

THE EARLE COLLECTION OF EARLY  
STAFFORDSHIRE POTTERY

## NOTE

*I*N every collection of earthenware figures there will always be a large proportion of unassignable specimens, some of which may quite rightly be counted amongst its most valuable treasures, and we have the names of certain manufacturers whose work it is impossible at present to trace, owing to no marked specimens so far having been recorded. It should be remembered that the vast majority of these figures aroused little contemporary interest. Ward in his history of Stoke-on-Trent, after giving a list of the potters working at Hanley, states that he might be thought too particular if he "enumerated some small works principally employed in making china toys;" hence it is not surprising to find that occasionally one of these "toys," stamped with the mark of a potter whose name, owing to its having been thought unworthy of notice by the local historian of the period, would have passed away had it not been inscribed on these humble efforts of his craft. Occasionally examples are found which have obviously been modelled by the working potters at their own homes.



ST PAUL PREACHING AT ATHENS (ENOCH WOOD).

THE  
EARLE COLLECTION  
OF EARLY  
STAFFORDSHIRE POTTERY

*ILLUSTRATING OVER SEVEN HUNDRED DIFFERENT PIECES*

BY  
MAJOR CYRIL EARLE, T.D.

With an Introduction by  
FRANK FALKNER,  
and a Supplementary Chapter by  
T. SHEPPARD, F.G.S.

*Containing upwards of two hundred and seventy half-tone Reproductions  
in sepia and ten full-page Plates in Colour*

London

A. BROWN AND SONS, LIMITED

5 FARRINGDON AVENUE, E.C.

AND AT HULL AND YORK

*(All rights reserved)*

## FOREWORD



HAD the Collection, described in the following pages, been complete when the Author commenced making arrangements for bringing out such a comprehensive review of it, there would have been no difficulty in placing every number and illustration in sequence. When the original work was commenced and illustration blocks made, however, the collection was only half its present dimensions. As more and more important pieces were brought together, year by year, the Author's ideas became more ambitious, and he aimed at a more elaborate book; further illustration blocks were made, and the first ones were discarded. This re-arrangement of blocks and consequent enlarging of the collection continued up to practically the last moment before publication.

Nevertheless, his object has been to arrange that the text and numbers should be opposite the corresponding illustrations: this has been attained, and should conduce to easy perusal.

The various sections are prefaced, so far as possible, by a short introduction to the particular School to be illustrated, and in the Contents, p. xv., is given the number of its commencing page.

The Author trusts that this explanation will be received in good faith, and that the fact of the illustrations being so usefully placed opposite their numbers will in some measure compensate for lack of sequence.

Whilst thus dwelling upon the details, the opportunity offers for acknowledging the valuable assistance of Mr. Frank Falkner, alike as regards his contribution to this book, for his unfailing courtesy in consultation upon various matters, and in reading through proofs, etc.

To Mr. T. Sheppard the author is very much indebted for his most interesting chapter dealing with the Evolution of the Potter's Art.

Connoisseurs will agree that Messrs. A. Brown & Sons, Ltd., the Printers and Publishers, are to be congratulated upon the excellence of their work in every respect.

C. E.

## PREFACE



IN view of the large and increasing number of people who collect antique treasures of one description or another, it would be most interesting to know what may have prompted any individual collector to have specialised in his own particular direction.

Possibly he has been influenced by the depth of his pocket, or by the locality of his sphere of search. Again, a friend may have pointed out some interesting or beautiful antique object, which was of a type difficult to discover and consequently of increasing value. His taste may also have changed from time to time as various articles became known to him, and their characteristics duly learned.

It is certainly true that once a taste for collecting antiques is acquired, that taste is continually being educated to a wider appreciation of the merit of all that remains of the varied and, in many cases, beautiful articles of former generations.

There are certain English productions dating back one or two hundred years which are most desirable to acquire, and which are familiar in name to most of us, and many people are the proud possessors of fine examples, such are Stuart, Cromwellian, Queen Anne, Chippendale or Sheraton furniture, old China, such as Bristol, Chelsea, Worcester, Derby; or Battersea enamels, etc. All these have been before the collector for many years, and can be frequently seen in our friends' houses, in museums, and in antique dealers' shops.

But there are many other equally interesting and rare objects to search for, and for want of the opportunity to understand and to appreciate them, they are to this day little known.

Early Staffordshire Pottery is most certainly a branch of study not sufficiently familiar to the great majority of the British public, and to collectors of antiques, yet it should have great claims to their consideration, as it represents the first 200 years of a very important national industry. It was then at a period of its most

original and quaint workmanship, much of the actual potting and modelling having been of a high order during the years 1660 to about 1820.

In speaking of Early Staffordshire Pottery it is as well to mention a period of time which would include all that may rightly be nominated "Early," perhaps it would be correct to say from the Stuart days to the Victorian Era. Taking this period, we find an astonishing array of different articles and models, a great number of which are illustrated in the following pages. With the hope of increasing the interest and appreciation of the beauties of Early Staffordshire Pottery, the writer has ventured to publish this book, which he believes will fulfil a widely felt desire. Though excellent books dealing with the subject are to be found, yet they are chiefly to be commended for their historical and technical details, together with illustrations of the most rare pieces which belong to various private and public collections. This work, however, dealing entirely with the author's collection, contains an exceptional number of fine illustrations, not only of rare objects, but of specimens which can still be bought from dealers in antiques, although with some little difficulty owing to their steadily increasing scarcity, as good pieces never remain long within the dealer's possession.

Moreover, this collection contains many splendidly preserved specimens of nearly every class of article made during the period under review. This is a rather unusual feature, as most collectors have specialised in one or two branches, such as Slip Ware, Saltglaze, Whieldon, Wedgwood, Toby Jugs, or Figures, any of which form an excellent medium for specialisation.

In the formation of his collection, numbering 750 different pieces, the writer has had exceptional opportunities of noticing how scarce even pieces of ordinary merit have become. Many antique shops may be visited before a single piece of the "Early" period is discovered, and if a really good thing is found it is certainly running a risk not to buy it on the spot, because there is always a very good demand for such, both among dealers and private collectors.

Although Slip ware, Astbury, Agate ware, Coloured Saltglaze, Ralph Wood Figures and Toby Jugs, etc., usually bring high prices, still there is a class of dealers, much appreciated and encouraged by collectors, who will sell in proportion as to how they buy, thus providing the possibility for those who have come somewhat late into the ranks of Early Staffordshire collectors, of forming a fairly representative collection.

The first two pieces bought in the Earle Collection were Nos. 625 and 626, both very good examples of Walton. They were obtained at a small sale in Jersey about twenty years ago on the advice of a friend, as being genuine antiques, becoming scarce, and likely to increase in popular attraction. On looking back, it is very interesting to note how, in reference to this collection, successive steps were unconsciously taken gradually to progress from the Walton figures and groups, thence to the earlier small figures on square bases, to larger figures on square bases, and after a long interval to Toby Jugs, Ralph Wood figures, Whieldon ware, Salt-glaze and Agate ware, and so to the still earlier Astbury and Elers ware, and lastly to Slip ware, the commencement of all Early Staffordshire Pottery.

The period of Walton, contemporaries of whom were Salt and Dale, embrace such well-known subjects as the Bull Baiting Group, Performing Dogs, Dancing Bears, The Teetotal Bench, The Ale Bench, Courtship, The Huntsman and Archeress, and various types of Sportsmen and rural subjects, as well as The Flight into and Return from Egypt of Joseph and Mary, and other Scriptural representations. A collection of these Walton figures and groups, with their tree backgrounds, forms quite an interesting study in the costumes and customs of the time. For instance the sportsmen wear the tall silk hat which was worn in cricket matches as late as 1840, as may be noticed in old prints.

There are about seventy groups and figures of the Walton School in the collection, which, with their gay colouring and vivid green foliage, form a most effective series when shown against a deep red setting such as may be seen in the Hull Museum. Perfect pieces of this period of a good quality (there is much of a very coarse type) are extremely hard to find. The numerous reproductions of this particular School are comparatively easy to detect, as they are of a hard pot material instead of a soft earthenware from which the colouring is generally able to be flaked off to a certain extent when genuine, and the spurious cracks or crazing is often overdone.

The figures on square bases precede the Walton groups, and were probably mostly made by Ralph Wood, Josiah Wedgwood, Enoch Wood, Lakin & Poole, Neale, Wood & Caldwell, etc., etc.

Those by the Ralph Woods and Whieldon were also sometimes made on an irregular base. Figures made by the above-named potters are usually well modelled, and the colouring is less bizarre than those of the Walton type, the square base being surrounded by a chocolate line, occasionally a double line, but rarely



yellow; a bright gold line invariably denotes a modern production. The large figures measuring 2 ft. more or less are distinctly rare; in the Earle Collection there are seven of this size. The subjects naturally vary much; they comprise representations of the Seasons, the Gods and Goddesses, Musicians, Sportsmen; Classical, Mythical, Historical Naval and Military characters. Included in this series is a small number of finely modelled statuettes of busts of historical personages, such as Chaucer, Milton, Shakespeare, Handel, Sir Isaac Newton, Czar Alexander, John Wesley, Benjamin Franklin, the famous American philosopher. These statuettes and busts in colours are no doubt excellent representations of the person, and it is a pity the fashion is not followed to-day in a more up-to-date manner. There ought to be an opening for a clever modeller, to compete with the photographer, where some extra expense is not grudged.

Amongst connoisseurs of the present day, the greatest appreciation is paid to those rare Ralph Wood figures and groups which are decorated with his translucent glazes. No other potter has left to posterity exactly the same soft intermingling of shades and colours.

Whieldon, in his Tortoise-shell and Variegated ware, has seemingly approached him within measurable distance, but the glaze used by Whieldon has a harder and clearer appearance. Whieldon Ware was dipped in a glaze, after having previously been coloured, whereas the Ralph Wood figures were decorated with different coloured glazes by means of a brush, producing a curious but decidedly effective result.

Glazes applied in this manner would be liable to run, and no doubt caused dissatisfaction at the time, but it is this very intermingling of glazes which is so much appreciated at the present day. Toby Jugs modelled or glazed by the Ralph Woods are keenly contested for, especially those glazed with translucent colours. Thomas Whieldon manufactured large numbers of Toby Jugs, and they rank next in value and workmanship. This famous potter, as Mr. Falkner remarks in his article, turned out such a variety of ware, as did Wedgwood, his contemporary and one time partner, that it is quite impossible in many cases (i.e., Variegated ware), to dogmatise as to the actual maker, either Whieldon or Wedgwood.

In the case of Tortoise-shell ware, however, it is generally accepted that Whieldon is entitled to the credit of originating this beautiful earthenware in imitation of the real tortoise-shell. This ware is most delicate to handle and usually of good design and finish. Variegated ware shows an artistic blending of various coloured

glazes, shades of green, yellow and brown, somewhat after the style of Ralph Wood; the various clays not being nearly so distinct and defined as in Agate ware. Wedgwood did much to improve the prevalent Agate, Basalt, Tortoise-shell, Marbled and Cauliflower wares.

The manufacture of Saltglaze or White Stoneware probably commenced about 1700 and ended about 1780, so far as its manufacture in England is concerned. In this collection there is a fine two-handled loving cup in White Saltglaze (No. 63, page 47) dated 1735, and a jug of the same ware (No. 70) dated 1739. Improvements in ornamentation were gradually introduced, first the incised work, afterwards incised work in blue, and then coloured floral and pictorial decoration, and coloured bodies with floral decoration; basket work was also adopted. In addition to the exquisite pieces of this ware shown in this collection, there was much Saltglaze made for everyday use, in fact it came into general use to a far greater degree than any previous earthenware in England, and out-rivalled the Delft ware in popularity. However, at a later date, Wedgwood's Cream ware gradually ousted Saltglaze, as it proved to have a smoother surface and so was more suitable for table use, being more easily cleaned.

Astbury's name is now used as a generic term for the small figures in which two different clays have been used in their production. Astbury ware is much more sombre in hue than any of the preceding wares, the colours mainly consisting of rich browns and yellows and deep reds and blacks. The earliest Whieldon ware is somewhat similar; small figures by either potter of an early period are much prized, especially those which are undeniably of Astbury's type.

Elers' name is associated with the red unglazed earthenware with a matt surface, the teapots and coffee pots being exceedingly delicately decorated with applied flowers or figures.

Finally, we must carry our imagination back to the times of Charles I. and II. if we wish to associate some period of our history with the commencement of Staffordshire Pottery. A very interesting list of dated Slip dishes is given by Mr. Falkner on page 6.

We might for instance take the Slip dish, No. 1, page 7, as commemorating the execution of King Charles I. in the year 1649, at the age of 48, after a reign of 24 years, or again it is quite permissible to suppose it was made to celebrate the Restoration of King Charles II. in 1660. The English Delft plates, page 3, dated

1691 and 1745, would be made in the reign of William III. and Mary of England, and of Louis XIV. of France respectively, the black tyg, page 8, in the reign of Queen Anne, 1702-1714, and Louis XIV. of France, whilst the two white Saltglaze loving cups on pages 47 and 48 dated 1735 and 1739 (the earliest known English dated Saltglaze piece being 1724) would be produced in the early years of King George II. These two dates are previous to the accession of Frederick the Great to the throne of Prussia in 1740; the coloured Saltglaze teapot with his portrait (No. 91, page 51) is interesting because it commemorates the popularity of the King of Prussia in England at the period about 1757.

It will be remembered that Frederick the Great was heavily subsidised by England (in Pitt's time) to maintain his gallant stand against the French.

A jug marked Astbury and dated 1766 is illustrated on page 32. On page 108 there is a honey jar with date 1774, the year Louis XVI. ascended the throne of France, and the year when the historical chests of tea were thrown overboard at Boston, one of the disputes with England which culminated in the War of American Independence.

On page 201, pieces are dated 1779, 1784, 1797,\* 1804, and on the "Voyez" Fair Hebe Jug, is the date 1788, No. 199, page 92. We read that in 1787 the first mail coach ran to London from the Potteries. The other dates marked are 1820, 1821 and 1822. George IV. became King in 1820.

The collecting of dated specimens seems to the Author a more fascinating hobby than that of searching for pieces marked with the potter's name; they are certainly very scarce. However, there are other means of ascertaining the approximate date of specimens than by dates and marks; much study and research has enabled the various methods of decoration and manner of fashioning the clays to be assigned to different periods with reasonable accuracy.

A collection of specimens confined solely to those which depict some historic event, or national custom and costume, would be instructive, many a forgotten circumstance would doubtless be thereby recalled. The introduction in 1755 of transfer printing on pottery by Saddler & Green, of Liverpool, was the commence-

\* In this year the Bank of England stopped payment owing to the enormous expenses Great Britain had to sustain during the long years of war and the subsidies made to Prussia to continue it. In 1800 the Union Jack became the national flag. The mug dated 1804 was made the year before the battle of Trafalgar.

ment of a pleasant change in the people's pottery, for when the process had been cheapened they were able for the first time to have pictorial decorations on their tea and dinner services.

Still further variety was in store for them when in 1790, Spode, Adams, Copeland, Rogers and others introduced their charming blue printed earthenware, on which is lavished such a wealth of pretty rural scenes, floral and architectural subjects, and customs and costumes of the period. See page 216, etc.

Much of this ware, and also Liverpool transfer ware, was specially made for America, and often decorated with American subjects, i.e., No. 364, pp. 195 and 196. Marks on blue printed ware are not uncommon. Quite one of the most distinctive features of the Author's collection is the number and variety of the teapots of different wares (they number 60). Tea drinking is supposed to have commenced in England in the reign of good Queen Anne, but as tea was a most expensive luxury in the early years of its importation, the teapots would be small, and as we know by the antique tea caddies, tea was kept under lock and key.

Referring to the collection here illustrated, it may be stated that Figures, Whieldon ware, and Saltglaze form the most important and largest sections. The perfect condition of the great majority of the specimens, their variety and the high quality of each piece, encourage the Author to believe that he has not been unsuccessful in his endeavours to place his collection in the front rank. Although value is not to be judged by quantity, still it may be of interest to know that the shelving required to carry the 750 different pieces totals 450 feet, and that it is ranged against the walls of the Hull City Museum with a deep red background, and that these specimens have been collected from every part of England during the last 20 years, but chiefly during the last ten years. Only one piece was broken in transit. The Author has been greatly encouraged in the publication of *Early Staffordshire Pottery* by the knowledge that Her Majesty The Queen has graciously consented to receive the first copy.

Mr. Frank Falkner in his complete and interesting book, *The Wood Family of Burslem*, mentions Enoch Wood as being the first collector of Staffordshire Pottery, and that in 1835 he presented 182 pieces of it to the King of Saxony, and soon afterwards the remainder was dispersed, but that a large number of pieces are in the Royal Porcelain Museum, Dresden.

While so much interest is now exhibited in old China and Pottery, it may be

useful to here repeat the definition of the distinction between Porcelain and Pottery as given in *Staffordshire Pottery and its History* by Mr. Josiah Wedgwood. "The proper distinction between earthenware and porcelain is the complete vitrification of the body in the case of porcelain, as opposed to the vitrifying and glazing of the surface only in the case of earthenware."

The Bow porcelain factory started in 1744; Chelsea factory started in 1745; Worcester factory, 1751; Derby factory, 1756.

Porcelain had been made on the Continent for some years previous to these dates, and the Staffordshire Potters tried hard to manufacture porcelain. Their nearest approach, however, was Saltglaze, up to the time when the Porcelain Factories started as above.

CYRIL EARLE.

74 BEVERLEY ROAD,  
HULL, 1915.

# CONTENTS

	PAGE
FOREWORD . . . . .	v
PREFACE . . . . .	vii
INTRODUCTION . . . . .	xix
TOBY JUGS . . . . .	xxvii
THE EVOLUTION OF THE POTTER'S ART . . . . .	xxix
THE EARLE COLLECTION DESCRIBED . . . . .	1-237
BIBLIOGRAPHICAL NOTES . . . . .	239

For the purpose of easy reference, the following list shows the pages on which examples of the various Schools named will be found:—

Delph Ware, 1, 2, 3	Wedgwood, 83, 117, 118, 130,
Slip Ware, 6-19, 215	131, 135, 136, 139, 156,
Stone Ware, 24, 32, 140	172, 217
Elers Ware, 22, 23	Enoch Wood, <i>Frontispiece</i> ,
Astbury Ware, 24-32, 90	152, 167, 189, 205
Combed Ware and Marbled Ware, 20, 34, 36, 215	Lakin and Poole, 185
Agate Ware, 34, 35, 36, 39, 64	Neale, 176
Saltglaze, 40-65	Wood and Caldwell, 174
Ralph Wood, 67, 68-89, 135,	Leeds Ware, 139, 162, 201
143, 179, 183, 191, 205,	John Turner, 193, 217
209	Liverpool Ware, 192-199
Voyez, 91, 92	Lustre Ware, 214
Whieldon Ware, 24, 91, 95-	Blue Printed Ware, 216-219
129, 139, 211	Walton School, 208-213, 218,
Toby Jugs, 4, 143-151	220-231

On pages 158-191 are many figures which cannot with certainty be said to be the work of any one potter in particular.



## LIST OF COLOUR PLATES

ST. PAUL PREACHING AT ATHENS (ENOCH WOOD) . . . . .	<i>Frontispiece</i>
PLATE	TO FACE PAGE
I. SLIP WARE . . . . .	6
II. AGATE WARE AND COMBED WARE . . . . .	36
III. COLOURED SALTGLAZE . . . . .	58
IV. COLOURED SALTGLAZE . . . . .	60
V. RALPH WOOD AND WHIELDON FIGURES . . . . .	88
VI. WHIELDON WARE . . . . .	124
VII. TOBY JUGS . . . . .	142
VIII. WEDGWOOD AND ENOCH WOOD FIGURES . . . . .	174
IX. WALTON SCHOOL . . . . .	224



## INTRODUCTION



MAJOR CYRIL EARLE'S collection may be described as covering approximately the period from about the middle of the seventeenth to the beginning of the nineteenth century, and with few exceptions the productions are those of the well-known Staffordshire potters of those days. Pottery was without doubt made in Staffordshire in the earlier ages ; the Hulton Abbey Kiln is known to have been started soon after the foundation of that monastery in 1223, and the property eventually passed to the Adams family, whose descendants are well-known potters at the present time. William Adams, Josiah Wedgwood's favourite pupil, was a member of this family.

The collection begins appropriately with examples of "Delft" ware, and then follows what may be termed the "Slip" ware. This latter method of decoration, consisting of the trailing of any pattern in clay of a semi-liquid consistency, known as Slip, upon clay of another colour, has been minutely described by many authorities. As a rule the so-called "Slip" decorated dishes are found in good condition, and it has been suggested that they were frequently made for presentation from the potter to his landlord, and were intended for ornamental purposes rather than for use ; the decoration upon certain examples tends to support this theory.

The Slip Dish No. 1, typical of the "Toft" ware, decorated with four crowned heads of the Stuart Period, intersected by fleur-de-lis surrounding a rosette, and with trellis border, is a characteristic example of this coveted school of ware in vogue from about 1660 to later days. This design may possibly commemorate the death of Charles I.

In the British Museum is a Slip dish dated 1664, probably made at Donyatt in Somersetshire, and in the Royal Museum, Peel Park, Salford, a dish may be seen bearing the name Ralph Toft and the date 1676. Of the same family were Thomas and James Toft, and other names of potters appear upon these "Slip" dishes, which are frequently decorated with portraits of royalties or heraldic devices, and they vary in diameter from 11 to about 18 inches.

No. 2 represents a four-handled loving cup of an uncommon shape, and is an early example; the proportions and design are excellent.

The Combed ware caudle cup (No. 3) is an artistic example showing the combed method of decoration; all these caudle cups originally had lids.

The posset pots and tygs, decorated in a similar way, were used upon festive occasions—small cradles made for presentation to married couples on the birth of a child, caudle pots, candle-sticks and other objects were decorated in this "Slip" manner; the cradle (No. 5) decorated with the tulip design is an important example. The term "tyg," which is supposed to be derived from the Anglo-Saxon "tigel"=tile, brick, anything made of clay, etc., is a Staffordshire name for a drinking vessel with several handles, which was passed round the table like a loving cup. In Mr. C. J. Lomax's book entitled, *Quaint Old English Pottery*, published by Sherratt & Hughes of Manchester—a work the result of great research, there will be found many illustrations of this school of thoroughly English ware. No. 4 and 6 are characteristic examples of fuddling cups. No. 9 shows a hen-and-chicken money box. No. 10 is a Combed ware dish, another method of decoration, with its notched rim.

The dish, No. 18A, with its 24 gadroons, is a specimen of Combed ware somewhat akin in clay and decoration to the owl jugs in the British Museum.

Of this period and later are the important harvest jugs, globular in shape, covered with a yellow slip, with their decoration scraped through the surface and known as the "Grafiato" method. No. 12 is a fine example of this type of jug; their handles usually begin high up and end in a scroll, and their decoration is elaborate; several of these harvest jugs are known to have been made in Devonshire and Cornwall.

The Red ware specimens attributable to the Brothers Elers, to Astbury, Twyford, and other potters, form an interesting section; their applied delicate ornaments and engine-turning are skilful methods of decoration; they were inspired by the Japanese productions, and are a distinct advance upon the robust "Slip" ware, the clay having been first carefully levigated. For some valuable information, the result of recent researches by Sir Arthur Church, F.R.S., upon the doings of David and Philip Elers, who came to England from Holland in 1690, and who worked as potters at Fulham and later at Bradwell Wood, Staffordshire, until 1710, reference should be made to Mr. Hobson's introduction to the Burlington

Fine Arts Club Catalogue of Early English Earthenware, 1913. Those illustrated on page 23 are all desirable examples.

For the purpose of identification, the term Astbury is given to those Red ware glazed pieces which have been decorated with small applied Cream ware ornaments; these dainty little designs of flowers, coats-of-arms and figures sprigged on to the pots, may be looked upon as being the very earliest examples of Cream ware made by the Staffordshire potters—this paste in after days became the celebrated Queen's ware of Josiah Wedgwood.

To Astbury, in a generic sense, are attributable those of the early little figures showing the adoption of two clays in their manipulation—a series of musicians are included in this class, as also are some actors and soldier figures. The examples illustrated on pages 24 and 28 are important specimens of the so-called Astbury ware.

A variant in decoration had been achieved in the Toft period by the mixing of two different coloured clays, and this process, known as Solid Agate, is found all the way down from that time. Wedgwood and his immediate predecessors adopted this method for finer work with considerable effect—the producers of "Saltglaze Ware" were apt to indulge themselves in making small figures of cats and other animals in the "Solid Agate."

Agate ware in its various forms is a strong section of the collection.

Nos. 51 and 54 are good examples, and No. 53, a pecten-shell teapot, is a remarkably fine specimen of this peculiar method. Beautiful examples may be seen in the "Greg" collection at Manchester, as well as in our National Museums.

In the eighteenth century most of the Staffordshire potters produced useful and decorative objects in the White Saltglaze body—but so far remarkably few examples have come down bearing the potters' names; the process of glazing with salt had been in vogue on the Continent for years before, but had mainly been applied to wares of a different character.

The name of Aaron Wood is indelibly associated with these objects coveted by collectors, as he was the designer of most of the artistic moulds and pitcher blocks used in their production. Of a family of distinguished potters, he—his brother Ralph Wood (of whom later), and his nephew, also Ralph Wood, bear honoured names in the history of Staffordshire. The process of Salt Glazing

has been fully described by Sir Arthur Church, F.R.S., in his *Old English Earthenware*. The Saltglaze School has been divided into four sections, viz :—drab with applied ornament, plain white, scratch blue, and enamelled. The earliest date upon any English example yet recorded is 1724, upon the Scent Bottle in the British Museum. Some of the most alluring examples to the collector of Saltglaze, are those which have been attributed to William Littler, of Longton Hall ; his efforts, though unsuccessful financially, were distinctly original, and as his productions were limited they are peculiarly desirable. His Blue Enamel Saltglaze, made about 1740, is reminiscent of the Persian style of Nevers ware, and his leaf pattern pieces of bold design are of considerable distinction. No. 90, a teapot, and Nos. 99 and 100 are valuable examples of the School of Longton Hall. This Saltglaze school forms a most important section in Major Earle's collection, and Nos. 60 and 63 are rare examples, dated 1739 and 1735 respectively. No. 61 is an important scratched blue specimen, and the array of teapots is very fine. The Jugs, Nos. 97 and 101, are of special merit.

The beautiful figures and groups by Ralph Wood, Senior and Junior, bear characteristics of modelling, enabling them to be easily distinguished, and a fair number of marked specimens are known ; it has been assumed that the mark impressed "R. WOOD" is that of the father, and "Ra. Wood, Burslem," that of the son, and they were the first Staffordshire potters to impress their name upon figures. Ralph Wood, Senr. was baptized in 1716, and his son in 1748. They adopted two different methods of decoration, the earlier being by means of delicately coloured glazes, the later by enamelled colours over the glaze ; their white uncoloured figures also are very attractive. A series of peculiarly instructive impressed mould numbers is found upon many of their productions ; this has been a valuable aid to identification ; for fuller information upon this subject see *The Wood Family of Burslem*, published by Chapman & Hall. In his two important equestrian groups of the Duke of Cumberland and Hudibras, Ralph Wood Senior's achievement has placed him in the front rank of British Ceramic modellers ; of the former, only one example has so far been recorded, decorated with coloured glazes.

The message borne down to us over a century and a half of time by the spirited models of the Ralph Woods, coloured in the most delicately tinted harmonies of glazings that light can suggest, is one of great satisfaction and of much refinement—

they are a joy to their owners and a source of wholesome envy to those also who have the power to appreciate the examples that may be studied in our public museums.

No. 122, a group of two female figures at the base of an obelisk, is an artistic piece of modelling, as also are the figures 118, 119, 126, 128 and 130; the statuette of Chaucer, No. 162, and the Peasant Worshipping, No. 158. The four enamelled figures of the Apostles are an important series; equally so are the Spanish Shepherd, No. 160, the Falconer, No. 159, and the plaque No. 205, page 88.

Probably the most notable figure in the collection by Ralph Wood is the modest representation of Apollo, No. 121, page 75, a simple white presentment of the God of Music with laurel-wreathed head, holding a lyre, and standing upon a rocky base, mounted upon a square plinth, the wreath and the lyre bearing traces of oil gilding; the gracefulness of pose, sharpness of detail and general artistic finish, make this quite an exceptionally fine earthenware figure, excelling many of its more ambitious contemporaries from the Chelsea or Early Derby factories; a close examination of this exquisite statuette will reveal in the mould at the left-hand side of the base what appears to be a rebus of the name of Wood, consisting of a few trees in full foliage; this curious mark not hitherto recorded will no doubt raise considerable interest in the minds of collectors of the Ralph Wood treasures.

Ralph Wood's Vicar and Moses in the pulpit, No. 575, page 179, has probably been the most popular of all the Staffordshire groups; its designing was a true stroke of genius, and innumerable inferior reproductions have been made thereof down to the present day.

J. Voyez was employed by the Ralph Woods, and no doubt he carried out much of the modelling of their figures and groups; he was an extraordinary genius, and Josiah Wedgwood's patience was exhausted by his frequent misdoings; his best known coloured and glazed work is the celebrated Fair Hebe Jug of which there are three specimens in the Earle Collection, Nos. 197, 198, 199, page 91; it is a strikingly clever piece of unconventional designing—No. 199 is dated 1788 on the tree trunk; they are decorated in delicately coloured glazes; later examples are generally enamelled (see No. 206). A portrait of Voyez appears in *The Wood Family of Burslem*.

Thomas Whieldon's name has always possessed a peculiar fascination from the fact that he was a long-lived successful potter, working from 1746 to the end almost

of the 18th century, and yet so far not a single piece of his famous tortoise-shell decorated ware has ever been recorded as bearing his mark or name—a name which has been adopted generically for a large school, embracing the beautiful cauliflower, pineapple, maize, and other conventionally treated designs; he eventually became the High Sheriff of Staffordshire.

Josiah Wedgwood was apprenticed to Thomas Whieldon, and no doubt in his young days he assisted in the producing of many of these cleverly conceived ceramic objects. Major Earle's collection is very rich in this Whieldon School—the earlier examples being those decorated with small applied ornaments. No. 255, on page 112, is representative of applied ornaments on tortoise-shell. The coffee pot, No. 250, page 111, and the cruet stand, No. 202, page 119, are important examples of variegated ware. Particular attention may be drawn to the miniature tortoise-shell tea service, page 103, and to certain Early Small Figures attributable to Whieldon, page 95; these differing from the two clay figures by Astbury form a class by themselves.

In the large section of the collection devoted to Earthenware Figures, nowadays so very popular, certain examples stand out in prominence, such as the fine pair of statuettes, Fortitude and Prudence, made both by Josiah Wedgwood and by Enoch Wood, the still larger statuette of Mars, the reclining pair, Antony and Cleopatra, and the Lucretia—all these have been inspired by Italian bronzes, and are cleverly modelled; so far no marked coloured examples of the Antony and Cleopatra have been recorded; probably they were the work of Enoch Wood, whose reputation as a potter and sculptor has been long established; at a later period Swansea made these in black basalt ware.

Lakin & Poole, established in 1770, manufactured some well-modelled figures. Their Apollo, No. 455, page 164, and its companion, Paris, No. 451, page 164, are very good examples, and are an uncommon pair. The enamelling of this firm was not so garish as that of some of their contemporaries, and therefore a more refined effect was achieved in much of their work. Equal in delicate enamelling and modelling to the foregoing were the figures and groups of Neale. He was at work in 1776, and was a very able potter. The two Cupid candle-sticks in this collection, Nos. 538, 544, page 180, are his work, as also are the figure of Hygeia, No. 437, and the Sacrificial Figures Nos. 435, 436, page 164, and no doubt a close examination will reveal more of the productions of these two

eminent firms. Though no figure in this collection is marked Wedgwood, it is well known that the great potter joined in the prevailing production of enamelled figures, and a comparison with marked examples will convince the student that many of these figures and groups are the result of his efforts. An invoice from Ralph Wood to Wedgwood, dated July 1775, for a number of figures, demonstrates a custom still prevailing of an interchange of productions amongst amicable firms. The marks E. Wood & Wood & Caldwell are found upon figures and well-modelled busts, and the collection includes a large number attributable to Enoch Wood, known as the "Father of the Potteries;" the pair of Tritons mounted upon marbled plinths with candle sconces are exceptionally good. Occasionally these figures are found made in almost exact imitation of bronze, and marked "Wood & Caldwell." His reputation as a local historian, an able sculptor, and a collector, still lives, and his descendants are justly proud thereof. When quite a young man he modelled the bust of John Wesley, then in his 78th year—a series of sittings were accorded to the youthful sculptor, with a result that the portrait then achieved has been the prototype for all good plastic models ever since: the correspondence upon the episode between Dr. Adam Clarke and Enoch Wood has been recorded in the *Wood Family of Burslem*. Also when quite a youth he modelled the large jasper placque of the "Descent from the Cross," after Rubens' celebrated picture in Antwerp Cathedral.

The later figures and groups by John Walton, 1790 to 1839, Ralph Salt, 1812 to 1840, and Ralph Hall, are particularly attractive by reason of their boscaje backgrounds inspired by the Chelsea designers. Though pronounced in their colouring, they are redolent of the manners and customs of their pre-railroad period, and were infinitely more suitable for the cottage mantelpiece and the corner cupboard than are the ornaments which nowadays have taken their place—and it is not surprising that a large number of collectors appreciate their decorative qualities. Modern reproductions of these objects, and of the Toby Jugs, are to be found in many places where unsuspecting dealers sometimes have been gulled into adding them to their stores of genuine treasures, for it must be admitted that the average antique dealer desires to deal in genuine antiques whenever he can do so.

Other Staffordshire names found upon figures are those of Turner and Adams, both great potters, Edge and Grocott, J. Dale, Walley, Barker Sutton and Till. There were excellent earthenware figures and busts made by the potters of Leeds

and Liverpool. Nottingham produced her well-known bear jugs; Rockingham, the Snuff Takers; and other figure subjects are attributable to both these potteries as well as to Swansea and Sunderland. Of this last-named factory a set of the Seasons, decorated in characteristic pink lustre, is marked Dixon, Austin & Co.

A series of bottles or spirit flasks, representing celebrated persons, in brown ware glazed with salt, was made by the Lambeth potters, and Messrs. Doulton have quite recently revived this idea by giving us cleverly modelled figures of our living statesmen.

FRANK FALKNER.

HILLSIDE, BOWDEN,  
CHESHIRE, 1915.



# TOBY JUGS

(Pages 143—151).

THE adaptation of the human figure to the shape of drinking vessels dates back to very early days ; in the old Peruvian Pottery this feature was one of the prevailing characteristics ; in England John Dwight of Fulham followed the potters of Cologne in adopting as his model in the 17th century the well-known Bellarmine or Greybeard Jugs (No. 33, page 32). In the 18th century Ralph Wood, of Burslem, designed his large "Falstaff" Jug, probably the finest presentment of a figure-jug ever made by our Staffordshire potters of bygone days ; he also produced the best models of the well-known Toby Jugs (see page 143), and varied his designs considerably. Those decorated with his artistically coloured glazes are the most effective and generally the sharpest in detail—and a certain amount of hand-tooling after casting may often be discerned in his productions ; so popular did these subjects become that most of the chief potters, including Thomas Whieldon, were induced to try their skill, and we occasionally find "Tobies" bearing the mark of "Ra Wood, Burslem," Neale, Walton, Copeland and other makers.

The name Toby, now quite a generic term, is probably adopted from Sterne's immortal Uncle Toby, the real hero of *Tristram Shandy*, wounded at the siege of Namur and noted for his large-heartedness. The first two volumes of *Tristram Shandy* were published in 1768, and the following appropriate couplet has become associated with this popular model :—

" Old Toby Philpot, a thirsty old Soul  
As e'er drank a bottle or fathomed a bowl."

The old woman model bearing the Prince of Wales' feathers in her hat, is a presentment of Martha Gunn, the Brighton bathing woman of bygone days, who gained notoriety by reason of George IV., when a youngster, having been placed in her charge during his early immersions in the briny ocean ; occasionally she is shown sitting upon a fish basket ; in Major Earle's collection a good example of this jug is No. 373, page 147. Amongst other models originated by the Ralph

Woods there are The Thin Man, The Sailor, The Watchman, The Old English Gentleman, The Planter, and Lord Vernon Toby Jug. The Parson, No. 366, is impressed with the mould No. "10" underneath.

There are now many enthusiastic collectors of these fascinating productions of the 18th century, and it is possible to refer to important collections which include a large number of designs differing in shape, in ornamental details, and in varying attributes. Illustrations of Toby Jugs may be seen in most books recording the productions of the Staffordshire Potters. The Ralph Wood Tobies, however, constitute a class by themselves, differing in certain characteristics from the Whieldon and all other examples. In this collection there are about forty Toby Jugs, the most important being the trio by Ralph Wood in translucent colours, illustrated on page 143.

In no other branch of the potter's art can be better studied the prolific designing of moulds than in this section; specimens appearing at first glance to be alike will be found on examination to differ in such details as the length of the ends of the neck-ties, the position of the buttons, as well as in the shades of colour of the beautiful glazes. No two pieces are ever found exactly alike. It is hardly necessary to refer to the prices given for perfect examples nowadays, as they have risen very considerably during the last few years from those of former times.

The later figure and Toby Jugs are decorated with a wider range of enamel surface colours, and are less refined than the earlier examples.

FRANK FALKNER.

# THE EVOLUTION OF THE POTTER'S ART

By T. SHEPPARD, F.G.S., F.S.A.(Scot.)



THE collection of Early Staffordshire Pottery formed by Major Earle admirably illustrates the potter's art from the 17th to the 19th centuries, and shows the evolution and improvement in that art during two hundred and fifty years. This collection is an important adjunct to Alderman Robson's cases of porcelain and china, which are exhibited in the same gallery, and practically represent the finest aspect of the art for the last century or more. In this latter collection are some of the finer and larger productions of the Worcester, Derby, Chelsea, Minton, Wedgwood, Bristol, Sévres, Dresden, Berlin, and other famous factories.

It must be remembered that during this extensive period, so admirably represented by the two collections named, there were being issued, contemporaneously, crude, and highly-finished articles, just as to-day we may find in one shop plain earthen brown pots, the cheap breakfast cups and saucers, the more highly finished Staffordshire wares, and the valuable ornamental pieces produced from the more reliable manufactories, many of which realise prices exceeding their weight in gold.

When we come to review the potter's art prior to the 17th century, we find that the collection in the Municipal Museum at Hull contains an unusually complete series of specimens, dating from prehistoric times, several hundred years before the birth of Christ, to the period represented by the earliest examples in Major Earle's series ; and while a review of these unquestionably illustrates in a most marked manner the growth of, and improvement in, the manufacture of pottery, it will be seen that in many cases there seems to have been a reversion to primitive types, as for instance, when the objects have been made for domestic purposes.

Nearly all the very early forms of pottery have been obtained from burial mounds, where they had been placed as cinerary urns, or for the purpose of holding

food or water, and possibly some smaller forms were used as lamps for the use, when in the next world, of the person buried. The earliest examples we have are from Beni Hasan, in Egypt, and were found by the Egyptian Exploration Committee. They are 4300 years old, are hand-made, and of very thick coarse material, burnt red.

In our island the earliest examples of the potter's art occur in the ancient British barrows, or burial mounds, an exceptionally rich series of which exists in East Yorkshire. Most of them were in the well-known Mortimer Collection at Driffild, recently purchased and presented to the Hull Corporation by Colonel Clarke. Among the more primitive of these forms of pottery are the examples figured herewith (fig. 1), one being a perfectly plain bucket-shaped cinerary urn containing burnt human remains, found at Scunthorpe, North Lincolnshire. Prior to burial it had been cracked at the top, and the two pieces were held together with a piece of cord or thong, which was threaded through two holes, one on each side of the crack, which can still be seen in the illustration. Another example (fig. 2), is a beaker-shaped vessel, very crudely made, and with no trace of ornamentation; it is from a barrow at Wharram Percy. Another form (fig. 3) is from a barrow at Painsthorpe Wold, and is of the food-vase type; fig. 4, from near Garrowby Hill, is another primitive form.

We find, however, that at first these crude vessels were decorated by impressions from twisted cords, by herring-bone, triangular or other designs, made by scratching the clay before baking (see fig. 5), with a piece of sharp bone, flint, or even by the thumb nail. It is quite possible that the first idea of ornamentation may have been given to the potter by impressions left by the cords which held the clay together during the process of drying.

One Scunthorpe vase (fig. 1, left hand) illustrates a very simple form of ornamentation by carelessly made scratches on the collar. Another piece (fig. 6) from Wharram Percy shows on the upper part of the vessel, an imitation of the twisted cord design, made by small gashes. An example of typical herring-bone ornamentation is shown on fig. 7, from Aldro, while the beginnings of triangular designs are shown in fig. 8 from the same place; whereas other forms made by small punctures are shown in figs. 9 and 10, also from the same locality. In fig. 11 is a decoration made by a combination of zig-zag lines, further advances in which are shown in figs. 12 and 13, both from Aldro. More elaborate types of

decoration are illustrated in figs. 14 and 15 from Painsthorpe ; and figs. 16 and 17 from Garrowby.

We find the early potters, besides using these various forms of decoration, adding to the variety of their wares, as well as to their utility, by making knobs, handles, or by attaching loops for suspension, by lids, etc. The beginning of these may be said to be shown by the small knob on fig. 18, which is from Towthorpe. A simple loop for suspension occurs in fig. 19, from Aldro ; whereas a good handle to a typical " mug " is given in fig. 20, and a lid in fig. 21, both from Aldro. Unusual forms are illustrated in fig. 22 from Riggswold ; fig. 23 from Acklam Wold ; fig. 24 from Huggate Wold and fig. 25 from Blanche Wold. Most of the preceding examples, principally of the Bronze Age, have been illustrated in Mortimer's *Forty Years' Researches in British and Saxon Burial Mounds of East Yorkshire*, to the publishers of which we are indebted for the blocks.

When we come to the Early Iron Age, just prior to the Roman occupation, we find that though the Britons had immeasurably improved in the manufacture and workmanship of the various implements of war, their pottery, so far as we are able to judge from the few forms left to us in grave mounds, shows a reversion to the primitive type. The only examples recorded in this district are ill-made, irregular-shaped vessels of coarse earthenware, which contained food, and were placed with the dead. The examples from the so-called Danes' Graves, near Driffield, in each case contained the humerus of a pig, so that we may assume that a shoulder of pork was food for the gods in the Early Iron Age ! (see fig. 26).

This apparent reversion to plain coarse pottery seems all the more remarkable when we remember the extraordinary development in the potter's art in ancient Greece, which took place about the same time, some examples of which are in our collection.

During the Roman occupation of Great Britain, many thousands of examples of pottery were made, varying in size from the enormous amphorae, which were sometimes used as coffins, down to very small objects such as lamps, candle-sticks, and even minute tesserae for paving. The Roman soldiers imported many magnificent examples, especially the beautiful smooth surfaced red *terra sigillata*, or Samian ware, which was largely made in Gaul. The Roman potter was proud of his art, and on both ornamental and domestic pieces his name was frequently stamped. In addition to these imported pieces, however, the Romans were not slow to take

advantage of the various clays which they found in this country, and potters' kilns and manufactories on extensive lines are recorded from many parts of the country.\*

Our collection contains some supports for the pottery, made from clay, and used in the kilns of North Lincolnshire.

The numerous and various forms of earthenware vessels used by the Romans would be much too large an item for the purpose of this chapter. In the Hull Museum they vary from a large amphora measuring 2ft. 6 in. in height, and 2 ft. in width, which was dredged from the Goodwin Sands by a Hull trawler, to baked cubes less than half an inch across, taken from tessellated pavements in the district (fig. 27). The chief point to be noticed, however, with the Roman pottery is, that it was well turned on potters' wheels (fig. 28), or was moulded in relief from artistically wrought moulds, and is sometimes of exceedingly fine workmanship, of good design, and even occasionally decorated with slip. In the instances where the vessels have been used for funeral purposes, whether as cinerary urns, as coffins, or as grave accessories, domestic pottery was utilized for the purpose.

A late Celtic vase found at Hull is shown in fig. 29.

In addition to the Roman pottery, this district has yielded a number of specimens of what is known as Romano-British earthenware, which was made by the occupants of these islands when under Roman supervision, or may have been made after the withdrawal of the Roman troops. This pottery is usually made of Kimeridge clay, or other material readily available, is intermixed with pounded oyster shells, or other similar substance, apparently added to stiffen the clay. It has sometimes been turned on a wheel, sometimes made entirely by hand. The examples are generally of the simplest type, and not decorated in any way, and though these include the more recent pieces made during the long Roman occupation, they are among the most crude forms that we possess. One or two from Spurn are of special interest (fig. 30), as they seem to revert in shape to the vessels characteristic of the Pre-Roman burial mounds which occur on the Yorkshire Wolds.

With the possible connecting link supplied by the few examples just enumerated, there seems to be a distinct break in our record of the product of the potter's art between the Roman occupation and the appearance of the Anglo-Saxons some centuries later. But with the Anglo-Saxons we have a distinct and unmistakable

\* See "Roman Pottery Kilns at Horningsea, Cambridgeshire," by the Rev. G. F. Walker; *Proc. Cambs. Antiquarian Soc.*, No. LXIV., 1913, pp. 14-69, in which many of these are enumerated.

type of earthenware vessel, which occurs in some districts in enormous numbers. They may be readily classed into two forms; the domestic pieces, including small food vases (see figs. 31, 32, 33), placed with unburnt bones, and true cinerary vases, (34, 35, 36, 37); the latter are usually of much larger size as they were made to contain cremated remains of adults. Smaller pieces, though of the same type, were used for children. These urns are usually most elaborately ornamented by various designs made from different forms of punches, or even from signet rings pressed on to the outsides of the vases; as a rule, however, on the upper part only (fig. 38). The vessels are more or less globular, and are in some cases decorated by sets of knobs or bosses, singly or in twos or threes, which have been carefully formed by pressure from within the vase. Generally the bases are round, though we have one fine example in which there is a distinct foot (fig. 39).

The most remarkable feature, however, in connection with these Anglo-Saxon examples is that, notwithstanding their symmetrical shapes, they are entirely hand-made, and the potter's wheels and elaborate kilns used by the Romans some centuries earlier appear to have been unknown to the later race.

In addition to our unusually fine collection of Anglo-Saxon vases, we have of the same period objects as small as spindle-whorls (fig. 40), and beads made from earthenware.

At the end of the Saxon period there is another distinct break in our record, and the next series of specimens consists principally of jugs and other domestic pieces, dating from the 12th to the 17th centuries. The earlier forms, which are found associated with monastic buildings, are usually well made, and well baked; the pottery being in some cases almost vitreous.

Of Norman pottery we have some fine examples which are usually long, thin, cylindrical vessels, sometimes glazed, but frequently plain terra-cotta (figs. 41, 42, 43). They rarely have a spout or lip, the upper part being circular, or with the merest rudimentary depression to assist in pouring, opposite the handle. The early pieces can usually be identified from the fact that they possess massive ribbed handles with deep impressions made by the thumb or fingers at the point where they are joined to the jug. The upper part of these vessels is, as a rule, decorated by a very effective glaze of a green or yellowish-green colour, which seems to have been carelessly put on, and here and there runs down over the lower portion. Relating to this period must be mentioned the encaustic and glazed paving tiles which were

usually elaborately decorated by various geometrical or heraldic designs. These were used on the floors in the more prominent parts of ecclesiastical buildings during the 13th and 14th centuries. The tiles are generally 5 in. square, and about 1 in. thick, and were made in Nottinghamshire and other Midland counties (figs. 44-49). Originally they were probably copied from examples imported from the Continent, as we have a series of particularly well-decorated examples, though smaller in size, which were used during the 12th century for paving part of the floor at the monastery of Meaux, near Beverley.\* These Hispano-Moresque tiles are of most elaborate patterns and exceptionally well glazed (figs. 50, 51, 52).

Following on these earlier pieces is the hard stoneware pottery, and the beautiful blue decorated pieces of the 15th and 16th centuries, many of which were imported from the Continent, and their types were copied in this country (fig. 53). Among them may be mentioned the Bellarmine jars or Greybeards (fig. 54) with their picturesque brown mottling; the various forms of posset pots, and other domestic pieces of slip and combed ware; tygs or loving cups, generally covered with dark brown or black glaze, and with two, three, or more handles (fig. 55); early pieces of Delph ware and old Dutch tiles; and we may even include the extraordinary variety of small tobacco pipes† (fig. 56) and wig-curlers, which are found so plentifully in all our 17th century rubbish heaps.

From this period the products of the later centuries are represented by Major Earle's collection which starts with the Toft dishes, and other early examples of Slip ware, and illustrates step by step the various types of the potter's art to the early part of the nineteenth century.

Examples of the finer porcelains of the late 18th and early 19th centuries occur in Alderman Robson's collection of china and porcelain, which adjoins Major Earle's collection of Pottery in the Museum. Figs. 57 and 58 illustrate the products of the Worcester factories at various periods; in fig. 59 are shown three massive Crown Derby vases; fig. 60 shows examples of Chelsea vases; while in figs. 61 and 62 fine examples of the famous Chelsea figures are illustrated.

\* See *Trans. East Riding Antiquarian Society*, Vol. 2.

† See *Early Hull Tobacco Pipes and their Makers*, Hull Museum publications, No. 8.





Fig. 1.—Plain Cinerary Urns, Scunthorpe. (British).



Fig. 2.—British Vessel from Wharram Percy.



Fig. 3.—British Vessel from Painsthorpe Wold.



Fig. 4.—British Vase from Garrowby Hill.



Fig. 5.—Two Cinerary Urns and an "Incense Cup" from a Barrow at Kirton Lindsey, Lincs. (British).



Fig. 6.—British Cinerary Urn, Wharram Percy.



Fig. 7.—Herring-bone Decoration on British Vase (Aldro).



Fig. 8.—British Vase, Aldro.



Fig. 9.—Small British Vessel, from Aldro.



Fig. 11.—Small British Vase, Aldro.



Fig. 12.—British 'beaker' from Aldro.



Fig. 10.—British Vase, Aldro.



Fig. 13.—British 'beaker' from Aldro.



Fig. 14.—British 'beaker' from Painsthorpe.



Fig. 16.—British 'Food-vase' from Garrowby.



Fig. 17.—British 'Food-vase' from Garrowby.



Fig. 15.—British Vase from Painsthorpe.



Fig. 18.—British Vase with handle, Towthorpe.



Fig. 19.—Vase, with loop, from Aldro.



Fig. 20.—British Vase with handle, Aldro.



Fig. 21.—British Vessel with lid, Aldro.



Fig. 22.—Vase, with lid, from Riggswold.



Fig. 23.—British Vase, with four perforated feet, Acklam.



Fig. 25.—British Vase, with handle, Blanche Wold.



Fig. 24.—British Vessel, with handle, Huggate.

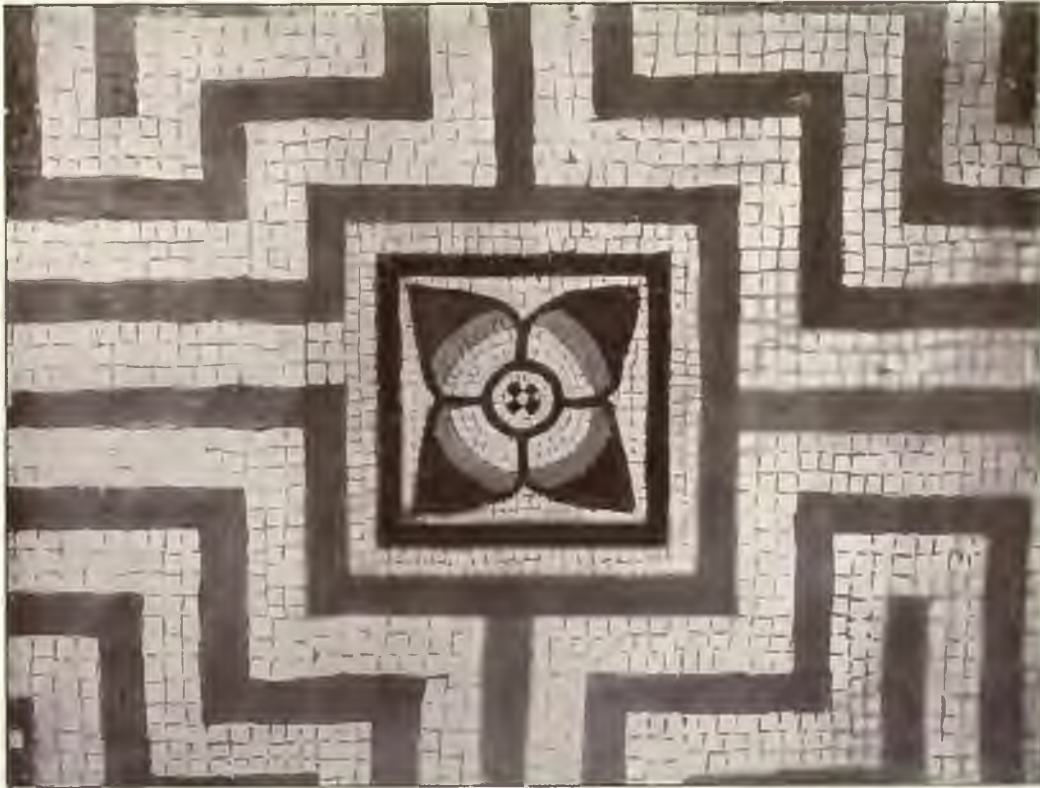


Fig. 27.—Part of Tessellated Roman Pavement from Harpham.



Fig. 26.—Vase, with Humerus of Pig, from Kilham. (Iron Age).



Fig. 30.  
Romano-British Vases  
from Kilnsea.



Fig. 29.—Late Celtic Vase, found near Hull.



Fig. 28.—Roman Pottery from Kilnsea.



Fig. 31.



Fig. 32.



Fig. 33

Anglo-Saxon Vases from Hornsea.



Fig. 34.



Fig. 35.



Fig. 36.



Fig. 37.

Anglo-Saxon Urns from Sancton.

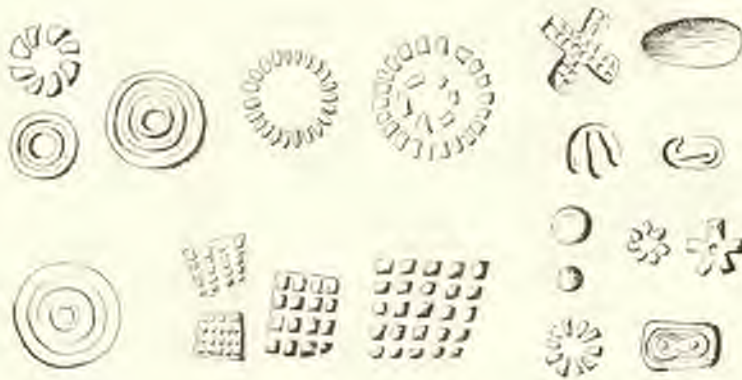


Fig. 38.—Tooled Impressions on Anglo-Saxon Vases.



Fig. 39.—Anglo-Saxon Vase from Newark.



Fig. 40.—Anglo-Saxon Spindle Whorls of Earthenware from Sancton.



Fig. 41.—Vase with Zoomorphic Spout, found at Hull.



Fig. 42.—Early Pottery found at Hull.



Fig. 43.—Norman Pottery found at Hull.



Fig. 44.—Encaustic Tile with Lombardic Characters, Hull. (Mediæval).



Fig. 45.



Fig. 46.



Fig. 47.



Fig. 48.

Encaustic Tiles found in Hull. (Mediæval).



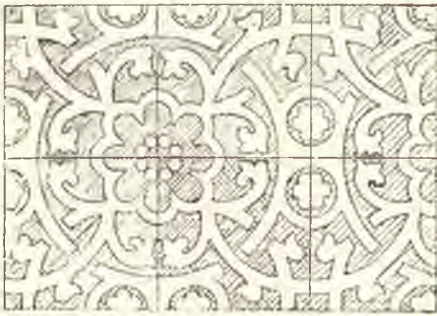


Fig. 49.—Set of Encaustic Tiles Restored from Fragments found at Hull. (Mediæval).



Fig. 53.—Costrel, Pilgrim's Bottle, etc., found in Hull. (Mediæval).



Fig. 55.—Tygs or Loving Cups. (XVII. Century).

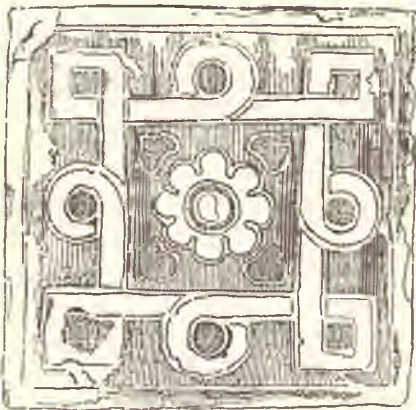


Fig. 50.

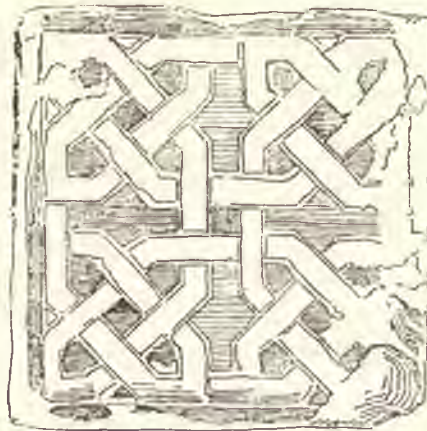


Fig. 51.



Fig. 52.

Hispano-Moresque Enamelled Tiles from Meaux Abbey (XII. Century).



Fig. 54.—Bellarmine Jug or Greybeard.

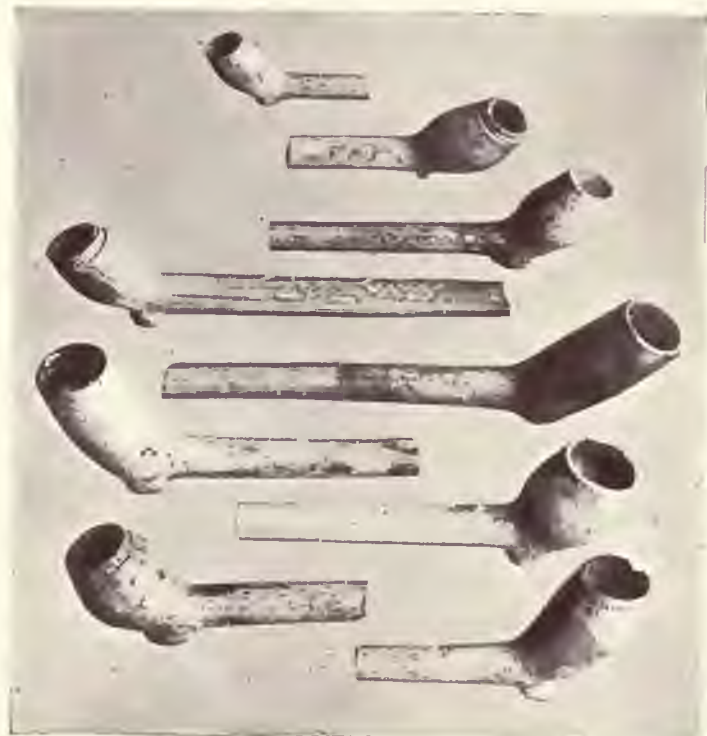


Fig. 56.—Tobacco Pipes found in Hull. (XVII. Century).



Fig. 57.—Worcester Porcelain.

(These, and those shown on the following five illustrations, are from the Alderman Robson Collection in the Hull Museum).



Fig. 58.—Worcester Porcelain.



Fig. 59.—Crown Derby Vases.



Fig. 60.—Chelsea Porcelain.  
(The two side vases are probably Plymouth).



Fig. 61.—Chelsea Figures.



Fig. 62.—Chelsea Figures.

EARLY STAFFORDSHIRE  
POTTERY

THE EARLE COLLECTION

(Deposited in the Hull City Museum)

## DELFT WARE

THE most notable centres of the manufacture of stanniferous enamel or "Delft" ware, an imitation of the Dutch and Italian faience, were Lambeth, Bristol and Liverpool, and it is believed that the trade was first introduced at Lambeth by Dutch settlers about 1660. Specimens of Lambeth Delft exist, dated from 1621 to 1753. At Bristol, probably the ware was introduced by Thomas Frank, in about 1697. The earliest known piece of dated Liverpool "Delft" is that of 1702. In 1756 Sadler and Green introduced their process of transferring prints from engraved copper-plates to the well-known Liverpool Delft Tiles.

- 
- A 1 Lambeth Delft plate; white with  $\frac{S.H.}{1691}$  on arms, in Cartouche in blue.  
Diam. 10".
- A 3 Lambeth Delft plate, white, with floral decorations in blue, with  $\frac{S.H.}{1784}$   
in blue. Diam. 9".
- A 4 Lambeth Delft dish, white and blue, after Palissey. A similar dish in the  
British Museum is dated 1659. L. 18½".
- 35 See page 23.



A 1

(See page 23) 35

A 3



A 4



A 2



A 5



- A 2 Delft circular dish, Adam and Eve, in green, yellow and manganese glazes,  
blue border (circa 1690). Diam. 13½".
- A 5 Delft Toby jug, in white. Probably representing Falstaff. H. 12".

## "SLIP" WARE

"SLIP" ware made in many parts of Great Britain has been chiefly associated with Wrotham, a village between Sevenoaks, Maidstone in Kent, Staffordshire, Derbyshire and Somersetshire. The earliest Wrotham examples, dating from 1612 to 1717, bear the initials I.L. Those made between the years 1642—1659 are initialled G.R., with the exception of a few bearing dates 1656—1683 which are initialled H.I., I.W. or I.G. From 1689 to 1717, the initials I.E. occur. The initials are probably those of the maker. Staffordshire has been noted for its "Slip" ware from a very early period. The earliest recorded name is that of Thomas Toft, who was working about the middle of the 17th century; his earliest dated piece is 1671, and his name has been adopted in a generic sense and applied to "Toft ware."

Signed examples by the following makers are known :

THOMAS TOFT, 1671.	JOHN MEIR, 1708.
RALPH TOFT, 1676.	ROBERT POOL, c. 1690.
JOHN WRIGHT, 168(?)—1707.	RALPH SIMPSON, c. 1689.
ROBERT SHAW, 1692.	WILLIAM TALOR, c. 1660.
RICHARD MEIR, 1699.	GEORGE TALOR, c. 1660.
JOSEPH GLASS, 1703.	GEORGE WARD, c. 1700.
JAMES TOFT, 1705.	

The Derbyshire potteries, especially those of Ticknall, date back to Mediæval times. Ticknall "Slip" ware is frequently decorated with hunting scenes in yellow or white slip upon a black ground. The Heaths worked at the Cockpit Hill Pottery, at Derby, till 1782; the factory was, however, in operation as early as 1700. The Meirs were working at Derby—according to Jewitt—at an early date. Somersetshire Slip ware is very scarce: examples made at Donyatt decorated in the graffiato manner from early days until recent times are found. In the Taunton Museum there is a specimen dated 1680. The Staffordshire Potters frequently decorated their productions by intermingling coloured slips or liquid clays with a comb; examples so decorated bear dates ranging from 1688; these are known as combed ware; the method of decoration is similar to that adopted by the house painter when graining.

- 
- 1 Slip decorated dish, with trellis work border, and head of King probably Charles II. repeated four times round centre of plate, and decoration between and in centre. Probably of Toft manufacture. Staffordshire. Second half of 17th century. Diam. 17".



SLIP WARE.

"SLIP" WARE

"Slip" ware, a term which in some parts of Great Britain has been chiefly associated with Staffordshire, is also known in Derbyshire, Maidstone in Kent, Staffordshire, Derby, and in Devonshire. The earliest Wrotham examples, dating from 1612 to 1717, bear the initials H. These were made between the years 1642—1649 are marked G.P., with the exception of a few bearing dates 1656—1683 which are marked H.H. I.W. In 1689, 1690, and 1717, the initials I.E. occur. The initials are probably those of the maker. Staffordshire has been noted for its "Slip" ware from a very early period. The earliest recorded name is that of Thomas Talor, who was working about the middle of the 17th century; his earliest dated ware is 1660, and his name has since been adopted in a generic sense and applied to other wares.

Several examples by the following makers are known:

Thomas Talor, 1660.	JOHN MEIR, 1708.
Robert Pool, 1690.	ROBERT POOL, c. 1690
James Simpson, 1689—1697	RALPH SIMPSON, c. 1689.
William Talor, 1660.	WILLIAM TALOR, c. 1660.
George Talor, 1660.	GEORGE TALOR, c. 1660.
George Ward, 1700.	GEORGE WARD, c. 1700.
James Talor, 1705	

The Derbyshire potteries, especially those of Ticknall, date back to Mediaeval times. Ticknall "Slip" ware is frequently decorated with hunting scenes in yellow or white slip upon a black ground. The Heaths worked at the Cockpit Hill Pottery, at Derby, till 1782; the factory was, however, in operation as early as 1700. The Meirs were working at Derby—according to Jewitt—at an early date. Somersetshire Slip ware is very scarce: examples made at Donyatt decorated in the graffiato manner from early days until recent times are found. In the Taunton Museum there is a specimen dated 1680. The Staffordshire Potters frequently decorated their productions by intermingling coloured slips or liquid clays with a comb; examples so decorated bear dates ranging from 1688; these are known as combed ware; the method of decoration is similar to that adopted by the house painter when graining.

- 1 Slip decorated dish, with trellis work border, and head of King probably Charles II. repeated four times round centre of plate, and decoration between and in centre. Probably of Toit manufacture. Staffordshire. Second half of 17th century Diam. 17".



SLIP WARE.



1



2



3

- 2 Slip decorated loving cup, black, with four handles (one handle missing).  
Lettered "I.D." Staffordshire circa 1700. H. 7".
- 3 Caudle cup, combed ware. Second half 17th century. H. 5¼".



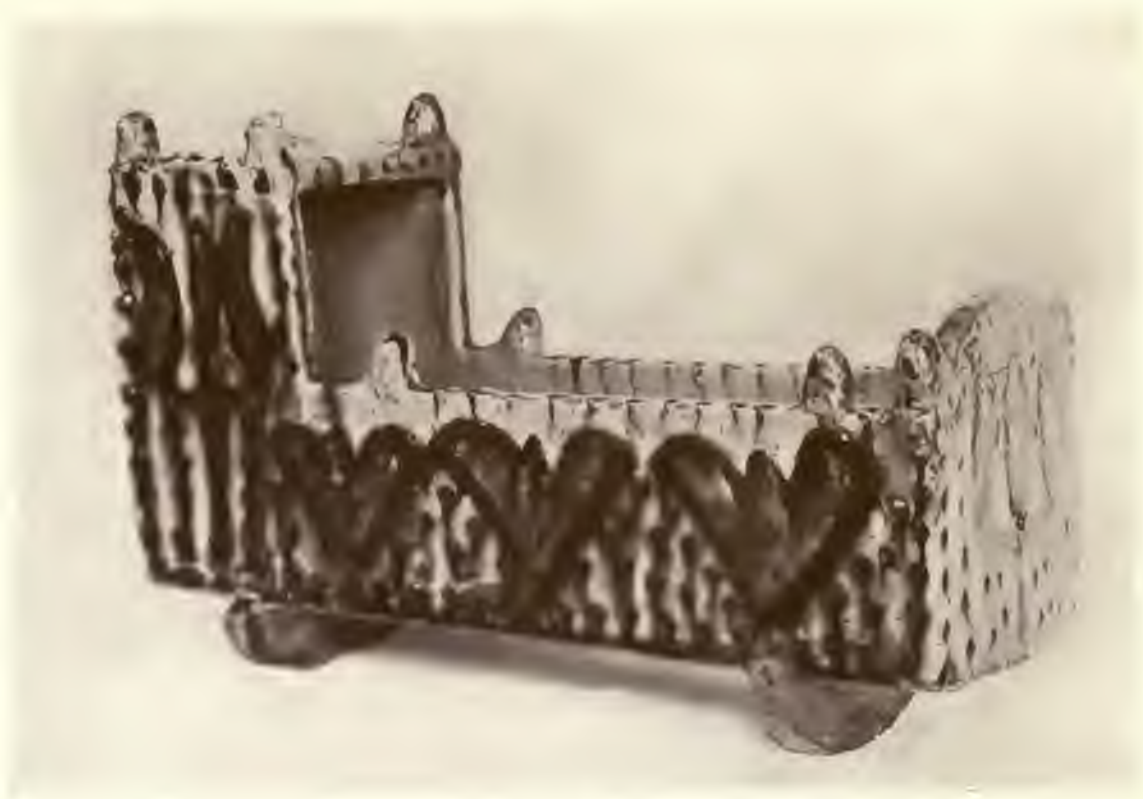
- 4 Fuddling cup with four bowls conjoined in a ring with twisted handles from which projects a short tube. Reddish ware with brown slip. Late 17th century. H.  $3\frac{1}{2}$ ", Diam.  $6\frac{1}{4}$ ".
- 12 West Country harvest jug. Graffiato ware in light yellow slip, inscribed :—  
“ This little gift of friendship take,  
And keep it for the giver's sake.”—*John Brannon*.  
Dated, but partly illegible.



12



4



- 5 Slip ware cradle, richly decorated, with tulip design (circa 1705). L. 11".

- 6** Set of 10 conjoined fuddling cups. Arranged in a triangle, circa 1740—  
1750. L.  $7\frac{1}{2}$ " , H. 2".
- 13 A** Large pipe ; "Slip" period ; bowl, a male mask, with figures in relief at  
side. L. 21".



6



13 A



8

7

9



13



11

- 7 Double bottle-shaped Slip ware money box with representations of hen and chickens. H. 9".
- 8 Similar to No. 9, but all glazed. H. 6½".
- 9 Bottle-shaped Slip ware money box with representation of hen and chickens; lower half unglazed. Staffordshire early 19th century. H. 7¼".
- 11 Slip ware figure bird-call and two chicks perched on branch, supported on cone-shaped base. H. 8½".
- 13 Slip ware decorated jug with lid. H. 8".



- 10 Combed ware circular dish, lattice work pattern, circa 1800. (A perfect dish replaces the one illustrated.) Diam. 13".
- 14 Slip ware baking dish. Diam. 16" x 14".



10



14



18 A

**18A** Circular combed ware dish with 24 gadroons in relief.

Diam.  $11\frac{1}{2}$ ".

## ELERS WARE

THE brothers David and John Philip Elers, two Dutchmen, settled in Staffordshire in 1690, and manufactured red earthenware. They are also supposed to have introduced salt as a glazing medium into Staffordshire, but this is conjectural and was stoutly refuted by Enoch Wood. The site of their works has not disclosed a single piece of either salt glaze stoneware or the red earthenware associated with their name. Their work reflected exquisite skill and their chief method of decoration was the application of small and refined ornaments. In later days Josiah Wedgwood adopted similar methods with world-wide success.

- 
- 34 Red earthenware teapot, with applied floral design. Probably Twyford. H. 6".
- 35 Red earthenware coffee pot with applied ornament in relief; spout in shape of bird's head. Late 17th century. Elers.
- 36 Red earthenware cylindrical teapot, engine turned. Wedgwood. H. 6½".
- 37 Red earthenware coffee pot, engine turned. Elers. H. 8½".
- 38 Red earthenware coffee pot; applied floral design; lid missing. Probably Twyford.



35

37

38



34

36



20 A



48 A



33 B



23

23 a

## ASTBURY WARE

THE term Astbury is applied to a class of pottery closely allied to that supposed to have been made by the Elers : it is lead glazed, and of a similar carefully levigated red clay, and frequently the ornamentation is composed of small applied bats of white clay upon which designs have been impressed. John Astbury (1678—1743) was probably responsible for much of the ware associated with his name, but in the 18th century there were other Astburys engaged in the trade. A school of early and attractive little figures having two different coloured clays in their composition have become known as "Astbury" figures. As, however, no example has yet been discovered bearing the name of Elers, and only remarkably few with Astbury's names, it should be stated that these two names are now used in a generic sense for the purpose of aiding collectors in the classification of their treasures.

- 
- 15 Six handled cup in smooth black "Slip." See page 215.
- 16 Red earthenware bowl with handle. See page 215.
- 20 A Cylindrical shaped mug in brown and black (probably Astbury). H. 7".
- 23 Astbury teapot, black ground with cream applied ornaments (circa 1735).  
H. 3½".
- 23 A Black teapot, with gilded applied floral decoration. (Possibly Whieldon.)  
H. 5".
- 33 B Cylindrical shaped beaker mug, grey stoneware. H. 11".
- 48 A Bowl in brown and black. Combed ware. D. 4".



- 18** Model of bull's head in red coarse earthenware with cream coloured horns. Used as a whistle. Staffordshire 18th century. L. 2½".
- 28** Red earthenware Astbury teapot in brown glaze, with applied floral ornaments in cream glaze at sides, yellow tip to spout and handle, and yellow border and ring on lid. Astbury, early 18th century. H. 6½".
- 29** Teapot, Astbury, clouded brown glazes. H. 3½".
- 30** Double handled loving cup, in red earthenware; applied ornamentation of leaves in two series surrounding sides; glazed brown with cream handles and decorations. Astbury, early 18th century. H. 8".
- 31** Small earthenware teapot, with birds and squirrels stamped on and coloured; lion mask and claw feet; metal lid. Astbury. Late 17th or early 18th century. H. 3".
- 32** Toy teapot with applied ornament, in white glaze. Astbury. Early 18th century.
- 33 A** Shaped earthenware sweet meat dish, covered with marbled glaze, ornaments in relief in white glaze. Astbury. Early 18th century. Diam. 6½" x 4".



31

29

33 A

18

32



31

30

32

28



20

19

21



22

26

- 19 Small brown glaze bowl. Astbury.
- 20 Cream jug, plain except for yellow rim. Astbury. H. 4 $\frac{1}{4}$ ".
- 21 Small teapot, Astbury, brown glaze, plain with yellow line round rim. H. 3 $\frac{1}{2}$ ".
- 22 Astbury cream jug with lid, two broad bands, cream decorations. H. 5 $\frac{1}{4}$ ".
- 26 Astbury teapot, barrel shape, with Royal Arms applied both sides. H. 5".

- 27 Jug in the form of a bear hugging a dog, with hand-tooling. Probably  
Astbury. First half of 18th century. H. 8".





39



33

- 33** Bellarmine jug or greybeard ; on the neck of jug is face of the Cardinal after whom they were named, with two coats of arms and seals. First half of 17th century. H. 16".
- 39** Large brown glazed jug, Slip decoration (Astbury school), marked G \* B 1766. H. 13".



## AGATE WARE

The potters of early days were not slow to discover that a variant in artistic effect could be obtained by the judicious use of their two colours of clay at the same time. By placing layers or bats of white and red clays, alternately, and then cutting off slices with a wire, the striped bats thus obtained were pressed into moulds, dried, and glazed with lead ore. The surface of their pots then assumed a variegated appearance, and to these productions the term "Agate" has been applied. Both Whieldon and Wedgwood adopted this method, and many of their objects thus decorated are to be seen in the cabinets of collectors. Prior to this time the Agate pieces were, as a rule, less refined. Occasionally, however, examples appear wherein the potting is comparatively thin and delicate. The old Staffordshire Owl jugs may be cited as the most rare and therefore most desirable in this particular school.

- 
- 42 Solid brown Agate vase with cover; aster on cover, decorations in cream.  
H. 6½".
- 47 Solid Agate cat, brown and yellow. H. 6".
- 48 Solid brown Agate teapot, probably of Whieldon manufacture, middle 18th century.  
H. 4½".
- 51 Solid Wedgwood Agate tripod incense bowl; on dolphin legs, in cream candelabrum cover. Probably Wedgwood. H. 7½".
- 54 Pair to 51.



48

42

47



51

54



46

78

49



50

44

45



34



35



36



37



46





53



54



47



18 A



47



54

- 44 Marbled ware flat teapot. H. 2½".
- 45 Marbled ware teapot, on three feet. H. 4".
- 46 Marbled ware toy teapot. H. 3".
- 49 Solid Agate ware toy teapot (fine grained). H. 4".
- 50 Marbled ware teapot, crabstock handle. H. 5".
- 78 Saltglaze Agate cat. H. 4".

- 53 Whieldon. Solid Agate teapot, grey blue pecten shell pattern; lion on lid. H. 6".







73 74

45 46



72

71

64

## SALTGLAZE

THE Staffordshire potters turned their attention to the manufacture of Saltglazed White Stoneware, in about 1690. Unfortunately none of the earlier examples were dated; the first English date recorded is that of 1724 upon a small scent flask in the British Museum. Sir Arthur Church has divided the whole school of Saltglazed Pottery into the following periods:—

- PERIOD I. Prior to 1720. Specimens not identified with certainty.
- PERIOD II: 1720—1740. Flint with Devon or Dorset clay introduced into the body, rough potting at first; finally sharp work in great variety.
- PERIOD III. 1740—1760. Extensive use of "Scratch blue" at first, then coloured enamels and oil gilding in decorating the Saltglazed surface.
- PERIOD IV. 1760—1780. Prevalent Ornamentation of basket and pierced work, derived from Japanese motives, period of decadence.

The Saltglazed ware was such a distinct advance upon anything that had hitherto been attempted in securing a white crockery, and being little inferior in appearance to the Oriental china, that it rapidly became popular. A number of Staffordshire potters manufactured this ware and the most beautiful designs were made by Aaron Wood, a most skilful member of the celebrated Wood family. (In Major Earle's collection are two dated pieces, 1735 and 1739.)

- 
- 45 Saltglaze pierced oval fruit basket in white, 18th century.
- 46 Saltglaze pierced dish for above in white, 18th century.
- 64 Saltglaze pierced fruit basket in white, 18th century. D. 8".
- 71 Saltglaze pierced fruit basket in white, 18th century. D. 8".
- 71 A Saltglaze tureen and cover, and stand in white, 18th century.  
H. 10", 11½" x 9½".
- 72 Saltglaze pierced fruit basket in white, 18th century. D. 8".
- 73 Salt glaze pierced oval fruit basket in white, 18th century.
- 74 Saltglaze dish, pierced edge, for above in white, 18th century.

- 55 Saltglaze jug in white (handle missing). H. 6½".
- 56 Saltglaze cylindrical mug, white with expanded base. H. 6½".
- 67 Saltglaze gravy boat with raised decoration, taken from the mould. Staffordshire 18th century. L. 7½", H. 3".
- 69 Saltglaze sauce boat, in white, with raised scroll and diaper pattern, taken from the mould. Staffordshire 18th century. L. 7½", H. 3".
- 70 Large Saltglaze jug, basketwork decoration. H. 9¼".
- 86 Saltglaze cup with ornaments in panels, cast. Staffordshire 18th century.
- 88 Small circular shaped dish with pierced panels and dot diaper and basket panel in relief. Staffordshire 18th century. Diam. 8".
- 90 Saltglaze dish with perforated border and raised pattern. Duplicate of No. 88. Diam. 8".
- 102 Saltglaze dish with trellis border in relief and fruit, etc. Staffordshire 18th century. Diam. 9¼".



88

69

102

67

90

86



56

70

55



80

75

85



83

76

82



81

59

87

- 59 Saltglaze toy teapot. H. 3½".
- 75 Saltglaze teapot in form of house in white, sea serpent spout and handle.  
Staffordshire 18th century. H. 4½".
- 76 Saltglaze teapot, heart shaped in section. H. 4".
- 80 Saltglaze teapot on three lion-claw feet; raised ornamentation and oil  
gilding; drab colour. H. 5½".
- 81 Saltglaze octagonal teapot with heraldic devices in panels, cast metal rim  
and spout. Staffordshire 18th century. H. 6".
- 82 Saltglaze diamond-shaped teapot, pecten design on panels; dog on lid.
- 83 Saltglaze circular teapot on three feet, dog on lid, incised decoration.  
H. 5".
- 85 Saltglaze teapot, in white; pecten shell pattern; on three feet. Stafford-  
shire 18th century. H. 5".
- 87 Saltglaze lozenge-shaped teapot in white, decorated with shell pattern and  
oak leaves in relief. Staffordshire 18th century. H. 5".

- 57-58** Pair of Saltglaze cups on raised bases. H. 3½".
- 59** Saltglaze plain toy teapot. H. 3½".
- 61** Saltglaze scratch blue two-handled loving cup H. 6".
- 62** Saltglaze scratch blue cream jug on three feet. H. 3½".
- 63** Saltglaze two-handled porringer, on front dated "W.A. 1735." Slight  
decoration turned. Staffordshire. Diam. 6", H. 5".
- 77** Saltglaze Agate ware cat, probably of early Whieldon manufacture. 18th  
century. H. 2½".
- 79** Saltglaze cream jug.
- 89** Saltglaze plate, pierced. Diam. 8¾".
- 103** Saltglaze figure of bird, white with brown manganese spots. H. 5".
- 105** Saltglaze teapot with coloured birds and flowers. H. 5".
- 109** Saltglaze teapot, coloured decoration. H. 5".



109

89

105



79

77

62

59

63

103



57

61

58



- 60** Saltglaze jug with two bands of incised decoration and strap handle, dated 1739 and marked "I T A" in front. H. 8".

- 91 Saltglaze teapot ; decorated with ermine and green arrow like pattern on cream ground, with painting of " Fred, Prussia Rex " on one side, and eagle with the words " Semper Sublimis " on the other ; brown crab-stock handle and spout. Staffordshire 18th century (circa 1757). H. 5".



91



91



91 A

91 B

91 C

91 D



92 A



92

- 91 A Saltglaze white fluted dish, richly decorated, flowers and figures in relief.  
H. 4"
- 91 B Saltglaze white octagonal cup, designs in relief. H. 3½".
- 91 C Saltglaze, white leaf. H. 4¼".
- 91 D Saltglaze, bowl in white. H. 3".
- 92 Saltglaze teapot, coloured, decorated with Oriental "Ice" pattern, crabstock spout and handle. H. 3".
- 92 A Saltglaze teapot, coloured, decorated with man playing flute standing among trees, reverse side a lady. H. 5".

- 90 Saltglaze cabbage leaf pattern teapot. Littler of Longton Hall. H. 5½".
- 99 Saltglaze cabbage leaf pattern cream jug. Littler of Longton Hall. H. 3".
- 100 Saltglaze teapot, deep blue enamel. Littler of Longton Hall. H. 4".





90



100

99



95



96

- 95** Saltglaze teapot, enamelled rose on green ground, crabstock spout and handle. H. 4 $\frac{3}{4}$ ".
- 96** Saltglaze teapot; dark with green crabstock handle and spout, and painted roses on white oval panel at sides. H. 5".

- 93** Saltglaze teapot, pink ground, decorated with shaped panels in which are spout and handle of decorative design. H. 4½".
- 94** Saltglaze teapot, enamelled rose on a turquoise ground, crabstock spout and handle. H. 3½".
- 110** Saltglaze mug, enamelled on white ground. H. 2¾".



- 82 *Salmon* earthenware, white ground, decorated with shaped panels in which are  
spout and handle of decorative design. H. 4½".
- 84 Saltglaze teapot decorated with enameled rose on a turquoise ground, crabstock spout and  
handle. H. 3½".
- 110 *Salmon* earthenware, decorated on white ground. H. 2¾".



100



93



94

COLOURED SALTGLAZE.





94

110



93



97

101



100





97

101



89



90



93



91



92



97



103



101

COLOURED SALTGLAZE.

- 97** Saltglazed jug, on one side enamelled flowers, birds, insects, on the other side figure of lady with fan. H. 7".
- 101** Saltglazed jug with enamelled sprays of flowers. H. 7 $\frac{1}{4}$ ".

97 Saltglaze enamelled jug (described previous page).

H. 7".







77

106

108



104

107



104

107

- 77 Saltglaze Agate ware cat. H.  $2\frac{1}{2}$ ".
- 104 Saltglaze bowl, in white, decorated with birds, etc., in enamelled colours.  
H.  $2\frac{1}{2}$ ", Diam. 7".
- 106 Saltglaze teapot ; roses, etc., in enamelled colours on white ground. Stafford-  
shire 18th century. H. 4".
- 107 Saltglaze bowl in white, decorated with butterflies and flowers in  
enamelled colours. Staffordshire 18th century. H. 3", Diam.  $7\frac{1}{2}$ ".
- 108 Saltglaze cup, white, with flowers in enamel colours. H.  $2\frac{3}{4}$ ".

**120 A** Wood group, Bacchus and Ariadne, white glaze, on square plinth. H. 24".

(The glaze on this group is like that usually associated with Ralph Wood.)



120 A



120



120 A

120 B

120 C

## THE RALPH WOODS

RECENT research has led to the conclusion that most of the well-modelled Staffordshire figures and groups were originated by these two clever potters, and that they were closely associated in their work with John Voyez; they were members of the celebrated Wood family, and adopted the marks R. Wood and Ra Wood, Burslem. The chief charm of their productions is the artistic effect gained by their delicately coloured glazes. The father died in 1772, and the son in 1795, and their productions are, with rare exceptions, essentially of English inspiration. Their figures are desired above those of all other Staffordshire potters.

---

- 120** Ralph Wood figure of Minerva with Medusa head, shield and owl on square plinth. H. 12".
- 120 A** Figure of Mercury in white, arm broken. Probably Leeds. H. 11".
- 120 B** Figure in white of woman, child on one side and dolphin on the other on shaped plinth on four shaped feet. Probably Ralph Wood. H. 11".
- 120 C** Figure in white of Hercules. Probably Leeds. H. 10½".

- 115** Probably Leeds figure of girl with mandoline. H. 6 $\frac{3}{4}$ ".
- 116** Figure of boy with reaping hook and flowers. R. Wood. H. 6 $\frac{1}{2}$ ".
- 117** Probably Leeds figure of musician, with hurdy-gurdy, on square base.  
H. 9".
- 118** Ralph Wood statuette of "Benjamin Franklin," on square pedestal, decorated on each side with oval medallions. In White. 18th century. H. 13 $\frac{1}{2}$ ".
- 119** Ralph Wood group in white, "Roman Charity." The central figure is a woman with a babe in her arms; male child on one side and an old man chained to a rock on the other; clay inscribed with the words, "Roman Charity." 18th century. H. 7 $\frac{3}{4}$ ".
- 122** Ralph Wood earthenware group of figures representing Peace: woman and soldier standing near an obelisk, accoutrements of war in the foreground; white, on irregular base. H. 14".
- 123** Ralph Wood figure in white, of huntsman with dog and gun on square base. Staffordshire 18th century. H. 7".
- 134** Ralph Wood. Representation of granite and funeral column in Agate, on square plinth, with raised oval on blue ground. A vase should appear at the top. H. 15".





122

134

118



116

123

119

115

117



126



127

**126-127** Pair of candlesticks, probably by Ralph Wood : female figures, on square base, decorated in two colours, in translucent glaze. H. 10".

- 121 White Ralph Wood figure of Apollo with lyre, on irregular rock base ;  
remains of gilt on lyre with (?) rebus mark of trees at the side of base.  
H. 9".





124



131



130

- 124-131** Pair of Ralph Wood figures ; shepherd and shepherdess ; man standing with right arm partly raised and left hand on hip ; woman holding a lamb in left arm. Translucent glazes. H. 9½".
- 130** Ralph Wood figure of man with dog at feet, stump of tree on base (similar to No. 124) ; richly decorated with translucent glazes. Sometimes called "The Orator." H. 9½".

- 128** Ralph Wood group of shepherd and shepherdess ; the man seated on rock and playing a pipe, a dog near left side ; the woman with face supported on right hand and shepherd's crook in left ; lamb and goat in foreground. Translucent glazes in pale green, blue and yellow tints on cream ground. Staffordshire 18th century. H. 9½".







- 169** Ralph Wood (enamelled) group of man and maiden near a brook; the woman with a bird in her left hand, the man supporting a bird-cage on his knee; a lamb is sipping from the stream; in the background is a canopy of trees and flowers with birds, which supports a small vase to be used as a candle-holder; glazed in various colours on oval base; beneath is impressed in clay "No. 90." H. 11½".

- 162 Enamelled Ralph Wood figure of Chaucer, slightly gilded, standing near a pedestal on which are books and a scroll ; on square marble base. H. 11½".
- 372 Figure of Milton, probably by Wedgwood, in white, arm resting on a pile of books, supported on a half-round pillar decorated with figures of Adam and Eve in relief ; mounted on square base. H. 18½".



162



372



164



165



161



135

136

132

133

- 132-133** Ralph Wood figures in enamelled colours of St. Paul and St. Philip, names in letters on plinth, on each side of which is an oval medallion in relief. H. 14".
- 135-136** Ralph Wood figures in enamelled colours of St. Peter and St. Philip, similar to 132 and 133, but on marble plinths. H. 14".
- 161** Figure of Apollo with lyre ; standing on moulded plinth ; enamelled colours. (Probably Ralph Wood.) H. 9".
- 164** Ralph Wood figure of Neptune with foot on head of Dolphin, on square moulded plinth ; enamelled colours. H. 11".
- 165** Ralph Wood figure of Jupiter with an eagle, and holding the lightning in his hand ; enamelled colours. H. 10".

- 154** Ralph Wood group, two boys hand in hand ; on front of base " Friendship " in red letters. H. 6".
- 158** Ralph Wood figure of " Peasant Worshipping," in red letters on base. H. 6½".
- 159** Ralph Wood figure of " Falconer," in red letters on base ; a falcon on his left gloved hand. H. 9".
- 160** Ralph Wood figure of man with lamb under left arm, right hand touching hat, marked " Spanish Shepperd " in red letters. H. 8½".
- 163** Ralph Wood figure of man in loose cloak playing a hurdy-gurdy, marked " Gasconian " in red letters on base. H. 8½".
- 201** Figure of girl caressing a lamb. Whieldon. H. 7".
- 420** Ralph Wood. " The Fowler," a man holding goose under right arm and gun in left hand. H. 8½".

NOTE.—Nos. 154, 158, 159, 160, 163 are in enamelled colours.





420

154

160

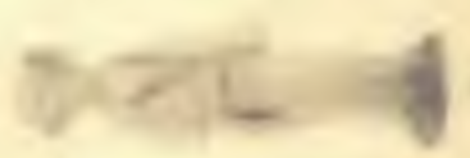
158

163

201

159









126



147



125



120



127



183



170



130



24



24

- 205** Ralph Wood plaque, cream colour, two crouching lions in deep relief,  
pierced ornamented decoration on top. 12" x 10".

*For Ralph Wood Toby Jugs see page 143.*

## VOYEZ

JOHN VOYEZ was supposed to have been of French extraction, and to have been born in 1740.

He was recognised as a great genius by Ralph Wood, Wedgwood, and others, for whom he worked as a modeller. On page 92, No. 199 is a beautiful jug signed with his name, and dated 1788 on the tree stump.

Wedgwood forbade Voyez to place his name on any piece while working for him; Voyez contended that the designer had the right to sign, or mark genuine craft work as distinguished from trade articles which are mere repetitions.—*The Wood Family of Burslem*. Frank Falkner.

- 
- 198** Large "Voyez" jug by Astbury. Stamped "Astbury" beneath; marked "RMA" in front. H. 9 $\frac{1}{4}$ ".

See description No. 199 on page 93.

## WHIELDON SCHOOL

THOMAS WHIELDON who began business in 1740 at Fenton Low, continuing until 1780, made a number of figures and groups, and to him has been attributed the first application of the beautiful tortoise-shell glazings. These have been made by many of his contemporaries and followers, and are now known as Whieldon Ware. His productions would seem to have been comprehensive, and Josiah Wedgwood in his young days was associated with him in business. No example bearing Whieldon's name has as yet been discovered, it is therefore adopted in a generic sense. His figures and groups are small and very attractive.



198



198





198



197

206

198

199

- 197 Similar "Voyez" jug to No. 199 (but sponged colouring).
- 198 See page 90.
- 199 "Voyez" jug in the form of a bole of a tree, on one side of which is a figure of a huntsman drinking; with the words "A Bumper A Bumper." On the other a man presenting a nest of bird's eggs to a woman, with the words, "Fair Hebe." Glazed green, blue, white and brown; handle in form of a branch. Signed "Voyez"; dated 1788, on trunk of tree.  
H. 8½".
- 206 Small jug of "Voyez" pattern in enamelled colours, only boy and girl moulded, painted flowers inside rim; "No. 10" impressed beneath.  
H. 4½".

## WEDGWOOD SCHOOL

JOSIAH WEDGWOOD in his early days, before he developed his world-famed jasper ware, made many beautiful objects decorated with coloured glazes and marbled surfaces. He also pandered to the prevailing taste for figures and groups, and he did not hesitate to avail himself of the assistance of Ralph Wood in this particular branch. The figures marked with his name are as a rule decorated rather strongly with enamel colours. The period covered by the manufacture of his enamelled figures would be from about 1760 to 1780. Wedgwood's jasper and black basalt ware are too well known to be described here.

- 24** Whieldon figure of soldier, musket with bayonet on at his right side, hair in pig-tail. H. 5".
- 25** Whieldon figure of man (soldier), with sword in right hand, in coat-tails and knee-breeches, three-cornered hat with cockade, wearing pig-tail. H. 5½".
- 166** Whieldon. Figure of St. George on horseback, with dragon on the ground. Dress and helmet glazed blue, yellow and green; horse trappings. H. 11½".
- 167** Whieldon. Figure of St. George on horseback, with dragon beneath; glazed cream; green and yellow. H. 11½".
- 168** Large group "Neptune and Dolphins." Neptune with trident in his right hand, at his feet two sea monsters, on each of which a boy is seated; decorated with representations of starfish, seaweed, etc., on circular moulded base with red lines. Staffordshire 18th century. H. 15".
- 206** Whieldon figure of man, probably soldier.



167

168

166



25

206

24

146

25

129

147

148



152

140

144

184



190

194

193

192

191

- 25 Described and Illustrated on page 95.
- 129 Figure of boy ; green cap, blue coat, brown boots ; irregular green base.  
Whieldon. H. 5½".
- 140 Ryton cup, "When the devil smiles the Pope frowns." H. 6".
- 144 Model of monkey with devices of green glaze and manganese. Probably  
Whieldon, 18th century. H. 4½".
- 146 Figure of boy reaper, with sheaf of corn ; glazed white, brown and green.  
Whieldon. H. 4¾".
- 147 Figure of man with bundle in his hand ; glazed green, yellow and brown  
on cream ground ; on irregular base. Whieldon. H. 6".
- 148 Figure of boy with sheaf of corn ; glazed brown, green, yellow and blue on  
cream ground. Whieldon. Staffordshire 18th century. H. 4".
- 152 Figure of fox ; with dabs of green glaze and manganese. Probably  
Whieldon. 18th century. H. 3½".
- 184 Gravy boat in form of a duck on a nest, the head forming the handle ; spout  
a fish head ; green glaze, etc. Probably Whieldon. 18th century.  
H. 3", L. 6".
- 190 Figure of man as in 193, but no sheep.
- 191 Figure of musician, octagonal base. Whieldon.
- 192 Figure of man on horseback. Usually called "The Orange Jumper."  
Whieldon. H. 8¾".
- 193 Figure of man carrying sheep over shoulders, on square moulded base.  
Usually called "The Lost Sheep." Whieldon.
- 194 Figure of man on horseback. Whieldon. (Similar to 192.) H. 7½".

- 137 Masked cup; Satyr's head. Grapes in relief. H. 3 $\frac{3}{4}$ ".
- 138 Mask cup, representing Bacchus; garland of vine round head; brown beard. Whieldon. H. 6".
- 139 Mask cup; Satyr's head. Whieldon.
- 141 Figure of animal.
- 142 Figure of fox. H. 4 $\frac{1}{4}$ ".
- 143 Small figure of bear seated on its haunches. H. 2 $\frac{1}{2}$ ".
- 150 Figure of lamb. L. 2 $\frac{1}{2}$ ".
- 151 Figure of lioness. Staffordshire 18th century. H. 2 $\frac{3}{4}$ ".
- 178 Ryton in form of deer's head; green glaze fruit in relief on head. Probably Wedgwood. Early 18th century. H. 5".
- 292 Figure of reclining sheep. H. 4 $\frac{1}{2}$ ", L. 6 $\frac{1}{2}$ ".
- 293 Figure of lamb. H. 4 $\frac{1}{4}$ ", L. 6 $\frac{1}{4}$ ".
- 306 Cradle decorated with irregular brown and green stripes.
- 307 Cradle, glazed blue basketwork. L. 4 $\frac{1}{4}$ ".
- 310 Cradle in imitation of basketwork. L. 5 $\frac{1}{2}$ ", H. 4 $\frac{1}{2}$ ".
- 311 Child in cradle. H. 2 $\frac{1}{4}$ ".
- 333 Duck sauce boat; green, brown, blue and yellow glazes. Whieldon. L. 8".
- 386 Ryton, in the form of a fox's head; grey glazes, rim black. H. 7".

139

138

137



178

333

386

150

141

142

151

143



311

292

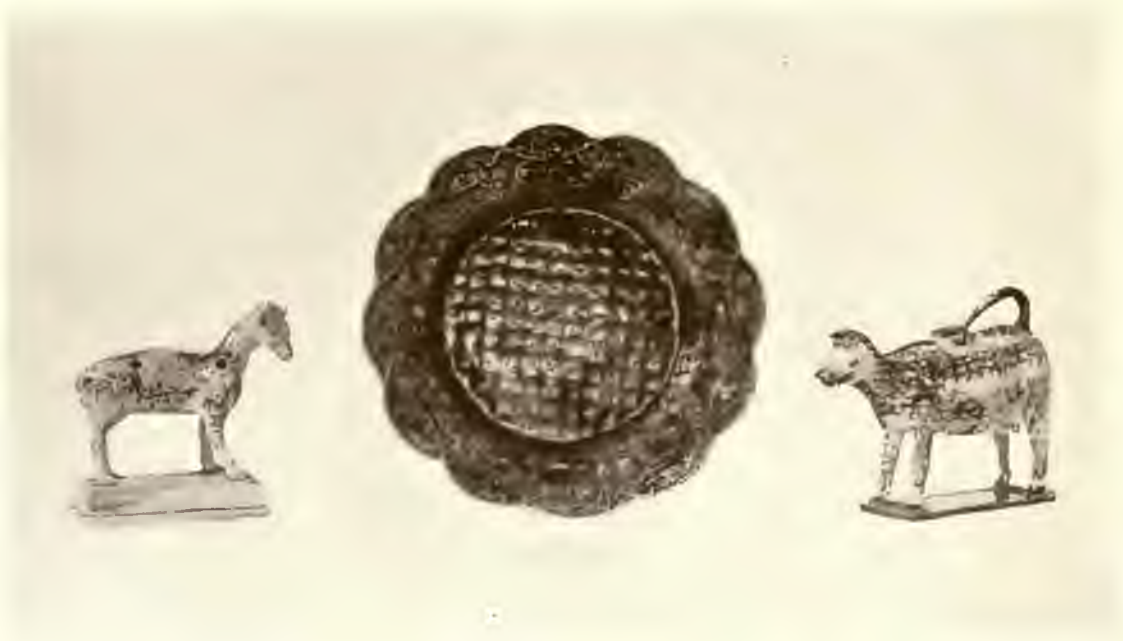
310

306

293

307





304

265

255



260

252

213

- 213 Tortoise-shell circular tea caddy. Whieldon. H. 4½".
- 252 Large tortoise-shell bowl. Whieldon. Diam. 10", H. 5".
- 255 Cream jug, in the form of a mottled brown cow, on flat green base.  
Whieldon. H. 5¼".
- 260 Variegated ware basin. Whieldon. Diam. 2¼".
- 265 Tortoise-shell plate, diaper pattern, with raised fruit sprays on rim.  
Whieldon. Diam. 9¼".
- 304 Lamb standing on oblong base.

- 182** Figure of hen. Whieldon school. Pair to 189. H. 7 $\frac{1}{4}$ ".
- 183** Figure of cockerel with head detachable. H. 8 $\frac{1}{4}$ ".
- 186** Small figure of cockerel. Whieldon. H. 4".
- 188** Cockerel in yellow, brown and green glazes on white ground. Whieldon.  
H. 2 $\frac{3}{4}$ ".
- 189** Figure of cockerel. Whieldon school. Pair to 182. H. 8 $\frac{1}{4}$ ".
- 229-243** inclusive. Toy tortoise-shell tea set, six cups, five saucers, cream jug, cake stand, basin with lid, teapot with hoop handle and lid.



229-243 inclusive



183

186

182

188

189

278

219-220

218

221

213

216



251

283

224

211

217

- 211** Small tortoise-shell gravy boat in form of shell entwined. Double handles.  
Whieldon. L. 6".
- 213** Tortoise-shell tea-poy, circular in section. Whieldon. H. 4".
- 216** Tortoise-shell basin and cover with vine design in relief. Whieldon. H. 2".
- 218** Tortoise-shell circular dish with pierced inner and outer rims. Whieldon.  
Diam. 6½".
- 219-220** Tortoise-shell cup and saucer, applied ornamentation. Whieldon. H. 2½".
- 221** Tortoise-shell tea-poy, square in section. Whieldon. H. 3¼".
- 224** Tortoise-shell dish, octagonal. Whieldon. 13" x 10".
- 251** Tortoise-shell teapot. Whieldon. H. 3½".
- 278** Variegated ware tea-poy, circular in section. Whieldon. H. 3".
- 283** Tortoise-shell jug and lid, with floral design in relief, standing on three feet.  
Whieldon. H. 7".

- 225 Toy tortoise-shell teapot. Whieldon. H. 4".
- 226 Small tortoise-shell teapot; sprigs in relief; remains of water gilding; on three legs, bird in relief on lid. Whieldon. H. 4".
- 227 Tortoise-shell teapot, sprigs in relief. Whieldon. H. 5".
- 228 Tortoise-shell teapot with applied ornamentation of leaves and flowers. Whieldon. H. 3½".
- 257 Large tortoise-shell teapot. Whieldon. H. 7".
- 272 Toy variegated ware teapot, green and yellow glazes. Whieldon. H. 3".
- 273 Variegated ware teapot on mask, claw feet, crabstock handle and spout, flowers applied on lid, splashed with green glaze. Whieldon. H. 4½"
- 274 Toy variegated ware teapot.
- 275 Variegated ware teapot, decorated with applied floral spray; cream, green and brown glaze patches. Whieldon or Wedgwood. H. 5½".
- 276 Variegated ware teapot, floral decorations applied. Whieldon or Wedgwood. H. 4¾".
- 277 Variegated ware teapot, clouded brown and green glazes, applied ornamentation of flowers; on three claw feet. Whieldon. H. 4".



272

273

275

276

277

274



228

227

257

226

225



261

258

259



289

262

288

- 258** Whieldon honey jar; on front is incised slight decoration and "John Williams, 1774." H. 5¼".
- 259** Whieldon teapot (no lid), clouded glazes, light yellow with streaked patches of brown. H. 3½".
- 261** Variegated ware teapot, lid missing, panels of faint green glaze and manganese. Staffordshire 18th century. H. 4".
- 262** Double-handled mug or loving cup; rim decorated with tooth ornament. Probably by Wedgwood. 18th century. (Repaired.) H. 4".
- 288, 289** Pair variegated ware oblong toasted-cheese dishes, hole bored at each end. 10" x 6".

- 162** Tortoise-shell plate. Whieldon. (Not illustrated.) Diam. 9¼".
- 207, 208** Cup and saucer in tortoise-shell glazes with green splashes on cream ground. Diam. 2" x 4".
- 244, 245** Tortoise-shell cup and saucer. 2¼" x 4".
- 246** Tortoise-shell cup. Diam. 2¼".
- 247** Cup and saucer in tortoise-shell, similar to No. 207. Not illustrated. 2¾" x 4¼".
- 248 A, B, C** Four variegated plates, shaped edges.
- 249 A** Two variegated ware soup plates, green glazes inside. Whieldon. Diam. 9½".
- 250** Variegated ware coffee pot and lid in yellow glaze mottled with green and brown. Whieldon. H: 11".
- 251 A** Two variegated ware plates. D. 9½".
- 252** Variegated ware plate.
- 269, 270** Whieldon. Two tortoise-shell plates, glazed mottled brown with green, yellow and brown splashes; scroll border. Not illustrated. Diam. 8".
- 279, 280, 281, 282, 286** Five tortoise-shell plates, with green, etc., glazes, shaped edges, basketwork on border. Not illustrated. Diam. 9".
- 287** Whieldon plate similar to 279. Not illustrated.



248

249

250

251

252



Illustrated elsewhere where no numbers are given.

207-208

244-245

246



212



255



254

- 212** Tortoise-shell dog on oval base. H. 7".
- 254** Tortoise-shell teapot, dappled brown glazes, with green patches ; applied ornamentation of Chinese figures ; on three mask feet, decorated with birds. Whieldon. H. 6".
- 255** Tortoise-shell chocolate pot, dappled brown, green and yellow, with figure of bird in relief on lid, decorated with applied vine design and birds, on three mask feet. Lid attached by chain. Whieldon. H. 7½".

- 253** Whieldon teapot, crabstock handle and spout, large cream coloured rose in relief, H. 5".
- 256** Whieldon light grey clouded ware teapot ; lion masks and claw feet ; bird on lid ; crabstock handle and spout. H. 5¼".
- 266** Whieldon teapot, yellow, green and brown glazes, body of which represents straight basketwork, centre of which is scroll panel with figure of woman in relief ; dog on lid. H. 6".
- 268** Cream jug and lid similar pattern and colours to 266, large flower in relief. Illustration, see page 139. H. 5".



266



253

256





263



200

181

180

- 180 Whieldon or Wedgwood teapoy, cauliflower ware.
- 181 Whieldon or Wedgwood teapot in moulding and glazes to imitate a cauliflower.
- 200 Small green glazed cream jug.
- 263 Whieldon "Pineapple" teapot, glazes and moulding imitating natural colours of the fruit.

- 202** Circular cruet stand, with set of five bottles and two lids; variegated ware, brown, with splashes of blue, green and brown, on cream ground. Probably Whieldon. In the centre is a handle, and the body of stand is perforated. 9" x 7½".



202



271



179

- 179** Oval green glazed dish with pierced and basketwork border, flowers in relief.  
10" x 8½".
- 271** Oval dish, square diaper pattern in relief, and coloured fruit in relief  
entwined on border. Probably Whieldon. 13" x 11".

**176** Parrot on perch, green and yellow glaze. Whieldon.

H. 6½".







267



200



201



202



203



204



205



206



207



208





265



274



292



264



256

WHELDON WARE.



258 A & B



257



255



256

- 267** Whieldon cornucopia, green, white and brown glazes ; in relief are castle,  
goats, cows and flowers. H. 7".

- 264** Whieldon candlestick, floral decoration in relief on base, and below the candleholder two masks. H. 8".
- 290** Dish to No. 291.
- 291** Whieldon fruit basket, pierced and with decoration in relief. 11" x 9".



264



290-291





185



321



319

- 185** Whieldon figure of man, sometimes called "The Orator." H. 10".  
(Same model as on page 76.)
- 319, 321** Pair Whieldon lion and lioness on oblong bases, front paws on ball.  
L. 14".

- 111, 113** Pair of Nun pigeons on nests, in two parts. Probably Wedgwood.
- 182** Parrot on square base, with yellow line. H. 5½".
- 316** Wedgwood saucière, mauve on cream, in shape of bunch of grapes, on stand in shape of vine leaf; also lid and ladle.
- 318** Grotesque pipe in coloured glazes; fox and duck heads. L. 6½".
- 335** Teapoy, raised male figures on front, female figures on back, and painted flowers at sides. Pratt. H. 5".
- 337** Duke of Cumberland teapoy or flask; light grey with bust of the Duke in relief; with coloured glazes. H. 6½".
- 340** Duplicate of No. 335. (Slightly damaged. Not illustrated.)

113

316

111



318

335

337

182



389

388

390

391



394

387

393

- 387** Oval placque with figures in relief of  $\mathcal{C}$ enone and Cupid, and in centre Charles I. and Oliver Cromwell, etc., in red, blue, green and black glazes on white ground, yellow and black border. 14" x 10 $\frac{1}{4}$ ".
- 388** Oval placque with representation of Venus, cupids and doves, enamelled in yellow, purple, orange and black; border in green, black and salmon bands. H. 9 $\frac{1}{4}$ ", W. 8 $\frac{1}{2}$ ".
- 389** Oval placque, pierced border; foliage and birds, subject Paris and  $\mathcal{C}$ enone. Inscribed on the back in script, "Charlotte Machin, Burslem, Oct. 27th, 1819." Diam. 8 $\frac{1}{2}$ " x 7".
- 390** Opal placque. Subject:  $\mathcal{C}$ enone; border in relief.
- 391** Narrow oval placque. The lover.
- 392** Circular placque; Prometheus chained to a rock, an eagle devouring his entrails; with black border. Not illustrated. Diam. 8".
- 393, 394** Pair of circular placques with painted flowers on white ground, black edges. Diam. 7".
- 395, 396** Pair of circular placques with painted flowers on white ground; black edges. Not illustrated. Diam. 5".

- 207** Figure of Neptune in black, on moulded square plinth, probably Ralph Wood. H. 11".
- 349** Venus de Medici in black basalt, impressed "Wedgwood." H. 9".



207

349





350 A

350

350 B



348

351

- 348** Basalt teapot, moulded, elaborately decorated with classical scenes, etc., in relief. H. 8".
- 350** Basalt coffee pot; on lid figure of girl. H. 8½".
- 350 A** Basalt urn teapot, chequer pattern. H. 7".
- 350 B** Basalt teapot, decorated with female figure with garland and woman mourning, in relief; swan on lid. H. 10".
- 351** Basalt teapot with altar scene on one side and scene of "plenty" on the other in relief; on sliding lid woman mourning. H. 5½".

- 170 Teapoy, raised ornamentation of trees, etc., on cream ground, coloured glazes. Wedgwood. H. 4½".
- 171 Teapot, raised fruit on cream ground, with raised diaper and basket pattern. Wedgwood. H. 4".
- 172 Cream jug, raised fruit and diaper and basket pattern. H. 4½".
- 173 Teapot, raised ornamentation of fruit, flowers, etc., in pale tints, on cream ground. Wedgwood. Duplicate of 171. H. 4".
- 174 Sugar basin, raised fruit and diaper and basket pattern. Wedgwood. Diam. 5½".
- 208 Leeds. Teapot, decorated with coloured flowers on cream ground. H. 4½".
- 268 Whieldon cream jug with lid, basket pattern, with raised ferns and flowers in panels, coloured glazes. H. 5½".
- 293 Bunch of grapes in two parts; coloured glazes. L. 5".



268

172

293

174



208

170

171



693

692

691



690

33 B

694

- 33 B** Stoneware cylindrical beaker. (Illustrated also on page 24.) H. 11".
- 690** Brown glazed jug, tapering slightly to top, decorated with figures and garland in relief; glazed light stone colour, with brown rim. H. 6".
- 691** Solid brown stoneware figure of Highlander in kilt and bonnet; seated with flask in left hand. H. 9¼".
- 692** Solid brown earthenware figure of old woman seated, probably by James Sandy (Bristol). Marked "J S 1847." H. 7¼".
- 693** Similar figure to No. 691. H. 9¼".
- 694** Coffee pot and cover, brown glazed earthenware with steely lustre with applied sprays. H. 9".

## TOBY JUGS

See Mr. Frank Falkner's article on Toby Jugs at commencement of book.

---

- 155** Ralph Wood. Toby jug; man holding dark brown jug in two hands resting it on left knee, white, cream, pale brown, translucent glazes, bows on shoes and knees. H. 10".
- 156** Ralph Wood. Toby jug (sometimes called the Lord Vernon jug); man sitting on barrel, dog right foot; pale grey coat, black hat, white breeches and waistcoat and black shoes, brown jug with white handle; on octagonal white base. Translucent glazes. H. 9¼".
- 157** Ralph Wood. Toby jug; man holding pipe to mouth with right hand, jug on knee with left hand. Richly decorated in green, pale yellow, grey translucent glazes, deep flesh tints. H. 9½".



156



379



383

100 FIGS.



EARLY STAFFORDSHIRE POTTERY

1000-1100

See Mr. Frank Talbot's article in *Yale* issue at commencement of book.

105 *Black Wood.* Toby jug; man holding dark brown jug in two hands resting  
on his knees. white, cream, pale brown, translucent glazes, bows on  
chest and knees H. 10".

106 *Black Wood.* Toby jug (sometimes called the Lord Vernon jug); man  
standing on his right foot; pale grey coat, black hat, white breeches  
and stockings and light brown jug with white handle; on octagonal  
base. Translucent glazes H. 9½".

107 *Black Wood.* Toby jug; man holding jug to mouth with right hand, jug  
on his left knee. Body decorated in green, pale yellow, grey  
translucent glazes, and dark brown. H. 9½".

TOBY JUGS.

385



378



383



378



371



107



106



100







157



156



155



157

378

374



384

368

380

- 157 Ralph Wood. Toby jug; translucent glazes, see page 142.
- 368 Toby jug; cream coloured, coat with blue and yellow blotches; on octagonal cream base.
- 374 Whieldon. Toby jug; green coat, grey hat, breeches, and boots.
- 378 Whieldon. Toby jug; man holding jug, in pale agate, coat in broad strips of green, yellow and brown.
- 380 Probably Leeds. Toby jug; green coat, black hat with yellow edge, yellow breeches, white stockings, black shoes with yellow bow, white waistcoat with horizontal blue line; on octagonal white base with blue line.  
H. 9½".
- 384 Toby jug; blue mottled coat with brown cuffs and edges, light brown hat, greenish brown breeches, white stockings with blue stripes; octagonal base with greenish brown line.  
H. 9½".

- 361** Toby jug; brown coat, yellow waistcoat and trousers; foaming white jug on left knee.
- 369** Toby jug; brown coat. Jug in left hand, small cup in right hand. (Not illustrated.)
- 373** Female Toby jug; caricature of Mrs. Jordan of Brighton, brown hat, cream dress, with yellow and blue floral decorations, on octagonal pale green base. H. 10½".
- 377** Toby jug; sponged blue coat, barrel between feet, jug with grooved top.
- 381** Staffordshire. Hollins. Toby jug, mottled blue coat, lead-coloured hat, lead-coloured breeches; brown jug; white stockings, barrel between legs; on octagonal white base. H. 9½".
- 383** Toby jug; mauve coat tinged with green, pipe in right hand, jug in left hand.
- 385** Toby jug; green vest, pink coat, pipe in right hand, left hand holding brown jug with ale.



383

373

385



377

361

381





389

391

387

388



366

370



372

351

155

- 155** Illustrated on page 143.
- 351** Toby jug; man in blue coat holding jug of foaming ale, large spot on right cheek. H. 9½".
- 366** Toby jug; parson with jug, black coat, black and white striped waistcoat, white wig, jug in right hand pouring into small goblet in left hand. H. 9".
- 370** Toby jug; the Night Watchman; man dressed in black, white wig, right hand resting on a large lamp. H. 9".
- 372** Toby jug; spotted green and brown on white ground; and white ale jug. H. 10".
- 387** Toby jug; a sailor seated on box; bright blue coat, hat and shoes; white jug with floral design in red; on irregular base, glazed. H. 10".
- 388** Hearty-good-fellow Toby; black hat; pale salmon coat, waistcoat with red and black lines and dots; lemon breeches; white hose; black shoes; brown jug on grey circular base. H. 11½".
- 389** Hearty-good-fellow Toby jug; length figure of stout man with bright lemon coat, green breeches, black hat, white waistcoat with red wavy lines, black stockings and brown shoes on irregular dark brown base. H. 11½".
- 391** Toby jug; the Planter; striped trousers, white waistcoat, jug in left hand, small goblet in right hand. H. 11".

- 322 Toby jug; Paul Pry; brown coat. H. 6".
- 323 Small Toby jug, similar to 324. Probably Yorkshire. H. 4".
- 324 Toby jug; pale blue coat with yellow collar and buttons, white hat with black edge, yellow breeches; waistcoat with diagonal lines and yellow and brown dots. Probably Yorkshire. H. 8".
- 325 Toby jug; black and white hat, blue coat, yellow breeches, white face; black shoes; hexagonal cup in right hand; jug, with white yellow dots and black herring-bone ornament in left hand; base with square areas mottled alternately yellow, black and blue. Probably Yorkshire. H. 10".
- 326 Toby jug; blue coat with yellow collar, white hat with black edges, yellow breeches, white waistcoat with yellow and brown floral design. Probably Yorkshire. H. 8".
- 327 Small Toby jug; red coat. H. 6½"
- 328 Toby jug; Paul Pry; mauve coat. H. 6".
- 367 Toby jug; black man holding white jug decorated with lustre. H. 9".
- 376 Toby jug; pale green coat, white jug, white head. H. 10".



324

323

325

326

327



322

376

327

367

328



409

## ENOCH WOOD

ENOCH WOOD, of Burslem, was a nephew of Ralph Wood, senior. Not only did he become a celebrated sculptor and potter—modelling in 1781, when only twenty-one, from life, the celebrated bust of John Wesley—but he made a notable collection of the productions of the Staffordshire potters all the way down from early days. He was a local antiquarian and became known as the “Father of the Potteries.” His collection, unfortunately, was dispersed, and examples therefrom are to be seen in the Victoria and Albert Museum, and in the Edinburgh and Dublin National Collections and at Dresden. He was born in 1759 and died in 1840. His firm at one time was Wood & Caldwell.

- 
- 409** Large group by Enoch Wood ; Bacchus and Ariadne on square black base ; enamelled colours. Bacchus in spotted blue robe ; Ariadne in salmon-coloured robe. H. 25".

- 405** Figure of Apollo playing harp, standing on three books, a dog at his feet.  
On octagonal marbled base with flattened side. H. 13".
- 401** Figure (Fortitude). Woman on circular marbled pedestal holding snake  
with two hands. H. 23".
- 403** Figure of Flora ; lamb at right side, base with coloured flowers in relief.  
H. 14".



405

401

403





408



417



411

- 408 Large semi-nude female figure, "Venus," in flesh tints ; draped with a blue mantle ; on circular marbled base (right forearm new). H. 31".
- 411 Figure of dog seated on its haunches, white with reddish brown patches ; on marbled pedestal with black edges. H. 15".
- 417 Figure of Eve at the fountain, in semi-reclining posture (nude) ; glazed flesh tints on irregular flat base, glazed green. H. 10½".

- 421** Boy standing playing trumpet, girl sitting playing lute, on irregular rocky base, mounted on square plain mounted plinth, surrounded by two chocolate lines. Pair to 429. H. 7".
- 422, 423, 424, 425** Set of Elements—Earth, Air, Fire and Water—each figure with a spade, a bird, magnifying glass and fish respectively. H. 6½".
- 426, 427, 428** Set of figures, Faith, Hope and Charity, standing on plain square plinth, surrounded by chocolate line. H. 7" to 7¼".
- 429** Boy playing pipe, girl seated holding a piece of music. Pair to 421. H. 7".
- 430** Figure of boy skating, representing Winter. H. 7¼".
- 431** Figure of girl, representing Summer, with sickle in her hand and sheaf of corn under her arm; mounted. H. 7¼".
- 432** Figure of boy, representing Autumn, squeezing a bunch of grapes into a wine cup. H. 7¼".
- 433** Figure of girl, carrying basket of flowers at her side. Representing Spring. H. 7".
- 468** Figure of lady archer. Pair to 469. H. 7½".
- 469** Figure of sportsman, holding gun with both hands. Pair to 468. H. 7½".

425

422

423

424



429

426

427

428

421



469

433

432

431

430

468



438

160

159

159 A

159 B

534

445

523



442

441

444

443

434

- 159, 160** Illustrated and described on page 87. See Ralph Wood section.
- 159 A** Figure of sportsman, gun, and bird. H. 9".
- 159 B** Figure of bugler. H. 9".
- 434** Figure of Peace, woman standing holding inverted torch resting upon trophy of arms; dress decorated with floral sprays, wreath round head; standing on square base, surrounded by chocolate line. H. 8".
- 438** Figure of woman playing a tambourine. H. 9 $\frac{3}{4}$ ".
- 441** Figure of Neptune. H. 9".
- 442** Figure of Venus or Amphitrite, partly draped, in her garments; on square base. H. 9 $\frac{3}{4}$ ".
- 443** Figure of man playing a guitar. Pair to 444. H. 9".
- 444** Figure of girl playing mandoline. Pair to 443. H. 9".
- 445** Figure of Charlotte at the tomb of Werther; woman clasping urn and leaning against pedestal partly draped. H. 9".
- 523** Figure of Elijah, fed by raven, sitting on a tree. H. 9".
- 534** Figure of a widow, seated, with left arm resting on a cruse of oil. H. 9 $\frac{1}{2}$ ".

## LEEDS SCHOOL

POTTERY was first manufactured at Leeds about 1760 by two brothers named Green, and the works were carried on for over a century. It is, however, only the wares produced between 1760 and 1825 that are of interest to collectors. Both useful and ornamental articles were produced, and well-modelled figures were made in considerable numbers. Caution is required in the collection of Leeds ware, as the old moulds and patterns are being used.

---

- 447 Figure of Hygeia, partly draped ; left hand entwined by a serpent ; on square moulded pedestal, in the front of which two youths in relief, one of whom is seated on a barrel and smoking. Probably Leeds. H. 10".
- 448 Figure of Esculapius, partly draped ; holding by both hands a snake, tripod vessel containing fire at his feet ; on a square moulded pedestal, which is decorated with figures of Cupids in relief. Probably Leeds. H. 10".
- 449 Figure of woman ; belonging to same set as 447 and 448. H. 10".
- 483 Figure of market woman carrying basket on her left arm ; base surrounded by yellow lines, on which is the figure of a lamb. Probably Leeds. H. 9".
- 485 Figure of boy with folded arms, dog at his feet ; base surrounded by yellow lines. Probably Leeds. H. 9 $\frac{3}{4}$ ".
- 486 Figure of woman playing guitar ; base surrounded by yellow line. Probably Leeds. H. 9 $\frac{1}{4}$ ".

(See page 200 for further Leeds pieces.)



486

483

485



447

448

449





503

436

437

435

507



451

454

453

452

455

- 345 Figure of woman, offering sacrifice. Probably Neale. H. 8".
- 436 Figure of man, sacrificing a goat on a circular fluted altar, at the base of which is a vessel receiving the blood. Probably Neale. H. 8½".
- 437 Figure of Hygeia, a snake on her left arm, and a jug on her right; standing near a square altar. Neale. H. 9½".
- 451 Semi-nude figure of Paris, glazed in flesh tints; three apples in left hand; marbled base. Probably Wood & Caldwell. Pair to 455. H. 13".
- 452 Figure of Pomona, holding light salmon cornucopia. H. 10½".
- 453 Figure of Diana, partly draped, holding bow in right hand, left hand over shoulder reaching arrow from sheaf at back. H. 11½".
- 454 Figure of Venus partly draped, holding a dove. H. 10¼".
- 455 Semi-nude figure of Apollo glazed in flesh tints; playing a lyre; on square marbled base. Probably Wood & Caldwell. Pair to 451. H. 13".
- 507, 503 Pair of figures, sailor, and wife and child in old costume. H. 9½".

- 459** Figure of a landlord, on square base, on front of which are the words, "No!  
am I a gentleman upon your soul tho' Mother." H. 6½".
- 461** Figure of Ceres with sickle in right hand, and ears of corn in left. H. 6¾".
- 464** Figure of boy with bird over right shoulder. H. 5½".
- 465** Figure of boy with hat containing bird's nest on his arm. H. 5½".
- 466** Figure of girl with basket on her arm. H. 5".
- 467** Figure of boy holding flowers in apron. H. 5".
- 470** Figure of sailor with left arm supported on anchor. H. 5½".
- 474** Figure of boy skating, representing Winter, gilded waistcoat and cuffs.  
Pair to 475. H. 7½".
- 475** Figure of girl representing Summer, with sickle in one hand and sheath  
under arm, on square marble plinth. Gilded bodice. Pair to 474. H. 7½".
- 513** Illustrated on page 184.
- 516** Illustrated on page 176.
- 527, 528** Two small reclining figures of children with flowers.
- 535, 537** Antony and Cleopatra. Illustrated elsewhere. L. 13".

527

513

528



537

535

467

466

461

464

465



474

516

470

459

475



500

496

498



481

213

460

484

457

211

540

- 213 "The Lost Sheep." Figure of Shepherd with sheep over his shoulders, feet of sheep fastened together to stick. H. 9¼".
- 457 Girl with broom. H. 5".
- 460 Small figure, Paul Pry. H. 5½".
- 481 Partly draped figure of Plenty; female figure with large cornucopia, orange and brown glazes, on white base, brown edges. H. 8½".
- 484 Porch of Masonic Temple with two marbled pillars and background; male figure partly draped beneath; left forearm missing. H. 12".
- 496 Watch stand; figure of woman with globe on rectangular marbled base, lettered, "The Goddess (sic) of Truth." H. 9".
- 498 Watch stand, receptacle for watch in centre, supported by three dolphins mounted on a pedestal, with female figures and lions in relief on front; on each side a male and partly draped female respectively, on narrow long oblong plinth. H. 9¼".
- 500 Watch stand in the form of a grandfather's clock, with figure of child on each side; on flat base decorated with lustre glaze. Marked "Dixon and Austin, Sunderland." H. 10".
- 540 Figure of Falstaff, silver lustre shield. H. 8½".

- 178** Illustrated elsewhere.
- 462** Figure of woman, cobbler's wife, seated holding pitcher in her right hand and cup in left. Impressed "NELL." H. 6¼".
- 463** Figure of cobbler, seated, holding shoe on his knee, hammer on the ground beside him. H. 6¼".
- 487** Figure of woman, Charity; child on each side and on left arm; on square base. H. 9½".
- 488** Group representing Roman Charity, woman providing water to man chained to rock. H. 8".
- 489** Figure of woman, Hope; anchor at her left side. H. 9½".
- 490, 491, 492, 493** Set of four figures, spotted decoration, sponged bases. H. 8½".
- 494** Figure Esculapius, on white square base, "Esculapius." H. 8½".
- 495** The widow and cruse of oil.
- 511** Group. The Scuffle: boy struggling with two girls, a hat full of fruit. Pair to 515. H. 6".
- 515** Group. The Scuffle: boy with a bird's nest in hat; two girls attempting to take it from him. Pair to 511. H. 6".
- 529** Group. Mary holding the body of Christ after the crucifixion; yellow mottled plinth, lettered on front, "N. St. Da Piedade." H. 8½".
- 543** Group. Woman holding a basket of fruit in left hand, to which a boy by her side is reaching. H. 6¾".
- 548** Female figure holding flowers in yellow cloak, spotted dress, on circular stand on square base. H. 6½".
- 549** Male figure in yellow cloak, green breeches, holding bird. H. 6½".
- 552** Female figure holding bird in right hand. H. 7".
- 553** Figure of man with lute; on irregular coloured base. H. 8½".
- 557** Group. Woman in dress holding a child riding a Newfoundland dog. H. 7½".

561

462

496

463

553



557

529

178

543

515

511

491

552

490

549

492

548

493



487

495

489

494

488





426

424

422

- 422** Woman representing Fortitude, draped in purple and blue mantle and reddish under-garment; on square black marbled base. Wedgwood. H. 24".
- 424** Figure of Mars in costume of Roman Emperor, dressed in coat of mail and short toga; left arm on hilt of sword; right hand holding a mantle; a cockerel near his right foot; on square black marbled base. Wedgwood. H. 26".
- 426** "Prudence." Female figure holding a snake in right hand; on square black marbled base. Wedgwood. H. 24".

**476, 478** Pair of candlesticks in the form of figure of Cupid reading ; on square black marbled base. Wood and Caldwell. H. 7".



478, 479. *Figure of cupid reading, on square  
base, with a base. Wood and Caldwell.* H. 7".



122



124



126



478



476

517

567

516

569

521



518

522

519

466

520



## NEALE &amp; Co SCHOOL

THIS firm was originally constituted Neale & Palmer. They employed John Voyez, the celebrated French modeller, and most of their figures show considerable excellence in modelling. Both partners married daughters of Thomas Heath, of Lane, Delph. In 1776 the pottery works appear to have been carried on by Neale alone, and later the firm became Neale & Co., subsequently Neale & Wilson, and ultimately Wilson. They made jasper and basalt ware, and as a rule their figures are very delicately enamelled.

- 
- 466 Illustrated elsewhere.
- 516 Figure of boy with spade (probably Ralph Wood). H. 5".
- 517 Figure of Plenty, cornucopia filled with fruit on left arm. Probably Neale. H. 6½".
- 519 Figure of man in green coat, magnifying glass in right hand (representing Fire). Probably Neale. H. 6½".
- 518, 520 Pair of groups representing "The Travelling Hairdresser," and "The Travelling Shoemaker"; square bases. Probably Neale. H. 6¾".
- 521 Figure of Apollo partly draped holding in his left hand a lyre. Probably Neale. H. 6".
- 522 Figure of boy, striped trousers. Neale. H. 4½".
- 567 Figure of woman, playing mandoline, dog on her lap. Pair to 569. H. 6".
- 569 Figure of man, seated playing a flute; music book on his knee; brown coat. Books and violin case under chair. Hat on chair. On shaped octagonal base with yellow lines. Pair to 567. H. 5½".

- 477** Cock-fighting group ; man standing urging on two fighting cocks ; woman seated holding a cockerel in her lap, mounted on a square marbled base. H. 8½".
- 479** Figure of girl with bird in right arm. H. 6½".
- 480** Figure of girl holding a tabby cat on her right arm ; on square base. H. 6½".
- 536** Group. Vicar and Moses. On raised oblong marbled base, lettered in white and black oval lines, "Vicar and Moses." H. 12".
- 573** Group. Vicar and Moses. After a carouse, the parson is being led home, jug in left hand, by the clerk, who supports him with the right and holds a lantern in the left ; on green oval base, black edge. (After the Chelsea Derby Model, See No. 536.) (See *William Adams, an old English Potter.*) H. 9¼".
- 575** Group. The Vicar and Moses. Parson sleeping in the pulpit and clerk speaking ; open book before each ; glazed yellow, brown and black. Ralph Wood model. H. 9".



573



536



575



480



477



479

512

456

497

499

458

514



538

531

529

533

544

- 456 Figure of Cupid disguised as a flower-girl. H. 6".
- 458 Figure of Cupid disguised as a cake-seller. H. 6".
- 497 Figure of clergyman preaching; on hexagonal marbled base. H. 7".
- 499 Figure of freed slave praying; open book on knee, on which is written,  
"Bless God. Thank Britain, me no slave." H. 6½".
- 512 Figure of Venus and Cupid playing. H. 4".
- 514 Figure of Venus and Cupid playing. H. 4".
- 529 Group. Woman holding the bleeding body of Christ; on square base  
on which is lettered, "N. St. Da Piedade." H. 8".
- 531 Figure of boy with bird, on square base with chocolate line. H. 4".
- 533 Figure of girl with bird, on square base. Pair to 531. H. 4".
- 538, 544 Pair of candelabra in the form of Cupid standing with quiver. H. 8½".

- 572** Figure of old man with stick and crutch ; on square base, lettered " Age " on front. Ralph Wood model. H. 7½".
- 574** Figure of old woman with basket and stick ; on square base lettered " Age " on front. Ralph Wood model. H. 7½".
- 576** Figure of General standing with left arm resting on a cannon ; on square base. Probably Napoleon, who was originally an artillery officer. H. 12".
- 577** Figure of General on horseback ; on moulded base. H. 9¼".
- 578** Cruet stand in the form of a General standing with left arm resting on a cannon. Probably Napoleon. H. 11".

*Above are richly decorated in brown and red, as are those in first plate page 187 (probably Swansea).*



578

574

577

572

576



513



## LAKIN AND POOLE

THIS firm was in business from 1770 to about 1794, at Hanley. Their figures and groups show a considerable degree of merit both in their modelling and enamelling ; marked examples are occasionally found.

- 
- 513** Figure of sleeping Lucretia (nude) on rectangular base, in form of couch having head of man at end. Lettered "Lucretia" on front.  
H.  $3\frac{1}{2}$ " , L. 10".

- 563, 565** Pair of figures seated on chairs. Tam o' Shanter and Souter Johnny ; former holding a cup in right hand, latter holding a jug on right knee, strongly coloured ; mounted on oblong plinths. H. 5½".
- 566** Group of Tam o' Shanter and Souter Johnny drinking ; on rectangular base with rounded front on which are the words " Tam O'Shanter, Souter Johnny." H. 7½".
- 569, 572, 574** Illustrated elsewhere.
- 443, 576, 577, 578** Illustrated elsewhere, but showing a different view of subject.



569

565

572

566

574

563



576

577

578

443



410

- 410** Figure of St. Paul preaching at Athens, or "Eloquence." Dressed in a flowing green cloak coloured pink inside; at his side is a square marbled pillar, with figure in relief in a panel. Enoch Wood.

H. 18".

- 132** Reclining figure of Cleopatra, with asp coiled round her left arm ; in white glaze ; on square base. Probably Ralph Wood. Staffordshire 18th century. L. 13".
- 535, 537** Pair of reclining figures ; Antony and Cleopatra, the former in armour with crest and yellow toga, the latter in pale yellow gown with heliotrope ; asp twined round left arm ; on irregular rock bases with flowers, etc., in relief. Enoch Wood. L. 13".
- 541** Figure of Cleopatra, decorated in colours, marbled base. Probably Lakin and Poole. L. 13".



537



541

132

535



364



364



## JOHN TURNER

TURNER is justly celebrated for his jugs and ornamental vases in fine stoneware, fired to a semi-transparent state, beautifully potted and frequently decorated with applied ornaments of the same cream coloured body or paste. He was a successful potter, working at Stoke in 1756 and in 1762 he removed to Lane End. He frequently impressed his name upon his productions. He made domestic ware, decorated with blue transfer designs, also black basalt ware. See page 217.

## LIVERPOOL SCHOOL

DURING the first half of the eighteenth century, a large number of potters were at work in what has become the centre of Liverpool, making "Delft" ware, and about 1760 Liverpool was manufacturing true English earthenware in imitation of the Staffordshire cream-coloured pottery. Richard Abbey and a Scotchman named Graham, in about 1790 were making excellent busts and figures. Transfer printing upon pottery was discovered by Sadler and Green, of Liverpool, and the Staffordshire and Leeds potters sent their wares to them to be decorated by their clever process. (See *The Liverpool Potteries*, by P. Entwistle). Saltglaze, and ware of the Whieldon school, were also made in Liverpool.

---

**364** Liverpool transfer Washington Memorial jug. (See overleaf.)

- 364** Liverpool transfer jug, representation of Memorial to Washington on one side, with border composed of the names of the thirteen States ; plan of the City of Washington on the other side, lettered "Plan of City of Washington." \*Marked "Herculaneum Pottery" on front below the American eagle supporting thirteen stars. H. 9".

\* This mark was authorised to be placed on all wares produced at that Pottery by the Committee on August 6th, 1822.





363



363

- 363** Liverpool transfer jug. Death of General Wolfe at Quebec, after the picture by Benjamin West, R.A. Reverse, engraving of battleships.  
H. 10½".

- 362** Liverpool transfer jug ; the last interview of Louis XVI. with his family on one side, and on the other side the execution of the King, with a verse underneath :—

“When on the scaffold he did say—  
Wringing his hands, with upcast eyes—  
Receive my soul, O God, I pray,  
And oh ! forgive my enemies.”

H. 9”.



362



362



365

361 A

361

704

686

700



373

228

360

374

379



- 228** Staffordshire. Circular screw patch box decorated in floral designs with the name "Elizh. Wilson, 1797," on the lid. Wedgwood. Diam.  $3\frac{1}{4}$ ".
- 360** Two-handled loving cup, lettered, "John Wood, 1804," floral decoration. Leeds. H.  $4\frac{1}{2}$ ".
- 361** Puzzle jug; circular perforated body, painted design. Probably Bristol. H.  $11\frac{1}{2}$ ".
- 361 A** Jug; in relief are head of Shakespeare, and also of men. Lettered, "Spendthrift," "Shakespear," "The Poet," "The Miser." H. 8".
- 365** Puzzle jug, lettered, "Mr. Ward," similar to 361. Probably Bristol. H. 12".
- 373** Mug, lettered "Elizabeth Wiggin, 1779" and  
 "When this you see, remember me,  
 And keep me in your mind,  
 Let all the world say what they will  
 Speak on me as you find."  
 Probably Leeds. H.  $4\frac{1}{2}$ ".
- 374** Mug, with calendar for 1820 on the front. Probably Leeds. H.  $4\frac{1}{2}$ ".
- 379** Mug with painted flowers and inscription, "John Carter, 1784." Probably Leeds. H. 4".
- 686** Jug with the name, "Thomas Turner, 1822" on the front, and representation of roses and other flowers on the sides, and a border of painted strawberry leaves and fruit near the rim. H. 9".
- 700** Two-handled loving cup decorated with pink lustre and floral designs; on front is printed, "Mary Bateson, 1821." H. 8".
- 704** Pair to above; lettered on front, "Cuthbert Bateson, 1821." H. 8".

- 355** Nelson jug; half figures in relief of Nelson on one side, of Captain Berry on the other. H. 5½".
- 357** Jug with "The Blacksmith's Arms," and dated "1808" on front. H. 7½".
- 358** Jug with birds on branches in relief. H. 6".



357



358

357

355



299

301

303



300

302



295

296

297

- 295** Bust of Admiral Lord Duncan ; coloured glazes ; Herculaneum. H. 9".
- 296** Bust of Newton and impressed "Newton" ; enamelled ; marbled pedestal green and lake. H. 9".
- 297** Bust of Handel ; blue, white, brown and blue glazes ; on pedestal with floral decoration in front. Probably by Ralph Wood. H. 9".
- 298** Small bust of Lord Clive, in coloured glazes (to right of 302). H. 5 $\frac{3}{4}$ ".
- 300** Bust of Alexander. Inscribed behind "Alexandr Det 35, Moscow Burnt, Europe preserved, 1812. Wood & Caldwell, Burslem." H. 11 $\frac{1}{2}$ ".
- 301** Bust of Shakespeare ; glazed in natural colours supported on ornamental pedestal, square base. H. 17 $\frac{1}{4}$ ".
- 302** Bust of John Wesley, inscribed behind, "The Rev. John Wesley, M.A., aged 88." H. 11".
- 302 A** Similar bust (left hand figure on same block).
- 303, 299** Pair of busts of Hercules and Neptune, one with a lion's skin with paw and head over his shoulders ; the other with a fish over his shoulders ; on ornamental pedestals decorated with red glaze and silver lustre. H. 14 $\frac{1}{4}$ ".

- 355 Nelson. Berry jug in relief. H. 5".
- 356 Whieldon jug, with deep glazes, and figures of men in relief, smoking, etc., on each side. H. 8".
- 358 Illustrated elsewhere. H. 5".
- 505 Tobacco jar; bear-baiting scene in relief on lid; figures of toppers in relief at sides; lion-head knobs and end. H. 7½".
- 682 Satyr mask jug. H. 5".
- 683 Wellington-Hill jug, figures in relief. H. 5".
- 685 Jug with representation of hunting scene; huntsman, horses and gods in lilac lustre and light bronze. H. 6".
- 687 Jug. "The Farmer's Arms" printed on front. H. 6½".
- 698 Semi-circular flower holder in shape of woman's face.
- 699 Frog mug, royal arms, dog, snake and lion in relief, brown; lettered "WH." H. 4".
- Jug. "Success to the Volunteers" printed on front. Napoleonic period. H. 5½".
- 705 Mug with spotted hunting dogs in relief on sides, and conventional flora design on the front, and broad bands of lilac lustre and blue. H. 4½".
- 736 Bust of Queen Charlotte (wife of King George IV.) H. 17½".

In 1762 Wedgwood presented to Queen Charlotte a breakfast service of his celebrated cream-coloured ware, and received the title of "Potter to Her Majesty" (*Staffordshire Potters and Pottery*, by G. W. & F. A. Rhead).



736

698

682-705

505

699

683



355

685

356

687

358



526

674

532



676

674

677



- 526** Figure of hind, facing to the right, resting on oval base. R. Wood model.  
H.  $3\frac{3}{4}$ ".
- 532** Figure of stag, facing to the left, resting on an oval base. R. Wood model.  
H.  $4\frac{1}{4}$ ".
- 674** Equestrian figure of female on a white and brown horse ; on ornamental green base with white, blue and red markings. H.  $8\frac{3}{4}$ ".
- 675** Equestrian figure, lady riding a black and white horse ; standing on a green base which has four legs with lilac lustre. Similar to No. 677, but lustre feet to pedestal. Not illustrated. H.  $9\frac{1}{4}$ ".
- 676** Equestrian figure of man riding a white horse with black spots ; green coat and yellow trousers ; on ornamental rectangular base with three legs in front. Pair to 677. H. 9".
- 677** Equestrian figure of woman riding a white horse with black spots ; green mantle ; on ornamental rectangular base with three legs in front. Pair to 676. H. 9".

- 254 A** Whieldon. Figure of lion with right forepaw on a globe ; glazed yellow, on rectangular base. H. 9".
- 580, 581** Two figures of lions couchant ; on black rectangular base. H. 4½".
- 612** Figure of lion in brown glaze with right forepaw on lake-coloured globe ; on rectangular base in green and dark brown glazes. H. 9".
- 633** Figure of lion facing to the left ; yellowish glaze with reddish brown mane ; left forepaw on a globe ; on six supports in green and brown ; standing on oblong base with six legs, with the words, in front, "The Roran Lion." H. 10".
- 634** Bull-baiting group. Similar to 630, but without a man beneath ; front of base lettered "Bull Baiting," and "Now Captain Lad," in two white ovals ; base green top, chocolate edge, supported by six claws. H. 10".

580

254 A

581



612



634

633

525

530

471

533

531



472

527

457

528

473



632

631

630

- 457** Figure; girl with broom. H. 6½".
- 471** Figure; child holding bird under right arm. H. 5".
- 472** Figure; child holding bird under left arm. H. 5".
- 473** Figure; child holding bird under right arm, spotted drapery. H. 5".
- 525** Figure; the young Turk. H. 4".
- 527, 528** Figure; child reclining, holding flowers.
- 530** Figure; girl holding bird with both arms, pair to 531.
- 531** Figure; boy, pair to 530. H. 4".
- 533** Figure; same model as 530. H. 4".
- 630** Bull-baiting group; with figure of man underneath, and another man with arms raised shouting; on ornamental rectangular base, on six claw feet. Walton School. Similar to 634. H. 10".
- 631** Figure of St. George on horseback slaying a dragon; glazed in various colours and lustre; on oval green base surmounted on stand with four legs. Lettered, "St. George and the Dragon." Walton School. H. 14½".
- 632** Figure of tiger, dragging a man in military uniform in its jaws; on a shaped oblong base with six legs, on the front of which are the words, "The death of Munrow." Walton School. H. 11".

## LUSTRED WARES.

LUSTRED Wares were probably first made in England about 1770. It was in most favour from that date to the beginning of the 19th century.

The various lustres were of gold, silver and platinum, and also those having a purple and pink hue.

Resist lustre briefly is a process by which a design is painted on the ware, in such a manner that after the whole piece has been lustred, and afterwards washed in water, the painted design is removed, leaving the exact pattern in white on a lustred ground. The silver lustre was also used in a similar way on a canary-coloured ground as on page 215.

- 
- 15 Black glazed six-handled tyg, upper part missing. 17th Century. H. 2½".
- 16 Red earthenware globular bowl with handle. H. 2¼".
- 20 A Combed ware mug (red and black clays). Probably Astbury. H. 7".
- 33 B Stoneware beaker (illustrated elsewhere).
- 48 A Combed ware bowl. D. 3¼".
- 342, 345 Canary-coloured platinum resist toy mugs. Probably Leeds. H. 2".
- 343 Two-handled goblet. Canary resist lustre. H. 3½".
- 350, 351 Cup and saucer, canary ground; garden tea scene in red. Leeds.
- 338 Canary-coloured platinum resist mug; picture of girl on front. Leeds.  
H. 1¾".
- 338 A Canary-coloured resist jug. H. 4".



33 B

16

15

48 A

20 A

343

338 A

338



342

350-351

345

714

716

717

718

715



719

721, 722

720

712

706

312

713



709

723

313

708

710



## "BLUE PRINTED" WARE

IN the middle of the 18th century, Messrs. Saddler & Green, of Liverpool, invented the method of printing designs on top of the glaze, so that the artist had only to fill in the outline with colours. This mechanical process and its subsequent developments were the means of superseding many of the hand artists hitherto employed in the work of decorating earthenware and saltglaze.

About the same time Wedgwood introduced on a large scale his new cream-coloured ware, later called Queen's Ware, because Queen Charlotte (wife of George IV.) accepted a breakfast service from him in 1762, and granted him the title of "Potter to Her Majesty."

The introduction of under-glaze printing, which gave a much softer appearance than the over-glaze method, together with the great suitability of the new cream ware for decoration by this transfer printing, were the means of an important expansion of the "Queen's Ware," and the expansion was still greater when the "Blue Printed" was perfected. We read that from 1790 onwards, this blue printed seems to have superseded all other ware. It was the first opportunity the poorer people had of eating off a decorative plate. (Josiah Wedgwood, *Staffordshire Pottery and its History*.)

Thus, as Delft Ware was displaced in England by Saltglaze, so was the latter displaced by Cream Ware.

- 
- 312 "Turner" cream jug, dove colour with blue, impressed "Turner."
- 313 Set of six "Turner" heart-shaped spice-holders on plate; dove colour with blue.
- 706 Yellow cane teapot.
- 708 Cream ware jug and domed lid; double twisted handle; impressed "Wedgwood."
- 709 Goblet, impressed "Wedgwood."
- 710 Teapot, cabbage pattern, in cream.
- 712 White teapot, decoration in relief.
- 713 Castleford teapot.
- 714-722 "Blue Printed" ware.
- 723 Blue mottled teapot.

## WALTON FIGURES

JOHN WALTON, of Burslem, began business about 1790, and was a prolific manufacturer of figures, groups, and Toby jugs. Many of these bear his name in raised lettering upon a ribbon, part of the mould. His name appears in a directory of 1821, and the manufactory was probably discontinued in about 1839. Most of his figures have the attractive feature of a tree background, a characteristic of the Chelsea school. They are decorated in enamel colours.

## RALPH SALT

RALPH SALT, who worked at Hanley about 1812 to 1840, was one of the Staffordshire potters who made a number of village groups and figures with tree backgrounds, both in china and earthenware. His work comes under the same category as that of Walton. He died in 1846, and was succeeded by his son Charles.

---

*Pieces of "Blue Printed" ware illustrated on page 219 are in the Author's private collection.*



In Author's Private Collection.



In Author's Private Collection.

597

602

604

595



622

620

618

615

614



547

559 A

559

554

546

- 546 Figure of woman. H. 7".
- 547 Figure of man, basket in left hand. H. 7".
- 554 Same group as 559, but softer glaze. H. 7".
- 559, 559 A Pair. In Georgian costumes ; man, chocolate-coloured coat, basket in left hand, lady on right arm. 559 A lady on left arm. H. 7".
- 595 Figure of man playing bagpipes, with dog by his side ; green coat ; tree background. H. 7¼".
- 597 Man playing flute ; tree background.
- 602 Figure of man playing bagpipes ; dog by his side ; wearing a cap with feathers and lemon-coloured breeches with frills ; tree background ; on ornamental base (to match 604). H. 7¼".
- 604 Figure of woman playing a lute ; lamb by her right side ; tree background ; on ornamental base (to match 602). H. 7½".
- 614 Figure of lady reading, seated with cat by her side, on irregular rocky base ; tree background. (Pair to 622.) H. 6¾".
- 615 Group, The Flight into Egypt. Joseph, with Mary and the Infant Jesus in her arms, seated upon a brown ass ; tree background. Lettered on front, " Flight to Egypt," on back, " Walton " on white scroll. H. 7¾".
- 618 Figure of Elijah and the raven in an arch of flowers, etc. H. 7¾".
- 620 Group, The Return from Egypt. Joseph, with Mary and the Infant Jesus in her arms, seated upon a grey ass ; tree background. Lettered on front, " Return from Egypt," on back, " Walton." H. 7¾".
- 622 Figure of gentleman reading, seated on rocky seat, with dog by his side ; on irregular rocky base ; tree background. Pair to 614. H. 8¾".

- 509 Figure of woman with two children. H. 10".
- 553 Man with guitar. H. 8".
- 556 Boy, melon at his feet, plant under left arm. H. 7".
- 557 Woman and child with spotted dog. H. 7".
- 558 Figure of man with scythe ; tree background ; on irregular base. H. 6".
- 560 Boy skating. H. 7".
- 561 Man with sheep over his shoulder (The Lost Sheep). H. 8".
- 583 Boy holding bird's nest, tree background. H. 7".
- 592 Boy holding plant in left hand. H. 6".
- 601 Figure of woman with broom ; tree background ; pair to 608. H. 8½".
- 606 Figure of lady archer, in yellow dress with black spots and white skirt, standing against tree background ; yellow target at her right, hunting bow in left, arrows in right hand ; on irregular base, with red scroll. H. 7¾".
- 608 Figure of man with scythe ; pair to 601. H. 8½".
- 625 Figure of St. Paul, with sword and bible, seated on tree stump ; oval green base, lettered " St. Paul " ; tree background. H. 10¼".
- 626 Figure of St. Peter, praying with keys, cock, and open book ; lettered " Acts " on ground ; on oval green base ; lettered " St. Peter " ; tree background. H. 10".
- 627 Figure of St. Matthew, holding shepherd's crook in one hand and scroll in the other.
- 628 Figure of Elijah in the wilderness being fed by the ravens. H. 11".
- 629 Figure of widow seated with boy at her right side and barrel. Pair to 628. H. 11".
- 660 Figure of widow seated with boy at her left side and barrel at her right ; holding a bundle of faggots in her hand. Oval base. H. 8".



628                  625                  627                  660                  626                  629

592                  558                  553                  561                  560                  556                  583



557                  606                  509                  608                  601

558

561

592

610

556

553

559



594

664

557

667

685

Figures on this block are illustrated and catalogued on pages 220, 223, 231.

668

641

609

636



639

650

640

638





PLAIN STAFFORDSHIRE POTTERY

81

E10

723

559



727

728

729

730

735

PLATE 40

609



731

732

733

734



602



607



601



607



620



611



615



603



632



631



630

- 553, 556, 559, 561, 592 Illustrated elsewhere.
- 557 Woman holding a child on dog's back.
- 558 Man in blue coat with scythe. H. 7".
- 594 Cow and calf; tree background.
- 609 Group, Tenderness. Man and woman decorating lamb with a garland; on square marbled plinth, lettered, "Tenderness." Tree background. H. 8½".
- 610 Sportsman: gun and dog. green coat, square hat; tree background. H. 8½".
- 636 Group, The Tithe Pig, consisting of the parson, farmer and his wife, with baby in her arms; two young pigs and basket of eggs on ground; tree background; on irregular base. H. 7".
- 638 Figure of Travelling Bootseller (or the Prince and Cinderella) trying on a shoe for a lady, standing against tree background; irregular rocky base. H. 9".
- 639 Group, The Musicians. Man playing a pipe, woman playing a lute, both seated on rocky ledges, with sheep and swan in foreground; tree background; rocky base. H. 7".
- 640 Group of man and woman with performing dogs; tree background; on irregular oval base. H. 9".
- 641 Group, Rustic Musicians. A man playing bagpipes and a woman the triangle; tree background; irregular oval base on the front of which are the words, "Village Group." H. 7½".
- 648 Group of lovers on a garden seat; the man is holding a ring in his left hand; the woman has a sunshade in her right hand; tree background; on ornamental rectangular base. Not illustrated. H. 8¼".
- 649 Courtship group (similar to 650 and 648). Not illustrated.
- 650 Group of lovers; similar to Nos. 648 and 649, but the woman has a book in her right hand. H. 8½".
- 664 Boy riding a dolphin.
- 667 Tailor's wife riding a goat.
- 685 Tailor riding a goat.
- 668 Group. Marriage: man and woman sitting, latter nursing child.

- 605, 610** Illustrated on pages 224, 228.
- 607, 612 A** Sportsman with dog and gun ; lady with bow, arrow and target, both having tree background. H. 6½".
- 611** See next page.
- 643** Teetotal Bench. Group. Man and his wife and child ; table in centre, with teacups, etc. ; trees and castle in background ; standing on oblong base with four legs, and lettered " Teetotal." H. 8".
- 645** Group representing courtship ; a man and woman lavishly dressed seated on a garden seat at each end of which is a tall vase ; on rectangular base with four legs ; on the front of the base is the word " Courtship." H. 8".
- 647** Ale Bench. Group. Man and woman drinking beer ; chocolate-coloured table in the centre holding two bottles ; on ornamental base with four legs ; on the front of the bench are the words, " Ale Bench." H. 8".
- 651** Group. Abraham sacrificing his son Isaac ; his right hand upraised and his left hand on the head of Isaac, who is lying on an altar, on the front of which are the words, " Genesis, Chap. 22, Abraham offering up Isaac " ; on elaborately ornamented rectangular base. H. 11".
- 652** Flower stand in the form of a rustic archway on each side of which is a pair of musicians ; on rectangular base. H. 11½".
- 653** Figure of Jeremiah preaching ; with left hand upraised ; tree background ; at his side is a short square pedestal with the words " Scripture Preserved Jeremiah, Ch. 34 " ; on rectangular ornamented base. H. 11".
- 669** Group, Who shall wear the Breeches? Man and woman wrangling in front of the fireside over which are the words, " Who shall wear the Breeches," and " Conquer or Die " ; on four-legged oblong base. H. 8".
- 670, 672** Pair of figures, Neptune and Venus ; standing on shells ; dolphins behind on square four-legged bases. Walton School. H. 9".
- 671** Group, Samuel anointing David. David is kneeling near a burning cup of incense and Samuel is pouring oil from a horn upon his head ; on rectangular base with four clawed feet. On the front of the base are the words, " Samuel anointed David. Samuel, Ch. 16." H. 10".

607

612 A

611

605

610



670

671

672

669

651

652

653



645

647

643



607



611



605



602



597



604

- 597 Figure of man playing flute, dog at right and music book on knee ; on irregular base with scroll feet ; tree background. H. 7".
- 602 Man with bagpipe and dog ; check sleeves and stockings. H. 7".
- 604 Girl with guitar and sheep. H. 7".
- 605 Figure of sportsman, green coat ; tree background ; irregular green base ; decorated with flowers. H. 6½".
- 607 Figure of sportsman, in blue coat, with gun and powder flask ; pointer dog by his side ; on irregular green base. H. 6½".
- 611 Figure of boy with dog, seated under tree, on irregular base, decorated with flowers. Hat lying on the ground. Boy dressed in green and yellow trousers and brown jacket. H. 8½".



- 334** Grotesque pipe in form of figure.
- 501** Figure of greyhound reclining ; on green, red and black base. L. 6½".
- 502** Figure of Neptune, left foot resting on a rock, yellow-headed dolphin by his side ; standing on square marbled red base. (To match No. 508.)
- 504, 506** Pair of figures, Departure and Return. A sailor and his wife ; in the former the sailor is saying "Good-bye," bundle and stick on the ground ; in the latter he is being welcomed home by his wife ; purse in his hand, lettered "Dollars" on ground ; inscribed "Departure" and "Return" respectively ; on irregular bases upon oblong, octagonal red plinths.  
H. 8", and 8½".
- 508** Figure of Amphitrite ; partly draped ; Cupid at left side, green dolphin on right ; on square marbled red plinth. (To match No. 502.) H. 7½".
- 555** Staffordshire. Marriage group, with parson, clerk and couple ; tree background, suspended from which is an oval tablet containing the words. "John Frill and Ann Boke. Aged 21. That is right, says the parson. Amen, says the Clerk" ; on rectangular green base. H. 5½".
- 573** Figure of boy with tree background.
- 583, 664, 667, 685** Illustrated elsewhere.
- 586, 588** Pair of Sheep. Walton.
- 589** Figure of woman carrying a basket of fruit. Pair to 591. H. 5½".
- 591** Figure of man carrying a basket of fruit in front of him. H. 5½".
- 593** Figure of child.
- 596** Figure of Cupid holding a basket of flowers in right arm, on irregular base ; tree background. H. 4½".
- 600** Figure of Cupid carrying a basket of flowers ; tree background. H. 4¾".
- 603** Figure of boy blowing horn.
- 635, 637** Pair of figures, The Students. A man in blue coat, and a lady in red dress, both reading, seated. H. 6½".
- 655, 657** Pair of figures of cock and hen on decorated circular base. H. 7".
- 656** Model of castle.
- 656 A** Model of typical Georgian House, with white front, yellow roof and red chimney ; two birds on the roof. H. 8".

603      591      596      583      600      593      589      573



657      635      555      637      655

501      334      667      656      664      685



588      506      508      656 A      502      504      586



737

- 737** Bear in white standing on loose base to represent ice ; on base is lettered,  
"Gerrard" (mark of a ribbon having been on back). H. 8½"

- 738** Grey church, with loose spire, clock-face on tower; door and windows  
brown. H. 17½"



738



739



740

- 739** Bust of Madonna on square light-marbled base. H. 12".
- 740** Dish, with coloured transfer of river scene with border in pink lustre and coloured flowers. 13" x 10".



# ENGLISH EARTHENWARE

## BIBLIOGRAPHICAL NOTES

BARBER, E. A.	.. .. .	<i>Anglo-American Pottery</i>	.. .. .	1899
BARBER, E. A.	.. .. .	<i>Salt Glazed Stoneware</i>	.. .. .	1907
BARBER, E. A.	.. .. .	<i>Tin Enamelled Pottery</i>	.. .. .	1907
BARBER, E. A.	.. .. .	<i>Lead Glazed Pottery</i>	.. .. .	1908
BATEMAN, R.	.. .. .	<i>Catalogue of Loan Collection of English Pottery at the Whitworth Institute, Manchester</i>	.. .. .	1911-12
BURLINGTON FINE ARTS CLUB.	.. .. .	<i>Catalogue of a Collection of Early English Earthenware</i>	.. .. .	1914
BURTON, WILLIAM.	.. .. .	<i>A History and Description of English Earthenware and Stoneware</i>	.. .. .	1904
CHAFFERS, WM.	.. .. .	<i>The Ceramic Gallery</i>	.. .. .	1872
CHAFFERS, WM.	.. .. .	<i>The Ceramic Gallery, 2nd Edition</i>	.. .. .	1907
CHAFFERS, WM.	.. .. .	<i>Marks and Monograms on European and Oriental Pottery and Porcelain</i>	.. .. .	1912
CHURCH, A. H.	.. .. .	<i>Catalogue of a Collection of English Pottery</i>	.. .. .	1870
CHURCH, A. H.	.. .. .	<i>Scientific and Artistic Aspects of Pottery (Cantor Lectures)</i>	.. .. .	1881
CHURCH, A. H.	.. .. .	<i>English Earthenware</i>	.. .. .	1894
CHURCH, A. H.	.. .. .	<i>Old English Pottery in "Some Minor Arts"</i>	.. .. .	1894
CHURCH, A. H.	.. .. .	<i>Josiah Wedgwood (a Portfolio Newspaper) New Edition</i>	.. .. .	1903
CHURCH, A. H.	.. .. .	<i>English Earthenware, New Edition</i>	.. .. .	1905
DOWNMAN, E. A.	.. .. .	<i>English Pottery and Porcelain</i>	.. .. .	1910
ENTWISTLE, P.	.. .. .	<i>Catalogue of Liverpool Pottery and Porcelain (Sept-Centenary Anniversary)</i>	.. .. .	1907
ENTWISTLE, P.	.. .. .	<i>The Liverpool Potteries</i>	.. .. .	
FALKNER and SIDEBOTHAM	.. .. .	<i>Catalogue of a Collection of English Pottery Figures—Peel Park, Salford</i>	.. .. .	1906
FALKNER, FRANK	.. .. .	<i>Catalogue of a Collection of English Pottery Figures, National Museum, Dublin</i>	.. .. .	1911
FALKNER, FRANK	.. .. .	<i>The Wood Family of Burslem</i>	.. .. .	1912
FREETH, FRANK (and MRS. FREETH)	.. .. .	<i>Old English Pottery</i>	.. .. .	1896
GARNIER	.. .. .	<i>Histoire de la Ceramique</i>	.. .. .	1882
GATTY, C. T.	.. .. .	<i>Catalogue of a Loan Collection of Wedgwood Ware (Liverpool Art Club)</i>	.. .. .	1882
GEIKIE, ARCHD.	.. .. .	<i>Handbook to Collection of British Pottery and Porcelain—Museum of Practical Geology</i>	.. .. .	1893
GRANT, CAPTAIN M. H.	.. .. .	<i>The Makers of Black Basalts</i>	.. .. .	1910
HAYDEN, A.	.. .. .	<i>Chats on English Earthenware</i>	.. .. .	1909
HOBSON, R. L.	.. .. .	<i>Catalogue of the Collection of English Pottery in the British Museum</i>	.. .. .	1903

## EARLY STAFFORDSHIRE POTTERY

HOBSON, R. L.	.. ..	<i>A Guide to English Pottery and Porcelain</i>	..	1910
HODGKIN, J. E. E.	.. ..	<i>Early English Pottery, Named, Dated, and Inscribed</i>	.. ..	1891
JEWITT, LLEWELLYN	.. ..	<i>The Wedgwoods</i>	.. ..	1865
JEWITT, LLEWELLYN	.. ..	<i>Ceramic Art in Great Britain</i>	.. ..	1878
KIDSON, J. F.	.. ..	<i>Historical Notes of the Leeds Old Pottery</i>	.. ..	1872
LITCHFIELD, FRED.	.. ..	<i>Pottery and Porcelain</i>	.. ..	1912
LOMAX, C. J.	.. ..	<i>Quaint Old English Pottery</i>	.. ..	1909
MARRYAT, J.	.. ..	<i>History of Pottery and Porcelain. 2nd Edition</i>	.. ..	1857
MARRYAT, J.	.. ..	<i>History of Pottery and Porcelain</i>	.. ..	1868
METEYARD, E.	.. ..	<i>The Life of Josiah Wedgwood</i>	.. ..	1865
METEYARD, E.	.. ..	<i>Memorials of Wedgwood</i>	.. ..	1874
METEYARD, E.	.. ..	<i>Wedgwood Hand Book</i>	.. ..	1875
OWEN, HUGH	.. ..	<i>Two Centuries of Ceramic Art in Bristol</i>	.. ..	1873
RATHBONE, F.	.. ..	<i>Old Wedgwood</i>	.. ..	1893-8
RATHBONE, F. A.	.. ..	<i>Catalogue of the Wedgwood Museum</i>	.. ..	1909
REEKES, T. and RUDLER, F. W.	.. ..	<i>Catalogue of English Pottery in the Museum of Practical Geology. 3rd Edition</i>	.. ..	1876
RHEAD, G. W. and F. A.	.. ..	<i>Staffordshire Pots and Potters</i>	.. ..	1906
RIDGEWAY, WM.	.. ..	<i>Catalogue of Exhibitions of Pottery and Porcelain—FitzWilliam Museum, Cambridge</i>	.. ..	1902
SCHREIBER, LADY C. E.	.. ..	<i>The Schreiber Collection, Victoria and Albert Museum</i>	.. ..	1885
SHAW, SIMEON	.. ..	<i>The Chemistry of Pottery</i>	.. ..	1837
SHAW, SIMEON	.. ..	<i>History of the Staffordshire Potteries</i>	.. ..	1829
		<i>Reprinted</i>	.. ..	1900
SODEN-SMITH, R. H.	.. ..	<i>Catalogue of Collection of English Pottery in the Alexandra Palace</i>	.. ..	1873
SODEN-SMITH, R. H.	.. ..	<i>Catalogue of Collection of English Pottery in the Edinburgh Museum</i>	.. ..	1889
SOLON, L. M.	.. ..	<i>The Art of the Old English Potter, 1st Edition</i>	.. ..	1883
SOLON, L. M.	.. ..	<i>The Art of the Old English Potter, 2nd Edition</i>	.. ..	1885
TURNER, WM.	.. ..	<i>William Adams, an Old English Potter</i>	.. ..	1904
TURNER, WM.	.. ..	<i>Transfer Printing on Enamels, Porcelain and Pottery</i>	.. ..	1907
WARD, J.	.. ..	<i>History of Stoke-on-Trent</i>	.. ..	1883
WEALE, W. H.	.. ..	<i>National Art Gallery, Catalogue of Printed Books on Ceramics</i>	.. ..	1895
WEDGWOOD, J. C.	.. ..	<i>Staffordshire Pottery and its History</i>	.. ..	1913
WEDGWOOD, J. C.	.. ..	<i>A History of the Wedgwood Family</i>	.. ..	1908
WILLETT, HENRY	.. ..	<i>Pottery illustrating popular British History, a Catalogue of Specimens shown at the Bethnal Green Museum (now at Brighton)</i>	.. ..	1899