

The Chantry Priests' House at Farleigh Hungerford Castle

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THE REPAIR and consolidation of the house built in 1430 by Sir Walter de Hungerford for the priests serving the chantries founded for his father and later himself at Farleigh Hungerford Castle, Somerset, provided an opportunity for detailed examination of the fabric and a re-interpretation of its internal arrangements. This examination was combined with limited excavation inside as well as outside the building, which produced groups of pottery earlier than and also contemporary with the construction of the house in 1430.

INTRODUCTION

THE CASTLE of Farleigh Hungerford on the eastern border of Somerset with Wiltshire, 3½ m. W. of Trowbridge (Nat. Grid Ref. ST 801576), was begun in 1377 by Sir Thomas de Hungerford, who fortified the existing manor house of Farleigh and in 1383 obtained pardon for doing so without previous royal licence.¹ The castle, in its original form, was square in plan with circular angle towers and a twin-towered gatehouse in the middle of the S. side (FIG. 66). It is sited on a hillside above the River Frome, which curves round two sides of a low spur on which the castle is set; but the castle does not have a strong defensive position since it is overlooked by higher ground to the W. and N.

Within the outer court, close to the S. gatehouse, is a chapel, originally the parish church of St Leonard. The present building dates from the mid 14th century and is a plain rectangular structure with diagonal buttresses at the corners. The projecting chantry chapel of St Anne on the NE. was added by

¹ Historical and architectural descriptions of the castle can be found in Rev. J. E. Jackson, *A Guide to Farleigh Hungerford* (3rd edition, Chippenham, 1879); *Farleigh Hungerford Castle*, Ministry of Public Building and Works guide book (1946).

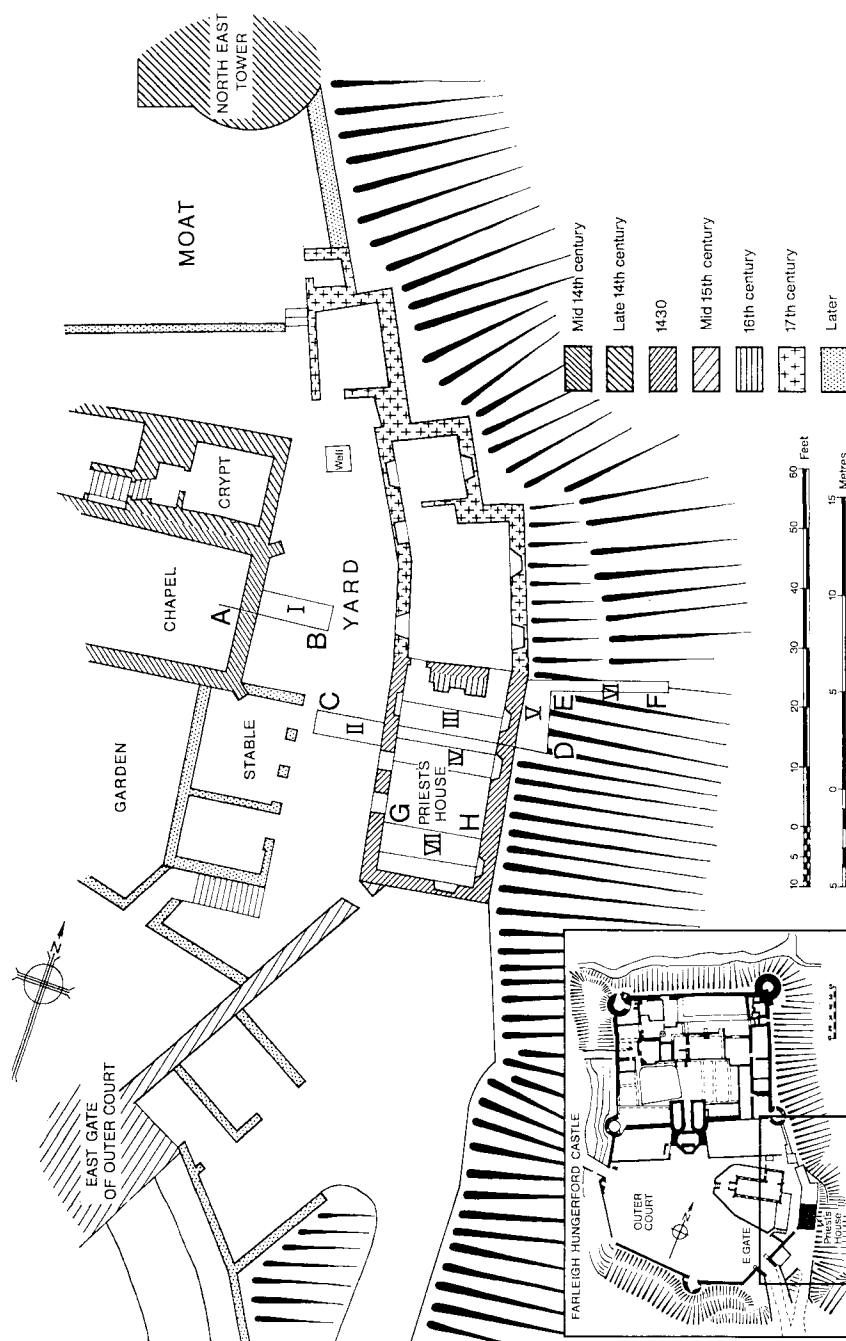


FIG. 66

FARLEIGH HUNGERFORD CASTLE

Plan of priests' house and area of excavations, with inset plan of whole castle (pp. 165, 167 f., 173 f.)

Sir Thomas de Hungerford in 1380-90. It was intended by Sir Thomas as a burial place for himself and his family. The church was probably in existence much earlier than the surviving fabric suggests and the 12th-century font is perhaps a relic from an earlier building.

Sir Thomas's son, Sir Walter, added the walled outer court to the S. side of the original castle enclosure. This was polygonal in plan and also employed circular towers at two of the angles. The creation of the outer court entailed the inclusion of the church of St Leonard, which now became the chapel for the castle. In exchange for this appropriation Sir Walter built the present parish church in 1443 some distance away to the SW. on the other side of the Trowbridge road.

East of the castle chapel and on the N. side of the outer court at the top of a steep scarp is the house built in 1430 by Sir Walter for the priests serving the chantry of Sir Thomas Hungerford (PL. XIV, A).² This building, and the 17th-century extension of it northward, was excluded from the area of the castle placed in the Office of Works' guardianship in 1915. It was purchased by the then Ministry of Works in 1959 when it had ceased to be used as a private residence. Since that time the work of consolidating and repairing the structure has allowed an investigation of its building history and in 1962 and 1968 excavations were carried out to examine the make-up of ground beneath it and to establish its relationship with the chapel to the W.³

ARCHITECTURAL DESCRIPTION

BEFORE REPAIRS

The Priests' House. The house is stone-built of roughly coursed limestone rubble with ashlar dressings. It is rectangular in plan, about 39 ft. by 22 ft. (11.9 m. by 6.8 m.), and is of two floors.

Before structural repairs led to a close examination of its building history, the priests' house proper had two rooms on the ground floor and four rooms above.⁴ On the ground floor a four-centred, moulded, arched doorway in the N. wall gave communication between the original house and the later extension (PL. XIV, B). In the W. wall was a pair of two-centred, arched doorways, giving access to the two ground-floor rooms. A window N. of the doorways had been inserted into an earlier opening. This window had a thin elliptical bead moulding of the early 19th century. A similar window had been inserted into the S. gable wall, but on the E. side, the principal elevation, the three windows were basically original. They

² A discussion of the founding of the chantry and the building of the priests' house will be found in Jackson, *op. cit.* in note 1, 14.

³ In the report that follows the account of the building history is by A. D. Saunders. Both writers directed the excavations at various times and this part of the report is a joint one. The description of the pottery and small finds was written by T. J. Miles with a contribution on the pottery from J. W. G. Musty. We must acknowledge assistance and advice from many of our colleagues in the Ancient Monuments Branch; in particular, we owe thanks to Diana Pilkington of the Ancient Monuments Drawing Office, who was responsible for preparing the plans and sections for publication, and not least to Mr Turner, chargehand at Farleigh Castle and W. W. Fryer, Area Superintendent of Works, for organizing and assisting the excavations.

⁴ A full record has been made of the modern internal details. The survey drawings and photographs are kept by the Ancient Monuments Architects Branch.

were not evenly spaced, the northern pair being separated from the southernmost, which was close to the SE. corner. The northernmost room on the ground floor had been used as a kitchen. A wide, four-centred, arched fireplace had been added to the N. wall probably in the 16th century, with a large oven constructed beside it. A sink had later been placed in the window reveal on the W. wall. This was in a corridor separated from the kitchen by a matchboarded partition. A plank partition separated the kitchen from the room to the S., which had a stone flagged floor at a somewhat higher level. A dog-legged stair in the SW. corner provided access to the first floor.

The rooms on the first floor were basically three; the division being determined by the two roof trusses. However, the northern room had been partitioned into two to create a bathroom in one half: there was a fireplace in the other half, and another in the middle of the E. wall of the middle room. The windows on the first floor were all original, but on the E. wall two had been reset in about 1910 when much of the E. wall was rebuilt.

The roof was constructed with arch-braced collar trusses with two curved braces from the tie beam to purlins on either side. There was a plaster barrel ceiling and a central moulded purlin below the collar. The roof was covered with stone slates.

Outside, between the priests' house and the chapel, a narrow courtyard was roughly paved with large stone slabs. South of the chapel and opposite the priests' house was a two-storied stable of 19th-century date (FIG. 66). The curtain wall of Sir Walter Hungerford's outer court abutted the SW. angle of the priests' house, closing the S. side of the courtyard. The curtain wall would have masked the narrow loop lighting the stairs in the SW. angle, had the masonry of the wall not been set back slightly beside the window in order to provide light.

The 17th-century Extension. At some time in the late 17th century the 15th-century house was extended northwards along, and indeed oversailing, the edge of the steep scarp above the river. The constructional difficulties were emphasized by the necessity for building a massive, buttressed foundation of roughly coursed rubble on the upper part of the slope in order to carry the eastern wall of the new house and also by the reduction of the building's width at its northern end. Two outbuildings were added at the same time and thus completed the range of buildings from the junction of the curtain wall of the outer court with the priests' house on the S. to the ditch of the original castle on the N. The appearance of this range from the E. was recorded in some detail by the brothers Buck in 1733 in their view of the castle.⁵ The enlarged priests' house was to remain the only inhabited part of Farleigh Castle for more than 250 years and eventually became a farmhouse.

The 17th-century extension was clearly added to give more up-to-date and comfortable accommodation than the original priests' house provided and roughly doubled the floor areas. It is two-storied like the priests' house except for a cellar

⁵ Engraving by Samuel and Nathaniel Buck, 'The North View of Farley Castle in the County of Somerset', 1733.

at the northern end. It is built of limestone rubble with ashlar details. The chimneys and roof details are typical of the period as are the ovolo mouldings of the windows, which are generally of two lights and mullioned. The one piece of distinctive architectural treatment is the battlemented parapet, crowning the eastern elevation and running the whole length of the range, uniting the two houses. Many of the original openings have been altered subsequently. The original door-case is missing. There are indications that the central window on the ground floor of the W. front had been inserted into an earlier door opening. The present doorway belongs to the 19th century. Internally, the building was subdivided into three small rooms on each floor, partitioned off from a corridor extending along the western side. A staircase with turned balusters occupied the line of the return wall at the point where the building was reduced in width.

To judge from the reused stone employed in its construction, the 17th-century house was built at a time when the castle was falling into decay. In the northern section of the extension there is a broad, chamfered, 14th-century loop with a length of moulded string-course above it. In the cellar there is a part of a column with 16th-century Renaissance mouldings.

AFTER REPAIRS

Since coming into the Ministry's guardianship, the original priests' house has been thoroughly repaired.⁶ This has involved the repair of the decayed roof timbers and floor joists, cutting out only that which was bad and scarfing new wood on to the old. A concrete ring-beam has been inserted into the walls in order to check the old weakness of the E. wall bulging dangerously. At the NE. angle of the building, where the garderobe discharged, there was a serious structural problem demonstrated by the displacement of masonry around the garderobe chute. It proved necessary to insert two underpinning piers below ground level in order to support this part of the wall. A new staircase has been provided in the SW. corner. Elsewhere the masonry has generally been pointed and consolidated. Modern partitions, fittings and plaster have been removed, thereby enabling a thorough examination of the fabric.

The result has been that the number of door and window openings which are genuine or in their correct positions is less than first appearances suggest. A certain amount of evidence survives of the internal planning, but both the long E. and W. walls have been considerably altered in the past for one reason or another.

The Ground Floor (FIG. 67). From examination of the three main beams carrying the upper floor it is clear that the ground floor was divided into three parts. The central room was the most important and occupied two bays, roughly 16 ft. by 13 ft. (5.1 m. by 4.2 m.), the dividing beam being moulded and painted with a yellow leaf pattern on a red background (FIG. 68). There are no mortises to suggest a partition on this line. The character and form of the beam had long been hidden by the later plank partition. The beam had been supported by arched

⁶ The repairs have been carried out by the Ancient Monuments Architects Branch in collaboration with the Inspectorate of Ancient Monuments.

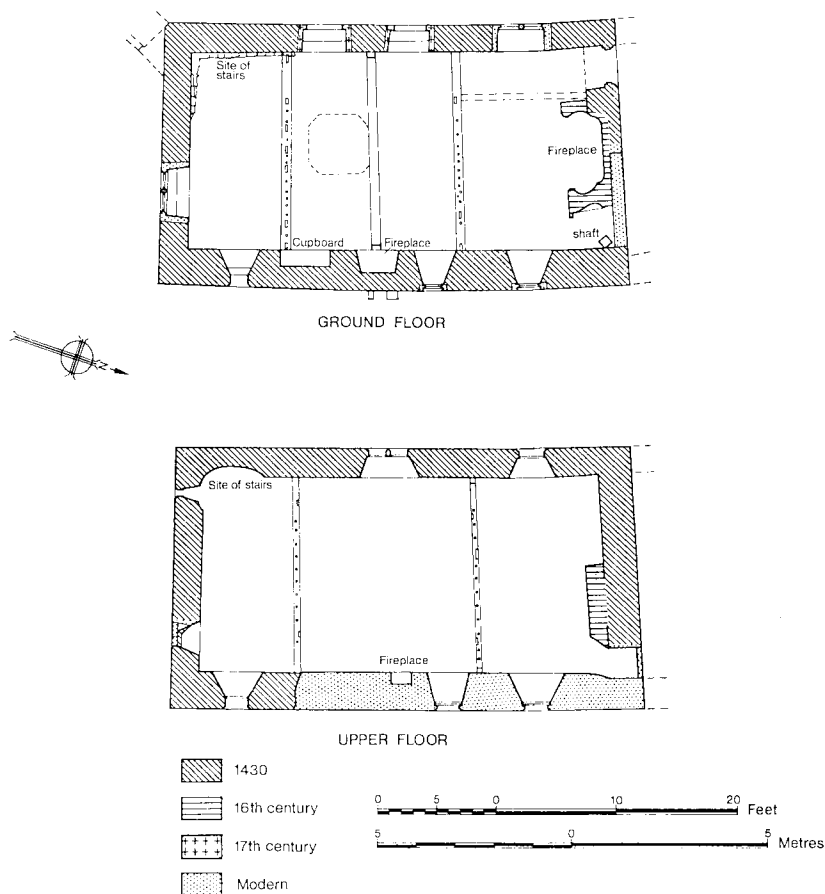


FIG. 67

FARLEIGH HUNGERFORD CASTLE, PRIESTS' HOUSE

Ground-floor and upper-floor plans (pp. 169 ff., 173)

braces, one of which survived, springing from mutilated stone corbels. The corbel on the W. wall had the form of a human head. In the middle of the E. wall was a fireplace with a large lintel over it in one stone slab. The lintel had been hacked back and one jamb largely removed and the fireplace opening later blocked. The surviving jamb and lintel had a plain chamfered edge. Also blocked with stone rubble was a tall, narrow cupboard recess immediately S. of the fireplace. This recess had a sill composed of a single flat slab which went through the whole thickness of the wall. There was a splayed window on the other side of the fireplace. Its head appears to be genuine, but the jambs of the window opening itself have been replaced. There must have been windows in the opposite wall but their positions on either side of the moulded beam are now occupied by the pair of two-centred, arched doorways. It can be seen from the character of the masonry

that the dressings for the doorways have been inserted into the wall. The sills are at the level of the courtyard paving which, as will be seen later, is 2 ft. (60 cm.) above the original medieval level. The doorways most probably relate to the planked partition dividing this central room and they can have been inserted no earlier than the 17th century.

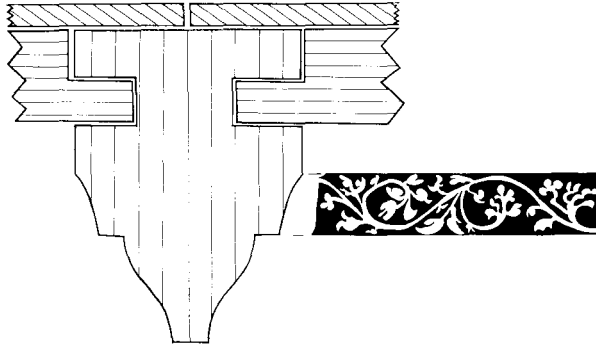


FIG. 68

PAINTED AND MOULDED CEILING BEAM
in priests' house, Farleigh Hungerford Castle (p. 169)

The priests' house was originally entered in the N. gable wall by way of the fine moulded doorway with a four-centred, arched head in the NW. corner (FIG. 69). One jamb of this doorway had been clumsily repaired prior to the addition of the 17th-century wing. Three stones had been let into the lower part of the western jamb with only a crude and superficial attempt to reproduce the moulding.

The northernmost beam supporting the upper floor produced evidence to show that a corridor leading to the main room had been constructed. Three feet nine inches (1.15 m.) from the W. wall was a mortise in the beam and, further E. from this, the beam contained regularly spaced round holes for a wattle-and-daub partition. There was another mortise 2 ft. 6 in. (76 cm.) from the E. wall, thereby allowing for a doorway. The chase in the stone just inside the doorway probably indicated the seating for the other end of the partition. At the N. end of the main room there was therefore a small room roughly 13 ft. by 10 ft. (4 m. by 3 m.). It was lit by a splayed window in the E. wall. This room had subsequently been altered and thrown into the central room, when a large kitchen fireplace, with an oven beside it, had been added to the gable wall, probably in the 16th century. The fireplace had a flat, four-centred, arched head. Little of the oven in the NE. corner remained, in fact only one jamb and a few voussoirs of a relieving arch over the missing head (FIG. 69). This damage was done when a doorway was forced through from the 17th-century addition to the house during the 19th century and also when the E. wall had been rebuilt in 1910. At floor level in the original angle of the building was a small square shaft set at an angle with the main wall. It was 6½ ft. (2 m.) deep and discharged through a rectangular

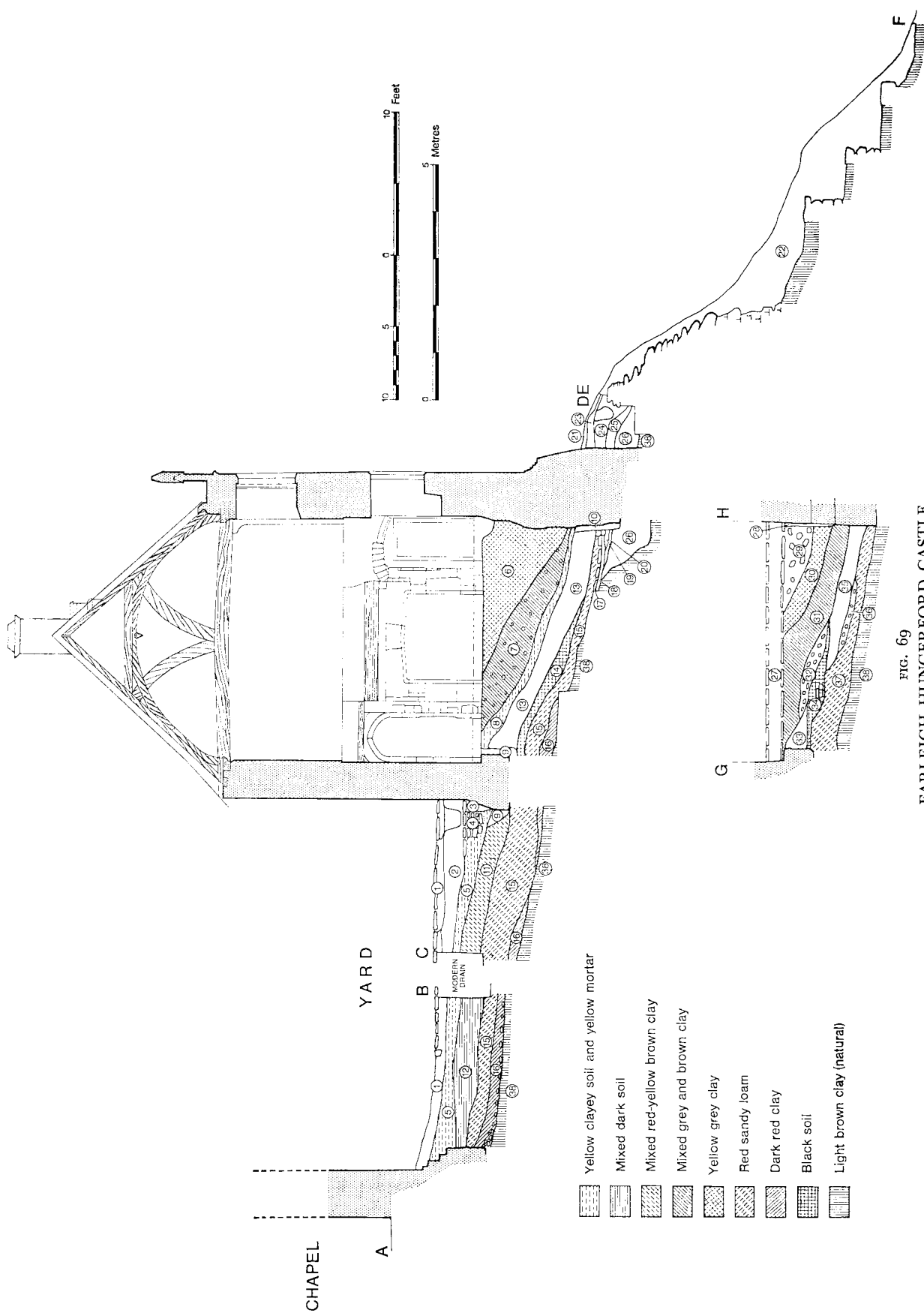


FIG. 69

FARLEIGH HUNGERFORD CASTLE
Section through priests' house and excavations (pp. 171, 173 ff.)

slit on the top of the bank on the outside of the building. It was presumably a wardrobe shaft which had been contrived in a recess in the NE. angle.

At the S. end of the main room the main beam had been mortised to take a wattle partition, except at either end where there were large mortises to take posts. This indicated a door, no doubt giving on to the staircase, which had been constructed in the SW. angle. Above a point 4 ft. (1.2 m.) below first-floor level the walls had been hollowed out to take a winding stair, partly in the wall thickness. Above, in the S. wall, is a narrow loop lighting the head of the stairs. The small room on the S., roughly 12 ft. by 8 ft. (3.7 m. by 2.4 m.), could have been entered from the main room as well as from the stair well. It was lit by two windows but these were no more than narrow loops. The one in the E. wall is complete, having been blocked for many years. It is the only unaltered window in the building and retains its shutter gudgeons and the slots for the shutter bars. The window in the S. wall has been enlarged. In the SW. corner, below the later stone paving, the walls were found set on wide offset foundations. The offset may have been the remains of a stone base for the stair but is more likely to have been for the structural stability of the corner. There were indications from the stratification in the trenches that the original ground level fell away to the SW.

The Upper Floor (FIG. 67). On the upper floor there was the same tripartite division. It is more difficult to determine the original arrangement since all the E. wall except the southern corner has been rebuilt. When the rebuilding was done the fenestration was altered. The Buck engraving, later prints and an early photograph⁷ all point to there having been three windows grouped towards the S. end of the elevation and only one at the N. This arrangement was altered to provide a fireplace in the central room. At present two windows in the N. half appear to have been reset and must be regarded with caution. The windows on the W. wall appear to be correctly placed. The window, central to the main room, was of two lights with a chamfered mullion. Elsewhere the windows were plain rectangular lights with wide chamfers.

The mortises in the main trusses also assist with the interpretation of the upper floor and its arrangement would appear to be similar to that below. From the stairs was a lobbylike room 13 ft. by 7½ ft. (4 m. by 2.3 m.). The main room was more than 16 ft. by 14 ft. (4.9 m. by 4.3 m.). This was lit centrally by the two-light window on the W. and, as we have seen, there may have been two single-light windows on the E. Beyond was a room 16 ft. by 10 ft. (4.9 m. by 3 m.) lit by windows in the W. and E. walls. There may have been a fireplace in this room but if there was it has now been hidden by the 16th-century chimney-breast.

THE EXCAVATIONS, 1962-1968

The priests' house is built out over the edge of the natural hill slope. Seven cross-trenches were excavated (FIG. 66), partly to check the condition of the structural weaknesses already apparent in the E. wall and also to examine the made-up

⁷ Photographs in Jackson, *op. cit.* in note 1, 10.

ground presumably sealed by the construction of the house in 1430. Two trenches (III and IV) were dug across the interior of the northern half of the 15th-century house. Two further trenches (I and II) were dug between the W. wall of the house and the E. wall of the chapel, and two also (V and VI) eastwards from the house on to the upper part of the scarp at a point outside the building where the garde-robe in the NE. angle discharged and where there was an undoubted cause of structural weakness. Another trench (VII) was cut across the S. half of the house interior. In addition, the provision of drains in the courtyard, and a septic tank outside the castle enclosure to the S. enabled other features to be recorded.

STRATIFICATION

A catalogue of the stratification found in trenches I–VI and VII as shown in FIG. 69 is as follows:

- (1) Topsoil and bedding material for modern flagstones and cobbles.
- (2) Gravelly soil with much ash.
- (3) Stiff grey clay.
- (4) Dark loose soil.
- (5) Yellow clayey soil. Mortar-flecked towards W. and stony towards E.
- (6) Mixed yellow-grey clay.
- (7) Mixed grey and brown clay with stones.
- (8) Pale yellow mortar with stones.
- (9) Mixed red and yellow clay.
- (10) Grey clay.
- (11) Sandy red-yellow clay with stones and flecks of mortar.
- (12) Mixed dark soil. (Burials.)
- (13) Dark grey-brown loam.
- (14) Dark grey-black loam.
- (15) Red sandy loam.
- (16) Dark red-brown clay with spread of stones over natural yellow clay.
- (17) Stones laid flat in grey soil.
- (18) Black soil and charcoal.
- (19) Mortar.
- (20) Light grey loam.
- (21) Topsoil.
- (22) Mixed soil and stone.
- (23) Light brown soil.
- (24) Grey-brown clay, with occasional large stones.
- (25) Mixed yellow clay.
- (26) Mixed red-brown clay.
- (27) Mixed sand, mortar, clay and stones.
- (27A) (Not cut by published section). Square hollow, straight-sided with rounded corners, 1 ft. (30 cm.) deep and cut into top of layers (30) and (31). Filled in when layer (27) was added to raise floor level.
- (28) Air space against wall.
- (29) Red-brown clay with many stones.
- (30) Yellow-grey clay.
- (31) Stiff grey clay with patches of brown clay.
- (32) Brown soil with stones.
- (33) Brown clay.
- (34) Black soil over and around stone drain.
- (35) Dark grey-brown loam.
- (36) Brown soil and stones.
- (37) Red-brown sandy loam.
- (38) Stiff light-brown clay with many limestone fragments within it. This is the natural subsoil.

INTERPRETATION

The natural subsoil on this part of the site was a stiff light-brown clay with much limestone within it (38), and a dark red-brown clay (16) formed its

weathered surface. Below the stiff light-brown clay, and exposed on the hillside, was the limestone rock.

The earliest, though undated, feature is the pit or terrace filled by (26). Inside the priests' house this feature is covered by (17), (18), (19) and (20), a complex of layers which, in spite of their appearance where sectioned, gave the impression of being a cultivation terrace rather than the remains of a structure. The presence of a single wall sherd from an unglazed, sandy, gritty cooking-pot in (18) shows that this layer at least must be of medieval date. The Romano-British sherds (pottery nos. 1 and 2) from (17) therefore must be residual.

After the deposition of layers (17) to (20) an extensive soil build-up took place comprising layers (13), (14), (15), (34), (35), (36) and (37) and possibly (11) and (12). These layers probably pre-date the construction of the E. wall of the chapel. No foundation trench for this was found, but its lower 3 ft. (95 cm.) were roughly built and unlikely to have been visible above ground. The wall must then have been constructed directly against the E. face of its foundation trench.

Layer (12) contained six burials within the area of trench I. The graves were superimposed and overlapping. All these burials were of children and were in graves that were originally very shallow, unless there has been much subsequent erosion.

Layers (13) and (35) are probably the same, and resemble a garden soil formed by the cultivation of the surface of the soil accumulation (14), (15), (36) and (37). This garden soil contained much pottery of 13th and 14th-century date.

In trench VII (section G-H) layer (35) was overlain by a black soil (34), which covered and filled a rough stone drain. This layer produced pottery which belongs to the early 15th century.

When the priests' house was built in 1430 the W. wall was trench-built (9), in the C-D section, but to the S., in the G-H section, it was free standing, at least on the E. face. A clay lining (33) was also found against the inside of the S. wall and may have been intended as damp proofing. In the G-H section the E. wall was founded on the natural clay and filled the foundation trench. No doubt because of its position on the hillside it was of massive thickness. The bottom 5 ft. (1.5 m.) or so were dry-built with large blocks of stone and the stones began to be laid in mortar beds only about 2 ft. (60 cm.) below the medieval floor. In the C-D section was a narrow foundation trench filled with grey clay.

East of the priests' house, on the hillside outside the building, the natural surface (38) is overlain by layers (24) and (25), possibly redeposited material from the foundation trench of the E. wall, which here cuts the terrace or pit seen inside the building and layers (13), (15), (17), (18), (19) and (20) above it. Layers (24) and (25) are retained by a revetment wall of large dry-built masonry. Further down the slope was a series of narrow terraces revetted in dry-built masonry, which were probably created by the cottagers at the foot of the slope to provide small garden plots.

The triangular space left by the sloping hillside, the E. wall of the house and the eventual floor, was filled with dumped clay and stones (29), (30), (31), (6) and (7). Layers (32) and (8) also belong to this filling and contained evidence

(mortar and ridge-tile fragments) for building construction activity. Shrinkage would account for the air space against the W. face of the E. wall in trench VII (section G-H).

A square straight-sided hollow feature with rounded corners existed in the southern room. It had been cut 1 ft. (30 cm.) deep into the top of (30) and (31) and was filled in (27A) at the same time as the floor of this room was raised by the addition of (27) in the second half of the 17th century. It cannot be explained except as a hollow to contain some form of tank or vat.

The house had probably been floored originally with stone slabs set on lime mortar, a few patches of which remained. Subsequently the floor of the S. part of the room was raised and paved with stone slabs laid in sand. The room to the N. had been provided with a wooden floor laid directly on the clay and stone filling.

To the W. of the house the level of the yard was raised by the addition of a yellow clayey soil (5), which sealed the burials (12). Part of the yard was paved and a stone drain constructed (4). A narrow trench was cut against the W. face of the W. wall and refilled with clay (3). Like (33) and (9) this may have been intended for damp proofing. The yard was raised to its present level about the middle of the 18th century with large stone flags, which may have been repaired at a later date with cobbles.

Further S. in the yard the digging of a drainage trench revealed further burials immediately S. of and actually under the stable. Seventeen feet (5.2 m.) S. of the priests' house the digging of a septic tank exposed three substantial timbers 8 ft. (2.4 m.) below present ground level. One upright post was 9 in. (23 cm.) square. It was impossible to determine the nature of the structure to which they belonged nor was there any secure evidence for their date. At a depth between 5 and 6 ft. (1.5 and 1.8 m.) a deposit of 17th-century pottery (nos. 74-80) and small finds was found by the workmen.

HISTORICAL SUMMARY AND DISCUSSION

The oldest known description of Farleigh Hungerford Castle is by Leland who made a passing visit about 1540-42.⁸ In his description he wrote: "... and in this utter wards ys an aunciant chappelle, and a new chapelle annexid unto it... Ther longgid 2 chauntre prestes to this chapelle; and they have a praty mansion at the very est end of it."

In her will of 1411 Joan, Lady Hungerford, widow of Sir Thomas, left in the hands of her son, Sir Walter, 200 marks to be laid out in founding a chantry in the chapel of St Anne in the N. part of the then parish church.⁹ Her son did not fulfil this bequest until 1426 when he founded the first chantry in memory of

⁸ Leland, *Itinerary in England*, ed. L. Toulmin Smith (1907), 1, 138; also 'Leland's Journey through Wiltshire', in *Wiltshire Archaeol. Mag.*, 1 (1854), 152.

⁹ Jackson, *op. cit.* in note 1, 110. Jackson's appendix II quotes from the collection of deeds of foundation of St Mary's Chantry which are contained in the *Hungerford Chartulary* (Somerset County Record Office, Taunton). These include the Ordination of the Services, etc., to be performed, and the Rules of the Chantry to be observed by the Chaplain, dated 1 August 1430; also the conveyance by Walter Lord Hungerford of a House of Residence for the Chaplain, dated 29 September 1430. This is the source for the quotations below.

his father. The arrangements were not completed until 1430. The full and legal title was: The Chantry of Thomas Hungerford, Knight, at the Altar of the Blessed Virgin Mary, in the Parish Church of Saint Leonard of Farley Hungerford. The chaplain's stipend of 12 marks per annum was paid by the prior and canons of Bath out of the profits of the rectory of Olveston, Gloucestershire, which was appropriated to them subject to this burden, together with that of celebrating once every year in their abbey church of Bath the obit of Lord Hungerford and his father.

From the Ordination of the Services and the Rules of the Chantry contained in the *Hungerford Chartulary*¹⁰ it appears that besides the liturgical duties there was a number of conditions relating to the day-to-day life of the chaplain, John Gody. The following passages are translations from the Latin published by Jackson but with some amendment:

"Likewise, that the said Chaplain shall keep continual and personal residence for ever in a certain messuage which we will cause to be built for that purpose near the churchyard of the aforesaid church of Farleigh: which, when it is finished, we will give unto the aforesaid John Gody and his successors, for a perpetual possession, in part satisfaction for the aforesaid lands and tenements which we have arranged to bestow hereafter upon the said Chaplains, to the value of XL shillings by the year."

"Also that the Chaplain shall find bread, wine, wax and all other articles necessary for the said Chantry at his own proper cost and expense: and shall also provide a Clerk duly qualified to assist daily at Mass: and shall also repair and maintain and if need be make anew at his own cost the messuage of his dwelling and the chest wherein shall be kept the vestments and other ornaments above specified."

"Likewise that the said Chaplain or his successors shall in no wise lodge at night out of the messuage of their dwelling, except they shall be constrained thereunto by sickness or any other urgent cause: nor shall they suffer any women, except they be their sisters or other relatives by blood to lodge in the dwelling aforesaid."

On 29 September 1430, two months after this set of rules, comes the conveyance by Walter, Lord Hungerford, of a House of Residence for the Chaplain.

"Know all men, etc.; That we Walter Hungerford, Knight Lord of Haytesbury and Homet having licence first obtained from our Lord the King, have given and granted, etc. unto John Gody, Perpetual Chaplain of the Chantry of Thomas Hungerford, Knight, founded at the Altar of the Blessed Virgin Mary, in the Parish of Farleigh Hungerford, That messuage with its appurtenances which we have caused to be newly built on the Eastern side of the Burying Ground of the aforesaid Church, for the residence of the said Chaplain and his successors forever. And we and our heirs will warrant the same, etc. etc."

In November 1443, following the consecration of the new parish church outside the castle walls, the same Sir Walter Hungerford founded a second chantry to be called: The Chantry of Walter Hungerford, Knight, at the Altar of St Mary. It was endowed with £8. 19s. 4d. per annum payable out of lands and a mill at Tellisford.¹¹ George Noryce was the second priest.¹²

¹⁰ See preceding note.

¹¹ Jackson, op. cit. in note 1, 50; *Calendar of Patent Rolls, Henry VI*, IV, 1441-1446, 36, 95, 327; 'Somerset Chantries, Survey and Rental', *Somerset Record Soc.*, II (1888).

¹² B.M. Harleian MS 6966, from *Hadrian de Castello's Register of Bath and Wells*.

There is some doubt as to whether the services for the second chantry were performed in the castle chapel or in the newly built church but it seems certain that the two chaplains resided together at the priests' house. In 1508 Edward Stafford, duke of Buckingham, visited Farleigh Castle. In the account of his expenses is the following: "15th April To the Keeper of Master Hungerford's Place beside the Charter House of Henton, showing the Place: and To Chantry Priests, 3/4d."¹³ This duality is also confirmed by Leland's description already quoted.

DISCUSSION

Dr W. A. Pantin has examined some examples of priests' houses in SW. England and compared them with analogous types of accommodation provided for various classes of person such as vicars choral, fellows of colleges and household retainers.¹⁴ The house at Farleigh Hungerford was one of his examples and represented a building housing two priests attached to a 'free chapel'. Pantin's plans and description of the building were published before detailed examination of the structure had begun. In the light, therefore, of fresh evidence it is possible to put forward a re-interpretation.

Instead of possessing two rooms on the ground floor and three on the first floor, one of which was the principal room of the house, there now appear to have been two principal rooms of two bays width one above the other with subsidiary rooms on either side. On the ground floor the main room had a fireplace sited centrally in the E. wall, and on the W. there may have been windows. The original entrance was in the N. gable wall, with a passage along the W. wall giving access to the small northern room with its garderobe shaft and also to the principal room. There was another door in the S. wall of the principal room opening towards the stairs in the SW. corner; these stairs may have led up from the small southern room.

The arrangements on the first floor are more difficult to determine. Nevertheless, that the central room is the main one is shown by the two-light window and the provision of a moulded wallplate on the W. side within the limits of the room — the wall plate in the room on either side had a simple chamfer. The lack of other surviving evidence is disappointing. Was there a garderobe in the northern chamber? where was the fireplace in the central room? If the three windows indicated by Buck evenly spaced at the S. end were arranged so that one lit the small southern room and two the main room, then there would be space for a fireplace in the NW. corner of the room, using the same stack which served the fireplace on the ground floor: this would leave one window for the northern room. The subsidiary rooms shared with the principal room the plaster barrel ceiling with its moulded central purlin.

It is, of course, unclear whether this plan reflects the design of the house for John Gody, the first and solitary chaplain, or the arrangement in 1443 when two

¹³ *Letters and Papers of Henry VIII*, vol. III, part 1, 496.

¹⁴ W. A. Pantin, 'Chantry Priests' Houses and Other Medieval Lodgings', *Medieval Archaeol.*, III (1959), 216 ff.

priests may have resided there. At first sight, the parallel sets of lodgings: hall or living room, bed chamber and lobby, one above the other, suggest dual occupation. However, if this was the case, the occupant of the ground floor suffered the inconvenience of his colleague necessarily passing through the living room on his way to his own quarters, unless there was an original door in the W. wall of which there is now no trace. It has to be remembered that the two doorways there now are insertions. The single original doorway suggests that this was a house built for one household. The accommodation may, therefore, have been composed of a small hall with service room and lobby on the ground floor with a greater and lesser chamber and lobby on the first floor. The surviving garderobe shaft could belong to a first or ground-floor garderobe. There is a suggestion in the Rules of the Chantry that it was anticipated that there may have been others besides John Gody requiring to live in the house. Gody had to maintain a clerk who may also have had to be accommodated.¹⁵

Pantin observed that it seems difficult to interpret the plan of the Farleigh priests' house as an orthodox hall-house. In no sense can there have been a conventional screens passage between hall and service rooms. The priests' house falls into line with other lodgings which are part of a larger establishment with centralized kitchen facilities, such as colleges. As Pantin says, the priests may have been supplied with liveries of food from the castle kitchen and, if that were the case, there would not be much need for cooking to be done in the house itself. The insertion of a kitchen fireplace in the N. wall during the 16th century may be due to the growing independence of the house from the castle, perhaps following the suppression of the chantries in 1547.

The end entrance is unusual and doubtless results from the position of the house. As was shown in trenches I and II (section A-D), the limit of the graveyard E. of the chapel was not far from the W. wall of the house. Perched on the hillside, the N. wall of the house offered the only place for a door.

The earliest occupation of the site, perhaps antedating the construction of the castle, suggests some sort of cultivation on the hill slope and this was certainly the case in more recent times. There were also timber structures S. of the house of uncertain date and purpose. These and the traces of cultivation may have belonged to the earlier manor.

In its later years the priests' house became subsidiary to its northern extension, which was clearly the main residential element in the complex from the time of its addition in the 17th century. The ground-floor rooms, at any rate, of the original building had a lower status as kitchen and scullery. In the latter part of the 18th century they were used as a dairy.¹⁶ The old partitions were no longer convenient and the ground floor was gutted and simply divided into two, a planked partition

¹⁵ The accommodation provided for the two priests serving Munden's Chantry at Bridport in Dorset may be compared with that at Farleigh Hungerford. The Account Book shows that in the mid 15th century the house contained "a hall, a kitchen, a pantry and at least two other rooms, the chambers of John Trewen and of William Savernak (the two priests) . . . Probably, also, there were one or two additional rooms in which guests might be lodged". The priests also had a garden, an orchard and a dovecote. See K. L. Wood-Legh, *A Small Household of the Fifteenth Century* (Manchester, 1956), p. xx.

¹⁶ J. Collinson, *History of Somerset* (Bath, 1791), III, 361.

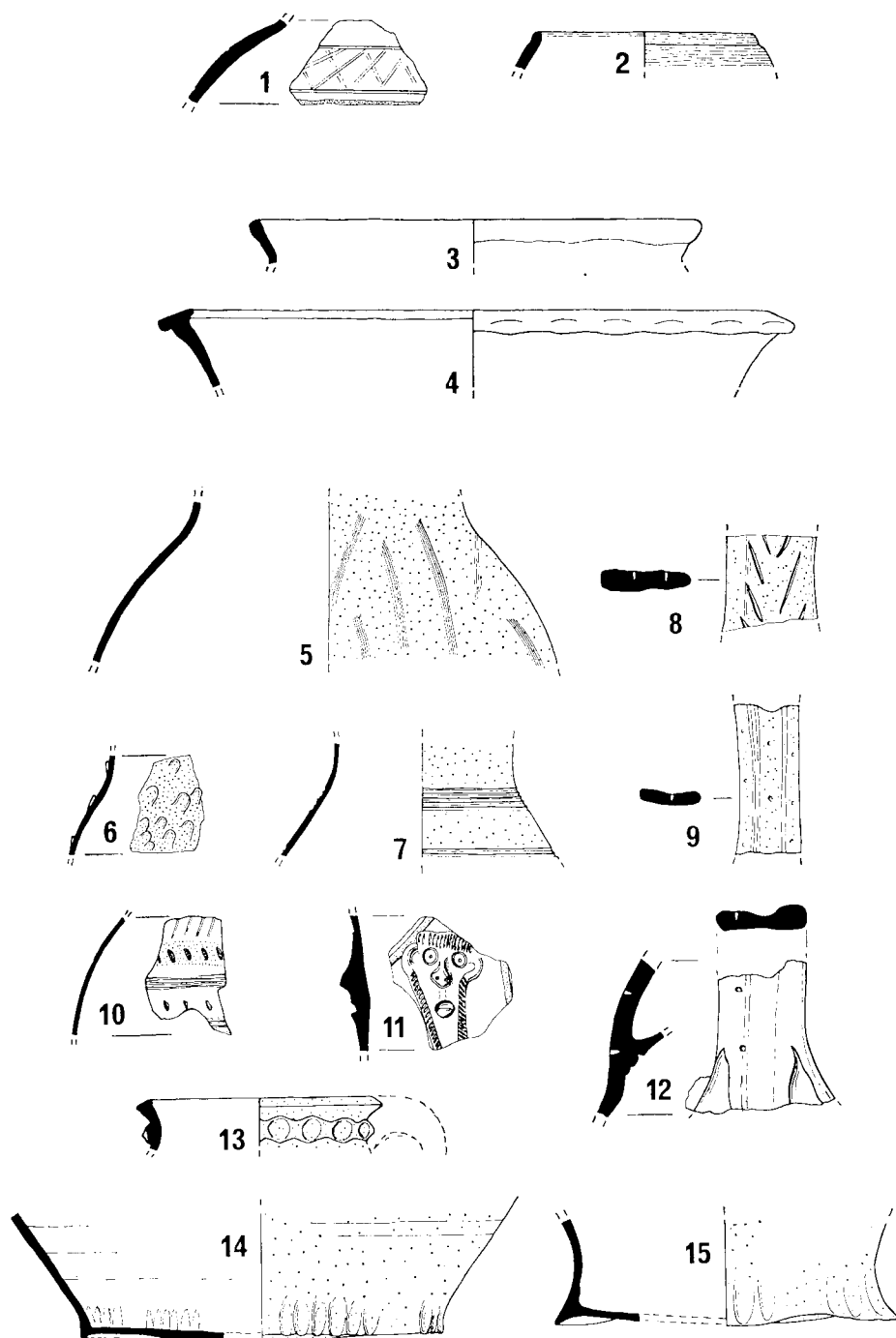


FIG. 70

POTTERY FROM FARLEIGH HUNGERFORD CASTLE

Nos. 1-15. Sc. 1:4 (p. 181 f.)

being planted on the central moulded beam thereby protecting some of its detail. In order to obtain direct external access two arched doorways were inserted into the W. wall to service both rooms. The dressings are likely to have been 14th century in date and to have been taken from elsewhere in the castle and reused, just as details from castle buildings had been reused in the 17th century addition.

POTTERY FROM THE EXCAVATION

CATALOGUE

All descriptions of inclusions are based only on visual examination.

Nos. 1 and 2. Layer (17). Romano-British sherds redeposited in medieval times.

No. 1 (FIG. 70). Jug body sherd. Fairly soft, fine, slightly sandy with some larger grits. Light grey with darker patches on exterior. Two shallow horizontal grooves enclose a band of very faint lattice decoration. Typical Romano-British ware. Not closely datable.

No. 2 (FIG. 70). Small bowl rim. Fairly soft, sandy, with many small glistening 'mica' particles. Black with some brownish areas. Burnished exterior surface. Slightly abraded. From 'Durotrigian' bowl. 1st century A.D.¹⁷

Nos. 3 and 4. Layers (15) and (37). Apart from a single body-sherd in sandy gritty ware from layer (18) these are stratigraphically the earliest medieval sherds from the excavation. Besides the two illustrated sherds, eighteen body sherds were found in these layers. It may be significant that all are unglazed; otherwise, there is nothing to distinguish these from the coarse ware produced by layers (13) and (35).

No. 3 (FIG. 70). Cooking-pot rim. Hard, sandy, slightly micaceous with some larger water-worn grits. Grey with buff surfaces.

No. 4 (FIG. 70). Bowl rim. Sandy gritty, slightly micaceous. Grey throughout. Lightly applied finger impressions on outer edge of rim.

Nos. 5 to 22. Layer (13). This probably accumulated during the two centuries before the construction of the priests' house in 1430. It is contemporary with layer (35).

No. 5 (FIG. 70). Jug body sherds. Hard, sandy, some larger grits. Light grey with a buff inner surface. External thin olive-green glaze. Decorated with combed lines, apparently at random. Perhaps mid 13th century. A similar sherd was found at Old Sarum.¹⁸

No. 6 (FIG. 70). Jug body sherd. Hard, sandy. Light grey with buff inner surface. Rich external mottled green glaze over a scale decoration of small overlapping pellets pressed on and completely flattened at the lower edges. Late 13th to early 14th century.

No. 7 (FIG. 70). Shoulder of a jug. Sandy with some larger grits. Grey with pale buff inner surface. Light green external glaze with brown flecks over horizontal shallow grooves in groups. Late 13th to 14th century.

No. 8 (FIG. 70). Jug strap handle in sandy ware with some larger grits. Grey with orange-buff surface. Covered with a white slip and a thin mottled green glaze. Knife incisions on the spine. Body sherds from the same or a similar vessel (not illustrated) from layer (35) have a complex decoration of incised lines.

No. 9 (FIG. 70). Strap handle as no. 8. The spine is stabbed with a point. Some of the holes filled with white slip and glaze.

No. 10 (FIG. 70). Jug body sherds. Slightly sandy. Moderately hard. Orange-buff with a thin grey core. White paint-under-glaze ware decorated as follows:

- (a) Nearest the top, light diagonal grooves.
- (b) A band of brown slip stabbed through with a four-pronged tool.

¹⁷ J. Brailsford, 'Early Iron Age C in Wessex', *Proc. Prehistoric Soc.*, xxiv (1958), 101-19.

¹⁸ J. Musty in J. Musty and P. A. Rahtz, 'Suburbs of Old Sarum', *Wiltshire Archaeol. Mag.*, LIX (1964), 147, 149, fig. 6, nos. 7 and 8.

- (c) Horizontal combed lines.
- (d) A band of white slip, stabbed as in (b).
- (e) Combed lines as in (c).
- (f) Brown slip as in (b), but without sufficient surviving to show if stabbed or not.

The stabbing and combing were probably done with the same tool. All covered by a thin clear glaze, greenish where thickly applied. The use of slip as paint may be a late 14th or 15th-century feature. Parts of a jug in this ware from a 14th-century level at Burnham-on-Sea, Somerset, had a stabbed strap handle, but no slip decoration.¹⁹

No. 11 (FIG. 70). Almost complete face-mask from a face-decorated jug. Buff to grey ware with rich dark green external glaze and also brownish black applied strips. The face has been formed from an applied clay pad by pinching up the upper corners to form ears, a nose has also been pulled out and incised to give the nostrils and two dot-and-circle devices have been used for eyes in the normal manner. An incision has been made to give a mouth and finally a series of slashes have been used to represent hair and a beard. The beard is probably pointed but the bottom half is broken off and so the beard point is missing.

No. 12 (FIG. 70). Large jug strap handle. Hard, sandy, grey with a pinkish tinge on surfaces where not covered by glaze. Dark green glaze on body of jug and upper surface of handle. Widely spaced stabbing on handle. The method of attaching the handle is uncertain. The body seems to have been pierced, the end of the strap handle passed through and an extra roll of clay added on the inside. Perhaps early 15th century.

Nos. 13 and 14 (FIG. 70). Sherds from the rim and base of a large jug. Very hard, sandy, with a few larger grits. Grey core, orange inner surface, greenish brown exterior with a thin patchy, greenish glaze. Thumb-pressed base. The neck has a finger-pressed applied strip. Perhaps late 14th century. Jugs of this sort are well known in the Bristol region and were commonly exported.²⁰

No. 15 (FIG. 70). Part of the base of a jug. Very hard, sandy, grey with an orange interior surface. Exterior covered with a thick green glaze flecked with brown. Base decorated with groups of finger impressions. Body sherds (not illustrated) probably from this jug have cream slip decorations similar to no. 27.

Nos. 16, 17 and 18 (FIG. 71). Rim sherds of bowls, sandy. Grey with orange-buff surfaces. Unglazed. No. 18 has finger impressions on the inside of the rim.

No. 19 (FIG. 71). Strap handle in micaceous sandy ware. Grey core with some larger white grits. Grey-buff surfaces. The edges of the handle have been finger-pressed. The spine is decorated with light combing. Unglazed.

Nos. 20, 21 and 22 (FIG. 71). Rims of cooking-pots in micaceous sandy ware with occasional flint grits. Grey core. Buff surfaces. Unglazed.

Nos. 23 to 29. Layer (35). This layer is probably a continuation of layer (13) but some of the pottery, particularly nos. 26 and 27, may really belong to layer (34), which here tailed out over the top of layer (35).

No. 23 (FIG. 71). Cooking-pot rim. Salmon pink, finely gritted ware. Unglazed. Possibly scratch-marked but the sherd is too small to be quite certain. Compares with a pot found at Old Sarum.²¹

No. 24 (FIG. 71). Cooking-pot rim. As nos. 20-22.

No. 25 (FIG. 71). Jug base. Fabric and glaze similar to no. 10 but harder. Thumb-pressed base.

No. 26 (FIG. 71). Jug rim with rod handle. Hard, dark grey sandy ware. Buff surfaces. Patches of external thin green glaze. Rod handle deeply stabbed on spine with a sharp point.

¹⁹ Excavations by the author. Report forthcoming.

²⁰ D. M. Waterman, 'Excavations at Lismahon, Co. Down', *Medieval Archaeol.*, III (1959), 159-60.

²¹ J. Musty, *op. cit.* in note 18, 150, fig. 7, no. 25.

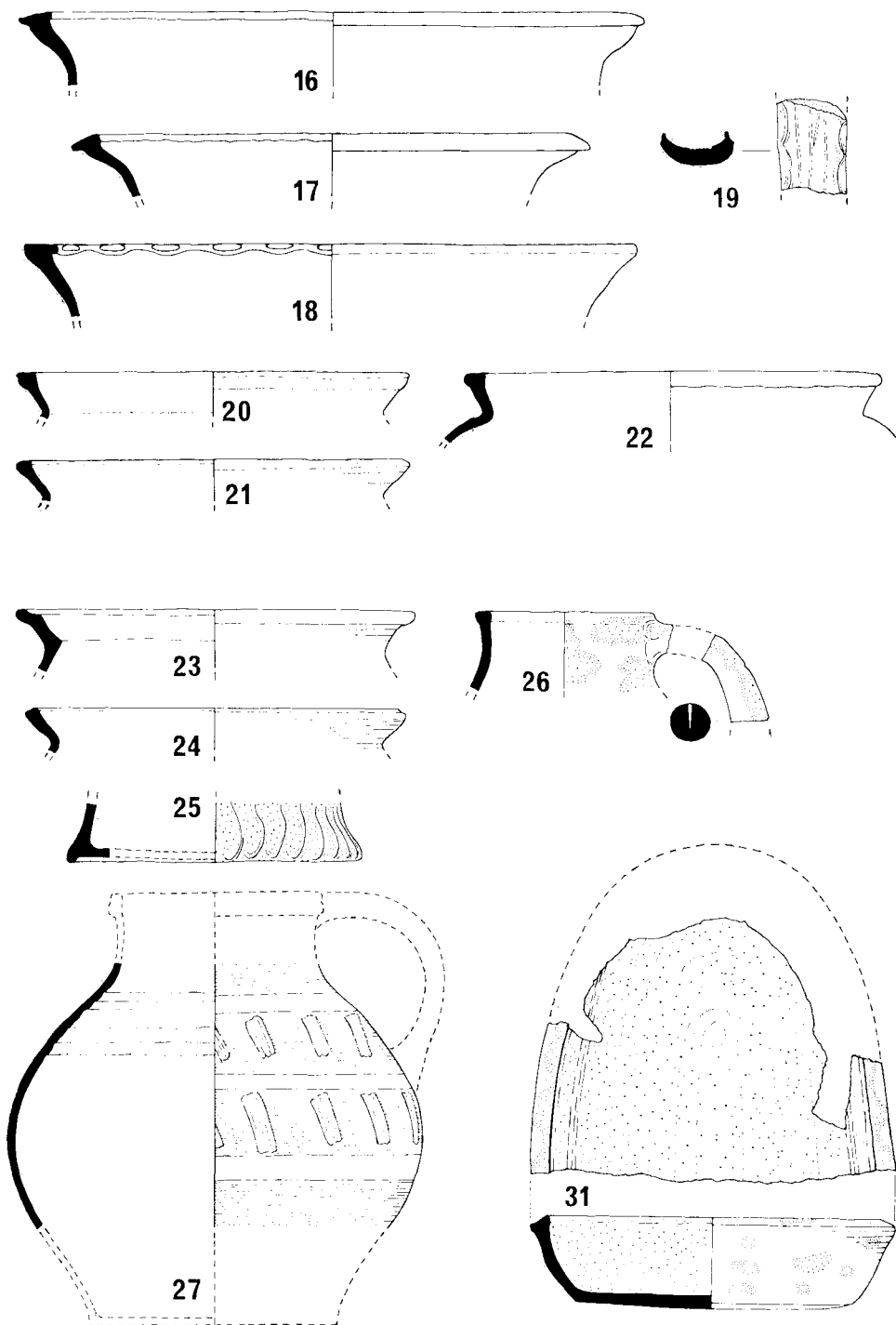


FIG. 71

POTTERY FROM FARLEIGH HUNGERFORD CASTLE

Nos. 16-31. Sc. 1:4 (pp. 182, 184)

No. 27 (FIG. 71). Jug body sherds. Hard, sandy, grey except for a pale red zone towards the outer surface. Decorated with a thick white slip applied as paint with a coarse brush. Covered externally with an uneven dark green glaze through which the slip shows cream.

No. 28. Not illustrated. Very many small body sherds from a large jug. Extremely hard, slightly sandy, micaceous. Grey throughout except for a pale pink outer surface where not covered by a thin olive-green glaze. Decorated with many shallow incised lines.

No. 29. Not illustrated. Sherd from a jug shoulder. Hard, sandy, grey with buff surfaces. External and internal patchy green glaze.

Nos. 30–34. Layer (34). This layer of black soil occurred only in trench VII (section G–H). Its black sticky nature indicated that at the time of burial decomposition was not complete, and the few pots represented are not likely to be much earlier than the construction of the priests' house in 1430.

No. 30. Not illustrated. Two sherds from base of dish. Hard, coarse, sandy. Grey with buff surfaces. Yellow-green glaze internally. External patchy green glaze.

No. 31 (FIG. 71). Oval dish. Fabric and glaze as no. 30. Similar sherds have been found in an early 15th-century context on the island of Lundy, Bristol Channel.²²

No. 32. Not illustrated. Small body sherds and a fragment from a jug rim. Fairly hard, brick red with a thin grey core. Much very coarse sand. A white slip covers the exterior and extends inside at the rim. A thin, clear glaze with many green spots covers the exterior and stops just below the rim.

No. 33. Not illustrated. Six very small sherds from a small thin-walled pot. Moderately hard, fairly fine, off white. Internal pale green glaze and external apple green glaze. The pot had a handle, but was not circular. Perhaps a lobed cup imported from SW. France.

No. 34. Not illustrated. Part of a small bowl base. Hard, slightly sandy, pinkish white. Internal and external rich mottled green glaze, much flaked off on the inside. Perhaps a lobed cup made in England.

Nos. 35–37. Layers (32) and (8). Pottery from the mortar and stone spread probably formed during the construction of the priests' house in 1430. The large size and fresh condition of nos. 35 and 37 suggest that these at least are not residual.

No. 35 (FIG. 72). Cooking-pot rim. Hard, sandy, with many larger grits. Light grey throughout.

No. 36 (FIG. 72). (Some sherds also from layers (6) and (7)). Six sherds from the bases of up to three pots of so-called West Country type. Sandy, micaceous. Light grey to pale buff.

No. 37 (FIG. 72). Cooking-pot rim. Fine, sandy, micaceous. Grey-buff. Finger-pressed on top of rim.

Nos. 38 to 45. Layer (7); no. 46. Layer (31); nos. 47 to 53. Layer (6). Pottery from the layers tipped in to level the slope beneath the priests' house floor.

Nos. 38 and 39 (FIG. 72). Rim sherds from cooking-pots in a very lightly gritted micaceous ware. Dark grey core with dark grey to buff-brown surfaces.

No. 40 (FIG. 72). As nos. 38 and 39 but with pale buff surfaces.

No. 41 (FIG. 72). Cooking-pot rim. Hard, sandy, slightly micaceous, some grits. Grey core, grey-buff surfaces.

No. 42 (FIG. 72). Cooking-pot base. As no. 40. Sooty on exterior.

No. 43 (FIG. 72). Jug body. As nos. 10 and 25 but decorated only with a pair of horizontal grooves.

No. 44 (FIG. 72). Rim, probably from a bowl. Hard, sandy, with a few larger white grits, which have dissolved out on the surface to give a 'corky' appearance. Dark grey core with light grey to buff surfaces.

²² T. J. Miles in K. Gardner, *Excavations on Lundy, 1962–1967*, forthcoming.

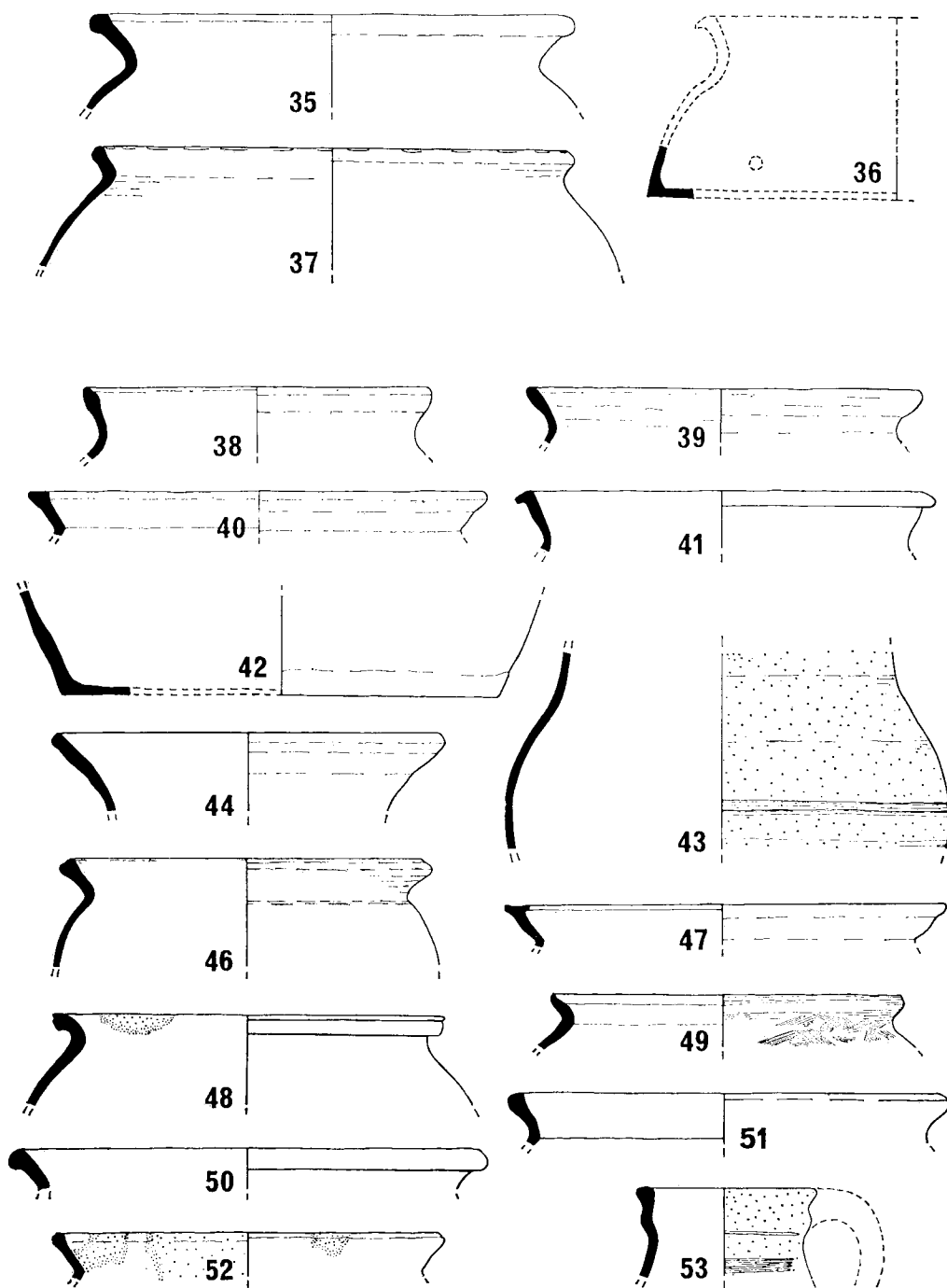


FIG. 72

POTTERY FROM FARLEIGH HUNGERFORD CASTLE

Nos. 35-53. Sc. 1:4 (pp. 184, 186)

No. 45. Not illustrated. Body sherd from jug. Hard, very sandy. Light grey with buff inner surface. Exterior has a good mottled green glaze with characteristic small, evenly spaced, brown spots. Visually identical ware was found in an early 15th-century context on Lundy.²³

No. 46 (FIG. 72). Cooking-pot rim. Sandy, micaceous. Buff throughout.

No. 47 (FIG. 72). Cooking-pot rim. Hard, sandy, micaceous. Grey core, brown surfaces.

No. 48 (FIG. 72). Cooking-pot rim. Fairly hard, slightly sandy. Only very slightly micaceous. Grey core, buff surfaces. Splashes of thin green glaze (probably accidental) on the rim. Late 14th or 15th century.

No. 49 (FIG. 72). Small cooking-pot rim in a fine gritted blackish grey scratch-marked ware.

Nos. 50 and 51 (FIG. 72). Cooking-pot rim sherds. Sandy, micaceous ware. Grey with buff surfaces. Some grits have dissolved out of the surface of no. 50.

No. 52 (FIG. 72). As no. 48. Green glaze inside rim may be intentional.

No. 53 (FIG. 72). Jug rim. Hard sandy, cream inner surface. Matt external green glaze. Combed lines filled with glaze give dark green decoration. Late 14th or early 15th century.

No. 54. Layer (6). Not illustrated. Body sherds, perhaps from two jugs. Hard, sandy, grey ware. One with orange inner surfaces, the other grey. Both have applied strips of very fine grey clay covered by external olive-green glaze.

No. 55. Layer (6) (FIG. 73). Fire cover (curfew), two small sherds only. Fairly hard, much coarse sand. Grey core, brown surfaces. Slight traces of clear glaze on outside of upper sherd. The rim is soot-blackened and burnt.

Nos. 56 to 60. Sherds from the deliberate filling of the garderobe.

No. 56 (FIG. 73). Cooking-pot rim. As no. 38 but with brown-buff surfaces and scratch-markings on the interior.

No. 57 (FIG. 73). Cooking-pot rim. Coarse, sandy, micaceous ware. Grey core, orange-buff surfaces. Decorated with a broad shallow, wavy line inside the rim.

No. 58. Not illustrated. Jug body sherd. Hard, sandy, pale buff. Good mottled green external glaze over shallow horizontal grooves one inch apart.

Nos. 59 and 60. Not illustrated. Body sherds from two jugs as no. 5 except that no. 60 has a grey inner surface.

Nos. 61 to 65. 16th-century pottery from soil just within and just outside the base of the garderobe shaft. These sherds probably represent the last period when the shaft was in use.

No. 61 (FIG. 73). Rim sherd, probably from a jug. Hard, some fine sand. Orange-buff throughout. Very slight traces of an external glaze.

No. 62 (FIG. 73). Small jar. Nearly complete. Hard, dark red-brown ware with some fine sand. Syrupy brown glaze on upper part of exterior over zones of shallow grooves.

No. 63 (FIG. 73). Body sherd with handle stub from a small cup. Very fine, hard, grey ware with an internal thick, even dark green glaze.

No. 64. Not illustrated. Sherd from the side of a pottery flask. Fine cream-buff stoneware. Probably imported from either northern France or the Rhineland.²⁴

No. 65. Not illustrated. Sherd from the base of a small cup. Moderately hard, fine red ware, with a thick, glossy dark brown to black glaze inside and out.

Nos. 66 to 73. Layer (27A). This is from the filling of a square pit cut into layers (30) and (31), and filled when the floor of the southernmost room of the priests' house was raised by the addition of layer (27). Second half of the 17th century.

²³ Op. cit. in note 22.

²⁴ J. G. Hurst in 'Excavations at Kirkstall Abbey, 1960-1964', *Thoresby Soc. Trans.*, II (1966), no. 112, pp. 54-9.

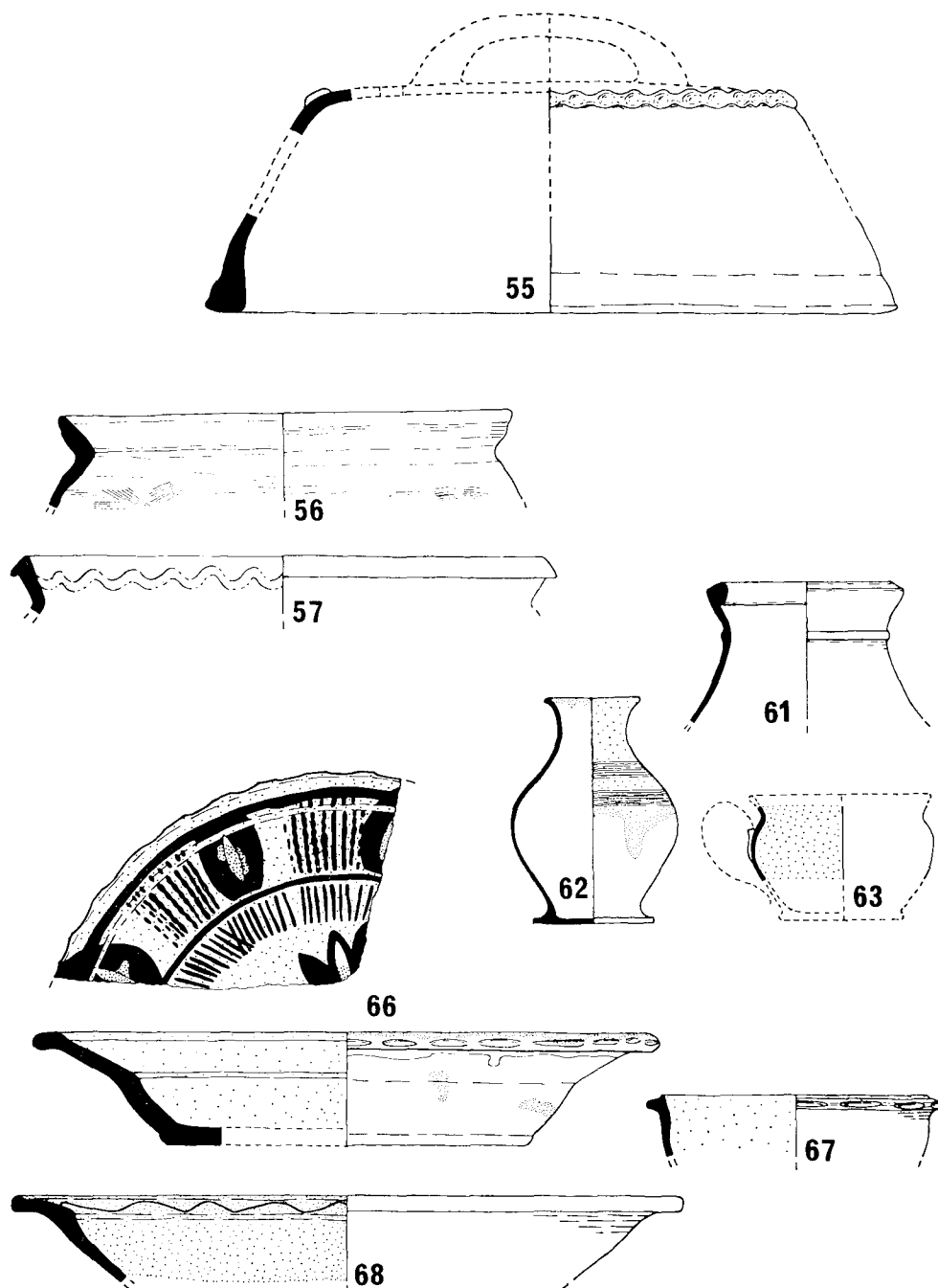


FIG. 73

POTTERY FROM FARLEIGH HUNGERFORD CASTLE

Nos. 55-68. Sc. 1:4 (pp. 186, 188)

No. 66 (FIG. 73). Large dish. Hard, slightly sandy, even textured ware, brick red to grey. Coated internally with a white slip. (Rich cream under the glaze.) Crudely sgraffito-decorated by means of combed lines and scraping with a broader-bladed tool. Patches of mottled green in the centre of the 'flowers'. Internally a thin clear glaze, brown-green on the exposed body. A worn but joining sherd was found in the very top of the garderobe shaft.

No. 67 (FIG. 73). Sherds from a bowl in the same ware as no. 66 with the same internal slip and glaze. The rim is finger-pressed externally. The base is flat-bottomed with a rounded angle.

No. 68 (FIG. 73). Part of a dish. Hard, sandy, grey-buff. Internal even yellow glaze with small brown flecks. A faint incised line on the rim.

No. 69. Not illustrated. Large bowl rim, diameter 19 inches. Ware as no. 66. Form as no. 76. Internal greenish glaze.

No. 70. Not illustrated. Small sherd from the base angle of a jar or bowl. As no. 66 but plain brownish green glaze inside. Glaze over white slip with sgraffito and green spots outside.

No. 71. Not illustrated. Small rim sherd from a bowl in typical Staffordshire cream slipware with brown blobs below the rim.

No. 72. Not illustrated. Small rim sherd, perhaps from a bowl. Tin-glazed earthenware with stippled decoration on exterior.

No. 73. Not illustrated. Base and body sherds from a dish similar to no. 68 but rather more orange in colour. Undecorated. Some more sherds of this vessel were found on the original floor surface at the base of layer (27).

Nos. 74-80. Pottery found at a depth of 5 to 6 ft. (1.5 to 1.8 m.) while excavating a septic tank 17 ft. (5.2 m.) S. of the priests' house. Apparently a group from the last quarter of the 17th century, which date agrees with the clay pipe no. 84 also found here.

Nos. 74 and 75 (FIG. 74). Two bowl rims. Fairly hard. Sandy grey throughout. Greenish glaze on interior.

No. 76 (FIG. 74). Large bowl as no. 69. Fabric as no. 66. Bowls of this type sometimes have a crudely pulled out lip and two horizontally placed D-shaped handles.

No. 77. Not illustrated. Bowl rim as no. 76 but with a pulled out lip.

No. 78. Not illustrated. Small bowl rim. Glaze and slip as no. 66 but decorated with trailed slip.

No. 79. Not illustrated. Small cup base. Fabric as no. 66. Covered inside and outside with a very thick black glaze.

No. 80. Not illustrated. Jug base. Grey stoneware. Mottled brown on exterior. The base is string-marked. Probably Frechen, first half of the 17th century.

No. 81. Layer (3). Not illustrated. Jug body sherd with part of handle. Hard, sandy ware with some larger grits. Orange-buff. Thick, dark green-black glaze inside. Patches of thin green glaze outside. Perhaps 16th century.

No. 82. Layer (2). Not illustrated. All earlier than about 1750. Fragments of the following:

- (a) Late 17th or early 18th-century bowl and dish in Staffordshire combed ware.
- (b) A tin-glazed ointment pot and a sherd from a tin-glazed plate with a blue floral pattern.
- (c) Two English salt-glazed cups or tea-bowls; one with 'scratch-blue' decoration.
- (d) Chinese porcelain (one small sherd).
- (e) Local coarse wares similar to no. 66.
- (f) Residual medieval scraps.

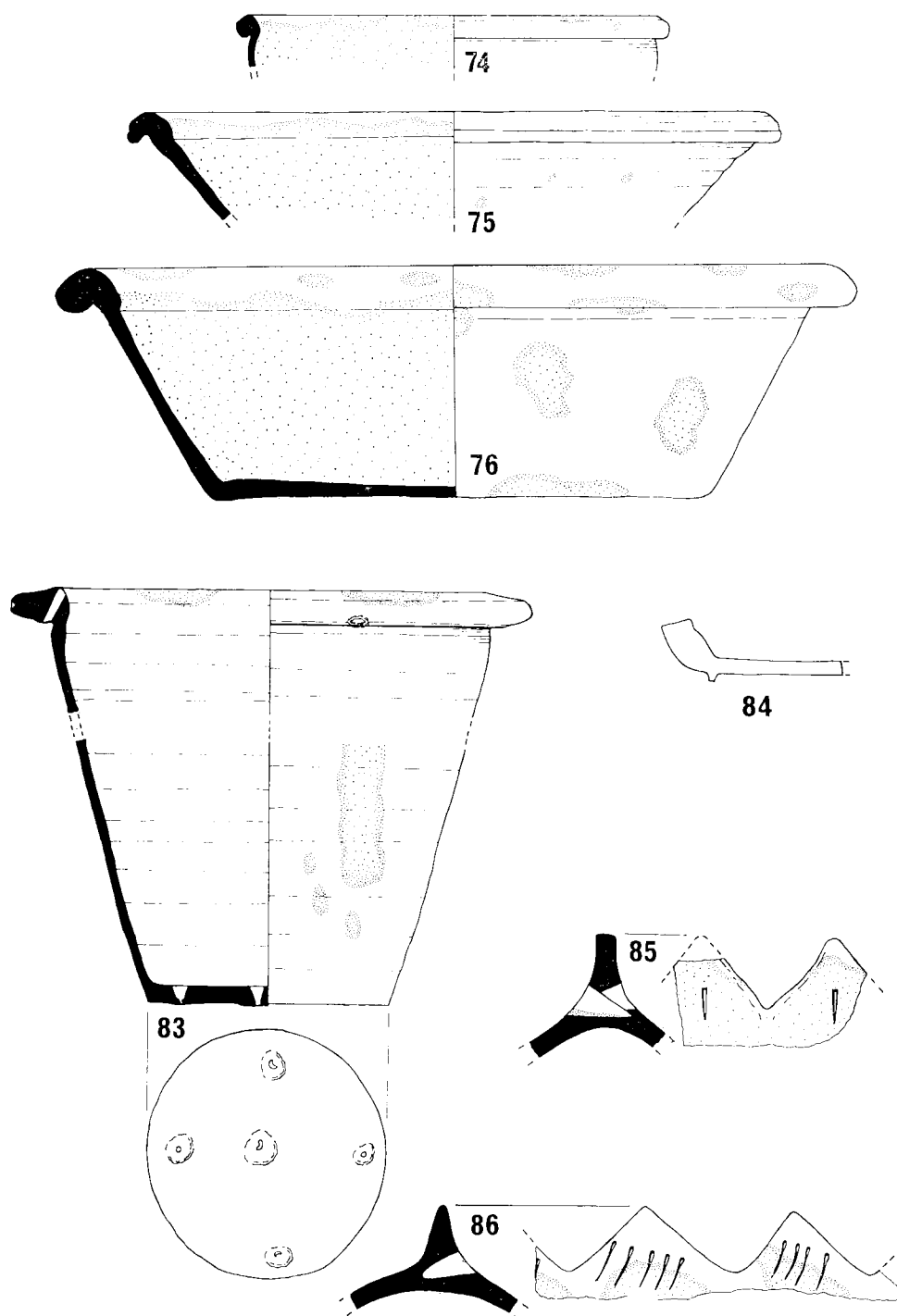


FIG. 74

POTTERY FROM FARLEIGH HUNGERFORD CASTLE

Nos. 74-86. Sc. 1:4 (pp. 188, 190, 194)

No. 83 (FIG. 74). Found while digging a drain trench in the yard. Apparently in layer (2). Hard, slightly sandy. Orange-buff with grey surfaces. Splashes of a thick green-brown glaze. Five holes have been roughly pierced in the base before firing. A well-made vessel; more likely to be a strainer than a flower pot. A similar vessel (in a different fabric) was found with 18th-century wasters at a site in London.²⁵

DISCUSSION. *By* J. W. G. MUSTY

The bulk of the pottery covers a range in time from the 13th through to the mid 18th century; the remainder includes residual sherds of Romano-British date. The medieval fabrics are mainly sandy wares, some quite gritty and a high proportion are micaceous.

The normal selection of common medieval forms (cooking-pots, bowls, dishes and jugs) are present but, in addition, there is a face-mask from a face-decorated jug, sherds from a curfew and several examples of the so-called 'West Country type' vessel, which usually has a single hole in the side near the base suggesting its use as a bee-hive.

Post-medieval pottery is represented by 16th-century stoneware (Rhenish or northern French); 17th-century sgraffito-decorated bowls and dishes, Staffordshire cream slipware and grey stoneware (probably Frechen); 18th-century Staffordshire combed ware, a tin-glazed ointment pot, salt-glazed cups or tea bowls and Chinese porcelain.

Coarse medieval wares

More than 50% of the coarse medieval ware listed in the catalogue above is micaceous, either the fine sandy type or that with added grits. It is used for cooking-pots, bowls and the 'West Country type' vessels. The micaceous wares belong to a clearly defined group found at sites in an area stretching from Salisbury through W. Wiltshire into Somerset. In the immediate Salisbury area the ware was evidently in circulation as early as the mid 12th century in view of finds from that context at Old Sarum east suburb,²⁶ in the pre-kiln period at Laverstock²⁷ and in the earliest level at Gomeldon deserted medieval village (Building 2). Further W., however, at Budbury and Potterne I have noted²⁸ micaceous fabrics for vessels of late 14th and early 15th-century date and it seems likely that the production centres for these micaceous wares, both early and late types, are to be found in the W. Wiltshire area, including those examples found in 12th-century contexts in the Salisbury area. The gritty non-micaceous wares, however, are more typical of the Salisbury area pottery and this is especially true of the scratch-marked wares (nos. 23, 49 and 56), which in fabric and rim-form suggest a Salisbury region source. Indeed the Farleigh Hungerford scratch-marked sherds, along with an earlier find at Englishcombe near Bath,²⁹ provide a westerly limit for the distribution of the wares.

²⁵ Unpublished. Information from J. Ashdown.

²⁶ See note 18 above.

²⁷ J. Musty *et al.*, *Archaeologia*, cii (1969), 101.

²⁸ J. Musty in G. Wainwright, *Wiltshire Archaeol. Mag.*, lxxv (1970), 154-62.

²⁹ Information from P. A. Rahtz.

The so-called West Country type vessels (no. 36 and two others), here found in sandy, micaceous ware, were also made in gritty fabrics, including scratch-marked examples.³⁰ Thus the vessel type which has a well-defined distribution³¹ was made at several centres and, as the vessel type has been found as far afield as Yorkshire, some of these lie outside the area for which the type was originally defined. The date range of the type was also extended by the finding that it was included in the repertory of the Laverstock potters; previously thought to be 12th-century, it clearly lasted until the end of the 13th century. The vessel's function however remains in dispute. In the Laverstock report I suggested that the single hole near the base formed the exit and entrance for bees and that vessels of this type served as bases for bee skeps. All the Farleigh Hungerford examples are incomplete and the hole is not present in any of them.

Only one of the bowls (no. 4) and none of the dishes is in micaceous ware. Of the dishes, one (no. 30) has thick internal glazing with a patchy glaze on the outside and may be part of a handled vessel of the skillet type.

Glazed medieval wares

The white painted wares (nos. 8 to 10, 25, 27 and 32) and the sherd from a face-decorated jug (no. 11) are of special interest. Similar white painted (or slipped) wares were found at Budbury (a few miles from Farleigh Hungerford) and ascribed to the 14th and 15th centuries.³² Some of these were decorated in sgraffito technique which utilized the white slip to achieve the required effect. In describing the Budbury material I suggested that, in terms of the ceramic history of the region around Budbury, 14th and 15th-century wares could be defined, for which production centres might be sought somewhere in W. Wiltshire (or E. Somerset). These would almost certainly include micaceous types and possibly also the white painted wares (including sgraffito-decorated). Similar observations also apply to the Farleigh Hungerford material. I also suggested then that a likely production centre was Crockerton near Warminster, which had a long history, with thirteen potters at work in the 13th century, and with excavated evidence for kilns operating in the late 16th century. Also, as the excavation at the 16th-century Crockerton kiln yielded sgraffito ware in the layers above the kiln filling, there is indirect evidence that later Crockerton pottery may have included sgraffito-decorated types and continued an earlier tradition.

Considerable interest also attaches to the presence of brown painted stripes as an additional feature on one of the white painted jugs (no. 10). Similar brown painted decoration was present on sherds from the latest building uncovered at Gomeldon (probably early 14th-century) and also on a 'squat-shaped' jug from the site of the Franciscan friary, Salisbury. The latter jug has some affinities with the well-known 'Boyton jug' found in the grounds of Boyton Manor near Warminster, which contained a hoard of over 4,000 silver pennies, the latest of which was of 1320. As with the white paint-under-glaze wares, those with brown paint

³⁰ For example, at the late 13th-century Laverstock kilns.

³¹ E. M. Jope, *Trans. Bristol and Gloucester Archaeol. Soc.*, LXXI (1952), 62.

³² *Op. cit.* in note 28, 155-7.

would also seem to be intended to be glazed over, as glaze covers some of the brown paint on the Franciscan friary jug.

The sherd from the face-decorated jug belongs to Type III ('face-on-body') of my recent classification.³³ It has a rich green glaze, the features of the face are well formed and proportioned and it therefore belongs to the end of the 13th century or early 14th century. Although it would be unwise to make a specific attribution, it is possible that this might be a Laverstock product in view of the high quality of the potting.

Of the other jugs, there are two sherds (no. 5) from a large jug with curvilinear decoration, which, by reference to similar examples from Old Sarum and early phases of Laverstock, need not be later than the mid 13th century, and could be earlier. In contrast, from the same layer is a body sherd (no. 6) with rich mottled green glaze and scale decoration produced by applying a series of small overlapping flattened pellets. This decoration cannot be earlier than late 13th or early 14th-century.

The curfew (no. 55) is represented by two small sherds only. One is decorated with a thumb-pressed strip and also has traces of clear glaze. The other is a rim sherd, which is soot-blackened and burnt. Curfews are always fitted with large strap handles and one or more vent holes often, as with an example from Laverstock,³⁴ placed either end of the handle. The sides and sometimes the top are usually decorated with thumb-pressed strips. Thus a strap handle associated with vent holes is the most positive feature for identifying a curfew when it is represented by only a few sherds. As these are not present in the Farleigh Hungerford example its identification as a curfew must be tentative and based on the presence of soot-blackening and an angled sherd decorated with a thumb-pressed strip. The reconstruction follows that of an example from Winchester.

In use the curfew served the dual purpose of keeping the fire alight in a hearth at night and preventing the risk of a fire being started elsewhere by sparks in the event of an unexpected flare-up. As the type was only identified for Britain during the last twenty years (following the finding of the Laverstock curfew) it was at first believed to be extremely rare. However, since then, a number of examples has been identified from a variety of medieval sites, ranging from castles to deserted villages, and therefore its comparative rarity probably depends entirely on its functional limitations: that is, an average household might need to possess only one.

Finally, the two examples of ridge-tile crests illustrated (nos. 85 and 86) are, in the knife-cut decoration of the faces of individual coxcomb crests, similar to examples from Budbury and the Minety (NW. Wiltshire) kiln site.³⁵ At Budbury either one cut (passing right through the crest) or three cuts were employed; at Minety either one or two were used and out of 160 crests approximately 50% were decorated in this manner. All the examples may be of 14th-century date (at the earliest); those from Budbury and Farleigh Hungerford could be from a

³³ Op. cit. in note 27, 128.

³⁴ Ibid., 138 and fig. 23.

³⁵ J. Musty, *Wiltshire Archaeol. Mag.*, LXVIII (1973), 79-88.

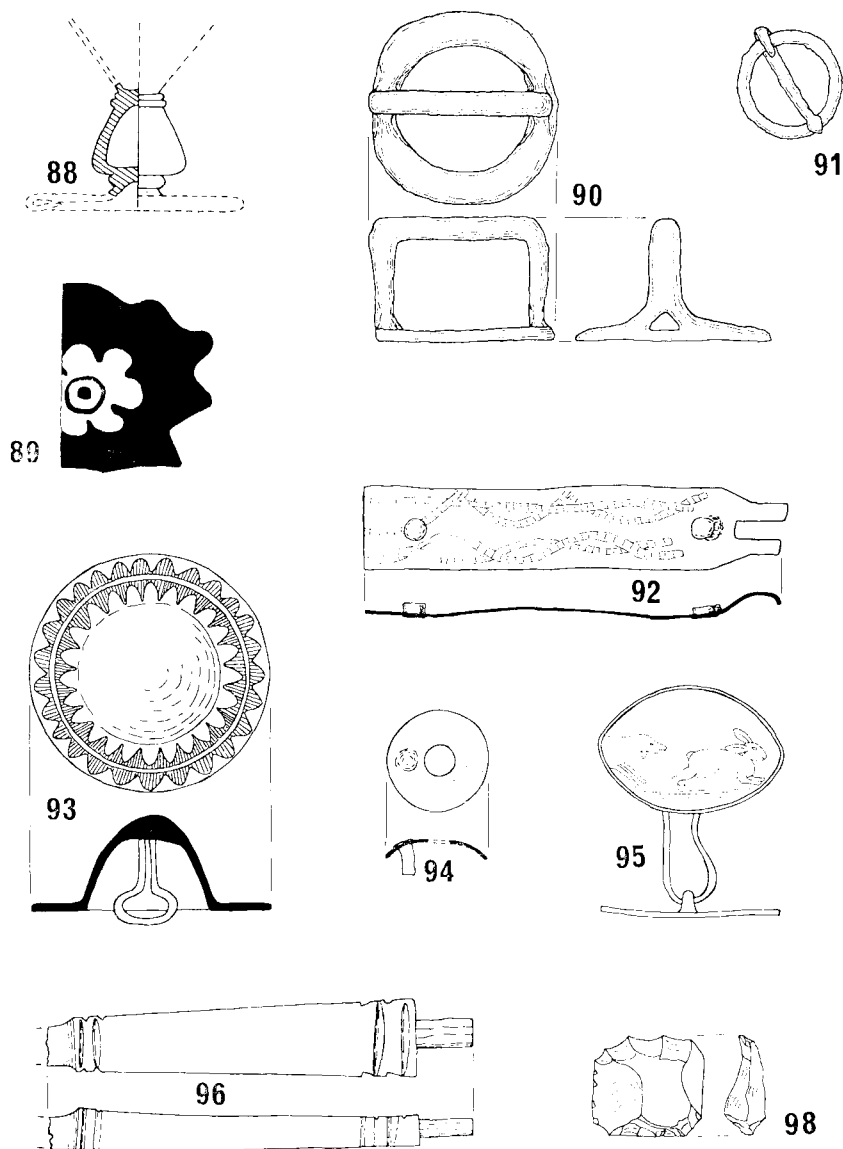


FIG. 75

FINDS FROM FARLEIGH HUNGERFORD CASTLE

Nos. 88-98. Sc. 1:4 (p. 194)

common production centre and the use of knife incisions to decorate roof-tile crests may be a regional feature for W. Wiltshire and adjoining areas.

SMALL FINDS FROM THE EXCAVATIONS

No. 84 (FIG. 74). Found with pottery nos. 74–80. Clay tobacco pipe. Unmarked. Pipes of this shape are dated after 1680 in Bath.³⁶

No. 85. Layer (5) (FIG. 74). Similar to no. 86 but contains more sand. Dark green glaze. Single stabs on both sides of every crest meet in the centre.

No. 86. Layer (8) (FIG. 74). Ridge-tile. Moderately hard, and, for a tile fabric, only moderately sandy. A number of small white grits. Dark grey-black with orange-buff surfaces. Patches of a thin green glaze. Some knife-trimming of the crests. Groups of stab marks with a knife point on one side only. Pieces of similar tiles were found in layers (32), (31) and (7).

No. 87. Layer (32). Not illustrated. Very roughly made tile in coarse sandy ware with larger pieces of grit. Light grey with brick red surfaces. Dark green-brown glaze.

No. 88. Layer (27A) (FIG. 75). Wine glass stem. Clear glass. Probably English. About 1670–90.

No. 89 (FIG. 75). Deliberate filling of garderobe. Fragment of window glass, painted reddish brown. The wavy edge is original.

No. 90 (FIG. 75). Found with pottery nos. 74–80. Iron object. Use unknown. It shows no sign of rivets or other method of attachment.

No. 91. Layer (2) (FIG. 75). Iron buckle.

No. 92. Layer (13) (FIG. 75). Object of tinned bronze with two iron rivets. Rouletted decoration. Perhaps a strap end or part of a hinge. Medieval.

No. 93. Layer (27) (FIG. 75). Bronze button with incised decoration, and iron loop. Dated by its find-spot late 17th century or earlier.

No. 94. Layer (7) (FIG. 75). Bronze stud. The shank, set to one side of the central hole, may be evidence of reuse.

No. 95 (FIG. 75). Top of garderobe filling. Dress-link or cuff-link. Copper. The ellipsoid ends are decorated with a free-hand engraving of a hound chasing a hare. Perhaps early 19th century.

No. 96. Layer (2) (FIG. 75). Small object of cut bone. Perhaps the handle of a table fork.

No. 97. Not illustrated. Durham penny of Bishop Booth. AR. Edward IV light issue. Lys on either side of bust. D in centre of reverse. *c.* 1467–8. Clipped but only moderately worn. Lost *c.* 1500. Found in black soil and rubble against the outside of the E. wall N. of the garderobe chute outlet.³⁷

No. 98. Layer (6) (FIG. 75). Worked flint flake. White patina. Some brown iron stains. Exact position in layer not recorded. Could be redeposited prehistoric or a gunflint, which had fallen between the floorboards.

NOTE

The Society is much indebted to the Department of the Environment for a grant towards the cost of publishing this paper.

³⁶ M. B. Owen, 'Clay Tobacco Pipes from Bath', *Somerset Archaeol. Soc.*, III (1966–7), 51–5.

³⁷ Described by S. E. Rigold.