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Grigsby, Leslie B. (Leslie Brown)

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# THE LONGRIDGE COLLECTION OF ENGLISH SLIPWARE AND DELFTWARE

by Leslie B. Grigsby

*with contributions by*

Michael Archer

Margaret Macfarlane

Jonathan Horne

Volume 1 SLIPWARE

THE  
LONGRIDGE  
COLLECTION  
OF ENGLISH  
SLIPWARE  
AND  
DELFTWARE

THE BEST IS NOT TOO GOOD FOR YOU 1697

WILLIAM: TALOR

Keep  
with:in  
compaz:and  
you: shall  
be: sure  
1726

MARY

EE

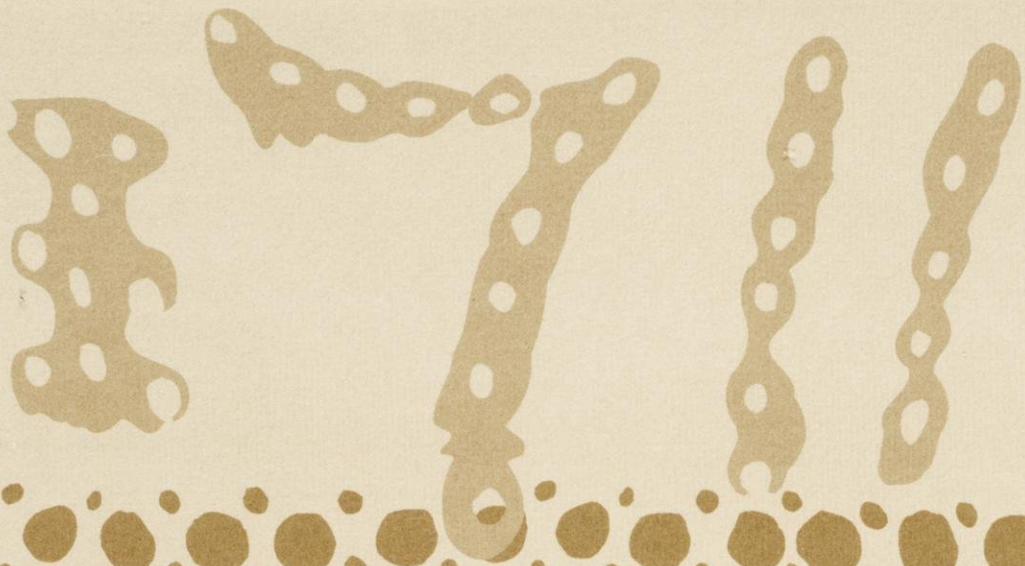
Come fill  
me full with  
Liquor Sweet for  
that is good when  
friends do meet  
march the 13  
1766

GILDE VET MON DROET 488

1767  
Thom Berr

The English  
and wh  
other  
for

17RF



B V R C H J G 99

The Potter Fashioned me complete  
As plainly doth appear for to supply  
The Harvest men with good strong-  
ish beer drink round my jolly repasts  
when the work is done weel have the  
er Jugg my Boys and Sing a Merry  
song

Made in Bideford By The But

for **M<sup>R</sup> PARKER**  
**17 97**

St  
George  
&  
Dragon

To  
duoyd  
many:tho  
ublezz which  
othe r2:in  
duye  
1726

JOSEPH GLASS

Kohler Art Library  
University of Wisconsin-Madison  
260 Elvehjem Museum of Art  
800 University Avenue  
Madison, WI 53706-1479

THE LONGRIDGE  
COLLECTION OF  
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AND DELFTWARE



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London

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Set in Agenda and Swift type

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*For Haleigh, Lindsay, Francesca, Isabella, and Iain*

Volume 1

SLIPWARE



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## PREFACE by Jonathan Horne

It was some twenty years ago that I first met an American collector who was forming a fine collection of English stumpwork, medieval ivories, metalwork, and treen. His interest in British pottery was a natural progression, as the often humorous, naive quality of ornament found on British delftware and the simple, almost childlike decoration on slipware are not unlike that on English seventeenth-century needlework.

Collections are made for a multitude of reasons that are not always governed by the age or rarity of the objects concerned. For example whereas a two-thousand-years-old Roman lamp can be purchased for a few dollars, a nineteenth-century Pratt pot lid can bring four figures. Alternatively an object can be so rare that there are no collectors for it, and the piece is thus unsalable. A true collector is totally dedicated to acquiring particular types of objects and does not simply follow fashion. As the collector becomes more knowledgeable, his or her collection becomes more focused, often with newer acquisitions tending to consist of rarer and more important objects.

The desire to collect British pottery goes back a long way. Horace Walpole had several pieces on display in his house at Strawberry Hill. In 1784 his account of the “China room” included two items of delft, a 1647 sack bottle, and a dish depicting Charles II and Catherine of Braganza. Another early collector was Enoch Wood (1759–1840), who, when any construction work was being undertaken in “The Potteries,” collected fragments of old pottery for his museum. Included in his large collection of Staffordshire pieces were a number of slipware platters, cups, porringers, and other shapes. The collection was greatly reduced in 1835, when 182 pieces were presented as a gift to the king of Saxony. Many of these objects can still be seen today in the Dresden Museum.

A more recent collector whose name one associates with British delftware is Louis L. Lipski, a Polish expatriate who accumulated a huge collection during the 1940s and 1950s. At that time most of the items could be bought for a few pounds. Louis Lipski was a very interesting and knowledgeable man who coauthored the respected *Dated English Delftware*. When he died in 1978 Sotheby’s was offered the chance to dispose of his vast collection. It was eventually divided into four separate sales and, in order not to flood the market, was sold off over a period of two and one-half years. These sales created a great deal of excitement among academics and collectors alike, and it was not long after this that my new collector started to show an interest in British pottery. Buying at auction was a learning curve; my client was quick to realize that there could only be one buyer for any one object. In order to acquire the best one had to be prepared to be bullish in the salesroom, and when the first “Rous Lench” sale came along at Sotheby’s in 1986, we ended up purchasing a third of the pieces, so forming the basis for an outstanding collection.

The Rous Lench collection was put together by the late Tom Burn, who lived at Rous Lench Court, set between Eversham and Worcester, a sixteenth-century house with an older pedigree. For more than fifty years Burn accumulated a fine collection of slipware and early delft, which was arguably the last great collection of British pottery in private hands in England. Tom Burn acquired many of his pieces from Frank and Kathleen Tilley, who for many years were the top dealers in British pottery. A number of other important pieces now in the Longridge collection also passed through their hands.

The list of previous owners reads like a Who’s Who, and some of these names are now familiar to us through scholarly works. Frank Falkner, for example, was the author of *The Wood Family of Burslem*; his collection was sold at Puttick and Simpson in 1920. Some of his objects passed through other hands before joining the Longridge Collection, as did those

of Professor F. H. Garner, author of *English Delftware*. Much of Professor Garner's collection was sold at Sotheby's in 1964 and 1965. Some pieces had belonged to Frank Britton, who discovered British delftware late in life after he had retired from a distinguished career first in the Royal Air Force and later as an aero-engineer. Britton's small collection was overtaken by his desire to research into the background of the London potteries, which culminated in his book *London Delftware*. His ability to delve into the archives of old insurance records, some dating from the seventeenth century, resulted in the identification of some of the initials and dates on inscribed pieces, including examples in the Longridge collection.

Although the Longridge collection is restricted to pottery made in the British Isles, it offers much of interest for Americans. The colonists relied on the mother country for most of their supplies and were quick to emulate changes in English fashion. Excavations at Jamestown and other early colonial settlements have revealed quantities of slipware. Initially much of this earthenware came from the West Country, but it was not long before the Staffordshire potters were supplying the new market. Delftware was also exported in large quantities from Britain; a home in Richmond, Virginia, had tin-glazed paving tiles sent over from Southwark around 1660 (see Austin, *Delft*, p. 17, fig. 9). In the 1670s Boston, Massachusetts, had a market for luxury items such as the small tin-glazed earthenware figure group representing two lovers found there in excavations (see Longridge nos. D346, D347). Tin-glazed and slip-decorated earthenwares were extensively used by all levels of society throughout the American colonies during the seventeenth and eighteenth centuries.

Some ceramic pieces were contemporary to great events. The date "1649," the year Charles I lost his head, often appears on tin-glazed wine bottles. With the restoration of the monarchy in 1660, there was a proliferation of caudle cups with portraits of Charles II. (Samuel Pepys wrote on March 6, 1660, "Everybody now drink the King's health without any fear, whereas before it was very private that a man dare due it.") The monarchy up to and including the reign of George III is well represented on slipware and tin glaze in the Longridge collection. Other important events also are recorded, such as the 1707 ratification of the Act of Union between England, Ireland, and Scotland (Longridge no. D256) and the first balloon flight in England (1784) (Longridge no. D95).

Other items in the collection reflect changes in taste and fashion. For example although posset pots started as simple domestic items, by the end of the seventeenth century they had become status symbols to be displayed for all to see. Early in the eighteenth century posset went out of fashion to be replaced by punch, which was served from a bowl. The proliferation of alcohol-related objects in slipware and tin glaze show what an important part of social life drinking was at this time. Most slipware and delftware products were made to be used both in the home and at commercial premises such as taverns and apothecary shops. These wares were part of everyday life, and archaeological excavations in Britain and the New World have revealed vast quantities of fragments, which by comparison with the extant pieces show how very little has actually survived.

Publishing a collection of this importance could only be achieved by the input of many dedicated individuals. To write the book was needed someone with a knowledge of British pottery who would be willing to take on this mammoth task and have the tenacity to finish the work within a limited period. The availability of one such person, Leslie Grigsby, was fortunate. She had only recently completed writing the text for the Chipstone Foundation of several hundred pieces of fine British pottery (expected publication in 2001). Leslie was brought up in a world of antiques. Her parents, Doctors Harold (now deceased) and Caroline Brown from Chicago, are well-known collectors. Leslie obtained a bachelor of

liberal arts in art history from the University of Illinois in Champaign-Urbana and received her post-graduate degree in art gallery and museum studies from Manchester University in England. I first met Leslie around 1975, when she was eighteen and was accompanying her parents on her first trip to England. After completing her studies in 1981 Leslie went to Colonial Williamsburg as a Curatorial Fellow, eventually being promoted in 1986 to Assistant Curator of Ceramics and Glass. Working as John Austin's right hand she had the opportunity to handle one of the world's greatest collections. Since then Leslie has won acclaim in the ceramic world for writing volume one of *English Pottery, 1650–1800: The Henry H. Weldon Collection* as well as *English Slip-Decorated Earthenware at Williamsburg*, the previously mentioned book on the Chipstone Foundation's collection of English earthenware and stoneware, and many articles in *The Magazine Antiques* and other periodicals. From 1989 to 1999 she was busy as a freelance author and consultant on seventeenth- and eighteenth-century ceramics, glass, and social life, and in 1999 she was appointed Curator of Ceramics and Glass at the Winterthur Museum, Library, and Garden in Delaware.

Michael Archer, a world-renowned authority on English delftware, has collaborated significantly on the writing of the delftware section of this book. His invaluable contributions include entries for many of the major pieces shown here as well as numerous important comments on other delftware in the collection. In addition his great enthusiasm for and support of the project have been an inspiration to all involved. Michael obtained a degree in modern history (1960) and an M.A. (1967) from New College, Oxford. He became Assistant Keeper at the Department of Art at the City Museum and Art Gallery, Birmingham, and in 1963 moved to the Department of Ceramics at the V&A, where he remained until his retirement as Senior Research Curator in 1996. Michael's recent book, *Delftware: Tin-Glazed Earthenware of the British*, focuses on the V&A collection and is acclaimed for its scholarly research. It and other articles written by Michael have proved important resources for the writing of this book. His latest project is to rewrite the British delftware section of the Glaisher Collection, now held in the Fitzwilliam Museum, Cambridge.

When it came to the writing of the entries for the English tin-glazed teawares in the Longridge collection, the obvious person to turn to was Margaret Macfarlane, who has specialized in this field for more than twenty years. Margaret obtained a B.A. Hons. at London University (modern history) in 1954 and for most of her working life has been with the Hampshire County Museum Service, retiring in 1995 from the position of Keeper of Decorative Arts. During her time with the museum service Margaret steadily added to the collection at the Allen Gallery, Alton, Hampshire. Through her scholarship and careful purchasing she has built the gallery's collection into one of national importance. She has always been generous in passing on her knowledge, giving tutorials to students, and running adult education classes. In 1991 she obtained a Master of Philosophy degree at the University of Southampton; her thesis was entitled "English Tin-Glazed Teaware: Its Origins and Development, 1650–1800." Margaret's contribution to this book has been invaluable and includes those for the delft books, shoes, and boot as well as the teaware entries.

Suzanne Coffman, having been involved in this project from the beginning, went far beyond the normal requirements of an editor and had to review several times thousands of pages of manuscript. An experienced professional, she played an integral part in the planning and organization of the entire manuscript as well as tirelessly focusing upon the minutiae of the layouts.

Gavin Ashworth is a brilliant photographer with a business in New York. He has taken literally thousands of photographs of the collection, always attentive to the smallest detail. That he has set himself the highest standards shows only too well in the finished work.

Sonia Biancalani-Levethan and Anita Merk took on the monumental task of designing this book, regarding it as a challenge worth doing in the best possible way. Being very much aware of the advances in printing technology, they have used the latest methods in publishing, and the finished result speaks for itself. New standards have been set for others to follow.

It has been a privilege for me to have been involved in the formation of the Longridge collection and to have played a part as “reader” and commentator during the writing of this text. Over the past twenty years my client has acquired almost without exception the very best that has become available and has never been afraid to buy at the top of the market. The end result is the finest private collection of British delft and slipware in the world.

J.H.

## CONTRIBUTORS

The term *contributors* has been chosen for persons who were especially forthcoming with material for this book—going even beyond the generosity of the readers and fellow researchers thanked in the Acknowledgments. The following three individuals were particularly involved in the project:

*Michael Archer* was for thirty years in the ceramics department at the Victoria and Albert Museum in London. He retired from that institution as Senior Research Curator in 1996. Michael's well-known and universally respected published work on delftware long ago formed a core reason why many collectors in England and America became interested in the subject. In part because of his work, the author, a child of such collectors, grew to love English earthenware and stoneware and eventually chose a similar specialization in the museum field. Michael's insightful and detailed remarks regarding very many of the Longridge delftware objects are interwoven throughout that volume.

*Margaret Macfarlane* recently retired from her position as Keeper of Decorative Arts at England's Hampshire County Museum Service, for whom she acquired and researched an incredible number of rare delftware objects. Because Margaret has long been regarded as the world's foremost specialist on English delft teawares, she was asked to be responsible for the written material relating to that portion of the Longridge collection. The sections on delft books and the boot and shoes also are results of her meticulous research.

*Jonathan Horne* of London is known worldwide as one of the preeminent dealers in English earthenware and stoneware and also is a respected author and supporter of publications on those subjects. In addition to writing the Preface for these volumes, Jonathan worked literally side by side with the author, reviewing the entire delftware text and adding invaluable remarks drawn from his own research and experience. His input regarding the "nuts and bolts" of publishing a work such as this was essential to its coming to fruition.

## AUTHOR'S ACKNOWLEDGMENTS

In addition to the three contributors, numerous other persons have been particularly generous in regard to this project. David Barker, Keeper of Archaeology at the Potteries Museum in Hanley, Stoke-on-Trent, kindly and carefully reviewed a large portion of the slipware text, adding numerous useful remarks based on his own extensive research and providing images of excavated slipware fragments. Richard J. C. Coleman-Smith, author and Research Director of The North Devon Pottery Research Group, also focused on the slipware. Many of his insightful comments are reflected in that text. Several archaeologists from the Museum of London Specialist Services (MoLSS) also gave time: Roy Stephenson and Jacqueline Pearce freely shared their in-depth knowledge of London archaeology, and the remarks of Alison Nailer and Richenda Goffin (now Post-Roman Ceramic Specialist for the Norfolk [England] Archaeology Unit) also added greatly to particular entries. The British Museum's David Gaimster kindly gave access to that institution's marvelous English slipware collection as well as their holdings of excavated delftware fragments.

At Colonial Williamsburg, the author's alma mater, John Austin, former Curator of Ceramics and Glass, helped with research and was, as always, an inspiring and supportive friend. Winterthur Museum, Garden, and Library, the author's new home, also was extremely generous, providing encouragement and the freedom to complete the Longridge manuscript and sharing the research skills of Curatorial Assistant Ron Fuchs. Pat Halfpenny, Winterthur's Director of Collections and a respected English ceramics scholar, author, and longtime friend, was an enthusiastic sounding board.

Several other persons were intimately involved in this monumental project. Suzanne Coffinan capably and with a sometimes much-needed sense of humor took on the mammoth task of editing and re-editing the Longridge text, which grew with the size of the collection. Davelyn Forrest transcribed pages and pages provided by those whose particular talents lay in ceramics research rather than computer technology. Plied with orange juice and sandwiches, the talented and respected photographer Gavin Ashworth braved weeks of photography in a basement with an author insisting that *that* object be "rotated half-a-hair to the left" or shot from a slightly different angle. Innovative designer and Longridge design supervisor Sonia Biancalani and, especially, designer Anita Merk spent months slaving over the layouts, arranging images of already impressive objects in a beautiful setting.

Finally, to the owner of the Longridge collection, the author offers life-long gratitude for having been given the chance to get to know him and to research and help publish his marvelous collection. The hospitality and patience of his family will always be a fond memory.

L.B.G.

# GENERAL NOTES

## *Abbreviations*

c.	circa (plus or minus five years)
Diam.	Diameter
H.	Height (overall)
L.	Length (overall)
W.	Width (overall)
Ex coll.	Former collection

## *Cross-referencing*

In cross-referencing between the two volumes, numerals preceded by an *S* indicate entries in the slipware volume. Numerals preceded by a *D* indicate entries in the delftware volume.

# TIME LINE OF MONARCHS AND SOME OTHER IMPORTANT HISTORICAL PERSONS

*The following descriptions are based on entries in the National Biography and Cannon and Griffiths, British Monarchy. For cross-references to Longridge entries, see left margin.*

## JAMES I AND ANNE OF DENMARK

The Stuart king James VI of Scotland (1566–1625) and James I of England (r. 1603–1625) was the son of the ill-fated Mary Queen of Scots (1542–1587) and Henry Stewart (or Stuart), Lord Darnley (1545–1567). On hearing of the death of the English Tudor queen Elizabeth I (r. 1558–1603), James left his wife, Anne of Denmark (1574–1619), and their children to follow him as he hurried from Edinburgh to claim the English throne. As James I he was the first personal representation of the unification of the English and Scottish crowns.

The king’s first speech to Parliament (1604) proposed that the newly formed kingdom be renamed Great Britain, but, not surprisingly, after years of warfare between the two countries, James’s audience was less than enthusiastic. James’s pressures for the new name as well as his introduction of a new flag, abrasive personality, and excessive spending did nothing to increase his popularity. The same was true of his lack of support for religious tolerance and his pursuit of closer relations with Spain (including a failed attempt to see the Prince of Wales wed to the Spanish infanta). James died of illness in 1625.

Like Elizabeth I, James and, perhaps even more demonstrably, Anne of Denmark were patrons of the arts. During their reign Inigo Jones built the Banqueting Hall at Whitehall and began the Queen’s House at Greenwich. The monarchs also created the position of master of the king’s music and named Ben Jonson poet laureate. In 1668 the appointment of John Dryden formalized the latter post.

## CHARLES I AND HENRIETTA MARIA

D7, D11–D13, D222



Charles I (1600–1649) of England, Scotland, and Ireland (r. 1625–1649), the second son of James I and Anne of Denmark, succeeded to the throne on his father’s death. In the same year he married Henrietta Maria, daughter of Henry IV of France. Although Charles appears to have surpassed his father in morality, he seems to have inherited James’s unpleasant personality. Charles I displayed a deep love of music, and his patronage of the arts included the acquisition of paintings, especially important works by Raphael, Titian, Correggio, and other masters.

Charles’s Catholic marriage and his secret agreement with France for religious concessions to English Catholics were deeply unpopular and conflicted with his pledge to Parliament that his marriage would be “no advantage to recusants at home.” Other aspects of Charles’s domestic and international policies certainly created enemies, but the royal couple’s support of Catholicism—in the century following the papal excommunication and anti-Protestant murder plots against Elizabeth I—was one of the greatest sources of animosity against them. The king’s response to the 1641 Irish uprising and his handling of the question of who would command the militia against the insurgents led to another power struggle with Parliament. In 1642 Charles was forced to withdraw to York (see Civil Wars, below).

D222

CIVIL WARS

Having escaped from London, Charles I raised his standard at Nottingham on August 22, 1642, and called for support to retake the capital. In October of the same year he established his new capital at Oxford.

During the subsequent Civil War a reluctant populace and lack of money often hampered the king's efforts. Although Charles retained support in several regions, large pockets of resistance existed, and the navy allied with Parliament. The Continent and Ireland, locked in political struggles of their own, could offer the king little help. Charles hoped that his overtures to Scotland, in which he promised constitutional changes and a Presbyterian form of government, would draw the Scottish government to his cause. Several powerful clans did join him, but in 1643 the government made an agreement with the English Parliament. Although Charles had strengthened his military position by early 1645, his forces were greatly outnumbered at Naseby and defeated by those of Fairfax and Cromwell. The capture and publication of the king's correspondence increased ill will toward him. Further losses diminished Charles's military strength, and on March 21, 1646, the last royalist army surrendered.

Charles gave himself up to the Scottish army on May 5, and his remaining years were spent in prison or attempting to escape. During this time the king still hoped for ultimate triumph. A second Civil War began in spring 1648 and renewed Charles's hopes, but it became obvious that peace would never come during the king's lifetime. His trial began at Westminster on January 20, 1649. At his sentencing one week later, he was declared a "Tyrant, Traitor, Murderer, and public enemy to the good people of this Nation." On January 30, 1649, Charles I was beheaded on a scaffold outside the Banqueting Hall at Whitehall.

OLIVER CROMWELL  
(1599–1658)  
AND THE PROTECTORATE  
(1653–1659)

The termination of the monarchy with the execution of Charles I in 1649 was, not surprisingly, followed by the closing of the House of Lords and brought into stark light the need for a new form of government. The House of Commons enacted a law mandating that the Council of state for the new Commonwealth be composed of forty-one members chosen by the Commons.

From its inception the Council had strong, although sometimes opposed, leadership by Civil War parliamentary general Oliver Cromwell (1599–1658). The 1653 Instrument of Government stipulated that executive power reside in a single person, and Cromwell became Lord Protector, assisted by a small council and a parliament composed of a single house with four hundred members. For the first time England, Scotland, and Ireland were represented in a single parliament. By 1654, however, a power struggle between Parliament and Cromwell had begun. The latter soon and unpopularity declared martial law, or the "Rule of the Major-Generals." Although he had refused the title of king, Cromwell was empowered to choose his own successor, and on his death in 1658, his comparatively weak son Richard was named Lord Protector. The following year, surrounded by chaos and overwhelmed by the military's demands, Richard resigned. Enter General George Monck.

**GENERAL MONCK***D7, D17*

General George Monck (or Monk), first Duke of Albemarle (1608–1670), initially gained fame and the respect of his men during military actions in Scotland and Ireland in the 1630s and early 1640s. Conflicts with Charles I and Parliament led to Monck's imprisonment in the Tower for high treason, but in 1647 he and other prominent soldiers were released and returned to fight in Ireland on the side of the royalists. Monck was with Cromwell during the invasion of Scotland (1650) and remained there as commander in chief when Cromwell marched into England in pursuit of Charles II.

During the first Anglo–Dutch War (1652–1654) Monck was appointed a general of the British fleet and aided in updating and organizing that area of the military. After the war the general returned to service in Scotland. In 1659, the year after Cromwell's death, Monck was called upon to strengthen the growing anti-Commonwealth movement. In January 1660 he moved his men across the Tweed into England. This show of force led the public to perceive the general as the person most responsible for the restoration of Charles II. Monck died on January 3, 1670, and his funeral was held at Westminster Abbey on April 30.

**CHARLES II, CATHERINE OF  
BRAGANZA, THE RESTORATION,  
AND THE POPISH PLOT**
*S2–S5, D7–D16, D30, D43–D44, D51, D80,  
D103, D222–D223, D225, D239, D269, D410*


Charles II (1630–1685) of England, Scotland, and Ireland (r. 1660–1685) was the third Stuart king to sit on the throne. He was at The Hague when he learned of his father's execution (1649) and the newly passed act abolishing the kingship. Charles spent much of the Commonwealth period (1649–1660) in exile attempting to solicit French, Irish, and Scottish support to retake the throne. The French declared him king soon after Charles I's death, but it was not until 1651, after making religious and political concessions, that Charles was crowned King of Scotland.

On July 31 of the same year Charles and his forces, pursued by Oliver Cromwell's army, moved southward across the border into England. English royalist supporters failed to appear in the expected numbers, and on September 3 the king barely escaped Cromwell at Worcester. Charles spent the next weeks moving from one hiding place (including the branches of an oak tree at Boscobel in Shropshire) to another, finally escaping to France. Unsuccessful uprisings in support of the king took place from 1652 to 1655. By the latter date concerns over Lord Protector Cromwell's tremendous and sometimes terrifying power had increased royalist sympathies, and after Cromwell's death in 1658 a show of military force by General George Monck (see preceding entry) allowed Charles to return to England. Parliament proclaimed him king in 1660.

Although Charles II's conversion to Catholicism did not take place until near his death, his 1662 marriage to Catherine of Braganza (1638–1705), daughter of John IV of Portugal, and his pro-Catholic policies (partly financed by France) made him unpopular. Important events during Charles's reign include the Great Plague of 1664–1665; the disastrous Great Fire of London in September 1666 (which was partly blamed on government intrigue); and the second Anglo–Dutch War (1665–1667), which resulted from mercantile competition and during which New Amsterdam was overrun and renamed New York. In 1672 Charles issued a Declaration of Indulgence promising religious freedom to

Protestant nonconformists and Catholics; a year later political pressure forced him to rescind the unpopular measure. The third Anglo-Dutch War (1672–1674), which occurred during a period of British naval and commercial superiority, was somewhat more popular.

Catherine, the queen consort, brought to her marriage important political concessions and an infusion of money into the royal treasury. The couple remained childless and, based on repeated rumors of impending divorce, apparently loveless. The date 1681 on a delftware portrait dish (no. D14) that depicts the queen places its manufacture during a resurgence of support for Charles and Catherine following the “Popish Plot,” or “Titus Oates Conspiracy,” which alleged, among other atrocities, a Jesuit plot instigated in Rome against the monarchs’ lives (see discussion under nos. D16, D417, D418).

Charles II, like his ancestors, increased the royal art collections; his purchases include an important collection of drawings by Leonardo da Vinci. Supportive of scientific research, he sponsored the establishment of the Royal Society and was responsible for the building of the Greenwich Observatory. Also with the king’s support, Christopher Wren designed Chelsea Hospital and, after the Great Fire, assisted in rebuilding Saint Paul’s Cathedral.

#### JAMES II AND MARY OF MODENA

S4, D11–D13, D18–D21



James II (1633–1701) of England, Scotland, and Ireland (r. 1685–1688) was the second son of Charles I and was the brother of Charles II. Although James distinguished himself as a military leader while Prince of Wales, he became one of Britain’s least popular monarchs. By the early 1670s he had converted to Catholicism, and in May 1670 he signed a secret treaty aimed at returning Protestant England to Rome. Two years after the demise (1671) of Anne Hyde, James’s Protestant first wife, who professed Catholicism before her death, James took the politically unpopular step of marrying the Italian

Catholic Mary Beatrice. Also known as Mary of Modena (1658–1718), the new queen was the sister of Francis II.

James commanded the Royal Navy with honor from 1660 until the Test Act of 1673, aimed at excluding Catholics from high office, forced him to resign as Lord High Admiral and brought to the forefront issues regarding his suitability as future king. In the late 1670s James was implicated in the fictitious Popish Plot (see preceding entry), and he followed suggestions to remove himself, at least temporarily, from Court. Several times Parliament attempted to block James’s succession, but his coronation in 1685 at age fifty-one appears to have been relatively uneventful. The same year James’s superior forces easily put down an invasion by James Scott, Duke of Monmouth, who attempted to claim the throne for himself. James’s pro-Catholic policies, aggressive personality, and resistance to compromising with Parliament, however, gained him no friends.

The king angered his subjects by accelerating his policy of granting military and other important appointments to Catholics and dismissing six judges who opposed him. In 1688 he issued a second Declaration of Indulgence along with the order that it be read in all churches. Bishops who asked him to reconsider were charged with seditious libel. In the same year Mary of Modena finally gave birth to an heir, an event that drove Protestants, who had anticipated a non-Catholic succession, to desperation. Soon afterward James II’s reign was cut

short by the bloodless “Glorious Revolution” (1688; see next entry), which set his Protestant daughter Mary II and her Dutch Protestant husband, William III, on the British throne. James went into exile in France; the deposed king’s attempts to regain the throne (see below) were followed later and equally unsuccessfully by those of his son, James Edward.



**WILLIAM III AND MARY II  
AND THE GLORIOUS REVOLUTION**

S6, D11–D13, D20–D29, D246

The 1688 “Glorious Revolution” brought to an end the brief reign of the Catholic, pro-French James II and Mary of Modena. In 1689 Mary, James’s Protestant daughter by his first wife, Anne Hyde, began joint rule as Mary II (r. 1689–1694) with her Dutch husband, William of Orange (1650–1702), who became William III (r. 1689–1702) of England, Scotland, and Ireland.

William was the posthumous son of William II, Prince of Orange (Holland), and Mary, the eldest daughter of King Charles I of Britain. Dutch and international political pressures during William’s childhood were intense, and much of

his early adulthood was spent gaining military experience against the French. English popular support for William began early in the 1670s. During that time Charles II arranged for his brother’s daughter to wed William, not only to cement an alliance between England and Holland after the Anglo–Dutch Wars but also to demonstrate a nominal pro-Protestant stance. William’s genealogical links to the British throne were strengthened by his 1677 marriage to Mary, who was his first cousin as well as the daughter of England’s future king James II.

The early years of William and Mary’s reign were punctuated in part with James’s attempts, supported by Ireland and France, to retake the British throne. Battles in Ireland, including the famous and decisive Battle of the Boyne, led by William himself, were well supported in England and resulted in the eventual defeat of James’s Catholic forces and his departure once again for France. (William’s military ferocity is illustrated by his almost undoubted support for the horrible massacre of the Macdonald clan in Scotland in 1692.)

To secure their position further, the recently crowned monarchs passed a new Bill of Rights that detailed James’s misdeeds and declared that no Catholic nor any person wedded to a Catholic could succeed to the throne. Parliament’s power increased under William and Mary, partly because of a 1688 declaration that the British legislature must be called annually and partly because William needed money, typically acquired through taxation, and military support against France. More than ever before the monarchs were willing to consider popular sentiments when reviewing political policy.

The couple’s joint rule ended with Mary’s death from smallpox in 1694. Her demise weakened the monarchy, and anti-Dutch sentiments soon became apparent. Though peace with France finally was achieved in 1697, William was concerned about Spain and lost popularity by resisting decreased taxation. Two of the many frustrations of his later life were the reduction in the size of the military in 1698 and the request the following year that he dismiss all foreign counselors except Prince George of Denmark (see below). In 1702 William was thrown from his horse while riding at Hampton Court. He subsequently died of an inflammation of the lungs.

Life-size effigies made at the deaths of William III and Mary II and now at Westminster Abbey illustrate the king’s diminutive size (at five feet six and one-

half inches, he stands on a stool). Print and delftware portraits of the couple often disguise William's stature by showing him set slightly back from his five-foot, eleven-inch-tall wife so that their crowns appear to be on a level.



**ANNE AND PRINCE GEORGE  
OF DENMARK**

D11–D13, D33–D36, D38–D39, D42, D256,  
D258, D419

Anne, Queen of England, Scotland, and Ireland (1665–1714; r. 1702–1714), was the second daughter of James II and the last Stuart monarch to rise to the throne. In 1683 Anne married Prince George of Denmark (1653–1708), Baron Ockingham, Earl of Kendal, and Duke of Cumberland, K.G. Their marriage seems to have been a happy one. Although George was naturalized by William III in 1689, the king apparently had little confidence in the asthmatic prince's talents. Even during Anne's reign George had comparatively little political power and served in the military primarily as a figurehead.

Unlike her father Anne remained devoted to the Church of England. Before the Glorious Revolution both she and her sister, the future Mary II, were told of the plot to depose their father and that they, respectively, were intended to succeed him on the throne. Before William and Mary's coronation, Anne formally agreed not to contest the throne and was assured of succession before any of her sister's offspring.

In 1700 Anne and George's only child to survive early childhood, eleven-year-old William Henry, Duke of Gloucester, died. The following year the Act of Settlement introduced the House of Hanover to the line of succession through James I's granddaughter, the seventy-year-old Electress Sophia of Hanover. Although the succession provisions did not go into effect until after Anne's death, several restrictive aspects became effective immediately upon the act's adoption. One of these measures required monarchs to gain Parliament's consent before waging war or leaving the country. Another prohibited foreigners, even if naturalized, to hold office or sit in Parliament.

Anne's reign saw the passage in 1707 of the Act of Union, which created the Kingdom of Great Britain by uniting the parliaments of England (where Welsh representatives already sat) and Scotland and declaring Scotland's acceptance of the Hanoverian line of succession. Military successes (see Marlborough, below) brought glory to the queen, but the last years of her reign were plagued with domestic political strife. Anne died in 1714 as the result of a stroke.

**JOHN CHURCHILL,  
FIRST DUKE OF MARLBOROUGH**

D37–D39, D188



John Churchill (1650–1722), first Duke of Marlborough, was married to the ambitious Sarah Jennings, a close friend of Queen Anne's since childhood. Sarah's attempts to forward her husband's career increased friction between Anne and her brother-in-law, William III, who, although he respected Churchill's great military skill, mistrusted him for having deserted James II. Early in the 1690s Churchill was accused of treason, and William dismissed him from his post as commander in chief in the Netherlands. Anne, however, refused to dismiss Sarah from her own court. Although Mary II and Anne did not communicate again after 1692, William reinstated Churchill in 1698.

Following William's death Anne made John Churchill a Knight of the Garter, and he was sent to Holland as captain-general of the army. On his arrival he became deputy captain-general of the Dutch forces. Churchill's military successes soon led to his being named Duke of Marlborough. The duke attained considerable popularity and glory for Queen Anne through his victories against the French at Blenheim (1704), Ramillies (1706), Oudenarde (1708), and, less spectacularly, at Malplaquet (1709) during the War of the Spanish Succession (1702–1713). (Marlborough's contemporary, Prince Eugène, shared in some of these victories; see no. D37.) Lady Marlborough's apparent greed for wealth and power, intrigue by Marlborough's enemies, and, perhaps, friction between the duke and Prince George caused Marlborough to fall from Anne's favor. He was dismissed in 1711/2 but was restored to his position during the early years of the reign of George I.

**JAMES BUTLER,  
SECOND DUKE OF ORMONDE**

D40–D41



James Butler, second Duke of Ormonde, K.G. (1665–1745), rose to his dukedom and became chancellor of Oxford in 1688, the year of the "Glorious Revolution" (see above and nos. D18, D22). The following year he acted as lord high constable at the coronation of William III and Mary II. The duke had strong royalist ties to Ireland and saw military service under both William III and Queen Anne. In 1702 he received command of the English and Dutch land forces that accompanied Sir George Rooke's fleet in the expedition against Cadiz. In the same year Ormonde and the Duke of Marlborough (see preceding entry and no. D39) received the gratitude of Parliament for their military successes, and in 1711 Ormonde succeeded Marlborough as captain-general of the English forces. Ormonde remained in this position until 1714. His fairly overt support of the Jacobite cause led to forfeiture of his estates, extinguishing of his honors, and exile in 1715 and 1716.

**GEORGE I**

D11–D13, D45–D51



George Ludwig (1660–1727), Elector of Hanover (r. 1698–1727) and George I of England, Scotland, and Ireland (r. 1714–1727), was the first member of the House of Hanover to sit on the British throne. Born in Osnabrück, Hanover (now Germany), George married his cousin Sophia Dorothea in 1682, and their son, George Augustus, was born the following year. The marriage was an unhappy one, and, after accusations of criminal intrigue, Sophia Dorothea was imprisoned in 1694. She remained incarcerated until her death in 1726.

George spent much of the first decade of the eighteenth century in military actions on the Continent and was little involved in English policy. The British Act of Settlement of 1701, however, had introduced the House of Hanover into the monarchy, and George became next in line for the British crown upon the death of his mother, the Electress Sophia, in June 1714. He became king of Great Britain when Queen Anne died two months later. Although James Francis Edward Stuart (1688–1766, the Old Pretender) had long agitated for the reinstatement of the Stuart line, he was uncharacteristically

passive at the time of the coronation and offered no real opposition to George's ascension to the British throne.

Anti-Jacobite sentiments in the years immediately following the coronation provided George some measure of public support, but in general he was an unpopular king. Political and personal differences between George I and George Augustus, the Prince of Wales, divided allegiances among British politicians and nobility. George I was criticized for his lack of elegance and his poor command of English. The public, noting his refusal to give up his native German tongue, German friends, and involvement in the politics of that country, feared Germany would gain power over English interests. (In reality, George was fully aware of these political sentiments and opposed a union between the two states.) In 1720 the stocks of the South Sea Company (of which George was governor) crashed. The stocks had been introduced to alleviate the national debt; the "South Sea Bubble" not only reduced the king's popularity further but also weakened both the British government and economy. The end of the Great Northern War on the Continent in 1721 helped mitigate some of the pressures on George as he finally became able to focus more on domestic issues.

George was a patron of the arts and was particularly fond of the work of George Frideric Handel. The king donated moneys to the Royal Academy of Music and redecorated Kensington Palace extensively. George I died in 1727 while on a visit to Hanover.



**GEORGE II AND CAROLINE**

S9–S10, S14–S15, D49–D50, D52–D53, D313

George Augustus (1683–1760), Elector of Hanover and George II of England, Scotland, and Ireland (r. 1727–1760), was the son of George I. At the age of forty-four George Augustus became the second Hanoverian to succeed to the British throne. Throughout his reign the king demonstrated a keen interest in the army, and he was the last British monarch to appear in person on the battlefield. He fought under Marlborough at Oudenarde (1708) and, at the age of sixty, led troops at Dettingen (1743).

George II, unlike George I, was comfortable speaking English, but he continued his father's traditions of tying English policies to German interests and spending much time in Hanover. With few exceptions, most of which ended in political defeat, the king was willing (if not happy) to follow his counselors' advice on issues concerning the British government. In 1744 he stated, "Ministers are the kings in this country."

George II's foreign policies and short temper did nothing for his popularity, nor did his affairs with a series of foreign paramours and his perceived neglect of his wife, Caroline of Ansbach (1683–1737), whom he had wed on September 2, 1705. George's grandfather, the Elector Ernest Augustus, had been Caroline's guardian, and the king's grandmother, the Electress Sophia, had been fond of the girl and promoted the match. Although the ambitious Caroline failed to learn English well, she enthusiastically shared her husband's interest in English politics.

To some extent mirroring his relationship with George I, George II had strong personal and political differences with his own son Frederick Louis (1707–1751), Prince of Wales, who died before succeeding to the throne. Supporters of the Jacobite cause of James Francis Edward Stuart (1688–1766, the Old

Pretender) and Stuart's son Charles Edward Stuart (1720–1788, the Young Pretender) and military actions related to that movement destabilized much of the reign of George II. The defeat of the Jacobites at Culloden (see Cumberland, below) in 1746, however, virtually ended their political power, and successes during the Seven Years' War (1756–1763) helped George's reign end on a more positive note.

George and Caroline's interest in the arts included their patronage of sculptor Michael Rysbrack. George also supported the founding of the British Museum in 1753. Caroline particularly appreciated poetry and took an interest in science. The queen died peacefully of a "rupture" in 1737. George II died of a heart attack on October 25, 1760.

#### WILLIAM AUGUSTUS, DUKE OF CUMBERLAND

D54, D313



William Augustus, Duke of Cumberland (1721–1765), was the third son (the second died in infancy) of George II and Caroline of Ansbach and the brother of Frederick Louis (1707–1751), Prince of Wales. (John Gay's *Fables* [1725/6] were composed as an amusement for the young duke.) Cumberland distinguished himself in several military arenas but perhaps was most widely celebrated for his success at Culloden, where, on April 16, 1746, he led the British army's defeat of the Scottish Jacobites supporting Charles Edward Stuart (1720–1788, the Young Pretender). (Sir Everard Fawkener [1684–1758], the

duke's secretary, was at one time the proprietor of the Chelsea porcelain factory that produced busts of Cumberland after Culloden.) After the battle of Dettingen in 1743, General James Wolfe wrote that Cumberland "behaved as bravely as a man could do. He had a musket-ball through the calf of his leg. . . . [He] gave his orders with a great deal of calmness, and seemed quite unconcerned." When offered medical assistance, the duke instructed the surgeon to care instead for a nearby French soldier, who was more seriously wounded and more likely to be neglected. In 1746 Horace Walpole wrote of the duke, "The soldiers adore him, and with reason; he has a lion's courage . . . and . . . great military genius."

#### GEORGE III AND CHARLOTTE

S83–S84, D57



George William Frederick (1738–1820), Electoral-prince of Brunswick-Lüneburg and George III of England, Scotland, and Ireland (r. 1760–1820), was the eldest son of the Prince and Princess of Wales, Frederick Louis (1707–1751) and Augusta of Saxe-Coburg (1719–1772). Although George was the third member of the House of Hanover to ascend to the British throne, he was the first to have been born in England. Taking his father's wise political advice, George professed that he associated himself more closely with Britain than Germany.

George III was, for the most part, more popular than his father and grandfather. At the beginning of his reign he enjoyed the advantages of youth, no Jacobite threat, bachelorhood, and the lack of an heir to threaten political opposition. Although the king's early life was isolated and mundane and his personality tended toward solemnity and self-righteousness, he became both competent and industrious in adulthood, albeit a poor negotiator because of lack of experience.

Among the most politically charged tasks in George's early career was concluding the Seven Years' War (1756–1763), a military action that was draining the government's coffers. Immediately following the war the passage of the Stamp Act (1765) sparked protests in America. Although the act was repealed, tensions between the British government and the colonists continued during the rest of the 1760s and the 1770s. During this same period financial and military concerns in India also plagued the king. In the early 1780s Britain suffered the loss of the thirteen American mainland colonies. This blow, however, preceded an era of industrial expansion and commercial success in England, and George remained comparatively popular throughout much of the rest of the eighteenth century.

George III experienced episodes of physical and mental illness throughout his adult life, and the outbreaks occurred more frequently and with more severity as he aged. The Regency Bill of February 1811 finally removed the responsibilities of ruling from him. During the last eight and one-half years of his life, a blind George III knew few moments of lucidity.

Early in his reign George's need for a Protestant wife made the king and his counselors look toward Germany. After considering several young ladies, it was settled that George should marry the sensible seventeen-year-old Charlotte Sophia of Mecklenburg-Strelitz (1744–1818). The union took place in 1761 and resulted in the birth of George IV (1762–1830) and his fourteen siblings.

George III collected books and enjoyed music. An interest in science led him to encourage Sir William Herschel to construct at Windsor what was then the world's largest telescope.



# INTRODUCTION

This morning an over-drove bullock rushed into the China Shop of Miss Powell, opposite St. Andrews Church, Holborn, where he frightened the lady into an hysterical fit, and broke a quantity of glass and china.

*The London Packet*, March 17, 1773<sup>1</sup>

Late seventeenth-century consumers in London and the British colonies, like those in fashionable Continental cities, had quantities of imported and domestic ceramics available to them. Chinese hard-paste porcelain, usually decorated in blue on white, and Yixing unglazed red stoneware were carried in shops or, sometimes, auctioned on docks as shipments arrived. In London tin- and lead-glazed earthenware from Continental sources was for sale, as was locally produced delftware. Although English potteries were making brown salt-glazed stoneware by the end of the seventeenth century, through the early 1700s most pottery of that type arrived by ship from Northern Europe.<sup>2</sup> On a limited scale local, fine, white salt-glazed stoneware also was available. Utilitarian pottery, some of it with slip decoration, was produced in and around London, in Wrotham in Kent, and along the Hampshire/Surrey border.

## PRODUCTION, TRANSPORTATION, AND SALE

Craftsmen throughout history have chosen their factory sites by balancing the need to be near their raw materials against the desire for easy access to broad, sometimes international markets. Whatever the choice of location, a primary concern was the cost (both in labor and time) of transportation, either of the materials to make goods or of the wares themselves.

Many seventeenth-century British producers of slip-decorated and other utilitarian wares set up their workshops near sources of the materials they needed for ceramic production. In Staffordshire, for example, clays were dug locally and refined only slightly; wood from nearby forests was used as fuel; and wares were distributed to local markets. When the wood supply was exhausted, Staffordshire potters turned to coal from veins in the region, until those supplies also waned.

As in other rural areas seventeenth-century Staffordshire pottery production began as a "cottage industry," in which members of a family shared in the work when agricultural duties allowed. Pottery work spaces were attached to or placed near the houses and kilns and usually were constructed of brick or stone. The pots were fired once without protective saggars, and the tools and other equipment needed for ceramic production were simple and comparatively limited in number.<sup>3</sup>

Peddlers traveled the few and, for the most part, poor-quality roads, distributing raw materials and finished wares locally. As Dr. Robert Plot, who visited the region in 1677, explained in his *Natural History of Staffordshire* (1686):

they draw [the ware] for Sale, which is chiefly to the poor *Crate-men*, who carry them at their *backs* all over the *Country*, [the hollow wares being sold by the piece and counted as a dozen based on volume]; The *flat wares* are also reckon'd by pieces and dozens, but not (as the *hollow*) according to their *content*, but their different *breadths*.<sup>4</sup>

Anglican Bishop Holding  
a Wine Glass. Painting, England,  
c. 1740–1750. Courtesy,  
Colonial Williamsburg  
Foundation (no. 1993-442).

1. As cited in Toppin, *China Trade*, p. 53.

2. For trade in German salt-glazed stoneware, see Gaimster, *German Stoneware*, pp. 78–97.

3. Baker, *Potworks*, pp. 7–8 (citing Plot, *Staffordshire*, p. 123; Plot was Keeper of the Ashmolean Museum), 9.

4. Plot, *Staffordshire*, p. 124.

Plot's description suggests that size (and possibly weight) affected price more than did decorative qualities. Presumably special commissions or unusually elaborate wares were priced separately.

To some extent delftware also was distributed by itinerant salespeople; the 1699 inventory of the Pickleherring factory lists "several Basket women" among the pottery's creditors.<sup>5</sup> Markets and fairs also provided sales outlets, and some potteries sold their wares from warehouses or maintained separate shops where the goods could be purchased. Independent shops, many of them owned by members of the Glass Sellers' Company, also provided sales venues.<sup>6</sup> Additionally special orders for pots with particular decoration, such as inscriptions or coats of arms, could be made through the factories.<sup>7</sup>

In the 1600s most English delftware production took place in London. Factories such as Montague Close and Pickleherring in Southwark were active before 1620, and production at Lambeth took off in the third quarter of the century. Delftware production continued, though eventually on a much smaller scale, in the London area through the early part of the nineteenth century.<sup>8</sup> Although much early London tin glaze was consumed locally, it also could be shipped out directly from local docks, and fragments of delftware from the area, often intermixed with Continental sherds, are not uncommon at colonial archaeological sites.<sup>9</sup> Beginning in the 1640s Brislington, near Bristol, initiated a century of delftware production, and Bristol itself was an active delftware producer from the 1660s on. Like Liverpool, which produced delftware from around 1710, Bristol's seaport supplied domestic, colonial, and Continental markets.

Unlike slipware producers English delftware potters, whose wares typically were destined for more fashionable markets, carefully refined their clays and glazes and created secret recipes that called for special materials, such as pale-colored clays and additives not readily available.<sup>10</sup> London tin glaze manufacturers took advantage of their access to a good port and brought in different clays, each with its own particular useful qualities. The clays eventually included types from Yarmouth, Suffolk, Poole, Ireland's Carrickfergus (near Belfast), and elsewhere.<sup>11</sup>

Along with more sophisticated methods of refinement, delftware potting often required a greater number of tools and workshop and kiln equipage than did slipware production. Delftware factories produced a broad range of goods for domestic, medicinal, and public use, and the wares varied widely in price depending on their level of ornamentation and elegance.

Quality also affected the cost of delftware and other ceramics. According to Dr. Richard Pococke, who toured Staffordshire in 1750:

The colour'd glaze [salt-glazed buff to brown] stone ware is not of so fine materials as the white, which is also in very different degrees of perfection, which much increases the price. Such of all sorts as are not perfect are call'd wastleings, and are sold very cheap to hawkers.<sup>12</sup>

5. Britton, *Inventories*, p. 61; see p. 62, fig. 1, for a 1754 playing card depicting a basket man with the inscription "Stone Tea Potts Stone Muggs do you want any Earthen Ware" from a pack illustrating "the Cries of London."

6. Regarding conflict between the interests of English delftware manufacturers and those of the Glass Sellers, see vol. 2, p. 25.

7. Archer, V&A, pp. 23–27.

8. A very useful chronology of English delftware production is *ibid.*, pp. 560–571.

9. Austin, *Delft*, pp. 15–29. Noël Hume, *London and*

*Virginia*, p. 17, pl. 7; pp. 26–27, pls. 13–14; pp. 34–35, pls. 24, 26; p. 42, pl. 39.

10. Edwards, *London Potters*, p. 19. See Denholm, *Delftfield*, p. 39, for clay from Carrickfergus, Ireland, brought to delftware centers Bristol, Liverpool, and Glasgow; Free-stone and Gaimster, eds., *Pottery in the Making*, pp. 200–205, for Staffordshire innovations and development.

11. Archer, V&A, pp. 14–15.

12. Pococke, *Travels*, vol. 1, pp. 6–8, in a letter headed "Boulness, near Carlisle, July 14th, 1750," noting travels on July 5.

An April 1696 Excise Duty list identifies the values of English ceramics and includes prices for “Fine Painted [delftware] Tyles & White Tyles.” It also indicates that delftware varied in quality and sometimes was priced in groups:

Large, the Foot being 4 Tyles	at	16d	p. Foot
Fine painted small		7d	do.
Ditto—a 2d sort of painted		4d	do.
Ditto ye worst painted		2d	do.
Large Fine White Tyles		8d	do.
Ditto. Small The Best		4d	do.
Ditto. Ordinari, white		2d	do.

Most other shapes on the list are priced by the dozen.<sup>13</sup> A 1758 advertisement in the *Norwich Mercury* also indicates that ceramics were rated by quality. The ad informs the public that at Grantham’s Earthen-Warehouse there was “To be SOLD for Ready Money, Much cheaper than Common, and under Prime Cost . . . a very large Variety of Superfine Liverpool Delft, China, Glass, and common EARTHEN-WARE of every Size, by Wholesale or Retail.”<sup>14</sup>

Around 1740 transportation problems threatened to stifle the growth of Staffordshire’s pottery industry, which by then was the source not only of slipware but also of a broadening range of other lead-glazed earthenware and much salt-glazed stoneware. Poorly built roads spurred some major manufacturers to purchase large quantities of raw materials, pack them in by horse, and then sell the unused portions to local, smaller potteries.<sup>15</sup>

The canalization of the River Weaver in 1733 and the improvement of about eight miles of the road (along the modern A34) through Newcastle-under-Lyme, but not through the Potteries region, marked the beginning of a major change in how potters distributed their wares. In 1762 and 1763 additional turnpikes began to give river access to the Potteries region. Roads to the Trent River further alleviated the transportation problem.<sup>16</sup> The gradually increasing flow of ceramics throughout the country led one London merchant in the late 1750s to issue a trade card stating:

To be Sold at—Doyle’s Warehouse, at y<sup>e</sup> Flower Pot, in Crown Court near S<sup>t</sup>. Ann’s Church, Soho, LONDON. All Sorts of China & Glasses.—Likewise all the different sorts of fine & Coarse Wares & c. from Lambeth, Deptford, Stafford Shire, and Nottingham, Wholesale and Retail. NB. China Mended in the neatest Manner.<sup>17</sup>

#### CLAY PREPARATION

The type of ceramic wares being created dictated how much the clay and other raw materials needed to be prepared. As a rule for less purified earthenware such as slipware, potters relied on clays dug locally. As Dr. Plot wrote in 1686:

the greateft Pottery they have in this County [Staffordshire] is carried on at *Burflem* near *Newcaftle* under *Lyme*, where for making their feveral forts of *Pots*, they have as many different forts of *Clay*, which they dig round about the *Towne*, all within half a miles diftance the beft being found neareft the *coale*, and are diftinguifh’t by their *colours* and *ufes*.<sup>18</sup>

The low temperature at which slipware was fired was less likely to create problems from

13. Haselgrove and Murray, Dwight, pp. 134–135.

14. Smith, *Norwich China Dealers*, p. 195.

15. Baker, *Potworks*, pp. 11–12.

16. *Ibid.*, p. 15.

17. Toppin, *China Trade*, p. 51, pl. 23.

18. Plot, *Staffordshire*, p. 123.

impurities than were the higher temperatures needed for finer earthenware, stoneware, and porcelain. Thus early Staffordshire inventories include no reference to straining tools such as sieves, though some probably were used. Over time, however, a greater uniformity and purity for clays and glazes became desirable, and the production of more elegant wares often requiring straining, grinding, or other types of manipulation of the clay. Such work was achieved by increasingly complex machinery or a larger number of tools. By the 1730s sieves, riddles, and lawns were not uncommon in factory inventories.<sup>19</sup>

### SHAPING PROCESSES

By the seventeenth century the most common method of shaping English ceramics was by throwing the clay on the potter's wheel. Described simply, when throwing the potter first works the clay until it is perfectly centered on the wheel, at which point he can raise and open it up. For many hollow shapes he raises the clay into a cylinder and then bellies it out, refining the various profiles with shaping tools as needed. The neck can be collared, or waisted, and a pouring lip shaped simply by manipulating the rim with the fingers.

Dr. Plot explained the next step:

When the *Potter* has wrought the clay either into *hollow* or *flat ware*, they are *fet* abroad to dry in fair weather, but by the fire in *foule*, turning them as they *fee* occasion, which they call *whaving*: when they are dry they *ftouk* them, i.e. put *Ears* and *Handles* to *fuch Veffels* as require them.<sup>20</sup>

Any handles, spouts, or other appendages are added after the body has been shaped. The finished piece must be entirely dry before it is fired. The firing converts the various elements of the clay into a form that is insoluble in water.

The wheel was not employed on any scale in England until the first century B.C., and there is evidence that thrown pottery also was being imported into Britain by that date. For centuries throwing (improved during the Roman occupation) seems to have continued in use alongside more primitive shaping methods, such as pinching and coil construction. Shaping pieces on the wheel fell into disuse for several hundred years, then became a common ceramic process during the Middle Ages.<sup>21</sup> Like pots created by more modest methods, many early thrown wares were decorated with applied, impressed, or carved ornament. Others bore colored patterns of oxides, sometimes in glaze or in a liquefied clay called *slip*.

Gradually, potters refined body-clay mixtures. Around the thirteenth century they substituted sand for the sharp bits of shell or limestone used to strengthen the wares and reduce shrinkage. Sand also lessened the risk of the potter's cutting or scraping his hands while throwing and facilitated the development of faster-spinning wheels. These new wheels in turn led to the creation of larger and better-shaped pots of more even thicknesses. As the technology improved, methods of turning the wheel evolved from simple hand power—with the potter directly powering a small rotating table—to various types of foot power, the latter used to spin “kick-wheels.” Large wheels, usually turned by young workmen and attached by bands and gears to the potters' wheels, were later innovations, as were the eventual uses of water and steam power.

Press molding, another important shaping method used in England, probably also originated in ancient times. To shape flat dishes with this process, the potter pressed a flat slab of clay over a usually smooth-surfaced, domed mold made in fired clay, wood, alabaster, or plaster of Paris. By the late 1600s Staffordshire potters were mass-producing dishes in this manner. In the early eighteenth century potters such as slipware manufacturers John

19. Weatherill, *Probate Inventories*, p. 4.

20. Plot, *Staffordshire*, p. 123.

21. Freestone and Gaimster, eds., *Pottery in the Making*, pp. 56–61, 146–151.

Simpson and Samuel Malkin sometimes elaborated their molds with carved patterns, creating relief designs on the inner surface of the molded dishes.<sup>22</sup> Although some slipware molds have survived, little if any solid evidence exists of molds used to create English delftware dishes and plates. Based on their smooth-surfaced, exceedingly regular shapes, however, it is quite likely that such tools were not uncommon.<sup>23</sup>

Although press molding was a popular shaping method for most types of ceramics made in England during the eighteenth century, it was rarely used for slipware forms other than dishes and plates. Delftware figures, some tableware shapes, and other decorative and useful wares were sometimes formed by press molding or by a combination of methods; molded feet or other appendages might be attached to thrown body shapes. Slip casting, the third and latest arrival among the primary shaping processes used in England, seems not to have been used for slipware or delftware production.

### KILNS AND FIRING

Although early English potters fired their wares in kilns, or ovens, the technique apparently disappeared for several hundred years. Instead manufacturers followed the Anglo-Saxon practice of placing ceramic pieces under a bonfire. English potters rediscovered the use of kilns during the Middle Ages. Kilns allowed potters to fire pieces at higher and more readily controlled temperatures.

Immigrant European potters influenced glazing and firing, as did imported Continental wares. Kiln shapes reflected regional styles and, to an extent, the type of fuel burned in them. According to historian Peter Brears, the “fuels were either mineral, in the form of coal or peat, or vegetable, in the form of wood or furze [a type of evergreen shrub], and the difference between them was one of flame length and speed.”<sup>24</sup> The type of fuel used to fire wares also affected the final appearance of ceramic bodies and glazes. Pococke wrote from Staffordshire in 1750:

one [potter] I saw at Limehouse, . . . seem'd to promise to make the best china ware, but disagreed with his employers, and has a great quantity made here for the oven, but he cannot bake it with coal, which turns it yellow, wood being the fewel which is proper for it.<sup>25</sup>

Potters paid special attention to kiln furniture and arrangement of the clay wares to be fired. In 1686 Dr. Plot wrote that in Staffordshire:

[The pieces are] carried to the *Oven*, which is ordinarily above 8 foot high, and about 6 foot wide, of a round copped forme, where they are placed one upon the other from the bottom to the top: if they be *ordinary wares* . . . that are not *leaded* [or are without a lead glaze], they are expofed to the *naked* fire, and fo is all their *flat ware* though it be *leaded*, haveing only *parting-fhards*. i.e. thin bits of old pots put between them, to keep them from *fticking* together: But if they be *leaded hollow-wares*, they doe not expofe them to the *naked* fire, but put them in *fhragers* [saggars], that is, in coufre metall'd pots, made of *marle* (not clay) of divers formes according as their *wares* require, in which they put commonly 3 pieces of *clay* called *Bobbs* for the ware to *ftand* on, to keep it from sticking to the *Shragers*; as

22. For 1670 to 1710 relief-decorated, molded-dish wasters excavated at Burslem's Hill Top site, see Kelly, Hill Top Site, pp. 3, 17.

23. No delftware dish molds are known from London archaeological sites (Stephenson comments [September 1998]).

24. Brears, History, p. 137; and for kiln designs, pp. 138–151.

25. Pococke, Travels, vol. 1, pp. 6–8.

they put them in the *fhragers* to keep them from *fticking* to one another (which they would certainly otherwise doe by reafon of the *leading*) and to preferve them from the vehemence of the *fire*, which *elfe* would *melt* them downe, or at least *warp* them. In 24 hours an *Oven of Pots* [will] be burnt, then they let the *fire* goe out by degrees which in 10 hours more will be perfectly done.<sup>26</sup>

In contrast tin-glazed earthenware required a double firing, which potter John Dwight (c. 1635–1703) of Fulham, near London, described in 1697/8:

[After being shaped] it is set by to dry, and when they have got soe much as they think will fill their Kiln they begin to set with all sorts of Ware that is made of Gally stuff [i.e., tin-glazed earthenware], But most of it being twice burnt, they usaly set that to be finished near the Fier, and the other above itt.

The Kiln is made about 9 or 10 foot square and arch'd at the top like a valt or Ouen with a Doore place up to the very top (for soe high they fill it) which Dooar place is wrought up with Bricks and lime when filled.

After it has been once burnt then they Lead itt and paint it with what Coullers they please and then put's it in the Kiln a second time w<sup>ch</sup> sett's a gloss upon itt.<sup>27</sup>

More delicate forms were fired in saggars:

Lastly the fine smale ware such as Tea, Chocolate, and Coffee Cupps with such like, is not burnt or sett in the Kiln singly by themselves, but they are put into a Case made for that purpose, which is made of the same Clay, but not so finely wrought, the widness is according to what they have to fill itt w<sup>th</sup>, and made a bout one foot and a halfe high without a bottom, and little holes in the sides, through which holes they put, three square peggs, upon which the fine ware rests, and so sets one above another without tuching.<sup>28</sup>

Earthenware received its lead glaze “cold” in powdered or liquid form; the glaze was melted and finished by burning in the oven. Stoneware, on the other hand, received its salt glaze from a gaseous reaction created by shoveling salt into the hot kiln. John Dwight was famous for his fine salt-glazed stoneware; he describes the kilns and placement of wares in them at his Fulham manufactory:

[The] Furness is built a bout Eight feet square, Arched at the top like a valt with holes to let out the smooke; in this Furness it is sett or plased a[s] Cloase as maybe one peece by another up to the very top, the smale ware being put in Cases [saggars], but the bigger without, under the Furness is the Fier place built the full bigness of the Furnesse Arched at the top with Brick, with holes, through which the flame Assends into the Furness.<sup>29</sup>

Dwight, like many potters in the late 1600s, produced more than one type of ceramic at his factory. The Pickleherring Quay pottery in nearby Southwark produced both tin-glazed earthenware and salt-glazed stoneware.<sup>30</sup> As any sodium residue in a salt-glazing oven

26. Plot, Staffordshire, pp. 123–124.

29. Ibid., p. 165.

27. As cited in Weatherill and Edwards, London and Whitehaven, p. 164.

30. Britton, Pickleherring.

28. Ibid.

could contaminate the surface of tin- or lead-glazed earthenware (or for that matter, unglazed stoneware), separate ovens were required for burning the different types of wares.

In the eighteenth century, a time of fascination with new industry, some writers saw beauty in the masses of “bottle ovens” that punctuated the landscape of some potting communities. Traveling near Newcastle-under-Lyme in Staffordshire around 1750, Dr. Pococke wrote:

they bake [their wares] in kilns built in the shape of a cone, which make a very pretty appearance, there being great numbers of them in all the country beyond Newcastle. Newcastle-on-Line is a small well built town, situated on a height under a Llin or lake; they have a hand some church and market house, for it is the market town and capital of the Pottery villages.<sup>31</sup>

Pococke resided in Oxford and could leave the Potteries region when the picturesque kilns began to belch their often poisonous fumes. As early as the seventeenth century, however, London residents complained about pollution from potteries, especially that from nearby salt-glazing kilns. In 1707 Nathaniel Oade, owner of Southwark’s Gravel Lane pottery, paid the first of the forty-shilling fines charged to him annually for twenty years for “Annoyance by smoak.” The 1721 lease for the Carlisle House pottery in Lambeth placed several restrictions on using the salt-glazing kilns, including the order that firing should take place: “only in the night-time, that is to say between the hours of ten at night and six in the morning . . . when the wind shall not be at East or North-East.”<sup>32</sup>

Complaints became more urgent as the potting industry grew in the nineteenth century, and the unhealthy conditions in which Staffordshire potters worked and raised their families increased until after World War II. Historian Diane Baker writes:

The industries of the Potteries were uniquely filthy and environmentally devastating. A permanent cloud of darkness hung over the place. In the heyday of the bottle oven, about two thousand kilns spewed out black smoke almost without stop. Sulphurous fumes were added to the inferno by the furnaces of the iron and steel industry. Buildings were blackened within a few years, and vegetation was blighted. There was no escape from the unhealthiness of the towns within the places of work: the dust of ground flint and bone and the poison of lead glazes ate into the life core of the people, so that a writer of 1908 declared: “There are no old people here.” To these hazards were added those of a landscape that was being systematically undermined from below and whose surface was pocked with vast precipitous quarries. Fissures were likely to open up in any house or street, causing dwellings to collapse.<sup>33</sup>

## MENDING AND DISCARDING

I am a servant unto all.  
Both rich & poor, grate and small  
who uses me with diligence  
will be on me at no expense.  
But when by servants I am ended  
My grate fault is I cant be mended.

31. Pococke, *Travels*, vol. 1, pp. 6–8.

32. As cited in Weatherill and Edwards, *London and Whitehaven*, p. 176.

33. Baker, *Potworks*, p. 5.

Even the most careful pottery owners can damage their ceramics. Luckily, contrary to the above rhyme,<sup>34</sup> a line of which appears on each of six 1711 dated laurel-wreathed delftware plates, repairs sometimes could be made. On September 29, 1743, Daniel Jones informed readers of the *Daily Advertiser* that at his shop:

At the Bell in Fleet-Lane, near the New-Market, London, [he] CRAMPS or rivets all manner of crack'd or broken China-Ware . . . in Steel . . . in Silver, after the neatest and best Manner, which will be as strong in Places mended, as new; Silver Spouts to China Tea-Pots . . . Brass wicker's Handles for Tea-Pots . . . Pint Mugs ditto . . . Quart Mugs and Chamber-Pot Handles . . . and performs all sorts of Brass and Silver Work that is done to China-Ware cheaper than are any in London.<sup>35</sup>

Likewise, on a 1750s trade card, Soho dealer Mr. Doyle stated that one could have "China Mended in the neatest Manner" at his china shop.<sup>36</sup>

As they opened their long-awaited orders, American consumers perhaps envied London residents the availability of ceramic-repair people. On January 8, 1758, George Washington wrote to London merchant Richard Washington:

I have had an opportunity of seeing the great damage china is apt to come to in its transportation to this Country unless much care is used in the package which has determined me to desire you . . . to send me instead of what was directed in a former invoice, 2 doz<sup>n</sup> Dishes, properly sorted, 2 doz<sup>n</sup> deep Plates, and 4 doz<sup>n</sup> Shallow Ditto that allowance may be made for breakage, pray let them be neat and fashionable or send none.<sup>37</sup>

Washington also was plagued with other shipping problems. In a letter of the same date regarding an order recently arrived from Bristol, the future president wrote:

I have also receiv'd my Goods . . . and cant help again complaining of the little care taken in the purchase: Besides leaving out one half, and the most material half too! of the Articles I sent for, I find . . . the Crate of Stone ware don't contain a third of the pieces I am charg'd with . . . and every thing very high Charg'd.<sup>38</sup>

Some books available to domestic and colonial consumers provided instructions for "joining," or mending, ceramics at home. In *The Compleat Confectioner or the Whole Art of Confectionary made Plain and Easy* (1760),<sup>39</sup> Hannah Glasse provided a fascinating recipe:

*To join China.*

Take oyster-shell powder and the white of an egg, beat it as fine as possible; then mix the powder and the white of an egg, as thick as white paint; then take your china, and lay it on pretty thick; and then hold it close with your hands, before a good fire, till the china is hot, and it will be fastened in two minutes, then pour boiling water into it directly; then wipe it dry, and with a penknife scrape it clean on both sides, and it will appear only

34. See Burlington (1914), pl. 29, p. 86, nos. 38, 41, 45, 46, 49, 53, for delftware plates each inscribed with a line of the rhyme within a wreath. For examples inscribed, respectively, "(4)/who often Break/me with A fall/1712" and "(5)/ on me to Eat/Both sauce & meat/1712," see Ray, Warren, pl. 16, nos. 51a–51b.

35. Valpy, 18th Century Newspapers, p. 316.

36. Toppin, China Trader, p. 51, pl. 23.

37. Detweiler, Chinaware, p. 200.

38. Ibid.

39. The author thanks John Austin for making available his transcription of the quotation from the 1770 edition at the Library of Congress, and thanks Del Moore for checking the copy.

as a crack; you must be very quick in doing it, otherwise the remainder that is left to join the rest of the china will grow hard and be of no use, if either the heat of the fire or wind comes near it.<sup>40</sup>

For readers who did not know how to concoct the important oyster-shell powder for this glue, Glasse explained:

*How to make the oystershell powder.*

Take a large deep shell; put it in the middle of a very good clear fire, and burn it, till it is red hot; then carefully take it out with a pair of tongs; scrape all the black away, and then pound it in a mortar, till it is as fine as a powder; then sift it through a fine linen rag, till you have made it as fine as possibly you can.

Glasse advised using pulverized alabaster rather than oyster-shell powder when repairing glass.<sup>41</sup>

A satirical essay published in the London *Connoisseur* around 1755 reflected on some collectors' philosophical approach to damaged ceramics:

CATALOGUE OF THE CHOICE AND VALUABLE EFFECTS OF MR. \*\*\*\*,  
LEAVING OFF HOUSEKEEPING. TO BE SOLD BY AUCTION.

... A most rare and inestimable collection of right old china; consisting of half a punch-bowl, three parts of a dish, half a dozen plates joined together with wires drilled through their middles, a sugar-dish with a piece broke off the side, a teapot without a spout, another without a handle, and five odd cups and saucers, the cracks neatly joined with white paint.<sup>42</sup>

The expression "joined together with wires" is particularly interesting; some such repairs surviving on pottery today very likely date to the eighteenth century.

## TASTES

At any one time the tastes of those wealthy enough to purchase fashionable goods have varied. Conservative buyers, such as those purchasing slipware, might ignore new trends altogether and acquire traditional shapes with well-known, sometimes symbolic decorative motifs; other consumers might place traditional pieces alongside more up-to-date furnishings. The fashion-conscious, especially those with easy access to markets, followed new trends more closely and continually updated the furnishings of their public rooms, relegating outdated belongings to the kitchen or other out-of-sight spaces.

Renaissance Italy spawned one of the most all-encompassing and long-lasting styles, the taste for classical designs that became prevalent among the educated classes across Europe. Near-Eastern goods arriving in Europe during the sixteenth century also affected fine and decorative artwork, but little could compare with the impression made by the infusion of quantities of elegant and delicate Chinese textiles and porcelains, imported by the Dutch East India Company from early in the seventeenth century. These imports fanned a fascination for the exotic that competed with and, for a time, partially eclipsed the enduring interest in ancient Western design.

John Stalker and George Parker used *Japan* as a generic title for the Orient as they gushingly promoted the new taste in the introduction to *A Treatise of Japaning and Varnishing* (1688), a design book for lacquer workers:

40. Glasse, *Confectioner*, pp. 302–304.

42. Chalmers, *Essayists*, vol. 31, pp. 235–236.

41. *Ibid.*

Let not the Europeans any longer flatter themselves with the empty notions of having surpassed all the world beside in stately Palaces, costly Temples and sumptuous Fabricks; Ancient and modern Rome must now give place. . . . Japan alone, has exceeded in beauty and magnificence all the pride of the Vatican at this time. . . . not only whole Towns, but Cities too are there adorned with [gold]; so bright and radiant are their Buildings, that when the Sun darts forth his lustre upon their Golden roofs, they enjoy a double day by the reflection of his beams.<sup>43</sup>

European potters rushed to create ceramics that could be sold amid the rising tide of imported blue-on-white decorated Eastern porcelains. Tin-glazed earthenware (delftware) was the first Western pottery to imitate somewhat successfully the appearance of oriental hard-paste porcelain. More or less convincingly duplicating Eastern porcelain shapes and designs, delftware lacked the thinness and transparency typical of true hard-paste porcelain. The secret recipe for that precious material eluded Europeans until the early 1700s and was not fully developed in England until several decades later. (In the interim, English potters created a broad range of “soft-paste” porcelain wares that variously exhibited Eastern and Western influences and were important inspirations for contemporary earthenware and stoneware.)

Blue-and-white and polychrome porcelains arriving from China and Japan were not alone in inspiring new Western ceramics. Lovely Chinese (Yixing) unglazed red stoneware, teapots of which sometimes form a service with blue-and-white porcelain in circa 1700 tea-scene paintings, also intrigued late seventeenth-century Northern European and English potters. Böttger in Dresden (eventually Meissen), de Milde in Holland, and John Dwight and the Elers brothers in England are among the most well-known potters who conducted scientific experiments in an effort to imitate the Chinese redware clay, shapes, and decoration. (Some copies were so successful that it can be difficult to distinguish them from the Eastern originals.)<sup>44</sup> Dwight’s fine, white salt-glazed stoneware and, less successfully, his experimental porcelain<sup>45</sup> imitated blanc-de-Chine porcelain shapes quite well, but his pale beige to light gray, rather than white, bodies and orange-peel-textured, rather than smooth and glossy, surfaces fell short of the Eastern prototypes.

The early 1700s saw innovations in English high-style ceramic design. Chinese influences remained strong, but direct copies became less common; in delftware and other ceramics, “chinoiserie” ornament and shapes became more fanciful and reflected rather than duplicated oriental designs.<sup>46</sup>

European shapes and motifs had returned to popularity, and proponents of such designs sometimes strongly rejected more exotic tastes. Satirist James Cawthorne sarcastically wrote in his 1756 “Essay on Taste”:

Of late, ’tis true, quite sick of Rome and Greece,  
We fetch our models from the wise Chinese,  
European artists are too cool and chaste,  
For Mand’rin only is the man of taste.<sup>47</sup>

Joseph Warton, in the June 28, 1753, edition (no. 26) of *The World*, complained:

43. Stalker and Parker, *Japanning*, p. xv.

44. See Lo, Yixing, for the Chinese wares and European imitators.

45. See Horne, Dwight, p. 36, for Dwight’s c. 1675 experimental porcelains, excavated by the Museum of London.

46. See Grigsby, Stalker and Parker, and Grigsby, Edwards and Darly, for chinoiserie design on English earthenware and stoneware.

47. *Poems*, London, 1771, as cited in Appleton, Cathay, p. 90.

what shall we say of the taste and judgement of those who spend their lives and their fortunes in collecting pieces, where neither perspective, nor proportion, nor conformity to nature are observed; I mean the extravagant lovers and purchasers of CHINA, and INDIAN screens. I saw a sensible foreigner astonished at a late auction, with the exorbitant prices given for these SPLENDID DEFORMITIES, as he called them, while an exquisite painting of Guido passed unnoticed, and was set aside as unfashionable lumber. Happy should I think myself to be able to convince the fair connoisseurs . . . that no genuine beauty is to be found in whimsical and grotesque figures, the monstrous offspring of wild imagination, undirected by nature and truth.<sup>48</sup>

Warton perhaps was a supporter of the classical taste that had spread via illustrated publications and the words and purchases of travelers on the Grand Tour. Certainly not wholly eclipsed during the early 1700s, neoclassicism returned to the forefront following excavations at Pompeii in the 1750s and later ones at Herculaneum and other classical archaeological sites. Probably in response to the beautiful “white” marbles being excavated at that time, and not realizing that those artifacts originally were painted, potters created refined, whiter bodies and lessened the use of colored decoration. The whiteness came to symbolize the purity and nobility thought to have been common in antiquity. The black basaltes and colored jasperware produced by Josiah Wedgwood and his competitors in the latter part of the century also strongly reflected ancient inspirations, and the fascination with classicism endured well into the nineteenth century.

“Modern” Continental designs, based not on neoclassicism nor on Eastern influences but on contemporary European life, first spread to England through imported goods, immigrant artisans, prints, and book illustrations. Potters also studied Continental and, by the mid-1700s, English porcelains and domestic and imported metalwork for inspiration. This new approach allowed for the overlapping or combining of different styles, sometimes in a single object; a cup might be of English metalwork form and bear decoration inspired by Chinese export porcelain; European scenes and inscriptions might be painted within chinoiserie borders. The ability to surprise us by its apparent design incongruities is one of English pottery’s most attractive qualities.

48. As cited in Appleton, *Cathay*, p. 107.

# SLIPWARE INTRODUCTION

The Longridge collection provides an excellent opportunity to focus on post-medieval wares made in some of the most important slipware-producing regions in Britain. Wrotham in Kent is unusually well represented, as are the Potteries region in Staffordshire and, to a much greater extent than is common in private collections, North Devon and Somerset in the Southwest of England. An example of “Metropolitan” slipware made near London in Harlow, Essex, also is included, as is slipware from other English counties and Wales.<sup>1</sup>



## CLAY PREPARATION AND SHAPING

*Slipware* in the context of the Longridge collection may be defined most simply as a type of earthenware typically made of locally dug clays and decorated with *slip*, a syrupy mixture of clay and water. Clays for slipware required relatively little preparation, compared to the process used to prepare the materials for more refined wares, including delft. (For a late seventeenth-century description of delftware clay preparations, see vol. 2, p. 24.)

In 1686 Dr. Robert Plot described how Staffordshire potters refined the clays destined for slipware:

1. For more on the broad range of slipware made throughout Britain, see Grigsby, *Slipware*; Barker, *Slipware*; Freestone and Gaimster, eds., *Pottery in the Making*, pp. 128–133; Grigsby, *Chipstone*, nos. 100–122;

Grigsby, Weldon, pp. 31-33, nos. 67-78, 234; Grant, North Devon; Coleman-Smith and Pearson, Donyatt; Brears, History.

Neither of which *clays* or *Slips* muft have any *gravel* or *Sand* in them; . . . before it be brought to the *wheel* they prepare the *clay* by *fteeeping* it in water in a *fquare* pit, till it be of a due *confiftence*; then they bring it to their *beating board*, where with a long *Spatula* they beat it till it be well mix't; then being first made into great *fquarish* rolls, it is brought to the *wageing* [wedging] *board*, where it is *flit* into flat thin pieces with a *Wire*, and the *leaf*t *ftones* or *gravel* pick't out of it; This being done, they *wage* it, i.e. knead or mould it like *bread*, and make it into round *balls* proportionable to their *work*, and then, 'tis brought to the *wheel*, and formed as the *Workman* fees good.<sup>2</sup>

Lorna Weatherill's study of Staffordshire potters' probate inventories dating from 1660 to 1760 also indicates that the craftsmen did not rely heavily on tools or equipment to refine the clays for slipware. Instead:

In the manufacture of slipwares and useful wares in the seventeenth century the clay was blunged in outdoor pits and large particles removed with a care which was in keeping with the intended use of the wares. Fine clay for the slip was obtained by the judicious choice of the raw clay rather than by careful refinement.

Weatherill speculates that, although sieves are not mentioned in seventeenth-century inventories, some probably were in use. Sieves, lawns, and riddles, all used to strain out impurities, appear in increasing numbers in Staffordshire potters' inventories taken after 1730, a time of increased production of ceramics more elegant than slipware.<sup>3</sup>

As Dr. Plot noted throwing was one technique used to shape slipware. (For a general description of the process, see p. 30 of this volume. For a 1697/8 description of throwing delftware shapes, see vol. 2, p. 24.) Hollow pots, such as drinking vessels, nearly always were thrown on the wheel. Not surprisingly, throwing allowed the potter to create shapes of circular section; cylindrical, balustroidal, and spherical or ovoid profiles are the most common hollow slipware shapes.

Dishes were shaped by throwing or press molding. Thrown slipware dishes typically are nearly flat-bottomed with deepish wells and broad, nearly flat rims. To press mold a slipware dish the potter pressed a flat slab of clay over a domed mold made of fired clay, plaster, wood, or other material. The edge of the piece was trimmed to shape, and the dish was allowed to dry until the clay was stiff enough to hold its shape when removed from the mold. Circular molds were most common for slipware, although rectangular ones with rounded corners also became popular in the eighteenth century. Usually the mold surfaces were left smooth, but they could be carved with designs that created raised patterns on the interior of the dish (for examples, see nos. S8, S10–S16, S33–S34).<sup>4</sup> The edge of the dish might be left smooth and undecorated or, especially in the case of press-molded Staffordshire slipware and its imitators, might be impressed with a rounded tool or ribbed seashell to create a narrowly serrated or scalloped appearance.

#### ORNAMENTS, FINISHINGS, AND DESIGN INSPIRATIONS

Trailed ornament was one of the most common forms of slip decoration. Trailing was achieved using slip-filled vessels made of pottery or other materials and fitted with small

2. Plot, *Staffordshire*, p. 123.

3. Weatherill, *Probate Inventories*, p. 4.

4. For illustrations of throwing and a modern press-mold

with carved ornament, see Grigsby, *Slipware*, pp. 13–15, nos. 3–4; for relief-decorated pressed dishes, pp. 39–46, nos. 45–52. For a 1751 dated carved press-mold and a dish pulled from it, see Barker, *Slipware*, p. 6.

tubes; the slip was applied through the tubes in a process much like that used to decorate a cake. Trailed designs might be left simply as lines of slip, or they could be combed or feathered into regular or irregular patterns by dragging a single- or multipointed tool across the wet surface. Agate, marbled, or joggled slip decoration most often was used on dishes or plates rather than on hollowwares. The process required the potter to tilt or otherwise manipulate the clay body to mix partially two or more wet slip colors. For sgraffito decoration, wet slip was applied to the clay body, allowed to dry partially, and carved with broad or narrow tools to expose the contrasting body beneath the slip.<sup>5</sup>

After slipware was decorated, it typically was coated with lead glaze—applied as a powder or liquid—to make it impervious to liquids. Dishes nearly always were glazed only on the interiors; hollowwares were coated overall on the interiors and on the majority of the exterior of the walls but usually were unglazed or had only glaze overrun on the bottoms.<sup>6</sup> The use of only enough glaze to make the object waterproof saved on the production costs, as did the use of local raw materials, the employment of less-refined clays, and, in many cases, the ability to finish the body, decoration, and glaze in a single, low-temperature firing of up to around 1100° C. Although double firing, which finished the body in the first burning and the glaze in the second, was common for delftware production, it was rare for slipware, excepting some types from the Southwest of England. (For a description of how the kilns were loaded, see pp. 31–32 in this volume.)

Although Continental ceramics were important design inspirations during the Middle Ages,<sup>7</sup> for the most part seventeenth- and eighteenth-century English slipware potters seem to have held to traditional shapes (some after metalwork) and ornamental motifs, ignoring most external influences, including the enormous waves of enthusiasm for classical and Eastern designs. The slipware potters' apparent isolationism was affected to the greatest extent by imported sixteenth- and seventeenth-century Northern European slipware and, to a lesser extent, the immigration of slipware potters. Both influenced the forms and decoration of English slipware: Continental motifs, especially tulips, were imitated on North Devon and Somerset sgraffito wares; filler ornament such as dot clusters and other motifs were trailed onto Staffordshire and Midlands slipware.<sup>8</sup> Much less prominently North Italian (Pisan) slipware appears to have inspired marbled, or agate, slip decoration on some Midlands and other English slipware, especially press-molded dishes.<sup>9</sup>

Particularly peculiar to slipware among seventeenth- and early eighteenth-century English ceramics is the periodic inclusion of boldly placed inscriptions identifying the potters, either via initials or the name written out in full. On most other English wares of this period, names typically represent owners or popular figures rather than the potters. Signatures and usually small, subtly placed marks are uncommon on other English pottery until well into the 1700s.

#### WROTHAM, KENT, SLIPWARE

Although a 1642 puzzle jug (no. S47), the earliest dated piece included in the discussion of slipware in the Longridge collection, technically is without slip ornament, it introduces an important group of vessels that often bear pale liquid-clay designs, sometimes alongside cream-colored reliefs. The pots in this group were produced around twenty-five miles (40 km) to the southeast of London in Wrotham, Kent.

A. J. B. Kiddell found that six of forty-three names listed in the 1663/4 Wimfields Borough

5. Grigsby, *Slipware*, pp. 16–19.

6. *Ibid.*, pp. 12–13.

7. Slip-decorated wares were produced in England at least as early as the late 12th or early 13th centuries and were influenced in part by imported French slipware (Freestone and Gaimster, eds., *Pottery in the Making*, pp. 92–93, fig. 2; pp. 94, 128).

8. Grigsby, *Slipware*, pp. 30–33 (tulips), pp. 16–17 (trailing). For Dutch slipware, see van Gangelen, Kersloot, and Venhuis, *Slibaardewerk*.

9. Grigsby, *Slipware*, p. 59, figs. 76, 77.

hearth tax rolls belonged to slipware potters (Wimfields was one of six boroughs in the Manor of Wrotham): "Henry Iffield [sic], Thomas Iffield [sic], George Richardson, Nicholas Hubble, John Greene, and John Eaglestone. George Baker, the later owner of the Wrotham Brickyard, is also present. The only potters of note that are missing are the Livermores as they lived in 'Iteham Borough.'" <sup>10</sup> Partly based on Kiddell's work initials on various Longridge collection pots (see nos. S47–S52) are thought to represent Livermore, the Iffields, Richardson, and Hubble. (Although an inexact science, curators and collectors have long attributed Wrotham wares by matching relief or trailed initials, in combination with dates, to particular potters' names.)

Wrotham-ware shapes typically derived from earlier ceramic or metalwork forms and were thrown on the wheel. About 70 percent of the surviving examples are multihandled drinking vessels.<sup>11</sup> Body-fabric colors usually range from a rich red-brown to dark brown, and relief ornament is characteristically in the form of pads of cream-colored clay bearing patterns impressed with metal, stone, or fired-clay stamps. Raised initials and dates are common and appear with other relief motifs, such as fleurs-de-lis, rampant lions, angels, or floral subjects.

Trailed slip, usually cream-colored, accompanies relief ornament on many early Wrotham wares but sometimes appears on its own by the early eighteenth century. Trailed patterns typically consist of such abstract motifs as wavy lines, arcs, dots, or diagonal slashes ("stitching") that form borders around rims or decorative motifs. Further distinctive ornament includes ropelike twists of brown and cream-colored clay, most often used to fill lengthwise wells along the spines of handles on early, multihandled vessels. After the decoration was completed the pottery received an often thick coating of transparent lead glaze that burned to an amber to pale yellowish cast in a single firing with the body.

#### METROPOLITAN SLIPWARE

The term *Metropolitan* slipware, represented by a single object (no. S55) in the Longridge collection, alludes to the pieces' association with metropolitan London, where fragments of the wares have been unearthed. In reality the pottery was produced in Harlow in Essex by at least the early seventeenth century. Although London was the main market for these wares, they also were sent off by land and sea to markets farther afield. Pottery was produced in Harlow (then known as Latton Parish) from the Middle Ages on, but the earliest slipware pieces found in archaeological sites there are trailed fragments from the kiln foundations at the pottery of Emmanuel Emmyng [d. 1616] that date to circa 1615. Further archaeological evidence from the area suggests that, although some slipware also was produced later, Harlow was at the peak of its slipware production between around 1635 and 1670.<sup>12</sup>

Characteristically Metropolitan wares are ornamented in cream-colored slips trailed directly against the orange to brown bodies. Like the Longridge pot, many Metropolitan pieces bear inscriptions, some of them lengthy. Religious and, especially after the Restoration (1660), political themes were particularly popular. Space around the inscriptions often is filled with geometric motifs such as arcs, wavy lines, slashes, dots, or foliate elements, all of which may descend from ornament on North Holland and Werra slipware. Metropolitan slipware designs, in turn, influenced slipware ornament on Wrotham and some other early English slipware.<sup>13</sup>

#### SOUTHWEST OF ENGLAND SLIPWARE AND SLIPWARE FROM WALES

Potters in the Southwest of England produced an enormous quantity of slipware during the

10. Kiddell, Wrotham, p. 105. See also Brears, History, pp. 190–191.

11. Kiddell, Wrotham, p. 106.

12. Grigsby, Slipware, p. 20; Barker, Slipware, pp. 10–11; Freestone and Gaimster, eds., Pottery in the Making, pp. 129–130 nn. 12–14.

13. Freestone and Gaimster, eds., Pottery in the Making, p. 130; Barker, Slipware, p. 11.

seventeenth and eighteenth centuries. Most highly productive were those in the North Devon towns of Barnstaple and Bideford and, to a lesser extent, Fremington. Access to good ports enabled North Devon manufacturers to supply local and, especially through the first part of the eighteenth century, more distant markets in Britain and the colonies.<sup>14</sup>

Potters in Nether Stowey in Somerset were producing sgraffito slipware by the end of the sixteenth century, and factories in Donyatt, in the same county, were active by the early 1600s. Although Donyatt makers lacked direct access to a port, they produced prolific quantities of distinctive slipware for a more or less local market. Bristol, also in Somerset, was another slipware-producing center. In addition to making sgraffito wares, Bristol potters created trailed and otherwise decorated slipware that often is difficult to distinguish from Staffordshire types.

Although Southwest of England manufacturers made trailed and combed slipware, the most recognizable pieces from the region bear *sgraffito* decoration. Named for the Italian term for “scratched,” such pieces typically include boldly shaped hollowwares and dishes, which were thrown on the wheel and produced in clay (often with inclusions) that fired to buff or red. The pieces were coated in cream-colored slip that was allowed to dry slightly, then carved by hand with single- or multipointed tools or with wider spatulalike instruments. In the latter case large areas of the backgrounds were removed, leaving decorative motifs standing in shallow relief (see nos. S83–S84, S95).<sup>15</sup> Designs, many derived from Continental prototypes, often were symbolic and typically included abstract elements, flowers, or birds, with heraldic motifs (on North Devon wares), human figures, and inscriptions used somewhat less frequently. The inscriptions range from initials with or without dates to elaborate, lengthy rhymes, often with drinking themes or demonstrations of friendship and goodwill, along with fully written-out names of potters and owners. Unlike most slipware producers elsewhere in Britain, those in the Southwest of England adopted the Northern European practice of completing their wares by double firing (a biscuit and a glaze firing).

By the mid-seventeenth century slipware also was being produced in a broad range of shapes in Wales, where a potting industry probably had existed from medieval times. In the seventeenth and eighteenth centuries potteries at Buckley, in North Wales, were making slipware and distributing it both locally and by ship to northern England, Ireland, and America. By the early 1700s Ewenny, in the south, was also producing slip-decorated earthenware. Potteries in that region generally supplied local markets.<sup>16</sup>

Welsh sgraffito-decorated pots, such as a Ewenny puzzle jug (no. S89) in this collection, typically bear ornament derived from but less sophisticated than that on Southwest of England slipware. Tulips, other floral decoration, abstract patterns, and brief inscriptions are the most common motifs. Trailed ornament on Welsh slipware (see no. S88) usually is less elegant in execution than that on Staffordshire wares or pieces from other large potting centers.

#### STAFFORDSHIRE AND MIDLANDS SLIPWARE

By the 1640s the “Potteries” region of Staffordshire was producing slip-decorated earthenware. Other Midlands counties, such as Derbyshire, Shropshire, Warwickshire, and Cheshire, also developed the industry, but Staffordshire was by far the most prolific slipware producer in the group. Although Staffordshire potteries at first supplied local markets, better transportation eventually facilitated distribution of the region’s wares on a large

14. Grant, *North Devon*, pp. 77–130. For North Devon slipware excavated in Virginia, see Grigsby, *Slipware*, pp. 29–30.

15. Grigsby, *Slipware*, pp. 19, 28.

16. Lewis, *Ewenny*, pp. 1–2; Barker, *Slipware*, p. 12.

**D10. DISH**

Brislington

c. 1675–1690

H.: 2 3/4" (7 cm); Diam.: 11 5/8" (29.5 cm)

**BODY CLAY:** Medium-grained  
orange-buff.

**TIN GLAZE:** Pale bluish white.

**SHAPE:** Molded. Twenty lobes rising  
from slightly convex center. Exterior  
follows form of interior, but with slight  
footrim.

**DECORATION:** Painted. Charles II.  
Inscribed "CR<sup>2</sup>." Floral and foliate border.

The portraits on this Charles II dish and on dishes portraying James II (nos. D18, D19), and, for both monarchs, Time Line, pp. 12–13) are painted in the conventional manner associated with Brislington and act as a caution against relying too heavily on physical features when identifying uninscribed subjects on delftware. Based on paintings and published images of the monarchs, Charles II wore a mustache and James II was clean shaven, but here Charles is clean shaven. Luckily, on all three Longridge pieces initials identify the figures. On one smooth-edged, floral-bordered dish, the portrait is inscribed "CR<sup>2</sup>/1682."<sup>1</sup>

The shape of the gadrooned dish shown here is derived from metalwork and matches that of a Longridge dish (no. D103) displaying Chinese figures in landscapes. It is possible that both are from the same mold. A smaller gadrooned dish, also attributed to Brislington, has a crown and the date 1683 in the center and a border of circles and pendant husks comparable to that on the Charles II dish shown here.<sup>2</sup>



1. For Charles II dishes, see Archer, Brislington, pp. 153–154, pls. 2, 4, 6 (1682). For the 1682 dish, see also Britton, Bristol, no. 3.40. For an unusual punch bowl inscribed "KING JAMES . . . 1732," see Lipski and Archer, Dated Delftware, no. 1087.

2. Archer, Brislington, p. 158, pl. 14; Lipski and Archer, Dated Delftware, no. 122.

scale to markets around the world.<sup>17</sup>

In his 1686 *Natural History of Stafford-shire*, Dr. Robert Plot stated that clays used for slip decoration were “of loofer and more friable natures” and thus were inappropriate for throwing on the wheel. He continued:

[These clays are] mixed with water they make into a confistence thinner than a *Syrup*, fo that being put into a *bucket* it will run out through a *Quill*, this they call *Slip*, and it is the fubftance wherewith they *paint* their wares; whereof the

1. Sort is called *Orange Slip*, which before it is work't, is of a greyifh colour mixt which orange balls, and gives the ware (when annealed) an *orange* colour.
2. The *white Slip*, this before it is work't, is of a dark blewifh colour, yet makes the ware yellow, which being the *lighteft* colour they make any of, they call it . . . the *white Slip*.
3. The *red Slip*, made of a dirty reddish clay, [which] gives wares a black colour.

. . . [Once the thrown bodies are] dry, they then *Slip* or *paint* them with their feveral forts of *Slip*, according as they defigne their *work*, when the first *Slip* is dry, laying on the *others* at their leafure, the *Orange Slip* making the ground, and the *white* and *red*, the *paint*; which two colours they break with a wire *brufh*, much after the manner they doe when they *marble* paper, and then *cloud* them with a *penfil* when they are pretty dry. After the *veffels* are painted, they *lead* them, with that fort of *Lead-Ore* they call *Smithum*, which is the smallest *Ore* of all, beaten into duft, finely sifted and ftrewed upon them; which gives them the *glofs*, but not the colour; all the colours being cheifly given by the variety of *Slips*.<sup>18</sup>

In many cases a single pottery produced slipware bearing a broad range of decoration. Archaeologists have unearthed from a 1670 to 1710 context at the Hill Top site in Burslem, Staffordshire, wasters of large thrown dishes and bowls with trailed, usually abstract designs in cream-colored slip directly against dark red-clay bodies. Combed and marbled pieces from the site display buff-colored trailing over dark slip grounds, and some relief-decorated dishes with pale slip grounds bear brown trailing.<sup>19</sup> Salt-glazed stoneware and undecorated earthenware wasters also were excavated at the site.

Some elaborately patterned, large dishes in this collection bear the names of such well-known Staffordshire slipware potters as Ralph Toft, Ralph Simpson, and William Taylor. Like the Hill Top dishes these pieces are broad-rimmed, were thrown on the wheel, and bear lead glaze on the interiors only. Unlike the Hill Top examples, however, the more elegant flatwares of this type commonly have cream-colored slip grounds bearing carefully executed red or dark brown trailing, often with “jeweled” (tiny pale slip dots) outlines. Decorative subjects typically include floral, faunal, or abstract patterns as well as elaborate coats of arms and political or religious themes. The trellis borders on many contain large reserves bearing the names of the potters, sometimes with a date. Such dishes rarely are excavated (see no. S2); they apparently were prized and protected throughout their histories and thus never discarded. (More pedestrian slipware is comparatively rare among

17. According to Freestone and Gaimster, eds., *Pottery in the Making*, p. 133, “Evidence for the conversion to mass production for the national pottery market can be traced in the frequency of Staffordshire ceramics found in London contexts from the first quarter of the eighteenth century.”

18. Plot, *Staffordshire*, pp. 122–123.

19. Kelly, *Hill Top Site*, pp. 3, 6–7, 17, 19, 22–42.

“aboveground” survivals and is known to us primarily from excavated fragments.)

Some mid-seventeenth-century Staffordshire slipware potters began mass-producing dishes by press molding slabs of clay over usually smooth-surfaced, domed molds.<sup>20</sup> (Oddly, although molds were used to create many ceramic shapes and appendage such as handles and spouts, especially in the eighteenth century, they rarely are recorded in probate inventories.)<sup>21</sup> Molds like those for John Simpson’s octagonal (nos. S33–S34) and Samuel Malkin’s circular dishes (nos. S11–S16) sometimes had carved patterns that created reliefs on the inner surface of the finished wares. Slip trailing often was used to highlight the patterns, sometimes filling the areas between raised lines in a manner similar to the metalwork *cloisonné* technique. Alternatively the slip decoration might obliterate all or a portion of the relief patterns (see discussion under no. S10).

Almost without exception, throwing was the process used to shape seventeenth- and eighteenth-century hollow slipware from Staffordshire. As is true of flat dishes from the region, trailed flowers, animals, birds, and abstract patterns form the most common ornament on the vessels and in some cases appear with inscriptions. Before 1700 and into the eighteenth century, combing also was applied to many hollowware shapes. Sgraffito designs, however, rarely appear on pre-1720s pots from the region. Although early examples bear usually somewhat crudely drawn animal and plant designs, the third quarter of the century saw the industrialization of sgraffito decoration, which often is composed of crisply turned bands (see no. S76).

#### THE DECLINE OF SLIPWARE

As with any fashionable item, the passage of time diminished slipware’s desirability. Once sought after for the tables of the growing wealthy middle class, slip-decorated earthenware gradually was relegated to kitchens, taverns, and other less elegant settings. Staffordshire potters continued to produce high-quality slipware on some scale into the first decades of the 1700s, but prices decreased (as in many cases, did the quality of shapes and ornament) as competition with other kinds of English ceramics grew. Other counties took up the slipware-production torch, and attributions of many eighteenth-century pieces to particular potting centers can be difficult, as imitative (and original) wares were produced not only in the other Midlands counties but at Bristol, Wales, Yorkshire, and elsewhere.

Late in the 1700s highly refined, often pale-bodied ceramics were created in fashionable shapes and ornamented with elegantly executed slip decoration for sale to the luxury market. Wedgwood’s surface-slipped agateware is an example of this type. Available to less wealthy consumers was so-called *mochaware*.<sup>22</sup> Although often beautiful and technically the descendants of early slip-decorated earthenware, these late pieces in some cases seem to lack the sense of warmth and naivety inherent in their predecessors.

20. Grigsby, *Slipware*, pp. 14–15, 39–46.

21. Weatherill, *Probate Inventories*, p. 7.

22. Grigsby, *Slipware*, p. 61, fig. 80; Barker, *Slipware*, pp. 27–30.



# DINING AND RELATED WARES

*Dishes and Plates*



**51. TRAY OR PLATE**

Staffordshire

1660–1695

H.: 5/8" (1.6 cm);

Diam.: 9" (22.9 cm)

**BODY CLAY:** Medium-grained red with inclusions.**LEAD GLAZE:** Overall on interior, running over onto part of edge.**SHAPE:** Flat slab, carved to shape on wheel. Reverse trimmed to have shallow footrim.**SLIP GROUND:** Cream-colored. Overall on interior, running over onto back of rim.**DECORATION:** Trailed and jeweled. Human-headed flowering plant with leaves and spiraling tendrils. Filled-arches border.*Ex coll.: T. G. Burn, Rous Lench.*

This piece may have been intended as a tray, a plate, or possibly a plaque, although it is not pierced for hanging and lacks evidence of having been mounted in a wall. Its unusually flat profile and small size may indicate that it descends from *roundels* (or banquet plates), which more typically were thin wooden circles, sometimes with shallow moldings and painted or other patterns or applied prints.<sup>1</sup> Roundels were used at elegant dinners in the seventeenth century and earlier.

Although there is little doubt of the piece's place of origin and approximate date, no exactly matching shape or trailed pattern has been found among other early slipware. A large, multihandled cup inscribed "MARY OVMPHARIS YOUR CVP 1678 RM" displays somewhat similar scrolling tendrils at the tips of trailed, foliate motifs.<sup>2</sup> The placing of a head on a long, narrow neck on the Longridge piece somewhat resembles the approach used on two rare slipware drug jars dated 1692 with angels' heads and wings sprouting from pillarlike necks.<sup>3</sup>

The use of gray to olive-gray slip ornament on English slipware is relatively uncommon. Such colored slip also forms portions of the floral and foliate motifs on a two-handled cup (no. S66) and a night-light or egg holder (no. S93) in this collection. Both of those pieces are thought to date to the late seventeenth or very early eighteenth centuries.

1. Belden, *Festive Tradition*, p. 125, p. 128, fig. 3:24.

2. Grigsby, *Dated Slipware*, p. 881, pl. 18.

3. Grigsby, *Weldon*, no. 77.

*Humans, Some Historical Figures,  
and Related Themes*



**S2. DISH**

Probably Hanley or Shelton,

Staffordshire

Signed "RALPH TOFT"

Dated 1676

H.: 2 1/4" (5.8 cm);

Diam.: 17 1/2" (44.5 cm)

**BODY CLAY:** Medium-grained orange with inclusions and, on exterior, much pitting.

**LEAD GLAZE:** Overall on interior.

**SHAPE:** Thrown. Shape G, with slightly flatter rim.

**SLIP GROUND:** Cream-colored.

Overall on interior, running over onto back of rim.

**DECORATION:** Trilled and jeweled.

Man with swords, crowned queens' heads, rosettes, and foliate motifs.

Signed "RALPH TOFT 1676" in trellis-border reserve.

*Published:* Cooper, *Slipware Dishes*, p. 74, no. 7;<sup>1</sup> Grigsby, *Dated Longridge Delftware and Slipware*, cover, pp. 879–880, pl. 7.

*Ex colls.:* F. Partridge; Private, Philadelphia.

The name *Ralph Toft* appears both in Hanley and Shelton, Staffordshire, records for the 1666 payment of hearth taxes.<sup>2</sup> Dish fragments, one inscribed "[. . .]OFT" and another depicting a cavalier, were unearthed during electrical work in Hanley in the 1950s and may be the products of Ralph or his more famous brother(?), Thomas Toft.<sup>3</sup>

The earliest date on a signed Ralph Toft dish is 1676 and is found not only on the dish shown here but on examples displaying, respectively, a rampant lion, a large bird, and a courtly couple.<sup>4</sup> Perhaps the only other year commemorated on a signed Ralph Toft dish is 1677, found on two examples depicting men like the one on the Longridge dish: on one dish a single queen's head is included; on the other there are two queens' heads in oval frames.<sup>5</sup> On a signed but undated variation with an oval-framed queen's head, the gentleman wears a hat and holds a knotted staff(?) and a sword.<sup>6</sup> In all likelihood, all of these examples were made during the 1670s, in which case the figures may represent Charles II, Catherine of Braganza (see Time Line, pp. 18–19), or members of their court.

Related to this group are trellis-bordered examples depicting full-length queens holding flowers. On one inscribed "RALPH TOFT 1677," the queen is flanked by kings' heads.<sup>7</sup> An undated example signed "RALPH OFT [sic]" includes, to either side of the full-length lady, queens' heads in more elaborate frames.<sup>8</sup> More distant to the example shown here are William Taylor's dishes with oval-framed heads of courtiers(?) flanking enthroned kings (no. S4).

1. Cooper erroneously states, "Recorded by Wallace Elliot in the V. & A. papers I, p. 45" (Sotheby's [NY], October 15, 1996, lot 345).

2. Cooper, *Slipware Dishes*, p. 37.

3. Ibid., pp. 37–38 (Stoke-on-Trent [Archaeological Section] collection, no. K153.1978).

4. For lion dish, see Rackham, *Glaisher*, vol. 2, pl. 22C, no. 213; for bird dish, British Museum collection (no. 1887.0210.3/D50); for couple dish, see Cooper, *Slipware Dishes*, p. 74, fig. 57.

5. Cooper, *Slipware Dishes*, pl. 132; Phillips (I), June 11, 1986, lot 122.

6. Grigsby, *Chipstone*, no. 115.

7. Rackham, *Glaisher*, vol. 2, pl. 22B, no. 212.

8. Cooper, *Slipware Dishes*, pl. 113. See Skinner's, December 11, 1993, lot 175, for a fake inscribed "RALPH TOFT 1676."



**S3. DISH**

Staffordshire

Signed "WILLIAM:TALOR"

1660–1685

H.: 2 3/4" (7 cm);

Diam.: 17 1/4" (43.8 cm)

**BODY CLAY:** Medium-grained  
orange with inclusions.**LEAD GLAZE:** Overall on interior.**SHAPE:** Thrown. Shape F.**SLIP GROUND:** Cream-colored.  
Overall on interior, running over onto  
exterior.**DECORATION:** Trailed and jeweled.  
Royal arms with lion and unicorn sup-  
porters, lion crest, full-faced helmet,  
mantling, and foliate motifs. Signed  
"WILLIAM:TALOR" in trellis-border  
reserve.

Burslem parish records include an entry for the August 1624 baptism of one William Taylor, son of a man by the same name. According to the Wolstanton, Staffordshire, register, another William, the son of Richard and Joan Taylor, was baptized in December 1632.<sup>1</sup> Perhaps one of these youngsters is the "Talor" who produced the dish shown here and the sixteen or so other dishes bearing various spellings of the same name.

The dishes in this group are trellis bordered and display royal or courtly ornamental themes. The Longridge dish and one signed "WILLIAM:TALLOR" bear stylized royal arms.<sup>2</sup> On two others a king in coronation robes sits on a throne between a pair of bust portraits (no. S4). On five dishes a gentleman and a lady are shown full-length in courtly dress.<sup>3</sup> Two further examples depict a coronation scene;<sup>4</sup> four others commemorate "Charles in the Boscobel Oak" (see nos. D43, D44).<sup>5</sup> The remaining dish shows a king who bears a shield.<sup>6</sup>

Royal arms of somewhat different format appear on trellis-bordered dishes signed by Thomas Toft. They include the royal motto, "CR" for *Charles Rex* (Charles II, r. 1660–1685 [see Time Line, pp. 18–19]), and other inscriptions. One of these dishes is dated 1671.<sup>7</sup> The diminutive lion at the top of the arms on the Longridge dish is reversed on the "TALLOR" and Toft dishes. For a rare sgraf-fito dish and two "harvest jugs" bearing the royal arms and a discussion of the motif, see numbers S9, S83, and S84.

1. Cooper, *Slipware Dishes*, p. 77.

2. Savage, *English Ceramics*, no. 26.

3. Grigsby, *Slipware*, pp. 46–47, pl. 54, and p. 74 (shape C); Cooper, *Slipware Dishes*, pl. 128, p. 79; Hodgkin and Hodgkin, *Dated Pottery*, nos. 171, 172.

4. Manchester, Greg Collection, no. 20; Taggart, Burnap, no. 20. For a signed "GEORGE TAYLOR" dish, see Rackham, Glaisher, vol. 2, pl. 23B, no. 217.

5. Cooper, *Slipware Dishes*, pl. 89; Rackham, Glaisher, vol. 2, pl. 22D, no. 216; Cooper, *Reflections*, p. 137, no. 6; Walton, Temple Newsam, no. 6.

6. Brears, *History*, p. 44.

7. Cooper, *Slipware Dishes*, pl. 153. For undated examples, *ibid.*, pls. 145–152, 154–155, 157–160.

*Humans, Some Historical Figures,  
and Related Themes*



**S4. DISH**

Staffordshire

Signed "WILLIAM:TALOR"

1660–1690

H.: 3" (7.6 cm);

Diam.: 17 1/2" (44.5 cm)

**BODY CLAY:** Medium-grained orange-buff with inclusions and, on exterior, much pitting.

**LEAD GLAZE:** Overall on interior.

**SHAPE:** Thrown. Shape F.

**SLIP GROUND:** Cream-colored.

Overall on interior, running slightly over onto exterior.

**DECORATION:** Trailed and jeweled.

King in ceremonial garb on throne flanked by busts. Other filler ornament includes angels and dot clusters. Signed "WILLIAM:TALOR." Trellis border.

*Ex coll.: G. J. Monro.*

The dish shown here is the larger of two bearing nearly identical decoration and the "WILLIAM:TALOR" signature.<sup>1</sup> The portrait busts on the two differ from the more usual type (see no. S2) found on trellis-bordered dishes in that they depict neither a king nor a queen. The formally posed central figure and abbreviated heralding angels (one with a trumpet) probably ultimately were inspired by a published image.<sup>2</sup> The king's garb may indicate that the dish was created soon after his coronation; 1660 or soon afterward for Charles II, 1685 or a little later for James II (see Time Line, pp. 18–20). The dishes also could have been made at any another time during either king's reign.

Angels like those on the Longridge dish flutter above a coronation scene on another dish signed by Taylor and perhaps are repeated in yet more stylized form near the head of a standing king on an unsigned dish initialed "WN" and dated 1689, the year of William III's rise to the throne.<sup>3</sup> If William Taylor indeed was born in 1624 or 1632 (see no. S3) and made this dish, it is unlikely that he could have made it very late into William's reign.

1. Sotheby's (L), Rous Lench sale (1), July 1, 1986, lot 80; (restored) Horne, Collection, pt. 14, no. 386.

2. Cooper, *Slipware Dishes*, pl. 111 (silver engraving).

3. Ibid., pl. 103. For related angels(?) on a "GEORGE TAYLOR" coronation dish, *ibid.*, p. 50, fig. 41.

*Humans, Some Historical Figures,  
and Related Themes*



## 55. DISH

Staffordshire

Signed "RALPH•SIMPSON"

1660–1685

H.: 2" (5.1 cm);

Diam.: 17 1/4" (43.8 cm)

**BODY CLAY:** Medium-grained orange with inclusions. Exterior with distinct finger marks from lifting wet clay dish.

**LEAD GLAZE:** Overall on interior.

**SHAPE:** Thrown. Shape G.

**SLIP GROUND:** Cream-colored.

Overall on interior.

**DECORATION:** Trailed. Charles II.

Inscribed "CR." Flowers and string-of-beads-type filler ornament. Signed "RALPH•SIMPSON" in trellis-border reserve.

*Published: Cooper, Reflections, p. 139, no. 15.*

*Ex coll.: B. Harland.*

The "CR" (for *Charles Rex*) on the Longridge and related trellis-bordered dishes date them to between 1660 and 1685, the reign of Charles II (see Time Line, pp. 18–19, and no. D8).<sup>1</sup> Charles also is depicted (but in the Boscobel Oak) on eighteenth-century slipware attributed to Samuel Malkin and symbolic of Jacobite sympathies,<sup>2</sup> but otherwise there is little evidence of slipware royal portrait dishes being made after a king's lifetime. Unlike most other trellis-bordered, slipware royal portrait dishes, the example shown here is without jewelry of the outlines.

More than one slipware potter named Ralph Simpson seems to have been active in Staffordshire.<sup>3</sup> The same name, with a raised central dot or a colon, is found below generally similar portraits on at least two trellis-bordered dishes initialed "WR" (for William III) and one with "GR" (probably for George I).<sup>4</sup> Two other "GR" dishes include the same name and roughly the same figures but within different borders: one consists of lobed foliate motifs and the other of alternating heads and rosettes.<sup>5</sup> Other potters also made trellis-bordered dishes depicting kings in similar formats. On one, initialed "WN," the 1689 date identifies William III.<sup>6</sup> William as he is shown with Queen Mary on a signed Thomas Sanford dish (no. S6) also fits into this group. The reuse of similar portraits to represent successive kings also is characteristic of delftware (see nos. D9, D27, D28, D49, D50).

Evidence that the dish shown here was stacked during firing includes a roughly two-inch-long, straight fragment of another piece adhered to the rim over the P in "RALPH." There are a chipped patch on the trellis rim and long, curved fragments adhered to the outer edge of the exterior.

1. Cooper, *Slipware Dishes*, p. 80, fig. 3; p. 82, nos. 1–2.

2. Grigsby, *Slipware*, pl. 52.

3. For a Staffordshire combed two-handled cup with the rim inscribed "RALPH SIMPSON," see Grigsby, *Slipware*, pl. 71; for one inscribed "S[IM]PSON," excavated in Norwich, see Jennings, *Norwich*, pp. 106–107, fig. 44, no. 709.

4. Cooper, *Slipware Dishes*, pls. 105–106; Grigsby, *Slipware*, pl. 55, p. 48.

5. Taggart, *Burnap*, no. 44; Cooper, *Slipware Dishes*, pl. 112; Lomax, *Pottery*, pl. 15.

6. Cooper, *Slipware Dishes*, pl. 103.

*Humans, Some Historical Figures,  
and Related Themes*



**S6. DISH**

Staffordshire

Signed "THOMAS SANFORD"

1689–1695

H.: 3 1/4" (8.3 cm);

Diam.: 16 7/8" (42.9 cm)

**BODY CLAY:** Medium-grained orange-buff with inclusions.**LEAD GLAZE:** Overall on interior.**SHAPE:** Thrown. Shape D with deeper, more rounded well.**SLIP GROUND:** Cream-colored. Overall on interior.**DECORATION:** Trailed and jeweled. Probably William III and Mary II. Initialed "WM." Floral and lobed filler ornament. Signed "THOMAS SANFORD" in trellis-border reserve.

There appears to be no early documentation for a potter named Thomas Sanford, but the Wolstanton, Staffordshire, parish records list a man by that name as having been married in 1687, two years before William and Mary began joint rule of England.<sup>1</sup> Moses Sandford was a maker of "Milk Pans and Small Ware" in Hanley around 1710 to 1715 and, in a time before the regularization of spellings, it is not unreasonable to assume that he was from the same family as the maker of the dish shown here.<sup>2</sup> The signature "THOMAS SAN," the surname perhaps an abbreviation, appears on a stylistically similar trellis-bordered dish that forms part of an English pottery collection presented in 1835 by Staffordshire potter Enoch Wood to the Elector of Saxony.<sup>3</sup> The central reserve on that dish contains a large quatrefoil motif with four small, wigged heads.

Several kings are depicted in a similar fashion, singly or with other figures, on trellis-bordered dishes made by other makers (see no. S5). On the dish shown here Mary, with upraised hands holding flowers, illustrates the most typical slipware format used for depicting her. On one unsigned, unusual dish inscribed "GOD BLESS KW & QM" and showing the royal couple, she stands to the king's right and rests one hand on her hip.<sup>4</sup> Ladies of both types may have been inspired by somewhat similar figures on seventeenth-century Dutch slipware with trailed and sometimes sgraffito ornament.<sup>5</sup>

Although dress details and flowers differ, the pose used for Mary on the Longridge dish was adopted on 1705 to 1712 dated slipware dishes with Queen Anne's portrait and the initials "QA."<sup>6</sup> A similar approach for depicting unidentified women is seen on dated Staffordshire trailed slipware from 1676 and 1729 and on a 1685 sgraffito dish from Somerset.<sup>7</sup>

1. Christie's (L), March 1, 1993, lot 356. Staff at the Potteries Museum and Art Gallery (formerly City Museum and Art Gallery), Stoke-on-Trent, traced the name.

2. Brears, *History*, p. 206.

3. Goodby, Enoch Wood, p. 129, fig. 3 (Kunstsammlungen Dresden collection, Schloss Pilsnitz, no. 39022). This piece was no. 30 in Wood's 1835 catalog.

4. Freeth, *Pottery*, opp. p. 80, no. 14 (poorly illustrated, but probably of 17th-century date).

5. van Gangelen, Kersloot, and Venhuis, *Slibaardewerk*, fig. 66; col. pls. 132–133, 197, 201.

6. Cooper, *Slipware Dishes*, pl. 120; Hodgkin and Hodgkin, *Dated Pottery*, no. 107; Rackham, *Glaisher*, vol. 2, pl. 23A, no. 223.

7. For dated Staffordshire, see Lomax, *Pottery*, fig. 24; Hodgkin and Hodgkin, *Dated Pottery*, no. 123. For undated Staffordshire, see Cooper, *Slipware Dishes*, pls. 113–116. For Somerset, see Coleman-Smith and Pearson, *Donyatt*, p. 182, fig. 84, no. 8/36.





# S7. DISH

Staffordshire

c. 1670–1690

H.: 2 3/4" (7 cm);

Diam.: 17 1/4" (43.8 cm)

**BODY CLAY:** Medium-grained  
pinkish buff.

**LEAD GLAZE:** Overall on interior.

**SHAPE:** Thrown. Shape F.

**SLIP GROUND:** Cream-colored.  
Overall on interior.

**DECORATION:** Trailed and jeweled.  
Heads, those in reserve with elaborat-  
ed hair and collars, on lobed motifs.  
Trellis border.

*Published:* Cooper, *Slipware Dishes*, pl. 123;  
Cooper, *Reflections*, p. 137, no. 11.

*Exhibited:* Toft Exhibit, no. 41.

*Ex coll.:* Sir V. and Lady Gollancz.

The multiple heads on this attractive dish, each coincidentally(?) with a different expression, are supported on lobed motifs that perhaps are stylized references to angels' wings. The overall design somewhat resembles patterns on Thomas Toft's signed trellis-bordered dishes with reserves containing crowned, upright heads of kings ornamenting four petals of flowers and centers.<sup>1</sup>

Somewhat more closely related to the Longridge dish are at least three unsigned trellis-bordered examples on which crowned kings' heads radiate from a central, triple-lobed motif with berries(?) and foliate filler ornament. The outer regions of the reserves are filled with uncrowned heads nested in two-lobed motifs.<sup>2</sup> On two other trellis-bordered dishes, a central daisy(?) bears four radiating crowned heads that alternate with fleurs-de-lis.<sup>3</sup>

In contrast with the other dishes in this group, none of the heads on the Longridge dish are crowned,<sup>4</sup> and only on it are wigs elaborated with tiny clusters of white dots. Also peculiar to this dish is the addition of extra dotting to the undersides of the central lobed motifs. In shape the Longridge dish resembles some examples signed by William Taylor, but an extensive record of the profiles of signed slipware dishes has not yet been made.<sup>5</sup>

1. Cooper, *Slipware Dishes*, pls. 121–122, with central head on pl. 121 dish uncrowned. See Rackham, Glaisher, vol. 1, no. 210, for a "RALALPH TO [sic]" signed dish with heads in the spandrels between the petals.

2. Grigsby, *Chipstone*, no. 116; Grigsby, *Weldon*, no. 68; Sotheby's (L), October 24, 1978, lot 23.

3. Earle, *Collection*, col. pl. 1; Cooper, *Slipware Dishes*, pl. 124.

4. For distantly related examples, see Cooper, *Slipware Dishes*, pl. 222; Pollex, *Slipware*, figs. 9–11.

5. Grigsby, *Slipware*, p. 74, Shape C.

**S8. DISH or PLATE**

Probably Staffordshire

1700–1730

H.: 1 1/2" (3.8 cm);

Diam.: 9 1/2" (24.1 cm)

**BODY CLAY:** Medium-grained

orange-buff with inclusions.

**LEAD GLAZE:** Overall on interior.**SHAPE:** Press-molded. Rim serrated by

impressing with small, rounded, striated

tool. Shape A, but lower in profile. Two

holes pierced near rim before firing.

**SLIP GROUND:** Cream-colored.

Overall on interior.

**DECORATION:** Relief-molded and

trailed. Horseman with dagger and

pistol. Dot and dot-cluster filler

ornament. Border composed of raised

circles with dot centers.

*Ex coll.: T. G. Burn, Rous Lench.*

The horseman on this type of dish may represent a then-popular and honored figure, an anonymously brave man, or perhaps a highwayman. In modeling, the dish is nearly identical to a slightly wavy-edged example initialed "WA" in shallow relief near the horse's head.<sup>1</sup> A third dish, without initials, also is very similar in its relief motifs.<sup>2</sup> Although all three dishes are of approximately the same size, the raised ornament differs enough to indicate that they are not from the same or a reworked mold.<sup>3</sup>

The conventionalized horse on the dish shown here reveals some design similarities to those on the Longridge Saint George dishes (nos. S14, S15), one of which is dated 1730. On another larger, relief-decorated dish depicting a horseman holding a sword, the initials "GR" possibly identify the figure as George I and "IS" the potter.<sup>4</sup> The dish is dated 1716.



1. Rackham, *Staffordshire*, pl. 20; Rackham, *Glaisher*, vol. 2, pl. 16A, no. 191.

2. Taggart, *Burnap*, no. 12. For another, see Rackham, *Glaisher*, vol. 1, no. 192.

3. According to Barker comments (September 1997), the Longridge dish might better be attributed as "possibly Staffordshire," based on its comparatively roughly executed ornament, and perhaps dates as late as 1740.

4. Rackham, *Glaisher*, vol. 1, no. 195.

**S9. DISH**

Probably Barnstaple, North Devon

Dated 1748

H.: 3 1/8" (7.9 cm);

Diam.: 18 3/8" (46.7 cm)

**BODY CLAY:** Fine-grained pinkish buff  
with large inclusions.**LEAD GLAZE:** Overall on interior.**SHAPE:** Thrown. Shape K.**SLIP GROUND:** Cream-colored.Overall on interior, running over onto  
back of rim.**DECORATION:** Sgraffito. Royal arms  
with motto "HONY+SOET+QVE+MAL+  
Y+PENES" and ribbon inscribed  
"G 17 DIVET MON DROIET 48 R" above  
flowering plant. Foliate and floral border.*Published: Hodgkin and Hodgkin, Dated  
Pottery, no. 132; Burlington (1914), pl. 19,  
Case C, no. 5; Cooper, Slipware Dishes,  
pl. 156; Grigsby, Dated Longridge Delftware  
and Slipware, pp. 880–881, pl. 10.**Exhibited: Burlington Fine Arts Club,  
London, 1914.**Ex colls.: J. W. Ford; T. Boynton; F. Partridge;  
Private, Philadelphia.*

This rare and important dish commemorates the reign of George II (1727–1760) and bears the initials "GR" for *George* (or *Georgius?*) *Rex*. Sgraffito royal arms more typically are found on large North Devon "harvest jugs," such as the Longridge 1766 dated example, which has arms resembling those on the dish, and 1791 harvest jug (nos. S83, S84). These and later dated jugs demonstrate the continuing popularity of royal arms motifs well after the 1760 coronation of George III.<sup>1</sup> One 1748 jug, similar to the Longridge dish in decorative style and ornamental motifs, bears a harvest rhyme and the name John Hockin.<sup>2</sup> Another, dated 1735, is similar in its ornamental motifs but bears a collier-related rhyme and the name Thomas Fields.<sup>3</sup>

Probably from much later in the century is a sgraffito royal arms punch bowl that, like the dish shown here, is a shape that rarely bears such motifs. The back of the bowl displays a ship in full sail with English flags, and all of the ornament is executed in a manner that appears right-side up only when the bowl is upside down.<sup>4</sup> Early prints with tavern and other interior views indicate that it was not uncommon to store punch bowls in this inverted position.

Grape-cluster-like flowers anticipating those on the Longridge dish are found on North Devon slipware at least as early 1708, on a harvest jug with other decorative motifs.<sup>5</sup> More closely related to the Longridge dish is a unique 1744 sgraffito dish with the grape-cluster flowers on a tree with long, striated-edged leaves. Humans and birds fill the empty spaces, and the border is similar in format to that of the Longridge dish.<sup>6</sup>

1. For jugs dated 1774 to 1796, see Draper, *Pottery*, p. 21, pl. 33; Atkins, *Exhibition* (1994), no. 8; Pollex, *Slipware*, pp. 15–16, figs. 7–8; Sotheby's (NY), October 25, 1991, lot 209.

2. Sotheby's (NY), Little sale, October 21–22, 1994, lot 514 (also Grigsby, *Chipstone*, no. 111).

3. Grigsby, *Slipware*, pls. 38–39. For a 1760 royal arms jug with the names Thomas Fields and John Phillips, see Brears, *Collector's Book*, pp. 85, 89.

4. Metropolitan Museum collection (no. 24.241.4).

5. Brears, *History*, p. 85 (left).

6. Hodgkin and Hodgkin, *Dated Pottery*, no. 131.

*Humans, Some Historical Figures,  
and Related Themes*



**S10. DISH**

Staffordshire

1727–1760

H.: 2" (5.1 cm);

Diam.: 11 1/2" (29.2 cm)

**BODY CLAY:** Medium-grained dark buff with inclusions.

**LEAD GLAZE:** Overall on interior.

**SHAPE:** Press-molded. Rim serrated by impressing with small, rounded tool.

Shape A.

**SLIP GROUND:** Cream-colored.

Overall on interior.

**DECORATION:** Relief-molded and trailed. George II in ceremonial garb with scepter and Order of the Star and Garter. Inscribed "GR<sup>2</sup>." Oval frame bordered by thistles and carnation(?) vines.



George II may be the last monarch whose portrait is included on English slip-decorated earthenware; later royalty are depicted on delftware (see no. D57). Waist-length portraits of the king are found on at least two other relief dish models. One is inscribed "GR<sub>2</sub>" and the other "GR II"; both include sunray borders, in effect portraying George as an English "sun king."<sup>1</sup> A full-length portrait of George II and the inscription "G<sup>II</sup>R" are found on a delftware "blue dash charger" in the Longridge collection (no. D50).

Fragments of a relief-molded dish initialed "GR," perhaps for George I (reign 1714–1727), show a waist-length portrait of a king and were excavated from the cellar of the Old Hall at Temple Balsall, Warwickshire.<sup>2</sup> Flowering vines form the filler ornament and border motifs. Interestingly, the interior of the dish is covered in combing (somewhat like that on Longridge dish no. S38) that in no way reflects the raised pattern. Assuming such a relief subject would not have been obliterated during George I's reign, the mold may have been used later for its shape only. On one uninscribed relief dish, a bust of an uncrowned male in an early style wig is shown within a border of tulips, birds, and a dog.<sup>3</sup> The figure may represent George I or II or another then-recognizable popular figure. "GR" initialed relief dishes with kings on horseback relate in design to some dishes depicting Saint George (see no. S15).

1. Cooper, *Slipware Dishes*, pl. 247; Rackham, *Glaisher*, vol. 1, no. 196.

2. Gooder, *Temple Balsall*, fig. 28, no. 219.

3. Tait, *Malkin*, pt. 2, p. 49, fig. 4.

Several "SM" relief-initialed dishes are attributed to potter and sometime parish clerk Samuel Malkin (1688–1741) of Burslem, Staffordshire, based on the signature on two clockface dishes, one of which is in the Longridge collection (see no. S11). The Malkin family seems to have been well established in the county by the late seventeenth century. A Joseph Malkin appears in the 1670/1 Tunstall court rolls, and Josiah Wedgwood's 1765 list of "Pot Works in Burslem" around 1710 to 1715 includes Richard Malkin of Knoll and Isaac Malkin of Green Head. Samuel Malkin's factory site, partially excavated in 1939, yielded plain and relief-decorated slipware and slipware molds dating to his time there (around 1710–1735) as well as slipware fragments from the seventeenth century.<sup>1</sup>

The year 1712 (see no. S11), recorded on the clockface dishes, is the earliest date on examples attributed to Malkin.<sup>2</sup> Next is 1726, found on several "SM" models: one depicts a plant, a bird, and a glove and is inscribed "one burd in The hand is Worth Two in the bush";<sup>3</sup> on others are a man within a compass (no. S12) or a "Lot's Wife" theme (no. S13). On several of these dishes the letter *s* is reversed in longer inscriptions (nos. S11–S13). Presumably this reversal (that occurs with uppercase *S* on dishes by other potters [see nos. S19, S20]) was caused by the mold maker's forgetting that letters are reversed on wares pulled from inscribed molds. A 1730 dated Saint George dish in the Longridge collection is not initialed "SM," but it closely resembles so-marked pieces in decorative style (nos. S14, S15).

On some dishes raised "SM" initials are found within concentric rings centered on otherwise smooth interiors.<sup>4</sup> On one dark-ground example trailed flowers radiate from a circle bordered by the trailed inscription "God Save KinG GeoRGe 1734 SM 1734."<sup>5</sup> Two 1736 dated and "SM"-centered dishes display large trailed stags and naturalistic filler ornament. Another dish, inscribed "SM/1727" in relief, is covered in trailed and combed slip banding.<sup>6</sup> A second combed example is undated.<sup>7</sup> Stylistically, the slip ornament on these dishes differs from that on examples traditionally associated with Malkin. They may have been shaped over Malkin's molds or over molds by another potter with the initials "SM."

1. Bemrose, *Archaeology*, pp. 68–70. For the excavated fragments, see Stoke-on-Trent (Archaeology Section) collection, no. 200P39. For 18th-century Burslem on maps, see Kelly, *Hill Top Site*, p. 9; Tait, *Malkin*, pt. 2, p. 49, fig. 2; Cooper, *Slipware Dishes*, p. 100, fig. 71.

2. Dean, *Malkin Dish*, p. 155, states that a now-lost 1712 dated fragment is said to have been excavated at the Malkin site in 1939.

3. Hobson, *British Museum*, no. D38, fig. 93. For undated "SM" floral dishes, see Cooper, *Slipware Dishes*, pls. 257–259; Tait, *Malkin*, pt. 2, p. 51, fig. 8.

4. For a relief "TG" (or "TD") within concentric rings on a dish with trailed parallel lines and "TS" similarly placed on a combed dish, see Jennings, *Norwich*, pp. 104–105, fig. 43, nos. 697–698. Both dishes were excavated in Norwich, England.

5. Hodgkin and Hodgkin, *Dated Pottery*, no. 127 (now British Museum collection, no. 1972.0504.1).

6. Stoke-on-Trent collection (no. 34P69); Manchester, Greg Collection, no. 23, with barely discernable "SM"; Rackham, *Glaisher*, vol. 1, no. 300, the combed dish possibly postdating the mold (courtesy Darron Dean).

7. Cooper, *Slipware Dishes*, p. 105, no. 22.

## S11. DISH

Burslem, Staffordshire

Signed "Sam[uel] Malkin/

The maker/in bur[reversed s]la/m"

Dated 1712

H.: 2 1/2" (6.4 cm);

Diam.: 14 1/4" (36.2 cm)

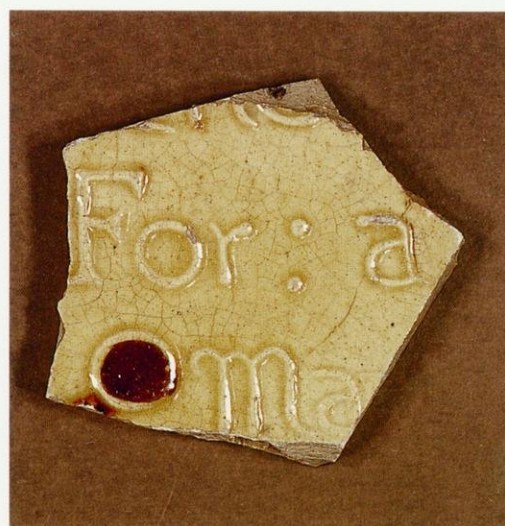
**BODY CLAY:** Medium-grained orange-buff with inclusions.**LEAD GLAZE:** Overall on interior.**SHAPE:** Press-molded. Rim serrated by impressing with small tool. Shape A.**SLIP GROUND:** Cream-colored. Overall on interior.**DECORATION:** Relief-molded and trailed. Clockface dated 1712. Dial inscribed "Sam[uel] Malkin/The maker/in bur[reversed s]la/m." Lower edge inscribed "The:Chri[reversed s]tian[reversed s]: dya:or:a/Cheap:Watch:for:a:poor:Man." Borders composed of a square, winged heads, flowering plants, and concentric circles.*Published:* Cooper, *Reflections*, p. 137, no. 4; Morley-Fletcher and McIlroy, *Pictorial History*, p. 263, pl. 5; Grigsby, *Dated Longridge Delftware and Slipware*, pp. 882–883, pl. 14.*Exhibited:* Bristol Museum.*Ex colls.:* Mrs. I. M. Morgan; T. G. Burn, Rous Lench.

The inscription on this important dish and on one other from the same mold<sup>1</sup> provides the full name of Samuel Malkin and identifies him as their maker. Based partly on the use of the initials "SM" and stylistic similarities to the clockface dishes, Malkin also is credited with making other models of dishes.

Matching this clockface dish is a sherd inscribed "Chri[reverse s]t . . . / . . . p W . . .," from slightly left of center on the lower edge of the dish. The fragment was unearthed at Massey Square in Burslem and links that location to Samuel Malkin's factory. Another fragment from the site shows a portion of what appears to be the same sentiment, ". . . [Cheap?] . . . /For:a . . . /ma . . .," this time in relief on the center of the dish. No matching intact dishes are known.<sup>2</sup>

The words "a Cheap Watch for a poor Man" on the clockface dishes may be a tongue-in-cheek reference to middle-class owners, who, if unable to afford real clocks, still could purchase fine slipware dishes. The date on the Longridge dish is read by combining "17," from below the clock hand, with "12" o'clock to arrive at 1712. (It has been suggested that 1729, 17 added to 12, is an alternative reading, but this seems an awkward recording style, even considering more typical Malkin dish dates.) Another potter perhaps looked to this type of dish when producing a somewhat less ambitious press-molded dish on which a six-legged turtle(?) points toward a sunface at 12 o'clock.<sup>3</sup> The initials "IC" in a square below the single clock hand and the dial's roman numerals form the only inscriptions.

Fragments of two models of slipware dishes bearing the same sentiment as that seen on the Longridge clockface dish. Excavated Massey Square site, Burslem, Stoke-on-Trent. Courtesy Potteries Museum and Art Gallery, Hanley, Stoke-on-Trent (Archaeology Section collection, no. 200P39).



1. See Cooper, *Slipware Dishes*, pl. 250, for the British Museum collection (no. 1956.7-5.1) dish with the lower inscription partially replaced.

2. Bemrose, *Archaeology*, pp. 68–70. For the excavated fragments, see Stoke-on-Trent (Archaeology Section) collection, no. 200P39.

3. Grigsby, *Slipware*, pl. 53.



## S12. DISH

Burslem, Staffordshire

Initialed "SM," probably for

Samuel Malkin

Dated 1726

H.: 2 1/2" (6.4 cm);

Diam.: 14" (35.6 cm)

**BODY CLAY:** Medium-grained dark buff with inclusions.**LEAD GLAZE:** Overall on interior.**SHAPE:** Press-molded. Rim serrated by impressing with small, rounded, striated tool. Shape D.**SLIP GROUND:** Cream-colored.

Overall on interior.

**DECORATION:** Relief-molded and trailed. Compass above man holding baton or flute and standing over tulip plant. "SM" above compass joint. Left panel inscribed "Keep:with/in:Cumpa[reversed s]//and:you/ Shall:be/Sure" and "To:avoid/many/troubles/which/Others/indure."<sup>1</sup> The man below the compass is hatless, baton- or fluteless, and faces to the right. Near his feet, small squares with triangle and dot borders bear the initials "SM." Although rare on slipware, moralistic cautionary rhymes of this and related types combined with compass-surmounted male or female figures was a popular motif printed on late eighteenth- and early nineteenth-century creamware and pearlware.<sup>2</sup> Other English decorative artwork also bears this type of ornament.<sup>3</sup>

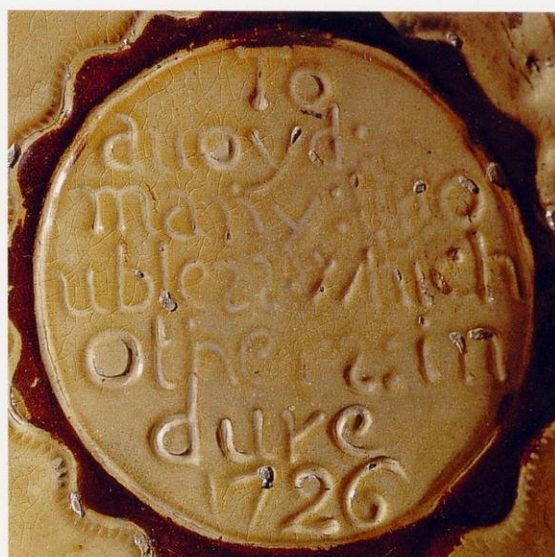
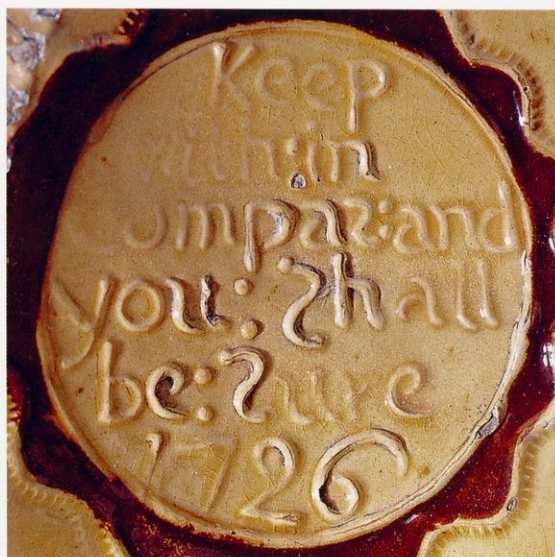
This apparently unpublished dish is one of two "SM" initialed compass dishes that differ in format. The other is undated and has rectangular panels with floral elaborations rather than wavy-edged, circular panels. It bears the same sentiments, somewhat differently spelled: "Keep:with/in:Cumpa[reversed s]//and:you/ Shall:be/Sure" and "To:avoid/many/troubles/which/Others/indure."<sup>1</sup> The man below the compass is hatless, baton- or fluteless, and faces to the right. Near his feet, small squares with triangle and dot borders bear the initials "SM."

Although rare on slipware, moralistic cautionary rhymes of this and related types combined with compass-surmounted male or female figures was a popular motif printed on late eighteenth- and early nineteenth-century creamware and pearlware.<sup>2</sup> Other English decorative artwork also bears this type of ornament.<sup>3</sup>

1. Hobson, British Museum, p. 111, no. D40; Tait, Malkin, pt. 1, p. 5, fig. 6.

2. A creamware teapot is in the Williamsburg collection and a pearlware teapot is in the H. N. and C. W. Brown collection. For other creamware, see Drakard, *Printed Pottery*, pp. 81–82, nos. 198–199, for a jug and plate; for a jug, Stoke-on-Trent, *Creamware and Pearlware*, p. 21, fig. 5; p. 85, no. 107.

3. For a fan, see Baumgarten, *Clothing*, p. 44.





## S13. DISH

Burslem, Staffordshire

Initialed "SM," probably for

Samuel Malkin

Dated 1726

H.: 2 3/4" (7 cm); Diam.: 14" (35.6 cm)

**BODY CLAY:** Medium-grained buff  
with inclusions.**LEAD GLAZE:** Overall on interior.**SHAPE:** Press-molded. Rim serrated by  
impressing with small, rounded, striated  
tool. Shape D.**SLIP GROUND:** Cream-colored.  
Overall on interior.**DECORATION:** Relief-molded and  
trailed. Woman and trumpeting angels  
on structure with central region  
inscribed "Remember/Lot[reversed s]  
Wife/Luke:17:32/1726." Geometric filler  
ornament. Initialed "SM" in relief near  
upper edge, within trailed dot border.*Ex coll.: Mrs. G. D. Croxon.*

Fragment of slipware dish matching the  
Longridge Lot's Wife example. Excavated  
Massey Square site, Burslem, Stoke-on-  
Trent. Courtesy Potteries Museum and  
Art Gallery, Hanley, Stoke-on-Trent  
(Archaeology Section collection,  
no. 200P39).



A fragment bearing the inscription "...ber" and matching the upper right corner of the inscribed panel on the dish shown here was excavated at the Massey Square site in Burslem, associated with Samuel Malkin's factory.<sup>1</sup> At least seven other dishes of this type are known, and several seem to be from the same mold. The slip border decoration on the dishes varies, with patterns of large dots being most common: a zigzag line of dots edges the Longridge dish; three concentric rings of large and small dots border a second example;<sup>2</sup> a third has a single ring of dots;<sup>3</sup> and an unknown dot pattern borders a fourth dish.<sup>4</sup> Dots also are featured in an interlocking S-scroll border on one dish and on one with a ring of large Xs at the rim.<sup>5</sup> In addition to undoubtedly being made for the local market, dishes with similar decoration seem to have traveled farther afield. It is said that a fragment of a "similar dish" was excavated at Riveaulx Abbey in Yorkshire.<sup>6</sup> Possibly this fragment actually is the same one listed in an early twentieth-century publication as bearing the (different) inscription "...mber/. . . •Wife/1732."<sup>7</sup>

As on the Longridge compass dish (no. S12), the inscription on the dish shown here warns us to live a virtuous life. In this case we are reminded of Lot's wife, who, after disobeying God's orders, was transformed into a pillar of salt. The biblical verse is identified as number seventeen, line thirty-two, from the book of Luke.

1. Bemrose, *Archaeology*, pp. 68–70. For the excavated fragments, see Stoke-on-Trent (Archaeology Section) collection, no. 200P39.

2. Rackham, *Glaisher*, vol. 2, pl. 18A, no. 201.

3. Stoke-on-Trent collection (no. 43P1961).

4. Burlington (1914), p. 44, Case C, no. 8, and, as per Cooper, *Slipware Dishes*, p. 104, "Boynton Sale, 1920, lot 57."

5. Grigsby, *Slipware*, pls. 48–49; Cooper, *Slipware Dishes*, pl. 251. For a dish with an unknown border pattern, see Sotheby's (L), November 11, 1930, lot 408.

6. Cooper, *Slipware Dishes*, p. 104 n.

7. Hodgkin and Hodgkin, *Dated Pottery*, no. 126.



## S14, S15. DISHES

(S14) Burslem, Staffordshire

Initialed "SM," probably for

Samuel Malkin

c. 1730

(S15) Probably Burslem, Staffordshire

Possibly Samuel Malkin

Dated 1730

(S14) H.: 2 1/2" (6.4 cm);

Diam.: 14 1/8" (35.9 cm)

(S15) H.: 2 7/8" (7.3 cm);

Diam.: 14" (35.6 cm)

**BODY CLAY:** Medium-grained pinkish buff with inclusions.**LEAD GLAZE:** Overall on interiors.**SHAPE:** Press-molded. Rim serrated by impressing with small, rounded tool.

Shape D. (S15) Exterior repeatedly impressed with rounded tool with hole.

**SLIP GROUND:** Cream-colored.

Overall on interior.

**DECORATION:** Relief-molded and trailed. Saint George and horse (both crowned), (S14) over dragon and inscribed "SM" and "St George & Dragon," (S15) over leafy mound and inscribed "St George/1730." The latter with narrow hatched band and dot borders.*Published:* (S14) Burlington (1914), Case C, pl. 22, no. 6; Cooper, *Slipware Dishes*, pl. 256; Tait, Malkin, pt. 1, pp. 5–6, fig. 7; Solis-Cohen, *Hot Pots*, p. 36–C. (S15) Probably Hodgkin and Hodgkin, *Dated Pottery*, no. 125.*Ex colls.:* (S14) F. Falkner; Mrs. S. Pitt-Rivers, Farnham Museum. (S15) Probably J. Mayer, Liverpool Museum.

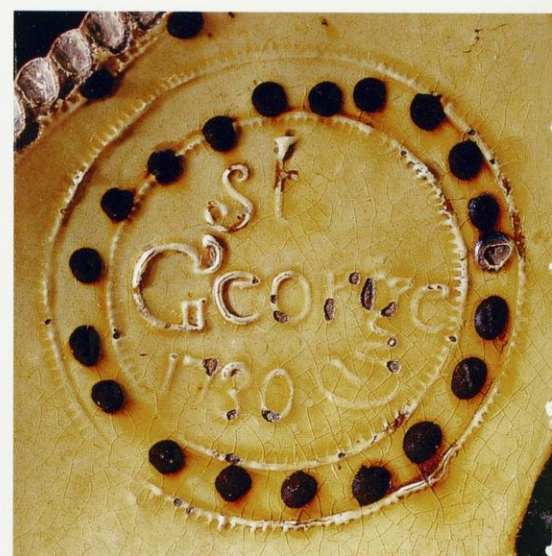
S15

Demand for Saint George as a decorative subject on slipware is not surprising in a country for which he is the patron saint and where, by the time these dishes probably were made, two kings of the same name had sat consecutively on the throne. An alehouse named the "George and Dragon" was located very near Samuel Malkin's factory.<sup>1</sup> At least one other "SM" initialed dish from the same mold as the example shown here (S14) is known.<sup>2</sup> On another model the same initials are to the left of the saint's boot, the dragon has crept counterclockwise, and the title panel is topped by an heraldic motif.<sup>3</sup> Somewhat similar in format is a "JB" initialed model with an heraldic shield above the title panel.<sup>4</sup> Another version is inscribed "St George and dragon WB."<sup>5</sup> A single mold maker may have produced several dish models (with the different initials) for use by different potters, or several workmen may simply have plagiarized a popular design.

The 1730 Longridge dish (S15) is the only Saint George dish of its model yet identified and the only one to bear a date. It was manufactured during the reign of George II (1727–1760; see Time Line, pp. 23–24). The initials "GR," for George I (1714–1727) or II, stand in relief on undated dishes with the same human figures on uncrowned horses, also over three-leaved mounds.<sup>6</sup> Into the exteriors of the 1730 Longridge dish (S15) and one with relief heraldic arms,<sup>7</sup> unusual shallow holes were impressed into the soft clay before firing. These impressions may have been intended to aid heat circulation during firing.



S14



S15

1. See Kelly, Hill Top Site, p. 9, for a map identifying the alehouse owned by Thomas Oldfield.

2. Horne, Collection, pt. 11, pl. 289 (also Grigsby, Chipstone, no. 120).

3. Taggart, Burnap, no. 53.

4. Hobson, British Museum, p. 112, no. D43; Dean, Malkin Dish, pl. 5. See Rackham, Glaisher, vol. 1, no. 197, for one with "IB" (?) initials.

5. Rackham, Glaisher, vol. 1, no. 199.

6. Manchester, Greg Collection, no. 22; Sotheby's (L), June 12, 1988, lot 315; Cooper, *Slipware Dishes*, p. 104, fig. 72.

7. Rackham, Glaisher, vol. 1, no. 199.



S14



S15

## S16. DISH

Burslem, Staffordshire

Initialed "SM," probably for

Samuel Malkin

1710–1735

H.: 3 1/8" (7.9 cm);

Diam.: 17 1/4" (43.8 cm)

**BODY CLAY:** Medium-grained

reddish buff with inclusions.

**LEAD GLAZE:** Overall on interior.**SHAPE:** Press-molded. Rim serrated by  
impressing with small, rounded tool.

Shape C.

**SLIP GROUND:** Cream-colored.

Overall on interior.

**DECORATION:** Relief-molded and  
trailed. Plant with tulips, human-faced  
sunflowers, and birds. Initialed "SM."

Trellis border.

This so-called sunflower dish is one of at least eight that may have been made in the same mold. Like Malkin's "Lot's Wife" dishes (no. S12), several of these pieces display different trailed borders. One with a trellis border has attractively mottled dark and red-brown slip filling the central motifs.<sup>1</sup> Unusual cream-colored dots add extra "oomph" to the slip ornament on another trellis-bordered dish and one edged with red-brown dots in arch work.<sup>2</sup> The remaining dishes are without pale dot elaborations. On two curved slashes fill zigzag-line borders, and on one, a wavy-line border is filled in large dots.<sup>3</sup> Interlocking S-scrolls ring another dish.<sup>4</sup> One unusual sunflower dish with a trellis and dash border is said to be only sixteen inches in diameter and bear trailed initials.<sup>5</sup> Presumably it is from a different mold than the other examples.

Human faces resembling those on the dish shown here also are found on relief-decorated sunface dishes by Malkin or other potters. Fragments of a sunface plate were excavated at the Wetherburn's Tavern site in Williamsburg, Virginia, and a nonexcavated, larger sunface dish of a different model also is known.<sup>6</sup>

1. Grigsby, *Slipware*, pl. 43.2. Tait, Malkin, pt. 1, p. 5, fig. 9; Burton, *Earthenware and Stoneware*, fig. 6 (British Museum, Willett collection, D39); Sotheby's (L), May 29, 1956, lot 84 (now Royal Scottish Museum collection, no. 1956-1301).3. Barker, *Slipware*, p. 7 (Stoke-on-Trent collection); Rackham, *Glaisher*, vol. 2, pl. 16C; Taggart, *Burnap*, no. 52.4. Mankowitz and Haggart, *Encyclopedia*, pl. 87A (V&A collection, C.135-1930).5. Tait, Malkin, pt. 1, p. 5; Cooper, *Slipware Dishes*, p. 103.6. Grigsby, *Slipware*, pl. 51; Cooper, *Slipware Dishes*, pl. 248.



## S17. DISH

Hanley, Staffordshire

Signed "IOSEPH:GLASS"

1695–1720

H.: 2 1/2" (6.4 cm);

Diam.: 18 1/2" (47 cm)

**BODY CLAY:** Medium-grained orange  
with inclusions.**LEAD GLAZE:** Overall on interior.**SHAPE:** Thrown. Shape F with less  
pronounced ridge at upper edge.**SLIP GROUND:** Cream-colored.

Overall on interior.

**DECORATION:** Trailed and jeweled.  
Pelican(?) with string-of-bead-type and  
floral filler ornament. Signed  
"IOSEPH:GLASS" in trellis-border  
reserve.*Published: Horne, Collection, pt. 17, no. 483.*

The birds on this dish and on number S18 in the following entry resemble types shown with three chicks on trellis-bordered "Pelican in her Piety" dishes depicting a popular Christian theme of self-sacrifice. On such dishes, the mother bird pricks her breast to feed her blood to her starving young. Pelican in her Piety dishes typically are undated, and examples are signed by Thomas Toft,<sup>1</sup> Ralph Simpson,<sup>2</sup> or, in one case, initialed "RW."<sup>3</sup> The earliest date on an English slipware dish showing a somewhat similar large bird is 1676 and is found with Ralph Toft's signature.<sup>4</sup> Late sixteenth- and seventeenth-century trailed dishes from North Holland also depict long-necked birds, some with raised wings and small dashlike elaborations to the backs of the heads and necks.<sup>5</sup>

Josiah Wedgwood's list of Staffordshire potteries active around 1710 to 1715 includes Joseph Glass of Hanley, who made "Clowdy and a sort of dishes painted with [different] color'd slips." Glass sold these pieces by the dozen for three shillings or three shillings six pence (a depressing figure when compared to modern prices!), probably depending on the diameter of the dish.<sup>6</sup> Glass's signature is found on a 1703 cradle ornamented with wiggled heads and an undated, multihandled cup with the initials "SV HG."<sup>7</sup> The Glass family continued to produce pottery in Staffordshire into the nineteenth century.<sup>8</sup>

1. Dean, Malkin Dish, p. 162, pl. 7; Cooper, Slipware Dishes, pls. 185–191, 193.

2. Cooper, Slipware Dishes, pls. 194–195.

3. Ibid., pl. 192. For an uninscribed example, see Mint Museum, Delhom Gallery, no. 197. For a somewhat similar "wriggle-work" bird on a 1661 pewter dish, see Dean, Malkin Dish, p. 162, pl. 6.

4. British Museum collection (Franks, no. 1887.0210.3).

5. van Gangelen, Kersloot, and Venhuis, Slibaardewerk, col. pls. 144a–144b.

6. Brears, History, p. 205.

7. For cradle, see Rackham, Glaisher, vol. 2, pl. 23F, no. 254, and Lomax, Pottery, p. 80, fig. 43. For cup, see Hobson, British Museum, p. 115, no. D64. For an unsigned but similarly initialed 1703 dish, see Rackham, Glaisher, vol. 1, no. 222.

8. Lomax, Pottery, p. 91.



## S18. DISH

Hanley or Burslem, Staffordshire

Signed "IOHN:WRIGHT"

c. 1705

H.: 2 1/2" (6.4 cm);

Diam.: 17 3/4" (45.1 cm)

**BODY CLAY:** Medium-grained orange  
with inclusions.**LEAD GLAZE:** Overall on interior**SHAPE:** Thrown. Shape F with more  
rounded well exterior.**SLIP GROUND:** Cream-colored.  
Overall on interior.**DECORATION:** Trailed and jeweled.  
Pelican(?) with a king and floral, foliate,  
and quartered-circle filler ornament.  
Signed "IOHN:WRIGHT" followed by  
abstract motif in trellis-border reserve.*Published:* Cooper, *Slipware Dishes*, p. 77.*Exhibited:* Toft Exhibit (catalog no. 44).*Ex coll.:* T. G. Burn, Rous Lench.

The name *Wright* appears several times among entries in early Burslem and Stoke-on-Trent, Staffordshire, parish records, and John Wright's signature is found on at least nine trellis-bordered dishes with motifs different from those on the dish shown here.<sup>1</sup> Two (or three?) John Wright dishes have differently proportioned birds and are dated 1704 or 1708;<sup>2</sup> one 1705 and three undated dishes bear flowers;<sup>3</sup> and three depict Queen Anne and are dated, respectively, 1705, 1707, and 1709.<sup>4</sup>

Possibly resembling the Longridge Wright dish is one smaller (13" [33cm]) uninscribed example mentioned in an early twentieth-century publication as having "an eagle preying on a child, the crest of Stanley; formal designs filling in the spaces" and a "loop border" on the flat rim.<sup>5</sup> A somewhat similar diminutive figure is found near a large queen on a trellis-bordered example inscribed "GOD SAVE US ALL."<sup>6</sup> The most obvious explanation is that the kings are small simply because they must fit into the tiny space left after the creation of oversized companions. Less likely, the figures might illustrate political comments or commemorate the birth of a new member of the royal family.

1. Cooper, *Slipware Dishes*, p. 77.

2. For 1704, see Grigsby, *Slipware*, pl. 56; possibly also Sotheby's (L), Elliot sale, May 24, 1938, lot 8. For 1708, see Cooper, *Slipware Dishes*, pl. 196, and, for a modern copy, Bracewell Galleries (Norwalk, Conn.) advertisement, *Newtown Bee*, January 1, 1996.

3. For 1705, see Grigsby, Weldon, no. 67. For undated, see Cooper, *Slipware Dishes*, p. 76; Hobson, *British Museum*, p. 114, no. D55.

4. British Museum collection (no. 1911.7-13.1); Cooper, *Slipware Dishes*, pl. 117; p. 76, fig. 59.

5. Burlington (1914), p. 46, no. 20.

6. Cooper, *Slipware Dishes*, p. 56, fig. 45.



## S19, S20, S21. DISHES

Probably Staffordshire

(S19, S20) Initialed "I[reverse S]"

1690–1730

(S19) H.: 1 1/2" (3.8 cm);

Diam.: 10 3/4" (27.3 cm)

(S20) H.: 1 3/4" (4.4 cm);

Diam.: 9 7/8" (25.1 cm)

(S21) H.: 2" (5.1 cm);

Diam.: 14" (35.6 cm)

**BODY CLAY:** Medium-grained pinkish buff with inclusions.**LEAD GLAZE:** Overall on interiors.**SHAPE:** Press-molded. (S19) Shape B with more flaring rim and scalloped edge. (S20) Shape A, (S21) Shape B with rims serrated by impressing with small, rounded, striated tool.**SLIP GROUND:** Cream-colored.  
Overall on interiors.**DECORATION:** Relief-molded and trailed. Crowned lions and abstract filler motifs. (S19, S20) Initialed "I[reverse S]." Borders composed of concentric circles and dots with (S19) masked "gadroons," (S20) hearts, (S21) diamonds and interlocking S-scrolls.*Ex coll.: (S20) J. Hadfield.*

1. Grant, North Devon, pl. 15.

2. Lewis, Ewenny, col. pl. 2; p. 71, no. 2.

3. Sotheby's (L), July 7, 1969, lot 1; Christie's (L), June 1, 1987, lot 21.

4. Cooper, Slipware Dishes, p. 112; pls. 268–274.

5. *Ibid.*, pls. 166–169, 310.

6. Taggart, Burnap, no. 15.

7. Kelly, Hill Top Site, p. 17, nos. 6, 7.

Crowned lions on English ceramics have been said to represent King William III, "the Lion of Holland," yet presumably also were powerful masculine symbols of other kings. British sgraffito slipware depicting crowned lions bears dates as early as 1669, on a Barnstaple, North Devon, porringer,<sup>1</sup> to at least 1783, on a Ewenny, Wales, jug.<sup>2</sup>

In addition to the three pieces shown here, other relief dish models display naive depictions of animated lions in crowns. On one with a tulip and fleur-de-lis border, the raised initials "IC" are found under the lion's belly.<sup>3</sup> Another model, illustrated by a dish fragment excavated at the Midhope pottery site in Yorkshire, has crowned lions as border motifs around pairs of gloves. On an "RS" initialed dish, lions encircle a wyvern.<sup>4</sup> Nonrelief-decorated slipware, some with heraldic motifs, also depicts crowned lions (nos. S9, S71).<sup>5</sup>

The reversal of the S and the stylistically different modeling of several "IS" initialed dishes (S19 and S20, shown here, and nos. S33, S34) depicting lions and other subjects may indicate that more than one potter produced the wares with similar initials.<sup>6</sup> Dish fragments excavated at the Hill Top site, Burslem, display relief "gadrooning" and diamonds different from those on the Longridge dishes (S19 and S21).<sup>7</sup>



S20



S21



S19

**S22. DISH**

Probably Staffordshire

Initialed "TC" or "IC"

1700–1730

H.: 2 1/4" (5.8 cm);

Diam.: 11 1/4" (28.6 cm)

**BODY CLAY:** Medium-grained  
orange-buff with inclusions.**LEAD GLAZE:** Overall on interior.**SHAPE:** Press-molded. Rim serrated by  
impressing with small tool. Shape B.**SLIP GROUND:** Cream-colored.  
Overall on interior.**DECORATION:** Relief-molded and  
trailed. Cockerel, pomegranate or  
pineapple(?), and flowers. Raised ini-  
tials "TC" or "IC" near lower edge.

The decorative motifs on this dish may have been chosen for symbolic reasons: the cockerel traditionally symbolizes masculinity and, like the pomegranate(?) near the upper edge, fertility (see nos. S26, S27). If the latter motif is a pineapple, it probably symbolizes hospitality and prosperity, as such fruit was exotic and thus comparatively costly. If the flower at the right is a thistle, it may have symbolized hopes for the return of the Stuart line to the British throne. On another relief-decorated dish, the cock's comb resembles a crown and the bird is placed next to a tulip—perhaps indicating support for the Hanoverian line?<sup>1</sup> It also is possible that the reliefs were chosen purely for their decorative qualities. Thistles and tulips on some English slipware probably derive from flowers on North Holland slipware, unlikely to refer to English politics.<sup>2</sup>

Based on the broadness of the top line of the first initial, the indistinct raised letters on the Longridge dish probably should be read as "TC," uncommon on slipware dishes. An alternative reading is "IC," initials found in relief on several different dish models.<sup>3</sup>



1. Grigsby, Weldon, pl. 71. For a similar bird within rings of triangles and flowers, see Cooper, *Slipware Dishes*, p. 109, fig. 78.

2. van Gangelen, Kersloot, and Venhuis, *Slibaardewerk*, col. pls. 30b, 40–41, 45, 49, 64a–64b, 102, 168(?), 195, 198.

3. Grigsby, *Slipware*, pl. 53; Sotheby's (L), July 7, 1969, lot 1; Christie's (L), June 1, 1987, lot 21; Taggart, Burnap, nos. 13–14, and no. 59, for a 1752 traileed, nonrelief dish.



### S23. DISH

England (not Southwest)

1725–1760

H.: 3" (7.6 cm);

Diam.: 16 1/2" (41.9 cm)

**BODY CLAY:** Fine-grained orange-buff with inclusions.

**LEAD GLAZE:** Overall on interior.

**SHAPE:** Press-molded. Rim serrated by impressing with small, rounded tool. Shape I, with two low relief ridges around reserve.

**SLIP GROUND:** Cream-colored.

Overall on interior.

**DECORATION:** Trailed and mixed slips. Cockerel, foliate sprigs, and interlocking S-scrolls. Trellis border.

The trellis border on this dish and on a press-molded, geometric example also in this collection (no. S41) traces its origins to types on seventeenth-century thrown Staffordshire dishes. No archaeological evidence, however, supports the manufacture of the Longridge bird dish in that county.<sup>1</sup>

Wherever its place of origin, based on its shape and reserve decoration, the piece dates well into the following century. The type of mixed brown slips used to fill the bird's body and the leaves on the dish is comparatively unusual. Foliate vines resembling those on the dish are found as early as 1730 on a dated, trellis-bordered, floral dish also in the collection (no. S36). Straight bands of interlocking S-scrolls, probably inspired by ornament on North Holland slipware,<sup>2</sup> are found as early as 1736 on a dated English dish depicting a large stag.<sup>3</sup> Similar scrollwork edges early 1750s dated dishes and a dish from a mold dated 1751.<sup>4</sup> Borders and straight bands of S-scrolls also variously are found on dishes with dates in the 1770s through the 1790s.<sup>5</sup>

1. Barker comments (September 1997).

2. van Gangelen, Kersloot, and Venhuis, *Slibaardewerk*, col. pls. 19, 142a, 200.

3. Stoke-on-Trent collection (no. 34.P.69).

4. Grigsby, *Slipware*, pl. 65; Cooper, *Slipware Dishes*, pl. 287; Manchester, Greg Collection, nos. 24–25.

5. Hodgkin and Hodgkin, *Dated Pottery*, no. 140; Rackham, *Glaisher*, vol. 1, no. 56; British Museum collection (no. 87.2-10.6/D70); Cooper, *Slipware Dishes*, pls. 232, 299; Draper, *Dated*, pl. 11.

## S24. DISH

Probably North Devon

Dated 1767

H.: 1 3/4" (4.4 cm);

Diam.: 13 1/2" (34.3 cm)

**BODY CLAY:** Fine-grained red with inclusions.**LEAD GLAZE:** Overall on interior; partly coats exterior.**SHAPE:** Probably thrown. Shape E with more rounded edge and edge ridge.**SLIP GROUND:** Cream-colored.  
Overall on interior, running over onto back of rim.**DECORATION:** Sgraffito. Cockerels, flowers, and heart. Inscribed "1767/ Thom<sup>as</sup> Berr." Flower and arch border.*Published: Wills, Pottery and Porcelain, pp. 26–27, fig. 24; Cooper, Slipware Dishes, pl. 227.**Ex colls.: Private, Pennsylvania; T. G. Burn, Rous Lench.*

Ultimately the decoration on this dish derives from ornament on North Holland slipware, where pairs of trailed or sgraffito birds face each other amid flowers and other motifs.<sup>1</sup> Hearts also are popular on such pottery from that region.<sup>2</sup>

North Devon may be the source for the Longridge dish. This supposition is based on body color, shape, and the amount of coverage of the slip ground, all of which resemble features of a North Devon heraldic dish (no. S9) also in this collection. The flowers and birds common on North Devon slipware, however, and those on sgraffito ware from Somerset, do not closely resemble the fluidly executed types on the dish shown here. Some eighteenth-century Ewenny, Wales, sgraffito slipware displays dot-shaped, longer leaves on wavy or scrolled plants, and round-petaled flowers with circular centers are among traditional motifs on sgraffito ware from that area. As a rule such ornament is less elegantly carved than that on the Longridge dish.<sup>3</sup>



1. van Gangelen, Kersloot, and Venhuis, *Slibaardewerk*, col. pls. 25, 41–42, 55, 73, 76, 78, 85–86, 95, 112, 128, 130, 141, 204.

2. *Ibid.*, col. pls. 56, 187.

3. Lewis, Ewenny, col. pl. 2, nos. 17, 25.



**S25. DISH**

England

1760–1790

H.: 2 1/4" (5.8 cm);

Diam.: 11 1/4" (28.6 cm)

**BODY CLAY:** Orange-buff with large inclusions.

**LEAD GLAZE:** Overall on interior.

**SHAPE:** Press-molded. Rim serrated by impressing with small, rounded tool.

Shape B with slightly everted rim.

**SLIP GROUND:** Cream-colored.

Overall on interior.

**DECORATION:** Trailed. Cockerel.

Dot-cluster filler ornament.

*Ex coll.: Mrs. Arbury (?)*

The animated posture of the cockerel (perhaps a fighting cock?) on this dish has distant parallels among more elegantly drawn and elaborately detailed large birds on Staffordshire slipware dishes made as early as the 1670s (see nos. S17, S18).<sup>2</sup> Based on its late date of manufacture and the anonymity of the ornament on the dish shown here, however, no link to Staffordshire can be made.

Although it should not be assumed that less talented artists were not included among early slipware decorators, in general, as time passed and slipware slipped further into the background of fashion, depictions of birds and other motifs typically became less and less sophisticated in design. This change does not necessarily mean that their bold and cheerful ornamental qualities were diminished.

1. Based on a penciled note on the reverse of the dish.

2. British Museum collection (no. 1887.0210.3/D50).

## S26, S27. DISHES

England

(S26) Dated 1774

(S27) Dated 1788

(S26) H.: 2" (5.1 cm);

Diam.: 11 3/8" (28.9 cm)

(S27) H.: 2 5/8" (6.7 cm);

Diam.: 13 3/4" (34.9 cm)

**BODY CLAY:** Medium-grained orange-buff with inclusions, (S26) slightly mottled.

**LEAD GLAZE:** Overall on interiors.

**SHAPE:** Press-molded. Rims serrated by impressing with small, rounded tools. Shape C with shallow ridges encircling centers.

**SLIP GROUND:** Cream-colored. Overall on interiors.

**DECORATION:** Trailed. Cockerels with dot-cluster and graduated-line filler ornament. (S26) Dated "1774." (S27) Dated "1788." Wavy and smooth linear borders. Large incised "X" centered on exterior of each dish.

*Published: (S26) Horne, Collection, pt. 5, no. 105.*

Although dishes of this type traditionally are thought to have been made in Staffordshire, no archaeological evidence supports this attribution.<sup>1</sup> By the time of the dates on these dishes, slipware production in Staffordshire was limited, having given way to the manufacture of more fashionable wares.

Dot-cluster filler ornament and an openwork approach to depicting birds on English slipware probably derive from ornament on sixteenth- and seventeenth-century North Holland slipware.<sup>2</sup> On the Continental pottery, cockerels symbolized masculinity and fertility,<sup>3</sup> and their meaning when on British dishes perhaps was the same. Fragments of a 1631 dated bird dish with dot-cluster filler ornament were excavated at Martin's Hundred near Williamsburg, Virginia.<sup>4</sup> Originally thought to be of American or English origin, the dish may illustrate the trade of North Holland slipware to English markets.<sup>5</sup>

A press-molded English prototype for the Longridge dishes was excavated among domestic waste from the cellar of the Old Hall at Temple Balsall, Warwickshire. The 1728 dated dish found there depicts a swan(?) with dot clusters and a scrolled Y motif.<sup>6</sup> The dish edge was serrated with a rounded tool.



S26



S27

The Longridge dishes fit into a group of at least thirteen stylistically similar examples with dates from 1769 to 1806. Characteristic of all of these examples are dot clusters, and nine have “flourishes” composed of curvilinear motifs and graduated lines. Straight or wavy lines border six of the dishes. Most others are borderless. Two late exceptions, from 1796 and 1806, have cream-colored slip trailed against dark grounds and have interlocking S-scroll borders.<sup>7</sup> The Longridge dishes and six with dates from 1776 to 1806 depict cockerels.<sup>8</sup> The earliest (1769) dish in the whole group displays a sparrowlike bird, and one from 1772 shows a long-necked goose(?).<sup>9</sup> The remaining two dishes, from 1772 and 1773, depict owls.<sup>10</sup> The 1788 Longridge dish (S27) bird and those on several of the later examples are filled with dots rather than panels of solid color.

1. Barker comments (September 1997).

2. For dot clusters on North Holland slipware, see van Gangelen, *wijs man*, figs. 1–5; van Gangelen, Kersloot, and Venhuis, *Slibaardewerk*.

3. van Gangelen, *wijs man*, p. 49; van Gangelen, Kersloot, and Venhuis, *Slibaardewerk*, col. pls. 37, 51, 84, 142a–142b.

4. Grigsby, *Slipware*, pl. 66.

5. See van Gangelen, Kersloot, and Venhuis, *Slibaardewerk*, passim, for similar dish shapes, borders, and filler ornament on Dutch slipware.

6. Gooder, *Temple Balsall*, p. 201, fig. 26.

7. Cooper, *Slipware Dishes*, pl. 299; Sotheby's (L), June 15, 1994, lot 115.

8. Grigsby, *Slipware*, pl. 67; Pollex, *Slipware*, figs. 12–13; Morley-Fletcher and McIlroy,

*Pictorial History*, p. 266, fig. 5; Cooper, *Slipware Dishes*, pls. 299, 302; Sotheby's (L), June 15, 1994, lot 115.

9. The 1769 dish was formerly in the Williamsburg collection. For the 1772 dish, see Cooper, *Slipware dishes*, pl. 289.

10. Grigsby, *Slipware*, pl. 67; Sotheby's (L), Lomax sale, April 7, 1937, lot 47, tentatively included.

**S28, S29, S30. DISHES**

England

(S28) Dated 1774

(S29, S30) 1765–1790

(S28) H.: 3 1/2" (8.9 cm);

Diam.: 15 1/8" (38.5 cm)

(S29) H.: 2 3/4" (7 cm);

Diam.: 14 3/4" (37.4 cm)

(S30) H.: 2 1/2" (6.4 cm);

Diam.: 11 3/8" (28.9 cm)

**BODY CLAY:** (S28, S29) Fine-grained pinkish to reddish buff. (S30) Fine-grained red.

**LEAD GLAZE:** Overall on interiors.

**SHAPE:** Press-molded. Rims serrated by impressing with small, rounded tools. (S28) Shape B with more rounded profile. (S29) Shape M. (S30) Shape D with central, small, rounded bump.

**SLIP GROUND:** (S28, S30) Cream-colored. (S29) Blackish brown. Overall on interiors.

**DECORATION:** Trailed. (S28, S29) Birds and floral motifs. (S28) Dated 1774. (S30) Flowering plant. Wavy and simple linear borders.

1. Barker comments (September 1997): "The undated bird dish (S29) is the only one that possibly is from Staffordshire, perhaps dating earlier, to the 1730s or 1740s; the floral dish (S30) perhaps is from Yorkshire."

2. Hodgkin and Hodgkin, *Dated Pottery*, nos. 134, 140; Taggart, Burnap, no. 59; Cooper, *Slipware Dishes*, pl. 302; Sotheby's (L), November 19, 1991, lot 104; July 16, 1991, lot 150; June 15, 1994, lot 115.

3. Cox, *Swinton Dish*, pl. 179a.

As is true of the previous bird dishes (see nos. S26, S27), these dishes are difficult to attribute with confidence.<sup>1</sup> The use of dots or tiny slashes to indicate birds' breast plumage, as on two of the dishes shown here, is found on examples with dates from around 1749 to at least 1806 (see no. S27).<sup>2</sup> Also, on the three Longridge dishes, several aspects of the floral and foliate ornament are stylistically similar. All have filled, tear-shaped leaves or flowerbuds, with the buds at the left on the 1774 Longridge dish (S28), perhaps coincidentally, resembling a motif trailed in tan and dark brown on a dish fragment excavated at the Swinton pottery site in Yorkshire.<sup>3</sup> The plant motifs on the dark-ground bird dish (S29) have curvilinear elaborations. The unusual scrolled leaf at the upper right on the last dish resembles leaves near the bottom of the reserve on the flowering-plant dish (S30).

Based on the cropping off of much of the outermost trailed wavy-line border (see lower left and upper right edges) on the floral dish (S30), its decoration probably was trailed onto the flat slab of clay before it was pressed over a hump mold.



S30



S28



S29

**S31. DISH**

Probably Staffordshire

1680–1710

H.: 2 3/4" (7 cm);

Diam.: 11 1/2" (29.2 cm)

**BODY CLAY:** Fine-grained pale buff.**LEAD GLAZE:** Overall on interior and most of exterior, excluding part of footrim and area within it.**SHAPE:** Press-molded. Twenty-four-lobed. Tapering footrim with flat edge. Two holes pierced in footrim before firing.**SLIP GROUND:** Cream-colored.

Overall, excluding large patch within footrim.

**DECORATION:** Trailed and jeweled.

Floral reserve. Lobing outlined.

Geometric border.

This dish, like multilobed models made in greater numbers in English (nos. D103, D104) and Continental tin-glazed earthenware, ultimately looks to metalwork prototypes for its shape. Combed ornament is somewhat more common than are trailed patterns on the interiors of the slipware dishes, some of which also include an inner row of ribbing.<sup>1</sup> In contrast with trailed examples decorated after the dish was pressed over a mold, combed slip patterns on dishes of this type seem to have been created on the flat clay slabs before shaping.

No dish with ornament matching that on the example shown here has yet been identified. In its border layout, however, the Longridge dish resembles an orange-bodied example with similar trailed and jeweled lobe outlines, a central relief grotesque mask, and an outer border of small relief masks of roughly triangular format.<sup>2</sup> Somewhat similar masks may have worn away on the Longridge dish's mold. Two orange-ground, maskless dishes resemble in shape the one shown here and have trailed cream and brown outlines. The central reserve of one is marbled and that of the other is combed in an open trellislike pattern within an inner ring of ribbing.<sup>3</sup>



1. For combed dishes, see Horne, Collection, pt. 15, no. 412; Earle, Collection, pl. 18A; Manchester, Greg Collection, no. 21.

2. Stoke-on-Trent collection. For a combed version, see the Glaisher collection.

3. Hughes, Slipware, pl. 5; Horne, Collection, pt. 15, no. 413.



### S32. DISH

Probably Burslem, Staffordshire

Possibly Sadler

1680–1710

H.: 1 3/4" (4.4 cm);

Diam.: 12 5/8" (32.1 cm)

**BODY CLAY:** Medium-grained orange-buff with inclusions and, on exterior, deep pitting.

**LEAD GLAZE:** Overall on interior.

**SHAPE:** Thrown. Shape L with concave edge.

**SLIP GROUND:** Cream-colored.

Overall on interior.

**DECORATION:** Trailed and jeweled.

Flowering plant. Border composed of overlapping wavy lines.

*Published: Horne, Collection, pt. 18, no. 514.*

This dish has much in common with the previous example, especially from the standpoints of shape, border pattern, and style, and it is possible that both came from the same shop. The closest parallel to the dish shown here is one that was excavated at the site of the modern Sadler pottery in Burslem.<sup>1</sup> That dish has a similar border, and its symmetrical flowering plant is flanked by striped, long, sausage-shaped motifs; bears at the top a similarly shaped but differently filled lobed bloom; and has large, square motifs like those on the Longridge dish as leaves. Several trellis-bordered dishes bearing Toft family names also depict related floral motifs.<sup>2</sup>

1. Barker, *Slipware*, p. 16, top right; (color) Cooper, *Reflections*, p. 137, no. 11.

2. Cooper, *Slipware Dishes*, nos. 119 (bottom motif), 210, 213, 214.

## S33, S34. DISHES

Possibly Burslem, Staffordshire

(S33) Initialed "IS," perhaps for

John Simpson

Dated 1715

(S34) c. 1715

(S33) H.: 2 1/4" (5.8 cm);

Diam. (side-side): 13" (33 cm)

(S34) H.: 2 1/8" (5.4 cm);

Diam. (side-side): 12 7/8" (32.7 cm)

**BODY CLAY:** Medium- to fine-grained buff with inclusions.**LEAD GLAZE:** Overall on interiors.**SHAPE:** Press-molded. Exteriors sunken where clay was pushed into carved reliefs.**SLIP GROUND:** Cream-colored. Overall on interiors.**DECORATION:** Relief-molded and trailed. Carnations, fleurs-de-lis, and pomegranates. (S33) Inscribed "IS" in relief and "W•L:1715" in trailed slip. Border composed of dots, circles (some in relief), and parallel lines. (S34) Border composed of dots (some in relief) and segmented flowers.*Published: (S34) Horne, Collection, pt. 6, no. 133.**Ex coll.: (S33) T. G. Burn, Rous Lench.*

At least fifteen octagonal dishes resemble the 1715 dated Longridge dish (S33) in modeling and the inclusion of relief "IS" initials. Although superficially similar, not all were shaped over the same mold. The raised "IS" may identify a John Simpson as the potter or perhaps some freelance mold maker.<sup>1</sup> The trailed "W•L" on the 1715 Longridge dish (S33) and on another similarly inscribed example may identify the owner.<sup>2</sup> No other dishes of this type bear trailed inscriptions, and comparatively few relief-molded dishes of any model are dated. Exceptions primarily are among the dishes attributed to Samuel Malkin (see nos. S11–S13, S15).

Large circles form the most common corner ornaments on pomegranate-and-flower octagonal dishes. They are found between trailed pairs of parallel lines on the 1715 dishes and on four undated examples;<sup>3</sup> between wavy-line or arc-series motifs on seven dishes;<sup>4</sup> and between alternating pairs of parallel and wavy lines on one dish.<sup>5</sup> Bands of short, parallel lines trailed at ninety degrees to the edge are separated at the corners by crosses on another dish.<sup>6</sup>



S34



S33

The undated Longridge dish (S34) is a rare, if somewhat crudely modeled, example and was made without initials. A possibly unique variation, initialed "IS," includes in its central reserve a relief pomegranate, flowers, and dots, rather than the usual carnation.<sup>7</sup> One rare circular dish with a scalloped edge also displays relief pomegranates and fleurs-de-lis, but they are arranged differently around a central carnation.<sup>8</sup>

Raised, chipped lines on the upper surfaces of the corners of the Longridge dishes indicate that they were fired face-to-face with dishes of similar shape.

1. For 1700 and 1735 dated pots signed John Simpson, see Rackham, Glaisher, vol. 1, nos. 194, 226, 227.

2. V&A collection (no. C151-1926).

3. Sotheby's (L), Rous Lench sale (1), July 1, 1986, lot 84; Taggart, Burnap, no. 50; Grigsby, Chipstone, no. 119; Cooper, Slipware Dishes, pl. 279.

4. Grigsby, Slipware, pls. 2, 47, 48; Rackham, Glaisher, vol. 2, pl. 17A, no. 194; private collection, England; Sotheby's (L), March 15, 1971, lot 28; May 23, 1974, lot 40; June 14, 1988, lot 309; Cooper, Slipware Dishes, pl. 281.

5. Christie's (L), June 1, 1987, lot 22.

6. Cooper, Slipware Dishes, pl. 280.

7. *Ibid.*, pl. 278, with a presumably original center.

8. *Ibid.*, pl. 282.



### S35. DISH

Staffordshire

Initialed "IO," possibly identifying  
the potter

1700–1730

H.: 3" (7.6 cm); Diam.: 17 3/4" (45.1 cm)

**BODY CLAY:** Medium-grained  
pinkish buff.

**LEAD GLAZE:** Overall on interior.

**SHAPE:** Thrown. Shape H with slightly  
convex rim, ridge encircling well, and  
more rounded exterior profile to well.

**SLIP GROUND:** Cream-colored.

Overall on interior.

**DECORATION:** Trailed. Tulips and  
geometric motifs. Well border com-  
posed of three overlapping wavy lines.  
Inscribed "IO" in trellis-border reserve.

*Published: Cooper, Reflections, p. 137, no. 6;  
Morley-Fletcher and McIlroy, Pictorial  
History, p. 266, fig. 6.*

The initials "IO" on the Longridge dish are in the traditional placement of potters' full signatures but may identify the original owner. In design the dish shows some similarities to two others in this collection: one is a more elegantly trailed, thrown dish with concentric square and berry motifs and a double wavy-line border (no. S40); the other, more distantly related (no. S37), is press molded with four different relief flowers spiraling outward from the corners of a central square.

The earliest date on a trellis-bordered dish with a radiating floral pattern may be 1677, on a signed Ralph Toft example with berry-ornamented tulips and other flowers spreading from a circle.<sup>1</sup> A dish signed Thomas Toft (perhaps for a later Thomas than the one who created fine seventeenth-century dishes) also has berries and a trellis border, but the tulips radiate from the sides of a large square.<sup>2</sup> The somewhat unusual practice of creating narrow red-brown borders within the dark brown outlines of motifs, as seen on the Thomas Toft dish and on the dish shown here, also is illustrated on a trellis-bordered tulip plant dish inscribed "IOHN WRIGHT [17]O5" and on an unsigned one from 1712 depicting Queen Anne.<sup>3</sup>

1. Cooper, *Slipware Dishes*, pl. 213. For a circle and radiating flowers on a dish inscribed "SM" and "God Save KinG GeoRGe 1734," see Hodgkin and Hodgkin, *Dated Pottery*, no. 127 (now British Museum collection).

2. Cooper, *Slipware Dishes*, pl. 212.

3. Grigsby, Weldon, pl. 67; Rackham, Glaisher, vol. 2, pl. 23A, no. 223.

**S36. DISH**

Staffordshire

Initialed "TS," probably for

Thomas Simpson

Dated 1730

H.: 2 3/4" (7 cm);

Diam.: 16 1/2" (41.9 cm)

**BODY CLAY:** Medium-grained orange-buff with inclusions.**LEAD GLAZE:** Overall on interior.**SHAPE:** Thrown. Shape H with flatter rim.**SLIP GROUND:** Cream-colored. Overall on interior.**DECORATION:** Trailed. Flowers and foliage. Inscribed "TS/1730." Trellis border.

Although not identical, the shape and decoration of this dish link it to another example, also initialed "TS" but with its trellis border inscribed "THOMAS SIMPSON 1728."<sup>1</sup> On that dish a vase holds a symmetrical arrangement of tulips, jeweled wheel-like and trellis- and dot-filled circular flowers. Prototypes for the Longridge and signed Simpson dishes may include late seventeenth-century, trellis-bordered examples such as one dated 1695 and signed "IAMES TOFT" that depicts a symmetrical tulip plant flanked by rosettes.<sup>2</sup>

Abstracted and segmented tulips, like those on the dish shown here and those that form the border of a relief-decorated, octagonal dish also in the Longridge collection (no. S34), and wheel-like rosettes appear as ornament on other Staffordshire slipware and, by the latter part of the eighteenth century, on slipware made elsewhere in England.<sup>3</sup> This approach to depicting flowers probably derives from ornament on sixteenth- and seventeenth-century Northern European slipware.<sup>4</sup>

1. Cooper, *Slipware Dishes*, pl. 293.

2. Godden, *Pottery and Porcelain*, pl. 577.

3. Cooper, *Slipware Dishes*, pls. 294, 305; Hodgkin and Hodgkin, *Dated Pottery*, no. 127 (now British Museum collection, no. 1972.4-4.1); Stoke-on-Trent collection (no. 590.P.44).

4. van Gangelen, Kersloot, and Venhuis, *Slibaardewerk*, col. pl. 49.



**S37. DISH**

Probably Staffordshire

1720–1760

H.: 2 3/4" (7 cm);

Diam.: 14 1/4" (36.2 cm)

**BODY CLAY:** Medium-grained orange-buff with inclusions.**LEAD GLAZE:** Overall on interior.**SHAPE:** Press-molded. Rim serrated by impressing with small, rounded tool.

Shape D.

**SLIP GROUND:** Cream-colored.

Overall on interior.

**DECORATION:** Relief-molded and trailed. Flowers and concentric squares. Dot and concentric-circle border.

The ornament on this dish, although more lively in design, conceptually resembles that on the thrown and trellis-bordered "IO" dish in the Longridge collection (no. S35). No other dish of the model shown here has been identified, and comparable relief patterns are difficult to find on slipware. An interesting and rare biscuit dish mold survives with carved ornament including central squares with geometricized floral elements radiating from the corners.<sup>1</sup> On the reverse of the mold are the initials "ICI/TW" and the incised name "Thomas Wedgwood." Three potters by that name were active in Burslem at the Churchyard Works; one died in 1679 and the other two, respectively, in 1716 and 1739.<sup>2</sup>

1. Cooper, *Slipware Dishes*, pp. 108, 135, pls. 262–265.

2. Brears, *History*, p. 204.





# S38. PLATE

Staffordshire

c. 1700–1730

H.: 1 3/8" (3.5 cm);

Diam.: 9 7/8" (25.1 cm)

**BODY CLAY:** Fine-grained buff with inclusions.

**LEAD GLAZE:** Overall on interior.

**SHAPE:** Press-molded. Rim serrated by impressing with small, rounded, striated tool. Shape J.

**DECORATION:** Combed.

*Ex colls.: D. and C. Zeitlin (no. MIS[221]); L. B. Grigsby.*

This boldly patterned plate or dish is one of two similar examples that originally may have been part of a set.<sup>1</sup> The high-quality combed patterns on the pieces resemble those on thistle-shaped cups (see nos. S59, S60) with dates from 1690 to 1716.<sup>2</sup> The combing also is comparable to (if different in details from) designs on dishes, some with circular ridges and depressions on the interior, excavated in Hanley at the Albion Square site.<sup>3</sup> Combed slipware dishes rarely are dated. One unusual and comparatively thick-bodied example has three less elegantly executed combed bands alternating with bands of parallel slip lines, all over the relief inscription "SM/1727."<sup>4</sup>

Flat patches of glaze at the rim of the Longridge dish indicate that it was fired face-to-face with another dish.

1. Taggart, Burnap, no. 42.

2. Rackham, Glaisher, vol. 2, pl. 30A, no. 299; Grigsby, Slipware, pl. 71.

3. Celoria and Kelly, Albion Square, p. 70, no. 145; p. 73, no. 182; p. 77, nos. 293, 295; p. 78, nos. 296, 298, 303.

4. Rackham, Glaisher, vol. 1, no. 300 (courtesy Darron Dean).

## S39. DISH

Probably England

1670–1710

H.: 2 3/4" (7 cm);

Diam.: 16 1/4" (41.2 cm)

**BODY CLAY:** Medium-grained orange.**LEAD GLAZE:** Overall on interior.**SHAPE:** Thrown. Shape K.**SLIP GROUND:** Cream-colored.

Overall on interior, running over onto exterior.

**DECORATION:** Trailed. Geometric, floral, and foliate motifs. Interlocking S-scroll border within band of foliate motifs and trellised diamonds.*Published: Cooper, Reflections, p. 137, no. 5.*

Based on its shape and decoration, this dish fits into a group not yet linked to any English potting center, yet it is traditionally attributed to that country. The dot-cluster filler motifs and interlocking S-scroll border derive from patterns trailed in pale slip against the red bodies of sixteenth- and seventeenth-century Northern European slipware.<sup>1</sup> One North Holland dish is bordered with pomegranates, leaves, abstract motifs, and interlocking S-scrolls and has a central reserve similar in format (if different in details) to that on the Longridge dish: four elongated oval leaves with pointed ends radiate from the center and are separated by flowers at the tips.<sup>2</sup> Dutch Delftware also displays this type of motif, often with the leaves radiating from a small, central circle.<sup>3</sup> English slipware with such patterns includes a seventeenth-century, cream-trailed redware dish excavated at the site of the modern Sadler pottery in Burslem, Staffordshire.<sup>4</sup> On the dish the four radiating "leaves" and dot filler ornaments are within interlocking S-scroll and wavy-line borders.

Trellised diamonds, like those on the Longridge dish and on others of somewhat similar format,<sup>5</sup> form portions of pomegranates and flowers on examples with stylistically similar trailed ornament and less clearly defined central wells.<sup>6</sup> Two such dishes display vases of flowers and show design parallels with a seventeenth-century Hungarian slipware dish with the arms of that country incised on the exterior.<sup>7</sup>

Based on the running of the iron-rich (brown) slip with the glaze, it is likely that the dish shown here was placed in a more or less vertical orientation during firing, as seems true of many other dishes in this group.

1. van Gangelen, *wijs man*, figs. 1–5 (courtesy Edwin van Dreht); Hurst, Neal, and van Beuningen, *Pottery*, pl. 26.

2. Edwin van Dreht collection. For English slipware with related reserves, see Cooper, *Slipware Dishes*, pls. 241–242; Taggart, Burnap, nos. 39, 41.

3. van Gangelen, Kersloot, and Venhuis, *Slibaardewerk*, p. 80, fig. 99; Korf, *Majolica* 1, figs. 12, 71.

4. Mountford, Sadler, p. 11, no. 9 (Stoke-on-Trent [Archaeology Section] collection, no. K24.fn.1977).

5. Cooper, *Slipware Dishes*, pls. 243–244; Christie's (NY), *Chorley sale*, January 25, 1993, lot 158.

6. Grigsby, *Slipware*, pl. 87; Cooper, *Slipware Dishes*, pls. 245–246.

7. Grigsby, *Slipware*, pl. 87 (right); Cooper, *Slipware Dishes*, pl. 246 (see also Grigsby, *Chipstone*, no. 118). For Hungarian dish, see Wondrausch, *Slipware*, p. 99.



## S40. DISH

Probably Burslem, Staffordshire

1680–1710

H.: 1 7/8" (4.8 cm);

Diam.: 12 7/8" (32.7 cm)

**BODY CLAY:** Medium-grained  
orange-buff with inclusions.**LEAD GLAZE:** Overall on interior.**SHAPE:** Thrown. Shape L. Two holes  
pierced through rim before firing.**SLIP GROUND:** Cream-colored.Overall on interior, running slightly  
over edge.**DECORATION:** Trailed and jeweled.  
Geometric motifs. Overlapping wavy-  
line border.*Published: Cooper, Reflections, p. 137, no. 7.**Exhibited: Sotheby's Belgravia (L), "The  
English Ceramic Circle 50th Anniversary  
Exhibition," 1977 (catalog: Charleston and  
Towner, English Ceramics, no. 48).*

1. Horne, Collection, pt. 18, no. 513 (simi-  
lar dish); Cooper, Slipware Dishes, pl. 212  
(Toft dish).

2. Cooper, Slipware Dishes, pls. 262–265.

3. Kelly, Hill Top Site, figs. 7 (especially),  
14, 18–19, 23–26, 28, 32, 35, 45, 54, 56,  
66, 68, 75.

4. Mountford, Sadler, p. 13, no. 18 (Stoke-  
on-Trent [Archaeology Section] collection,  
no. K24.fx.1977); Barker, Slipware, p. 16  
(top); Cooper, Slipware Dishes, pl. 211;  
Lomax, Pottery, pl. 12.

5. Celoria and Kelly, Albion Square, p. 69,  
no. 140 (Stoke-on-Trent [Archaeology  
Section] collection, no. K35t.1977).

The geometric ornament on this dish and on one smaller, similarly decorated example is paralleled to some extent on a slightly less elegantly executed dish with a trellis border and the signature "THOMAS TOFT."<sup>1</sup> The large, double-bordered square on the Toft dish also has a rotated square center and triple-"berry" corner and filler motifs, but it has tulips rather than lobing at the sides. A rare biscuit mold bearing the name of potter "Thomas Wedgwood" has carved into it differently proportioned, rotated central squares, "berries," and geometricized flowers.<sup>2</sup> More naive in design is the trailed pattern on the Longridge collection "IO" dish (no. S35), with tulips sprouting from the corners of a central square. Although at first similarities may seem coincidental, groupings of particular design elements trailed in pale slip onto red-bodied, late seventeenth-century dishes excavated at the Hill Top site, Burslem, may indicate that such motifs descend from a similar design source.<sup>3</sup>

Borders with one of the wavy lines jeweled, as on the dish shown here, edge several floral-patterned examples (see no. S32), including some excavated at the site of the modern Sadler pottery in Burslem.<sup>4</sup> A similar but unjeweled border encircles a large stag on a dish unearthed in Hanley at the Albion Square kiln site and is more common than the jeweled type.<sup>5</sup>





#### S41. DISH

Probably Staffordshire

1720–1750

H.: 3 5/8" (9.2 cm);

Diam.: 16 5/8" (42.3 cm)

**BODY CLAY:** Fine-grained buff.

**LEAD GLAZE:** Overall on interior.

**SHAPE:** Press-molded. Rim serrated by impressing with small, rounded tool. Shape I, but without shallow interior ridges.

**SLIP GROUND:** Brown. Overall on interior.

**DECORATION:** Trailed. Geometric motifs. Trellis border.

*Published:* Cooper, *Slipware Dishes*, pl. 296.

*Ex coll.:* F. Falkner.

The ornament on this press-molded dish descends from the widespread seventeenth-century Staffordshire tradition of geometric patterns on slipware dishes. One early example, unearthed in Burslem, is in thrown redware with pale trailing and has a large, central square that contains a bird and has modestly proportioned lobes at the sides.<sup>1</sup> At the square's corners are large diamonds resembling those on the dish shown here. A wavy line borders the excavated dish.

Trellis borders are relatively uncommon on press-molded, dark-ground, slipware dishes. One floral-patterned example, initialed "SM" in relief, may have been shaped in a mold made by potter Samuel Malkin (see nos. S11–S16).<sup>2</sup> Another dish displays flowers, a bird, dot-cluster motifs, and the trailed inscription "MS 1630 [1636?]."<sup>3</sup>

1. Mountford, Sadler, p. 13, no. 18 (Stoke-on-Trent [Archaeology Section] collection, no. K24fx.1977); Barker, *Slipware*, p. 16 (top left).

2. Cooper, *Slipware Dishes*, pl. 257.

3. Stoke-on-Trent collection (no. 2752).

**S42. DISH**

Probably Staffordshire

1720–1760

H.: 2 3/4" (7 cm);

Diam.: 14 1/8" (35.9 cm)

**BODY CLAY:** Fine-grained buff with inclusions.**LEAD GLAZE:** Overall on interior.**SHAPE:** Press-molded. Rim serrated by impressing with small, rounded tool. Shape D.**SLIP GROUND:** Cream-colored. Overall on interior.**DECORATION:** Relief-molded and trailed. Checkerboard pattern with crosses. Concentric-circle and cross-filled-diamond borders.*Published: Horne, Collection, pt. 8, no. 163.*

In style and texture the roulette-wheeled and stamped outlines on this dish resemble those on a Longridge collection floral-patterned dish (no. S37) and dishes attributed to Samuel Malkin (nos. S11, S14–S16).<sup>1</sup> The slip trailing on the dish shown here is less sophisticated in quality, however.

Checkerboard patterns, unusual on English slipware, form central motifs on sixteenth- and seventeenth-century Italian tin-glazed earthenware unearthed in the Netherlands and elsewhere.<sup>2</sup> North Holland trailed slipware from the same period also displays checkerboard centers, and, on at least one example, the squares are filled with crosses. Slipware of this general type was traded to Britain in the seventeenth and eighteenth centuries.<sup>3</sup>



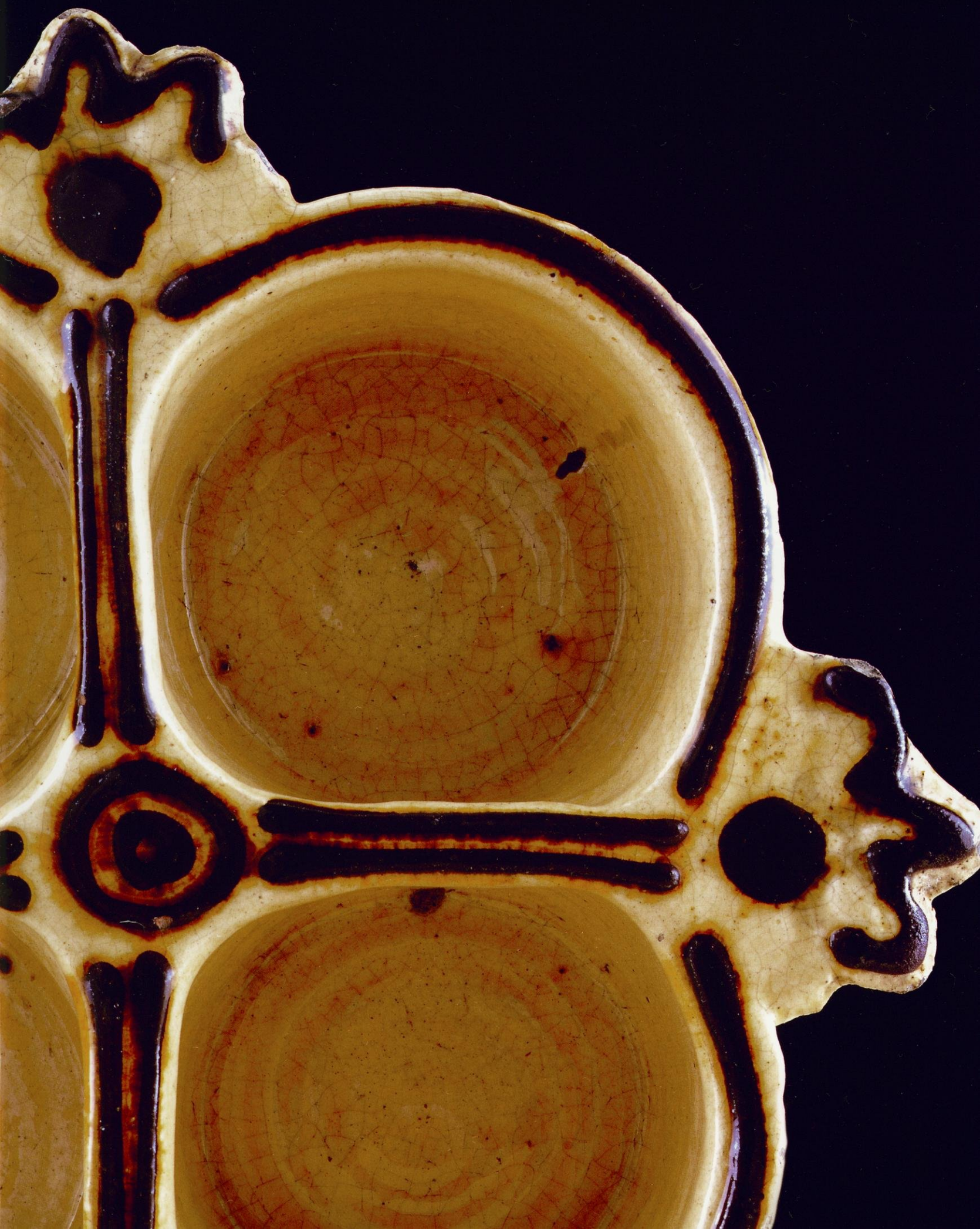
1. Cooper, *Slipware Dishes*, pls. 254, 260.

2. van Gangelen, Kersloot, and Venhuis, *Slibaardewerk*, fig. 101a; Hurst, Neal, and van Beuningen, *Pottery*, col. pl. 1, figs. 2.2, 3.7.

3. Hurst, Neal, and van Beuningen, *Pottery*, p. 154; van Gangelen, Kersloot, and Venhuis, *Slibaardewerk*, col. pl. 118.

# DINING AND RELATED WARES

*Other*



**S43. SWEETMEAT  
or CONDIMENT DISH**

Probably Staffordshire

1680–1720

H.: 1 7/8" (4.8 cm);

Diam. (with tabs): 8–8 1/4" (20.3–21 cm)

**BODY CLAY:** Buff.**LEAD GLAZE:** Overall on interior and upper edge.**SHAPE:** Thrown as four vessels, then joined at rims. Probably press-molded handles. Nearly flat bottoms to wells.**SLIP GROUND:** Cream-colored.

Overall(?) on interior; exterior, on upper portion of walls.

**DECORATION:** Trailed. Outlines and dots.

This dish form was produced in several variations and typically has tab handles and three to five thrown and joined wells.<sup>1</sup> On many the upper edges bear trailed brown-slip lines, circles, dots, or stitchlike slashes. On one unusual example with trailed and jeweled ornament, the lobed handles are initialed "I," "T," and "P."<sup>2</sup> Ogee-shaped press-molded handles, somewhat similar in flavor to the handle on the Longridge porringer (no. S44) but differing in relief details, ornament several of the dishes. Some of the more elegant multiwelled dishes have tear-shaped lobes and crisply molded angel's-head tab handles.<sup>3</sup>

Multilobed Surrey/Hampshire "border ware" dishes without internal walls have been excavated from mid- to late seventeenth-century contexts.<sup>4</sup> Incised lines, rather than trailed slip, ornament the upper edges of some examples. Similarities between the Surrey/Hampshire border ware and Staffordshire(?) dish profiles may indicate that they share a common ancestry.



1. For a three-welled dish, see Sotheby's (L), June 6, 1989, lot 317. For three- and five-lobed dishes excavated at Hanley, see Stoke-on-Trent collection (no. 31.P.31). For three- and four-lobed dishes, see Museum of London collection.

2. Lomax, *Pottery*, pl. 33.

3. Grigsby, *Slipware*, pls. 43–44; Grigsby, *Chipstone*, no. 113; Manchester, Greg Collection, no. 40.

4. Pearce, *Border Wares*, pp. 44–45, fig. 18.

## S44. PORRINGER

Probably Staffordshire

Dated 1693

H.: 2 1/16" (5.2 cm);

Diam. (body): 3 1/2" (8.9 cm);

Diam. (with handle): 4 5/8" (11.7 cm)

**BODY CLAY:** Buff.**LEAD GLAZE:** Overall, excluding lower extreme of wall and bottom.**SHAPE:** Thrown. Press-molded and pierced tab handle. Slightly concave bottom.**SLIP GROUND:** Orange (thin wash). Overall on interior and exterior, excluding lower extreme of wall and bottom.**DECORATION:** Trailed, jeweled, and relief-molded. Inscribed "IOSEPH 1693."

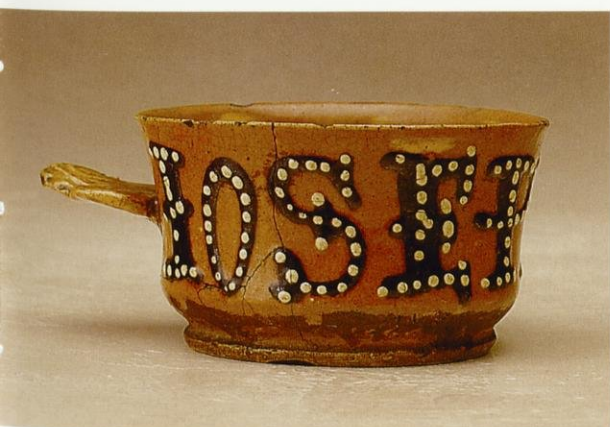
Handle bears raised geometric ornament.

*Published: Tilley, Potter; Grigsby, Dated Longridge Delftware and Slipware, pp. 883–885, pl. 16.**Ex colls.: T. G. Burn, Rous Lench.*

Based on its date and lettering style, this unique porringer with a thin coating of colored slip is likely to have been manufactured in Staffordshire.<sup>1</sup> Other slipware examples differ in profile and typically are decorated on the interiors. The earliest dated slipware porringers may be two 1669 sgraffito versions made at Barnstaple, North Devon.<sup>2</sup> Centered inside one of these is a large flower and inside the other a crowned lion. The openwork handles are composed of manipulated rolls of clay. The year 1671 may be the earliest date on a Staffordshire slipware porringer; a cock is trailed on the interior of a so-dated example with two handles.<sup>3</sup>

As is true of the porringer shown here, a few other seventeenth-century slipware examples have press-molded handles. One dark-clay-bodied porringer from the Brookhill pottery, Buckley, Clwyd, Wales, is trailed in abstract patterns, and its three-lobed handle has a relief beaded edge enclosing three sets of concentric circle motifs.<sup>4</sup> Fragments of slipware porringers with relief-decorated handles and a handle mold were unearthed at the Albion Square site in Hanley, Staffordshire. Somewhat similar circular patterns and a small, central flower(?) stand in relief on the handle of a Staffordshire porringer that has a trailed goat(?) encircled by floral motifs on the interior of the bowl.<sup>5</sup>

Metalwork and delftware (nos. D180–D185) porringers were made in much greater numbers than were slipware, salt-glazed stoneware, and creamware versions. The latter two ceramic types sometimes have press-molded handles with elaborate relief patterns.<sup>6</sup>



1. For somewhat similar coloration on a 1709 puzzle jug, see Christie's (L), June 2, 1986, lot 19.

2. Grant, North Devon, pls. 14–15 (excavated fragments).

3. Hodgkin and Hodgkin, Dated Pottery, no. 48.

4. Amery and Davey, Buckley, p. 62, no. 40.

5. Celoria and Kelly, Albion Square, p. 65, no. 96; p. 75, nos. 237–238. Rackham, Glaisher, vol. 2, pl. 25C, no. 229.

6. Grigsby, Weldon, nos. 51a and 51b.

**S45. PIGGIN**

Probably Staffordshire

Dated 1699

H.: 3 1/4" (8.3 cm);

Diam.: 4 1/2" (11.4 cm)

**BODY CLAY:** Buff.**LEAD GLAZE:** Overall, excluding lower extreme of wall and bottom.**SHAPE:** Thrown. Slightly concave bottom.**SLIP GROUND:** Cream-colored, overall on interior and handle. Blackish brown, overall on exterior, excluding unevenly wiped clean lower extreme of wall and bottom.**DECORATION:** Trailed. Inscribed "MARY BVRCH J699 [1699]." Dot borders.

*Published: Morley-Fletcher and McIlroy, Pictorial History, p. 265, pl. 11; Grigsby, Dated Longridge Delftware and Slipware, pp. 883–885, pl. 16.*

The name *Mary Burch* almost certainly identifies the original owner of this unusual piggin. In the eighteenth century several English potting centers produced slipware with blackish brown grounds and trailed cream-colored slip, often including dot-cluster motifs. The early date on this piggin makes it likely that it was produced in Staffordshire.<sup>1</sup> Another early piggin, also attributed to Staffordshire, bears elaborate combing and stamped trailed patterns on the exterior and is initialed "KS" on its lobed upright handle.<sup>2</sup>

Slipware displaying cream-colored slip dots and trailed patterns or letters against blackish brown slip grounds is somewhat less common than types bearing dark-on-light trailing. The late seventeenth- or early eighteenth-century honey pot (no. S46) in the following entry shows pale dots in combination with wheel motifs and, like the example shown here, probably was made in Staffordshire. The 1723 dated Longridge tile (no. S97) with trailed initials and a dotted border is attributed to the Midlands or the North.

1. Although this piece probably was made in Staffordshire, some early slipware from Bristol is very much in the same style (Barker comments [September 1997]).

2. Lomax, Pottery, p. 85, fig. 52.



**S46. HONEY POT**

Probably Staffordshire

1680–1720

H.: 5 1/2" (14 cm);

Diam. (body): 6 1/8" (15.6 cm);

Diam. (with handle): 7 3/8" (18.7 cm)

**BODY CLAY:** Medium-grained buff with small red inclusions.

**LEAD GLAZE:** Overall, excluding irregular, wide, horizontal patch on interior of shoulder and, on exterior, lower extreme and bottom.

**SHAPE:** Thrown. Pulled handle with irregular raised rib along spine. Slightly concave bottom.

**SLIP GROUND:** Pale cream-colored, overall on interior and upper edge. Dark brown, overall on exterior, excluding where partially wiped off on lower extreme and bottom.

**DECORATION:** Trailed. "Wheel" and dot-cluster motifs.

*Ex colls.: K. Prentis Murphy; New Hampshire Historical Society; L. B. Grigsby.*



The decoration shown here, including cream-colored dot clusters (see nos. S26, S27) and other motifs trailed against a dark slip ground, is of a general type that was used in Staffordshire and eventually at Bristol and elsewhere in England (see also no. S97). Several other dark-ground honey pots bear different motifs. On one the large-dot rosettes are interspersed with flowerheads(?) composed of a large dot within a ring of tiny dots.<sup>1</sup> (The same motifs ornament the base of what may be a honey pot that was excavated at Norwich.)<sup>2</sup> Another honey pot bears trailed and combed vertical banding, somewhat like that on number S58; a second has combed vertical bands that alternate with rows of dots; and on a third, large S-scrolls with trefoil terminations alternate with smaller, forked motifs.<sup>3</sup>

Several other vessels of this same general form (originally with low-domed lids) bear motifs so closely associated with Staffordshire as to indicate that the group originated there in the late seventeenth and early eighteenth centuries. A honey pot excavated at Temple Balsall, a domestic site in Warwickshire, bears fine, dense combing.<sup>4</sup> The "stitched" border and trailed animals on an example with a cream-colored ground also are associated with the Potteries region.<sup>5</sup>

1. Rackham and Read, *English Pottery*, pl. 36, fig. 60 (with probably married lid). For a low, wide cup with large dot-cluster rosettes ringed by smaller dots, from a group of "late 17th-century slipware recovered from a workman's trench at the present-day Sadler's factory in Burslem," see Barker, *Staffordshire Potteries*, p. 6, pl. 8.

2. Jennings, *Norwich*, p. 107, fig. 44, no. 723; and for similar decoration on a mug, no. 720.

3. Rackham and Read, *English Pottery*, pl. 36, fig. 61; Stoke-on-Trent collection; Honey, 1948 ECC Exhibition, pl. 10, no. 39.

4. Gooder, *Temple Balsall*, pp. 205–206, fig. 30, no. 223. For other combed honey pots, see Grigsby, *Slipware*, p. 57, pl. 71; Atkins, *Exhibition* (1998), no. 6; Earle, *Collection*, p. 8, no. 3.

5. Rackham and Read, *English Pottery*, pl. 31, fig. 50. An example with the same borders framing flowers somewhat like those on Longridge dish no. S32 is in the Stoke-on-Trent collection.

# BEVERAGE WARES



Multihandled drinking vessels are the ceramic shapes most often associated with Wrotham, Kent, located southeast of London.<sup>1</sup> Although the Longridge collection also includes a very early globular puzzle jug (no. S47), the most common Wrotham vessels are a type of cup typically referred to by antiquarians as *tygs*. Typically *tygs* bear seventeenth- or early eighteenth-century dates and are thrown in red to brown clay. The vessels are fitted with two or more handles, which sometimes are ornamented with applied rolls or twisted ropes of clay. Many *tygs* display relief ornament created by impressing applied cream-colored clay pads with patterned or briefly inscribed stamps. Pale slip-trailed and usually abstract designs also are common features. By the late 1600s trailed ornament sometimes appeared to the exclusion of relief motifs, a trend that grew during the early 1700s.

For the most part beaker-shaped *tygs* (nos. S48–S51, puzzle *tyg* no. S52) were made earlier than globular types (nos. S53, S54), and dated examples are known from 1612 through the 1660s.<sup>2</sup> An unusually late beaker-shaped example is dated 1697, but none with eighteenth-century dates has been identified.<sup>3</sup> The year 1652 is the earliest date on a globular *tyg*.<sup>4</sup> (See no. S47 for a 1642 puzzle jug with a somewhat similar body shape.) Production of the form slowly increased in the last quarter of the century, with the greatest concentration bearing dates from around 1695 to 1715. The latest date on a globular *tyg* is 1739.<sup>5</sup>

1. For an in-depth discussion of Wrotham wares, see Kiddell, Wrotham, art., and Grigsby, Slipware, pp. 22–27.

2. Hodgkin and Hodgkin, Dated Pottery, no. 16.

3. Brears, History, p. 85 (right).

4. Sotheby Parke Bernet (NY), Victor sale, March 10, 1978, lot 22 (now in H. Carlton Goldweitz collection).

5. Rackham, Glaisher, vol. 1, no. 145.

## S47. PUZZLE JUG

Wrotham, Kent

Possibly John Livermore (initialed "IL")

Dated 1642

H.: 4 1/4" (10.8 cm);

Diam. (body): 4 3/8" (11.1 cm);

Diam. (handle-spout): 7 1/4" (18.4 cm)

**BODY CLAY:** Medium-grained red.**LEAD GLAZE:** Overall, with thin, uneven patch on bottom.**SHAPE:** Thrown, turned, and pierced.

Hollow handle and rim with attached spout. Handle base opens into pot.

Row of narrowly spaced holes pierced under rim. Much of narrow, 2 1/4"

(5.7 cm) diameter rim of a red earthenware vessel adhered to bottom.

**DECORATION:** Hand-formed (figures) and mold-applied (reliefs). Rim bears four dogs, spout (originally) with man astride it. Missing motif from top of handle. Reliefs include "IL," "1642 [1642]," and variously sized stylized floral and turks-cap motifs.

The closest recorded counterpart to this Wrotham puzzle jug is one of much the same form with a 1669 date and, instead of relief ornament, trailed dots and the initials "HI" (see no. S52) and "T<sup>H</sup>I."<sup>1</sup> A figure of a man in a broad-brimmed hat sits astride the spout on that piece and dogs(?) straddle the hollow rim. Somewhat different in form but also of globular profile is another puzzle jug, this one bearing three handles and, again, exclusively trailed decoration, this time in the form of dots, arcs, and the inscriptions "GR" (see no. S50), "BV," and "1653."<sup>2</sup>

The initials "IL" on the pot shown here and on the beaker-shaped tyg in the next entry (no. S48) are the earliest ones to occur on Wrotham wares and usually are associated with potter John Livermore (d. September 9, 1658). Livermore's name occurs as early as 1614 in Ightham Parish documents, and he is identified as "potter" in an unsigned lease from 1631.<sup>3</sup> "IL" initials are found on at least ten drinking vessels (some with dates from 1612 to 1649)<sup>4</sup> that predate Livermore's death. They also are found on a sgraffito "Inn Signs" dish dated 1647 and a 1674 dated jug,<sup>5</sup> but based on stylistic differences in the case of the dish and the late date of the jug, they were not produced by the maker of the Longridge and other vessels.



1. Hodgkin and Hodgkin, *Dated Pottery*, no. 47 (British Museum collection, Streatfeild gift, no. 1857,1217.1), and Hobson, *British Museum*, p. 107, no. D11 (not illus.).

2. Hodgkin and Hodgkin, *Dated Pottery*, no. 31 (British Museum, Willett collection).

3. Kiddell, *Wrotham*, pp. 107–108.

4. *Ibid.*, pp. 114–115.

5. For the dish, see Cooper, *Slipware*, pl. 233; for a modern imitation, see Sotheby's, *Fakes and Forgeries*, p. 11, no. 28. For the jug, see Kiddell, *Wrotham*, p. 112.

**S48. TYG**

Wrotham, Kent

Possibly John Livermore (initialed "IL")

and an unidentified potter ("MC")

c. 1612–1640

H.: 5 5/8" (14.3 cm);

Diam. (body): 3 7/8" (9.8 cm);

Diam. (with handles): 6 5/8" (16.8 cm)

**BODY CLAY:** Dark red.

**LEAD GLAZE:** Overall, excluding bottom (with glaze overrun from sides).

**SHAPE:** Thrown. Hand-formed handles. Nearly flat bottom.

**DECORATION:** Mold-applied, stamped, and hand-formed. Reliefs include inscriptions "IL" and "MC"; floral and abstract motifs. Asterisks stamped into body. Handles bear inset rolls of clay, some twisted as ropes.

*Published:* Kiddell, Wrotham, p. 114; Horne, *Collection*, pt. 14, no. 384.

*Ex colls.:* E. Allman; T. G. Burn, Rous Lench.



The production period given for this tyg is based on dates found on seven pots of generally similar shape with the "IL" initials usually associated with John Livermore (d. 1658).<sup>1</sup> (A globular puzzle jug with the initials and a 1642 dated pad is discussed in the previous entry [no. S47].) Most of the tygs share one or more relief motifs with the Longridge example. Although the vessels in this group lack any liquid clay ornament, thus technically falling outside the slipware category, the same shape also was made with slip elaborations. On an unusual white-handled tyg dated 1649 and initialed "IL" and "W<sup>C</sup>S," slip dots form the filler ornament. Also on the 1649 piece is a relief lozenge-and-dot flower like that seen on the Longridge tyg.<sup>2</sup> The initials "MC," displayed in relief on the Longridge tyg, are not known on other Wrotham pottery.

This pot, a 1703 dated covered cup (no. S74) from North Hampshire, and a 1704 dated posset pot (no. S75), probably from East Anglia, all bear patterned, circular depressions created by stamps. Basically similar motifs also occur on some Anglo-Saxon pottery. Such motifs conceivably are a continuation of the same decorative tradition.<sup>3</sup> Impressed designs of this general type also are found on some sixteenth- and seventeenth-century North Holland slipware.<sup>4</sup>

1. For 1612, Burton, *Earthenware and Stoneware*, fig. 1; for 1621, Rackham and Read, *English Pottery*, pl. 21, fig. 31; for 1627, Hodgkin and Hodgkin, *Dated Pottery*, no. 18; for 1631, Grigsby, *Slipware*, pls. 19–21; for 1635, Kiddell, Wrotham, p. 114 (now Ashmolean Museum, no. WA A241); for 1636, Barker, *Slipware*, p. 13; for 1638, British Museum, Willett collection, no. D3/1887.0210.16.

2. Savage, *English Ceramics*, pl. 24; Mankowicz and Haggard, *Encyclopedia*, pl. 145C.

3. See Freestone and Gaimster, eds., *Pottery in the Making*, p. 150, fig. 5, for an Anglo-Saxon cooking vessel fragment excavated in Essex.

4. van Gangelen, Kersloot, and Venhuis, *Slibaardewerk*, col. pl. 29.

## S49. TYG

Wrotham, Kent

Perhaps Thomas Ifield (initialed "TI")

Dated 1643

H.: 5 5/8" (14.3 cm);

Diam. (body): 5" (12.7 cm);

Diam. (with handles): 7 3/8" (18.7 cm)

**BODY CLAY:** Red.**LEAD GLAZE:** Overall, excluding bottom (with glaze overrun from sides).**SHAPE:** Thrown. Hand-formed handles. Nearly flat bottom.**DECORATION:** Mold-applied, trailed, and hand-formed. Reliefs include inscriptions "1643 [1643]" and "TI"; flowers, oak leaf and acorns, human mask, fleur-de-lis, goat(?), and abstract motifs. Trailed dots. Handles bear inset rolls of clay, some twisted as ropes.*Published: Grigsby, Dated Slipware, p. 876, pl. 6.**Ex coll.: T. G. Burn, Rous Lench.*

There are six "TI" Wrotham tygs, all tentatively attributed to Thomas Ifield (see no. S52) and all beaker shaped with dates and four sets of handles.<sup>1</sup> The earliest, from 1621, is cream colored overall, rather than having pale relief ornament against a dark ground.<sup>2</sup> That tyg and a 1632 example have no slip elaborations,<sup>3</sup> in contrast to the 1643 tyg shown here and examples from 1649, 1652, and 1654, all of which display dotted slip patterns.<sup>4</sup> At least four different "TI" molds were employed to initial the vessels.

Floral motifs were among the most popular relief designs created on Wrotham wares. Full-flowering plants like that beneath the "TI" on this tyg are somewhat less common; they sometimes are found on vessels that are of similar shape but have no slip detailing, such as a 1632 "TI" tyg and 1612, 1621, and 1631 "IL" tygs. The 1631 tyg is further initialed "NH."<sup>5</sup> Small goat(?) reliefs like that under the date on the tyg shown here also are found on the 1621 and 1631 "IL" tygs as well as on 1649 and 1652 "TI" tygs with slip dotting.<sup>6</sup> Fleurs-de-lis ornament many examples, including a 1627 "IL" tyg that bears a more complete version of the unusual oak-leaf-and-acorns relief found on the Longridge tyg.<sup>7</sup>



1. See Kiddell, Wrotham, p. 111, for Thomas Jull vs. Thomas Ifield attributions; Grigsby, Chipstone, no. 101.

2. Rackham, Glaisher, vol. 2, pl. 12B, no. 146.

3. Godden, Pottery and Porcelain, p. 184, pl. 321 (right, misprinted as "left").

4. For 1649, Grigsby, Chipstone, no. 101; for 1652, Sotheby's (L), August 8, 1972, lot 227 (now Ashmolean, no. WA1972.153); for 1654, Hodgkin and Hodgkin, Dated Pottery, no. 32.

5. For 1632, Godden, Pottery and Porcelain, pl. 321; for 1612, Burlington (1914), pl. 8, Case B, no. 25; for 1621, Rackham and Read, English Pottery, pl. 21; and for 1631, Grigsby, Slipware, pls. 19–21.

6. Grigsby, Chipstone, no. 101; Sotheby's (L), August 8, 1972, lot 227 (Ashmolean, no. WA1972.153).

7. Hodgkin and Hodgkin, Dated Pottery, no. 18.

**S50. TYG**

Wrotham, Kent

Probably George Richardson

(initialed "GR")

Dated 1648

H.: 6 1/8" (15.6 cm);

Diam. (body): 5" (12.7 cm);

Diam. (with handles): 7 3/8" (18.7 cm)

**BODY CLAY:** Red.**LEAD GLAZE:** Overall, excluding bottom (with glaze overrun from sides).

"Dry" patches from firing.

**SHAPE:** Thrown. Hand-formed handles. Nearly flat bottom.**DECORATION:** Mold-applied, trailed, and hand-formed. Reliefs include inscriptions "1648 [1648]" and "GR"; angels, flowers, fleur-de-lis, and abstract motifs. Trailed dots. Handles bear inset rolls of clay, some twisted as ropes.*Published: Grigsby, Dated Slipware, p. 877, pl. 9; possibly Kiddell, Wrotham, p. 114.**Possibly ex coll.: B. Harland.<sup>1</sup>*

The 1642 marriage of Mary Hubble to potter George Richardson may be commemorated on a so-dated Wrotham tyg attributed to Richardson and initialed "MH" and "GR."<sup>2</sup> Of the more than two dozen Wrotham pieces with "GR" initials, around fifteen are beaker-shaped tygs or puzzle tygs with dates from the 1640s through the 1670s.<sup>3</sup> Among other "GR" shapes are candlesticks, globular tygs and puzzle tygs, and jugs; one jug is dated 1683, four years before Richardson's death.<sup>4</sup>

Fleurs-de-lis, one model of which ornaments the "GR" tyg shown here, were among the most popular relief decorations on Wrotham wares. They also are found on vessels bearing other initials (see nos. S48, S52).<sup>5</sup> Waist-length angel motifs appear on an impressive "GR" jug from 1651 and on "GR" initialed tygs with dates as late as 1675.<sup>6</sup> Somewhat similar decorative elements are found at least as early as 1654 on "NH" tygs (see also no. S51) and on "HI" tygs from 1644 through 1669 (see no. S52).<sup>7</sup> The continuing popularity of the subject is demonstrated by full-length relief angels ornamenting "IE" tygs made near the end of the century.<sup>8</sup>



1. Assuming this tyg is listed by Kiddell, Wrotham, p. 114.

2. Ibid., pp. 108–109; Godden, Pottery and Porcelain, p. 269, pl. 473 (bottom left). See Shaw, Staffordshire Potteries, p. 106, for an 1829 discussion of the piece.

3. For twenty "GR" examples, see Kiddell, Wrotham, pp. 114–116.

4. Sotheby's (L), January 9, 1973, lot 7 n.; Kiddell, Wrotham, p. 109.

5. Morley-Fletcher and McIlroy, Pictorial History, p. 262, pl. 2.

6. Ibid., pp. 263–264, pl. 5, for the jug.

7. For the 1654 tyg, see Rackham, Glaisher, vol. 1, no. 117.

8. British Museum collection (no. 1887.2-10, 25), 1697 beaker-shaped tyg.

**S51. TYG**

Wrotham, Kent

Probably Nicholas Hubble

(initialed "NH")

Dated 1656

H.: 6 1/2" (16.5 cm);

Diam. (body): 5 1/2" (14 cm);

Diam. (with handles): 8 1/2" (21.6 cm)

**BODY CLAY:** Red.

**LEAD GLAZE:** Overall, excluding bottom (with glaze overrun from sides).

**SHAPE:** Thrown. Hand-formed handles. Nearly flat bottom.

**DECORATION:** Mold-applied, trailed, and hand-formed. Reliefs include inscriptions "1656 [1656]" and "NH"; hearts, flowers, angels, and abstract motifs. Trailed dots and dashes. Handles bear inset rolls of clay.

*Published: Rackham and Read, English Pottery, p. 136; possibly Kiddell, Wrotham, p. 115;<sup>1</sup> Grigsby, Dated Slipware, p. 876, pl. 7.*

*Ex coll.: E. Jull(?).*



The initials "NH," possibly representing potter Nicholas Hubble,<sup>2</sup> are found on at least eleven pieces of Wrotham slipware with dates from 1631 to 1687.<sup>3</sup> These initials are found alone on the tyg shown here and on at least two other dated examples<sup>4</sup> and with "IL" on the earliest vessel in the "NH" group, a beaker-shaped tyg perhaps representing a collaboration with John Livermore.<sup>5</sup> (For an example with "IL" initials, see no. S48). The initials "NH" and those associated with George Richardson are found on a puzzle tyg bearing the partial date "164," hearts, and other reliefs.<sup>6</sup> The Hubble and Richardson families were linked by marriage.<sup>7</sup> Angel motifs resembling the type on the Longridge "NH" tyg are found on otherwise initialed tygs also in the collection (nos. S50, S52).

The majority of "NH" vessels are tygs or puzzle tygs, seven in beaker shape and three in globular shape. A notable exception is a 1678 baluster-shaped cistern that has an unusually lengthy slip-trailed inscription, "W<sup>E</sup>/THE RIT GENNRAL [reverse C]ORNAL/OFER THE DRoVnk KEN REG MENT" (perhaps read as "The Right General Colonel of the Drunken Regiment"?).<sup>8</sup>

1. This piece probably is one identified in Hodgkin and Hodgkin, *Dated Pottery*, no. 34, and Kiddell, *Wrotham*, p. 115, as in the Jull collection.

2. See Kiddell, *Wrotham*, p. 110, and Rackham and Read, *English Pottery*, p. 133, regarding Hubble's similarly named son.

3. For 1631, Grigsby, *Slipware*, pls. 19–21; for various dates, Kiddell, *Wrotham*, pp. 114–116; for 1687, Rackham, *Glaisher*, vol. 1, no. 123.

4. For 1649, Kiddell, *Wrotham*, p. 114; for 1676, Taggart, *Burnap*, no. 23.

5. Grigsby, *Slipware*, pls. 19–21.

6. Godden, *Pottery and Porcelain*, pl. 473; Rackham, *Glaisher*, vol. 1, no. 127.

7. Kiddell, *Wrotham*, p. 109.

8. Godden, *Pottery and Porcelain*, pl. 319.



**S52. PUZZLE TYG**

Wrotham, Kent

Probably Henry Ifield (initialed "HI")

Dated 1668

H.: 6 5/8" (16.8 cm);

Diam. (body): 5 5/8" (14.3 cm);

Diam. (with handles): 8 3/4" (22.2 cm)

**BODY CLAY:** Red.**LEAD GLAZE:** Overall, excluding bottom (with glaze overrun from sides).**SHAPE:** Thrown. Nozzled, hand-formed handles. Nearly flat bottom.**DECORATION:** Mold-applied, trailed, and hand-formed. Reliefs include inscriptions "1688 [1668]", "HI," and "A:B"; floral, abstract, angel(?), and lion motifs. Trailed dots, dashes, and arcs with radiating lines. Handles bear inset rolls of clay, some twisted as ropes.*Published: Godden, English China, col. pl. 2; Grigsby, Dated Slipware, p. 877, pl. 8.*

Wrotham wares initialed "HI" may have been made by Henry Ifield, brother of Thomas, to whom the 1643 Longridge tyg (no. S49) tentatively is attributed. "HI" initials are found on at least twenty-two vessels with dates from as early as 1644 to the year of Henry's death, 1669.<sup>1</sup> Nearly three-quarters of the objects in this group are multihanded, beaker-shaped tygs or puzzle tygs.<sup>2</sup> The remaining examples primarily include globular jugs and puzzle jugs.

The Longridge tyg's "A:B" inscription, with relief letters separated by a slip-dotted colon, is unusual in format and may identify the owner of the pot. The only other known example with "AB" in relief is a tyg dated 1659 and further inscribed "NH" and "SD."<sup>3</sup> That vessel is without "HI" initials.



1. See Kiddell, *Wrotham*, pp. 108, 115–116, for eighteen (1652–1669) examples. For 1644–1664 examples, see Palmer and Chilton, *Gardiner Museum*, p. 33; Grigsby, *Slipware*, pls. 16–18; Horne, *Collection*, pt. 14, no. 385; Sotheby's (L), *Elliot sale*, May 24, 1938, lot 6; Goldweitz, *Collection*, pl. 14a–14b; Sotheby's (L), *October 24, 1972*, lot 80.

2. Godden, *Pottery and Porcelain*, pl. 320, includes six examples.

3. Rackham, *Glaisher*, vol. 1, no. 133.

## S53, S54. TYGS

Wrotham, Kent

Probably John Eaglestone (initialed "IE")

Dated 1701

(S53) H.: 3 7/8" (9.8 cm);

Diam. (body): 4 1/8" (10.5 cm);

Diam. (with handle): 5 1/4" (13.3 cm)

(S54) H.: 5 5/8" (14.3 cm);

Diam. (body): 6 3/8" (16.2 cm);

Diam. (with handle): 7 3/4" (19.7 cm)

**BODY CLAY:** Red-brown.

**LEAD GLAZE:** Overall, excluding bottom (with glaze overrun from sides).

**SHAPE:** Thrown. Pulled handles.

Nearly flat bottoms.

**DECORATION:** Trailed. Inscribed "IE,"

"1701 [1701]," and (S54) "WROTHAM."

Abstract, foliate, and geometric patterns.

*Published:* (S54) Grigsby, *Dated Slipware*, p. 874, pl. 1.

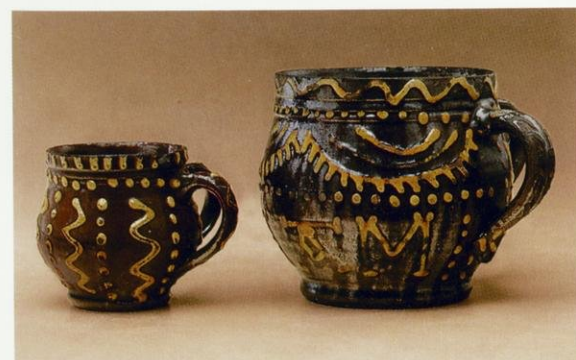
*Ex colls.:* (S53) T. G. Burn, Rous Lench; (S54) D. L. Hilder.



S53



S54



S53, S54



S53, S54

John Eaglestone is credited with having produced thirty-four Wrotham pieces initialed "IE" and bearing dates of 1656 to 1721.<sup>1</sup> Twenty-three, or around two-thirds of the group, are two-handled, globular tygs. Ten of these vessels bear both relief and slip-trailed decoration as well as dates of 1687 to 1711. The two tygs shown here are included among the remaining thirteen. These thirteen are trailed but have no reliefs and bear dates from 1698 to 1721.

"IE" is by far the most common lettering found on globular tygs, and datewise the group falls into the middle range of production of the shape. The initials "GR," perhaps for George Richardson, are found on a 1652 tyg, the earliest known date on the form.<sup>2</sup> Next in date is a 1662 "HI" (Henry Ifield?) tyg, followed by three variously initialed examples from the mid- to late 1770s.<sup>3</sup> The three latest dated globular tygs also are without "IE" initials: one is inscribed 1722 (or 1727?) and "RC," another "WF:1738," and the last 1739 and "W F KEMGIN."<sup>4</sup>

The place-name "WROTHAM" first appears on dated pottery in slip trailing on a 1656 jug initialed "TM," "GR," and "IE," possibly a collaborative work by potters Richardson and Eaglestone.<sup>5</sup> Wrotham also is named on a beaker-shaped puzzle tyg dated 1659 and initialed "GR" and "R<sup>W</sup>S" (the last perhaps identifying a newly married couple).<sup>6</sup> After a lag of forty years, the place-name resurfaces as part of the ornament on a unique sgraffito dish,<sup>7</sup> with the next dated example being the larger of the two 1701 tygs shown here. At least ten globular tygs with dates of 1703 to 1713 also are inscribed "WROTHAM" and initialed "IE."

1. Kiddell, *Wrotham*, pp. 110–111, (29 examples) pp. 115–118. For others, Hodgkin and Hodgkin, *Dated Pottery*, nos. 63, 81, 102; Sotheby's (L), January 18, 1972, lot 186; Morley-Fletcher and McIlroy, *Pictorial History*, p. 267, pl. 8; Barker, *Slipware*, p. 13; Grigsby, *Slipware*, pls. 23–25; and Grigsby, *Chipstone*, no. 102.

2. Sotheby Parke Bernet (NY), Victor sale, March 10, 1978, lot 22.

3. For 1662, Sotheby's (L), Elliot sale, May 24, 1938, lot 6; for 1675, Godden, *Pottery and Porcelain*, pl. 473; for 1676 and 1678, Rackham, *Glaisher*, vol. 1, nos. 138, 122.

4. Grigsby, *Chipstone*, no. 103; Sotheby's (L), July 10, 1962, lot 2; Rackham, *Glaisher*, vol. 1, no. 145.

5. Godden, *Pottery and Porcelain*, pl. 473 (bottom left).

6. Grigsby, *Weldon*, pl. 73.

7. Hobson, *British Museum*, no. D14.

**S55. MUG (or JUG)**

Probably Harlow, Essex

("Metropolitan")

1645–1665

H.: 3 7/8" (9.8 cm);

Diam. (body): 3 1/4" (8.3 cm)

**BODY CLAY:** Fine-grained red.

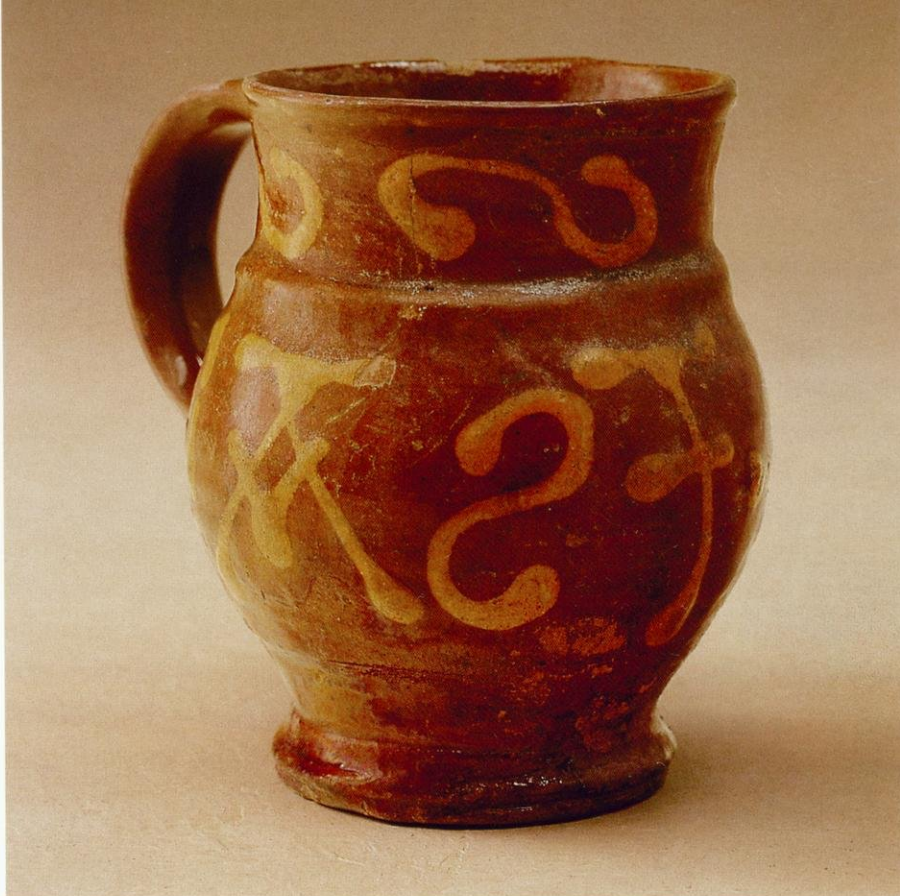
**LEAD GLAZE:** Overall, excluding bottom.

**SHAPE:** Thrown. (Modern handle.)  
Nearly flat bottom.

**DECORATION:** Trailed. Inscribed  
"FA[reverse S]T•AND." S-scroll border.

*Excavated: Metropolitan London site.<sup>1</sup>*

*Ex colls.: M. D. Schwartz; M. D. Block.*



Actual size

This "Metropolitan" slipware mug or jug is one of a group named for similar wares excavated in the London area but originally produced near Harlow, in Essex. Typically, Metropolitan wares display religious inscriptions or messages of goodwill and simple ornamental motifs, trailed in cream-colored slip against a red to brown clay body.

Space limitations on the vessel shown here were no barrier to the potter, who found it unnecessary to record on it in full a well-known phrase. An elaborate version of the inscription is found on a 1656 jug and warns the reader to "FAST AND PRAY AND PRAY [sic]/AND PITY THE POOR AMEND THY/LIFE AND SENNE NO MOR."<sup>2</sup> More typical is the abbreviated version, "FAST AND PRAY."<sup>3</sup> The rim decoration on the Longridge pot may originally have matched that of a now fragmentary Metropolitan slipware vessel that is virtually the same in shape and was excavated at Norwich.<sup>4</sup> The inscription on the Norwich example is now lost. Another pot that resembles the Longridge example in clay colors and shape bears the inscription "OBEAY THE KING."<sup>5</sup>

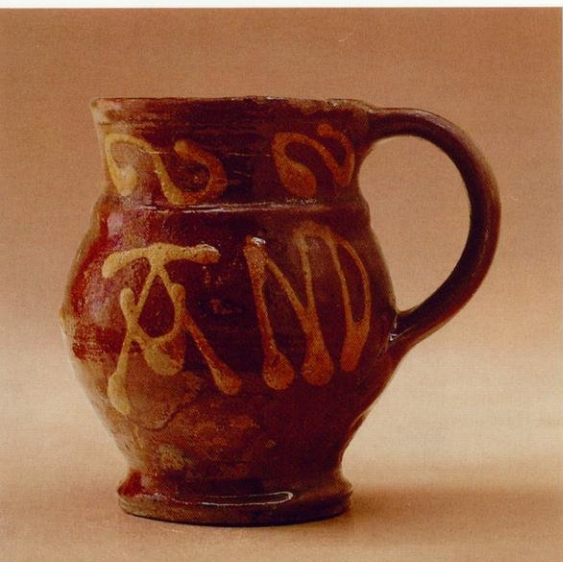
1. Sotheby's (NY), April 5, 1996, lot 2.

2. Lewis, *Pottery*, p. 25, pl. 31.

3. See Rackham, *Glaisher*, vol. 1, p. 7, no. 35, for a 1650 dated bowl/pipkin; Hobson, *British Museum*, p. 108, no. D21, and pl. 10, for a 1659 dated cup.

4. Jennings, *Norwich*, p. 102, fig. 42, no. 673.

5. Freestone and Gaimster, eds., *Pottery in the Making*, p. 129, fig. 2, center (British Museum collection).



**S56. MUG**

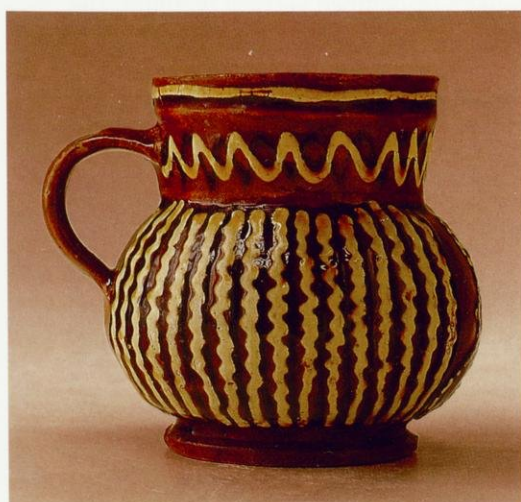
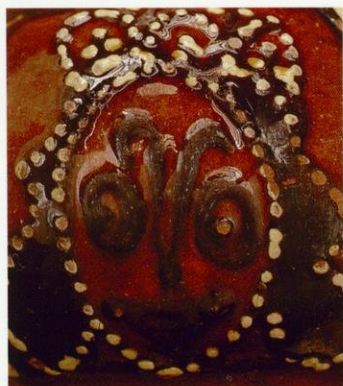
Staffordshire

1685–1705

H.: 4 1/4" (10.8 cm);

Diam. (body): 4 1/4" (10.8 cm);

Diam. (with handle): 5" (12.7 cm)

**BODY CLAY:** Fine-grained reddish buff.**LEAD GLAZE:** Overall, excluding bottom.**SHAPE:** Thrown. Pulled handle, nearly flat on interior, partly convex on exterior. Slightly concave bottom.**SLIP GROUND:** Orange. Overall, excluding lower extreme of wall and bottom.**DECORATION:** Trailed and jeweled. Crowned head flanked by wavy lines. Borders composed of horizontal and overlapping wavy lines.

The dating of this unique mug or jug is based partly on its shape. Its profile has parallels in Longridge collection delftware (see nos. D246–D248, D250), including a mug inscribed “GOD.BLES.KING.WILIAM.&.QVEN.MARY,” and in other collections’ unglazed red stoneware,<sup>1</sup> salt-glazed white and brown stoneware,<sup>2</sup> and Chinese export porcelain. Also indicative of early production is the crowned pseudoportrait head, with its formulaic curl-ended, V-shaped nose; oval eyes; and open mouth. Variations on such heads were popular decorative features on seventeenth- and early eighteenth-century slipware dishes and hollow shapes. When no royal initials are included, the gender of a head or bust portrait often can be identified only if a necklace (see no. S2) versus a collar is included.

The combining of trailed cream-colored and dark brown slip against a dark ground color, as demonstrated on this piece, is quite unusual, and the pale, wiggly-line filler pattern is unknown on comparable pots. The border of overlapping wavy lines of two different colors on the neck, however, is of a design that has much in common with jeweled borders on two Longridge dishes (see nos. S32, S40).



Actual size

1. Grigsby, Weldon, p. 37.

2. For white stoneware, see Grigsby, Weldon, pl. 22. For brown stoneware and for jug as a period term for the shape, see Oswald, Hildyard, and Hughes, *Brown Stoneware*, pls. 57–58.



S57, S58

# S57, S58. CUPS

Staffordshire

(S57) Dated 1700

(S58) 1690–1705

(S57) H.: 2 1/4" (5.7 cm);

Diam. (body): 4 3/4" (12.1 cm);

Diam. (with handle): 5 1/2" (14 cm)

(S58) H.: 6 5/8" (16.8 cm);

Diam. (body): 5 1/2" (14 cm);

Diam. (with handle): 6 3/8" (16.2 cm)

**BODY CLAY:** Buff to reddish buff.

**LEAD GLAZE:** Overall, excluding lower extremes of walls and bottoms.

**SHAPE:** Thrown. Pulled handles, flat on interiors, slightly ridged on exteriors. Slightly concave bottoms.

**SLIP GROUND:** Blackish brown.

Overall on exteriors, excluding partially wiped clean bottoms of pots and lower extremes of wall exteriors.

**DECORATION:** Trailed and combed. Flowers flanked by vertical bands and (S57) dots. (S57) Dated "1700 [1700]."

*Published:* (S57) Grigsby, *Dated Longridge Delftware and Slipware*, pp. 883–884, pl. 15.

*Ex coll.:* (S57) P. Glover.

Drinking vessels and a chamber pot displaying this general type of trailed and combed pale decoration against blackish brown slip have been excavated in Staffordshire near the modern Sadler pottery in Burslem, Stoke-on-Trent, and are thought to have been produced in that area during the 1690s. The unusual shape of the taller Longridge cup is not found among the excavated fragments, and other factories produced somewhat similarly decorated wares.<sup>1</sup> The Albion Square pottery site in Hanley, for example, yielded fragments of a mug much like Longridge number S61 in shape but with narrowly spaced, combed vertical bands resembling the bands shown here.<sup>2</sup> The lower vessel (S57), dated 1700, was used as a drinking vessel or, possibly, a porringer.

Although none of the excavated material is inscribed, the Dates "1690" and "1694" appear respectively on two related mugs of inverted-bell shape.<sup>3</sup> On these vessels combed tulip plants are flanked by combed vertical banding. The 1694 cup bears additional vertical bands of interlocking S-scrolls,

1. Barker, *Staffordshire Potteries*, p. 6, pl. 8 (mug and 2-handled cup); Barker, *Slipware*, p. 16 (mug, chamber pot, "porringer"); Barker comments (April 1997).

2. Celoria and Kelly, *Albion Square*, p. 71, no. 158.

3. For a 1690 mug, Sotheby's (L), Lomax sale, April 7, 1937, lot 42 (now V&A collection, no. C.119-1938); for a 1694 mug, Rackham, *Glaisher*, vol. 2, pl. 27B, no. 296.



S57, S58

**S59, S60. MUGS**

Staffordshire

(S59) Dated 1690

(S60) Dated 1711

(S59) H.: 3 1/4" (8.3 cm);

Diam. (body): 3 1/4" (8.3 cm);

Diam. (with handle): 4 1/8" (10.5 cm)

(S60) H.: 4 1/8" (10.5 cm);

Diam. (body): 3 3/4" (9.5 cm);

Diam. (with handle): 4 3/4" (12.1 cm)

**BODY CLAY:** Fine-grained (S59) dark and (S60) light buff.

**LEAD GLAZE:** Overall, excluding lower extremes of walls and bottoms.

**SHAPE:** Thrown. Pullled handles, convex on interiors and exteriors; exteriors edged with small ribs. Slightly concave bottoms.

**SLIP GROUND:** Cream-colored. Overall, excluding lower extremes of walls and bottoms.

**DECORATION:** Combed, trailed, and jeweled. Rims inscribed (S59) "X R T 1690" (the "X" merely decorative?) and (S60) "R C 1711." Linear borders.

*Published: (Both) Grigsby, Dated Longridge Delftware and Slipware, pp. 883–884, pl. 15.*

*Ex coll.: (S59) T. G. Burn, Rous Lench.*

In Staffordshire trailed and combed slipware was produced on a fairly large scale by the early eighteenth century and is known from several archaeological sites. Many "thistle"- or "tulip"-shaped combed mugs bear trailed initials and dates around their rims. The earliest of at least fifteen such examples is a neatly combed mug inscribed "IT LT 1679"<sup>1</sup> and the latest a clumsily executed example inscribed "K B 1726."<sup>2</sup> The lessened quality of the decoration on the latter probably reflects a move away from fashionability. For unknown reasons the date 1704 is most common on the mugs; it appears with various initials on at least four examples.

Initials, thought typically to identify the pieces' owners, are most common on mugs of this type,<sup>3</sup> but brief full-word inscriptions do occasionally appear. One unusual mug is dedicated "RICHARD 1680,"<sup>4</sup> and an early undated example illustrates anti-Catholic sentiments through its declaration "NO POPE!"<sup>5</sup>



S59



S60



S59, S60

1. Sotheby's (L), February 21, 1989, lot 344; Christie's (NY), Jacobs sale, January 24, 1994, lot 78 ("LT" mostly restored).

2. For the 1726 and other dated examples, see Grigsby, *Slipware*, pl. 71; Grigsby, *Dated Slipware*, p. 883, pl. 20.

3. For an undated "KSVRN" mug, see Lomax, *Pottery*, pl. 29.

4. Rackham and Read, *English Pottery*, pl. 35, fig. 56.

5. Stoke-on-Trent collection (no. 3595).

**S61. MUG**

Staffordshire

1690–1710

H.: 3" (7.6 cm);

Diam. (body): 3" (7.6 cm);

Diam. (with handle): 3 7/8" (9.8 cm)

**BODY CLAY:** Fine-grained buff with some large pits on bottom.

**LEAD GLAZE:** Overall, excluding bottom and uneven area on lower portion of exterior of wall.

**SHAPE:** Thrown. Pulled handle, nearly flat on interior, concave on exterior.

Nearly flat bottom with chamfered outer edge.

**SLIP GROUND:** Cream-colored.

Overall, excluding bottom and uneven area on lower portion of exterior of wall.

**DECORATION:** Combed.

Vessels of much the same shape as this one and bearing a broad range of slip decoration have been found at several Staffordshire sites, and combed decoration of comparable quality (if different in details) occurs on mug fragments excavated at the site of the modern Sadler Pottery in Burslem and at the Albion Square site in Hanley.<sup>1</sup> Based in part on their crisply executed combing, the vessels in this group date to the late seventeenth or early eighteenth century. Archaeological evidence indicates related examples also were made for the export market.<sup>2</sup> Roughly the same vessel form, sometimes taller or slightly more balusterlike in proportions, were made in Staffordshire and later in Bristol until the end of the 1700s and bear a broad range of slip decoration. The ornament and often the potting of many later examples is more crudely executed.<sup>3</sup>



1. Barker, *Staffordshire Potteries*, p. 6, pl. 9 (Sadler site); Celoria and Kelly, *Albion Square*, p. 71, no. 161, and for examples from the site with other slip decoration, nos. 158, 160, 162–163 and p. 75, no. 235.

2. See *Unearthing New England's Past*, no. 90, for a combed mug excavated at Fort William Henry, Pemaquid, Maine.

3. Grigsby, *Slipware*, p. 55–56, pls. 69–70 (dotware mugs, one excavated at the Coke-Garret site, Williamsburg, Va.); Noël Hume, *Pottery and Porcelain*, p. 26, fig. 24 (unevenly horizontally striped mugs, respectively from the [modern] Post Office site and Travis House site in Williamsburg).



S62, S63, S64

# S62, S63, S64. CUPS and MUG

(S62) Probably Staffordshire

c. 1700–1720

(S63, S64) England

(S63) c. 1720–1750

(S64) c. 1720–1780

(S62) H.: 3" (7.6 cm);

Diam. (body): 4 5/8" (11.7 cm);

Diam. (with handle): 5 1/8" (13.0 cm)

(S63) H.: 2 3/4" (7 cm);

Diam. (body): 2 1/2" (6.4 cm);

Diam. (with handle): 3 1/4" (8.3 cm)

(S64) H.: 3 1/2" (8.9 cm);

Diam. (rim): 5" (12.7 cm);

Diam. (with handles): 6 5/8" (16.8 cm)

**BODY CLAY:** (S62) Pinkish buff and

(S63, S64) buff.

**LEAD GLAZE:** Overall, excluding lower extremes of walls and bottoms.

**SHAPE:** Thrown. Pulled handles, (S62, S63) of flattened oval section, (S64) convex on interiors. Slightly concave bottoms.

**SLIP GROUND:** Cream-colored. (S64) Partly over brown slip ground.

**DECORATION:** Trailed and (S62) combed.

*Ex coll.: (S62) M. D. Block.*

Based on archaeological evidence, the dotted and combed cup (S62) likely is a production of Staffordshire. The smaller dotted and trailed cup (S63),<sup>1</sup> like the two-handled cup (S64), could have been made in almost any slipware-producing region in England. Simple patterns of large blackish brown dots against pale slip grounds (or sometimes with light dots against dark brown) were popular on a broad range of utilitarian shapes sold to domestic British and foreign markets, and fragments have been excavated at eighteenth-century American sites.<sup>2</sup> Combing (S62) or unevenly trailed, cream-colored, horizontal lines over patches of dark brown slip (S64) accompany the dots. The more elegantly executed dotware may be the earliest in date.

1. Barker comments (April 1997).

2. For excavated material, see Grigsby, *Slipware*, pls. 69–70 (Williamsburg); Miller and Stone, *Michilimackinac*, fig. 33 (Michigan); Historic Deerfield collection (no. ER102M).

**S65. POSSET POT**

Staffordshire

Dated 1671

H.: 6" (15.2 cm);

Diam. (body): 7" (17.8 cm);

Diam. (with handles): 9 5/8" (24.4 cm);

Diam. (with spout): 8 1/8" (20.6 cm)

**BODY CLAY:** Fine-grained red-brown.**LEAD GLAZE:** Overall, excluding bottom (with glaze overrun from sides).**SHAPE:** Thrown, with single spout. Pulled handles, nearly flat on interiors, convex on exteriors. Slightly concave bottom.**SLIP GROUND:** Cream-colored.

Overall, excluding lower extreme of wall and bottom.

**DECORATION:** Combed, trailed, and jeweled. Rim inscribed "GOD SAVE THE KING AND BLESS HIM." Panels flanking spout inscribed "1671" and "RF"; back panel inscribed "I<sup>E</sup>W."*Published: Morley-Fletcher and McIlroy, Pictorial History, p. 265, pl. 13; Grigsby, Dated Slipware, p. 875, pl. 4, and p. 880, pl. 16.*

This unique posset pot is among the earliest examples of dated, English, combed slipware. The controlled, fine-grained combing and trailed and jeweled inscriptions also are indicative of late seventeenth- to early eighteenth-century production. Uninscribed cups of somewhat similar profile but with less elegantly executed combing, much of it vertically oriented rather than swirled, have been excavated near the modern Sadler pottery in Burslem, Staffordshire.<sup>1</sup> Combed patterns of the swirling type are used to imitate feathers on some slipware owl jugs (see no. S81).

Cylindrical delftware posset pots with more elaborate handles and, occasionally, feet also bear dates in the 1670s (see no. D275).<sup>2</sup> Among slipware vessels the posset pot shown here is similar in profile to more well-known trailed and jeweled cups with rims inscribed "THE BEST IS NOT TOO GOOD FOR YOU" (nos. S68–S71) and dates to as late as 1725.<sup>3</sup> Rather than combing, the panels on these cups display trailed floral patterns.



1. Stoke-on-Trent collection; Barker comments (April 1997).

2. Lipski and Archer, Dated Delftware, nos. 901–904.

3. Stoke-on-Trent collection (no. 2780).



## S66. CUP

Staffordshire

1685–1705

H.: 4 1/4" (10.8 cm);

Diam. (body): 5 1/2" (14 cm);

Diam. (with handles): 8" (20.3 cm)

**BODY CLAY:** Fine-grained pinkish buff.

**LEAD GLAZE:** Overall, excluding bottom (with glaze overrun from sides).

**SHAPE:** Thrown. Pulled handles, nearly oval in section, each bearing three flattened tabs. Slightly concave bottom.

**SLIP GROUND:** Cream-colored. Overall, excluding bottom.

**DECORATION:** Trailed, jeweled, and stamped. Floral and foliate panels repeated on either side. Olive-gray slip on tulips striated in texture; that on wheel-like motifs asterisk stamped.

*Published: Horne, Collection, pt. 2, no. 30.*

*Ex coll.: A. C. J. Wall.*

An early date for this vessel is indicated partly by its use of olive-gray ornament (see also nos. S1, S93), stamped detailing, and the jeweling of trailed outlines. These features are shared with a 1692 dated cylindrical cup with similar tabbed handles and the rim inscription "THE BEST IS NOT TOO GOOD FOR YOU."<sup>1</sup> In the lower panels on the 1692 cup, asterisk-impressed dots fill lozenge-shaped motifs that separate textured, large, flowering plants.

Wheel-like floral elements with stamped detailing are most often found on slipware associated with the service of alcoholic beverages.<sup>2</sup> C-scrolls like those to the sides of the tulips on the cup shown here flank wheel-like flowers with stamped cross-hatching (rather than asterisks) on an elaborately tab-handled, thistle-shaped cup.<sup>3</sup> An incised band at midheight warns, "Beware wheresoere you be For from deceit no Place is free." Wheel-like flowers in cream and textured olive gray are set against blackish brown slip on a unique triangular standing salt, also from the late seventeenth century.<sup>4</sup>



1. Rackham, Glaisher, vol. 2, pl. 26B, no. 286.

2. Ibid., pl. 24B, no. 288; pl. 25B, no. 294, and for 1700 dated example, pl. 23D, no. 291.

3. Ibid., vol. 1, col pl. 4, no. 287.

4. Grigsby, Weldon, no. 76.



# S67. CUP

Staffordshire

Dated 1688

H.: 6 3/8" (16.2 cm);

Diam. (body): 8 1/4" (21 cm);

Diam. (with handles): 10 1/2" (26.7 cm)

**BODY CLAY:** Fine-grained buff.

**LEAD GLAZE:** Overall, excluding lower extreme of wall and bottom.

**SHAPE:** Thrown. Pulled handles, nearly flat on interiors, convex on exteriors. Slightly concave bottom.

**SLIP GROUND:** Cream-colored.

Overall, excluding lower extreme of wall and bottom.

**DECORATION:** Trailed and jeweled.

Rim inscribed "TC A[or H?]D AE RK WS RF 1688 [1688]." Floral panel sequence, repeated on either side.

*Published: Grigsby, Dated Longridge Delftware and Slipware, pp. 883–884, pl. 15.*

*Ex colls.: Adler; Sir V. and Lady Gollancz.*

This cup, one displaying pairs of floral panels under the inscription "EP RF WS TD A TG I688,"<sup>1</sup> and one with repeats of three tulip panels under the rim inscription "TG A[or H?]S AD ME RP WS RF 1688"<sup>2</sup> are unusual partly because their rim inscriptions bear initials and dates but omit the commonly found phrase "THE BEST IS NOT TOO GOOD FOR YOU" (nos. S68–S71). Stylistic similarities and the sharing of the initials "WS" and "RF" with "TOO GOOD FOR YOU" cups dated from 1688 to 1698 may indicate that both types were produced by the same potters.<sup>3</sup> Based on their decorative ornament, two jugs in the Longridge collection (nos. S74, S75) also fit into this group.



1. Hodgkin and Hodgkin, Dated Pottery, no. 64 (British Museum, Willett collection, no. 1887.0210.23).

2. V&A collection (no. 597-1899).

3. For a 1697 "TOO GOOD FOR YOU" cup with the initials "TC" (as on the cup shown here), see Sotheby's (NY), Little sale (2), October 21–22, 1994, lot 513.



S68

**S68. CUP**

Staffordshire

Dated 1697

H.: 5 3/4" (14.6 cm);

Diam. (body): 8 5/8" (21.9 cm);

Diam. (with handles): 11 3/8" (28.9 cm)

**DECORATION:** Trailed and jeweled.

Flowers. Inscribed (rim) "THE•BEST•

IS•NOT•TOO•GOOD•FOR•YOV•1697";

(panels, respectively) "IB" and "WS."

*Published: Discoveries; Grigsby, Dated Slipware, p. 878, pl. 11.***"TOO GOOD FOR YOU" CUPS**

The cheerful phrase "THE BEST IS NOT TOO GOOD FOR YOU" was a popular one on certain thrown, cylindrical cups with two pulled handles and, to a lesser extent, posset pots ornamented with boldly executed, symmetrical arrangements of tulips and other flowers.<sup>1</sup> These buff-colored clay vessels are coated in pale slip that, like the glaze, covers all but the bottoms and lower extremes of the walls. Although archaeology has not yet brought forth similarly inscribed fragments from Staffordshire sites, the form is well represented there.<sup>2</sup>

Of at least thirty dated "TOO GOOD FOR YOU" cups, the earliest may be one from 1692 and the latest one from 1725.<sup>3</sup> Roughly two-thirds have dates in the 1690s; nearly all of the others bear eighteenth-century dates. For unknown reasons 1697 appears most often, being found on at least twelve pieces.

Identifying owners or potters based on the initials on the vessels is problematic. Of the most commonly found initials, "RF" appears on at least nine pieces, "IB" on eight, "WS" on six, and "BB" on three. Excepting "BB" (not found with "WS") every initial pair among these has been found in some combination with every other pair.

1. For cylindrical posset pots, see Ashmolean collection (Andrade, no. 1967.55.3); Horne, Collection, pt. 9, no. 222; Walton, Temple Newsam, no. 7.

2. Barker comments (April 1997).

3. For 1692 cup, Rackham, Glaisher, pl. 26B, no. 286; for 1725 cup, Stoke-on-Trent collection (no. 2780).



**S69. CUP**

Staffordshire

c. 1697

H.: 5 1/4" (13.3 cm);

Diam. (body): 6 9/16" (16.7 cm);

Diam. (with handles): 9 1/2" (24.1 cm)

**DECORATION:** Trailed and jeweled.

Flowers. Inscribed (rim) "THE•BEST•IS•

NOT•TOO•GOOD•FOR•YOV";

(one panel) "MS."

**S70. CUP**

Staffordshire

Dated 1698

H.: 5 1/4" (13.3 cm);

Diam. (body): 8" (20.3 cm);

Diam. (with handles): 10 1/2" (26.7 cm)

**DECORATION:** Trailed and jeweled.

Flowers. Inscribed (rim) "THE•BEST•IS•

NOT•TOO•GOOD•FOR•YOV•1698";

(panels, respectively) "WS" and "RF."



**S71. CUP**

Staffordshire

Dated 1699

H.: 5 5/16" (13.5 cm);

Diam. (body): 8 1/2" (21.6 cm);

Diam. (with handles): 10 5/8" (27 cm)

**DECORATION:** Trailed and jeweled.

Flowers. Inscribed "THE•BEST•IS•NOT•

TOO•GOOD•FOR•YOV•1699."

*Ex coll.: Mrs. Garforth-Bliss.*

## S72, S73. CUPS

Staffordshire

c. 1695

(Both) H.: 4 1/4" (10.8 cm);

Diam. (body): 5" (12.7 cm);

Diam. (with handles): 7 1/4" (18.4 cm)

**BODY CLAY:** Fine-grained red.**LEAD GLAZE:** Overall, excluding bottoms (with glaze overrun from sides).**SHAPE:** Thrown. Pulled handles of flattened oval section. Slightly concave bottoms.**SLIP GROUND:** Blackish brown.

Overall, excluding bottoms.

**DECORATION:** Trailed, dotted, and impressed. Rims inscribed (S72)

"RICHARD MARE I69 [sic]" and (S73)

"IOHN MARE HIS CVP." Large dots relief stamped.

Ex coll.: (Both) T. G. Burn, Rous Lench.

These unusual cups are two of four closely related examples. The third is inscribed "RICHARD MARE I696" and differs from the cups shown here primarily because its crosses have a vertical (rather than a diagonal) orientation.<sup>1</sup> The fourth cup is similar in profile to the others but has one handle with pairs of large dots flanking two diagonally oriented crosses. The cup's rim is inscribed "MR THOMAS FFENTON [sic]"; the cup was passed down in the Fenton family.<sup>2</sup> It may be this piece to which Simeon Shaw refers in his 1829 *History of the Staffordshire Potteries*:

Mr. Twyford commenced business near Shelton Old Hall, the seat of Elijah Fenton's family; and the only known specimen of his manufacture, is a jug made for T. Fenton, Esq., at this day in the possession of a descendant of the same name, residing at the Lodge; below Penkull.<sup>3</sup>

If Shaw does refer to the "FFENTON" cup and if Twyford really produced it, that potter probably made all of the vessels in the group.

Complicating matters of attribution, the Burslem potting family name *Mare* appears on three of the cups.<sup>4</sup> Possible alternate spellings of *Mare* follow the name *Richard* on seventeenth-century slipware,<sup>5</sup> and *John* on examples made in the eighteenth century (no. S78).



S72, S73

1. Rackham, Glaisher, vol. 2, pl. 26A, no. 265.

2. Stoke-on-Trent collection (Twyford, no. 2772); Godden, *Pottery and Porcelain*, p. 294, fig. 519; Burlington (1914), pl. 15, no. 41.

3. Shaw, *Staffordshire Potteries*, pp. 125–126.

4. For potters Hugh and John Mare, see Brears, *History*, pp. 204.

5. Rackham, Glaisher, vol. 1, nos. 245–246; Draper, *Dated*, pl. 25.



S72

Actual size



S73

Actual size

## S74. COVERED CUP

North Hampshire,  
probably near Fordingbridge  
Dated 1703

H.: 11 3/4" (29.8 cm);  
Diam. (body): 8 3/4" (22.2 cm);  
Diam. (with handles): 11 1/4" (28.6 cm);  
Diam. (with whistle): 9 3/8" (23.8 cm)

**BODY CLAY:** Orange-buff with  
inclusions.

**LEAD GLAZE:** Mottled brown.  
Overall, excluding interior of foot  
and lid.

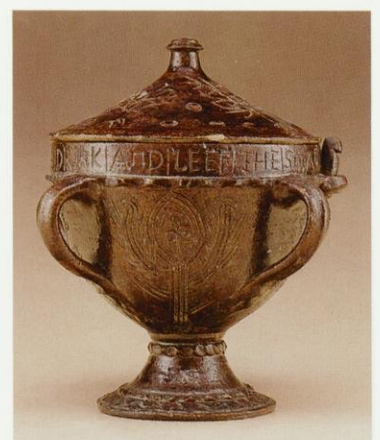
**SHAPE:** Thrown, with whistle held  
within a loop of clay at rim. (Four)  
pulled handles, convex on interiors,  
ridged on exteriors. Hollow base.

**DECORATION:** Incised and impressed.  
Bowl rim inscribed "BE MERY AL<sup>L</sup> DRINK  
OF THE BEST DRINK AN<sup>D</sup> LEEF THE  
SmA<sup>L</sup>." Side panels include three plant  
motif panels (one repeated) and an  
elaborated square, the last dated "1703."  
Lid bears branches and stamped aster-  
isks. Applied clay strips on pedestal and  
foot impressed with rounded tool.

*Ex colls.: J. W. L. Glaisher; F. L. Dickson.*

Pottery of this type traditionally has been associated with South Wiltshire, but recent research supports its attribution to North Hampshire, probably just south of Fordingbridge. Although technically examples like the Longridge cup and posset pot (no. S75) are ornamented in iron-rich, mottled lead glazes and incised, stamped, or modeled motifs rather than liquid clay,<sup>1</sup> they group naturally with slip-decorated pottery. Makers of both ceramic types created bold shapes and often naive decorative motifs and inscriptions, drawing from tradition for inspiration.

The cup shown here is one of around a dozen whistle-mounted cups that are similar in shape, decorative style, and lettering peculiarities (simplified here). The earliest may be one inscribed "HERE IS THE GEST OF THE BARLY KORNE GLAD HAM I THE CILD IS BORN I692 IC RK SK."<sup>2</sup> Presumably the vessel was made as a christening gift. Inscriptions universally are cheerful and bizarrely spelled (one trick to deciphering them is to read them aloud). An example dated 1705 prays "WITH ALL MI HART I DRINK TO [U] I WOLD HAVE B MERY BFOR [U] GOO" and is initialed "AB" and "OB."<sup>3</sup> A variation on the same sentiment, "MERI MET AND MERI PART I DRINK TO [U] WITH ALL MI HART," appears in slightly different spellings on examples dated 1706, 1710, and 1726, and on one without a date.<sup>4</sup> A 1711 dated example warns "IF [U] LOVE ME LEND ME NOT IF I HAM TOR I SHALL BE FORGOT" and is initialed "EH."<sup>5</sup> A somewhat bawdy theme is featured on a 1718 dated example and one without a date, both boldly declaring "COM GOOD WEMAN DRINK OF THE BEST IONE MY LADY AND ALL THE REST."<sup>6</sup> The latest of this type of cup may be one inscribed "DRINK A BOVT [or a round] AND SEE HOW MERY WE SHALL BE 1737 PG."<sup>7</sup>



1. Coleman-Smith comments (September 1998), also noting that the "orange buff [clay is] very similar to Verwood, Hampshire," and "a very fine collection of these [North Hampshire] wares is to be found in the museum of South Wiltshire, Salisbury"; Brears, *History*, pp. 47, 129, 220–221.

2. Rackham and Read, *English Pottery*, pl. 43, fig. 75. For a 1692 example with similar inscription, see Rackham, Glaisher, vol. 1, no. 366.

3. Grigsby, *Chipstone*, no. 105.

4. For 1706, Burlington (1914), Case C, no. 37, and Christie's (L), October 1, 3, 1984, lot 447; for 1710, Rackham, Glaisher, vol. 1, no. 367; for 1726 and undated, Hodgkin and Hodgkin, *Dated Pottery*, no. 214.

5. Hodgkin and Hodgkin, *Dated Pottery*, no. 213.

6. For 1718, Rackham, Glaisher, vol. 2, pl. 10D, no. 368, and Poole, *English Pottery*, no. 16; for undated, Hodgkin and Hodgkin, *Dated Pottery*, p. 50, no. 183.

7. Rackham, Glaisher, vol. 1, no. 369.



**S75. POSSET POT**

Probably East Anglia

Dated (probably) 1704

H.: 5 3/8" (13.7 cm);

Diam. (body): 8 3/4" (22.2 cm);

Diam. (with handles): 10 3/8" (26.4 cm);

Diam. (with spout): 11 1/4" (28.6 cm)

**BODY CLAY:** Medium-grained red.**LEAD GLAZE:** Mottled brown.

Overall, excluding bottom (with glaze overrun from sides).

**SHAPE:** Thrown, with spout and whistle within loop of rolled clay. (Seven) pulled handles, convex on interiors and exteriors.**DECORATION:** Impressed and incised. Stamped asterisks and compound cross motifs. Whistle loop with incised zigzag line. Upper section inscribed "IBM" and "17[0]4" or "174[0]."*Published and exhibited: Charleston and Towner, English Ceramics, no. 51.**Ex coll.: L. L. Lipski.*

Although a digit is omitted from the date on this pot, dates on related vessels indicate that the year 1704 rather than 1740 is being commemorated. Stamped asterisks on the posset pot shown here and on the cover of the 1703 Longridge cup (no. S74) perhaps are after prototypes on North Holland slipware or Anglo-Saxon pottery.<sup>1</sup> Such motifs are impressed into a 1612 to 1640 Wrotham tyg (no. S48) in the Longridge collection and a 1682 dated eleven-handled tyg of low-waisted profile.<sup>2</sup> Related patterns also ornament so-called Hugheson jugs with seventeenth-century dates,<sup>3</sup> and impressed asterisks occur with other geometric designs and incised motifs on two two-handled, beaker-shaped tygs dated 1714.<sup>4</sup>

In contrast with the more or less regularized goblet-shaped cups (no. S74) attributed to North Hampshire, profiles and ornament on multihandled tygs and posset pots, including the type shown here, indicate that no such rigid rules were followed when creating them.<sup>5</sup> The red earthenware clay, impressed decoration, and glassy glaze of this posset pot indicate that East Anglia is its place of origin.<sup>6</sup> (See nos. D272–D279, D282, D285–D287, D289) for posset pots made in English delftware.)

1. van Gangelen, Kersloot, and Venhuis, *Slibaardewerk*, col. pl. 29 (North Holland Slipware); Freestone and Gaimster, eds., *Pottery in the Making*, p. 150, fig. 5 (Anglo-Saxon pottery).

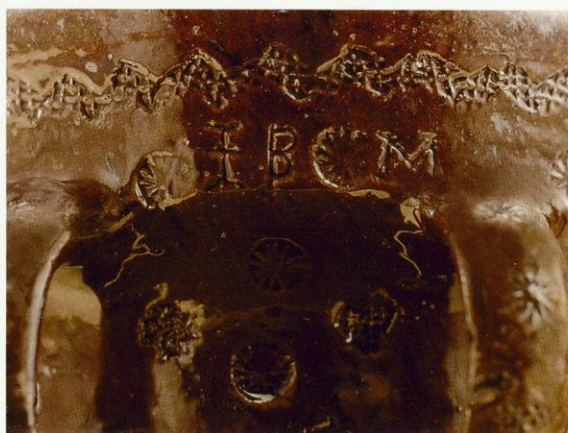
2. For 1682 tyg, Mankowitz and Haggart, *Encyclopedia*, pl. 104A. For a 1702 dated cylindrical cup with related ornament, see Horne, *Collection*, pt. 7, no. 162.

3. Grigsby, *Slipware*, pls. 85–86.

4. Rackham, *Glaisher*, vol. 2, pl. 33A, no. 381; vol. 1, no. 382.

5. Mankowitz and Haggart, *Encyclopedia*, pl. 104B; and Sotheby's (L), June 14, 1988, lots 266–267.

6. Coleman-Smith comments (September 1998).



## S76. CUP

Staffordshire

Dated 1761

H.: 7 1/4" (18.4 cm);

Diam. (body): 9 1/4" (23.5 cm);

Diam. (with handles): 12 1/4" (31.1 cm)

**BODY CLAY:** Fine-grained red.**LEAD GLAZE:** Overall, excluding uneven patch on bottom.**SHAPE:** Thrown. Extruded handles with lengthwise ribbing. Wide footrim, somewhat rounded on bottom.**SLIP GROUND:** Cream-colored. In wide band around exterior of wall.**DECORATION:** Sgraffito.

Basketweave pattern with central band composed of foliate panels and two dot-bordered panels, inscribed, respectively, "1761" and "BK."

*Published: Grigsby, Dated Longridge Delftware and Slipware, p. 884, pl. 15.*

The earliest dated slipware vessel displaying basketweave (or "dice") sgraffito ornament may be a 1755 punch bowl with the pattern forming the interior border around fish, flower, and lion motifs.<sup>1</sup> Like the pot shown here, the bowl was thrown in a red clay and bears cream-colored slip ornament through which the pattern has been cut.

Several dated two-handled cups are very much the same in shape and, though different in details, ornamental style as the Longridge pot; the earliest date on such a vessel is 1759 and the latest is 1766.<sup>2</sup> Two are virtually identical in size and overall decoration to the pot shown here. One of these is initialed "I<sup>B</sup>E" with a 1763 date, and the other is inscribed "T<sup>H</sup>S" and dated 1766.<sup>3</sup> On both cups the dates are bordered by a single row of dots. Closely matching the Longridge and 1763 and 1766 cups in its plant motifs is a brown agate-bodied bowl with rouletted beading separating horizontal bands of cream-colored slip. More sketchily executed versions of the plants occur on a basketweave sgraffito bowl excavated at the Governor's Palace in Williamsburg, Virginia.<sup>4</sup>

Block initials are by far most common on the two-handled basketweave cups, but at least one bears a longer inscription. The central band on that cup is filled with somewhat convoluted remarks in script: on side one "James hogard Comes here again EL 1761"; on side two "drink I But want A Cup And out of it I[?] deeply/Sup for drunk i am and so will Remain then."<sup>5</sup> Another example, dated 1764 and initialed "SL," is unusual for the filling in of the cream-colored basketweave elements in thinly blue-painted flowers, vines, and trelliswork.<sup>6</sup>

One sgraffito cup, much like those under discussion in shape, bears floral panels within wavy-line and rouletted-dot borders and is inscribed in script "George Nixon/Sarah Nixon 1778."<sup>7</sup> This piece is particularly interesting because it originally formed part of an English pottery collection that in 1835 was presented by Staffordshire potter Enoch Wood to the Elector of Saxony.



1. Hodgkin and Hodgkin, *Dated Pottery*, no. 219, and Rackham, *Staffordshire*, no. 28 (V&A collection).

2. Taggart, *Burnap*, no. 46 (1759, "BR"); Manchester, *Greg Collection*, no. 38 (1760, "W<sup>M</sup>H"); Boston Fine Arts Museum collection (1761, drinking rhyme with name James Hogard and "EL"); Grigsby, *Weldon*, no. 75 (1763, "I<sup>B</sup>E"); Rackham, *Glaisher*, vol. 2, pl. 32, no. 320 (1764, "SL"); Grigsby, *Slipware*, pl. 82 (1766, "T<sup>H</sup>S").

3. Grigsby, *Weldon*, no. 75 (1763); Grigsby, *Slipware*, p. 63, pl. 82.

4. Rackham and Read, *English Pottery*, pl. 40, fig. 70; Grigsby, *Slipware*, p. 63, pl. 83 (Williamsburg fragment).

5. Boston Museum of Fine Arts collection (Hawes, no. 61B87.5).

6. Rackham, *Glaisher*, vol. 2, pl. 32C, no. 320.

7. Goodby, *Enoch Wood*, p. 131, fig. 4 (Kunstsammlungen Dresden collection, Schloss Pilnitz, no. 39022). This piece was no. 56 in Wood's 1835 catalog.



**S77, S78. FUDDLING CUPS**

Donyatt, Somerset

(S77) Dated 1733

(S78) Dated 1734 (or 1739)

(Both) H.: 2 3/4" (7 cm);

Diam. (greatest, with handles): 5 3/8"

(13.7 cm)

**BODY CLAY:** Medium-grained red.**LEAD GLAZE:** (S77) Slightly muddy.

(S77, S78) Irregular green blotched.

Overall, excluding bottoms (with glaze overrun from sides).

**SHAPE:** Thrown, joined, and pierced.

(S78) Pulled handles, convex on interiors and exteriors. (S77, S78) Twisted pairs of rolled strips join vessels to one another. Slightly concave bottoms.

**SLIP GROUND:** Cream-colored.

Overall, excluding (S77) interior and (S78) exterior lower extreme of wall and bottom.

**DECORATION:** Sgraffito. Floral motifs. (S77) Inscribed "As A Ring is Round," "And hath no end is," "Love unto my frend," and "EH/1733." (S78) Inscribed "my joy Shall," "be in," "Christ on HiGe," and "IW/1734 [or 1739?]."

Ex coll.: (S78) M. D. Block.

Fuddling cups, used during drinking games, are composed of joined clusters of small vessels with interiors linked through holes in the walls. The earliest dated English examples are three-part London delftware types (see also nos. D208, D290, D291, D293, D295) from 1633.<sup>1</sup>

A 1684 sgraffito fuddling cup is the earliest known dated slipware example and is attributed to Donyatt in Somerset, the source of the cups shown here.<sup>2</sup> Typical Donyatt examples include triangular arrangements of three to six vessels with traditional abstract designs and flowers, especially tulips, carved through a cream-colored slip ground. Unevenly applied green speckling is another common feature.

Religious inscriptions, as on the 1734(?) fuddling cup (no. S78), are extremely uncommon on Donyatt sgraffito ware.<sup>3</sup> In contrast drinking rhymes and secular messages of goodwill abound.<sup>4</sup> The 1733 cup (no. S77) reproduces one version of a phrase that appears on English pottery made over more than a century and a half at different centers. A 1633 London delftware mug with the Watermen's and Lightermen's Company arms declares, "A RING IS ROUND [&] HATH NO END/SO IS MY LOVE UNTO MY FRIEND."<sup>5</sup> A North Devon sgraffito jar made for ferryman Thomas Beat is inscribed slightly differently, "The Ring is Round that hath no End so is my love to you my Friend, January the 21 1796."<sup>6</sup>



S78



S78



S78



S77



S77



S77

1. Lipski and Archer, *Dated Delftware*, nos. 877, 888. For a postmedieval earthenware fuddling cup excavated at Norwich and composed of three vessels joined by textured twisted straps, see Jennings, *Norwich*, p. 73, fig. 29, no. 512.

2. Coleman-Smith and Pearson, *Donyatt*, p. 283, no. 25/1. For later examples, *ibid.*, pp. 282–285.

3. *Ibid.*, p. 381; pp. 169–170, no. 7/57, for one of the only other 18th-century examples.

4. *Ibid.*, pp. 383–385.

5. Lipski and Archer, *Dated Delftware*, no. 758; for one without arms, no. 759.

6. Rackham, *Glaisher*, vol. 1, p. 14, no. 80. An 1808 harvest jug (owned by Garry Atkins, June 1995) and an undated smaller jug (Hodgkin and Hodgkin, *Dated Pottery*, no. 228), also from North Devon, bear similar rhymes.

**S79, S80. JUGS**

Staffordshire

(S79) Dated 1691

(S80) Dated 1704

(S79) H.: 7 7/8" (20 cm);

Diam. (body): 7" (17.8 cm);

Diam. (with handle): 7 3/8" (18.7 cm)

(S80) H.: 9 1/8" (23.2 cm);

Diam. (body): 7" (17.8 cm);

Diam. (with handle): 7 5/8" (19.4 cm)

**BODY CLAY:** Fine-grained buff.**LEAD GLAZE:** Overall, excluding lower extremes of walls and bottoms.**SHAPE:** Thrown. Pulled handles, (S79) convex on interior and flat on exterior, (S80) nearly oval in section. Slightly concave bottoms.**SLIP GROUND:** Cream-colored.

Overall, excluding lower extremes of walls and bottoms.

**DECORATION:** Trailed and jeweled. Flowering plants, (S80) with birds and "DS." Rims inscribed (S79) "WS I691 RF" and (S80) "DS I704."*Published:* (S79) Wills, *Pottery and Porcelain*, pp. 10–11, fig. 12; Godden, *English China*, p. 31, fig. 24; Grigsby, *Slipware*, p. 878, pl. 12. (S80) Toft Exhibit (catalog), no. 57; Stretton, Rous Lench, p. 10, fig. 10; Grigsby, *Slipware*, p. 878, pl. 13.*Exhibited:* (S80) Toft Exhibit, no. 57.*Ex colls.:* (S79) Mrs. G. Morton. (S80) T. G. Burn, Rous Lench.

The 1691 jug (S79) is the earliest dated of five known closely related examples. Unlike the others it is without bird motifs. The next earliest jug in the group is inscribed "IPS I697 IB" on the rim, with "RF" in the lower panel.<sup>1</sup> This example is followed in date by a jug with the rim inscription "IW I699 WS" and an "RF" initialed lower panel.<sup>2</sup> The flowers and birds on the 1697 and 1699 vessels are more elegantly executed than those on the 1704 jug shown here (S80) and on a similarly dated one initialed "AS" both on the rim and in the lower panel.<sup>3</sup>

In decorative style and motifs, the jugs are linked to a group of two-handled, cylindrical cups cheerfully inscribed "THE BEST IS NOT TOO GOOD FOR YOU" above symmetrical panels of tulips and other flowers (nos. S68–S71). The initials "WS" and "RF," seen on the 1691 jug shown here (S79), variously are found on "TOO GOOD FOR YOU" cups with dates from 1688 to 1698. "DS" appears on the 1704 dated Longridge jug (S80) and on a cup dated 1709.<sup>4</sup>



S80



S80

1. Walton, Temple Newsam, no. 5.

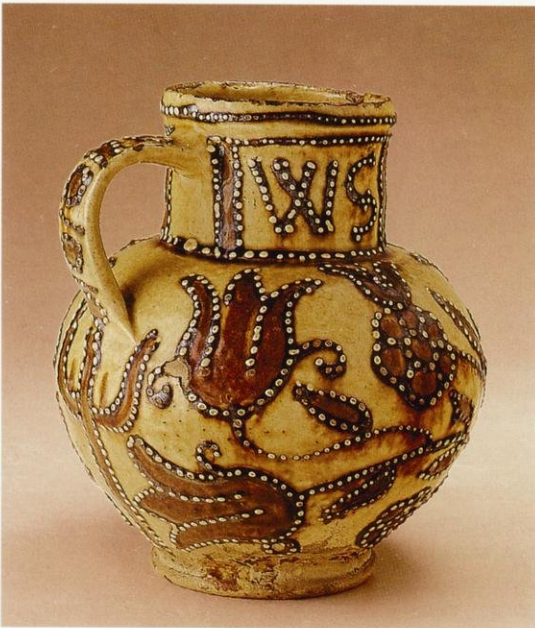
2. Burlington (1914), pl. 10, Case B, no. 39 (British Museum, no. 1920-0318.1).

3. Rackham, Glaisher, vol. 2, pl. 20D, no. 255.

4. Christie's (L), Rous Lench sale, May 29, 1990, lot 81. For an undated "DS" cup, see Christie's (L), June 9, 1980, lot 86.



S79



S79

### S81. OWL JUG

Staffordshire

1690–1710

H.: 8 5/8" (21.9 cm);

Diam. (body): 5" (12.7 cm);

Diam. (with handle): 6" (15.2 cm)

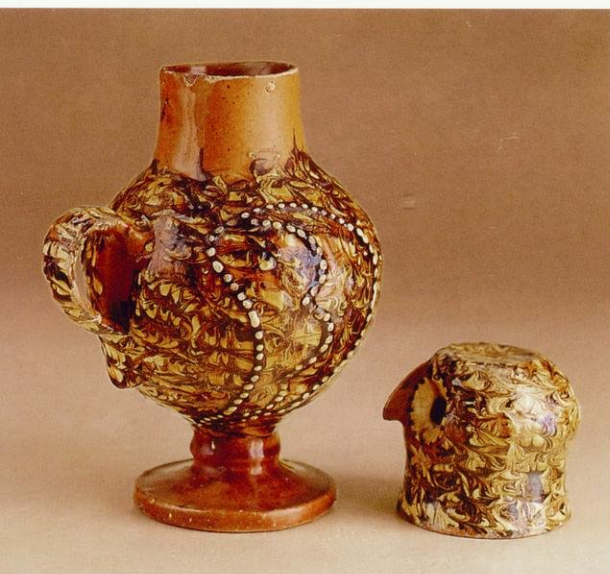
**BODY CLAY:** Light orange.

**LEAD GLAZE:** Overall, excluding bottom.

**SHAPE:** Thrown, with applied beak. Pulled handle, flat on interior, ridged lengthwise on exterior, with slightly curled lower terminal forming tail. Slightly concave bottom.

**DECORATION:** Combed, trailed, and jeweled.

*Ex coll.: Dr. Hayward (c. 1830).<sup>1</sup>*



1. Afterward passed down in his family (Sotheby's [L], June 6, 1989, lot 327).

2. British Museum, 19th-century records (August 1992 Hugh Tait letter); Hobson, British Museum, no. D93.

3. Keen and Hough, Beeston Castle, no. 23, fig. 141.193.

4. Christie's (L), February 24, 1997, lot 1.

5. Mankowitz and Haggard, Encyclopedia, back cover (lid); Rackham, Glaisher, vol. 1, col. pl. 3, no. 252.

6. Tait, Birds, p. 115, fig. 5 (British Museum, no. D90).

7. Berges, Porcelain and Faïence, pl. 41; Tait, Birds, p. 112, and fig. 2; Honey, European, fig. 71B; Morley-Fletcher and McIlroy, Pictorial History, p. 161, no. 9; Birk, Fine Art, pp. 830–831, pl. 3; Christie's (L), February 24, 1997, lot 134.



So far fifteen English slipware owl jugs have been identified, most of them having large trailed and dotted eyes and combed patterns imitating feathers. Although no archaeological evidence links the jugs to particular factories, two have been excavated at nonproduction sites. One was dug up in the nineteenth century by workmen “whilst sinking a drain in Ipswich,”<sup>2</sup> and the other was unearthed in a late seventeenth- to early eighteenth-century context at Beeston Castle in Cheshire.<sup>3</sup>

On a few owl jugs both combed and trailed patterns imitate plumage.<sup>4</sup> On an even smaller number the slip ornament includes only trailing.<sup>5</sup> One now-headless owl of this type is perched on a ring rather than the usual pedestal. A small heart-shaped medallion on the bird’s breast is incised “HIF 663 [or 668?],” presumably indicating manufacture in the 1660s.<sup>6</sup>

Ultimately slipware owl jugs were inspired by Continental prototypes. These were produced in a broad range of ceramics, metalwork, and other materials.<sup>7</sup>

**S82. BIRD JUG**

Possibly North of England

1715–1740

H.: 7 1/4" (18.4 cm);

Diam. (wings and body): 5 1/2" (14 cm);

Diam. (tail-beak): 6 1/8" (15.6 cm)

**BODY CLAY:** Dark brown with pale flecks.**LEAD GLAZE:** Overall, excluding bottom (with glaze overrun from sides).**SHAPE:** Thrown. Applied features and wings. Pulled handle, flat on interior, ridged lengthwise on exterior, with slightly curled lower terminal. Slightly concave bottom.**SLIP GROUND:** Cream-colored. Overall on exterior, excluding bottom, and on edge of interior.**DECORATION:** Trailed. Details features and plummage.

This boldly decorated jug appears to be a unique survival. Its trailed decoration superficially resembles that on some Staffordshire slipware, but the dark clay body with a partially coating cream-colored slip ground are unlike typical wares from that county. Some Yorkshire slipware resembles this example in its dark body clay, but no similar bird-shaped vessels are known from that region.

The tufts on the head of the bird shown here may mean that it is intended to represent an owl. The lesser quality of the decoration indicates that the vessel postdates the owl jug in the previous entry (no. S81) or that a less skilled craftsman produced it.



**S83, S84. JUGS**

Barnstaple or Fremington,

North Devon

(S83) Dated "march the 13/1766"

and "1766"

(S84) Dated 1791

(S83) H.: 13 1/8" (33.3 cm);

Diam. (body): 10 1/8" (25.7 cm);

Diam. (with handle): 10 1/4" (26 cm)

(S84) H.: 10 3/4" (27.3 cm);

Diam. (body): 8 1/2" (21.6 cm);

Diam. (with handle): 9 1/2" (24.1 cm)

**BODY CLAY:** Reddish to yellow buff with inclusions.**LEAD GLAZE:** (S84) Somewhat muddy with blow holes. (Both) Overall, excluding bottoms (with glaze overrun from sides).**SHAPE:** Thrown. Pulled handles, concave on interiors and exteriors, with rolled lower terminals. Slightly concave bottoms.**SLIP GROUND:** Cream-colored.

Overall on exteriors, excluding part of bottoms. (S84) On interior of neck.

**DECORATION:** Sgraffito. Inscribed "GR." Royal arms with lion and unicorn supporters. (S83) Arms inscribed "HONI SOET QVI MAL Y PENSE" and, near base, "DIVIT MON DrOTS/1766"; panel under handle inscribed "Come fill/me full with/Liquor Sweet for/that is good when/friends do meet/march the 13/1766." (S84) Arms inscribed "[H]ONI SOIT QUI MAL Y PENSE" and, near base, "[D]IJET MON DRIT"; panel under handle inscribed "Com fill me full/with Liquor Sweet/For that is good/When friends do meet/[S.]EVENS/1791."*Published: (S83) Grigsby, Dated Longridge Delftware and Slipware, pp. 880–881, pl. 10. (S84) Atkins, Exhibition (1994), no. 8.*

The royal arms on these jugs are intended to be those of George III (r. 1760–1820). Lion and unicorn supporters have been borne by the sovereigns of England and Scotland and subsequently of the United Kingdom since the accession of James VI of Scotland as James I of England in 1603. The lion was one of the English royal supporters and the sovereigns of Scotland bore two unicorns. Also dating to 1603 is the combination of the rose and thistle (below the shield) as a royal badge representing the two countries. The circlet of the Order of the Garter may be depicted around the arms of any Knight of the Garter, including the sovereign of England, who also is the sovereign of the order. The order was founded in 1348 by Edward III (r. 1327–1377), and its motto, "Honi Soit qui Mal y Pense" (Evil be to him who evil thinks), is contained in the circlet. "Dieu et mon Droit," seen on the motto scroll, is said to have originated as an English royal motto in 1198 after Richard Coeur-de-Lion (r. 1189–1199) used it as a battle cry at the Battle of Gisors.

The shield of the 1714 to 1801 British royal arms is divided into four quarters. The first should be divided vertically with (left) three Lions passant guardant for England and (right) a single Lion rampant within a Royal Tressure for Scotland. Three fleurs-de-lis representing the arms of France were used (1340–1801) by the kings of England as a symbol of their claim to the French throne and should appear in the second quarter. The harp, for the kingdom of Ireland, is placed in the third quarter. The fourth quarter of the royal arms (1740–1801) should be three-sectioned: two lions passant guardant (for Brunswick) in the top left; a lion rampant on a background of hearts (for Lüneberg) in the top right; a running horse (for Hanover) in the base; and, on a shield in the center, the crown of Charlemagne.<sup>1</sup>

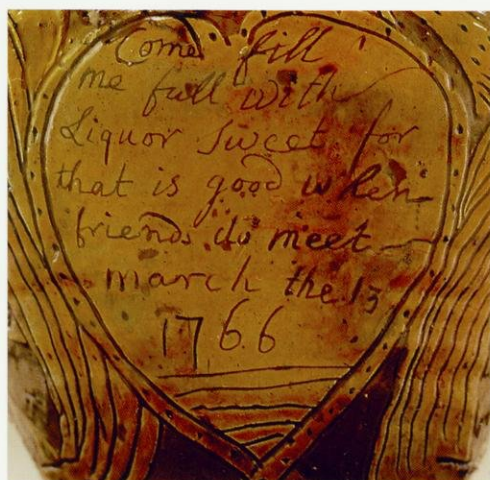


S83, S84

The Longridge jugs in combination with a Staffordshire slip-trailed dish and a North Devon sgraffito dish (nos. S9, S31) illustrate the long-term popularity of royal arms motifs. The sgraffito dish, similar in origin to the jugs, has "GR" initials and is dated 1748, during the reign of George II (1727–1760). The jugs date to George III's reign (1760–1820). More than a dozen eighteenth-century royal arms jugs are known, some with dates from as early as the 1730s.<sup>2</sup> A 1741 dated royal arms jug is incised:



S83, S84



S83



S84

God bles King George And All his men  
And send Admerell Vernon home A Gain

Come fill mee full with Licker sweet for that is good when frends doo meet  
make noo Delay but fill mee quick Be Caus That I Belong Too Week  
And I will treat my friends As thy pas By If thy upon mee Cast An Eye  
Drane by me Thomas Stonman June 27  
Made by me Edward Reed<sup>3</sup>

A variation on the popular “Come fill me full . . .” rhyme is found on an 1835 “sunface” harvest jug made for a John and Ann Edwards of Aberystwyth.<sup>4</sup>

The ornament on the 1791 Longridge jug (S84) parallels that on a 1792 example bearing the name “F. DRAKE” and an undated one inscribed “M<sup>r</sup>. Will<sup>m</sup> Ridard[?].” On all three vessels the names probably identify the original owners.<sup>5</sup> The latter two jugs also bear rhymes relating to their manufacture. Regarding the manufacture of the Longridge 1766 jug (S83), the large, curved “scar” overlapping the arms and unicorn indicates that the pot rested upside down against another vessel during firing.

1. This material courtesy of Mr. Thomas Woodcock, L.V.O., F.S.A., Norroy and Ulster King of Arms.

2. For dated royal arms jugs, see Grigsby, *Slipware*, pp. 34–35, pls. 38–39 (1735); Phillips (L), December 16, 1998, lot 166 (1788); Sotheby’s (NY), October 25, 1991, lot 209 (1796).

3. Brears, *Collector’s Book*, cover, pp. 72, 76 (Stoke-on-Trent collection, no. 304P40).

4. Barker, *Slipware* (Stoke-on-Trent collection, Twyford, no. 2764).

5. Pollex, *Slipware*, figs. 7–8 (1792 jug). For the undated jug, see Bonham’s (Knightsbridge), October 23, 1996, lot 149; Sotheby’s (L), February 13, 1979, lot 24.

**S85. JUG**

Bideford, North Devon

Signed "Made in Bideford By Tho<sup>[s]</sup>Ba<sup>[f?]</sup>t"

Dated 1797

H.: 11 5/8" (29.5 cm);

Diam. (body): 9 3/8" (23.8 cm);

Diam. (with handle): 10 1/8" (25.7 cm)

**BODY CLAY:** Orange-red with inclusions.**LEAD GLAZE:** Overall, excluding where worn away on bottom edge.**SHAPE:** Thrown. Pulled handle, deeply convex on interior, deeply concave on exterior, with curled bottom terminal having sides smoothed broadly onto body. Slightly concave bottom.**SLIP GROUND:** Cream-colored.

Overall on exterior; unevenly inside neck.

**DECORATION:** Sgraffito. Central panel depicts Ceres holding sickle and wheat sheaves near large plant. Panel frame inscribed "CERES.GODESS.OF.THE.HARVEST." Mirror-image motifs composed of bird perched on flowering plant flank central panel. Leafy-vine-bordered, heart-shaped panel (under handle) inscribed "The Potter Fashioned [*sic*] me complete/As plainly doth appear for to supply/The Harvest men with good strong—/English beer drink round my Jolly reapers/and when the work is done weel [*sic*] have the/other Jugg my Boys and Sing a Merry/song./Made [obliterated] in Bideford By Tho<sup>[s]</sup> Ba<sup>[f?]</sup>t/for MR. PARKER/1797." Neck borders composed of band with flowering leafy vine above band of triangular leaf motifs.*Published: Grigsby, Dated Longridge Delftware and Slipware, pp. 880–881, pl. 10.*

The depiction of Ceres on "harvest jugs" (a vessel form traditionally associated with carrying beverages to workers in the fields)<sup>1</sup> is, somewhat surprisingly, quite uncommon, but other aspects of the design on the jug shown here are fairly typical. The upper band on the neck, although unusual for its particular types of leaf and flower details, generally is of the popular wavy-vine-motif style (see nos. S84, S86). The jug's lower neckband, composed of triangular leaves, illustrates a particularly long-lived motif. It occurs on all of the Longridge harvest jugs, and versions of it are found on dated jugs from at least as early as 1703 through as late as the 1860s.<sup>2</sup>

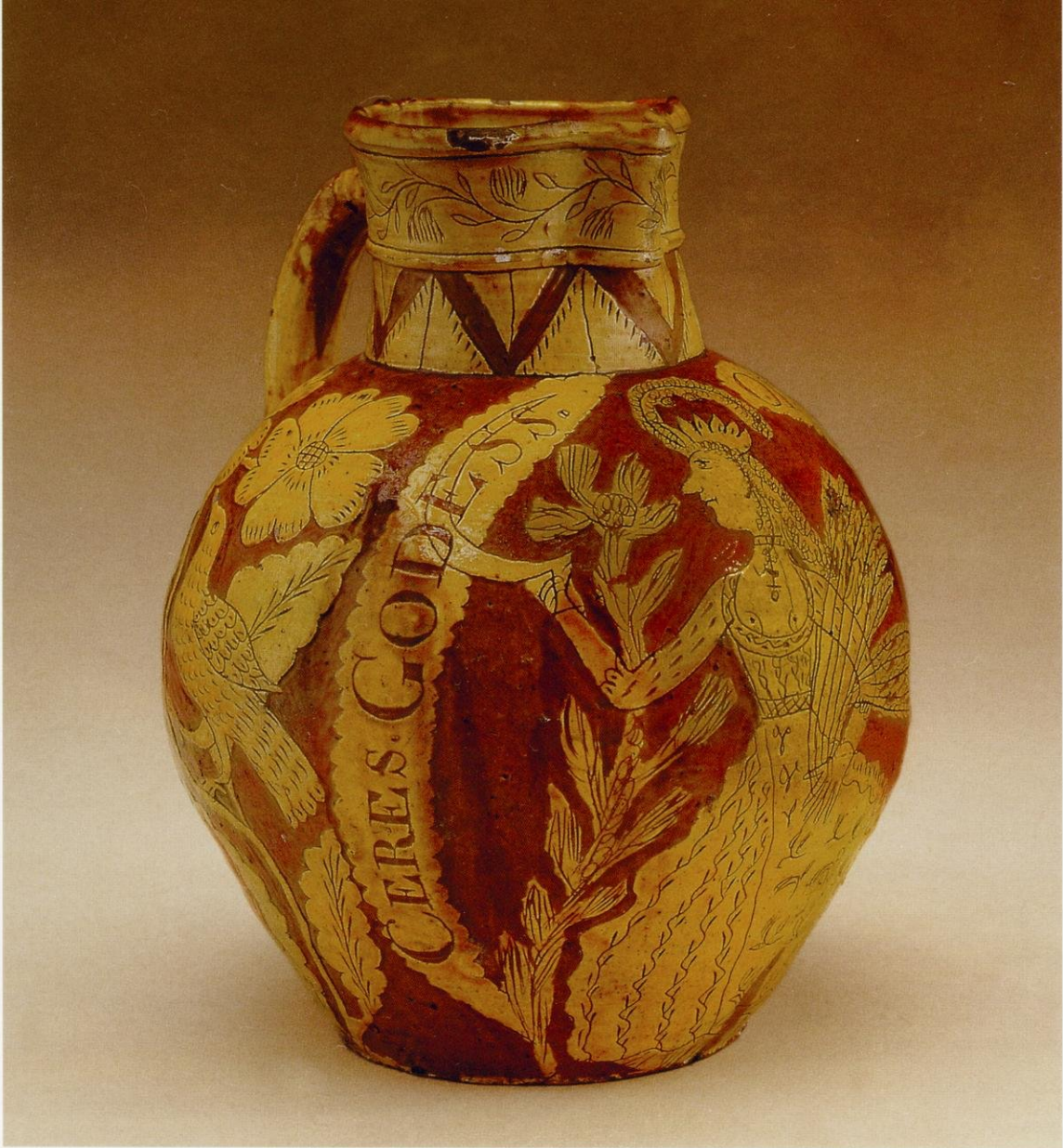
The Longridge harvest jug also is not alone in bearing a ceramics-related rhyme. One such jug depicting royal arms flanked by sailing ships, sea monsters, the sun, and fish bears the name Thomas Fields near the handle and is further inscribed:

When I was in my native place  
I was a Lumpe of Clay  
And Digged up out of the Earth  
And brought from thens a way  
But now a jug I am become  
By Potters Art and Skill  
And I your servant am become  
And Carie Ale I will  
John Phillips  
1760.<sup>3</sup>

Virtually the same rhyme occurs on a jug that displays a double-headed Prussian eagle in a heart flanked by flowering plants and bearing the signature "Made by/John[?] B[urlett?]/1780." (Another possible reading of the name is "John Ph[illips] Pott.")<sup>4</sup> Continuing chronologically another royal arms jug, this one with flowers very close to those flanking the Ceres panel shown here, bears a heart-shaped panel with the Longridge rhyme followed by "F. DRAKE/1792."<sup>5</sup> The rhyme is altered a bit on a nineteenth-century jug that depicts a leaping stag and flowers:

The Potter fashioned me complete,  
as plainly doth appear  
for to supply the harvest men with  
good strong English beer  
Drink round my jolly reapers and  
When corn is cut we'll have  
the other jug boys and cry A Neck A Neck  
Able Symons  
1813.<sup>6</sup>

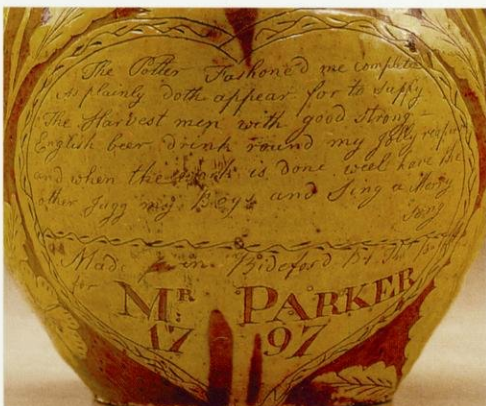
Neck here probably refers to servings of jugs of beer. Large flowers much like those on the Longridge pot also occur on one inscribed "Succes to the



Plough Rev<sup>d</sup> D Evans" (conceivably a relative of "S. Evans," whose name occurs on no. S84) within a shield-shaped panel topped with flags bearing the words *Peace and Plenty*. Under the handle is the inscription:

Out of Earth I first was dug,  
and to the Potter brought,  
and from a lump of clay was form'd  
as pleas'd his skilful thought,  
but now a servant unto you my friends  
to carry Beer to cheer your hearts  
and make you sing  
and Jovial Pass the year  
September 9 1817.<sup>7</sup>

Some rhymes of this type seem to hint at an association between the potters' art and the religious view of the creation of humanity.



1. For a 16th-century Book of Hours miniature illustrating this tradition, see Gaimster, *German Stoneware*, p. 125, fig. 4.22.
2. Grant, *North Devon*, pl. 31 (1703). For 1860 dated example, see Brears, *Collector's Book*, p. 89 (illustrated), and Rackham, *Glaisher*, vol. 1, no. 75.

3. Brears, *Collector's Book*, pp. 85, 89.
4. Sotheby's (L), June 13, 1995, lot 386 (now British Museum collection). See Freestone and Gaimster, eds., *Pottery in the Making*, p. 131, fig. 4, for the signature "John Ph[illips] Pott."
5. Pollex, *Slipware*, pp. 15–16, figs. 7, 8.
6. Wills, *Pottery and Porcelain*, pp. 18–19, pl. 3.
7. Rackham, *Glaisher*, vol. 1, no. 64.

### S86. JUG

Probably Barnstaple, North Devon

Dated 1807

H.: 8" (20.3 cm);

Diam. (body): 7" (17.8 cm);

Diam. (with handle): 7 5/8" (19.4 cm)

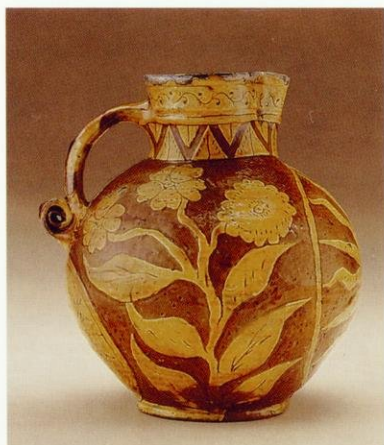
**BODY CLAY:** Reddish buff with inclusions.

**LEAD GLAZE:** Yellow pooling to brown. Overall, excluding bottom (with glaze overrun from sides).

**SHAPE:** Thrown. Pulled handle, somewhat flattened on interior and exterior, with curled lower terminal. Slightly concave bottom.

**SLIP GROUND:** Cream-colored. Overall on exterior of walls; partially coats interior and bottom.

**DECORATION:** Sgraffito. Surface flanked by flowering plants. Circular panel under handle inscribed "Despise me not/because I'm small/but fill me often/[and] I'll please you/all/Ann Perkin/1807." Neck borders composed of scrollwork, stylized leaves, and triangles.



Surfaces form the central motifs on North Devon harvest jugs made at least as early as the 1760s. Around the surface on one 1764 dated jug bearing a harvest-related rhyme is the script inscription "I Like bright Phebeous Do apeare When my Bleys full with good Strong Beer." Perhaps this was a popular sentiment linked to sunfaces and was not always necessary to repeat. The 1764 vessel is signed by Joseph Hollamore and was made at Samuel Hollamore's, in Barnstaple.<sup>1</sup> Some surface jugs, including one inscribed "George Powley Buck Esq<sup>r</sup> 1787," bear dates from the latter part of the century.<sup>2</sup> More closely resembling the Longridge example in its surface motif is a jug made well into the nineteenth century and inscribed "Come fill me full with/Liquor sweet for that is good/when Friends do meet but pray take/care dont let me fall Least you/lost your Liquor jugg and all/Iohn & Ann Edwards/Aberistwyth/October 24th 1835."<sup>3</sup>

Another variation on the popular rhyme seen on the Longridge jug is found on a crudely drawn example of slightly earlier date depicting a sailing ship and flowering plants. The inscription reads "De spice me not Be Co[ss?] I/am[?] Small Fill[?]/Often I will Ples you/auull in[?] wedlock 1798/God Save the King." The piece bears what probably is the signature of Barnstaple potter Joseph Rice. Edmund Fishley (d. 1861), from a famous Fremington, North Devon, potting family, signed an 1824 jug that also bears the rhyme, this time with plant motifs and birds.<sup>4</sup>

1. Grigsby, Slipware, pls. 34–35. A 1766 dated surface harvest jug is signed by Samuel Hollamore (British Museum collection, no. 1968, 0602.1).

2. Manchester, Greg Collection, no. 43. For a 1783 jug depicting a sunflower with wavy leaves rather than a sunface, see Sotheby's (L), Taylor sale, November 11, 1930, lot 305.

3. Barker, Slipware, p. 21 (Stoke-on-Trent collection, Twyford no. 2764).

4. Atkins, Exhibition (1994), no. 6; Grant, North Devon, p. 31, states Rice was baptized in Instow in 1751. For the 1824 jug, see Rackham, Glaisher, vol. 1, no. 81; Brears, History, p. 177.

### S87. BUCKET

Donyatt, Somerset

Dated 1760

H.: 5 3/8" (13.7 cm); Diam.: 4" (10.2 cm)

**BODY CLAY:** Medium-grained red.

**LEAD GLAZE:** Thin and yellowish with green blotches. Overall, excluding bottom, uneven region near base, and (worn) patches on handle and near rim.

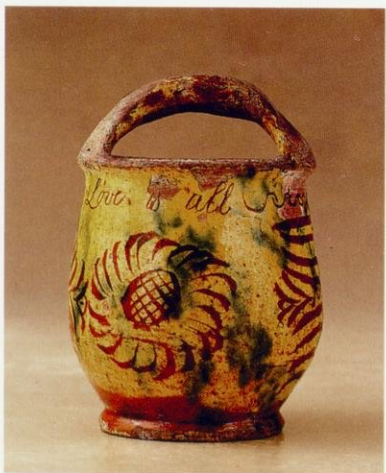
**SHAPE:** Thrown. Rolled or pulled handle with ends widened to attach to body. Hand-shaped pouring lip. Very slightly concave bottom.

**SLIP GROUND:** Cream-colored.

Coats interior, thinly; exterior, thickest on majority of wall surface. Lower extreme of wall and entire bottom without slip.

**DECORATION:** Sgraffito. Symmetrical, double-headed tulip on joined stem with (between tulip heads) circular, multipetaled flower. Inscribed "MH/1760" under pouring lip. Inscribed "The gift is Small but Love is all" under rim.

Published: Atkins, *Exhibition* (1999), no. 13.



Bucket-shaped pots much like this one in shape were used to transport water, brought up from the well in more sturdy vessels, to fill large cisterns or storage jars.<sup>1</sup> Presumably some of the pots also were used to hold other liquids and, based on its small size, the Longridge example may have been one that was used at the table. Variations on the shape were made in Donyatt during the seventeenth and eighteenth centuries, and decorated versions typically display incised geometric or plant motifs or trailed designs.<sup>2</sup> Sgraffito decoration of the type on the Longridge bucket seems to be uncommon on the form but is characteristic on other Donyatt shapes.

The inscription around the rim of the pot, also occurring on other Donyatt sgraffito ware, enjoyed a wider popularity. Among London delftware book-shaped hand warmers in the Longridge collection is a 1693 dated one bearing the identical sentiment (no. D355); a 1660 to 1675 book bears the words "MY LOVE IS GREAT THOE THIS BE SMAL" within a larger inscription (no. D354). Inscriptions worded much the same as the example shown here also occur on dated slipware from 1650 to 1792.<sup>3</sup>

Ceramic pots of approximately this shape were made in Northern Europe, as evidenced in part by a tin-glazed example with tulip decoration. Another bucket pot is depicted in Raphael's 1514 fresco *The Fire in the Borgo*.<sup>4</sup>

1. Coleman-Smith and Pearson, *Donyatt*, p. 225.

2. *Ibid.*, pl. 20, nos. 11/16, 11/3; pp. 225–230, nos. 11/1–11/26.

3. For dated examples, see Hodgkin and Hodgkin, *Dated Pottery*, nos. 25 (Metropolitan jar, 1650), 215 (Somerset sgraffito fuddling cup, 1730); V&A collection, no. 575-1898 (Metropolitan jug, 1666); Hobson, *British Museum*,

p. 123, no. D118 (sgraffito fuddling cup, 1790); Rackham, *Glaisher*, vol. 1, p. 28, no. 167 (sgraffito fuddling cup, 1792); Coleman-Smith and Pearson, *Donyatt*, nos. 23/9, 23/10, 25/26, 25/27 (18th-century Donyatt sgraffito ware).

4. Coleman-Smith and Pearson, *Donyatt*, p. 225.

**S88. JUG**

Probably Ewenny, Wales

Dated 1783

H.: 10" (25.4 cm);

Diam. (body): 7 1/4" (18.4 cm);

Diam. (with handle): 8" (20.3 cm)

**BODY CLAY:** Orange-buff with inclusions.**LEAD GLAZE:** Olive-mottled yellow.

Overall, excluding lower extreme of wall and bottom.

**SHAPE:** Thrown. Pulled handle, unevenly convex on interior, concave on exterior. Slightly concave bottom.**SLIP GROUND:** Cream-colored.

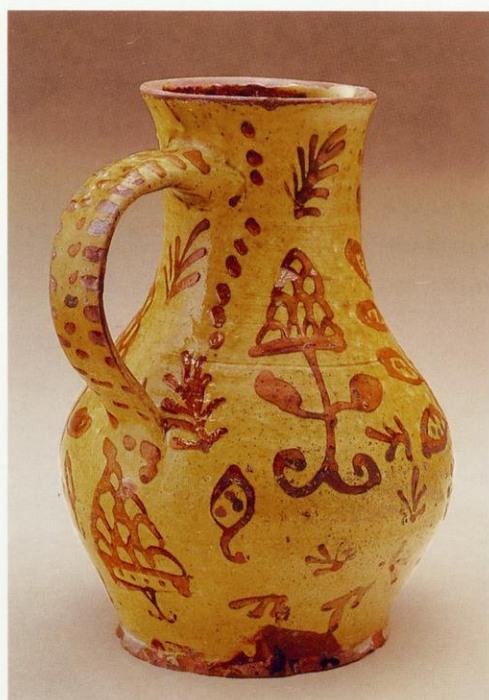
Overall on exterior, excluding lower extreme of wall and bottom. On upper edge of interior.

**DECORATION:** Trailed. Symmetrical arrangement of floral and foliate motifs, dots, and crosses. Dated 1783.

Slip trailing is less common than sgraffito motifs on vessels attributed to Ewenny, in South Wales (see also no. S8). Several aspects of the Longridge jug, however, link it to that production area. In shape, body color, and dull olive-mottled yellow lead glaze, the jug relates to a sgraffito example probably made at Ewenny, inscribed "TI/1784" and "T+D." The 1784 jug also has grape-cluster-like "hop flowers" that probably originated on Staffordshire wares.<sup>1</sup> The motif is common on Ewenny sgraffito ware made into the nineteenth century. Rather than a large tulip, the pouring lip of the 1784 jug bears a large, scale-patterned, rounded panel.



1. Lewis, Ewenny, col. pl. 2, pp. 70–71, no. 2.



**S89. PUZZLE JUG**

Ewenny, Wales

Dated 1720

H.: 7" (17.8 cm);

Diam. (body): 4 3/4" (12.1 cm);

Diam. (handle-spout): 5 1/2" (14 cm)

**BODY CLAY:** Reddish buff.**LEAD GLAZE:** Greenish gray on interior, yellowish to pink on exterior.

Overall, excluding bottom.

**SHAPE:** Thrown. Tubular spout, rim, and handle. Slightly concave bottom.**SLIP GROUND:** Cream-colored.

Overall on exterior, excluding lower extreme of wall and bottom.

**DECORATION:** Sgraffito. Tulips and "IF/1720." Neck pierced in geometric and floral motifs.

1. For Donyatt puzzle jugs, see Coleman-Smith and Pearson, *Donyatt*, pp. 286–306.

2. National Museum of Wales collection. Courtesy of Mr. Richard Coleman-Smith, who kindly provided the material needed to attribute the Longridge jug.

3. Lewis, *Ewenny*, pp. 82–86, figs. 15–19.

4. Sotheby's (NY), Little sale, October 21–22, 1994, lot 512.

Based in part on archaeological material, this puzzle jug confidently is attributed to Ewenny, South Wales. Although certain aspects of the sgraffito decoration might indicate otherwise, the reddish clay body, profile, and pierced patterns of this jug help to isolate it from its more well-known English relatives made at Donyatt in Somerset.<sup>1</sup>

The inscription "MD/1711" is found within a scroll-cornered squarish frame on another Ewenny puzzle jug.<sup>2</sup> The 1711 vessel resembles the example shown here in profile, details of tulip petals and leaves, and in the characteristic triple-dot-and-rectangle neck piercing, a feature of Ewenny puzzle jugs made well into the nineteenth century.<sup>3</sup> The cartouche on a third and possibly related puzzle jug somewhat resembles that of the 1711 example but is inscribed "IA/1737."<sup>4</sup> Low on the jug's neck are characteristic dot-and-rectangle piercings, this time alternating with crosses. The unusually tall, waisted rim displays two rows of small, circular holes.



## S90. PUZZLE JUG

Donyatt, Somerset

Signature incised in bottom, "John

Brown Maker"

Dated 1790

H.: 8 1/2" (21.6 cm);

Diam. (body): 5 7/8" (14.9 cm);

Diam. (with handle): 6 3/4" (17.1 cm)

**BODY CLAY:** Light orange-buff with inclusions.

**LEAD GLAZE:** Yellow with mottled green patches. Overall, excluding bottom (with glaze overrun from sides).

**SHAPE:** Thrown. Nozzled rim and tubular handle pierced with single hole. Slightly concave bottom.

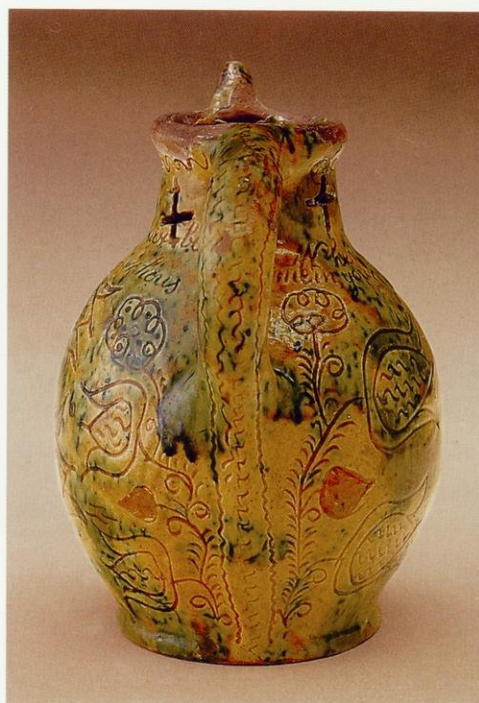
**SLIP GROUND:** Cream-colored. Overall on exterior, excluding bottom. On interior of neck.

**DECORATION:** Sgraffito and pierced. Roughly symmetrical arrangement of foliate, floral, and abstract motifs. Shoulder inscribed "When this you see remember me & bear/me in your mind for I am seldom at your hous"; panel inscribed "spak by me as/you find/find/SOWF[or SGWF?]" with 1790 below. Bottom incised (script somewhat illegible) "John/Brown/Maker." Neck with pierced circles and crosses.



Potter John Brown, who appears to be named on the bottom of this puzzle jug, and his first wife, Sarah, had five sons, one of whom (Joseph) also became a potter. Based on baptismal records for the children, John Brown still flourished as a potter in 1819.<sup>1</sup> No other pottery bearing his signature or initials has been identified. Like Brown other Donyatt potters incised signatures into the bottoms of their pots, as evidenced by examples with dates from at least 1805 to 1834. Although the flowers on the Longridge pot are somewhat unusual in style, the panel frame is a common type, stylistically similar to those on an unsigned puzzle jug from 1828 and on an 1834 example signed by Joseph Trott.<sup>2</sup>

The inscription on the Longridge jug was a popular one, and a portion of it also is found on a 1640 dated delft bottle in the Longridge collection (no. D220). The rhyme appears on slipware as early as 1666 on a trailed metropolitan jug with the inscription "AS YOV SET BE THE FIER S[T]OVE [YOV]R/SELFE FOR TO WARME THIS FVLL OF GOOD/LICKER WILL DOE YOV MUCH [HA]RME BEE/MERY AND WIES THE GIFT IS SMALL GOODWILL/IS ALL 1666 WHEN THIS YOV SEE REMEMBER ME."<sup>3</sup> Among the earliest dated Donyatt sgraffito ware bearing a related rhyme—"When this you see pray think on me"—are a 1739 green-speckled fuddling cup and a 1777 puzzle jug, the latter with cross piercings on the neck and floral motifs. Somewhat more closely matching the Longridge rhyme is the inscription on another Donyatt puzzle jug: "When thes you see Rember mee drink of mee hand mery bee WH 1798." Decades later related rhymes continued in popularity. A sgraffito flowered puzzle jug from 1864 is signed "Rogers and Sons Crock Street Donyatt Somerset" and states, "When this you see remember me and bear me in your mind let all the world say what they will speak of me as you find."<sup>4</sup> An 1820 dated, trailed, two-handled cup, attributed to Sussex, reworks the rhyme in a somewhat morbid fashion: "[When] this you see remember me and keep me in your mind leet all men still say what they will speake of me ass you find they rose is read they gras is green this is my pot till I am dead."<sup>5</sup>



1. Coleman-Smith and Pearson, *Donyatt*, pp. 19, 21.

2. *Ibid.*, pl. 37 (1828 jug), nos. 26/27, 26/28, 26/31, 26/38 (signed by Trott), 26/39.

3. V&A collection (no. 575-1898), inscription as per the museum's records.

4. Coleman-Smith and Pearson, *Donyatt*, nos. 25/7, 26/10, 26/23, 26/48 (capitalization approximate); for other 19th-century Donyatt wares with related inscriptions, nos. 26/29, 26/30.

5. Rackham, *Glaisher*, vol. 1, p. 54, no. 347.



**S91. PUZZLE JUG**

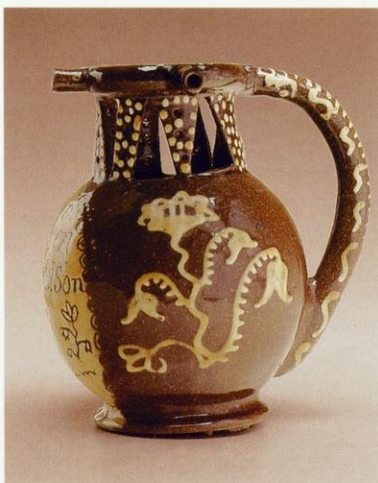
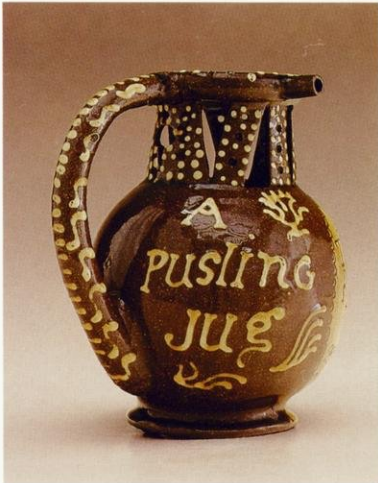
Probably Yorkshire

Dated 1774

H.: 8 3/8" (21.3 cm);

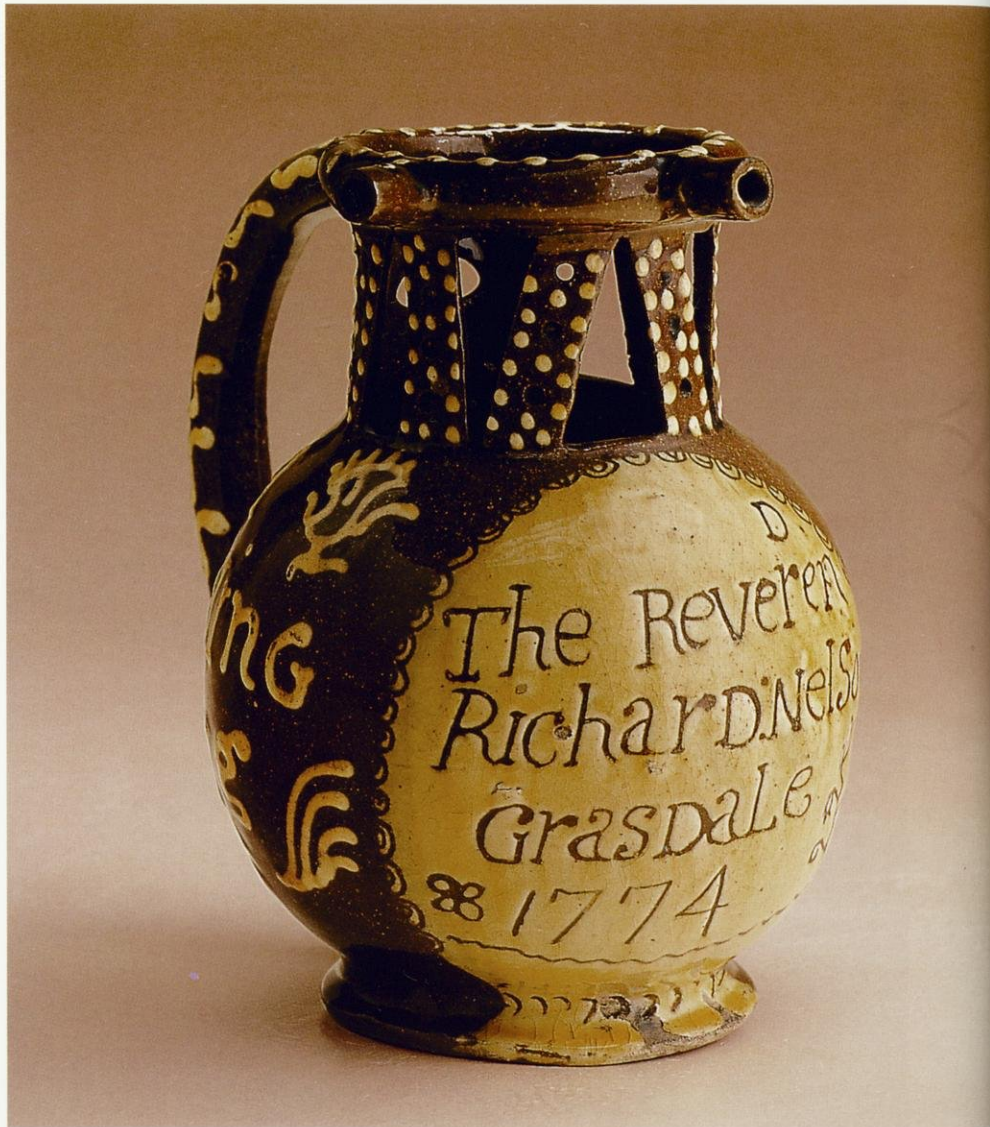
Diam. (body): 6" (15.2 cm);

Diam. (with handle): 7 3/4" (19.7 cm)

**BODY CLAY:** Dark red with pale inclusions.**LEAD GLAZE:** Overall, excluding bottom (with glaze overrun from sides).**SHAPE:** Thrown. Tubular handle and rim with three nozzles.**DECORATION:** Trailed, sgraffito, and pierced. Inscribed "A/Pusling/Jug" and "The Reveren<sup>D</sup>/RicharD:NelSon/GrasDaLe/1774." Foliate and floral motifs. Neck and rim dotted. Handle bears dashes flanked by S-scrolls. Neck with pierced triangles and dots (some glaze-filled).

In body clay, shape, and slip-trailed decoration, this puzzle jug resembles pottery made at Burton-in-Lonsdale, Yorkshire, but if it is from that potting center, it bears an unusually early date.<sup>1</sup>

The jug's self-identification as "A/Pusling/Jug" helps give credence to *puzzle jug* as an accurate term for similar gaming jugs made in slipware, delftware (see nos. D298–D303), salt-glazed stoneware, creamware, or other materials. In shape this piece draws inspiration from delftware examples, some with dates from the 1720s through the 1760s (see nos. D301–D303).<sup>2</sup>



1. Brears, *Collector's Book*, pl. opp. p. 34; pp. 115–116.

2. Lipski and Archer, *Dated Delftware*, nos. 1016–1023, 1025, 1028, 1032, 1033.

MISCELLANEOUS





## S92. SPIT SUPPORTS

Donyatt, Somerset

Dated 1695

(Greatest) H.: 4" (10.2 cm);

L.: 5 1/4" (13.3 cm); W.: 2 3/8" (6 cm)

**BODY CLAY:** Reddish buff.

**LEAD GLAZE:** Overall, excluding bottoms.

**SHAPE:** Molded(?) and modeled by hand. Bottom with narrow, deep, lengthwise indentations, perhaps aiding in even heat distribution during firing.

**SLIP GROUND:** Cream-colored. Overall(?), excluding portion of bottoms.

**DECORATION:** Sgraffito. Fronts inscribed "EE/1695." Abstract patterns, birds.

*Ex coll.: T. G. Burn, Rous Lench.*

The sgraffito decoration on these spit supports, or firedogs, resembles that on slipware from Donyatt, Somerset, most notably a unique tile inscribed "1695/E•E/When this V C/Remember me."<sup>1</sup> Based on the dates, initials, and stylistically similar birds, the tile and the Longridge spit supports probably were produced by the same potter. The bird motifs also hint at North Holland origins, based on their stylistic similarities to ornament on sgraffito ware from that region.<sup>2</sup>

The heads on the spit supports somewhat resemble those on figures applied to North Devon slipware vessels.<sup>3</sup> A Barnstaple, North Devon, single firedog, larger (11" tall) and somewhat similar in shape to the diminutive supports shown here, has a much-worn head, lion decoration, and is said to be dated 1695.<sup>4</sup> Perhaps resembling this or the Longridge spit supports is an object of unknown origin, identified in an early twentieth-century publication as middle-sized (8 1/2" [21.6 cm] tall by 7 1/2" [19.1 cm] long) and wedge-shaped with "a human head in full relief, with long hair and a pleated cravat."<sup>5</sup> The sides are ornamented in a sgraffito "tulip, thistle, and rose pattern."

Design parallels with the North Devon firedog complicate the attribution of the Longridge pieces, but, based on body color (paler red than North Devon types) and the pale yellow glaze (richer in color and more syrupy textured on North Devon wares), the Longridge spit supports are attributed to Donyatt. Although medieval potters in Donyatt did model faces, the spit jacks are the first postmedieval examples from that area to come to light.<sup>6</sup> The combining of regional styles may be explained by the movement of wares and the mobility of potters such as John Jewell, who moved with his family from Bideford, North Devon, to Donyatt, Somerset, in 1691.<sup>7</sup>

1. Coleman-Smith and Pearson, *Donyatt*, p. 326, fig. 170, no. 34/21, and p. 327; Hobson, *British Museum*, p. 122, no. 103.

2. van Gangelen, Kersloot, and Venhuis, *Slibaardewerk*, p. 41, fig. 33.

3. For a 1687 dated posset pot, see Grant, *North Devon*, pl. 16.

4. *Ibid.*, pl. 27. On p. 56, Grant states, "[In] 1685, Barnstaple corporation paid 1s for 'a pair of Clomb doggs and two tiles,'" and mentions an excavated firedog stamped with potter John Beare's initials.

5. Burlington (1914), p. 56, no. 59.

6. Coleman-Smith comments (April 1996). Mr. Coleman-Smith, who kindly assisted in researching the Longridge spit supports, states

that North Devon got its lead for glazes from an as-yet unidentified source that differed from that used by Donyatt, which got lead ore from the Mendip Hills in North Somerset. Donyatt clay fires to a pink-red, if not overfired or smoked. North Devon clay fires to a darker red under normal conditions.

7. Coleman-Smith and Pearson, *Donyatt*, p. 16.

**S93. NIGHT-LIGHT(?)**

Staffordshire

1690–1705

H.: 3 1/2" (8.9 cm); Diam.: 6 3/8" (16.2 cm)

**BODY CLAY:** Reddish buff.**LEAD GLAZE:** Overall, excluding interior of top, lower extreme of exterior of wall, and bottom.**SHAPE:** Thrown and pierced. Low, flaring-walled, fixed dish centered on bottom of interior. Slightly concave bottom.**SLIP GROUND:** Cream-colored.

Overall on exterior, excluding bottom. In patches on interior.

**DECORATION:** Trailed and jeweled. Foliate and abstract motifs.*Exhibited: M. H. De Young Memorial Museum, California Palace of the Legion of Honor, San Francisco (1972).**Ex coll.: M. W. Prescott.*

The use of slipware objects of this kind remains somewhat a matter of guesswork. They have been referred to as egg holders, and hens' eggs do fit in at least some of the openings on such pots,<sup>1</sup> but this use does not explain the need for a fixed, central well on the interior. Instead such pieces may have acted as night-lights, with the small wells holding candles or flammable oil and the holes allowing smoke and a minimized amount of light to escape. Possibly related are taller, cylindrical, eighteenth-century delftware pieces with single, large, circular holes at the top and several (typically) arched openings in the walls.<sup>2</sup>

Only one dated slipware piece relating to the example shown here is known; its five-holed top is inscribed "WM 1694."<sup>3</sup> Trailed trelliswork decorates the walls between five rectangular apertures. Trefoil motifs resembling those on the upper region of the Longridge piece are found on the sides of another pale-bodied example.<sup>4</sup> Versions also were made in dark clay or in buff-colored clay under a blackish brown slip coating and typically display trailed pale slip floral motifs.<sup>5</sup>



1. Coleman-Smith comments (September 1998).

2. Austin, Delft, nos. 726–727; Archer, Delftware, pp. 328–329, nos. G.5, G.6. Delft "night-light holders" are without fixed internal dishes. Sometimes said to be bird feeders, the form seems unsuitably large for most cages and too fragile for use in a barnyard.

3. Rackham, Glaisher, vol. 1, p. 44, no. 274.

4. Ibid., vol. 2, pl. 25D, no. 290.

5. Sotheby's (L), Rous Lench sale (1), July 1, 1986, lot 89; Rackham and Read, English Pottery, pl. 25, fig. 37.

**S94. FLOWER CONTAINER**

Probably Staffordshire

1670–1700

H.: 5 3/4" (14.6 cm);

Diam. (body): 4 1/2" (11.4 cm)

**BODY CLAY:** Orange-buff.**LEAD GLAZE:** Yellow pooling to amber, densely crazed. Overall, excluding bottom, which has some overrun from sides.**SHAPE:** Thrown. Scrolls rolled and shaped by hand. Slightly concave bottom.**SLIP GROUND:** Cream-colored.

Overall, excluding edge of base and bottom.

**DECORATION:** Combed and (crudely) swirled.

No other slipware flower container in this form is recorded. Such vessels are quite well-known in seventeenth-century delftware, however, and without doubt this example was made in imitation of such a pot. On tin-glazed versions, the (usually three) nozzles also are thrown, and many bear similar wavy, or piecrust, rims ruffled by hand. Joined pairs of "ram's horn" scrolls that alternate with the nozzles resemble the appendages on Longridge collection standing salts, one of them dated 1675 (nos. D208, D209). Dates on three delftware flower containers of this type range from 1650 to 1683,<sup>1</sup> and many other examples are undated.<sup>2</sup>

The combed decoration ornamenting the lower portion of the pot shown here, in combination with the early shape, indicate that it was produced in Staffordshire. Delftware was never produced in that county and, conceivably, someone may have commissioned a local potter to create this then comparatively inexpensive piece.

1. Lipski and Archer, nos. 1564, 1565, 1567.

2. Archer, V&A, nos. I.1–I.2, and for an unusual form without a foot, no. I.3; Grigsby, Chipstone, no. 76; Archer and Morgan, China Dishes, nos. 12, 41; Sotheby's (L), Lipski sale (1), March 10, 1981, lot 13; Austin, Delft, nos. 599–601; Garner and Archer, Delftware, pl. 45A.



Actual size

## S95. CRADLE

Staffordshire

Signed "IOHN:MEIR MADE THI[S]"

Dated 1708

H.: 5 1/2" (14 cm);

L.: 9 1/2" (24.1 cm);

W. (side-side): 4" (10.2 cm);

W. (knob-knob): 5 1/4" (13.3 cm)

**BODY CLAY:** Buff.**LEAD GLAZE:** Overall, excluding bottom and runners.**SHAPE:** Slab-constructed. Knobs shaped by hand.**SLIP GROUND:** Cream-colored. Overall on interior. On exterior of walls and bonnet.**DECORATION:** Trailed and jeweled. Crowned head, trelliswork, arches, and outlines. Walls signed "IOHN:MEIR MADE THI[S]." Foot dated "1708 [1708]."

*Published: Mankowitz and Haggard, Encyclopedia, p. 148; Grigsby, Dated Longridge Delftware and Slipware, pp. 882–883, pl. 14.*

*Exhibited: Toft Exhibit (catalog no. 56).*

*Ex coll.: E. Allman.*

Miniature, slip-decorated, earthenware cradles, like those made in other materials, were produced in a wide variety of decorative types and are thought to have been intended as wedding or christening gifts. Dates from as early as the 1670s are found on Staffordshire slipware examples, and the form continued to be made there and in other English potting centers well into the nineteenth century.<sup>1</sup> Heads, with or without crowns, and jeweled outlines are common features of dated examples made through the early decades of the eighteenth century. Floral motifs and abstract patterns ornament some early types and are typical on later examples.

The potter whose signature appears on the cradle shown here may be the same one or a younger relative of the one who signed the rim of a combed mug "IOHN MEIR 1691."<sup>2</sup> He (or they) also may have been related to William Meir, who signed a 1693 cradle of somewhat similar shape to the example shown here. Different crowned heads ornament the foot and bonnet back on that example, and an uncrowned head on top of the bonnet is initialed "WM."<sup>3</sup> Holes for hanging were pierced in one long side of the cradle before firing. As names were not always spelled consistently in the period, Richard and John Mare, whose names are found on two Longridge cups from the 1690s (see nos. S72, S73), also may be members of the same potting family.





1. See Sotheby's (L), May 31, 1977, lot 7, for a 1672 dated cradle and Manchester, Greg Collection, no. 16, for one dated 1673.

2. See *Unearthing New England's Past*, no. 90.

3. Grigsby, Weldon, nos. 78a and 78b, with mention of early 18th-century Stoke-on-Trent Parish records listing potters William Meir and William and John Meere. Mankowitz and Haggard, *Encyclopedia*, p. 148, state that a "John Meir and Joyce Asson were married at Stoke-on-Trent, 23 September 1672."

**S96. TILE**

Barnstaple, North Devon

Initialed "NL" for Nathaniel Leachland

Dated 1708

H.: 1 1/4" (3.2 cm);

L.: 5 3/8" (13.7 cm);

W.: 5 1/2" (14 cm)

**BODY CLAY:** Coarse-grained red, reducing to gray.

**LEAD GLAZE:** Strong amber to olive in cast. Overall on front, running over onto sides and back.

**SHAPE:** Cut to shape. Sides taper slightly toward back.

**DECORATION:** Relief-stamped. Fleur-de-lis. Inscribed "NL/1708." Moldings form borders.



1. Eames, *Medieval Tiles*, pp. 28–30, nos. 30–32; Grant, *North Devon*, pp. 140–141, fig. 41, no. 2.

2. Grant, *North Devon*, pp. 14, 20, 23; pp. 140–142, fig. 41, nos. 3–4; Blanchard, ed., *Barnstaple*, p. 5, fig. 4; pp. 10, 15, fig. 12.

3. Grant, *North Devon*, pp. 140–142, fig. 41, nos. 5–6.

This North Devon nonslipware tile illustrates another type of ware produced there (see nos. S9, S83, S84, S86), and relief-decorated examples continued to be made in the region for mostly local markets long after the wares were out of fashion elsewhere. The only known early stamp left for creating relief-decorated tiles has "IB" initials and a fleur-de-lis resembling this one. The stamp and similarly ornamented tiles found in churches near Barnstaple are associated with John Beare of the North Walk pottery. On the back of the stamp there is a circular indentation, indicating that it was placed over a blank tile and then hit with a mallet to impress the ornament.<sup>1</sup>

The Longridge tile's "NL" initials are associated with Nathaniel Leachland (1679–1711), son of the better-known potter John Leachland (1653–1691). Nathaniel tenanted a property formerly owned by one of his grandfathers, potter William Oliver (d. 1697), located on Barnstaple's Castle Lane (now Potters Lane). Three uninscribed fleur-de-lis tiles have been excavated there. Thomas Wickey, whose father owned an adjacent pottery site (both manufactories later combined as the North Walk pottery), may have worked with Nathaniel Leachland; the Wickey site has yielded tiles very similar overall to the Longridge example but with "TW" initials.<sup>2</sup> Both initialed tile models are found in churches in or near Barnstaple. Some undated fleur-de-lis tiles are initialed "IW" and are attributed to Joseph Westlade of Fremington, where such tiles are found. "LD" tiles, perhaps by Luke Deane, and "ID" and "DD" tiles (perhaps by members of the same family) are found in churches near Great Torrington.<sup>3</sup>

**S97. TILE**

The Midlands or the North

Dated 1723

H.: 1 1/8" (2.9 cm);

L.: 7 5/8" (20 cm);

W.: 7 5/8" (20 cm)

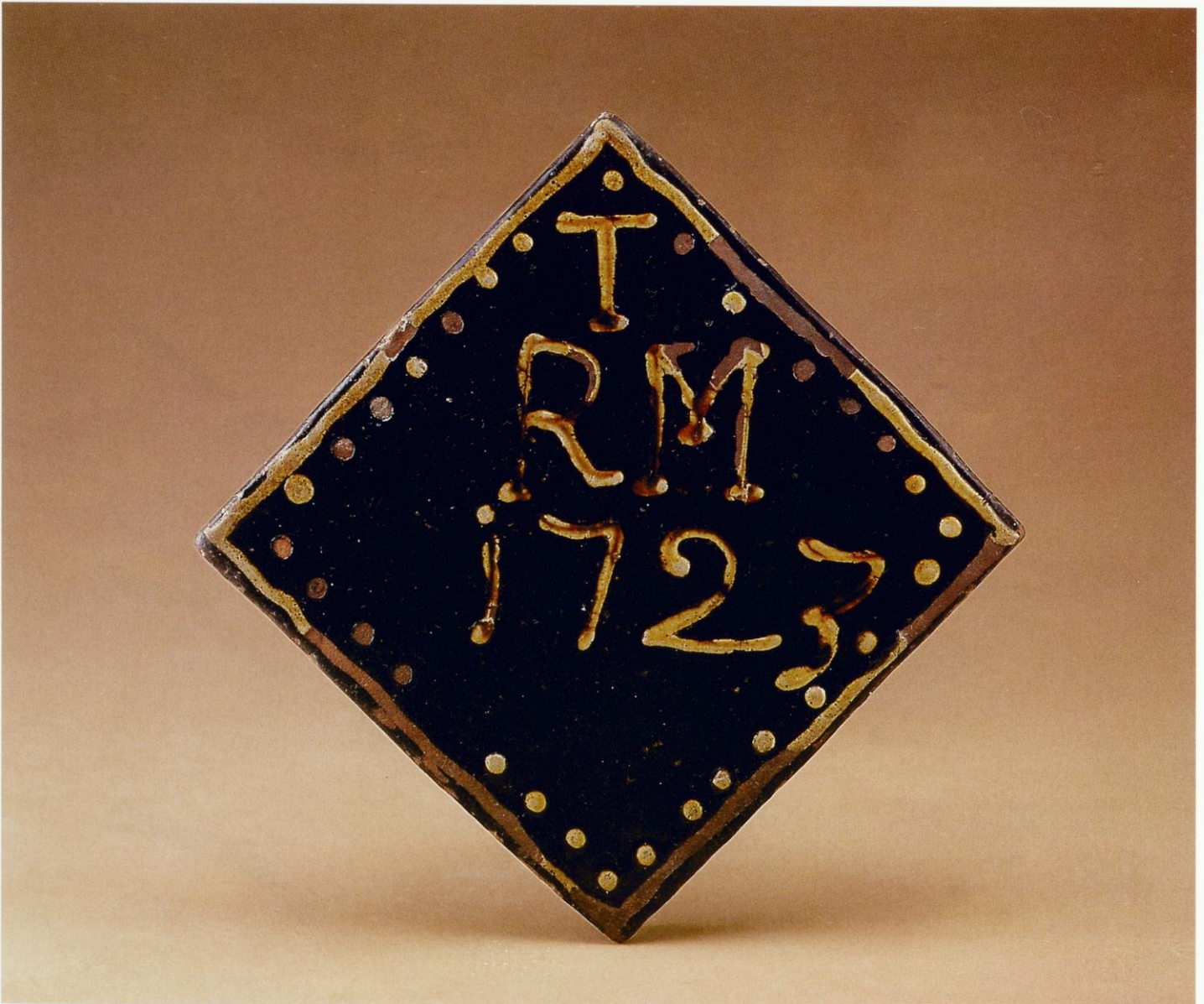
**BODY CLAY:** Slightly pinkish buff.**LEAD GLAZE:** Coats front surface.**SHAPE:** Shaped in frame. Sides taper slightly toward back.**SLIP GROUND:** Blackish brown.

Overall on front, running over onto back.

**DECORATION:** Trailed. Inscribed<sup>1</sup>"R<sup>T</sup><sub>M</sub>/j723 [1723]." Dot and line borders.

Trailed slipware tiles of this type are quite rare and probably never were produced in large numbers. One 1727 dated example is similar in size and initials to the tile shown here and is edged by a row of narrowly spaced dots, this time without straight lines forming an inner square.<sup>1</sup> The space near the initials is filled with four clusters of dots forming floral(?) motifs.

Among the few seventeenth-century, dated, slipware tiles is a diamond-shaped example of unknown size decorated in "light brown glaze," perhaps meaning a red-brown slip ground, and inscribed "R<sup>D</sup><sub>S</sub>/1675" in pale slip.<sup>2</sup> The inscription is similar in placement to those on the eighteenth-century examples, and a row of narrowly spaced dots forms the border. "BW 1692" is trailed in pale slip on a tile of unknown shape, said to have been built into the wall of a house once owned by Staffordshire potter Burslem Wedgwood.<sup>3</sup> Based on its thickness and wear patterns, the Longridge tile may have been installed in a floor.



1. Sotheby's (L), May 25, 1993, lot 201 (now British Museum no. 1993.07071).

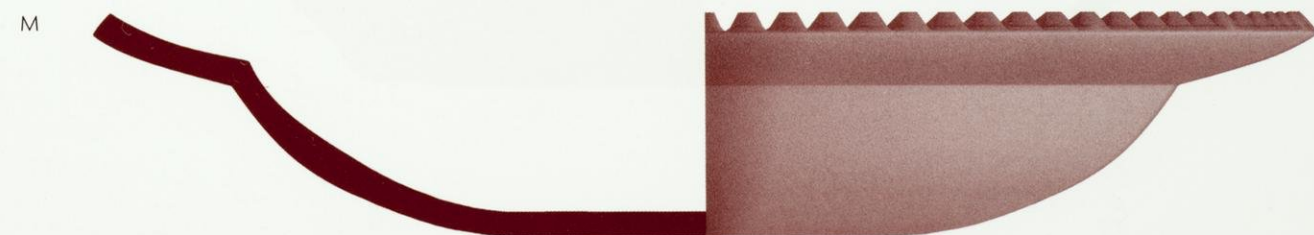
2. Hodgkin and Hodgkin, *Dated Pottery*, no. 50.

3. *Ibid.*, no. 69.



SLIPWARE DISH SHAPES





## MUSEUM SHORT TITLE LIST

### Allen Museum

Allen Gallery (forming a part of the Hampshire County Museums Service), Alton, Hampshire, England

### Art Institute of Chicago

Art Institute of Chicago, Chicago, Illinois

### Ashmolean

Ashmolean Museum of Art and Archaeology, Oxford, England

### Birmingham Museum

Birmingham Museum and Art Gallery, Birmingham, England

### Museum of Fine Arts, Boston

Museum of Fine Arts, Boston, Massachusetts

### British Museum

British Museum, London, England

### Brooklyn Museum

Brooklyn Museum of Art, Brooklyn, New York

### Cecil Higgins Museum

Cecil Higgins Art Gallery and Museum, Bedford, England

### Chipstone

Chipstone Foundation, Milwaukee, Wisconsin

### Deerfield

Historic Deerfield, Inc., Deerfield, Connecticut

### Glaisher

Glaisher collection, Fitzwilliam Museum, Cambridge, England

### Hampshire County Council Museums Service

Hampshire County Museums Service, Winchester, England

### Plymouth

Plymouth City Museum and Art Gallery, Plymouth, England

### Manchester, Greg

City Art Galleries (Thomas Greg collection), Manchester, England

### Metropolitan Museum

Metropolitan Museum of Art, New York, New York

### Minneapolis Institute

Minneapolis Institute of Arts, Minneapolis, Minnesota

### Museum für Kunst und Gewerbe

Museum für Kunst und Gewerbe, Hamburg, Germany

### Musée des Arts décoratifs

Musée des Arts Décoratifs à Paris, Paris, France

### Musées Royaux d'Art et d'Histoire

Musées Royaux d'Art et d'Histoire, Brussels, Belgium

### Museum of London

Museum of London, London, England

### National Maritime Museum

National Maritime Museum, Greenwich, London, England

### National Museum of Wales

National Museum and Gallery, Cardiff, Wales

### Nelson-Atkins

Nelson-Atkins Museum of Art, Kansas City, Missouri

### Nottingham Castle

Castle Museum and Art Gallery, Nottingham, England

### Royal Ontario Museum

Royal Ontario Museum, Toronto, Ontario, Canada

### Royal Scottish Museum

Royal Museum of Scotland, Edinburgh, Scotland

### Saffron Walden Museum

Saffron Walden Museum, Saffron Walden, Essex, England

### Smithsonian

Smithsonian Institution, Washington, D.C.

### Southampton

Southampton City Art Gallery, Southampton, England

### Stoke-on-Trent

Potteries Museum and Art Gallery (formerly City Museum and Art Gallery), Hanley, Stoke-on-Trent, Staffordshire, England

### Stoke-on-Trent (Archaeology Section)

Potteries Museum and Art Gallery (formerly City Museum and Art Gallery), Archaeology Section, Hanley, Stoke-on-Trent, Staffordshire, England

### Taunton

Somerset County Museum, Taunton, Somerset, England

### Toledo Museum of Art

Toledo Museum of Art, Toledo, Ohio

### Tryon Palace

Tryon Palace Historic Sites and Gardens, New Bern, North Carolina

### V&A

Victoria and Albert Museum, London, England

### Williamsburg

Colonial Williamsburg Foundation, Williamsburg, Virginia

### Winterthur Museum

Winterthur Museum, Library, and Gardens, Winterthur, Delaware

# GLOSSARY

For the information for entries in this glossary, the author heavily relied on Freestone and Gaimster, eds., *Pottery in the Making*, pp. 214–216.

**Applied decoration:** Decoration created by adding hand-formed or molded clay components to the surface of a pot.

**Biscuit firing:** The firing used to harden a clay body that has not yet received its glaze nor, in some cases, colored decoration.

**China clay:** See Kaolin.

**China stone:** Also known as porcelain stone. A rock composed of quartz and alkali feldspars that is ground for use as a porcelain flux.

**Clay:** A fine-grained, natural material that, when wet, is characterized by its plasticity (the ability of the clay to be manipulated and shaped without cracking). Additives are used to alter the properties of the clay.

**Cobalt oxide:** A pigment used under, over, or suspended in ceramic glaze to achieve a color ranging from pale to deep blue.

**Combing:** On slipware a type of decoration created by dragging a comblike tool across a patterned slip (see below) surface.

**Copper oxide:** Used since ancient times as a ceramic and glass colorant. Copper oxide fires to green when fired in oxidation (see below) with a lead or tin glaze.

**Delftware:** Name, after prolific Dutch potting center at Delft, Holland, for English tin-glazed earthenware (see below). Same name, sometimes with an uppercase *D*, also used for Dutch versions of the pottery.

**Earthenware:** A ceramic body usually formed of buff to red clay that is not fully vitrified (see below) when fired and thus remains relatively porous. Earthenware clay can be dug and used with little refinement in some cases or, for more elegant wares, can be highly purified.

**Enamel:** A type of decorative pigment composed of a metallic oxide and a glass flux that is painted over a fired glaze and completed in a low-temperature firing.

**Fabric:** The combination of clay and inclusions that makes the ceramic.

**Faience:** In the context of this publication, the French term for tin-glazed earthenware, a translation of the name for the Italian potting center of Faenze.

**Firing:** The heating to a high temperature of clay bodies in order to render them hard, durable, and no longer soluble in water.

**Firing temperature:** The highest temperature attained during the firing of a clay body, glaze, or, in some cases, decoration.

**Flint:** A very fine-grained and popular source of silica, often found as large nodules in chalk and limestone deposits.

**Flux:** A substance added to a clay or glaze to lower its melting temperature.

**Glaze:** A thin, silica-rich, often transparent layer on the surface of a ceramic body (see Salt glaze, Lead glaze, Tin glaze).

**Inclusions:** Large-grained particles in a clay body, sometimes indicating that the clay was little refined and sometimes added to reduce shrinkage or firing temperature.

**Iron oxide:** The most common oxide affecting the fired color of ceramic clay, a strong colorant that results in earth tones when fired under a lead or salt glaze in oxidation (see below). Also used as a very effective flux.

**Kaolin:** Another name for china clay, a material that is highly refractory and rich in the mineral kaolinite. Kaolin deposits, comparatively rare and differing in quality, are known from Asia, Europe, England, and North America. These white-firing clays are low in iron oxides and fluxes (see above) and tend to need other materials in the mix to increase their plasticity (see below).

**Kickwheel:** A potter's wheel (see below) that has a large, weighted circular base that is turned by kicking with the foot.

**Kiln:** The structure within which pottery is fired. At the bottom is the firebox, in which the fire is set and from which one or more flues carry the heat into the firing chamber, where the pots are stacked. A vent for the loss of waste gases is typically at the top of an updraft kiln.

**Lathe-turned:** See Turning.

**Lead glaze:** A glaze that melts at a comparatively low temperature (around 840° C.) and for which the main flux is lead oxide. Known from ancient times, lead glaze usually was applied as a powder or in suspension in water and, as it cannot tolerate the high temperatures needed to complete stoneware or porcelain, was used on earthenware bodies.

**Maiolica:** The Italian term for tin-glazed earthenware.

**Manganese oxide:** A relatively common metal oxide that fires in oxidation (see below) to black, brown, or purple.

**Modeling:** The shaping of a piece of clay with the fingers or with any of several types of tools.

**Overglaze decoration:** Decoration, sometimes in colors that cannot withstand glaze-firing temperatures, that is applied to the surface of the finished glaze before being completed in a comparatively low-temperature firing. Alternatively some color ornament and gilding can be applied over the glaze and adhered with an adhesive rather than through heating.

**Oxidation firing:** Firing in a kiln atmosphere where there is excess oxygen, so that iron oxides tend to form red hematite rather than black magnetite and carbon is burnt out of the clay body. Typically produces reddish pots in low-temperature earthenware firings.

**Press molding:** Forming soft clay by pressing it in or over a mold. Press-molding clays must be somewhat plastic but must shrink or warp comparatively little when drying.

**Porcelain:** A highly vitrified (see below), usually white ceramic that is translucent when thinly potted and can ring when struck.

**Porcelain stone:** See China stone.

**Potter's wheel:** A rapidly rotating device composed of a circular, flat table on a rotatable axis, enabling the potter to use centrifugal force to shape pottery. (See Kickwheel.)

**Reduction firing:** Firing in a kiln where there is a shortage of oxygen. Metallic oxides produce different colors in reduction firing than they do in oxidation firing. In reduction firing, for example, copper oxide produces red rather than green.

**Saggar:** A protective ceramic container, typically of fireclay, used in the kiln to protect glazed or other pottery from damage from fire, gases, or contact with other pots during firing.

**Salt glaze:** A glaze produced when salt is shoveled into a heated kiln, vaporizes, and creates a chemical reaction with a ceramic body. The high temperature needed for salt glazing makes it suitable for application to stoneware bodies.

**Sgraffito decoration:** A type of slipware ornament for which designs or inscriptions are cut through slip (see below) to reveal the body color below.

**Slip:** A syrupy mixture of fine-grained clay and water that sometimes forms a surface coating for slipware. Applied as a suspension of fine clay particles in water. Slip ornament may be applied by dipping the pot into the suspension, carving, trailing through tubes, combing, mixing (marbling or joggling), or brushing.

**Slip casting:** Forming an object by casting slip into a porous mold, usually made of plaster. Slip-casting clays must remain in suspension but should not contain enough water to saturate the mold too deeply.

**Slip trailing:** Ornament created by applying slip (see above) through a vessel mounted with one or more nozzles.

**Slipware:** Earthenware decorated with slip (see above) of a contrasting color.

**Stoneware:** A ceramic body that is dense, fairly highly vitrified, nonporous, and typically fired at temperatures in excess of 1100° C. Depending on the added colorants, the body can range from pale buff to a variety of colors or black.

**Throwing:** A process used for forming a pot on the potter's wheel. Throwing clays differ in "tooth" from those used for casting and must not be so plastic that they collapse after shaping.

**Tin glaze:** Lead glaze made an opaque white by adding tin oxide. Tin glaze was used to imitate the appearance of porcelain on earthenwares known as delftware, faience, and maiolica (see above).

**Turning:** The creation of usually horizontal banding by rotating a leather-hard (mostly dried), unfired clay body on a lathe or a wheel and carving it with a sharp tool.

**Underglaze or in glaze decoration:** Colored ornament applied to an unfired or once-fired (biscuit) clay body before firing the glaze.

**Vitrification:** The process of raising the temperature of most clays above about 800° C., causing the body to begin to melt or fuse. When cooled, the melted material becomes glasslike, or *vitrified*. The high iron oxide content of common red clays causes them to begin to vitrify at lower temperatures; comparatively iron-free clays such as those used for porcelain have a much higher vitrification point. Vitrification bonds the body together and makes it less porous. Earthenware is least highly vitrified and remains porous. Stoneware is highly vitrified and impervious to fluids. Porcelain is the most vitrified; its typically low iron content produces the ware's characteristic white, translucent body.

**Waster:** Usually a ceramic that was damaged in or did not survive the firing process. Wasters commonly are found at pottery-making sites and are used as aids in identifying intact pottery from the factories at those sites.

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- slipware buckets, inscriptions on: "The gift is Small . . . ," 1: no. S87
- slipware candlesticks, initials on: "GR," 1: no. S50
- slipware chamber pots, 1: nos. S57–S58
- slipware cisterns, 1: no. S51
- slipware cisterns, dates on: 1678, 1: no. S51
- slipware cisterns, initials on: "W<sup>W</sup><sub>E</sub>," 1: no. S51
- slipware cisterns, inscriptions on: "THE RIT GENNRAI [reverse C]JORNAL . . . ," 1: no. S51
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- slipware cradles, 1: nos. S17, S95
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- slipware cradles, initials on: "WM," 1: no. S95
- slipware cradles, inscriptions on: "IOHN:MEIR MADE TH[IS]," 1: no. S95; William Meir's signature, 1: no. S95
- slipware cups: clay for, 1: nos. S68–S71, S74 n. 1; covered, 1: no. S74; dating of, 1: no. S66; Enoch Wood and, 1: p. 9; fuddling, 1: nos. S77–S78, S90, 2: nos. D290–D291, D294; glazes on, 1: nos. S68–S71; handles on, 1: nos. S1, S17, S62–S64, S66, S68–S71, S72–S73, S76, S90; lettering on, 1: no. S74; ornament on, 1: nos. S74, S75, S76; rims of, 1: nos. S72–S73; shapes of, 1: nos. S38, S57–S58, S59–S60, S61, S65, S66, S68–S71, S72–S73, S74, S75, S76; sizes of, 1: nos. S1, S76; slip on, 1: nos. S68–S71; thrown, 1: nos. S68–S71; uses of, 1: nos. S57–S58, S66; whistles on, 1: no. S74
- slipware cups, dates on: 1678, 1: no. S1; 1684, 1: nos. S77–S78; 1688, 1: nos. S67, S79–S80; 1690, 1: no. S38; 1692, 1: nos. S66, S68–S71, S74; 1696, 1: nos. S72–S73; 1697, 1: nos. S68–S71; 1698, 1: nos. S68–S71, S79–S80; 1699, 1: nos. S68–S71; 1700, 1: nos. S57–S58; 1703, 1: no. S74; 1705, 1: no. S74; 1706, 1: no. S74; 1709, 1: nos. S79–S80; 1710, 1: no. S74; 1711, 1: no. S74; 1716, 1: no. S38; 1718, 1: no. S74; 1725, 1: nos. S68–S71; 1726, 1: no. S74; 1733, 1: nos. S77–S78; 1734, 1: nos. S77–S78; 1737, 1: no. S74; 1739, 1: nos. S77–S78; 1759, 1: no. S76; 1761, 1: no. S76; 1763, 1: no. S76; 1764, 1: no. S76; 1766, 1: no. S76; 1778, 1: no. S76; 1820, 1: no. S90
- slipware cups, initials on: "A," 1: no. S67; "AB," 1: no. S74; "AC," 1: no. S67; "AD," 1: no. S67; "AE," 1: no. S67; "AS," 1: no. S67; "BB," 1: nos. S68–S71; "BK," 1: no. S76; block, 1: no. S76; "DS," 1: nos. S79–S80; "EH," 1: nos. S74, S77–S78; "EL," 1: no. S76; "EP," 1: no. S67; "HD," 1: no. S67; "HG," 1: no. S17; "HS," 1: no. S67; "IB," 1: nos. S68–S71; "I<sup>B</sup><sub>E</sub>," 1: no. S76; "IC," 1: no. S74; "IW," 1: nos. S77–S78; "ME," 1: no. S67; "MS," 1: nos. S68–S71; "OB," 1: no. S74; "PG," 1: no. S74; "RE," 1: nos. S67, S68–S71, S79–S80; "RK," 1: nos. S67, S74; "RM," 1: no. S1; "RP," 1: no. S67; "SK," 1: no. S74; "SL," 1: no. S76; "SV," 1: no. S17; "TC," 1: no. S67; "TD," 1: no. S67; "TG," 1: no. S67; "T<sup>H</sup><sub>S</sub>," 1: no. S76; "WS," 1: nos. S67, S68–S71, S79–S80
- slipware cups, inscriptions on: "BE mERY AL<sup>L</sup> DRInK OF THE BEST . . . ," 1: no. S74; "THE

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- slipware dishes, initials on: "CR," 1: nos. S3, S5; "GR," 1: nos. S5, S8, S9, S10; "GR<sup>2</sup>," 1: no. S10; "GR<sub>2</sub>," 1: no. S10; "GR II," 1: no. S10; "IC," 1: nos. S11, S19–S21, S22; "IL," 1: no. S47; "IO," 1: no. S35; "IS," 1: nos. S8, S33–S34; "[reverse S]," 1: nos. S19–S21; "JB," 1: nos. S14–S15; "MS," 1: no. S41; "QA," 1: no. S6; "RS," 1: nos. S19–S21; "RW," 1: no. S17; "SM," 1: opp. no. S10, nos. S12, S13, S14–S15, S38, S41; "TC," 1: no. S22; trailed, 1: nos. S16, S33–S34, S41; "TS," 1: no. S36; "WA," 1: no. S8; "WB," 1: nos. S14–S15; "W-L," 1: nos. S33–S34; "WM," 1: no. S6; "WN," 1: no. S4, S5; "WR," 1: no. S5
- slipware dishes, inscriptions on: about cheap watches, 1: no. S11; "DIVET MON DROIET," 1: no. S9; "GOD BLESS KW & QM," 1: no. S6; "God Save KinG GeorGe," 1: opp. no. S10; "GOD SAVE US ALL," 1: no. S18; "HONY+SOET+QVE+MAL+Y+PENES," 1: no. S9; "IAMES TOFT," 1: no. S36; "IOHN:WRIGHT," 1: no. S18; "IOHN WRIGHT," 1: no. S35; "IOSEPH:GLASS," 1: no. S17; about keeping within compass, 1: no. S12; about Lot's Wife, 1: no. S13; moralistic, 1: nos. S12, S13; "one burd in The hand . . .," 1: opp. no. S10; "RALPH OFT," 1: no. S2; "RALPH-SIMPSON," 1: no. S5; "RALPH TOFT," 1: no. S2; royal mottoes, 1: no. S3; about Saint George and the dragon, 1: nos. S14–S15; "Sam[uel] Malkin/The maker/in bur[reversed s]la/m," 1: no. S11; "THOMAS SAN," 1: no. S6; "THOMAS SIMPSON," 1: no. S36; "THOMAS TOFT," 1: no. S40; Thomas Toft's signature, 1: nos. S3, S7; trailed, 1: nos. S33–S34; "WILLIAM:TALLOR," 1: no. S3; "WILLIAM:TALOR," 1: nos. S3, S4; "WROTHAM," 1: nos. S53–S54
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- slipware drinking vessels, initials on: "IL," 1: no. S47
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- slipware jars, inscriptions on: "The Ring is Round that hath no End . . .," 1: nos. S77–S78
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- slipware jugs, dates on: 1651, 1: no. S50; 1656, 1: nos. S53–S54, S55; [1]663, 1: no. S81; 1666, 1: no. S90; [1]668, 1: no. S81; 1674, 1: no. S47; 1683, 1: no. S50; 1691, 1: nos. S79–S80; 1697, 1: nos. S79–S80; 1699, 1: nos. S79–S80; 1703, 1: no. S85; 1704, 1: nos. S79–S80; 1735, 1: no. S9; 1741, 1: nos. S83–S84; 1748, 1: no. S9; 1764, 1: no. S86; "march the 13th/1766," 1: nos. S83–S84; 1766, 1: nos. S83–S84; 1780, 1: no. S85; 1783, 1: nos. S19–S21, S88; 1784, 1: no. S88; 1791, 1: nos. S83–S84; 1792, 1: nos. S83–S84, S85; 1797, 1: no. S85; 1807, 1: no. S86; 1813, 1: no. S85; "September 9 1817," 1: no. S85; 1824, 1: no. S86; "October 24th 1835," 1: no. S86
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slipware posset pots, initials on: "IBM," 1:  
no. S75; "I<sup>E</sup>W," 1: no. S65; "RF," 1: no. S65  
slipware posset pots, inscriptions on: "THE  
BEST IS NOT TOO GOOD FOR YOU," 1:  
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no. S90; 1798, 1: no. S90; 1828, 1: no. S90;  
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"E-E," 1: no. S92; "R<sup>D</sup>S," 1: no. S97; "T<sup>M</sup>," 1:  
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tials on; tiles, initials on  
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"IL," 1: nos. S48, S49, S51; "MC," 1: no. S48;  
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"TI," 1: no. S49; "W<sup>C</sup>S," 1: no. S48; "WF," 1:  
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IT IS NOT TOO GOOD FOR YOU 169

WILLIAM TALOR

Keep  
with in  
compaz and  
you: 2hall  
be: 2ure  
1726

MA RJ

FE

Come fill  
me full with  
Liquor Sweet for  
that is good when  
friends do meet  
march the 13  
1766

GILDE VET MON DROET 48

1767  
Thom Berr

1/RF

Y B V R C H J G 99

The Potter Fashioned me complete  
As plainly doth appear for to supply  
The Harvest men with good strong-  
English beer drink round my golly reapers  
and when the work is done weel have the  
other Jagg my Boys and Sing a Merry  
song

Made in Bideford By The  
for M<sup>R</sup> PARKER  
17 97

JOSEPH GLASS

To  
duoyd  
many:tho  
ublezz which  
othe r2:in  
dure  
1726

St  
George  
&  
Dragon

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