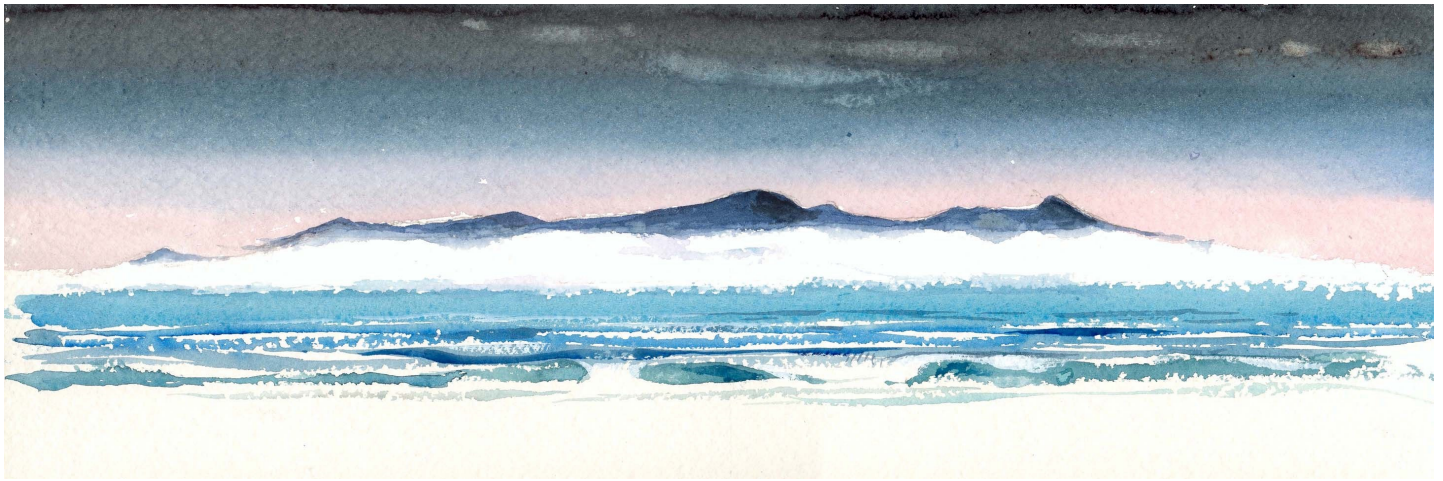


THE MANX ROSY BASIN: A QUEST FOR CERAMIC IDENTITY?

Peter Davey



OCCASIONAL PAPERS ON MANX ARCHAEOLOGY 2, 2023



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Editorial

This is the 2nd issue of 'Occasional papers on Manx Archaeology', it deals with one main topic; *The Manx Rosy Basin: A Quest for Ceramic Identity?* This question, and others such as the designs, the decorative features of the basins, where and when they were made, are covered in this paper.

The text presented below is a revised version of the papers given to the Isle of Man Natural History and Antiquarian Society in Douglas on 20th of November 2021 and to the Merseyside Archaeological Society in Liverpool on the 20th of January 2022.

In addition to the paper itself, there is an appended set of images of the pottery discussed and a table of the variables observed in each vessel.

The author hopes that anyone who has read the paper and has knowledge of any rosy basins, especially those with any with maker markings, will get in touch with him.

David Allwood

The URL for this paper is: http://www.curraghec.org/OPMA/2_2023.pdf. We have created a provisional circulation list but will be pleased to send copies to anyone interested. If you know of anyone or institution who should be on that list, please tell us know.

If you have any occasional pieces of writing about Manx archaeology that you would like to be included, please get in touch with one of us.

The page header is a painting by Norman Sayle originally intended for *Studeyr's Manninagh*.

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Cover illustration: the set of *Rosy Basins, or Them oul' times* in 1909. Sophia Morrison, the instigator of the play, sits at the spinning wheel with a Manx cat in front of her and a rosy basin on the table alongside (Manx Museum PG8654).

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The Manx rosy basin: a quest for ceramic identity?

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In 1908 Josephine Kermodé (Cushag) published a play entitled Rosy Basins, or Them oul' times which, as its title implies, is focused on a particular type of pottery. The purpose of this essay is to consider two related questions: what are rosy basins and why did they become important to the Manx people? It will be in three parts. Beginning with both private and public collections the paper will consider the physical evidence for rosy basins and their currency on the Isle of Man, using finds from excavations and fieldwalking, as well as documentary sources. Then, this pottery will be assessed as a ceramic type in its historical and international context. Finally, there is a discussion of the significance of the rosy basin to developing perceptions of Manx identity.

THE POTTERY

A tentative definition

A bowl in white earthenware with a simple foot ring with external flowers and leaves decoration. In some examples all the decoration is painted but cut sponge stamps are commonly used as elements in the design. The colour palette is green leaves with dominantly red flowers, though orange and blue also occur. The separate elements in the design are often linked with a horizontal brown line, suggesting twigs or branches. Rosy basins are only rarely maker-marked (figure 1).



Figure 1. A pair of typical rosy basins in the Manx Museum, almost certainly painted by the same hand. There are three red flowers evenly spaced on the sides, together with, opposite pairs of cut sponged stamps in yellow and blue and green foliage connected by a horizontal brown line (MM 1998-1170 and 1171b).

Rosy basins in Manx collections

Just over 200 complete examples have been studied in both private and public collections. Of these 118 have been photographed and recorded in detail. This data set allows rather more confident descriptions and generalisations to be made about this type of pottery. Individual items have been allocated a code consisting of two-letters representing the collection and a unique number for each vessel. In the case of the Manx Museum collection the letters MM are followed by the

Manx National Heritage accession number. The main variables are set out below and focus on form and decoration and the relationship between the two, markings, date and possible source.

Form

Almost 80% of the bowls have a rim diameter between 121mm and 180mm (figure 2); they all have simple rims and foot-rings.

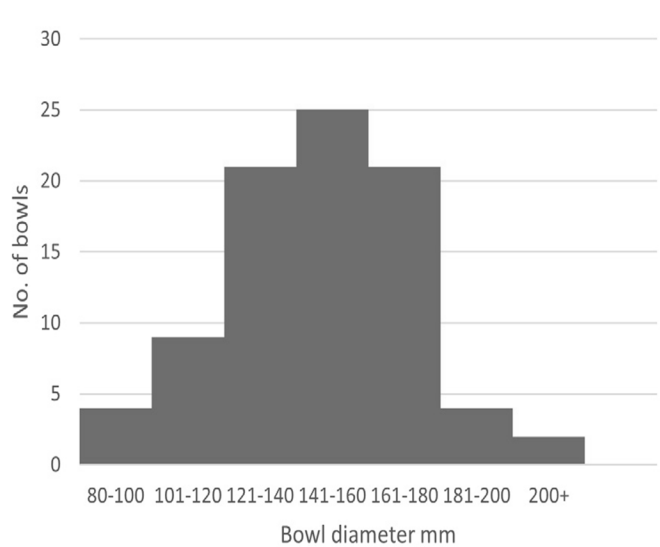


Figure 2. Numbers and range of bowl diameters.

Decoration

External decoration is the norm (figure 3). 70% of the collection has external painted flowers of which 54% consists of two flowers one each on opposite sides, 34% have three flowers set evenly apart and 12% have four flowers, also even spaced on the sides of the vessel. As might be expected the dominant floral colour is red with two thirds of the collection (66%) having solely red flowers and a further 16% a combination of red and blue. Blue flowers on their own comprise a further 10% of examples with very small numbers of orange and yellow only flowers and single examples of orange and blue, yellow and blue and yellow and purple.



Figure 3. The range of decoration present in Manx rosy basins in the Fenella and Michael Bazin Collection (left to right and top to bottom: FM1; FM84; FM56; FM81; FM59; FM80; FM68; FM15; FM82; FM6).

A majority of examples (57%) involve the use of cut-sponge decoration but of these only 30% are decorated solely with this method, the remainder have both painted and cut-sponge decoration. There is a great variety of colours and combinations of colours selected for this type of decoration. Three-quarters of the group (78%) use single colours with blue and yellow the most common:

| | |
|--------|-----|
| Black | 2% |
| Blue | 40% |
| Green | 2% |
| Purple | 8% |
| Red | 10% |
| Yellow | 14% |

The remaining cut-sponge examples combine two or three of these same colours. Leaves, usually green, are a common feature of the external decoration (88%) and twigs in brown or black occur in just over half of the examples (55%). Almost all of the bowls that lack leaves are decorated with cut sponge designs.

A red line around the rim is a common feature of the basins (68%). This line may be outside (79%), inside (13%) or both (8%). Apart from a red line only a small proportion (14%) of the collection has internal painted or stamped decoration. This usually takes the form of a repetition a design already used on the outside. None of the bowls have internal decoration only.

Markings (figure 4)

Within the bowls only 22 are marked in any way, almost always on the underside of the foot-ring. Seven of them simply say MADE IN ENGLAND and another MADE IN GREAT BRITAIN. Of the rest ten are maker-marked. These give an idea of source and possible date. They are listed below in alphabetical order:

Allerton

A/ALLERTONS LTD/ENGLAND [PP 07]

This is the mark of Charles Allerton and Sons of the north Staffordshire potteries. It was in use between 1929 and 1942 (<http://www.thepotteries.org/mark/a/allerton.html>).

Green

T G GREEN & CO LTD/CHURCH GRESLEY [FM 12; PP 08]

The Thomas Goodwin green Pottery originally operated from the village of Church Gresley, south Derbyshire between 1864 and 2007. These stamps which include 'Made in' before 'England' are the later of the two showing the church at Church Gresley and probably date to the 1940s or 1950s (Head 1909). The Oakville design continued in production at least into the 1970s.

Manx

CAW [FM 04]

This is an attempt by a Manx potter to re-create a rosy basin in modern times. The bowl form and decoration is atypical and smaller than the norm and the mark is painted in green rather than ink-stamped.

Methvens

METHVENS/KIRKALDY/SCOTLAND [FM 06]

The Links or Kirkaldy Pottery was found in the late 18th century by David Methvens and continued in production until 1928. This cut sponged stamped bowl is likely to date from the late 19th century. (<https://www.scottishpotterysociety.org.uk/links/>).

Mosse

NICHOLAS MOSSE POTTERY/MADE IN IRELAND [FM 54]

Nicholas Moss is a later 20th-century pottery founded in 1976 on site of family mill in Bennettsbridge, Kilkenny, Ireland producing Irish tableware and giftware (<https://nicholasmosse.com>). It remains in production at the time of writing. The decoration of this vessel is atypical of Manx rosy basins.

Reeves

JAMES REEVES STOKE ON TRENT [FM 02; FM 14; FM 79]

James Reeves was in production at the Victoria Works, Fenton, Stoke-on-Trent from 1870 to 1948 (<https://www.scottishpotterysociety.org.uk/links/>).



Figure 4. Marks on the underneath of the bowls in the Manx rosy basin collections: PP07; PP08; FM06; FM54; FM79, FM14; FM04; MM 2002-0015.2; PP04; FM50; FM22.

A very similar vessel to FM 02 was sold on eBay in the USA recently for \$20 and described as 'Sweet vintage English floral' (<https://www.ebay.com/itm/125219123516>). The three stamps are in the same layout and very similar.

Société Céramique Maestricht

SOCIÉTÉ CÉRAMIQUE MAESTRICH [MM 2002-0015.2]

This pottery was established in 1863 and changed its structure and name into Flemish in 1958 (Polling 1993). This vessel in the Manx Museum collection is rather smaller than the norm for rosy basins. It seems likely to date to the 1950s or 1960s.

The meaning of the markings on the remaining four examples are less obvious. One [FM 81] shows a sailing ship which may well be a maker's logo but has, so far, not been traced to source. Two of the others seem to be marks placed by the potter on behalf of the buyer:

IBBELL'S STORES LYME REGIS [PP 04]

This shop has not so far been traced. This typical rosy basin probably dates to the first half of the 20th century.

LINFIELD LUFF & CO WARNHAM SUSSEX [FM 50]

In Kelly's 1909 and 1911 street directories for Warnham, West Sussex, Linfield, Luff & Co. are listed under 'Commercial' as grocers & drapers. This quite typical rosy basin was stamped with the shop's name before glazing. Given the lack of later evidence for the establishment it seems likely to date from the first part of the 20th century.

The final mark M.M.H. CASSIM [FM 22] is more curious. It is in black ink applied after firing.

For a short period in 1904 and 1905 an individual of this name and initials owned the Ceylon Tea Company. By 1909 ownership of the company had changed. Tea had been introduced to Sri Lanka from Assam as early as 1839 but the first commercial plantation by an ex-patriot Scot named James Taylor was not until 1869 (<https://www.historyofceylontea.com/tea-planters/planters-registry/>). The vessel was probably one of a set supplied by an English or Scottish factory to the company and marked with Hassim's name either there or on arrival in Sri Lanka.

Dating and source

These few marked examples give some possible idea of source and date. Most are made in England, some in Scotland with closely related examples made in the Low Countries. With a few exceptions they date from the 20th century, in some cases certainly post-second world war.

Finds from archaeological excavations and fieldwalking

The collections described above were the product of conscious selection by museums and individuals in the later 20th century. In order to assess the degree of presence of rosy basins within Manx material culture at an earlier date, the most immediate data set is that provided by archaeology.

Excavation groups

The main issue in discussing the rosy basin evidence from excavations is that archaeologists have only recently become seriously interested in ceramics of this late date. Finds considered to be 'modern' were often discarded or, if retained, described in the most general terms.

Poyll Vaaish

The earliest evidence for the presence of rosy basin-type ceramics on the island was recovered in field collection and sampling excavations in storm beaches at Poyll Vaaish on the coast of Scarlett. This identified a large concentration of pottery, some of it with highly exotic decoration, apparently made by William Adams of Staffordshire and forming part of a cargo of merchandise *en route* for Cuba in a newly commissioned merchantman the *John Fairfield*, that was wrecked off the coast of

Scarlett in November 1834. Detailed analysis of 31 ten-litre excavated samples showed that 50% of all 923 sherds recovered were plain, 13% were transfer-printed in red, 10% were dipped, 10% sponged and a further 10% were of rosy-basin type decoration. This wreck group establishes the production and trading of this type of ceramic at this date, but the cargo was not intended for the Isle of Man (figure 5; Davey 1999).



Figure 5 The range of rosy basin-type sherds on board the *John Fairfield* in 1834

Peel Castle

A total of 3,124 sherds of pottery were recovered from the 1982 to 1988 excavations. At the time of the excavation interest in later post-medieval ceramics was only just beginning so both the collection and reporting of them was rather generalised. Only 10% of the finds (318 sherds) were recorded as being of 19th-century or later date, more than half of which were transfer printed. No rosy basins were recorded (Davey 2002, 422-7).

Castletown

Excavations at Castle Rushen in 1989 produced 3,011 pottery sherds, including 338 sherds of wares described as 'Modern pottery c1750-1910'. In fact, all of the types described under this heading are 18th rather than 19th-century in date. There is no mention of rosy basins (Davey and Johnson 1996a, 22).

The excavations at Castle Rushen Stores produced a total of 4,189 sherds from the three areas excavated. This was at the time the largest medieval or post-medieval ceramic assemblage from the Isle of Man with the best 16th and 17th-century groups ever recovered from the island. Whilst a total of 1,317 sherds are listed as 19th-century in date, there is no description of them (Davey and Johnson 1996b, 71-9).

Rushen Abbey

More recently, excavations at Rushen Abbey from

1998 to 2008 produced over 7,000 sherds which, together with the 1,230 sherds from previous excavations, have been studied and reported on in a much less ageist way than for previous Manx sites. Of this total of 8,291 sherds, 3,616 sherds in 17 ceramic types have been identified and described as 19th or 20th-century in date. Twenty sherds of rosy basin-type from at least six vessels were identified. This is an extremely small number, less than 1% of the total. This compares with 99 sherds of sponged ware (3%) and 606 of blue transfer-printed ware (17%).

Fieldwalking groups

Given the too generalised recording of later wares on previous excavations and the atypical character of the occupation of the Rushen Abbey site in this period, a much better sample of ceramic use by the wider population of the island may be provided by well-structured field walking groups in different locations. The evidence from four of them are summarised here, representing different parts of the island and differing population types. There are groups derived from individual farms at Kerrowdhoo, Bride in the north and Narradale Farm in the uplands, fieldwalking around the nucleated settlement of Cregneash in the south

and, in the west, fields in Glenfaba Road, Peel, assumed to be the nightsoil from its urban population.

Kerrowdhoo

Between 1992 and 1994 fieldwalking and small-scale excavation were carried out by the Centre for Manx Studies at Kerrowdhoo, Bride in advance of the construction of a proposed rubbish disposal site. A total of 433 sherds in 21 19th-century and later types were recovered from the fieldwalking with a further eight from the test-quadrats. Of these 15 sherds were from rosy basins, in other words just over 3% of the assemblage (Davey *et al* 1995, 73-5).

Narradale

Between 2009 and 2020 Paul Quayle carried out systematic field walking on ploughed land on the family farm in east Narradale. The most significant collection was from the home field which produced, in all 1,169 sherds of pottery, including small numbers of prehistoric, medieval and 17th-century ware. There were 157 sherds from a minimum of 78 vessels and 984 from at least 281 vessels in 15 ware types dating from the 19th-century or later (figure 6). Of these 44 sherds from



Figure 6. Rosy basin sherds from the home field, East Narradale, Lezayre

| Pottery Type | No. of sherds | Min. vessel no. | % by sherds | % by MV |
|--|---------------|-----------------|-------------|-------------|
| White stoneware and earthenware | 367 | 95 | 37.30 | 33.81 |
| Blue transfer-printed earthenware | 139 | 49 | 14.13 | 17.44 |
| Dark-glazed red earthenware | 164 | 36 | 16.67 | 12.81 |
| Hartley marmalade jar type | 39 | 17 | 3.96 | 6.05 |
| Red-bodied overall yellow slipped ware | 101 | 14 | 10.26 | 4.98 |
| Feather-edged blue | 18 | 13 | 1.83 | 4.63 |
| Lead-glazed, red-bodied earthenware | 36 | 11 | 3.66 | 3.91 |
| Rosy basin type | 44 | 10 | 4.47 | 3.56 |
| Red-bodied, trailed yellow slip | 14 | 8 | 1.42 | 2.85 |
| Sponged ware | 24 | 8 | 2.44 | 2.85 |
| Mottled ware | 15 | 6 | 1.52 | 2.14 |
| Brown stoneware | 5 | 5 | 0.51 | 1.78 |
| Unglazed red earthenware | 8 | 4 | 0.81 | 1.42 |
| Brown salt-glazed stoneware | 9 | 4 | 0.91 | 1.42 |
| Porcelaineous type | 1 | 1 | 0.10 | 0.36 |
| | 984 | 281 | 100 | 100 |

Figure 7. Proportion of rosy basin sherds in the 19th and early 20th-century collections from the home field, East Narradale, Lezayre (MV = minimum number of vessels present).

a minimum of ten vessels were from rosy basins, in other words 4.5% of the sherds and 3.5% of the number of vessels (figure 7; Davey and Allwood 2021, 175-7).

Glenfaba Road, Peel

Between 2004 and 2007 fieldwalking was carried out by the Centre for Manx Studies on a group of fields to the east of the Glenfaba Road, Peel, in advance of the development of the site for sheltered housing (Davey and Allwood 2017, 182). A total of 1,775 finds were made, including prehistoric flintwork, medieval and post-medieval pottery and glass. Of the pottery, 1,038 sherds date to the 19th or 20th centuries. Of these 25 sherds (2.4%) were from rosy basins.

Cregneash

Six fields close to Cregneash Farm were freshly ploughed in the winter of 1993/94 and were systematically field walked by members of the University of Liverpool Diploma in Landscape Interpretation course in March and April of 1994 (Davey and Allwood 2023, 00). Apart from scatters of flints, modern glass and metalwork 1,698 sherds of pottery were recovered, only nine of which were earlier than 1800. In all 1,689 sherds in 22 pottery types were identified dating from the 19th and 20th centuries. Of these, 25 sherds were of rosy basin type, a very small proportion (1.5%) of the total. Rosy basins were 13th out of 22 in rank order in a series dominated by white earthenware and stone China (571 sherds or 34% of the total), black-glazed red earthenware (450 sherds or 27%) and overall yellow slipped basins (141 sherds or 8%).

ROSY BASINS IN CERAMIC HISTORY

Eighteenth-century origins

During the 18th century the focus of ceramic innovation and mass production moved from China to Europe and especially to the potteries of the English midlands. The creation of creamware in the 1750s and its successful marketing by Wedgwood in the 1770s made a wide range of table ware available at a much lower cost than the Chinese imports or the English porcelains that had been developed earlier in the century. Creamware was a white-bodied earthenware which was lead glazed, resulting in a cream-coloured appearance. Pearlware was invented in the 1770s and, by the use of a very small proportion of cobalt frit in the glaze (less than a quarter of one percent within the lead glaze), the pottery was given a blue cast which quickly became very popular as it mirrored the appearance of the Chinese porcelain that it was emulating (Elliot 1986). A proportion of the rosy basins studied here have pearlware glazes.

In 1756 John Sadler, a printer in Liverpool, produced the first decorated earthenware using transfers made on engraved copper plates (Stretton 1986). Initially, this method was used to decorate creamware but was quickly transferred to pearlware and with the use of blue inks became the 'transfer-printed blue' that dominated table wares throughout the 19th century and beyond. Despite this important innovation hand painting continued both of creamware and pearlware. By the early 19th century all of these ware types were being made in potteries outside Staffordshire, in

Leeds, Glasgow, Bristol, Liverpool and south Wales and, given, the technical similarities, attribution to factory is often problematic.

Rosy basins continue the hand-painted side of the tradition. They also maintained the form of a drinking vessel lacking in handle derived originally from Chinese tea-bowls, but in use in English porcelain factories until the mid-18th century from when handles became the norm. In most cases



Figure 8 Rosy basin designs not on rosy basins: dinner plate (FM23), meat plate (FM38), cup and saucer (PP22), jug (FM61), gravy boat (PP11), vase (PP12) and tureen and lid (FM05).

they continued with a white earthenware body and did not take up 'improvements' such as stone China.

Rosy basins as a ceramic type

In the Isle of Man

The study of the Manx collections have raised a number of issues about the use of the term rosy basin as a ceramic descriptor. Of the 118 vessels recorded in detail, 89 are bowls but 29 of them are in other forms including cups and saucers, gravy boats, jugs, plates, a tureen and a vase. They form part of such collections because the decoration is the same as that on the bowls. Where there are makers' marks, they are made in the same factories (figure 8).

The seven vessels illustrated employ all of the

common decorative systems used on the bowls. The red flowers on all but one of them (FM61), cut sponged stamps on three (PP 11, FM23 and FM61), green foliage and red or brown lines around the rims of all of them.

The same designs can be seen on the products of the same factory and very similar ones elsewhere. For example, the plate PP 20 and the gravy boat PP 11 has the same stamp OAKVILLE by T G green as the rosy basin PP 08. The cup and saucer PP 22 are also by T G green with a similarly dated stamp to the Oakville designs. That these designs were widespread is demonstrated by the similarity between FM 46 stamped 'made in England' and FM 09 stamped SARREGUEMINES ET DISCOIN FRANCE, a factory in a small town in the Moselle region of north-eastern France in production from 1784 to 2007 (Decker, Thévenin and Godard 2007).

In the ceramic literature

No such pottery type appears to be known anywhere in the world except in the Isle of Man. It is not a term used by any known maker or by sale rooms or academics beyond the island. Although almost half the collections examined only involve painted decoration, this decorative scheme is usually referred to in texts on spongeware. The most recent comprehensive account and extensive catalogue (Kelly, Kowalski and Kowalski 2001) includes numerous examples of this design, many with makers' marks made in factories in a number of countries. Elsewhere, they may be classified differently. For example, in the Quebec ceramic handbook a handled rosy basin is illustrated within the section on 'whiteware' (Labonté-Leclerc and Léouffre 2016, 242, Fig. 171(b)). Whilst this is certainly correct in terms of their broad definition of whiteware it means that this rosy basin is classified along with willow-pattern transfer printed wares and industrial slipwares.

Rosy basin examples elsewhere (all from Kelly, Kowalski and Kowalski 2001 with their page and figure numbers):

Examples of ceramic vessels closely comparable to the core of the Manx collection were produced in Scotland and not simply cut-sponged ware only. In examples of plates made by J & M P Bell of Glasgow the design is called COLOMBO (36-7, Figs 104-5); a similar plate but un-named is by the Britannia Pottery, St Rollox, Glasgow (44, Fig 140). Methven also produced a very similar pattern called AIRLIE WARE (38, Fig 111).

In England there were many producers of this design. Adams & Co of Tunstall produced many examples (53-5, Figs 177, 178, 181, 182 and 183) as did other makers in the Staffordshire area such as George Jones and Sons, Stoke-on-Trent (58, Fig 200), Baker and Co, Fenton (58-9, Figs 201, 202 and

205), Allerton's of Longton described as PERSIAN WARE (62, Fig 216), James Reeves, Stoke-on-Trent (63-4, Fig 220, 221 and 222), T G Green of Church Gresley, Derbyshire including an example marked OAKVILLE (68-9, Figs 240, 241, 242). In Wales examples of the design made in Staffordshire were sold by local merchants Primavesi and Son of Cardiff (69, Fig 246).

In the Netherlands, the Société Céramique Maestricht produced a variety of forms bearing this design (85-7, Figs 307, 308, 313 and 316). In Germany Villeroy and Boch employed similar patterns (97, Figs 359, 360). In France a similar set of designs, though slightly atypical of the rest were made in a number of centres such as St Amand-les-Eaux in the Pas-de-Calais (92-3, Figs 339, 340).

Extensive collections of exports to south-eastern Asia, especially to Si Lanka emphasise the worldwide attraction of this type of decoration and also the importance of the Scottish factories especially Methven in this trade (113-140).

Why rosy?

Whilst no maker seems to have marketed their wares as rosy basins, the rose is mentioned in a few of them. Allerton's pottery called Persian Ware has the typical design seen on the Manx bowls (Kelly, Kowalski and Kowalski 2001, 62, Fig 216). This idea seems to be taken from the Llanelli Pottery in south Wales which produced a design between the wars called Persian Rose, presumably referring to the famous medieval gardens in that country (figure 9; Jenkins 1968, Talbot 2011, Fig 4). A close study of the 'roses' themselves within the many versions of the design leaves some doubt as to the species of flower depicted (figure 10). Some are lily shaped, others some kind of Compositae such as asters or chrysanthemums, others perhaps closer to the Rosaceae. This variation has led some commentators to divide this decorative system into 'Persian Rose' and 'Virginia' designs based on some products of the Adams factory (Kelly, Kowalski and Kowalski 2001, 53, Fig 178). But this distinction is difficult to sustain given the range of possible species being represented.



Figure 9. A range of cockerel plates for which the Llanelli pottery was famous, together with examples of its hand painted and sponged wares, including four typical Manx rosy basins Photograph: K Talbot



Figure 10. The range of red floral designs on bowls within the Manx collections.

THE ROSY BASIN AND MANX IDENTITY

The evidence reviewed so far has shown that as a ceramic type the rosy basin does not exist and that it formed a very small element in Manx 19th and 20th archaeological assemblages, two or three percent being the norm. Yet in early photographs of house interiors, oral tradition and contemporary literature they have a much greater significance.

Rosy basins in Manx houses

There are photographs of three house interiors dating from the very end of the 19th and beginning of the 20th centuries in which rosy basins on a typical Manx dresser (*coamreyder*) can be seen in a domestic context (Cotton 1993, 121-8).

'Old Pete's Cottage, Ramsey' (figure 11)

This is a view of a sitting room in a single-storey building. The contents of the room appear to be in their everyday state and not arranged for the photographer. In the centre and foreground is the *chollagh* with several apparently homemade items of furniture including chairs and a three-legged stool.

There is a cauldron on the fire and a metal kettle in front of it. A spade, broom, saws, axe and rope are among the items that can be seen many hanging on the fireplace lintel. On the left is an open dresser with three shelves and a bench below. Above the top shelf a number of jugs are hanging from the eaves. On the top shelf, there are three rosy basins, a jug and behind the at least two painted plates. On the middle self, there are three more rosy basins and a lidded bowl similarly decorated, a row of plates behind which are probably transfer-printed and a row of cups hanging above. On the bottom shelf, there is a further rosy basin, a lidded bowl, a teapot, jug and what appears to be a large interior slip-lined mixing bowl. Among a collection of clothes and other domestic items there is a rosy basin on the middle of the bench which appear to have a spoon in it. This dresser does not seem to have been organised primarily for display but for the most efficient means of storage and use of the pottery on it. There are, at most 10 rosy basins on view out of a total of around 35 ceramic vessels.



Figure 11. *Old Pete's Cottage, Ramsey' (Manx Museum PG 2568).*



Figure 12. Andreas kitchen (Manx Museum PG 11820).

Andreas kitchen (figure 12)

This photograph is entitled 'OLD MANX KITCHEN. COWEN. RAMSEY' and shows a rather tidier interior of a single-storey building than Old Pete. The *chollagh* is open with a large kettle on the fire with stools to the right of it. There is a row of tins on the fireplace lintel, the left one marked SUNLIGHT SOAP. The dresser also has three shelves but has built-in cupboards beneath. There is a row of nine jugs hanging in the eaves above the top shelf which has 16 rosy basins and a jug on it. The basins are set in pairs with the upper one upside

down. On the middle shelf there are three more rosy basins all upside down, three cups and two saucers and a jug at the other end. Behind these vessels there are three large transfer-printed plates, above which are hanging five small jugs. On the bottom shelf there are two more transfer-printed plates on the left, an internally slipped mixing bowl and two rectangular slipped dishes to the right. There is a large, black-glazed storage vessel to the left of the dresser. There are 19 rosy basins on display out of a total of 47 vessels on the dresser in all.



Figure 13. Dresser in Peel, c1909 Photograph: Manx Museum PG 15400.

Peel dresser (Figure 13)

This photograph of an interior in Peel dated to around 1909 shows little more than the dresser itself. There is a clock on the wall to the right and a slip decorated storage vessel on the ground below it. But the side wall and ceiling are out of view, so the nature of the building is uncertain. The dresser itself is well made with four shelves, built-in drawers and elegant legs. There is a row of eight jugs hanging above the top shelf, five of which are in lusterware. There are four rosy basins and a jug on the top shelf with three transfer-printed plates behind. Seven smaller jugs are hanging above the second shelf, five of which are in lusterware, with two rosy basins and five teapots and jugs on the shelf itself. Behind them are six more transfer-printed plates. The third shelf has seven even smaller jugs hanging above it, three in lusterware with seven transfer-printed plates behind. On the

shelf there is a single rosy basin with two jugs, a handled vase, a teapot and cup with three saucers. The bottom shelf has six rosy basins, three jugs and two teapots.

The contents of this dresser appear to have been organised much more with display in mind than the other two. The size-graded rows of hanging jugs, the careful arrangement and regular spacing of the items on each shelf and, in particular the highly studied arrangement of the bottom shelf all point to a conscious decision to make the most of these ceramics as display items. The six rosy basins on the bottom shelf are given a prominent place either side of centre in two groups of three, all upside down, one over two. The focus is a large teapot and the jugs and teapot flanking the shelf are arranged so that their lips and spout point inward taking the eye into the centre of the design.

In all there are 13 rosy basins on display, at least one on each shelf, out of a 75 vessels in all.

Discussion

The proportion of rosy basins on these three dressers is high, compared with the excavation and fieldwalking groups with ten out of 35 vessels (29%) in Ramsey, 19 out of 37 in Andreas (51%) and

13 out of 75 in Peel (17%). Taken together between a quarter and a third of the contents of the dressers are rosy basins (29%). If the coarsewares that do not appear on the dressers are removed from the excavation and field walking groups, the proportion of rosy basins present look somewhat closer but still very much less than the numbers on display:

| | Rosy basins | Total sherds | % | 'Dresser' wares | % |
|---------------------|-------------|--------------|-----|-----------------|-----|
| Rushen Abbey | 20 | 3616 | 0.6 | 2834 | 0.7 |
| Kerrowdhoo, Bride | 15 | 433 | 3.4 | 342 | 4.3 |
| Narradale, Lezayre | 44 | 984 | 4.5 | 672 | 6.5 |
| Glenfaba Road, Peel | 25 | 1038 | 2.4 | 694 | 3.6 |
| Cregneash | 25 | 1698 | 1.5 | 1046 | 2.4 |

Figure 14. Proportion of rosy basin sherds compared with other typical 'dresser' wares at five Manx sites.

Even though the bowls are placed to use, this disproportional negative presence in fieldwalking groups suggests a significant degree of curation of the rosy basins compared with more everyday wares (figure 14).

Oral tradition

The ubiquitous nature of rosy basins is also clear from oral tradition. For example, in an interview with David Callister, Mrs Doris Catherine Maddrell (born 1912) describes, as a young girl, a visit with her mother to a neighbour in Cregneash, a Mrs Tummin. 'I used to go over because her dresser was different from ours. I would be looking and see what she had that we hadn't. And in the corner, she had a big grandfather clock and a round table and there was rosy basins on it, and there must have rosy basins for – they must have either had bread and milk or porridge in them, you see. I can remember that, you know, these lovely rosy basins' (*Manx Heritage Foundation Project Oral History* transcript 2 August 2000).

The Folklife Survey includes an account by a Mr Comaish of Glen Wyllin in 1949 in which he described the dresser as 'a grand display of old jugs, willow pattern plates, rosy basins, gilt teapots, etc. The dresser was the pride of the cottage' (MNHL FLS C.F.A./C)

The play

Finally, the central role of rosy basins in the island is underscored by Josephine Kermode's 1908 play whose title *Rosy Basins, or Them oul' times* is a rare, if not unique example of a work of literature using a ceramic type as its main and defining subject.

It is suppertime in a Manx cottage. The children have just come in from playing outside in a devel-

oping storm. They eat supper and songs are sung. Before going up to bed the children 'set rosy basins with milk and bits of bonnag' in front of the fire for the fairies. Everyone goes to bed but then suddenly a stranger arrives to shelter from the storm:

STRANGER. (With patronising air). Good evening, my good people -Why-dear me! Is no one here ! Can they be actually all gone to bed at this hour? Barely nine o'clock-Well I'm thankful to find such comfortable shelter for the night. (Peering round). And what have we here ? Milk and bread set out ! This must be what we read of-food and drink set out for the Fairies, or "Good People" as I have heard them called. Is it possible that in these enlightened days there may still be found men and women with such credulity! It is appalling to think of such ignorance. Well-I at least am provided with a good supper and will at once proceed to enjoy this delicious repast ! (*Sups*) And in the morning I will convince these good people of the extreme foolishness of their belief. (*Puts basin down and settles himself in chimney corner, hidden behind coats, etc. After a few seconds soft music is heard. Stranger moves and listens. Air of Yuan y jaggad keear*).

Two groups of fairies then arrive, looking for food and drink:

1st FAIRIES. Is there welcome here to-night, Is the chiollagh warm and bright?

2nd FAIRIES. Yes there's welcome here to-night For the welcome Fayries. Plenty welcome here

All together. Plenty welcome there, Welcome, welcome, plenty welcome For the Fayries here.

1st FAIRIES. Are the bits of bonnag there
For the Fayries' simple fare ?

2nd FAIRIES. See the bits of bonnag there.
For the welcome Fayries.
Bits of bonnag here

All together. Bits of bonnag there,
Bits of bonnag, bits of bonnag
For the Fayries here.

1st FAIRIES. Are the rosy basins set
For the Fayries cold and wet?

2nd FAIRIES. See the rosy basins set
For the welcome Fayries.
Rosy basins here

All together.
Rosy basins there Rosy basins, rosy basins
For the Fayries here.

The stranger's scepticism is dumfounded. The children wake up and come down, the fairies flee. The rosy basins are empty: 'The fayries has ate all up! Even the scraerpin's!'. The children play games such as the Phynodderree and the Moddha Dhoo. The fairies return and they dance with the children before Nesy chases them back to bed.

Rosy basins elsewhere

Pottery is a key element on display in dressers elsewhere in Britain and Ireland. In all areas the dresser formed a significant element in the perception of national or regional identity (Twiston-Davis and Lloyd-Jones 1950; Kinmouth 2020, 179-239).

But rosy basins are rare. In Wales, for example extant dressers and oral history suggest that blue transfer printed plates and copper lustreware jugs were the dominant feature. No basins are mentioned or can be seen in the extant examples (Mytum 2013, 56-7, Fig 1). Claudia Kinmonth's extensive study of Irish dressers was recorded *in situ* in the 1980s and 1990s. Similarly, Michael Fortune's Irish Dresser Project involves images of contemporary furniture in which basins are very much in the minority.

[https://www.thedresserproject.ie/
The Irish Dresser.html](https://www.thedresserproject.ie/The Irish Dresser.html))

Discussion

The data presented above, and in particular the play, confirms how important rosy basins were to the Manx in the early 20th century, much more so than in other Irish Sea communities. It raises the question of context. How and why did this everyday object become so central to life on the island?

Part of the context is the cultural revival that took place in the latter part of the 19th century and continued into the 20th. Beginning, perhaps, with the foundation of the Manx Society for the Publication of National Documents (1858), this process accelerated in the latter part of the century with the creation of the Isle of Man Natural History and Antiquarian Society (1879), the London Manx Society in 1895, Yn Cheshaght Ghailckagh (the Manx Language Society) in 1899 and the Manx Archaeological Survey in 1908.

These developments mirrored a wider Celtic revival with the formation of the Pan Celtic Congress in 1900 and its first meeting in Dublin in 1901, attended by a Manx delegation. In 1901 the Manx were criticised for wearing 'the garb of denationalisation', that is they did not present themselves in a 'national costume' equivalent to that worn by the other delegations (Löffler 2000, 58). In the photographic record of the Caernarfon meeting in 1904, despite some intense insular discussion there are pictures of Sophia Morrison and Ada Joughlin (Manx Museum, MS 9594; Löffler 2000, 60) and A W Moore, 'Speaker of the Tynwald', (Copy in Manx Museum, PG/6958/1; Löffler 2000, 61), all in smart contemporary conventional attire.

Sophia Morrison's experience at these conferences seems to have triggered her to persuade Josephine Kermode to write a play to affirm a Manx cultural identity. It had two objectives: first to celebrate and help preserve the Anglo-Manx dialect so eloquently championed by T E Brown (1830-1897) and secondly to include as many references as possible of distinctively Manx components. The text of the play includes examples of Manx Gaelic such as the song *Yuan y jaggad heer*, loan words such as *chiollagh* and English words like scraerpin's and possibly bonnag, no longer in everyday use elsewhere. The names of the games the children play - *Phynodderree* and *Moddha Dhoo* - are typically Manx but would have been well known to the audience.

The set of the play has many elements considered to be distinctively Manx (figure 15). There are a number of different contemporary photographs of it including the bare set, the set with actors in costume and one with the Lieutenant-Governor and his wife, but they all contain the same main elements. On the front of stage there is the three legs logo in the centre. On the stage itself a typical Manx stool, a spinning wheel and a Manx cat. At the back a *chiollagh* with a metal caldron on a ? peat fire with fishing nets, floats and a range of agricultural tools above. To the left is a Manx dresser dominated by rosy basins. Whilst the set was a dramatic construct, designed with the

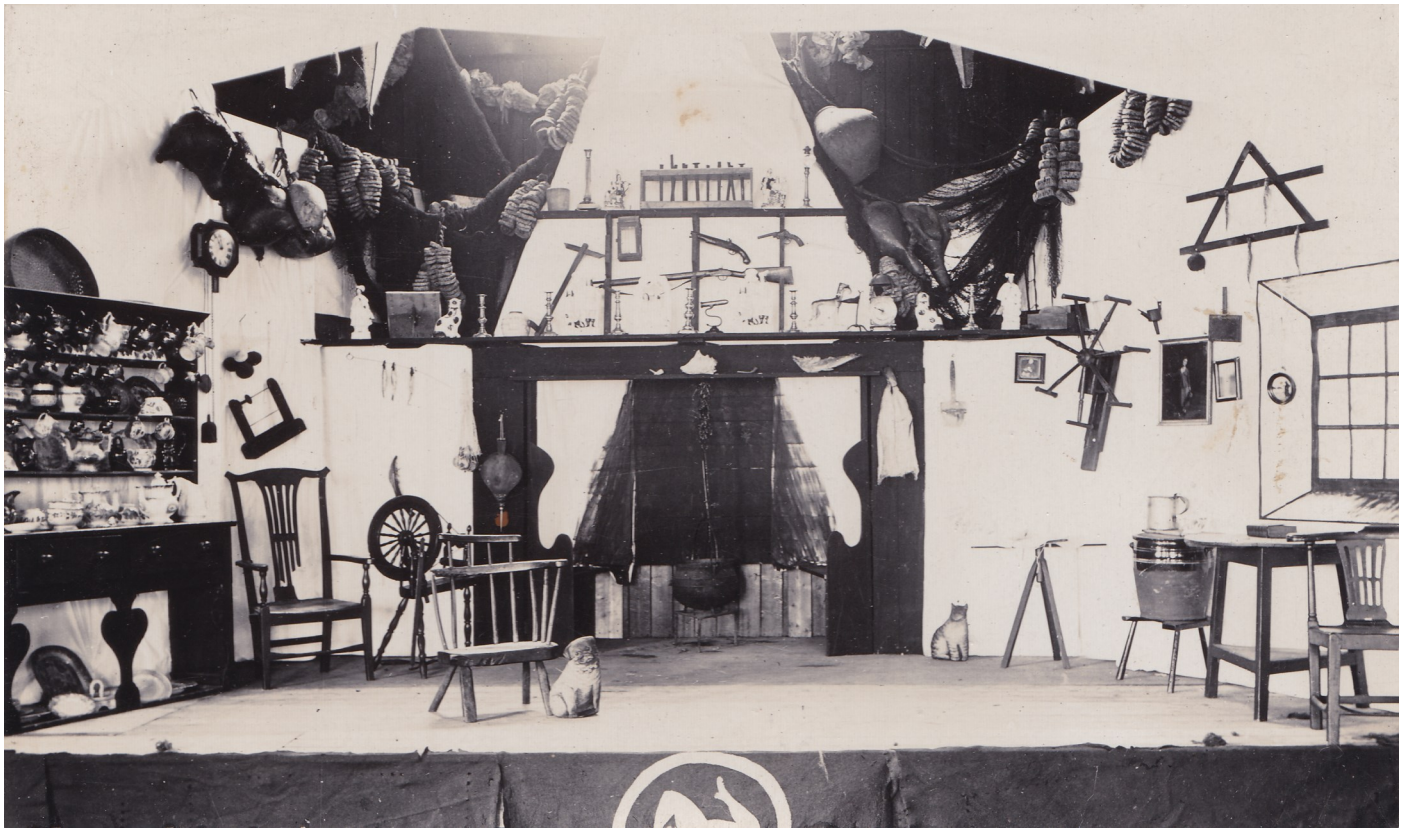


Figure 15 The stage set for *Rosy Basins, or Them oul' times* (Manx Museum PG 8654 - Peel Players set).

subject and theme of the play in mind, the photographs of Manx interiors including dressers and pottery already referred to confirm the veracity of that element at least. The title of the play neatly combines both the elements of dialect, nostalgia for 'them oul' times and the iconic rosy basin.

The 1908 production by the Peel Players in the Albert Hall was a significant cultural event and a few days after its first performance a special partial repeat was staged for Lord and Lady Raglan (*Peel City Guardian* May 2nd, 1908).

But how distinctively Manx are the features presented as such in the set of the play? Many elements such as the spinning wheel to produce homespun, the cauldron and peat fire, the dresser as an item of furniture would be found in most agricultural communities in Britain and Ireland. Herring fishing was a crucial part of the economy of coastal communities throughout these islands and especially in the northern half of them. These are not especially Manx. Setting aside the cat and the three legs this leaves the Manx language, Anglo-Manx and rosy basins as the core definition of Manxness.

Summary

The rosy basin exists only in the insular imagination. Nevertheless, as cultural construct it has proved a powerful and enduring symbol of Manx identity. An important point, so far not noted, is that whilst it forms a single element within a wider ceramic tradition, it is a supremely practical one. As oral tradition and the fairies confirm the basins were multi-purpose and could be used for containing drink or food and also functioned quite well out-of-doors, as this example from a ploughing match at Balladoole, Lezayre in the 1930s demonstrates (figure 16).

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Figure 16. Ivor Crowe and others during a ploughing match at Balladoole, Lezayre c1935, drinking from rosy basins. Photograph: courtesy of Fenella Bazin.

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APPENDIX

This is in two parts: an annotated list of all the vessels studied in detail for this paper and a selection of images of each item.

The list

This was originally created as an Excel table but proved too wide to use in an A4 format. It has been divided vertically into three parts, each retaining the unique number for each vessel in the left-hand column.

Table 1

Column A: **Coll No.** Gives the unique collection number for each vessel, used throughout the paper.

Column B: **Form.** Indicates the form, mostly bowls but plates and other shapes that have rosy basin-type decoration are also included.

Column C: **Diam.** Is the diameter of the rim in millimetres.

Column D: **Ftr.** States whether or not the vessel has a foot ring.

Column E: **Mark.** States whether or not the vessel is marked.

Column F: **M/detail.** Gives the text of the mark, where present. In a few cases the mark lacking in text is described. Where the mark consists of more than one line of text an oblique stroke is used to separate the lines.

Table 2

This table deals with the decoration present on each vessel.

Column A: **Coll No.** Gives the unique collection number for each vessel, used throughout the paper.

Column B: **Eno.** The number of 'roses' in the external design.

Column C: **Ecolour.** The colour of the roses in the external design (R= red; Y = yellow; P = purple; BL = blue; BR = brown; O = orange).

Column D: **Eleaf.** Whether or not there is an external leaf design.

Column E: **Etwig.** Whether or not there is an external twig design.

Column F: **Ecut.** Whether or not there is any external cut sponge design.

Column G: **Escno.** The number of cut sponge stamps on the external surface.

Column H: **Eccol.** The colour of the external cut sponge designs (codes as for column C with the addition of G = green and BK = black).

Column I: **Erl.** Whether or not there is a red line around the top of the outside of the rim.

Column J: **Irl.** Whether or not there is a red line around the top of the inside of the rim.

Column K: **Idec.** Whether or not there is any internal decoration.

Table 3

Column A: **Coll No.** Gives the unique collection number for each vessel, used throughout the paper.

Column B: **Comments.** Provides additional descriptive information or commentary as appropriate.

The catalogue of images

Record photographs were taken of all the pottery studied in detail on 29th September and the 16th and 24th of October 2022. These images were never intended to be of a professional standard and a selection has been made of the best representations of each vessel for the catalogue. All have been cropped so that no scales are now visible. The rim diameters are listed in Table 1 below. The FM images employed a modern Manx penny coin as a scale. In a few places, depending on the curvature of the pottery part of this scale survives on the image selected. More images with higher resolution than is possible in the online versions can be provided by the author on request. The images are presented in the same order as listed in the Excel tables.

TABLE 1

| Coll No | Form | Diam | Ftr | Mark | M/detail |
|---------|--------|------|-----|------|--|
| FM 01 | bowl | 127 | yes | no | |
| FM 02 | bowl | 135 | yes | yes | JAMES REEVES STOKE ON TRENT |
| FM 03 | bowl | 96 | yes | no | |
| FM 04 | bowl | 92 | yes | yes | MANX ROSY BOWL CAW |
| FM 05 | tureen | 280 | yes | yes | 2; an incised oblong, curved end |
| FM 06 | bowl | 102 | yes | yes | METHVENS/KIRKALDY/SCOTLAND |
| FM 07 | bowl | 163 | yes | no | |
| FM 08 | bowl | 132 | yes | no | |
| FM 09 | plate | 207 | no | yes | SARREGUEMINES ET DISGOIN FRANCE |
| FM 10 | bowl | 163 | yes | no | |
| FM 11 | bowl | 109 | yes | no | |
| FM 12 | bowl | 131 | yes | no | T G GREEN & CO LTD/CHURCH GRESLEY |
| FM 13 | plate | 236 | no | yes | ROYAL TUDOR WARE/PARKER BROS LTD |
| FM 14 | bowl | 173 | yes | yes | JAMES REEVES STOKE ON TRENT U |
| FM 15 | bowl | 185 | yes | yes | MADE IN GREAT BRITAIN |
| FM 16 | bowl | 122 | yes | no | |
| FM 17 | bowl | 134 | yes | no | |
| FM 18 | bowl | 222 | yes | no | |
| FM 19 | bowl | 124 | yes | no | |
| FM 20 | bowl | 136 | yes | no | |
| FM 21 | bowl | 180 | yes | no | |
| FM 22 | bowl | 153 | yes | yes | M.M.H. CASSIM |
| FM 23 | plate | 268 | no | no | |
| FM 24 | bowl | 121 | yes | no | |
| FM 25 | bowl | 160 | yes | no | |
| FM 26 | bowl | 144 | yes | no | |
| FM 27 | bowl | 140 | yes | no | |
| FM 28 | plate | 292 | yes | no | |
| FM 29 | bowl | 123 | yes | no | |
| FM 30 | bowl | 128 | yes | no | |
| FM 31 | bowl | 148 | yes | yes | MADE IN ENGLAND |
| FM 32 | bowl | 162 | yes | no | |
| FM 33 | plate | 253 | yes | no | |
| FM 34 | bowl | 245 | yes | no | |
| FM 35 | plate | 233 | yes | yes | ALLERTONS PERSIAN WARE |
| FM 36 | plate | 300 | yes | yes | OAKVILLE T G GREEN & CO |
| FM 37 | plate | 298 | yes | no | |
| FM 38 | plate | 406 | no | yes | NORMAN W FRANKS/CHEPSTOW PLACE/BAYSWATER |
| FM 39 | bowl | 149 | yes | no | |
| FM 40 | bowl | 136 | yes | no | |
| FM 41 | bowl | 157 | yes | no | |
| FM 42 | bowl | 120 | yes | no | |
| FM 43 | plate | 238 | yes | yes | MK (ligatured) MADE IN ENGLAND |
| FM 44 | bowl | 164 | yes | no | |
| FM 45 | plate | 238 | yes | yes | MK (ligatured) MADE IN ENGLAND |
| FM 46 | plate | 238 | yes | yes | MK (ligatured) MADE IN ENGLAND |
| FM 47 | plate | 238 | yes | yes | MK (ligatured) MADE IN ENGLAND |
| FM 48 | plate | 250 | yes | no | |

| | | | | | |
|----------------|-------|------|-----|-----|--|
| FM 49 | plate | 271 | no | yes | NORMAN W FRANKS/CHEPSTOW PLACE/BAYSWATER |
| FM 50 | bowl | 158 | yes | yes | LINFIELD LUFF & CO WARNFIELD SUSSEX |
| FM 51 | bowl | ??? | yes | ??? | |
| FM 52 | plate | 197 | yes | no | |
| FM 53 | bowl | 164 | yes | no | |
| FM 54 | bowl | 159 | yes | yes | NICHOLAS MOSSE POTTERY/MADE IN IRELAND |
| FM 55 | bowl | 170 | yes | no | |
| FM 56 | bowl | 180 | yes | no | |
| FM 57 | bowl | 176 | yes | no | |
| FM 58 | bowl | 142 | yes | no | |
| FM 59 | bowl | 173 | yes | yes | MADE IN ENGLAND/U |
| FM 60 | bowl | 154 | yes | no | |
| FM 61 | jug | 155 | yes | no | |
| FM 62 | bowl | 163 | yes | no | |
| FM 63 | bowl | 160 | yes | no | |
| FM 64 | bowl | 179 | yes | no | |
| FM 65 | bowl | 123 | yes | no | |
| FM 66 | bowl | 178 | yes | no | |
| FM 67 | bowl | 133 | yes | no | |
| FM 68 | bowl | 131 | yes | no | |
| FM 69 | bowl | 129 | yes | no | |
| FM 70 | bowl | 153 | yes | no | |
| FM 71 | bowl | 129 | yes | yes | MADE IN ENGLAND/C |
| FM 72 | bowl | 152 | yes | no | |
| FM 73 | bowl | 154 | yes | no | |
| FM 74 | bowl | 140 | yes | no | |
| FM 75 | bowl | 156 | yes | no | |
| FM 76 | bowl | 126 | yes | no | |
| FM 77 | bowl | 151 | yes | no | |
| FM 78 | bowl | 171 | yes | no | |
| FM 79 | bowl | 152 | yes | yes | JAMES REEVES/STOKE ON TRENT |
| FM 80 | bowl | 118 | yes | yes | MADE IN ENGLAND/U |
| FM 81 | bowl | 120 | yes | yes | a sailing ship |
| FM 82 | bowl | 120 | yes | no | |
| FM 83 | bowl | 148 | yes | no | |
| FM 84 | bowl | 174 | yes | no | |
| FM 85 | bowl | 152 | yes | no | |
| FM 86 | bowl | 153 | yes | no | |
| FM 87 | bowl | 164 | yes | yes | MADE IN ENGLAND/U |
| FM 88 | bowl | 110 | yes | no | |
| MM 1954-4316 | bowl | c150 | yes | no | |
| MM 1988-0609.1 | bowl | 166 | yes | no | |
| MM 1988-0609.2 | bowl | 149 | yes | yes | MADE IN ENGLAND/U |
| MM 1988-1168 | bowl | 170 | yes | no | |
| MM 1988-1169b | bowl | 176 | yes | no | |
| MM 1988-1170 | bowl | 188 | yes | no | |
| MM 1988-1171a | bowl | 188 | yes | no | |
| MM 1988-1171b | bowl | 188 | yes | no | |
| MM 2002-0015.2 | bowl | 96 | yes | yes | SOCIÉTÉ CÉRAMIQUE MAESTRICHT |
| PP 01 | bowl | 150 | yes | no | |

| | | | | |
|-------|---------------|-----|-----|-----|
| PP 02 | bowl | 158 | yes | no |
| PP 03 | bowl | 166 | yes | no |
| PP 04 | bowl | 101 | yes | yes |
| PP 05 | bowl with lid | 143 | yes | no |
| PP 06 | bowl | 142 | yes | no |
| PP 07 | bowl | 123 | yes | yes |
| PP 08 | bowl | 114 | yes | yes |
| PP 09 | bowl | 190 | yes | yes |
| PP 10 | bowl | 143 | yes | no |
| PP 11 | gravyboat | 215 | yes | yes |
| PP 12 | vase | 56 | no | no |
| PP 13 | bowl | 85 | yes | no |
| PP 14 | cup & saucer | 70 | yes | yes |
| PP 15 | cup & saucer | 70 | yes | yes |
| PP 16 | plate | 157 | yes | yes |
| PP 17 | plate | 157 | yes | yes |
| PP 18 | plate | 157 | yes | yes |
| PP 19 | plate | 157 | yes | yes |
| PP 20 | plate | 233 | yes | yes |
| PP 21 | plate | 257 | yes | no |
| PP 22 | cup & saucer | 127 | yes | yes |

IBELL'S STORES* LYME REGIS

A/ALLERTONS LTD/ENGLAND
OAKVILLE/T G GREEN & Co Ltd/CHURCH GRESLEY
MADE IN ENGLAND

OAKVILLE/T G GREEN & Co Ltd/CHURCH GRESLEY

ADAMS/MADE IN ENGLAND
ADAMS/MADE IN ENGLAND
OAKVILLE/T G GREEN & Co Ltd/CHURCH GRESLEY
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OAKVILLE/T G GREEN & Co Ltd/CHURCH GRESLEY
OAKVILLE/T G GREEN & Co Ltd/CHURCH GRESLEY

T G GREEN & Co Ltd/CHURCH GRESLEY

TABLE 2

| Coll No | Eno | Efcolour | Eleaf | Etwig | Ecut | Ecsno | Ecscol | Erl | Irl | Idec |
|---------|-----|------------|-------|-------|------|-------|-----------|-----|-----|------|
| FM 01 | 2 | R | yes | yes | yes | 4 | BL | yes | no | no |
| FM 02 | 0 | 0 | 0 | 0 | yes | 12 | BL, R | yes | yes | no |
| FM 03 | 2 | R | yes | yes | no | 0 | 0 | yes | yes | no |
| FM 04 | 2 | Y, P | yes | no | no | 0 | 0 | no | no | no |
| FM 05 | 2 | R | yes | no | no | 0 | 0 | yes | no | no |
| FM 06 | 0 | 0 | 0 | 0 | yes | mult | R, G, BK | yes | no | no |
| FM 07 | 2 | R | yes | yes | yes | 6 | BL | yes | yes | no |
| FM 08 | 4 | R, BL | yes | yes | no | 0 | 0 | yes | yes | yes |
| FM 09 | 4 | BR, R, O | yes | no | yes | mult | R, W | yes | no | yes |
| FM 10 | 0 | 0 | no | no | yes | mult | R, G, BK | yes | yes | no |
| FM 11 | 3 | R | yes | no | yes | 9 | PU | yes | yes | no |
| FM 12 | 2 | R | yes | yes | yes | 6 | BL | yes | no | no |
| FM 13 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | no | yes | yes |
| FM 14 | 2 | Y, BL | yes | yes | 0 | 0 | 0 | yes | yes | no |
| FM 15 | 0 | 0 | 0 | 0 | yes | mult | PI, G, BL | no | no | no |
| FM 16 | 0 | 0 | yes | yes | yes | 15 | R, BL | yes | yes | no |
| FM 17 | 2 | R | yes | yes | yes | 4 | Y | no | no | no |
| FM 18 | 3 | R (Y core) | yes | yes | no | 0 | 0 | yes | no | no |
| FM 19 | 2 | R | yes | yes | yes | 6 | BL | no | yes | no |
| FM 20 | 0 | 0 | yes | yes | yes | 27 | R, PU | no | yes | no |
| FM 21 | 2 | O, BL | yes | no | yes | 6 | BL | yes | yes | no |
| FM 22 | 2 | R | yes | yes | yes | 6 | BL | yes | yes | no |
| FM 23 | 0 | 0 | yes | yes | yes | 18 | R | no | yes | yes |
| FM 24 | 2 | BL | yes | yes | yes | 6 | R | yes | yes | no |
| FM 25 | 0 | 0 | o | o | yes | mult | R, G | no | no | no |
| FM 26 | 2 | R | yes | yes | no | 0 | 0 | no | no | no |
| FM 27 | 2 | R | yes | yes | yes | 8 | BL | yes | yes | no |
| FM 28 | 0 | 0 | 0 | 0 | yes | 22 | PI, G, BL | no | yes | yes |
| FM 29 | 4 | R, BL | yes | yes | no | 0 | 0 | no | yes | yes |
| FM 30 | 2 | R | yes | yes | yes | 6 | BL | yes | yes | no |
| FM 31 | 2 | R | yes | yes | yes | 14 | BL | yes | no | no |
| FM 32 | 3 | R | yes | yes | yes | 6 | Y | no | no | no |
| FM 33 | 8 | R, BL | yes | no | yes | 24 | BL | no | yes | yes |
| FM 34 | 3 | R (Y core) | yes | yes | no | 0 | 0 | no | yes | yes |
| FM 35 | 6 | R, BL | yes | yes | no | 0 | 0 | no | yes | yes |
| FM 36 | 3 | R, BL | yes | no | no | 0 | 0 | no | yes | yes |
| FM 37 | 0 | 0 | 0 | 0 | yes | mult | R, G | no | yes | yes |
| FM 38 | 4 | R | yes | yes | no | 0 | 0 | no | yes | yes |
| FM 39 | 3 | R | yes | yes | yes | 12 | BL | yes | yes | no |
| FM 40 | 2 | R | yes | yes | yes | 4 | BL | no | no | no |
| FM 41 | 3 | R | yes | yes | no | 0 | 0 | yes | yes | no |
| FM 42 | 3 | R, BL | yes | yes | no | 0 | 0 | yes | yes | yes |
| FM 43 | 1 | BR, BL | yes | no | yes | mult | PI, BL | no | yes | yes |
| FM 44 | 3 | R | yes | yes | yes | 12 | BL | yes | yes | no |
| FM 45 | 1 | BR, BL | yes | no | yes | mult | PI, BL | no | yes | yes |
| FM 46 | 1 | BR, BL | yes | no | yes | mult | PI, BL | no | yes | yes |
| FM 47 | 1 | BR, BL | yes | no | yes | mult | PI, BL | no | yes | yes |
| FM 48 | 3 | R, BL | yes | no | no | 0 | 0 | no | yes | yes |

| | | | | | | | | | | |
|----------------|----|-------|-----|-----|-----|------|----------|-----|-----|-----|
| FM 49 | 4 | R, BL | yes | yes | yes | 28 | BL | no | yes | yes |
| FM 50 | 2 | R, BL | yes | no | yes | 10 | PU | yes | no | no |
| FM 51 | ? | ? | yes | no | yes | 5+ | PU | yes | no | no |
| FM 52 | 3 | BL | yes | yes | yes | mult | R, G | no | yes | yes |
| FM 53 | 4 | R, BL | yes | yes | no | 0 | 0 | no | yes | yes |
| FM 54 | 0 | 0 | yes | no | yes | 8 | G | yes | no | no |
| FM 55 | 3 | R | yes | yes | yes | 6 | Y | no | no | no |
| FM 56 | 2 | R | yes | yes | no | 0 | 0 | no | yes | yes |
| FM 57 | 2 | BL | yes | yes | yes | 6 | R | yes | yes | no |
| FM 58 | 3 | BL | yes | yes | no | 0 | 0 | no | yes | no |
| FM 59 | 2 | O | yes | no | no | 0 | 0 | yes | yes | no |
| FM 60 | 2 | R | yes | yes | yes | 6 | BL | no | yes | no |
| FM 61 | 2 | BL | yes | yes | yes | 12 | BL | yes | no | no |
| FM 62 | 2 | R, BL | yes | no | no | 0 | 0 | yes | yes | yes |
| FM 63 | 3 | R | yes | yes | yes | 6 | Y | no | no | no |
| FM 64 | 2 | R | yes | yes | yes | 4 | BL | yes | no | no |
| FM 65 | 4 | R, BL | yes | yes | no | 0 | 0 | yes | yes | no |
| FM 66 | 3 | R | yes | yes | yes | 9 | BL | no | no | no |
| FM 67 | 6+ | R, BL | no | no | no | 0 | 0 | no | no | no |
| FM 68 | 0 | 0 | 0 | 0 | yes | mult | R, BL | no | no | no |
| FM 69 | 2 | R | yes | no | no | 0 | 0 | yes | no | no |
| FM 70 | 2 | R | yes | yes | no | 0 | 0 | no | no | no |
| FM 71 | 4 | R, BL | yes | no | no | 0 | 0 | no | no | no |
| FM 72 | 3 | R | yes | no | no | 0 | 0 | yes | yes | no |
| FM 73 | 2 | R | yes | yes | yes | 6 | BL | yes | yes | no |
| FM 74 | 2 | R | yes | yes | no | 0 | 0 | no | yes | no |
| FM 75 | 3 | R | yes | yes | yes | 12 | BL | yes | yes | no |
| FM 76 | 2 | BL | yes | yes | yes | 6 | R | yes | yes | no |
| FM 77 | 2 | R | yes | yes | yes | 6 | BL | no | yes | no |
| FM 78 | 2 | R | yes | yes | no | 0 | 0 | no | no | no |
| FM 79 | 2 | R | yes | yes | yes | 12 | BL | yes | yes | yes |
| FM 80 | 4 | BL | yes | no | no | 0 | 0 | yes | yes | no |
| FM 81 | 3 | R, BL | yes | no | no | 0 | 0 | yes | yes | no |
| FM 82 | 0 | 0 | o | o | yes | 15+ | BK | no | no | no |
| FM 83 | 0 | 0 | yes | yes | no | 0 | 0 | no | yes | yes |
| FM 84 | 3 | R | yes | yes | no | 0 | 0 | yes | yes | no |
| FM 85 | 2 | R | yes | yes | no | 0 | 0 | no | yes | no |
| FM 86 | 2 | R | yes | yes | no | 0 | 0 | no | yes | no |
| FM 87 | 3 | O | yes | no | no | 0 | 0 | yes | yes | no |
| FM 88 | 0 | 0 | yes | no | yes | 10+ | R | yes | yes | no |
| MM 1954-4316 | 2 | R | yes | yes | no | 0 | 0 | no | no | no |
| MM 1988-0609.1 | 0 | 0 | yes | no | yes | mult | R, BL | no | no | no |
| MM 1988-0609.2 | 4 | BL | yes | no | no | 0 | 0 | yes | no | no |
| MM 1988-1168 | 0 | 0 | 0 | 0 | yes | 18+ | R, BR, G | no | no | no |
| MM 1988-1169b | 0 | 0 | 0 | 0 | 0 | 0 | 0 | no | no | no |
| MM 1988-1170 | 3 | R | yes | yes | yes | 4 | Y | no | no | no |
| MM 1988-1171b | 3 | R | yes | yes | yes | 4 | BL | no | no | no |
| MM 2002-0015.2 | 2 | R | yes | yes | no | 0 | 0 | yes | yes | no |
| PP 01 | 3 | R | yes | yes | yes | 6 | Y | no | no | no |
| PP 02 | 2 | R | yes | yes | no | 0 | 0 | no | no | no |

| | | | | | | | | | | |
|-------|----|-------|-----|-----|-----|------|--------|-----|-----|-----|
| PP 03 | 3 | R | yes | yes | yes | 6 | Y | no | no | no |
| PP 04 | 0 | 0 | yes | yes | yes | 12 | R | yes | no | no |
| PP 05 | 2 | R | yes | yes | no | 0 | 0 | yes | no | no |
| PP 06 | 4 | R, BL | yes | yes | no | 0 | 0 | yes | yes | yes |
| PP 07 | 3 | R | yes | yes | no | 0 | 0 | yes | no | no |
| PP 08 | 2 | R, BL | yes | no | yes | 6 | PU | yes | no | no |
| PP 09 | 3 | Y | yes | no | yes | mult | R, BR | yes | yes | yes |
| PP 10 | 0 | 0 | 0 | 0 | yes | mult | BR, BL | no | no | no |
| PP 11 | 2 | R, BL | yes | no | no | 0 | 0 | no | yes | yes |
| PP 12 | 2 | R, BL | yes | no | no | 0 | 0 | yes | no | no |
| PP 13 | 18 | BL | yes | yes | no | 0 | 0 | yes | no | yes |
| PP 14 | 2 | R, P | yes | no | no | 0 | 0 | yes | no | no |
| PP 15 | 2 | R, P | yes | no | no | 0 | 0 | yes | no | no |
| PP 16 | 2 | R, BL | yes | no | no | 0 | 0 | no | yes | yes |
| PP 17 | 2 | R, BL | yes | no | no | 0 | 0 | no | yes | yes |
| PP 18 | 2 | R, BL | yes | no | no | 0 | 0 | no | yes | yes |
| PP 19 | 2 | R, BL | yes | no | no | 0 | 0 | no | yes | yes |
| PP 20 | 3 | R, BL | yes | no | yes | 9 | PU | no | yes | yes |
| PP 21 | 3 | R | yes | yes | yes | 9 | BL | no | yes | yes |
| PP 22 | 2 | R, O | yes | yes | no | 0 | 0 | yes | no | no |

TABLE 3

| Coll No | Comments |
|----------------|---|
| FM 01 | |
| FM 02 | |
| FM 03 | pearlware-type glaze underneath |
| FM 04 | |
| FM 05 | and lid; leaves green, red and blue |
| FM 06 | three red external lines on orange wash |
| FM 07 | rim lines are red |
| FM 08 | blue rim lines, inner one broad |
| FM 09 | all internal dec; rim line red |
| FM 10 | rim lines are red; orange wash band; pedestal base |
| FM 11 | rim lines are purple |
| FM 12 | rim line red |
| FM 13 | painted orange, red and blue fruit |
| FM 14 | dark brown rim lines |
| FM 15 | presumed Scottish |
| FM 16 | rim line red; pedestal base |
| FM 17 | |
| FM 18 | rim line red |
| FM 19 | rim line red |
| FM 20 | rim line red |
| FM 21 | rim lines red |
| FM 22 | rim lines red |
| FM 23 | rim line red |
| FM 24 | rim lines red |
| FM 25 | presumed Scottish |
| FM 26 | |
| FM 27 | red lines red |
| FM 28 | red line pink; cut sponged leaves/flowers |
| FM 29 | red flower/green leaves, double red line inside |
| FM 30 | rim lines red |
| FM 31 | rim line red |
| FM 32 | |
| FM 33 | rim line red |
| FM 34 | red flower/green leaves, dark brown rim line inside; broken and rivetted together |
| FM 35 | rim line blue; CROWN incised underneath |
| FM 36 | rim line red; moulded twin handle extensions |
| FM 37 | rim line blue; cut sponged green leaves and red flowers |
| FM 38 | rim line and twigs line red |
| FM 39 | rim lines red |
| FM 40 | |
| FM 41 | rim lines red |
| FM 42 | green rim lines; internal green leaves and blue flower |
| FM 43 | rim line blue |
| FM 44 | rim lines red |
| FM 45 | rim line blue |
| FM 46 | rim line blue |
| FM 47 | rim line blue |
| FM 48 | rim lines 2 red, 1 blue |

| | |
|----------------|---|
| FM 49 | rim line red |
| FM 50 | rim line red |
| FM 51 | rim line red; needs to be revisited! |
| FM 52 | rim line blue |
| FM 53 | rim line brown; red and green leaves |
| FM 54 | rim line brown |
| FM 55 | |
| FM 56 | rim line blue and wash; red flower, green leaves and twigs |
| FM 57 | rim lines red |
| FM 58 | rim line red: external leaves are green and red |
| FM 59 | rim lines orange |
| FM 60 | rim line red; badly cracked but not broken |
| FM 61 | rim line red: twigs red |
| FM 62 | rim line red overtops rim on both sides; internal design same as external |
| FM 63 | |
| FM 64 | rim line brown |
| FM 65 | rim lines red |
| FM 66 | |
| FM 67 | highly fired stoneware/porcelain |
| FM 68 | three different stamps? |
| FM 69 | rim line green |
| FM 70 | |
| FM 71 | orange band and two brown lines arounds lower part of exterior body |
| FM 72 | rim lines blue; leaves may be sponged- needs to be checked |
| FM 73 | rim lines and twigs red |
| FM 74 | rim line and twigs blue |
| FM 75 | rim lines red |
| FM 76 | rim lines red; twig line blue |
| FM 77 | rim line red |
| FM 78 | twig line blue |
| FM 79 | rim lines red; internal red flower as on outside |
| FM 80 | rim lines green |
| FM 81 | rim lines red |
| FM 82 | |
| FM 83 | rim line blue dashes; single painted bird design; green leaf inside |
| FM 84 | rim lines red |
| FM 85 | rim line and twigs blue |
| FM 86 | rim line pale brown |
| FM 87 | rim lines orange |
| FM 88 | rim lines dark red; multi-faceted moulded body |
| MM 1954-4316 | dark blue wash as external ground |
| MM 1988-0609.1 | leaves are green and may be stamped too |
| MM 1988-0609.2 | rim line black |
| MM 1988-1168 | external rim is blue stained - almost feather-edged |
| MM 1988-1169b | transfer-printed grapes and leaves decoration in near black |
| MM 1988-1170 | very similar painting detail and design to 1988-1171b |
| MM 1988-1171b | very similar painting detail and design to 1988-1170 |
| MM 2002-0015.2 | rim lines red; twigs wavy blue line |
| PP 01 | knife cut across one of the red flowers |
| PP 02 | pearlware-type pooling under footring |

- PP 03 firing error in inside with small spall
- PP 04 rim line blue
- PP 05 rim line red; pattern on lid same as on bowl - two red flowers, blue and green leaves
- PP 06 rim lines blue, inner one thicker; red flower, green leaves and twigs painted on inside
- PP 07 rim line gilded on edge/top of rim; this is lustreware
- PP 08 rim line red; possible curly pink twigs?
- PP 09 rim lines red; internal triple red stamp and two painted leaves
- PP 10 six blue stamps; the brown continuous around the rim; chip missing on rim
- PP 11 rim line red; possible curly pink twigs?
- PP 12 rim line blue; base diameter = 67mm
- PP 13 rim line on top is red; one blue flower and leaves inside; all painted, porcelain
- PP 14 rim line red; saucer has same decoration with 4 flowers; saucer diameter = 128mm
- PP 15 rim line red; saucer has same decoration with 4 flowers; saucer diameter = 128mm
- PP 16 rim line red; possible curly pink twigs? slight chip on underneath
- PP 17 rim line red; possible curly pink twigs? tiny chip on rim
- PP 18 rim line red; possible curly pink twigs? tiny chip on rim
- PP 19 rim line red; possible curly pink twigs? two chips on rim
- PP 20 rim line red; possible curly pink twigs?
- PP 21 rim line and twigs red
- PP 22 rim line red; saucer has single flower in some style; diameter of saucer = 197mm



FM 01



FM 02





FM 03



f

FM 04



FM 05



FM 06



FM 07



FM 08



FM 09



FM 10





FM 11



FM 12





FM 13



FM 14



FM15



FM16



FM 17



FM18



FM19



FM20





FM21



FM22



FM23



FM24



FM25



FM26





FM 27



FM 28



FM 29



FM 30



FM 31





FM 32



FM 33



FM 34





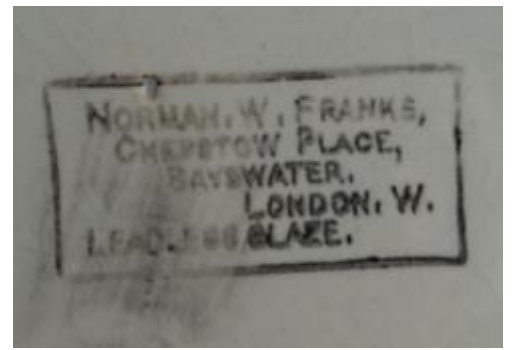
FM 35



FM 36



FM 37



FM 38

NORMAN, W. FRANKS,
CHESTNUT PLACE,
BAYSWATER,
LONDON, W.
LEAD-GLASS GLAZE.



FM 39



FM 40



FM 41





FM 42



FM 43



FM 44





FM 45



FM 46



FM 47

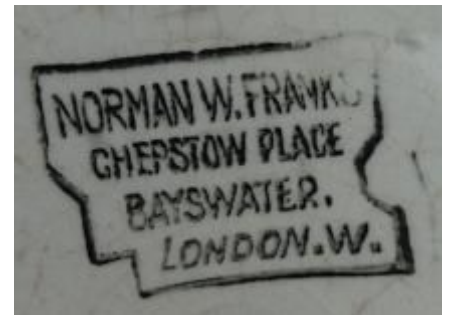




FM 48



FM 49



FM 50



FM 51



FM 52





FM 53



FM 54



FM 55



FM 56



FM 57



FM 58



FM 59





FM 60



FM 61



FM 62



FM 63





FM 64



FM 65



FM 66



FM 67





FM 68



FM 69



FM 70



FM 71





FM 72



FM 73



FM 74





FM 75



FM 76



FM 77





FM 78



FM 79



FM 80



FM 81



FM 82



FM 83



FM 84



FM 85



FM 86



FM 87



FM 88





MM 1954-4316



MM 1988-0609.1



MM 1988-0609.2



MM 1988-1168





MM 1988-1169b



MM 1988-1170



MM 1988-1171a



MM 1988-1171b





MM 2002-0015



PP 01



PP 02



PP 03



PP 04



PP 05



PP 06



PP 07



PP 08



PP 09



PP 10



PP 11





PP 12



PP 13





PP 16



PP 17



PP 18



PP 19



PP 20



PP 21



PP 22

