

M9/6

TATTERSHALL CASTLE, LINCOLNSHIRE

FINDS COLLECTION

(TCA08)

Work undertaken for

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**ARCHAEOLOGICAL
PROJECT
SERVICES**



List of Contents

1.	INTRODUCTION.....	1
2.	THE FINDS.....	1
2.1	Pottery.....	11
2.2	Ceramic Building Material.....	11
2.4	Faunal Remains.....	15
2.5	Glass.....	15
2.6	Worked Stone.....	19
2.7	Clay Pipe.....	19
2.8	Metal and Composite Items.....	20
2.9	Plaster.....	22
3.	ACKNOWLEDGEMENTS.....	24
4.	PERSONNEL.....	24
5.	ABBREVIATIONS.....	24
6.	BIBLIOGRAPHY.....	24

List of Figures

Figure 1, Pottery from Tattershall Castle

Figure 2, Pottery from Tattershall Castle

Figure 3, Pottery from Tattershall Castle

Figure 4, Ceramic Building Material from Tattershall Castle

Figure 5, Glass from Tattershall Castle

Figure 6, Glass from Tattershall Castle

Figure 7, Plaster from Tattershall Castle

TATTERSHALL CASTLE FINDS COLLECTION

1. INTRODUCTION

The finds discussed below were recovered during excavation of the castle moat between 1912 and 1914 by William Weir at the bequest of Lord Curzon. Most of the objects date to the post-medieval period, although earlier pieces are also present. Around 700 objects make up the collection and comprise pottery, ceramic building material, plaster, worked stone, vessel and window glass, metal and clay pipe.

2. THE FINDS

2.1 Pottery

By Anne Boyle

Introduction

All the material was recorded at archive level in accordance with the guidelines laid out in Slowikowski *et al.* (2001) and to conform to Lincolnshire County Council's *Archaeology Handbook*. The pottery codenames (Cname) are in accordance with the Post Roman pottery type series for Lincolnshire, as published in Young *et al.* (2005). In total, the assemblage comprises 417 sherds from 351 vessels weighing 47,264 grams.

Methodology

The pottery was examined visually and using x20 magnification. This information was then added to an Access database which catalogues the material. Each vessel was assigned a unique identification number (preceded by a "P") to aid curation of the assemblage in the future. A few numbers are void, as they represented sherds which were later grouped as vessels under a single number. A summary of the range of pottery is included in Table 1. The pottery ranges in date from the 14th to the 20th centuries.

Condition

The collection has clearly been subject to a selective retention policy, as the vast majority of sherds are large and comprise diagnostic fragments. This is indicated by the high average sherd weight of 113 grams, although 21 vessels are noted as being abraded. Most are represented by a single sherd, but their size and condition suggests the pottery that was not selected for retention probably included joining sherds. Overall, the pottery appears to be domestic in nature, although a single industrial piece is present in the form of a crucible. Wear marks (e.g. on the rim from stirring) are evident on 14 (4%) of the vessels and soot/carbonised deposits (from cooking) occur on 32 (9% of the total number), with five vessels showing signs of being heat affected and spalled. Residues and deposits on 22 (6%) vessels are the result of use and/or post-depositional conditions. A single example appears to have undergone a deliberate alteration, with the rim being ground down and a small hole pierced through the vessel wall (P265). Several (18, 5%) also exhibit stacking scars as a result of their manufacture.

Results

Table 1, Summary of the Pottery

Period	Cname	Full name	Earliest date	Latest date	NoS	NoV	W (g)
Medieval	LARA	Langerwehe/Raeren-type Stoneware	1350	1500	1	1	224
	LSW3	14th to 15th century Lincoln Glazed Ware	1280	1450	2	2	205
	MEDLOC	Medieval local fabrics	1150	1450	1	1	77
	SCAR	Scarborough ware	1150	1350	1	1	53
	TOY	Toynton Medieval Ware	1280	1500	18	16	3531
Late to post medieval	BOU	Bourne D ware	1350	1650	1	1	214
	CIST	Cistercian-type ware	1480	1650	14	12	1245
	CITG	Central Italian tin-glazed ware	1459	1550	8	8	312
	HUM	Humberware	1250	1550	1	1	218
	LMF	Late Medieval Fineware	1400	1550	1	1	75
	RAER	Raeren stoneware	1450	1600	22	20	3058
SIEG	Siegburg-type Ware	1250	1550	7	4	340	

TATTERSHALL CASTLE FINDS COLLECTION

	SIEG	Siegburg-type Ware	1250	1550	7	4	340	
	TOYII	Toynnton Late Medieval ware	1450	1550	3	3	1277	
	TB	Toynnton/Bolingbroke wares	1450	1750	13	9	2363	
Post medieval	BERTH	Brown glazed earthenware	1550	1800	9	9	1295	
	BL	Black-glazed wares	1550	1750	14	13	1265	
	DUTRT	Dutch Red Earthenware-types	1550	1650	5	5	575	
	FREC	Frechen stoneware	1530	1680	69	64	7181	
	GRE	Glazed Red Earthenware	1500	1650	27	26	5414	
	KOLN	Cologne stoneware	1500	1550	4	3	310	
	LHUM	Late Humber-type ware	1550	1750	10	10	1991	
	LONS	London Stoneware	1670	1800	3	1	172	
	MY	Midlands Yellow ware	1550	1650	10	10	1611	
	NOTS	Nottingham stoneware	1690	1900	21	3	179	
	PGE	Pale Glazed Earthenware	1600	1750	22	18	3252	
	PMLOC	Post Medieval Local fabrics	1450	1700	3	3	474	
	REST	Red stoneware	1730	1780	1	1	64	
	RGRE	Reduced glazed red earthenware	1600	1850	3	3	639	
	SLIP	Unidentified slipware	1650	1750	2	2	120	
	STMO	Staffordshire/Bristol mottled-glazed	1670	1800	12	11	1077	
	STSL	Staffordshire/Bristol slipware	1650	1780	17	17	1008	
	SWSG	Staffordshire White Salt-glazed stoneware	1700	1770	2	2	54	
		TGW	Tin-glazed ware	1400	1800	40	30	1753
		WESER	Weser ware	1580	1630	11	11	328
	WEST	Westerwald stoneware	1600	1800	21	19	760	
Early modern	CREA	Creamware	1770	1830	1	1	7	
	ENGS	Unspecified English Stoneware	1690	1900	6	3	3939	
	LERTH	Late Earthenwares	1750	1900	1	1	2	
	LUST	Lustre ware	1800	1950	3	2	48	
	PEARL	Pearlware	1770	1900	6	2	501	
Unknown	CRUC	Crucible	-	-	1	1	53	
TOTAL					417	351	47264	

Range

Medieval

Very little medieval pottery (dating to between the 13th and 15th centuries) is present in the assemblage. Early vessels include the products of Toynnton-all-Saints, which is a well known production centre located 21 kilometres north east of Tattershall. The Toynnton industries were in operation between the late 13th and the 15th centuries and produced a range of green glazed vessels in a hard-fired sandy ware, characteristically with reduced grey to dark grey fabric and buff to orange surfaces. These wares appear to have been traded quite aggressively and regularly occur on sites in Lincolnshire and surrounding counties. Some Toynnton vessels are highly decorated with applied pressed strips and stamps (Young *et al.* 2005,174-75), such as P260 with a notched and incuse stamped handle. Applied pressed strips under rims occur on jars and cisterns (P054, 122, 124, 308), while further examples of jugs, jars and cisterns may have been plain or their decorative elements do not survive (P029, 110, 183,184, 257-259, 308). Jugs and jars are extremely common medieval forms. Cisterns (or bunghole vessels) become common in pottery assemblages from the 14th century. These were probably used to house ale once it had been brewed or bought and allowed it to be accessed 'on tap'. It seems that the role of the cistern was to hold a day's supply of drink for the average family (about a gallon): an establishment the size of Tattershall would have consumed many times that every day, which helps to account for the high number of forms of this type. Other Toynnton forms in the Tattershall collection include a narrow necked jug/bottle (P127) and handled jars called pipkins which were used for cooking (P049 & 050).

Lincoln Sandy (LSW3) and Scarborough (SCAR) wares show that the site attracted locally and regionally manufactured pottery. LSW3 vessels have sandy texture with fabric colours ranging from completely oxidized orange to reduced light grey. Lincoln wares do travel out of the city, although their distribution

is patchy across the county and they are often outnumbered by regionally imported wares from Nottingham, which were distributed via the Trent across Lincolnshire. The presence of a possible anthropomorphic knight jug (P193) might suggest that "special" vessels were sourced from Lincoln, with everyday, utilitarian vessels being provided by the Toynton potters. A rod handle may be from the same vessel (P192). Finds of Scarborough ware are not unknown in the county, and these vessels probably travelled down the east coast before being sold through the network of inland markets. A single Scarborough ware jug (P232) is present in the Tattershall assemblage.

A single unknown type (recorded as MEDLOC – P265) was given a full fabric description. This small vessel has a ground rim and post-firing piercing under the rim. It may have originally formed part of a cruet and has subsequently been reused for another purpose.

The general absence of medieval pottery may be the result of a deliberate retention policy, rather than indicating any real absence of early material from the site. Another possibility is that the site was cleared or kept free of refuse during earlier periods, with rubbish dumping and disposal taking place away from the immediate area.

Late medieval to post medieval

Documented changes in late medieval households and dining practices are reflected in the assemblage. From the mid 15th century, changes in dining saw the communal "mess" system develop into individual place settings. Pottery drinking vessels became increasingly common as tableware; until this time, small shallow wooden bowls were the most common drinking utensil. The assemblage reflects this transition, as it includes a number of Raeren drinking jugs from the continent and domestically produced dark glazed Cistercian wares which are the first pottery forms produced in this country to resemble cups. Several examples of these (P016 & 017, 019-021, 025, 159-160), as well as jug (P200) and a costrel (P026) occur in the assemblage. The latter was probably used to contain drink for consumption away from the home, although costrels were more commonly made from leather. Late Medieval Finewares (LMF) are contemporary with Cistercian and imported stonewares although this type has fine white fabric that is glazed a lustrous copper green. These vessels were made in Lincoln, Nottingham and the south of the country (where they are more commonly known as Tudor Green ware). Potters often adopted popular styles to meet market demand. This is true of LMF vessel P118, which has a frilled base in imitation of the Raeren stoneware drinking jugs (see below).

As well as tableware, utilitarian vessels were also required for use in the kitchen. New styles of cooking were introduced in this period, which resulted in the introduction of new forms. Utilitarian vessels were usually sourced from large domestic producers, which could have been purchased in nearby markets. Coastal and river trade was important to the distribution of goods around Lincolnshire. The Humber ware potters exploited this and their vessels are present in the Tattershall collection. Most Humber ware (HUM and LHUM) vessels are small or medium-sized jugs, and this is the case for in the Tattershall collection (P119, 120, 293, and 298). These were used for serving at the table as well as domestic tasks such as food preparation. Jars and cisterns (P123, 126, 296), a bowl (P299), costrel (P031) and pipkins (P047 & 048) reflect the general range of forms in the assemblage. Domestic, utilitarian pottery is also present in the form of later Toynton All Saints (TOYII) and Toynton Bolingbroke (TB) vessels. These include a bowl (P034), jugs (P121), jars (P303) and cisterns (P125, P147, P292) and a pipkin (P166). More unusual are a Bolingbroke tripod colander/strainer (P146) which can be paralleled with examples from Norfolk (Jennings, 1981, Fig. 78. 1310, 182) and the continent. A dripping pan (P165) which would have been used during cooking to catch juices from roasting meat. A similar range of vessels was produced at Kirkstead (PMLOC K). Although this industry is not fully understood, some vessels in the collection can be attributed to it (P051, P124, and P311). A single BOU jug (P028) is very similar in style to the Toynton vessels but is actually made at Bourne in the south of the county. The Humber, Toynton and Bourne industries continued into the post medieval period, so some vessels may actually belong to the later 16th and 17th centuries.

A substantial amount of continental pottery is present. Raeren vessels have a dark grey stoneware body with a glossy grey/brown glaze which by the later 16th century is totally brown. From c. 1480 small

Raeren drinking jugs were widely distributed across Britain, and are common in assemblages from 'from royal palace to peasant house' by 1550 (Hurst, *et al.* 1986, 194, fig. 94 & 300-1). The largest concentration of these Raeren 'mugs', which are actually small drinking jugs often with frilled bases (P072-083, 099, 246, 249), falls in the eastern half of the country (Hurst 1991, 58). This highlights the importance of the east coast for contact with the continent. Raren jugs (P011, 092-094) and a bottle (P230) are also present in the Tattershall collection. Langerwehe stoneware, dating from mid 14th to the mid 16th century, has a cruder and darker fabric which appears brown purple due to the use of an iron wash (Brown 2002, 35). These can be very difficult to distinguish from Raeren vessels, and so a generic code of LARA (Langerwehe/Raeren) is used to record them, a drinking jug with a frilled base and a brown ash glaze (P247) copies a Raeren stoneware form but may actually be a Langerwehe product. Mugs and cups were also produced, although the firing was often inconsistent and the vessels can appear poorly finished (Brown 2002, 35). Despite this, Langerwehe mugs and the larger jugs are common imports into the East coast (Watkins 1983, 252-53). From the Rhine area come Siegburg (SIEG) stonewares, which have a fine pale fabric (Hurst 1991, 57). An example of a Siegburg jacobkannen (P001), with plain rim, slightly concave neck and vertical loop strap handle probably dates to the 15th century. Later Siegburg stoneware has a pale grey fabric and salt glaze. This later type includes the distinctive schnelle (or tankard), which was produced from the mid 16th century. The Tattershall example (P002) is a later 16th century schnelle with a part extant moulded panel. Whilst the scene is not complete enough to be identified, it is likely to be a representation of a mythological, biblical or allegorical story. A medallion from an unknown form is probably also Siegburg ware (P279). Although such stonewares were imported en masse from the continent and were affordable by the vast majority of households, the high number of continental pieces in the Tattershall assemblage indicates a high level of wealth able to afford large numbers of such items.

Post medieval

Several types of glazed earthenware are present (GRE, RGRE, PGE). These types were manufactured at many production centres. However, they all essentially follow the same typology of forms and decoration and are extremely common in post medieval assemblages. These wares have a Dutch influence in their design and may well have first been produced by Protestant settlers who settled along the east coast (particularly in East Anglia), driven from their homeland by the Revolt of the Netherlands in the 1560s (Williams 1980, 378-85). Bowls (P142 & 148), cisterns (P262, 310, 311), a curfew (P202), dripping dish (P286), jars (P287, 288, 295, 297, 289, 290, 305, 294, 264), a possible lamp (P208), lids (P284, 285, 116, 117, 164), mugs (P256 & 307), and a pancheon (P255) are indicative of the wide range of forms produced at the time. However, pipkins and jar/pipkins are by far the most common form in the Tattershall assemblage (P304, 306, 312, 071, 291, 111, 046, 064, 114, 045, 044, 068, 069, 043, 067, 070, 113, 115, 213, 152, 153, 030, 261, and 112). It is striking that many of the vessels can be paralleled with published examples from East Anglia. Production of these types is also known at Boston and at other local centres. If the Tattershall glazed earthenwares did originate in East Anglia then it may be that these wares were traded alongside the continental imports arriving at King's Lynn.

Associated type Brown Glazed Earthenware (BERTH) has a variable oxidised body and is iron slipped with a brown glaze. Common forms include jars and bowls, although these are lacking in the Tattershall assemblage. However, a pipkin (P150), tall mug/jug (P181), bottle (P151) and several pressed handles which may be from large jars or curfews (P203-207 - see Jennings 1981, Fig. 73, no. 1255, 174) are present.

Black Glazed Wares (BL) are manufactured from iron-rich clay with a black iron rich glaze. Black wares are first produced in the mid 16th century and often show Dutch influence in their design. Early forms are usually cups, but they tend to be straight sided, cylindrical or sub-conical forms, with one or two handles (often referred to as tygs). Staffordshire, Yorkshire, the Midlands and East Anglia were areas of Black ware production and the type continued into the 18th and 19th centuries as large jar and bowl forms for utilitarian purposes. Drinking vessels, including a tankard (P023), slip decorated vessel (P178) and tygs (P154-156), jugs (P157, P161-162), jars and bowls (P039, P040) are present, all probably dating to the 16th and 17th centuries.

TATTERSHALL CASTLE FINDS COLLECTION

Yellow wares (MY) have fairly hard fired, smooth white fabric, allowing a thick clear glaze with a bright yellow appearance to be produced (Moorhouse and Wrathmell 1987, 64-5). Midland Yellow is thought to be fully developed by the seventeenth century (Brears 1983, 215) and forms such as candlesticks (P059), chafing dishes, mugs (P057), chamber pots, bowls (P281), jugs and jars (P056), pipkins (P061-063, P282), plates and dishes (P058 & 060) were produced (Woodfield 1966).

Late sixteenth and seventeenth century Slipware (STSL) was produced in Staffordshire, although vessels with identical characteristics were also manufactured in Yorkshire and Derbyshire. Most common are press moulded dishes, with their characteristic "pie-crust" pressed rims and internal trailed and feathered designs (P137, 133, 180, 132, 136, 135, 134, and 138). A lid may be from a later form (P185). Cup/posset pots are also present in the Tattershall collection (P140, 138, 141, 187, 189, 179, and 139). A single black slipped vessel (P027) was manufactured very late in the tradition, probably in the 18th or 19th century.

Some vessels span the 17th and 18th centuries, and these comprise Staffordshire White Salt Glazed ware (P129 & 130) and stonewares from Nottingham (P035, P036, P301) and London (P250). The latter is a copy of a "bellarmine" indicating how domestic industries were anxious to copy the popular German stonewares. Late Earthenware vessel P038 is likely to be a garden pot. A nice example of a Red Stoneware teapot lid (P128) dates to the late 17th or 18th century; this type is rare in archaeological assemblages.

As in earlier periods, a large amount of imported stoneware is present. Frechen stonewares have a brown fabric and a salt glaze, although later examples have a mottled appearance and a bumpy surface texture (Brown 2002, 36). This type commonly takes the form of Bellarmine/Bartmann wine jugs, which post-date the later medieval period and are commonly associated with the mid 16th to 18th century (Hurst et al. 1986, 214-215). These were bought for their contents, rather than as vessels in their own right. A substantial number of the Tattershall Bellarmine/Bartmann jugs/bottles have the moulded face masks which are characteristic of this type (P210 - 219, 221-223, 225, 226, 236-243, 245, 248), these are sometimes accompanied by a medallion (P101, 197, 224, 231, 234, 2767, 277) but on others are not surviving (P095, 195, 196, 220, 228, 229, 244, 300). Other medallions on the bottles include the coat of arms of Amsterdam (P089, 090, 091, 198) and floral/organic designs (P085, 087, 096-098, 235). A number of jugs are also present, some plain (P007, 009, 010, 012 - 015, 131), some decorated (P008, 084, 100), one with a portrait (P086) and one a lion's head motif (P088). A further example probably copies a metal jug form (P227).

Cologne wares (KOLN) comprise a drinking jug with moulded rose and vine pattern (P102), a small jug with moulded face mask and acanthus leaf design (P232) and a Bellarmine/Bartmann copy (P223). Distinctive blue and purple decorated stonewares from Westerwald (WEST) occur in some numbers. Many of these are jug and jar forms (P267, 275, 272, 270, 252, 251, 269, and 004). A panel jug (P253) and a tankard (P005) are worthy of note, the latter having manganese purple and cobalt blue wash with moulded octagonal medallion containing a central crown and the text: ".G.MAG.BRIT.FRANC...". A similar inscription is found on vessels dated to the 1690s which include a portrait bust of King William III and the title inscription "Wilhelmus: III. Dg. Mag. Brit. Franc. Et. Hib. Rex" or Queen Mary inscribed 'MARIA.D.G.MAG.BRIT.FRANC.ET.HIB.REGINA. Manganese was used post 1665 helping to date a number of vessels (P003, 006, 271, 268, 254) to the mid/late 17th to 18th century.

English and Dutch produced tin glazed wares (TGW) share similarities in design, form and manufacture that makes telling imported from domestically produced examples near impossible¹. These are commonly referred to as Anglo-Dutch tin glazed wares. Jars/ointment pots in a variety of sizes (P194, 317 - 321, 326, 327, 329, 330, 334-336, 341, 345, 348, 349) and alberalli (P347, 350, 351) occur in the Tattershall assemblage, featuring blue, purple and yellow stripes, dashes and hatching and the latter with cherubs, floral motifs and lettering. A very similar example to P327 is present at Burghley House; this squat ointment jar with manganese painted lines and dashes is dated 1640-80 (Lang 1991, 19). Plates, dishes and bowls (P322 - 326, 337, 339, 340, 344), including a handle from a "bleeding bowl" P331, are also present. Italian maiolica vessels (P313-316, 338, 342, 343) have been identified as being from Padua or

Veniceⁱⁱ. This would make them exceptionally rare imports, and possibly part of a commission or special consignment. Several dish/bowls are present and are distinguishable by their blue background and blue and white hand painted designs. Enough examples with similar designs survive to suggest these form part of a set, although one appears to have a different design (P342). Italian inventories that list maiolica show pieces differed in status and in use within a household. A range of forms, such as plates, bowls, basins, jars and inkstands are noted, but tablewares are the most commonly listed items. The inventories show that pieces were often on display in public areas such as halls and kitchens. The descriptions of the pots indicate that those on display in the public areas were better quality than those kept in private areas. However, the pottery in all areas was used (Lindlow 2005, 1 & 9). It may be that these high quality imported pieces were so expensive they were only intended for display (as an indication of wealth) rather than use.

Other imports comprise earthenwares from the Low Countries and Germany. Dutch-type Redwares often take the form of frying pans, although none of these are present in the Tattershall collection. Instead, pipkins (P143-145, 309) and a pomander (P280) occur. These vessels may be domestic copies of the Dutch equivalent but similarities in fabric and glaze make identification of the imported versions difficult. Wesser slipwares (WESSER) dishes, often with handles, display a number of slip trailed designs in yellow and brown, sometimes with copper green highlights (P103, 105-108, 182). Whilst most of these continental types occur on sites of this date, the amount of material from Tattershall is once again indicative of a prosperous household able to afford such items.

Early modern

A small amount of early modern pottery is present. All these wares were produced at a number of production centres across the country and it is very difficult to ascertain their provenance unless marks or other identifying features are evident. Cream wares (CREA – P201) are first produced in Staffordshire in the later 18th century and continue into the 19th century. Pearl- (PEARL) and Lustre (LUST) wares are 19th century types. English Stoneware (ENGS) jars (P109), one of which is inscribed (P177), and a complete bottle (P302) are likely to date to the 19th century at the earliest and could be as late as the 20th century.

Miscellaneous

A single crucible indicates some metalworking occurring on the site. The inner surface of the vessel is coated with fuel ash and slag material, with possible traces of copper. Such items are difficult to date, but the flat base may indicate it belongs to the 16th or 17th centuries.

Discussion

Overall, very little medieval pottery is present in the assemblage. This is surprising given the known life of the site and it may be the result of the retention policy that clearly resulted in non-diagnostic sherds not being retained. High amounts tableware and vessels concerned with drinking reflect changing dining habits between the late medieval and post-medieval periods, as well as the buying power available to residents at the castle. Large numbers of pipkins, jugs, jars and other utilitarian vessels show the scale of "domestic" activity that was going on. These locally produced vessels were cheap and easy to obtain and were clearly used, broken and discarded in large numbers. In contrast, high amounts of imported wares tell a slightly different story. These indicate close links with the east coast in Lincolnshire and East Anglia as well as the continent (particularly Germany and the Low Countries). Although the incidence of imported wares in assemblages of this period is quite common, the sheer volume of vessels in the Tattershall collection provides a very clear indication that the household was prosperous and able to afford luxury items, including fine Italian Tin Glazed pottery, and vessels probably containing continental wine. Links with the continent have a clear influence on the material culture of the castle, something which is also apparent with other finds in the collection. The vast majority of the assemblage dates to the post-medieval period. This may coincide with civil war activity at the site, although this can only remain conjecture. Perhaps the only piece that bolsters this interpretation is the metal working crucible that might be indicative of shot production.

Potential

TATTERSHALL CASTLE FINDS COLLECTION

The pottery is stable and poses no problems for long-term storage.

Several vessels are complete or near complete and suitable for display. These have a comment in the "display" field in the database. Of the remaining pottery, many comprise substantial body sherds and are worthy for display/educational purposes. Reconstructed vessels appear to have been glued using a suitable substance and at present there is no sign of damage or instability through degradation of the solvent. None of the remaining vessels are really suitable for restoration, as few comprise substantial parts of vessels.

Enough recognisable forms are present that replica vessels or further illustrations could be commissioned to show how the original vessels would have looked or been used.

In terms of interpretation and educational potential, the assemblage offers opportunities to cover the themes of:

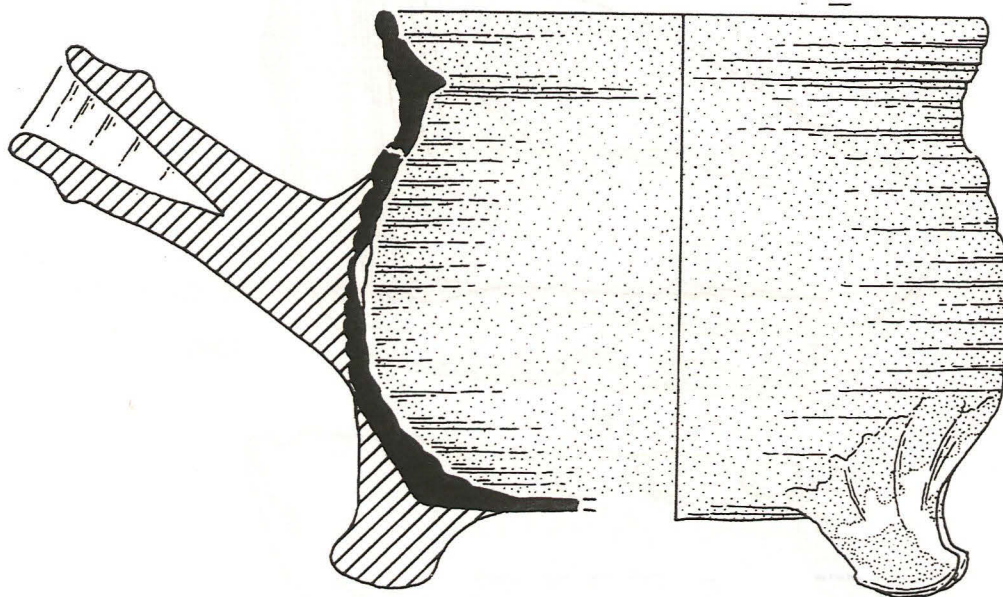
- Consumption of food and drink
- Continental connections
- How vessels change over time
- What survives in archaeological contexts and why

Pieces would be suitable for inclusion in hands-on educational displays or a teaching collection. Educational materials could include replica vessels made from other materials (treen, horn, leather) to compare and contrast with pottery vessels. This would illustrate the varying survival rates of different materials in the archaeological record. Social history could be covered in the differences between vessels used on the table for dining and in the kitchen for domestic tasks. Activities based on forms and how they were used, looking at early recipes and depictions of cooking/vessel use, trading links, the importance of the east coast, outside influences and the civil war could all be developed around the collection.

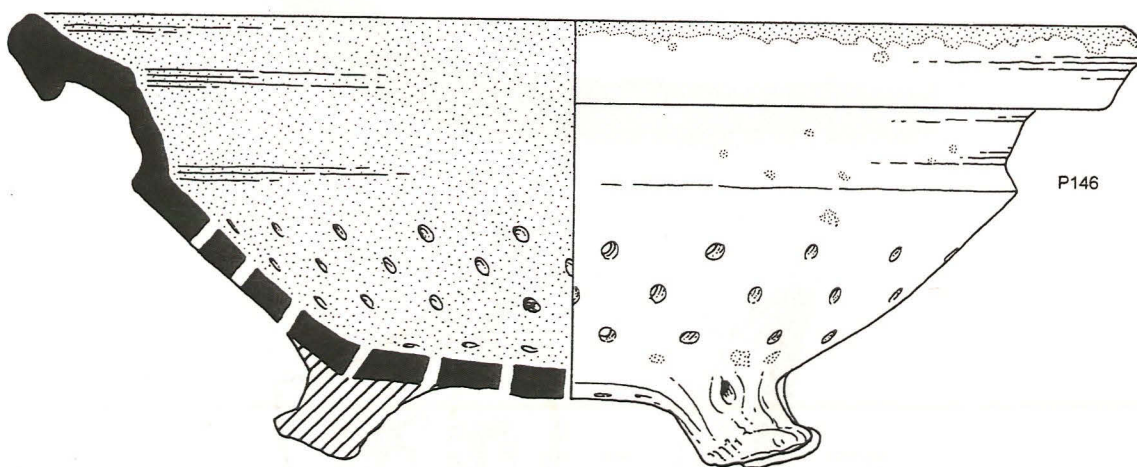
The collection could therefore form the basis of

- An educational "pack" comprising activity sheets, a "hands-on" teaching collection and teaching booklet (containing further information about the material culture and life of the castle). This could be used during events and be made available to schools on short-term loan.
- Information and object displays, illustrating the activities and material culture of the castle.
- Interactive activities to encourage observation and contact with archaeological materials. For example, matching objects to written descriptions, "reconstruction" of a broken object, completion of a "recording sheet" with sections for description, illustration, photography and interpretation of an object.

The collection would also be suitable as the basis for a research project/thesis/dissertation. Further work could include chemical analysis of ware types to confirm their provenance and closer examination of the imported vessels may also be worthwhile. Several interesting themes would be suitable for short articles/notes in an appropriate journal, particularly if combined with evidence provided by other finds (e.g. the possible Civil war element).



P068 & P357



P146

Figure 1, Pottery from Tattershall Castle

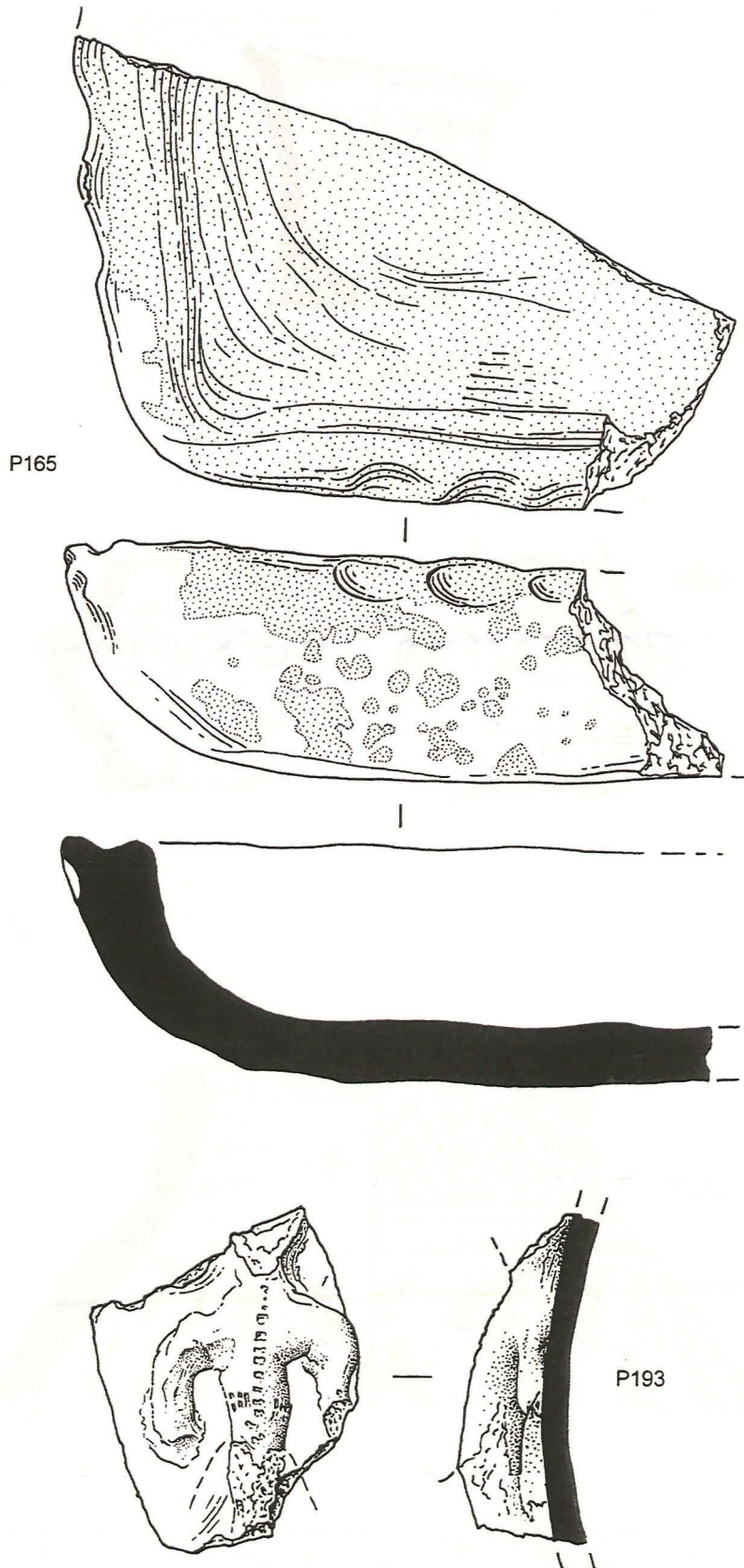


Figure 2, Pottery from Tattershall Castle

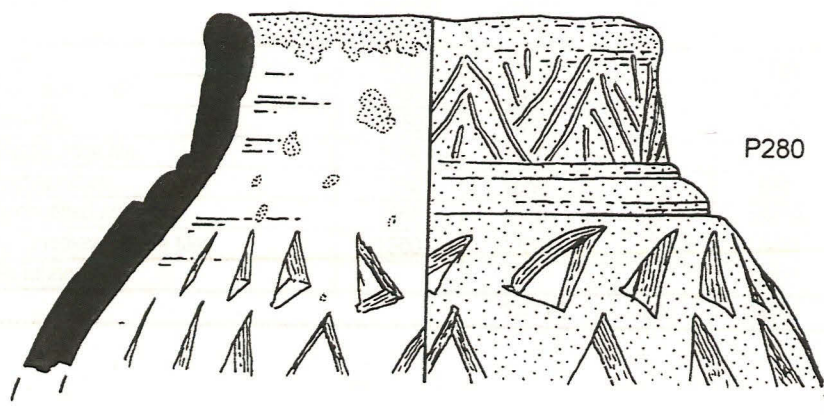
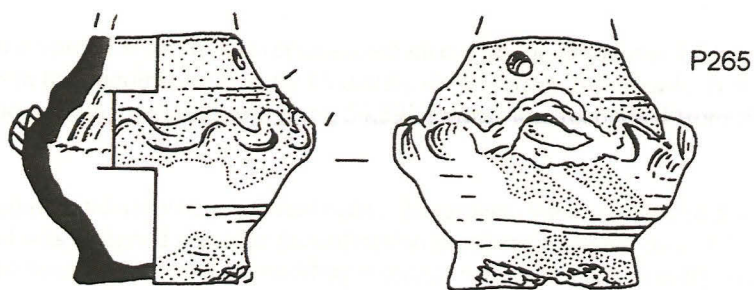
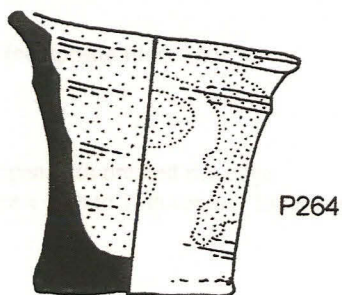


Figure 3, Pottery from Tattershall Castle

Illustrations

Figure 1

P068 & P357, Glazed Earthenware pipkin (composite illustration)

P146, Toynton/Bolingbroke ware strainer

Figure 2

P165, Toynton/Bolingbroke ware dripping pan with pressed rim edge

P193, Applied anthropomorphic figure from a 14th to 15th century Lincoln Glazed Ware knight jug

Figure 3

P264, Glazed Red Earthenware small jar

P265, Modified Medieval cruet with finger pressed frilling

P280, Dutch Red Earthenware-type pomander with incised chevrons and cut-outs

2.2 Ceramic Building Material

By Anne Boyle

Introduction

All the material was recorded at archive level in accordance with the guidelines laid out by the ACBMG (2001) and to conform to Lincolnshire County Council's *Archaeology Handbook*. A total of 109 fragments of ceramic building material, weighing 54,591 grams, was recovered from the site.

Methodology

The material was laid out and viewed in context order. Fragments were counted and weighed within each context. Each vessel was assigned a unique identification number (preceded by a "C") to aid curation of the assemblage in the future. The ceramic building material was examined visually and using x20 magnification. This information was then added to an Access database. A summary of the ceramic building material is included in Table 2.

Condition

Most of the fragments are large and fresh, as indicated by the average fragment weight of 501 grams.

Results

Table 2, Summary of the Ceramic Building Material

cname	Full name	Earliest date	Latest date	NoF	W (g)
BRK	Brick	1300	1900	3	2581
FLEMISH	Flemish floor tile	1450	1800	18	12121
FLOOR	Floor tile	1150	1800	3	2273
GRID	Glazed ridge tile	1150	1550	5	2512
RFURN	Roof furniture	1150	1650	2	580
RID	Unidentified ridge tile	1150	1550	26	15576
STOVE	Post medieval stove tiles	1500	1700	37	10681
TILE	Tile fabrics	-	-	15	8267
TOTAL				109	54591

Range

Medieval

Ridge tile

Twenty-six unglazed ridge tiles in a coarse sandy fabric have crests (C058) and applied strips and pads. Although there are a variety of styles of decoration, they all appear to have similar fabric which appears to be a local type (possibly Toynton or Kirkstead). Square and rectangular applied strips appear most commonly (C051, 056, 057, 059, 061), sometimes accompanied by circular stamps (C055, 060) or roller

stamping (C053) directly onto the upper surface of the tile. Some tiles have a more complex arrangement of strips and stamping (C052). A single example has an applied strip which is notched (C054). The decoration of these tiles may have been intended to be entirely ornamental, although some designs such as the grid-stamp (C060) may have been overtly religious - in this case representing the Host (Janet Spavold *Pers Comm.*). Such symbols appear on a wide range of material culture and they were deeply ingrained in the medieval consciousness. Their interpretation was entirely dependent on the viewer although it appears religious symbols were often used to invoke protection through holy intercession, perhaps in this case for the structure these tiles were associated with.

A copper-glazed, highly decorated ridge tile may be a Lincoln product. The tile has an applied strip around two extant feet of an applied zoomorphic figure. The feet are stabbed which gives the impression of scales. Whilst the main body of the beast is missing, the remaining scar from where the body spalled off is long and was clearly resting directly on the tile. This suggests the tile originally had a scaled beast (possibly a dragon?) applied to the uppermost part of the tile (C049).

Roof furniture

A worn fragment in the shape of a gargoyle or dragon's head (C071) is made from a sandy earthenware fabric. The head is hollow and has an open mouth, giving the impression it may have sat at the end of a drain or guttering for water to discharge through. Two further pieces of roof furniture, one with an applied round feature (C046) and a curved piece with applied pellets (C013) are also present.

Floor

Three inlaid medieval floor tiles may have been manufactured in Mareham le Fen. The tiles are made from light firing clay and have inlaid stylised floral patterns. All appear to be worn, although one still has its glaze largely in tact. Two are standard floor tile size (C037 and 038). The third may be a double tile although it does not follow the standard proportions (the length being twice the width) perhaps suggesting it was made specifically to fit. Inlaid tiles are first produced in the 12th century, although these may be later perhaps dating to the 13th or 14th century.

Post medieval

Architectural Fragments

A variety of architectural fragments are present in the assemblage (C014, 031, 040-045, 070). These occur in a variety of sizes and shapes and were probably sculpted to fit around the building. Some may be from the internal fabric of the building, although others may have been used externally.

Brick

Three bricks in an oxidised sandy fabric are partially surviving although all have a width and depth of 110mm x 50mm, suggesting they are all contemporary. One might be a standard brick (C032) but two have a moulded cordon (C034 and 035).

Stove tile

Imported stove tile fragments (C017 - 019, 021-030) indicate the presence of at least one ornamental stove within the castle. Fleur-de-lys and organic decorative elements are common, some of which have burnt glaze presumably from their proximity to heat. Post medieval stoves could be large, elaborate structures; a few surviving "column" bases (C021) and knife cut fragments from what may be a canopy (C020) indicates this example was very ornate. The tiles are glazed in green, yellow and brown. As with the Flemish floor tiles, these may be contemporary with the standing castle structure and reflect the popularity of adopting continental styles (Gaimster and Nenk 1997, 179).

Floor tile

A large number of Flemish-type floor tiles (C001-010, 062, 064-068) may be imports from the Low Countries, although these were also produced domestically. The similarities between the "Flemish" tiles produced in this country and those imported from the Low Countries means they can only be distinguished by chemical and thin section analysis. The amount of Flemish-type floor tiles suggests a tiled pavement in one of the castle buildings, which could be contemporary with the extant brick-built

TATTERSHALL CASTLE FINDS COLLECTION

structure. The plain yellow and dark green/brown tiles could have been set in a chequerboard pattern. Three hand-painted Delft tiles probably date to the 17th or 18th centuries (C013, 014, 016).

Discussion

As with the pottery and other finds, a strong continental influence is apparent in the ceramic building material. Most of the tile appears contemporary with the brick castle and the floor and stove tiles may well have been imported along with the Flemish bricks used to build the structure.

However, records concerning the erection of Tatterhall Castle and college indicate building material was being robbed from another of Cromwell's properties, Tower on the Moor, by 1472 (Simpson 1960, 78). This may help account for the large number of medieval roofing tiles, roof furniture and floor tiles, which could have been reused for ancillary or less important buildings in the castle complex.

Overall, this material provides some detail of how the 15th and 16th century castle was finished internally, with hints that substantial medieval buildings once stood on the site or very close by. Some of this earlier material may have been reused in later building work.

Potential

The ceramic building material is stable and poses no problems for long-term storage.

Several fragments are complete or near complete and suitable for display. These have a comment in the "display" field in the database. None of the remaining tiles are suitable for restoration, although replica tiles or further illustrations could be commissioned to show how the originals would have looked.

The ceramic building material could be incorporated into any of the proposed teaching/educational materials outlined for the pottery. Clearly, this group lends itself to presenting how the interior of the castle was very different to how it is today. Themes such as changes in living spaces (with a move from public to private living), continental styles and fashion could all be developed as part of educational packs or presentation/display material.

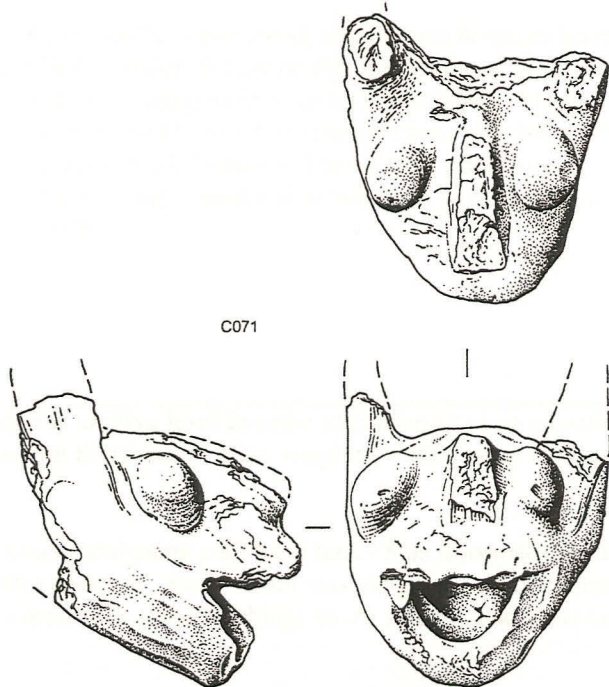
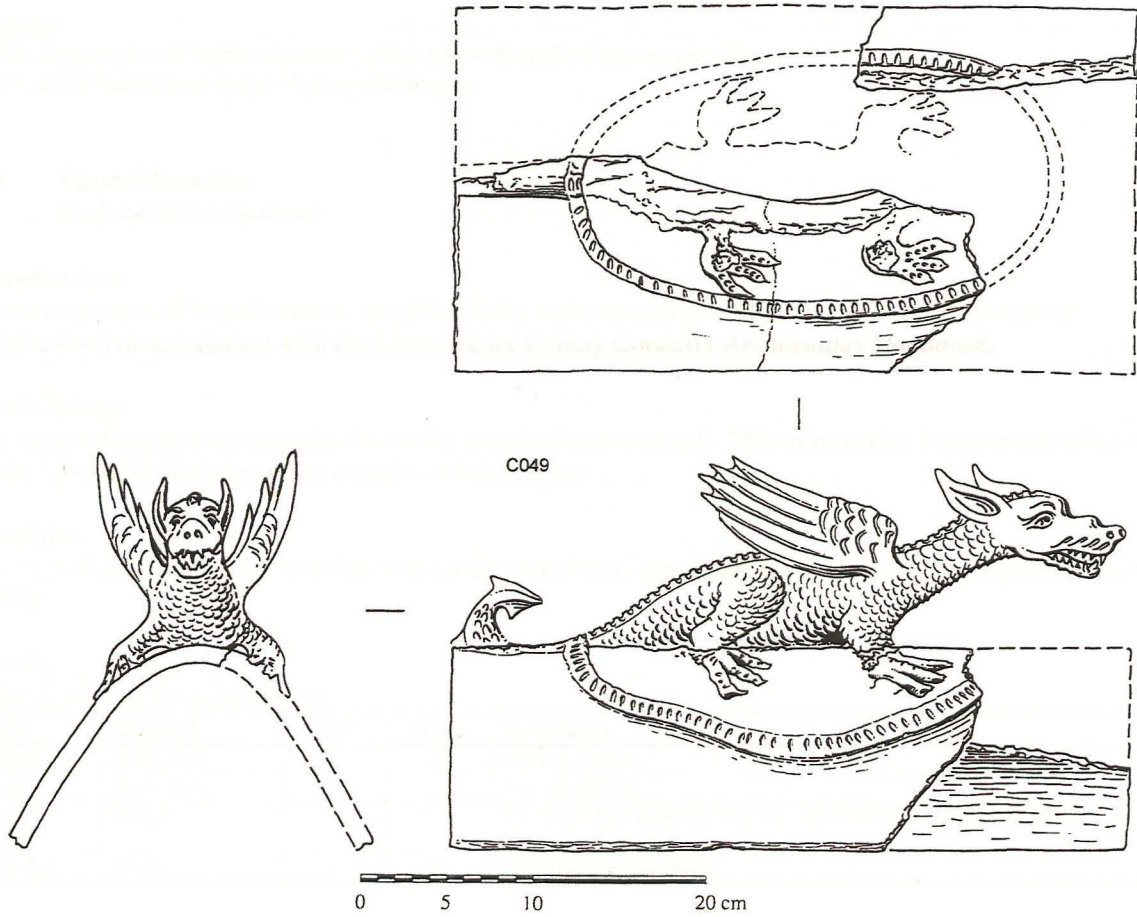


Figure 4, Ceramic Building Material from Tattershall Castle

Illustrations

Figure 4

C049, copper-glazed, highly decorated ridge tile with applied zoomorphic figure
C071, Roof furniture in shape of gargoyle/dragon

2.3 Faunal Remains

By Paul Cope-Faulkner

Introduction

Seven fragments of faunal remains weighing 480g were recovered. All the material was recorded at archive level in accordance with the Lincolnshire County Council's *Archaeology Handbook*.

Methodology

The faunal remains were examined visually, weighed and counted. This information is presented below in Table 3, with the faunal remains added to a labelled box.

Condition

The overall condition of the remains was good to moderate, averaging at grades 2-3 on the Lyman Criteria (1996).

Results

Table 3, Faunal Remains Archive

Taxa	Element	NoF	W (g)	Comments
SHEEP	MANDIBLE	1	7	YOUNG ANIMAL
SHEEP	MANDIBLE	1	7	YOUNG ANIMAL
OYSTER	SHELL	4	412	1 TOP & 3 BOTTOM VALVES; 95-110MM WIDE - FROM MANAGED BEDS OF SAME AGE
OYSTER	SHELL	1	54	TOP SHELL, 70MM WIDE

Summary

Faunal remains seem dramatically under-represented, and the two bones collected may have been retained because they were mis-identified as antler. It may be that the restricted quantities of faunal remains are due to a negative collecting policy during past investigations at the site. However, more recent investigations at the castle also retrieved few or no faunal remains with the assemblages, when present, dominated by mollusc shell (Parker 2004; Cope-Faulkner 2006). Therefore, it is perhaps probable that the limited quantity of faunal remains is due to disposal of waste off site, or in areas not investigated. All of the faunal remains are food waste.

2.4 Glass

By Gary Taylor

Introduction

All the material was recorded at archive level in order to conform to Lincolnshire County Council's *Archaeology Handbook*. About 80 pieces of glass weighing 4856g were recovered.

Methodology

The glass was examined visually and using a x3 hand lens. This information was then added to an Access database which catalogues the material. Each vessel was assigned a unique identification number (preceded by a "G") to aid curation of the assemblage in the future. The glass ranges in date from the 15th to 20th centuries.

Condition

In general, the glass is in moderate condition, though much exhibits iridescent decay. Glass is also naturally fragile. A few of the pieces have been conserved.

Range

The glass divides in to three main types: window, bottle and drinking glasses. Almost all of the glass is post-medieval, with just a few medieval pieces.

The window glass includes a few pieces – probably a maximum of two quarriesⁱⁱⁱ - of painted window of 15th century date showing foliage patterns (G022). There are also several window quarries of triangular and diamond shape, in dark blue, blue, olive green, light green and colourless glass (e.g. G01, G03, G037). Most of these quarries are probably 18th-early 19th century, though there is also a group that is clearly modern (G019-021) and a small number of pieces that may be early post-medieval, perhaps 16th century. In addition, there are also two panels of bull's eye glass, both light green and probably 18th-early 19th century (G02).

Bottles are in colourless, light blue, light green, green, olive green and dark green and there are both round and square forms. The earliest bottles are 17th century and there is stamp from one bearing the date 1691. This seal, which reads T^EA, could be the initials of the owner, or those of a tavern keeper (G036). Several of these early bottles are in onion or mallet forms and one is quite squat (G030-033). These forms date from the late 17th century, probably from c. 1660, through to about the 1740s. There is a gradual change between the two forms, with straight-sided onions appearing 1710-20, and mallets replacing onions in the 1720s (Van den Bossche 2001). There is also a strap handle from a decanter or jug of probable 18th century date (G034).

The drinking glasses are mainly represented by stems, with a few bases also retrieved. A couple of these bases have a milky white coating (G024) and previous examination of the artefacts has suggested that they are Venetian latticino, that is, glass with white strands or threads incorporated. There is, however, no evidence for such white threading in the vessels and the milky coating, which appears to be a decay product as it covers broken edges, seems to have been misinterpreted as latticino.

Nonetheless, there are one or two pieces that may be Venetian of *facon de Venise*. One of these, with a domed, folded foot and wide base of the cup, is also closely similar to the lower part of a German 'double-cone upset' bottle (G016). These were also used as drinking vessels and date from the 16th-early 17th century (Van den Bossche 2001, 239). A wine glass stem with a hollow knop (G018) is more distinctly *facon de Venise* and is closely similar to a Netherlandish glass of c. 1680 (Bickerton 1987, 2).

There is a stem of a cordial glass (G012). Having a solid base with tear and a solid plain stem, this is closely similar to an example of c. 1740 (Bickerton 1987, 12).

There are also stems with hollow mould-blown inverted balusters (cigar-shaped). These are probably all late 16th-early 17th century (G009-010) and similar examples have been found at the comparable fortified manor house of Baconsthorpe Castle in Norfolk (Charleston 2002, 71-2), with one near-identical stem from Southampton, there dated to c. 1600 (Charleston 1975, 223-4, no. 1580).

At least one lid was found (G013). This has a hollow finial and outward fold to hold the cover firmly on the rim of the glass. Such covers were used on goblets that served ceremonial purposes (Charleston 2002, 68). A second possible cover, in green glass, has a frilled edge adjacent to the rim (G014). However, the identification is uncertain and the piece could be from a sweetmeat glass; it bears some similarity to a colourless early 18th sweetmeat glass with attached dentilations to the out-flaring rim (Wills 1975, 26). Alternatively, the frilled edge may be from the bottom of the bowl of a goblet, and similar dentilated bases occur on glasses of late 15th to 17th century date (*ibid.*, 17; Haslam 1993, 108-9).

Finally, there is the upper part of a vase in brown glass with white enamel stripes (G004), of early 19th century date, and bases of probable dishes of the 17th century.

Potential

TATTERSHALL CASTLE FINDS COLLECTION

The more complete window pieces, both quarries and bull's eyes, reveal the nature of windows at the castle and also indicate some of the decorative aspects of the fenestration. These are also eminently displayable, particularly if they can be back-lit, to provide an indication of the colour of the light flooding the castle rooms. They also reflect changing fashions, from the painted windows, to multi-colour stained windows, to colourless panels.

The main potential of the bottle glass is in providing some dating and functional evidence. However, for the most part the bottles are too fragmentary and incomplete to merit display, though the bottle stamp is an exception to this.

Most of the drinking glasses survive as stems and these are both datable and functionally indicative. They also have display potential that perhaps can be enhanced with photographs of complete, comparable glasses.

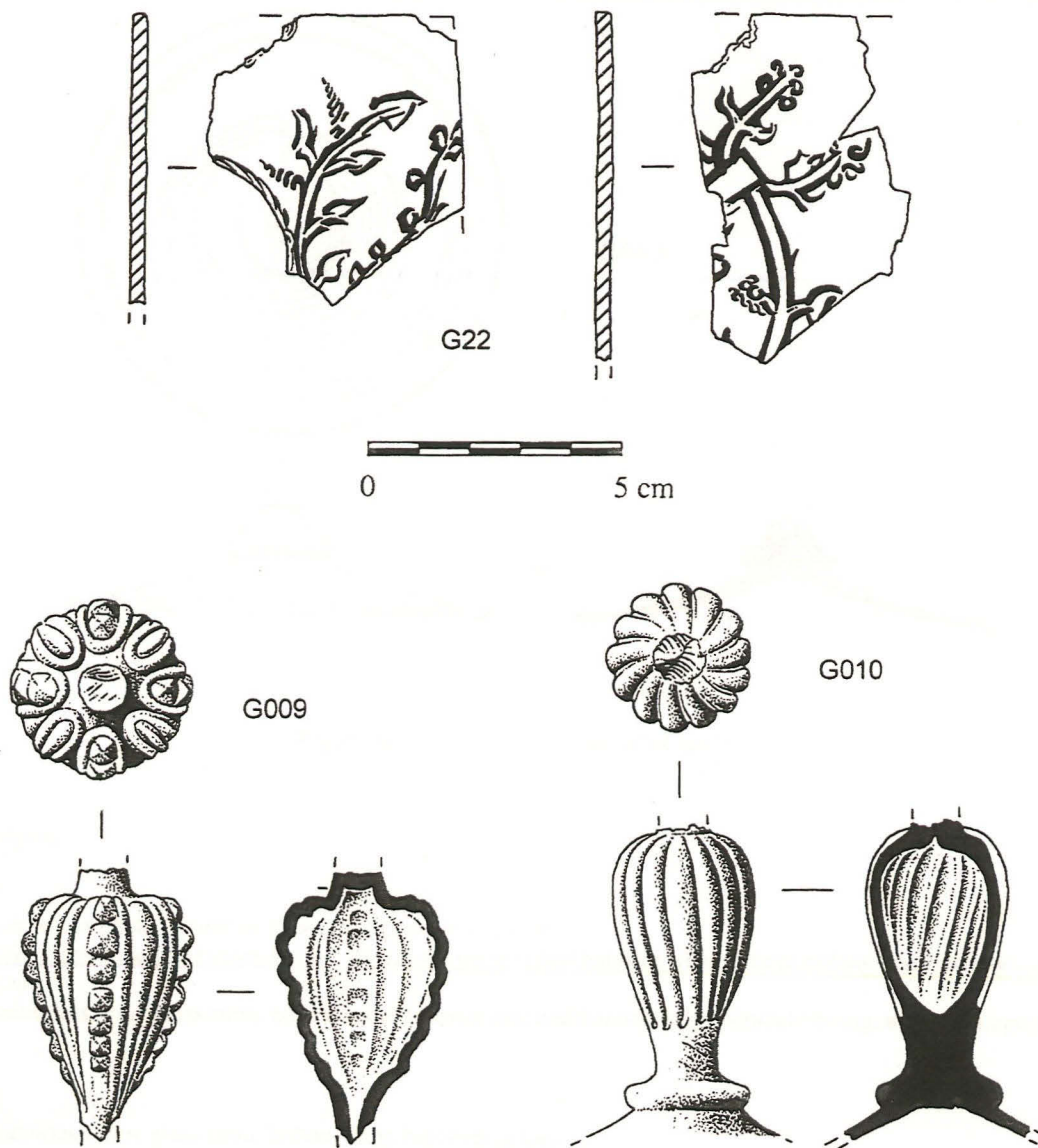


Figure 5, Glass from Tattershall Castle

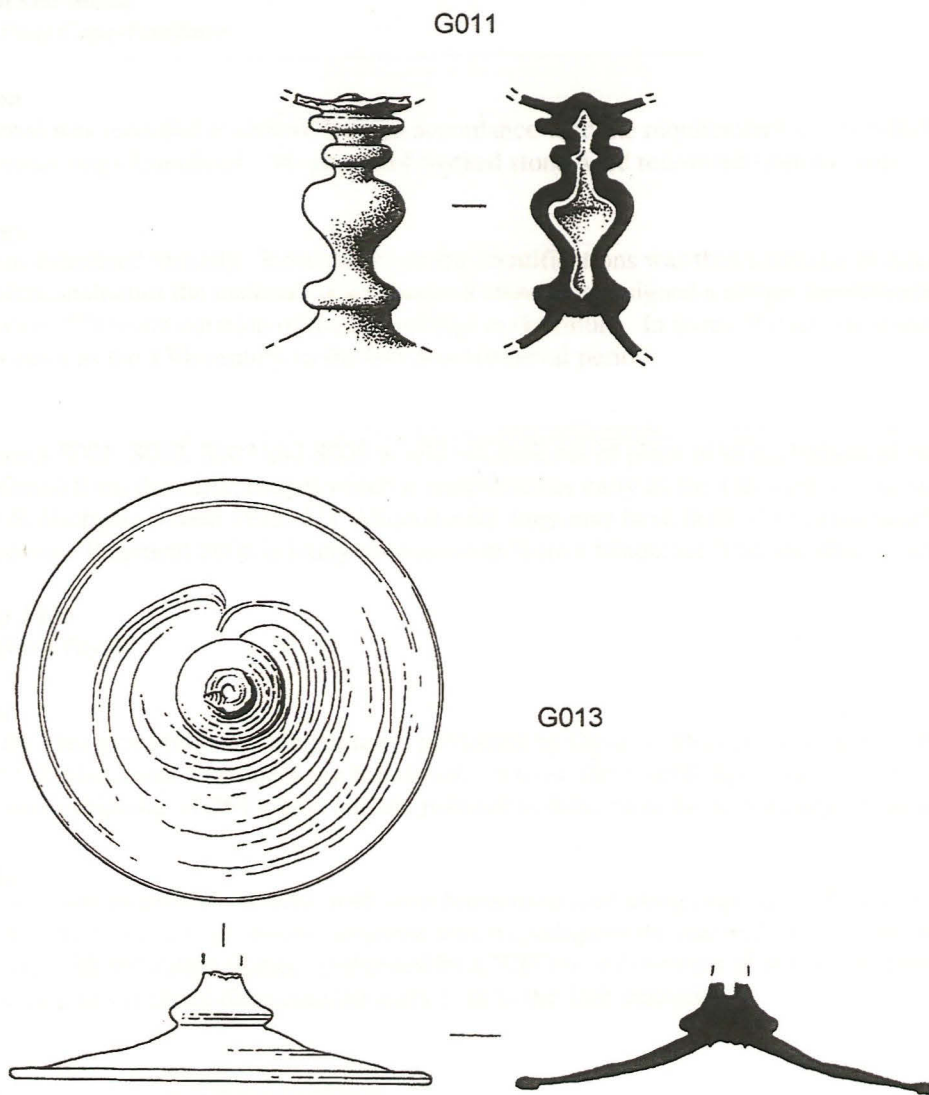


Figure 6, Glass from Tattershall Castle

Illustrations

Figure 5

G022, Colourless painted window glass, foliage patterns in red

G009, Colourless wine glass stem, hollow mould-blown inverted baluster with vertical ribbing and 'beading' on alternate ribs

G010, Colourless wine glass stem, hollow mould-blown inverted baluster with vertical ribbing, as Southampton 1580

Figure 6

G011, Colourless wine glass stem, hollow knop between collars.

G013, Colourless lid, turned over flange rim, hollow corrugated knop

2.5 Worked Stone

By Paul Cope-Faulkner

Introduction

All the material was recorded at archive level in accordance with the requirements of Lincolnshire County Council's *Archaeology Handbook*. Six pieces of worked stone were recovered from the site.

Methodology

The stone was examined visually. Information on the identifications was then added to an Access database which catalogues the material. Each piece of stone was assigned a unique identification number (preceded by an "S") to aid curation of the assemblage in the future. In terms of date, the stone ranges in date from as early as the 13th century to the late post-medieval period.

Summary

Stone fragments S001, S002, S003 and S005 would not look out of place in an ecclesiastical context and may have derived from the castle chapel which is mentioned as early as the 13th century and was dedicated to St Nicholas (Owen 1975, 21). Alternatively, they may have derived from the nearby church or its predecessor. Fragment S006 is likely to have come from a headstone from the churchyard.

2.6 Clay Pipe

By Gary Taylor

Introduction

Analysis of the clay pipes followed the guidance published by Davey (1981) and to comply with the Lincolnshire County Council *Archaeology Handbook*. In total, the assemblage comprises 417 sherds from 351 vessels weighing 47,264 grams and the material is detailed in the accompanying table.

Methodology

All the clay pipe was examined visually, with stem bores measured using imperial drill bits. This information was then added to an Access database which catalogues the material. Each pipe fragment was assigned a unique identification number (preceded by a "CP") to aid curation of the assemblage in the future. The clay pipes range in date from the early 17th to the 19th centuries.

Condition

The clay pipe assemblage is in good condition.

Provenance

The earliest pipes in the assemblage, dating from the first half of the 17th century, are almost certainly imports. These may be regional, perhaps from London, which had a virtual monopoly in pipe production in England until 1640 (Jackson and Price 1974, 10) and, with a few exceptions, pipe production only commenced elsewhere across Britain after this date. Alternatively, and perhaps more likely, a couple of the early pipe bowl forms may be Dutch and probably entered Lincolnshire through the port of Boston. The later pipes are probably local Lincolnshire products and one is stamped SV on the stem, a marking that has previously been observed on pipes of c. 1650-1750 found in the Tattershall-Horncastle area and thought to be Horncastle products (Wells 1979, 163). This marking has also been recorded on numerous pipes from London, and also fairly frequently in the area of Beverley, Yorkshire (Oswald 1984, 37). It has recently been suggested that the 'SV' mark, rather than being maker's initials, was perhaps a form of advertising, standing for 'Smoke Virginia', tobacco being known as Virginian weed (Le Cheminant 2008, 31). This Tattershall example (CP03) is virtually identical to one from Beverley which also has a cross-cut base (*ibid.*, fig 5), and may be a regional import from north of the Humber.

Range

Stems are under-represented in the assemblage, accounting for 53% of the total collection, whereas normally they would constitute at least 80%. This is probably due to collecting bias. There is only one mouthpiece. Most of the pipes are English but two are probably Dutch. Only three of the pipes are

marked.

The great majority of the pipes are 17th century, perhaps just extending into the early 18th century, with just three later 18th-19th century pipes in the collection. Specifically, many of the bowls are of forms current in the mid 17th century, from c.1640-60 (e.g., CP05).

The quantity of mid 17th century pipes, and the compactness of the dating, is typical of an assemblage of Civil War date (1642-51). Tattershall Castle was garrisoned by Parliamentarians throughout most of the war but was captured and briefly held as a Royalist Garrison in 1643 at the time of the Battle of Winceby, only 15km to the northeast (Beckwith 1993, 64-5). The early-mid 17th century pipes clearly relate to the men garrisoned at the castle in the 1640s.

Potential

The clay pipes, specifically the early-mid 17th century bowls, have potential for display to illustrate the important, though brief, role that the castle played in the Civil War. This could be emphasised by associating the pipes with other artefacts of the same period.

2.7 Metal and Composite Items

By Gary Taylor

Introduction

Approximately 60 items, some of them of composite materials or comprising several objects, were recovered, weighing a total of c. 4.5kg.

Methodology

All the objects were examined visually. This information was then added to an Access database which catalogues the material. Each vessel was assigned a unique identification number (preceded by an "M") to aid curation of the assemblage in the future.

Condition

Most of the items are in good condition, with many of the iron objects having been conserved. A few iron pieces are decaying, and there is a group of coins, all of which are very worn.

Range

The metal items provide a variety of functional and chronological indications. The assemblage is dominated by three types of items: keys and locks, shoe pattens and equipment associated with horses.

Locks and keys are amongst the commonest artefacts found on medieval sites, though here at Tattershall Castle the majority seem to be post-medieval, and security would have been an important consideration at this higher status complex.

The keys range in date from the late medieval period, perhaps the 15th century, through to the 19th century. All of the large keys with bows would have opened locks in doors, and most are probably associated with various rooms and buildings that formed part of the castle complex. In addition to these door keys there are parts of several barrel padlocks (M001, 002, 045, 046), and a key to one. Some barrel padlocks were used to secure human or animal limbs, though others were for securing doors and furniture (Goodall 1993a, 155). Those used to restrain people operated like handcuffs, and there is also one bracelet from a pair of handcuffs in the assemblage (M040). The basement beneath the tower of Tattershall Castle is said to have been used as a prison during the Civil War and it is possible that the barrel padlocks were used to restrain prisoners.

The keys in are labelled as being early 16th century (M013, 014, 026, 027, 028, 029, 033, 041 and 044). This may be due to comparison with very similar examples dated to the early 16th century/1507 and published in Margeson's 1993 volume on medieval and later artefacts from Norwich. However, keys of

this type appeared in the late medieval period and continued well into the 17th century (Goodall 2002, 63). Three keys appear to be of 19th century date (M025, 031, 032).

The collection also includes several shoe patten rings (M015, 021, 022, 023, 034). Pattens were a type of overshoe comprising wooden clogs with iron rings attached to their undersides. They raised the main shoe above the ground surface and thereby served to protect it from mud and damp – they were particularly used by women and workmen and, with women, they also helped to keep the hems of dresses from dragging on the dirty ground. Normally, only the iron ring from the patten survives. Several different forms of patten ring are present in the collection – a frilled or crinkled edge example, and oval and circular types. The crinkled shape was popular in the 17th-early 18th centuries (Goodall 1993b, 60).

The third main category of metal artefact includes those associated with horses. Several horseshoes were recovered and most of these seem to be late medieval examples of Clark's Type 4 (M024, 037, 038 and 048), dating from the 14th-15th centuries (Clark 2004). There is also a much later, mid-late 18th century, horseshoe (M049). Additionally, a nail that is curled over to form a loop near the point may be a horseshoe nail (M020).

There are also two spurs (M005, 039), both probably rowel spurs which originally had a star-shaped rotating rowel at the back, though these are now missing. The spurs are broadly contemporary, dating from the late 16th-17th centuries. There is also a curb bit of the same period (M036). This dating raises the possibility that these items may be related to the Civil War use of the castle in the mid 17th century. A post-medieval horse harness buckle was also found (M056).

Most of the other metal items are domestic in function. There are two candlesticks, of different materials and dates. One of these, of copper alloy, is a 'bunsen burner' type shaft (M057). This is a conservative form that appeared in the medieval period. Variations in the base provide closer dating to specific examples but with this type the shaft often became detached from the base. One from Worcester was apparently associated with a 15th century bronze foundry (Crummy 2004, 422), while examples from Norwich are generally early 16th-17th century (Margeson 1993, 83-4), and one from Southampton was 17th century (Harvey 1975, 267-8). The second candlestick (M030) is of sheet iron and has a vertical slot down the shaft, allowing the candle to be pushed up as it gets shorter. This example is late 18th-19th century. Functionally associated with this is a tinder box of 18th-19th century date containing flints and a strike-a-light (M016).

There are several knives, including a home-made penknife (M018). There is also a pair of cutlery knives that are clearly from the same late 18th-early 19th century dinner service (M054 & 055). Two spoons, (M052 & 053) one with a large bowl and perhaps used as a ladle, were also found but are older than the knives, dating to c. 1600.

There are a few low-denomination coins of the 17th-18th centuries, all of them very worn (M009 - 011). The level of wear indicates these were all old when they were deposited, which therefore probably occurred in the late 18th or even 19th century.

Potential

The metalwork assemblage provides a lot of functional evidence for the use of the castle through time. The locks and keys relate to the greater numbers of buildings and rooms and the higher levels of security at the castle, not particularly for military reasons but to safeguard valuable items. Moreover, some of the locks and keys may relate to when the castle was used as a gaol.

The various forms of horse gear indicate the use of this animal, and may also indicate that there was a farrier at the castle.

Much of the metalwork would make informative display material, and much of it has already been conserved. As with all the other classes of artefact, associations between different artefact types could be

made on a chronological basis, to illustrate the range of activities happening at the castle at any one particular period, and the changing natures of functions through time.

2.8 Plaster

By Gary Taylor

Introduction

Twenty-one other items, mostly decorative plaster, weighing a total of 6524g, were examined.

Methodology

The plaster was examined visually and this information was then added to an Access database which catalogues the material. Each vessel was assigned a unique identification number (preceded by a "PL") to aid curation of the assemblage in the future.

Condition

All of the items are in good condition.

Range

Much of the moulded plaster from Tattershall Castle is comparable to material of c. 1600 in houses in York. The two lentoid shapes (PL007) are very similar to the main central leaf of a fleur-de-lys pattern in ceiling plaster of early 17th century date in separate houses in Coney Street, York (RCHME 1981, pl 164). Also, the projecting pyramids (PL005 and PL017) resemble pendant bosses that form the centre of motifs which cover the junctions of ridges dividing the roof into panels in one of these Coney Street houses (*ibid.*).

The beaded scrolls and foliage patterns compare with a ceiling of c. 1600 on yet another house in Coney Street. Moreover, the trilobed finial with a hollow centre (PL013) resembles the terminals to linear bands that spread from the rim of a decorative roundel in the same ceiling (*ibid.*, pl 165). That same ceiling also has motifs of bunches of grapes (or similar berried fruits) that are like PL002. Two pieces (PL016), are large and heavy. It seems likely that, rather than being attached to a ceiling, they may have been on a cornice or coving, or on a wall panel just below the ceiling. Moreover, the plaster at the rear of these two pieces is angled, apparently to fit at the junction between two planes at right angles.

Potential

It seems likely that the plaster comes from one or, at the most, two ceilings, and probably derived from the main public room of the castle, where guests were met and entertained. While the plasterwork provides indications of the decorative elaboration of the room, the limited amount of material means that it is not possible to reconstruct, even partially, the pattern of the ceiling. Nonetheless, many of the pieces are eminently displayable and could be used, perhaps in association with photographs of contemporary plaster ceilings, to illustrate and inform the public about a former aspect of the castle.

PL016

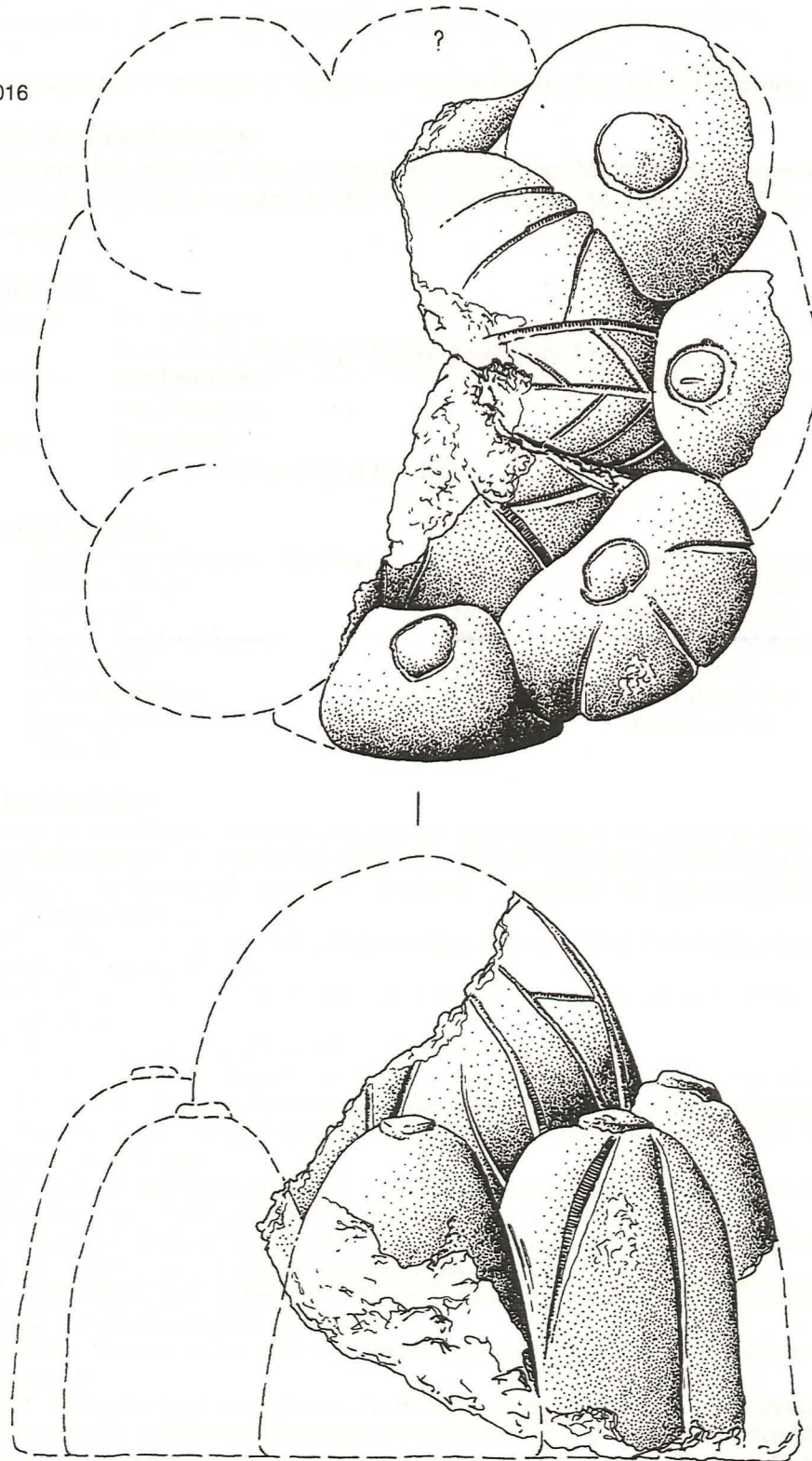


Figure 7, Moulded plaster from Tattershall Castle

Illustrations

Figure 7

PL016, Moulded/shaped plaster in shapes of ?foliage and fruits or flowers. Probably cornice/ceiling moulding.

3. ACKNOWLEDGEMENTS

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4. PERSONNEL

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 Photography: Sue Unsworth
 Illustration: Dave Hopkins
 Database design: Anne Boyle
 Assistance: Lavinia Green and Ross Kendall

5. ABBREVIATIONS

ACBMG	Archaeological Ceramic Building Materials Group	NoF	Number of Fragments
		NoS	Number of sherds
BS	Body sherd	NoV	Number of vessels
CBM	Ceramic Building Material	PMD	Press moulded dish
EMOD	Early modern	PMED	Post medieval
LHJ	Lower Handle Join	UHJ	Upper Handle Join
LMED	Late medieval	W (g)	Weight (grams)
MED	Medieval		

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ⁱ Production of Tin Glazed Earthenware has apparently been suggested in the immediate vicinity of the castle (Jane Young *pers. comm.*)

ⁱⁱ Possibly by John G. Hurst

ⁱⁱⁱ Square or diamond shape pane of glass