

Rathfarnham Castle Ceramic



GIACOMETTI

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RATHFARNHAM CASTLE 2014 EXCAVATIONS REPORT SERIES

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Illustrations and artefact photography by Alva Mac Gowan, Archaeology Plan

Introduction

Antoine Giacometti

4,215 ceramic artefacts were recovered from the 2014 Rathfarnham Castle excavations.

The European pottery is discussed by Rosanne Meenan. She identifies 256 individual vessels (MNV) from Ireland, England, Wales, the Low Countries, France and Germany, and perhaps Portugal. Rosanne concludes that the European ceramic assemblage can be tightly dated to the period 1680-1720, noting that it cannot have been deposited before 1702 at the earliest. She draws attention to how sanitary wares (chamber pots, wash basins and ointment jars) dominate the assemblage, followed by table wares and drinking vessels, with a marked absence of kitchenware.

The Chinese porcelain and stoneware is discussed by George Haggarty, Research Associate at National Museums Scotland. He identifies 46 vessels (NMV) from China, comprising Kangxi period Chinese export porcelain and one Yixing Duanni teapot. The assemblage is dated to the end of the 17th century and into the early 18th century. George sets the discovery of this large Kangxi assemblage in context by describing the export porcelain trade between China and Europe. He concludes that much of the Rathfarnham assemblage was imported by a trading conglomerate such as the '*Honourable East India Company*', and that on the whole the vessels would have been common table wares in a c. 1700 high-

Categories of ceramic artefacts

European ceramics	2346*
Clay pipes	1607
Asian ceramics	172
Wall tile	53
Floor tile and brick	26
Plaster samples	11

Total **4215 frags/objects**

* 2,730 individual sherds, 2,346 after refits

Rathfarnham 2014 excavations

Total number of artefacts	18456
Total ceramic artefacts	4215
Percent of ceramic artefacts	23%



status household. George draws attention to two porcelain Capuchine cups of unusual form (for Chinese pottery) which were probably private trades. These forms tie in with the contemporary English stoneware capuchins and coffee cans identified by Rosanne.

The clay tobacco pipe is assessed by Alan Hayden. Clay pipes are a crucial dating tool and Alan establishes that, with the exception of some residual earlier forms, the clay pipes from the washpit are a very tightly dated group from

1680-1710. He identified 157 pipes (MNI) of English, Dutch and Irish manufacture. Of particular interest are a group of pipes made by James Allen, the earliest clay tobacco pipe manufacturer in Dublin

The clay building materials are discussed by Joanna Wren. She identifies pantiles, ridge tiles, floortiles, and brick. Pantiles, floortiles and brick from within the washpit deposit are dated to the 17th or 18th century. The identification of very thin 17th century brick is notable, and

Origin of european ceramics from Rathfarham, based on Hayden, Meenan and Wren



Joanna notes that the fabric has not previously been identified in Ireland. Of particular interest is the identification of a medieval ridge tile, which is the first evidence for an important late medieval structure nearby, predating Rathfarnham Castle.

Rosanne Meenan assesses the tin-glazed tiles. She identifies both wall and floor tiles manufactured in the Netherlands or in Britain dating from the mid-late 17th century to the early 18th century. The presence of early 18th century discarded tiles is interesting and unusual for a deposit sealed in the c. 1720s, and may represent multiple rapid phases of renovation in the early 18th century.

All of the reports have been magnificently illustrated by the archaeological illustrations and photographs of Alva Mac Gowan. Alva's reconstructions and photographs of the porcelain in particular are remarkable.

Context

The ceramic artefacts described in the report come from a number of contexts, but 99% of the artefacts were excavated from a single feature: a 16th century washpit in the southwest flanker that was sealed in the early 18th century. The porcelain and European pottery assemblages within the washpit is thoroughly mixed with refits between contexts, though intriguingly the clay tobacco pipes show slightly earlier forms in the basal layers.

Ceramic artefacts by context

C1	C18-C120 rubble	19	-
C2-C9	washpit	4170	99%
C10	SE flanker	15	-
C11	SE flanker oven	1	-
C12	various contexts	10	-

Total **4215 frags/objects**

The remainder of the artefacts, comprising European pottery, clay pipe, tile and plaster, come from a mixed 18th-20th century rubble layer in the southwest flanker [C1], a 16th-18th

century deposit near and inside the oven in the southeast flanker [C10 & C11] and from various minor contexts and uncontexted finds [C12].

Ceramic vessels and function

Based on Rosanne Meenan and George Haggarty's analysis, the ceramic assemblage of 303 vessels (256 MNV European + 46 MNV Chinese + 1 ointment jar currently in Bristol for lipid analysis) can be categorised by function.

Rathfarnham Castle Ceramic & Glass vessels by function

Function	Ceramic	Glass	Total	% MNV
Kitchenware	22	0	22	5%
Tableware	178	43	221	50%
Sanitary/hygiene	94	35	129	29%
Wine bottles	-	63	63	14%
Other	9	-	9	2%
Total	303	141	444	100%

Sanitary ware is represented by earthenware chamber (and stool) pots, washbowls and jugs, and small earthenware ointment jars. N=94, 31% of ceramic vessels.

Kitchenware is represented by earthenware food storage vessels, bowls and jars, milk pans, and food processing vessels such as pipkins and jugs. N=22, 7% of ceramic vessels.

Tableware is represented by earthenware, stoneware and porcelain drinking vessels (cups, mugs, tygs, tankards, capuchins, coffee cans, tea bowls); stoneware jugs; earthenware, stoneware and porcelain plates, bowls and saucers; earthenware serving dishes and chargers, and other stoneware and earthenware table items (lids, salts and candlesticks). N=178, 59% of ceramic vessels.

9 (3%) ceramic vessels did not fall into the three categories. These comprised late forms not recovered from the washpit and unglazed earthenware flower pots.

To these we can add the 141 glass vessels which have been similarly categorised. In the late 17th and early 18th century wine bottles were inefficient for storing wine, because of their

shape, and were more often used as decanters or for drawing small quantities of wine from a larger cask or barrel (Bragdon, 1981), so might be interpreted as tablewares (liquid serving rather than liquid storing).

These proportions can be compared to an assemblage from Tunsgate, Guilford, of 267 (MNV) ceramic and glass vessels deposited in a pit and interpreted as inn clearance from the same date as the Rathfarnham Assemblage (Fryer & Selley 1997). The Tunsgate assemblage has been categorised into kitchenware (food storage and preparation), tableware (food distribution and consumption) and hygiene/health (sanitary ware) (based on Fryer & Selley 1997, Fig. 14).

Glass & Ceramic vessels	Rathfarnham	Tunsgate*
Kitchenware	5%	15%
Tableware & wine bottles	64%	66%
Sanitary/hygiene	29%	13%

* Tunsgate percentages are approximations

As can be seen the proportions of the inn clearance deposit and the Rathfarnham Castle assemblage are relatively similar. A much higher proportion of kitchenware was identified in Tunsgate and a higher proportion of sanitary ware was recovered at Rathfarnham, but the proportion of tableware (including wine bottles) was similar in both deposits.

Fryer & Selley (1997, 158) make a good argument that their assemblage derives from inn clearance. They cite Bragdon (1998) who concludes from artefact analysis of two American tavern assemblages and tavern inventories that ‘...the tavern assemblage is characterized by: 1) a large number of vessels; 2) a large percentage of drinking vessels in relation to the total ceramic sub-assemblage; 3) a large percentage of those ceramic types most often found in the form of drinking vessels; 4) large numbers of wineglasses; 5) specialized glassware; 6) large numbers of pipestems.’ (Bragdon 1981, 35). Bragdon (1991, table IV)

compares tavern and domestic assemblages. Domestic assemblages are shown to have a much higher proportion of utility (kitchen) ware and far less glass. Tavern assemblages have a high percentage of drinking vessels, large numbers of pipe stems, and specialised glassware.

All of these factors (including the large numbers of clay tobacco pipestems) also apply to the Rathfarnham assemblage, which is almost certainly not a tavern assemblage. This is interesting, and may imply that the Rathfarnham assemblage is derived from a specific subset of household activities that are comparable to activities carried out in a tavern, such as the serving and consumption of alcohol and provision of a space for smoking and consumption.

In other words, the Rathfarnham Castle ceramic vessel and clay tobacco pipe assemblage is likely to derive from one or more parties.

Bragdon, Kathleen Joan (1981) 'Occupational Differences Reflected in Material Culture,' *Northeast Historical Archaeology*: Vol. 10 10: Iss. 1, Article 4. Available at: <http://digitalcommons.buffalostate.edu/neha/vol10/iss1/4>

Fryer, K & Selley, A. (1997) Excavation of a pit at 16 Tunsgate, Guildford Surrey, 1991. *Post Medieval Archaeology* **31**, 139-230.



European pottery

Rosanne Meenan

Photographs by Alva Mac Gowan, Archaeology Plan

Introduction

A total of 2,730 sherds was recovered from excavations at Rathfarnham Castle (not including porcelain or wall tiles). The majority was found during excavations in the wash house in the base of the south-west tower of the Castle. The assemblage of porcelain was analysed and reported on separately by George Haggarty.

The wares present were representative of those

that were in common use in the decades either side of 1700. On the whole they were brought into Ireland from Britain, the Netherlands and from the Rhineland. Sanitary wares were most numerous, followed by table wares while there was relatively less evidence for food-processing and storage vessels.

The sherd count table below indicates the minimum number of vessels represented (MVR) which is based on the presence of differently shaped and decorated rims, handles and bases.

WARE	SHERDS	FORMS	MRV
Blackglazed	216	5 storage vessels, 3 chamber pots, 11 mugs, 5 cups, 1 tyg, 1 wash bowl	26
Bristol/Staffordshire-type slipware	104	4 chamber pots, 2 cups, 2 mugs 1 candlestick	9
English brown stoneware	43	1 <i>capuchine</i> , 1 coffee 'can', 4 tankards, 2 bowls	8
Frechen	18	1 jug	1
Fulham-type stoneware	5	1 jug	1
Glazed red earthenware	33	1 bowl, 1 jar, 1 olive jar?	3
Late 18th-20th century wares	12	3 jars, 1 bowl	4
Low Countries	12	2 footed bowls	2
Miscellaneous European	2	1 plate	1
Mottled ware	64	4 chamber pots, 1 tankard	5
North Devon (all types)	626	3 pipkins, 16 chamber pots, 2 milk pans, 2 jars, 1 jug, 2 basins, 2 dishes	28
Notts-Derby stoneware	34	2 tankards, 1 bowl	3
Slipware	9	2 bowls	2
Stoneware, dipped	16	2 bowls, 1 mug	3
Tinglazed earthenware	1228	6 bowls, 11 patty pots, 1 miniature/toy bowl, 2 shallow bowls, 18 plates, 34 chamber pots, 4 chargers, 3 shallow dishes, 4 ointment jars, 2 salts, 4 saucers, 1 stool pot, 1 tankard, 6 teabowls, 24 washbowls	121
Unglazed earthenware	47	3 flower pots	3
Westerwald	17	2 mugs, 2 jug	4
White earthenware	1	wine bin label	1
White saltglazed stoneware	104	10 bowls, 1 coffee 'can', 1 tankard, 1 lid,	13
Yellow ware	139	13 ointment jars	13
TOTAL	2730		251

Blackware

Coal measure clays

These clays are found in south Lancashire and north Wales and were used in largescale pottery production that was exported to Ireland from the early 17th-19th century. Storage vessels in this clay were found at Rathfarnham, the largest of which (6:1435) had a rim diameter of 270mm with a horizontal handle under the rim. The glazes in this assemblage featured the dark brown-purple-black uneven glaze typical of the production of the decades before and around 1700, e.g., 4:254, the rim of a storage vessel (Philpott 1980, 86).

Blackglazed fine ware

There was a range of drinking vessels whose place of production is not clear. It is possible that they were produced in south Wales and Buckley but such vessels were also produced in Staffordshire. The base of a tyg (6:1431) had a diameter of 50mm and remains of four handles, two of which were single and two double; tygs are generally regarded as having been used for communal purposes in which the vessel could be passed around. Other drinking vessels (e.g., 6:1441, 6:1445/4:264) were identified by being thin walled, having a cylindrical or slightly flared shape with a plain fine rim and one handle.

Excavations at South Castle St, Liverpool produced evidence which suggested that the popularity of fine blackglazed wares declined at the beginning of the 18th century; they were replaced by fine stonewares which became fashionable in table use (Philpott 1980, 87).

There was one example (7:108) of a bowl in a fine purple/brown fabric and with a glossy black glaze all over; this may have been made in Staffordshire.

Sanitary ware

A small number of blackglazed toilet vessels were found; four of them were chamber pots (e.g., 4:257). There were two incidences of wash bowls, one (6:1444) identified by its typical hooked rim which enabled it to be placed into a wash stand.



Blackware tyg 6:1431



Blackware drinking vessel 6:1441



Blackware tankard 6:1445 & 4:264



Blackware storage vessel with uneven glaze 4:257 & 4:254

Bristol-Staffordshire slipware

This ware, decorated with the use of brown slip contrasting with yellow glazed areas, was made in several different locations in Britain including Staffordshire and Bristol. Virtually complete chamber pots survived (e.g. 6:1137) all decorated with trailed and feathered slip. Pot 6:1137 had two areas of damage on its girth that had been glazed over suggesting that the vessel had been sold as a second.

Cups and mugs were also present, three of the latter (e.g., 6:1140) being covered allover with dark brown slip underneath the glaze producing a very dark brown-black glaze; a posset cup (6:1138) was decorated with blobs of brown slip on the rim and feathered slip on the body. There were also fragments of a candlestick (6:1143). No sherds of press-moulded dishes or plates were recognised in the assemblage.

Slipware production in Staffordshire started about 1640 but the hollow wares with trailed and combed slip decoration were most popular in the years 1700-1720 (Barker 1983, 15).



Above: Bristol-Staffordshire slipware posset cup 6:1138

Top: Bristol-Staffordshire slipware handle

Above middle: Bristol-Staffordshire slipware mug 6:1140

Left, Bristol-Staffordshire slipware chamber pot 6:1137

Slipware

There were nine sherds, representing two bowls (4:232 / 6:1578 and 6:1579), decorated with trailed slip. The red fabrics were different from the Bristol-Staffordshire type slipwares and the style of trailed slip decoration was also different.

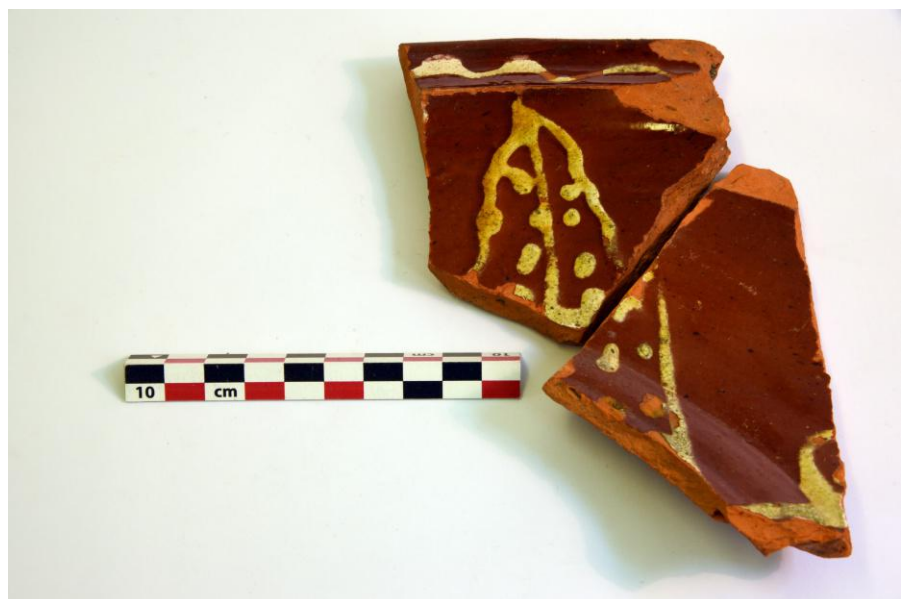
Bowl 4:232/6:1578 featured dense decoration both inside and outside the almost cylindrical-shaped bowl. These vessels do not resemble Irish-made slipwares; it is likely that they were made elsewhere in England.



Above and below, slipware bowl 4:232 & 6:1578



Below, slipware bowl 6:1579

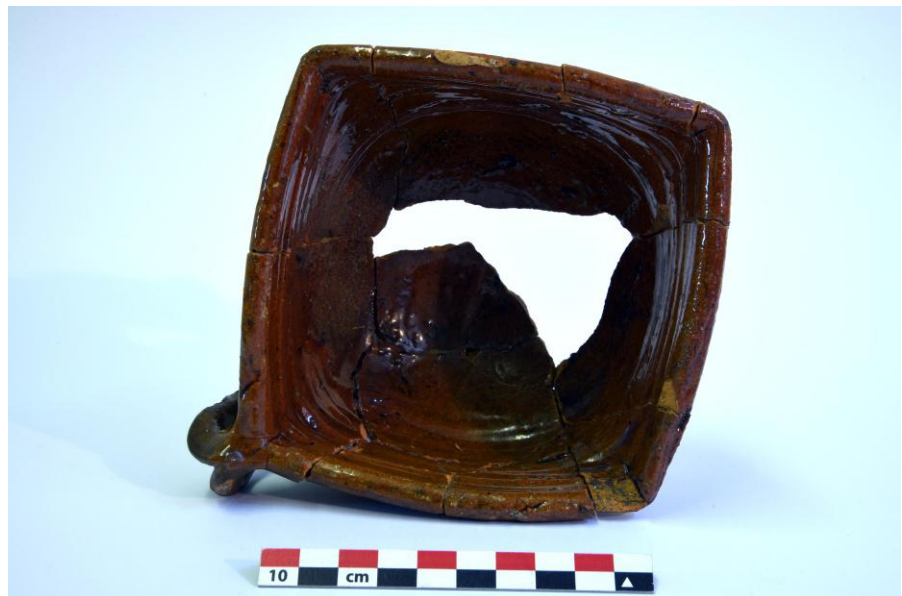


Low Countries red earthenware

Two bowls of Low Countries red earthenware were recovered. The upper parts of the bowl were square in plan changing to a round shape, producing a carinated effect, and both of them stood on short stubby feet. Each of the bowls featured a vertical handle at one of the four corners.

The two bowls were slightly different in dimensions and the nature and quality of the fabrics and glaze were slightly different indicating that they were not made as a pair. While these vessels may have been intended for table use, a round bowl of slightly larger proportions was shown in Gabriel Metsu's painting *The Sick Child* painted 1664-6 where it was being used to hold food for a sick child that was being comforted on a woman's lap.

While Low Countries earthenwares are regularly found in 17th century contexts on Irish excavation sites it might not be considered quite as usual to find them in contexts dating to the early 18th century.



Lower right: Low Countries red earthenware bowl 4:284

Glazed red earthenware

This was an assemblage of 33 sherds. The sherds were small and not very diagnostic. One sherd (9:96) was a rim/neck very similar to that of an olive jar but the fabric did not resemble any recognised fabric from the Iberian peninsula; the collared opening was 35mm in diameter and these was a dark yellow-brown glaze on the interior with splashes up over the rim and the exterior.



Glazed red earthenware olive jar 9:96

Glazed red earthenware bowl 6:1585

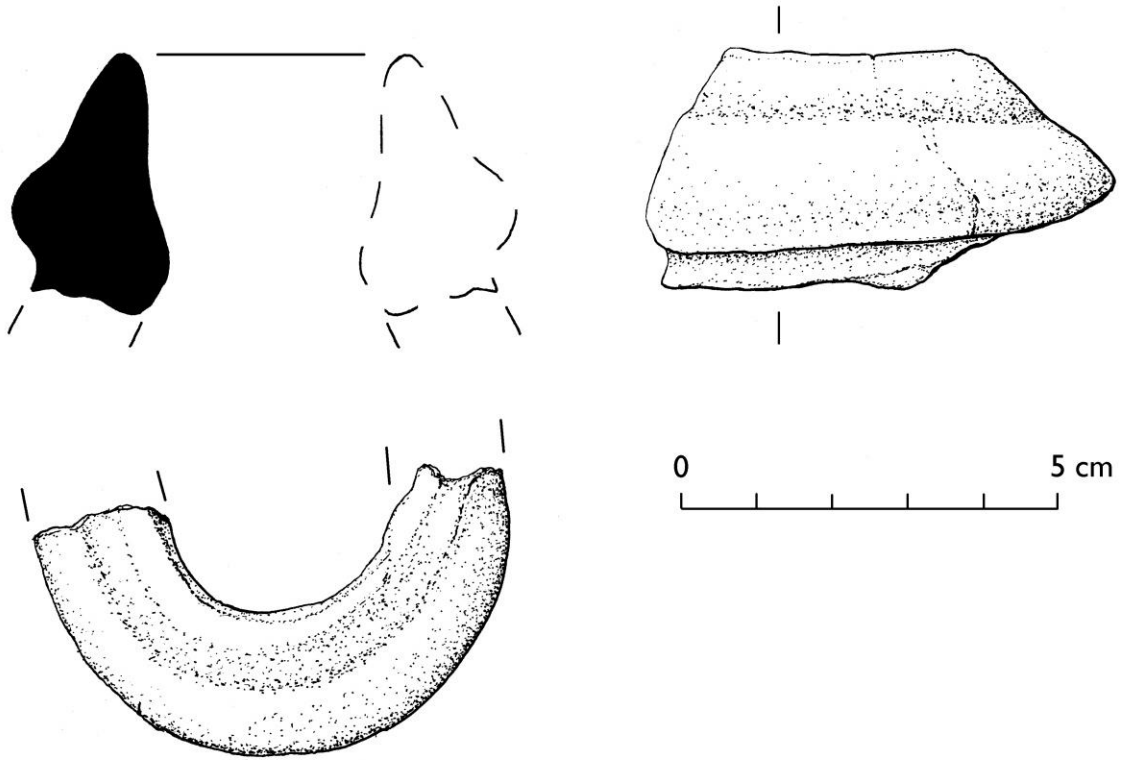


There were the remains of two other bowls - 6:1583 was the rim of a bowl which curved into a very thick base just below the rim. Three other body sherds resembled a ware that was found on the excavations at Dublin Castle i.e. with a fine red sandy fabric and a clear, glossy orange/brown glaze. Of the 695 stratified sherds of this ware at Dublin Castle 72% were found in the post-medieval moat fill which was sealed over approximately 1730 (Meenan 1990, unpublished).

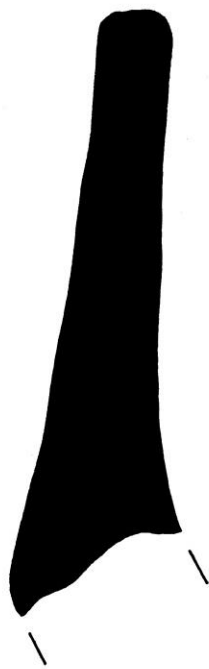
It is very likely that glazed red earthenwares were being made in Dublin at the beginning of the 18th century; Westropp refers to Thomas Grissold, John Bell and John Grizold who were potters in Dublin during the first half of the 18th century (Westropp 1935, 12) Excavations by Alan Hayden in The Coombe and Cork St area of Dublin disclosed evidence for a kiln or kilns in that neighbourhood during the early 18th century (Hayden 2012, 252).

The exact mechanisms of the distribution of pottery made in Dublin is not known for certain but it is possible that wares made in the city could have made their way to Rathfarnham Castle.

9:96



6:1583



4:43



North Devon wares

Wares from north Devon, dating in Ireland to the last decades of the 17th century and the early 18th century, are very commonly found on Irish excavation sites.

Only two sherds of the finer *gravel-free* variety were found. Five hundred and thirty five sherds of *gravel-tempered* ware were recovered. There was a minimum of 16 chamber pots represented in the assemblage, one of these (4:43) illustrated. The remaining vessel types were related to food processing i.e. three jars (two of these with lid seatings), one possible jug, five milk pans and three pipkins that were identified by their folded-over handles. Milk pans and storage vessels normally predominate in assemblages of North Devon wares.

The decorated North Devon *sgraffito* wares were relatively poorly represented in this assemblage with 89 sherds. There were two chamber pots one of which is illustrated (6:1120). The table wares were represented by a dish (6:112) and by a small basin or bowl (4:61-3, 6:1121) with splayed sides, standing 80mm high with a horizontal loop handle on the rim. It was decorated with diagonal dashes placed in vertical bands with crude wavy lines between the bands. While *sgraffito* decorated wares were imported alongside the gravel-tempered wares, their production in the north Devon locations ceased around 1700 (Allen 1984, 132).



North Devon gravel-tempered chamber pot 4:43



North Devon sgraffito chamber pot 6:1120



North Devon sgraffito basin 4:61-2 & 6:1121

Miscellaneous European wares

There were two vessels of possible continental origin. One of these (9:116) was possibly French with a light grey-coloured fabric and glassy light green glaze on the exterior. The sherd featured the remains of two perforations and also two incised lines that were drawn at right angles to each other. Two other sherds from the same plate were identified as possibly of Portuguese origin (based on the nature of the glaze) and decorated with concentric arcs on the rim. Portuguese faience is regularly found on Irish excavation sites although it would tend to date to the beginning and middle of the 17th century rather than the end of that century.

Rhineland stonewares

Stonewares from Cologne and Raeren which were produced in the Rhineland in the 16th and early 17th century were absent in this assemblage.

Frechen

Eighteen sherds of this stoneware were recovered. These were all body sherds from jugs. 9:48 featured an applied rosette; one sherd (6:1340) retained portion of a coat of arms that was not identified.

Although it can be seen that exports of Frechen stoneware to England dwindled as the 17th century progressed, it was still being imported into England during the first decades of the 18th century.

Westerwald

Seventeen sherds of this stoneware were found. Two jugs and two mugs were represented. A large surviving portion of jug (11:1) indicated that it stood 230mm high; the area under-

neath the handle was undecorated but otherwise the body was decorated with typical incised foliage pattern which Gaimster has allocated to the second half of 17th century (Gaimster 1997, 252). The other jug (6:1321) was decorated with combed foliage motifs and with impressed pads; this vessel featured the monogram of Queen Anne (1702-1714). One of the mugs (6:1322-1334) was decorated with a central band of impressed scroll work.



Westerwald mug 6:1322-1334

Westerwald jug 11:1



Interestingly no West-erwald chamber pots were recognised although chamber pots were one of the most commonly exported form during the late 17th century and the 18th century (Gaimster 1997, 253).

Mottled ware

Mottled ware came into production in England around 1670-80. It was made in Staffordshire but also in other centres including south Lancashire (Philpot 1980, 52). Its production continued through the first half of the 18th century.

A minimum of five vessels was recovered. Four of these were chamber pots; the original height of one (6:1116) was 130mm. The fifth vessel was a base of a large tankard with a base diameter of 105 mm (4:55); it was decorated with rilling above the base but it was not possible to establish the original height.



Mottled ware chamber pot 6:1166

Late eighteenth-twentieth century pottery

There was a very small amount of late 18th-20th century pottery. There were nine sherds of earthenware, two of stoneware and two of transfer-printed ware. Three jars and one bowl were represented; the vessel form in transfer-printed ware was not identifiable. The jars were of a small kitchen variety used for food storage. There was also a wine bin label (12:22) found in the 1997 excavations; it was triangular in shape with 'CLARET' printed in black on the front. The initial 'M' was stamped on the back as was a small asterisk and a 'squiggle' similar to a 'V' was incised also on the back.

Wine bin label 12:22 front and back



Unglazed earthenware

There were 47 sherds of unglazed earthenware representing a minimum of three flower pots. These were large vessels; the largest (1:1577) had a rim diameter of 280mm. The rims were clubbed, rolled or hooked in profile and some of the vessels were decorated with bands of grooving or ridging on the sides. Bases were perforated.

Yellow wares

This term is used to describe the fabric and glaze of ointment jars that were made in Staffordshire and probably other locations in Britain. The clear lead glaze over a buff fabric results in a yellow glaze.

There were 139 sherds. In this case there were thirteen complete examples or profiles; this is a high proportion of complete examples suggesting that the jars were only used while contents were in use and that they were discarded afterwards.

There is a variation in size in these jars. Rim diameters ranged from 40mm to 70mm; heights ranged from 22mm to 65mm. All of them featured the rolled-over rims which facilitated tying a textile cover over the top. Some examples were squatter than others. Under-glaze cracks and lumps of adhering clay were frequently observed suggesting that product quality was not always an important issue. A group of five jars is illustrated (6:1158-116).

Director's note

Thirteen yellow ware ointment jars were sent to Rosanne Meenan for analysis. A fourteenth jar (6:8039) containing possible ointment residue was sent to Jessica Smyth at Bristol University for lipid analysis.



Yellow ware ointment jars 6:1158-1162

Yellow ware ointment jars



English stonewares

A portion of the table wares in this assemblage were made in English stoneware. Major production of stoneware in England started in the 1670s. While initially German stoneware jugs were copied, quickly a range of mugs and other drinking vessels came into production in an increasing number of kiln sites eclipsing the popularity of mugs and cups in blackglazed wares. Increasing production of glass wine bottles also contributed to the gradual disappearance of Rhenish jugs in these islands in the 18th century.

It is not always easy to distinguish products from the different stoneware centres unless they feature particular decorative patterns or particular shapes. For this reason some of the vessels in this assemblage have been captioned simply as English brown stoneware.

Fulham? Stoneware

Five sherds from the same jug (6:1335-1339) that may have been manufactured in Fulham. Stoneware production started in Fulham in the 1670s and developed quickly thereafter (Gaimster 1997, 311).

English brown stonewares

There were 43 sherds of fine brown stoneware representing a minimum of four vessels.

A coffee cup or *capuchine* (i.e. with a flaring upper body) (6:1274) may have been manufactured in London (Peter Francis pers. comm.), possibly in the 1680s or 1690s. These cups were made for drinking coffee or chocolate. This example stands 65mm high and had a brown glaze. Another small coffee mug or 'can' (4:247/6:1276) was a cylindrical mug standing 50mm high with a diameter of 50mm; there were bands of rilling below the rim and above the base. The upper portion was dipped in slip to produce a speckly brown glaze.

Nottingham-type stoneware

Thirty four sherds represented a minimum of four vessels, two bowls and two mugs. The most substantial was remains of a tankard (6:1272) which were decorated with bands of rouletting and a leaf-shaped motif filled with combing; one of the sherds featured the 'AR'



London brown stoneware cup 6:1274 (Francis pers. comm. & article by Robin Hildyard)



Nottingham-type stoneware tankard 6:1272, detail of 'AR' monogram

Nottingham-type stoneware tankard 6:1272





English brown stoneware coffee can 4:247 & 6:1276



Dipped white salt-glazed stoneware bowl 6:1273



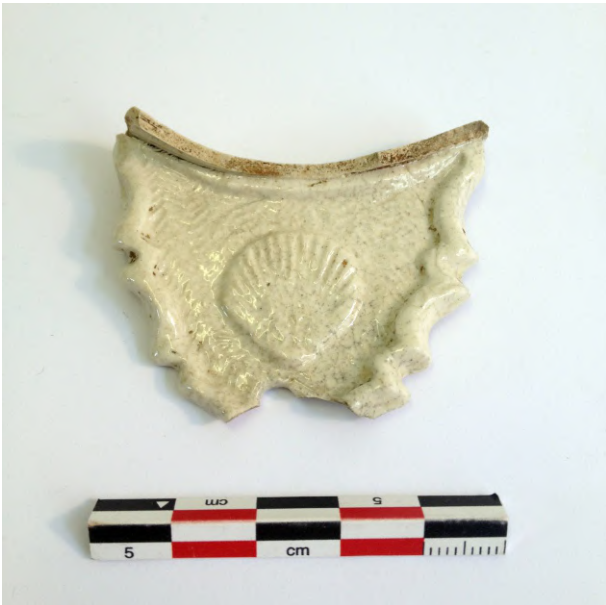
White salt-glazed stoneware coffee cup 7:53



White salt-glazed stoneware bowl 7:52



White salt-glazed stoneware bowl lug handle 2:12



White salt-glazed stoneware bowl lug handle 2:13



White salt-glazed stoneware tankard 6:1294

monogram.

Dipped white salt-glazed stoneware

This stoneware was developed at the end of the 17th century starting production in London but quickly being adapted in Staffordshire. Table vessels were the main forms.

Sixteen sherds were recovered at Rathfarnham Castle with a minimum of two vessels represented. A bowl (6:1273) had cracks near the base along with a swelling suggesting a poor level of firing and the possible exportation of seconds. The other vessel was a mug, represented by a handle (7:121).

White salt-glazed stoneware

Traditionally this fine, white stoneware is regarded as having come into major production around 1720.

The collection of this ware amounted to 104 with a minimum of ten bowls, two drinking vessels and a lid. The bowls varied in form and profile but all of them were fine and well made; these were bowls for table use rather than for use in the kitchen. They ranged from shallow examples with splayed sides (7:52) to more globular forms, normally simply decorated with rilling. There was a cylindrical coffee cup (can) (7:53) which stood 5mm high and a much larger tankard ((6:1294). The lid (7:57) may have come from the top of a pepper canister. The most interesting items in this group were two lug handles that would have sprung horizontally from the rims of the same or two different bowls. 2:12 was moulded with scalloped edges and a fleur-de-lis motif in the centre of the lug. The other handle (2:13) was also moulded with scalloped edges and a shell in the centre of the lug. These lugs resemble very closely the handles seen on porringers of the late 16th and 17th centuries.

Tin-glazed earthenware

Sanitary vessels

Vessels in this ware formed the largest portion of the total excavated assemblage with a mixture of sanitary and table forms. It should be noted that the glazes on many of the sherds of this ware were completely discoloured as a result of chemical reaction to conditions in the wash pit in which they were found; this made it difficult at times to distinguish the painted decoration on some of the sherds.

There was a sherd count of 1228 sherds with a minimum of 120 vessels. Sanitary vessels were very prominent in the group with 24 wash bowls, 14 chamber pots and a single example of a stool pot. The wash bowls were identified by their everted or hooked rims which would have enabled the bowl to be inserted into a wooden stand; the majority of the bowls were undecorated but there was a small number of decorated examples. Chamber pots were not decorated but a small number were glazed with a very pale



Tin-glazed earthenware chamber pot 6:1000

blue glaze. Bases either featured a foot ring or were very slightly concave. Many of the handles were finished off at the bottom terminal in a slight scroll.

Ointment jars were varied in size and were both plain and decorated with the use of cobalt and manganese.

Tin-glazed earthenware chamber pot 6:1015





Tin-glazed earthenware decorated ointment or drug jar 6:1032



Tin-glazed earthenware plate 4:194 showing initial and '5' on base

Table wares

Plates and chargers formed a large portion of the group. While there was a small number of plain white plates, most of them were decorated in blue and white. Similar decorative motifs on more than one plate suggested that sets of plates were present and the profiles of many of them were similar i.e. a plate with no foot ring and a shallow angle from edge of rim to base (also known as 'pancake plates'). There was a group decorated with an all-over pattern of small flowers, dots and stars. One group with decorated with a dot and diaper motif on the rim which alternated with blank patches of white glaze; elongated scrolls were painted on the interior along the angle between the rim and the base and the (painted) motifs in the centre of the plate varied from vases of flowers to houses (e.g. 6:1020). Two of the plates featured painted initials on the bottom surfaces of their bases (2:34, 6:1020). This group has been identified as Dutch in manufacture. Also identified as Dutch was the charger (6:1018) with a Chinoiserie pattern in the centre; its foot-ring was perforated to allow for suspension.

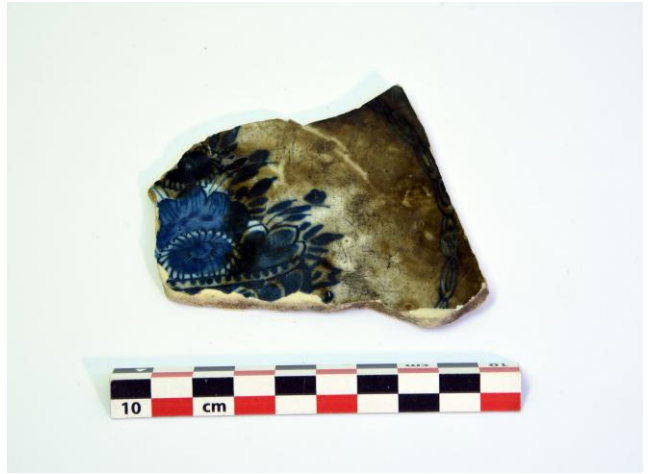
There was another sub-group which was sparsely decorated with floral motifs drawn with a very fine point, for example, a large plate (2:16) which was decorated with a fine point showing a warrior holding a spear, and another plate (7:132). This group was identified as London, possibly Vauxhall, and dating to c. 1720 (Michael Archer pers. comm.).

Dishes and bowls were also present. They varied in size, profile and decoration. One example (4:194) also featured both an initial and the number '5' on the under surface of the base.

Other table wares were less numerous. There was a small bowl (6:1033) with a horizontal lug handle springing from the rim, and decorated in a *fleur-de-lys* pattern; this may have been a miniature or toy tea bowl or possibly used as a wine taster. Other tea bowls and saucers attest to some degree of tea consumption in the castle and there was evidence for only one tankard. There was evidence for two salts, (6:1035, 6:1044), both of which appeared to have been triangular in shape standing on side walls but

Tin-glazed earthenware plate 6:1018





Tin-glazed earthenware plate 2:34, front and back



Tin-glazed earthenware plate 6:1020, front and back



Tin-glazed earthenware bowl 6:1033, front and back



with open bases; they were decorated but discolouration of the glaze made it very difficult to distinguish the pattern.

There was an assortment of small jars (or patty jars), normally undecorated and with constrictions under the rims to allow textile covers to be tied.

While it is clear that tin-glazed wares were being manufactured in centres in



Left from top:

Tin-glazed earthenware plate 6:1021

Tin-glazed earthenware plate 2:16

Tin-glazed earthenware bowl 6:1019



England and in Belfast at this general period, it is considered likely that many of the decorated wares may have been produced in the Netherlands where great quantities of tin-glazed earthenware were being made at this time. The motifs and style of decoration are both slightly different from what are known to be English wares. It should, however, be pointed out that it has always been dif-

difficult to distinguish material from the different centres of production.

Discussion

Apart from the very small number of late 18th-20th century sherds this assemblage is very much of one date. Continental imports that would be typical of the earlier decades of the 17th century are not present. It is clear that at least some of the assemblage must post-date 1702 due to the presence of the monograms of Queen Anne. The presence of white salt-glazed stoneware would tend to push the date towards the 1720s as this ware is traditionally regarded as coming into major production c.1720. However it is unlikely that the assemblage is much later than 1720 as other wares that started to be developed c.1740 (e.g. English porcelain) were not present.

Apart from the glazed red earthenwares, virtually all of the pottery in this assemblage would have been imported. It is clear that there was awareness of and access to all the fashionable wares of the period. There would have been different methods of distribution; for example, it is known that John Phillip Elers had a shop in Dublin during the 1720s and 1730s (Bernard 2004, 127). Bernard quotes different methods by which high-status ceramics, such as porcelain or Rouen faience, were acquired by families (ibid, 131) both in Dublin and in provincial locations. It is also possible that the occupants of the Castle at the time could have used contacts in London through which ceramics from China and the Netherlands could have been ordered and purchased. Travel and military service in the Low Countries would have familiarised individuals with what was both desirable and available.

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Tin-glazed earthenware plate 7:132

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Tin-glazed earthenware bowl 7:132



Chinese porcelain

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Photographs by Alva Mac Gowan, Archaeology Plan

Summary

Excluding the Gagnières-Fonthill bottle vase (Lane 1961) one doesn't immediately consider Dublin when researching Chinese porcelain. This may have changed with the excavation of a large finds assemblage, which includes a mixed collection of Kangxi period Chinese export porcelain, from a context in Rathfarnham Castle Dublin, closed in c. 1720. The Kangxi material is made up of two hundred and thirty seven shards from somewhere in the region of fifty

plus vessels, is unique from either an Irish or a British context. These wares are without doubt part of a larger deposit which almost certainly provides evidence for the significant use of Oriental porcelain by a member of Dublin's fiscal and social elite, Lord Adam Loftus 1625-1691.

Introduction

The first European nation to trade directly with the Far East by sea was Portugal. Between 1500 and 1506 the Portuguese established trading

Vessels 1, 2, 4, 5, 11, 12 and 14



stations in Goa and Malacca, and then began to explore routes to what was then known as Cathay. The early Portuguese trading vessels were called 'Carraca' and from these the terms 'Carrack' and 'Kraak' have been derived and are used to describe a class of mainly blue and white painted porcelain generally of the 1600-50 period but of which elements, such as border arcading, can still be seen in a stylised form on some later Kangxi period wares (refer vessel 3).

On the 13th February 1601, four British ships set sail for the islands of Sumatra and Java. In charge was James Lancaster, a member of the newly founded company whose title was *'The Governor and Company of Merchants of London Trading into the East Indies'*. This had received its Royal Charter a year earlier on the 31st December 1600 which granted it a monopoly over all English trade with the East. All four ships, filled with pepper, arrived back in London in 1603 and over the next nine years, eleven more voyages left England for the factory that James Lancaster had set up at Bantam. The story of British Companies trading to the east had begun, although they didn't reach China until 1631. A new business *'The English Company trading to the East Indies'* received its charter in September 1689 and it was principally that company which opened up the porcelain trade. The two companies officially amalgamated in March 1709, with a combined capital of £2,196,300, a huge sum. Its new title was *'The United Company of Merchants of England trading to the East Indies'*, later shortened to the *'Honourable East India Company'*.

Chinese Porcelain

After Portugal had established trade routes to the Far East and began commercial trade with the area, Chinese potters began to produce items specifically for export to the West and porcelains soon began to arrive in ever increasing quantities. In 1602 and 1604, two Portuguese carracks, the *San Yago* and *Santa Catarina*, were captured by the Dutch and their cargos, which included thousands of porcelain items, were sold off at an auction in Amsterdam. This created a European porcelain frenzy,

with influential customers including the Kings of France and England spending large amounts of money and creating a long term demand for both Chinese and later Japanese porcelain. Produced in Jingdezhen, the porcelain centre in Jiangxi Province, Kraak ware was soon being shipped back to Holland in massive quantities by the newly founded *'Dutch East Indian Company'* or to give it its proper Dutch name *'Vereenigde Oost-Indische Compagnie'* or 'VOC'.

The vast majority of Chinese porcelain is what is now termed hard paste and was produced using kaolin, a white china clay, and petuntse, a feldspathic rock also known as china stone; the latter was ground to powder and mixed with the clay. The export porcelain was generally painted, but without most of the symbolic significance of wares produced for their home market. Until sometime near the end of the seventeenth century, the painting was in the main done under the glaze using a cobalt blue pigment. It would also seem that, for at least a while, the potters of Jingdezhen, who were producing porcelain for the European market, were having difficulties. Writing from the city in 1712, the French Jesuit missionary Père François Xavier d'Entrecolles records that '...the porcelain that is sent to Europe is made after new models that are often eccentric and difficult to reproduce; for the least defect they are refused by the merchants, and so they remain in the hands of the potters, who cannot sell them to the Chinese, for they do not like such pieces' (Bushell 1899).

The kilns at Jingdezhen, which had supplied Europe with what was probably the most artistically developed porcelain, were largely destroyed in 1675 when rebel armies swept across Jingdezhen burning to the ground the greater part of the area. The first years of the reign of the Kangxi' emperor (1662-1722), were somewhat traumatic, it was not until 1680 that he appointed a commission to study the problem of just how best to rebuild the ceramic industry of the area (Rinaldi 1989, 230). A few years later, in 1683, the porcelain factories were rebuilt, reorganised and production was resumed under Imperial patronage. It was its new director Ts'ang Ying-hsüan, which opened the way for the manufacture of the fine wares characteristic of the period (Garner 1973, 45).



Vessels 4, 5 (left) 11 and 12 (right)

Around the nucleus of the imperial kilns, privately-owned kilns soon mushroomed producing and selling wares of ever increasing quality for both the home and export market.

Most Kangxi period porcelain is particularly well made, generally with a thin body, a well-balanced shape and a smooth glaze without blemishes. The cobalt blue oxide was often subtly applied in varying degrees of saturation and so ranged in hue from a light grey to a deep dark blue. On the very best pieces the details and craftsmanship can be outstanding. That said the freedom and effortless style of painting so characteristic of the preceding Transitional period gave way to a more formal style with an emphasis on symmetry and centralism. The technique of painting an outline and filling in the gaps with washes of blue is also a feature of Kangxi period and some later porcelain. There are a number of very good examples of this technique among the Rathfarnham wares.

Some Kraak motifs and elements popular during the late Ming Dynasty lived on into the beginning of the 18th century, but they were now painted onto the very much improved Kangxi porcelain. This can be seen very well on plate (refer vessel 2), which has been decorated over its cavetto and border with Kraak style panels and arching. The arabesque scrolls (refer vessel 29) are also a hangover from the second half of the 14th and early 15th century when there was a particularly strong Islamic influence.

A great deal is known about the methods of Kangxi porcelain manufacture from the two well quoted 1712 and 1722, letters of Père d'Entrecolles (Bushell 1899). We are told that forms of mass production were used, and that a single piece could pass through as many as seventy hands before firing. There is no doubt that the painting on many pieces is dull and mechanical but there are also plentiful examples whose decoration is of the very highest order, and which look as if they have been painted by a

single talented individual. Very few genuine pieces of this period bear the mark of Kangxi, possibly due to the edict of Chang Ch'i-ching, the superintendent of the imperial factories between 1677 and 1680, who forbade the potters to use the *nien hao* of the Emperor on their pots. This also may be one of the reasons why so many pieces bear marks of the Ming Emperors, particularly that of Emperor Chenghua (refer vessel 9). It may also be the reason we see the use of so many symbols, such as the lotus blossom, incense burner, artemisia leaf and conch shell (refer plates showing vessel 4 and 5). During the Kangxi period all these marks are commonly enclosed within a double circle, something rarely used during the Ming dynasty. Meaningless to us now are the shop or factory identification marks which are sometimes found on Chinese's porcelain (refer vessels 1 and 11). It's also worth noting that according to some experts the 6 character Kangxi reign mark is only found on porcelain dating from the end of his reign, but others such as Sir Harry Garner disagreed (1973, 46-70).

From the late 17th century Chinese export porcelain began to include *Famille verte* wares and occasionally *Famille noire* and *Famille jaune* and the forms included garnitures of vases, dishes, teawares, ewers, and other useful wares along with figurines, animals and birds, *Blanc de Chine* porcelains and Yixing stonewares.

It was not just throughout the reign of Kangxi, but also of the later emperors Yongzheng (1722-1735), and Qianlong (1735-1796) that Chinese porcelain production reached new heights with improvement seen in almost all ceramic types. The improved enamel glazes of the early Qing Dynasty were fired at a higher temperature allowing them to acquire a more brilliant look and from this time on the porcelain produced for the European market began in the main to be totally different from that produced for the home market.

Batavian Ware

Iron-oxide was almost certainly one of the most important colouring agents used by the Chinese for glazing and has been employed in a number

of ways for over a millennium. By controlling the levels of oxygen in the kiln as well as the amount of iron used in the glaze, a large variety of colours can be achieved. Around five percent of iron was used to colour the glaze to the deep rich brown which is known as Batavian Ware, named after the VOC trans-shipping town of Batavia. It is also known as *Café au Lait* by the French. The colour was added in the form of iron filings, and occasionally a few can be seen in the glaze. Lesser amounts of iron-oxide would give a lighter colour (refer vessel 11). Batavian wares are thought to have been produced mainly for the Dutch market, but shards are regularly recovered from archaeological excavations in Scotland, for example on the 18th century West Pans porcelain kiln site (Haggarty 2006, folder 9 Word file 1). At one time thought to date only from the Kangxi period, they are now known to have a long life span. Examples with a variety of internally painted decoration have been recovered from the wreck of the *Ca Mau*, a shipwreck dated to the Yongzheng dynasty 1723-35 (Đình Chiên & Quốc Quân 2008, 350-2), and *Geldermalsen*, wrecked in 1752, during the period of the Qianlong 1736-1795 (Sheaf & Kilburn 1988, 114).

Rouge-de-fer & Chinese Imari

Chinese iron-red over-glaze enamel decoration uses an iron oxide that turns red when fired under air rich oxidizing conditions. It occurs during late Kangxi period and remained so until c.1810. It is this red, combined with gold, which is recognized as '*Rouge-de-fer*' (refer vessels 24-26), and eventually, with some other on-glaze enamels and underglaze blue as well, this makes up what is known as the Imari palette (refer plate showing vessel 31). An early 18th century date is confirmed by the existence of some Red & Gold decorated objects in the collection of August the Strong (1670-1733). It is thought porcelain decorated with '*Rouge-de-fer*' Red and gold with black (1690-1730), was popular among the Dutch; the few pieces that can be found elsewhere in Europe usually come from The Netherlands (Lunsingh Scheurleer 1989).

Chinese Imari decorated porcelain was produced from the Kangxi period until well into

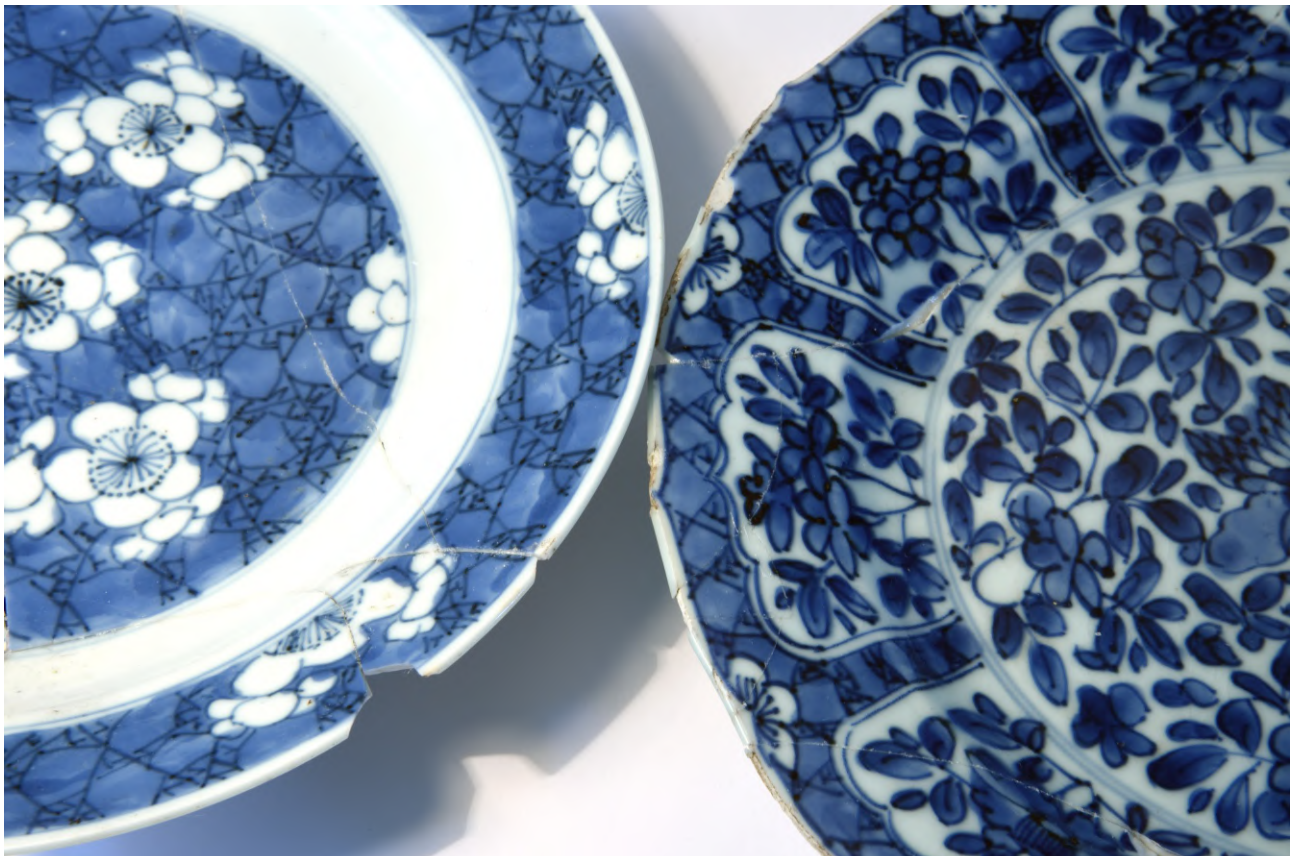
Qianlong period. The colours available to the potters of Jingdezhen at the beginning of the 18th century included manganese brown, copper green, yellow derived from iron, cobalt blue, brick red and a black pigment. They were also able to make pink colours using gold. They could also produce a white colour from lead arsenate and a yellow from lead stannite. Black, previously used as a pigment which necessitated a protective coating of clear enamel (refer vessel 23), could now be used as a straightforward enamel.

Yixing Ware

Yixing which is in the southern part of Jiangsu Province has been the centre of Chinese teapot production since the Song Dynasty (960-1279). From the later 17th century Yixing wares were regularly exported to Europe where they are sometimes known as Buccaro, or Boccaro,

wares. The excavated Yixing teapot cover shard is in a beige coloured fabric covered with spots of red pigment (refer plate showing vessel 30). Extant examples are known in this style and with splashes of pigment. The Woolley & Wallis Yixing catalogue from the 15th November 2011, Lot 254, shows a teapot in a light clay with splashes of orange pigment, which they date to the 18th century. The Woolley catalogue also has a footnote with this lot: Cf. Patrice Valfre, Yixing teapots for Europe, nos. 269-271 for related examples. The clay used to produce Yixing wares are called *Zisha* 'Purple clay' *Zhusha* 'Red clay' and *Duanni* 'Brown clay'. This is despite the fact that it is not always these colours when fired or unfired. The high content of metallic oxides in the clay bodies resulted in wares ranging from purple to beige or even green. This colour variation is caused by differences in kiln temperature and atmosphere; i.e. oxidation and reduction.

Vessels 1 (left) and 2 (right)



The export porcelain trade

The vast majority of the export porcelain imported by the East India Company year after year consisted of much the same selection of fairly mundane tableware's. This was often ordered by the ton, for example in 1702, to be loaded on to the *Sidney*, '25 to 30 tons of china ware - of the ordinary sort, dishes, plates and bowls. Later in the 1740s the Company was still giving instructions to bring home only 'useful and cheap' china-ware.

There was a number of other ways in which Chinese porcelain of diverse forms and decorative styles, including those produced for the Persian market, could enter Britain. For example the Company sometimes purchased porcelain at the Dutch station at Batavia, and East Indiamen are known to have sailed to other Dutch ports before returning home. In 1790 the Company agreed to purchase the cargos of two Swedish East Indianan which for some reason were in Portsmouth harbour. During the many 18th wars, a number of ships of different nations were captured and their cargos put up for sale. One example of this was in 1797 when the cargos of three Dutch vessels were sold in London. In a bid to avoid paying duty, there also seems to have been a fairly large traffic in smuggled private trade porcelain and of Chinese porcelain from the Netherlands into Britain. One sale in 1764, of porcelain seized by the Customs, included 3,000 plates and 300 dishes, from just one East Indiaman (Godden 1979, 79).

To date very little in the way of synthesis has been carried out and published on the distribution and use of Chinese porcelain in European cities. One of the few exceptions is a paper based on an archaeological excavations carried out on a Copenhagen refuse dump dated 1650-1760 which shows that the majority of the porcelain shards are of a mass produced and lower quality than the documents suggest (Kristensen 2014, 151-181).

Private Trades

It is thought that the entire East India Company

trade in porcelain during the 18th century was little more than five percent of its total trade with China and certainly less than ten per cent, and with private trades making up less than a quarter of this (Howard 1994, 10). Although it's not possible to identify all the items of porcelain brought in as private trade it has been suggested that it makes up in excess of three-quarters of the extant Chinese export porcelain in our museums and private collections.

Although private trade china-ware was entering Britain, it was not until 1682 that the original Company laid down regulations so that it could benefit from it proceeds. Permission to trade in merchandise was granted to 'the Company's factors, commanders, officers and seamen', provided goods and merchandise were registered and transmitted to the Company's Supra-cargoes who was their agent. In 1683 the amount of goods allowed were laid down on the scale of for every 100 tons weight of ship, £200 for a commander down to £15 for a seaman. This was slightly altered in 1702 so that a captain was permitted to bring home £300 per hundred tonnage of the vessel.

Super-cargoes, Captains and senior ratings on East Indiamen were in the main men of high calibre and skill who were paid just above an average wage for what was by any standard a very hazardous voyage; private trade was the way they were rewarded for success. The bulk of private trade was sold by the Company at auction which allowed them to deduct their percentage, generally 10%. Super-cargoes, of which there were normally three at this time on each vessel, as well as sharing 5% of the voyage profit were also permitted to carry out £1,200 of personal trading.

Chinamen

The East India Companies' bulk porcelain cargoes were sold in large lots, many of which consisted of thousands of pieces and these were purchased by Chinamen. From the Company's records we know a fair amount about a number of these individuals and their bulk porcelain acquisitions. However, we know incredibly little about how this porcelain was



Vessels 4 and 5

then moved on to smaller retailers around the country and in turn to their thousands of middle and upper class customers. Newspapers of the time were filled with adverts but most of these give very little detail of these basic wares and their decoration. For example in July 1783, an advertisement in the *'Norfolk Chronicle'*, by William Beloe, Chinaman Market Place, Norwich - stated that he had just received from the India Company's sale a large and regular assortment of useful and ornamental china... also a large parcel of useful china from Commodore Johnston's Prize Goods taken from the Dutch.

One of the more important Chinamen was Mr Henry Tombes, a merchant in India Goods, which was a general term for anything purchased from India, China or Japan' and whose name consistently occurs in the Companies' sales records as a purchasers of the most expensive lots for his London retail premises. There is no doubt that he was supplying the social elite and as an example of this, he was

employed by both the 2nd and 3rd Dukes of Bedford to provide materials such as silks, musk, tea, arrack, cloves, nutmeg, mangoes and Japanese porcelain (Jenyns 1965, 9). It is almost certain that Tombes was also funding certain captains and Supra-cargoes' private trades. Another leading Chinaman, in the later 18th century, was Miles Mason who, when the East India Company ceased its bulk porcelain imports in or around 1791, went into partnership with the Liverpool potter and porcelain manufacture, Thomas Wolf, in a bid to ensure supplies for his London retail premises.

When selling their porcelain cargos, there is no doubt that the company took advantage of its monopoly, as can be seen from the onerous sale conditions printed in one of their early 18th century catalogues:

[China Ware]... to be taken with all its faults, as cracked, snip'd pr rub'd edges and none to be refused except visibly

broken below the rims; no ringing to be allowed, nor any allowance to be made on any lots, or pretence of not answering the sample, difference of figures, or painting or any in-equality or disproportion of bowls or plates, cups or saucers, or any other goods that match together, each lot to be taken more or less... (Godden 1979, 27).

Summary

With no surviving documentation, we have no idea from where or from whom Lord Adam Loftus 1625-1691 was purchasing his Chinese export porcelain. What is not in doubt is that the Chinese porcelain assemblage recovered from Rathfarnham belongs to one of the great periods of Chinese ceramic production. It contains a number of items which were almost certainly private trades, such as the two Capuchine cups (refer vessels 13 and 14), decorated underglaze in a beautiful cobalt blue. It has been suggested, that they may have been used for coffee, although this is far from proven. In all probability the shape derived from English silver prototypes and it's not a common porcelain form and was not imported officially by the East India Company. In all probability acquiring better quality Chinese private trade porcelain, two East India Company directors, Samuel Ongley and William Sedgewick, are recorded as purchasing examples of 'capucheens' from the 'Dorothy' in 1696 (Pemberton 2015, 112).

Interestingly, records of capuchines are known from country house inventories, which suggests their use by the upper classes. This in part may be borne out by the four extant Chinese porcelain examples in Wombourne Wodehouse, Staffordshire another in Chatsworth, Derbyshire and two which were first recorded by Anton Gabszewicz in the china closet at Ne-whailes House near Edinburgh. As well as English decorated Kangxi examples, capuchines are known in a number of other English ceramic bodies. One of the most important of these may be the brown stoneware example in the collections of Winterthur Museum in the USA which is similar to the example illustrated on the

tracard of James Morley c. 1690-1710 held in the Bodleian Library, (Oswald Hildyard & Hughes 1982, frontispiece). The earliest reference of 1681 almost certainly relates to examples from John Dwight's Fulham pottery, while the development of English porcelain factories in the later 1740s with a range of new continental forms probably signalled its demise. The form suggests a date of c.1690 to 1720, as in all probability at this time Chinese capuchines lose their upper body flaring and become more squat in appearance. Apocryphally the name capuchin is said to have derived from the rib around the cup which recalls the belt around the waist of a Capuchin friar.

I am reliably informed that the thickly potted teabowl with a Celadon green exterior (refer plate showing vessel 20), is a type of ware that was particularly popular with the French market, (Harry Hamilton pers comm), and interestingly Lord Adam Loftus is known to have spent time in France. The form of decoration on saucer (refer vessel 12) is in the Japanese taste, which suggests that it may originally have been produced for that market. In China at that period it was thought chickens by eating, poisonous insects helped to keep people, especially children safe. The cup and saucer decorated '*Rouge-de-fer*' (refer vessels 24 and 25) and probable beaker (refer vessel 26) are also likely to be either Dutch VOC or items from British private trades. As I have already stated I believe that for whatever reason in Britain Batavian wares (refer vessel 11) may be relatively common. The Yixing teapot cover shard with its moulded crab is extremely interesting as very few examples can be closely dated.

The bulk of the Rathfarnham porcelain consists in all probability of items that could well have been imported by a European trading conglomerate such as the '*Honourable East India Company*', and despite Adam Loftus's obvious wealth, none of it is suggestive of genuine high status, e.g. candlesticks, vases, bowls, garnitures etc. This suggests that although there are private trade items, it was mostly the more common table wares which were dumped.

Catalogue

1. Kangxi porcelain plate

Thirteen shards conjoining to form a large fragment from a somewhat thick Kangxi porcelain plate. It is decorated underglaze with a pale cobalt blue border and centre of prunus flowers on a reticulated blue background simulating "cracked ice". Beneath its exterior rim there is a spaced blue and white symbol "pair of books". This is the pictogram of learning and one of the eight 'precious things' "Babao". It is also one of the four signs of the scholar and which could ward off evil spirits. On the centre of its base within a double circle, a feature typical of Kangxi porcelain, is a small square shop mark.

Rim diameter 205mm.



Vessel 1,
left and top

2. Kangxi porcelain plate

Fifteen shards and crumbs, the majority of which conjoin to form an almost complete thinly thrown, bright pale blue Kangxi porcelain plate. This is decorated underglaze over its cavetto and border with Kraak style reticulated cobalt blue arching, simulating "cracked ice" and panels, filled with different flower sprays including peonies. The centre within two circles is also filled with various scrolling flowers. The underside also has spaced extended flower sprays below its rim, while the centre has a double circle within which is a six character 'Kangxi mark of the period'

Rim diameter 215mm.



Vessel 2

Vessel 2

3. Kangxi porcelain plate

One Kangxi porcelain plate rim shard decorated underglaze with a bright blue cobalt blue Kraak style border of a reticulated blue arch simulating "cracked ice" and panel filled with flower sprays. This plate is similar to 2.





4. Kangxi porcelain teabowl

Four shards conjoining to form a substantial fragment of a small Kangxi porcelain teabowl with an everted rim. Decorated underglaze in its interior with a small cobalt blue flower within two circles. The exterior decorated with three spaced flowers, and on its base with a conch shell, one of the Eight Buddhist emblems symbolising the voice of Buddha preaching. This teabowl almost certainly matches saucer 5.

Height 46mm; Rim diameter 70mm.

Vessel 4

Vessel 4





5. Kangxi porcelain saucer/dish

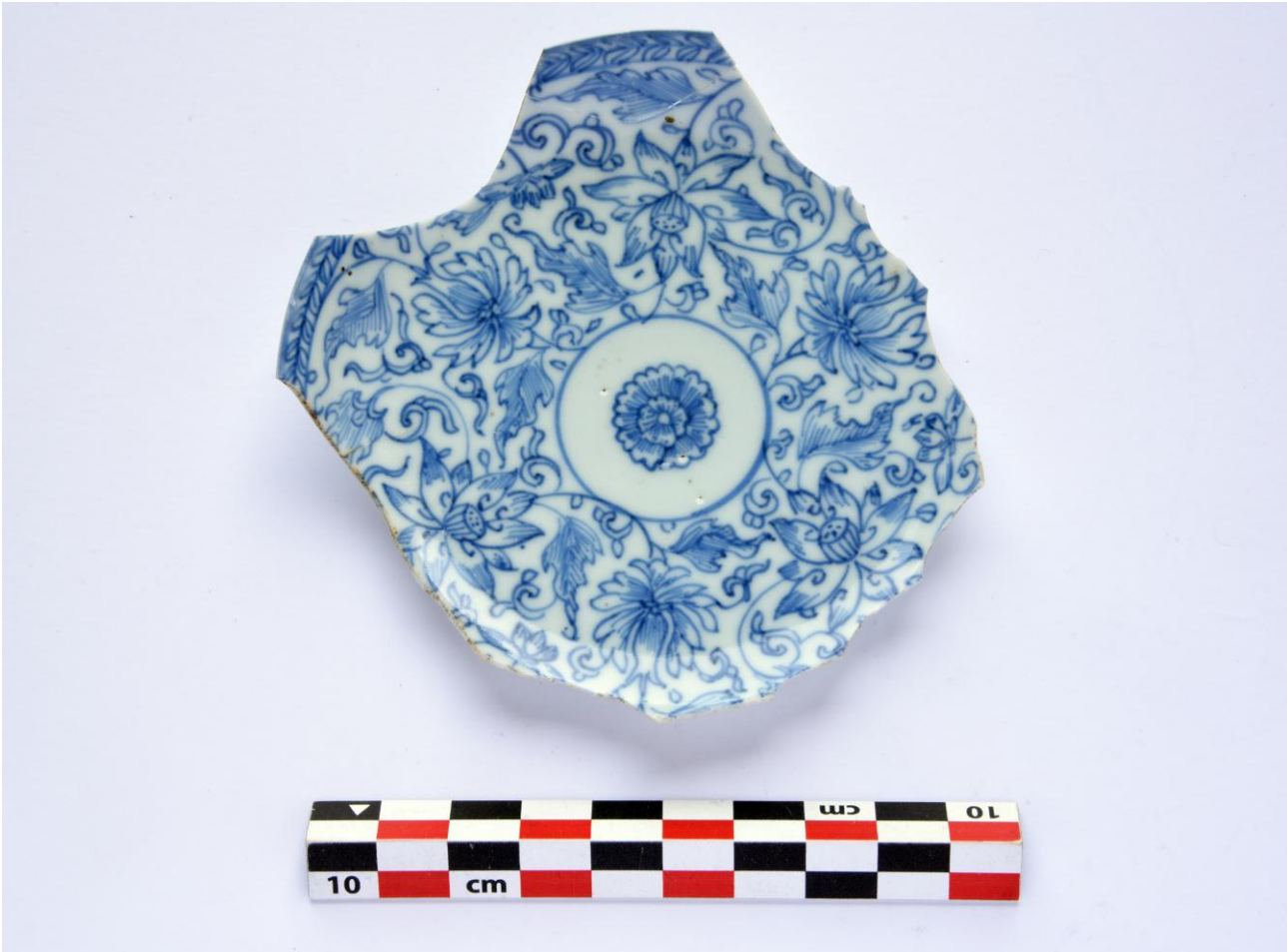
Eleven shards and a few crumbs conjoin to form a complete thinly thrown, very pale blue Kangxi Chinese porcelain saucer/dish. It is decorated underglaze with a dark blue double central circle in which is a small flower and from which radiate three poorly painted rocks and flower sprays. The base painted with a conch shell, one of the Eight Buddhist emblems and symbolising the voice of Buddha preaching. This saucer almost certainly matches teabowl 4.

Rim diameter 122mm.

Vessel 5

Vessels 4 (left) and 5 (right) showing conch shell on base





Vessel 7

6. Kangxi porcelain saucer

Four shards conjoining to form a fragment and profile of a pale blue Kangxi saucer with a painted brown rim and deep sapphire blue underglaze cobalt decoration in the form of painted lines and washes. From a circle radiate various flowers and possibly a tee-pee shaped trellis. Rim diameter 120mm

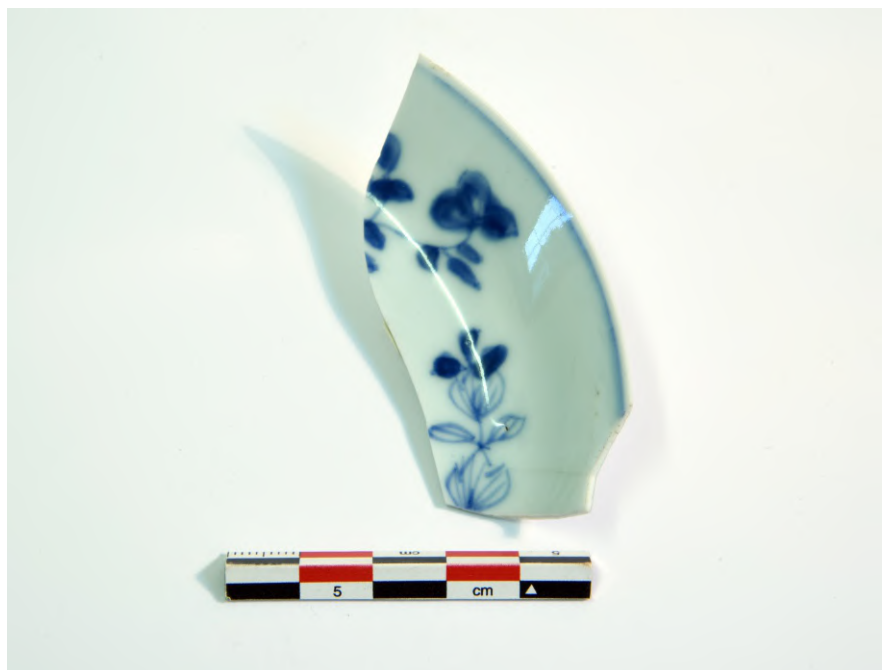
7. Kangxi porcelain saucer

Four shards conjoining to form a fragment and profile of a Kangxi porcelain saucer whose pale blue underglaze decoration consists of a central carnation within a white circle. Out with this is a broad band of lotus and peony scrolls within a simple continuous rim band of right pointing leaves. Rim diameter 110mm.

8. Kangxi porcelain saucer

One very thinly thrown rim shard from a Kangxi porcelain saucer pale blue in colour and decorated underglaze with small flowers. Rim diameter 110mm.

Vessel 8



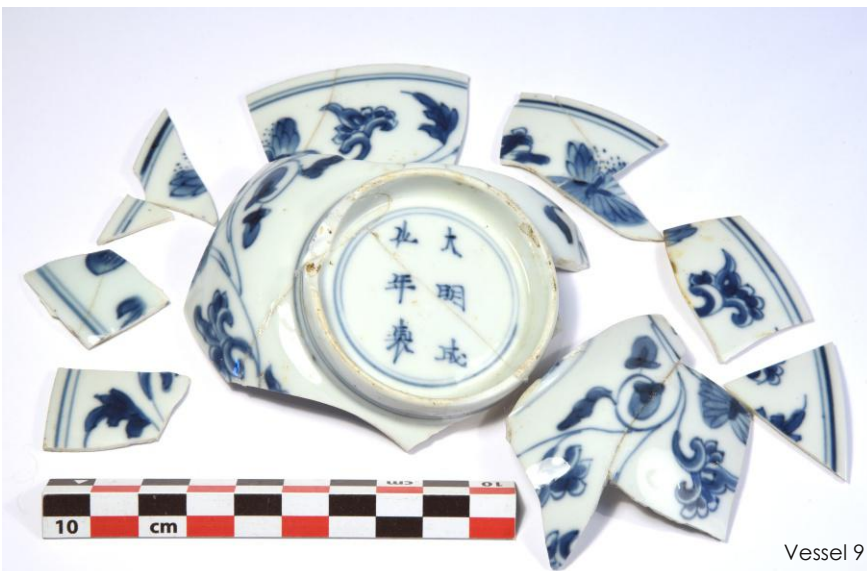


Vessel 9

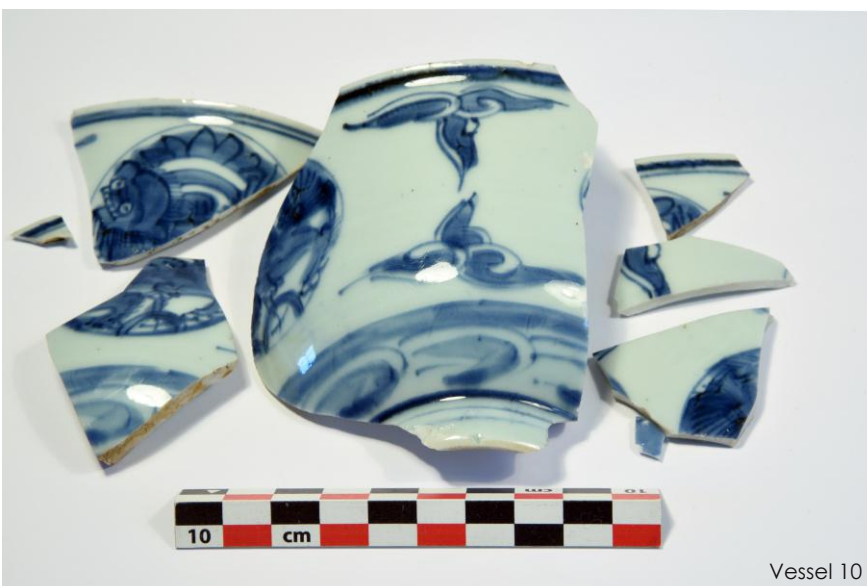
9. Kangxi porcelain bowl

Seventeen rim, body and base shards of which seven, three and two conjoin to form fragments of a Kangxi Chinese porcelain bowl. Decorated underglaze in its central well with a blue peony within two circles and on its exterior with peony scrolls. The base has a typical Kangxi period double circle within which is a spurious six character mark for the Chenghua Emperor (1465-87).

Height 22mm; Rim diameter 140mm; Base diameter 50mm



Vessel 9



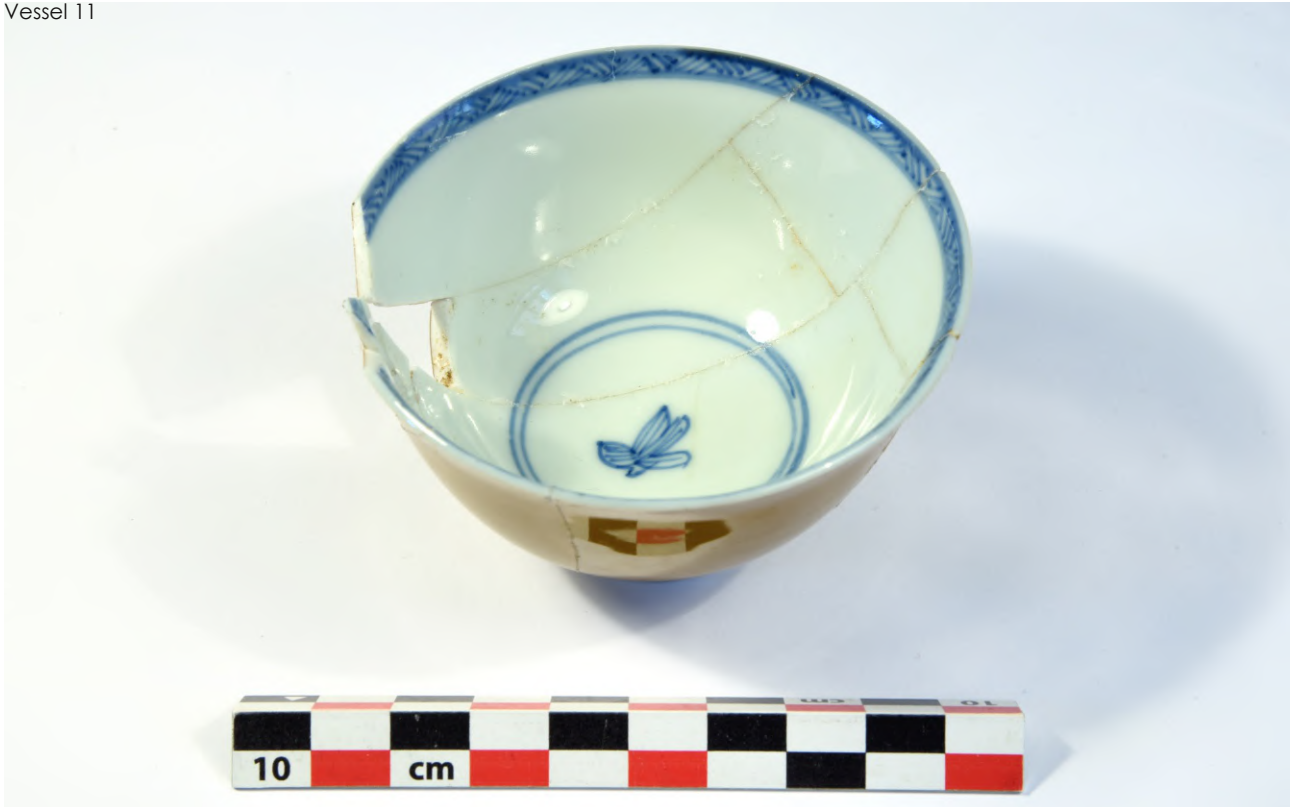
Vessel 10

10. Kangxi porcelain bowl

Seven rim and body shards of which six conjoin from a thick bell shaped Kangxi porcelain bowl. Decorated underglaze with spaced round vignettes filled with poorly painted dragons, in a weak cobalt blue. Between these are stylized clouds all above a band of stylized waves.

Height 77mm; Rim diameter 164mm

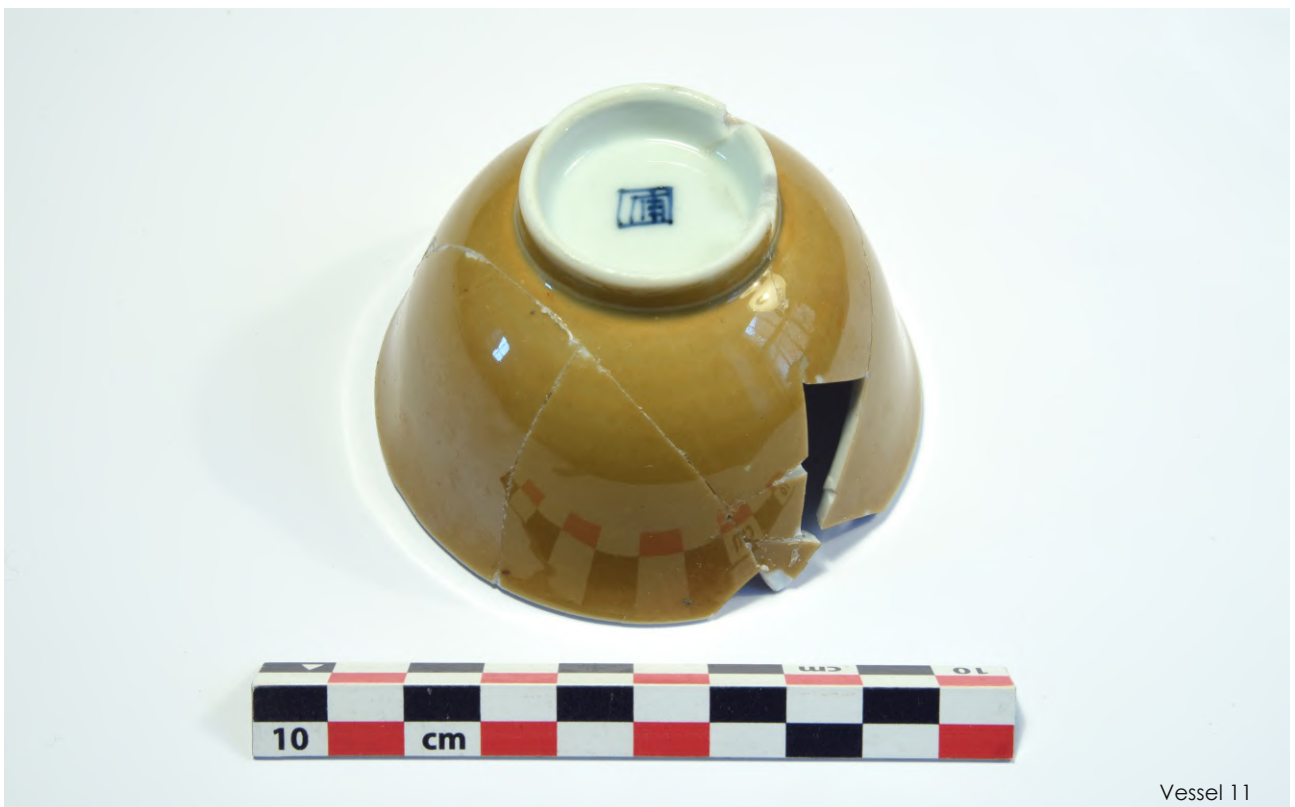
Vessel 11



11. Kangxi porcelain teabowl

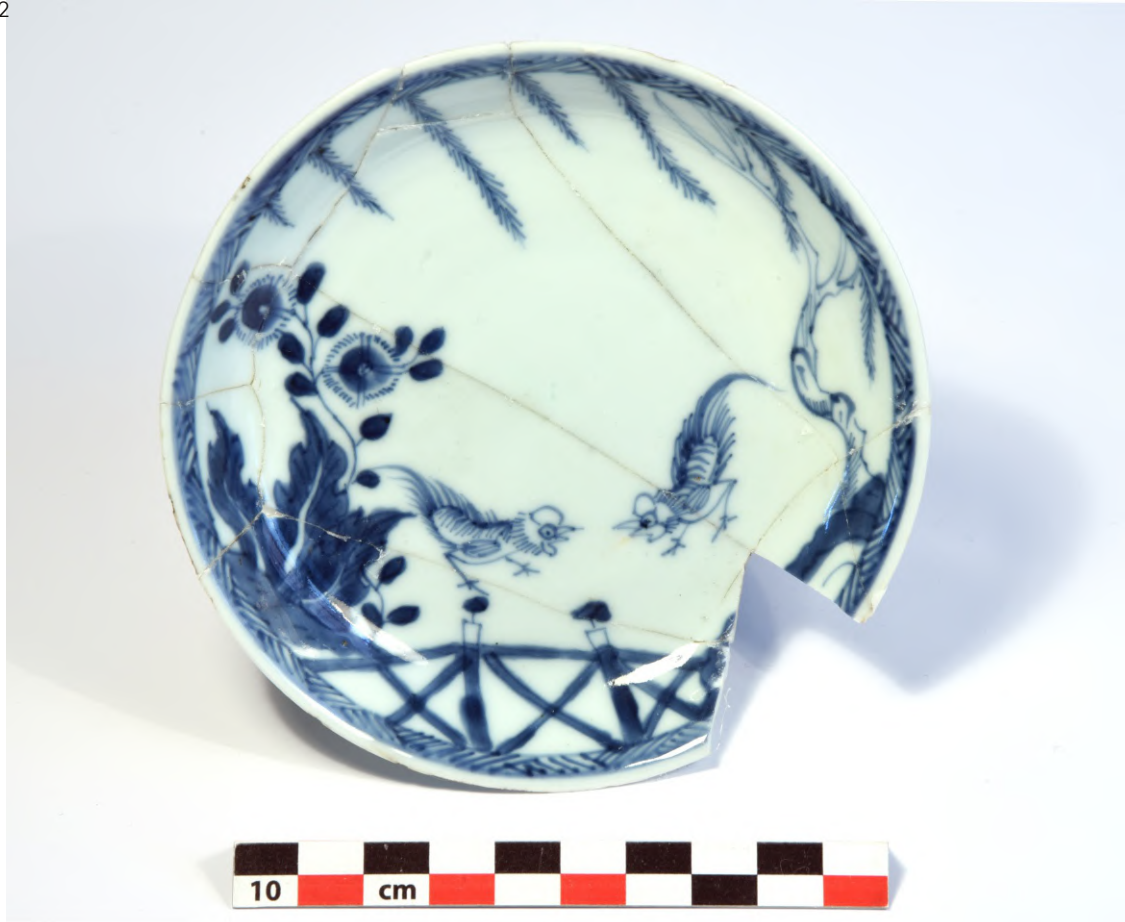
Ten shards of which eight conjoin to form a substantial fragment of a small thinly thrown Kangxi porcelain teabowl. Decorated underglaze on its interior with a tiny

blue flower within a double circle and on its exterior with a brown iron wash in a Cafe au Lait colour. In the centre of the base is a small square shop mark. Height 48mm; Rim diameter 84mm



Vessel 11

Vessel 12



12. Kangxi porcelain bowl

Eleven shards conjoining to form most of a thin pale blue Kangxi porcelain saucer. Decorated underglaze with a delicate dark blue scene of two cockerels, a fence, flower and Accacia tree.
Rim diameter 118mm

13. Kangxi porcelain capuchine cup

Eight shards which conjoin to form a fragment and profile of a Kangxi porcelain capuchine cup with part of its handle surviving. Its flaring upper body is decorated with three good quality cobalt blue flowering rocks and its lower body with two.
Height 78mm; Rim diameter 70mm; Base Diameter 36mm



Vessel 15



Vessel 13



Vessel 13

14. Kangxi porcelain capuchine cup

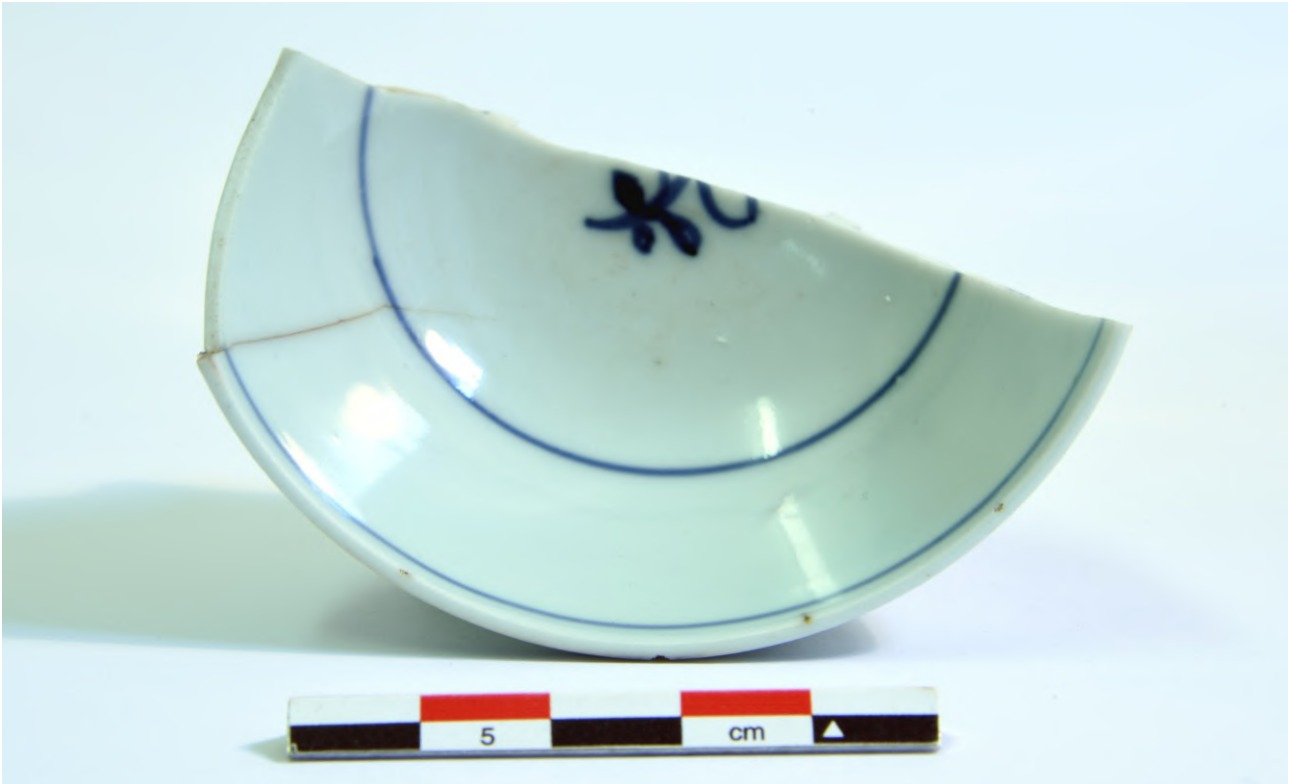
Fifteen shards conjoin to form a large fragment and profile of a Kangxi Chinese porcelain capuchine cup with handle. Decoration as 13.
 Height 78mm; Rim diameter 72mm; Base Diameter 36mm

15. Kangxi porcelain teabowl

Three conjoining Kangxi porcelain shards from a small thinly potted teabowl. A tree, possibly a willow, and part of a figure painted in a dark underglaze blue. Willow is the Buddhist symbol of meekness.
 Height 38mm; Rim diameter 74mm; Base Diameter 40mm.

Vessels 13 (right) and 14 (left)





Vessel 16

16. Kangxi porcelain teabowl

One shard, approximately half a Kangxi porcelain teabowl with a pale blue glaze. Decorated on its exterior with dark blue flower sprays and in its interior with a simple flower within a circle.

Height 48mm; Rim diameter 85mm

17. Kangxi porcelain teabowl

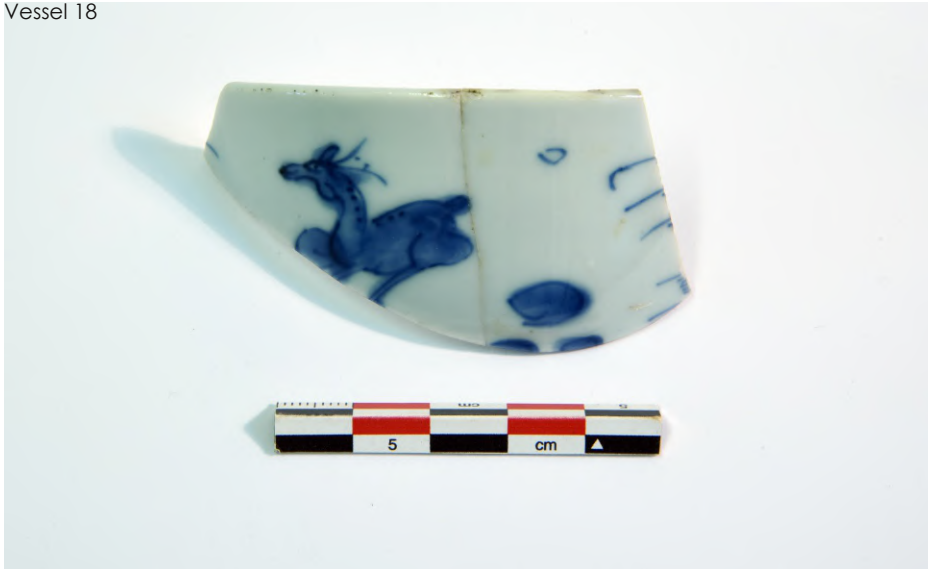
Two shards conjoining to form the profile of a pale blue Kangxi porcelain teabowl decorated below two bands, with a poorly painted dark blue dragons filled with paler blue washes. There are also two bands on the exterior of the footrim and traces of yet another two on its base while the interior has two below the rim and two circling what may be a leaf.

Height 58mm; Rim diameter 90mm.



Vessel 17

Vessel 18

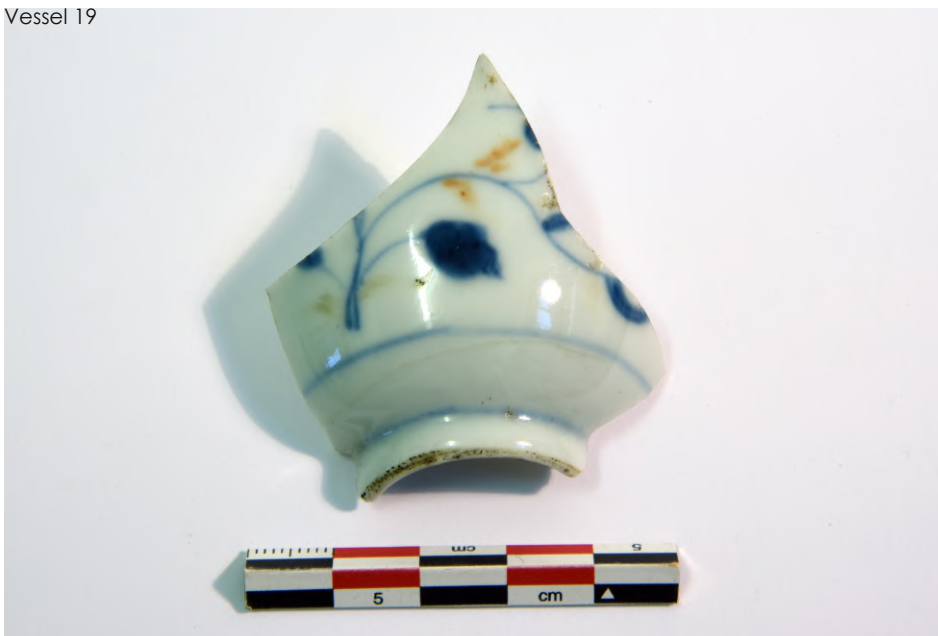


18. Kangxi porcelain bowl

Two rim shards conjoining to form a fragment of what is almost certainly a small Kangxi porcelain bowl decorated on its exterior with a dark blue painted deer filled with a lighter blue wash. The deer is credited with long life and is the only animal which can find the sacred fungus.

Rim diameter 98mm.

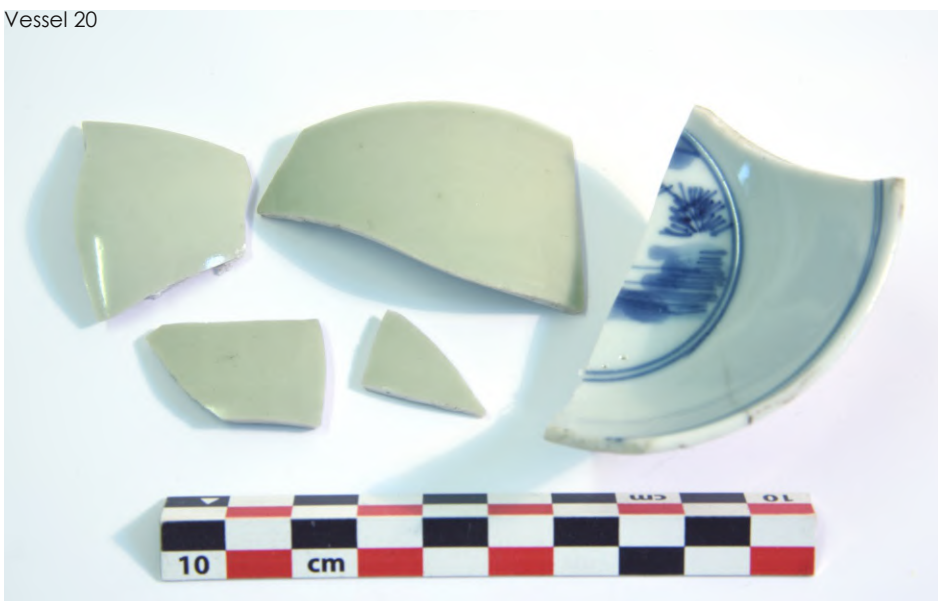
Vessel 19



19. Kangxi Imari porcelain wine cup

One shard from a small bell shaped Kangxi Imari porcelain wine cup decorated on its exterior with what looks like a broad band of sprigs in underglaze blue and overglaze with red and possibly gold. It's also has traces of decoration below on its interior rim. Height probably c. 45mm; Base Diameter 35mm

Vessel 20

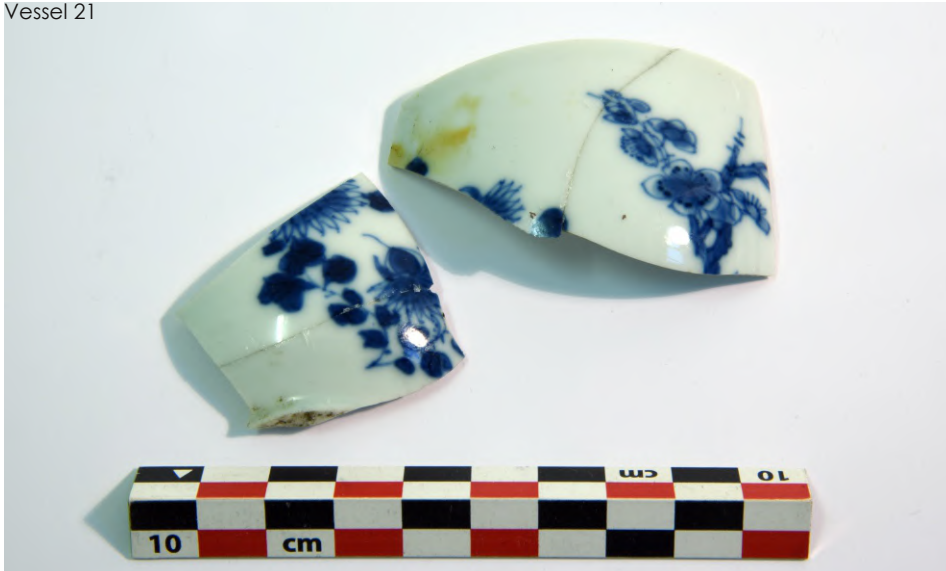


20. Kangxi porcelain teabowl

Six shards of which two and two conjoin forming fragments of a thickly potted Kangxi teabowl with a Celadon green exterior. Its off white interior has been decorated with two blue lines below its rim while its centre has part of a circular blue landscape.

Height 45mm; Rim diameter 90mm; Base Diameter 45mm

Vessel 21



21. Kangxi porcelain teabowl

Four rim and body shards conjoining to form a fragment from a small thinly potted Kangxi porcelain bowl decorated underglaze on its exterior with various dark cobalt blue flowers, including prunus, lotus and possibly carnations.

Rim diameter 90mm

Vessel 22



22. Kangxi porcelain covered stem cup

Five rim shards conjoining to form a thickly potted and curved fragment what may be the upper part of a Kangxi porcelain covered stem cup. The interior of its rim is unglazed and it has been decorated on its exterior with what looks like a fan on which there is a figure looking over a balcony, in a good underglaze blue. This is surrounded by a 'Cash Coin' and 'Artemisia Leaf', two of the eight precious things, also known as the eight treasures, or 'babao'. The 'Cash Coin' stands for wealth and the 'Artemisia Leaf' for good luck and prevention of disease. These symbols often occur as a complete or partial set of decorations on ceramics from the Yuan dynasty and later, while the Fan is an attribute of Zhongli Quan, one of the 'Eight Daoist Immortals'.

Rim diameter?

Vessel 23



23. Two Kangxi or Transitional porcelain bowls

Two rim shards of similar diameter, but possibly from two different Kangxi or Transitional porcelain bowls decorated overglaze on their interiors with borders of stylized flowers and central designs in red. In turn this has been painted over with a thick black pigment which in turn has been coated with a clear enamel.

Rim diameters 260mm.



Vessel 24

Vessel 25



24. Kangxi porcelain saucer

Seven shards conjoin to form a large fragment from a fluted Kangxi porcelain saucer decorated overglaze on its interior with delicate floral red and gold 'Rouge-de-fer' painting. The base of the saucer has a heavily undercut footrim and two blue painted rings inside of which there is a slight trace of a central mark. This saucer matches cup 25.

Saucer Height 25mm; Rim diameter 112mm; Base diameter 60mm.

25. Kangxi porcelain fluted teabowl

Three shards of which two conjoin to form the profile of a fluted teabowl with a fine gilt rim, which has also been decorated on its exterior with delicate floral 'Rouge-de-fer' painting. This teabowl matches saucer 24.

Cup Height 47mm; Rim diameter c. 100mm; Base diameter

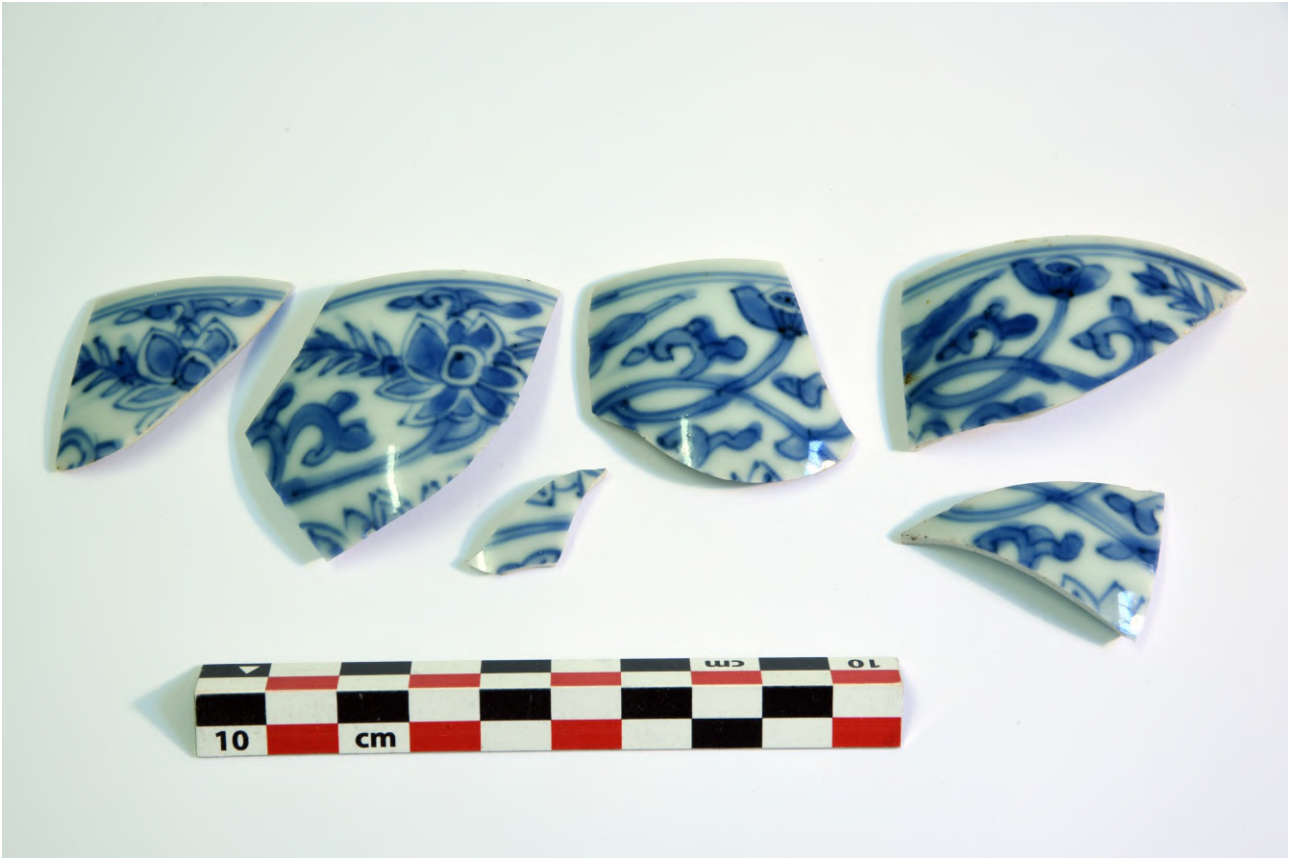
26. Kangxi porcelain fluted beaker

One basal angle shard from a Kangxi porcelain fluted beaker decorated overglaze on its exterior with small red gold and black plants. Base diameter 29mm

27. Kangxi porcelain teabowl

Four shards, three conjoining rim shards and one body shard from a Kangxi porcelain teabowl with a brown painted rim. The exterior painted underglaze between two lines with pale blue stylized flowers.

Rim diameter 90mm

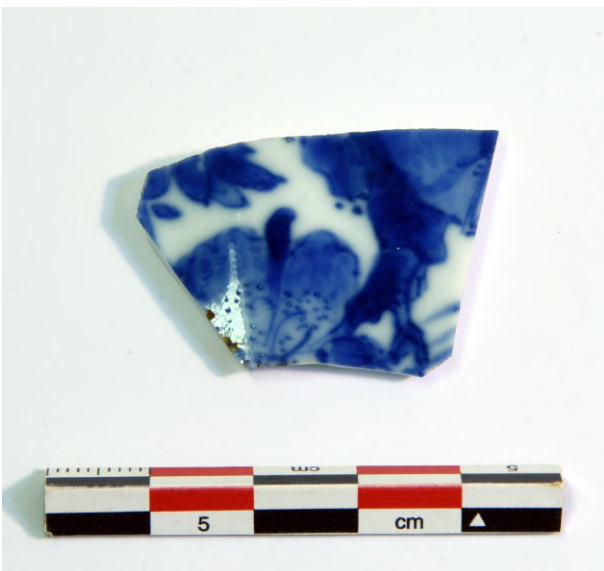


Vessel 29

28. Kangxi porcelain unidentified vessel

One fluted Kangxi porcelain body shard from what is probably a bowl decorated underglaze on its exterior with what looks like rocks and trees in a superb deep cobalt blue.

Vessel 28



29. Kangxi porcelain teabowl

Six Kangxi porcelain rim and body shards of which three and three conjoin to form two fragments from a teabowl decorated in underglaze blue. The exterior design comprises broad drawn bands in the arabesque style of various entwining plants and stems filled with lighter washes. The interior has a two blue bands below its rim and around its base.

Rim diameter 90mm

30. Yixing Duanni semi-rectangular teapot

One shard, part of a Yixing Duanni semi-rectangular teapot cover in a beige coloured fabric, its top moulded as a crab covered with red speckled pigment.

31. Imari porcelain teabowl

Two tiny conjoining body shards possibly from a Chinese Imari teabowl.

32. Imari porcelain unidentified vessel

One small body shard decorated in Chinese Imari colours.

33-45. Twelve Kangxi porcelain vessels or other vessels

Thirty four, in the main, very small Kangxi Chinese porcelain rim shards of which a few conjoin and which probably derive from twelve teabowls or other vessels decorated with various blue rim bands.



Vessel 30

46.+ Kangxi porcelain vessels, various

Thirty one, in the main, tiny Kangxi Chinese porcelain body shards. Amongst these is a small handle shard and two very small curved shards also possibly handle terminals?

Note; 34-46 + It is more than likely that some of these shards are from the capuchine cups or other catalogued vessels. Therefore after they have been reconstructed the numbers may have to be altered

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Clay tobacco pipes

Alan Hayden

Photographs and illustrations by Alva Mac Gowan

Introduction

1,630 fragments of clay pipes representing a MNI of 157 pipes were uncovered during the 2014 Rathfarnham Castle excavations, largely from the fills of the washpit in the base of the southwest tower of the castle.



Table 1- distribution of clay pipe fragments by context

context	bowls	<i>ID to type</i>	<i>Makers' mark. Type (No.)</i>	stems	<i>Makers' marks, decorated. Type (No.)</i>	<i>mouth pieces</i>	MNI
1	1	1		3		0	1
2	2	1		7		0	2
3	2	1		19		2	2
4	17	8		111		4	12
6	179	110	"OLD ALLEN" (1) "MID" (2) "IB" (2)	1270	"OLD ALLEN" (8) decorated (14)	102	129
7	4	3		0		0	4
9	3	3		7		5	5
10	0	0		4		0	1
12	1	1		0		0	1
<i>Totals</i>	209	128		1421		113	157



Table 2. Spurred bowls by context

type	1	2	3	4	5	5a	6
l							
c	2				1		
o	3						
n	4		1		5		1
t	6			1	31	1	9
e	7	1					1
x	8						
t	9	2					
12					1		
	2	1	2	1	38	1	11

Bowls

A total of 209 fragments of bowls were uncovered. Of these 128 were classifiable into 19 types.

Spurred bowls

The fifty-five classifiable spurred bowls were of six main types and one subtype (fig. 1). None of the spurred bowls had maker's marks and the only decoration evidenced was the single raised point on either side of the Type 5a bowl, which probably had a practical function providing a better grip.

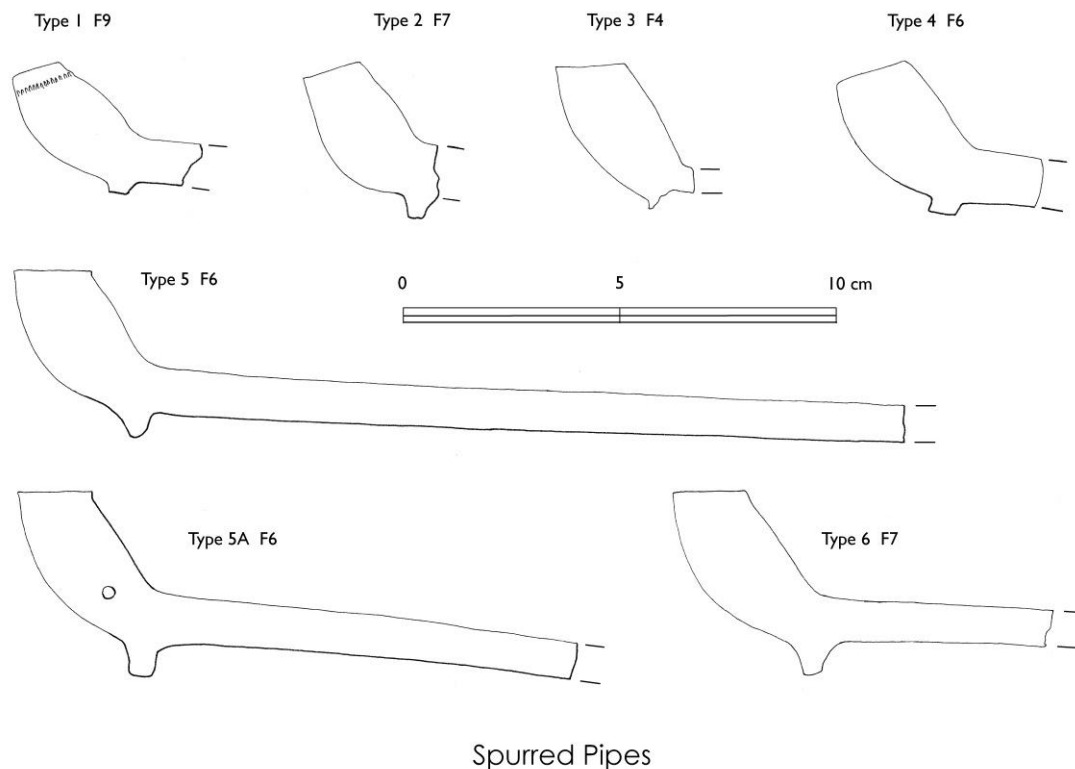


Figure 1: spurred pipes. Alva Mac Gowan, Archaeology Plan

Type 1 (fig. 1.1). Small bulbous 2mm-thick walled bowl with milled band below rim. H. 30. Int. rim dia. 10. Oswald Type 17, date: 1640-70. Two bowls from C9.

Type 2 (fig. 1.2). Slightly larger and less bulbous than Type 1. 2mm-thick walled bowl, unmilled. H. 34. Int. rim dia. 12-13. Oswald Type 17, date: 1640-70. One bowl from C7.

Type 3 (fig. 1.3). Incomplete, small thin-walled (1-1.5mm) bowl, less bulbous than Types 1 and 2, unmilled. H. c. 34. Int. rim. dia. 13. Oswald Type 17, date: 1640-70. One bowl from C4.

Type 4 (fig. 1.4). Unmilled. H. 35. Int. rim dia. 14. Variant of Oswald Type 18, date 1660-80. One bowl from C6.

Type 5 (fig. 1.5). Top of bowl more or less parallel to stem, unmilled. H. 36-40. Int. rim dia. 13-14. Longest specimen (incomplete) 206mm. Oswald Type 20 / 21 variant, date: 1680-1730. Thirty-eight bowls; thirty-one from C6, five from C4, and one each from C2 and F12.

Type 5a (fig. 1.6) As Type 5, but with single pointile on side of bowl. One bowl from C6.

Type 6 (fig. 1.7). Front and back of rim slightly everted, unmilled. Top of bowl parallel to stem. H. 42-44. Int. rim dia. 14-15. Oswald Type 20 / 21 variant, date: 1680-1730. Eleven bowls, nine from C6, and one each from C4 and C7.

Flat-heeled bowls

The 73 classifiable fragments of flat-heeled bowls were of eight main types and two sub types.

Type 7 (fig. 2.1). Oswald Type 5, London Type 10, date 1640-60. One bowl from F6.

Type 8 (fig. 2.2). London Type 13, date 1660-80. One bowl from F9.

Type 9 (fig. 2.3). Oswald Type 9 variant, London Type 20 variant, date 1680-1710. Six bowls from F6.

Type 9a (fig. 2.4). As Type 9 but with pointile on sides of heel, date 1680-1710. One bowl from F6.

Type 10 (fig. 2.5). London Type 21, Oswald Type 9, date 1680-1710. Thirty-five bowls from F6 and one each from F3, F4 and F7.

Type 11 (fig. 2.6). London Type 21 variant, date 1680-1710. Large bowl with everted straight back and small oval heel. "OLD ALLEN" rouletted stamp on stem. Three bowls from F6.

Type 12 (fig. 2.7). London Type 21 variant, date 1680-1710. Bowl of similar form to Type 11, but with large round heel. Ten bowls from F6.

type	7	8	9	9a	10	11	12	13	14	14a	15	16	17	18	19	
1																1
c	2															
o	3				1											
n	4				1											
t	6	1		6	1	35	3	10	2	2	1	2	2	2	1	
e	7				1											
x	8															
f	9		1													
12																
	1	1	6	1	38	3	10	2	2	1	2	2	2	2	1	1

Table 3. Flat-heeled bowls by context

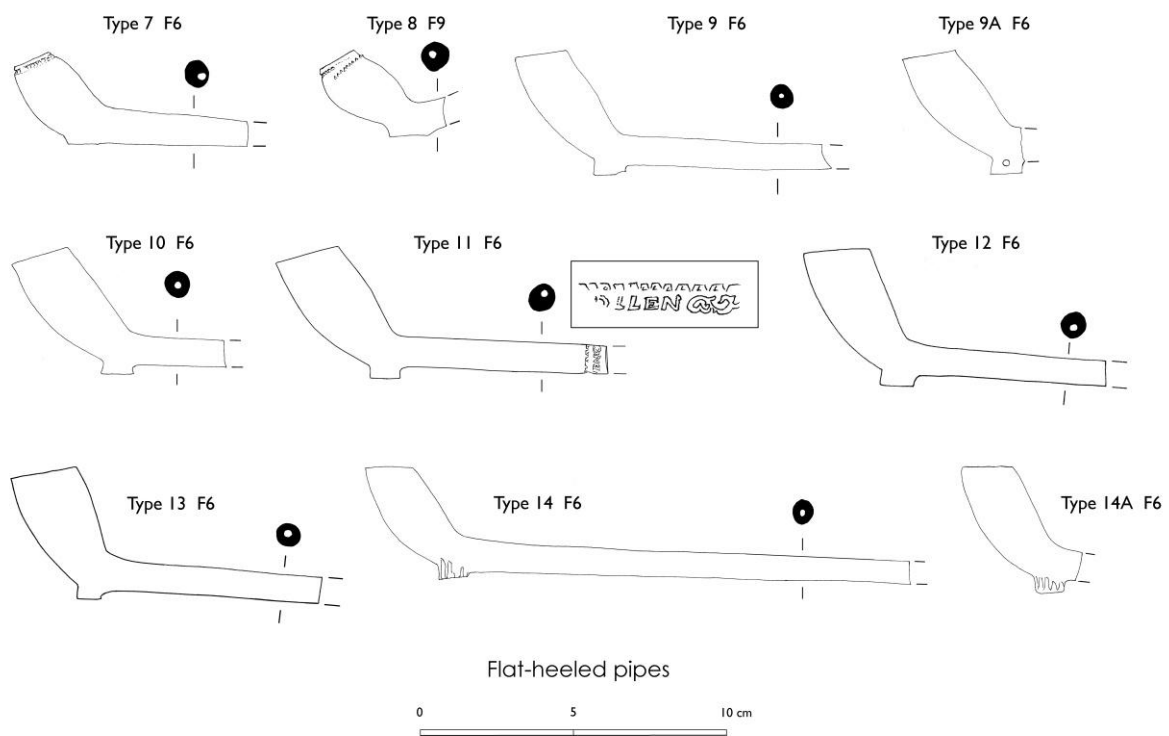
Type 13 (fig. 2.8). London Type 21 variant, date 1680-1710. Bowl of similar form to Types 11 & 12, but with small narrow heel. Two bowls from F6.

from F6.

Type 14a (fig. 2.10). As Type 14 but with 4-5 raised ribs either side of heel. 1 bowl from F6.

Type 14 (fig. 2.9). Larger version of a Chester type, date 1680-1710. Three raised ribs each side of heel. Two bowls

Figure 2: Flat-heeled pipes. Alva Mac Gowan, Archaeology Plan



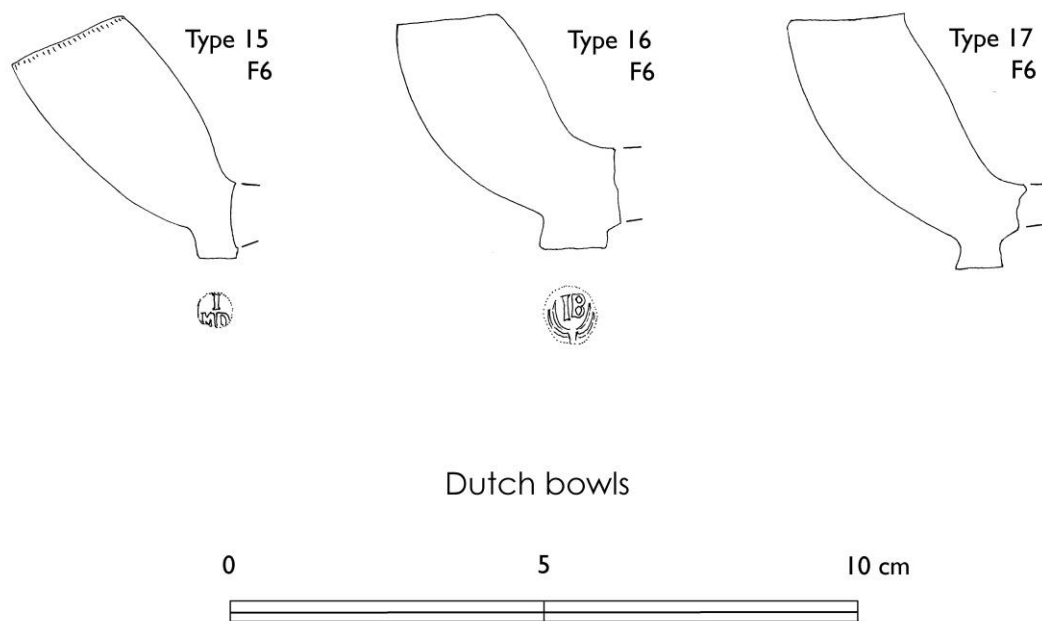


Fig. 3: Dutch bowls. Alva Mac Gowan, Archaeology Plan

Dutch bowls

Seven Dutch-made bowls were uncovered. They were smaller and of much finer manufacture and finish (particularly one of the Type 15 bowls, which was very highly polished) and all were also made from denser and finer clay than used in the bowls from other sources.

Type 15 (fig. 3.1). Very highly polished. 'MID' stamp on base of spur. Maker: Marseelis, active c.1705. Two bowls from F6.

Type 16 (fig. 3.2). 'IB' stamp on base of spur. Maker: either Jan Claesz. Bos (1686-?) or Jan Arijse Boot (1696-?). Two bowls from F6.

Type 17 (fig. 3.3). Small round flat-based spur, unmarked, date c. 1700. Two bowls from F6,

Type 18 (fig. 3.4). Slimmer version of Type 16, base of heel missing, date c. 1700. One incomplete bowl from F6,

Late Bowl

Type 19 (fig. 4). Large late nineteenth or early twentieth-century bowl decorated with relief net pattern, which spreads onto stem, plain band on rim. One bowl from F1.

Fig. 4: late bowl



Stems

A large number of stem fragments (c.1270) were retrieved from the main fill of the wash-house and lesser numbers from other contexts.

Twenty-two stem fragments (all from F6) had roulette-stamped, false-relief decoration (fig. 5) or makers' marks:

-Eight additional examples of the "OLD ALLEN" stamp identical to that used on the stem of bowl Type 11 (fig. 2.6).

-One example of a large diamond with central false-relief crown and border divided into 10 panels, each containing a false-relief fleur-de-lis all between two bands of false-relief pendent triangles with expanded rounded points outlined with raised dots (fig. 5.1).

-One example of band of false-relief pendant triangles with expanded rounded ends with short intervening spikes on opposite side (fig. 5.2).

-Three examples of lines of fine stabs set between borders of false relief long pendant triangles (fig. 5.3).

-One example of lines of wider-spaced fine stabs (fig. 5.4).

-Four examples with single bands and two examples with two bands of false-relief trellis-pattern with a false relief dot in each of the diamonds and in each of the spandrels (fig. 5.5).

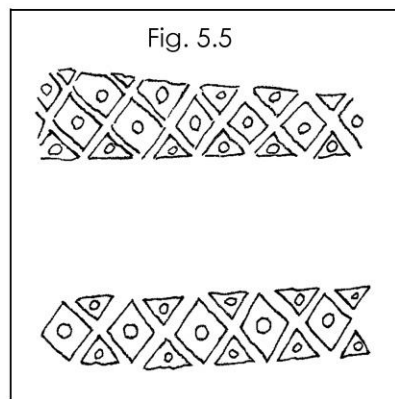
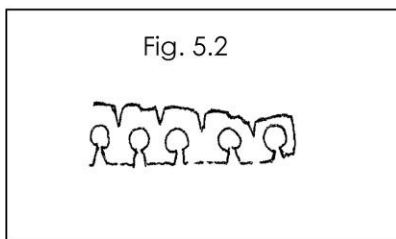
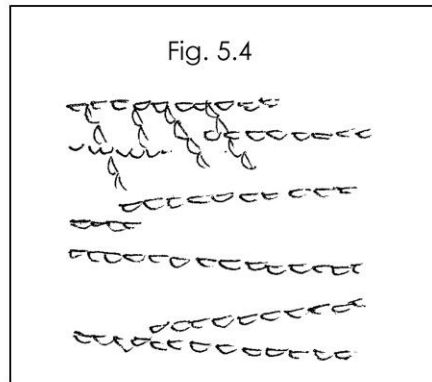
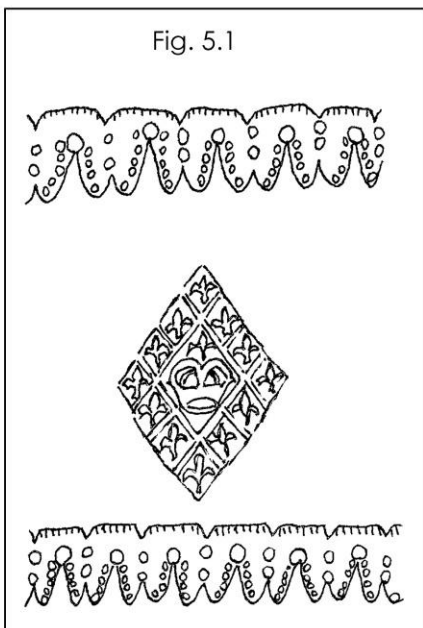
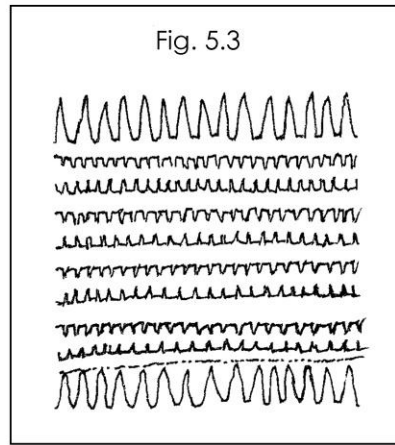
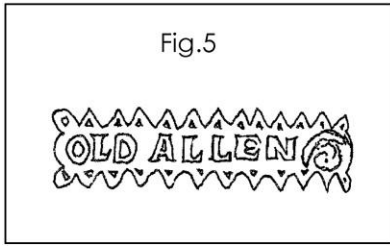
-Two examples contained the very edge of a decorative band, of which too little survived to allow its identification (not ill.).

All the mouthpieces uncovered were of simple form and were either cut straight across the stem or cut by rotating a knife around the stem to give a slight bevel to the end. None retained evidence of wax or glaze (fig. 6).

The mouthpiece end of one stem fragment from F6 had broken off and was repaired before the pipe was fired.

Fig. 6: mouthpieces





Decorated Stems

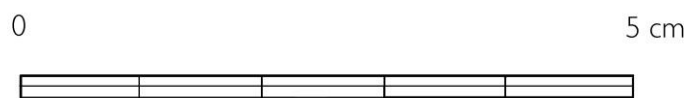


Fig. 5: decorated stems. Alva Mac Gowan, Archaeology Plan

Discussion

The material (F9) found between the stones at the base of the washhouse in the Southwest Tower was the earliest context containing clay pipes. The two, spurred pipes (Type 1, 1640-70) and the single flat-heeled pipe (Type 8- 1660-80) from this context date from slightly earlier than the mass of pipes from the main fills (C6) of the washhouse. Three spurred bowls (Types 2-4), which date from 1640-70 and 1660-80 and a flat-heeled bowl (Type 7), which dates to 1640-60 were found in the general fills of the washhouse and are likely to be residual and derive from the earlier material below. The earlier pipes were likely imported from Britain, as we have no evidence of pipe manufacture in Dublin at this time.

The majority of the pipes uncovered were retrieved from a large dump of material (C4, C6, C7), which filled the base of the washhouse. The large assemblage of bowls from these contexts form a very tightly dated group and all date to the period between 1680 and 1710. The much finer Dutch pipes, the makers of four of which are identifiable (www.goudapipes.nl) from these contexts, also date to within the same period. The virtually identical dates of all the different pipes from the main fills of the washhouse suggest that its infilling may have been a singular event which occurred around 1700.

The Type 11 bowls were made by James Allen, the earliest recorded pipe maker in the city of Dublin; one bowl attached to a stem with the “OLD ALLEN” stamp and another eight examples of the same stamp on stem fragments were uncovered. The stamp used is identical to examples on stems earlier found associated with manufacturing debris at Francis Street / Cornmarket (Jo Norton pers. comm.) and with stamps on Allen pipes found elsewhere in Dublin (Norton & Lane 2007). Francis Street went on to be one of the main areas where clay pipes were made in Dublin in the eighteenth century and substantial deposits of clay pipes and several kilns have been excavated there and in the surrounding area. Norton (2013) and Norton and Lane (2007) have shown that James Allen was active from at least 1695 until at least 1717

and one wonders if the use of the ‘old’ in the title could refer back to an earlier generation of pipe makers, as by 1700 James is unlikely to have been ‘old’. His son Luke (born in c. 1700) continued the business afterwards and is mentioned in 1732. The Type 11 bowls are in a distinctive form having a straight, everted back and a small, oval flat heel. Types 12 and 13 are likely also to be Allen pipes as the bowls have the same shape; the pipes differ only in the size and shape of the flat heel. Type 10, given the large numbers uncovered are likely also to have been made locally and probably by James Allen. The Type 10 bowls, while of similar size to Types 11-13, have a different profile and are aligned at a slightly more obtuse angle to the stem.

The Types 14 and 14a pipes were made in Chester where similar examples have been found (Rutter and Davey 1980, 133). Examples of the Type 14 bowl have also been found in Waterford (Lane, 368; fig. 12.1.33-4).

The single late and large bowl decorated with a net pattern was found outside the castle and dates from the late nineteenth or early twentieth century.

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Clay building material

Joanna Wren

Photographs by Alva Mac Gowan

Introduction

This assemblage comprised twenty-five sherds of building material, recovered during excavations at Rathfarnham Castle, County Dublin. It included pantiles (36%), floor tiles (24%) and brick (36%), as well as one small sherd of ridge tile. The brick sherds may include debris from a kiln.

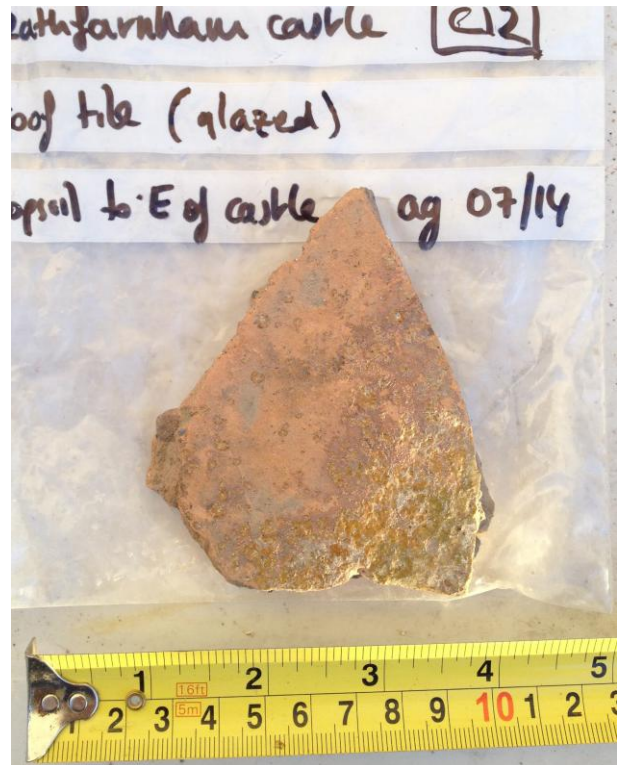
The sherds were weighed as the most accurate way of assessing quantity. The numbers and weights of each form of tile were recorded according to context. The report was divided for discussion on the basis of the fabric groupings and ordered chronologically. Dating was based on a combination of typology, contextual information and comparative material from other sites.

DT3 (Ridge Tiles)

A single sherd of ridge tile (E4468:12:9) was found, in the topsoil (12) above the eastern castle foundations. It was made in a fabric which is local to Dublin (DT3) and the tiles probably came from one of the city's kilns. This sherd is from the body of the tile not the crest, but tiles made in this fabric were usually adorned with either flat boxed crests or low cockscombs (Wren 2006, 188-191).

RCB1 (Brick)

There were seven sherds of brick made in this coarse fabric which was oxidised to brick orange or maroon. It contained frequent unidentified inclusions including some angular white matter and rounded reddish pebbles. This fabric has not been found previously so it is named Rath-



Dublin-Type 3 medieval ridge tile 12:9

farnham Castle Brick One (RCB1).

The bricks were very narrow (45-55cm) and they were mostly crude and handmade with the impressions of grass or straw on their faces. Straw is still used parts of the world to temper brick and these impressions were probably made by waste straw, discarded where the bricks were left to dry. There was evidence that four bricks (E4468:6:3078-81) were damaged in a fire or warped from over-firing in a kiln.

The vast majority of the bricks (85%) were found in a layer of cess (C6), at the base of the

wash pit (C5) below the southwest tower (Giacometti 2015, 45). This pit contained substantial quantities of finds, including window glass, structural timbers (Giacometti 2015, 73) and an assortment of coins and tokens dating to the seventeenth century (Giacometti 2015, 101).

Fragment of Spanish pottery
6:3068



Red brick, possibly 17th century
6:3075-7



Red brick, possibly 17th century
6:3078-81



Lead Glazed Red Earthenware (Floor Tile)

The assemblage also included a single sherd of floor tile (E4468:6:3067) made in a rough fabric which had completely oxidised to brick red without any visible inclusions. The tile was partially covered by an amber-brown lead glaze. It came from the same layer of cess (C6) that produced the bricks.

Lead glazed earthenwares like this were in use over a long period of time, from the sixteenth to the eighteenth century, and as such are difficult to date (Meenan 2007, 351). They can however, signify the continuation of local pottery industries into the post medieval period (Wren 2006, 192). If this tile dates to early in the range for the ware it could be entirely consistent with the seventeenth century date suggested for the layer (Giacometti 2015, 45).



Lead-glazed red earthenware floor tile 6:3067

North Devon Gravel Tempered Ware (Floor Tiles)

There were three sherds (E4468:1:42; E4468:10:32-33) of floor tile made in gravel tempered fabric and imported from North Devon. Floor tiles in this fabric are rare in Ireland but they do occur. Some are decorated with relief motifs, and these have been found on sites in Dublin, Waterford, Antrim and Cork (Eames and Fanning 1988, 50; Wren forthcoming b; McCutcheon pers comm.). Plainer undecorated tiles like those from this assemblage were also found in Carrickmines Castle County Dublin (Wren forthcoming a) and Boyle Abbey County Roscommon (Wren forthcoming b).

Gravel-tempered floor tile 10:32-33



Post Medieval Red Earthenwares

This category is a generic term used to cover a number of different forms of post medieval tile made in varieties of red earthenware fabric.

Pantile

There were nine pantile sherds, all made in the kind of sandy red earthenware fabric which is typical for this form of tile. They were all found amongst seventeenth century backfill (C2, C4, C6) in the wash pit (C5). Pantiles are a post medieval development of earlier curved roof tiles and they were used on the body of the roof with other tiles along the ridge. Complete pantiles are sub-rectangular in shape with an s-shaped profile and nibs attached inside their upper edges. The nibs were used to attach the tiles, by hooking them over the over the timber roof laths and they were then further secured, by back pointing with mortar from inside the building (Moorhouse 1988, 36). Pantiles are common throughout Ireland and are usually found in contexts dating to the seventeenth and eighteenth centuries.

Red Earthenware Floor Tiles

Three sherds came from plain unglazed, red earthenware, floor tiles. One of them (E4468:4:307) came from the upper levels (C4) of the washpit (C5) and the other two (E4468:1:43-44) were found amongst unstratified material. Plain undecorated floor tiles in this kind of fabric are found throughout Ireland. They could date to any time from the late seventeenth century to the end of the nineteenth century.



Unglazed red earthenware pantile 4:308-9



Above, Unglazed red earthenware pantile 4:3069-3074,



Unglazed red earthenware floor tile 4:307

Discussion

The ridge tile is the only find from this group which pre-dates the construction of the sixteenth century fortified house at Rathfarnham Castle. There are indications of a settlement at Rathfarnham in the Pre-Norman period (Breen 1981, 122) and by the end of the twelfth century it formed part of an Anglo-Norman manor in the hands of the le Bret family. Previous excavations at the castle however, have failed to uncover any evidence for an earlier structure. Instead the original Anglo-Norman settlement may have been located farther to the northeast, at the site of a possible motte and bailey (Giacometti 2015, 11).

There is currently no other evidence for settlement at the site, before the late sixteenth century when the castle was built. It was presumably occupied during the intervening years nonetheless. Parish churches were usually an integral part of an Anglo-Norman manor (Keegan 2005, 18) and the evidence indicates that church in Rathfarnham was in use from the early thirteenth century (Breen 1981, 122) until the late eighteenth century.

The ridge tile (E4468:12:9) made in DT3 fabric is a residual deposit from one of the late medieval manorial buildings. It's unlikely to have come from the church, given the distance between the two sites. It probably derives instead from some late medieval structure at the castle site. As such it could indicate, that while there was no evidence for earlier buildings in the immediate vicinity of the castle, they may have existed nearby.

The bricks were handmade and very thin (44-45mm), which suggests that they were made sometime in the seventeenth century. Thicknesses between, $1\frac{3}{4}$ - $2\frac{5}{8}$ inches (44-66mm) were recorded for Irish bricks before 1660 (Lynch and Roundtree 2009, 15). At Rathfarnham Castle the bricks, which appeared warped and overblown, could be kiln wasters. Building materials were often manufactured in on site (Eames and Fanning 1988, 12), especially when working on a building the size of Rathfarnham Castle.

Seventeenth century bricks however, are often warped (Shaffrey, Lynch and Montague 2010, 104) and they could just as easily have been used in construction, particularly in internal walls where they would have been covered in plaster (Lynch and Roundtree *op.cit.*, 24). The evidence for burning seems to be concentrated along the edges of these bricks and may have derived from their use in any one of the ovens or fireplaces recorded in the castle (Giacometti 2015, 56). The washpit (C5) where they were found also contained the remains of structural timbers and window glass removed from the upper levels of the southwest flanker during renovations in the eighteenth century (*ibid.* 73) and the bricks could have come from anywhere in this tower.

In all likelihood however they derive from one of the structures close to the washpit in which they were found. For example there is some evidence that a platform was inserted above the washpit, possibly made of timber with a brick support (*ibid.* 73). The bricks from the pit had similar dimensions to those identified in this feature (W1) and it is perfectly plausible that they formed part of the same construction.

The floor tile (E4468:6:3067) in the lead glazed red earthenware could also date to the seventeenth century. It may well have been discarded in the washpit when the Castle was renovated in the eighteenth century. However, the other tiles from the washpit are likely to have been deposited amongst intrusive material, during later building work. In Ireland pantiles normally occur in contexts dating to the late seventeenth-eighteenth centuries and there are no examples of pantiled roofs before that period. Similarly the unglazed floor tiles from the pit probably date to sometime in the eighteenth or nineteenth centuries. The gravel-tempered floor tiles were found amongst eighteenth century rubble (C10) and in the topsoil (C1). They were probably used on the ground floor of the castle, possibly sometime in the early eighteenth century. The most interesting thing about these tiles is that to date they have only been found at fortified sites like Carrickmines Castle, Boyle Abbey and now Rathfarnham Castle (Wren forthcoming a, b).

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Tin-glazed tile

Rosanne Meenan

Three fragments of tin-glazed floor tile were identified by their thickness and in one case by the palette used on the surface; otherwise they were too fragmentary to identify the patterns. Tin-glazed floor tiles were in production in the Netherlands in the 16th century and in Norwich and London by the end of the 16th century. They started to go out of production by the middle of the 17th century. The products of the different centres of manufacture are extremely difficult to tell apart.

There were 53 sherds of wall tiles representing at least nine tiles. Three can be dated to the mid-late 17th century. These included 6:3037, a corner piece decorated with a fleur-de-lys possibly dating 1620-1650 (e.g. Van Lemmen 1986, 10). Two pieces of the same tile 10:11&12, one of them (10:11) painted with the head of a knight or cavalier wearing a plumed helmet and probably holding a lance and the other (10:12) showing two horse hooves; this example may have dated to the late 17th century. A third tile (7:342) was decorated with a vase of flowers in the centre but the corners were missing so it could not be established if there were corner motifs; a close but not identical parallel was illustrated by Betts (2010, 170-171) which he identified as Dutch and dated to 1670-1700.

There was a group of tiles with two different patterns worked with manganese and white borders or decoration. One of these (6:3036) had an octagonal powdered purple and white border inside of which a man sat holding a fishing rod beside the sea with sailing boats in the distance. Betts dated this border to 1650-1800 but dated an example illustrated in his book (2010, 150) to 1680-1730 and identified it as Dutch. There were eleven sherds of tile with a pattern of manganese and white geometric strapwork with lines and circles. There was a minimum of two tiles present (based on the



Tin-glazed wall tile 7:342



Tin-glazed wall tile 6:3036



Tin-glazed wall tile 6:3037



Tin-glazed wall tile 10:7-13

Tin-glazed wall tile 6:3038



presence of 5 corner sherds). Betts identified this pattern as Dutch (*ibid*, 176) and although he dated them to 1750-1800 in his publication, he is happy (*pers. comm*) to accept the possibility that they could have been in circulation a few decades earlier.

There was a larger group of 19 plain white tile sherds. While none of them was complete the largest was 130mms square; they were 7-8mms thick and some of them retained evidence for mortar on their bases. The initial 'H' was painted on the bottom surface of one example (4:304) in what appeared to be manganese. This initial may have been that of the tiler (Betts *pers. Comm*). Two other examples had straight diagonal edges, although not cut from corner to corner, suggesting that they had been trimmed after manufacture to fit into a particular pattern of tiles. A minimum of three plain tiles is suggested due to the presence of 12 corner sherds. These plain tiles could have been manufactured in the Netherlands or in Britain.

It would be expected that floor and wall tiles might be of an earlier date than the context in which they are found as it would be expected that they would have gone through a period of use before being removed and dumped. The presence of early 18th century wall tiles in



Tin-glazed wall tile 6:3039-3043



Tin-glazed wall tile 2:122-123

context 6 which dates to c.1720 is therefore problematic. Three of the fragments with the manganese and white geometric strapwork decoration retain some evidence for mortar on their backs suggesting that they had been attached to a wall although the remaining eight do not show mortar. It is possible that the tiles were used for a short while before being

removed when the castle was being refurbished.

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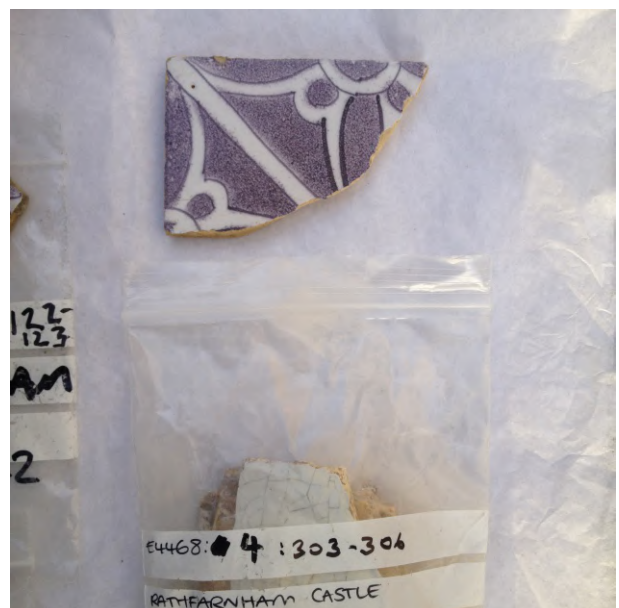
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Tin-glazed wall tile 3:100-101



Tin-glazed wall tile 4:303-306



Plaster samples

Rosemarie Kennan and Antoine Giacometti

Introduction

Eleven plaster samples were taken during the 2014 Rathfarnham Castle excavations. Nine of these were fragments of lime-based plaster from the washpit excavation in the southwest flanker (C6), and the last was taken from an in-situ plastered wall in the southeast flanker (C12).

Plaster samples from washpit

Samples 1-10 were found in the washpit (C6). Numerous lime-based plaster and mortar fragments were identified during this excavation, but only nine of the largest fragments were retained for further analysis. Most of the plaster in the washpit came from the upper half and undoubtedly included mortar derived from the construction of the early 18th century drain. These fragments were not retained. All the retained fragments are from the lower half of the washpit (C6) and are probably from decorative 17th century plasterwork from the interior of the southwest flanker.

All of the samples are similar, and display the same layering. This layering results from the method of plastering: a multi-coat process from the coarsest lime plaster directly onto the wooden laths, then gradually thinning the plaster until the final layer comprises a top coat with the highest lime content.

6:3082 Plaster Sample 1

Section of lime plaster with shapes of overlapping laths on back.

Measurements: 114mm L x 100 mm W x 5mm x 20mm (min) to 20mm (max) D

Overlapping laths 102mm L (max) to 40mm (min)

Two clear layers of plaster. First coat grey-brown aggregate consisting of fine sand, Mica and small stones 3mm max

Top layer up to 5mm thick with rust stains throughout and on front. Smooth front surface with evidence of tool pat-



Plaster sample showing wood lathe imprint on underside





Plaster samples 1-6, front and back

terns – slightly curved lines, very close together.

6:3083 Plaster Sample 2

Section of lime plaster roughly triangular in shape. Possibly from a cornice

Measurements Side 1 261mm L x 83mm W
Side 2 270mm L x 80mm W
Side 3 260mm L x 95mm W

Side 1: very rough finish. Aggregate consisting of sand, mica, rough stones 15mm max and rust stains
Side 2: less rough finish. Aggregate consisting of sand, mica, stones 8mm max and some rust staining
Side 3: Smoother finish than other 2 sides. Aggregate as of side 2.

6:3084 Plaster Sample 3

Section of lime plaster with shapes of overlapping laths on

back.

Measurements: 170mm L x 80mm W x 20mm (min) to 29mm (max) D
Three layers of plaster visible. First two layers have aggregate of sand, mica, stones max 10mm and some rust staining.

Patterns of wood on lath shapes on back
Front layer is mainly smooth but evidence of rough aggregate visible at one side. Oval shape 45mm x 25mm damage with heavy rust stain

6:3085 Plaster Sample 4

Section of rough lime plaster with lip on one side.

Measurements: 168mm L x 95mm W x 3mm (min) to 10mm (max) D
Very rough. uneven plaster on back in with aggregate of sand, mica, stones 7mm max. Front is unfinished plaster with rough aggregate as for back but a smoother finish with tool marks evident in close lines across the length and some marks in a curve on width..

6:3086 Plaster Sample 5

Section of lime plaster with rough finish on back

Measurements: 84mm L x 75mm W x 12mm (min) to 45 (max) D
Aggregate of sand, mica, stones 5mm max. Back very uneven, probably broken away. Evidence of tool

shaped lines on front, possibly in preparation for final coat of plaster. A little rust staining on front.

6:3087 Plaster Sample 6

Section of lime plaster with shape of lath on back.

Measurements: 75mm L x 43mm W x 9mm (min) to 12mm (max) D

Laths: 75mm L x 25mm W

Aggregate of sand, mica and small stones 3mm max in a single layer. Shape of lath and grain of wood on back.

Front has a rough finish, similar to the back but without lath shape markings

6:3088 Plaster Sample 7

Section of lime plaster, evidence of two layers.

Measurements: 175mm L x 117mm W x 10mm (min) to

23mm (max) D

Two clear layers of plaster, grey/brown. Aggregate consisting of sand, mica, stones 5mm max and rust staining on back.

Front has smooth finish with rust stains on one side. Smooth surface worn away in one corner. Evidence of tool marks in close lines on front surface.

6:3089 Plaster Sample 8

Section of lime plaster with shape of overlapping laths on back.

Measurements: 127mm L x 112mm W x 22mm (min to 30mm (max) D

Laths: 125mm L x 25mm W

Aggregate consisting of sand, mica, stones 10mm max, rust stains. Shape of laths on back

Front surface is smooth with evidence of tool marks in straight lines down length. Heavy rust staining on front.

6:3090 Plaster Sample 9

Section of lime plaster with evidence of woven lath shapes on back.

Measurements:

120mm L x 65mm W x 20mm (min) to 30mm (max) D

Laths:

85mm L x 30-40mm W

Aggregate consisting of sand, mica, stones 10mm max and a little rust staining. Evidence of woven laths with grain of wood visible on back of plaster. A small lip on one side 10mm deep. Rough finish on front, no final layer.

6:3091 Plaster Sample 10

Section of lime plaster with evidence of lath shapes on back/

Measurements: 75mm L x 85mm W x 10mm (min) to 24mm (max) D

Lath:

63mm L x 25mm W

Aggregate pale in colour consisting of sand, mica and stones 6mm max. Shape of laths on back overlapping.

Front surface is smooth with tool marks in straight lines plus a conglomerate stones (?) on front with rust stains.

Plaster samples 7-10, front and back



Plaster from southeast tower

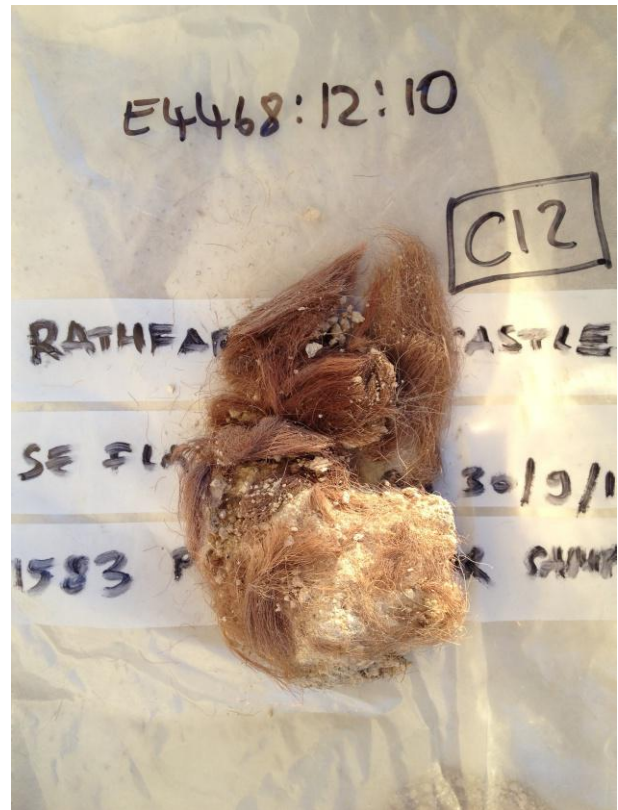
This plaster sample was scraped off the northern wall in the southeast tower. It comes from the northern internal wall of the basement, between the two north-facing gunloops.

Prior to the sample being taken, the 20th century cement-based render on the wall was removed by builders in order to allow the archaeologist to record the gunloops and any other early features. The archaeologist noticed that the underlying lime plaster (which was not removed) contained animal hair, and took the sample. It was believed at the time that the plaster was of early 18th century date. This is the only place in Rathfarnham Castle where animal hair has been recorded in the plaster, and at this point a number of areas of 17th and early 18th century plaster have been recorded and none contain animal hair (or at least none contain as much animal hair as in this sample).

It is therefore quite possible that this sample derives from late 16th or early 17th century plaster. The animal hair has not been typed however it is very coarse and could be goat, cow or horse.

12:10 Plaster Sample 11

Animal hair and lime plaster sample, taken from exposed northern wall in SE flanker basement



Plaster Sample 11