

THE WOOD FAMILY OF BURSLEM

A BRIEF BIOGRAPHY OF THOSE OF
ITS MEMBERS WHO WERE
SCULPTORS MODELLERS
AND POTTERS



FRANK FALKNER

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WOOD FAMILY OF BURSLEM

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(p. 13)

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A BRIEF BIOGRAPHY OF THOSE OF
ITS MEMBERS WHO WERE
SCULPTORS MODELLERS
AND POTTERS

BY
FRANK FALKNER

*WITH AN INTRODUCTION
BY WILLIAM BURTON M.A.*

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PREFACE

WHILE no doubt it must be conceded even by enthusiasts that the productions described and illustrated in the following pages come into the category of the minor arts, nevertheless as a chapter in the development of the portrayal of the human figure the results achieved by the potters of Staffordshire are by no means to be altogether ignored. No writer upon the subject of English Earthenware, Busts and Statuettes can justifiably deny his tribute of praise to the craftsmanship of John Dwight of Fulham; the important position accorded to his work by the authorities of the British Museum and by those of the Victoria and Albert Museum show at once a just appreciation of this great seventeenth century sculptor-potter, and Sir Arthur Church has not considered unworthy of his research the field of Dwight's labours, a field in which he has been rewarded by further important finds since he published his monograph upon the subject.

That the Ralph Woods should have pursued this particularly attractive branch of Art is not surprising, though most sincere collectors of their productions would frankly admit that, while the originality of their figures is delightful, the satisfactory effect of their work is indebted in a large measure to the refined scheme of decoration they adopted in the application of their fascinating coloured glazes.

That the mantle of the modeller and sculptor should have descended upon Enoch Wood was only natural, and although greater achievements have been attained by those whose designs and thoughts have been chiselled in marble or moulded in bronze, few men have been able to afford pleasure to a wider circle of patrons than he whose genius expressed itself in the forms of Staffordshire pottery. His statuettes and busts have been and will be found amongst our household gods for generations. His memory as a local historian and antiquarian is still green, and Burslem, his native town, was keenly alive to the merits of her son when she universally accorded him the affectionate title of "The Father of the Potteries."

To certain branches of the early earthenware of Staffordshire the term "Peasant Pottery" has been applied and more particularly to

PREFACE

the so-called "Slip" Dishes and Posset Pots and to the Statuettes and Groups. Recent research, however, has brought to the minds of some collectors the conviction that sufficient credit has not been accorded to the designers and decorators of these productions. It is possible that an examination of the wonderful collection of fine "Slip" Dishes recently displayed at the Whitworth Institute in Manchester may have led to the conclusion that the invention and decorative ability displayed by these seventeenth and eighteenth century potters must have been devoted to patrons above the station of peasants.

In all probability the master potters in many instances manufactured the dishes not for use, but as tributes to the landowners from whose clay these decorative objects were made, and considering the means at their disposal for carrying out their designs, the effects achieved were of much distinction and of no little artistic merit—indeed they were the unconscious exponents of a powerful impressionist school.

The potters of the early eighteenth century assuredly did not design statuettes from the classics for the cottagers, and although it is well known that many objects were made for these worthy folk, a higher purpose must have been intended for a large portion of their productions.

That the native genius and artistic faculties of those men whose work is referred to in this book should receive a due meed of praise has been the chief object of my efforts.

In the course of this work which has pleasantly occupied my leisure hours during many years, I have been indebted to the following friends for valuable help and encouragement—Sir Arthur Church, K.C.V.O.; Mr. William Burton, M.A.; Dr. Sidebotham of Bowdon; the late Mr. John Baddeley Wood of Henley Hall, Ludlow; Mr. Arthur H. E. Wood of Browhead, Windermere; Captain R. B. Wood; Mr. J. M. Wood; Mr. Josiah Wedgwood, M.P.; Mr. George Hammersley; Mr. Percy W. L. Adams; Mr. George Stoner; Mr. P. Entwistle; Mr. Edward Sheldon; Mr. Ben H. Mullen, M.A.; Mr. Charles Falkner; Mr. George F. Falkner; and to the authorities of the British and the Victoria and Albert Museums. For this assistance so willingly rendered I desire to accord my grateful thanks.

FRANK FALKNER

Hillside

Bowdon, Cheshire

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INTRODUCTION

IT is no disparagement to Josiah Wedgwood—the Prince of British Potters—if we suggest that his biographers and many writers on the development of pottery manufacture in England have made so much of his great achievements as to throw into a shade that is hardly just the works and the memory of his contemporaries and immediate followers. Up till quite recently it had become almost an established custom to speak of all the Staffordshire potters who worked in the styles he adopted as his imitators, or worse, and that tendency is not entirely a thing of the past. On the whole we may rejoice that, while all admit with pride the supreme position of Josiah Wedgwood both as a potter and as a great force—the greatest force—in the development of English pottery in the 18th century, there is a distinct attempt to do justice to other men in successive attempts to trace the history of other English potters, and especially of famous families or firms of potters. While the main lines of the history of English pottery are no doubt firmly established, every collector knows the disappointing—sometimes irritating—obscurities that overhang certain parts of the narrative. The mere fact that certain salient points of the general history have been settled serves only to render the filling up of the gaps a task needing endless patience in research and a special appreciation of some department that has been generally relegated to a secondary position. There are many collectors in this country who for years have made a special hobby of collecting the

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18th century Staffordshire figures, the tortoiseshell and agate wares, or the later lustre wares, but no one has written the special history of such wares or recovered from oblivion the name of many of their makers. Mr. Frank Falkner has been known for years as an enthusiastic and discriminating collector of Staffordshire figures and an eager enquirer after marked and dated specimens, and we now have the advantage of receiving some of the fruits of his labours in this History of the Woods of Burslem, a family of block-cutters, modellers and figure makers, whose work was often so distinctive, yet so native of the soil from which it sprang, as to make one eager to know all that can now be known of a family whose memory is still cherished in the district where it had settled. Fortunately Mr. Falkner has been allowed access to the family papers, and from these and his other researches he has built up with great patience and kindly skill a picture which shows us not only the Woods themselves but their portraits grouped, as it were, against a background of the Burslem of their day in its progress from little more than a hamlet (though always the Mother town of the Potteries) to that of a thriving industrial centre with its Mayor and Corporation and its Member of Parliament.

For the first time we are provided with an authentic and documentary history of the various branches of the family. Among the gathering grounds from which the district now known so distinctively as "The Potteries" drew its working population, one of the most important was the moorland district stretching from Burslem and Hanley to the Derbyshire border. Much of the self-reliant and quaint habit of mind that Arnold Bennett reveals in his stories of the "Five Towns" of to-day can be traced to this hardy strain, and it is not surprising to find that the Woods, so sturdy and self-reliant, yet always of a shrewdly humorous turn, should have been of moorland origin.

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The first of the family to settle in Burslem was one Ralph Wood of Cheddleton, born in 1676, who was always spoken of as "the honest miller"; and we obtain a vivid idea of the rapid development of the pottery industry in Staffordshire when we realise how many of his descendants became either working or manufacturing potters. Another interesting light is thrown on the times when we realise from the history here unfolded how the master-potters all rose from the bench, as the saying is, *i.e.*, they were first workmen in the true sense of the word, and then because they were more skilful or more enterprising than their fellows they became employers of labour on a gradually increasing scale. This was the history not only of the Woods, but of the Wedgwoods, the Turners, the Spodes, the Mintons, the Adams's and many another family famous in the annals of English pottery, and to this fact we can trace the rapid and general development of technical skill that took place in the district during the 18th century.

Collectors of Staffordshire figures will be delighted to find that Mr. Falkner has succeeded in recovering so many of the actual mould numbers of the Wood figures, an additional means of identification of the utmost value, and we have also to thank him for the interesting and suggestive chapter on Liverpool and the Potteries which puts in clearer perspective the connection between the Staffordshire potters and the Liverpool potters and especially the connection of the Wood family with Liverpool artists.

Another interesting side issue of Mr. Falkner's researches comes out in his dealing with Enoch Wood and Enoch Wood's diaries and note-books. If Enoch Wood had only been one of the most notable master potters of his time his note-books must have proved of great interest but, remembering that he was apparently the first Staffordshire

INTRODUCTION

potter who manifested a keen interest in the rise of the potter's art in Staffordshire, we find many notes and opinions of his which are still of value in enabling us to settle some disputed points. The doings of the Elers at Bradwell is one of the most important of these. For many years, now, it has been the custom of writers on ceramics to attribute to the Elers the introduction of salt-glaze as well as the red tea-pots into North Staffordshire, but the recent researches of Sir Arthur Church seem to put an entirely different aspect on the position of the Elers as Staffordshire potters. Enoch Wood, who was keenly interested in such things, denied that they made salt-glaze in Staffordshire but admits their production of small red tea-pots, &c., and this seems to be in harmony with the latest views on this disputed point.

WILLIAM BURTON

Clifton Junction

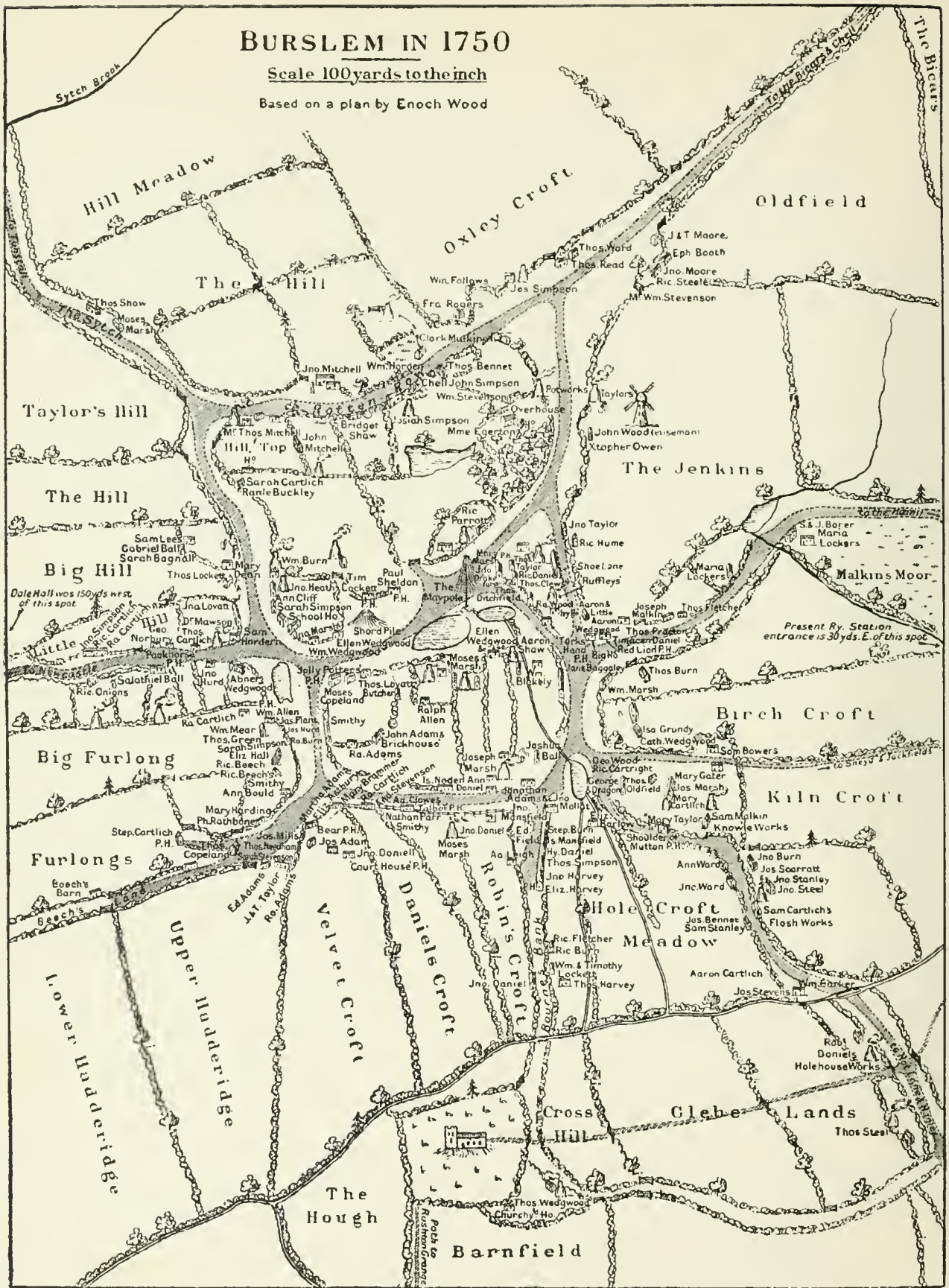
Nr. Manchester

June 1912

BURSLEM IN 1750

Scale 100 yards to the inch

Based on a plan by Enoch Wood



By kind permission of Josiah Wedgwood, Esq., M.P.

For Alphabetical List of Names see Appendix C



FALSTAFF TOBY JUG

(p. 14)

H. 14 $\frac{3}{4}$ in.

Author's coll.

THE WOOD FAMILY OF BURSLEM

A BRIEF BIOGRAPHY OF THOSE OF
ITS MEMBERS WHO WERE
SCULPTORS MODELLERS
AND POTTERS

CHAPTER I

BURSLEM: HISTORICAL SKETCH

BURSLEM in Staffordshire, often designated the "Mother of the Potteries," has long been a subject of interest to historians and writers, and though at the present time she may be smoke-begrimed, like many other important centres of industry she possesses an attractive and even romantic history. Her very name has puzzled the antiquarian, for in Domesday it is written Barcardeslim, and in subsequent records and charters, Borewardes-lyme, Burewardesley-lime, Burwardeslime, Burwardeslem, and Burdeslem. Of these, Burwardeslime has naturally been preferred because that name could be resolved into intelligible parts—for it has been observed long ago, that our Saxon ancestors never imposed names on places without regard to properties, circumstances or situation, but that the name of a place usually conveyed a brief description of that place, though by lapse of time, corruptness of pronunciation, and orthographical changes at different periods, a name which was once intelligible is now often not easily understood. The Saxon name *Bur* signifies a retired dwelling (a bower); *wardes* is the preposition towards; *lime* the woodland track which once crowned the hilly boundary between Staffordshire and Cheshire, so that Burwardeslime, eventually contracted into Burslem, signifies an umbrageous dwelling near the woodlands.

Dr. Plot, referring to the potters in the chapter headed "Of the Earths," in his "Natural History of Staffordshire" (1688), writes: "But the greatest Pottery they have in this country is carried on at Burslem near Newcastle-under-Lyme, where for making their several sorts of pots they have as many different sorts of clay which they dig round about the Towne, all within half a mile's distance, the best being found nearest the coale." He then goes on to give a detailed description, from observation, of the technicalities associated with the making of so-called "Slip" decorated ware and

THE WOOD FAMILY OF BURSLEM

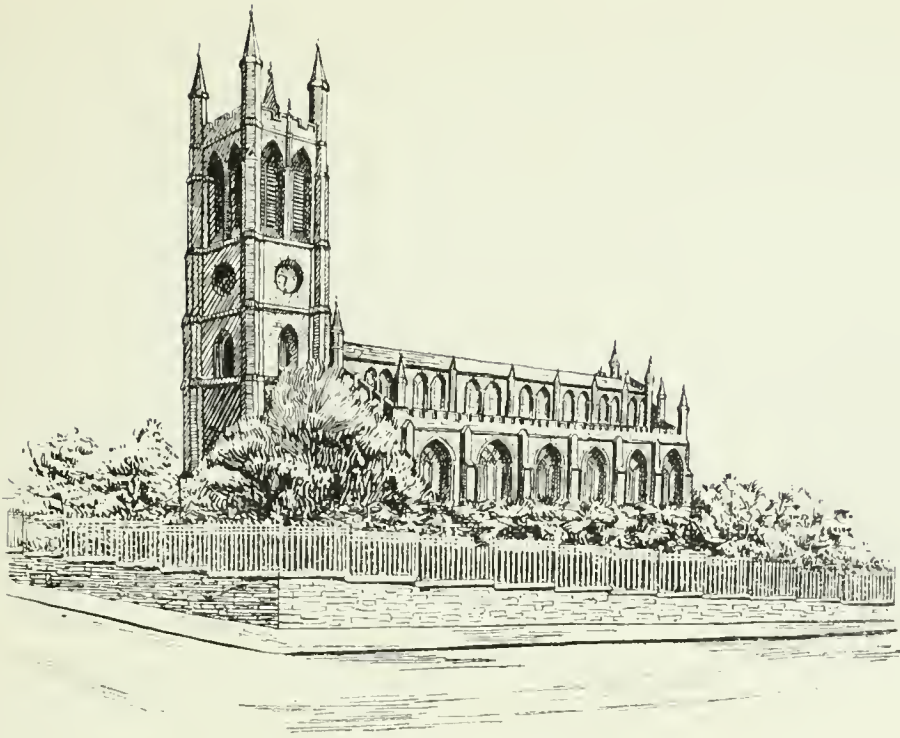
butter pots, and had it not been for the careful researches of the learned Doctor when he made his scholarly journey through the county, we should have had but slight knowledge of the doings of the 17th Century potters of Staffordshire. Thomas Cox in his "Magna Britannia," 1720—1731, also makes interesting notes as to Burslem and its surrounding hamlets. To these pages subsequent reference is made in the chapters devoted to Enoch Wood (see pp. 71-72).



ST. JOHN'S CHURCH, BURSLEM

The parish church of Burslem illustrated above, dedicated to St. John the Baptist, and dating originally from the 12th or 13th Century, was probably erected by the Barons of Stafford, and the three hamlets of Burslem, Sneyd and Hulton have been exclusively taxed for the repair of Burslem Church from time immemorial. This ancient church in time became inadequate and on the 24th June 1828 the foundation stone was laid by the Bishop of Lichfield of a new and additional church in the district of Dale Hall, and on the 19th January 1831 the completed building was duly consecrated and dedicated to St. Paul; an engraving of this church appears in Ward's History of Stoke-on-Trent,

BURSLEM : HISTORICAL SKETCH



ST. PAUL'S CHURCH, BURSLEM, 1831

with a description of its architectural features. Since that time further provision for worship has been made by the erection of churches in the districts of Sneyd Green and Cobridge; and at the same time the Methodist Connexion and other dissenting bodies have made great progress and have built large and imposing chapels. Ward also devotes many pages to the interesting historical reminiscences of Burslem and her eminent men, and makes reference to members of the Wood family—Brownhills, the seat of John Wood, is shown in one of his engravings, and two plates represent the east and west views of the works of Enoch Wood & Sons.

Burslem, by Act of Parliament, became a distinct ecclesiastical parish in the year 1805, having been separated from Stoke, the patron then being William Adams, of Cobridge Hall. At that period she had emerged from her picturesque village existence and become a flourishing place with wide and spacious new streets of excellent dwelling-houses, a marked contrast to the state in which she was found by Dr. Plot in 1686. Previous to 1805 John Wesley had remarked upon the great change which had taken place in the appearance of the neighbourhood and in the condition of the people within the time he had known Burslem.

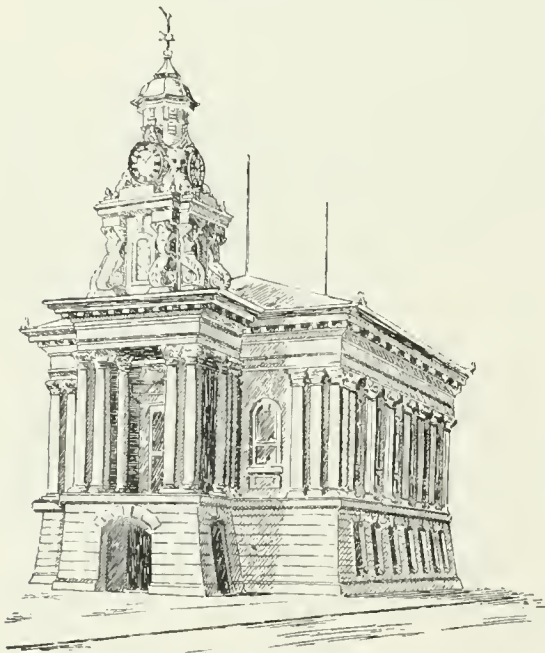
THE WOOD FAMILY OF BURSLEM

In 1760 the first Town Hall (Plate i, Illustration No. 4), was erected upon a plot of waste land near the centre of the town, and in 1824 this building underwent complete renovation; it is described by contemporary writers as a handsome structure of brick stuccoed in imitation of stone and surmounted by a cupola, but would be deemed rather a poor makeshift in these days of palatial public buildings. Thirty years later it had to make way for a second Town Hall, illustrated below, which is a remarkably fine building, and has been described as the best, architecturally, in the Potteries; it is still standing. This has again been superseded by a larger building (Plate i, Illustration No. 6), erected according to the plans and elevations of Messrs. Russell & Cooper of London, and opened on September 28th 1911 by Major Cecil Wedgwood, D.S.O., a direct and worthy descendant of the great Josiah Wedgwood (1730-1795), the most notable potter England has ever produced. It is situated near to "The Big House"—referred to later on. In 1825 an Act of Parliament was passed with a view to regulating the Markets, and after prolonged negotiations, the foundation stone of a Market Hall was laid on the 1st of December 1835 by Enoch Wood, the Honorary Treasurer, in the presence of the Trustees and a large concourse of spectators. To this event further reference will be made.

From these days the town has flourished and has developed in a

similar manner to other towns in the so-called "Potteries," until Tunstall, Burslem, Hanley, Stoke, Fenton and Longton, have now become merged into one large community governed by one Mayor and a Corporation. It is worthy of note that the first mayor of this large and recently constituted County Borough, now known as Stoke-on-Trent, was Major Cecil Wedgwood. Much of the land on which Burslem stands, as well as that which surrounds it, has at various times been deeply excavated for clay, coal and ironstone.

Dr. Simeon Shaw, in his "History of the Staffordshire Potteries" (1829), devotes many pages to Burslem and to the



SECOND TOWN HALL OF BURSLEM, 1854



TOWN HALL & MARKET HOUSE OF BURSLEM

Illustration No. 4 (pp. 4 and 94)

THE FIRST TOWN HALL OF BURSLEM—1760
With part of the "Big House" shown on the extreme right
(From Ward's "History of Stoke-on-Trent")



Illustration No. 6 (p. 4)

THE THIRD TOWN HALL OF BURSLEM—1911

BURSLEM : HISTORICAL SKETCH

eminent potters of the town, both in his own days and earlier ; and though Shaw has been proved to be inaccurate in some of his statements, his enthusiasm and laudatory adjectives are all delightfully characteristic of the man and his time. In the course of our work several references will be made to the pages of his little history and to manuscript notes made by Enoch Wood in his own copy of the book presented to him by the author.

The Staffordshire potters have always been characterised by their liberal donations to churches, chapels and schools, and to all charitable and educational institutions in their county. Names of such families as the Wedgwoods, the Woods, the Adams, the Mintons and the Copelands are usually recorded in the subscription lists for these benevolent purposes.

Tradition still survives in the Potteries ; the business created by the Wedgwoods flourishes ; Brownhills estate, whence the elder branch of the Wood family have taken their name, is still one of the possessions of the family, and the business founded by Spode and carried on by the Copelands, as well as that established many generations ago by William Adams, are both, it is pleasant to record, flourishing and being carried on under the guidance of their descendants.



PEDLAR CARRYING CRATE OF POTTERY

CHAPTER II

THE WOOD FAMILY

THE family of Wood dates back to the early days of Staffordshire, and although particular ancestral claims have been made in bygone times which cannot be substantiated, recent research has proved the existence of deeds showing that in the seventeenth century certain members of the family were considerable holders of land in or around Burslem. In the course of describing the work of those who became celebrated in the art of sculpture and of pottery, it will be necessary to trace the two main branches of the family springing from Ralph Wood of Cheddleton, near Leek, whose son (Plate ii, Illustration No. 8) born 1676, was known as the "honest miller," viz., the elder or Brownhills branch and the younger or Fountain Place and Newbold Revel branch, and the following details will enable the reader to distinguish the two.

In the elder branch appear the two Ralph Woods, father and son, the figure modellers, and John Wood of Brownhills (Plate ii, Illustration No. 9). Their descendants in direct line are the present Colonel George Wilding Wood of Docklands, Ingatestone, Essex, and Captain John Nicholas Price Wood of Henley Hall, Ludlow, who, with other members of the family, now own the Brownhills estate, and the Bignal End estates inherited many generations ago from the Wedgwoods. In the younger branch we have Aaron and Enoch Wood, father and son, the former being the distinguished block cutter and modeller of the beautiful "salt-glaze" pieces, the latter the celebrated sculptor and potter, who eventually became known as the "Father of the Potteries." The direct descendant of the younger branch is Mr. A. H. E. Wood, of Browhead, Windermere, who is the fortunate possessor of many models from the hand of his sculptor ancestor.

Plate ii, Illustration No. 10, gives the view of Brownhills, shown in Ward's "History of Stoke," 1843. The early unlettered impression kindly lent by the late Mr. John Baddeley Wood of Henley Hall, from which our illustration has been reduced, bears the following memorandum :

PLATE II



Illustration No. 8 (*pp. 6 and 33*)
RALPH WOOD OF CHEDDLETON
"THE HONEST MILLER"
(From the painting by William Caddick)



Illustration No. 9 (*pp. 6 and 36*)
JOHN WOOD OF BROWNHILLS d. 1797
(From the painting by William Caddick)



Illustration No. 10 (*p. 6*) *Drawn and etched by J. F. Malloch*
BROWNHILLS
(Reduced from the engraving in Ward's History of Stoke-upon-Trent)

PLATE III



Illustration No. 11 (*p.* 7)
MRS. JOHN BADDELEY
Née Mary Wedgwood, *see pedigree*
(From the painting at Henley Hall)



Illustration No. 12 (*p.* 7)
JOHN WEDGWOOD OF BIGNAL END
(1760-1829)



Illustration No. 3 (*p.* 7)
THOMAS WEDGWOOD OF THE BIG HOUSE
(1762-1826)

THE TWO SONS OF JOHN WEDGWOOD OF THE BIG HOUSE, d 1780
(From the paintings at Henley Hall)

THE WOOD FAMILY

January 15th, 1830—John Wood Esq., of Brownhills, has lent me the plate of Brownhills, for the impressions of my work on the antiquities and history of Stoke-on-Trent, the same to be returned when the work is completed.—Simeon Shaw.

The view has been drawn and etched by J. F. Malloch.

From the old estate ledgers which were in the possession of the late Mr. John Baddeley Wood can be traced the close connection of this elder branch with the "Big House" Wedgwoods, the Burslem branch of that famous Staffordshire family (Plate iii, Illustration No. 11), from whom the two Ralph Woods received not only a practical knowledge of potting, but also in the case of Ralph Wood, Senr., estates by inter-marriage. Thomas and John Wedgwood of the "Big House" lived together as bachelors until both were over fifty years of age, and their sister Mary controlled their household affairs; after her death both brothers married. Thomas took his cousin, Mary Wedgwood, to wife, they had no issue. John married firstly Mary Allsop and continued to live at the "Big House," where his seven children were born. He married secondly in 1776 Mary Wilkinson, *née* Hays, by whom he had no issue; he died in 1780 and was succeeded by his two sons, John of Bignal End (born 1760) (Plate iii, Illustration No. 12), and Thomas of the "Big House" (born 1762) (Plate iii, Illustration No. 13).

Entries in the old estate ledgers, fortunately preserved, of the "Big House" Wedgwoods show a continual accumulation of wealth, and no doubt this development caused them in due course to hand over their pottery works to the younger men, Ralph Wood and Josiah Wedgwood, both of whom had taken in marriage nieces of these "Big House" Wedgwoods—the former had espoused Mary, daughter of the eldest Wedgwood brother, Aaron, by whom he had a son christened Ralph, and the latter married Sarah, daughter and heiress of the elder Wedgwood brother, Richard of Spen Green. Both of these young men, Ralph Wood and Josiah Wedgwood, were tenants of Thomas and John Wedgwood. Josiah, by his indomitable energy and skill eventually became England's greatest potter, while Ralph Wood and his son Ralph devoted their talents chiefly to the production of the characteristic statuettes and groups now so highly appreciated.

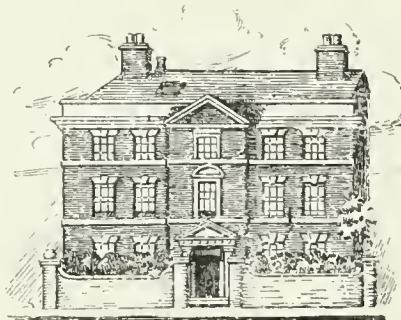
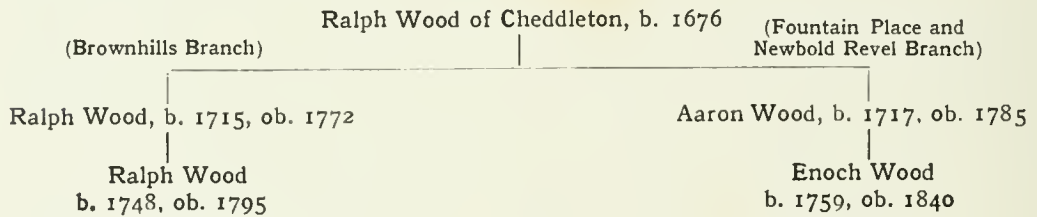
In the younger branch of the family, Aaron Wood (born 1717), the second son of the "honest miller," lived to the age of 68, and was able to carry on in a modest manner his artistic work of designing and modelling beautiful shapes in domestic and ornamental objects to be realised by various makers in the so-called "salt glaze" pottery, now coveted by every collector of old English ceramics. His apprenticeship deed, his will and signature and illustrations of his work are shown in the chapter devoted to this member of the Wood family.

THE WOOD FAMILY OF BURSLEM

Enoch Wood (born 1759), the youngest son of Aaron Wood, was apprenticed to Humphrey Palmer of Hanley, the well-known potter, and at an early age had the privilege of artistic tuition from his uncle, Wm. Caddick, the portrait painter, of Liverpool. His early work in modelling and sculpture—examples of which are illustrated in the chapters on this celebrated member of the family—show him to have had considerable talents which he assiduously developed during a long life; his portrait-bust of John Wesley in his 78th year, executed when the modeller was twenty-two years of age, remains the prototype for all correct sculptured presentments of the great divine.

The memory of Enoch Wood's sincere interest in Burslem and her public affairs throughout his long life has been handed down to present times, and he is referred to with affectionate regard as having been a most zealous citizen.

Extract from Pedigree :



THE BIC HOUSE, BURSLEM

PLATE IIIa



Illustration No. 13a (pp. 10-12)

JOHN VOYEZ

Jasper Medallion

A distinguished Modeller and Carver of Miniatures in Ivory. Exquisite examples of his workmanship may be seen in the Holburne Museum at Bath. From a mould (probably modelled by Voyez himself) recently discovered at the Etruria Works, Staffordshire, of Messrs. Josiah Wedgwood & Sons Ltd. The following inscription appears upon the back of the mould: "Mr. John Voyez's likeness, Sept. 20th, 1768."

CHAPTER III

THE WORK OF THE RALPH WOODS

IN any collection of old Staffordshire figures it is noticeable with what prominence the work of the Ralph Woods stands out, a prominence due largely to the delicacy of the coloured glazes and the originality of the modelling. With the exception of the productions of John Dwight of Fulham, who worked in the latter half of the seventeenth century, the modelling and decoration of figures and statuettes were, prior to the days of the two Ralph Woods, rough and crude in the extreme (see Plate xxv, Illustration No. 90), and though early in the eighteenth century, Thomas Whieldon to some extent devoted his skill to the production of small figures he apparently lacked the aid of a satisfactory modeller, and his work in this particular branch was not his greatest achievement.

Instead of perpetuating the earlier so-called "agate" and "salt-glaze" figures, the Ralph Woods adopted for the decoration of their wares glazes coloured with metallic oxides, the process inaugurated in Staffordshire by Thomas Whieldon*; they developed their modelling and ultimately produced the charming statuettes, groups and plaques so much sought for by a large section of collectors of English earthenware. They were the first English potters to impress their name upon their figure productions, and for this purpose they adopted two distinct marks, (see Plate liii) though these marks are not impressed upon all their pieces, these marks are R. WOOD in capital letters, and Ra. Wood, Burslem, in capital and lower case letters, and it is natural to suggest, though the point is conjectural, that the former is the mark of the father and the latter that of the son. This assumption seems to be confirmed by the fact that the mark R. WOOD has so far only been recorded upon either wholly white specimens or those decorated with the coloured glazes, whereas the mark Ra. Wood, Burslem, is found also upon later or enamel decorated examples; it is well to remember that there exist many unmarked

* Without going into technical details, it should be explained on broad lines that the Staffordshire potters have adopted two distinctly different methods of decorating their figures, the early process being that of colouring their lead glazes with metallic oxides and applying them with a brush or pencil, and the other that of glazing first, then applying enamel colours upon the glazed and fired surface, and again firing the object in a muffle kiln at a low temperature.

specimens, in which certain characteristics of modelling and decoration combined with other features make the work of these potters quite recognisable by the student collector. With the exception of Nos. 80 (Plate xxi), 84 and 85 (Plate xxii), all the Ralph Wood objects we have chosen to illustrate are examples decorated with coloured glazes.

The Ralph Woods also adopted a series of mould numbers ; these were occasionally impressed in the paste, and careful research has made possible the compilation of a list which, though as yet incomplete, may prove a helpful guide in the discrimination of specimens ; its continuation would afford an interesting pursuit. The list is given in Appendix A, and a reproduction of one of the mould numbers will be found on Plate liii at the end of the volume. A close examination of these impressed numerals will show a slightly condensed characteristic in their shape ; we may also observe that these impressed numbers are not to be confused with the painted or enamelled numbers often found upon dinner or other services ; these denote either the pattern or the private mark adopted by the decorator.

Ralph Wood, senior, did not rely solely on his own undoubted talents as a modeller, for it is safe to assume that he received valuable assistance from his brother, Aaron Wood, and later also from that mysterious genius John Voyez, who, as is shown in the estate ledgers, was also a tenant of Thomas and John Wedgwood of the " Big House." The originality and humour of many of the Ralph Wood groups are possibly due to the influence of these two colleagues. John Voyez's skill in modelling the figure was recognised in a marked manner by Josiah Wedgwood who counted himself fortunate in securing the services of such an artist ; his character, however, was so unsatisfactory that Wedgwood was compelled to take legal action, with the result that a flogging and a term of three months' imprisonment for drunkenness ensued. During his confinement in gaol he is reported to have carved in ivory the plaque representing *Prometheus chained to the Rock*, a piece of refined workmanship now treasured with other exquisite carvings of great delicacy and refinement in the Holburne Museum at Bath. For three years Voyez had worked for Wedgwood, his remuneration being at the rate of £1 16s. od. per week, a high wage in those days, even for one who according to his employer could work " much more effectually than all the potters in the country put together."

The following letter recently received from Dr. Goodchild, who has closely studied the work of Voyez, will doubtless prove of considerable interest ; it should, however, be pointed out that several views expressed therein are not altogether in accordance with accepted traditions.



Illustration No. 15 (p. 13)
HAYMAKER. H. 7½ in.

Illustration No. 14 (p. 13)
OLD AGE. H. 9 in.

Illustration No. 15 (p. 13)
HAYMAKER. H. 7½ in.

(Mark impressed: R. WOOD)

Author's coll.



Illustration No. 16 (p. 13)
THE VICAR & MOSES. H. 9½ in.
(Mark impressed: Ra. Wood, Burslem)

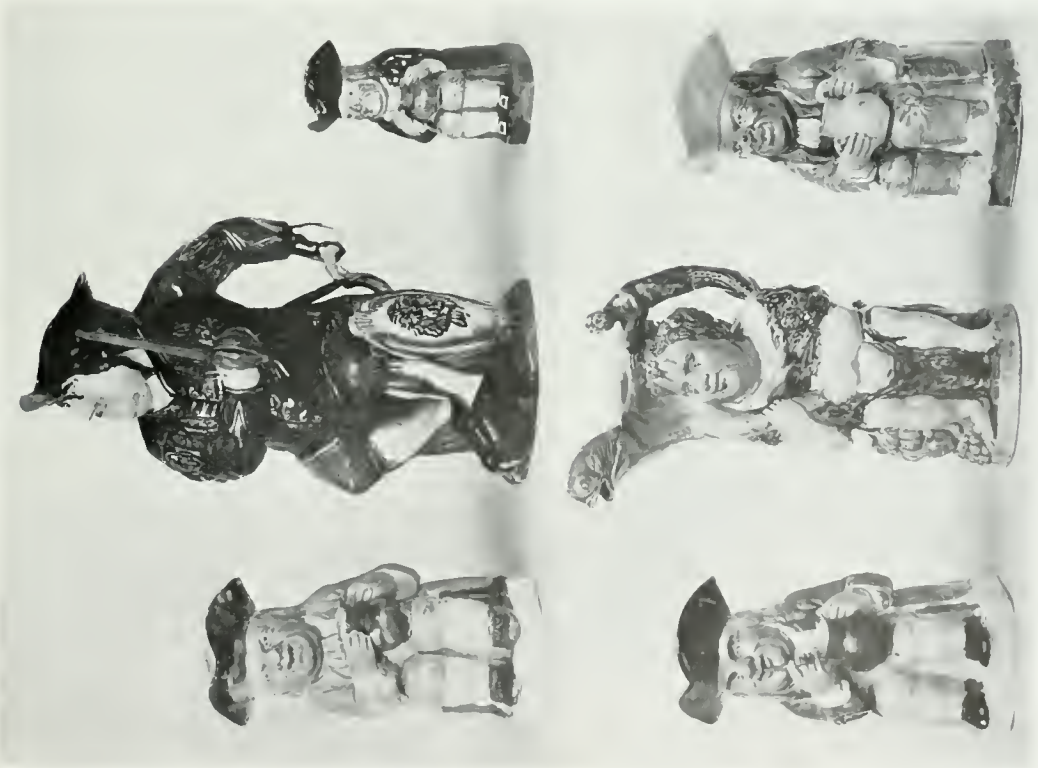
Author's coll.



Illustration No. 17 (p. 13)
THE PARSON & CLERK. H. 9 in.
(At Henley Hall)

PLATE V

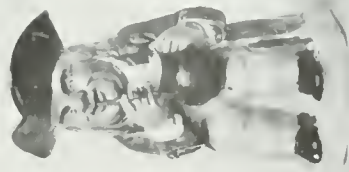
TOBY FILPOT. H. 9½ in. Illustration No. 18 (p. 14)



SAILOR. H. 11½ in. Illustration No. 22 (p. 14)



FALSTAFF JUG. H. 14½ in. Illustration No. 20 (p. 14)



BACCHUS JUG. H. 13½ in. Illustration No. 21 (p. 14)



TOBY, WITH CARTOUCHE. H. 10½ in. Illustration No. 19 (p. 14)

SERIES OF TOBY JUGS
Stoner coll.

"DIOGENES
LOOKING
FOR A
HONEST
MAN"

H. 12in.

Illustration No. 24 (p. 15)
(At Henley Hall)



Illustration No. 25 (p. 15)
GROUP. FLUTE PLAYER. H. 9½in.

Illustration No. 27 (p. 15)
ST. GEORGE AND DRAGON. H. 10½in.
(Mark: Ra. Wood, Burslem)

Illustration No. 26 (p. 15)
GROUP. BIRD CAGE. H. 10½in.

Stoner coll.

PLATE VII



Illustration No. 28 (p. 15)

GROUP, TRADITIONALLY KNOWN AS RALPH WOOD AND HIS SON

H. 11½ in.

Stoner coll.

THE WORK OF THE RALPH WOODS

York Crescent, Clifton, Bristol

Novr. 9th 1911

Dear Sir

I am afraid that I cannot tell you much of real value about Voyez. I heard a tale of him long ago from someone who must have had very special sources of information, but I have forgotten even the name of my informant, if indeed I knew it, and though interested in his yarn, did not then know its importance as an illustration of certain teachings ancient and modern. About a dozen years ago, I made some study at Bath and elsewhere, and was able to pick up a few facts to add to these memories of the "Frenchman who taught English potters to make vases, and was flogged in the market place, and put in the *stone-jug* for his wages." But I have no present notes of any importance and remember little in the way of direct reference beyond what is told in the "Life of Wedgwood." Briefly and trusting to memory only, I fancy Voyez was born about 1740, and was about 60 at the time of his death. He was of French extraction, possibly from the neighbourhood of Amiens, where there was a family of engravers and metal workers of the same name in the eighteenth century. He was a jeweller by training, and included carving, metal and glasswork in their various branches amongst his accomplishments. Also I think my original informant told me that he had worked for a short time (? a year) in some French pottery before taking up his abode in London, where he worked for (Philip Rundell ?) and other jewellers, as enameller, &c. There he got into difficulties partly by his own fault and partly by being sweated by his employers, and was found by Wedgwood burdened with a small debt in or about 1768, when Wedgwood was seeking a *Master-Craftsman* to direct his new works, and engaged by him for three years. During the year or so that he was with Wedgwood he taught the latter to make the plaques for which the firm is famous, or at least started them on an artistic footing, for of course ornamentation of somewhat similar character had been made long before, also he began to teach Wedgwood how to make vases, &c., but they had differences from the first, Voyez holding that the designer has a right to *sign* or *mark* genuine craft work, as distinguished from trade articles which are mere repetitions, and should bear merely the trade *stamp*. Wedgwood forbade Voyez to mark his designs, and set his *stamp* "Wedgwood & Bentley" upon them with his own hands, somewhat to his later disadvantage, when his enemy forged his stamp, and set it on articles baked elsewhere, and peddled at low prices in order to annoy him ; for it would have been easy for Voyez to have produced specimens of his own work to which his employer had applied the stamp of the firm. Matters culminated early in (1769 ?) when Wedgwood going into his foreman's workshop found him somewhat in liquor, and modelling a semi-nude portrait figure from a young girl who was, I think, the daughter of his own coachman. Wedgwood lost his temper at such scandalous conduct during working hours, and set forth that a workman at 35/- a week had no right to drink London porter, or to waste his time on obscene nudities, when he ought to be studying classic and other designs in order that a Master Vase might be produced by the firm ; and Voyez retorted that Wedgwood knew nothing about Master Vases, and that it was not study of Italian drawings, but of Nature that produced them. In fact, there appears to have been a pretty sharp passage of arms and possibly even of fists, at the end of which Voyez found himself discharged and was taken before the Staffordshire magistrates, who, much scandalised, ordered him the cat and (three months ?) imprisonment. During this imprisonment Wedgwood hurried on the baking out of his first vases, simple in form but dainty, from a design of the prisoner's, whilst the prisoner, in revenge, got seriously to work in scheming a Master Vase, in

which the figure which Wedgwood objected to was repeated, forming the handles. (The girl's figure had an *actualité*, which none of Flaxman's later work equals, though only that of a Staffordshire servant-maid.) Also whilst in prison, he carved an allegory of Prometheus, and posed the girl from whom he had derived his inspiration as the fury who had caused his torture. On coming out he declined the firm's offer to buy him out of Staffordshire by paying him for his full term of three years on condition that he did not work for other potters but left the country, and went to Palmer to aid him in producing the Master Vase designed, but Palmer was then unable to produce a black ware suited for the baking out of so large a vase, and the beautiful piece failed in the baking, having warped and cracked, and lost the arms of the two figures with their wreathed serpents; the latter breakage, a misfortune which entirely spoils the lines of Voyez's design, which was a wonderful combination of grace and stability such as was not produced later in the eighteenth century. Nevertheless Palmer affixed a rather badly proportioned foot to it marked with his *stamp*, and sent it to stand in the centre of the window of a shop which he was then opening in Bath as a specimen of what his firm was capable of. (Thence it may have gone to a Dr. Gordon, but I am by no means sure of this.) At any rate it fell eventually into the hands of Sir T. W. Holburne, and with the ivory plaque "Prometheus Bound," forms one of the "pièces de conviction" in the Holburne Museum. There must be a good many references to Voyez in Wedgwood's correspondence, and one or two are quoted by Miss Meteyard, of course from a hostile point of view; and the man was an erratic genius enough, but he was one of those who looked forward to an *entente cordiale*, and whose teaching is bearing fruit at present.

Yours very sincerely

J. A. GOODCHILD

For portrait of Voyez see Plate iiiia, Illustration No. 13a.

Before referring specifically to some of the objects made by the Woods, it may be well to point out a characteristic of modelling which has been described as a "full fleshiness" of the eyes and mouth, and also to three characteristics of decoration, namely: (i) the refined and subdued colouring of the glazes, (ii) the absence of glaze here and there, as though the brush when applying the coloured glazes had missed some portion of the clay, and (iii) the frequent absence of glaze underneath the base or pedestal; no camera or process of reproduction can possibly convey a satisfactory idea of the charming effect of the delicately subdued colouring of the glazes. Examples of the work of the Ralph Woods may be seen in the British, in the Victoria and Albert and in the Brighton Museums, and though many of the finest specimens are in the cabinets of private collectors, it is still possible to meet with specimens in the hands of dealers.

Amongst the more important may be cited the figure of *Old Age*, the small pair of figures of *Haymakers*, the group of *Hudibras* upon his old horse, and the *Vicar and Moses* in the pulpit. The first three are marked R. WOOD and the other two Ra. Wood, Burslem, and all are decorated in coloured glazes. It is not necessary to endeavour to differentiate between the work of the father and that of the son, for the chief contrast in their workmanship occurred later, when the enamel colours were adopted and a consequent deterioration of artistic effect took place.



Illustration No. 29 (*p. 15*)
JUPITER. H. 10 $\frac{3}{4}$ in.
(Mark : Ra. Wood, Burslem)
Barber coll.

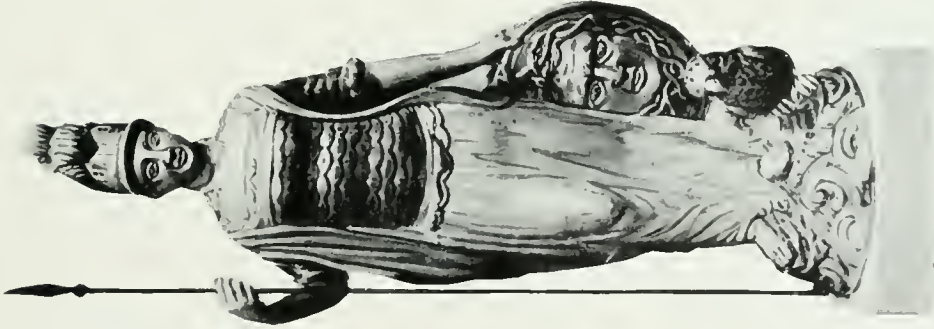


Illustration No. 30 (*p. 15*)
MINERVA. H. 12 $\frac{1}{2}$ in.
Stidolpham coll.



Illustration No. 31 (*p. 15*)
NEPTUNE. H. 11 $\frac{1}{4}$ in.

Author's coll.



Illustration No. 32 (*p. 15*)
VENUS. H. 10 $\frac{3}{4}$ in.

PLATE IX



Illustration No. 34 (p. 16)
 CHARITY. H. 7 $\frac{1}{2}$ in.
 (Mark: R. WOOD)
Siddebotham coll.



Illustration No. 33 (p. 16)
 ROMAN CHARITY. H. 7 $\frac{1}{2}$ in.
Author's coll.



Illustration No. 35 (p. 16)
 CHARITY. H. 7 $\frac{1}{2}$ in.
Stoner coll.



Illustration No. 36 (p. 16)
 ALDERMAN BECKFORD. H. 11 $\frac{1}{2}$ in.



Illustration No. 38 (p. 16)
 VAN TROMP. H. 10in.
Stoner coll.



Illustration No. 37 (p. 16)
 BENJ. FRANKLIN. H. 13in.

PLATE X



Illustration No. 39 (p. 16)
DIANA. H. 8½ in.
(Mark: Ra. Wood, Burslem)



Illustration No. 40 (p. 16)
SPANISH DANCER. H. 9 in.



Illustration No. 41 (p. 16)
SPANISH DANCER. H. 8 in.



Illustration No. 42 (p. 16)
SPANISH DANCER. H. 8½ in.

Mimes coll.



Illustration No. 43 (p. 16)
GAMEKEEPER. H. 10in.



Illustration No. 44 (p. 16)
H. 4½in.

Illustration No. 45 (p. 16)
H. 9½in.

Illustration No. 46 (p. 16)
H. 5½in.

(Mark : Ra. Wood, Burslem)
SATYR HEAD MASK CUP AND JUGS

Stoner coll.

The *Old Age* figure (Plate iv, Illustration No. 14) is a skilful rendering of human decrepitude ; an example of this appealing old man may be seen in the Victoria and Albert Museum, where for many years he stood patiently waiting for the recent enlargement of that institution and for the prominence which was his due—his pose and delicate colouring constitute a lovely little figure ; the small figures of the *Haymakers* (Plate iv, Illustration No. 15) are an attractive pair, in attitude and detail well expressing their pastoral occupation. It may here be recorded that so far none of the statuettes or groups of the Ralph Woods have been copied from or influenced by the Dresden or Chelsea models—all their productions are of English inspiration, save the Satyr head cups, which are of Roman origin. The group (Mould No. 42) of *Hudibras* (Frontispiece) upon his horse about to draw forth his sword

“ With basket Hilt that would hold broth,
And serve for fight and dinner both,”

comprises a very notable example of modelling, the face of Hudibras, the limp old horse and the general conception of the subject all conspire to demonstrate the master modeller in his most artistic mood ; decorated in delicately coloured glazes, this group stands forth as a very fine specimen of early Staffordshire figurework. The group of the *Vicar and Moses* in the pulpit (Plate iv, Illustration No. 16), modelled possibly by Aaron Wood (for he is recorded as having been a humorist) is a delightful conception ; the Vicar is sleeping soundly and the clerk with upraised hand is pronouncing the benediction—a stroke of genius in modelling, portraying the rollicking days of the clergy ; no other Staffordshire group has been more popular, for it has been repeated (with ever increasing loss of artistic merit) since the day when it was issued, decorated with simple but harmonious coloured glazes, signed Ra. Wood, Burslem, and impressed with its mould No. 62. Excellent unmarked examples were made of this subject in the early days, but all early ones bear on the front of the pulpit impressed in capital letters the title “THE VICAR AND MOSES.” The pulpit is decorated with the exquisite manganese-brown coloured glaze, and other features recognisable by the expert declare its genuineness. An excellent example of this spirited and amusing group may be seen both in the British and the Victoria and Albert Museums, and a coloured plate of the latter specimen appears in Mr. William Burton’s “English Earthenware and Stoneware.” Little differences of colour scheme are apparent in these two specimens—as indeed exist in nearly all instances, for the Woods very rarely decorated two figures exactly alike.

The Group known as *The Parson and Clerk* (Plate iv, Illustration No. 17), no doubt inspired by the same individuals as *The Vicar and Moses*, owes its origin in all probability to Aaron Wood. Its popularity is a tribute to the genuine humour of its conception ; almost

all the specimens so far discovered, including the one in the Victoria and Albert Museum, have been decorated with enamel colours. Our illustration is taken from the group in the possession of Mrs. Wood of Henley Hall, and the high lights, though a deterrent to satisfactory reproduction, denote an early period of decoration which consists of a rich glaze superimposed upon dark brown manganese. There have recently been discovered two separate earthenware figures, about 9 in. high—*The Parson* and *The Farmer's Wife*—from the well-known "Tithe Pig" group, decorated with coloured glazes and bearing unmistakable Ralph Wood characteristics, which may possibly controvert the suggestion that the design originally emanated from the Derby-Chelsea factory. This fact, in conjunction with the sale on April 5th 1911, in the Turner collection (for £157 10s.), of a rare earthenware figure jug, 11½ in. high, representing the parson, and lettered "I WILL HAVE NO CHILD THO' THE X PIG," may lead to further research. This Parson Jug was illustrated in Messrs. Puttick & Simpson's sale catalogue, and would appear to have been decorated in enamel colours. Mr. Stoner's collection includes a remarkable figure of the Parson from the "Tithe Pig" group, decorated in coloured glazes, 9½ in. high.

The *Toby Jugs* reveal much variety in design and general refinement in decoration. Their popular *Toby Fillpot* model (Plate v, Illustration No. 18) occasionally bears the mould No. 51, and an example in the author's collection is marked Ra. Wood, Burslem in addition to the mould number. A variant of this model has at the side an applied cartouche upon which is impressed in capital letters "IT IS ALL OUT THEN FILL HIM AGIAN" (*sic*) the misspelling being a proof that separate matrices were used for stamping the inscription (Plate v, Illustration No. 19). The Ralph Woods were not, however, limited to this design, and a vigorous conception marks their large *Falstaff* jug (Plate v, Illustration No. 20) of which two or three examples, varying in certain details, are so far known; this jug, 14¾ in. high, decorated with coloured glazes, is a worthy example of the art of our old English potters, and is probably the finest earthenware jug ever made in early Staffordshire days. Another example of this Falstaff jug, from the author's collection, is shown in the Illustration facing page 1, and a considerable amount of handwork after pressing, accentuating many details, is shown upon this specimen. A rather remarkable *Bacchus* jug is shown in Plate v, Illustration No. 21; herein a certain coarseness of subject is redeemed by the beauty of the coloured glazing; later examples differing in details of design are much inferior, and though the modelling is English and of Ralph Wood character the inspiration is probably Continental. Other jugs show originality of conception, an example being that of their *Sailor* (Plate v,

PLATE XII



Illustration No. 50 (p. 16)
Shepherdess. H. 10in.



Illustration No. 47 (p. 16)
Shepherdess. H. 8½in.



Illustration No. 48 (p. 16)
Lost Sheep. H. 8½in.

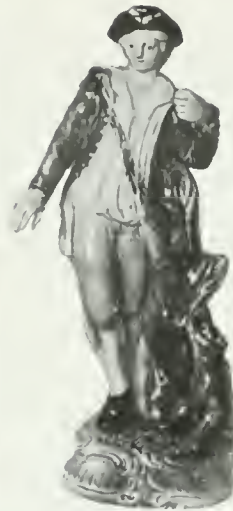


Illustration No. 49 (p. 16)
Shepherd. H. 8½in.



Illustration No. 51 (p. 16)
Shepherd. H. 9½in.



Illustration No. 52 (p. 16)
Musician. H. 7½in.



Illustration No. 55 (p. 17)
Cupid on Lion. H. 8½in.



Illustration No. 53 (p. 16)
Musician. H. 8in.



Illustration No. 56 (p. 17)
Cupid on Lioness. H. 8½in.



Illustration No. 54 (p. 16)
Musician. H. 7½in.



Illustration No. 57 (p. 17)
Elijah. H. 9½in.



Illustration No. 58 (p. 16)
Lost Piece. H. 8½in.

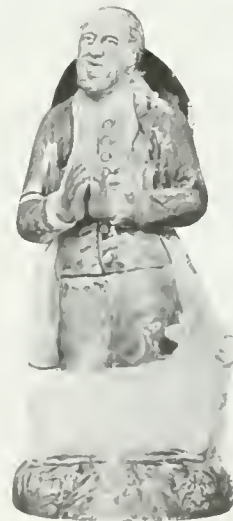


Illustration No. 59 (p. 17)
Peasant at Prayer. H. 9in.



Illustration No. 63 (p. 17)
SQUIRREL. H. 7 1/2 in.



Illustration No. 64 (p. 17)
SQUIRREL. H. 7 1/2 in.

Illustration No. 60 (p. 17)
LION. H. 9 in. Base 12 in x 6 in.



Illustration No. 66 (p. 17)
ELEPHANT
H. 7 in. Base 7 in. x 4 in.



Illustration No. 61 (p. 17)
GOAT. H. 6 3/4 in.

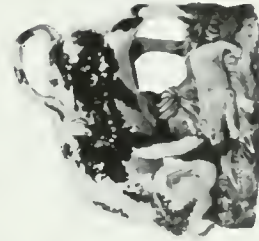


Illustration No. 65 (p. 17)
BULL BAITING.
H. 6 1/2 in.

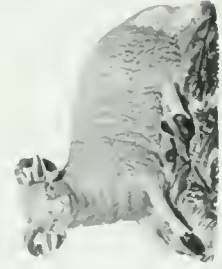


Illustration No. 62 (p. 17)
RAM. H. 5 in.

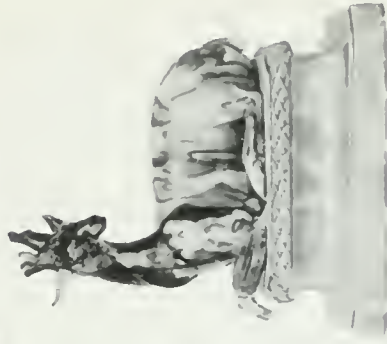


Illustration No. 67 (p. 17)
SEATED STAG
H. 10 1/2 in. Base 9 in. x 6 in.

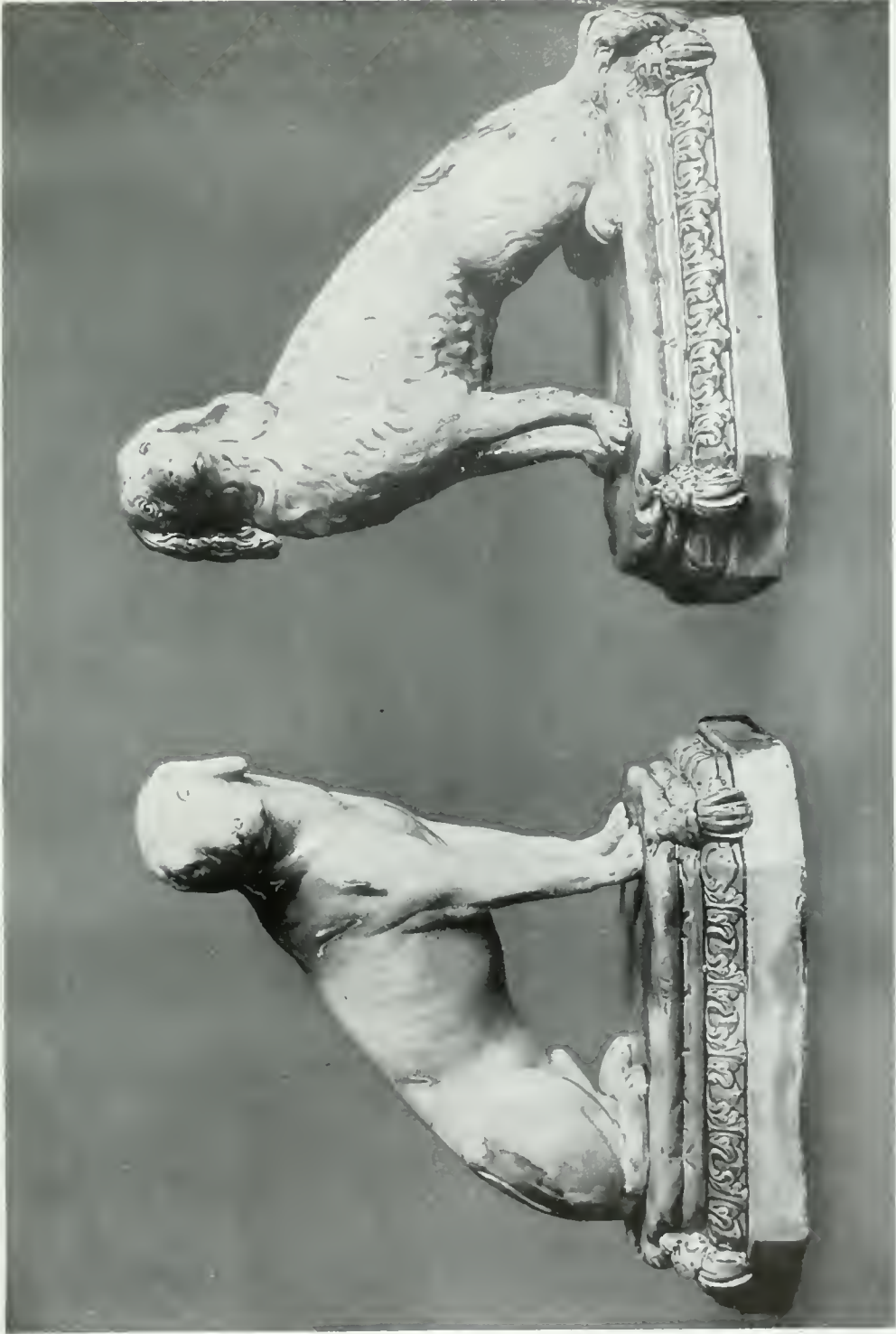


Illustration No. 68 (*p. 17*)

POINTER AND SETTER. H. 7in.
Author's coll.



Illustration No. 69 (p. 17)

SERIES OF ANIMALS

The pair of flower holders and the squirrel in the top row are about 8in. high



Illustration No. 70 (p. 17)

THE SEASONS AND SPHINX

Average height about 4½in.



GARDENERS AND SHEPHERDESSES (p. 17)
Average height about 7in.

Illustration No. 71 (p. 17)
ADMIRAL RODNEY



Illustration No. 72 (A. 18)

PLAQUE—THREE GROOMS DRINKING

H. 9in.

Salling coll.



Illustration No. 73 (A-18)
JACK ON A CRUISE
10½in. × 8½in.
Stoner coll.



Illustration No. 74 (A-18)
PATRICIA AND HER LOVER. 13½in. × 9½in.
Mayer Museum, Liverpool

PLATE XIX

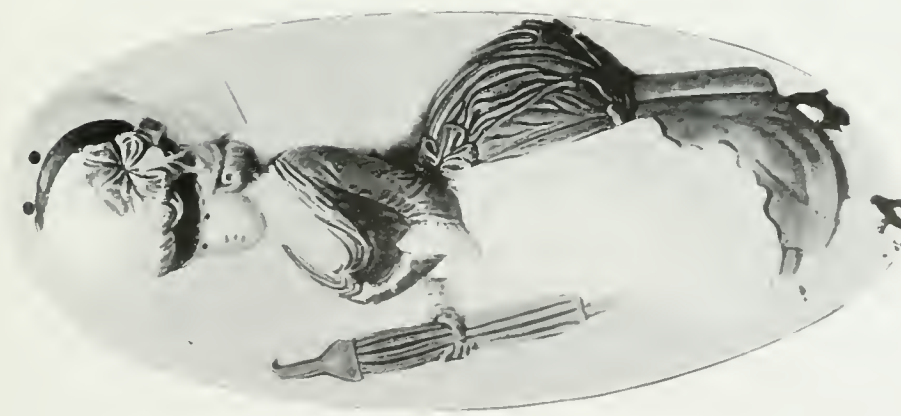


Illustration No. 75 (A. 18)
PATRICIA. 11½ in. x 5½ in.

Stoner coll.



Illustration No. 76 (A. 18)
LOVER. 11 in. x 4½ in.

Illustration No. 22). At the back of this is inscribed in beautiful italic lettering the following doggerel :

“ Hallo, Brother Briton
Whoever thou may be
Sit down on
That chest of
Hard dollars by me
And drink a health
To all sealors (*sic*) bold.”

Reproductions from some of their other Toby jugs are shown on Plate v, including a representation of Lord Howe, Illustration No. 23.

Diogenes looking for a honest man is an inscription seen upon one of their largest figures (Plate vi, Illustration No. 24). This thoughtful looking and classic old man, made more intense by a slight leaning forward, (an accident in firing), is a fine conception. So far this example, which is in the collection of Mrs. Wood of Henley Hall, is the only one recorded. The following groups may be cited as important representatives of the school: *The Flute Player*, mould No. 88, and the companion, *Youth and Bird Cage*, mould No. 89 (Plate vi, Illustration Nos. 25-26); in modelling this pair quite equals some of the better groups of Chelsea, and the coloured glazes excel in artistic effect the enamels of the early China factories. In the author's collection both examples of these groups have nozzles for candles as part of the tree background; another beautifully “sharp” pair is in the collection of Mr. Barber of Manchester. The group of *St. George and the Dragon* (Plate vi, Illustration No. 27), although not satisfactory as to its modelling, is a fine piece of early Staffordshire figure work; the mould No. is 23 and the mark Ra. Wood, Burslem; this group has been copied by later potters, losing something of its merit at each reproduction. The so-called group of *Ralph Wood and his Son* (Plate vii, Illustration No. 28) is an excellent composition and quite characteristic of the school under review; this example is the only one recorded and is in Mr. Stoner's collection; possibly this subject is included in the invoice printed on page 19, described as 375: *Man with Boy in his hand standing*.

In classic figures the following may be cited, *Jupiter* (Plate viii, Illustration No. 29); the mould No. of this model is 23 and it is marked Ra. Wood, Burslem. A fine example of this statuette is in the collection of the late Mrs. Paull of Truro. There is an entirely different design of this subject, so far only recorded in enamelled decoration; herein *Jupiter* holds a sceptre of cypress, and the outstretched wings of the eagle at his right hand side project far beyond the pedestal; the mould No. is 79, and the front of the pedestal is lettered “Jupiter”; it is a cleverly modelled statuette.

Minerva, *Neptune* and *Venus* (Plate viii, Illustration Nos. 30, 31 and 32), *Roman Charity* with its title incised in script lettering (Plate ix, Illustration No. 33), *Hercules and Hebe*, a beautifully modelled pair of uncoloured statuettes, formerly in the collection of Mr. Jahn of Hanley, and *Faith, Hope and Charity* are further examples of these classic figures. The subject of *Roman Charity* is the prisoner Cimon, who during his imprisonment was supported by the milk of his daughter, specimens of this group are found also with enamel decoration; an entirely different design of the episode was made later, more realistic and less artistic—it is lettered *Grecian and Daughter*. An exquisite uncoloured example of the *Charity* is in Dr. Sidebotham's collection, and is marked R. WOOD (Plate ix, Illustration No. 34). A variant of the *Charity* design is shown in Illustration No. 35, Plate ix.

In portraiture we have the statuette of *Alderman Beckford* (Plate ix, Illustration No. 36) taken from the Guildhall statue by J. F. Moore, representing the father of the author of "The Romance of Vathek" addressing a remonstrance to George III. This is an artistic piece of workmanship, and only two have so far been recorded; one is to be seen in the Willet collection, Brighton, the other is in the possession of Mr. George Stoner. The portrait of *Benjamin Franklin* (Plate ix, Illustration No. 37) shows a lifelike expression of the American philosopher, who in 1757 met with such appreciation in England. *Van Tromp* (Plate ix, Illustration No. 38) is another excellent example of the figurework of this school.

The series of four statuettes (Plate x, Illustration Nos. 39, 40, 41 and 42) would alone justify any potter's claim to distinction in figure modelling, and when decorated in refined coloured glazes they constitute an important set: *Diana* (Illustration No. 39) is marked Ra. Wood, Burslem, and the other three, known as the *Spanish Dancers*, though unmarked, bear every characteristic of their school; *The Game-keeper* (Plate xi, Illustration No. 43) is found both with and without pedestal, and the same remark applies to the figures of *Neptune and Venus*. Two Satyr Head mask jugs and a cup are shown in Plate xi, Illustration Nos. 44, 45 and 46, No. 45 being a marked specimen impressed Ra. Wood, Burslem, mould No. 53.

The Shepherdess (Plate xii, Illustration No. 47), the *Lost Sheep* (Plate xii, Illustration No. 48) and *The Shepherd* (Plate xii, Illustration No. 49) are typical examples of the Woods' technique. A variant of the Lost Sheep shows the shepherd carrying the lamb under his arm, examples of this subject are known both in white and coloured glazes. Plate xii, Illustration Nos. 50 and 51, shows another pair, Shepherdess and Shepherd. Illustration Nos. 52, 53 and 54, are from a set of *Musicians*; Illustration No. 54 bears the mould No. 71, and

possibly its companions may be found numbered 70 and 72; the mould numbers, however, do not always run consecutively. *Cupid* riding upon a lion and a companion upon a lioness (Plate xii, Illustration Nos. 55 and 56) form a dignified pair; their mould Nos. are 45 and 46, and they gain in effect by having been mounted upon pedestals. These pedestals are quite a feature of the school, and, as before mentioned, they are frequently unglazed underneath.

Not many religious subjects have been recorded. *Elijah* (Plate xii, Illustration No. 57) and the *Lost Piece* (Plate xii, Illustration No. 58) are perhaps two of the best known. Saints Peter, John, Paul and Philip bear the respective mould Nos. 118, 119, 120 and 121, and have so far only been recorded with enamel decoration. The beautiful coloured glaze group of *The Peasant at Prayer* (Plate xii, Illustration No. 59) is the only example yet recorded, and is in the collection of Mrs. John Baddeley Wood.

The Woods, further, sought models in the animal world and they produced great numbers of pieces representing various creatures. Their *Lion* (Plate xiii, Illustration No. 60) inspired by the Italian model is excellent; this magnificent example is in the Stoner collection. Another model may be seen in the Greg collection, Manchester. Their *Goat* and *Ram* figures (in Dr. Sidebotham's collection) and *Squirrels* (Plate xiii, Illustration Nos. 61, 62, 63 and 64), *Bull Baiting*, *Elephant*, *Seated Stag* (Plate xiii, Illustration Nos. 65, 66 and 67), and *Pointer and Setter* (Plate xiv, Illustration No. 68) decorated in delicate coloured glazes, are all desirable. Plate xv, Illustration No. 69, shows a variety of animals some of which do duty as flower holder supports and others as rhytons or drinking cups. Many of these have been repeated by later potters who have decorated them with enamel colours and issued them from worn out moulds; on Plate xv are also shown seven small figures of the *Seasons* and one of the *Sphinx* (Illustration No. 70). Plate xvi represents a series of fifteen figures, amongst them being *Gardeners* and *Shepherdesses* and the popular *Admiral Rodney* (Illustration No. 71); the average height of these is about seven inches. It is not wise, however, without careful study and handling of the actual objects, to assume that figures which appear similar to these illustrations have, as a matter of course, been made by the Ralph Woods. Plate xxii, Illustration No. 86, represents an heirloom jug in the collection of Mr. A. H. E. Wood, bearing the following inscription:

"No Art With Potters, Can Compare,
we Make our Pots of what we Potters Are"

together with the initials: "R. W."; and on the base: "T. Locker 1770" (Plate xxii, Illustration No. 86a).

One may be forgiven for writing in enthusiastic terms as to the

few plaques (for they number only some four or five subjects) so far discovered; the potting is so delicate and thin that they at once attract the student of English earthenware. These earliest examples are totally unglazed at the back, and are hollow or deeply moulded, and their subjects are as follows: *Three Grooms Drinking*, to be seen in Mrs. Salting's loan collection at Bethnal Green (Plate xvii, Illustration No. 72), *Jack on a Cruise* (Plate xviii, Illustration No. 73), in the Stoner collection, and *Patricia and her Lover* (Plate xviii, Illustration No. 74), in both the Mayer Museum, Liverpool, and the Stoner collection. This last subject is also shown with the two figures upon separate plaques making a pair (Plate xix, Illustration Nos. 75 and 76). Other characteristic plaques are *Paris and Cœnone* (Plate xx, Illustration No. 77) in the collection of Mr. Barber of Manchester, the very important one of the *Nymph piping to a Dancing Faun* (Plate xx, Illustration No. 78), and the *Child riding a Lion and nursing a Lamb* (Plate xxi, Illustration No. 79), these last two examples are in the Stoner collection.

The busts of *Milton* (Plate xxi, Illustration No. 80) and *Washington*, the former marked 81 Ra. Wood, Burslem, and the latter the same mark but without the mould number, are both uncoloured examples. The *Washington* bust may be seen in the Victoria and Albert Museum, and the *Milton* is in the author's collection, on loan, at The National Museum of Ireland, Dublin.

As proof of the fact that Voyez and Ralph Wood, Junr., worked in conjunction with each other we have certain examples of the well-known *Fair Hebe* jug (Plate xxi, Illustration No. 81), the plaque of *Paris and Cœnone* and the *Flask* with the medallions of Shakespearean scenes on each side (Plate xxii, Illustration Nos. 82 and 83), all of which bear not only Voyez's name but possess also characteristics of potting and glazing which are probably attributable to Ralph Wood. The subjects shown in Illustration Nos. 82 and 83 are also found as plaques and upon a teapot.

Of the enamelled figures and groups of Ralph Wood, Junr., certain examples are not without merit; a more finished spirit in the modelling added to the temptations of a less restricted palette, produced garish results; however, the two examples, *Sir Isaac Newton* and *Chaucer* from the collection of Mrs. John Wood (Plate xxii, Illustration Nos. 84 and 85), the bust of *Handel* and the statuette of *Jupiter* holding a sceptre of cypress, with certain others of which some are marked Ra. Wood, Burslem, form a section in a later school of Staffordshire figures much prized by collectors, who recognise in the titles of the subjects, lettered frequently upon the front of the pedestal, and in the mould numbers, a uniformity of style which is one of the evidences of their origin.

By the kindness of Mr. Cook, the curator of the Etruria Museum, we are enabled to print the following invoice for figures and groups



Illustration No. 77 (A. 13)
PARIS AND GENONE, 8½ in. · 7 in.
Barber coll.



Illustration No. 78 (A. 13)
NYMPH PIPING TO A DANCING FAUN, 16 in. Diameter
Stoner coll.

PLATE XXI



Illustration No. 80 (*pp.* 12 and 13)
MILTON. H. 9in.
(Mark : Ra. Wood, Burslem)
Author's coll.



Illustration No. 79 (*p.* 18)
CHILD RIDING A LION AND NURSING A LAMB
8in. diameter
Stoner coll.



Illustration No. 81 (*p.* 18)
FAIR HEBE JUG. H. 8½in.
(Mark : J. VOYEZ 1788)
Stoner coll.



Illustration No. 84 (pp. 10 and 18)
SIR ISAAC NEWTON. H 11in.
(Mark: Ra. Wood, Burslem)



Illustration No. 85 (pp. 10 and 18)
CHAUCER. H 10½in.
(Mark: Ra. Wood, Burslem)



Illustration No. 82 (p. 13)
SHAKESPEARE MEDALLION. H. 4½in.



Illustration No. 83 (p. 13)
SHAKESPEARE MEDALLION. H 4½in.
(Both Medallions marked: J. VOYEZ)



Illustration No. 86 (p. 17)
HEIRLOOM JUG. H. 8in.



Illustration No. 86a (p. 17)
BASE OF HEIRLOOM JUG



H. 7½ in.

H. 10¼ in.

H. 7½ in.

Illustration No. 87 (p. 20)

PAIR OF DOLPHIN FLOWER HOLDERS & VASE



H. 8½ in.

H. 8 in.

H. 14½ in.

H. 8 in.

H. 8½ in.

Illustration No. 88 (p. 20)

SET OF VASES, GREEN GLAZE

Stoner coll.

THE WORK OF THE RALPH WOODS

supplied in 1783 to Josiah Wedgwood at prices that may well make the present-day collector of Ralph Wood pottery feel envious. No doubt many of the items in the invoice appear in our illustrations, and it is a significant fact that just as Josiah Wedgwood availed himself of Sadler and Green's process of printing upon his wares, so equally did he not hesitate to lean upon Ralph Wood for a supply of figures and groups to satisfy the demand in days when the Etruria factory was fully occupied with the production of Jasper and other wares. It is still a common practice for one potter to buy certain goods made by another to avoid the splitting of accounts.

1783					Burslem.
Novr. 16h.		Messrs Josiah & Thos Wedgwood			
			Bought of Ralph Wood		
No. 358	12	George & Dragons	2/- apiece	£1	4
356	6	Venus purple Lining	15d.		7 6
357	6	Neptunes D'	15d.		7 6
355	6	D'———— Blue Lining	18d.		9
360	24	Dolphin Flowerpots	1/-	1	4
341	12	Shephards	6d.		6
352	12	Appollos	10d.		10
351	12	Men with lost Sheep	9d.		9
350	12	Charities	8d.		8
339	12	Gardeners	5d.		5
371	12	Appollos Gilt	15d.		15
344	12	Sailors Lasses	5d.		5
367	12	Stags white spotted	9d.		9
368	12	Hinds Do Do	9d.		9
366	12	Hinds spotted black	9d.		9
365	12	Stags Do Do	9d.		9
369	12	Goats	10d.		10
370	12	Sheep & Rams	10d.		10
372	1	Pair Neptune & Venus Gilt			3 6
373	1	Elephant			1 3
374		Man with a Boy sitting on a Rock			1
375		Do with a Boy in his hand standing			1
	6	Doz small colourd Figures	1 ² ddoz.		9
	2	SaterHead Drink? Cups flatt Bottom			1
	2	Do Do Do with raised Foot			1
	2	Do Do Cream Ewers			1
				£10	4 9
			Cask 2/-		
			Discount	1	0 5
				9	4 4
			Cask		2 0
				£9	6 4

Received 26th Jany 1784 the contents inful
Ralph Wood.

THE WOOD FAMILY OF BURSLEM

Mr Tho Wedgwood.

Sir,

I should esteem it a great favour to settle the Note I delivered with the Flowerpots by the Week End which was Dectd—£3 16—my Necessities oblige me or should not have ask'd so soon, at the same time I thank you for your goodness in promoting my Trade, hoping I may still be favord with your future orders in my Way, which will be gratefully acknowledged by Sr. your obliged humble Servant,

Ralph Wood

20th Oct. Paid to————

Burslem

19th Oct 1784.

From this invoice we may gather the fact that Ralph Wood's production was not entirely confined to figures and groups, and it is quite probable that the item "Dolphin Flowerpots" was not the only design he made for the purpose of holding flowers. Plate xxiii, Illustration Nos. 87 and 88, show a series of vases which bear evident characteristics of his workmanship. Items 371 and 372 in the account, described as "gilt" and charged for at an additional price, remind us that a number of the Ralph Wood figures were decorated with the unfired gilding of the period, and it is a remarkable fact that while Chelsea and the other early china factories had mastered the process of comparatively permanent gilding, the Woods, Josiah Wedgwood and other Staffordshire potters would appear to have been decorating many of their wares with a gilding which time and its concomitant effects have caused almost entirely to disappear. A close inspection of many examples will lead to the discovery of slight traces here and there of this attractive method of decoration.

The salt-glaze blocks marked R.W., designed for the purpose of making moulds for the spouts of tea and coffee pots, until recently in the collection of the late L. H. A. Jahn, of Hanley, bear further evidence of the fact that the productions of the Ralph Woods were more comprehensive than has hitherto been supposed, and no doubt finished examples of such objects will in due course be recognised. At the sale held on behalf of Mr. Jahn's executors in October 1911, at Hanley, these valuable technical blocks changed hands at prices which were simply amazing.

It affords no little satisfaction to be able to record the increased admiration which has arisen in the present day for the artistic quality of the work of the Ralph Woods. Remote from outside influences, with considerable technical difficulties to overcome, and working on a comparatively small scale, these men reached a height in the production of earthenware figures which has scarcely ever been surpassed in England, and a study of their productions must elicit warm praise for the artistic results they so patiently achieved by such simple means.

PLATE XXIV

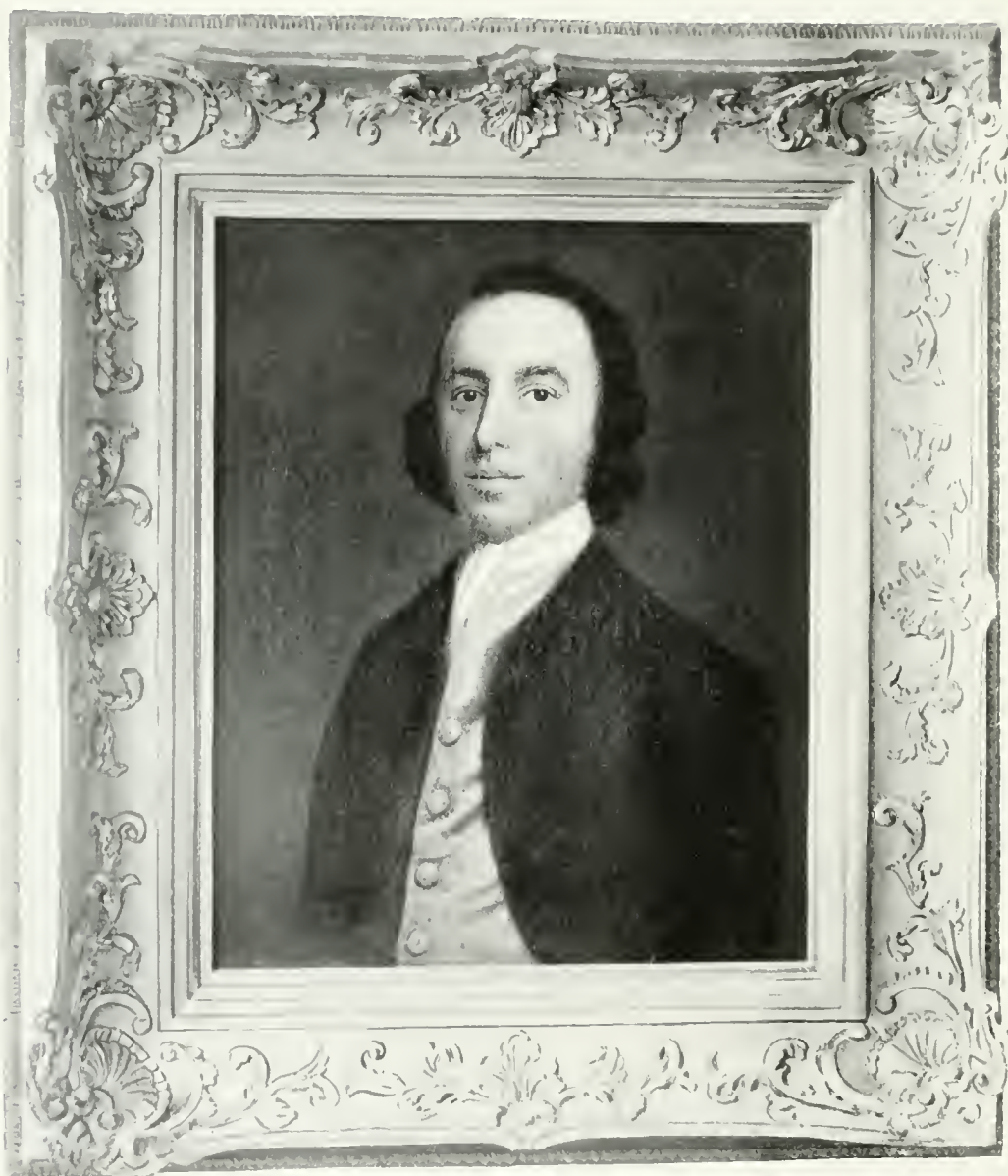


Illustration No. 89 (pp. 21 and 34)

AARON WOOD

(From the painting by William Caddick, 1747)

In the possession of Mr. A. H. E. Wood

CHAPTER IV

AARON WOOD

THE genealogical table of the family at the end of the volume shows that the issue of Ralph and Elizabeth Wood was nine children, of whom Aaron, born on April 14th 1717, and baptised May 6th 1718, was the third; his youth was spent in assiduous attention to his craft of Designing, Modelling and Block-Cutting, in this he was destined to excel and to leave eventually a reputation which time has enlarged far beyond the Pottery districts where his life was wholly spent. In many cases the master potters were their own block-cutters, but the most famous was undoubtedly Aaron Wood. He was apprenticed in 1731 to Dr. Thomas Wedgwood "to learn the art, trade and mystery of a potter, throwing on the wheel being out of this Indenture excepted." We are further told that he was engaged by Mitchell in order that that potter might be better able to compete with Dr. Thomas Wedgwood, then the best salt-glaze potter in Burslem. In 1750 he is said to have commenced business on his own account, and a mould of his bears the date 1759. In later years, so great was his repute as a modeller, that he was able to make the stipulation that he should work only in a private locked room in order to keep his methods secret. We have it on Shaw's authority that he worked under these conditions for Thomas Whieldon at Fenton, and there produced some of the finest models for which that potter was famous. The fact that he has always been recognised as the chief designer or block-cutter of his time serves to show how the Staffordshire Potters of the eighteenth century thoroughly upheld the dignity of practical workmanship.

In a manuscript memorandum attached to the original portrait of Aaron Wood (Plate xxiv, Illustration No. 89), in the possession of his descendant, Mr. A. H. E. Wood, the following interesting description occurs :

This is a striking likeness of Aaron Wood, son of Ralph and Elizabeth, born in the year 1717 and died May 12th 1785, aged 68. This likeness was taken by William Caddick of Liverpool, in the year 1747 in the 30th year of his age. He was modeller to all the potters in Staffordshire at the latter end of the time that white ware or white stoneware was made.

(Signed) ENOCH WOOD

THE WOOD FAMILY OF BURSLEM

I have heard my father say he was never heard to swear, chew tobacco, take snuff or whistle or sing in his life, and was considered the most lively, pleasant and merriest man in the country, and was known to everyone in the country.

(Signed) E. WOOD

This amusing and possibly overdrawn description in his own words of the character of Aaron Wood, which has, however, been confirmed by independent witnesses, justifies us in attributing to him many models of the humorous and ever popular groups and figures made by his brother and nephew the two Ralph Woods, by John and Thomas Wedgwood of the "Big House," and other potters; the group of *The Vicar and Moses*, the *Hudibras* and the earlier Toby Jugs are probably the result of his original efforts, and no doubt many of the quaint conceits realised in the salt-glaze ware may also be attributed to his master hand. In addition to these models it is well within the realm of conjecture that he cut with his own hand all the more artistic moulds used for the later salt-glaze productions, of which we may mention the exquisite dishes and trays with basket-work centres and pierced borders, included in all good collections of salt-glaze wares.

Sir Arthur Church, in his "English Earthenware," writes :—

* "Of figures in this salt-glazed white ware, the best known are a pair in Turkish costume enamelled in rich colours. Two sets of these, eight inches high, and a similar figure washed with grey-brown and olive, and another uncoloured, were destroyed in the Alexandra Palace fire; another set is in the Schreiber collection.

"Animals and birds, too, are not infrequent; among these, rabbits, cats and sheep occur, and now and then a camel, a monkey, a swan or a hawk. A figure of this last subject is in the author's collection. It is ten inches high, inclusive of the rocky base (coloured brown), on which it stands; these figures are modelled with spirit, but are often wanting in sharpness and accuracy of detail.

"To this class belong the curious figures in quaint costume of which two are in the Dresden Museum (Enoch Wood's collection), one example in the British Museum and another in that of Mr. Solon. [Similar specimens exist in the collections of Dr. Sidebotham (Plate xxv, Illustration No. 90) and Mr. George Stoner]. A man and a woman, sometimes accompanied by a third figure, are seated on a high-backed bench or pew with ends; while the details of the six examples so far recorded differ, they are obviously the work of the same potter. Mr. Solon's example is richly decorated in parts with a brown ferruginous colour, and it has been beautifully etched (though reversed) in the "Art of the Old English Potter."

* There are also two in the Greg collection at Manchester, one of which is coloured, the other white.

“Teapots and other tea ware gave great scope for invention to the salt-glaze designers. Heart shape or lovers’ teapots and house teapots are not rare ; some of the house teapots were of more complex design with three stories on one side and two on the other ; the majority present a curious and bizarre spout in which a mask, a bird’s neck and bill, and an arm are strangely associated. Sometimes the teapots were modelled in the form of a camel.

“When one admires an early sharply cut piece of salt-glazed ware one does not perhaps at once realise how many steps have been taken in order to secure the final result. Let us see what these steps in the process were. Firstly, a mould was cut in “*intaglio*,” generally in some soft material such as native gypsum, that is, alabaster. This mould consisted of two or more pieces, flat or curved, in accordance with the shape of the vessel to be made. Oval vessels required to be modelled in two sections only, round in three, square in four sections for the sides, with two or more other pieces for the base, top and lid. The patterns cut in these slabs were somewhat limited in range, the pecten shell, tendrils, leaves, coat armour, volutes, flutings, diamonds, frets and such other designs as could be easily executed by the graver being found amongst those most frequently adopted. Instead of concealing the joinings between the sections of the mould, these joinings often become positive features in the general design, forming borders to the panels into which that design was divided.

“Assuming the engraving of the several parts of the mould to have been completed, the next step was to join them together and to make from them a mould in relief called a *block*. This was of clay, somewhat thick and in one piece. It was pressed into the mould, dried and fired ; occasionally the blocks then produced are found unglazed, but more commonly they are of salt-glazed stoneware.

“The third step is now reached, the preparation from the “*block*” above described, of the *pitcher* mould. This would of necessity be somewhat smaller than the original model, but in other respects identical with it. Into this pitcher, whether of porous terra cotta, of plaster of Paris, or of other porous material, a liquid slip of prepared and mixed clay was poured so as to deposit a sufficient film of clay upon the interior of the pitcher, then the surplus slip was poured out. After drying, the hollow casting was removed from the mould ; legs, handles and spouts, with any finishing touches or enrichments that were desired, were added and then the whole piece was fired and glazed with salt.”

One of the Salt-Glaze Camel Teapots is shown on Plate xxv, Illustration No. 91, and an example of Aaron Wood’s modelling of a Soup Tureen with mask feet is shown on Plate xxv, Illustration No. 92 ; both examples are

THE WOOD FAMILY OF BURSLEM

typical of his art, as also is the Salt-Glaze Waterbottle (Plate xxvi, Illustration No. 98). This bottle has apparently been taken from the pitcher block in the British Museum. This interesting object is made in sections carefully joined together. Very few of the bottles themselves have survived but there is no doubt that they were used as water or wine bottles on the dinner tables of the period. Associated with William Littler and Aaron Wedgwood he employed for the first time the oxide of cobalt as a ground, making the first blue salt-glaze which may be said to resemble "lapis lazuli." Mr. Burton has illustrated an example in his "English Earthenware and Stoneware."

To Aaron Wood may with reason be ascribed the making of the mould and the pitcher block therefrom shown on Plate xxv, Illustration No. 93, accompanied by the Salt-Glaze Teapot (Plate xxv, Illustration No. 94), which has been cast from a mould taken from this actual pitcher block.

A close examination of these instructive objects reveals considerable artistic merit, somewhat marred in the case of the Teapot by the enamel decoration; the subject would appear to commemorate the happy marriage of George III and Queen Charlotte in 1761. The specimen is thus described in Lady Schreiber's catalogue (No. 972), "Fluted Teapot and Cover with spout moulded into leaves, on each side a panel enclosing a repetition of the same subject, viz.: a King and Queen seated before an altar above which is a winged figure holding a laurel wreath and cherubs' heads; the subject and border slightly enamelled in colours, on the lid, cherubs' heads; H. $4\frac{1}{4}$ in." In addition to other characteristics there is a quaint humour in the expression of the faces of both the King and Queen, which is a distinct attribute of the modelling of Aaron Wood.



Aaron Wood

Illustration No. 95

The nation possesses in the British Museum the pitcher block of a Vase; upon this the name of Aaron Wood has been clearly inscribed; Illustration No. 95 shows a reproduction of the signature taken therefrom. In the Victoria and Albert Museum are several good moulds of the white stoneware chiefly from the Enoch Wood collection. In one case there is a very sharp block for a Cup (3098'52) and the Cup taken therefrom (3159'52). Another pitcher block for a small Milk Jug bears the letters R.W. on two bare flat pieces on its opposite sides. These initials probably stand for Ralph Wood. The flat pieces on which the initials are cut would be concealed in the jug formed from the block, by the feet subsequently added to these spots.



Illustration No. 92 (A. 23)
SOUP TUREEN (Salt-Glaze). H. 9 1/2 in.



Illustration No. 94 (A. 24)
TEAPOT (Salt-Glaze). H. 4 1/2 in. Marriage of George III



Illustration No. 91 (A. 21)
CAMEL TEAPOT (Salt-Glaze) H. 8 in.



Illustration No. 90 (A. 22)
PEWGROUP (Salt-Glaze). H. 7 1/2 in.
Stieglitz coll.



Illustration No. 93 (A. 24)
PITCHER BLOCK from which Teapot, III. No. 94
has been made. H. 4 1/2 in.

AARON WOOD

The following is a transcription of the Indenture of Apprenticeship
of Aaron Wood to Dr. Thomas Wedgwood :

This Indenture, made the three and twentieth day of August, in the fifth year of the reign of our Sovereign Lord King George the Second over Great Brittain, &c., Anne Dni. 1731, Between Ralph Wood of Burslem, in the County of Stafford, Miller, and Aaron Wood, his son, of the one part, and Dr. Thomas Wedgwood of Burslem aforesaid potter, of the other part. Wittneseth that the said Aaron Wood, of his own free will and consent and to and with the direction and appointment of his said father, Hath put himself, and doth hereby put and bind himself apprentice unto the said Dr. Thomas Wedgwood, the art, trade, mystery and occupation of a potter to learn, that is to say, turning in the lathe, handling and trimming (throwing on the wheel being out of this indenture excepted), and with him the said Dr. Thomas Wedgwood to worke from the eleventh day of November next, being Martinmas day, for, during and until the full end and terme of seven years from thence next ensuing and following, and fully to be compleat and ended, during all which time and terme of seven years the said Aaron Wood, as an apprentice to his said master, will and faithfully shall serve, his secrets shall keepe, his commands lawful and honest everywhere shall do, the goods of his master, he shall not inordinately waste, nor them to anyone lend without his said master's lycence, from the business of his said master, he shall not absent himself, but as a true and faithful servant shall, during the said terme of seven years, behave and demean himselfe towards his said master and all his. And the said Ralph Wood shall during the said terme of seven years find and provide for his said son all sorts of apparrell, whether linen, woollen, or other, as also meat, drink, washing and lodging, fitting and necessary for an apprentice to such trade as aforesaid. And the said Dr. Thomas Wedgwood in consideration thereof and of the said seven years' service, doth hereby covenant, promise and agree, that hee, the said Dr. Thomas Wedgwood, shall and will, during the said terme of seven years, teach and instruct, or cause and procure to be taught and instructed, him, the said Aaron Wood, his said apprentice, in the businesse of the potting trade aforesaid, so farr as turning in the lathe, handling and trimming, as much as thereunto belongeth, or the best way and method he can. And the said Dr. Thomas Wedgwood doth also promise and engage to pay unto his said apprentice, the said Aaron Wood for every weeke's worke done by the said apprentice in the first, second, and third year of his said apprentishipp, the sum of one shilling weekly, of good and lawful money of Great Brittain, and for every weeke's work done by the said apprentice in the fourth, fifth, and sixth year of his said apprentishipp, the full sum of one shilling and sixpence, and for every weeke's worke done by the said apprentice, in the seventh and last year of his said apprentishipp, the full and just sum of four shillings of lawfull money of Great Brittain. And the said Dr. Thomas Wedgwood doth hereby further covenant, promisse, and agree that he, the said Dr. Wedgwood, shall and will, over and above, the weekly wages aforesaid give yearly to the said Aaron Wood, his said apprentice, one new pair of shoes during the said terme of seven years. In witness whereof the said parties aforesaid to these present Indentures have interchangeably put their hands and seales the day and year first above written :

Sealed and delivered in the presence of
SARA X WOOD (her mark).
JOS. ALLEN.

RALPH WOOD.
AARON WOOD.
Dr. THO. WEDGWOOD.

THE WOOD FAMILY OF BURSLEM

After the completion of his apprenticeship Aaron Wood served a further term of five years, receiving six shillings weekly, until 1743, when he made a change and agreed to enter the employment of John Mitchell, for a term of seven years ; the following is his form of agreement :

Articles of Agreement indented, made and concluded and agreed upon, the twenty-eight day of September, in the Year of our Lord One thousand Seven Hundred and Forty three, and in the Seventeenth year of the reign of our Sovereign Lord King George the Second over Great Brittain and so forth, between Aaron Wood, of Burslem, in the County of Stafford, Earthpotter, of the one part, and John Mitchell of Burslem, aforesaid, Earth-potter, of the other part, as follows :

First,—The said Aaron Wood, for the consideration hereunder mentioned, doth covenant, promise, and agree, to and with the said John Mitchell, his executors, administrators and assigns, by these presents in manner following (that is to say) that he, the said Aaron Wood shall and will, for and during the term and time of seven years, to begin and be accounted from the eleventh day of November next ensuing the date of these presents, abide and continue with the said John Mitchell, his executors, administrators and assigns, as his and their hired and covenant servant, and diligently and faithfully according to the best and utmost of his power, skill and knowledge, exercise and employ himself, and do and perform all such service and business whatsoever relating to the trade of a earth-potter which he the said John Mitchell useth, as he the said John Mitchell shall from time to time during the term aforesaid order direct and appoint to and for the most profit and advantage of the said John Mitchell that he can, and shall and will keep the secrets of the said John Mitchell relating to the said trade or business, and likewise be just, true and faithful to the said John Mitchell, in all matters and things, and no ways wrongfully detain, embezzle, or purloin any moneys, goods, or things whatsoever belonging to the said John Mitchell, but shall and will from time to time pay all monies which he shall receive or belonging to or by order of the said John Mitchell into his hands, and make and give up fair accounts of all his actings and doings in the said employment without fraud or delay, when and as often he shall be thereto required. And in consideration of the premises of the several matters and things by the said Aaron Wood to be performed as aforesaid, the said John Mitchell doth for himself, his executors and administrators, covenant, promise and agree to and with the said Aaron Wood by these presents that he the said John Mitchell shall and will well and truly pay or cause to be paid unto the said Aaron Wood, the sum of seven shillings of good and lawful money of Great Britain, by weekly payments, for every six days that the said Aaron Wood shall work with the said John Mitchell as aforesaid during the said term ; and also shall and will well and truly pay or cause to be paid unto the said Aaron Wood the further sum of ten shillings and sixpence of like lawful money, upon every eleventh day of November yearly, during the said term ; the first payment of the said sum of ten shillings and sixpence shall be made on the eleventh day of November next ensuing the date hereof. And it is further agreed by and between the said parties to these presents, that the said Aaron Wood shall not be from the service of the said John Mitchell above two weeks in any one year during the said term. And that the said Aaron Wood shall not, and will not at any time or times during the said term, work for any other person or persons at the trade of a earth potter, but the said John Mitchell, his executors, administrators, or assigns, upon penalty of paying to the said John Mitchell the sum of ten pounds of good and lawful money of Great Britain. And that the said Aaron Wood shall not have person or persons to work

AARON WOOD

with him in the business that the said John Mitchell is to employ him in but himself only. In witness whereof the said parties to these presents their hands and seals have hereunto put this day and year first above written.

Sealed and delivered in the presence of
J. HENSHALL.
ANN HENSHALL.

AARON WOOD.
JOHN X MITCHELL.
(his mark).

Mitchell was a religious and unsuspecting person ; he was the first who received into his house the preachers in the Wesleyan Methodist Connexion, and though he died in very reduced circumstances, yet, during some years he was one of the great local manufacturers of that day.

Aaron Wood married Mary Meir, born in 1717, who proved a devoted wife and mother ; they had eight children, of whom the youngest, Enoch, born 1759, was to continue the honourable line of this branch of the family.

In 1740, the manufactory at Little Fenton of Thomas Whieldon, who was High Sheriff of the County of Stafford in 1786, and died, having amassed a considerable fortune, in 1798, consisted of a small range of low thatched buildings ; his early productions were knife hafts for the Sheffield cutlers and snuff boxes to be finished with hoops, hinges and springs by the Birmingham hardwaremen. He also made black glazed tea and coffee pots, tortoiseshell and melon table plates and other useful articles. Aaron Wood made the models and moulds of these articles, together with those of pickle leaves, crab stock handles and cabbage leaf spouts for tea and coffee pots, all these utensils, in addition to candlesticks, chocolate cups and tea ware, he much improved. When Josiah Wedgwood, at first Whieldon's thrower, became his managing partner in 1754, their connections were further extended.

In a note written by Enoch Wood we read :

N.B.—My father [Aaron Wood] was born in 1717, was 15 years older than Josiah Wedgwood, the Whieldon thrower, and was the foreman to Whieldon at Stoke. He further writes in reference to the question as to the introduction of salt-glazing into Staffordshire : This mug has been in the possession of my father many years before I was born. I remember his, my father, often showing it as (said to be) the produce of the two Dutchmen at Bradwell. It is quite clear that these Dutchmen pretended that they made this salt-glazed ware then, to deceive the inhabitants of Burslem while they were making red china teapots, &c., of the red clay of Bradwell, which they sold at very high prices in London. These salt-glaze pieces which they pretended they made then, it is believed caused the potters in Burslem to use the salt for glaze on the clays of this country which salt-glaze was then known by the name of Crouch ware. See examples in the time of William and Mary with W.M.R. and a crown over the labels.

E. WOOD.

The following inscription appears on a small cream jug mould in the possession of Mr. A. H. E. Wood : "Salt-glaze block by Aaron Wood 1745 like those found in his son Enoch Wood's house when pulled

THE WOOD FAMILY OF BURSLEM

down. E. Wood." In the same collection there is also a salt-glaze dish bearing the following inscription written in red enamel by Enoch Wood: "This dish was modelled by Aaron Wood about the year 1759 or 60 and was deposited in this building [the foundation of the Burslem Market] by his youngest son Enoch Wood, 1835, who at this date was Chief Constable of Burslem and Treasurer to the Markett."

The Wedgwood Institute still retains the original dish (Plate xxvi, Illustration No. 96) inscribed as above, while a third is in that section of the Victoria and Albert Museum, which was formerly housed in the Geological Museum in Jermyn Street London.

Mr. A. H. E. Wood possesses Enoch Wood's copy of Shaw's History of Staffordshire bearing the following inscription: "To E. Wood Esqre. with the unfeigned respectful compliments of S. Shaw." This interesting little history has evidently been carefully scrutinised by Enoch Wood, for his slips of paper still remain inserted at many of the pages; upon some of these pages he has written comments and additions as side notes; on page 3 he writes:

I have often heard my father say everybody blamed his father for making his sons potters, it could not last long.

and after the following paragraph by Shaw: "We find various causes powerfully combining to give permanence to the manufacture here, and are persuaded that the same peculiarities of situation and advantage cannot be found in an equal extent of ground in the United Kingdom," Enoch Wood adds:

therefore the trade has lasted longer than was predicted.

The only other reference to his father written in this Shaw's History is on page 28, where he adds to Shaw's reference to Burslem being constituted a separate Rectory from Stoke:

N.B.—The year before my father was born, say 1716, the church was built of wood, but in 1717 the church was rebuilt with bricks and in the year I was churchwarden I enlarged and raised it at the cost of the 17 persons who joined me in bearing any loss I might sustain by the undertaking. It cost £700 and I sold the seats gained by the enlargement for £700, so it cost the parish nothing.

E.W.

Further reference is made to the autograph notes by Enoch Wood in his Shaw's History in the chapters devoted to him.

Throughout the private memoranda of Enoch Wood the most sincere appreciation of his father is always discernible, and no doubt much of the ability in modelling evinced in his later years was the result of the practical encouragement received, not only from his father, but from his uncle, William Caddick, the portrait painter, of Liverpool. Aaron Wood died on the 12th of May 1785 in the 68th year of his age, having by his wonderfully artistic originality done much to establish the reputation

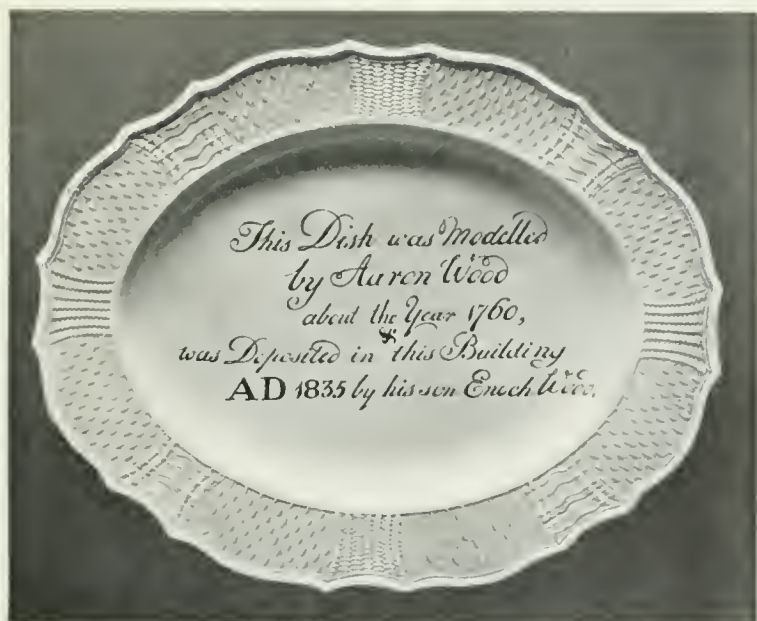


Illustration No. 96 (p. 28)

DISH. Salt-Glaze. H. 1oin.
Wedgwood Institute



Illustration No. 98 (p. 24)

BOTTLE. Salt-Glaze. H. 9in.
Author's coll.

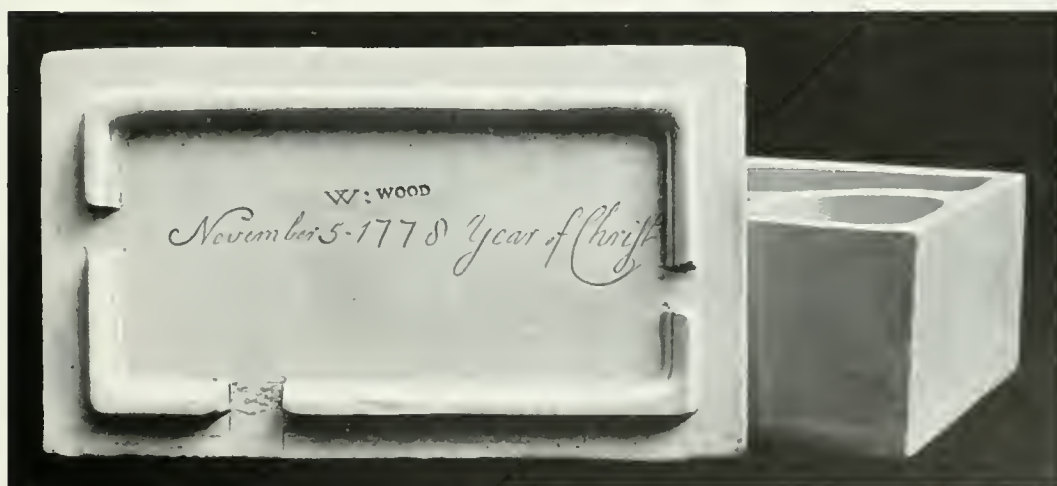


Illustration No. 97 (p. 30)

WILLIAM WOOD'S BOX. H. 3½in., L. 7in., W. 4in.
(Made of White Earthenware)
Sidebotham coll.

AARON WOOD

of those Staffordshire potters who had the privilege of employing his abilities in the furtherance of their productions.

The following is a transcript of his will, here given for the first time :

1785 In the name of God Amen I Aron Wood senr. of Burslem in the County
June of Stafford Potter being well of body and having a sound memory and understanding
24 do make this my last Will and Testament in manner and form following That
is to say I will that all my just debts be fully paid and satisfied together with my
funeral expences by my undernamed Executors First I give and bequeath to my
eldest son William Wood of Etruria in the County of Stafford the sum of twenty
pounds and Burket's Works on the New Testament I likewise give and bequeath
to my son Aron Wood my house in the Rotten Row in the holding of Mr. Thomas
Taylor and the sum of Seventy nine pounds in cash and a Pew in the Old Gallery
No. 14 the Pew to be for him and his heirs for ever also a book call'd the Homilies
of the Church of England also all my wollen wearing apparel I likewise give
and bequeath to my son Richard Wood the Lower end of my house where I used
to work in at the Rotten Row and the sum of sixty five pounds and also a Pew
in the Old Gallery No. 3 the Pew to him and his heirs for ever and likewise if I
convert the said workhouse into a dwelling before my death the expences shall
be deducted out of the above sum of sixty five pounds and his part of the backside
as far as his Building reaches and all my wearing linnens I also give and bequeath
to my youngest son Enoch Wood the sum of ten pounds and the sum of twenty
pounds that I now stand indebted to him upon Bond for to make up the Bond
that I gave for one hundred and forty pounds at his marriage I likewise give
and bequeath to my daughter Mary Leighs of this town the sum of five pounds
and to her three children (viz) William Jemima Josephiah Wedgwood each the
sum of seven pounds if any of them die before the time that its due the money
shall be divided equally between the survivors or the survivor to have it Likewise
I give and bequeth to my son in law John Proudlove of Cowbridge the sum of
eighty pounds in Cash and a Pew in the north side the Church under the Gallery
marked A.W.M. My bed and furniture thereto belonging and my money in the
Club I leave towards my funeral expences and proving this Will I will that my
son Enoch shall have my house that Isaac Leighs now inhabits Provided he
doth pay the above named Legacies in the space and time of five years after my
decease and no interest shall be paid for the above legacies during the above
five years and the rent of the said house after all necessary repairs are done shall
be equally divided between Aaron Richard and John Proudlove if these legacies
are not paid in or at the expiration of five years the said House shall be sold by
my executors to discharge the above legacies Aaron and Richard shall or may
enter on their houses and Pews at the time of my decease This being my last
Will and Testament revoking and making void all former Will or Wills at any
time made by me I likewise nominate my two sons Aaron and Enoch to be
my two sole Executors of this my last Will made this fourth day of October one
thousand seven hundred and eighty four

Signed sealed published and declared
by the said Testator as and for his last Will
and Testament in the presence of the said } AARON WOOD
Testator and by his desire by us
JAS. BARBER, Lawn Heath
THOMAS PRICE

L.S.

No Inventory

Proved by both Executors

THE WOOD FAMILY OF BURSLEM

Aaron Wood's eldest son, William, was apprenticed to Josiah Wedgwood in 1762 to learn handling and pressing. At the end of four years it was agreed that he should serve four years longer as a modeller. He, with other modellers, worked upon the Portland Vase and he never severed his association with the Wedgwoods; most of the useful articles manufactured at Etruria are said to be from models and moulds of his production. In Dr. Sidebotham's collection there is a neatly made white earthenware oblong Box and Lid (Plate xxvi, Illustration No. 97) bearing the following inscription in the paste: "W. WOOD, November 5th 1778, year of Christ"; this may have been made to hold some of William Wood's trimming tools. Mr. Fred Rathbone on examining the box pointed out the interesting fact that one of Josiah Wedgwood's stamps had been cut away so as to form the name Wood—the initial W having been incised—no doubt by William Wood himself.

To certain minds the designation Potter when applied to the leading Staffordshire men might fail to convey sufficiently the social position which their high integrity, their success in their craft, and their ownership of land, enabled them to attain. For generations many of the more prominent families had been on the land, and it was vastly to their credit that they seldom seemed to lose sight of the dignity of the practical side of the handicraft in which so many of the masters and their sons wisely participated and eventually excelled; instances are recorded of affluent parents placing some of their sons in the Church and the Army and others in the craft of Pottery manufacture. No one who has ever observed the amount of skill required to attain the distinction of being an artistic modeller or approved thrower can fail to realise with what wonderful gifts many of these men must have been endowed. The benevolent institutions they inaugurated and supported, their ever present thought and care for the welfare of their operatives, and their constant searching for high artistic standards will always redound to the credit of the Staffordshire Potters of early days.

CHAPTER V

LIVERPOOL AND THE POTTERIES

THE seven hundredth Anniversary Exhibition held at the Walker Art Gallery, Liverpool, in August 1907 served to show, amongst other interesting historical facts, how important had been the industry carried on by the Liverpool potters in the seventeenth and eighteenth centuries.

From public and private collections were gathered together examples of Delft and other wares made by Thomas and Samuel Shaw, Richard Chaffers, Samuel Gilbody, Seth Pennington, Philip Christian and Zachariah Barnes, and of the products of the Herculaneum Pottery Works of Liverpool, together with specimens which, though manufactured in Staffordshire and Leeds, had been sent to Liverpool to be decorated. The process of transferring pictures engraved upon copper plates to articles of pottery had been developed there about 1756 by John Sadler and Guy Green. Recent research by Mr. Entwistle of the Museums, Liverpool, has led to the discovery of a school of clever engravers headed by Sadler* and it is to be hoped that ere long collectors will be in possession of the result of Mr. Entwistle's sincere labours. Many of the articles of pottery to which these engravers' work was transferred are now justly preserved and prized in our public and private collections.

In later days the wonderful development of the Staffordshire potteries overshadowed and eventually entirely eclipsed the Liverpool pottery industry, though even as late as 1799 the productions of the Wedgwood firm were constantly sent to Liverpool to be printed.

Another prominent feature of this exhibition was the excellent display of paintings and drawings consisting of views of early Liverpool by Liverpool artists, and it was apparent that the City had been fortunate in having developed in the eighteenth century a school of local artists, whose work both in this particular direction and in portraiture, was of a

* For information as to John Sadler reference should be made to Llewellyn Jewitt's "Ceramic Art of Great Britain," and to "Transfer Printing upon Pottery and Enamels," by William Turner, F.S.S.

THE WOOD FAMILY OF BURSLEM

high order of merit; in this picture section was shown a portrait in oils of Thomas Bentley, potter (Josiah Wedgwood's partner), painted by William Caddick in 1766, the property of the City of Liverpool (Plate xxvii, Illustration No. 101).

Included in the Underhill MSS. written about the beginning of the nineteenth century, and now in the possession of the Free Public Library, Liverpool, there is a history of the city, and the following record appears in the portion dealing with the literary and other institutions :

The first academy for the encouragement of painting and the fine arts in Liverpool was established in 1768 with the title of "The Society of Artists of Liverpool." Their meetings were held in the room over the Library in John Street, where it was proposed to deliver lectures on anatomy, perspective painting, &c., &c. The members were 22 in number with P. P. Burdett, President—Richard Caddick (son of William Caddick) being one of the members.

The Society was dissolved after a continuance of one year. Several former members, however, renewed their exertions, and in the year 1770 succeeded in reviving the Institution. At the re-establishment on the 4th of October in that year William Caddick was chosen president and 59 members were associated together.

In some memoranda referring to Mr. P. P. Burdett is the following note :

Wm. Caddick, a Liverpool portrait painter, well acquainted with Wright, the marine painter and Mr. Stubbs, the animal painter, both natives of Liverpool, where they serve and study.

In the Town's Records of 1703 a William Caddick is referred to as having been fined, with others, for extending hospitality to Joseph Harrison and his four children. Aldermen and prominent persons frequently transgressed these strange regulations which were survivals of mediævalism framed to prevent too many aliens entering and abiding within the confines of the town. During the mayoralty of George Tyrer, 1710, William Caddick was elected to the position of sub-bailiff.

In the biographical portion of the Underhill MSS. there appears the name of William Caddick, churchwarden in 1719 (probably the father of William Caddick, the artist, who was born in 1719), also that of

Richard Caddick, an eminent portrait painter, son of a limner in Oldhall Street, where he was born. An excellent specimen of his talent is preserved at the Workhouse in the portrait of Joseph Brooks, Esq. He was contemporary with Stubbs and Richard Wright, and his pictures were amongst the earliest exhibitions of the town.

In the first published directory of Liverpool, 1766, and in the subsequent directories to 1791, the name of William Caddick of Old Hall Street is recorded, designated as a portrait painter, and in the directories of 1796 and 1800 the name of Richard Caddick, also a portrait painter of Old Hall Street, appears. In 1784 there was held an "Exhibition of the Society for promoting painting and design in Liverpool." This was



Illustration No. 99 (A. 34)

GROUP OF THE CADDICK FAMILY

(From the painting by Richard Caddick, in the possession of the City of Liverpool)



Illustration No. 100 (A. 34)

RICHARD CADDICK (by himself)

(From the painting in the possession of
Miss Sudlow of Liverpool)



Illustration No. 101 (A. 32)

THOMAS BENTLEY

Partner of Josiah Wedgwood
(By William Caddick, in the possession of the
City of Liverpool)

LIVERPOOL AND THE POTTERIES

the first year of its existence, and in the catalogue among the list of officers' names for the ensuing years that of Richard Caddick, who is recorded as a "visitor," is included; he also had three portraits on exhibition.

It will therefore be seen that the records of Liverpool have preserved the name of Caddick in three generations, viz. : William Caddick, churchwarden in 1719; William Caddick, portrait painter, born in 1719, died 1794 (probably his son); and Richard Caddick, the eldest son of the second William Caddick, also a portrait painter, from whose studio excellent portrait work emanated in 1780, while at about the same period a William Caddick was exhibiting at the Royal Academy.

A paper bearing the following memoranda is pasted on the back of the portrait of Ralph Wood of Cheddleton, "The Honest Miller" (Plate ii, Illustration No. 8):

This is the exact likeness of Ralph Wood Miller, who died in the 77th year of his age, March 28th, 1763 was buried at Cheddleton; his sons were Ralph, Aaron and Moses, Potters, Burslem.

N.B. This acct of his age and death was taken by Enoch Wood from the mouth of his niece, Sarah Bettany who said she attended him in his last illness and saw him die in her mother's house at Rownell in the Parish of Cheddleton in Staffordshire.

Signed—ENOCH WOOD.

N.B. The above is the handwriting of the late Anne Brettell, pray preserve it.

E. W.

William Caddick painted this portrait about the year of our Lord 1744.

Ralph Wood was born 1676; his father was a Colonel in King James's Army and fell in the Battle of the Boyne; he was known by the name of "Cherry ripe."

N.B. The Battle of the Boyne was in 1690.

In Holt and Gregson's MSS. for a History of Liverpool, vol. i, page 27, is the following extract from the minute book of the Poor or Workhouse:

After thanks had been returned to Joseph Brooks for his diligent, active and just discharge of the offices of Parish Treasurer and Superintendent of the Workhouse, it was further agreed that to preserve a grateful remembrance of his services, that his picture at full length should be executed by one of the most masterly hands in this Kingdom, and that the same for ever hereafter should be hung up in the Committee Room of the Parish Workhouse.

The execution of this work at the request and recommendation of Mr. Brooks was given to his townsman, Mr. (Richard) Caddick, who produced a work which does the artist credit.

The sum paid for the piece was 40 guineas, the size of which is 86 × 59 inches.

It may not be improper upon this occasion to remark that Mr. Caddick and that ingenious artist, Mr. George Stubbs, the celebrated animal painter were comrades in their youth and studied together.

THE WOOD FAMILY OF BURSLEM

The portrait has been carefully preserved and is now in the Committee Room of the Workhouse, bearing upon a tablet the following inscription, "Joseph Brooks, Treasurer of the Parish 1769—1788. Richard Caddick."

In Billinge's *Liverpool Advertiser* of January 12th, 1795, the following obituary notice was inserted: "On the 29th ult. in the 74th year of his age William Caddick an eminent portrait painter," and in the same paper for Monday September 21st, 1795, the following notice appeared "Died Thursday aged 71 Mrs. Caddick relict of the late Mr. William Caddick portrait painter." This Mrs. Caddick was Elizabeth, the second daughter of Ralph Wood of Cheddleton. She was born 11th June 1724, and the fact of her being a sister of Aaron Wood would naturally account for his (Aaron Wood's) portrait having been painted by William Caddick, his brother-in-law (Plate xxiv, Illustration No. 89). The following memoranda, written and signed by Enoch Wood, are in this connection particularly interesting. They are attached to the back of the portrait of Mrs. William Caddick:

This is an excellent likeness of my Father's sister, Elizabeth, who was married to Mr. William Caddick of Liverpool, an eminent portrait painter. This is a sample of his painting soon after he was married to her. When I was eleven years old my father sent me by Morrises' Waggon to his house in Liverpool for three months only, to be instructed by his sons, Richard and William, in the Art of drawing perspective anatomy, &c., &c.

By Morrises' "Waggon," Wedgwood and other Staffordshire potters sent their ware to be printed in Liverpool by Sadler & Green.

After my return he sent me to school to the Revd. Richard Benteley and my brother-in-law Aaron Wedgwood who were then partners in that school, neither of them paid much attention to it and it was soon discontinued.

ENOCH WOOD.

Morrises' Waggon hind wheel came off (a cotter pin was wanting) and I was crushed under the hollow of that great wheel which rolled off the paved rode to the soft dirty side where I had leaped from the hind part while it was falling, and crushed me so as to appear lifeless, the hind part of the body of the loaded waggon lay upon the wheel while I was under it until neighbouring farmers brought rails and levers to raise the wheel, while I crept out alive to the astonished men who assisted to relieve me, I fortunately, was not seriously wounded.

E. WOOD.

It is interesting to record from this memorandum that Enoch Wood spent his earliest days of tuition in Liverpool under the guidance of William Caddick.

The City of Liverpool possesses the oil painting of the group of the Caddick Family wherein are seen Richard Caddick the father, his daughter Martha, his son William, and his two other sons (Plate xxvii, Illustration No. 99), and a portrait of William Roscoe, author of "The Life of Leo Xth," both of which are by Richard Caddick; by the kind permission of Miss Sudlow of Liverpool, we reproduce a portrait of Richard Caddick by himself (Plate xxvii, Illustration No. 100).

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In the Mayer Museum, Liverpool, there is a portrait painted in oils by Thomas Chubbard, of Richard Chaffers the celebrated potter (Plate xxviii, Illustration No. 102), whose romantic career is touchingly told by Joseph Mayer in his "Art of Pottery," published in 1873.

At the back of a portrait painted in oils (Plate xxviii, Illustration No. 103) in the collection of Mr. A. H. E. Wood there is the following note, signed by Enoch Wood, Burslem, March 5th 1838:

MEMORANDUM

This is an excellent likeness of my cousin, Richard Caddick, eldest son of my uncle, William Caddick of Liverpool, who, during his lifetime was the best portrait painter in that town, or I think, in England; he studied his profession in Liverpool along with two others of his friends, one of whom was a person of the name of Wright, the other was a Mr. Stubbs. Wright settled at Derby, Stubbs in London, both of whom were in their day allowed to be men of the first rate abilities in the art of painting as their works will at this day show.

The likeness is a rough sketch which was done upon the back of a large picture of a landscape, the front was properly primed, but the back on which this sketch was made was course rough canvas, but as I see merit in this sketch I have cut the head out of a large and damaged picture and have framed and varnished it because he bestowed some pains over me when I was only eleven years old, being then three months in my uncle's house in Liverpool, Old Hall Street, near the top of the North Lady's Walk, for the purpose of learning to draw perspective anatomy, &c., &c.

ENOCH WOOD. 1838.

Enoch Wood, generally so accurate, makes a mistake in the foregoing memorandum. Joseph Wright of Derby was a different man, the christian name of Wright of Liverpool was Richard.

George Stubbs, the contemporary of William Caddick, was born in 1724, and he died in 1806. In 1776 he published "The Anatomy of the Horse"; in 1780 he was made A.R.A., but he declined the honour of being made an R.A. Several pictures by Stubbs are in the possession of the Duke of Westminster at Eaton Hall, Cheshire. He also painted an equestrian portrait of Josiah Wedgwood and modelled several plaques. The Wedgwood picture is a family group representing the great potter with his wife and children in the grounds at Etruria; it is fully described by Jewitt in his "Life of Wedgwood," page 372. Only three original portraits of Josiah Wedgwood were ever painted, one by Sir Joshua Reynolds and two by Stubbs.

In the possession of Mr. A. H. E. Wood there is a kit-cat portrait in oils of Mrs. Proudlove, née Wood, born 1741, painted by Richard Caddick in 1768, with a letter attached to the back of the picture authenticating the portrait and giving a list of her eight children including sons named Enoch and Aaron, and inscribed: "I believe the above to be correct (signed Enoch Wood Burslem 1838)"—(Plate xxviii, Illustration No. 104).

THE WOOD FAMILY OF BURSLEM

In the possession of Mr. John Baddeley Wood there is the cleverly painted portrait of his ancestor, the elder John Wood, the owner of the Brown-hills estates, who died in 1797. It is an important example of the work of William Caddick (Plate ii, Illustration No. 9).

The work of Richard and William Caddick, father and son, is far above the ordinary level of family portrait painting, indeed the sketch of the head of Richard Caddick by William Caddick might easily be considered to have emanated from the easel of Romney, so artistically beautiful is the effect achieved.

Of the Herculaneum works in Liverpool we read: "In the last decade of the eighteenth century a pottery was started at Liverpool which produced ware of some distinction, and as it was generally impressed with the name of the works 'Herculaneum,' it has obtained a considerable vogue among collectors of English wares. The pottery was originally established about 1793-94, at Toxteth Park, on the banks of the Mersey, by Richard Abbey, an engraver, formerly an apprentice of Sadler's, and one Graham, a Scotchman. They are said to have been very successful in business; but, if so, must have been men of moderate desires, as in 1796 the works were taken over by a new firm—Worthington, Humble and Holland—who enlarged them, named them Herculaneum, and brought over a colony of Staffordshire potters, with a foreman and manager named Mansfield, from Burslem. As was to be expected, the ware produced under such circumstances has a strong family likeness to that of Staffordshire."

The productions from the Herculaneum works which, more than any other, show the influence of Enoch Wood, are those of their historical busts. Examples of these busts impressed Herculaneum are of excellent workmanship, and as the existence of the factory was of comparatively short duration and the work in this branch limited, they are somewhat difficult to procure. The site of the factory is now partly covered by the Herculaneum Dock.

The author has recently been presented with the workman's copper-plate reference book of Sewell & Co.'s Sunderland pottery works at St. Anthony's. This scrapbook contains impressions pulled direct from the original plates of a number of pictures and ornaments engraved for the purpose of decorating the productions of the factory. Here and there the influence of Sadler and the Liverpool school of engravers may be traced, and generally a higher standard of artistic merit has been achieved than writers have been accustomed to accord to this firm; certain masonic arms and the lettering in general being very beautifully engraved. The book contains a number of plates obviously inspired by Thomas Bewick.



Illustration No. 102 (p. 35)

RICHARD CHAFFERS

(From the painting by Thomas Chubbard, in the possession of the City of Liverpool)



Illustration No. 103 (p. 35)

RICHARD CADDICK

(From the painting by William Caddick,
in the possession of Mr. A. H. E. Wood)



Illustration No. 104 (p. 35)

MRS. PROUDLOVE (*née* Elizabeth Wood)

(From the painting by Richard Caddick, 1768,
in the possession of Mr. A. H. E. Wood)

LIVERPOOL AND THE POTTERIES

A set of figures representing *The Seasons*, decorated in effective pink lustre, and marked "Dixon Austin & Co.," were made by this Sunderland firm, and were probably inspired by the models of Ralph Wood.

It is interesting to refer to the following facts: that Josiah Wedgwood materially assisted the furtherance of the Trent and Mersey Canal; that Thomas Bentley, the scholarly partner of Wedgwood, was a Liverpool man; that Sadler and Green invented the process of transfer printing upon pottery; and that George Stubbs, and William and Richard Caddick of Liverpool painted portraits of Bentley and members of the Wood family. These associations and connections in the past history of Liverpool and the Staffordshire potteries may possibly receive further attention and study from collectors of the English ceramic treasures affected thereby.

CHAPTER VI

ENOCH WOOD: THE BUSTS OF WESLEY, STATUETTES, &c.

ALTHOUGH much of the work of Enoch Wood (Plate xxix, Illustration No. 105) in his various branches of ceramic production has met with appreciation from collectors, particularly the Figures and Busts modelled by his own hand, the absence hitherto of available material for research has precluded many of the incidents of his long and interesting career from being collectively recorded.

Through the kindness of Mr. A. H. E. Wood, the great-grandson of Enoch Wood, the private papers and diaries have become accessible, and the writer has been afforded the privilege of carefully examining these historical documents and of tracing from the methodically written notes an almost complete record of the career of this honourable and skilful Burslem potter.

As Josiah Wedgwood, born in 1730, received in the course of time the well-merited appellation of "the Prince of Potters," as a tribute to his wonderfully successful artistic and commercial achievements, so also Enoch Wood, in somewhat later days, gained the affectionate title of "Father of the Potteries," by reason of his sterling character, his sincere love for local lore, and his long life devoted to the Art of Potting. It is well known that Wedgwood's successes were secured when much had yet to be discovered in and evolved by the industry of which he was the great pioneer and eventually the acknowledged head. For Enoch Wood, however, there may be justly claimed remarkable genius as a modeller and skill as a potter, and in addition the true love of the local historian for his birthplace, a love which demonstrated itself in the comprehensive museum he instituted at Burslem, the thoughtful and copious notes he made in his quaint little red morocco pocket almanacs, and the important collection of papers and notices referring to events in Burslem during the period from 1788 to 1817, which he so carefully compiled and so religiously preserved.

Born in Burslem on the 31st January 1759, Enoch Wood came of a line of potters, the family pedigree showing that Enoch was the

PLATE XXIX



Illustration No. 105 (A. 33)

PORTRAIT OF ENOCH WOOD

(From the painting by Andrews in the Burslem Museum)



Illustration No. 106 (A. 45)

MRS. ENOCH WOOD

(From the painting by Andrews in the
Burslem Museum)



Illustration No 107

The above is a reproduction from a printed transfer tile, and represents a portrait of Enoch Wood at about the age of 70. The tile measures 9 in. by 8 in., and has been fractured during the process of firing. The print has been somewhat smeared owing to the glaze not being distributed evenly on the surface, a defect which may have been caused by too much grease in the ink. The portrait, which is almost identical with the oil painting by Andrews, in the Burslem Museum, has been tinted before firing. Probably the tile was an experimental and personal production, as so far it is the only one recorded.

youngest of the eight children of Aaron Wood and of Mary Meir, his wife. From the affectionate references to his father and mother made by him in his private notes we realise how fully he appreciated the blessings and advantages of good parentage and happy home life ; these traditions he and his wife, Ann Bourne, were spared to hand down to the numerous family with which they were blessed.

In the previous chapter upon the Caddicks of Liverpool, mention has been made of the record written by Enoch Wood to the effect that he was sent to Liverpool in 1770 when about eleven years of age ; after his return he attended the school owned in partnership by the Reverend Richard Bentley and Aaron Wedgwood.

Under the influence of his father, Aaron Wood, supplemented by the knowledge of anatomy acquired from his uncle, William Caddick, he gained that experience in and appreciation of his craft which, in time, secured for him in his own neighbourhood recognition as a modeller and sculptor of the highest attainments. The source from which he first acquired his knowledge of the craft and mystery of making pottery is shown by the following memorandum written upon the fold of a map entitled : " A plan of the Navigable Canals intended to be made for opening a communication between the interior parts of the kingdom and the ports of Bristol, Liverpool and Hull."

This ancient map was given to me by Dorcas [daughter of William and niece of Enoch Wood] who found it amongst my Br. Wm.'s papers after his decease. E.W.

I suppose he procured it before the canal was cut—Etruria was then only known by the name of the Ridge House, but he has since written the name Etruria as given by Mr. Wedgwood, who gave it that name after the Italian Etruria where the ancient and much admired vases and pottery were formerly manufactured.

N.B.—I have no doubt this name was suggested to Mr. Wedgwood by his then partner, Mr. Bentley, in his manufactory in Burslem, called the Bell works, at which place I first began to be employed in the manufacturing of earthenware the year before the Etruria Manufactory was built. Enoch Wood.

N.B.—Mr. Bentley was a learned literary man and was the chief means of introducing Mr. Wedgwood's manufactured earthenware to the Nobility of England and to the Foreign Embassadors (*sic*) at the British Court.

The volume of records in which the map occurs begins with a notice of meeting of the River Weaver Trustees in 1765, and contains a series of plans with legal and other documents relating to the Grand Trunk Canal, gradually collected by Enoch Wood from early days until his 74th year, when he caused them to be carefully bound up into one substantial volume and his manuscript note inscribed therein is as follows :

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I have collected these papers at different periods in my life and have caused them to be thus preserved for the use of my successors who may have the inclination to inquire into the rise and progress of the various accomodations to the Staffordshire Potteries ; having heard and seen much upon the different subjects to which they relate is the cause of my thus preserving these old scraps, &c., &c., &c.

Enoch Wood,
Burslem. 1834.

In another memorandum he writes :

The Canal from the Trent to the Mersey, now called the Grand Trunk Canal was begun in the year 1766 and was upwards of 14 years in completing, being attended by great difficulty and risk. It is in length 99 miles and connects by water the Ports of Liverpool and Hull and by a branch from it the Port of Bristol, and by means of the Coventry, Oxford and Grand Junction Canals is a communication with the Metropolis.

When only eleven years old the boy had already shown a predilection towards the art of modelling, and the nation possesses in the British Museum, probably the earliest example of his work (made no doubt while he was at the Bell works), consisting of an oval plaque ornamented with the arms and crest of the Wood family ; for one so young this is certainly a refined and vigorous production. The plaque is in cream ware glazed with lead and is thus labelled : " Modelled by Enoch Wood when eleven years old in 1771." Franks coll. (Plate xxxi, Illustration No. 108.) The following inscription is painted on the back :

These Arms were modell'd by Enoch Wood A.D. 1771 being then in the 12th year of his age—signed Wm. Wood.—This piece was found in the possession of Wm. Wood, Modeler, after his decease, with the above memorandum in his handwriting in ink, and is now in 1821 thus transcribed more durably—This Arms was copied from a rough drawing found in the wall of Chedleton Church, then said to be Wood's Arms.

In a letter written to Dr. Adam Clarke, to whom reference is made later, Enoch Wood states in regard to his modelling that he had " practised the art from a very early age," and this production of the family coat of arms certainly confirms his statement.

The following note by Enoch Wood referring to his very youthful days is somewhat amusing :

I knew old Chell John, alias John Simpson, and Hannah his wife, they were very old when I was about seven years old. He was a Mottled Master Potter in the old Bowling Green, Rotten Row. His sons were all Potters, I knew them all, his eldest son was best known as Tommy Twattle. He made a music box for me and taught me to play the 4th Psalm upon it.—Brass wires and tobacco pipe stumps to tune it.

There is in the possession of Mr. A. H. E. Wood an excellently modelled bust of Enoch Wood, Junr., the eldest son of Enoch Wood, bearing the following verses incised at the back in the clay in the sculptor's own handwriting (Plate xxxi, Illustration Nos. 109 and 110) :



Illustration No. 108 (*p.* 40)

PLAQUE OF THE WOOD ARMS. Dia. 10in.
(Modelled by Enoch Wood)
British Museum



Illustration No. 109 (*pp.* 40 and 41)
BUST OF ENOCH WOOD Jr. (Life size)
(Modelled by Enoch Wood—back view)



Illustration No. 110 (*pp.* 40 and 41)
BUST OF ENOCH WOOD Jr.
(Modelled by Enoch Wood—front view)

In the possession of Mr. A. M. E. Wood

ENOCH WOOD : THE BUSTS OF WESLEY, STATUETTES, &c.

Enoch Wood Junior, ætat 21. February 12th, 1814
Enoch Wood Senior, Sculpt. A Birthday present.

Joy to my brother ! may the years
That time on rapid pinion bears
Be blest to life's last setting sun
As those which mark thee twenty-one.
Though absent from my native home,
On Mersey's winding shores I roam,
Yet there by memory's faithful aid
Oft are those distant scenes portray'd
And on this day so glad, so dear
My spirit wings its passage there,
I see upon a Mother's cheeks
A glow which lively joy bespeaks,
A tear that in a Father's eyes
The place of eloquence supplies,
I see a cordial hand extend
Of him so long my Father's friend,
I see thy sisters swiftly move
To greet thee with the kiss of love.
Oh ! when the social board is crowned
And mirth and music float around,
Will not some voice be heard to say
" Health to our sister far away "

Anne Brettell.

Liverpool. 13th February 1814.

Referring to the above inscription Enoch Wood writes :

Memorandum

These lines were engraved by me on the back of a bust which I had made a few days before he, Enoch Wood, came to the age of 21 years, which bust I hope may be taken care of. It is a very good and perfect likeness of my son Enoch at that age. I took great pains in making it as perfect as I could and for this purpose I took a plaster cast from his face, lest one impression should have a misfortune or be destroyed in firing in the oven, I made two at the same time, exactly the same, together with the same lines I engraved on the back of each, one of which was placed about 7 or 8 feet deep under the Churchyard wall at the head of, or western part of my family vault. Within this bust I placed a pane of glass on which I engraved with a diamond the names of all my family, etc., etc. Within this vault there is deposited a large Basso Relievo of the " Descent from the Cross," moulded by myself, also a Crucifix modelled at 14 years old by me, Enoch Wood, this is visible in the vault set in mortar and fixed in the east wall of the vault.

Memorandum respecting the cause of my undertaking to model so large a figure as the above-named Crucifix which measures from head to foot 22in. alto relievo.

N.B.—At that period two men came to Burslem with a most excellently well executed crucifix in colored wax which they alternately strapped to their backs, in an elegant mahogany flat box lined with delicate velvet and a large ground glass before it which was covered with silk, etc., this so much astonished all who saw it that it seemed to soften their hearts and open their purses so that it then appeared

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to me that by their travelling from place to place they would gain a fortune by it in a short time. I therefore thought I could excel it and soon earnestly set to work upon a similar subject about twice the size, with the full intention to pursue the same mode, feeling my strength increasing, being about 14 years old, I thought I should soon be able myself to carry one on my back so much larger than that which the astonished crowds flocked to see, when I should then be able to see the world (which I much wished) without being at any travelling expenses, and should be, by that mode, getting much better wages than any journeyman potter then was able to get. (Wages to potters were then from 10/- to 12/- per week.)

N.B.—About ten years after this I began to manufacture earthenware as a Master Potter and hired John Proudlove for 12/- per week, he was then said to be the best Tureen squeezer in the neighbourhood; he was employed by R. Bucknall of Cobridge, the white ware or salt glaze potter at that time. I now make this memorandum merely to show how much a few years time and a change of circumstances alters the views of young and inexperienced persons in every state of life.

The bust of Enoch Wood was placed under the Foundation of the wall at the head of my vault long after the wall or vault were built, there being a 4' ditch behind the vault and I had given leave for a deep drain to be cut along the wall outside so when this was doing I introduced the bust in the wall as above described. The inscription on the back of this Junior Enoch Wood's bust will endure to the end of time which some learned Divines believe this world by Divine Providence is pre-destined to exist; however, if this should at any distant day again appear upon the surface of the earth it may be preserved in some future Museum when my whole family and friends are no more known or thought of than if we never had an existence upon this terrestrial globe.

Enoch Wood,
Burslem, Staffs :

This deep ditch at the back of the wall may preserve my family vault dry so as to enable this vault to be sunk a little deeper if wished for in the front of the partitions, but not to undermine those partitions which might disturb them all, and defeat intention of long duration of my family vault.

Enoch Wood.

From this detailed inscription one learns that at the age of 14 years the modeller's ability had aspired to so great an achievement as the execution of the large Crucifix he describes as being deposited by himself in subsequent years, and as he states, visible within the vault, "set in mortar and fixed in the east wall of the vault." If further research ever elicited whether or not a replica of this interesting Crucifix was at any time produced, valuable information would be gained.

The John Proudlove referred to in the inscription was Enoch Wood's brother-in-law, who had married in 1771, Elizabeth, born 1744, the third daughter of Aaron Wood.

The large Jasper Plaque of the *Descent from the Cross* (Plate xxxii, Illustration No. 111), measuring 20in. × 17in., and dated 1777, modelled four years later than the Crucifix, is a wonderful achievement for a young man 18 years of age. Inspired by Rubens' great work, from the



Illustration No. 111 (pp. 42-43)

THE DESCENT FROM THE CROSS. 15 × 11 $\frac{3}{4}$ in.

(Mark incised: Enoch Wood)

In the possession of Mr. A. H. E. Wood

Cathedral of Antwerp, the careful modelling of this artistic production is most effective ; whether its issue ever passed beyond experimental stages is open to doubt as very few are known to exist, and considerable variance of body and finish of detail is observable, some specimens being enclosed in an ornamental jasper frame. Mr. A. H. E. Wood possesses no less than three examples of this remarkable piece of workmanship, two of which are in jasper of different dimensions, one being considerably smaller than the other, as though a fired example had been used to prepare the mould for a smaller one, while the third is a cast from the mould in some particularly dense material, mounted in a heavy moulded frame ; the detail work, careful under-cutting and general finish of the two Jasper examples, are of a very high order of merit.

The Lady Charlotte Schreiber's collection at the Victoria and Albert Museum contains an example of this important plaque, thus described in the catalogue :

The Descent from the Cross in greyish white cameo on a blue ground mark scratched Enoch Wood Sculpt. 1777 D. 20 in. × 15 in.

Another example is included in the Hulme collection of the Wedgwood Institute at Burslem, thus marked

(ENOCH WOOD)

(SCULPSIT)

in impressed capital letters, and written upon it in pencil the date 1777.

The extreme measurement of the jasper frame or border is 20 in. × 17 in. The plaque itself, embodying the figure subject, measures 15 in. × 11 $\frac{3}{4}$ in. It appears to have been made and fired in two separate pieces and the flat portion is secured to its place in the frame with plaster : the moulded framework, nearly 3 in. wide, is decorated with white relief scrolls (the conventional treatment of the passion-flower) of exquisite modelling, while the details of the centre subject, which show the dish and sponge, the nails and the impress of them in the hands and feet of our Saviour, are also delicately modelled.

Mr. Hammersley in describing this example, writes :

I may mention also that so large a piece as the outer frame 20 by 17 in a comparatively vitreous body offers difficulties of manufacture which perhaps only a practical potter can appreciate, and although no doubt modelled by Enoch Wood in 1777, probably the casts were made at a somewhat later date.

Another early example with its jasper passion-flower frame may be seen in the Hanley Museum.—These very important Jasper plaques (far larger than the average medallions) have been recently examined by careful experts, and they are naturally interested in conjecturing as to whether Enoch Wood at the age of 18 possessed access to the necessary materials for their production. He clearly states that not only was

this exquisite piece of work of the *Descent* moulded by himself, but that the still larger subject, viz., the *Crucifix*, was also the work of his own hand, and this he tells us measured 22in. from head to foot. It is only natural to suppose that any early productions in Jasper from these moulds were made either by his employer Palmer, or that Messrs. Wedgwood came to his assistance in helping him to carry out the technical completion thereof. It has also been suggested that quite possibly two or three were made by Enoch Wood in his more mature days; as already stated no example of the *Crucifix* other than the one mentioned by Enoch Wood has ever been recorded.

A copy of the *Descent* plaque, oval in form, and without the bordered framework, was in the possession of the late Mr. Gee of Basford; this is in a white stone body, unglazed, and bears at the back an incised inscription indicating that it was presented to W. W. Potts by Enoch Wood, Junr., in 1840, and was therefore made possibly 60 years after the Blue Jasper copies described; as may be expected from this fact, it falls short of the beautiful sharpness of impression which characterises the first copies. An interesting example is in the possession of Mr. J. F. Maddock of Alsager; it is in a vitrified stoneware of creamy white, and is without the Jasper framework. This is doubtless an early specimen and bears the sculptor's name incised in script lettering instead of the impressed capitals. Report says that the Burslem Museum plaque was for some years in the entrance hall of Enoch Wood's house at Fountain Place, and that it would probably have been produced during his apprenticeship with Palmer of Hanley Green.

After spending the customary short time at the "Bell" or "Brick House" works of Josiah Wedgwood in learning the rudiments of his trade, Enoch Wood was apprenticed to Mr. Humphrey Palmer of Hanley Green, and that at the age of 24 he embarked upon his career of master potter may be gathered from the inscription upon the bust of his son.

The original name of these works was "The Brick House," so called because the house attached was the first built of bricks in Burslem. In "William Adams, an Old English Potter," page 93, will be found an account of the history of the "Brick House" works wherein some errors on the part of Llewellyn Jewitt have been duly corrected. The works were the property of the Adams family, and were let on lease to Josiah Wedgwood, who with Bentley occupied them in the early days of the firm before they removed to Etruria about 1770; eventually the works were pulled down and the Wedgwood Institute now stands upon a portion of the site. It is interesting to record the fact that so far back as 1617 the Adams family were potters, and that the will of William Adams described as a potter was proved in that year; there are records of the names of their progenitors in Burslem and Wolstanton at still earlier dates.



Illustration No. 112 (p. 45)



Illustration No. 113 (p. 45)

MEDALLION SCULPTURED BY ENOCH WOOD AND PRESENTED TO MISS ANNE BOURNE

In the possession of Mr. A. H. E. Wood



Illustration No. 114 (p. 46)

Dr. ADAM CLARKE, LL.D., &c. H. 9in.

(After the Bust by Machin)

Sheldon coll.

In further reference to Enoch Wood's apprenticeship an inscription recorded by Sir Arthur Church in his "English Earthenware," page 81, may be cited ; it is thus set forth :

The following memorandum occurs in red enamel on the back of a large dish of Wedgwood's Queen's ware in the possession of Sidney Locock, Esq.: "This dish was made at Etruria by Messrs. Wedgwood and Bentley, the first year after Messrs. Wedgwood and Bentley removed from Burslem to Etruria. Richard Lawton served his apprenticeship at turning with them, and has had it in his house more than fifty years. It is my brother William's modelling. It was turned on a hand lathe as plates were at that date. I preserve this to show the quality of common cream ware before the introduction of growan or Cornwall stone. This body is formed of flint and clay only, the same as used for salt-glazed ware at that time, and flint and lead only instead of a salt-glaze, and it is fired in the usual and accustomed way and manner as usual for glazed tea-pots, tortoiseshell, mottled and agate, and cauliflower etc. Also sand from the Mole Cop and Baddley Edge was used either in the body or glaze. N.B. Before flint was introduced they used a certain proportion of slip for the body in the glaze to prevent crazing, and to make it bear a stronger fire in the glaze oven. I was the first person that made use of bone in earthenware when in my apprenticeship at Mr. Palmer's at Hanley Green.
Burslem, Sept. 26th, 1826. Enoch Wood."

The original memorandum is incorrect in spelling and punctuation ; the obvious mistakes have been rectified in the above transcript, in which also the abbreviation Cⁿ C^r has been conjecturally expanded into common cream ware. The statement as to the use of bones in earthenware by Enoch Wood, when an apprentice of Mr. Palmer of Hanley, is of some interest. I have proved that bones formed an important constituent of Bow porcelain (1749-1775) ; it is now apparent that to Spode cannot be given the credit of first employing them even in earthenware.

Enoch Wood was married at the comparatively early age of 21 on 16th of December 1780, to Miss Ann Bourne (Plate xxx, Illustration No. 106), at Newcastle-under-Lyme, Staffordshire ; she was the daughter and youngest child of Mr. James Bourne of that town, and during their long married life shared his joys and sorrows and was a cultivated and true helpmeet ; she died 28th January 1841. There is in the possession of Mr. A. H. E. Wood a medallion bearing the following inscription upon the obverse :

This seal was given to Miss Anne Bourne of Newcastle by the Sculpsit as an introduction to his becoming acquainted with her.

and upon the reverse written in pencil :

Original presented to Miss Anne Bourne by (then impressed) ENOCH WOOD, SCULPSIT, 1780.

written in pencil underneath the impressed mark as though in the nature of a memorandum appear the words :

Stopper for a glass scent bottle.

(Plate xxxiii, Illustration Nos. 112 and 113.)

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With the fuller knowledge gained from the correspondence between Enoch Wood and Dr. Adam Clarke * (Plate xxxiii, Illustration No. 114), it is now possible to record as an established fact that in the year 1781 Enoch Wood, when only 22 years of age, sculptured the portrait bust of John Wesley from life, in such a masterly manner and so entirely to the satisfaction of the great divine, who was then in his 78th year, that this work of art has remained ever since the recognised prototype of all subsequent portraits and busts of the world-famed preacher. The modelling was carried out during a series of five separate sittings when Wesley, who was upon one of his preaching tours in Staffordshire, was staying with Mr. Myatt, the potter who took out a patent for a certain Toby Jug design. He also visited Enoch Wood, whose wife he had already known as the Miss Bourne mentioned in the Memoir of Hester Ann Rogers; on other occasions Wesley had frequently stayed with Mr. William Bourne.

Owing to the lack of confirmation of this important historical event, not only collectors, but the Wesleyan authorities, as we shall see, have been much confused by the fact that no bust has so far been discovered or recorded bearing the confirming date of 1781, or the age (78) of the subject of the bust at the time it was modelled. The earliest dated examples are marked in an oval: "The Revd John Wesley M.A., aged 81, Enoch Wood Sculpsit." Fifty years after the production of this bust Mr. Samuel Manning of London, at the instigation of the Wesleyan Conference, and under the guidance of Mr. Bacon, the celebrated sculptor, undertook the execution of a full length statue of Wesley in marble, now known as the Richmond statue, and fortunately Dr. Adam Clarke's friendship with Enoch Wood prompted him to obtain permission for his bust of Wesley to be made available for this purpose. The correspondence in connection with these proceedings reveals the exact date and other details which elucidate much that has hitherto been a mystery. A perusal will show that the earliest busts represented somewhat too truthfully the flattened and crushed gown which Wesley was of necessity accustomed to adopt when upon his travelling tours; moreover, they do not seem to have been inscribed with a record of their date, though as before mentioned they were marked with Wesley's age. It seems to have been intended that these details, together with the text suggested by Wesley when sitting to the sculptor, "Is not this a brand plucked from the fire" should be

* Dr. Adam Clarke (born 1760, died in 1832) was a distinguished Wesleyan Minister and writer and was born in the North of Ireland. He received but a moderate education in early life and was placed in the establishment of a linen manufacturer, but his piety and love of study recommended him to the Methodist preachers, and after some preparation at the school founded by Wesley, near Bristol, he was sent out an itinerant preacher in 1782 and in time became one of the most famous amongst the Wesleyans. Adam Clarke was however much superior to the other ministers of Wesley in point of learning. In 1802 he published a "Biographical Dictionary" in 6 volumes giving him a somewhat distinguished position in the literary world and he was selected by the Board of Commissioners on Public Records to superintend the publication of a new edition of Rymer's "Foedera." The best known, however, of his works is his "Commentary on the Bible," which occupied many years of his life.—*Cassell's National Biography*.

embodied (with a view of Wesley's father's house at Epworth in Lincolnshire, in flames, and the child John Wesley being rescued therefrom), in a separate medallion to be modelled and attached to the back of the pedestal. The absence however of any available sketch or picture recording the historical event of the burning house caused an indefinite postponement by Enoch Wood of the complete rendering of the medallion intended for the special pedestal, and of the more artistic treatment of the drapery ; the first issue was therefore made without these details ; the completion of the drapery and the addition of the text upon certain examples, as will be seen from the correspondence, did not take place until a subsequent issue was made some years afterwards, probably when the companion bust of Whitfield was executed about 1791, while the medallion with the picture of the tragic episode at Epworth was apparently never even designed.

A debt of gratitude is owing to the methodical characteristics of Enoch Wood, one of which was evidently the making and preserving of careful copies of these letters, which he evidently considered to be of more than usual importance.

Letter from Dr. Adam Clarke to Enoch Wood :

Pinner, Middlesex.

Dear Sir,

Oct. 2nd, 1830.

You have no doubt heard that Mr. Samuel Manning, a Statuary of London, brought up under the celebrated Mr. Bacon, has proposed to execute a whole length Statue of Mr. Wesley in marble under the direction of the Methodist Conference and that he is busily engaged in this work. Mr. Manning had but little help, and that he had collated from various paintings and engravings of Mr. Wesley which, though he had endeavoured scientifically to arrange and harmonize, yet he could attain only an incongruous whole, having a *resemblance* without much *likeness*. While this Image was in clay I saw it and strongly expressed my disapprobation and gave such reasons for my opinion as quite satisfied Mr. Manning that he was not likely on his then plan to get an accurate portrait of that great man.

He laid my objections before Mr. Bacon, which brought to me a letter from that artist full of mind and science and an earnest request that I should favour Mr. Manning in his work as I appeared to be the only person of all he had applied to that would do it, &c. I then spoke of the bust executed by *you*, the model of which you kindly presented to me when once on a visit to Burslem. I have now the satisfaction to say that I have got the thing out of the hands of *bad advisers* and on the *ground* of your *Bust* Mr. Manning is likely to make a very fine statue, as true to nature as excellent in workmanship. The President and Mr. H. Moore have expressed their opinion in a letter to Mr. Manning which he intends to publish in his *Proposals* ; and he has applied to me for something in the same way. I have drawn up a general but succinct account of the *various Attempts* that have been (in general) successfully made by various Artists and have mentioned your work as the only one *that could fairly pretend to be compared with the original*, but I may be wrong in the date or any other article. I beg leave to copy that part in which I mention you, praying for your correction and any item of information which might embellish my description and which I wish to make honourable to yourself.

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After mentioning various attempts with criticism on the whole I then proceed :
“ Mr. Enoch Wood of Burslem in 1781 made a model of Mr. Wesley in busto which was the most happily executed of all that hitherto had been done. Mr. Wesley himself was so well satisfied that Mr. Wood would succeed in his work that though pressed by various duties and straitened for time he cheerfully sat five times to this Artist till he was convinced that he had given a very faithful copy of nature. Several correct copies were taken from this model and were dispersed at the time among several of Mr. Wesley's intimate friends, but the original model became afterwards recopied by mere *mechanical* men till the likeness, the expression and even the *attitude* so well represented in Mr. Wood's model were lost and the thing became a *caricature*. Fortunately, the original model is still preserved ; some years ago it was kindly presented to me by the Artist himself. This to preserve for ever I got cast in brass and under the eye of that eminent master, John Jackson, Esq., R.A., it was chased up to the original. The model itself I lent to Mr. Manning when I found that he meditated a whole length marble statue of this super-eminent man, and I have seen with the highest satisfaction the progress made by Mr. Manning in this work. The whole appearance of Mr. Wesley's face I see in the terra cotta of Mr. Enoch Wood exactly transferred from it to the clay and afterwards to the celenite of Mr. Manning, I see also in Mr. Manning's work Mr. Wesley's whole length with its exact proportions and drapery, his commanding attitude, his attractive expression, in a word his mind and his manner ” &c.

My dear Sir, I have copied this much of my paper for the purpose above specified and beg you to consider and to favour me with any corrections or information you may think necessary, and with best regards to all your family (begging for the honour of a speedy answer)

I am, Dear Sir,
Your obliged afftn. friend,

Adam Clarke.

The following is Enoch Wood's reply :

[COPY]

Burslem, Oct. 6th, 1830

My Dear Sir,

I am favoured with your letter of the 2nd inst., from which I am happy to learn that a whole length marble statue of Mr. Wesley is now in progress.

The Bust which I had the pleasure to present to you a few years since was taken out of the original mould cast upon the clay model for which Mr. Wesley favoured me with five separate sittings, at the last of which he did me the credit to say, that there had been many attempts at his likeness by different Artists but he thought this was much the best. He however asked me if I thought it had not a more melancholy expression than himself and I perceived that I had fallen into that error, I think owing to his generally being engaged in writing while sitting to me, and from which I withdrew his attention with some difficulty ; he therefore sat down again and in a few minutes after I had made the alteration he came behind me to look at it and immediately desired me not to touch it again lest, as he said, I should “ mar it,” and again expressed himself quite satisfied with it. I then told him he might consider the likeness finished, but that I should place it on a pedestal, on the back of which I should place a Medallion with his name and age inscribed as well as any remarkable occurrence in his life—he, without the smallest hesitation, related to me the circumstance of his Father's house being

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on fire when he was a child and that his life was then saved from the flames by his being taken out of an upper story through a window ; this I fully then intended to model on a circular medallion on a Pedestal. He seemed pleased with this idea and said you may write underneath or around it—" Is not this a brand plucked out of the fire."

This I deferred doing because I was anxious to procure an exact drawing of his Father's House, but to this day it has not fallen into my hands, therefore it has not been carried into effect.

Mr. Wesley's servant, Joseph Bradford, was present at two or three of the last sittings and was so much pleased at the growing likeness of his master that I observed he threw all impediments which he could with propriety do in the way of Mr. Wesley's rising from the sittings in order to give me a full opportunity of perfecting the resemblance.

Your bust of Mr. Wesley was taken by me in the year 1781 with the greatest care and attention, I was then capable of, in the 22nd year of my age, having practiced the art from a very early age.

Mr. Manning may with confidence rely upon every line wrinkle or vein marked upon your Bust being a true and correct copy of nature.

I beg you to accept my best thanks for the very handsome manner in which you have introduced my name upon the above subject, it is very grateful to my feelings to be the means of preserving a lasting memorial of so super-eminent a man. Your kind letter would have received a more immediate answer but that it arrived only a few hours before it pleased unerring wisdom to take to Himself my beloved daughter, Eliza, who, though her conduct through life had been one continued course of duty to God and her fellow creatures under many severe trials, she bewailed her sinfulness and trusted only and fully to the merits of her great Redeemer.

In her whole life of forty-two years I had no cause to reprove her, but on this subject my present feelings will not allow me to proceed.

Mrs. Wood and family join me in kindest respects and believe me with greatest esteem,

My dear Sir,

Your obedient servant,

Enoch Wood.

Revd. Doctor Adam Clarke,
Pinner. Middlesex.

In response to this letter Dr. Adam Clarke wrote to Enoch Wood as follows :

Pinner, Middlesex.

Oct. 13th 1830

My dear Sir,

I am sorry that my letter should have come to your hand when you had so much to affect your heart. But as I had no knowledge of the stroke you felt, I could not accuse myself of intrusion at an improper time though I must regret that it was such.

As to your Daughter, her removal is clear gain to herself, she is gone to Him whom she feared, loved and served—and you have reason to magnify God that

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you have been the instrument of adding such an inhabitant to Heaven and your family have cause of rejoicing that such a relative has gone before to take her part in that inheritance to which we are all travelling—May the ever blessed God grant that you and they may all safely arrive when your work and suffering are done in that Rest which remains for His people and which has been purchased for you all by the Blood of the Cross.

I am much obliged by your letter which has in so detail'd a manner given particulars of the *Bust*. In the letter which I have prepared for Mr. Manning I will give all your information and the Public shall know to whom they owe the only proper likeness of that illustrious man whose likeness has suffered so much by the caricature of his friends.

I am sorry that you never made the *Medallion*—Is your hand steady enough to do it *still*? Some years ago when I was making collections for a projected Life of Mr. Wesley, I took a journey to Epworth in Lincolnshire where he was born to try to gather up any authentic bits and scraps of his valuable Life. The Revd. Mr. Nelson, the Minister of the Parish, and his family shewed me every degree of kindness and civility and took me through every part of the parsonage house which old Mr. James Wesley had built after the burning of that from which his son John was saved as by a miracle. An Artist of the place did me the kindness to take an exact representation of the Church and of the House; the house is now before me, and it is so exactly represented that every brick and tile seems to be exhibited. Cheerfully will I lend you this if you wish to do anything toward the completion of your former Design. It is on a *Mahogany Pannel* 22 inches long by 12½ broad, and throws into the view a part of the *Church Yard*—I think it would not be difficult to copy—You know that this has been once represented on copper—a front likeness of Mr. W. large 4to. and towards one side a *house in flames and a man on a ladder taking a child out of an upper window with the inscription—Is not this a brand pluck'd out of the fire?* With best respects to yourself and family, I am, My Dear Sir,

Your much obliged

and affte. humble servant,

Adam Clarke.

On the fly-leaf of this letter the following “ copy of reply ” by Enoch Wood is recorded :

Parkgate, Oct. 28th, 1830.

My dear Sir,

I was duly favoured with your kind and consoling letter of the 13th inst., and I am sorry I have not sooner answered it. I have been from home almost ever since the funeral of my beloved Daughter along with a considerable part of my family; in about a week I hope to be at home where if you have an opportunity I should be glad to receive a slight sketch of the House and Church you mention as given to you by an Artist of the place; it would be quite sufficient for my purpose (if indeed I should attempt to put in practice my former intention, it, the medal, would be very small)—You also mention a copper medal which I never heard of, or I should have tried to procure one long ere this, perhaps you can put me in the way of obtaining one. When I see these or only a sketch of them I still think I should make a trial of my hand again altho' it is now full 47 years since I have been very differently employed having however now and then done a little in that way. I should have pleasure in completing my original intention and more so as I well remember Mr. Wesley seemed pleased with the idea, and

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you say you were sorry that it never was done ; therefore I certainly feel a desire to make the attempt and if I do you shall have as perfect a specimen as I can produce.

My family here join me in kindest regards and I am,

With much esteem,

Truly yours,

ENOCH WOOD.

A little more than two months elapse and it would seem to have occurred to Enoch Wood that he might send to Dr. Clarke one of the busts made by him showing the more complete treatment of the drapery as to the button, &c., and he is able to do so by the kind means of his late minister, Mr. Marsden. He indites the following letter to Dr. Clarke which is also delivered by Mr. Marsden :

[COPY]

Burslem, Jany. 1831.

My dear Sir,

I have very great pleasure in introducing to your acquaintance our late Minister, Mr. Marsden who is now curate of Harrow and for whom I entertain a very high regard and esteem, he has been lately on a visit to us and most willingly complied with my request of delivering into your hands a Bust of the late Mr. Wesley which I think may be useful if shewn to the Statuary if he has not already finished the marble statue of this great and good man—the Bust you formerly had from me, if I recollect right was deficient of two buttons on the gown, but this you now receive is rectified from this trivial error and is now I believe perfectly correct. The gown which Mr. Wesley's servant, Joseph Bradford, put upon him for me to copy—I then observed had been much worn and the drapery was pressed flat I suppose by being confined in a small compass for the convenience of travelling and I therefore copied this imperfection which I hope the Statuary will avoid, and to copy that part of the marble statue from a good clerical gown to be put upon rather a square shouldered, neat and well proportioned little man : these were points of minor importance to me (at that time) my chief object was to produce a correct and striking likeness (for a bust only) of a man so popular as he *then* was and the time which has elapsed since has *proved* his worth, and generations yet unborn will hail the day he was "plucked out of the burning," the motto written on the back of the shoulders are the identical words which Mr. Wesley used to me when I asked him the question I mentioned in a former letter to you, and fearing lest I shou'd make a mistake when I was writing that letter I desired one of my Daughters to look in the Bible for them and she opened on the 3rd chapter of Zechariah and 2nd verse instead of Amos the 4th chapter and latter part of the 11th verse, I did not then know that it appeared in two parts of the Bible—I beg of you to excuse my long epistle which I fear may appear to you of no importance, and also that you will accept the offered Bust as a small token of my great esteem.—My wife and family present their kind regards and believe me

My dear Sir,

to remain most truly

Your obliged Servt.

Dr. Adam Clarke.

Enoch Wood.

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This letter elicited the following reply from Dr. Clarke :

Pinner Middlesex.

Jany. 18th, 1831.

Dear Mr. Wood,

This week the Revd. Mr. Marsden from Harrow paid me a visit and delivered me your letter and a day or two after, sent me the Bust of Mr. Wesley which he brought from you.—It is a very beautiful piece of workmanship and does you very great credit and I consider it a very valuable addition to all the Representatives I have whether *painted engraved or modelled* of the excellent original and truly I feel myself much obliged to you for this so very correct a likeness. I shall let Mr. Manning see it and I think he will get some good hints from the Drapery.—I shall be glad to see the statue completed we shall then have the only faithful likeness of one to whom not only the Empire, but also the principal parts of the habitable earth are so much indebted—I think it will be an honour to you and to your family after you that you were so highly favoured as to be *Framer* and the *Preserver* of this excellent Representation of John Wesley—I begin to think to whom I shall bequeath these noble Busts, which, be the projected marble whatsoever it may, will ever be considered the highest in worth ; and it will be no ordinary friend that shall possess them after me and I shall see that in all things he shall be a *thorough Methodist*.

I am thankful also to find by Mr. Marsden's report that God has not permitted Death to make any further breach in your family—May none of you be removed hence till old and full of days, you have long enjoyed the fullness of the Blessing of the Gospel of Christ and have done all his will so that when you are called from earth you may all have an abundant entrance into the Holiest by the Blood of Jesus.

Should I ever see Burslem again I hope I shall not be so driven for time as I was when last there, when I could not command even five minutes to call on you or any other friend. I am sorry to hear that you cannot now trust your hand with the little long ago projected Medallion—I find also that the keepers of the hand shake—but while we have our *hearts* and our *heads* we may enjoy much of God and do much for Him—God has brought us into the world that we may receive good from him, that we may do good to our fellows.

With love to all your family,

I am my dear Sir

Yours affy.

Adam Clarke.

The delicate manner in which Dr. Clarke handles the affair in its initial stages is one of supreme diplomacy ; through Mr. Manning he conveys to Mr. Bacon, the great sculptor, a strongly adverse opinion upon the situation as it then stood, and draws from him his authoritative concurrence, enabling him (Dr. Clarke) to bring the affair of the portrait into smooth channels. Then to Enoch Wood he writes in such terms that it becomes an honour for him to allow his fine bust to be the basis of the statue, and lastly he superintends Manning in the details of portraiture, bringing his personal knowledge of Wesley to bear in confirming his mature criticism upon the work during its progress.

There are touching passages in this correspondence between the divine and the sculptor potter ; the arrival of Dr. Clarke's letter of the



Illustration No. 115 (p. 53)

THE CITY ROAD BUST. H. 11in.
(From the model made in 1781)



Illustration No. 116 (p. 54)

EARLY BUST (from the model made in 1781) The Rev. R. Green's Class A. H. 11in.
Author's coll



Illustration No. 117 (p. 54)

2nd October 1830, when Enoch Wood is in sore state bearing the trial of the loss of his daughter, and the comforting second letter with its acknowledgment, must touch chords of deep sympathy, even in the thoughts of the casual reader. The whole subject of the bust of Wesley must have awakened memories in Enoch Wood's mind of bye-gone days. He had attained 70 years and was writing of an episode which had occurred in his 22nd year and his very exact relation of detail is distinctly remarkable. The strong reasons he adduces for hoping to make the effort, despite his age, to complete the medallion originally intended, are also impressive ; no doubt when delivering the bust Mr. Marsden reported to Dr. Clarke that Enoch Wood had found himself unequal to the execution thereof.

It may be observed that he falls into a slight error in his interpretation of Dr. Clarke's letter of the 13th October 1830, where the latter points out that the rescue scene had been represented on copper "a front likeness of Mr. W. large 4to. and towards one side a house in flames and a man on a ladder, taking a child out of an upper window with the inscription—'Is not this a brand pluck'd out of the Fire?'"

Enoch Wood in replying writes :

You also mention a copper medal which I never heard of &c.

This no doubt was a copper-plate engraving and was printed upon paper large 4to in size. Whether Enoch Wood ever received a copy of this illustration and portrait combined is not recorded.

The modesty of Enoch Wood's letter of January 1831, when through the kind offices of Mr. Marsden he is able to send to Dr. Clarke one of the busts showing the more artistic treatment of the drapery with the buttons added is charmingly characteristic of the man, and the reference to the absence of the two buttons from the gown is one of those natural and incidental circumstances which, though not absolute evidence of the date of production of certain busts, may doubtless cause those who possess these treasures to examine them with renewed thoughtfulness. Reference may now be made to our illustrations of the types of busts issued by Enoch Wood from the models he made at different periods as a result of the sittings accorded to him in 1781 by John Wesley.

The "City Road Bust," preserved at the famous City Road Wesleyan Chapel, London (Plate xxxiv, Illustration No. 115), is thus inscribed : "The Rev. John Wesley M.A. aged 81. Enoch Wood Sculp. Burslem." This beautiful example is made in a hard creamware biscuit body without any glaze whatever ; delicately finished by hand and sharp from the mould it bears a remarkable resemblance to the impression taken from the mould in Mr. Hammersley's possession, referred to later ; moreover, it bears the two shoulder buttons, obviously added by hand after the

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moulding—in some of the equally early glazed busts these buttons were omitted. It would appear from the correspondence that Enoch Wood was particularly desirous that the buttons should appear upon the bust sent for the sculptor to copy. Also as a matter of interest for the collectors of the busts of Wesley it should be pointed out that the following are the two differently worded texts referred to in Enoch Wood's letter to Dr. Clarke of January 1831, viz., Zechariah, chap. III, latter part of the 2nd verse—"Is not this a brand plucked out of the fire?"—and Amos, chap. IV, latter part of the 11th verse—"Ye were as a firebrand plucked out of the burning."

In the record of the proceedings of the Wesley Historical Society of June 1907, vol. VI, part 2, there is included an Essay by the Rev. R. Green, entitled: "Enoch Wood's Busts of Wesley." Early in his notes Mr. Green makes reference to the important collection of Wesley busts in the possession of Mr. J. Botteley of Birmingham, and writes thus:

Of existing busts smaller than life size known to have been executed by Wood there are two distinct classes—those produced before Wesley's death (in 1791) and those produced afterwards.

He continues:

By the kindness of Mr. Botteley I am able to give the following particulars of the earliest examples known.

He then enumerates six different busts, the first three recording the age of Wesley as 81, the fourth 87, the fifth 88, and the sixth (erroneously) 90, all apparently taken from the same mould (in 1781, the actual year of Wood's modelling, as his correspondence with Dr. Adam Clarke shows, Wesley was 78 years of age).

The six foregoing examples Mr. Green places as Class A. In the second class B, all the examples he has seen have tablets upon them giving the date of Wesley's death 1791 (when 88 years old).

He proceeds:

My theory is that all the busts of Class A were from Wood's first model or from duplicates of it; and that on Wesley's death Wood having had several years additional experience in modelling and having gained greater experience in his art produced the second model which is much superior to the former.

He points out that a considerable difference of opinion exists as to the date of the production of Wood's first model, arising partly from the varying inscriptions upon some of the busts and partly from a discrepancy in the hitherto published historical accounts thereof.

It should be noted that the illustrations (which by kind permission of the Editorial Council we are enabled to reproduce) accompanying the essay show the Class A bust (Plate xxxiv, Illustration Nos. 116 and 117, showing front and back views) to be those which are somewhat deficient

in drapery accessories, and Class B (Plate xxxv, Illustration No. 118) to be those more ample and artistic in this respect as before mentioned ; further, the Class B examples have solid backs with tablets thereon giving the date of Wesley's death, 1791 ; their inscriptions vary considerably and they are slightly larger than those of Class A.

After further reference to the historical evidence bearing upon the vexed question of the date of Wood's modelling of Wesley's bust, mainly as to whether it took place in 1781 or 1784, Mr. Green concludes his essay in these terms :

There seems to be an almost inextricable confusion in the accounts which I have quoted ; but without presuming to dogmatise I must say that in my judgment the circumstances point distinctly to 1784 as the date of the production of these small busts.

Thus Mr. Green having been mainly right as to his classification, has put forward strong reasons for the conclusion he adopts in favouring 1784 as the date of modelling ; but that this conclusion is erroneous is shown by Enoch Wood's correspondence, now made known for the first time.

In *The Connoisseur* of September 1907, the Rev. C. S. Sargisson, having through the kindness of Mr. J. Botteley also been accorded access to his comprehensive collection of Wesley busts, contributes a thoughtful and profusely illustrated article upon this interesting subject. He also quite rightly arranges as the earlier productions those which bear the lesser amount of drapery, noting the fact that certain examples bear buttons upon the shoulders, and he also is quite naturally puzzled by the variety of ages attributed to Wesley and impressed upon busts obviously taken from the same mould. After making extracts from historical records, drawing conclusions therefrom and illustrating a rough cast from the original mould, he thus concludes :

In contemplating Enoch Wood's modelling of Wesley, especially, great weight must be attached to the opinions of the contemporaries of the sculptor. Ward's "very correct bust," and Fletcher's "beautiful likeness" previously quoted, count for a great deal. In the 1843 edition of Ward's *History of Stoke-on-Trent* it is stated, "Mr. Wood, who was originally brought up to his father's business of a modeller, executed in his early days many excellent subjects in the plastic art, consisting of dwarf statues, groups, bas-reliefs, cameos and intaglios of terracotta, specimens of which are still to be met with, and are highly prized. A bust of the venerable Wesley, modelled from his person at Burslem in the year 1781, was acknowledged to be the most faithful likeness of that eminent person ever produced, and has been the prototype of numerous copies subsequently promulgated." Such opinions on the part of those who were either contemporary with Wesley and Wood, or in close touch with those who were, are of great assistance in forming an estimate of the accuracy of Wood's modelling. Modern collectors in this department are much indebted to the man who was the father of representations of John Wesley in Staffordshire pottery.

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It will be seen that Mr. Sargisson is led to the conclusion that the modelling was done in 1781, and from the correspondence recorded between Dr. Adam Clarke and Enoch Wood this opinion becomes confirmed.

In "Ward's History" the following appears as a footnote :

We cannot refrain from introducing here an interesting anecdote respecting this bust, which we received from Mr. Wood some time ago. He was at Leeds when the Methodist Conference was held there in the summer of 1781, and his busts, being then first introduced, were in eager demand among the preachers and friends of Mr. Wesley. Mr. Wood was pointed out as the artist, and much complimented on the occasion. On returning from the Chapel where the busts had just been exhibited, he was thus accosted in the old Church-yard, by a tall person of clerical appearance. "Are you the young man who made that beautiful likeness of Mr. Wesley?" Being answered in the affirmative, the stranger requested Mr. W. to tell him how he had made so exact a resemblance of that great man. He was very minute in his enquiries, and having made himself master of the subject, standing on a grave, he placed his hands on the young artist's shoulders, and going through the whole process, from the first preparation of the soft and pliant materials, to the completion of the bust, he, in a most striking manner, applied his information for the purpose of illustrating the wonderful work of God, in the new creation of the human soul after his own image, by the power and grace of the Holy Spirit. He spoke of the rough and unpromising materials, viz.:—the old corrupt nature derived from fallen Adam, and how, by the influence and energy of the Divine Spirit, this was softened and melted down into godly sorrow and contrition of heart—became plastic under the hands of the Divine Artificer—was cast into a new mould—was formed by Him after the likeness of Christ—and thus became a new creature, bearing the image of the heavenly, as before it had borne that of the earthly. He spiritualized, in a happy manner, other parts of the process, comparing the fiery ordeal necessary to the firmness and beauty of the one to the furnace of affliction—the various trials of the Christian, as equally necessary, and by God's grace, equally conducive to the steadfastness of faith and beauty of holiness of the other.

This unexpected address, which lasted twenty minutes, was listened to with deep interest, and lively emotion. The stranger was no less distinguished a person than the holy and apostolic Fletcher, Vicar of Madeley, Salop, of whom Dr. Southey has said, he would have been justly regarded as a saint of the first order in the best era of the Church.

At the suggestion of Mr. Hammersley who has the advantage of being a practical potter and the good fortune to be the possessor of the original mould from Enoch Wood's first model, we illustrate a present day cast taken from that original mould (Plate xxxv, Illustration No. 119); this mould was acquired from the Dalehall Pottery, formerly known as J. T. & J. Mayer and later Mayer & Elliot, together with a number of other old moulds which had passed into the possession of the Mayer firm when the business of Enoch Wood & Sons ceased to exist.

Now that the year 1781 has been definitely settled as the time of the original modelling, no doubt the subject of the dating and identification of the numerous busts of John Wesley by Enoch Wood will receive further elucidation.



Illustration No. 118 (*p.* 55)

BUST OF WESLEY. H. 12 $\frac{3}{4}$ in.
(More fully draped type, with solid back, made c. 1791)
The Rev. R. Green's Class B
Author's coll.



Illustration No. 120 (*p.* 57)

BUST OF WHITFIELD H. 17 in.
(Made c. 1791)
Hammersley coll.



Illustration No. 119 (*p.* 56)

BUST OF WESLEY. H. 10 in.
Modern impression from Enoch Wood's (supposed) original mould
Hammersley coll.

The discussion upon the bust of Wesley naturally brings us to consider that of Whitfield, which Enoch Wood, who was the sculptor thereof, evidently intended as a companion bust, and it is usually so found. The drapery and general design of this model is in complete harmony with the second issue of the Wesley bust, and this fact points to the time of modelling being near the same period, viz., about 1791. As a rule these two busts are found decorated in a similar manner, the gown in a rich black and the face slightly tinted in pink or flesh colour.

Mr. George Hammersley possesses a bust of Whitfield, in black basalt, 17in. high (Plate xxxv, Illustration No. 120), one of three large scale specimens so far recorded; these are the above-mentioned example, that formerly in the Edkin's collection marked "Enoch Wood Sculp. Burslem," and the bronzed specimen in the Hanley Museum. Possibly these were the earliest models of this subject, and the smaller popular copies of about 12in. high, companions to the Wesley bust referred to above, were achieved by the potter's usual process of reduction, viz., by taking a mould from a fired specimen. The quality of the basalt body of Mr. Hammersley's bust is excellent, the details are sharp, and altogether it is a thoroughly artistic production.

Mr. Stoner possesses an example of the Whitfield bust, 12in. high, an early and exquisitely sharp impression, but with the gown tinted in a delicate green and the face uncoloured save for the slightest touch upon the eyes. This example bears the inscription at back "Revd George Whitfield, died Sept. 30th 1770 aged 56, Enoch Wood Sculp Burslem," and it is natural to wonder if a Wesley bust also decorated in this attractive and artistic manner will ever be discovered.

About 1786 may be considered the period when Enoch Wood executed the important example of sculpturesque modelling known as *St. Paul preaching at Athens*, or *Eloquence*, for the square base or pedestal bearing the impressed name E. WOOD, and other characteristics point to its creation as having been earlier than 1790. Plate xxxvi, Illustration No. 121, is a presentment of this spirited and dignified study of anatomy sculptured in the potter's clay of Staffordshire, and marked E. WOOD. A careful examination of this statuette, which is 22½in. high, prompts the conjecture that the pose was suggested by that of the graceful female figure adorning the left-hand side of the monument erected in Poet's Corner, Westminster Abbey, by Sir Henry Fermer, Bart., to the memory of John, Duke of Argyll (1680-1743). It is well known that the statuary of the Abbey was wisely studied and copied by several of the more able and ambitious of the Staffordshire Potters. In this particular instance so different has been the result both intended and achieved that only a close examination and comparison of the large marble sculpture with that of the earthenware figure will enable

the inspiration to be discerned. The dignified conception of the pose and features and the graceful proportions are convincing evidences of a master mind guiding a highly trained hand.

To about the same period may be attributed the production of the slightly larger group of *Bacchus and Ariadne* taken from the original by Houdon; Plate xxxvi, Illustration No. 122, is taken from the example belonging to the nation and allocated to the British Museum. There is in a private collection a specimen of this group—possibly not from the same mould—which bears the following marks, E. WOOD. Sculpt. E. HEWITT. Pinxt. Although not quite so beautifully proportioned as that of the "St. Paul Preaching," the group is a fine example of the sculptor's art. Wedgwood also made a similar group, the mould of which has been discovered at Etruria. Reference may here be made to the Bust, 13in. high, on a pedestal, described at back "Alexander 1st. autocrat of all the Russias Born December 23rd, 1777 Moscow burnt September 14th 1812 Paris entered March 31 1814 Europe preserved. Enoch Wood Burslem Sculpsit" Of this particular subject there is a very large example 27½in. high, bearing in addition to the foregoing inscription upon two tablets at the back ENOCH WOOD SCULPSIT BURSLEM STAFFORDSHIRE 1814 also on the pedestal WOOD & CALDWELL, and on the front of the pedestal ALEXANDER. This very large bust was in the possession of Mr. M. Davies of Long Millgate, Manchester, and would appear to have been specially made for some London Club or Institution; it will be observed that the inscriptions vary upon the *Alexander* busts. The Staffordshire potter vividly reflected in those days the prevailing current of national thought, especially on its patriotic side, and the Russian Emperor for the moment was regarded as the heroic ally of Britain in her struggles against Napoleonic aggressions.

The subject known as *Purity*, 27½in. high, one of the largest of the Staffordshire statuettes, represents a graceful full-length female figure washing her fingers at a bowl upon a classic tripod stand, and may be seen at the Hanley Museum. No one but an able sculptor could produce such a satisfactory piece of pottery, and very few examples have survived. It bears the impressed mark WOOD & CALDWELL. The difficulties attendant upon the production of a piece of this dimension are enormous.

Another interesting specimen of Enoch Wood's work is a Statuette of *Milton*, 17in. high, leaning on a pedestal, artistically modelled and decorated in imitation of bronze, marked WOOD AND CALDWELL; this important example is in the collection of Mr. R. B. Wallis of Bury, who also possesses a beautifully modelled and coloured bust of *Napoleon*, 9¾in. high, lettered at the back BONAPARTE, and impressed with the initial letter E; the enamelling of this bust is excellent, but its attribution to Enoch Wood is just a little doubtful.



Illustration No. 121 (p. 57)
"ELOQUENCE" OR "ST. PAUL PREACHING
AT ATHENS." H. 22½ in.
(Mark : E. WOOD)
Author's colli.



Illustration No. 123 (p. 59)
NELSON. H. 10 in.



Illustration No. 122 (p. 58)
BACCHUS AND ARIADNE. H. 23½ in
British Museum



Illustration No. 124 (p. 59)
MADONNA AND CHILD. H. 28in.
In the possession of Mr. A. H. E. Wood



Illustration No. 125 (p. 60)
FORTITUDE. H. 22in.
Author's coll.



Illustration No. 126 (p. 61)
BUTTERFLY PLATE
(Mark: WOOD & CALDWELL)
Sidleyham coll.

The following examples of Enoch Wood's modelling are in the Wedgwood Institute, Burslem :

Bust of *Wellington*, 22in. high, marked WOOD & CALDWELL, decorated in natural tints; some of the enamel colours have suffered from the fact that this bust was buried with the foundations of Burslem Market, and was dug up recently when alterations were being made. The bust resembles one by Nollekens. A reduced size of this bust was made. Bust of *Washington*, impressed "Washington born 1732 died 1799 aged 68 E. Wood Sculp. 1818" Bust on pedestal, 12½in. high, coloured, impressed "The Revd. John Wesley M.A. Died Mar. 22nd 1791 aged 88 Enoch Wood. Sculp. Burslem." Bust on pedestal, 13in. high, impressed "The Revd. George Whitfield Died Sep. 30th aged 56 Enoch Wood Sculp. Burslem." Bust on pedestal, 28½in. high, *King William the 4th*, coloured, inscribed "The Great Reformer and Father of his People—*Vive le Roi*—Enoch Wood Sculptor Burslem June the first 1831." And a Statuette of *Shakespeare* (a companion to the Milton), 17in. high, a late example taken from Enoch Wood's mould.

The following examples are heirlooms in the possession of Mr. A. H. E. Wood :

Small bronzed Figure of *Nelson*, beautifully modelled, one of Enoch Wood's most successful Statuettes (Plate xxxvi, Illustration No. 123). Bust of *Prior the Poet*, decorated in black. Bust of *Mater Dolorosa*, decorated in black. Reclining Figure of *Cleopatra*, decorated in black. Pair of *Boys* from the antique, bronzed. Figure of *Fortitude*, 22½in. high. Bust of *Milton*, in black basalt. *The Reading Girl*. Pair of *Tritons*, decorated in black. The actual model of a full-length Statuette, 28in. high, of the *Madonna & Child*, and an early impression of the same from the mould, decorated in black (Plate xxxvii, Illustration No. 124). Small black basalt head of *Julius Cæsar*.

In the collection of the late Captain Terry of Exeter there are two large and beautifully modelled Statuettes of *Prudence* and *Fortitude*, 22in. high, marked E. WOOD; these are inspired by the same Florentine originals from which Wedgwood had previously modelled similar figures; they are delicately coloured and are a most artistically wrought pair of ornaments. An example of the *Fortitude* from the collection of the author is shown on Plate xxxvii, Illustration No. 125.

Just as both Wedgwood and Enoch Wood took from the same source their inspiration for the group of *Bacchus and Ariadne*, and the statuettes of *Prudence* and *Fortitude*, so too did they not hesitate to lay under contribution the same original for their models of the seated *Madonna & Child*; an important difference however exists between the two; Wedgwood's *Madonna* is sitting upon a stool, whereas

the base of Enoch Wood's group is of a rocky design, and there is no plinth as in the Wedgwood model. So far no marked example of this most beautiful subject has been recorded, an illustration thereof appears in Sir Arthur Church's "English Earthenware," and for enamelled decoration the colours are somewhat subdued. This seated group is not to be confused with the full-length *Madonna* already referred to. The statuette known as *Purity* was also made both by Josiah Wedgwood and Enoch Wood.

Dr. Sidebotham possesses a pair of excellently potted creamware Plates, marked WOOD & CALDWELL, decorated with beautifully painted butterflies and insects (Plate xxxvii, Illustration No. 126).

To make a list of even all the marked examples of Enoch Wood's models would be a considerable undertaking; the foregoing merely constitute a representative selection.

A frame of delicately executed seals by Enoch Wood is in the collection of Mr. A. H. E. Wood. Now that the use of seals has largely passed away from our every-day life it is not an easy matter to realise what an important feature they have been from the very earliest times down to the early part of last century. The Egyptians, the Greeks, the Romans, and all civilised nations have found many occasions upon which the use of seals was absolutely necessary and much refined art has been employed in their production and embellishment. Opinions may differ as to whether the potter, when embarking upon this branch of minute work, was not trespassing somewhat upon the mission of the lapidary or metal engraver; be this as it may, the fact remains that Josiah Wedgwood, H. Palmer and Enoch Wood achieved results of the greatest refinement in this branch of ceramics.

A collection of seal moulds (Plate xxxviii, Illustration No. 127) was discovered at the Fountain Place works of Enoch Wood & Sons after the closing of their successors in tenancy, Messrs. Hope and Carter, and therefore it may not be unreasonable to assume that they were at one time used by Enoch Wood. Some of these moulds are formed by a soft leaden disc embedded in plaster with notches by which probably the upper mould of the stem of the seal was held in position. In others there is the intaglio from which these softer discs were taken—these intaglios were made in a harder metal. They seem to mark a survival of the old moulding by metal blending with the later use of plaster of Paris. Some of the square blocks are in clay of very delicate modelling and are marked J. R. 1782; it is presumable that these were used by Job Ridgway of Hot Lane before coming into the possession of Enoch and Ralph Wood, or they may have been carved for Ridgway by Enoch Wood.



Illustration No. 127 (p. 60)

SEAL MOULDS

(Half size)

Hammersley coll.

CHAPTER VII

ENOCH WOOD: HIS PUBLIC ACTIVITIES

WE have so far traced, largely from the private notes in his own handwriting, the career of Enoch Wood from his early childhood, his visits to Liverpool, his school-days, his introduction to his craft at the Bell works or Brick House under Josiah Wedgwood, and his apprenticeship with Humphrey Palmer of Hanley Green, to his marriage with Anne Bourne in 1780; we must now give some particulars of his career from the time when he commenced business on his own account.

He records that he had taken this step in about 1784, having secured the services of John Proudlove, of whose technical abilities he writes most enthusiastically.

In Tunnicliffe's "Survey of Staffordshire" the following entry occurs in the list of manufacturers of pottery ware in 1786 :

Burslem—Enoch and Ralph Wood—manufacturers of all kinds of useful and ornamental earthenware—Egyptian Black—cane and various other colours—also Black figures—Seals and cyphers.

Ralph Wood was the cousin who died in 1795, to whom reference has already been made.

Mr. James Caldwell entered into partnership with Enoch Wood in 1790, taking, however, very little part in the technical management of the business, being a "sleeping or finance partner." By the kindness of Mr. Percy Adams of Wolstanton, Staffordshire, we are able to reproduce the copperplate engraved business card adopted by the firm of Enoch Wood & Co., the work of Yates the engraver, whose name appears thereon in very small lettering (Plate xxxix, Illustration No. 128).

The marks of Wood & Caldwell and of Enoch Wood & Sons are found upon figures, busts, vases, jugs and blue printed table ware, and by reason of the high quality of these productions and their historical association such examples are at the present time highly appreciated by all collectors of English earthenware both in Great Britain and in America.

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James Caldwell married a daughter of Thomas Stamford, a lady of considerable property; by her he was the father of the gifted Mrs. Marsh-Caldwell of Linley Wood, Talk-o'th'-Hill, Staffordshire, authoress of "Emilia Wyndham," &c. Mr. Caldwell, like his father, had been "bred to the law," and was appointed in 1801 to the office of Recorder of Newcastle-under-Lyme. He was a large shareholder in the Trent and Mersey Canal, and having purchased the estate of Linley Wood (at the present day occupied by the Misses Marsh-Caldwell, his direct descendants), he eventually became a country squire. He was an executor under the will of Josiah Wedgwood.

A tablet is erected to his memory in the chancel of Audley Church, bearing the following inscription :

To the memory of James Caldwell of Linley Wood in this Parish Esqre.—A Magistrate and Deputy Lieutenant for the County of Stafford—and during many years Recorder of the Borough of Newcastle-under-Lyme, who died January 16th 1838 aged 78 years; also Elizabeth his wife who died April 9th 1831 aged 76 years. She was daughter and co-heiress with an only sister Hannah also here interred who died unmarried January 28th 1832 aged 78 years.—Of Thomas Stamford of Derby Esqre. by Hannah his wife, eldest daughter of John Compton of Chorley Hall in the County of Lancaster Esqre.

Also to the memory of Frances Caldwell who died September 10th 1813 aged 24 years—Catherine Louisa Caldwell who died August 20th 1814 aged 20 years—Two of the daughters.

This tablet is with permission of the Patron of this Church erected in this Chancel by their Brother the only son of the above James and Elizabeth Caldwell James Stamford Caldwell in grateful and affectionate remembrance.

Also the above James Stamford Caldwell Esqre. of Linley Wood born 1787 died unmarried November 17th 1858—Also his only surviving sister Anne Marsh-Caldwell of Linley Wood widow of Arthur Cuthbert Marsh Esqre. of Eastbury Herts born January 9th 1791 died October 5th 1874 was buried at Talk-o'th'-Hill.

When Mr. Caldwell retired from the firm of Wood & Caldwell in July 1818 the name was immediately changed to that of Enoch Wood & Sons. The sequence of the changes in the firm which have hitherto not been recorded circumstantially may now be set forth; they were as follow: Enoch Wood 1784; Enoch and Ralph Wood 1786; Enoch Wood & Co. 1790; Wood & Caldwell 1790 to 1818; and lastly from 1818 to about 1846, when the works were closed, Enoch Wood & Sons.

It may be recorded that some of Wood's enamellers of pottery became well-known men in their own particular sphere; amongst them we may mention Samuel Bourne who was apprenticed to Wood & Caldwell, and by his industry and talents attained a high reputation in this method of decoration. He was working at his profession as a painter of flowers until 1860.

The following extracts relating to events in Burslem and her pottery industry at this period, taken for the most part from the collection preserved by Enoch Wood, will no doubt now prove to be of more than local interest.

July 1788.—In this year an agreement was entered into by the Minister Churchwardens and principal inhabitants of Burslem to the following effect: "We the Minister Churchwardens and principal inhabitants of Burslem observing with great uneasiness and concern the many irregularities and disorders that prevail in this Parish on the Lord's day, do, for the prevention of such abuses enter into and agree upon the following articles and regulations, and do hereby promise and are determined to put them into force as much as in us lies, viz:—

1. We agree that we will pay our respective workmen and labourers their wages at 4-o clock on the Saturday afternoon.
2. That no shopkeeper, butcher, etc. be suffered to sell or expose to sale any of their goods on the Sunday.
3. That no Barber or Hairdresser be permitted to keep their shops open to shave or dress Hair after Twelve o'clock.
4. That no Public house keepers or victuallers be suffered to fill or sell ale etc. at any time of the Sunday or after 10-o'clock on the Saturday night on pain of suffering an attempt to have their licences drawn, and that every person found tippling in a Public house, or drunk in the open street on the Sabbath day shall be punished as the law directs.
5. That in order to enforce more effectually these resolutions twelve persons, principal inhabitants be chosen at the expiration of every six months from the date hereof as Assistants to the Churchwardens, Constables etc. to inspect into and regulate any offences against these articles and agreements.

Witness our hands this 8th day of July 1788.

HENRY BADDINGTON Minister.
ENOCH WOOD
SAMUEL WORTHINGTON } Churchwardens.

This notice is signed by 31 Burslem residents.

At the foot is inscribed in Enoch Wood's handwriting :

December 1831. All the above are dead (save and except Enoch Wood by the Grace of God !!!)

At the top of the notice appears in Enoch Wood's writing the following :

N.B. On looking over the names upon this paper I perceive the whole have many years past been called to another world. May God prepare me for my awful change—to a happy eternity.

March 1790. The following notice was received by Enoch Wood :

G.R. An extract out of the General Road Act.

Mr. Enoch Wood, Church Wordin in the Township of Cobridg and Parish of Burslem, the same being within your district you are required within seven days from the date herof to give me in writing a true list of all and singular the inhabitants living within your district, and also a true and exact account of what he or she or they is or are chargeable with for and towards the repair of the said highways, specifying each persons rent, etc., etc.

Dated this 8th day of March 1790.

Sir John Hammersley.

Surveyor of the Turnpike Road, leading from Leek to Newcastle.

THE WOOD FAMILY OF BURSLEM

This communication shows that the surveyor of the Turnpike Road was up and doing ; the bad condition of the roads had formerly been one of the strong arguments in favour of the promotion of the Canals of the pottery districts. It should be explained that the Churchwarden was in those days more a civil than an ecclesiastical officer, and he performed then many duties which have now passed to the officials of Corporations, Town Councils, District Councils, &c. Until the days of the Burslem Commission of Health the Churchwardens or Overseers would be almost the only nominated officials in the Parish, and they would be elected at the Easter Vestry Meetings.

February 1794.

Thomas Whieldon presided at a meeting of Parishioners at the Parish of Stoke on Trent held this fourth day of February 1794 in Vestry pursuant to notice given in the Church and Chapels within the said Parish on Sunday last for the purpose of making and entering into certain orders and resolutions in connection with workhouses.

This extract is of interest as showing at this date that Thomas Whieldon, whose name has become historic in connection with the beautiful coloured glazings, and with whom Josiah Wedgwood had collaborated in the early part of his career, was taking part in the public life of the district though he had retired from business some fifteen years previously, after having amassed a considerable fortune.

April 1795. The following printed circular was issued :

At a meeting of Manufacturers of Earthenware held at the Legs of Man Inn in Burslem 30th April 1795 for the purpose of enquiring into the expediency of the intended advance upon Crates, and after necessary enquiries and investigation it was our unanimous opinion that there was no cause for such advance as has been proposed and have resolved not to pay any higher prices than has been usual and customary heretofore.

Henshall Williamson & Clowes
Wood & Caldwell
Theophilus Smith
Thomas Godwin
Samuel and Thomas Cartlich
Benjamin Godwin
John Blackwell
Joseph Smith
William Adams
Caleb Cole & Co.
Poole, Laking & Shrigley

John & George Rogers
William Adams
Anthony Keeling & Sons
Robinson & Smith
John Breeze
Bedson & Rhodes
Walter Daniel
George Robinson & Sons
Marsh & Halls
Thomas Wedgwood

These names are given in full detail, as directories of over a century ago are not easily available for reference, and as time goes on it is increasingly interesting to know who were prominent in the ranks of manufacturers in those times. The names include potters of Tunstall as well as of Burslem.

January 1796.

Mr. Caldwell presided at a meeting of the Committee at the Legs of Man in Burslem on Friday the 8th day of January 1796 for the purpose of arranging a system of prices of pottery.

The fact that Mr. Caldwell presided at this meeting confirms the tradition that his interests were mainly financial, and although not a practical potter he was recognised as a man of business capacity and of influence.

In 1796 a pamphlet was circulated bearing the following title :

“ Comparative calculations with observations submitted to the Public and particularly to the manufacturers of earthenware in the Staffordshire Potteries showing some of the advantages that will result by the proposed Commercial Canal.” Arranged and Published under the direction of the Committee and subscribers of this scheme.

March 1796. The following notice has reference to the condition of the roads, always such a prominent feature in the development of the Pottery Industry :

Union Inn, Measham, March 31st 1796. At a meeting of the Gentlemen associated for the purpose of obtaining the intended Mail Coach between London and Liverpool by way of Coventry, Atherstone, Ashby, Burton, Uttoxeter and through the Potteries for which application has been made to the General Post Office,—Thomas Kirkland in the Chair resolved that it appears to this Meeting from the intimations received from Lord Vernon and Mr. Curzon that the Post Masters General expect as a preliminary of their taking into consideration the establishment of the proposed mail coach that the roads through which this is to pass shall be in perfect repair, etc., etc.

April 1796. This notice was disseminated in connection with the report then circulated as to the Yorkshire Potters underselling the Staffordshire Manufacturers.

By the direction of the Committee I beg leave to send you the resolutions entered into by the Manufacturers of Earthenware in Yorkshire as in which it is hoped will be considered a complete refutation of the reports that have prevailed of their underselling Staffordshire Manufacturers.

I am, Yours most obediently,

JOHN TOMLINSON. Secretary.

Hanley. 4th April, 1796.

Mr. John Tomlinson was an important North Staffordshire lawyer ; he built the house “ Cliffe Ville,” still standing in an elevated position on the main road from Stoke to Newcastle-under-Lyme ; his daughter was the mother of the late Sir Lovelace Stamer, Suffragan Bishop of Shrewsbury, and for many years Rector of Stoke-upon-Trent.

At a meeting of the Potters of Yorkshire held at Mr. Hall's at Ferry Bridge 21st March 1796 we resolved to form ourselves into a body in the same manner as the Potters in Staffordshire have done, to have a Meeting every three months,

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the next meeting to be on the 1st Thursday in May to be held at Mr. Hicks', Ferry Bridge. The Meeting to be the first Thursday in every third month at 11-o'clock in the forenoon.

DAVID DUNDERDALE. Chairman.

This Mr. David Dunderdale was the founder and principal of the firm of D. Dunderdale & Co., established at Castleford about 1790. Their mark 'D. D. & Co.' is found upon attractive specimens of Queen's Ware, White Stone Ware, and Black Basalt. Quite recently the same mark has been discovered upon a plate beautifully decorated in the Whieldon 'tortoiseshell' manner.

June 1797.

Mr. James Caldwell presided at a meeting of the inhabitants of the parish of Burslem held at the Legs of Man Inn on the 20th day of June 1797 for the purpose of taking into consideration the propriety of forming a Volunteer Corps within the said parish. It was unanimously resolved that a volunteer corps of Infantry be formed within the said parish in case the same shall hereafter be thought expedient. All applications to be made to the Lord Lieutenant of the County. Such Corps not to go out of the parish except by their own accord.

May 1798.

Mr. Baddeley presided at a Meeting of the Loyal Pottery Volunteer Cavalry Association held at the Swan Inn, Hanley, 1st May. 1798 for the purpose of concluding the necessary arrangements in respect of this troop.

August 1798.

Burslem Volunteers. Inhabitants of Burslem are requested to meet at the Legs of Man Inn in Burslem to-morrow morning at eleven o'clock to consider all the proposals which it may be proper to transmit to the Lord Lieutenant of the County relative to the forming of a Volunteer Corps by order of the Committee August 15th, 1798.

ENOCH WOOD.

It has already been recorded that the master potters of Staffordshire took a very prominent part in the initiation and establishment of the Volunteer Force for the defence of the Country.

Ward writes :

We should scarcely be excused in omitting all notice of the Military Associations which manifested the loyalty of the Pottery District, and provided for the peace of the neighbourhood, during the last war when the British shores were threatened with an invasion from France.

In the early part of 1798, when the French talked loudly of sending over the "Army of England" which they had assembled on the opposite coast Volunteer Corps were formed in various parts of the country, to supply the place of the Militia and regular troops in case their services should be required to face the enemy. A troop of cavalry was raised at that period under Captain Commandant, Sir John Edenson (*sic*) [Edensor] Heathcote of Longton, to whom succeeded Josiah Spode Esq., of Stoke. The troop consisted of about seventy young men from various parts of the Borough mounted and equipped at their own expense.

ENOCH WOOD : HIS PUBLIC ACTIVITIES

In 1803 on the renewal of the War with France an Act of Parliament was passed enabling His Majesty to call out the whole mass of the people fit to bear arms. The spontaneous zeal of the people however anticipated the measures of Government and all compulsory levies were rendered unnecessary by an array throughout the country of more than half a million of loyal Volunteers.

The Potteries contributing a local force including officers and subalterns of 1400 gallant men, ready to repel the common enemy.

The potters of Staffordshire have always been ready to record historical events upon their productions and at this period Napoleon, the tyrant of Europe, obtained a fair share of ridicule and satire at their hands. "Success to the Volunteers" frequently appeared upon jugs on one side and upon the other caricatured presentments of Napoleon.

February 1799.

On Monday, 25th February 1799, a meeting was summoned by Enoch Wood and others of the inhabitants of the Township of Burslem for the purpose of supplying one or two good fire engines for the protection of property within that Township in case of fire.

September 1800.

On September 22nd, 1800, a meeting was summoned by Enoch Wood and others of the principal inhabitants of the Parish of Burslem with a view of protection against the high price charged by dealers for corn and provisions.

April 1801.

A meeting was held on the 14th April 1801 at the Swan Inn, Hanley, for the purpose of preparing a petition to the Post Master General endeavouring to procure a direct conveyance of letters by means of a man, through the Township.

Hanley, petitioning in 1801 for a man to bring her letters from Newcastle-under-Lyme, is in strong contrast to her condition at the present day, when she is provided with a splendid new Post Office, Corporation Markets, Tramways and Gas Works, and possesses a population of over 80,000 inhabitants.

July 1803.

On the 28th July 1803, Mr. James Caldwell presided at a meeting at which it was resolved unanimously—That at this important crisis we feel ourselves indispensably called upon as Men and Britons to stand forward and make most active exertions for the defence and preservation of our King and Country.

Signed by Enoch Wood and others.

November 1803.

On November 7th, 1803 a meeting was called by Enoch Wood, James Caldwell and others in reference to a letter received from Colonel Sneyd relative to the dismissal of the Burslem Volunteers.

1803.

In 1803 a circular was issued headed as follows :—Some reasons for the alarm taken by the Manufacturers of Porcelain and Earthenware on the occasion of the proposed reduction of £59-8-6 per cent from the duty on the importation of Oriental Porcelain leaving it 50 per cent.

THE WOOD FAMILY OF BURSLEM

October 1804.

The Annual Report of the Methodist Sunday School, Burslem, ending 1st October, 1804 was issued. Managers for the ensuing year—

Enoch Wood Treasurer
Joseph Sherwin Secretary.

*The Burslem Sunday School was instituted in 1787 for the education of children of all denominations, and although held in the Methodist Chapel at Hill Top was constituted as in a non-sectarian school. In 1805 it was removed to a new school erected in the yard behind the present Wesleyan Chapel on Swan Bank. The school has always been supported by voluntary contributions and some of the gentlemen of the town in those early days assisted the teachers in its management; no doubt Enoch Wood was one of those who did so. In an appeal by the Managers to the inhabitants of the town for support issued in 1801, Wood's name is amongst those who signed the document, and in reports of the school from 1808 to 1834 his name appears on the Committee of Management. Enoch Wood and others who occupied pews in Burslem Old Church did not hesitate to help in the good work of Wesley whom they had known personally.

September 1805. On September 19th 1805 Enoch Wood wrote the following letter to Mr. William Adams of Cobridge :

Sir

From the conversation I had with you this morning it does not appear to be agreeable to you to accomodate us (by sale) with the whole or any part of the Ashtree Field. I now beg leave to be informed if you have any objection to our having that small piece of a corner of land at the bottom of our garden which is divided from the other land by the brook and the road which leads into the Ashtree Field. * * * *

I am very respectfully Sir

Your obedt servt

Enoch Wood

From correspondence in 1813 we gather that Messrs. Wood & Caldwell were tenants of William Adams of Cobridge, occupying on lease the whole of the Stepy Hill and the Ashtree property.

In 1807

Enoch Wood obtained a patent for an improvement in the method of raising water from deep mines by means of balance beams, fixed at different depths in the shaft and combining therewith the high pressure power of the steam engine known as Trevithick's, with the air pumps and condenser of Boulton and Watt, which had not been previously adopted. This invention he applied, for many years, to a steam-mill and the drainage of his coal-mines at the Bycars, near Burslem, and found productive of very considerable advantage.

* See Ward's "History of Stoke-upon-Trent," pp. 241 to 244.



Illustration No. 128 (p. 61)
ENOCH WOOD & CO.'S BUSINESS CARD
In the possession of the Author

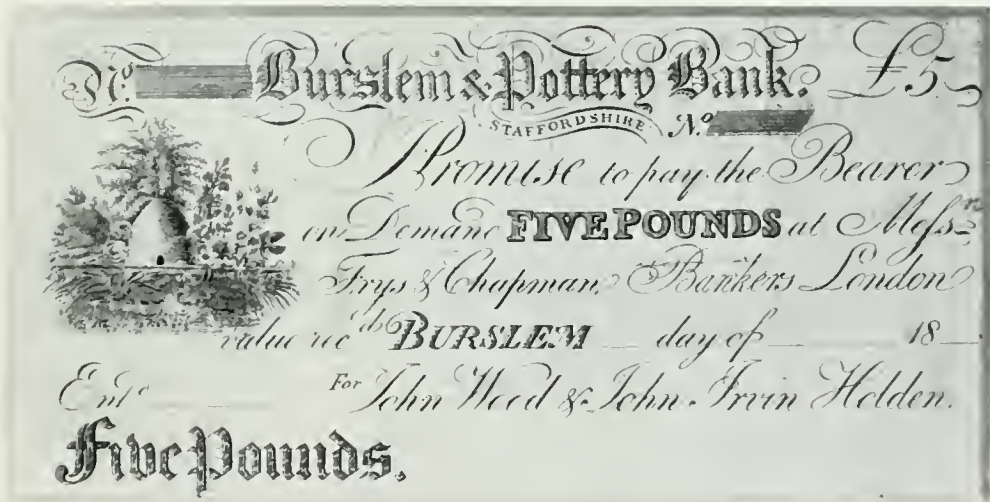


Illustration No. 129 (p. 70)
£5 BANK NOTE OF THE BURSLEM & POTTERY BANK
In the possession of Mr. Hammersley

ENOCH WOOD : HIS PUBLIC ACTIVITIES

September 1808. The Annual Report of the Sunday School, Burslem, ending the 1st September 1808 was issued, and the following paragraph appears therein :

This school is not established to promote the religious principles of any particular sect but setting aside all party distinctions its object is to instruct youth in useful learning in the leading and uncontrovertible principles of Christianity and to train them in the practice of moral habits conducive to their future welfare as virtuous men and useful members of Society.

Members for the ensuing year—Edward Bourne, Treasurer ; Joseph Sherwin, Secretary ; Mr. Stephen Brougham, Librarian ; Committee, Enoch Wood and Eight Colleagues. Number of Scholars, Boys 519 ; Girls 588.

1814.

In 1814 Messrs. Bretherton & Company started a light Post Coach called the "Express," leaving Liverpool every afternoon at 3-30 passing through Knutsford, Holmes Chapel and Tunstall, Stoke-on-Trent, Lichfield, Birmingham, and arriving at the Saracen's Head, Snow Hill, London, next evening 8-o'clock, meeting at Birmingham coaches for Bristol, Bath and Exeter, also the regular coach to and fro the Potteries and Manchester.

1816.

In the vale below Burslem, July 26th, 1766, the first clod was cut of the Trent and Mersey Canal, by the late Josiah Wedgwood Esq. then recently appointed Potter to the Queen Consort of George III. In 1816, on the 50th anniversary, all the respectable manufacturers of Burslem assembled to celebrate the event, and to pay a respectful compliment to that gentleman, a native of this town. On this occasion the Chair was filled by E. Wood Esq. who had a personal acquaintance with the deceased ; to whose merits he paid very ample acknowledgments, and greatly added to the interest excited, by an exhibition of the several gradations of the manufacture during at least one hundred and fifty years. Indeed only those persons, who have seen the specimens, can form adequate ideas of the regular manner in which the numerous improvements have succeeded each other, from the coarse porenger and the Butter-pot, unto the fine Porcelain and Jasper.

In 1819 representations appeared upon the Staffordshire Pottery of Orator Hunt, who instigated the agitation against the Corn Laws. The people of Manchester were forbidden to hold a meeting to present a petition to Parliament, so they proceeded to call one of their own, and invited Hunt to take the chair. This assembly met in a field called St. Peter's Field, where Hunt addressed a large crowd in very inflammatory tones, ridiculing the Government, and saying "that the magistrates desired nothing better than to let loose the bloody butchers of Waterloo upon them," meaning the 7th Hussars, who were quartered at Manchester. The soldiers were ordered to break up the meeting, with the result that a sanguinary riot took place, in which a few were killed and others wounded. The field was for some time afterwards known as "The Plains of Peterloo." Hunt was accused of high treason, but later the charge was modified to one of misdemeanour.

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December 1825.

On December 20th, 1825, a placard was issued consisting of a declaration to the effect that Messrs. Enoch Wood & Sons and a large number of Potters expressed their entire confidence in the stability of the Burslem and Pottery Bank under the firm of John Wood and John Irwin Holden and they pledged themselves to take the notes of the said Bank in payment of any amount.

In the present day of large joint stock banks with their vast share capital held by thousands of shareholders, it is not easy to realise how much more liable the private banks of earlier days were to be called upon to endure times of excitement and even of panic. Plate xxxix, Illustration No. 129, is a reduced reproduction of one of the £5 bank-notes issued by the proprietors of the Burslem and Pottery Bank, Messrs. John Wood and John Irwin Holden, upon their London bankers, Messrs. Frys and Chapman. As an example of commercial copperplate engraving the bank note is excellent, particularly as to the lettering, and it is an interesting record of the local history of Burslem and the Potteries. The Directory of Burslem shows that the bank was in existence in 1836, but a little later the strong support of the Woods of Brownhills was withdrawn, and the bank ceased to exist.

This completes the series of extracts, chronologically arranged and selected from the collection of documents relating to Burslem; the papers are numbered consecutively and indexed, and are preserved in a strongly bound guard book; they form an excellent epitome of the history of Burslem events from 1788 to 1817, and the index thereof in brief will be found in Appendix B.

PLATE XXXIXa



Illustration No. 129a (p. 100)

Enoch Wood

Mezzotint by S. W. Reynolds
(From the portrait by John Bostock)

CHAPTER VIII

ENOCH WOOD: EXTRACTS FROM HIS DIARIES

ENOCH Wood's opinion upon the vexed question as to the introduction of the salt-glaze process by the two brothers Elers is set forth in strong terms in the following notes. He was quite decided (as mentioned by Shaw) that the mission of the Dutch potters was confined entirely to the making of unglazed red ware, and it is only natural that the Staffordshire potters generally should hold an opinion adverse to the introduction by Dutchmen of such an essentially English feature as the salt-glaze white ware productions. Examples, however, exist in this white ware glazed with salt bearing exactly similar characteristics of decoration to the pieces of unglazed red ware admitted to have been produced by the Elers ; hence the division of opinion by experts upon this interesting question.

He also makes a note upon the subject of the early Butter Pots.

The two notes occur in an old book, the title of which was apparently unknown to him. It is that portion in the "Magna Britannia et Hibernia" by Thomas Cox, published in 1730 in 6 volumes, which describes the County of Staffordshire. This work was arranged in counties, and the custom has long prevailed amongst old booksellers of cutting up the work and rebinding it in separate volumes, each containing a local history (minus a title page), and of offering them for sale in their relative counties.

In front of this volume he writes :

James Hubbard gave this tattered and torn book, he valued it highly, I have had it rebound to please him and old Sally.

In turning to the pages relating to Burslem and Bradwell his marginal notes referring to the two places are found and as usual they are duly signed ; the extracts from the volume are as follows with the notes in each case added :

Extract.—Burslem was the Demesn of Robert de Stafford 20 Conq. and held of him by one Tamo. Henry de Audley was Lord of it in the time of King Henry III and it continu'd in the possession of his family to the end of the

THE WOOD FAMILY OF BURSLEM

fifteenth Century. It is now a village of note for the Pottery where Butter Pots of a cylindrical form are made, for putting up Butter according to the Act of Parliament made for that purpose soon after the restoration for regulating the abuses in the packing up of butter. They are to be of a certain size and not to weigh above six pounds at most and yet to contain at least 14lbs. of Butter. The occasion of this Act was to prevent the subtil cheats of the people in the Moorlands here, where butter is chiefly made, for before this Act they would lay good butter for a little depth at the top and bad at the bottom, and sometimes they set their butter in rolls close to each other at the top and hollow at the bottom and at a great distance which this Act prevents, yet the Factors use a butter borer to pierce to the bottom of the Pot where they suspect falsehood, otherwise they never weighed their butter. A sulphur Water, which in Winter, and at some other times will strike with Galls but not in summer as there are some in Oxfordshire.

Also

Extract.—Bradwell. A Lordship of Nicholas Verdon who gave it to Henry de Audley to whom King Henry III confirmed it with many other Lordships as is above shewed in Audley. It was in the last century the seat of Ralph Snead, the son of Sir William Snead whose Grandfather William Snead a Citizen of Chester whose ancestors had for some years held it in fee farm from the Lords Audley, purchased it. This Ralph is the fourth descent from the raiser of the family and hath by his virtue, affability, lenity, and other good means much increased his patrimony which shows that the first advancer of this family came to his estate by good and laudable ways, for otherwise we know that God would punish the sins of the parents upon the children to the third and fourth generation and such a succession would not have enjoyed their patrimony.

NOTE.—Report says, Salt glaze ware was made first at Bradwell about the year 1700, I have seen the foundation of the oven near the west end of the barn about 20 years since and believe it was built to fire Red China only.

Enoch Wood 1814.

His second note written in 1836 makes further reference to the brothers Elers :

N.B. The two Brothers, the Elers, Dutchmen who came to Bradwell in or about 1700 for the purpose of making Red China in imitation of the ware which was then imported from the East Indies, there being at Bradwell a fine Clay, and coals for that purpose at Bradwell or near it, some samples made there I will give to the Mechanics Institute Museum, and to disprove the erroneous received opinion that these foreigners, first introduced the salt glazed Earthenware to the Potters in Burslem I have samples of Crouch Ware made in Burslem, in the reign of William and Mary who began to reign in February 13th, 1689. See the samples in my possession, and the correct drawing of a Quart Mug which I sent to the Museum of the King of Saxony in Dresden in 1835. This vessel has a good Medallion upon it and is glazed with Salt, evidently made when they ascended the Throne which was many Years before the Dutch men came to Bradwell.

These Dutch men brought with them some pieces of Salt Glazed ware which they pretended they made at Bradwell but on my shewing to T. Warburton one of those pieces which my father had held in his keeping long before I was born, say in 1759, he, Mr. Warburton, said it was made at a Manufactory at Newringburgh [Neuremberg] in Germany.

ENOCH WOOD : EXTRACTS FROM HIS DIARIES

These Dutch men I have no doubt taught the Potters in Burslem the method of ornamenting the Red China Ware made in Burslem by introducing the Brass Sprig Moulds for that purpose ; see the samples made by Thos. & John Wedgwood on their wares Ash colour, and red China, etc., etc., etc. Many pieces of this kind of Earthenware I have preserved, which my Friend Mr. T. Wedgwood gave to me, they were concealed in 1726 and had been preserved by his Father long before 1750, placed in a Garret ever since in the first building that was covered with Tiles in their Manufactory and long before the "Big House" in Burslem was built in 1751. Before this date there had not been any Manufactory of Earthenware covered with Tiles, they were uniformly covered with grass clods and Thatch, this was considered an extravagant and ridiculous expense, until the "Big House" was built, which astonished the natives. Mr. Emmery of Newcastle told me before I was 20 years old he built the "Big House" and his Masters, J. & Thos. Wedgwood dipp'd every front brick in a bucket of water and gave it into his hand to lay it.

E. Wood.

In the chapter upon the Ralph Woods, reference has been made to the close connections then existing between Thomas Wedgwood and Enoch Wood. This Thomas Wedgwood was the son and heir of John Wedgwood, one of the "Big House" brothers, and we have here an interesting record of the fact that their manufactures included ash coloured ware and red china, and possibly such examples attributed to the Elers may have been made by Thomas and John Wedgwood of the "Big House."

In Pitt's "History of Staffordshire" we read :

Burslem is remarkable as being the place where the first clod of that great National undertaking the Trent to Mersey Canal was cut by the late Josiah Wedgwood, Esq., and on July 16th 1816 the 50th anniversary of this memorable event was celebrated by a Public Dinner, at which all the principal manufacturers of Burslem were present. Enoch Wood presided upon the occasion and after the well merited eulogium upon the late venerable Father of the Potteries a native of Burslem, and the inventive genius of Brindley he exhibited various ancient specimens of earthenware descriptive of the progressive state of the manufacture during the last 150 years which he divided into epochs of 50 years from the Butter Pot mentioned by Cox down to the time at which the excellent specimens of Queen's ware, Jasper, etc., left by the late Mr. Wedgwood were produced.

Later on an account is given of the collection herein referred to and some incidents as to its dispersal and ultimate destination are recorded.

The following amusing note may possibly have some little local interest :

There was in my recollection a Manufactory above where our Barn now stands and the Oven was where Pedley's home now stands.

Thomas Cartledge, alias Squire Oldom, was the then occupier. In my memory, he failed in trade and was afterwards employed by me and died in my service and was buried by the Parish at an advanced age. He at an early part of his days kept a pack of Harriers, was so fond of cock fighting to the last that he often would bet the whole of his next week's wages—4— on his favourite cock. If he lost, he lived on Charity the following week.

E. W.

THE WOOD FAMILY OF BURSLEM

From the private pocket calendar diaries of 1808-1810 and 1818 much of Enoch Wood's methodical character and simple kind-heartedness in helping those in need can be discerned ; here and there happy family incidents and interesting local facts have been recorded ; and from these the following have been selected :

1808.—Burslem Parish contains 2,635 acres—poor rates amount to 12—the average per acre—Inhabitants full 8000—the Overseer collects from 1900 persons—many persons pay for their tenants and some poor are excused—1440 Houses were assessed in 1807. Mr. Richardson says he has reason to believe 1500 but this includes last year's buildings.

Wolstanton Parish contains 10,000 acres—Poor rates 4/- per acre.

The population of Burslem at the present time (1912) is stated to be about 50,000 and the acreage 1,862. This enormous increase of population in one hundred years has occurred proportionately in the various towns immediately surrounding Burslem and constituting what is now known all over the world as "The Potteries."

March 15th 1808.—Sown about 15 acres of oats in Broom Field at Grange in two last days—6 horses 4 men. Took 13 bags or 2 bushels of seed.

April 13th 1808.—This day we have finished sowing about 30 acres of oats.

May 13th 1808.—We have this day completed the addition of an air pump and condensor to the Engine at the Works and it appears to give it $\frac{1}{2}$ or $\frac{1}{4}$ more power,—takes less fire to keep up steam, water being introduced in boiler very hot—Altho' I agreed with Cope for £50 for the completion of this, it has cost £100—Till this time have been unable to use the clay machine for want of power—the contract for this work was made on the 4th April 1808.

In Enoch Wood's copy of "Shaw's History" on page 31, reference is made to the erection of what in those days must have been a very powerful steam engine in the following terms ; the account which has been corrected by Enoch Wood in several details is as follows :

The Bichers (sometimes written Bycars) Colliery, a little above the town, affords the opportunity of contemplating the advantages to be derived from a judicious combination of the principles which distinguish the Steam Engines erected by Savory, Boulton and Watt, and Trevethick. In 1806, E. Wood Esq., having to erect a powerful Steam Engine at this place, attempted to connect the Air Pump and condenser, as well as the patent high pressure principle ; and was so successful, that this engine by him constructed here, has more than thrice the power of any previously made. Adjoining he erected a most commodious circular BATH, supplied with water, to any height of temperature, from 85° to 90°. The interior is beautifully painted in Landscapes, and marine views ; the public are admitted for a very small acknowledgment.

Near the northern extremity of the Market Place is the "Big House," so called, because when erected, it was indisputably the largest and best in the town of Burslem, if not in the whole District ; but we incline to the latter conjecture. It is now occupied by the younger Enoch Wood, Esq., well known and esteemed as a most intelligent manufacturer, and of the strictest integrity as a tradesman ; and equally respected for his mental ability and the benevolence

ENOCH WOOD : EXTRACTS FROM HIS DIARIES

of his disposition. Another worthy brother resides in a beautiful mansion at Longport, and a third eminent for his public and private virtues is High or Chief Bailiff of Burslem.

Later on in his eulogistic manner Shaw, after pointing out that Mr. Warner of Loughborough had offered his engineer £1,000 to divulge his discovery of doubling the power of the steam engine, writes :

What merit then attaches to Mr. Wood's leaving his discovery accessible to all mechanical geniuses.

and expresses his appreciation of such honourable proceedings in the following rhyme, thus :

The explosive Steam's dense Columns here aspire
Like gathering clouds, wing'd by Caloric ire ;
Thro' Valves' alternate, over and below,
To fill each vacuum, they swiftly go :—
Resistless to the Valves' successive calls,
The well-packed Piston slides, 'twixt iron walls ;
The balanced beam with quick librations, moves
The Sun and Planet Wheels' revolving grooves ;
Until the' expanded Vapour, as a drop
Sinks, by the gelid stream's effective stop.

Adverting once more to the pocket calendars :

June 21st 1808.—Purchased by agreement by letter from Miss Hannah Taylor Whitehaven, a field called the Patch, adjoining Parrott's Croft say 2553 square yards or as per measurement by Thos. Kemp, Schoolmaster, 2 Roods 4 Perches 464 yards for £250.

June 20th and July 17th 1808.—On these dates Enoch Wood records the temperature of his Garden Bath which he had erected near to his fine house adjoining the works.

The following extract shows a judicious blending of pleasure with frugality :—

December 5th 1808.—Bo't 2 Hogsheads of Best Madeira Wine from Thos. Burn, London, on each Hogshead he says he paid duty for 111 gallons and will deliver as received.

Wine to be as good as the last Hogshead we had from him at 100 guineas per hogshead in exchange for earthenware.

December 17th 1808.—Dined at home with my wife and eleven children and two grandchildren—all in good health—Thank God.

At the end of his 1808 diary he makes the following note :

Great Britain has twelve million of inhabitants and has 73 millions of acres of land, 22 of which are waste or uncultivated.

1809. Llewelyn Jewitt writes :

A fragment of an interesting little memorandum in the handwriting of the late eminent potter, Enoch Wood, which I saw and copied at Hanley, gives an interesting reminiscence of the boyish days of Josiah Wedgwood. It was written in 1809 and appears to read thus (it refers to a

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piece of early porcelain made by Littler) :—" This was given to E. Wood by Wm. Fletcher in January 1809. He informs me he remembers it being made by Mr. Littler at Longton near Stone, about 55 years ago—say in the year 1754. It has never been out of his possession during that time and is highly valued. This Fletcher says he used to work at the Churchyard Works, and made Balls (of clay) for two of the throwers at the same time, viz., Richard Wedgwood and Josiah Wedgwood, both of whom worked in one room for their father, who was the owner of the works. William Fletcher within named was in my employ during part of the last years of his life, and says he was about the same age and size as Josiah Wedgwood, and generally had his old cloaths because they fitted him well.

E. Wood."

From the diary :

May 18th 1810.—I have this day offered to James Daniel to give £6300 for the Chelloch and Sneyd Hills—he asks £8000.

October 10th 1810.—God preserved the life of Tom my son in a wonderful manner, his sister Mary took him lifeless (sic) from the bottom of the bath in the garden—May I ever thankfully remember it.

November 23rd 1810.—Dined at the Mount with a party at Mr. Spode's, the most splendid and sumptuous entertainment I ever have beheld—no intoxication.

December 16th 1810.—Christened in my house three grandchildren, and dined with my wife and eleven children and Mr. Brettell, Br. Aaron, the Rev. J. Salt, Mr. and Mrs. Pike, Hamlett Wood's wife and had an additional number of friends to tea, and on this day I have been married 30 years.

July 9th 1818.—This is the date of my letter offering to Mr. Caldwell terms to buy or sell the property of Wood & Caldwell.

July 17th 1818.—A note occurs to the effect that a dissolution of the firm of Wood & Caldwell was to take place.

July 18th 1818.—The following printed circular was issued :

Burslem. I take leave to inform you that the partnership heretofore subsisting between James Caldwell and myself of the firm of Wood and Caldwell, was dissolved on the 18th July last and having now taken my sons into the concern the same will in future be carried on in the firm of Enoch Wood & Sons. I avail myself of this opportunity of returning my sincere thanks for past favours and I flatter myself that by our united attention to every branch of our increasing manufactory we shall ensure the continuance of your commands.

Referring to our respective signatures,

I remain, Your obedient servant,

The signature of Enoch Wood,
" " „ Enoch Wood, Junr.
" " „ Joseph Wood
" " „ Edward Wood.

In a footnote upon page 146 of " William Adams an old English Potter " we read :

In 1818 the Knowl Works was let to Messrs. Wood & Caldwell (later Enoch Wood & Sons) for £127-10-0 per annum until 1835.

ENOCH WOOD: EXTRACTS FROM HIS DIARIES

October 27th 1818.—I was weighed and am 9 stone and 3½ pounds weight.

The National Society for Promoting Education in connection with the Church of England was active at this period in assisting the local efforts for school building in all the Pottery Towns. The Stoke National Schools were built in 1815, those of Hanley in 1816, and those at Burslem were begun in 1817.

November 26th 1818.—Signed a bond to Mr. Ledward for £200 for the further erection of the National School and this same week signed a bond to Mr. Chesters for £200 for the Methodist Sunday School, both in Burslem, in which many respectable names are joined. E.W.

This completes the extracts from the pocket diaries.

In 1812, a letter of which this is a copy, had been transmitted from the Staffordshire Potteries to Mr. Perceval, and a similar one to Lord Granville Leveson Gower, one of the representatives in Parliament for the County of Stafford :

To the Right Hon. Spencer Perceval, &c., &c.

Sir

24th February, 1812.

WE, the undersigned, Manufacturers of Porcelain and Earthenware, in Staffordshire, observing, that notice has been taken in the House of Commons of a petition from the Potteries to His Royal Highness the Prince Regent, containing (as we conceive) an exaggerated statement of the Distresses and Situation of these Manufactories and praying for a Repeal of Modification of the Orders in Council ; and being apprehensive that such Petition may be attended with many mischievous consequences, particularly, by encouraging on the Continent a perseverance in the present system of Commercial Hostility, beg leave respectfully to represent to you, that, however we may feel, in common with other bodies of Manufacturers, the present Derangement of Trade, and lament the Differences subsisting between this Country and the United States of America, yet, entertaining no doubt, but that under the auspices of His Royal Highness the Prince Regent, every measure compatible with the General Welfare and Safety of the Empire at large, will be adopted for the promotion of its Manufacturing and Commercial Interests as well as for the Restoration of Amity with Foreign Nations, and particularly with America, we consider the Petition in question to have been inexpedient and premature and that we disavow and disapprove of the same accordingly. We beg leave also to add that we do not regard the Meeting at which such Petition was resolved upon to have been so convened or attended, nor the petition itself to have been so signed, as to entitle it to be deemed the Act of the Body of Manufacturers, or Persons most materially interested in the Staffordshire Potteries ; and we have the honour to be,

Sir,

Your most obedient Humble Servants,

Josiah Spode,
Wood & Caldwell,
Jno. & Jas. Davenport,
Bourne, Baker & Bourne,
Miles Mason,
Charles Bourne,
Thos. Wolfe,

William Adams,
John Yates,
Henshall & Williamson,
Jno. and Geo. Rogers,
David Wilson,
Benj. Adams,
Thomas Minton.

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At about this period there were made in a white body certain jugs, mugs, bowls and vases decorated with ornaments of figures and festoons of flowers carefully undercut and applied upon a turquoise blue ground, the whole covered with a rich glaze; these when marked bear either the name of WOOD & CALDWELL or ENOCH WOOD & SONS. Plate xl, Illustration No. 130, shows one of these jugs, 6in. high, marked WOOD & CALDWELL, and the actual pitcher block for the decoration adopted upon the neck of the jug is shown amongst similar ornaments on Plate xli, Illustration No. 132. The Vase from the collection of Mr. Edward Sheldon of Manchester (Plate xl, Illustration No. 131) is an excellent specimen of this class, in that several different designs of figures and flower borderings appear thereon; it is marked WOOD AND CALDWELL. Examples are occasionally discovered, chiefly in the shape of punch bowls, decorated on the outside in this manner, and the inside of the bowl ornamented with Oriental designs transferred from copper plates; the effect produced is distinctly original and artistic. In the collection of Egerton Leigh, Esq., of Joddrell Hall, Cheshire, is one of these punch bowls marked ENOCH WOOD & SONS.

The process of applying the ornaments is known as "sprigging" or "figuring," and several of the sprig moulds of flowers and figures, some of which are incised at the back with the names WOOD & CALDWELL, and others WOOD & SONS, are preserved in the Hanley Museum. Plate xli, Illustration No. 132, shows a series of relief pitcher blocks taken from original sprig moulds; from these blocks working moulds were made, then presses were taken from the working moulds and applied to the pieces of pottery. Plate xlii, Illustration No. 133, is an intaglio pitcher block of renaissance design, embodying the Winged Lion, and is delicately cut. Plate xlii, Illustration No. 134, represents an impression taken therefrom for the purpose of illustration; this design has probably been conceived with the object of decorating an important bowl or jug.

Plate xliii, Illustration No. 135, shows another pitcher block of a vase of flowers, No. 136 is a group of cupids with a lion and chariot, and No. 136a shows a similar subject. No. 137 represents a bacchanalian procession of men and cupids with a chariot and pair of horses, attended by a satyr. No. 137a illustrates a pitcher block of a group of cupids with fruit and flowers, which possibly may be a companion group to that on the jug, Plate xl, Illustration No. 130. Wedgwood carried out, to a greater extent than any other potter, a similar method in the decoration of his Jasper ware, and Adams and Turner adopted the same process in decorating their cream coloured fine stoneware. The Jasper and the fine stoneware pieces were not generally glazed. Enoch Wood frequently carried out the same process, as we have shown, but his



Illustration No. 130 (*p. 75*)
WOOD AND CALDWELL JUG. H. 6in.
Author's coll.



Illustration No. 131 (*p. 75*)
WOOD AND CALDWELL VASE. H. 8in.
Sheldon coll.



Illustration No. 132 (p. 78)

RELIEF PITCHER BLOCKS
From original "Sprig" Moulds
(Two-thirds original size)

Hammersey coll.



Illustration No. 133 (A. 73)

INTAGLIO PITCHER BLOCK OF DESIGN OF WINGED LION
(Mark impressed: ENOCH WOOD & SONS)



Illustration No. 134 (A. 73)

CAST FROM THE ABOVE PITCHER BLOCK
(About Half size)

PLATE XLIII

Illustration No. 135 (*p.* 76)



Illustration No. 136 (*p.* 73)
Illustration No. 137 (*p.* 73)

Illustration No. 136a (*p.* 73)
Illustration No. 137a (*p.* 73)

Block Moulds from Fountain Place Works, attributed to
Enoch Wood or Wood and Caldwell
(Half natural size)

productions in this school were as a rule coloured pale blue, with the applied ornaments white and the whole thinly glazed, and we are not able so far to associate either his name or that of his firm with the manufacture of the so-called fine stoneware pieces—even Josiah Wedgwood did not excel in this very attractive school. After the ornaments were applied to the object, the process of hand finishing or undercutting took place, after which they were fired. This school of applied ornamentation suffers from a feeling of mechanical repetition, and one is conscious at times of a slight sense of over-decoration and of an adoption of irrelevant ornament merely for the purpose of filling up spaces, with a result that is occasionally somewhat unsatisfactory and confusing.

In the collection of English Potteryware presented by Mr. J. H. Fitzhenry to the *Musée des Arts Decoratifs* in Paris, there is included a plain Teapot, green and brown, with wavy line decoration and green spout, marked ENOCH WOOD BURSLEM.

CHAPTER IX

ENOCH WOOD : HIS PRODUCTIONS

A SKILFULLY modelled life-size bust of Enoch Wood by himself (Plate xlv, Illustration No. 138) is in the collection of Mr. A. H. E. Wood. As in the case of the 21st birthday bust of his son, executed in 1814, this bears a long inscription, chiefly recording the family pedigree, written by Enoch Wood in the soft clay, duly signed and dated 1821 (Plate xlv, Illustration No. 139). It is as follows :

The Bust of Enoch Wood of Burslem. Enoch Wood Sculpsit 1821 in the 62nd year of his age. BE IT REMEMBERED.

My Great Grandfather Ralph Wood was Colonel in King James' Army, he fell in the battle of the Boyne in Ireland A.D. 1690, and his property was confiscated. He was a descendant* of Bishop Wood the 19th Bishop of Lichfield who was suspended from his See for non-residence.

My Grandfather, Mr. Ralph Wood, died aged 77 and was buried at Cheddleton, Nr. Leek, March 28th, 1753 ; he was an honest miller and ground all the oatmeal in the neighbourhood at the three mills at Burslem, Cheddleton and Bells Mill near Shelton, he worked two days each week at each mill. E.W.

My Father Aaron Wood, died May 12th, 1785, aged 68, buried at Burslem 1785. He made the models for all the potters during the time Salt Glaze was in general use. E.W.

Enoch Wood was born January 31st 1759, Married at Newcastle December 16th, 1780.

Anne, wife of Enoch Wood was born June 1st, 1758.

They had issue :—

Anne	Born	October 19th 1782, Married to John Brettell.
Hester	„	April 21st 1784, Married to Robert Wilson.
Edna	„	June 11th 1786
Eliza	„	May 19th 1788, Married to Andrew Blake.
Mary	„	April 19th 1790, Married to Thomas J. B. Hostage.
Sarah	„	October 13th 1791
Enoch	„	February 12th 1793, Married Elizabeth Widowson.
Emma	„	„ 17th 1794
Joseph	„	„ 17th 1795
Edward	„	April 9th 1796
Susan	„	May 21st 1797
Thomas Horatio,	born	October 28th 1804.

Witness my hand Enoch Wood, April 28th, 1821.

* There appears to be some doubt about this.



Illustration No. 138 (A. 50)

BUST OF ENOCH WOOD

(Modelled by himself—front view)

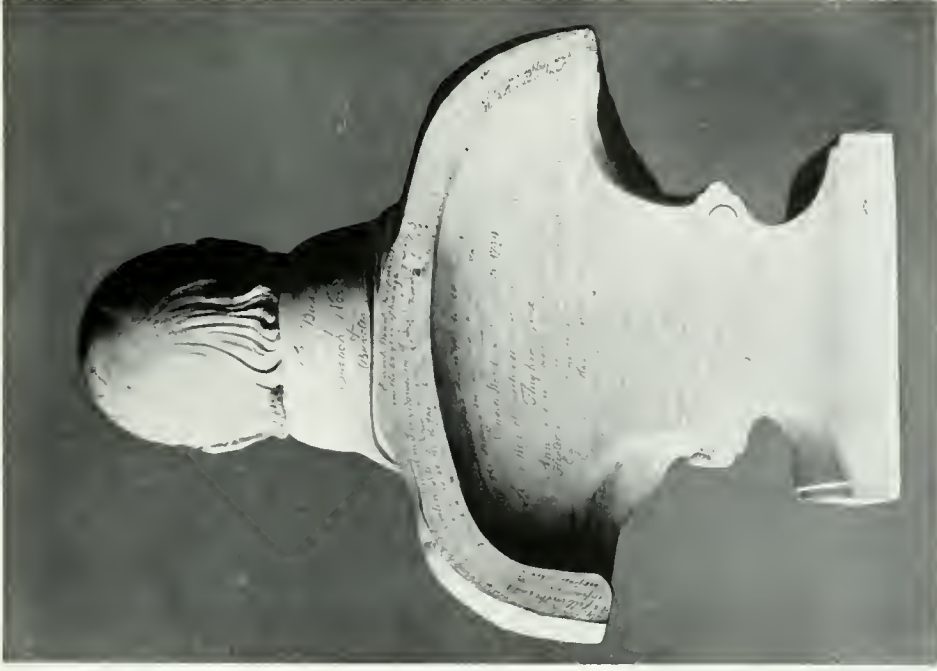


Illustration No. 139 (A. 50)

BUST OF ENOCH WOOD

(Modelled by himself—back view)

In the possession of Mr. A. H. A. Wood

ENOCH WOOD : HIS PRODUCTIONS

Memorandum.—In the above named Miller's day the inhabitants of Burslem and the Potteries were few, their bread was chiefly made of Oatmeal. In the year 1709 the whole expense of the parish for the maintenance of the Poor for one week was £0-16-10½, as follows :—

Burslem Liberty	10-6
Sneyd Hamlet	1-6
Hulton Lordship	4-10½

In the last year 1820 Enoch Wood & Sons were assessed and paid six levies of £60-1-6 each or £360-6-6 within the year for the use of the Poor only, and to Church, King, Roads, etc., etc., etc., numerous additional sums of money.

E.W. 1821.

The contrast in the payment of rates recorded in this inscription from 1709 to 1820 viewed in the light of present day experiences, is both interesting and instructive. A similar bust to this one has been presented to the Wedgwood Institute Museum, Burslem, and is varnished black; it is incised at the back with an extract from the Parish Book of 1707 giving the names of the persons receiving parish relief. There are also two other busts in the same museum, one of which is inscribed "Enoch Wood, Burslem, Aged 62 A.D. 1821."

The firm of Enoch Wood & Sons prospered rapidly from about this period, and a glance at the two views of the Fountain Place Works taken in 1833 (Plate xlv, Illustration Nos. 140 and 141), will convey some idea of the development which occurred under the able and experienced guidance of the "Father of the Potteries." The name of Fountain Place was adopted from a fountain or reservoir for the use of the town, constructed by Enoch Wood in or about the year 1798, which was supplied with water by means of the engine at his manufactory. Conduit pipes were laid to a pillar or obelisk which stood in front of the gateway of the manufactory (where a tall lamp pillar is now fixed), and the public had the free use of this for a number of years afterwards. Now that the town and district is supplied by The Staffordshire Potteries Water Works Company it is difficult to realise the benefits which must have accrued to the community by the kind provision of Enoch Wood's private enterprise.

From page 30 of Shaw's History, which has been drawn upon by every subsequent writer upon the productions of the Staffordshire potters, may be taken his appreciative contemporary description of the works, &c., of Enoch Wood & Sons in Burslem :

The very extensive manufactory of Enoch Wood & Sons (which covers the site of five old factories) has such a judicious arrangement that it preserves all the appearance of a most extensive Laboratory and the machinery of an Experimentalist. Two other manufactories in the town are occupied and owned by these gentlemen. At the west front of the large Manufactory this venerable "Father of the Potteries" and truly eminent Antiquarian has a spacious and elegant mansion, surrounded by convenient pleasure grounds, having an extensive prospect over the summit pond of the Trent & Mersey Canal.

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At the period of 1830 to 1840 the works had assumed considerable dimensions, and the district known as Newport Lane had been built by the workpeople, encouraged by Enoch Wood, with a view to the investing of their savings in erecting their own houses. These cottage houses, bearing a tablet lettered "Fountain Place," and dated 1824, consist of twenty-one tenements known at the present day as "Tuppenny Row," the nickname perpetuating the wise thrift inculcated by their thoughtful employer of saving their two pennies on the part of the workpeople.

A feature of the Fountain Place Works recorded by an old man (the son of one who was apprenticed to the firm) was, that although originally consisting of five different works, passages underground and overhead were so arranged as to connect them all together. From their elevated position shown by Illustration No. 140 on Plate xlv, which is taken from Ward's "History of Stoke-on-Trent," it is not difficult to imagine that an extensive and picturesque view was once upon a time counted amongst its chief attributes. The district of Dale Hall, in early days the home of the Burslem family, in the more immediate foreground, and Longport Hall, the home of the Davenports, with Wolstanton and Bradwell Wood in the distance, were all features adding to a delightful prospect across the valley. Enoch Wood's fine house, surrounded by well laid out and extensive pleasure grounds, has now passed away and much of the glory of that which was in those days one of the most important factories in Burslem is departed. In its place may now be seen a Roman Catholic Church with schools and playing grounds; the range of manufactory buildings immediately behind the house remains, but it is not at present occupied.

Since the cessation of Messrs. Hope & Carter the old works of Enoch Wood have only been occupied intermittently and in sections. A portion of the south-east side has been removed to make room for the extensions of the Manchester and Liverpool District Bank premises, and new shops have been erected fronting to Newcastle Street. New streets, Blake Street and Riley Street, connected with Lyndhurst Street, have been laid out upon the slope of the hill, parallel with the old west frontage of the Fountain Place Works, and buildings placed thereon, but in the immediate neighbourhood memories of the past are transmitted by the present names of "Enoch Street" and "Wood Street."

In the east front view (Plate xlv, Illustration No. 141) in the distance and seen through the archway is probably a representation of Porthill House, afterwards occupied by Edward Wood, the third son of Enoch Wood. A short distance to the north west from Enoch Wood's house is Dale Hall Church, built about 1827, upon land presented by Mr. William Adams of Cobridge.



MANUFACTURE OF IRON AND STEEL, STOKES-UPON-TRENT.

Illustration No. 140 (pp. 81-82)
(From Ward's "History of Stoke-upon-Trent")



An East View of the Manufactories of Messrs. W. & G. B. S. & Co. Ltd. STOKES-UPON-TRENT.

Illustration No. 141 (pp. 81-82)

ENOCH WOOD : HIS PRODUCTIONS

Mr. Henry Wedgwood writes in his "Staffordshire: up and down the County" :

Here upon "The Hill" were the four old salt glaze works on the site of which Enoch Wood built his then large and beautiful place and the green fields lay about.

On the summit of the hill stood the manufactory of John Mitchell which was always spoken of as being on the highest land in Burslem, and in 1760 he built here the largest oven which had up to that date ever been erected.

On this Hill Top in 1760 John Wesley preached his first sermon to the Potters.

In 1827 the firm published a small book entitled "A Representation of the Manufacturing of Earthenware, with twenty-one quaint copper-plate engravings, and a short explanation of each showing the whole process of the Pottery, London, published for the Proprietor by Ambrose Cuddon, 35 Bury Street, Saint James', and sold by all booksellers 1827." This little book, consisting entirely of the series of small illustrations, showing the processes of manufacture, which are without any letterpress and have only the title to each picture, measures $3\frac{1}{2}$ in. \times $5\frac{1}{2}$ in. Although it does not bear the name of the firm, it is known to have been issued by them, and is now a rare and valuable treasure.

The illustrations are entitled as follows :

The Frontispiece "The Staffordshire Pottery," full page, the remainder two on a page.

1. Blending or mixing the materials with water, forming a compound called Slip.
2. Boiling the Slip to evaporate the water leaving a clay about the consistence of dough.
3. Beating the clay to make it solid, smooth and pliable fit for the Potter.
4. First process of potting is "Throwing" forming round pieces of ware with the Hands and Machine.
5. The Turner turning in a lathe and regulating the Clay ware which the "thrower" has formed.
6. The Handler fixing handles &c., to what has been turned, &c., ready for being baked or fired.
7. The Moddler or Sculptor from whose productions are taken casts or moulds for the potter.
8. "Pressing" or "Squeezing" which is making jugs, tureens &c. of the clay ready for being fired.
9. Making of the clay dishes, plates &c., upon moulds or casts of various forms and patterns.
10. Engraving designs on copper for the much admired "blue printed pots" &c.
11. Printing on thin paper impressions transferred to the fired ware and paper washed off.
12. Grinding and preparing the various colours for the enameller or Painter.
13. Painting and gilding china or earthenware.
14. "Glazing" or dipping the ware in a prepared liquid which produces the glossy surface.

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15. Placing the "dipped" ware ready for its being fired or baked in the "glazing" oven.
16. A Potter's oven when firing or baking, the ware being therein placed in Safeguards or "Saggers."
17. Examining or dressing the ware after its coming from the potter's and glazing ovens.
18. Packing china and earthenware in crates.
19. The Counting House.
20. Exterior of Pottery. FINIS.

A description of this booklet has been made possible by the kindness of Mr. Percy Adams, who has given access to a copy of which he is the owner. This particular copy is inscribed :

The gift of his uncle, Thos. Heath, to William E. Twigg, January 1st, 1828.

Mr. Adams writes :

The book was presented to my father's first cousin, Wm. Twigg by my great grandmother's brother, Thomas Heath of the Hadderidge.

In picture eleven is shown the process of printing impressions from the artistically engraved copperplates and transferring them to the fired ware, the paper afterwards being washed off before the pieces were glazed. This operation was applied to the deep blue table ware made in such large quantities by Enoch Wood & Sons and other potters, and shipped by them to America ; only very rarely are genuine examples of these beautiful productions, especially of those bearing American scenery and subjects, discovered in England. For many years the American curiosity dealers have been taking away all they could find in this country of these artistic plates and jugs which are for the most part decorated with views appertaining to the history of America.

On October 1st 1901 there was issued by the Keramic Studio Publishing Co., Syracuse, New York, an excellently produced magazine under the title of "Old China," for be it known our American cousins apply the word china to both porcelain and earthenware. For want of adequate support this little publication ceased with Vol. iii, No. 12, on September 1st 1904. Throughout its pages capital illustrations occurred of our Staffordshire potters' dark blue productions, and the work of Enoch Wood & Sons was most thoroughly appreciated. In the advertised lists historical "Platters" and "Pitchers" are offered for sale at prices which would surprise even the most exorbitant vendors in the Old Country.

Mr. N. Hudson Moore in his work entitled "The Old China Book," and Mr. William Turner in his "Art of Transfer Printing upon Pottery," have referred to the excellent work in this branch as carried on for many years by Enoch Wood & Sons as well as by other eminent potters.

The stirring events of the American War of Independence which ended in 1783, afforded opportunities for the Liverpool potters to depict historical scenes and to illustrate portraits of American heroes. Staffordshire was



Illustration No. 142 (p. 86)
SEASHELL BORDER PLATE. Dia. 6½ in.
See Mark No. 14, Plate liii



Illustration No. 143 (p. 86)
SEASHELL BORDER PLATE. Dia. 3¾ in.
See Mark No. 16, Plate liii

Sheldon coll.



Illustration No. 144 (p. 86)
VINE AND CONVULVULUS BORDER PLATE. Dia. 10½ in.
See Mark No. 15, Plate liii

Sidebotham coll.

not slow to follow the example, and in the early years of the nineteenth century this large and lucrative business was begun by Enoch Wood & Sons. The blue colour adopted for the underglaze American decorations was far deeper and richer than the ordinary blue used for the English market, and the borders as well as the pictures were masterly specimens of design and of copperplate engraving and etching.

When the engraved plates were finished, proofs were taken therefrom in prepared inks, and samples were laid away with other records of the factory; few of these Fourdrinier paper proofs are now to be found. The old copperplates themselves have long ago disappeared, having been melted down to be made into new plates. The Pennsylvania Museum possesses a most interesting collection of these old tissue paper proofs, and they throw a valuable light upon the printed wares of the old English potter, for they go to prove that many historical designs once printed upon pottery have passed away and are now unknown even to collectors. Thus it has been discovered that Enoch Wood published early in the nineteenth century a series of views printed on dishes and plates, composed of Italian and Sicilian subjects; the border composition of this series was one of the handsomest ever used by any of the old English potters. It consisted of a rich broad design of flying cupids, flowers and foliage, and among the subjects surrounded thereby may be mentioned the Port of Alicata, View of Corigliana, Ruins of the Castle of Carma, Cascade of Isola, View in the Valley of Oretho, Tower of Theron at Aggrigentum, and many others; no doubt this series was prepared especially for the Italian market. Another series more or less familiar to American collectors consists of the *Cupid* design, wherein the God of Love is shown behind prison bars, the companion being *The Young Philosopher*, a child wearing his father's spectacles is seated with a volume in his lap, his mother the while standing over him with a switch, apparently uncertain whether to administer punishment or not. The border of this pair is an exceedingly handsome one, being composed entirely of flowers in which the rose and the passion flower are most conspicuous.

All authorities recognise the fact that Enoch Wood and his firm were the first Staffordshire potters to open up and develop the American market for this particular class of wares, although many potters had previously traded generally with America, including Josiah Wedgwood, who held a high opinion of these Colonies. It is good to remember that in every realm of high endeavour there are those who with the special gifts of unwearying patience and of complete devotion have cheerfully performed the oft-times illrequited labour of the pioneer, and it is pleasant to record that amongst such pioneers was the firm of Enoch Wood & Sons. Although the various potters did not hesitate to copy each other as to the pictures or views portrayed upon these wares, each firm adopted its

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own characteristic border to a large extent, and that of Enoch Wood & Sons consisted as a rule of sea shells and seaweed conventionally treated (Plate xlvi, Illustration Nos. 142 and 143); an alternative design was the beautiful vine and convolvulus border (Plate xlvi, Illustration No. 144); each of these plates bears the impressed mark of ENOCH WOOD & SONS in varying styles which are shown on Plate liii, Mark Nos. 14, 15 and 16.

A series of illustrated sheets of sanitary ware issued by the firm shows that they were among the pioneers in a branch of trade which has now-a-days developed into most extensive dimensions.

On Wednesday December the 16th 1829 an important event in the life of Enoch Wood took place—the public celebration of his Golden Wedding. A detailed account of the ceremony appeared in the “Staffordshire Advertiser” of the 17th December :

FESTIVITIES

In honour of the 50th Anniversary of the marriage of Enoch Wood Esq., of Burslem,

From our Burslem Correspondent—

On Wednesday December 16th, 1829, the 50th Anniversary of the marriage of Mr. & Mrs. Wood, was celebrated with every demonstration of respect and affection. The morning was introduced by the firing of cannon, the ringing of bells and the music of the admired Longport band. At three o'clock in the afternoon the whole of the men employed in the manufactory of Messrs. Enoch Wood & Sons were regaled with ale, and the women with punch; while large quantities of soup were distributed amongst the poor of the town, indiscriminately. At five o'clock a large party sat down to dinner at the hospitable table of Mr. Wood. As the entertainment was strictly private, we are of course precluded from entering upon further particulars; we may however, be permitted to say that after dinner a superb silver waiter bearing an appropriate inscription was presented to Mr. & Mrs. Wood by their children and grandchildren, and the scene upon this occasion is represented by the gentlemen who were present as affecting in the highest degree.

In the evening the town of Burslem presented a most interesting appearance. No previous arrangements had been made, at least none must have been disclosed; but the sympathy and kind feeling of its inhabitants, prompted one of the most disinterested, unsought, and flattering compliments that was ever paid to an individual moving in private life. A general illumination took place, as if by magic, the whole town, at seven o'clock presenting one blaze of light. In the market place especially, we remarked that without an exception, this demonstration of feeling was universal. The Town Hall was brilliantly illuminated and several appropriate transparencies were displayed in the windows of different inhabitants.

Mr. Wood and his family having been informed of these flattering proofs of public regard, walked through the town in the course of the evening; and were no sooner recognised, than the most hearty cheers from the surrounding multitudes welcomed their progress.

At nine o'clock, a brilliant display of fireworks took place from the garden of Mr. Wood's house to which the public were freely admitted; and we rejoice to say that the proceedings of the day were unclouded either by accident, riot, or disorder. At eleven o'clock everything was as quiet as usual.

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Several private parties were given by different gentlemen of the town, in honour of the event, and the whole of the workmen at the extensive manufactory of Thomas Heath Esq., were treated in the evening by that gentleman.

Such unprecedented marks of good-will produced on the part of those to whom they were shewn, a very warm feeling of grateful acknowledgment. On the following morning a circular of which we present our readers with a copy, was distributed throughout the town—

To the Inhabitants of Burslem—

My dear Friends,

I am quite unable to express the gratitude I feel for the very flattering manner in which you have spontaneously joined my family in celebrating the 50th anniversary of my Wedding Day. I was totally unprepared for this honour, as well as for the manner in which my Family have celebrated the day. My feelings are quite overpowered. It always has been my pride and pleasure to witness the Prosperity of my native Town. By birth, station, and inclination, my feelings are identified with the people of Burslem ; and it is my heartfelt wish that they may enjoy uninterrupted Prosperity when I am no more.

I have the honor to be

Your obliged,

and Obedient Servant,

Enoch Wood.

Fountain Place, Burslem.

Dec. 17th, 1829.

It will be seen from this enthusiastic report how much the public work and private character of Enoch Wood had been appreciated by the inhabitants of his native town of Burslem.

There is at present living a very old inhabitant of Burslem who is able to remember the rejoicings of Enoch Wood's golden wedding, and he recollects the incident of Mr. Wood and his friends walking on that occasion in the evening from his house at Fountain Place to the Town Hall to view the illuminations ; he also remembers that Enoch Wood's family pew was in the south gallery of the old Parish Church and at the east end of that gallery. In this old man's early lifetime such illuminations would consist of vast numbers of lighted candles, and when artistically arranged nothing then available could have been more effective ; again at the close of the Boer War he witnessed the rejoicings and illuminations which made the Burslem Market Place and Town Hall like a dream of fairyland, with the dazzling results of coloured lamps and gas lights ; now Burslem possesses its electricity works and could concentrate in one light an illuminating power equal in effect to all the candles ignited in the town at the Wedding Jubilee of 1829.

The large silver waiter or tray presented to Enoch Wood and his wife by their children and grandchildren is of dignified proportions and is artistically chased, bearing the following inscription : "Presented to Enoch and Anne Wood by their Children and Grandchildren on the fiftieth Anniversary of their Wedding, in grateful acknowledgment of

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combined and unremitting exertions to promote the happiness of their family and to inspire them with a love of that religion and virtue of which their own lives are the brightest examples. 16th December 1829"; this tribute to Enoch and Anne Wood is now a cherished heirloom in the possession of Mr. A. H. E. Wood (Plate xlvii, Illustration No. 145).

In 1829 Dr. Simeon Shaw published his "History of the Staffordshire Potteries," a comprehensive and imaginative little work; he presented a copy to his friend Enoch Wood, and to this copy reference has already been made. To some of Simeon Shaw's eulogistic statements amusing evidences of non-compliance on the part of Enoch Wood appear here and there as side notes, thus: "Fudge," "Nonsense," "No, No"; to the paragraph at the foot of page 28, referring to the building of the National Schools, he writes:

a bad speculation to E.W. and the other Trustees.

At the end of the first chapter Shaw refers to the

united genius of the present potters: Spode, Wood, Ridgways, Minton, Turner, &c.,

continuing

and it is a fair presumption that specimens of their productions will be found not only in the cabinets of Princes and opulent persons of taste, but in the markets of every state where British commerce extends.

To this paragraph Enoch Wood adds:

E. Wood's Museum shews the production of each manufacturer of any note up to 1830.

On page 27 at the foot of the paragraph wherein reference is made by Shaw to Dr. Plot's survey of 1686, and his record at that period of the fabrication of common vessels, porringers, jugs, cups, and the rude state of the county, Enoch Wood adds:

Specimens of all that Plott writes about I have in my collection. E.W.

On page 30 of his History, Shaw writes with reference to the collection:

Here also is a Museum altogether unique, containing specimens of the Progress of this Art from very early times previous to any authentic historical records, up to the present day, some of which were found under the foundations of these Manufactories and of other Manufactories dilapidated more than *eighty* years ago.

So far no trace of any detailed catalogue of Enoch Wood's collection seems to have been recorded, though his methodical character would certainly lead to the supposition that one might have been made. His remarks are occasionally found upon some of his museum objects, an example being that of a specimen of Littler's porcelain, to which is attached the following note in Enoch Wood's handwriting:

This was given to Enoch Wood by William Fletcher 1st January 1809.



Illustration No. 145 (p. 88)

SILVER TRAY

Presented to Enoch and Anne Wood by their
Children and Grandchildren on their
Golden Wedding Day

In the possession of Mr. A. H. E. Wood



Illustration No. 146 (p. 97)

Dr. JOHNSON'S KNIFE BOX

In the possession of Mr. A. H. E. Wood



Illustration No. 147 (p. 97)

SILVER TROWEL

Presented to Enoch Wood
1st December 1835

In the possession of Mr. A. H. E. Wood

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Ward, in his "History of the Borough of Stoke-upon-Trent," gives the following epitome of the contents of Enoch Wood's Museum:

Mr. Wood, Sen., who is a great Virtuoso in whatever concerns the business of the potter, has an extensive and curious collection of early and later specimens of the fictile art, from the rude butter-pot of Charles II's time, to the highly adorned vase of modern days. Of this collection we can give but a very concise account, and that of the earlier specimens only.

Those of the most ancient date are rude and unglazed, and prove the entire lack of skill and taste which prevailed until after the middle of the seventeenth century.

The next class consists of drinking-cups and other articles of a dark-brown hue, glazed with lead ore, or Smithrem, mottled with manganese; and these evidently preceded the use of salt glaze.

The third series consists of platters, cups, porringers, &c., of the native canecolored clay, ornamented with orange and other slips, figured with rude devices of various kinds, done with a tool, and glazed with lead. This series comes down to the reign of William III.

The fourth series shews that the introduction of salt glaze, and a better style of workmanship commenced in the same reign, and fortifies the tradition we have before referred to, that the salt glazing was first practised by the Messrs. Elers, from Holland. A pint jug, bearing a medallion of King William III. in relief, and flowered ornaments stamped in metal moulds; the body, an ash-coloured marl, is the earliest specimen of the salt glaze, and of the Dutchmen's superior skill, but Mr. Wood is inclined to consider this and other corresponding pieces as being imported from Holland or Germany, although they bear effigies of the English Sovereigns, William and Mary.

A fifth assortment comprises a great variety of tea-pots, and other utensils of unglazed red-ware of coralline hue, resembling the Samian, turned on the lathe, and ornamented with pressed devices. These are the acknowledged productions of the Elers, at their works at Bradwell, and show a considerable advancement of Dutch over English art. They bring down the manufacture to the end of the seventeenth century, and shew that hitherto none but native clays were used.

The series which follows the above consists of a great variety of utensils, all glazed with salt, several of them having medallions of Queen Anne, principally formed of the yellow native clay, and many of them marbled with manganese, like the leaves of modern bound books. They have a good deal of rude chasing about them, and some degree of elegance.

The next collection shews an improvement in forms and lightness, and the introduction of slips of Devonshire, or Dorset clay, in ornamenting, or lining the wares. These articles are also glazed with salt.

The succeeding series exhibit the bodies of the wares, composed of a mixture of the native clays with flint, the glaze being of salt. These are the white stone-wares before spoken of. Many of them are richly ornamented with pressed devices from metal moulds, which preceded the introduction of moulds made of plaster of Paris.

Mr. Wood has in his Museum many moulds of brass and iron, used by the earlier potters, and several of chiselled Alabaster, quite curiosities, as corroborating a relation before hinted at, that an English potter having gone over to France,

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sent word to his friends at Burslem, that the French China-makers used Alabaster moulds, whereupon a sculptor was employed to chisel out the crude stone into the shape desired, instead of burning, pulverising, and moulding it, as they afterwards discovered to be the more expeditious and proper method.

It might be considered tedious were we to carry on the description of the articles contained in Mr. Wood's Museum to a further length, and we therefore here close our account of it. The collection was greatly reduced, in 1835, by a present of numerous specimens, (182 pieces), forwarded by Mr. Wood to the King of Saxony, through Baron Gersdorff, his Majesty's Ambassador at the British Court. This present was handsomely acknowledged by the Directors of the Royal Museum at Dresden, through the same nobleman, who, in a letter to Mr. Wood, (dated January 16th, 1836), informed him that, in return for his valuable and highly-interesting donation, a selection of Chinese and Saxon manufacture had been made by the Directors, and forwarded to Burslem for his acceptance.

It must be an intense regret to the inhabitants of Burslem that Enoch Wood's valuable museum, an educational factor so patiently collected and so carefully arranged, should ever have been dispersed. From the foregoing account of its contents, so seriously reduced in the year 1835, and in later days divided between the Geological Museum, London, and the Edinburgh and Hanley Museums, one can even now realise what a scholarly asset has for ever been lost to the town and district. It is, however, satisfactory to know that the collection containing about 200 specimens under the appreciative care of Herr E. Zimmermann, now at the Royal Porcelain Museum in Dresden is highly appreciated, and is looked upon as being a very important section of the museum.

The following letter received from Mr. F. W. Rudler, a former curator of the Jermyn Street Museum, bears upon the acquisition of the portion of Enoch Wood's collection by the museum authorities:

Ethel Villa,
Tatsfield,
Westerham,
Oct. 31, 1911.

Dear Sir,

Unfortunately I am unable to answer your enquiry as to the way in which part of Enoch Wood's famous collection came into possession of the Museum of Practical Geology.

I went to that Museum as an assistant as far back as 1861 (I am now in my 72nd year), but I never heard anything from the Curator, Mr. Trenham Reeks, who died in 1879, when I succeeded him, as to the original acquisition of the Collection. My own view is that it must have been purchased by Sir Henry De la Beche, the founder of the Museum, soon after he began to form a Ceramic Department. His geological work in the China-clay districts of Cornwall and Devon led him to take much interest in the industrial use of clays in general, and his connexion with the Dillwyns of Swansea no doubt stimulated his taste for ceramic art.

The earliest guide book to the Museum was published in 1843, when the institution existed in Craig's Court, under the title of "The Museum of Economic Geology." But in that little work there is no mention of the Wood Collection.

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After the building was erected in Jermyn Street, and opened by Prince Albert in 1851, the collections were greatly extended. In 1855 a Catalogue of the specimens of British Pottery & Poreclain was published, and this work (as you probably know) states that certain specimens "obtained from Mr. Enoch Wood, to whom the Collection belonged, forms the base of the Staffordshire series exhibited in this Museum."

It was, therefore, between 1843 and 1855 that part of the Wood Collection was secured by De la Beche. He died in 1855, the year in which the Catalogue was published.

I saw the Dresden part of the Wood series when visiting that City, I think in 1882, and I also saw other specimens from the collection at Stoke and Hanley, some time I believe in the 'sixties. All have the same handwriting on the original labels.

I am,

Faithfully yrs.

F. W. Rudler.

Although the pottery treasures collected by Enoch Wood have left the town, Burslem has been most fortunate in having, comparatively recently, received from a highly honoured citizen and former Mayor, the late Mr. Thomas Hulme, a comprehensive and valuable collection which compensates in no small measure for the serious loss of former days. This is, indeed, a noble and generous gift, and a visit to the Wedgwood Institute, when under the loving care of Mr. Hulme, the donor of and honorary curator to the museum wherein the treasures are deposited, was an educational advantage to the collector not readily to be forgotten.

In 1870 a further substantial contribution to the building fund of the Institute was made by means of a bazaar held in that year, which, with a munificent gift of one thousand pounds each by Mr. James Maddock and Mr. Thomas Hulme and other generous subscriptions, made possible the addition of important wings to the building. As the result of the additions it became not only a Museum but a fine Technological School and a Free Reference Library.

It is satisfactory to be able to record the fact that the institute has from that time fulfilled its double mission of fostering and developing education, and of being a practical memorial to the great potter of the preceding century, the example of whose life, devoted to his honourable craft and to good works, called forth the splendid energies which brought the beautiful and useful building into being.

Mr. Thomas Hulme's last gift to his native town consisted of the site for the new Art School, situated opposite to the Wedgwood Institute, whereon has been erected, with the aid of the Staffordshire County Council, a most suitable building wherein Art Classes, &c., may be held with a view to relieving the Wedgwood Institute and affording more room for library and museum purposes.

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The "Hulme" collection was handed over to the Mayor of Burslem in 1894 by H.R.H. Princess Louise, Duchess of Argyll. It contains examples of the early potters, the Tofts, the Elers, the salt-glaze productions of Thomas and John Wedgwood, figures by the Ralph Woods, and is particularly strong in choice specimens of Josiah Wedgwood's jasper ware, and of the productions of his celebrated contemporaries, Adams, Neale, Turner and Palmer. The rich harmonious colourings of the various examples of tortoiseshell and coloured glaze ware, attributed to Thomas Whieldon, excellently arranged in their spacious case, create a lasting impression. The "Father of the Potteries" is represented by examples of his work in busts, statuettes, small figures, &c. The collection also contains examples of the clay pitcher blocks, many of which have a thin coating of salt-glaze. Some of these blocks were obtained during the demolition of the old residence of Enoch Wood.

In a recently published work entitled "Fragments of the Life and Writings of William Henry Goss," the following occurs on page 248 :

In a back sitting room on the ground floor of the "Big House," there is an incised date on a slab inserted on the right hand side of the grate "1775" and uniform with it on the left hand side the initials "T.J.W." for Thomas and John Wedgwood.

In 1810 Thomas Wedgwood, Junr., who was then 48 years of age, enclosed the back of the "Big House" with a massive stone wall, and his gossip and friend E.W. the famous Potter was doubtless much interested and busily co-operative in laying the foundation.

E.W. was a thorough Antiquary naturally, and wherever in the neighbourhood of Burslem excavations were being cut or foundations being laid E.W. would be in the first instance watching and looking out for fragments of old pottery for his museum and in the other case, feeing masons or bricklayers to construct little chambers in the foundations in which he would deposit and cause to be built in, specimens of his manufactures such as busts, figures, vases, jugs, &c., for the gratification of future antiquaries.

On taking down a portion of this stone wall a quantity of pottery has been found chiefly of E.W.'s manufacture consisting of a fine classic group of Bacchus and Ariadne in fawn-coloured earthenware, about 25 inches high, some figures of a nude seated boy or cupid, &c., a large statuette of Shakespeare ; most of these things were broken either by the picks of the workmen or by frost.

It will thus be seen that, as in days gone by, Enoch Wood had not hesitated to search for pottery treasures among the ruins of former works, so also in later days Mr. Thomas Hulme was enabled to enrich his collection with specimens discovered when Enoch Wood's house and works were being demolished.

Adverting to Enoch Wood's proclivity for burying examples of pottery to be discovered hereafter, the following extract will be interesting :

CURIOUS DISCOVERY OF OLD POTTERY AT BURSLEM.

On Monday, March 3rd, 1879, a number of workmen employed in pulling down an old sandstone wall at the back of the Conservative Club, formerly known as the "Big House," Burslem, found a quantity of old pottery-ware of various kinds, which had evidently been secreted some 70 or 80 years ago. Some of the stones composing the wall are very large, and from the centre of one of them, a square tile, fitting into a suitable space, suddenly became detached, revealing below a roughly hewn cavity, filled with such articles as have been mentioned. Four cavities were subsequently discovered, all similarly replete with curiosities. Of all the articles which have been found here, the most interesting is a small glazed porcelain box, about 4-in. by 3-in. by $\frac{1}{2}$ -in. deep, which bears on its under-side an inscription, which, when deciphered, affords some clue to the secret of the original depositor. The glaze has broken off in many places, owing to the action of frost, and a few of the "key" bits are missing, but enough has remained to enable the following to be easily made out:—"This wall was built by Thomas Wedgwood, son of John Wedgwood, of the Big House. Near this will be found specimens of various articles of the manufactures of this neighbourhood, which (may) in some future time (give) pleasure to the possessor. June 20th, 1810. T.W." Inside this small dish is written in white, on a faded gilt ground, "Enoch Wood—it," which is supposed to indicate *fecit*. It is well known that Enoch Wood was a potter living in Burslem about this time, and in his intimacy with Thomas Wedgwood, used most probably to spend many happy hours at the home of the latter. It was one of Wood's idiosyncracies to hide pottery works of value in obscure and curious places, and recently a quantity of ware was found in the stonework of Burslem Church whilst the renovation was in progress, which was placed there by him. It is equally well known that the Wedgwood family were tinged with eccentricity, and it is by such collateral evidence that the genuineness of the surmise as to the original depositor is established. The wall is known to have been erected in 1755, so that the stones must have been removed from their places in order that the idea might be carried out. The articles found consist of jasper jugs, cameos, seals, teapots, figures, and other specimens of the potter's art, besides a few dozen copper tokens, which bear the arms and mottoes of the various boroughs and companies that issued them. There is a Birmingham halfpenny with the motto, "Industry has its sure reward," together with those of Coventry, Liverpool, Anglesey Mines Company, Associated Irish Mines Company, and others. An amusing item in the list is a couple of old clay pipes, one of them bearing in lead upon the bowl, "Thomas Wedgwood," and the other "—wood's pipe;" which would give the idea that the hiding of all that has been found was part of a joke conceived by the men. The ware which has been discovered is not that known by the name of "Wedgwood," as it certainly was not the work of the great father of pottery, though closely resembling it in most respects. Connoisseurs have awarded high praise to some of the figure and ornamental work on the jasper jugs, which is pronounced equal to many specimens of the real "Wedgwood."

Reverting to Shaw's History, on page 29 in the paragraph relating to the Act of Parliament of 1826 constituting Burslem a Town governed by a Chief Constable, Enoch Wood adds :

Cost about £1,300,

and at the end of this paragraph referring to the Town Hall he writes :

Repairs cost about £600, both sums were advanced by E.W.

THE WOOD FAMILY OF BURSLEM

During the years 1788-89 and 1789-90 Enoch Wood had filled the office of churchwarden, and in 1788-9 the church was enlarged at a cost of £572 9s. 3d.; the records show that this payment was made by him on the 23rd of May 1789, as warden and as one of the trustees; as further evidence of his public spirited generosity it may here be recorded that in the list of donations to the fund in 1827 for the erection of an additional Parish Church, he subscribed £100.

On page 30 of Shaw's History, opposite to the paragraph beginning

In the year 1824 the Town Hall under-went a complete repair both internally and externally &c.

Enoch Wood writes :

No ! all the money was borrowed and the rents of Halls are mortgaged for £1,800 to pay what E.W. advanced and is *now* owing. E.W.

On November 8th 1830 Enoch Wood presided at the celebration meeting of the election of Burslem's Chief Constable. He adverted to the increase of the town in wealth and population within his recollection, and he drew a picture of his early memories and contrasted them with the present day circumstances and surroundings.

In reference to the Public Market and the Hall he remembered well the place when it was without either; the first attempt at a butcher's stall was the loan of a door unhinged and placed on two old saggars at either end; and for some time this was continued until an improvement took place, by boards being placed on crates, next a set of shambles were erected but very weak in materials though covered over which caused them to become a complete nuisance; and many of the boards having been at sundry times pilfered on the occasion of the celebration of the battle of Copenhagen, the stalls were pulled down and destroyed. The Townspeople then used more eligible stalls and the Market had risen into a state of equality with any in the county.

Whereas in early days their Constable's Feast was simple in the extreme, now they dined upon refined luxuries in the company of the most respectable inhabitants of the town and neighbourhood. (Plate i, Illustration No. 4, Town Hall and Market House.)

In the years 1832 and 1835 Enoch Wood had the honour conferred upon him of the position of Chief Constable; two other members of the family had filled the post, Edward Wood, in 1828, and Joseph Wood, in 1829. It should be explained that in those days the office of Chief Constable was considered to be one of high honour to be conferred upon men of strong position, and was equivalent to the dignity and prestige of our present-day Mayor or Chief Magistrate.

Ward writes :

This officer's duties are not further defined by the Act than that he has power given him to suspend any assistant or deputy-constable from acting until the next meeting of Commissioners and to appoint the Town Crier, but in practice ever since the passing of the Act the Chief Constable has had the general direction

ENOCH WOOD: HIS PRODUCTIONS

of the business of the Police ; he presides at all meetings of the Commissioners and is the authority to whom the inferior Constables make their daily reports and resort for advice and instructions in cases of emergency. So that the Chief Constable is in effect an important civil officer between the Magistracy and the acting Constabulary force.

In 1834, on May the 9th, Enoch Wood sold to the churchwardens for the formation of a footpath or roadway outside the churchyard 284 yards of land on "Bourne's Bank," at 3/- per yard (£42 10s. od.), and he seems to have given 140 yards of land at the time of this transaction for widening the entrance at the north gates of the churchyard.

In 1832 came into operation Earl Grey's Reform Bill, and in common with other industrial centres, the Staffordshire Potteries district for the first time had direct representation in Parliament. The new Borough was designated Stoke-upon-Trent and embraced practically the whole of the Pottery townships—Tunstall, Burslem, Hanley, Stoke, Fenton and Longton. The Returning Officer being chosen annually, Enoch Wood was appointed to the office by the High Sheriff in 1834, having been preceded therein by Thomas Minton of Stoke-upon-Trent in 1832, and by John Tomlinson of Cliff Ville in 1833.

CHAPTER X

ENOCH WOOD : 1834-1840

WE have now briefly recorded the main points in the career of Enoch Wood and have brought our history down to the year of his appointment as Returning Officer in 1834.

It was a little earlier than this that the correspondence already recorded had taken place between Dr. Adam Clarke and Enoch Wood on the subject of the bust of John Wesley, namely in October 1830 and January 1831; in April 1831 Dr. Adam Clarke paid a visit to Burslem and stayed with Enoch Wood; the following is a fragment of an undated letter which would appear to have been written probably in connection with this visit :

There on Thursday, to preach if able on Good Friday morning and set off, if possible that evg. for Liverpool in order to proceed by the Packet for Belfast.

If I can get in *one day* to Liverpool I should need rest on Friday night for I have been much fatigued by travelling and preaching for some time past. Will you have the goodness to see and secure me a coach passage for L'pool on Saturday, so that I may get there without being obliged to travel all night? Please to give my best respects to Mrs. Wood, your daughter and family, and if it will not hurt poor Mr. M. I shall be glad to take up my lodging for a night at your house. I understand that Mr. M. is much indisposed.

May God sustain and comfort him. Amen.

I am, Dear Sir,

Yours truly and Afftly,

Adam Clarke.

In Enoch Wood's copy of Dr. Adam Clarke's Bible with Commentary in the XXIVth Chapter of St. Luke, there appears written at the side of verses 46 and 47 (48 also being marked with a small cross) the following :

Memorandum, April 1st 1831. Dr. Adam Clarke preached in Burslem Chapel from these three verses 46, 47, 48, being Good Friday. He did me the honour to pray with my family and sleep in my house and seem'd pleased at dining with Dr. Johnson's knives and forks &c., &c. The sermon was a most rational and convincing discourse upon the Death of Christ, &c., &c., &c. He offered to take Tom with him to the Shetland Islands to cure his nervousness.

Dr. Johnson's knives and forks were contained in an old Chippendale mahogany knife box (Plate xlvii, Illustration No. 146) and had come into the possession of Enoch Wood, by whom they were much prized. They would no doubt be produced to do honour to his guest, who apparently thoroughly appreciated the compliment. This valuable memento of the Doctor is now in the possession of the Wood family, as is the silver trowel (Plate xlvii, Illustration No. 147) presented in 1835, bearing the following inscription :

This Trowel was presented to Enoch Wood Esqre. then treasurer on the occasion of his laying the Corner Stone of the Covered Market the 1st day of December 1835 as a token of the high estimation in which they hold his character and to shew the sense of the zeal he has ever manifested for the improvement of his native town.

John Ward

Clerk to the Trustees.

Ward, in his "History of Stoke-on-Trent," gives the following appreciative account of this important local event :

The passing of the Market Act was followed by various projects for enlarging and improving the Market Place. The Trustees had obtained powers to purchase at a valuation price, within the term of five years, certain houses and buildings belonging to Thomas Wedgwood, Esq., standing near the East side of the Town Hall ; but for want of funds or combination of sentiment that period was suffered to elapse, without effecting this desirable object. At length, however, in 1837 a purchase was made from Mr. Wedgwood's representatives of a portion of the above property at the price of £1400 ; the buildings thereon were then pulled down, and the site added to the Market Place. In the year 1834 it was resolved to purchase and pull down the remainder of the old buildings between Market Place & Shoe Lane, now Wedgwood St. (leaving a modern house & some cottages standing for the present) and to erect on this site a covered Market House. . . . The Corner Stone was laid by Enoch Wood Esqre. the Treasurer on December 1st 1835 in the presence of the whole body of the Trustees & a very large body of spectators.

It may possibly have been observed that the ceramic work of Enoch Wood had been entirely devoted to the designing or producing of objects in earthenware or pottery, therefore the little jug, of which an illustration is given (Plate xlvi, Illustration Nos. 148, 149), is interesting as it bears the following inscription upon a piece of paper attached thereto.

This jug was the first piece of China made by Enoch Wood & Sons out of the First Kiln full of clay July 27th, 1839.

Although the process of production of objects in china is similar in many of its methods to that of making earthenware, there are important differences in the body of the paste, in the manner of treatment, shrinkage in firing, and ultimate transparent effect obtained. There exists, taken from the same mould, a certain small Lion Couchant made by Enoch Wood in jasper, in ordinary glazed earthenware, and in china, and the size of all three varies considerably. Illustration No. 156 on Plate li shows

one of these Lions in the jasper body ; it is carefully finished and marked ENOCH WOOD SCULPSIT. We may readily imagine that the first kiln of china, produced by a works which for 55 years had been accustomed to the making of earthenware, must have been quite an historical event. It is not recorded whether the production of the firm in chinaware attained large proportions or not—probably not. Others had devoted many years of experience to the mastering of its inherent difficulties, and such firms as Spode, Minton, Copeland and Davenport in this connection are world-wide Staffordshire names.

The work in ceramics executed and controlled by Enoch Wood during his long career, beginning in 1780 and terminating in 1840, may be roughly divided into three classes : figures and busts, jasper ornaments, and blue printed and other table ware. His figures, busts and groups, for the most part excellently sculptured and produced in large quantities, were in earlier days often the result of his own individual handicraft, and were delicately finished with the silver trimming tool it was his custom to use in place of the ordinary steel instrument adopted by the modeller artist. Examples of his personal work are now widely appreciated and treasured. Some of his statuettes and busts taken from the antique or representing modern heroes, decorated in exact imitation of bronze, are objects of technical wonder to the potter of the present day. One of a pair of bronze Tritons is shown on Plate xlvi, Illustration No. 150, marked WOOD AND CALDWELL ; this pair is mounted with delicately finished brass nozzles.

Dr. Sidebotham's collection includes one of the dainty little groups of a sheep and a lamb with the tree background inspired by the Chelsea School, and the usual patch of reddish-brown colour is upon the back of the lamb. In the middle of this patch of colour appear the familiar initials E. W. only discernible upon close inspection—showing how Enoch Wood thoroughly enjoyed the practical side of his work (Plate xlvi, Illustration No. 151). Few specimens of his work in jasper are to be found ; those in the collection of Mr. A. H. E. Wood consisting chiefly of plaques and medallions are, however, sufficient to establish his reputation in excellence of design and delicate undercutting. Plates xlix and l, Illustration Nos. 152, 153 and 154, show examples marked ENOCH WOOD SCULPSIT, which are of distinct artistic merit ranking equally in quality with the finest productions in this classic school of the eighteenth century jasper ware. The pair *Abelard* (Plate l, Illustration No. 155) and *Heloise* may be specially pointed out as being of excellent merit. The quantity of jasper ware manufactured commercially would appear however to have been comparatively very small.

In the museum at Warrington there may be seen an important little collection of Jasper Medallions similar, to some extent, to those examples



Illustration No. 148 (p. 97)

CHINA JUG. H. 5in.

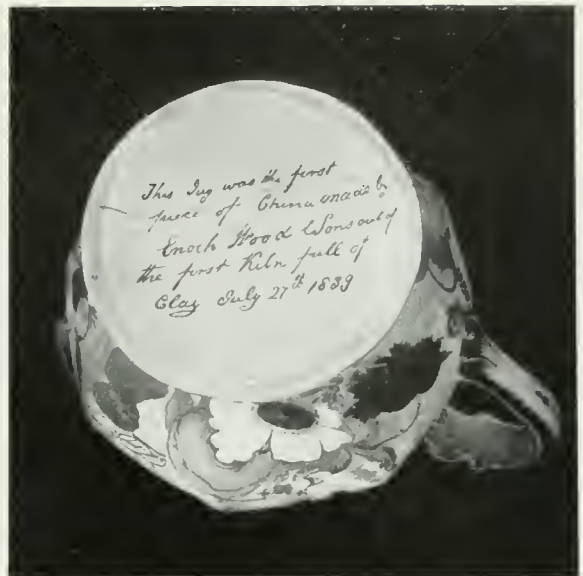


Illustration No. 149 (p. 97)

INSCRIPTION ON BOTTOM OF JUG
(Illustration No. 148)

In the possession of Mr. A. H. E. Wood



Illustration No. 150 (p. 98)

TRITON. H. roin.

(Mark: WOOD AND CALDWELL)

Author's coll.



Illustration No. 151 (p. 98)

GROUP: SHEEP & LAMB. H. 5½in.

Sidebotham coll.



Illustration No. 152 (p. 98)

FRAME OF JASPER WARE MEDALLIONS
(Mark: ENOCH WOOD SCULPSIT)

In the possession of Mr. A. H. E. Wood



Illustration No. 153 (p. 97)

FRAME OF JASPER WARE MEDALLIONS
(Mark: ENOCH WOOD SCULPSIT)

In the possession of Mr. A. H. E. Wood



Illustration No. 154 (p. 98)
FRAME OF JASPER WARE MEDALLIONS
(Mark : ENOCH WOOD SCULPSIT)
In the possession of Mr. A. H. E. Wood



Illustration No. 155 (p. 98)
JASPER WARE MEDALLION "ABELARD." H. 6 $\frac{3}{4}$ in. W. 5in.
(Mark : ENOCH WOOD SCULPSIT)
In the possession of Mr. A. H. E. Wood



Illustration No. 156 (*p.* 97)
LION IN JASPER BODY. H. 3½ in.
(Mark: ENOCH WOOD SCULPSIT)
Sidebotham coil.



Illustration No. 157 (*p.* 99)
SKETCH OF PROPOSED CABINET FOR ENOCH WOOD'S JASPER WARE
In the possession of Mr. A. H. E. Wood

shown on Plates xlix and l; they bear the impressed mark ENOCH WOOD SCULPSIT, and are delicate productions.

Miss Meteyard, in her "Life of Wedgwood," page 337, Vol. II, quotes from a letter of the great potter addressed to his partner, Bentley, thus :

We have had some idea of a cabinet for each of us—Mr. More thinks, which I believe we have talked of before, that we should each of us have in our private possession a specimen of all of our fine Bas relief cameos, Intaglios and whatever else of our manufacture we think would be valuable to our children or friends of the next generation.

It will be seen from Plate li, Illustration No. 157, reproduced from a very rough tracing sketch found among Enoch Wood's private papers, that evidently the same thought had passed through his mind, only to be indefinitely postponed and probably never realised. In the rough sketch of the cabinet for jasper productions, the place of honour is apparently allotted to the large plaque of the *Descent from the Cross*.

In the underglaze printed ware of later days Enoch Wood & Sons' work was chiefly confined to the dark blue table ware already referred to, manufactured specially for the Americans. Their historical scenes were depicted upon these richly coloured objects in a large series of different views or pictures skilfully engraved, and varying in size to accommodate the multitudinous shapes required, and vast quantities were produced and exported.

Soon after 1846 the firm of Enoch Wood & Sons was discontinued, and a large number of their figure moulds became distributed among other potters, who obviously had not specialised in this particular branch of manufacture, and to some extent this will account for the existence of many examples of later issues lacking the delicacy of finish and detail characteristic of the earlier examples from these same moulds. With firms which have been in existence for many years the vast accumulation of moulds must always be a considerable difficulty, and with a view to a businesslike economy of space, large numbers, at the time naturally considered valueless, have been sold or destroyed, thereby increasing very much the difficulty of identification when, years afterwards, interest has been once more revived by the ever increasing collecting fraternity.

At the end of the volume of maps and Acts of Parliament referring to the promotion of the Trent and Mersey Canal, mentioned in chapter vi, there appears a copy of an Act of Parliament, dated 21st June 1798, for the protecting and copyrighting of figures, busts and plaques. The experience of most collectors would, however, lead them to the conclusion that this Act of Parliament has unfortunately remained inoperative.

Of the portraits of Enoch Wood, in addition to the bust modelled by himself, the full length picture in oils painted by John Bostock is a

THE WOOD FAMILY OF BURSLEM

fine piece of work. A mezzotint engraving by S. W. Reynolds was taken from this picture and the plate was published December 9th 1840 by E. Sheppard of Newcastle-under-Lyme (Plate xxxixa, Illustration No. 129a). In the Wedgwood Institute, Burslem, there are two excellent portraits in oils of Enoch Wood and his wife, painted by Andrews, and presented by the daughters of Enoch Wood, Junr. (Plate xxix, Illustration No. 105, Plate xxx, Illustration No. 106), and Mr. A. H. E. Wood possesses two small plaster and one large marble bust of his ancestor Enoch Wood, by Noble.

The following extract from the end of a letter written by Enoch Wood, Junr., which probably accompanied the gift, is pasted under one of the engravings by S. W. Reynolds of Enoch Wood's portrait in the possession of a member of the family :

May we both meet in that eternal world where there will be no more hopes or fears or changes and when we shall be for ever happy—so prays

Your ever affectionate friend

Enoch Wood (Junr.)

April 30th 1840 Born 1759
Died 1840

The date referring to the year of birth and death of the subject of the portrait is added in the handwriting of Mr. John Wood, the great-grandfather of the present owner of the engraving.

At the ripe old age of eighty-one Enoch Wood died full of honour, leaving behind him many memories which will long be cherished; and on August 17th 1840 his remains were laid in St. John's Churchyard, Burslem, the churchyard in which the Ralph Woods, the "Big House" and "Hamil" Wedgwoods, John Wood of Brownhills, the Warburtons, Stevensons, William Adams, Heaths of Hadderidge, and many other noted Staffordshire potters have found their last place of rest.

The following inscription is recorded upon his tomb :

In memory of
ENOCH WOOD
born—January 31st. A.D. 1759
died—August 17th. 1840
also of
ANNE his wife—
born—June 1st 1758
died—January 28th 1841.

and on the reverse side :

Blessed are the dead who die in the Lord : they rest from their labours and their works do follow them.

The old inhabitant previously referred to (who is in his 92nd year) says that he remembers Enoch Wood's funeral service. Mr. Birchall, the curate, officiated and preached a sermon, taking his text from the 40th chapter of Isaiah and the 8th verse. The service was conducted by the curate because the rector, the Rev. Edward Whieldon, was not a resident

rector. Mr. Whieldon, a member of the famous potting family of that name, was appointed to the Rectory of Burslem by the patron, Mr. William Adams of Cobridge Hall and Brick House, Burslem, in 1809.

The following obituary notice of Enoch Wood appeared in *The Mercury* published at Hanley on Saturday August 22nd 1840 :

DEATH OF ENOCH WOOD, Esq.

The family of Enoch Wood, Esq., of Fountain Place, Burslem, have this week been called to mourn over the decease of their venerated and universally esteemed parent. This event took place between 8 and 9 o'clock on Monday evening last. For some eight or ten days previously Mr. Wood had been in such a state as to create painful anxiety in his family, some of whom were summoned from a distance to soothe his dying pillow. His venerable lady, with whom he had lived in the most perfect conjugal felicity upwards of sixty years, was not informed of the withering stroke until the following morning, when the intelligence was gently broken to her by an endeared friend. He died in his eighty-second year—a period of human life appropriately termed in the simple and beautiful language of Scripture, “a good old age.”

The honours of age were to a very large extent bestowed on Mr. Wood. It would be difficult to conceive of an individual being surrounded by circumstances more happily adapted to smooth the rugged decline of life, and soften the rigours of its approaching winter. Blest with a good constitution, uninjured by early excesses, and having vigorously applied himself to a series of well-directed efforts in business, he acquired a handsome competency—the reward of industry, perseverance and integrity. Surrounded by a numerous and affectionate family, he lived to see the offspring of his children's children. Those who have been privileged to witness the occasional meetings of these family groups around the fireside of their venerable sire, will long cherish in their memories a picture of domestic happiness, which might well be regarded as one of earth's loveliest scenes ! In private life, Mr. Wood was a devoted husband, an indulgent father, and a steady friend. The virtuous found beneath his roof a hospitable home ; and the hearts of the poor were often gladdened by his private acts of benevolence.

In business Mr. Wood's conduct was distinguished by unimpeachable probity. He commenced about the period of his marriage, upwards of sixty years since ; and a considerable portion of his wealth was obtained in the manufacture of earthenware ; but a large share of it was the result of improvements effected by his own skill. By a new application of mechanical power, he at one time annually cleared a very large amount. His talent as a modeller is justly celebrated by the correct likeness of Wesley, which, as is well known, was taken from life, while the pious founder of Methodism was staying under his roof. It is due to Mr. Wood to place on record his constant anxiety for the welfare of his native town. He had the pleasure to witness many improvements in its architectural appearance ; and the progressive prosperity of its inhabitants.

* * * * *

It is scarcely necessary to state that Mr. Wood was held in universal esteem. The circumstances attending the fiftieth anniversary of his marriage—a nuptial jubilee held some ten or twelve years since, when the whole town was illuminated in honour of himself and lady—furnished a distinguished proof that both lived in the esteem of their neighbours.

THE WOOD FAMILY OF BURSLEM

In this hasty and imperfect notice of the life and character of a valuable and good man, we cannot but express our hope that there may be a long succession of ENOCH WOODS, whose memory, like that of their venerable sire, shall be embalmed in the affections of their friends ; and whose character, like his, shall illustrate the sacred truth—"The memory of the Just is blessed."

The remains of the late Mr. Wood will be interred at noon this day, at the burial ground of the Parish Church ; but in consequence of that edifice being closed for repairs, the procession will previously move to St. Paul's Church, where the funeral service will be read.

A meeting was held in the Town Hall last night, at which it was determined to recommend to the inhabitants partially to close their shops until after the interment, and to assemble at the Town Hall, and from thence join the funeral procession.

The death of Mr. Wood will be improved to-morrow week at St. Paul's Church, by the Rev. John Cooper, late minister of the Old Church.

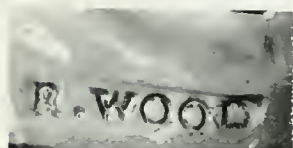
The foregoing obituary notice, written in terms of appreciation characteristic of the period, ends the series of available records of probably the most distinguished member of the Wood family whose life was devoted to the art of the sculptor, modeller and potter.

The genius displayed in his craft, and his generous aid to local benevolent institutions, earned for him a reputation which has added lustre to his branch of the family.

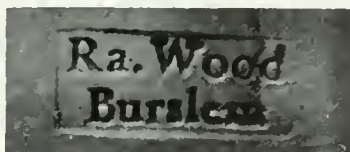
The Author will not have written in vain if he has succeeded in presenting some outline of the career, character and skill of men who, by uprightness of life, integrity in business and zeal for their craft, have been not least amongst those who have bequeathed to their descendants examples and traditions of which it is no small privilege to be the inheritors.

MARKS

RALPH WOOD IMPRESSED MARKS ON GROUPS AND FIGURES
(slightly enlarged)



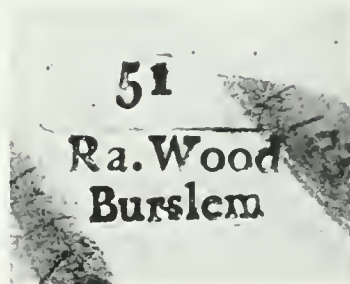
Found on coloured glaze and white glaze figures
1



Found on coloured glaze, white glaze and enamelled figures, &c.
2



Mould number on pedestal of enamelled Jupiter
4

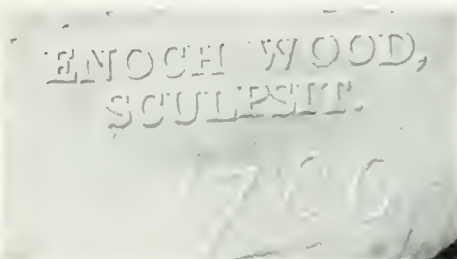


Mark on coloured glaze Toby Jug showing mould number
3

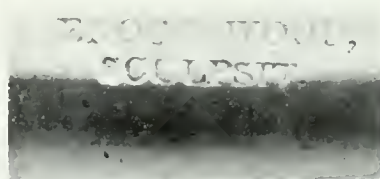
ENOCH WOOD IMPRESSED MARKS ON STATUETTES, BUSTS, GROUPS AND PLAQUES
(Nos. 5, 6 & 7 slightly enlarged)



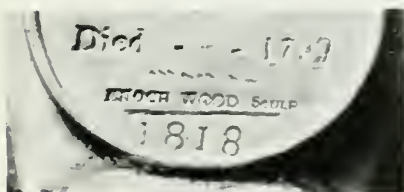
Mark on back of statuette St. Paul Preaching
Plate XXXVI
Illustration No. 121
5



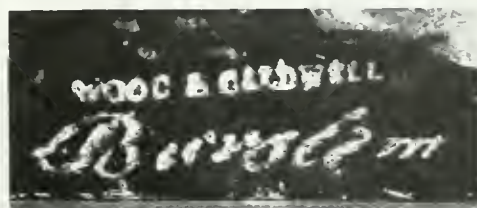
Mark on obverse of Locket
Plate XXXIII, Illustration Nos 112 and 113
6



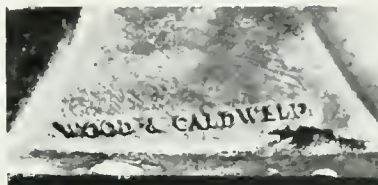
Mark on Jasper Lion
Plate LI, Illustration No. 156
7



Mark in circle on back of Washington Bust
8



9



MARKS

ENOCH WOOD IMPRESSED AND PRINTED MARKS ON ORNAMENTAL
AND TABLE WARE

E. WOOD
E. WOOD

WOOD & CALDWELL
WOOD & CALDWELL

ENOCH WOOD & SONS
ENOCH WOOD & SONS

11
(Impressed)



14
(Impressed)

12
(Impressed)



15
(Impressed)

13
(Impressed)



16
(Impressed)

ENOCH WOOD & SONS
BURSLEM
STAFFORDSHIRE

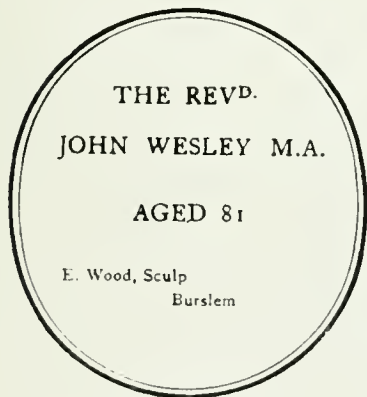
17
(Impressed)



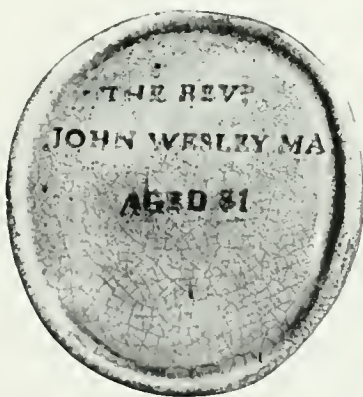
18
(Transfer printed)

ENOCH WOOD'S IMPRESSED MARKS ON THE WESLEY BUSTS

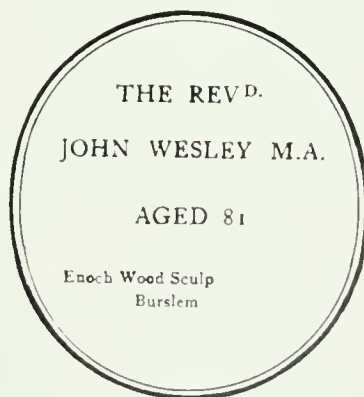
Probably made during Wesley's lifetime from the model sculptured in 1781



(On the unglazed buff biscuit
bust at the City Road)
19



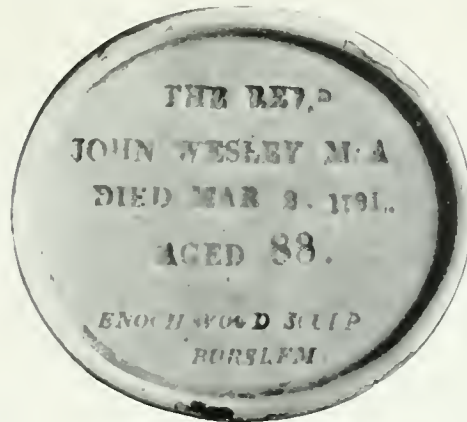
(On an early bust in the Author's
collection)
20



(On a black copy from the same
mould as the City Road bust)
21

The above marks are characteristic of the busts which are hollow at the back ;
they are oval tablets attached to two upright bars. See Plate XXXIV, Illustration No. 117

SELECTION OF ENOCH WOOD'S IMPRESSED MARKS ON THE WESLEY BUSTS
PRODUCED AFTER WESLEY'S DEATH



Usual mark found on the busts with ample drapery. Sometimes the words "Aged 88" are omitted

22

THE
REVEREND
JOHN WESLEY, M.A.
FELLOW OF LINCOLN COLLEGE OXFORD
& FOUNDER OF METHODISM
HE SAT FOR THIS BUST
TO
MR. ENOCH WOOD SCULPTOR
BURSLEM
1788
AND DIED IN
1791
AGED
88
YEARS

Victoria & Albert Museum

23

THE
REVEREND
JOHN WESLEY, M.A.
FELLOW OF LINCOLN COLLEGE OXFORD,
AND FOUNDER OF METHODISM
HE SAT FOR THIS BUST
TO
MR. ENOCH WOOD, SCULPTOR
BURSLEM
1781
AND DIED IN
1791
AGED
88
YEARS
"IS NOT THIS A BRAND PLUCKED
OUT OF THE FIRE"

24

ENOCH WOOD'S
IMPRESSED MARK
ON THE WHITFIELD
BUSTS



25

APPENDIX A
LIST OF MOULD OR SUBJECT NUMBERS OF THE RALPH WOOD PRODUCTIONS

Mould No.	Description	Height	Method of Decoration	Mark
		Inches		
Pair { 1	Figure of a Gardener, square base ..	6	Coloured glazes ..	..
2	Figure of a Lady Gardener, square base ..	6	Coloured glazes ..	..
3	Figure of Charlotte weeping for Werter ..	9½	Coloured glazes, Enamel colours ..	..
8	Figure of a Gardener ..	—	Enamel colours ..	..
9	Figure of a Shepherd, "Lost Sheep" ..	9	Coloured glazes, Enamel colours, Cream colour ..	Ra. Wood, Burslem
10	Figure of a Woman, "Lost Piece" ..	8½	Coloured glazes, Enamel colours, Cream colour ..	Ra. Wood, Burslem
19	Reclining Hind ..	5½	Enamel colours ..	..
Pair { 21	Venus and Cupid on Pedestal ..	10½	Coloured glazes, Enamel colours ..	..
22	Neptune on Pedestal ..	10½	Coloured glazes, Enamel colours ..	..
23	St. George and the Dragon ..	11	Coloured glazes, Enamel colours ..	..
25	King David with Harp (?) ..	12	Coloured glazes ..	..
27	Sportsman with Gun and Dog (Companion to 97) ..	8	Enamel colours ..	..
28	King David with Harp ..	12½	Coloured glazes ..	..
29	Jupiter with Eagle ..	10½	Coloured glazes ..	..
31	Figure of a Youth leaning on a stick ..	6	Coloured glazes ..	..
32	Figure of a Lion, left paw resting on a ball ..	11	Coloured glazes ..	..
33	A Bull attacked by a Bull-Dog ..	6	Coloured glazes ..	..
36	Gamekeeper with Gun, square pedestal ..	14½	Coloured glazes, Enamel colours ..	..
37	Van Tromp, square pedestal ..	10½	Coloured glazes, Cream colour ..	..
42	Hudibras, equestrian group ..	11½	Coloured glazes, Enamel colours ..	..
43	Dr. Franklin ..	13½	Coloured glazes, Cream colour ..	..
44	Apollo with Lyre ..	8½	Coloured glazes, Enamel colours ..	..
Pair { 45	Cupid riding on a Lion ..	8½	Coloured glazes ..	..
46	Cupid riding on a Lioness ..	8½	Coloured glazes ..	..
Pair { 47	Figure, Youth with Gun, Dog at Base ..	7	Coloured glazes, Cream colour ..	..
48	Figure, Girl with Bird, probably this No. ..	7	Coloured glazes ..	..
Pair { 49	Figure of a Fruit Boy, square ..	6½	Coloured glazes, Enamel colours ..	..
50	Figure of a Girl with Basket ..	6½	Coloured glazes, Enamel colours ..	..
51	Toby, usual type, holding jug and cup to lips ..	10	Coloured glazes ..	..
53	Satyr-head Jug, half figure on handle ..	8½	Coloured glazes, Enamel colours ..	Ra. Wood, Burslem

APPENDIX A

LIST OF MOULD NUMBERS

Mould No.	Description	Height	Method of Decoration	Mark
55	Figure, "Old Age," Woman with Crutches ..	Inches 8 $\frac{5}{8}$	Coloured glazes, Enamel colours	
Pair { 56	Figure, "Juno" with Bird ..	8	Coloured glazes	
57	Figure, Bacchus	8	Coloured glazes	
59	Figure of a Boy with Basket of Flowers ..	4 $\frac{1}{2}$	Coloured glazes (Companion to 66)	
62	"Vicar and Moses" in Pulpit	9 $\frac{1}{2}$	Coloured glazes, Enamel colours	
65	Toby, sailor seated on chest	11 $\frac{1}{4}$	Coloured glazes, Enamel colours	
66	A Girl with Basket of Flowers	4 $\frac{1}{2}$	Coloured glazes (Companion to 59)	
67	Figure of Girl with Pitcher on head	8 $\frac{1}{2}$	Coloured glazes, Enamel colours	
68	Figure, "Peasant Worshipping"	6	Coloured glazes, Enamel colours	
70	Probably Companion to 71	—	—	
71	Figure of a Troubadour	8 $\frac{1}{2}$	Coloured glazes	
72	Probably Companion to 71	—	—	
73	Figure of "Spanish Dancer"	8	Coloured glazes, Enamel colours	
74	Figure of "Sweep Boy"	7	Coloured glazes, Enamel colours	
79	Jupiter, a different design from No. 29..	10	Enamel colours	
80	Bust of Handel	9	Enamel colours, Cream colour ..	Ra. Wood, Burslem
81	Bust of Milton	9	Enamel colours, Cream colour ..	Ra. Wood, Burslem
82	Bust of a Divine	14	Enamel colours	
83	An Obelisk, granite colour vase on top..	14	Enamel colours	
84	Another	19	Enamel colours	
Pair { 88	The Flute Player, Shepherd and Shepherdess ..	11	Coloured glazes, Enamel colours, Cream colour	
89	The Companion—Youth and Bird-cage ..	11	Coloured glazes, Enamel colours, Cream colour	
90	Bust of Pope	—	Cream colour	
91	Bust of Matt. Prior	—	Cream colour	
93	Group, "Roman Charity"	7 $\frac{3}{4}$	Coloured glazes	
Pair { 94	A Stag Standing	9 $\frac{1}{2}$	Coloured glazes	
95	The Companion—Hind	9 $\frac{1}{4}$	Coloured glazes	
96	Figure of Boy, arms folded	9 $\frac{1}{2}$	Coloured glazes, Enamel colours	
97	Archress with Bow, Quiver and Target (Companion to 27)	8	Enamel colours	

APPENDIX A
LIST OF MOULD NUMBERS

Mould No.	Description	Height	Method of Decoration	Mark
98	Iphigenia	Inches	Coloured glazes, Enamel colours,	
99	Figure of a Gasconian	—	Cream colour	
103	Hercules	18	Enamel colours	Ra. Wood, Burslem
112	Bust of Shakespeare	9½	Enamel colours	
118	St. Peter, square pedestal	13	Enamel colours	
119	St. John, square pedestal	13	Enamel colours	
120	St. Paul, square pedestal..	13	Enamel colours	
121	St. Philip, square pedestal	13	Enamel colours	
123	Bust of Voltaire	—	Enamel colours	
127	Bust of Milton, small size	7	Enamel colours (different model from No. 81)	
131	Boys Scuffling, variation of No. 133	5	Enamel colours	
132	Girl with Musical Instrument	—	Enamel colours, Cream colour ..	
133	Group, Three Children Scuffling..	—	Enamel colours, Cream colour ..	
134	The Companion Group	—	Enamel colours, Cream colour ..	
135	Figure of Cymon	—	Enamel colours	
136	Figure of Iphigenia	—	Enamel colours	
137	Figure of Sir Isaac Newton	12¼	Enamel colours	
140	Mother and Child (child held in left arm), square base	9	Cream colour	Ra. Wood, Burslem
153	Group, "Tenderness," boy and girl with lamb	6½	Enamel colours	
154	Group, Two Boys, "Friendship," arms in each other	6½	Enamel colours	
155	Figure of Chaucer	12¾	Enamel colours (Companion to 137)	Ra. Wood, Burslem
164	Flower Holder formed as Tree, boy with dog and birds' nest	9	Enamel colours	
165	Companion, boy at foot of tree, squirrel in branch	9	Enamel colours	
169	Woman with Cornucopia, inscribed in front "Fortune"	10	Enamel colours	

APPENDIX B

INDEX TO COLLECTION OF ITEMS OF INTEREST RELATING TO BURSLEM, made by Enoch Wood, from which extracts have been taken

- 1788. Churchwardens' Meeting re House of Industry
- 1795. Meeting of Manufacturers—Duty on Property
- 1793. Dying Speech of Tom Paine
- 1795. Meeting of Manufacturers about Crates
- 1795. Advance upon Crates
- 1795. Meeting at Lane End about Weights and Measures
- 1794. An Address to the Owners and Occupiers of Land in Stoke
- 1794. Meeting at Stoke about a Poor-house
- 1793. Journeyman's Intimidation Paper—House of Industry, Wolstanton
- 1794. House of Industry—Wolstanton and Burslem
- 1794. Advance in Straw
- 1770. Prices of making Dishes
- 1795. New system of Book-keeping
- 1795. Prices of Cream Coloured Ware
- 1796. Outrage offered to Mr. Tomlinson
- 1796. A Meeting to raise Prices of Earthenware
- 1796. Close & Keeling's Patent for Ovens and Kilns
- 1796. Trent & Mersey Canal Co., extending the Canal to Leek
- 1796. Keeling's substitute for Red and White Glaze
- 1796. Ralph Wedgwood—Glazes
- 1796. Scarcity of Flour
- 1796. Anonymous Handbill addressed to Journeymen Potters
- 1796. Navigation from the Trent to the Mersey
- 1800. Mr. Clowes Port Bill—Cheese
- 1800. Theophilus Smith Assassination
- 1706. Tontine Inn
- 1796. Meeting of the Yorkshire Potters
- 1796. Commercial Canal
- 1796. Trent & Mersey Canal
- 1796. Ralph Wedgwood—Broken Pitchers
- 1796. Commercial Canal
- 1796. Forty-three Manufacturers
- 1796. New Invented Ovens
- 1796. Mail Coach through the Potteries
- 1790. Road Act
- 1796. Oamphry Touch'um
- 1794. Union between Wolstanton and Burslem for House of Industry
- 1794. Ralph Wedgwood

APPENDIX B

- 1794. Dutch Price current
- 1796. A List of Prices of Earthenware
- 1797. Sale of Mr. Ralph Wedgwood's Property
- 1798. Burslem Volunteer Corps
- 1797. Life and Trial of Mr. Oliver
- 1797. The Women's Club
- 1798. Pottery Cavalry
- 1798. Military Association in Hanley, Shelton and Stoke
- 1796. Commercial Canal
- Regulations against Forestalling and Re-grating
- 1798. Burslem, Tunstall, Longport, &c., Armed Association
- 1799. Subscription to Purchase Fire Engines for Burslem
- 1799. Public Meeting at Lane End, High Prices of Straw
- 1800. Meeting at Burslem to Petition on High Price of Corn
- 1799. Profanation of the Sabbath. Abstract of Laws. Resolutions at Burslem
- 1800. Mr. Wainwright—Bulletin—Poetry by Mr. Aston
- The Corsicans—Progress
- 1800. Notice to Farmers—Promise of Protection—High Price of Bread
- 1800. Meeting for the Relief of the Poor
- Thos. Trueman "Against Mobbing" Mr. Hickman
- 1800. Scarcity—Extracts of Laws against Rioting
- 1800. Letters from Mr. Mapey, Newcastle—Report of Potters giving up Work
- 1800. Notice about Weights and Measures
- 1800. Denial of Report of Concealed Provisions at Porthill
- 1800. County Resolutions on the Stand Weight of Bread
- 1800. Original Resolutions at Burslem on the Scarcity
- 1800. T. Smith & Wainwright—Handbill
- 1800. Observations on the Scarcity by a Magistrate
- 1802. Isaac Leigh's Notice—Letting Market Stalls
- 1802. Combination of Crate Makers—Resolution to Resist
- 1802. Dispensary Meetings, &c.
- 1802. Contributions of Etruria Workmen to Dispensary
- 1802. Printed Parish Accounts
- 1802. Rules to Prevent the Spreading of Contagion
- 1800. Written Notice to the Workmen advising peaceable conduct by E. W.
- 1802. Resolutions at Stoke not to pay an advance on Crates
- 1803. Letter from Messrs. Spode, re case of Manufacturers
- Rules for Volunteer Corps—C. Robinson
- 1803. Case of Manufacturers—Importation of Foreign China
- 1803. Repair to the Road from Burslem to Longport
- 1803. Tunstall Volunteers—A. Keeling
- 1803. Burslem Volunteers—E. W.
- 1803. Original Notice of Subscription for Volunteer Clothing (Resolution for forming Corps)
- 1803. Dismissal of Burslem Volunteers
- 1803. Mr. Gilbert's Sale by Auction
- 1803. Committee of Manufacturers, Pilfering of Goods
- 1803. Militia—Subscriptions for a substitute
- 1803. East India China Bill
- 1803. "More reasons" same subject
- Address to the "People of England"
- 1803. Proctors Articles of Enquiry about Churches

APPENDIX B

- Dialogue between John Bull and Bonaparte
Dinner to Longport Volunteers
1804. Assessed Taxes
- Meeting for Repairing Roads about Market Place
1804. Annual Report of Methodist Sunday School
1804. Association for Prosecuting Felons
1804. "The Ruin of Potters and the way to avoid it"
1805. Concert at Town Hall
1805. Sale of Land in Star Croft
1805. Handbill—Theft at Bycars & Sneyd
1805. Original Subscription for the Wounded in the Battle of Trafalgar
1805. Property Tax—Notice of Assessment to W. & C.
1806. Proceedings of Annual Meeting of Manufacturers
1806. Pullens Proposal for Publishing a Map of the Potteries
1806. Statement of Mr. T. Bill's Accounts—Newcastle
1806. Annual Meeting at Dispensary
1806. Supply of Water at Hanley
1806. Fire at Messrs. Bent & Caldwell's Brewery
1806. Poetical Invitation to Charity Sermon—A.B.
1807. Opposition to Stoke Rectory Bill
1806. Evening Mail—Funeral of Lord Nelson
- Hanley Association for Prosecuting Felons
1807. Case of the Petitioners against Stoke Rectory Bill
1807. An Address to Methodists condemning Lamp Meetings
1807. Annual Report of Sunday School
1808. Inland Navigation—Liability to Poor Rates
1808. A List of Manufacturers' Prices
1808. Committee of Manufacturers—High Price for Colour—Charge for Straw
1808. Address to the "Landed Interest"—Canal Liability to Poor Law
1808. Annual Report of Sunday School
1808. Wedgwood's Manifold Writer
1810. Forgery of Kinnerley's Notes
1808. Report for Auditing Parish Accounts
1808. Poetical Invitation—Sunday School
1810. Sale of Lease of Potworks at Fenton—J. Byerley
1810. Workmen's letter requiring to be paid "for all that is dipped"
1810. Memorandum of Ephraim Vernon's Wages
1810. Advertisement for New Hands
1810. Lakin's Sale
1812. Evening Mail—Debate on Orders in Council
1812. Evening Mail—Debate on Parliamentary Reform
1812. Evening Mail—Assassination of Mr. Percival
1812. Liverpool Mercury—Freedom of Elections, &c.
Scarcity—Recommendation to avoid waste, &c.
1812. Report of Vestry Meeting
1812. Particulars of Clough Hall Estate
1812. A List of the Poor relieved by the Parish
The Population by General Census was 8,625
1812. Plan of the Spitalfields Soup Society
- Plan of a projected House and Works at the Nile (not executed)
1805. Plan of the Battle of Trafalgar
Description and Drawing of a Patent Churn

APPENDIX B

- 1807. Warrant for Assessing the Property Tax
Panorama Picture of Boulogne
Panorama of the Bay of Dublin
Burslem Sunday School Library
- 1813. Etruria Female Provident Society
- 1813. Autograph of the Revd. C. T. Frey
- 1813. Letter from Revd. C. T. Frey to E. W.
- 1804. Committee of Manufacturers—Pilferage
- 1803. Report of Jew's Society and letter of C. F. Frey
Letter from W. Heatin, Invention for Fire Engine
- 1813. Sale of Edward Keeling's Property
Female Provident Society
- 1808. Association for Prosecuting Felons
Capture of the Chesapeake—Glorious Victory
Notice against throwing Crackers
- 1813. Mr. Carey—Refutation of Report
- 1813. Subscribers' Agreement to publish Macclesfield Gazette
- 1813. Letter respecting same
- 1813. Handbill—Robbery and attempt to murder R. Bowers
- 1800. Handbill—Description of T. Smith
Dispute at Hanley about the Market
- 1813. Invitation to Dinner with the Longport Corps
Case of Petitioners against Clauses in Hanley Green Market Bill
Invoice Heads, previous and after partnerships
Drawing of new Reaping Machine
Call of Meeting to Petition against Orders in Council
- 1812. Petition for ditto
- 1812. Letter from " A Staffordshire Potter " same subject
- 1812. Denial of Exaggerated Statement
- 1812. Extract from the Courier on same subject
- 1812. Inflammatory Paper, found in the key hole
- 1812. Orders in Council—Address by a Staffordshire Potter
- 1812. Paper picked up in the street—" Bread or Blood "
- 1812. Observations on the depressed State of Trade
Copy of lines by " Journeyman Potter "
- 1812. Resolution of Meeting—Orders in Council
- 1812. County Election—Address from Mr. Walhouse
- 1812. County Election—Address from Sir J. Wrothesley
- 1838. Anderton Carrying Company—Reduction of Rates
- 1812. Sale at Big House
- 1812. Sir John Wrothesley—Declaration against Orders in Council
- 1812. Sir John Wrothesley—A plain dealing Freeholder
- 1812. Letter from Mr. Sparrow—Walhouse Election
- 1812. Note from Mr. Sparrow to receive papers from Mr. Ward
- 1812. Note from Mr. Sparrow to Mr. Ward
- 1812. A Manufacturer's Letter—Statement of No. of Crates sent to America
- 1812. Reply to a Manufacturer's Letter
- 1812. Election Paper (by Mr. Warburton)
- 1812. Election—Sir J. Wrothesley's Resignation
- 1812. " A Freeholder " and " Ben Blue "
- 1812. Thanks for Mr. Walhouse
- 1812. Orders in Council withdrawn

APPENDIX B

- 1812. A new Song
- 1812. Meeting of Manufacturers
- 1812. Songs " Orders in Council revoked "
- 1812. Letter from a Burgess of Newcastle
- 1812. Boughey's Election
- 1813. Report of the Statement—the Poor in Burslem
- 1813. Requisition for a Meeting to Petition for Peace
- 1813. Meeting for Peace
- 1813. Political Address—Major Cartwright
- 1813. Statement of Distress addressed to the Duke of Kent
- 1813. Notice of the Publication of " Staffordshire Gazette "
- 1796. Commercial Canal—Notice of Dissent
- 1796. Commercial Canal—Aspersions of Character
- 1794. Notice of Advance in the Price of Straw
- 1797. Mr. Richardson's Address on the Formation of " Women's Society "
- 1795. List of Prices of Ware
- 1791. Subscription to Purchase Provisions for the Poor
- 1806. Property Tax—Assessor's Warrant
- 1814. Petition for the Abolition of Slave Trade
- 1800. Turner's Patent
- 1807. Report of Committee for Auditing Parish Accounts
- 1813. Etruria Friendly Society
The Battle of Vittoria
- 1814. Sale of Seaton Iron Works
- 1814. Letter from Mr. Lane—New Air Machine
Abstract of Statutes for Repairing Highways
Report of Committee of Police for the Potteries
Express Coach
- 1815. Dinner at the Celebration of Peace
- 1831. List of Paupers in Woolstanton Parish
- 1815. Peace
- 1816. Price Current of Earthenware
- 1815. Celebration of Peace
- 1815. Notice to Innkeepers against encouraging Tippling
- 1816. Notice against attending Meeting about the Market
- 1816. Notes from Mr. Rogers and Mr. Jas. Davenport
- 1817. Hanley Protest against attending Political Meetings

APPENDIX C

ALPHABETICAL LIST OF NAMES APPEARING ON ENOCH WOOD'S MAP OF BURSLEM IN 1750, *p. xx*

Adams, Edward	Daniel, Robert, Holehouse Works	Noden, Isiah
Adams, John, Brick House	Daniel, Timacen	Norbury, George
Adams, Jonathan	Dean, Mary	Oldfield, Thomas
Adams, Joseph	Ditchfield, Thomas	Onions, Richard
Adams, Martha	Drakeford, John	Overhouse
Adams, Ra.	Egerton, Mme.	Owen, Christopher
Adams, Richard	Field, Edward	Parr, Nathan
Allen, Ralph	Fletcher, Thomas	Parrot, Richard
Allen, William	Follows, William	Plant, James
Astbury, Eliza	Gater, Mary	Practon, Thomas
Baggaley, Jane	Green, Thomas	Rathbone, Philip
Bagnall, Sarah	Grundy, Isaac	Read, Thomas
Ball, Gabriel	Hall, Eliza	Rogers, Francis
Ball, Joshua	Harding, Mary	Scarratt, Joseph
Ball, Salathiel	Harvey, Eliza	Shaw, Aaron
Barker, William	Harvey, John	Shaw, Bridget
Barlow, ———	Heath, John	Shaw, Thomas
Barlow, Eliza	Horden, William	Sheldon, Paul
Beech, Richard	Hordern, Samuel	Simpson, Chell John
Bennet, Joseph	Hume, Richard	Simpson, John
Bennet, Thomas	Hurd, John	Simpson, Joseph
Blakely, William	Hurd, Joseph	Simpson, Josiah
Booth, Ephraim	Knowle Works	Simpson, Sarah
Bould, Ann	Lees, Samuel	Stanley, John
Bover, S. & J.	Leigh, Aaron	Stanley, Samuel
Bowers, Samuel	Lockers, Maria	Steel, John
Brammer, Mary	Lockett, Thomas	Steele, Richard
Buckley, Ranie	Lockett, Tim.	Stevenson, Sarah
Burn, John	Lovatt, John	Stevenson, William
Burn, Ralph	Lovatt, Thomas	Taylor, John
Burn, Stephan	Malkin, Clark	Taylor, J. & T
Burn, Thomas	Malkin, Sam.	Taylor, Mary
Burn, William	Mansfield, John	Taylor, Thomas
Cartlich, Mary	Marsh, John	Taylor's Potworks
Cartlich, Ralph	Marsh, Joseph	Ward, Ann
Cartlich, Richard	Marsh, Mary	Ward, Jno.
Cartlich, Saml., Flash Works	Marsh, Moses	Ward, Thomas
Cartlich, Sarah	Mawson, Dr.	Wedgwood, Aaron & Little
Cartlich, Thomas	Mear, William	Wedgwood, Abner
Cartwright, Richard	Mills, Joseph	Wedgwood, Cath.
Clews, Thomas	Mitchell, John	Wedgwood, Ellen
Cliff, Ann	Mitchell, Thomas	Wedgwood, Thomas, Church House
Copeland, Moses	Mollot, John	Wedgwood, William
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ARMS OF WOOD OF PORTHILL

Per fesse or and sable a wolf rampant counterchanged between in chief two trees eradicated proper; crest: on a wreath of the colours a demi lion rampant or semé of buckles sable resting the sinister paw on a shield also sable charged with a wolf's head erased gold.

Wood, *b.* Anne Wood, *b.*
1730, 8 Oct. 1734.
May

<p>Enoch Wood, <i>b.</i> 9 July 1754 (died young), buried 1757.</p>	<p>Enoch Wood, <i>b.</i> 31 Jan. 1759, of Fountain Place, Burslem, <i>m.</i> at Newcastle 16 Dec. 1780, <i>d.</i> 17 Aug. 1840. (Apprenticed to Palmer of Hanley. Started on his own account in Partnership with his cousin Ralph Wood, 1783.)</p>	<p>Ann Bourne, da. of Jas. Bourne of Newcastle, Staffs. <i>b.</i> 1 June 1758, <i>d.</i> 28 Jan. 1841.</p>
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ARMS OF WOOD OF BROWNHILLS

Or, a lion rampant between three boars' head erased sable; crest: a demi-man wreathed about the temples and waist with oak leaves fructed, the dexter hand holding a club in bend with all proper, the sinister arm extended the hand grasping a wolf's head erased sable.

Pedigree of JOHN BADDELEY WOOD

of BROWNHILLS, STAFFORDSHIRE, and HENLEY HALL, SHROPSHIRE

AND

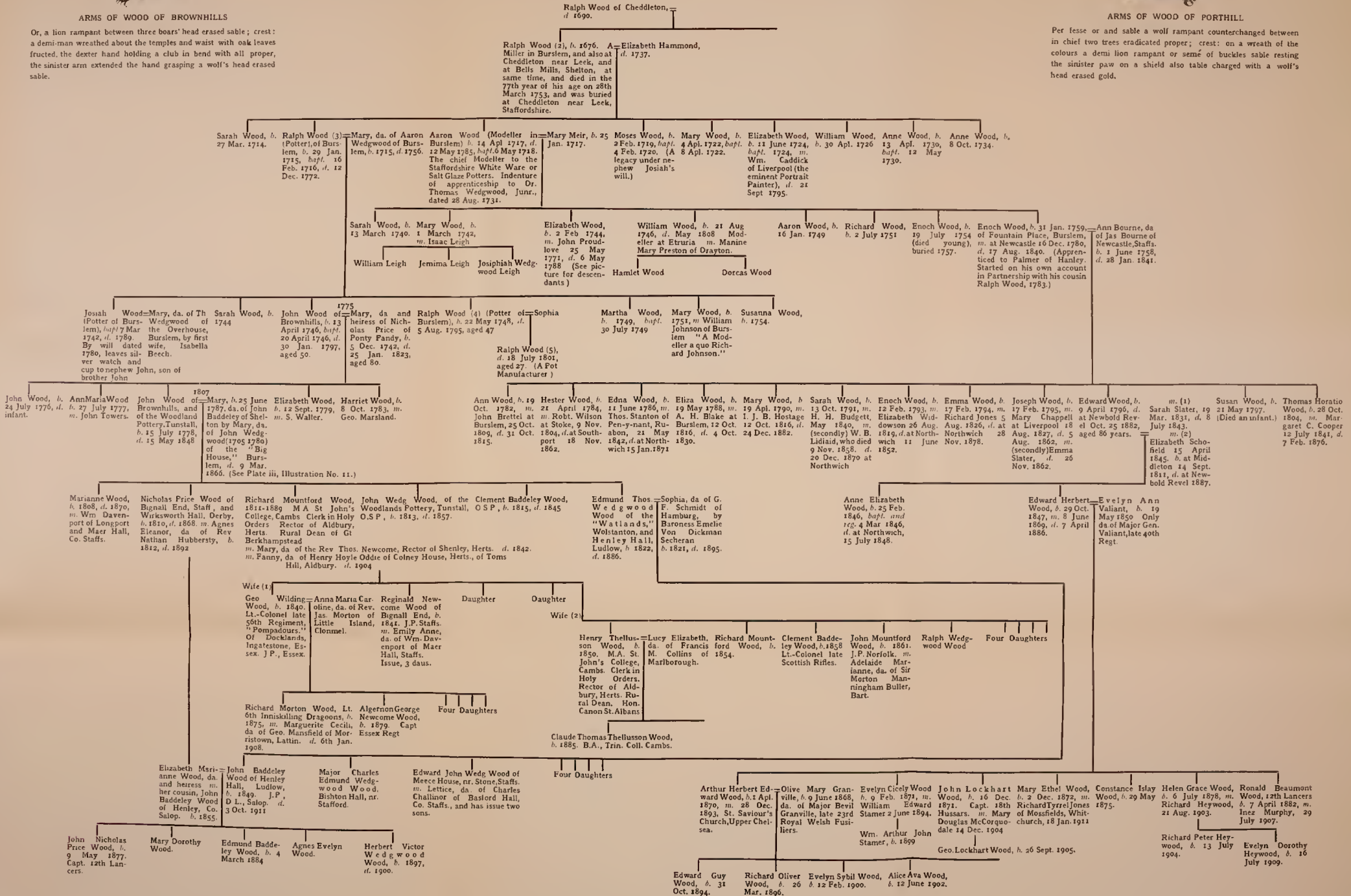
ARTHUR HERBERT EDWARD WOOD

of FORTHILL, STAFFORDSHIRE, NEWBOLD REVEL, WARWICKSHIRE, SUDBOURNE, SUFFOLK, and BROWHEAD, WESTMORELAND



ARMS OF WOOD OF PORTHILL

Per fesse or and sable a wolf rampant counterchanged between in chief two trees eradicated proper; crest: on a wreath of the colours a demi lion rampant or semé of buckles sable resting the sinister paw on a shield also sable charged with a wolf's head erased gold.



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