from the excavation of this area was that the line of the present bridge was not the line of the original entrance through the west gate. The original line was further south of the present roadway, lining up with the side lines of the gate itself. No structures that could be associated with this earlier entrance could be discovered in the ditch.

The tower at the southern side of the west gate was cleared of rubbish and loose stone and was found to consist of a roughly D-shaped drum, originally of rubble masonry and mortar, but now lacking most of its mortar, and containing a short passage leading to the remains of a spiral staircase of which the lower steps are still in position. Presumably, it led to a chamber above the west gate. This structure was in bad condition owing to a large elm tree that had taken root in the masonry and over the last hundred years had badly damaged the outer face of the tower. The elm tree was removed and the tower consolidated to show the original shape of the lower part of the structure. A point that emerged from an examination of the tower was that the lowest step of the spiral did not square up with the entrance passage, but was set at an angle to it. An investigation of the walls of the entrance passage established that it was original and that the position of the lowest step was the result of faulty building technique.

On the inner side of the curtain wall, which was remarkably narrow (estimated at 0.50m.) along this stretch of the perimeter, excavation revealed the remains of a stone building running parallel to the wall. This area had a very thin layer of soil above the natural rock in most places; the only area where there was any depth at all was in a gully filled with brown soil and limestone rubble which ran alongside the curtain wall foundation. Originally, this gully was a natural feature but it had been artificially straightened in some places and deepened at a point in the middle of its run by a slot cut into its floor. In this area a drain had been cut through the natural rock foundation of the curtain wall to provide a channel which emptied into the ditch. The gully ran north-west past this drain and petered out before it reached the angle of the curtain wall. Water in the gully would have drained from both ends into the centre where it would have discharged through the drain.

North-east of the gully, a number of postholes were scattered across the area, all cut into the natural rock and, in one or two cases, still retaining their packing-stones. The larger postholes formed a line running roughly parallel to the curtain wall about 3.50m. away. On the other side of this line of postholes lay the foundations of a substantial wall varying in width from 0.80m. to 0.85m. with a massive buttress at its western end and two smaller buttresses set against on the northern side with a distance of 3.00m. between their centres. These buttresses were both towards the north-western end of the wall. Their building material and that of the wall was limestone slabs, probably originally set in mortar, though no traces remained. At the north-western end, short of the end buttress, a return wall ran at right-angles towards the curtain wall. Very little masonry of this wall was recovered — a few courses remained along its south-eastern face — but the rest had disappeared and the wall width could not be ascertained with any degree of certainty. However, it was assumed to have been originally of the same width as its return wall, and of identical materials. At the south-eastern end of the other wall, there was no sign of a return wall running at

right-angles, but a natural rock shelf running roughly in the right direction a metre further east could have been the foundation for one. Alongside the gully and between it and the curtain wall another natural rock shelf was probably the foundation of the fourth wall which would have been built flush against the curtain wall and probably accounts for its slenderness along this stretch.

Inside the rectangle of these walls and presumed wall foundations, the natural rock had been smoothed to give a flat surface and in several places squared slabs had been laid to bring up the natural rock to a uniform level so that the whole area would have had a good, solid floor. The edges of the gully had also been reinforced at this time probably so that it too could be covered with the same level surface. In the south-eastern corner of the area, several floor slabs were scored by sets of parallel grooves running roughly at right-angles to each other.

Several postholes of small size and of lesser depth than those of the central range were distributed about the floor. In some cases these were square or rectangular and set amongst the paving slabs.

Interpretation

The original ditch must date from the time of the building of the outer court (*c.*1425), together with the curtain wall, stair-tower and possible latrine-shaft. The remodelling of the ditch when the revetment walls were built on the partly-filled ditch rendered the castle indefensible so must date from a period after the Civil War. Sir Edward Hungerford, who succeeded to his inheritance in 1657, was known to have been a free spender and entertained Charles II at the castle *c.*1675. In 1701 the castle was described as being very ruinous so that one could suggest that the castle was tidied up some time before the king's visit and that the ditch was remodelled between 1657 and 1675.[8] At the same time, the foundations discovered in the ditch may have been built. The structure was probably the base for a wooden bridge, but only part of it survives. The other part lay further towards the north, underneath the present car-park bridge and the alignment of the earlier structure would have enabled the bridge on top of it to clear the stair-tower. It was succeeded by the present car-park bridge.

The curtain wall together with the tower at the south-eastern corner of this stretch and the gatehouse all remain in very fragmentary condition. However, the stair-tower still stands to a height of some 2m.

Inside the curtain wall, there is some evidence of earlier activity. The large post-holes cannot be associated with the stone building. They are not aligned along the correct axis and in three cases were partly covered by paving-slabs of the floor of the stone building. They must belong to an earlier timber building and if the two post-holes on the other side of the gully are associated with them it is possible to suggest a structure built over the gully. The fill of the postholes was brown soil and limestone fragments and there were no finds. The floor of such a building would have been swept away when the area was stripped down to bedrock for the construction of the stone building. It is suggested that the gully belongs only to this earlier phase and the drain originally emptied into a stream that was later utilised as the castle ditch site. As a feature of the later building it is inadmissible because its extent would have occupied too much of the floor area. It must have been filled in at the same time as the large post-holes and covered with stone slabs in the same manner.

The stone building is interpreted as a stable, perhaps with an upper storey serving as lodgings for the grooms. It is known[9] that stables stood alongside the curtain wall and the buttresses which have survived suggest a substantial building. The grooving in the floor at the south-eastern corner could have been caused by activity around a doorway. The smaller square or rectangular post-holes were probably sockets for uprights for interior partitions. The building was probably destroyed at the time of the destruction of the length of curtain wall up against which it was built. Clay tobacco-pipes found in the north-western corner of the building above the remains of the wall suggest that the building had been pulled down in the late 17th century.

An interesting footnote to the castle's role during the Civil War is provided by

the plaster, some of it painted, the pax (Appendix D) and the holy water stoup found in the ditch. During the War the castle was held at first for the King by John Hungerford. His half-brother, Sir Edward, appeared with a Parliamentary force before the walls and demanded the surrender of the castle. John, after a short delay, complied with the request and Sir Edward took over the castle. His wife, who took up residence with the Puritan garrison, passed her time embellishing the chapel. Quite what kind of decoration it is difficult to say,[10] but one can be fairly sure that any Popish relics and wall-paintings would have been thrown out, probably into the ditch, where these objects were found.

Appendix A

Pottery Finds (figs. 7 & 8)

The pottery finds fall into three classes: Medieval, Post-medieval and Modern (19th and 20th centuries). Only the first two classes are described here.

Medieval pottery. Unglazed:

7.1 Many fragments of body and rim of cooking pottery. Hard-fired sandy ware, reduced grey throughout except on inside where colour varies from pale buff to grey. Exterior blackened during firing. Rim diameters *c.*240mm.

7.2 Rim and body sherds of cooking pottery. Hard-fired sandy-red body with white filler. No evidence of reduced firing in body thickness, exterior surfaces pink-brown. Outer surfaces greyed in patches. Rim diameter 244mm.

7.3 As No. 1 fabric, but rim flat-topped. Dish sherd. Rim diameter 470mm.

7.4 Rim and body sherds of cooking pottery. Hard-fired sandy-red fabric with white filler. No evidence of differential firing. Both surfaces slightly greyed in patches. Rim diameter 190mm.

7.5 Base sherd of flat-based cooking pot in hard-fired sandy, micaceous fabric. Heavily reduced in interior of body thickness. Base diameter 244 mm.

7.6 Base sherd of flat-bottomed cooking-pot in hard-fired sandy, micaceous fabric. Heavily reduced except for interior surface which is dark buff. Base diameter 244mm.

7.7 Base sherd of flat-bottomed cooking-pot in hard-fired sandy, micaceous fabric. No evidence of reduced firing. Soot-marked on exterior surface. Base diameter 182mm.

7.8 Base sherd of hard-fired sandy, micaceous fabric cooking-pot with white filler. Reduced firing throughout thickness except on outer and inner surfaces which are orange-brown in colour. Base diameter 244mm.

7.9 Cooking-pot rim. Hard-fired sandy buff body heavily greyed on outer surfaces. No reduced firing in interior of body thickness. Diameter of pot unknown.

7.10 Base sherd of hard-fired sandy ware cooking-pot. Reduced firing on interior surface. Pink-grey exterior surface. Base diameter unknown.

7.11 Base of cooking-pot in hard-fired grey micaceous fabric reduced throughout. Base diameter unknown.

7.12 Base sherd of flat-bottomed dish of "West Country" type. Hard-fired brown-bluff sandy, micaceous fabric. No evidence of reduced firing. Base diameter 356mm.

7.13 Body sherds of pottery with groups of striations running roughly vertically on outer surfaces. Hard-fired, sandy, red body with white filler. Black reduced firing in body thickness, outer surfaces pink-brown.

7.14 Body sherd of pot. Buff fabric with slightly "soapy" feel. Thin section evenly fired throughout. Decorated on exterior with thin parallel grooves which are either straight or curved. Similar to Nash Hill decoration (*c.*1300).[11]

7.15 Body sherd of hard-fired sandy fabric pitted on interior surface. Pale grey-buff throughout thickness. Decorated with vertical striations with some evidence of horizontal scratches of the same kind.

7.16 Body sherd of hard-fired, sandy, micaceous fabric reduced throughout except on exterior where the colour is salmon-pink. Decorated with vertical striations.

Medieval pottery. Glazed with lead glaze:

8.1 Base fragments of jug. Foot-ring thumbed outwards at intervals. Hard-fired, sandy, buff fabric with white filler. Grey, reduced firing in body thickness. Pale even-coated green glaze on exterior and traces on base. Base diameter approximately 140mm.

8.2 Base sherd of jug with thumbing above the base. Hard-fired, sandy fabric reduced in interior of body thickness but red on exterior surfaces. Exterior surfaces covered with olive-green glaze. Base diameter 132mm.

8.3 Base and body sherds of jug. Base right-angled and unthumbed. Hard-fired, salmon coloured fabric with no obvious filler and no evidence of differential firing. Pronounced wheel-marks both exterior and interior. Thin section. Transparent glaze with copper inclusions producing mottled effect varying in colour from light to dark green. Base diameter approximately 140mm.

8.4 Body sherds of pottery. Hard-fired, sandy, red fabric. Pronounced black, reduced firing in interior of thickness, thin pale-red oxidization on exterior surfaces. White slip-painted lines on exterior covered with transparent glaze giving pale brown-green appearance.

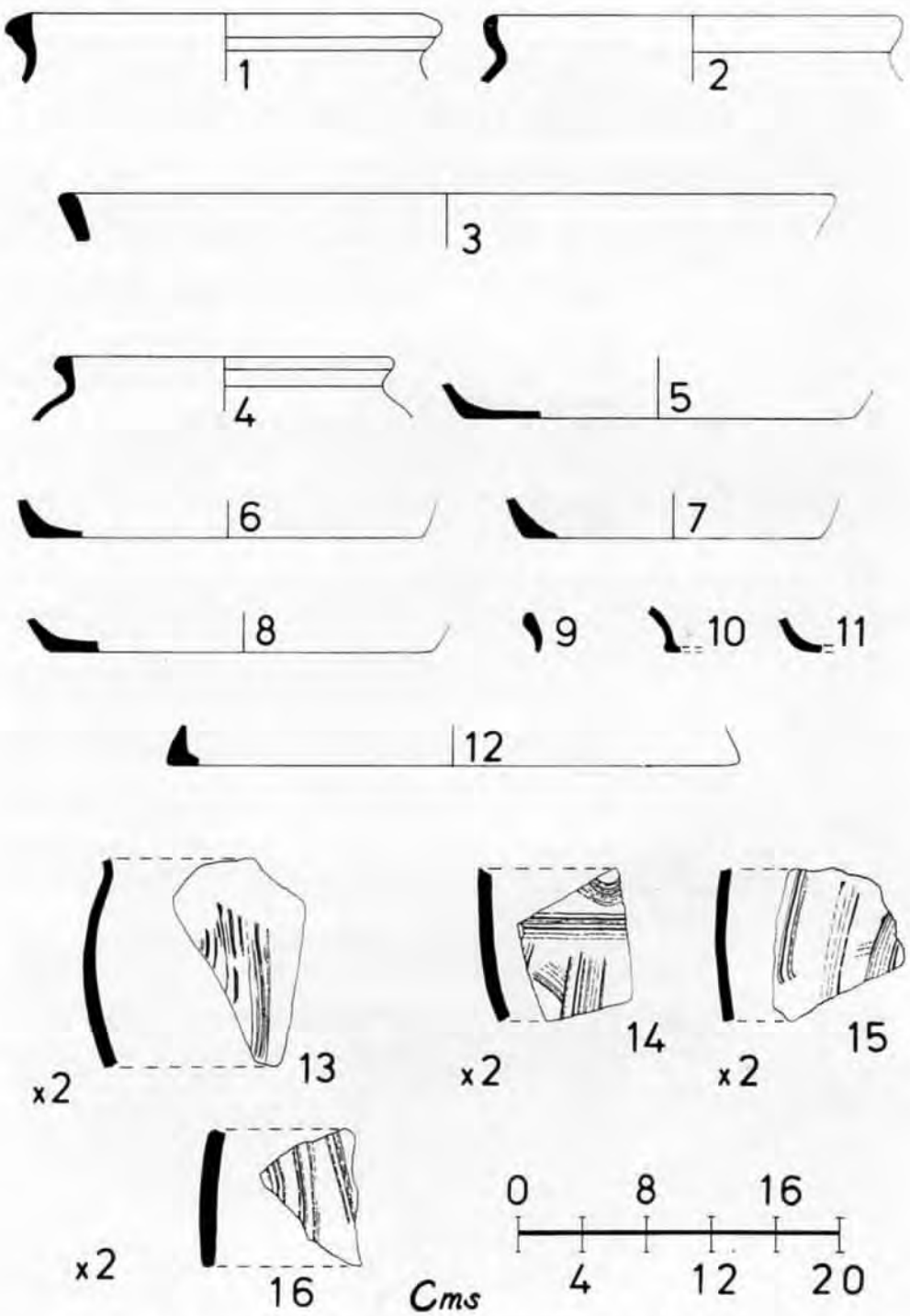

Fig. 7. Unglazed medieval pottery from Farleigh Hungerford Castle.

8.5 Body sherd of pot. Hard-fired red fabric. Thin section with grey, reduced firing, oxidized pale-red on inner surface only. Exterior covered with olive-green glaze over thin, parallel horizontal grooving.
8.6 Handle sherd, base fragment and body sherds of jug. Handle sherd only illustrated. Hard-fired, red fabric oxidised grey in thickness, reduced pale-red on exterior surfaces. Transparent glaze on exterior producing pale green effect. Handle with sharp-featured face with two unsymmetrical ring-and-dot eyes on front and pronounced groove on back of handle. One body sherd with five thin, parallel grooves in a band *c*.0.05m. wide used as a decoration. This is found on some Nash Hill pottery (c.1300).
8.7 Fragment of strap-handle of jug slashed with two lines of diagonal, converging knife-cuts. Hard-fired, sandy, red fabric with little evidence of filler. Interior thickness almost wholly grey-reduced with thin, red oxidisation on exterior surface. Body coated with white slip applied over slashing. Over white slip on outer face of handle is a coating of transparent glaze containing copper inclusions to give homogeneous dark-green appearance. Similar white-slipped sherds have been found while fieldwalking on a possible kiln-site at Chittoe in Wiltshire.
8.8 Body sherd of pot. Hard-fired, sandy, red ware reduced pale-grey in thickness; salmon-pink on interior surface and brick-red on exterior surface. Exterior surface covered with olive-green glaze on top of wavy-grooved decoration.
(Not illustrated) Body sherds of ?jug. Hard-fired, sandy, red fabric with little evidence of filler. Pronounced reduced, grey firing in interior thickness with pale-red oxidisation on outer surfaces. Body exterior and interior coated with white slip covered with transparent glaze on exterior surface only with copper inclusions producing mottled-green effect.
(Not illustrated) As above but with white slip and glaze on external surface only.
(Not illustrated) Body sherds of pottery. Hard-fired, red-buff fabric reduced on interior surface. Thin section. Exterior surface covered with transparent glaze containing copper producing homogeneous apple-green effect.
(Not illustrated) Body sherds of pottery. Hard-fired, sandy, red clay fired pale brick-red. No differential firing. White slip painting on exterior covered with transparent glaze.
(Not illustrated) As above but reduced firing throughout so that interior surface is grey and exterior grey-black.
(Not illustrated) Body sherds of pottery. Hard-fired, sandy, red fabric. Pronounced grey, reduced firing in interior thickness, pale-red oxidisation on exterior surface. Green glaze on exterior.
(Not illustrated) Body sherd of pot. Hard-fired, red fabric. Pronounced grey-reduced firing oxidised pale-red on inner surface only. Exterior surface covered with smooth, olive-green glaze.
(Not illustrated) As above, but grey-reduced firing throughout.
(Not illustrated) Body sherd of pot. Hard-fired, grey body with thin layer of pale-red oxidisation on exterior surface. Transparent glaze with some admixture of copper on exterior surface giving brown, mottled effect.
(Not illustrated) Body sherd of pot. Hard-fired, sandy, pink fabric with reduced interior surface producing light-grey colour. Transparent glaze with some admixture of copper on exterior. Very glossy, green-brown appearance.
(Not illustrated) Body sherds of pot. Hard-fired, sandy, red fabric reduced grey with only faint traces of oxidisation on exterior of section. Probably overfired for the olive-green-brown glaze has an "orange-peel" appearance.
(Not illustrated) Body sherds of pottery. Thick section. Hard-fired, sandy, red fabric reduced grey in interior of section with thin red oxidisation of surfaces. Thin black streaks and iron particles are visible in section. Thin transparent glaze on exterior producing green-brown appearance.

Post-medieval ceramics. Glazed and unglazed:

The post-medieval ceramics were mainly from the area 2 excavation and, as far as the stratification allows, are arranged in chronological order and are grouped into three main classes:
(a) Early nationally-distributed, superior wares — bellarmine (Bartmannkrug) and foreign, salt-glazed stonewares. These sherds are not illustrated.
(b) Locally-made pottery probably produced by small production sites distributing over a limited area in the manner of the medieval potters. This is the familiar 'flowerpot' ware. Excavation concluding (Spring, 1980) at Langley Burrell, near Chippenham, Wilts. and fieldwork at Wanstrow in Somerset has provided evidence of wares of this sort from production sites. The pottery was usually lead-glazed and comprised jugs, bung-hole pots, platters and bowls at Langley Burrell (possibly early 16th century) and slip decorated tableware (mainly platters and bowls) at Wanstrow (perhaps late 17th to early 18th centuries). This later ware is similar to some of the pottery found at Farleigh Hungerford Castle. It is not suggested that the Farleigh pottery came from Wanstrow (although some of it could easily have done so) but that it was produced by kilns of the same local sort (fig. 8. 16 and 17, probably 17th and 18th centuries).
(c) Nationally-distributed pottery that came into vogue with the improvement in communications during the 18th century, including English stoneware, the ubiquitous feather-trailed ware and tin-glazed 'delft' ware, mainly produced on china-clay bodies (fig. 8. 10, 11, 12, 13 and 14, probably early 18th century).
Group a:
(Not illustrated). Many sherds of bellarmine-ware jugs including rims, masks, bodysherds, handles and base fragments. Probably 17th century and of English (London) manufacture.
(Not illustrated). Sherds of Westerwald (Rhineland) stoneware, decorated with characteristic blue and white designs.

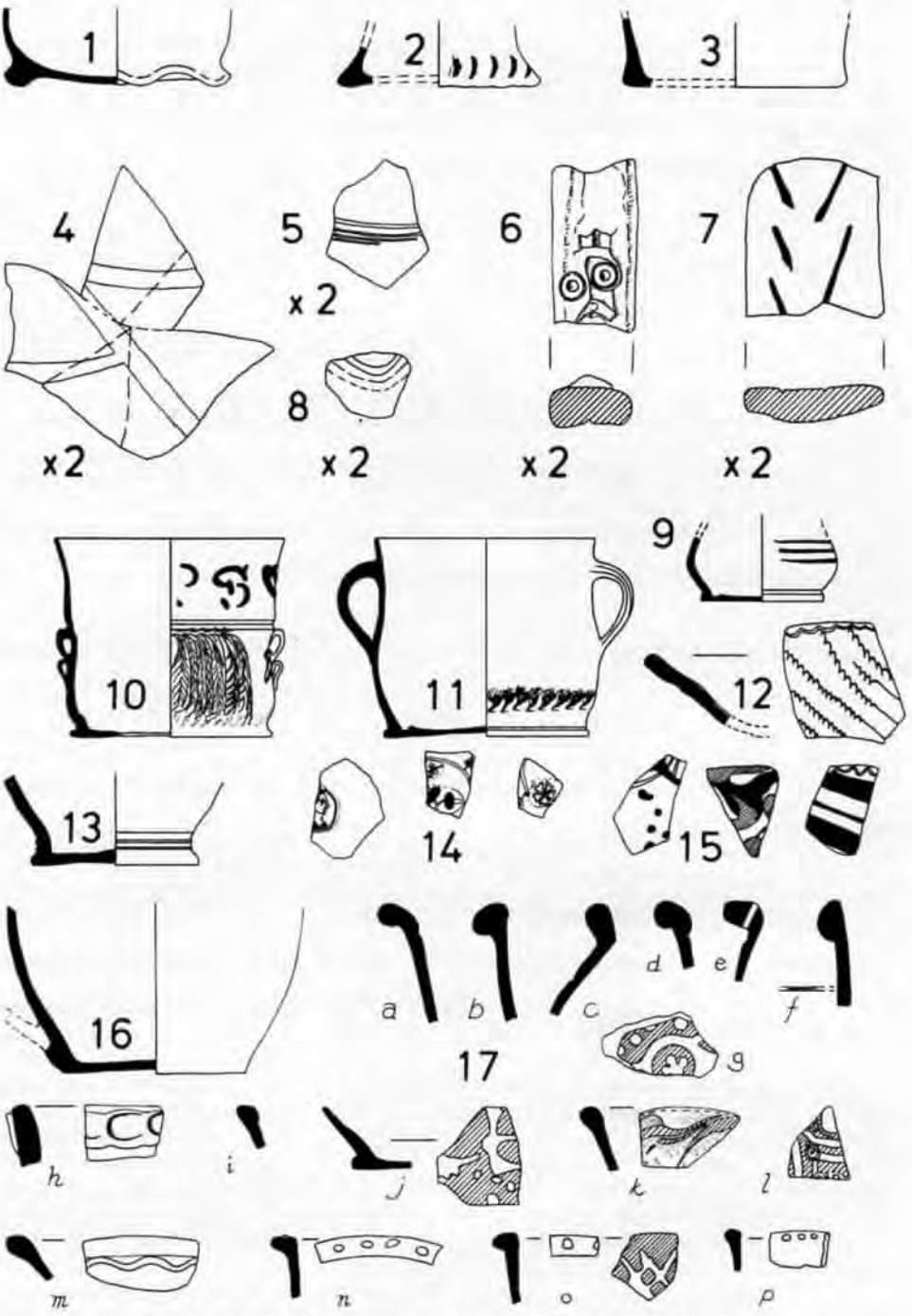

Fig. 8. Glazed medieval pottery and post-medieval pottery from Farleigh Hungerford Castle.

Group b. All lead glazes:

8.16, 17f. Red fabric. Transparent glaze interior only presenting yellow-brown appearance. Storage vessel.

8.17c. Red fabric with transparent glaze interior only presenting red appearance. Storage vessel.

(Not illustrated) Red fabric. Green glaze both interior and exterior. Storage vessels.

8.17h. Red fabric. Green glaze interior only. Large thumbing on exterior rim. Storage vessel.

8.17a, 17b, 17d. As 8.17h with with only slight traces of green glaze under exterior rim. No thumbing. Storage vessels.

(Not illustrated) Red fabric with green glaze exterior only. Storage vessels.

(Not illustrated) Red fabric. Transparent glaze appearing yellow-brown in patches on exterior. Unglazed Storage vessels.

8.17e, 17i. Red fabric with grey or black colour coating on exterior. Unglazed. Storage vessels.

(Not illustrated) Red fabric with dark-green glaze appearing almost black in some areas on exterior surface only. Storage vessels.

(Not Ilustrated) Red fabric unglazed. Storage vessels.

8.17g, 17j, 17l, 17n, 17o, 17p. Red body with white, slipped pattern under green glaze which gives greenish-yellow tone to slipped areas. 8.17l has ring-and-dot impressed decoration in addition. Tableware platters and bowls.

8.17k Red fabric. Unglazed externally. Internally white slip overall, slip-trailing in brown with transparent glaze powdered with copper to give green, streaked effect. Glaze elsewhere appears transparent. Tableware platter.

(Not illustrated) Sherds of large dish unglazed externally in red fabric. White slip overall internally with sgraffito designs scratched through to show red fabric. Transparent glaze, in some places powdered with copper to give green patches. Tableware platter.

8.17m Red fabric with transparent glaze giving red appearance overpainted with white colour. Tableware dish.

(Not illustrated) Pink fabric with transparent glaze producing yellow appearance.

Group c:

(Not illustrated) Sherds of dish in white, china-clay fabric. Blue painting on white tin glaze. Possibly Bristol 'delft'.

8.9 Base sherd of small cup or bowl. White fabric. Feather-trailed brown slip glazed overall with transparent lead glaze giving yellow tone to white fabric.

8.10 As 8.9. Part of loving-cup with small, folded strap-handle, probably one of two or three handles. Decorated with letters ?S? in upper zone and feather-trailed below.

8.11 As 8.9. Part of loving-cup with handle, probably one of two or three handles. Feather-trailed decoration.

8.12 Rim of dish in buff fabric covered on interior surface with white slip. Slip surface feather-trailed with brown slip and covered with transparent, lead glaze up to 0.10mm. of the rim. Rim impressed with small, regular indentations. These dishes were usually press-moulded and the object of the rim design was to facilitate separation of the stacked dishes after firing. They were manufactured from the 17th century to the mid 19th century when they were superseded by the introduction of enamel dishes.

8.13 Complete base of jug in buff fabric stoneware. Salt-glazed mottled grey. Probably English manufacture around 1700.

8.14 Three sherds of salt-glazed stoneware decorated with impressed designs. All grey fabric, brown on exterior surface. Possibly tea-pots and perhaps around 1750.

The bulk of the medieval pottery came from the Area 1 excavation and probably represents a time-span from the late-12th century to the 15th century. No pottery was found in the layers below the floor of the early church or in the layer representing the period during which the building was in use. All the earlier pottery was residual in the destruction layer. A proportion of it is similar to that from the Nash Hill production site, either described in the published report or found by fieldwalking. So far, that is the only investigated medieval production site in the area so that none of the other pottery can be assigned to a likely neighbouring source.

The post-medieval ceramics, mainly from the Area 2 excavation, dates mainly from the 17th and 18th centuries, and the bulk of them probably coincide with the period which is best represented by the clay tobacco-pipes i.e. second half of the 17th century.

Appendix B

Clay tobacco-pipes by Thelma Wilcox

The earliest reference to a pipemaker in the area is from Bristol in 1619 when an apprentice was taken on by Richard and Anne Berriman.[12] The industry was probably brought to Bristol by various makers from London who settled in the city. Later on, pipemakers can be found in several towns outside Bristol; sons and grandsons migrating out of town to establish their own businesses in Marlborough, Bath, Devizes and Salisbury. The makers represented in the clay tobacco-pipes recovered in the excavation at Farleigh Hungerford Castle are listed below.

There were several members of the Howell family: JOH/HOW/ELL, whose working period fell between 1640 and 1680, produced several of the pipes found at the castle (fig. 9.3). His are, in fact, the most numberous of the marked examples and a number of unmarked heel bowls are of a very similar type. JOS/HOW/ELL (fig. 9.15) is a very indistinct mark on the same bowl type as above. NATH/HOW/ELL (fig. 9.14) was another member of the family, who seems to have worked between 1616 and 1650.[13]

Jeffry, John and Thomas Hunt are all recorded as working in Bristol during the mid 17th century.[14] Later in the century, there were other makers of the same name working in other towns as well. THO/MAS/HUNT worked in Marlborough during the period 1667 — 96[15] and used several different marks on the heels of his pipe-bowls. The bowl illustrated (fig. 9.5) is a small and well-shaped and has a line of milling around the edge. It is similar to bowl type 2/mark type M described by Atkinson.[16] Another example, part of a heel base marked T H (fig. 9.12) was also found in the excavation.

The name Jeffry Hunt probably covers three members of this family [17] all working between the mid 17th century and 1695. There are three examples: IEF/FRY/H (fig. 9.4) on a complete bowl (Atkinson, bowl type 1/mark type F)[18] which is one of the earlier types. The second example (fig. 9.10) is part of a heel bowl which bears a facsimile signature. The third example (fig. 9.11) is a heel bowl partly broken (Atkinson, bowl type 2/mark type A)[19] which has a line of milling around its edge. This bowl shape was apparently favoured by several of the members of the Hunt and Howell families. There is also part of a heel bowl marked John Hunt (fig. 9.13), produced by one of three makers of the same name working in Bristol between 1650 and 1690.

There are two small and rather attractive pipe bowls with distinctive marks. The first (fig. 9.1) was made by Thomas Fox of whom there is no record, although a James and John Fox are recorded as working in Bristol in the mid 17th century. Fox pipes seem only to be found in the Bath and Bristol area. This example could perhaps be dated to between 1670 and 1680. The other pipe bowl (fig. 9.2) is very similar in bowl shape and size, but it is milled around the edge and has an unusual bell mark on the heel base. On either side of the bell appear the initials R W written backwards. Probably the dating for this pipe would be similar to the Thomas Fox example.

Several examples were found of stem markings of Richard Greenland II (fig. 9.7) who worked between 1688 and 1736. He was originally in Devizes but seems to have moved to Bath about 1700. There is one example (fig. 9.18) of the initials R G under a fleur-de-lis; this represents the maker's first pipe of a new style (1690). There are also two examples of a RICH/GREEN/LAND mark on heel bases.

An early-18th-century Bristol pipe made by Thomas Owen (fig. 9.8) was found fairly complete; the initials T O are impressed on the front of the bowl and a line of milling extends round the front of the lip. According to the Bristol records, there were three Thomas Owens who worked between 1696 and 1739; this example was probably made after 1725. The latest dating figure on the pipes seems to be on part of a spur (fig. 9.9) which is decorated with leaves on the back of the pipe and had the initials J S on either side of the spur. The leaf decoration suggests a late-18th or early-19th-century date. Atkinson lists a James Skeaimes of Salisbury who seems to fit. He worked from 1850 — 1867 and his pipes are found all over Wiltshire.

There are three other makers whose names or initials appear on either parts of stem or heel bases and who are less easy to identify than those listed above:

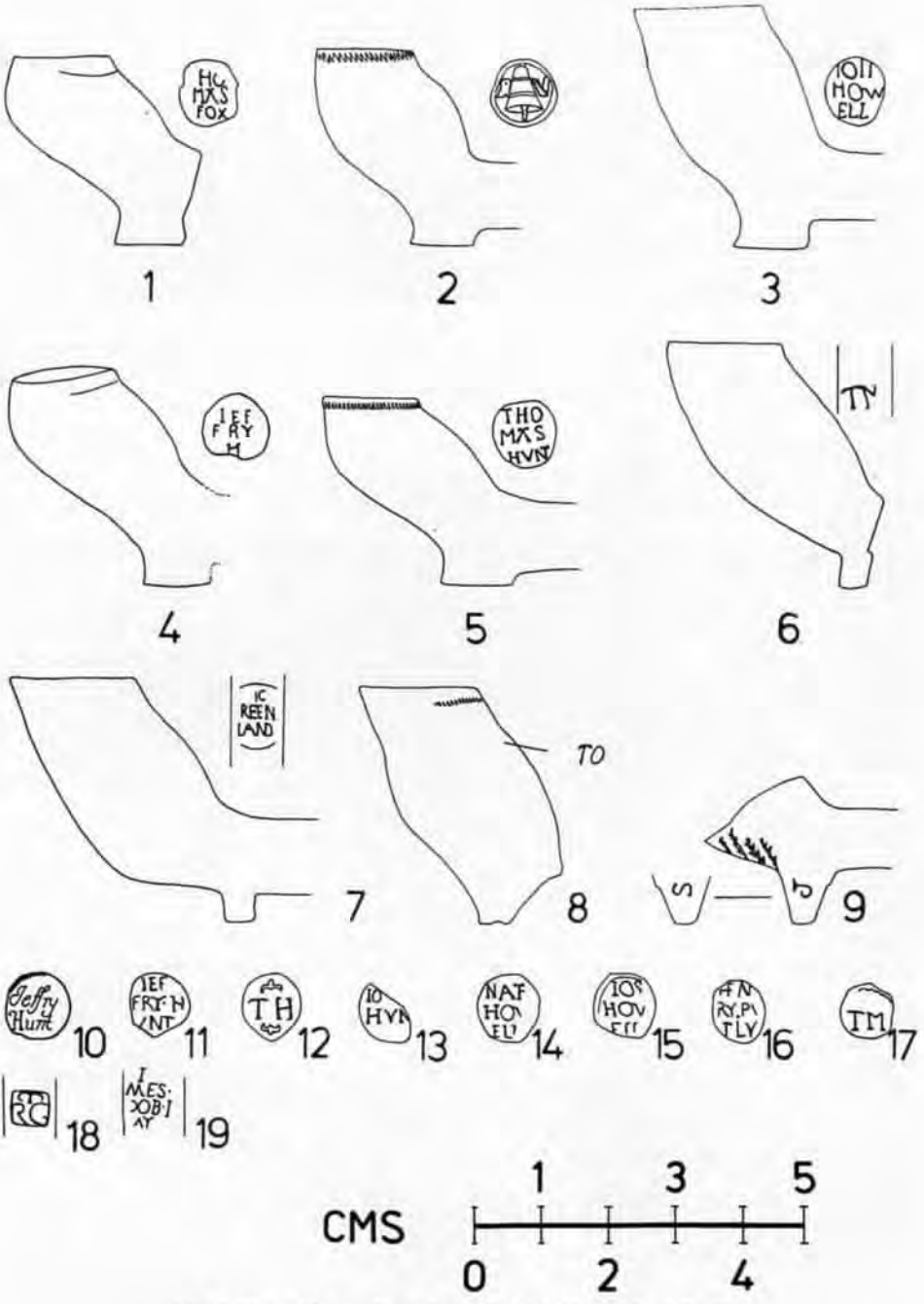

Fig. 9 Clay Tobacco Pipes from Farleigh Hungerford Castle.

James Dobay? (fig. 9.19) Stem marking rather indistinct. T M. (fig. 9.17) There are three examples of these initials, two on stems and the third on a heel. The mark on the heel could be a Bristol maker.[20]

Henry Putley (fig. 9.16). A Henry Puttery is mentioned by Oswald[21] who noted that a pipe found in Bath bore the name; Oswald dated it to *c.*1700.

A large number of the pipes are unmarked and therefore very difficult to date except to within very general limits of size and shape. Of the unmarked examples at Farleigh Hungerford, there are twice as many heel types as spurs and this proportion is also reflected in the marked examples. The unmarked heels are all very similar except for one and are very similar in bowl type to that made by John Howell. The exception is a small heel bowl very similar to the Thomas Fox example (fig. 9.1) which is dated to between 1670 and 1680. The unmarked spur bowls are all fairly small and presumably date to around the beginning of the 18th century. There may also be a stem marking of Thomas Widdoes of Marlborough (working between 1710 and 1730), but the mark is very poor. Identified pipe sources: Bath, Bristol, Devizes, ?Marlborough, Salisbury.

Catalogue

Nathaniel Howell	1640–1650	1 Heel
John Howell	1640–1680	2 Heel bowls 4 Heels
Jos Howell	1640–1680	3 Heel bowls 3 Heels
Jeffry Hunt	1650–1696	1 Heel with facsimile signature 1 Bowl (type 1/mark type F) 1 Milled bowl (type 2/mark type A)[22]
John Hunt	1650–1700	1 Heel
Thomas Hunt	1667–1696	2 Heels
Thomas Fox	1670–1680	1 Heel bowl
"Bell" mark	?1670–1680	1 Heel bowl
T M	1685–?1750	2 Stem marks 1 Bowl 1 Heel
Richard Greenland II	1688–1736	2 Heel bowls 4 Stem marks 3 Spurs
	1690	1 Spur bowl (R G example) 1 Heel
James Dobay	After 1690	1 Stem marking
Henry Putley	*c.* 1700	1 Heel bowl
Thomas Owen	?1725	1 Spur
J S (?James Skeaimes)	1850–1860	1 Spur

Unmarked examples:
14 Heels, one similar in shape to those of Thomas Fox (see above).
7 Spurs, one possibly Thomas Widdoes and another probably Richard Greenland.
Total number of fragments: 62 (40 Heels and 22 Spurs).

Appendix C

Preliminary Report on Animal Bones
by N. R. Turnbull, F.R.C.V.S.

A preliminary examination was made of the animal bones from Farleigh Hungerford Castle and their occurrence in the various archaeological layers has been tabu-

lated as follows:

Phase	*Area* 1	*Phase*	*Area* 2
(No equivalence between Areas before Phase 4)			
		1	Ox, sheep, pig, ?rabbit, dog
3	Ox, sheep	3	Ox, sheep, pig, rabbit, dog, red deer, fowl
4	Ox, sheep, pig, rabbit, dog, fallow deer (shed antler)	4	Ox, sheep, pig, rabbit, dog, red deer, fowl
5	Ox, sheep, ?rabbit	5	Ox, sheep, pig, fowl, goose, ?rat, cat

Ox and sheep were the most common animals in each phase, followed by pig, but the bones were too fragmentary to make an accurate count possible. Many small fragments of bone were virtually impossible to identify. How they became so fragmented is a matter for speculation.

Of the identifiable fragments, there were very few complete bones and these were, in the main, bones of the lower limbs, namely metacarpals, metatarsals, phalanges, carpal and tarsal bones with occasional mandibles and vertebrae. There were also numerous complete bones of various sizes of birds and small mammals such as rabbit and rat. Scattered throughout the groups were a few bones of domestic animals such as cat and dog. These latter were mainly long bones, mandibles and isolated teeth.

Of the larger domestic animals, the bones were, apart from the previously-mentioned complete bones, fragments of long bones, femora, tibiae, humur, radius and ulna, vertebrae and mandibles. There were very few fragments of skull and maxillae and, curiously, no first cervical vertebra (atlas), although quite a number of second cervical vertebra (axis) were present.

Considerable evidence of butchery was found throughout the phases. Many of the larger long bones had been cleft as well as many vertebrae which would indicate that the carcases were split longitudinally as is the practice today.

The predominant species were ox, sheep (possibly some goat) and pig with relatively few remains of deer represented by antlers and metacarpal/metatarsal bones. On the whole, most of the evidence is that the animals were killed young, although from the size of some of the bones it is clear that some fully grown adult animals were represented. The size of the bovine horn cores shows that many bovine carcases were quite young. Several very large pig canines were present, but whether they came from larger encaustic pigs or wild boar it is not possible to say.

The main species are represented in most of the phases where animal bones were found and appear to have been the staple animal foods of the castle inhabitants. Evidence of hunting is provided by the deer remains, but the rest were domestic animals which presumably came from the surrounding farmlands.

Appendix D

Bronze Pax (fig. 10) by Brian Spencer,
Senior Keeper, Dept. of Medieval Antiquities, Museum of London.

Fig. 10. The Pax.

Fragments of a bronze pax, comprising the figure of the Virgin Mary and part of the framework, which is ornamented with a cabled pattern; a lug protrudes from the back of the figure; probably Flemish or Rhenish, early 16th century. The figure of the Virgin was originally part of a Crucifixion group within an arched frame. Here, the Crucifix, with the sun and moon above, stood on a Golgotha flanked by the Virgin and St. John. Ten more or less complete examples of this pax are known.[23] They are from widely distributed find-spots but were cast from the same mould or from moulds with a common prototype. Several retain traces of gilding. They were made in two parts, the framed Crucifixion group being attached by means of lugs to a back plate and was fitted with a triangular handle at the back. The handle was required so that the pax, or pax-brede as it was known in the later Middle Ages, could be handed round the congregation and kissed by each member in turn as a way of conveying the kiss of peace before the celebration of mass.

1 A. D. Saunders and T. J. Miles, 'The chantry priest's house at Farleigh Hungerford Castle', 165–94.
2 *Farleigh Hungerford Castle, Somerset*, Ministry of Public Buildings and Works Guide Book (1946).
3 Ibid.
4 Ibid.
5 Confirmed by the late S. E. Rigold.
6 Forthcoming report by P. V. Addyman.
7 Second report on the excavations at Castle Acre Priory, forthcoming, by R. Wilcox.
8 Historical information from MPBW Guide Book.
9 Shown on print of castle published in 1704.
10 Beric Morley suggests the later painting on the beams and east wall of St. Anne's Chapel.
11 Michael R. McCartney, 'The medieval kilns on Nash Hill, Lacock, Wiltshire', *Wiltshire Arch. and Nat. Hist. Mag.* lxix, (1974(1976)), 97–160.
12 Bristol Record Office, Bristol Apprentice Rolls.
13 R. G. Jackson and R. H. Price, *Bristol Clay Pipes*, Bristol City Museum Research Monograph No. 1 (Bristol, 1974).
14 Ibid.
15 D. R. Atkinson, 'Tobacco Pipes and Pipemakers of Marlborough", *Wiltshire Arch. and Nat. Hist. Mag.* lx (1965), 85–95.
16 Ibid.
17 D. R. Atkinson, 'Jeffry Hunt Pipes', *Wiltshire Arch. and Nat. Hist. Mag.* lxvi (1971), 156–61.
18 Ibid.
19 D. R. Atkinson, 'Clay Tobacco Pipes and Pipemakers of Salisbury', *Wiltshire Arch. and Nat. Hist. Mag.* lxv (1970), 177–89.
20 R. G. Jackson and R. H. Price, *Bristol Clay Pipes*.
21 A. Oswald, 'The Archaeological and Economic History of English Clay Tobacco Pipes', *Journal Brit. Arch. Ass.* xxiv (1960), 1–68.
22 D. R. Aktinson, 'Jeffry Hunt Pipes', loc. cit.
23 *Archaeologia* xx (1824), 534; *Antiq. Journal* xi (1931), 285; *Arch. Journal* lxi (1904), 123 and cxix (1964), 201.

Acknowledgments

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