THE FITZWILLIAM MUSEUM

GALLERY 27 - THE GLAISHER GALLERY

EUROPEAN POTTERY

LARGE FONT LABEL BOOK

PLEASE DO NOT REMOVE FROM GALLERY
The Glaisher Gallery

European Pottery

This gallery is named after James Whitbread Lee Glaisher DSc, FRS (1848-1928), a mathematician and fellow of Trinity College. Glaisher was an enthusiastic pottery collector from the 1880s until his death, and his bequest to the Fitzwilliam Museum comprised over 4,500 pieces of pottery and porcelain. Many other benefactions have contributed to make the Fitzwilliam’s collection one of the most important resources in Britain for the study and enjoyment of English and Continental ceramics.

The English pottery (and a few pieces of Irish and Welsh) is on the window side of the gallery. It is arranged in roughly chronological order by type, beginning with medieval pottery beside the entrance to the Islamic Gallery, and ending with twentieth century pottery by the entrance to the Oriental Gallery. This traditional arrangement was planned to help visitors who wish to study the technical and stylistic development of English pottery. Studio pottery is displayed in the Adeane and 20th Century Galleries upstairs.
In some of the cases the pottery is arranged by type, such as slipware from different countries. In others it is arranged by country and type, such as German stoneware, or Spanish tin-glazed earthenware. The rest of the cases illustrate themes.

This arrangement reflects the collection’s ‘strong suits’. It also allows the contents of individual cases to be changed from time to time, so that more of the Continental collection to be seen in rotation.

The centre cases contain temporary displays which will be changed periodically.

Between the cases on the inside wall of the gallery there is an alcove furnished with Arts and Crafts period furniture, earthenware, and tiles.

The Reserve

Individuals are welcome to study specific aspects of the reserve collection by appointment. Visits and classes for small groups (maximum fifteen) may also be arranged by appointment. Please contact the Keeper of Applied Art.
The Reading Room

The Reading Room is open Tuesday to Friday during Museum opening hours. Books and periodicals on ceramics from the Library of the Department of Applied Arts may be consulted there, provided they are not in use by the curatorial staff.
Contents of the Cases

English Pottery

Case 1/1: English medieval pottery
Case 1/2: Wrotham (Kent) slipware
Case 1/3 and 1/4: Essex and Staffordshire slipware

Case 2/1: Staffordshire slipware
Case 2/2: Staffordshire, Derbyshire, Devon and Somerset slipware
Case 2/3: Black and brown lead-glazed wares
Cases 2/4 - 3/1: 17th Century London Delftware

Case 3/2: Royal Portraits on Delftware
Case 3/3: Pharmaceutical and commemorative ware
Case 3/4: Polychrome Delftware - English delftware with blue, green and
red decoration; miscellaneous pieces for dining

**Case 3/5:** People, historical events, and buildings decorating English delftware

**Case 4/1:** Wincanton, Bristol, and Dublin delftware

**Case 4/2:** Mainly Liverpool delftware

**Case 4/3:** Red dry-bodied stoneware mainly from Staffordshire

**Case 4/4:** Brown salt-glazed stoneware, mainly from London

**Case 4/5:** Nottingham and Derbyshire Brown Stoneware

**Cases 5/1-5/5:** White Salt-glazed Stoneware; Staffordshire plain and enameled white salt-glazed stoneware. On the lower shelves are Staffordshire redwares, and on the bottom shelves, blackwares from Staffordshire and Shropshire

**Case 6/1:** Creamware decorated with oxides or coloured glazes, including agateware and cauliflower ware
Case 6/2: Creamware with enamelled or printed decoration from Staffordshire (including Wedgwood), Derbyshire and Devon; creamware figures

Case 6/3: Figures decorated with coloured glazes; Bacchus and Pan jugs, and Toby jugs with underglaze decoration

Case 6/4: Creamware and pearlware from Liverpool, Yorkshire, and Staffordshire

Case 6/5: Creamware mainly from Yorkshire and Staffordshire

Case 7/1 and 7/2: Fine Stonewares by Josiah Wedgwood and other Potters, and earthenware from Spode, and Davenport

Case 7/3: Late eighteenth and early nineteenth century creamware and pearlware figures painted in enamels

Case 7/4: Early nineteenth century earthenware, including lustre ware, yellow-glazed ware, and pearlware

Case 7/5: Early nineteenth century Staffordshire figures, and groups

Case 8/1: Victorian Pottery, including Sgraffito ware
Case 8/2: Nineteenth century factory-made earthenware and stoneware

Case 8/3: Late nineteenth century stoneware: Doulton’s ‘Lambeth ware’ and Martinware

Case 8/4: Twentieth century pottery
**Case 9/1:** Continental nineteenth and twentieth century pottery

**Case 9/2:** Belgian pottery, mainly nineteenth century lead-glazed earthenware from Torhout

**Case 10/1:** Tin-glazed earthenware drinking and serving vessels from Austria, the Netherlands, Germany, France, Spain, and Italy

**Case 10/2:** Tin-glazed earthenware for dining, mainly French and German

**Case 10/3:** Pottery for devotional use, and domestic pottery decorated with religious subjects, mainly from Italy and France

**Case 10/4:** Tin-glazed earthenware decorated in Oriental style or with Chinoiseries

**Case 11/1-11/3:** Dutch Delftware: a selection from over 400 pieces in the collection

**Case 11/4:** The spread of tin-glazed earthenware to western and central Europe
Case 11/5: Italian maiolica of the later sixteenth and seventeenth centuries

Case 11/6: Spanish lustreware and other tin-glazed earthenware of the sixteenth and seventeenth centuries
Case 12/1: German stoneware

Case 12/2: German slipware and other lead-glazed earthenware

Case 13/1: Swiss slipware and other lead-glazed ware

Case 13/2: Slipware and other lead-glazed earthenware from Byzantine Cyprus, Italy, and France

Centre Cases

Case 14: English Delftware

Case 15: English Pewter

Drawers: Portrait miniatures

Case 16: Lighting Equipment

Drawers: Portrait miniatures and Jewellery

Case 17: Pottery from Yorkshire, Staffordshire and Sunderland
Drawers: Jewellery and English and Dutch Tiles

Arts and Crafts alcove

Two wall cases containing earthenware and tiles by William De Morgan, Maw & Co., and Morris & Co.

Two tile panels by William De Morgan

Cabinet probably designed by Bruce J. Talbert

Table designed by George Jack and made by Morris & Co.

Chairs by Morris & Co.

Writing desk with fall front (against opposite wall) Eurasian, perhaps Chinese, probably first half 18th Century
Bibliography

Medieval Pottery

McCarthy, Michael R. and Brooks, Catherine M.  
*Medieval Pottery in Britain AD 900-1600*, Leicester, 1988  
(includes an extensive bibliography)

Most of the new information on medieval pottery is  
published in excavation reports and in national and county  
archaeological journals

Slipware

Barker, David  
*Slipware*, Shire Album, 1997

Baines, John Manwaring  
*Sussex Pottery*, Brighton, 1980

Coleman-Smith, R., and Pearson, T.  
*Excavations in the Donyatt Potteries*, Chichester, 1988

Cooper, R.G.  

Evans, Gwyneth and Ieuan R.  
*Ewenny - Potteries, Potters and Pots*, Abertillery, 2001
Grant, Alison
*North Devon Pottery: the Seventeenth Century*, Exeter, 1982

Grigsby, Leslie B.
*English Slip-Decorated Earthenware at Williamsburg*, Williamsburg, 1993


Kiddell, A.J.B.

Lewis, J.M.
*The Ewenny Potteries*, Cardiff, 1982

Newton, E.F., and Bibbings, E.

Spavold, Janet, and Brown, Sue
*Ticknall Pots and Potters from the Late Fifteenth Century to 1888*, Ashbourne, 2005

Wandrausch, Mary
*Slipware*, London, 1986
English Delftware

Archer, Michael

‘Delftware from Brislington’, *Connoisseur*, 171, (July 1969), pp. 152-61


Austin, John C.

Britton, Frank
*English Delftware in the Bristol Collection*, London (Sotheby Publications), 1982


Francis, Peter
Grigsby, Leslie B. with contributions by Michael Archer, Margaret Macfarlane and Jonathan Horne

Horne, Jonathan
English Tin-glazed Tiles, London (Jonathan Horne Publications), 1989

Hume, Ivor Noël

Kinghorn, Jonathan
Delftfield, A Glasgow Pottery 1748-1823, Glasgow, 1986

Lange, Amanda E.
Delftware at Historic Deerfield 1600-1800, Deerfield, 2001

Lipski, Louis and Archer, Michael
Dated English Delftware, London (Sotheby), 1984

Ray, Anthony

English Delftware Tiles, London (Faber), 1973

Tait, Hugh


Marks

Godden, Geoffrey A.

Red stoneware

Barker, David

**Salt-glazed stoneware**

Mountford, Arnold
*Staffordshire Salt-glazed Stoneware*, London, 1971

Edwards, Diana, and Hamson, Rodney
*White Salt-glazed Stoneware of the British isles*, Woodbridge, 2005

Green, Chris

Hildyard, Robin

Howarth, Jack, and Hildyard, R.J.C.
*Joseph Kishere and the Mortlake Potteries*, Woodbridge, 2004

Oswald, Adrian, Hildyard, R.J.C., and Hughes, R.G.
*English Brown Stoneware*, London, 1982

Stoke-on-Trent, City Museum and Art Gallery
*Stonewares and Stone Chinas of Northern England to 1851*, Stoke-on-Trent, 1982
The Fitzwilliam Museum’s Collection

Poole, Julia E.

Rackham, Bernard

Various types of ware

Barker, David and Halfpenny, Pat
*Unearthing Staffordshire*, Stoke-on-Trent, 1990

Coysh, A.W. and Henrywood, R.K.

Drakard, David

Hildyard, Robin
*English Pottery 1620-1840*, London, 2005

Halfpenny, Pat
*English Earthenware Figures 1740-1840*, Woodbridge, 1991
Lewis, Griselda

Lewis, John and Griselda
*Pratt Ware, English and Scottish Relief Decorated and Underglaze Coloured Earthenware*, Woodbridge, 1984

Stoke-on-Trent, City Museum and Art Gallery
*Creamware and Pearlware*, the Fifth Exhibition from the Northern Ceramic Society, Stoke-on-Trent, 1986

Walton, Peter

**Potters and Potteries**

Barker, David

Edwards, Diana

John D. Griffin
*The Don Pottery 1803-18*, Rotherham, 2001


Hyland, Peter
*The Herculaneum Pottery, Liverpool’s Forgotten Glory*, Liverpool, 2005
Jones, Joan
*Minton, the First Two Hundred Years of Design and Production*, Shrewsbury, 1992

Whiter, Leonard

Wilkinson, Vega

**Dutch Delftware**

Marion S. van Aken-Fehmers, Loet A. Schledorn, et al

English summaries.

Jan Daniël van Dam

A.M.L.E. Erkelens
‘Delffs Porcelijn’ van koningin Mary II, Ceramiek op Het Loo uit de tijd van Willem III en Mary II/Queen Mary’s ‘Delft porcelain’, Ceramics at Het Loo from the time of William and Mary, catalogue of an exhibition held at the Palace of Het Loo, Zwolle, 1996. Dual Dutch and English text

Henry-Pierre Fourest
Delftware, Faïence Production at Delft, New York, 1980

C.H. De Jonge
Delft Ceramics, London, 1970

Christine Lahaussois


Mededelingen nederlandse vereniging van vrienden van de ceramiek, has many articles on Delftware with English summaries.

Maria Piatkiewicz-Dereniowa
Fajanse z Delft w zbiorach Zamku Królewskiego na Wawelu, Delft Faience in the Collections of the Wawel Royal Castle, Cracow, 1996. Dual Polish and English text.

Jacob Stodel
Tiles

C.H. De Jonge

Jan Pluis et al

Ella Schaap, with essays by Jan Daniel Van Dam and Pieter Jan Tichelaar

History and Cultural Background

Jonathan I. Israel

Marten Prak

John Ayers, Oliver Impey, J.V.G. Mallett, et al
John Michael Montias  

Anna Pavord  
*The Tulip*, London (Bloomsbury), 1999, especially Chapter 4, ‘The Dutch and Tulipomania’.

Simon Schama  
*The Embarrassment of Riches, an Interpretation of Dutch Culture in the Golden Age*, London (Collins), 1988; pb (Fontana) 1987

Peter Thornton  

**European Tin-glazed Earthenware**

Sèvres, Musée national de Céramique  

**German Stoneware**

Coburg, Kunstsammlungen der Veste Coburg  

Dusseldorf, Hetjens-Museum  
*Deutsches Steinzeug der Renaissance und Barockzeit,*
exhibition catalogue by Ekkart Klinge, Dusseldorf, 1979. 
*Siegburger Steinzeug*, catalogue by Ekkart Klinge, Dusseldorf, 1972.

Falke, Otto von 

Gaimster, David, and others 
*German Stoneware 1200-1900*, London, 1997. The only comprehensive work in English.


Klinge, Ekkart, *Duits Steengoed/German Stoneware*, Rijksmuseum Amsterdam, Zwolle, 1996. Dual Dutch and English text

Lipperheide, Barbara 
*Das rheinische Steinzeug und die Graphik der Renaissance*, Berlin, 1961.

Ohm, Anneliese, and Bauer, Margrit 

Rackham, Bernard 
Reineking-von Bock, Gisela
THE FITZWILLIAM MUSEUM

GALLERY 27 - THE GLAISHER GALLERY

CASES 1/1 to 2/3
Lead-glazed Earthenware
Medieval and Tudor
17th & 18th Century Slipwares
and Blackwares

LARGE FONT LABEL BOOK

PLEASE DO NOT REMOVE FROM GALLERY
Medieval Pottery

By the late twelfth century most towns in England had a pottery producing vessels for the storage, preparation, and serving of food and drink. Most of their output was sold locally, but some potters distributed their pots more widely. Scarborough ware (see the jug Gl.C.11-1928) has been found in many places in south-east England, and on the Continent.

The use of the potter’s wheel had become general during the twelfth century, and lead glaze was applied to make vessels non-porous and to enhance their appearance. In the thirteenth and early fourteenth centuries jugs for use at table were elaborately decorated with slip-painting, applied clay strips, and modelled masks or figures. In the late fourteenth and fifteenth centuries jugs were more simply decorated.

Floor tiles were made for ecclesiastical and secular buildings, such as castles, and manor houses. Many tiles had stamped designs inlaid with white slip before glazing.
Top Shelf

Jug

English, probably 14th century
Earthenware with horizontal ridges, lead-glazed on the interior of the neck and exterior
Found in a well at Whittlesford, Cambridgeshire

Given by L.C.G. Clarke, MA
C.46-1931

Jug

East Anglian, 14th or 15th century
Earthenware with mottled greenish-brown lead glaze
Found at Moyes’s Farm, Barton Road, Cambridge c. 1900

Dr J.W.L. Glaisher Bequest
Gl.C.18-1928

Jug

Lyveden, Northamptonshire, 13th or 14th century
Brown-surfaced grey earthenware with grid-stamped and applied strip decoration, partially covered with green lead glaze

Dr J.W.L. Glaisher Bequest
Gl.C.9-1928
Second shelf

Jug

Scarborough, Yorkshire, c. 1250-1300
Buff earthenware with applied bosses and bearded arms round the neck, partly covered with iron-flecked lead glaze. The handle is restored.

This jug, found in St Paul’s Street, Stamford, Lincolnshire, is evidence for the wide diffusion of Scarborough ware.

Dr J.W.L. Glaisher Bequest
Gl.C.11-928

Baluster jug

Surrey, late 13th-early 14th century
Pale buff earthenware partially covered with brown-flecked green lead glaze

Dr J.W.L. Glaisher Bequest
Gl.C.2-1928

Jug

Origin uncertain, 13th or 14th century
Red earthenware with buff surface and combed and rouletted decoration under mottled green lead glaze
Found at Scarborough
Third shelf

Jug

East Anglian, 13th or 14th century
Pale red earthenware with slip decoration, partially covered with greenish-yellow lead glaze
Found in a well at Scott’s Yard, Whittlesford

Given by the Friends of The Fitzwilliam Museum
C.55-1930

A medieval potter throwing a pot

From an early 14th century Flemish or French manuscript of Bartholomaeus Anglicus, *De proprietatibus rerum* (about the properties of things), written at Magdeburg in Germany in the mid 13th century.

Potter’s wheels like this one are illustrated in French manuscripts of the 13th century, and continued to be used until the 20th century. The wheel was actually mounted horizontally on a pivot, and had a platform in the middle for the pot. It would have been turned by hand or by a stick.

MS CFM 15, folio 141 b
Jug

East Anglian, 14th century
Red earthenware with painted slip decoration, partially covered with yellow lead glaze
Found at Moyses’s Farm, Barton Road, Cambridge c.1900

Dr J.W.L. Glaisher Bequest
Gl.C.19-1928

Jug

East Anglian, probably late 13th century
Red earthenware with remnants of lead glaze on the shoulder
Found in a well at Scotts Yard, Whittlesford

Given by the Friends of The Fitzwilliam Museum
C.56-1930

Fourth shelf

Jug

East Anglian, probably 14th century
Earthenware partially lead-glazed on the exterior
Excavated at Hildersham, Cambridgeshire
Fragment of a man from a ridge tile

English, 13th or 14th century
Earthenware, slip-coated and covered with green lead glaze.

Fragment of a knight wearing mail probably from a ridge tile

English, 13th or 14th century
Earthenware incised with circles to represent links of mail and covered with greenish-brown lead glaze

Zoomorphic and anthropomorphic finials for ridge tiles were fashionable in the 13th and 14th centuries. This example was found near the new buildings at St John’s College on 2 October, 1939.

Given by the Master and Fellows of St John’s College, Cambridge
EC.26-1939
Drinking pot

Hedingham, Essex, 14th century
Red earthenware with horizontal reeding on the upper part, partially covered with mottled green lead glaze. Excavated in King’s Lane, Cambridge on 28 May, 1884

Dr J.W.L. Glaisher Bequest
Gl.C.5-1928

Jug

English, found during excavations for Tower Bridge, London, probably 14th century
Unglazed earthenware

Dr J.W.L. Glaisher Bequest
Gl.C.3-1928

Bottom shelf

Pitcher or chamber pot

English, probably 17th century
Dark greyish-buff earthenware with yellowish lead glaze on the inside
Found in Poole Harbour
Tile

English, Wessex type, 13th or 14th century
Earthenware, stamped, inlaid with white clay, and lead-glazed: the arms of Clare

Given by Lady St John Hope
EC.8-1937

Tile

English, perhaps Yorkshire, 13th or 14th century
Earthenware stamped, inlaid with white clay and lead-glazed

Given by Lady St John Hope
EC.9-1937

Jug

Probably Surrey, 16th century
Off-white earthenware partially covered with green lead glaze; Tudor Green Ware
Found on the site of Christ’s Hospital, Newgate Street, London in June, 1905

Given by Frank Brangwyn, RA
C.25-1935
Jug

East Anglian red ware, 15th century
Red earthenware partly coated with white slip and green lead glaze
Found in Clerkenwell, London
Dr J.W.L. Glaisher Bequest
Gl.C.7-1928

Case 1/2

Wrotham Pottery

Wrotham is situated in Kent about 40 miles south-east of London. In the seventeenth and early eighteenth centuries it had a thriving pottery industry with several small potteries producing slipware. The names of many of the potters are known from local records.

Straight-sided and globular drinking vessels with two or more double-loop handles (tygs), were the great speciality of Wrotham potters. They were thrown in red or brown clay and decorated in white with slip-trailing, and moulded or stamped motifs on applied pads of clay, which appear yellow under the lead glaze. Many bear the potter’s initials, such as HI for Henry Ifield, and GR for George Richardson. The handles usually have two-colour twisted edges, and bun-shaped finials.
Pottery with dark purplish-brown glaze was also made at Wrotham, including mugs, jugs, puzzle jugs, cooking vessels, and bird feeders. Large quantities of wasters of this type were excavated at the Wrotham Pottery in 1907.

Top shelf

Dish decorated with inn signs

Wrotham, Kent; initialled IL for the potter, John Livermore, and dated 1647

Earthenware, coated with slip which has been cut away to form the design and lead-glazed

This is one of only three recorded dishes made at Wrotham. The technique used to create the design differs from most Wrotham pottery which was decorated with applied pads of clay moulded or stamped with initials and motifs

Dr J.W.L. Glaisher Bequest
C.147-1928
Second shelf

Tyg

Wrotham Kent, initialled TI, dated 1621
Earthenware decorated with pads of clay and yellow laze
Dr J.W.L. Glaisher Bequest
C146-1928

Tyg with a sucking spout on one handle

Probably Wrotham, Kent, 1632
Red earthenware with applied pads of white clay stamped with motifs in relief, including the initials ‘IB’, ’TB’ and date ‘1632’ under green lead glaze
J.W.L. Glaisher Bequest
C.148-1928

Tyg with three handles

Wrotham, Kent, probably by Thomas Ifield, dated 1632
Earthenware with applied white pads of clay under lead-glaze, initialled ‘TI; and dated ‘1632’
Dr J.W.L. Glaisher Bequest
C.115-1928
Third shelf

Tyg

Wrotham, Kent, by Henry Ifield (1633-73), dated 1669
Earthenware decorated with white slip and pads of clay
stamped with a lion’s mask, a half-angel, a rosette, initials
‘HI’ and the date

Dr J.W.L. Glaisher Bequest
C.137-1928

Tyg with two handles

Wrotham, Kent, by Henry Ifield (1633-73), dated 1668
Earthenware decorated with white slip and pads of clay
under lead-glaze

Dr J.W.L. Glaisher Bequest
C.120-1928

Tyg with four handles

Wrotham, Kent, by Henry Ifield, dated 1656
Earthenware decorated with white slip and pads of clay,
initialled W/LR’, ‘HI’, and dated 1656

Dr J.W.L. Glaisher Bequest
C.132-1928
Tyg with four handles

Wrotham, Kent, by George Richardson, dated 1654
Earthenware decorated with white slip and pads of clay under lead-glace, initialled ‘GR; and dated ‘1654’

Dr J.W.L. Glaisher Bequest
C.128-1928

Fourth shelf

Tyg

Wrotham, Kent, by John Eaglestone, dated 1689
Earthenware decorated with white slip, and pads bearing a lion and unicorn under a crown, and three shields with the arms of Amsterdam; stamped initials ‘I.E.’ and trailed initials ‘W/WA’

Dr J.W.L. Glaisher Bequest
C.140-1928

Tankard and cover

Wrotham, Kent, by John Eaglestone, dated 1704
Earthenware decorated with white slip, and pads bearing the initials ‘IE’, ‘1704’, angels, and half angels; a fleur-de-lys; and rosettes
Candlestick

Wrotham, Kent; initialled GR for George Richardson, and dated 1656
Earthenware decorated with slip under lead-glaze

Puzzle tyg with three handles

Wrotham, Kent, probably by Nicholas Hubble, dated 1687
Earthenware slip trailed with the initials ‘NH’, MS’ and the date ‘1687’

Puzzle cup

Wrotham, Kent, dated 1683
Earthenware, slip-trailed with initials ‘A.M.’ and ‘I.G.’ and dated 1683.
Tyg

Wrotham, Kent, initialled IE for John Eaglestone, dated 1713
Earthenware with slip-trailed decoration and lead-glaze;
inscribed ‘WROTHAM’ and dated ‘1713’

Dr J.W.L. Glaisher Bequest
C.125-1928

Toy or child’s tyg

Wrotham, Kent, 1721
Earthenware with slip-trailed decoration and lead glaze;
inscribed ‘I E 1721’, perhaps for John Eaglestone
This is the latest recorded Wrotham pot bearing the initials IE

Dr J.W.L. Glaisher Bequest
C.143-1928

Bottom shelf

Excavated pottery from Wrotham

The pieces on this shelf were among a large quantity of sherds and waster vessels excavated at the Wrotham pottery in 1907 and 1908 in a dig instigated by Dr J.W.L. Glaisher and carried out by a local antiquary Benjamin
Harrison. They are completely different from the slipware tygs for which Wrotham is famous, of which only a few unglazed fragments were found.

**Mug**

Wrotham Kent, probably 17th century
Earthenware with purplish-brown glaze

Excavated at Wrotham in 1908

Dr J.W.L. Glaisher Bequest
C.109-1928

**Jug imitating German stoneware**

Wrotham, Kent, by George Richardson, c.1640-60
Earthenware with slip-trailed and moulded and applied decoration under lead-glaze; inscribed ‘G.R. WROTHAM W.A.K.’

Dr J.W.L. Glaisher Bequest
C.116-1928

**Jug**

Wrotham, Kent, probably 17th century
Earthenware with purplish-brown glaze

Excavated at Wrotham in 1907

Dr J.W.L. Glaisher Bequest
C.112-1928
Essex and Staffordshire Slipware

Trailed slipware was introduced in the Harlow area of Essex in the early seventeenth century, and dated examples indicate that output was at its height between around 1635 and 1670. A novel feature was the use of inscriptions as decoration. Many pieces bear pious exhortations, such as ‘FAST AND PRAY’, or ‘REMEMBER GOD’.

In North Staffordshire slipware production was established by the 1640s, and flourished until the 1720s when more refined earthenwares began to supplant it. Slip-trailing was the most common decorative technique, and impressed and applied clay motifs also occur on posset pots, jugs, and mugs. In the late seventeenth and early eighteenth century combed or ‘feathered’ slip decoration was popular. Large thrown or moulded dishes decorated with figures, coats-of-arms, mythical creatures, and plant motifs were a speciality. Many bear the potter’s name or initials, such as Thomas Toft (d. 1689) on slip-trailed dishes, and ‘SM’ for Samuel Malkin (d. 1741) on moulded dishes.
Dish: Adam and Eve and the Tree of Knowledge

Staffordshire, by Thomas Toft (d.1689), c.1670-80
Slip-decorated earthenware with lead-glaze: trailed with ‘EVE’ and ‘AD/AM’, and ‘THOMAS.TOFT’

The Temptation or Fall was a popular subject for the decoration of seventeenth-century slipware and delftware dishes. This one is unusual in having a dark brown slip ground. The angel, wyvern, and rabbit symbolize good, evil, and lust or fecundity respectively. A dish with this subject on the more common cream ground, dated 1674, is at Temple Newsam House, Leeds.

Dr J.W.L. Glaisher Bequest
C.206-1928
Second shelf

Tyg with six handles

Essex, Harlow area, dated 1633
Earthenware with slip-trailed decoration under lead glaze.
Inscribed ‘1633’ six times and ‘RIChaRD IOCELIN FEARE: GOD’

Dr J.W.L. Glaisher Bequest
C.126-1933

Bottle

Essex, Harlow area, c.1630-60
Earthenware with slip-trailed inscription under lead glaze:
IAMES WANEL: ND FEARE GOD THE LORD AND FAST AND PRAY ABCDEFGHIKLM THE

Dr J.W.L. Glaisher Bequest
GL.C.36-1928

Jug

Essex, Harlow area, c.1630-60
Earthenware with slip-trailed decoration under lead glaze

Dr J.W.L. Glaisher Bequest
GL.C.40-1928
Jug

Probably Harlow area, Essex, mid-17th century
Earthenware with slip-trailed decoration under lead glaze, and inscription ‘FOR EARTH I AM’

Dr J.W.L. Glaisher Bequest
GL.C.38-1928

Puzzle Jug

Probably Harlow area, Essex, 1632
Earthenware with slip-trailed decoration under lead glaze. Inscribed ‘SL’ over ‘1632’. ‘Metropolitan slipware’.

Dr J.W.L. Glaisher Bequest
GL.C.34-1928

Pipkin

Essex, Harlow area, dated 1650
Earthenware decorated with slip-trailing and the inscription ‘FAST AND PRAY 1650’

Dr J.W.L. Glaisher Bequest
GL.C.35-1928’
Third shelf

Jug

Staffordshire, by Thomas Toft, c.1670-80
Earthenware with impressed motifs, slip-trailed ‘THOMAS TOFT’, and lead-glazed

One of only five recorded pieces of hollowware signed by Thomas Toft

Purchased with the Glaisher Fund
EC.1-1937

Cat-shaped jar

Staffordshire, late 17th century
Slip-decorated earthenware with lead glaze. Inscribed with a ‘T’

Dr J.W.L. Glaisher Bequest
C.234-1928

Plate

Staffordshire c.1660-1700
Moulded earthenware with slip decoration and lead glaze on the front; reverse unglazed
A stag in front of a tree surrounded by circular motifs containing stylized flower heads.
Owl jug

Staffordshire, c.1680-1700
Earthenware, thrown, slip-coated, slip-trailed, and lead-glazed
The detachable head serves as a cup

Fourth shelf

Posset pot and cover

Probably Staffordshire, dated 1690
Earthenware decorated with slip and dabbed with copper-green under lead-glaze; ‘IOHN HVGHESON 1691’ (with Ns reversed)
Plate

Staffordshire, c.1700
Earthenware, slip-coated, trailed with a crowned bust and floral motifs and lead-glazed

Dr J.W.L. Glaisher Bequest
C.221-1928

Jug

Probably Staffordshire; dated 1678
Dark red earthenware decorated with slip and impressed motifs. Inscribed on the neck, ‘SAMVEL HVGHESON’ (with Ss reversed) and at the base of the handle, ‘1678’

Dr J.W.L. Glaisher Bequest
C.329-1928

Bottom shelf

Dish: Charles II in the Boscobel Oak

Staffordshire, by William Talor, c.1660-80
Slip-decorated earthenware with lead-glaze; trailed with ‘WILLIAM TALOR’ on the rim

Dr J.W.L. Glaisher Bequest
C.216-1928
Porringer or bleeding cup

Staffordshire, c.1680-1700
Slip-decorated earthenware with lead-glaze: a goat and stylized plants

Dr J.W.L. Glaisher Bequest
C.229-1928

Dish: probably Charles II and Catherine of Braganza

Staffordshire, by Thomas Toft (d.1689), c.1662-85
Slip-decorated earthenware with lead-glaze; with trailed signature: ‘THOMAS TOFT’

Charles II married Catherine of Braganza in 1662, but the dish could have been made some years later.

Dr J.W.L. Glaisher Bequest
C.207-1928
Case 1/4

Tyg

Staffordshire, early 18th century
Slip-decorated earthenware with lead glaze

Dr J.W.L. Glaisher Bequest
C.271-1928

Dish: the Royal arms

Staffordshire, by Thomas Toft (d.1689), c.1670-85
Slip-decorated earthenware with lead-glaze; trailed with the Royal arms (1st and 4th quarters simplified), ‘CR’ for Charles II, and ‘thomas toft’

Dr J.W.L. Glaisher Bequest
C.208-1928

Tyg

Staffordshire, early 18th century
Slip-decorated earthenware with lead glaze
Initialled ‘MB’

Dr J.W.L. Glaisher Bequest
C.270-1928
Second shelf

Posset pot

Staffordshire, c.1702-14
Slip-decorated earthenware with lead glaze. Inscribed ‘GEORGE WARD MADE THIS CVP AND SO NO MORE BUT GOD BLESS THE QUEEN AND ALL HER PARLEME’
The Queen referred to was Queen Anne

Dr J.W.L. Glaisher Bequest
C.258-1928

Cauldron

English, c.1700
Bronze by John Kempp (b.1676), marked with foundry scratch (raised star paten)

Given in memory of Eileen Luff by her daughter Caroline Harland and her sister Audrey Mellor, 2013
M.5-2013

Posset pot with three handles

Staffordshire, dated 1708
Red earthenware with slip-trailed decoration and lead-glaze; trailed ‘RICHARD MEIR HIS CVP 1708’
Third shelf

Posset pot with three handles
Staffordshire, dated 1677
Dark buff earthenware decorated with crinkled strips of clay, and trailed with ‘AN MVCHIL THOMAS HEATH 1677’

Dr J.W.L. Glaisher Bequest
C.242-1928

Posset Pot
Staffordshire, dated 1681
Slip-decorated earthenware with lead-glaze; slip-trailed with the name and date ‘RICHARD:MEERE 1681’

Dr J.W.L. Glaisher Bequest
C.245-1928
Plate

Staffordshire, c.1660-1700
Moulded earthenware with slip decoration; and lead glaze: a mermaid holding a comb and mirror, a man with a sword and a woman holding a wineglass

Dr J.W.L. Glaisher Bequest
C.185-1928

Posset Pot

Staffordshire, dated 1682
Earthenware decorated with slip, stamped flowerheads, and lead glaze inscribed ‘RICHARD MEER IS MY NAME 1682’

Dr J.W.L. Glaisher Bequest
C.246-1928

Fourth Shelf

Cradle

Staffordshire, dated 1703
Slip-decorated earthenware with lead glaze; trailed with the name and date, ‘IOSEPH 1703 GLASS 1703’

Dr J.W.L. Glaisher Bequest
C. 254-1928
Cradle

Staffordshire, dated 1700
Slip-decorated earthenware with lead glaze; slip-trailed with initials and names, ‘MS: MARTHA SMITH/WILLIAM SMITH’

Dr J.W.L. Glaisher Bequest
C.251-1928

Cradle

Staffordshire, dated 1723
Buff earthenware, slip-trailed and lead-glazed. On the top is a flower and the date ‘1723’; on the sides, ‘ELISABATH CAPAR’

Dr J.W.L. Glaisher Bequest
C.261-1928

Cradle

Staffordshire, dated 1736
Buff earthenware, slip-trailed and lead-glazed. The date is repeated four times.

Dr J.W.L. Glaisher
C.262-1928
Bottom shelf

Dish: a lion rampant

Staffordshire, by Ralph Toft, 1676
Slip-decorated earthenware with lead glaze;
trailed on the rim with ‘RALPH: TOFT 1676’

Dr J.W.L. Glaisher Bequest
C.213-1928

Cradle

Staffordshire, early 18th century
Slip-decorated earthenware with lead glaze

Dr J.W.L. Glaisher Bequest
C.233-1928

Dish: a lady holding a flower

Staffordshire, by Ralph Toft, dated 1677
Slip-decorated earthenware with lead-glaze; trailed with
‘RALPH TOFT 1677’ on the rim.

This image may have been derived from a woodcut illustration to a broadside ballad.

Dr J.W.L. Glaisher Bequest
C.212-1928
Case 2/1

Top shelf

Dish: a king and attendant

Staffordshire, by George Taylor, c.1661-85
Slip-decorated earthenware with lead-glaze; trailed ‘GEORGE TAYLOR’ on the rim

The scene probably represents the coronation of Charles II in 1661, but if the dish is as late as 1685, it may represent Henry Sidney steadying the crown when it nearly fell off James II’s head during his coronation.

Dr J.W.L. Glaisher Bequest
C.217-1928

Dish: a King with Coronation regalia

Staffordshire, by Ralph Simpson, c.1661-85
Slip-decorated earthenware with lead-glaze; trailed ‘RALPH SIMPSON’ on the rim

Probably Charles II as the figure on a comparable dish by Thomas Toft is initialled ‘CR’.

Dr J.W.L. Glaisher Bequest
C.214-1928
Second shelf

Two-handled cup

Staffordshire c.1700
Earthenware with slip-decoration impressed with a herring-bone pattern, and lead-glazed; on each side, a stylized tulip between two stags confronted

Dr J.W.L. Glaisher Bequest
C.292-1928

Plate

Staffordshire, c.1700
Earthenware with slip-decoration impressed with a herring-bone pattern, and lead-glazed

Dr J.W.L. Glaisher Bequest
C.289-1928

Deep-sided container

Staffordshire, early 18th century
Slip-coated earthenware, trailed with a stag, a hare and six hounds, and lead-glazed

Dr J.W.L. Glaisher Bequest
C.293-1928
Honey pot

Staffordshire, late 17th or 18th century
Slip-decorated earthenware with lead glaze; a hare and three hounds

Dr J.W.L. Glaisher Bequest
C.231-1928

Third shelf

Posset pot

Staffordshire, dated 1697
Earthenware with impressed, stamped, and slip decoration under lead glaze; slip-trailed ‘THE BEST IS NOT TOO GOOD FOR YOV 1697’

Dr J.W.L. Glaisher Bequest
C.248-1928

Posset pot

Staffordshire, c.1690-1710
Earthenware, slip-coated, trailed, and lead-glazed; tulips and rosettes on both sides

Dr J.W.L. Glaisher Bequest
C.294-1928
Teapot
Staffordshire, c.1690-1700
Earthenware, slip-trailed with tulips, and lead-glazed
Slipware teapots are rare because they did not withstand hot water well.

Dr J.W.L. Glaisher Bequest
C.253 & A-1928

Octagonal dish
Staffordshire, c.1700-20
Moulded earthenware, slip-decorated, and lead-glazed; initialled IS, possibly for John Simpson

The design was probably based on an English printed wallpaper pattern

Dr J.W.L. Glaisher Bequest
C.194-1928

Posset pot
Staffordshire, dated 1709
Slip-decorated earthenware with lead glaze inscribed ‘THE BEST IS NOT TOO GOOD FOR YOV 1709’

Dr J.W.L. Glaisher Bequest
C.257-1928
Fourth shelf

Cup with thumbpiece

Staffordshire, late 17th century
Dark red earthenware with applied stamped prunts and strips of cream clay under lead glaze
Dr J.W.L. Glaisher Bequest
C.266-1928

Two-handled cup or porringer

Staffordshire, late 17th or early 18th century
Earthenware with slip, and stamped decoration under lead glaze
Dr J.W.L. Glaisher Bequest
C.309-1928

Two-handled cup or posset pot

Staffordshire, late 17th century
Earthenware with slip and impressed decoration under lead glaze. Slip-trailed, ‘Beware wheresoere you be\For from deceit no Place is free’

The handles imitate the winged projections on wine glass stems.
Egg stand
Staffordshire, c.1680-1700
Earthenware with slip-trailed decoration under lead glaze

Mug
Staffordshire, dated 1716
Slip-coated earthenware, slip-trailed ‘D N 1716’ under lead glaze; silver mounts on base and rim.

Egg stand
Staffordshire, 1694
Earthenware, slip-coated, trailed, and lead-glazed; initialled and dated ‘WM 1694’
Mug

Staffordshire, dated 1694
Slip-coated earthenware with trailed and combed slip decoration under lead-glaze; on the front, a tulip and the date ‘16/94’

Dr J.W.L. Glaisher Bequest
C.296-1928

Posset pot

Staffordshire, dated 1696
Slip-decorated earthenware with lead glaze, trailed with ‘RICHARD MARE 1696’

Dr J.W.L. Glaisher Bequest
C.265-1928

Posset pot

Staffordshire, dated 1692
Earthenware with applied and slip decoration and lead glaze. Inscribed ‘M M 1692’

Dr J.W.L. Glaisher Bequest
C.264-1928
Bottom shelf

Dish: a mermaid holding a mirror
Staffordshire, by Ralph Toft, c.1670-80
Slip-decorated earthenware with lead glaze; trailed on the rim with ‘RALPH TOFT’, probably the potter’s name
Dr J.W.L. Glaisher Bequest
C.211-1928

Two-handed pot and cover
Staffordshire, c.1700-20
Earthenware with marbled and feathered slip decoration
Dr J.W.L. Glaisher Bequest
C.312 & A-1928

Dish: The Royal Arms
Cumbria; probably by Stephen Shaw, in or near Clifton, c.1725-30
Press-moulded earthenware, decorated with slip, under lead glaze
The attribution of this dish is based on a dish in the British Museum which has the initials ‘S S’ incorporated into the design on the front, and was incised ‘By/Stephen Shaw/1725’ on the back before firing.
Another dish with an almost similar design in the Helena Thompson Museum, Allerdale, is incised with the words ‘Clifton/Dish’.

Dr J.W.L. Glaisher Bequest
C.199-1928

Case 2/2

Top shelf

Posset pot with four handles

Staffordshire, 1698
Slip-coated earthenware with combed decoration and lead-glaze; slip-trailed with ‘THOMAS HEATH 1698’

Dr J.W.L. Glaisher Bequest
C.297-1928

Dish: a tree and sun face

Staffordshire; by Samuel Malkin (1668-1741), Burslem, c.1720-30
Moulded earthenware, slip-decorated and lead-glazed; initialled ‘SM’
Samuel; Malkin’s identity is known from a dish in the British Museum which is decorated with a clock face and the
words ‘Samuel Malkin/The maker/in burslam 17’, possibly 1712 as the clock’s hands point to twelve. The latest recorded dish bearing his initials is dated 1734, and he probably died in 1741.

Dr J.W.L. Glaisher Bequest
C.202-1928

Two-handled cup

Staffordshire, dated 1736
Slip-coated earthenware with combed decoration and lead glaze; slip-trailed with ‘CHARLES BIRD 1736’

Dr J.W.L. Glaisher Bequest
C.301-1928

Second shelf

Dish: Remember Lot’s Wife

Staffordshire; Samuel Malkin, Burslem (1668-1741), c.1720-30
Earthenware pressed over a hump mould, slip-decorated and lead-glazed; inscribed ‘Remember/Lot’s Wife/Luke: 17:32/1726’ with ‘SM’ above
The story of Lot’s wife is told in the Bible in Genesis, 19, but the words ‘Remember Lot’s Wife’ are from the Gospel of St Luke, 17, verse 32. After escaping God’s destruction of Sodom, Lot and his wife and daughter were instructed not to look back. Lot’s wife did so, and was punished for her disobedience by being transformed into a block of salt.

Dr J.W.L. Glaisher Bequest
C.201-1928

Jug

Staffordshire, dated 1704
Slip-coated earthenware, trailed with a tulip flanked by peacocks perching on tulip stems; on the neck the initials ‘AS; and date ‘1704’

Dr J.W.L. Glaisher Bequest
C.255-1928

Dish: Wee three Loggerheads

Staffordshire; Samuel Malkin, Burslem (1668-1741), c.1720-30
Moulded earthenware, slip-decorated, and lead-glazed; titled ‘Wee Three Loggerheads’ and initialled ‘SM’

The viewer is the third Loggerhead or fool

Purchased with the Glaisher Fund
EC.3-1942
Black- and Brown-glazed Wares

In the seventeenth century earthenware with glossy black lead glaze, known as ‘Midlands blackware’ was made in many places in northern and central England and as far south as Surrey and Kent. It had developed from ‘Cistercian ware’ made in the fifteenth and sixteenth centuries, and so-called because it was first recorded on the sites of Cistercian abbeys in Yorkshire. Most seventeenth- and early eighteenth-century blackwares were drinking or serving vessels, such as mugs, beakers, tygs, posset pots, and flagons.

Earthenware with dark brown or brown-flecked glazes, coloured with iron, was made in many places in the late seventeenth and eighteenth centuries. Some examples long known as ‘Wiltshire Brown Ware’, may have come from Alderholt on the Dorset-Hampshire border.
Third shelf

Posset pot

Staffordshire, dated 1684
Earthenware with applied and slip decoration under lead glaze. Inscribed ‘MARGARET COLLEY 1684’.

Dr J.W.L. Glaisher Bequest
C.263-1928

Dish

Derbyshire, Ticknall, 18th century
Earthenware, decorated in trailed white and buff slips
with a rose and tulips

Dr J.W.L. Glaisher Bequest
GL.C.48-1928

Mug

Staffordshire or Derbyshire, dated 1726
Slip-coated earthenware with cut-away (sgraffito) stag and date under lead-glaze

Dr J.W.L. Glaisher Bequest
C.314-1928
Mug

Staffordshire or Derbyshire, dated 1727
Slip-coated earthenware with cut-away (sgraffito) rabbit or hare, and date under lead-glaze

Dr J.W.L. Glaisher Bequest
C.315-1928

Fourth shelf

Donyatt Pottery

Donyatt in Somerset had a thriving pottery industry from the seventeenth to the nineteenth century when it gradually declined. Over seventy potters are known from 1662-1910, working in small family potteries where skills were passed down from one generation to the next.

Flower-vase with three necks

Donyatt, Somerset, dated 1686
Earthenware, slip-coated, incised and splashed with green under lead glaze

Dr J.W.L. Glaisher Bequest
C.162-1992
Bird feeder

Donyatt, Somerset, dated 1725
Slip-coated earthenware with incised decoration under lead glaze. Inscribed ‘H F/1725’

Dr J.W.L. Glaisher Bequest
GL. C.72-1928

Puzzle jug

Donyatt, Somerset, dated 1749
Slip-coated earthenware with incised decoration splashed with green under lead glaze. Inscribed ‘fill me full Drink of me while you wool/1749’

Dr J.W.L. Glaisher Bequest
C.164-1928

Posset pot lid

Donyatt, Somerset, c.1650-1700
Slip-coated earthenware with incised decoration, and on top, a cock with a man on each side

Dr J.W.L. Glaisher Bequest
C.156-1928
Bottom shelf

Jug

North Devon, dated 1728
Slip-coated earthenware with incised decoration under lead glaze. Inscribed ‘Cupids Dart/wounded my hart/ 1728’, ‘IS’ twice and ‘When you your frinds you do inuite there hearts and for to chear/O then i pray make use of me and fill me with strong beer/ And when that you togather sitt yourselves for to diuert Then fill your cup and drink about a health with all your heart’

Dr J.W.L. Glaisher Bequest
GL.C.61-1928

Posset pot lid

Donyatt, Somerset, c.1650-1700
Slip-coated earthenware with trailed decoration, and on top, a cock with a man on each side

Dr J.W.L. Glaisher Bequest
C.157-1928
Harvest jug

North Devon, dated 1703-04
Slip-coated earthenware with incised decoration under lead glaze

Inscribed ‘now I am com for to supply youre workmen/when in haruist dry when they doe Labour harde and sweat/good drink is better for then then meate: in winter time when it is cold/i Likewise then good drinke can hould: booth seasons doe the same require/and most men doe good drinke desire’, ‘GL’ and ‘1703/4’.

Decoration incised through slip (sgraffito decoration) was characteristic of Devon-slipware between the seventeenth and nineteenth centuries.

Dr J.W.L. Glaisher Bequest
GL.C.73-1928
Case 2/3

Top Shelf

Tyg with cover

South Wiltshire
With the arms of the Ashe family of Sawton, Devonshire.
Initials I.A in base.

Bought using the Glaisher Fund
C.6 & A-1931

Second shelf

Covered cup with four handles and a whistle

Dorset or South Wiltshire, dated 1718
Pale red earthenware with incised decoration under dark manganese-brown mottled lead glaze. Inscribed ‘COM GOOD WEMAN DRINK OF ThE BEST IONE (JOAN) MY LADY AND ALL THE REST 1718’ (the Ns reversed)

Similar cups in the collection are dated 1692 and 1737 demonstrating the persistence of seventeenth century styles well into the eighteenth century.

Dr J.W.L. Glaisher Bequest
C.368-1928
Third shelf

Drinking pot

Probably English, c.1545-60
Red earthenware with treacly-brown lead glaze, mounted in silver-gilt with engraved decoration
Mark: an incised cross with W and N beside it

Between about 1530-90 there was a fashion for pottery drinking vessels with silver-gilt or silver mounts and covers. It began in Court circles and spread gradually to the country gentry, prosperous yeomen and merchants.

Given by the Friends of The Fitzwilliam Museum
M.5-1954

Mug

West Country?, dated 1648
Buff earthenware dated ‘EW 1648’ in applied shredded clay

Dr J.W.L. Glaisher Bequest
C.388-1928

Puzzle jug

English, c.1700-50
Earthenware, with pierced neck, and applied floral decoration
Jug

Probably Dorset or South Wiltshire, dated 1700
Earthenware with applied pads of clay stamped with star motifs, incised decoration, initials and date, ‘MC’ ‘, ‘170’ and ‘RH’ under mottled brown lead glaze.

Fourth shelf

Mug

English, 17th century
Earthenware with glossy black lead glaze; Midlands Blackware
Found during the digging of foundations for St John’s College Chapel, Cambridge

Tyg with sucking spout and four handles
Possibly Wiltshire, dated 1645
Red earthenware with incised rose, thistle, and harp, ‘DECEMB THE FIRST 1645’ and ‘S/MM’ the initials of a man and wife, under dark purplish-brown glaze

Dr J.W.L. Glaisher Bequest
C.372-1928

Three-handled tyg

Found in Nottingham, mid-17th century
Red earthenware with black lead glaze; Midlands Blackware

A tyg is a drinking vessel with two or more handles, but the word’s usage was not contemporary. It appears to have been adopted by collectors in the nineteenth century.

Dr J.W.L. Glaisher Bequest
GL..C. 22-1928

Fifth shelf

Beaker

Central England, mid 17th century
Red earthenware with brownish-black lead glaze; Midlands Blackware
Dug up in Cannon Street, Birmingham

Dr J.W.L. Glaisher Bequest
GL.C.32-1928
Posset pot and cover

Probably Dorset or South Wiltshire, dated 1724
Red earthenware with scratched decoration under dark brown lead glaze; round the top, ‘SARAH BENNET’. ‘MM’, and ‘1724’

Dr J.W.L. Glaisher Bequest
C.433 & A-1928

Puzzle jug

English, c.1700-50
Earthenware, with pierced neck, and black glaze

Dr J.W.L. Glaisher Bequest
C.386-1928

Bottom shelf

Cider jar

English by Michael Cardew (1901-83)
Winchcombe Pottery c.1933-35
Red earthenware, with dark brown slip, lead-glaze and sgraffito decoration

Given by Professor Len Sealy
C.2-2011
Cider Jar

English by Michael Cardew (1901-83)
Winchcombe Pottery c.1933-35
Earthenware partly slip coated and decorated with manganese –black and white slip, under lead glaze

Given by Nancy and Andrew Ramage
C.20-2014
Bibliography

If you would like to know more about English medieval pottery and slipware you may find the following useful. All the titles listed may be consulted in the Museum’s Reading Room, provided they are not in use by the curatorial staff.

Medieval Pottery

McCarthy, Michael R. and Brooks, Catherine M. *Medieval Pottery in Britain AD 900-1600*, Leicester, 1988 (includes an extensive bibliography)

Most of the new information on medieval pottery is published in excavation reports and in national and county archaeological journals

Slipware

Barker, David *Slipware*, Shire Album, 1997

Baines, John Manwaring *Sussex Pottery*, Brighton, 1980

Cooper, R.G.

Evans, Gwyneth and Ieuan R.
*Ewenny - Potteries, Potters and Pots*, Abertillery, 2001

Grant, Alison
*North Devon Pottery: the Seventeenth Century*, Exeter, 1982

Grigsby, Leslie B.
*English Slip-Decorated Earthenware at Williamsburg*, Williamsburg, 1993


Kiddell, A.J.B.

Lewis, J.M.
*The Ewenny Potteries*, Cardiff, 1982

Newton, E.F., and Bibbings, E.

Spavold, Janet, and Brown, Sue
*Ticknall Pots and Potters from the Late Fifteenth Century to 1888*, Ashbourne, 2005

Wandrausch, Mary
*Slipware*, London, 1986
THE FITZWILLIAM MUSEUM

GALLERY 27 - THE GLAISHER GALLERY

CASES 2/4 to 4/2
British Delftware

LARGE FONT LABEL BOOK

PLEASE DO NOT REMOVE FROM GALLERY
17th Century London Delftware

Tin-glazed earthenware was introduced into England by Jacob Janson and Jasper Andries who came to Norwich from Antwerp in 1567. By 1571 Jansen (d. 1592/3) had moved to a pottery in Aldgate in London which may have continued into the early 17th century. In the second decade of the century potteries were set up at Montague Close, and Pickleherring in Southwark, followed by others at Rotherhithe, Wapping, and after 1675, at Lambeth, Vauxhall, and Putney.

The potteries made pharmacy jars, drinking vessels and jugs, salts, dishes, basins, candlesticks, flower vases, tiles, and a few figures. Their decoration was influenced by Chinese late Ming, and Transitional style blue and white porcelain, Italian and Netherlands white and polychrome maiolica, and to a lesser extent by French lead-glazed ‘Palissy ware’. Prints, book illustrations, and ballads also provided sources of designs for decoration. However, much of the output was left white, or was simply decorated with initials, or the coats-of-arms of City companies.
Case 2/4

Top shelf

Dish

London; probably Pickleherring, Southwark, 1628
Tin-glazed and painted earthenware, inscribed ‘RICHARD KEY 1628’; the reverse is inscribed ‘WKR’ under lead-glaze. The decoration was probably inspired by pottery with floral decoration from Isnik in Turkey.

Dr J.W.L. Glaisher Bequest
C.1395-1928

Dish

London; probably Pickleherring or Montague Close, Southwark, 1620
Earthenware, the front tin-glazed and painted. The back is inscribed ‘ANO DODN 1620’ and ‘O/B’ or ‘L/E’ under lead-glaze.
The wide blue border is similar to the foliage on pharmacy jars made in Antwerp in the late 16th and early 17th centuries.

Dr J.W.L. Glaisher Bequest
C.1394-1928
Second shelf

Wine bottle

London; probably Pickleherring, Southwark, 1628
Tin-glazed earthenware, painted with ‘birds on rocks pattern in late Ming style.

Purchased with the Glaisher Fund
C.5-1931

Mug

London; probably Pickleherring or Montague Close, Southwark, dated 1633
Tin-glazed earthenware, painted with ‘birds on rocks’ pattern in late Ming style, and inscribed ‘IOHN POTTEN:&:SVSANNA:1633’.

Dr J.W.L. Glaisher Bequest
C.1295-1928

Posset pot

London; Pickleherring or Montague Close, Southwark, 1631
Tin-glazed earthenware, painted with ‘birds on rocks’ pattern in late Ming style, and inscribed ‘STEPHEN GARDNER 1631’.
Posset was a drink made of milk curdled with ale or wine, and flavoured with sugar and spices.

Dr J.W.L. Glaisher Bequest
C.1294-1928

Jug

London; Pickleherring or Montague Close, Southwark, 1633
Tin-glazed earthenware, painted with ‘birds on rocks’ pattern and dated ‘1633’ below the handle.

Dr J.W.L. Glaisher Bequest
C.1296-1928

Third shelf

Jug

London, Southwark, dated 1643
Tin-glazed earthenware speckled with manganese and painted in blue with ‘IOHN SELEMAN’ and the date ‘1643’.

Dr J.W.L. Glaisher Bequest
C.1376-1928

Plate

London; probably Southwark, dated 1649
Tin-glazed and painted earthenware, inscribed ‘H/T.L/1649’
The sailing ships round the rim resemble the Dutch Buss, a heavy fishing boat.

Dr J.W.L. Glaisher Bequest
C.1308-1928

Dish with lobed sides

London; probably Southwark, c.1650
Tin-glazed and painted earthenware
The back is decorated with wavy radial stripes and a central interlace motif.

Dr J.W.L. Glaisher Bequest
C.1309-1928

Jug

London; probably Southwark, 1650; the silver mount, London, 1844
Tin-glazed earthenware, painted with shore scenes, ships, the arms of the Worshipful Society of Apothecaries, and inscribed ‘E.V/1650’.

Dr J.W.L. Glaisher Bequest
C.1311-1928
Fourth Shelf

Jug

London; probably Pickleherring or Montague Close, Southwark, c.1620
Tin-glazed and painted earthenware, with an engraved silver mount.

Dr J.W.L. Glaisher Bequest
C.1291-1928

Dish with rim bosses

London; probably Pickleherring or Rotherhithe, Southwark, 1636
Earthenware, the front tin-glazed, painted in late Ming style, and dated ‘1636’; the back is lead-glazed.
Fragments of dishes with rim bosses have been found at Pickleherring and at Rotherhithe, but it is not certain that the latter was operating by 1636.

Dr J.W.L. Glaisher Bequest
C.1298-1928

Mug

Netherlandish, or London, c.1600-30
Buff earthenware, tin-glazed and speckled with manganese.
Puzzle Jug

London; probably Pickleherring or Montague Close, Southwark, c.1628-40
Tin-glazed earthenware, painted with ‘birds on rocks’ pattern in late Ming style.

Bottom shelf

Two floor tiles from a group of six

Tin-glazed and painted earthenware. These tiles came from an unidentified location in Saffron Walden, Essex. Tiles with comparable designs were made in the Netherlands, but many examples executed in London have the same manganese-purple band framing the medallion and similar corners, which suggests that they were made in England.
Basin of clapmash form

London; probably Pickleherring, Southwark, 1639
Earthenware, the front tin-glazed and painted.
The back is inscribed ‘IBM/1639’ and ‘IB’ in monogram in blue under lead glaze.
The term ‘clapmash’ was derived from the Dutch word, *klapmut*, a sailor’s hat with a rounded crown and flat brim.
The fruit decoration closely resembles that on dishes made in the Netherlands.

Book-shaped handwarmer

London, Brislington or Bristol dated 1663
Tin-glazed and painted earthenware inscribed on each side ‘MP/1663’.
No archaeological evidence has been found to indicate the origin of this book
Book-shaped hand warmer

London, dated 1688
Tin-glazed and painted earthenware, inscribed on both sides, ‘The Gift is Small Good Will is All’, and ’1 6/S S/8 8’.

Dr J.W.L. Glaisher Bequest
C.1446-1928

Salt

London, Montague Close of Pickleherring in Southwark, c. 1630-40
Earthenware, pressed-in with winges cherubs heads and foliage, thin-glazed and painted with the arms of the City of London.

Dr J.W.L. Glaisher Bequest
C.1419-1928
Case 2/5

Top shelf

Dish: a military commander

London; probably Southwark, 1637
Tin-glazed and painted earthenware, inscribed ‘H/A:I/1637’; the reverse is initialled ‘IL’ under lead glaze.

Dr J.W.L. Glaisher Bequest
C.1397-1928

Bust of a woman

London, 1688
Tin-glazed and painted earthenware, inscribed ‘16 B/IM 88’ on the socle
This rare delftware bust was presumably made as a substitute for an expensive marble bust, but could have been based on a print. It is impossible to say if it was intended to be a specific woman. Delftware is not an ideal medium for sculpture because the glaze obscures the modelling and the painted details tend to run, as they have here, giving the woman a rather melancholy expression.

Dr J.W.L. Glaisher Bequest
C.1444-1928
Dish

London; probably Southwark, dated 1661
Tin-glazed and painted earthenware, inscribed ‘W/WS 1661’ on the front, and ‘WS’ on the back.
The design reflects the popularity of vases of tulips and other flowers as room decoration in the 17th century. The border of pomegranates was auspicious because they were symbols of fertility, and in Christian art, of the immortality of the soul.

Dr J.W.L. Glaisher Bequest
C.1426-1928

Second Shelf

Flower vase with three spouts

London, 1683
Tin-glazed and painted earthenware, in Chinese style, and inscribed ‘1683 C or G/WR’.

Dr J.W.L. Glaisher Bequest
C.1643-1928

Spouted posset pot and cover

Probably London, or Bristol, 1685
Tin-glazed earthenware, painted in Ming Transitional style, and inscribed on the base, ‘16 CTA 85’.
Punch bowl

Probably London, 1683
Tin-glazed earthenware, painted inside and out with Chinese figures in landscapes.
Inscribed inside rim: ‘MY. STAFF. IN. Y.HAND. SHOWS. THAT.I.AM. LEVTENNANT. TO.YE. KING. THEN. FAIFFVLL. I.WILL. LIVE & YE. LOYALL.IN.VERY. THING.SS.’ and outside the rim: ‘OH. NOW.BE. PRAISED. OVR. WIVES. ARE. PLEASSED. THATs. BVT.NOW.&.THAN. WE. WILL. FALL.TO. OVR. DRINK.&.WIL.NOT.SHRNK. FOR.WE. ARE.SVRE. THEY.WL. SCOLD. A. NON’. Initialled on base ‘TW’.
This is the second earliest English delftware punchbowl known. The earliest, dated 1681, is in the Victoria and Albert Museum (C.62-1964).

Cup, perhaps for caudle

London; probably Southwark, 1669
Tin-glazed earthenware, painted in Chinese Ming Transitional style, and inscribed ‘P/RI/1669’
Caudle cups or pots were used for a sloppy food made of gruel, wine or ale, spices and sugar.
Third shelf

Dish

London; probably Southwark, dated 1677
Tin-glazed earthenware, painted with Crispin, Crispinian and Ursula, daughter of the Emperor Maximinus, and inscribed ‘H/R M/1677’

Crispin and Crispianian are the patron saints of shoemakers, and according to English tradition, plied their trade at Faversham in Kent. The legendary marriage between Crispin and Ursula, daughter of the Emperor Maximinus was popularized during the seventeenth century by Thomas Deloney’s *The Gentle Craft*, first published in 1597 or 1598. With the exception of the prostrate knight, the scene on the dish was derived from two woodcuts forming a double frontispiece to the 1675 edition, and possibly to the 1652 edition. It also occurs as the heading on a seventeenth-century ballad, *The Shoe-maker’s Triumph*. Family tradition relates that the initials are those of Richard and Mary Hedges of Northampton, famous for its shoe-making industry. This has not been verified, but there was a Hedges family living in Northampton in the seventeenth century.
Mug

Southward, 1676

tin-glazed earthenware painted in polychrome with a stag hunt and inscribed ‘16/S.IA/76’.
It has a bulbous lower part which narrows towards the rim, and an applied loop handle which is rounded on the outside and slightly concave inside. Two horizontal manganese bands run round the body below the rim, and the handle is horizontally striped in blue.

Given by Sydney Thomas Metcalfe in memory of his wife, Beatrice Louise Metcalfe (1894-1956)
C.11-1963

Container in the form of Nobody

London, 1675
Tin-glazed and painted earthenware, inscribed ‘*M*/R *M*/ *1675*’ on the base; the figure’s hat is missing.
Nobody is a non-existent person who is blamed for mishaps and minor misdemeanours. This figure resembles an illustration of Nobody on the title page of Nobody and Somebody, a play published in London in 1606.
Plate

Southwark, 1676
Buff earthenware tin glazed pale turquoise and painted in pale and dark blue, pale turquoise-green, yellow and manganese purple.
In the middle within two narrow manganese circles is a man on horseback holding a spear in his right hand, accompanied by two hounds chasing a stag towards the right. Above are the initials and date '16 S/I.A 76'. On the rim is a border of alternating yellow and blue stylized flowers between pale blue and manganese circles.

Dr J.W.L. Glaisher Bequest
C.1435-1928

Dish

Brislington or London, dated 1688
Tin-glazed and painted earthenware
Mark: a small crossed rectangle on the back
The dish is inscribed with a satirical ballad, ‘The Alomode or ye Maidens Mode Admir’d & Continue’d By ye Ape Owl & Mistris Puss’; which refers to the criticism of the women’s fashion for tall headdresses known as ‘Top Knots’. A copy of the ballad is in the Folger Shakespeare Library in Washington, DC.

Dr J.W.L. Glaisher Bequest
C.1443-1928
Fourth Shelf

Delftware with dark blue glaze

Earthenware with dark blue tin-glaze and white decoration was made in London, and at Brislington, near Bristol between about 1680 and 1695. It was probably inspired by blue-glazed pottery from Nevers in France, or from Persia. Three types of decoration occur in England: random splashing, flowers and foliage, and Chinese figures in landscapes, known as ‘Chinaman-in-grasses’ pattern. This could have been derived from Japanese imitations of Chinese Ming Transitional porcelain.

Salt

London, or Brislington, c.1680-1700
Dark blue tin-glazed earthenware, splashed with white.

Dr J.W.L. Glaisher Bequest
C.1388-1928

Porringer or bleeding bowl

London; perhaps Norfolk House, Lambeth, 1680-1700
Dark blue tin-glazed earthenware splashed with white.

Dr J.W.L. Glaisher Bequest
C.1389-1928
Octagonal dish

London, c.1680-90
Dark blue tin-glazed earthenware painted in white in Ming Transitional style.

Dr J.W.L. Glaisher Bequest
C.1383-1928

Cistern

London, c.1680-90
Earthenware, tin-glazed dark blue and painted in white with ‘Chinaman-in-grasses’ pattern
This form imitates the massive silver cisterns used to cool wine bottles in cold water or ice.

Dr J.W.L. Glaisher Bequest
C.1386-1928

Bottle

French; Nevers, 17th century
Earthenware, tin-glazed dark blue and painted in white
The fashion for dark blue tin-glaze probably came to England from France.

Dr J.W.L. Glaisher Bequest
C.2339-1928
Mug

London; perhaps Norfolk House, Lambeth, c.1680-90
Earthenware tin-glazed dark blue and painted in white with ‘Chinaman-in-grasses’ pattern in Ming Transitional style.

Dr J.W.L. Glaisher Bequest
C.1382-1928

Bottom shelf

Dish

London; probably Pickleherring, Southwark, 1638
Earthenware, press-moulded, tin-glazed, and painted; initialled and dated on the back, ‘I/E A/1638’
An imitation of a ‘rustic’ lead-glazed earthenware dish by the French potter, Bernard Palissy (d.1590) or his followers, Jean Chipault (d. 1599) and Claude Barthélemy (d. 1626) at Avon near Fontainebleau. The latter’s assistant, Claude Beaulat, became a merchant in London, which could account for the presence of ‘rustic’ dishes there to copy. The initials on this one may have been those of Edward Ireland and Ann Avers who married at St Margaret’s, Westminster, on 17 January 1638.

Dr J.W.L. Glaisher Bequest
C.1399-1928
Dish or sauceboat

London; probably Pickleherring, Southwark, c.1640
Tin-glazed and painted earthenware. Press-moulded in the form of a woman reclining in a bath, traditionally identified as Pomona, a nymph who loved gardening and the cultivation of fruit.
A copy of a French lead-glazed dish probably modelled by Guillaume Dupré (c. 1574-1642) and made in Claude Berthélemy’s pottery at Avon near Fontainebleau about 1600-10.

Dr J.W.L. Glaisher Bequest
C.1420-1928

‘Fecundity Dish’

London; probably Pickleherring, Southwark, 1651
Tin-glazed and painted earthenware; press-moulded with a scene of a woman and children representing Fecundity.
Inscribed ‘D/C M/1651’
A copy of a French lead-glazed earthenware dish known as ‘La Fecondité’ attributed to Bernard Palissy (d. 1590), or his followers Jean Chipault (d. 1599) and Claude Barthélemy (d. 1626) at Avon near Fontainebleau. Dated English delftware Fecundity dishes range from 1633 to 1697.

Dr J.W.L. Glaisher Bequest
C.1422-1928
Case 3/1

Top shelf

Tankard

London; probably Southwark, 1659
Tin-glazed earthenware, inscribed ‘S B/1659’; the rim and base mounted in silver.

Dr J.W.L. Glaisher Bequest
C.1325-1928

Basin in the form of a shell

London, 1683
Tin-glazed earthenware, press-moulded, painted, and inscribed ‘C/D:E/1683’

The form was copied from a silver basin, similar to one accompanied by a mermaid-shaped ewer, now in the Victoria and Albert Museum.

Dr J.W.L. Glaisher Bequest
C.1338-1928
Jug

London, 1682
Tin-glazed earthenware, painted with the arms of the Drapers’ Company, and inscribed with the motto, ‘VNTO. GOD. ONLY. BE.HONR.GLORY’, ‘1682’ and ‘G/IF’.

Dr J.W.L. Glaisher Bequest
C.1336-1928

Second Shelf

Two tankards, and a ewer and basin

The survival of sets of English Delftware, other than of plates, is extremely rare. These four pieces bear the initials of a man and wife whose surname began with C if the normal convention for writing initials was followed.

Tankard and cover

London; probably Southwark, 1660
Tin-glazed and painted earthenware; a castle flying a flag with the arms of London, inscribed below, ‘C/T H/1660’.

Dr J.W.L. Glaisher Bequest
C.1423 & A-1928
Ewer
London, probably Southwark, dated 1660
Tin-glazed and painted earthenware, inscribed ‘C/T:H 1660’.

Bequeathed by Mrs Jean M. Hext
C.7-2001

Basin
London, probably Southwark, dated 1660
Tin-glazed and painted earthenware; inscribed ‘C/T:H 1660’.

Bequeathed by Mrs Jean M. Hext
C.8-2001

Tankard and cover
London, probably Southwark, dated 1660
Tin-glazed and painted earthenware: a castle flying a flag with the arms of London, inscribed below ‘C/T:H 1660’.

Bequeathed by Mrs Jean M. Hext
C.6 & A-2001
Third Shelf

Wine bottle

London; probably Southwark, 1648
Tin-glazed earthenware painted with a crown, ‘C.R’ for Carolus Rex, and ‘1648’.

Dr J.W.L. Glaisher Bequest
C.1305-1928

Wine bottle

London; probably Southwark, 1640
Tin-glazed earthenware, inscribed ‘B/R*M/1640’.

Dr J.W.L. Glaisher Bequest
C.1299-1928

Wine Bottle

London; probably Southwark, 1647
Tin-glazed earthenware, inscribed ‘CLARIT/1647’.

Glass bottles were scarce in the mid seventeenth century, so earthenware or Rhenish stoneware bottles were used for the short-term storage or serving of wine. Claret was a wine imported in casks from the Bordeaux area of France. It was then a paler red in colour than it is today.

Dr J.W.L. Glaisher Bequest
C.1304-1928
Goblet

London, 1672
Tin-glazed earthenware painted with the arms of the Vintners’ Company and inscribed ‘I.R 1672’.

Dr J.W.L. Glaisher Bequest
C.1431-1928

Posset pot and cover

London; probably Pickleherring or Rotherhithe, Southwark, 1651
Tin-glazed earthenware, decorated with bosses pushed up from inside, and inscribed ‘K.G/1651’ below a crown.

Dr J.W.L. Glaisher Bequest
C.1319 & A-1928

Mug

London, Southwark or Rotherhithe, c.1650
Tin-glazed earthenware with bosses pushed up from inside
Similar bosses occur on the adjacent posset pot dated 1651 (C.1319 & A-1928).

Dr J.W.L. Glaisher Bequest
C.1283-1928
Fourth Shelf

Wine jug

London, dated 1660
Tin-glazed and painted earthenware, initialled and dated ‘B/T D 1660’.

Dr J.W.L. Glaisher Bequest
C.1424-1928

Dish

London; probably Southwark, 1675
Tin-glazed earthenware, painted with a scene representing Fecundity, surrounded by a border of mythical animals and dwarf (top right) amid foliage. On the back, ‘S/PA/1675’ in purple.

Dr J.W.L. Glaisher Bequest
C.1434-1928

Posset pot

London, 1688
Tin-glazed earthenware, painted with the arms of the Cooks’ Company, and inscribed ‘EW 1688’; on the back, flowers in Oriental style.

Dr J.W.L. Glaisher Bequest
C.1445-1928
Plate

London, 1695
Tin-glazed earthenware painted with the arms and motto of the Coopers’ Company, and inscribed ‘IQ/1695’. One of four similar plates.

Dr J.W.L. Glaisher Bequest
C.1346-1928

Mug

London, dated 1650

Dr J.W.L. Glaisher Bequest
C.1313-1928
Bottom Shelf

Cat-shaped jug or vase

London, 1669
Tin-glazed and painted earthenware, inscribed ‘W*P/1669’
Dated cat-shaped containers range from 1657 to 1677.

Dr J.W.L. Glaisher Bequest
C.1330-1928

Basin

London, dated 1680
Tin-glazed earthenware, painted with the arms of the
Carpenters’ Company and ‘L/R.K 1680’.

Dr J.W.L. Glaisher Bequest
C.1335-1928

Salt

London, 1650-1700
Tin-glazed earthenware with marbled decoration
The scrolls were intended to support a napkin or dish.

Dr J.W.L. Glaisher Bequest
C.1377-1928
Royal Portraits on Delftware

Royal portraits occur on many of the large deep dishes known as ‘chargers’, and on smaller plates, and mugs. It seems likely that many of them were made to celebrate the accession, coronation, or marriage of the monarch, but dated examples show that they could be made at any time in the reign. They also served the purpose of emphasizing the owner’s allegiance to the Crown. The monarchs represented here are:

- Charles II (1660-85) and his wife, Catherine of Braganza whom he married in 1662
- James II (1685-88)
- Mary II and William III (1689-94)
- William III (1694-1702)
- Anne (1702-14)
- George I (1714-27)
Dish: Charles II on horseback

Probably London, c.1680-85
Tin-glazed and painted earthenware

The image was derived from an undated engraving by Cornelis van Dalen showing Charles I entering Edinburgh in 1641.

Dr J.W.L. Glaisher Bequest
C.1439-1928

Dish: The Royal Oak

London or Bristol c.1660-1700
Tin-glazed and painted earthenware
Charles II and Colonel Carlos hiding in an oak near Boscobel House in Shropshire, after the royalists' defeat at Worcester in 1651.

Dr J.W.L. Glaisher Bequest
C.1425-1928
Second Shelf

Dish: Queen Mary

Probably Brislington, 1689-94 or 1685-88
Tin-glazed earthenware, painted with Mary II or Mary of Modena, wife of James II, and labelled ‘QM’.

Dr J.W.L. Glaisher Bequest
C.1507-1928

Dish: James II

Brislington, c.1685-88
Earthenware, the front tin-glazed, painted, and inscribed ‘J R²’; the back lead-glazed
James II’s reign was brief, and few chargers have survived bearing his portrait.

Dr J.W.L. Glaisher Bequest
C.1644-1928

Saucer-shaped dish

Probably Brislington, 1690
Tin-glazed pale greenish-blue and painted with a crown over ‘1690’.

Dr J.W.L. Glaisher Bequest
C.1645-1928
Third shelf

Puzzle jug

London; probably Southwark, c.1660
Tin-glazed earthenware, painted with grotesques, a half-length portrait of Charles II in armour, and inscribed ‘CR’.

Dr J.W.L. Glaisher Bequest
C.1327-1928

Dish: Catherine of Braganza

Brislington, 1682
Earthenware, the front tin-glazed, painted, and inscribed ‘K R/16 82’; the back lead-glazed
Catherine married Charles II in 1662.

Dr J.W.L. Glaisher Bequest
C.1642-1928

Porringer

London, c.1662
Tin-glazed earthenware, painted with Charles II and Catherine of Braganza and the initials ‘C R K R’
The royal couple were married in 1662.

Dr J.W.L. Glaisher Bequest
C.1427-1928
Cup, perhaps for caudle

London; probably Southwark, probably 1679
Tin-glazed earthenware, painted with a bust of Charles II, and inscribed ‘C R’ for Carolus Rex, ‘I.K.’ and ‘1679’ (?)

Dr J.W.L. Glaisher Bequest
C.1436-1928

Fourth shelf

Mug

Probably London, c.1689-94

Dr J.W.L. Glaisher Bequest
C.1344-1928

Dish: William III and Mary II

Probably London, or Bristol c.1689-94
Tin-glazed earthenware, with painted figures, sponged trees, and blue-dash border. Inscribed ‘W M R’ (Rex and Regina).
Saucer-shaped dish

London; probably Lambeth, c.1689-94
Tin-glazed earthenware, painted with busts of William III and Mary II, initialled ‘W M R’.

Dr J.W.L. Glaisher Bequest
C.1449-1928

Dish: William III on horseback

Probably London, or Bristol, c.1689-1702
Tin-glazed earthenware, with painted figure, sponged trees, and blue-dash border
Probably adapted from an engraving by Cornelis van Dalen of Charles I entering Edinburgh in 1641, which had been used by pot painters to represent Charles II.

Dr J.W.L. Glaisher Bequest
C.1631-1928

Mug

Probably London, c.1689-94
Tin-glazed earthenware painted with William III and Mary II initialled ‘W R’ and ‘M R’ respectively.
Bottom shelf

Dish: Queen Anne

Bristol or London, c.1702-14
Tin-glazed and painted earthenware, inscribed ‘AR’.

Dr J.W.L. Glaisher Bequest
C.1635-1928

Wall Plaque: the Electress Sophia of Hanover

Probably London, dated 1704
Tin-glazed earthenware painted in blue and inscribed 'The most Illustrious Princess/Anna Sophia of Hanover'.
The portrait was derived from an engraving by J. Smith after a painting ‘lately brought over from Hanover’. The Electress, a granddaughter of James I, was declared heiress to the English throne by Act of Parliament in 1701. She died in 1714, and her son, George, succeeded to the throne of England, because Queen Anne (ruled 1702-14) had no surviving children.

Dr J.W.L. Glaisher Bequest
C.1356-1928
Dish: probably George I

Bristol or London, c.1715-27
Tin-glazed and painted earthenware with blue dash border
This image also occurs initialled ‘GR’, and ‘G II R’ for George II (C.1638-1928).

Dr J.W.L. Glaisher Bequest
C.1639-1928

Case 3/3

Pharmaceutical and commemorative ware

Pharmaceutical Wares

Tin-glazed earthenware pharmacy jars were made in England from the 1570s until the early nineteenth century. Cylindrical pots were made in various sizes, and were used for ointments or dry preparations. Spouted vessels with handles held syrups, oils, and other liquids. The tops had parchment covers tied down with string. From the mid seventeenth century jars were usually labelled with the name of the contents in a decorative frame.

In the second half of the eighteenth century small round pots holding bears’ grease, eye salves, and other
proprietary medicines, were sometimes inscribed with the maker’s name and address.

Pill-tiles of heart, shield, or octagonal shape were usually decorated with the arms and motto of the Apothecaries’ Company, sometimes with the Arms of the City of London below. They may have been used for rounding pills, or perhaps have been hung up in the shop as a sign.

Top shelf

Dish

Brislington, c.1680
People of the late seventeenth century were fascinated by physical curiosities, such as calves with four legs, or babies born joined together. This dish commemorates twins born at Ile Brewers, Somerset on 19 May 1680, and that year is written on a similar dish in the National Museum of Wales in Cardiff.

Dr J.W.L. Glaisher Bequest
C.1640-1928
Second Shelf

Spouted pharmacy jar

London; probably Lambeth, c.1700-30
Tin-glazed earthenware, inscribed ‘S. ATTRIPILICIS OL’
(Syrup of Orach Oil).

Dr J.W.L. Glaisher Bequest
C.1354-1928

Shield-shaped pill tile

London, c.1700-30
Tin-glazed earthenware painted with the arms and motto of the Worshipful Society of Apothecaries, and the arms of the City of London
Pill-tiles or slabs were used for rolling pills, but lack of wear on the surface of delftware examples, and the presence of suspension holes, suggests that they may have been hung up inside the shop. They are decorated with the arms of the Apothecaries’ Company, sometimes with the arms of London below.

Dr J.W.L. Glaisher Bequest
C.1316-1928
Spouted pharmacy jar

London; probably Lambeth c.1700-30
Tin-glazed earthenware, inscribed ‘O.SAMBUCIN’
(oil of elderflower).

Dr J.W.L. Glaisher Bequest
C.1353-1928

Third shelf

Storage jar

London, 17th century
Tin-glazed and painted earthenware; of albarello form
Found on Market Hill, Cambridge, 1905.

Dr J.W.L. Glaisher Bequest
C.1456-1928

Octagonal pill-tile

London, c.1700-30
Tin-glazed earthenware, painted with the arms and motto of the Worshipful Society of Apothecaries.

Dr J.W.L. Glaisher Bequest
C.1318-1928
Feeding cup

Probably Liverpool, c.1760-70
Tin-glazed and painted earthenware
For use by a child or invalid.

Dr J.W.L. Glaisher Bequest
C.1548-1928

Fourth shelf

Pharmacy jar

London, 1682

Dr J.W.L. Glaisher Bequest
C.1337-1928

Salve stand

London; possibly Sanders Mortlake Pottery, c.1750-90
Tin-glazed earthenware, inscribed ‘S. Green 2 Union Place Lambeth’.
Barber’s basin

London or Bristol, c.1700-25
Tin-glazed earthenware, with a depression in the rim for a soapball; painted in the well with barber’s implements
The basin was held up to the customer’s or master’s chin to prevent lather from falling onto their clothes.

Bear’s grease pot

London; probably Lambeth, c.1750
Tin-glazed earthenware, painted with a bear and inscribed, ‘Prepar’d by T:Townshend & Sold only/By C: King Chymist Hay Market’.

Dispensing pot

London; probably Lambeth, c.1750-1800
Tin-glazed earthenware, inscribed ‘Valle 21 Hay Market’.
Dispensing pot

London; probably Lambeth, c.1775
Tin-glazed earthenware, inscribed ‘Hemet’

Jacob Hemet took out a patent for Essence of Pearl and Pearl Dentifrice in 1773.

Dr J.W.L. Glaisher Bequest
C.1349-1928

Bottom shelf

Memorial panel

Probably Brislington or Bristol, dated 1692
Tin-glazed and painted earthenware; inscribed
WEALTHEAN FRANCIS OF THE PARISH OF PONTAPOOL
DEPARTED THIS LIFE THE 31st DAY OF OCTOBER AN
dyM 1692

Wealthean was a girl’s name popular in certain families from the seventeenth to the nineteenth century. Pontapool was an alternative spelling for Pontypool in Monmouthshire. This suggests that the panel was made in Brislington or Bristol, rather than London.
Case 3/4

Polychrome Delftware

Top shelf

Dish: A peacock amongst flowering plants and trees

Probably London, c.1700-20
Tin-glazed and painted earthenware; back lead-glazed
The decoration was inspired by Oriental porcelain, although the result was very different.
Two handled cup

Irish, Belfast 1712

Tin-glazed and painted earthenware in blue, yellowish-green, and yellow. The deep-sided cup stands on a low domed foot, and has a wide band of gadrooning round its lower part and a narrow band a short distance below the rim. It has two scroll handles which are flat on the inside and curved on the outside, and have applied spiny reptiles with open mouths at the top. The slightly domed cover has a central pillar with a globular pierced knob and two arching handles similar to those on the pot. The top of the pot is decorated with a horizontal border of flowers and foliage, below which are larger floral arrangements. The lower gadroons are decorated with small plants outlined in alternating colours. The foot is decorated with geometric or formal plant motifs, and there are scrolls down the sides of the handles. The cover is decorated en suite, has an inscription in blue 'B/R*M/1712'.

Dr J.W.L. Glaisher Bequest
C.1661 & A-1928

Dish

Probably Brislington or Bristol, c.1720-40
Tin-glazed and painted earthenware
This tulip design is one of the latest known on the large
decorative dishes known as ‘blue-dash chargers’. By about 1740 this shape of dish had gone out of fashion.

Dr J.W.L. Glaisher Bequest
C.1607-1928

Second shelf

Jug

Bristol or London, dated 1707
Tin-glazed and painted earthenware, inscribed ‘HS/1707’.

Dr J.W.L. Glaisher Bequest
C.1654-1928

Bowl with ‘pie crust’ rim

Probably Brislington or Bristol c.1705-15
Tin-glazed earthenware painted with a half-length portrait of James Butler, Second Duke of Ormonde (1665-1745) and the initials ‘D O’.

Dr J.W.L. Glaisher Bequest
C.1692-1928

Punch bowl

London; William Chilwell I, Vauxhall, c.1720-30
Tin-glazed earthenware painted in polychrome with Chinese
figures and flowers, similar to fragments found on the factory site.

Dr J.W.L. Glaisher Bequest
C.1694-1928

Sugar bowl, lacking its cover

London, William Chilwell I, Vauxhall, c.1720-30
Tin-glazed earthenware painted in blue, green, and red.

Dr J.W.L. Glaisher Bequest
C.1696-1928

Third shelf

Posset pot and cover

Bristol or London, c.1700
Tin-glazed earthenware, painted in late Ming style.

Dr J.W.L. Glaisher Bequest
C.1589-1928
Punch bowl

Bristol, 1712
Tin-glazed earthenware, painted inside with Juno in a chariot drawn by birds, and outside with Chinese figures among trees and birds. Inscribed ‘IC/1712’.

Purchased with the Glaisher Fund
C.4-1931

Money-box dog

Probably Brislington, 1717
Tin-glazed and painted earthenware. The dog’s collar is inscribed ‘ANN:WITTIN 1717’, and the base, ‘Ann Wittin was born ye 14e of october 1717 J W.’
A similar money-box dog is inscribed on its collar with the name, George Adlum, probably the potter recorded in Brislington between 1719/20 and 1737.

Dr J.W.L. Glaisher Bequest
C.1462-1928

Posset pot and cover

London or Bristol, c.1700-15
Tin-glazed earthenware, painted in bluish-black and blue with figures in landscapes in late Ming style.

Dr J.W.L. Glaisher Bequest
C.1648 & A-1928
Fourth shelf

Jug

Tin-glazed earthenware painted in polychrome with a fox, inscription, and borders. The outside is decorated with a fox bounding to the left flanked by the words of an inscription: ‘Good Ale Will’ and ‘Catch him’.

Dr J.W.L. Glaisher Bequest
C.1698-1928

Plate

Probably London, c.1740-50
Tin-glazed and painted earthenware.

Dr J.W.L. Glaisher Bequest
C.1475-1928

Four chinoiserie tiles

Bristol or London, c.1720-50
Tin-glazed and painted earthenware
The brightly coloured Oriental figure scenes were influenced by Chinese porcelain of the reign of Kangxi (1662-1722).

Dr J.W.L. Glaisher Bequest,
C.1705A-F-1928 (two more not shown)
Plate

London; Lambeth High Street, Abigail Griffiths before or after her partnership with Thomas Morgan c.1765-75
Tin-glazed and painted earthenware.

Dr J.W.L. Glaisher Bequest
C.1482A-1928

Bottom shelf

Pair of sauceboats

Bristol, 1755
Tin-glazed earthenware, painted, and inscribed on the base ‘Mrs TAYlor/STAMFOrD/1755’
Their form was derived from a Meissen sauceboat but probably through the intermediary of a copy in Worcester porcelain.

'Dr J.W.L. Glaisher Bequest
C.1683 & A-1928

Sweetmeat stand or epergne

Probably Dublin, or Bristol, c.1760
Tin-glazed and painted earthenware
Mark: ‘4’ in blue.
Probably copied from a Bow or Worcester porcelain stand.
Dish

Probably Bristol, c.1735-45
Tin-glazed earthenware painted with ‘mimosa’ pattern; and in blue on the reverse, alternating crosses and paired strokes surrounding ‘1’.

Given by Sir Ivor and Lady Batchelor
C.1-1998

Salt

Probably London, Brislington or Bristol, c.1720-30
Tin-glazed earthenware, painted in blue, green, and red with stylized floral sprays.

Dr. J.W.L. Glaisher Bequest
C.1660-1928

Colander bowl

Probably Bristol, c.1750
Tin-glazed and painted earthenware with pierced top, and a slit in one side for pouring out the drained water.

Dr J.W.L. Glaisher Bequest
C.1572-1928
Case 3/5

Buildings, Daily Life, and Historical Events

Top shelf

Dish: Burghley House, near Stamford

London or Bristol, dated 1745
Tin-glazed and painted earthenware, inscribed
‘BURLEIGH HOUSE’ and dated ‘1745’
The house and chequered path were copied from a print by J. Kip in *Nouveau Theatre de la Grande Bretagne*, 1715, pl. 34, reproduced in England in Henry Overton, *Overton’s Prospects*, c.1720-30. A similar dish is at Burghley House, and another was formerly in the Harriet Carlton Goldweitz Collection in the United States.

Dr J.W.L. Glaisher Bequest
C.1569-1928

Dish

Probably Bristol, c.1730-50
Tin-glazed and painted earthenware
A similar dish is in Bristol Museum.
Second shelf

Plate

Probably Bristol, 1723
Tin-glazed earthenware, painted and sponged with a rural scene and inscribed on the back ‘FH/1723’.

Punch Bowl

Probably London, c. 1734
Tin-glazed earthenware painted in blue on the outside with the Tower of London, civilian militiamen, soldiers in uniform, and the name EDWARD LESTER’; and on the inside with three men drinking punch at a table, and a border comprising a seascape, a castle on a rock, sailing-ships and boats, and a whale. A comparable bowl bearing the name Samuel Campion, and the date 1734 is in the Ashmolean Museum, Oxford.

Dr J.W.L. Glaisher Bequest
C.1517-1928
Dish: The Voyage to the Moon

Bristol; Richard Frank’s pottery at Redcliffe Back, probably painted by Joseph Flower, c. 1740
Tin-glazed and painted earthenware Inscribed ‘A VOYAGE TO/The MOON by/ Domingo Gonsales/ from the Ile of/ Teneriffe’. The back is signed ‘I.F./1740’.
After the frontispiece to The Man in the Moone; or A Discourse of a Voyage Thither by Domingo Gonsales, the Speedy Messenger by Francis Godwin (1562-1633), one of the earliest English works of science fiction, published in 1638.

Dr J.W.L. Glaisher Bequest
C.1567-1928

Plate

London; Lambeth, c.1785-90
Tin-glazed earthenware painted with a balloon ascent.
The ascent may be that of Jean-Pierre Blanchard, in 1785. Some of his flights took place from Stockwell Road, South Lambeth.

Dr J.W.L. Glaisher Bequest
C.1561-1928
Third shelf

Mug

London, probably Lambeth, dated 1783
Tin-glazed and painted earthenware with glass base.
Inscribed T C/1783 below the handle.
A painting of two ships on the wall, suggests that the kneeling man is a naval officer.

Dr J.W.L. Glaisher Bequest
C.1559-1928

Dish

London; probably Lambeth, 1772
Tin-glazed earthenware painted with a sawmill and inscribed ‘SAMUAL ACOCKS/1772’.

Purchased with the Glaisher Fund
C.3-1931

Shoe-shaped snuffbox

Bristol or London, 1763
Tin-glazed and painted earthenware, inscribed ‘I:W 1763’.
The presence of Cupid suggests that the shoe was an amatory gift.
Mug

Probably Bristol, 1752
Tin-glazed and painted earthenware, inscribed ‘JANE LANCHESTER’ and ‘1752’.

Oval tray, perhaps a spoon tray

Probably Bristol, c.1740-50
Tin-glazed earthenware painted in blue with a woman spinning outside a cottage.

Child’s mug

Bristol, dated 1752
Tin-glazed and painted earthenware, inscribed ‘MARY TURNER AGED, 2 YEARS 14 DAYS SEP 2 1752’.
Jug

Probably Bristol, 1749
Tin-glazed earthenware, painted on one side with a dinner-party or wedding feast with the date ‘1749’ above, and on the other side with a lady and gentleman in a garden.

Dr J.W.L. Glaisher Bequest
C.1533-1928

Oval plaque

English, unidentified Lambeth pottery, 1738
Tin-glazed earthenware.
Decorated with the head and shoulders of a grinning man.
The back is inscribed ‘G/IS.1739’

Purchased with the Glaisher Fund
C.10-1931

Fourth shelf

Tea caddy

Bristol or London, dated 1748
Tin-glazed earthenware painted with landscapes and bianco-sopra-bianco. Inscribed on the base ‘Ann Bates/Jan 1

Bates/Jan'y 1st 1748’.
Plate

London, perhaps Lambeth, c. 1770-80
Tin-glazed and painted earthenware painted in blue with a shepherd and shepherdess.
The figures were probably derived from a scene printed on the title plate of Morceaux de caprices a divers usages, engraved by Charles Albert de Lespilliez (1723-1796) after Jean François de Cuvilliés (1695-1768), c. 1770.

Tea caddy

Perhaps Bristol, dated 1707
Tin-glazed earthenware painted on each side with a Chinese figure, and with floral sprays. Inscribed on the partly glazed base, ‘august.15/ AA/1707’.

Cup with attached saucer

Probably Bristol, c.1740
Tin-glazed and painted earthenware.
Teapot of ‘Cadogan’ form

Probably Liverpool, or possibly Bristol, c.1750
Tin-glazed earthenware painted with Chinese scenes. the cover is not removable so the pot is filled from underneath the base.

Dr J.W.L. Glaisher Bequest
C.1577-1928

Cup and saucer

Probably Bristol, c.1750-65
Tin-glazed earthenware painted with exotic birds perching in trees in Oriental style.

Dr J.W.L. Glaisher Bequest
C.1674 & A-1928

Tea cup and saucer

Probably London, c.1750-70
Tin-glazed earthenware painted in polychrome.

Dr J.W.L. Glaisher Bequest
C.1678-1928
Tea caddy

Bristol, c.1750
Tin-glazed earthenware, painted with Chinese figures and floral sprays.

Dr J.W.L. Glaisher Bequest
C.1679-1928

Tea caddy

Probably Bristol, c.1740-60
Tin-glazed earthenware, painted on one side with a gentleman holding his hat, and on the other with a lady holding up her skirt.

Bequeathed by Mrs M.E. Webb
C.21-1996

Tea caddy

Probably Bristol, c.1750
Tin-glazed and painted earthenware, inscribed ‘The Tea/Shrub’ and ‘Rhubarb’
The plants were derived from illustrations in J. Nieuhoff, An Embassy from the East India Company of the United Provinces to the Grand Tartar Cham, Emperour of China, London (John Ogilby), 1669.

Dr J.W.L. Glaisher Bequest
C.1536-1928
Bottom shelf

Plate

Bristol or Liverpool, c.1740-45
Tin-glazed earthenware painted with ‘The Taking of Portobello’ by Admiral Vernon on 20-21 November, 1739
Admiral Edward Vernon (1684-1757) set sail for the West Indies in July 1739 and in November attacked and took the important Spanish town of Portobello. News of the victory reached England in March 1740, and made Vernon a popular hero.

Dr J.W.L. Glaisher Bequest
C.1529-1928

Dish: The Taking of Chagrés in Panama

Bristol; Richard Frank’s pottery at Redcliffe Back, painted by Joseph Flower, c.1740
Tin-glazed and painted earthenware, inscribed ‘The taking of CHAGRE in the West Indies by Adm'. VERNON’
The design was copied from a print published in August 1740, and sold by H. Overton. The dish was bought from a direct descendant of Joseph Flower (d.1785), who was apprenticed to Richard Frank in 1736, and became a burgess of Bristol in 1743.
Punch bowl

Bristol, c.1740-45
Tin-glazed earthenware, painted inside with the capture of Chagre (Panama) in 1740, and outside with Chinese figures in landscapes and two men-of-war.

Case 4.1

Wincanton and Bristol

Top shelf

Plate

Bristol, Thomas Cantle, Temple Back, c.1740-50
Tin-glazed earthenware painted with a Chinese figure holding a fan standing beside a tree.
Fragments of plates decorated with this design have been found on the Temple Back pottery site in Bristol.

Dr J.W.L. Glaisher Bequest
C.1680-1928

Jug

Wincanton, dated 1748
Tin-glazed earthenware, with applied reliefs of King David, and painted decoration. Inscribed ‘Nathaniel Ireson/1748’ and ‘SB’.
Nathaniel Ireson (1686-1772) was the founder of the Wincanton Pottery. ‘SB’ may stand for an ancestor of Nathaniel Ireson Bewsey, who owned the jug in 1890.

Dr J.W.L. Glaisher Bequest
C.1714-1928
Plate

Bristol, perhaps Temple Back, c.1765-75
Tin-glazed earthenware, painted with Chinese pavillions, willows, and cracked ice pattern.

Dr J.W.L. Glaisher Bequest
C.1595-1928

Second shelf

Four-handled loving cup

Probably Wincanton, dated 1744
Tin-glazed and painted earthenware, inscribed ‘Joseph Horsford/1744’
Joseph Horsford lived at Marnhull, Dorset, near Wincanton.

Dr J.W.L. Glaisher Bequest
C.1713-1928

Bowl

Probably Wincanton or Lambeth, c.1740-50
Tin-glazed earthenware, painted and sponged in manganese.

Dr J.W.L. Glaisher Bequest
C.1603-1928
Bowl on high foot

Bristol or Wincanton, dated 1727
Tin-glazed and painted earthenware, inscribed ‘Dan: Whincopp 1727’.

Dr J.W.L. Glaisher Bequest
C.1523-1928

Third shelf

Plate

Wincanton, dated 1739
Tin-glazed and painted earthenware, the back inscribed ‘Wincanton/1739’.

Dr J.W.L. Glaisher Bequest
C.1712-1928

Dish

Bristol, or Wincanton, c.1739
Tin-glazed earthenware with a powdered manganese ground and painted reserves
Marked ‘P/6’.
Punch bowl

Wincanton, dated 1738
Tin-glazed and painted earthenware
Inscribed inside ‘Wincanton 1738’.

Plate

Bristol or Brislington, c.1750-60
Tin-glazed earthenware decorated with a powdered manganese ground and painted with Neptune, Cupid and fishes.

Plate

Wincanton, dated 1738
Tin-glazed earthenware painted with Apollo standing over Python from the arms of the Apothecaries’ Society
Inscribed ‘Wincanton/1738’.
Fourth shelf

Plate with lobed rim

Bristol or London, c.1740-50
Tin-glazed earthenware decorated with a powdered manganese ground, and painting in Oriental style.

Dr J.W.L. Glaisher Bequest
C.1671-1928

Flower-brick

Bristol, c.1745-55
Tin-glazed earthenware with a powdered manganese ground and painted reserves.

Dr J.W.L. Glaisher Bequest
C.1594-1928

Tile

Bristol, c.1760-70
Tin-glazed earthenware painted in polychrome and bianco-sopra-bianco (white-on-white).

S.G. Perceval Bequest, 1922
PER.C.36-1922
Plate

Bristol; Redcliff Back, c.1760-5
Tin-glazed earthenware painted in blue and in bianco-sopra-bianco.

Dr J.W.L. Glaisher Bequest
C.1599-1928

Flower stand in four parts

London or Bristol, c.1750
Tin-glazed earthenware, pierced and painted.

Dr J.W.L. Glaisher Bequest
C.1539 & A-C-1928

Plate

Bristol, probably Redcliff Back, dated 1765
Tin-glazed earthenware painted in blue, and in bianco-sopra-bianco; on the back, JEL in monogram and the date, ‘1765’.

Dr J.W.L. Glaisher Bequest
C.1600-1928
Square brick, perhaps for cut flowers

Probably London, c.1750
Tin-glazed earthenware pierced with five large and several small holes, and painted in Oriental style.

Dr J.W.L. Glaisher Bequest
C.1579-1928

Plate

Bristol, probably Redcliff Back, dated 1763

Dr J.W.L. Glaisher Bequest
C.1704-1928

Bottom shelf

The Dublin Delftware Factory

‘The World’s End’ pottery in Dublin was founded between 1735 and 1735 by John Chambers. From 1747 to early 1749 it was owned by John Crisp and Co., and from 1749 to 1752 by David Davis and Co. Henry Delamain owned the pottery from then until his death in 1757. He bequeathed it to his ‘beloved friend’ Mary Bijar, known as Mary Delamaine, and on her death in 1760, Henry’s brother, William,
managed the pottery for his nephews. During the 1760s output declined, and in 1768 it was leased to Edward Stacey who carried on until 1771. The pottery then went over to creamware production, and finally closed in 1784.

Punch bowl

Dublin; Henry Delamain, the World’s End, 1756
Tin-glazed and painted earthenware, inscribed ‘DRINK DRINK WHILST YE HAVE BREATH/ FOR THERE IS NO DRINKING AFTER DEATH/ T.V./1756’. On the outside there is a crest of a boar’s head couped. Probably made for Thomas Verner (d. 1788) of Vernor’s Bridge, County Armagh. The quotation is taken, but not exactly, from a song ‘Here’s a Health to the Queen’

Dr J.W.L. Glaisher
C.1752-1928

Octagonal dish or tureen stand

Probably Dublin; Henry Delamain or his successors, c.1755-65
Tin-glazed earthenware painted in Oriental style; on the back, two under-rim herbal sprays.

Dr J.W.L. Glaisher Bequest
C.1746-1928
Ship bowl

Liverpool, c.1760
Tin-glazed and painted earthenware, inscribed ‘Success to the Great Britain Safe may She Stem the turrant of the Main With Great Success and Safe Return a Gain. A. STAFFELL’.

Dr J.W.L. Glaisher Bequest
C.1722-1928

Case 4/2

Liverpool Delftware

The first Liverpool delftware factory was founded by Richard Holt in Lord Street in 1710, and during the century twelve others operated for varying periods.

‘Fazackerly colours’

‘Fazackerly colours’ resemble the colouring of the decoration on two mugs which were purportedly made at Shaw’s Brow Pottery in Liverpool as gifts for Thomas Fazackerly and his wife Catherine. His was dated 1757, and his wife’s 1758. The mugs were destroyed during the Second World War, but a coloured drawing of them survives in Liverpool Museum.
Top shelf

Dish

Probably Liverpool, c.1750-70
Earthenware tin-glazed pale grey and painted in ‘Fazackerly’
colours with flowers
On the back there are under-rim herbal sprays and ‘3’.

Dr J.W.L. Glaisher Bequest
C.1725-1928

Water bottle

Liverpool, c.1760
Tin-glazed and painted earthenware
Water bottles, also known as ‘guglets’, were supplied in
sets with basins for washing.

Dr J.W.L. Glaisher Bequest
C.1724-1928
Second shelf

Water-bottle

Probably Liverpool, or Dublin, c.1750-60
Tin-glazed earthenware, painted in Chinese style.

Dr J.W.L. Glaisher Bequest
C.1748-1928

Wash-basin

London, Lambeth, or Liverpool, c.1770-90
Tin-glazed earthenware, painted with floral sprays.

Dr J.W.L. Glaisher Bequest
C.1718-1928

Inkwell

Probably Liverpool, 1756
Tin-glazed earthenware, painted in blue with floral motifs and inscribed ‘Samuel Gardner. London’ and ‘W.G. Fecit 1756’
The initials could stand for William Griffith, who ran the Lambeth High Street pottery from about 1740 until 1761 when he died.

Given by the National Art Collections Fund (Now the Art Fund)
EC.27-1941
Plate
Liverpool, c.1750
Tin-glazed and painted earthenware, painted ‘Success to the John & Mary/John Spencer’.

The John and Mary was a merchant ship built in Great Yarmouth in 1756. She was registered at Lloyds in 1764 (the first year of the register). Her owner was John Spencer, and her Master was P. Crombies. In 1764 she sailed from Great Yarmouth to Leghorn (Livorno) in Italy. Three identically painted plates exist, one of them a larger size.

Dr J.W.L. Glaisher Bequest
C.1723-1928

Third shelf

Plate
Liverpool, printed by John Sadler, or Sadler & Green, c.1758-65
Tin-glazed earthenware printed overglaze in black with the ‘Sportsman’s Arms’.

Printed decoration on delft tableware is very rare and in England seems to have been confined to Liverpool. It was used mainly on wall tiles.
Wall pocket for flowers

Probably Liverpool, c.1755-60

Dr J.W.L. Glaisher Bequest
C.1726-1928

Wall tile

Liverpool, John Sadler, c.1758-61
Tin-glazed earthenware printed in black with a street scene with a fiddler, women dancing, and on the left, a trophy of plate and flowers. The print is signed ‘J. Sadler’ and ‘Liverpool’.

Dr J.W.L. Glaisher Bequest
C.1729-1928

Puzzle jug

Liverpool, dated 1769
Tin-glazed and painted earthenware, inscribed with a verse, 'Here Gentelman come try youre skill,/I'll hold A wager if you will,/That you don't drink this lquor all,/Without you spill or lett some fall. ‘Thos Buckley’ and ‘1769’.
Plate

Probably Liverpool, c.1760-70
Tin-glazed earthenware, painted in Oriental style.

Teapot

Liverpool, perhaps Alderman Thomas Shaw, c.1750-65
Tin-glazed and painted stoneware, a rare Liverpool type, used for vessels to hold hot liquids, such as teapots, coffee pots and mugs.

Fourth shelf

Char-pot

Liverpool, perhaps Zaccariah Barnes, c.1750-70
Tin-glazed earthenware painted with five fishes
Char, said to be caught only in Lake Windermere, were the size of a small trout, with red flesh. They were cooked in wine, skinned and filleted, laid in char-pots, and covered with butter.

Given by Dr Jane Bidder
C.17-1993

Chamber pot

Liverpool, c.1750-60
Tin-glazed earthenware, painted overglaze in enamels
The decoration of this chamber pot and the adjacent water bottle imitates the Chinese famille rose palette, and is close in style to enamelling on Staffordshire white salt-glazed stoneware. They are unusual in being executed in enamels, a technique common on Continental faience, but rare on English delftware.

Dr J.W.L. Glaisher Bequest
C.1728-1928

Water-bottle

Liverpool, c.1750-60
Tin-glazed earthenware, painted overglaze in polychrome enamels.

Dr J.W.L. Glaisher Bequest
C.1727-1928

Sauceboat with fox handles
Liverpool, c.1750-60
Tin-glazed and painted earthenware
The form was derived from a silver prototype, and is also known in Chinese and Worcester porcelain.

Dr J.W.L. Glaisher Bequest
C.1546-1928

Bottom shelf

Shallow bowl with ‘pie crust’ rim

Liverpool, c.1750-75
Tin-glazed earthenware painted in Oriental style with bamboo, a lotus flower, and diaper border; on the back are three branched.

Dr J.W.L. Glaisher Bequest
C.1751-1928

Punch bowl and cover

Probably Liverpool, dated 1724
Tin-glazed earthenware painted with Chinese landscapes. The inside of the bowl bears the arms of Liverpool, and the inside of the lid is inscribed ‘THOMAS. BOOTLE ESQUIRE. MEMBER OF. PARLIAMENT FOR LIVERPOOL 1724’

This punch bowl was probably made in Liverpool, where the first of several delftware factories had been established in
1710. It comprises a large bowl and a three-part lid containing two smaller bowls, the upper one possibly for sugar. 1724’

The bowl was made for Thomas Bootle (1685-1754), known as ‘Bright Bootle’, a prominent lawyer, who was elected to Parliament for Liverpool in 1724 after two unsuccessful attempts. It is not known whether he commissioned it, or whether it was given to him by his supporters. In 1726 Bootle became Mayor of Liverpool, but he resigned in 1727 so that he could stand for parliament again. He was re-elected, and held the seat until 1734, when he was elected member for Midhurst in Sussex.

He was knighted in 1742, and served as Chancellor to Frederick, Prince of Wales from 1740-51 and to his successor, George, Prince of Wales. His country seat was at Lathom Hall, Lancashire, where the punchbowl was situated in the early 20th century. It was purchased by Dr Glaisher in London in 1920.

Dr J.W.L. Glaisher Bequest
C.1716 & A-C-1928

Fruit basket with pierced sides

Probably Dublin; David Davis & Co. or Henry Delamain, c.1750-5
Tin-glazed earthenware painted in Oriental style
Marked on the back with a ‘4’.
Dr J.W.L. Glaisher Bequest
C.1750-1928
Bibliography

If you would like to know more about English delftware you may find the following books and articles helpful. Most of the titles listed may be consulted in the Museum’s Reading Room provided they are not in use by the curatorial staff.

Archer, Michael

‘Delftware from Brislington’, *Connoisseur*, 171, (July 1969), pp. 152-61


Austin, John C.

Britton, Frank
*English Delftware in the Bristol Collection*, London (Sotheby Publications), 1982
London Delftware, London (Jonathan Horne), 1987


Francis, Peter
Irish Delftware, an illustrated history, London (Jonathan Horne Publications), 2000

Grigsby, Leslie B. with contributions by Michael Archer, Margaret Macfarlane and Jonathan Horne

Horne, Jonathan
English Tin-glazed Tiles, London (Jonathan Horne Publications), 1989

Hume, Ivor Noël

Kinghorn, Jonathan
Delftfield, A Glasgow Pottery 1748-1823, Glasgow, 1986

Lange, Amanda E.
Delftware at Historic Deerfield 1600-1800, Deerfield, 2001

Lipski, Louis and Archer, Michael
Dated English Delftware, London (Sotheby), 1984
Ray, Anthony

*English Delftware Tiles*, London (Faber), 1973


Tait, Hugh

THE FITZWILLIAM MUSEUM

GALLERY 27 - THE GLAISHER GALLERY

CASES 4/3 to 5/5

English Stoneware
Lead-glazed Earthenware

LARGE FONT LABEL BOOK

PLEASE DO NOT REMOVE FROM GALLERY
Red Stoneware

Red stoneware originated in China, and by 1670 was being imported from Yixing by the Dutch. Teapots were especially prized for their resistance to heat, and by the late 1670s were being imitated in Delft. In England red stoneware was made by John Dwight of Fulham from about 1675, and by John and David Elers, at Bradwell Wood, Staffordshire, and Vauxhall in the 1690s.

The Elers introduced slip-casting, and decorated their stoneware with turned bands, and mould-applied reliefs (see mug C.545-1928). They made teapots, beakers, mugs, and tankards. After the Elers became bankrupt in 1700, the making of red stoneware stopped until the mid eighteenth century.

Between about 1755 and 1780 red stoneware tea and coffee wares were made by many Staffordshire potters. They were decorated with mould-applied or sprigged motifs, and from the mid 1760s, with horizontal wavy bands or zig-zags created by an engine-turning lathe. Many pieces bear pseudo-Chinese seal marks.
Top shelf

Punch pot

Staffordshire, c.1760-65
Red stoneware with applied moulded ‘sprigs’ and crabstock handle and spout.

Purchased with the J.R.V. Smyth Fund
C.110 & A-1992

Second shelf

Coffee pot

Staffordshire, dated 1760
Red stoneware with moulded scrolled handle and spout, decorated with applied floral sprays. Incised on the base ‘Joseph Edge 1760’
Joseph Edge was probably the earth potter who married Mary Newton at Stoke on 8 September 1759. He has not been identified as a pottery owner and was probably a workman.

Dr J.W.L. Glaisher Bequest
C.466 & A-1928
Teapot
Staffordshire, c.1765-70
Red stoneware decorated with mould-applied chinoiserie motifs in relief
Dr J.W.L. Glaisher Bequest
C.458 & A-1928

Coffee pot
Staffordshire, c.1763
Red stoneware with moulded spout and mould-applied reliefs: on one side, Britannia with lion, Union Jack, and shield inscribed ‘45’; on the other a Chinese figure
The ‘45’ refers to No. 45 of the North Briton and the prosecution of John Wilkes in 1763.
Dr J.W.L. Glaisher Bequest
C.463 & A-1928

Third shelf

Mug
Staffordshire; John Phillip and David Elers, Bradwell Wood, c.1695
Red stoneware, turned and decorated with mould-applied
reliefs of chrysanthemum sprays, three snails and a ‘Merry Andrew’ (clown)

Dr J.W.L. Glaisher Bequest
C.454-1928

Teapot

Dutch, Delft, 1680-1700
Red stoneware with applied reliefs of Chinese dragons
Mark: a fox and ‘ARY DE MILDE’ in an oval seal
Ary de Milde and Samuel van Eenhoorn obtained a patent to make red stoneware in 1680.

Dr J.W.L. Glaisher Bequest
C.2086 & A-1928

Teapot

Staffordshire, c.1755-65
Red stoneware with crabstock handle and spout and applied floral sprays.

Dr J.W.L. Glaisher Bequest
C.467 & A-1928

Coffee cup

Staffordshire, c.1750-60
Red stoneware decorated with applied stamped floral sprays and grapes.
Fourth shelf

Teapot

Staffordshire, c.1760-70
Red stoneware with applied moulded floralsprays and a landscape.

Dr J.W.L. Glaisher Bequest
C.456 & A-1928

Milk jug on three feet

Staffordshire, c.1750-60
Red stoneware, press-moulded; of silver shape with ‘Indian Boy’ pattern in relief.

Dr J.W.L. Glaisher Bequest
C.481-1928

Teapot

Staffordshire; probably Thomas Barker, The Foley, Fenton, c.1760-67
Red stoneware with mould-applied reliefs
Mark: a pseudo-Chinese seal mark.
Tea caddy

Staffordshire, c.1750-65
Red stoneware, with mould-applied reliefs of leaves, flowers, a fleur-de-lys and a bird with a scroll.

Cream jug

Staffordshire; probably Thomas Barker, The Foley, Lane End, Fenton, c.1765-70
Red stoneware with mould-applied reliefs
Mark: a pseudo-Chinese seal mark
The reliefs correspond to sherds found on the site of the Foley Pottery, Lane End, Fenton.

Bottom shelf

Covered jug

Staffordshire; probably Thomas Astbury of Fenton, c.1765
Red stoneware with engine-turned decoration
Mark: ‘ASTBURY’ impressed.
Sugar basin and cover

Staffordshire, c.1765-70
Red stoneware, engine-turned.

Coffee pot

Staffordshire; perhaps Josiah Wedgwood, Burslem, c.1765-70
Red stoneware, engine-turned
Mark: a pseudo-Chinese seal mark incorporating a W.

Cup and saucer

Staffordshire, c.1755-65
Red stoneware
Mark: pseudo-Chinese seal on the cup.
Cream jug

Staffordshire, c.1765-70
Red stoneware, engine-turned
Mark: pseudo-Chinese seal mark impressed.

Dr J.W.L. Glaisher Bequest
C.470-1928

Case 4/4

Brown Salt-glazed Stoneware

Brown salt-glazed stoneware is a hard and durable ceramic which is non-porous, and therefore ideal for the service or storage of liquids. It is fired to between 1200° to 1400° centigrade, when salt is thrown into the kiln. This vapourizes, and creates a glossy surface on the pots. Some vessels, such as tankards, may be partly dipped in slip with a high iron content which gives them a two-tone brown colouration when fired.

Huge quantities of salt-glazed stoneware bottles were imported into England from the Rhineland in the seventeenth century, and this encouraged English entrepreneurs to make it here. John Dwight (c.1633-1703) of Fulham was the first to manufacture it commercially for a long period. He obtained a patent in 1672 and another in 1684 both of which included the manufacture of the stoneware known as ‘Cologne ware’. By the 1690s several
potters were flouting Dwight’s patent, and were making salt-glazed stoneware elsewhere in London, in Nottingham, and Staffordshire.

Top Shelf

Hunting mug

London, (type B), possibly Norfolk House, Lambeth, dated 1731
Salt-glazed stoneware with brown dip, and applied reliefs of a deer hunt, George II and Queen Caroline, a beefeater and trees. Inscribed ‘IG 1731’. Silver mount engraved ‘L/IM 1761, H/CJM 1782, JSM 1800, ERP 1836’, probably the initials of successive owners.

Dr J.W.L. Glaisher Bequest
C.1198-1928

Pickle jar

London, dated 1752
Salt-glazed stoneware with brown wash, decorated with applied reliefs of inn signs, and inscribed ‘George Bennison & Sarah Nov: 28 1752’.

Dr J.W.L. Glaisher Bequest
C.1205-1928
Hunting mug

London, (type B), possibly Norfolk House, Lambeth, dated 1733
Salt-glazed stoneware with brown dip, and applied reliefs of a cottage, trees, and a punch party derived from Hogarth’s ‘Midnight Modern Conversation’. Inscribed ‘lames Osburn’ and ‘1733’; silvered base metal mount.

Dr J.W.L. Glaisher Bequest
C.1199-1928

Second shelf

Double mug

London, dated 1748
Salt-glazed stoneware decorated with portrait medallions; inscribed ‘Prosperous and Happy May they Be/Who give Ben Brown their Company’ and ‘1748’.

Dr J.W.L. Glaisher Bequest
C.1204-1928

Hunting mug

London, Vauxhall (type A), dated 1729
Salt-glazed stoneware with brown dip and applied hare hunt, half-figures of George II and Queen Caroline with GR and CR in a medallion, beefeaters, trees. Inscribed, ‘Mary Culliford 1729’, and ‘Lett us Drink whilst we have Breath for there is no Drinking after Death’.
Hunting mug

London, Vauxhall (type A), dated 1730
Salt-glazed stoneware with brown dip and applied reliefs of Queen Ann, two beefeaters and two Boscobel Oaks har- bouring heads of Charles II.
Inscribed ‘Drink about Boys to the Pious Memory of Queen Ann/Mary Bayley/1730’.

Purchased with the Glaisher Fund
EC.2-1937

Hunting mug

London, Vauxhall (type A), dated 1726
Salt-glazed stoneware with brown dip and applied reliefs of a stag hunt, and two men carrying a barrel; inscribed ‘John Martin in Westminster’ and dated ‘1726’.

Dr J.W.L. Glaisher Bequest
C.1196-1928
Third shelf

Mug

London, John Dwight, Fulham Pottery, c.1685-1700
Marbled grey and white salt-glazed stoneware with silver mount
The base matches a fragment found at the factory site.

Dr J.W.L. Glaisher Bequest
C.1190-1928

Bottle

London; John Dwight, Fulham, c.1690-94
Salt-glazed stoneware with marbled bands, thrown and turned, and decorated with applied ‘sprigs’
The sprigs, made with brass stamps, include overlapping busts of William III and Mary II (d. 1694), a flying bird, winged cherub’s head, two Merry Andrews (clowns), and an initial C amid foliage. The stamps were probably engraved by the medallist, Regnier Arondeau (c.1655-1727).

Dr J.W.L. Glaisher Bequest
C.1194-1928
Punch bowl

London, Fulham Pottery, c.1750-60
Red earthenware coated inside with white slip, and decorated outside with thirty-two applied sprigs under lead-glaze
Probably the double-glazed ware made by William White (d. 1769) of Fulham Pottery in the 1750s. The sprigs were made by the same brass stamps used during the John Dwight period at Fulham Pottery. Some of these are in the British Museum.

Dr J.W.L. Glaisher Bequest
C.1195-1928

Mug

London, John Dwight, Fulham Pottery, c.1690-1700
Salt-glazed stoneware, the exterior of the double-walled body incised and pierced.

Dr J.W.L. Glaisher Bequest
C.1191-1928
Mug

London, Fulham Pottery or Staffordshire, early 18th century
White salt-glazed stoneware with turned bands; brown slip on the top of the handle, and probably round the rim under the silver mount.

Dr J.W.L. Glaisher Bequest
C.1192-1928

Fourth shelf

Bust of Lord Brougham inkstand

Derbyshire or London, c.1832
Salt-glazed stoneware
Lord Brougham, the Lord Chancellor, supervised the passage of the electoral Reform Bill through the House of Lords in 1832.

Dr J.W.L. Glaisher Bequest
C.1259-1928
Lord Brougham flask

London; Doulton & Watts, Lambeth Pottery, c.1832
Salt-glazed stoneware, inscribed ‘THE true Spirit Of/REFORM’ and BROUGHAM’S/ Reform CORDIAL’
Mark: ‘Lambeth Pottery/DOULTON & WATTS/16 HIGH STREET/LAMBETH’
Henry Brougham (1778-1868) became Lord Chancellor and was created Baron Brougham and Vaux in 1830. He supervised the passage of the electoral Reform Bill of 1832 through the House of Lords.

Dr J.W.L. Glaisher Bequest
C.1214-1928

Flask in the shape of Sir Robert Peel

London, c.1846
Brown salt-glazed stoneware; on the base in relief, ‘SIR,/ R, PEEL’, and on the scroll in his hand, ‘BREAD/FOR THE/MILLIONS’
Sir Robert Peel (1788-1850) had introduced the police force, and supported Catholic Emancipation in 1829. As prime minister (1841-46), he brought about the Repeal of the Corn Laws in 1846 which greatly reduced the duty on imported grains, and therefore made bread cheaper.

Dr J.W.L. Glaisher Bequest
C.1218-1928
Flask

London, dated 1736
Salt-glazed stoneware, inscribed on one side ‘Jos Baker/1736’ and on the other, ‘Joseph Baker/1736’.

Dr J.W.L. Glaisher Bequest
C.1202-1928

Hunting mug

Mortlake, probably Joseph Kishere’s Pottery, c.1800-20
Brown salt-glazed stoneware with applied reliefs of two boors drinking, flanked by classical figures, and a hunt. Silver mount with indistinct date letter perhaps S for 1813
Sander’s pottery at Mortlake was occupied by Thomas Norris from 1794 to 1801. Joseph Kishere founded a pottery there in 1797 and it was continued by his son, William, until c.1843-4.

Dr J.W.L. Glaisher Bequest
C.1208-1928
Bottom shelf

Cock

Probably London, late 18th century
Salt-glazed stoneware, press-moulded.

Dr J.W.L. Glaisher Bequest
C.1207-1928

Hunting jug

London; probably Doulton, Lambeth, or Cheavin, Fulham, c.1860-90
Brown salt-glazed stoneware, the upper part dipped darker brown; decorated with applied reliefs of a stag hunt, topers, and a windmill. Impressed on the front, ‘JOSEPH MAY/WHITE LION INN/MARCH’ (Cambridgeshire).
The owner was probably the Joseph May recorded in the 1881 Census as innkeeper and blacksmith, aged 53, living in the High Street, March.

Dr J.W.L. Glaisher Bequest
C.1211-1928

Jug

London, probably Fulham, c.1800-50
Brown salt-glazed stoneware with applied reliefs of Toby Philpot, huntsmen, hounds, stags, setters, a Chinese mandolin-player and tree. On the front is the impressed
inscription ‘HERES TO THE MINE HONEST FRIEND
HOPING THOSE HARD TIMES TO MEND J.D.;
The second initial may stand for Dawkins. The jug had been
sold by a Mrs Dawkins, a widow, whose first husband had
for a time kept a public house.

Dr J.W.L. Glaisher Bequest
C.1213-1928

Case 4/5

Nottingham and Derbyshire Brown Stoneware

Brown salt-glazed stoneware was made in Nottingham from
about 1695 when James Morley was sued by John Dwight
for infringement of his patent. During the eighteenth century
several more potteries were founded and the industry was
at its peak between 1760 and 1790. Nottingham was
renowned for tavern mugs, but a wide range of vessels was
produced. Typically they are finely thrown, and have a highly
lustrous surface, which varies in colour from medium to dark
brown. Decoration included turned bands, incised motifs
and inscriptions, rouletting, and, less commonly, applied
sprigs, or bands of ground up fired clay known as ‘grog’ or
‘breadcrumb’.

Crich in Derbyshire made stoneware from about 1700, and
its early eighteenth century wares are very like those made
Nottingham. In the second half of the eighteenth century many factories were founded in Derbyshire, and in the nineteenth, the area became the most important producer of domestic ware, and of bottles and storage jars for commercial purposes.

Top shelf

Two-handled mug

Nottingham, dated 1718
Brown salt-glazed stoneware with impressed geometric decoration. Inscribed ‘John Young november 1718’.

Dr J.W.L. Glaisher Bequest
C.1230-1928

Jug

Nottingham, c.1765-75
Brown salt-glazed stoneware with incised and rouletted decoration and the word ‘ALE’. A nearly similar jug in Nottingham Castle Museum is dated 1765.

Dr J.W.L. Glaisher Bequest
C.1245-1928
Two-handled cup

Nottingham, Crich, Derbyshire, dated 1739
Salt-glazed stoneware with incised and rouletted decoration; inscribed ‘Thomas Smeeton & Mary His Wife 1739’.

Dr J.W.L. Glaisher Bequest
C.1234-1928

Second shelf

Decanter jug

Crich, Derbyshire, or Nottingham, dated 1702
Salt-glazed stoneware decorated with an incised flower and inscribed ‘April 28th 1702
A comparable jug illustrated on James Morley’s trade card was described as ‘A Decantor’.

Dr J.W.L. Glaisher Bequest
C.1227-1928

Mug

Nottingham, dated 1720
Salt-glazed stoneware with incised and rouletted decoration. Inscribed ‘Sarah Hole Nov⁻¹ ye 19ᵗ 1720’.
Dr J.W.L. Glaisher Bequest
C.1231-1928

**Punch bowl**

Nottingham, c.1720-30
Salt-glazed stoneware with incised decoration.

Dr J.W.L. Glaisher Bequest
C.1235-1928

**Tankard**

Nottingham, c.1750-75
Brown salt-glazed stoneware decorated with incised flowers filled with dark brown slip
This technique is much less common than incised and rouletted decoration.

Given by Sir Ivor and Lady Batchelor
C.1-1994

**Mug**

Nottingham, 18th century
Brown salt-glazed stoneware with horizontal bands of reeding.
Said to have been found in a chimney of a house at Huntingdon.
Third shelf

Flask

Perhaps Crich, Derbyshire, 1727; the cover, Birmingham, 1900
Salt-glazed stoneware decorated with an incised plant and inscribed ‘Benjamin/ Limeburner/ 1727’.

Double tea caddy

Nottingham or Crich, dated 1770
Lustrous brown salt-glazed stoneware, press-moulded with mermaids in relief and impressed trellis diaper pattern; the base incised ‘E.H.1770’.

Double-walled mug

Nottingham, probably James Morley, c.1695-1705
Salt-glazed stoneware, the exterior of the double-walled
body incised and pierced.
A similar vessel, illustrated on Morley’s trade card, was described as ‘A Carved Jug’.

Dr J.W.L. Glaisher Bequest
C.1228-1928

Teapot

Nottingham, c.1750-70
Salt-glazed stoneware with incised lines and applied ‘bread-crumble’ decoration (shredded clay).

Dr J.W.L. Glaisher Bequest
C.1238 & A-1928

Jug

Nottingham, c.1745-60
Brown salt-glazed stoneware with incised lines and ‘breadcrumb’ decoration (ground up fired clay).

Dr J.W.L. Glaisher Bequest
C.1225-1928
Fourth shelf

Money Box in the shape of a Shoe

English, 19th century
Brown salt-glazed stoneware.

Dr J.W.L. Glaisher Bequest
C.1258-1928

Ink well

Nottingham, dated 1762
Salt-glazed stoneware, inscribed ‘Sarah Emminson 1762’.

Dr J.W.L. Glaisher Bequest
C.1239-1928

Two-handled cup

Derbyshire, dated 1831
Salt-glazed stoneware decorated with applied reliefs and inscribed ‘ELLEN CANLEN/MARCH 30TH/1831’.

Dr J.W.L. Glaisher Bequest
C.1255-1928
Flask
Nottingham, dated 1723
Salt-glazed stoneware with rouletted borders. Inscribed ‘Joseph/Poyne/1723’.
Dr J.W.L. Glaisher Bequest
C.1232-1928

Bear urn
Nottingham, c.1740-80
Brown salt-glazed stoneware with ‘breadcrumb’ fur, and a hole at the front to take a spigot.
Dr J.W.L. Glaisher Bequest
C.1241 & A-1928

Tobacco box and cover
Derbyshire; S. & H. Briddon, Walton Pottery, Brampton, c.1830-50
Salt-glazed stoneware moulded
Mark: ‘S & H BRIDDON’ impressed and ‘2’ incised.
Dr J.W.L. Glaisher Bequest
C.1254 & A-1928
Old Tom flask

Derbyshire; Oldfield & Co., The Pottery, Brampton, c.1800-50
Salt-glazed stoneware
Mark: ‘OLDFIELD & CO./MAKERS’.

Dr J.W.L. Glaisher Bequest
C.1253-1928

Bottom shelf

Pair of greyhounds

Probably Derbyshire, early 19th century
Salt-glazed stoneware, moulded.

Dr J.W.L. Glaisher Bequest
C.1249A & B-1928

Bear jug

Nottingham, c.1750-75
Salt-glazed stoneware with shredded clay fur and details in cream slip.

Dr J.W.L. Glaisher Bequest
C.1257 & A-1928
Greyhound

Probably Derbyshire, early 19th century
Salt-glazed stoneware, moulded
Inscribed on the base ‘Alfred Pattison’.

Dr J.W.L. Glaisher Bequest
C.1248-1928

Bear jug

Nottingham, c.1750-1800
Salt-glazed stoneware with grog (ground up fired clay) fur.
The detachable head serves as a cup.

Dr J.W.L. Glaisher Bequest
C.1242 & A-1928
White Salt-glazed Stoneware

White stoneware incorporating calcined flints, and white ball clay from Devon and Dorset had been developed in North Staffordshire by 1720. The thrown or moulded wares were fired to about 1,200-1,400° centigrade, and when the maximum temperature was reached, salt was thrown into the kiln. The heat caused the salt to vapourize and the sodium oxide released combined with the alumina and silica in the clay to form a glaze.

By the mid 1740s potters were making extensive use of press-moulding, and had begun to slip-cast in plaster-of-Paris moulds. These processes made it possible to produce a greater range of shapes than before, and to create integral relief patterns. Incised decoration filled with cobalt-blue, known as ‘scratch blue’ was in use from about 1740, and painting in polychrome enamels was introduced about 1750.

White salt-glazed stoneware was also made in Swinton, Leeds and Rotherham in Yorkshire, Liverpool, Chester, and Bovey Tracey in Devon. Production of tableware declined in the 1770s in favour of creamware, and little seems to have been made after 1780.
Case 5/1

Top shelf

Candlestick in the form of a tree trunk with a stag beside it

Staffordshire, c.1755-60
White salt-glazed stoneware, press-moulded.

Dr J.W.L. Glaisher Bequest
C.545-1928

Pelican jug

English, by Anthony Theakston, Wildsworth, Lincolnshire, 1996
White salt-glazed stoneware
Mark: ‘Anthony/Theakston’ incised into base.

Purchased with the University Purchase Fund and a grant from Eastern Arts Association
C.11-1996

Candlestick in the form of a tree trunk

Staffordshire, c.1755-60
White salt-glazed stoneware, press-moulded.
Second shelf

Teapot

Staffordshire, c.1730-40
White salt-glazed stoneware, with tool-cut facets, decorated with motifs impressed with metal stamps: a crown, a lion, a man, leaves and flowers.

Jug

Staffordshire, c.1740-50
White salt-glazed stoneware with incised and mould-applied reliefs of a bird, a fleur-de-lys, acorns and foliage.

Sugar basin and cover

Staffordshire, c.1740
White salt-glazed stoneware decorated with applied reliefs representing the capture of Portobello by Admiral Vernon on 22 November 1739. The news arrived in England in March 1740.
Two cornucopia wall pockets for flowers

Staffordshire. c.1745-60
Press-moulded salt-glazed agateware with touches of cobalt-blue.

Cornucopia wall pocket for flowers

Staffordshire, c.1745-60
Press-moulded white salt-glazed stoneware.

Basin

Staffordshire, c.1740-50
Salt-glazed stoneware; drab body washed with white pipe clay inside, and decorated outside with mould-applied reliefs.
Coffee cup
Staffordshire, c.1740-50
White salt-glazed stoneware with mould-applied decoration.
Dr J.W.L. Glaisher Bequest
C.516-1928

Jug
Staffordshire, c.1740-50
White salt-glazed stoneware decorated with mould-applied reliefs, and gilded.
Dr J.W.L. Glaisher Bequest
C.525-1928

Teapot
Staffordshire, c.1740-5
White salt-glazed stoneware decorated with incised trellis, bands of shredded clay, and gilding; moulded handle, spout, and lion knob.
Dr J.W.L. Glaisher Bequest
C.505 & A-1928
Third shelf

Camel teapot

Staffordshire, c.1745-55
White salt-glazed stoneware, slip cast.

Dr J.W.L. Glaisher Bequest
C.572 & A-1928

Teapot

Staffordshire; possibly Thomas and John Wedgwood, The Big House, Burslem, c.1745-55
White salt-glazed stoneware, slip-cast
The side panels are filled respectively by a shield of arms and a stag; the fable of the Fox and the Crane; Cupid on a lion; a fox stealing a goose; Danae amongst clouds above a unicorn.

Dr J.W.L. Glaisher Bequest
C.577 & A-1928

Teapot

Staffordshire, c.1740-50
White salt-glazed stoneware decorated with applied, blue-stained reliefs.

Dr J.W.L. Glaisher Bequest
C.528 & A-1928
Teapot

Staffordshire, possibly Thomas Whieldon, Fenton Vivian, c.1740-45
White salt-glazed stoneware, coated in dark brown, and decorated on both sides with the royal arms and ‘DIEU ET MON DRIT’ (sic) applied in pipe clay.

Dr J.W.L. Glaisher Bequest
C.527 & A-1928

Tea bowl

Staffordshire, c.1745-55
Moulded white salt-glazed stoneware, with relief panels similar to those on the teapot further back on the shelf.

Dr J.W.L. Glaisher Bequest
C.582-1928

Scent bottle

Staffordshire, dated 1724
Salt-glazed stoneware moulded with chinoiseries. Inscribed on the base ‘TW/1724’
This is the third earliest date known on English white salt-glazed stoneware.

Dr J.W.L. Glaisher Bequest
C.532-1928
Tea caddy

Staffordshire, c.1745-55
White salt-glazed stoneware with remains of oil-gilding. On one side, a tea shrub and the words ‘CIA OR TE herb’; on the other, a vine growing over a tree and the words ‘Herb Te’
The plants were derived from plates in J. Nieuhoff's *An Embassy from the East India Company of the United Provinces to the Grand Tartar Cham, Emperour of China*, London (John Ogilby), 1669.

Dr J.W.L. Glaisher Bequest
C.563-1928

Squirrel or monkey teapot

Staffordshire, c.1745-55
White salt-glazed stoneware; slip cast
Probably inspired by either a Meissen monkey or squirrel teapot modelled by J.J. Kaendler in 1735.

Dr J.W.L. Glaisher Bequest
C.575 & A-1928
Fourth shelf

Strainer
Staffordshire, dated 1745
White salt-glazed stoneware, inscribed ‘RJH 1745’.
Dr J.W.L. Glaisher Bequest
C.504-1928

Teapot
Staffordshire, c.1745-50
White salt-glazed stoneware, slip-cast; the knob in the form of a crouching hare.
Dr J.W.L. Glaisher Bequest
C.580 & A-1928

Spoon tray
Staffordshire, c.1750-60
White salt-glazed stoneware, press-moulded with chinoiserie decoration.
Dr J.W.L. Glaisher Bequest
C.538-1928
Teapot

Staffordshire, c.1750
White salt-glazed stoneware, slip-cast in the form of a dragon with a man shooting on one side, and a lady holding a plant on the other.

Dr J.W.L. Glaisher Bequest
C.574 & A-1928

Teapot

Staffordshire, c.1745-50
White salt-glazed stoneware, slip cast; decorated with vine branches touched with cobalt-blue.

Dr J.W.L. Glaisher Bequest
C.593 & A-1928

Teapot

Staffordshire, c.1760-65
White salt-glazed stoneware, slip-cast
Teapots decorated with landscapes were made by several potters, including Josiah Wedgwood, Robert Garner and Thomas Whieldon.

Dr J.W.L. Glaisher Bequest
C.590 & A-1928
Foxglove leaf pickle tray

Staffordshire; possibly Josiah Wedgwood from a mould attributed to William Greatbatch, c.1760-65
White salt-glazed stoneware; press-moulded.

Dr J.W.L. Glaisher Bequest
C.550-1928

House-shaped teapot

Staffordshire;
White salt-glazed possibly Thomas and John Wedgwood, Burslem, 1745-55 stoneware, slip cast; the reliefs dabbed with cobalt-blue.

Dr J.W.L. Glaisher Bequest
C.592 & A-1928

Inkpot and pen holder

Staffordshire, dated 1757
White salt-glazed stoneware, inscribed on the base in red enamel ‘H:P/1757’.

Dr J.W.L. Glaisher Bequest
C.493 & A-1928
Bottom shelf

Bear jug

Staffordshire, c.1740-60
White salt-glazed stoneware with shredded clay fur and details in dark brown clay
The detachable head serves as a cup.

Dr J.W.L. Glaisher Bequest
C.500 & A-1928

Polar bear

English; by Audrey Blackman, 1963
Stoneware, rolled and draped

Given by Mrs Audrey Blackman
C.8-1979
Bear jug
Staffordshire, c.1740-60
White salt-glazed stoneware with shredded clay fur and details in dark brown clay. The detachable head serves as a cup.

Dr J.W.L. Glaisher Bequest
C.501 & A-1928

Dog
Staffordshire, c.1740-50
White salt-glazed stoneware splashed with cobalt-blue.

Dr J.W.L. Glaisher Bequest
C.811-1928

Case 5/2

Top shelf

Wading bird
Staffordshire, c.1750-60
White salt-glazed stoneware with details painted in cobalt-
blue
Derived from a Chinese porcelain figure.

Dr J.W.L. Glaisher Bequest
C.812-1928

Bird perching on a tree stump

Staffordshire, c.1750-60
White salt-glazed stoneware.

Dr J.W.L. Glaisher Bequest
C.807B-1928

Hawk

Staffordshire, c.1750-60
White salt-glazed stoneware, partly decorated with brown slip
The model was inspired by Chinese porcelain hawks on rocky bases.

Dr J.W.L. Glaisher Bequest
C.813-1928
Second shelf

Dr Sacheverell (1676-1724)

Staffordshire, c.1740-50

Dr J.W.L. Glaisher Bequest
C.792-1928

Shepherd and shepherdess

Staffordshire, c.1750-55
White salt-glazed stoneware, press-moulded.

Dr J.W.L. Glaisher Bequest
C.793-1928

Owl jug

Staffordshire, c.1740-55
White salt-glazed stoneware with details in brown
The detachable head serves as a cup.

Dr J.W.L. Glaisher Bequest
C.497 & A-1928
Lady and gentleman in an arbour

Staffordshire, c.1750-55
White salt-glazed stoneware.

Dr J.W.L. Glaisher Bequest
C.803-1928

Third shelf

Pew group

Staffordshire, c.1740-50
white salt-glazed stoneware with details in brown clay.

Dr J.W.L. Glaisher Bequest
C.778-1928

The Spotted Cow

Staffordshire, by William Roscoe, Burslem, c.1936-7
Glazed hand-modelled fireclay with porcelain details
Mark: ‘THE SPOTTED COW/Wm Roscoe/ ENGLAND’
The technique was inspired by eighteenth century salt-glazed stoneware pew groups.

Given by the artist through Mrs Audrey Blackman
C.6-1979
Pew group
Staffordshire, c.1740-50
White salt-glazed stoneware with details in brown clay and slip.

Dr J.W.L. Glaisher Bequest
C.779-1928

The Clown
Staffordshire, by Frank Scott, c.1936
Glazed hand-modelled fireclay
Mark: a Staffordshire knot, incised
Inspired by salt-glazed stoneware pew groups.

Given by the artist through Mrs Audrey Blackman
C.7-1979

Pew group
Staffordshire, c.1740-50
White salt-glazed stoneware.

Given by Mrs W.D. Dickson
EC.7-1943
Fourth shelf

Pew group

Staffordshire, c.1740-50
White salt-glazed stoneware with details in brown clay.

Dr J.W.L. Glaisher Bequest
C.781-1928

Man

Staffordshire, c.1740-50
White salt-glazed stoneware with brown slip eyes.

Dr J.W.L. Glaisher Bequest
C.795-1928

Woman

Staffordshire, c.1745-55
White salt-glazed stoneware, press-moulded.

Dr J.W.L. Glaisher Bequest
C.797-1928

Pew group of Adam and Eve and the Tree of Knowledge

Staffordshire, c.1740-50
White salt-glazed stoneware with details in brown slip
This pew group is the only one known which does not show figures in contemporary costume.

Dr J.W.L. Glaisher Bequest
C.777-1928

Harlequin dancing

Staffordshire, c.1755
White salt-glazed stoneware
After a Meissen porcelain figure or an English copy.

Dr J.W.L. Glaisher Bequest
C.809-1928

Pew group

Staffordshire, c.1740-50
White salt-glazed stoneware with details in brown clay.

Dr J.W.L. Glaisher Bequest
C.780-1928

Fifth shelf

Woman wearing a ‘sack’ dress

Staffordshire, c.1745-55
Salt-glazed agate ware, press-moulded.
Dr J.W.L. Glaisher Bequest
C.783-1928

**Woman**

Staffordshire, c.1740-50
Salt-glazed stoneware with details in brown slip.

Given by Mrs W.D. Dickson
C.111-1950

**Woman wearing a ‘sack’ dress**

Staffordshire, c.1745-55
Salt-glazed agateware, press-moulded, and dabbed with cobalt-blue.

Dr J.W.L. Glaisher Bequest
C.782-1928

**Dog or lion**

Staffordshire, c.1745-55
Salt-glazed agate ware, splashed with cobalt.

Dr J.W.L. Glaisher Bequest
C.786-1928
Cock
Staffordshire, c.1745-55
Salt-glazed agateware splashed with cobalt.
Dr J.W.L. Glaisher Bequest
C.791-1928

Scent flask
Staffordshire, c.1745-55
Salt-glazed agate ware.
Dr J.W.L. Glaisher Bequest
C.565-1928

Stag and hind
Staffordshire, c.1745-55
Salt-glazed agate ware, press-moulded, and splashed with cobalt-blue.
Dr J.W.L. Glaisher Bequest
C.785 & A-1928

Two children
Staffordshire, c.1745-55
Salt-glazed agate ware, press-moulded and splashed with cobalt-blue.
Chinese boy on a lion

Staffordshire, c.1745-55
White salt-glazed stoneware, press-moulded.

Dr J.W.L. Glaisher Bequest
C.794-1928

Cat

Staffordshire, c.1745-55
Salt-glazed agateware, press-moulded.

Dr J.W.L. Glaisher Bequest
C.789-1928

Cat holding a mouse

Staffordshire, c.1745-55
Salt-glazed agateware, press-moulded.

Dr J.W.L. Glaisher Bequest
C.790-1928
Bottom shelf

Jug in the form of a bear holding dog

Staffordshire, c.1740-60
White salt-glazed stoneware with shredded clay fur and details in dark brown clay
The detachable head serves as a cup.

Dr J.W.L. Glaisher Bequest
C.498 & A-1928

Bear jug

Staffordshire, c.1740-60
White salt-glazed stoneware with shredded clay fur and details in dark brown clay. The detachable head serves as a cup.

Dr J.W.L. Glaisher Bequest
C.503 & A-1928

Bear jug

Staffordshire, c.1740-60
White salt-glazed stoneware with shredded clay fur and details in dark brown clay. The detachable head serves as a cup.

Dr J.W.L. Glaisher Bequest
C.502 & A-1928
Bear jug holding a whistle

Staffordshire, c.1740-60
White salt-glazed stoneware with shredded clay fur and details in brown clay. The detachable head serves as a cup.

Dr J.W.L. Glaisher Bequest
C.499 & A-1928

Case 5/3

Top shelf

Two-handled cup

Staffordshire, dated 1753
White salt-glazed stoneware with scratch-blue decoration and, on both sides, the inscription ‘Esther Eacot/1753’.

Purchased with the Glaisher Fund
C.36-1934

Second shelf

Mug

Staffordshire; probably Enoch Booth, Tunstall, 1742
Salt-glazed stoneware with scratch-blue decoration and inscription, ‘Enoch Booth 42’.
Plate

Staffordshire, possibly the Foley, Fenton, c.1755-60
Moulded white salt-glazed stoneware with barleycorn pattern border, scratch-blue decoration, and initials ‘HB’.

Mug

Staffordshire, dated 1759
White salt-glazed stoneware with scratch-blue decoration and inscription, ‘JB/1759’.

Purchased with the Glaisher Fund
C.37-1934

Third shelf

Lozenge-shaped teapot

Staffordshire, c.1745-55
White salt-glazed stoneware, slip-cast decorated with cobalt-blue.

Dr J.W.L. Glaisher Bequest
C.591 & A-1928
Tea caddy
Staffordshire?, c.1750-65
White salt-glazed stoneware; slab-built and sponged with cobalt-blue before firing.
Dr J.W.L. Glaisher Bequest
C.564-1928

Woman
Staffordshire, c.1745-55
White salt-glazed stoneware decorated with cobalt-blue.
Dr J.W.L. Glaisher Bequest
C.810-1928

Cream jug
Staffordshire, c.1745-60
White salt-glazed stoneware, with scratch-blue decoration.
Dr J.W.L. Glaisher Bequest
C.508-1928
Fourth shelf

‘Littler-Wedgwood Blue’

Two of these three teapots are coated with a very thin wash containing cobalt before being fired and salt-glazed. One is plain (C.614 & A-1928); the other is decorated with unfired ‘japaned’ flowers (C.616 & A-1928). They were probably made at Aaron Wedgwood’s pottery, Brownhills, Burslem. William Littler had been in partnership with him between 1745-9, and in 1751 became manager of the Longton Hall porcelain factory. The third pot (C.612 & A-1928), is decorated with a blue enamel ground and flowers painted in enamels.

Teapot

Staffordshire, c.1750-65
White salt-glazed stoneware with crabstock handle and spout, painted in enamels on a blue ground.

Dr J.W.L. Glaisher Bequest
C.612 & A-1928

Teapot

Staffordshire; perhaps Aaron Wedgwood, Brownhills, c.1750-65
White stoneware, coated with blue slip, salt-glazed and
decorated with ‘japanned’ flowers; ‘Littler-Wedgwood blue’ ware.

Dr J.W.L. Glaisher Bequest
C.616 & A-1928

Teapot

Staffordshire, possibly Aaron Wedgwood, Brownhills, c.1750-65
White stoneware coated with blue slip, and salt-glazed; ‘Littler-Wedgwood blue’ ware.

Dr J.W.L. Glaisher Bequest
C.614 & A-1928

Fifth shelf

Miniature tea set and six spoons

Staffordshire, c.1755-65
Salt-glazed stoneware painted in enamels, comprising a teapot, tea kettle, coffee pot, milk jug, sugar basin, cake stand, and slop basin (not shown), and six silver spoons.

Given by Mrs W.D. Dickson
EC.13.1-13-1945
Bottom shelf

Ewe and lamb

Staffordshire, c.1755
White salt-glazed stoneware, press-moulded
After a Derby porcelain group of c.1750-55.

Dr J.W.L. Glaisher Bequest
C.806-1928

Model cradle

Staffordshire, c.1730-40
White salt-glazed stoneware inlaid with brown slip.

Dr J.W.L. Glaisher Bequest
C.512-1928

Duck

Staffordshire, c.1745-55
White salt-glazed stoneware, press-moulded with brown slip eyes.

Dr J.W.L. Glaisher Bequest
C.802-1928
Case 5/4

White salt-glazed stoneware mainly with enamelled decoration

Top shelf

Vase

Staffordshire, c.1740-50
White salt-glazed stoneware with mould-applied reliefs

Dr J.W.L. Glaisher Bequest
C.514-1928

Dish

Staffordshire, c.1756-63
White salt-glazed stoneware, press-moulded with the inscription ‘SUCCESS/TO THE KING OF/ PRUSSIA AND HIS FORCES’
The inscription refers to Frederick the Great of Prussia (1712-1786), who was popular in England during the Seven Years War (1756-63).

Given by Mrs W.D. Dickson
C.171-1932
Second shelf

Coffee pot

Staffordshire, c.1750-65
White salt-glazed stoneware painted in enamels in imitation of Chinese *famille rose* porcelain.

Dr J.W.L. Glaisher Bequest
C.600 & A-1928

Vase

Staffordshire, c.1755-60
White salt-glazed stoneware painted in enamels with Oriental figures, plants, and rocks

Sir Ivor and Lady Batchelor Bequest
C.98-2006

Bowl

Staffordshire (?), c.1755-60
White salt-glazed stoneware painted in enamels in Oriental style.

Given by Harry Ostler
C.12-1947
Jug
Staffordshire, c.1755-65
White salt-glazed stoneware painted in enamels in imitation of Chinese *famille rose* porcelain.
Dr J.W.L. Glaisher Bequest
C.599-1928

Third shelf

Mug
Staffordshire, c.1750-60
White salt-glazed stoneware painted in enamels in Oriental style.
Dr J.W.L. Glaisher Bequest
C.610-1928

Mug
Staffordshire, c.1755-65
White salt-glazed stoneware painted in enamels in imitation of Chinese *famille rose* porcelain.
Dr J.W.L. Glaisher Bequest
C.598-1928
Jug

White salt-glazed stoneware painted in enamels in imitation of Chinese famille rose porcelain.

Dr J.W.L. Glaisher Bequest
C.603-1928

Plate

Staffordshire, c.1755-65

Given by Mrs W.D. Dickson
C.116-1950

Cup

Staffordshire, c.1750-60
White salt-glazed stoneware painted in enamels with flowers.
A rare shape of cup

Sir Ivor and Lady Batchelor Bequest
C.102-2015
Coffee pot

Staffordshire, c.1750-65
White salt-glazed stoneware, painted in enamels in Chinese style, and gilt.

Dr J.W.L. Glaisher Bequest
C.595 & A-1928

Fourth shelf

Teapot

Staffordshire, c.1750-60
White salt-glazed stoneware with crabstock handle and spout, and applied reliefs, painted in enamels.

Dr J.W.L. Glaisher Bequest
C.608 & A-1928

Teapot

Staffordshire, c.1755-65
White salt-glazed stoneware, slip-cast, and painted in enamels with a coloured ground and floral reserves in imitation of porcelain

Dr J.W.L. Glaisher Bequest
C.607 & A-1928
Teapot

Staffordshire, c.1750-55
White salt-glazed stoneware, slipcast and painted in enamels.
On either side is a shell, and a man in contemporary dress.

Dr J.W.L. Glaisher Bequest
C.596 & A-1928

Jacobite teapot

Staffordshire, c.1750-65
White salt-glazed stoneware painted in enamels with Prince Charles Edward Stuart, the Young Pretender

Given by Mrs W.D. Dickson
C.112 & A-1950

Teapot

Staffordshire, c.1750-60
White salt-glazed stoneware with crabstock handle and spout, and applied moulded reliefs, painted in enamels

Dr J.W.L. Glaisher Bequest
C.609 & A-1928
Teapot

Staffordshire, c.1755-65
White salt-glazed stoneware painted in enamels with a shepherd and shepherdess.

Lent anonymously from a private collection
AAL.95 & A-2006

Teapot

Staffordshire, c.1755-65
White salt-glazed stoneware, painted in enamels with roses on a green ermine ground.

Given by Mrs W.D. Dickson
C.113 & A-1950

Teapot

Staffordshire, c.1755-65
White salt-glazed stoneware painted in enamels: on one side, Cupid fires arrows at three flying hearts; on the other, Cupid fires arrows at a Lady

Dr J.W.L. Glaisher Bequest
C.604 & A-1928
The lead-glazed Redwares and Black-glazed Earthenware displayed on the fourth and bottom shelves of cases 5/4 and 5/5 are listed towards the back of this book.
Case 5/5

Dining ware and ornaments

Top shelf

Candlestick

Staffordshire, c.1770
White salt-glazed stoneware, moulded in the shape of a Corinthian column on a square base in imitation of a neo-classical silver candlestick.

Dr J.W.L. Glaisher Bequest
C.562-1928

Cornucopia wall pocket for flowers

Staffordshire; c.1760-70
White salt-glazed stoneware, press-moulded with a bust of Flora (?) in relief
Wall pockets of this design were also made in lead-glazed earthenware.

Dr J.W.L. Glaisher Bequest
C.543-1928
Female mask wall pocket
Staffordshire; perhaps Thomas Whieldon, Fenton Vivian, c.1760-70
White salt-glazed stoneware, press-moulded with brown clay eyes
Dr J.W.L. Glaisher Bequest
C.542-1928

Satyr’s head wall pocket
Staffordshire, c.1755-65
Press-moulded white salt-glazed stoneware.
Dr J.W.L. Glaisher Bequest
C.533-1928

Female mask wall pocket for flowers
Staffordshire; perhaps Thomas Whieldon, Fenton Vivian, or Thomas and John Wedgwood, Burslem, 1760-70
White salt-glazed stoneware, press-moulded
Dr J.W.L. Glaisher Bequest
C.540-1928
Stand for a basket

Staffordshire, c.1760-70
White salt-glazed stoneware, press-moulded with nuts and fruits, and pierced.

Dr J.W.L. Glaisher Bequest
C.549-1928

Second shelf

Double-lipped sauceboat

Staffordshire, c.1750-55
White salt-glazed stoneware, slip-cast

Dr J.W.L. Glaisher Bequest
C.581-1928

Dish with lobed edge

Staffordshire, c.1755-70
White salt-glazed stoneware, press-moulded
Similar dishes were made in lead-glazed earthenware.

Dr J.W.L. Glaisher Bequest
C.556-1928
Mezzetin from the Italian Comedy

Staffordshire, c.1755
White salt-glazed stoneware painted in enamels
Modelled after a Meissen figure or a Bow copy of it.
The Meissen prototype for this figure was modelled by
Peter Reinicke after Habit de Mezzetin in Luigi

Dr J.W.L. Glaisher Bequest
C.815-1928

Pole

Staffordshire, c.1755
White salt-glazed stoneware painted in enamels
Modelled after a Meissen porcelain figure.

Dr J.W.L. Glaisher Bequest
C.814-1928

Melon tureen and stand

Staffordshire, c.1755-65
White salt-glazed stoneware; press-moulded. The use of
naturalistic forms for tableware was an aspect of the
Rococo style in silver and ceramics.

Dr J.W.L. Glaisher Bequest
C.547 & A & B-1928
Vase or salt

Staffordshire, c.1750-60
White salt-glazed stoneware with double walls, the outer wall pierced.

Dr J.W.L. Glaisher Bequest
C.494-1928

Dish with lobed edge

Staffordshire, c.1755-70
Earthenware, press-moulded with fruit and nuts, and decorated with metallic oxides under lead glaze.

Dr J.W.L. Glaisher Bequest
C.701-1928

Butter dish and cover

Staffordshire, possibly Humphrey Palmer, Hanley, c.1755-60
White salt-glazed stoneware, press-moulded; the cover with knob in the shape of a cow

Dr J.W.L. Glaisher Bequest
C.560 & A-1928
Third shelf

Mug

Staffordshire, c.1755
White salt-glazed stoneware, slipcase Decorated with a drinking scene entitled ‘MIDNIGHT CONVERSATION’ after Hogarth, the arms of the Bertie, Hale, Leveson-Gower and Vane, various animals and birds. The arms are of families whose members were involved in politics and governments of the 1740s and 1750s. Granville Leveson-Gower (1721-1803) was appointed Lord-Lieutenant of Staffordshire in 1755.

Dr J.W.L. Glaisher Bequest
C.589-1928

Dish

English, Staffordshire, c.1755-60
White salt-glazed stoneware, press-moulded with rococo scrolls, fruit and a trellis border.

Given by Sir Ivor and Lady Batchelor
C.5-1993

Triangular pickle tray
Staffordshire; possibly Thomas and John Wedgwood, Burslem, c.1745-55
White salt-glazed stoneware, press-moulded.

Dr J.W.L. Glaisher Bequest
C.537-1928

Pepper pot
Staffordshire, c.1755-65
White salt-glazed stoneware painted in enamels.

Given by Mrs W.D. Dickson
EC.181 & A-1937

Egg stand
Staffordshire, c.1745-55
White salt-glazed stoneware, with a container for the salt in the shape of the head of the Duke of Cumberland (1721-1765).

Dr J.W.L. Glaisher Bequest
C.546-1928

Plate
Staffordshire; probably printed in London or Birmingham, c.1760
White salt-glazed stoneware, press-moulded and transfer-printed in red with a boar and a wolf from one of Aesop’s Fables.
Candlestick

Staffordshire, c.1755-65
White salt-glazed stoneware, press-moulded in the form of a silver candlestick, and painted in enamels.

Dr J.W.L. Glaisher Bequest
C.611-1928

Plate

Staffordshire, c.1770
White salt-glazed stoneware, press-moulded with the words ‘BARTHOLOMEW FULLER OF TRINITY COLLEGE CAMBRIDGE’
Bartholomew Fuller was cook of Trinity College when he died in 1770. The plate was dug up during alterations to the Old Court in Trinity in 1908.

Dr J.W.L. Glaisher Bequest
C.552-1928

Heart-shaped pickle tray

Staffordshire; possibly Thomas and John Wedgwood, Burslem, c.1745-55
White salt-glazed stoneware; press-moulded.

Dr J.W.L. Glaisher Bequest
C.536-1928
Sauceboat

Staffordshire, c.1750-60
White salt-glazed stoneware, slip cast, with boy in a tree pattern, and painted in enamels.

Given by Mrs W.D. Dickson
C.115-1950

Cases 5/4 and 5/5

Fourth shelf, left to right

Lead-glazed Redwares

Fine red earthenwares were developed in north Staffordshire by the 1720s in response to the demand for tea and coffee ware. Unlike earlier English earthenwares they were fired twice; once after forming, and again after the application of lead glaze.

Redware was used mainly for small articles such as teapots, coffee pots, milk jugs, and bowls, which were thrown or moulded, and are generally light in the hand. Decoration might take the form of cream slip bands round the rims, or mould-applied sprigs (reliefs) of cream clay. Numerous potters in the area made redware, so unless complete
vessels match fragments from excavated sites, it is not possible to make definite attributions.

Bowl with lip and handle
Staffordshire; probably Shelton, c.1730-40
Red earthenware with mould-applied cream sprigs, a band of cream slip round the rim, and lead glaze. The form is similar to an unglazed fragment excavated Broad Street, Shelton.
Dr J.W.L. Glaisher Bequest
C.626-1928

Cream jug
Staffordshire, c.1730-40
Lead-glazed agateware with a band of white slip round the mouth.
Dr J.W.L. Glaisher Bequest
C.651-1928

Bowl
Staffordshire; perhaps Shelton, c.1740
Red earthenware with mould-applied cream sprigs under lead glaze. The decoration commemorates the capture of Portobello from the Spanish by Admiral Vernon in November
1739. The news of his victory did not reach London until March, 1740.

Dr J.W.L. Glaisher Bequest
C.617-1928

Teapot
Staffordshire; perhaps Humphrey Palmer, Hanley, c.1750-70
Black-glazed earthenware decorated with applied moulded reliefs, crabstock handle and spout in white clay, with clear glaze.

Dr J.W.L. Glaisher Bequest
C.639 & A-1928

Milk jug
Staffordshire, c.1730-45
Red earthenware with mould-applied cream sprigs and lead glaze.

Dr J.W.L. Glaisher Bequest
C.619-1928
Jar with three handles
Staffordshire, probably Fenton Low, c.1740-50
Red earthenware with coiled cream clay handles and mould-applied cream sprigs under lead glaze.
Dr J.W.L. Glaisher Bequest
C.623-1928

Covered jug
Staffordshire, c.1730-45
Red earthenware with mould-applied cream sprigs, cream slip round the rims, and lead glaze.
Dr J.W.L. Glaisher Bequest
C.624 & A-1928

Cup
Staffordshire, c.1730-45
Red earthenware with mould-applied cream sprigs and lead glaze.
Dr J.W.L. Glaisher Bequest
C.627-1928

Teapot
Staffordshire; probably Fenton Low, c.1740-50
Red earthenware with applied cream sprigs of the Royal
Arms with the motto ‘DIEU ET MON DIT’ (sic), squirrels and leaves, and touched with cobalt under lead glaze.

Dr J.W.L. Glaisher Bequest
C.618 & A-1928

Creamware Figures

Staffordshire, c.1750-70
Cream and red clays press moulded, or partly press moulded with hand-modelled parts, assembled using slip (liquid clay). Details, such as eyes, added in brown or cream slip, before lead glazing and firing. The male figures with streaky colouring were assembled and fired to the biscuit state, then oxides of copper, iron, cobalt, or manganese, were applied before glazing and firing again.

Dr J.W.L. Glaisher Bequest
Seated Woman C.821-1928; Standing Woman C.820-1928, Cobbler C.817-1928; Bagpiper C.818-1928; Man C.819-1928

Teapot

Staffordshire, c.1745-55
Red earthenware, slip cast and lead-glazed.

Dr J.W.L. Glaisher Bequest
C.638 & A-1928
Covered jug
Staffordshire, c.1730-45
Red earthenware with mould-applied cream sprigs, cream slip bands round the rims, and lead glaze.
Dr J.W.L. Glaisher Bequest
C.621 & A-1928

Teapot
Staffordshire, c.1730-45
Red earthenware with mould-applied cream sprigs and bands of cream slip round the edges.
Dr J.W.L. Glaisher Bequest
C.625 & A-1928

Cases 5/4 and 5/5

Bottom shelves, left to right

Black-glazed Earthenware
Blackware has a dark red body and black or very dark brown iron-stained lead glaze. In the seventeenth century it was used mainly for drinking and serving vessels, such as
mugs, beakers, flagons, and jugs, known today as ‘Midlands Blackware’.

In the third quarter of the eighteenth century blackware tea and coffee wares, and a variety of other vessels were made by many potters in Staffordshire, and at Jackfield and elsewhere in east Shropshire. The Jackfield pottery was on the right bank of the River Severn, opposite to Coalport, and was run by John Thursfield, and his son William (known as Morris) until it was bought up by John Rose, probably shortly before 1794.

Teapot

Staffordshire, c.1750-70
Black-glazed earthenware decorated with applied vine stems, the reliefs and knob gilded.

Dr J.W.L. Glaisher Bequest
C.709 & A-1928

Milk or cream jug

Staffordshire, c.1750-70
Earthenware of silver shape, decorated with an applied moulded vine stem, and black lead glaze.

Dr J.W.L. Glaisher Bequest
C.714-1928
Covered jug

Staffordshire, c.1755-70
Black-glazed earthenware with applied moulded vine sprays, and oil-gilding.

Dr J.W.L. Glaisher Bequest
C.712 & A-1928

Cream jug and cover

Staffordshire, c.1750-70
Black-glazed earthenware decorated with an applied vine stem.

Dr J.W.L. Glaisher Bequest
C.713 & A-1928

Coffee pot

Staffordshire, c.1750-70
Black-glazed earthenware decorated with applied moulded vine stems and roses, with traces of gilding.

Dr J.W.L. Glaisher Bequest
C.711 & A-1928

Teapot

Staffordshire, or Shropshire, c.1760-70
Black-glazed earthenware with remnants of painted floral decoration in oil-colours.
Jug

Shropshire; Jackfield, c.1770
Black-glazed earthenware painted onglaze in oil-colours and gilding.

Dr J.W.L. Glaisher Bequest
C.1110-1928

Two-handled cup

Staffordshire, or perhaps Shropshire, c.1770-9
Black-glazed earthenware.

Dr J.W.L. Glaisher Bequest
C.718-1928

Jug

Shropshire; Jackfield, c.1765
Black-glazed earthenware decorated with oil gilding.
and inscribed ‘May the Tennant be Ready when the Steward comes’
This is an allusion to the Jacobites’ hope that Prince Charles Edward Stuart (1720-88) would return to be King.
Barrel-shaped mug

Staffordshire, or Jackfield, Shropshire, c.1760-70
Black-glazed earthenware.

Jug

Shropshire; Jackfield, c.1765-70

Mug

Shropshire; Jackfield, c. 1765
Black-glazed earthenware inscribed in oil-gilding, ‘DOWN. W. th THE\rump\l*W.’
The inscription refers to the dismissal of the Rump Parliament in 1653 or its final dissolution in 1660, the year of the
Restoration of the Monarchy. In the eighteenth century it was a Jacobite toast. The initials may be those of a member of the Wainwright family of Dudley, Worcestershire. The same initials are painted on a glass quarry which was with the mug when it was bought by Dr Glaisher.

Dr J.W.L. Glaisher Bequest
C.1105-1928

Jug

Probably Shropshire, Jackfield, c.1760-70
Black-glazed earthenware.

Dr J.W.L. Glaisher Bequest
C.1111-1928

Cow creamer

Probably Staffordshire, late 18th or early 19th century
Earthenware. moulded and decorated with black lead glaze and gilt.

Dr J.W.L. Glaisher Bequest
C.719 & A-1928
Bibliography

If you would like to find out more about English stoneware you may find the following books useful. Most can be found in the Museum’s Reading Room, provided they are not in use by the curatorial staff.

Marks

Godden, Geoffrey A.  

Red stoneware

Barker, David  

Salt-glazed stoneware

Mountford, Arnold
*Staffordshire Salt-glazed Stoneware*, London, 1971

Edwards, Diana, and Hamson, Rodney
*White Salt-glazed Stoneware of the British isles*, Woodbridge, 2005

Green, Chris

Hildyard, Robin

Howarth, Jack, and Hildyard, R.J.C.
*Joseph Kishere and the Mortlake Potteries*, Woodbridge, 2004

Oswald, Adrian, Hildyard, R.J.C., and Hughes, R.G.
*English Brown Stoneware*, London, 1982

Stoke-on-Trent, City Museum and Art Gallery
*Stonewares and Stone Chinas of Northern England to 1851*, Stoke-on-Trent, 1982
THE FITZWILLIAM MUSEUM

GALLERY 27 - THE GLAISHER GALLERY

CASES 6/1 to 6/5
Creamware
18th and early 19th century

LARGE FONT LABEL BOOK
PLEASE DO NOT REMOVE FROM GALLERY
Case 6/1

Creamware decorated with oxides or coloured glazes

By the 1740s tableware made of dark cream-coloured earthenware was being made in Staffordshire from ‘ball clay’ imported from Dorset and Devonshire, and ground flints from Eastern England. Between the late 1740s and 1770s much of this tableware was decorated with metallic oxides, such as manganese, painted or sponged onto the surface before glazing. During firing the oxides ran into the glaze, producing streaked or variegated effects, described as ‘tortoiseshell’. Green glaze was also popular during this period, particularly for novelties such as ‘cauliflower ware’.

Many early creamwares are decorated with applied reliefs. These could be formed in plaster of Paris moulds, from which the ‘sprigs’ were removed before application using slip to make them adhere. Or they were formed in brass moulds which were pressed onto the dampened surface of the pot to deposit the reliefs, and often left an outline around them.
Top shelf

Two-handled cup

Staffordshire, dated 1769
Cream-coloured earthenware decorated underglaze with manganese, and with green, yellow and clear lead-glazes. The base is inscribed underglaze ‘Samuel Keeling\September the 23\1769’.

Dr J.W.L. Glaisher Bequest
C.670-1928

Two-handled cup

Staffordshire, dated 1764
Slip-coated earthenware with cut away and painted decoration, incised with the initials ‘S.I. and the date ‘1764’
Slipware continued to be made alongside the more refined lead-glazed earthenwares which were being developed in the mid 18th century. A comparable two-handled cup decorated with cut away chequer pattern and dated 1760 is in the Manchester City Art Gallery.

Dr J.W.L. Glaisher Bequest
C.320-1928
Jug

Staffordshire, dated 1779
Agate ware partially coated in white slip, with rouletted and incised decoration and the inscription ‘George Benteley 1779/Fill us the Other Jug.

Dr J.W.L. Glaisher Bequest
C.322-1928

Second shelf

Plate

Staffordshire, c.1755-70
Cream earthenware moulded and decorated with metallic oxides under clear lead-glaze.

Dr J.W.L. Glaisher Bequest
C.686-1928

Dish

Staffordshire, c.1755-70
Cream earthenware press-moulded, pierced, and decorated with metallic oxides under clear lead-glaze.

Dr J.W.L. Glaisher Bequest
C.699-1928
Tureen and cover

Staffordshire, c.1760-70
Cream earthenware, moulded, and decorated with metallic oxides under clear lead glaze.

Dr J.W.L. Glaisher Bequest
C.676 & A-1928

Soup plate

Staffordshire or Yorkshire, c.1760
Cream earthenware decorated with manganese oxide, and coloured and clear lead glazes. ‘Tortoiseshell ware’.

Dr J.W.L. Glaisher Bequest
C.682-1928
Third shelf

Cauliflower Ware

During the mid eighteenth century naturalistic forms were fashionable for tableware. Cauliflower ware was made by several Staffordshire potters, including Thomas Whieldon, William Greatbatch, Thomas and John Wedgwood, and Josiah Wedgwood.

Cauliflower teapot and sugar basin

Staffordshire, c.1755-70
Cream earthenware, moulded and decorated with clear and green lead glazes.

Given by Mrs E.S. Jenkins
C.5 & A and 6 & A-1951

Cauliflower coffee pot

Staffordshire, c.1755-65
Buff earthenware, moulded and decorated with clear and green lead-glazes; silver mount.

Dr J.W.L. Glaisher Bequest
C.705 & A-1928
Cauliflower covered jug
Staffordshire; c.1755-65
Cream earthenware, moulded and decorated with clear and green lead glazes.
Dr J.W.L. Glaisher Bequest
C.706 & A-1928

Cornucopia wall pocket
Staffordshire, c.1760-75
Cream earthenware, press-moulded, and decorated with green and yellow lead glazes.
Dr J.W.L. Glaisher Bequest
C.691-1928

Teapot
Staffordshire; probably Josiah Wedgwood, Burslem, c.1760-65
Buff earthenware with applied stamped reliefs, and green lead glaze, with remnants of gilding.
Dr J.W.L. Glaisher Bequest
C.665 & A-1928
Tea canister

Staffordshire, c.1755-65
Earthenware moulded with trellis-pattern and covered with green lead-glaze.

Dr J.W.L. Glaisher Bequest
C.698-1928

Pineapple teapot

Staffordshire, c.1755-65
Pale buff earthenware, moulded, and decorated with green and yellow lead glazes

Dr J.W.L. Glaisher Bequest
C.707 & A-1928

Fourth shelf

Teapot

Staffordshire, c.1750-60
Cream earthenware, with crabstock handle and spout, the body decorated with applied moulded vine sprays, and mottled with manganese oxide underglaze.

Dr J.W.L. Glaisher Bequest
C.668 & A-1928
Salad bowl

Staffordshire, c.1750-65
Cream earthenware, press-moulded, and decorated with metallic oxides under lead glaze.

Dr J.W.L. Glaisher Bequest
C.679-1928

Teapot

Staffordshire, c.1750-60
Cream earthenware mottled with metallic oxides under lead glaze. ‘Tortoiseshell ware’.

Dr J.W.L. Glaisher Bequest
C.666 & A-1928

Chinoiserie teapot

Staffordshire, c.1765
Cream earthenware press-moulded with chinoiserie scenes in relief and decorated with coloured lead glazes
Teapots of this form were made by several potters, including William Greatbatch and Thomas Whieldon.

Given by Mrs W.D. Dickson
C.173 & A-1932
Teapot

Staffordshire, c.1755-65
Cream earthenware slip-cast, with two reliefs of Frederick the Great of Prussia, an eagle and a lion under clear and coloured lead glazes. Frederick the Great (1712-1786) was popular in England during the Seven Years War (1756-63) when Prussia was England’s ally.

Dr J.W.L. Glaisher Bequest
C.694 & A-1928

Double tea caddy

Staffordshire, c.1755-65

Dr J.W.L. Glaisher Bequest
C.678-1928
Fifth shelf

Agate ware

Agate ware was made by kneading or ‘wedging’ together clays of different colours, which when slab-built, or thrown and turned on a lathe, produced a marbled effect reminiscent of hardstones. Salt-glazed agate ware has survived mainly in the form of figures. Tablewares were usually lead-glazed which gave them an attractive glossy surface and made them less subject to staining. Many Staffordshire potters made agate ware, and it is rarely possible to make attributions to specific potteries.

Teapot

Staffordshire, c.1750-65
Blue, brown and white lead-glazed agate ware with Buddhist lion knob.

Dr J.W.L. Glaisher Bequest
C.644 & A-1928

Slop basin

Staffordshire, c.1755-65
Blue, brown and white lead-glazed agate ware.

Purchased with the Glaisher Fund
C.34-1934
Pecten shell teapot
Staffordshire, c.1750-60
Cream, brown, and blue agateware, press-moulded and lead glazed; Buddhist lion knob.

Given by Sir Ivor and Lady Batchelor
C.7 & A-1999

Coffee pot
Staffordshire, c.1750-65
Blue, brown and white lead-glazed agate ware, of silver shape, with Buddhist lion knob.

Purchased with the Glaisher Fund
C.35 & A-1934

Cup and saucer
Staffordshire, c.1750-60
Cream, brown, and blue lead-glazed agateware.

Dr J.W.L. Glaisher Bequest
C.654 & A-1928

Milk jug and cover
Staffordshire, c.1750-65
Blue, brown and white lead-glazed agate ware, with moulded lion knob.
Dr J.W.L. Glaisher Bequest
C.650 & A-1928

Three-legged milk or cream jug
Staffordshire, c.1750-60
Cream, brown, and blue lead-glazed agateware of silver jug shape.
Given by Sir Ivor and Lady Batchelor
C.6-1999

Bottom shelf
Cat
Staffordshire, c.1745-60
Striped agate ware, moulded, and lead glaze.
Dr J.W.L. Glaisher Bequest
C.822-1928

Mug
Staffordshire, c.1745-55
Brown and white lead-glazed agate ware.
Teapot
Staffordshire, c.1745-55
Brown and white lead-glazed agate ware.

Bowl
Possibly Staffordshire, c.1740-50
Buff earthenware, the interior painted in manganese under lead glaze; exterior unglazed.

Tea cup and saucer
Staffordshire, c.1745-55
Brown and white lead-glazed agate ware.

Teapot
Staffordshire, c.1745-55
Brown and white lead-glazed agate ware.
Sugar basin and cover
Staffordshire, c.1745-55
Brown and white lead-glazed agate ware.

Bulldog
Probably Staffordshire, c.1750-70
Dark brown, red and white agate ware.

Case 6/2
Top shelf
Fair Hebe Jug
Staffordshire; Robert Garner (d.1789) or his son Robert, the Foley, Fenton, 1788 or later
Earthenware, slip-cast, and decorated with coloured glazes
Marks: ‘I VOYEZ\1788’ and ‘RG’ on the side
After a model by John Voyez (1735-1800). Hebe was the
subject of a song adapted from Part I of *A Pastoral Ballad in
Four Parts* (1743), by William Shenstone (1714-1763). This
origin is supported by a teapot modelled by Voyez,
decorated with a portrait medallion of Shenstone on one
side, and Fair Hebe and her lover on the other.

Dr J.W.L. Glaisher Bequest
C.747-1928

**Toby Jug**

Staffordshire; perhaps by John or Ralph
Wood II of Burslem; c.1780-95
Earthenware decorated with coloured glazes.

Purchased with the Glaisher Fund
C.33-1930

**Fair Hebe Jug**

Staffordshire; Richard Meir Astbury, Fenton, c.1788
Earthenware, slip-cast, and decorated with coloured glazes
Marks: ‘I VOYEZ\1788’ and ‘RMA’ on the side, and
‘ASTBURY’ on the base, all impressed.
The mould was made from a model by John Voyez (1735-
1800).

Purchased with the Glaisher Fund
C.33-1934
Second shelf

Tea caddy

Devon; Indeo Pottery, Bovey Tracey, dated 1771
Cream-coloured earthenware moulded on three sides with a half figure of Plenty within a scrolled frame, and on the fourth, inscribed in scratch-red, ‘Ann Addams/ Sept’ y^e 16^{th} 1771’

Some salt-glazed stoneware and lead-glazed earthenware tea caddies of this design bear names which permit them to be associated with Bovey Tracey.

Dr J.W.L. Glaisher Bequest
C.720-1928

Punch-pot

English; probably Staffordshire, or perhaps Devon, Bovey Tracey, dated 1768
Cream-coloured earthenware painted in black and red enamels; Inscribed ‘Prosperity to the\'Worthy Town\'of Totnes’ twice, ‘DB’ and ‘1768’.
The Indeo Pottery at Bovey Tracey was working by 1766.

Dr J.W.L. Glaisher Bequest
C.1051-1928
Jug

Devon; Indeo Pottery, Bovey Tracey, 1782
Creamware, painted underglaze in blue and inscribed ‘Wm Kingwell 1782.’
A William Kingwell married Jemima Coysh on 17 June 1782 at Ilsington, near Bovey Tracey.

Dr J.W.L. Glaisher Bequest
C.1049-1928

Third Shelf

Teapot

Staffordshire; William Greatbatch, Lower Lane, Fenton, c.1770-82
Creamware, printed on glaze in black and painted in enamels: on one side, the goddess Cybele, on the other, the World, with Sun, Moon and Stars.

Dr J.W.L. Glaisher Bequest
C.737 & A-1928

Teapot

Staffordshire, c.1750-65
Dark cream earthenware, decorated with applied moulded sprigs, and metallic oxides under lead glaze.

Given by Sir Ivor and Lady Batchelor
C.2 & A-1996
Dish

Staffordshire, c.1755-65
Cream earthenware, moulded with rococo scrolls, fruit, and a trellis border.

Given by Sir Ivor and Lady Batchelor
C.4-1993

Teapot

Staffordshire, possibly decorated at Leeds, c.1761-65
Creamware painted in enamels and gilt: on one side, Queen Charlotte, on the other, a church. The pot was probably made in or shortly after 1761, when Princess Charlotte married George III.

Dr J.W.L. Glaisher Bequest
C.727 & A-1928

Teapot

Staffordshire; Josiah Wedgwood, Burslem or Etruria (from 1772), probably painted in London by David Rhodes (d.1777), c.1770-5 Creamware with moulded spout and handle, painted in enamels.

Given by Sir Ivor and Lady Batchelor
C.1 & A-1995
Fourth shelf

The goddess Diana with a hound

Staffordshire, c.1750-70
Cream earthenware, decorated with metallic oxides under lead glaze
Diana was the Roman goddess of the moon and hunting.

Dr J.W.L. Glaisher Bequest
C.828-1928

Cavalry Trooper

Staffordshire, c.1760-80
Creamware decorated with metallic oxides under lead glaze.
The royal cipher GR is on his holster.

Dr J.W.L. Glaisher Bequest
C.825-1928

Peasant playing bagpipes

Staffordshire, c. 1760-80
Creamware decorated with metallic oxides under lead glaze.

Dr J.W.L. Glaisher Bequest
C.830-1928

Woman milking a cow

Devon; probably Indeo Pottery, Bovey Tracey, c.1770-90
Creamware, decorated with metallic oxides under lead glaze
The flowers are of the same type as those on Bovey Tracey tea caddies, and a fragment of a comparable base was found at Indeo.

Dr J.W.L. Glaisher Bequest
C.834-1928

Seated monkey eating a fruit

Staffordshire, c.1750-70
Cream earthenware decorated with metallic oxides under lead glaze.

Dr J.W.L. Glaisher Bequest
C.836-1928

Lady

Staffordshire, c. 1750-70
Cream earthenware, decorated with metallic oxides under lead glaze.

Dr J.W.L. Glaisher Bequest
C.831-1928

Mounted Dragoon

Staffordshire, c.1760-80
Cream earthenware decorated with metallic oxides under lead glaze. The royal cipher GR is on his holster.
Turk
Staffordshire; attributed to Thomas Whieldon, Fenton, c.1755-65
Creamware decorated with coloured glazes
After a Meissen porcelain model, also reproduced in salt-glazed stoneware.

Fifth shelf

Transfer-printed Creamware
Josiah Wedgwood of Burslem refined his creamware during the 1760s and 1770s until it was very pale in colour and not subject to crazing. In the autumn of 1761 he began to send glazed creamware to Liverpool to be decorated with transfer prints by John Sadler and Guy Green, who had been printing on delftware tiles since 1756. After Sadler’s retirement Green continued to print for Wedgwood until the early 1790s. The prints included portraits, topographical views, genre subjects, and birds, usually executed in black, lilac, or red.
Transfer-printing was a major technical advance allowing potters in Staffordshire, Yorkshire, and elsewhere to supply a rapidly expanding market with crockery which was elegant and cheap. At first printing was a decorative medium in its own right, but increasingly it was used to provide outlines for hand-painting in enamels.

Teapot

Derby, Cockpit Hill, c.1765-70
Creamware, printed onglaze in black with *L'Amour*, *The Tea Party*, and *The Wheeling Chair*, inscribed with the anchor rebus of Richard Holdship and ‘Derby’.

Dr J.W.L. Glaisher Bequest
C.1034 & A-1928

Teapot

Staffordshire; Josiah Wedgwood, Etruria, printed in Liverpool by Guy Green, c.1775-80
Creamware, printed onglaze in black with *The Tea Party* and *The Shepherd*
Mark: ‘Wedgwood’ impressed.

Dr J.W.L. Glaisher Bequest
C.729 & A-1928
Plate

Staffordshire; Josiah Wedgwood, Burslem, printed in Liverpool by Sadler & Green, c.1765-70
Creamware, moulded with a feather edge, and printed on glaze in lilac.

Given by Sir Ivor and Lady Batchelor
C.2-1995

Teapot

Staffordshire; Josiah Wedgwood, Etruria, printed in Liverpool by Guy Green, c.1780
Creamware, printed onglaze in black On one side is John Wesley entitled ‘JOHN WESLEY.M.A. FELLOW OF/ LINCOLN COLLEGE OXFORD’, signed below, ‘Green, Liverpool’; and on the other side, an inscription ‘Let your/Conversation be/as becometh the Gospel of/CHRIST’, and ‘WATTS’S HYMNS’.

Dr J.W.L. Glaisher Bequest
C.730 & A-192

Teapot

Derby, Cockpit Hill, c.1765-70

Given by Mrs G.H. McKennal in memory of her husband the late Ven. W.L. McKennal,
C.9 & A-1963
Bottom shelf

Mug

Staffordshire, the print signed I. Aynsley for John Aynsley, Lane End, Longton, 1793
Creamware printed onglaze in black with 'MASSACRE & EXECUTION OF LOUIS XVI. KING OF FRANCE/Jan'y 21 1793. Aged 38 years 4 months'.

Dr J.W.L. Glaisher Bequest
C.733-1928

Melon ware tea canister

Staffordshire, c.1760-65
Earthenware, with rouletted and incised decoration, striped with green and yellow lead glazes.

Dr J.W.L. Glaisher Bequest
C.704-1928
Plate

Probably Staffordshire, printed by Sadler & Green at Liverpool, c. 1770
Creamware printed onglaze in black with the arms of the Anti-Gallican Society and the motto ‘FOR OUR COUNTRY’
The patriotic Anti-Gallican Society was founded in 1745. It met quarterly in London.

Bequeathed by Mrs E.A. Harding
EC.17-1946

Teapot

Staffordshire, c.1775-85
Cream earthenware, decorated with rouletted dots under green lead glaze.

Dr J.W.L. Glaisher Bequest
C.703 & A-1928

Mug: ‘Old Women Ground Young’

English, Staffordshire, c.1775-1800
Creamware printed onglaze in black. Inscribed ‘Good Lackaday cries out the grinder, I shan't want work, indeed I find sir:\This grinding is a bonny trade my fortune shortly will be made.’

Dr J.W.L. Glaisher Bequest
C.732-1928
Case 6/3

Top shelf

Bacchus and Pan Jug

Staffordshire, c.1790
Earthenware, moulded, and painted underglaze.
Comparable to C.742-1928, but from a different mould, and differing in details.

Dr J.W.L. Glaisher Bequest
C.743-1928

Bacchus and Pan Jug

Staffordshire, c.1790
Pearlware, moulded, and painted underglaze
Bacchus with a lion-skin over him, seated on a barrel, is carrying a cornucopia; at the back is Pan with a wine cup and pan-pipes, and an owl.
The barrel and cornucopia are emblematic of Bacchus’ role as Roman god of fertility and wine. In eighteenth century England however, this jug is more likely to have been used for ale.

Dr J.W.L. Glaisher Bequest
C.742-1928
Second shelf

Toby Jug

Probably Staffordshire or Yorkshire, c.1790-1810
Earthenware, painted and sponged under clear slightly blue lead glaze. Pratt ware.
The term ‘Toby Jug’ was probably taken from Toby Fillpot, the subject of a song, The Brown Jug, published in the Rev. Francis Fawkes’ Original Poems and Translations, 1761. The crown of the hat serves as a cover and can be removed.

Dr J.W.L. Glaisher Bequest
C.752 & A-1928

Toby Jug

Staffordshire; perhaps by John or Ralph Wood II of Burslem; c.1780-95
Earthenware decorated with coloured glazes.
Purchased from the Glaisher Fund
C.33-1930

Toby Jug

Staffordshire, c.1790-1810
Earthenware decorated underglaze in ‘Pratt’ colours.
Third shelf

Figures decorated with Coloured Glazes

These creamware figures were decorated with lead glazes coloured with oxides of iron, copper, manganese, and cobalt. The flesh and white areas of most of them have clear glaze tinted pale greyish-blue with cobalt. This ‘china glaze’ was intended to make the cream earthenware look whiter, but it was often too dark, and gave the figures a greyish complexion. They included well-known mythological, and biblical subjects, rural occupations, and animals.

Documents and marked pieces indicate that they were made between about 1780 and 1800, either by John Wood, (d. 1797) at Brownhills, his brother Ralph Wood II (d. 1795) at Burslem,, or his son Ralph III (d. 1801). Some examples, including the Spanish Musician shown here, are marked ‘Ra Wood’. Figures of this type were also made by other north Staffordshire potters.

The Lost Piece of Silver

Staffordshire; probably Ralph Wood II or III, Burslem, c.1789-1801 Earthenware, decorated with coloured glazes
The subject is from the parable of the lost piece of silver in the Gospel of St Luke 15, 8-9.

Purchased with the Glaisher Fund C.42-1930

The Lost Sheep

Staffordshire, Ralph Wood II or III, Burslem, c.1783-1801
Earthenware, decorated with coloured glazes
This subject is from the parable of the lost sheep, in the Gospel of St Luke 15,4-6.

Purchased with the Glaisher Fund C.41-1930

The Vicar and Moses

Staffordshire; John Wood or Ralph Wood II Burslem, c.1783-95
Earthenware, decorated with coloured glazes, and impressed on the front, ‘THE VICAR\AND MOSES’.

Given by Mrs W.D. Dickson C.21-1929

Haymaker

Staffordshire; John Wood or Ralph Wood II or his son, Ralph III, Burslem, c 1783-1801
Earthenware, decorated with coloured glazes.
Dutch Peasant
 Staffordshire; John Wood or Ralph Wood II Burslem, c.1783-95
 Earthenware, decorated with coloured glazes.

Fourth shelf
Shepherd and Shepherdess on a Rock
 Staffordshire; John Wood or Ralph Wood II or III Burslem, c.1783-1801
 Earthenware, decorated with coloured glazes.

Shepherd
 Staffordshire; John Wood or Ralph Wood II or his son, Ralph III, Burslem, c.1783-1801
 Earthenware decorated with coloured glazes.
Fifth shelf

Pair of Spanish Musicians
Staffordshire; Ralph Wood II or III, Burslem, c.1789-1801
Earthenware, decorated with coloured glazes
Mark on the man: ‘Ra. Wood/Burslem/71’.
Purchased with the Glaisher Fund
C.45 & 46-1930

St George and the Dragon
Staffordshire; probably Ralph Wood II or III, Burslem, c.1783-1801
Earthenware, decorated with coloured glazes.
Purchased with the Glaisher Fund
C.40-1930

Boy representing Winter
Staffordshire; John Wood or Ralph Wood II or III, c.1780-1800
Earthenware, decorated with coloured glazes
After a model by Paul Louis Cyfflé (1724-1806) made at Luneville in France c.1768-77.
Given by Mrs W.D. Dickson
C.30-1930

Shepherdess

Staffordshire; John Wood or Ralph Wood II or III, Burslem, c.1783-1801
Earthenware, decorated with coloured glazes.

Purchased with the Glaisher Fund
C.35-1930

Bottom shelf

Bull being baited by a Dog

Staffordshire; John Wood or Ralph Wood II or his son, Ralph III, Burslem, c.1783-1801
Earthenware, decorated with coloured glazes,

Purchased with the Glaisher Fund
C.37-1930

Cupid mounted on a Lion

Staffordshire; probably John Wood or Ralph Wood II, Burslem, c.1783-95
Earthenware, decorated with coloured glazes In 1785 John
Wood sold ‘1 pair Lyon & Panther with Cupids coloured & Gilt’.

Dr J.W.L. Glaisher Bequest
C.866-1928

Standing Stag

Staffordshire; John Wood or Ralph Wood II or his son, Ralph III, Burslem, c.1783-1801
Earthenware, decorated with coloured glazes.

Purchased with the Glaisher Fund
C.49-1930

Greyhound seated on a mound

Staffordshire, c.1755-75
Creamware, decorated with oxides of copper and manganese under lead glaze.

Dr J.W.L. Glaisher Bequest
C.837-1928
Case 6/4

Top shelf

Flora

Staffordshire?, c.1800
Pearlware painted underglaze.

Dr J.W.L. Glaisher Bequest
C.848-1928

Jug

Probably Liverpool, dated 1787
Pearlware transfer-printed underglaze in blue and inscribed ‘EDMUND COX/1787’.

Dr J.W.L. Glaisher Bequest
C.1100-1928

Flora

Welsh; Cambrian Pottery, Swansea, c.1810
Lead-glazed earthenware painted in enamels; inscribed ‘Floro’ on the pedestal.

Dr J.W.L. Glaisher Bequest
C.1118-1928
Second shelf

Jug

Liverpool, c.1792
Creamware printed onglaze in black: on one side, a factory and a man and a woman at work; and the inscription ‘Success to the Steam Engine Erected March 1st 1792’. The other side has two men at a machine, and ‘SUCCESS to the FUSTIAN DRESSERS’, ‘This is a Truth you can’t deny\Our Work is hot and very Dry’; and under the lip ‘KING AND CONSTITUTION’.

Dr J.W.L. Glaisher Bequest
C.1097-1928

Jug

Probably Liverpool, c.1790-1800
Creamware printed onglaze in black. Susan bidding farewell to the fleet. The jug is inscribed ‘SUSAN’S FAREWELL.’ and ‘Adieu she cry’d and wav’d her Lily Hand’, the last line of John Gat’s poem Black eyed Susan (1720). On the other side is a sailing ship flying the British flag.

Dr J.W.L. Glaisher Bequest
C.1096-1928

Teapot
Liverpool, c.1790
Creamware, printed onglaze in dark red with The Shepherdess, and The Tea Party, inscribed ‘Abbey’ for Richard Abbey (1754-1819, and ‘Liverpool’).

Bequeathed by the Rev. A.V. Valentine Richards C.115 & A-1933

Jug
Probably Liverpool, c.1790-1800
Creamware transfer-printed onglaze and painted in enamels with scenes entitled, ‘BRITISH LIBERTY’ and ‘FRENCH LIBERTY’.

Dr J.W.L. Glaisher Bequest C.1098-1928

Third shelf

Coffee pot

Probably Derbyshire or Yorkshire, probably Leeds, c.1770
Creamware painted in enamels.

Given by S.F. Gow, MA EC.34 & A-1941
Plate

English, Staffordshire, or Yorkshire, c.1780-1800
Pearlware painted underglaze in blue
Comparable patterns featuring Chinese buildings were produced by several factories.

Given by Mrs Joan Eve
C.60-1992

Bust of Lord Duncan of Camperdown (1731-1894)

Liverpool, Herculaneum Pottery, c.1800
Modelled by Pierre Stephan
Earthenware, slip cast, and painted in enamels
Mark: ‘HERCULANEUM.2’ impressed.

Dr J.W.L. Glaisher Bequest
C.1102-1928
Plate

Yorkshire or Staffordshire, c.1770-90
Creamware moulded with shell edge, painted underglaze in blue.

Dr J.W.L. Glaisher Bequest
C.1050-1928

Coffee pot

Yorkshire, probably Leeds, c.1770-85
Creamware painted in enamels in imitation of chintz

Dr J.W.L. Glaisher Bequest
C.1062 & A-1928

Fourth shelf

Mug

Yorkshire; Leeds Pottery, dated 1780
Pearlware painted underglaze in blue, and inscribed ‘Nan-:
y Hartley/1780’ and ‘Drinking Green Teas’; possibly the Nanny born into the Hartley family at Baildon, Yorkshire, in 1754.

Dr J.W.L. Glaisher Bequest
C.1068-1928
Jug
Yorkshire, Swinton Pottery, dated 1774
Creamware painted in lilac enamel with a frame enclosing ‘Long live the/Earl of Winchelsea/1774
The cornucopia under the spout matches a fragment found on the factory site.

Dr J.W.L. Glaisher Bequest
C.1052-1928

Teapot
Yorkshire; probably Leeds Pottery, c.1770-75
Creamware painted in enamels and gilt.

Dr J.W.L. Glaisher Bequest
C.1053 & A-1928

Plate
Derbyshire, perhaps Melbourne, or Yorkshire, c.1770
Creamware with pierced and gilt decoration.

Given by Christopher Sheppard
C.6-1971

Teapot
Staffordshire or Yorkshire, c.1770-85
Creamware painted in enamels and gilt.
Dr J.W.L. Glaisher Bequest
C.1061 & A-1928

Mug

Yorkshire; Hunslet Hall Pottery, c.1800-1810
Creamware painted in enamels; inscribed ‘So teach us
to\number our days\that we may apply\our hearts unto
Wisdom’
Mark: ‘RAINFORTH & C’ impressed
Samuel Rainforth founded the Hunslet Hall Pottery in 1800
and died in 1817. From 1818 it was run by Petty & Co. and
closed in 1881. The inscription is from the Bible, Psalm 90.

Dr J.W.L. Glaisher Bequest
C.1078-1928

Milk jug

Yorkshire, perhaps Leeds Pottery, c.1790-1810
Pearlware decorated with brown slip and painted
underglaze in blue. ‘Batavian Ware’.

Given by Mrs F.H. Hinsley
C.13-1971
Fifth Shelf

Jug

Staffordshire or Yorkshire, dated 1799
Earthenware with pale blue glaze, painted in red and black enamels, and inscribed on the front: ‘Robert Herwin 1799. One side is decorated with a carpenter at his bench, with a woman and two children, and the other side with various carpenter’s tools.’

Dr J.W.L. Glaisher Bequest
C.1121-1928

Scent barrel

Bristol; painted by William Fifield, Bristol Pottery, dated 1822
White earthenware painted underglaze and inscribed ‘M*A/1822’.

Dr J.W.L. Glaisher Bequest
C.1114-1928

Model cradle

Probably Staffordshire, late 18th or early 19th century
Pearlware, painted underglaze. Pratt ware.

Dr J.W.L. Glaisher Bequest
C.761-1928
Plate

English, Staffordshire or Yorkshire, c.1790-1810
Pearlware, painted underglaze in high-temperature colours. ‘Pratt ware’.

Given by Mrs Joan Eve
C.59-1992

Plaque: Queen Marie-Antoinette (1755-93)

Staffordshire, probably c. 1792-3
White earthenware moulded in relief and painted in high temperature colours underglaze. Pratt Ware
Based on a Wedgwood jasper medallion modelled by William Hackwood in 1778, after an original, probably in terracotta, by Jean Baptiste Nini, 1774.

Dr J.W.L. Glaisher Bequest
C.751-1928

Model of a baby in a cradle

Staffordshire or Yorkshire, late 18th century
Creamware, moulded, and painted in brown slip.

Dr J.W.L. Glaisher Bequest
C.723-1928
Shepherdess

Probably Staffordshire, c.1800
Earthenware painted in high-temperature colours underglaze. ‘Pratt ware’.

Dr J.W.L. Glaisher Bequest
C.846-1928

Jug

Staffordshire or Yorkshire, dated 1804
Earthenware painted under bluish lead glaze. An ostler with a horse, a mole-catcher and his equipment, and the inscription ‘Ralph Madew Aged 40 1804’.

Dr J.W.L. Glaisher Bequest
C.762-1928

Bottom shelf

Coffee Pot

Staffordshire or Yorkshire, c.1780-1800
Pearlware, the body and lid coated in pale blue slip, interrupted by reserved zones of gadrooning and a turned chequered band.

Purchased with the Rylands Fund
C.12 & A-1988
Plate

Perhaps Liverpool or Swansea, c.1800
Pearlware decorated underglaze in high-temperature colours.

Dr J.W.L. Glaisher Bequest
C.1101-1928

Cow creamer with milkmaid

Probably Newcastle-upon-Tyne, c.1800-25
Earthenware sponged with oxide colours under lead glaze
Silver cow creamers became fashionable in the 1750s, most being made by John Schuppe who entered his mark in London in 1753. A comparable earthenware cow creamer with milkmaid in the Potteries Museum, is marked ‘Taylor & Co.’ probably for the Newcastle-upon-Tyne firm operating the Tyne pottery from 1821-3.

Dr J.W.L. Glaisher Bequest
C.708-1928

Teapot

Probably Staffordshire, late 18th or early 19th century
Pearlware painted underglaze.

Dr J.W.L. Glaisher Bequest
C.749 & A-1928
Teapot

Staffordshire or Yorkshire, c.1790-1800
Pearlware with applied moulded border and granite bands made from chippings of coloured clays applied to the body and turned on a lathe to smooth the surface.

Dr J.W.L. Glaisher Bequest
C.1072 & A-1928

Case 6/5

Top shelf

Jug

Yorkshire; probably Leeds, c.1780
Creamware painted in enamels and inscribed ‘John Morris’

Dr J.W.L. Glaisher Bequest
C.1056-1928

Andromache mourning Hector

Yorkshire, Leeds Pottery, c.1785-1800
Pearlware painted in enamels
Andromache’s husband, Hector, was killed by Achilles in
the Trojan War. The figure may have been inspired a print of *Andromache and Hecuba Weeping over the Ashes of Hector* by Thomas Burke (1749-1815) after Angelica Kauffmann (1741-1807).

Dr J.W.L. Glaisher Bequest
C.1074-1928

**Jug**

Probably Yorkshire, dated 1780
Creamware painted in enamels with a rural scene and inscribed ‘John Bridgen/1780’.

Dr J.W.L. Glaisher Bequest
C.1055-1928

**Second shelf**

**Cream-bowl and cover**

Probably Staffordshire, c.1795-1805
Creamware with turned and pierced decoration, painted in enamels
Mark: ‘W(***)’ impressed
The manufacturer of pottery and porcelain who used this mark has not been identified conclusively. Enoch Wood,
Thomas Wolfe, J. & C. Whitehead have been suggested, and the last of these seems the most likely.

Given by Miss Emily Beales
C.4 & A-1914

Charity
Yorkshire, Leeds Pottery, c.1790-1800
Pearlware, painted in enamels.

Dr J.W.L. Glaisher Bequest
C.1076-1928

Centrepiece or ‘Grand Platt Menage’
Yorkshire, probably Leeds Pottery, c.1790-1800
Cream-coloured earthenware, comprising four sections each with five shells supported by scrollwork brackets. A ‘3’ is impressed on each section. At the top is a figure of Venus with a dolphin accompanied by Cupid. Creamware centrepieces, introduced about 1780, were a technical tour de force, incorporating numerous components.

Dr J.W.L. Glaisher Bequest
C.1036-1928
Hope

Probably Staffordshire, c.1790-1800
Pearlware painted in enamels

This figure is also known in’Pratt ware’, and in pearlware marked ‘T. Smith’ for Theophilus Smith of Tunstall.

Dr J.W.L. Glaisher Bequest
C.1075-1928

Cream-bowl and cover

Probably Staffordshire, c.1795-1805
Creamware with turned and pierced decoration.

Dr J.W.L. Glaisher Bequest
C.1038 & A-1928

Third shelf

Hot milk jug and cover

Yorkshire, probably Leeds Pottery, c.1770-5
Creamware with double interlaced reeded loop handle with applied flower terminals, and flower knob, mottled in grey under glaze.

Given by Sir Ivor and Lady Batchelor
C.2 & A-1998
Tankard
Yorkshire; probably Leeds Pottery, c.1775-85
Creamware with beaded rims and double interlaced reeded loop handle with applied floral terminals.
Given by Sir Ivor and Lady Batchelor
C.2-1993

Ladle
Yorkshire or Staffordshire, c.1780-1800
Creamware.
Dr J.W.L. Glaisher Bequest
C.1039-1928

Ladle
Yorkshire, probably Leeds Pottery, c.1775-85
Creamware, moulded
Given by Sir Ivor and Lady Batchelor
C.3-1993

Screw-top box
Probably Yorkshire, dated 1769
Creamware, the cover moulded in relief with John Wilkes and
‘J WILKESE’ (the s reversed).
Inscribed on the inside, ‘Samuel/BawL/1769’.

Dr J.W.L. Glaisher Bequest
C.1035 & A-1928

Tankard

Staffordshire or Yorkshire, c.1763-70
Creamware painted in black enamel with a pseudo coat-of-arms and motto as on the punch bowl
The tankard bears a panel enclosing the inscription, ‘ARMS granted to JOHN WILKES Esq./the Assertor of British freedom. By Liberty/King of Arms’.

Given by Professor and Mrs Frank Goldby
C.20-1995

Punch bowl

Staffordshire or Yorkshire, c.1763-70
Creamware, painted in black enamel: a pseudo coat-of-arms incorporating the words ‘Habeas Corpus’ and ‘Mag Char’ (Magna Carta); the motto ‘PRO REGE LEGE ET GREGE’. In panels on the sides; ‘Arms granted to JOHN WILKES Esq./the assertor of British Freedom.’ and ‘At the united request of the people of England/By Liberty King of Arms’.

Given by Professor and Mrs Frank Goldby
C.19-1995
Fourth shelf

Tea caddy

Probably Yorkshire, Leeds Pottery, c.1780-90
Pale cream with lathe-cut horizontal bands and flower knob on the lid.

Dr J.W.L. Glaisher Bequest
C.1041 & A-1928

Pair of fruit dishes

Yorkshire; Leeds Pottery, c.1790-1800
Creamware with pierced decoration
Mark: ‘LEEDS*POTTERY’ impressed.

Dr J.W.L. Glaisher Bequest
C.1046A & B-1928

Duck-shaped sauceboat

Yorkshire; probably Leeds Pottery, c.1780
Creamware, moulded, and painted with green glaze.

Bequeathed by Mrs E.A. Harding
C.12-1946
Egg-strainer

Yorkshire, c.1790
Pierced creamware with moulded shell handle
Used for separating egg yokes from the whites.

Given from the Robert and Elizabeth Hirsch Collection
C.11-1991

Strainer dish

Staffordshire; possibly Josiah Wedgwood, Burslem, c.1770
Creamware, moulded, pierced, and painted in green and black enamels.

Given by Sir Ivor and Lady Batchelor
C.4-1994

Plate

Staffordshire; c.1800-1805
Creamware moulded in relief with a spray of black-currants and leaves and covered with green glaze
Mark: ‘W(***)’ impressed.
The manufacturer who used this mark has not been identified conclusively. Enoch Wood, Thomas Wolfe, and C. & J. Whitehead have been suggested.

Purchased from the J.R.V. Smyth Fund
C.5-1989

Teapot

Yorkshire; probably Leeds Pottery, c.1780
Creamware painted with green glaze.

Bequeathed by Mrs E.A. Harding
EC.13 & A-1946

Teapot

Yorkshire; probably Leeds Pottery, c.1775-1800
Creamware.

Dr J.W.L. Glaisher Bequest
C.1040 & A-1928
Bottom shelf

Pair of obelisks

Probably Staffordshire, c. 1800
Earthenware painted to resemble granite and oil-gilded.

Dr J.W.L. Glaisher Bequest
C.764A & B-1928

Dessert dish

Yorkshire or Staffordshire, c.1775-80
Creamware, moulded, pierced, and painted underglaze.

Given by Sir Ivor and Lady Batchelor
C.5-1997

Leaf-shaped dish with twig handle

Staffordshire or Yorkshire, c.1775-1800
Pale creamware, moulded in relief with currants and foliage and lead glazed.

Given by Sir Ivor and Lady Batchelor
C.4-1996

Chestnut basket and cover

Yorkshire; Leeds Pottery, c.1780-1800
Creamware with pierced decoration.
Dessert dish

Yorkshire, possibly Leeds Pottery, c.1780
Creamware, moulded, and pierced.

Given by Sir Ivor and Lady Batchelor
C.5-1995

Fish-shaped mould on three limpet feet

Yorkshire, perhaps Leeds Pottery, c.1775-80
Creamware.

Given by Sir Ivor and Lady Batchelor
C.3-1994
Bibliography

If you have found the items in this gallery interesting and would like to learn more, you may wish to consult the following titles. Most may be found in the Museum’s Reading Room, provided they are not in use by the curatorial staff.

Marks

Godden, Geoffrey A.

The Fitzwilliam Museum’s Collection

Poole, Julia E.

Rackham, Bernard

Various types of ware
Barker, David and Halfpenny, Pat
*Unearthing Staffordshire*, Stoke-on-Trent, 1990

Coysh, A.W. and Henrywood, R.K.

Drakard, David

Hildyard, Robin
*English Pottery 1620-1840*, London, 2005

Halfpenny, Pat
*English Earthenware Figures 1740-1840*, Woodbridge, 1991

Lewis, Griselda

Lewis, John and Griselda
*Pratt Ware, English and Scottish Relief Decorated and Underglaze Coloured Earthenware*, Woodbridge, 1984

Stoke-on-Trent, City Museum and Art Gallery
*Creamware and Pearlware*, the Fifth Exhibition from the Northern Ceramic Society, Stoke-on-Trent, 1986

Walton, Peter
Potters and Potteries

Barker, David

Edwards, Diana
John D. Griffin
The Don Pottery 1803-18, Rotherham, 2001

The Leeds Pottery 1770-1881, 2 vols. Leeds, 2005

Hyland, Peter
The Herculaneum Pottery, Liverpool’s Forgotten Glory, Liverpool, 2005

Jones, Joan
Minton, the First Two Hundred Years of Design and Production, Shrewsbury, 1992

Whiter, Leonard

Wilkinson, Vega
THE FITZWILLIAM MUSEUM

GALLERY 27 - THE GLAISHER GALLERY

CASES 7/1 to 8/4
Wedgwood and other Stoneware / Late 19th and early 20th century figures / 19th and 20th century pottery

LARGE FONT LABEL BOOK

PLEASE DO NOT REMOVE FROM GALLERY
Fine Stonewares by Josiah Wedgwood and other Potters

Wedgwood is most famous for his dry-bodied stonewares, Black Basalt which he introduced in the late 1760s, and Jasper, an entirely new type of fine white stoneware which he developed between 1772 and 1776. Jasper could be tinted blue and other colours, and was usually decorated with applied white reliefs. Both bodies were used to make portrait medallions, vases and other ornaments, and also tea and coffee wares. Their colouring harmonized with Adam-style neoclassical interiors, and they became very fashionable. Within a short time high quality imitations were being produced by other Staffordshire potters, such as Palmer, Turner, Neale, and Adams.

Several other types of stoneware were developed in the late eighteenth and early nineteenth centuries, such as caneware, unglazed white stoneware, white felspathic stoneware, and coloured smear-glazed stonewares. These were made by many firms in Staffordshire, and Yorkshire, and by the Herculaneum factory in Liverpool.
Top shelf

Garniture of five vases

Staffordshire; Richard Woolley, Lane End, Longton, c.1809-11
White stoneware with applied white reliefs, and background coated in blue slip
Mark: ‘WOOLLEY’ impressed on each vase.
These vases may be made of the fine, unglazed white body known as ‘Pearl’, said to have been introduced about 1795 by Richard Woolley (1765-1825) and his partner James Cheetham (d. 1807). In 1809 Woolley set up his own business in the old Turner factory, but this venture had failed by March 1811.

Dr J.W.L. Glaisher Bequest
C.1266.1 & A-5 & A-1928

Second shelf

Vase

Staffordshire, ‘MIST’ type, possibly Chetham & Woolley, Lane End, Longton, c. 1806.
White stoneware with chocolate-brown background, and applied moulded borders and reliefs, one of which commemorates the deaths of Lords Howe and Nelson.
Two-handled vase and cover

Staffordshire; W. & J. Turner, Lane End, Longton, c.1790
White jasper with blue and black reliefs, the base of polished black jasper

Purchased with the Rylands Fund
C.10 & A-1986

Pair of vases

Staffordshire; William Adams, Tunstall, c.1800
Blue jasper with white reliefs
Mark: ‘ADAMS’ impressed.

Dr J.W.L. Glaisher Bequest
C.1267.1 & A and C.1267.2 & A-1928

Pot-pourri vase

Staffordshire; William Pratt, Lane Delph Fenton, c.1780-99
White stoneware with pale blue applied reliefs
Mark: ‘Pratt’ impressed.

Purchased with the J.R.V. Smyth Fund
C.11 & A-1983
Third shelf

Teapot

Staffordshire; probably Neale & Co., Hanley, c.1785-90
Blue jasper with applied white reliefs including Shylock and Portia from *The Merchant of Venice*.

Purchased with the J.R.V. Smyth Fund
C.109 & A-1992

Tea set comprising a tray, teapot, cup and saucer, sugar basin and cover, and milk jug

Staffordshire; William Adams, Tunstall, c.1799-1800
Blue jasper with white reliefs; the cup of blue jasper dip.
Said to have been presented to Mrs Peile’s grandmother in 1799 or 1800.

Given by Mrs Kempthorne in memory of Dr and Mrs Peile
C.31A-E-1942

Plaque: Hercules and the Erymanthian Boar

Staffordshire; Josiah Wedgwood, Etruria, c.1790
Probably modelled by John Flaxman Senior (1726-95), 1775
Blue jasper with white jasper relief
Mark: ‘WEDGWOOD’ impressed.
In Greek mythology the fourth of the twelve Labours of Heracles (Roman Hercules) was to capture alive a fierce
Boar which lived on the slopes of Mount Erymanthus, and was ravaging the country round Psophis.

C.B. Marlay Bequest
MAR.C.15-1912

Teapot

Staffordshire; Neale & Co., Hanley, c.1785-90
Blue jasper with white reliefs of the *Lion and the Fox*, and the *Fox and the Grapes* from Aesop’s *Fables*

Given by Mrs T.T. Gurney
C.1 & A-1908

Fourth shelf

Jug

Staffordshire, David Wilson, Hanley, c.1801-20
Drab stoneware, with applied white sprigs, and interior glazed over white slip interior
Mark: ‘WILSON’ impressed.

Purchased with the Rylands Fund
C.16-1980

Teapot
Staffordshire or Yorkshire; perhaps Sowter & Co., Mexborough; c.1800-10
White felspathic stoneware with moulded body and applied relief decoration outlined in blue enamel
Mark: ‘22’ impressed.

Dr J.W. Glaisher Bequest
C.1274 & A-1928

Jug

Staffordshire, dated 1811
White stoneware with applied reliefs of *Fox Hunt at the Kill*; the neck enamelled blue. Inscribed ‘A token of Gratitude/ from John Stephen Rodda/to Mr. & Mrs. Adkins/May 18th 1811’.
The subject occurs on jugs by Spode, Davenport, Cheetham & Woolley, and Ridgway.

Dr J.W. Glaisher Bequest
C.1265-1928

Teapot

Staffordshire or Yorkshire, c.1800
White felspathic stoneware with moulded body and applied relief decoration, outlined in blue enamel; Silenus riding on an ass; and a group of drinkers.

Dr J.W.L. Glaisher Bequest
C.1277 & A-1928
Jug

Staffordshire; William & John Turner, Longton, c.1790-1804
White stoneware with applied hunting scene; the neck washed brown over turning
Mark: ‘TURNER’ impressed.

Dr J.W.L. Glaisher Bequest
C.1264-1928

Bottom shelf

Blue and white transfer-printed ware

Underglaze blue transfer-printed decoration had been introduced on English soft-paste porcelain at the end of the 1750s but was not widely adopted by earthenware manufacturers until the 1780s. Josiah Spode (1733-97) is said to have introduced it at his Stoke factory in 1784 but the technique was not perfected until the early 1800s. The success of underglaze blue printing depended to a great extent on the development of white bodies which contrasted with the blue decoration.

Plate

Shropshire or Staffordshire, c. 1780
Pearlware, transfer-printed underglaze in blue with a pattern resembling Caughley’s ‘Full Nankin’.
Dish from a circular supper set

Spode, Stoke, c.1806-20
Earthenware transfer-printed underglaze in blue with ‘Greek’ pattern
Marks: ‘C’ enclosing ‘5’ and ‘8’ impressed.
The motifs and vases of Greek pattern, introduced in 1806, were derived from *Outlines from the Figures and Compositions upon the Greek, Roman Etruscan Vases of the late Sir William Hamilton* 1804. It continued to be popular in the Copeland and Garrett period, 1833-47.

Given by Dr W.M. Tapp
C.53 & A-1930

Tureen stand

Probably Staffordshire, mid-19th century
Earthenware, transfer-printed underglaze in blue with a view of the fountain in the Great Court of Trinity College and ‘Hudson Trinity College’; on the reverse, ‘Hudson’ in a cartouche.
Trinity contracted out its catering to Henry Hudson (1834-54) and Philip Hudson (1854-59) who provided both food and crockery.

Given by Alan Powell
C.4-1978
Dish drainer

Stoke-on-Trent, Spode, c.1805-20
White earthenware transfer-printed underglaze in blue with The Castle of Boudron in the Gulf of Stancio from the Caramanian series.

Marks: ‘Spode’ and ‘8’ impressed; ‘D’ transfer-printed in blue, a workman’s mark.

Given from the Robert and Elizabeth Hirsch Collection C.1-1991

Covered dish

Staffordshire; Josiah Wedgwood & Sons, Etruria, c.1805-25
Earthenware transfer-printed underglaze in blue with ‘Blue Bamboo’ pattern
Mark: ‘WEDGWOOD’ impressed.

Given by Miss Emily Beales.
C.7 & A-1915

Plate

Yorkshire, Leeds Pottery, c.1790-1820
Pearlware transfer-printed underglaze in blue with a version of the Willow pattern
Marks: ‘LEEDS.POTTERY’ and ‘C’ impressed.

Dr J.W.L. Glaisher Bequest
C.1071-1928
Case 7/2

Top shelf

Pair of ewers for wine and water

Staffordshire; Josiah Wedgwood, Etruria, late 18th or 19th century
Black basalt, moulded
Marks on both: ‘WEDGWOOD/0’ impressed and ‘236’ incised
The designs, supplied by John Flaxman senior in January 1775, were derived from ewers by Sigisbert-François Michel (1728-1811) exhibited in the Salon de l’Académie de Saint-Luc, Paris, in 1774. The number ‘236’ is their number in the Wedgwood Shape Book.

C.B. Marlay Bequest
MAR C.1A & B-1912

Campana-shaped vase for pot-pourri

Staffordshire; Wedgwood, Etruria; c.1810
Black basalt with *rosso antico* reliefs; glazed interior
Mark: ‘WEDGWOOD’ impressed.

C.B. Marlay Bequest
MAR.C.5 & A-1912
Second shelf

Lamp with vestal reading

Staffordshire; Wedgwood, Etruria, probably 19th century; designed by Richard St Non (1729-1791), and modelled by Tebo in 1774.
Black basalt, moulded
Mark: ‘WEDGWOOD’ impressed.

C.B. Marlay Bequest
MAR.C.4-1912

Bacchus

Staffordshire; Wedgwood, Etruria, late 18th or 19th century
Black basalt; after the marble by Michelangelo (1475-1564), now in the Museo Nazionale, Florence.
Mark: ‘WEDGWOOD’ impressed.

Given by Miss Emily Beales
C.5-1915

Vase of Greek hydria shape

Staffordshire; Wedgwood, Etruria, 1780-1800
Black basalt painted in ‘encaustic’ colours
Marks: ‘WEDGWOOD’ impressed; ‘G 43’ incised and ‘S’ painted in red
Number 111 in the Wedgwood Shape Book.
Bacchus
Staffordshire; Wedgwood, Etruria, late 18th century or 19th century
Black basalt; after the marble by Jacopo Sansovino (1486-1570) made for Giovanni Gaddi in 1511-12, and now in the Museo Nazionale, Florence.
C.B. Marlay Bequest
MAR.C.7-1912

Lamp with vestal filling a lamp
Staffordshire; Wedgwood, Etruria, late 18th or early 19th century; designed by Richard St Non (1729-1791) and modelled by Tebo in 1774
Black basalt, moulded
Mark: ‘WEDGWOOD’ impressed.
C.B. Marlay Bequest
MAR.C.3 & A-1912
Third shelf

**Anti-slavery medallion**

Staffordshire; Josiah Wedgwood, Etruria, c.1787-88
Designed by Henry Webber and modelled by William Hackwood, 1787
White jasper with black relief and the legend ‘AM I NOT A MAN AND A BROTHER?’
The design was derived from the seal of the Society for the Abolition of the Slave Trade, founded in 1787. Wedgwood was on the Society’s committee by February 1788.

Given by Mrs G.E. Moore
C.45-1962

**Pair of vases**

Staffordshire; Wedgwood & Bentley, Etruria, c.1769-80
Black basalt; one medallion is of Apollo and Marsyas
Mark: ‘Wedgwood/& Bentley’ impressed.

C.B. Marlay Bequest
MAR.C.2A & B-1912

**The Erasmus Darwin Portland Vase Copy**

Staffordshire; Josiah Wedgwood, Etruria; c.1789-90
Black jasper with applied white reliefs, perhaps from the story of Peleus and Thetis or connected with the birth of
Augustus; on the base, the head of Paris. This vase belonged to Dr Erasmus Darwin (1731-1802) of Derby, and is probably the example sent to him by Josiah Wedgwood in the autumn of 1789.

The vase and its fitted travelling case remained with the Darwin family until it was lent to the Fitzwilliam Museum in 1963.

Purchased with the Cunliffe Fund, with a grant from the National Heritage Memorial Fund and Grant-in-Aid from the Victoria & Albert Museum C.20-1984

Pastille burner

Staffordshire; Josiah Wedgwood, Etruria, late 18th or early 19th century
Rosso antico with black reliefs
Mark: ‘WEDGWOOD’ impressed.
Rosso antico was a development of the red stoneware used for teawares. Wedgwood mentioned it in a letter to his partner, Bentley, in 1770 and by 1776 was referring to it as ‘Antico Rosso’.

C.B. Marlay Bequest
MAR.C.14 & A-1912

Copy of The Portland Vase

Staffordshire; Wedgwood, Etruria; c.1877-1904
Jasper, white with violet-blue wash on the exterior and white
reliefs; interior and base without wash. Squat ovoid body with incurved neck and everted rim, with two elbowed handles, and disk base. Decorated with two scenes of nude and partially draped figures separated by bearded male masks below the handles.

Given by C.J. Clay  
C.2-1904

---

Fourth shelf

Milk jug

Staffordshire, Keeling, Toft & Co., Hanley, c.1800-15  
Black basalt decorated with engine-turned vertical stripes  
Mark: ‘KEELING TOFT & CO’.

Dr J.W.L. Glaisher Bequest  
C.1261-1928

---

Coffee pot

Staffordshire or Yorkshire, c.1800  
Black basalt with horizontal reeding.

Dr J.W.L. Glaisher Bequest  
C.1263-1928
Jug

Staffordshire; G.M. & C.J. Mason, Fenton, c.1813-25
Ironstone china, printed in black and painted in enamels
Mark: ‘MASON’S PATENT/IRONSTONE CHINA’ impressed.

Given by Ralph Griffin, MA. FSA
C.166-1918

Plate

Staffordshire; G.M. & C.J. Mason, Fenton, c.1815-20
Ironstone china, printed underglaze in blue and painted in enamels
Mark: a crown over ‘PATENT IRONSTONE/CHINA’ on a curtain, printed underglaze in blue.

Dr J.W.L. Glaisher Bequest
C.1278-1928

Plate

Staffordshire; W. & J. Turner or Turner, Glover & Simpson, Longton, c.1800-06
Stone china decorated in underglaze blue, enamels and gilt

Dr J.W.L. Glaisher Bequest
C.1281-1928

Jug
Staffordshire; G.M. & C.J. Mason, Fenton, c.1840-50
Ironstone china, printed underglaze in blue and painted in enamels
Mark: a crown over ‘MASONs’ and on a curtain above, ‘PATENT IRONSTONE/CHINA’.

Given by Ralph Griffin, MA, FSA
C.167A-1918

Sugar basin and cover

Staffordshire; Samuel Hollins, Shelton, c.1790-1800
Grey-green stoneware, moulded and decorated in blue and white; Venus and Cupid knob
Mark: ‘HOLLINS’ impressed.

Dr J.W.L. Glaisher Bequest
C.1269 & A-1928

Teapot

Staffordshire; Josiah Wedgwood & Sons, Etruria, c.1820-30
Cane-coloured stoneware moulded and smear-glazed
Shape 10 in the unnumbered plates of the 1817 Wedgwood Catalogue.

Given by Dr J.A. Tait
C.9 & A-1993
Bottom shelf

Teapot

Staffordshire, Davenport, c.1798-1805
Orange or ‘chalcedony’ earthenware painted in red enamel
Mark: ‘Davenport over an anchor’
The pot bears the arms, and motto of Lord Nelson
PALMAM QUI MERUIT FERAT (Let him bear the palm who deserves it), and also the motto of the Order of the Bath
TRIA JUNCTA IN UNO (Three joined in one). Nelson was made a Knight of the Bath in 1797.

Given by Lady Darwin
EC.18-1939

Plate

Staffordshire; Wedgwood and Byerley, Etruria, 1807-8
Lead-glazed earthenware printed underglaze in brown, painted onglaze in terracotta enamel, and gilt. ‘Brown Water Lily’ pattern.
From a service made for Dr Robert Darwin of Shrewsbury which was ordered in 1807 and had been delivered by 29th March, 1808. The design is composed of Nymphaea stellata, Nymphaea lotus, and Nelumbium speciosum (Nelumbium nucifera).

Given by George Pember Darwin
C.3-1988
Bread dish
Staffordshire; Wedgwood, Etruria, c.1810-20
Earthenware transfer-printed in black and painted in under-glaze blue, enamels, and gilt with Chrysanthemum pattern
Mark: ‘WEDGWOOD’ impressed.
Chrysanthemum pattern was introduced in 1808.
Given by Miss Emily Beales
C.2-1915

Pecten japonicum-shaped dessert plate
Staffordshire; Wedgwood, Etruria, c.1810-15
White ware decorated with variegated lustre
Marks: ‘WEDGWOOD’ and ‘V’ impressed
Variegated lustre was introduced about 1809.
The Rev. A.V. Valentine-Richards Bequest
C.118-1933

Shell cream bowl and stand
Staffordshire; Wedgwood, Etruria; c.1810-25
Creamware decorated with variegated lustre; the cover is missing
Marks on both pieces: ‘WEDGWOOD; and ‘X’; on the dish ‘O’ impressed.
Variegated lustre was introduced about 1809. The drawings for the ‘Wreathed Shell Dessert’ suite describe the stand as a fellina shell, and the bowl and cover as an anornia.
Given by Miss Emily Beales
C.6 & A-19
Case 7/3

Enamelled Figures

Pearlware figures painted overglaze in enamels were in production by the 1780s, and continued into the early nineteenth century. Subjects included portraits, rural occupations, characters from the Bible and classical mythology, and allegorical figures, such as sets of Seasons. Some models were similar to those decorated with coloured glazes. Others were derived from plaster casts of classical and later sculpture, or were copies of porcelain figures. Many of them had square bases instead of mounds which had been favoured for earlier figures.

Documents and marked examples show that enamelled figures were made in the factories of John Wood, Ralph Wood, and Enoch Wood, by Neale & Co., Lakin & Poole, and Ralph Wedgwood. But many figures are unmarked and as plagiarism was rife, could have been made by other potters in the area.
Top shelf

Demosthenes (384-322 BC)

Staffordshire; Enoch Wood or Wood & Caldwell, Burslem, c.1790-1800
Pearlware decorated overglaze in enamels
Mark: ‘E WOOD’ impressed on the back of base.
After a life-sized plaster figure made by the sculptor, John Cheere (1709-1787), in the 1750s. Wood probably obtained a small-scale plaster from a London cast maker, such as Charles Harris of the Strand, whose catalogue of c.1790 included a Demosthenes.

Dr J.W.L. Glaisher Bequest
C.900-1928

Second shelf

Virgin and Child

Staffordshire, probably Enoch Wood, or Wood & Caldwell, Burslem, c.1790-1800
Pearlware painted in enamels
After either a marble sculpture or a terracotta model for it by the Flemish sculptor, Lucas Fayd’herbe (1617-1697). In the late eighteenth century the terracotta was at Gopsall Hall, near Atherstone, and the marble was at Brough Hall, Yorkshire.
Third shelf

Cephalus and Procris

Staffordshire; Lakin & Poole, Burslem, c.1791-95
Pearlware painted overglaze in enamels
Mark: ‘LAKIN & POOLE’ impressed.

Dr J.W.L. Glaisher Bequest
C.940-1928

The Assassination of Marat

Staffordshire; Lakin & Poole, Burslem, c.1793-95
Pearlware painted overglaze in enamels
Mark: ‘LAKIN & POOLE’ impressed
Charlotte Corday assassinated Marat on 13 July 1793 in his bath, not as shown here.

Dr J.W.L. Glaisher Bequest
C.939-1928
Fourth shelf

Spring, Summer and Autumn

Staffordshire; Neale & Co. of Hanley, c.1780
Pearlware, painted overglaze in enamels
The bases are impressed ‘SPRING’, ‘Summer’, and ‘AUTUmn’
Mark on Spring: ‘NEALE & CO’ impressed.

Given by Mrs W.D. Dickson
C.25-27-1931

Winter

Staffordshire; probably Neale & Co. of Hanley, c.1780
Pearlware, painted overglaze in enamels
Mark: ‘WINTER’ impressed.

Dr J.W.L. Glaisher Bequest
C.927-1928

Bust of Voltaire (1694-1774)

Staffordshire, probably Enoch Wood, Burslem, c.1785
Pearlware, painted overglaze in enamels
Derived from a Lunéville porcelain bust by P.-L. Cyfflé (1724-1806), or a copy in Derby porcelain.

Given by Louis C.G. Clarke, MA
C.14-1947
Bottom shelf

Geoffrey Chaucer (c.1345-1400)

Staffordshire; Ralph Wood II, Burslem, c.1785-95
Pearlware, painted overglaze in enamels
Marks: ‘Ra Wood/Burslem’ and ‘155’ impressed
Chaucer was an English poet, whose most famous work is the Canterbury Tales.

Dr J.W.L. Glaisher Bequest
C.883-1928

Woman representing Charity

Staffordshire; probably Ralph Wedgwood, Hill Pottery, Burslem, c.1790-97
Pearlware, painted overglaze in enamels ‘CHARITY’ is impressed on the front
Mark: ‘WEDGWOOD’ impressed.

Dr J.W.L. Glaisher Bequest
C.924-1928

Sir Isaac Newton (1642-1727)

Staffordshire; probably Ralph Wood II, Burslem, c.1785-95
Pearlware, painted overglaze in enamels and inscribed ‘1680’ (the year of the Great Comet).
Newton was appointed Lucasian Professor of Mathematics in
Cambridge in 1669. His greatest work, the *Philosophiae Naturalis Principia mathematica* (1687), explained his three laws of motion, and the law of universal gravitation which was applicable to the heavenly bodies as well as to objects on earth. This provided the foundation for the development of modern science and the mechanical inventions of the industrial revolution.

An example of this figure marked ‘Ra. Wood Burslem 137’ is in the Brighton Art Gallery and Museum.

Dr J.W.L. Glaisher Bequest
C.884-1928

Case 7/4

Top shelf

Prudence

Staffordshire; probably Enoch Wood, or Wood & Caldwell, Burslem, c.1790-1800
Pearlware decorated overglaze in enamels
Prudence is one of the seven Virtues. Her attributes are a mirror and a snake. This model is known marked ‘E.WOOD’ and also marked ‘WEDGWOOD’ probably for Ralph Wedgwood, who worked in Burslem from 1790 to 1797.

Dr J.W.L. Glaisher Bequest
C.902B-1928
Fortitude
Staffordshire; probably Enoch Wood, or Wood & Caldwell, Burslem, c.1790-1800
Pearlware decorated overglaze in enamels
Fortitude is one of the seven Virtues. Her attribute, a column, is an allusion to Sampson’s destruction of the temple of the Philistines. This model is known marked ‘E.WOOD’ and also marked ‘WEDGWOOD’ probably for Ralph Wedgwood, who worked in Burslem from 1790 to 1797.

Dr J.W.L. Glaisher Bequest
C.902A-1928

Second shelf
Jug
Staffordshire or elsewhere in the north of England, dated 1820
Earthenware decorated with applied reliefs, a border of pink lustre resist decoration, and copper-lustre; inscribed ‘TB\Jesus Lane\Cambridge\1820’.

Given by the Friends of the Fitzwilliam Museum
C.10-1996
Goblet

Probably Staffordshire, c.1810-40
Earthenware decorated with applied floral reliefs, and painted in enamels and bronze lustre.

Given by G.H.W. Rylands in memory of his mother, Betha Wolferstan Rylands
C.60-1997

Jug

Probably Staffordshire, c.1815-20
Earthenware, printed in black, painted in enamels, and lustred. ‘THE LADY’S ACCELERATOR’ and ‘A VISIT TO CARLTON HOUSE’ (residence of George, Prince of Wales).

Dr J.W.L. Glaisher Bequest
C.1144-1928

Jug

Origin uncertain, probably Staffordshire, c.1817
White earthenware, printed in black, painted in enamels, and lustred. One side is a stage coach inscribed ‘BY SMITH & CO.’ and ‘Liverpool LONDON Leicester Kendal Carlisle Northampton/ THE ROYAL PILOT’. On the other side is a cock fight, captioned ‘Fly 5 to 4’ and ‘A done/with you’. The front is initialled and dated ‘J.W. 1817’ with three cups above, for John Wilson, proprietor of the Three Cups Inn, Aldersgate Street, London.
Two-handled butter pot

Sunderland, Garrison Pottery ?, c.1820-40
Earthenware, printed overglaze, painted in enamels, and lustred. On one side is a view of Sunderland Bridge, on the other a verse:
THE GOOD WIFE
Show me the wife that's on the wat(ch)
For every little rent or scratch,
And cures it with a timely patch,
Before you know it;
She is a woman fit to match,
A Lord or Poet.

Given by G.H.W. Rylands in memory of his mother, Betha Wolferstan Rylands
C.90-1997

Jug

Staffordshire or Yorkshire, dated 1818
Dark red earthenware decorated with pale blue slip, and overglaze pink lustre. Inscribed ‘R.D.K. 1818’.

Dr J.W.L. Glaisher Bequest
C.1187-1928
Jug in the form of a tree trunk with a satyr's mask on the front

Probably Staffordshire, c.1810-20
Pearlware painted in enamels, and platinum lustre.

Dr J.W.L. Glaisher Bequest
C.1163-1928

Third shelf

Yellow-glazed Earthenware

Yellow-glazed earthenware was made in England between about 1785 and 1835, but it is one of the least common types of British pottery. Marked pieces indicate that it was made in most of the important pottery centres in England and Wales. The opaque glaze gained its brilliant yellow from antimony, and was usually applied to a white or cream body. Figures were often left plain yellow. Teaware, jugs and ornaments were usually decorated. Polychrome enamelling may be startlingly gaudy, but more sophisticated effects were achieved with silver-lustre resist patterns or black prints with lustre banding.
Child’s mug

English, c.1830
Yellow-glazed earthenware printed in dark brown, and banded in silver-lustre: a frame enclosing the words, ‘For my dear Boy’.

Given by G.H.W. Rylands in memory of his mother, Betha Wolferstan Rylands C.46-1997

Coffee can

English, early 19th century
Earthenware transfer-printed in black with a rural scene with a couple taking tea, and banded in yellow enamel:

Given by G.H.W. Rylands in memory of his mother, Betha Wolferstan Rylands C.77-1997

Jug

Perhaps Liverpool or Staffordshire, c.1810-20
Yellow glazed earthenware printed onglaze in black with ‘HOPE’, and ‘CHARITY’, and lustred.

Given by G.H.W. Rylands C.1-1970
Bowl

English, c.1820
Yellow-glazed earthenware painted in enamel.

Given by G.W.H. Rylands in memory of his mother, Betha Wolferstan Rylands C.41-1997

Spill holder in the form of a gatehouse

Probably Sunderland, c.1820-25
Yellow-glazed earthenware, painted in enamels
Spills were thin strips of wood or paper used for lighting candles, and pipes. They were usually kept in a holder on the mantelpiece.

Given by G.H.W. Rylands in memory of his mother, Betha Wolferstan Rylands C.72-1997

Teapot

Newcastle upon Tyne, St Anthony's pottery, c.1815-20
Yellow-glazed earthenware bat-printed in red; silver mount on spout.

Given by G.H.W. Rylands in memory of his mother, Betha Wolferstan Rylands C.74 & A-1997
Fourth shelf

Silver Lustre

The liquid platinum process which produces silver lustre was first used in England by John Hancock at Stoke in 1804. The glazed ware was coated with platinum dissolved in aqua regia (nitric and hydrochloric acids) suspended in a resinous medium such as spirits of tar. During firing the medium burned away, leaving a film of platinum on the surface. At first the lustre was steel-coloured.

A true silver was achieved about 1812-14 by applying a second coating of platinum in the form of a powder mixed with water, and firing again. Resist patterns were produced by painting the design or background with a gum or size which prevented the platinum adhering to those areas.

Cup and saucer

Staffordshire or Yorkshire, c.1815-30
Earthenware decorated with a resist design of fruiting vine in a silver lustre ground.

Given by Mrs W.D. Dickson
C. 177 & A-1932
Tea kettle

Probably Staffordshire, or Yorkshire, c.1820-30
Earthenware covered with silver (platinum) lustre.

Dr J.W.L. Glaisher Bequest
C.1171-1928

Dish

Yorkshire, Leeds Pottery, c.1815-20
Creamware decorated with a resist design reserved in a in silver (platinum) lustre ground
Mark: ‘LEEDS*POTTERY’ and ‘C’ impressed.

Dr J.W.L. Glaisher Bequest
C.1064-1928

Sugar basin and cover

Probably Staffordshire, or Yorkshire, c.1820-30
Earthenware covered with silver (platinum) lustre.

Dr J.W.L. Glaisher Bequest
C.1174-1928

Flower vase in four stages

Staffordshire, c.1810-20
Earthenware covered with silver (platinum) lustre
The form of this vase is comparable to the Woolley vases on the top shape of Case 7/1.

Dr J.W.L. Glaisher Bequest
C.1169 & A-C-1928

Bottom shelf

Lion, Man on Horse, and Boy with Dog

English, origin uncertain, c.1800
Earthenware, moulded, and glazed yellow.

Given by G.H.W. Rylands in memory of his mother, Betha Wolferstan Rylands
C.85, 47, & 82-1997

Part of a toy dinner service

Probably Staffordshire or Tyneside, c.1815-25
Earthenware printed in puce and banded in blue enamel; a selection from thirty-five pieces remaining from a larger service.
The vignettes of mothers and children are in the style of Adam Buck (1759-1833).

Given by G.H.W. Rylands in memory of his mother, Betha Wolferstan Rylands
C.80.1-35-1997

Model chair, and Woman, probably a snuffer

English, origin uncertain, c.1800-30
Yellow-glazed earthenware.
Case 7/5

Nineteenth Century Enamel-painted Figures

Enamel-painted figures became more brightly-coloured and popular in character from the second decade of the century - a trend which continued until the 1840s. Classical and biblical subjects remained popular, but there were more everyday life subjects, such as contemporary celebrities, courting couples, weddings, and domestic scenes. Their treatment was often deliberately humorous, or appears so now because of the naivety of the modelling and painting.

Both figures and groups were intended to be seen from the front, and were displayed on mantelpieces, dressers, and other furniture. After about 1815 many of them stood on a mound in front of a leafy tree, known as ‘bocage’ (French for grove or copse) imitating eighteenth century porcelain figures. From about 1825 footed rectangular bases were popular for groups, some of which were large and complex, such as the famous Mr Polito’s Menagerie.
Top shelf

**William Shakespeare (1564-1616)**

Staffordshire; probably Wood & Caldwell, Burslem, 1793-1818

Lead-glazed earthenware painted in enamels

Mark: ‘PV’ moulded into the back of pedestal. After the monument in Westminster Abbey, designed by William Kent, and executed by Peter Scheemakers in 1740. The figure may have been produced from a plaster cast supplied by Peter Vanina (active in London, 1761-70).

Dr J.W.L. Glaisher Bequest
C.43-1928

**John Milton (1608-1674)**

Staffordshire; probably Wood & Caldwell, Burslem, c.1793-1818

Lead-glazed earthenware painted in enamels

Possibly derived from a terracotta model by Peter Scheemakers (1691-1781).

Dr J.W.L. Glaisher Bequest
C.44-1928
Second shelf

General on horseback, perhaps the Duke of York

Staffordshire, c.1815-20
Lead-glazed earthenware painted in enamels.

Dr J.W.L. Glaisher Bequest
C.955-1928

Wombwell’s Menagerie

Staffordshire, c.1820-30
Lead-glazed earthenware painted in enamels.
Inscribed ‘THE LARGEST COLLECTION OF ANIMALS WOMBELLS IMMENSE MENAGERIE OF WILD BEASTS & CO’
A stuffed lion from Wombwell’s menagerie is in Saffron Walden Museum.

Dr J.W.L. Glaisher Bequest
C.961-1928

John Liston (1776-1846)

Staffordshire or Yorkshire, c.1824-5
Lead-glazed earthenware painted in enamels,
the base inscribed, ‘Read it indeed!\that’s very easily said, read it!’
Polito’s Menagerie

Staffordshire; c.1820-30
Lead-glazed earthenware painted in enamels Inscribed ‘POLITOS MENAGERIE OF THE WONDERFUL BURDS AND BEASTS FROM MOST PARTS OF THE WORLD LION & C.’

Lady on horseback

Staffordshire, c.1815-20
Lead-glazed earthenware painted in enamels
Third shelf

Man and woman quarrelling over who shall wear the breeches

Staffordshire, c.1825
Lead-glazed earthenware painted in enamels.

Dr J.W.L. Glaisher Bequest
C.986-1928

Man and woman walking

Staffordshire, c.1815-825
Lead-glazed earthenware painted in enamels.

Dr J.W.L. Glaisher Bequest
C.971-1928

Perswaition

Staffordshire; probably John Walton, Burslem, c.1815-25
Pearlware painted in enamels, and impressed with ‘PERSWAITION’.

Dr J.W.L. Glaisher Bequest
C.957-1928
Ornament (one of a pair)
Staffordshire, c.1810-20
Lead-glazed earthenware painted in enamels: a milkmaid milking, another cow, a man, a dog, and a boy
Dr J.W.L. Glaisher Bequest
C.947A-1928

Group symbolizing Tee Totalism
Staffordshire, c.1835
Lead-glazed earthenware painted in enamels ‘TEE TOTAL’ impressed on a panel at the front
The word ‘teetotal’ is said to have been coined in 1833 by Dick Turner (1790-1846), a Preston fishmonger and plasterer, in a speech advocating abstinence from intoxicating liquor.
Dr J.W.L. Glaisher Bequest
C.964-1928

Fourth shelf
Romulus, Remus and the She-wolf
Staffordshire; probably John Walton of Burslem, c.1820
Lead-glazed earthenware painted in enamels, and titled ‘Romulus & Remus’.
The twins, Romulus and Remus, were the legendary founders of Rome, who were reared by a she-wolf.

Dr J.W.L. Glaisher Bequest
C.951-1928

Wedding group

Staffordshire, c.1830
Lead-glazed earthenware painted in enamels
The anvil indicates that the marriage is taking place at Gretna Green.

Dr J.W.L. Glaisher Bequest
C.963A-1928

Wedding group

Staffordshire, c.1823
Lead-glazed earthenware painted in enamels.
Inscribed ‘THE. NEW.MARRIAGE.ACT.\IOHN\FRILL. AND\ANN BOKE AGED\21 THAT IS.RIGHT\SAYS THE PARSON\AMEN. SAYS.THE.CLERK’
The Marriage Act of 1823 laid down that clergymen who performed weddings without banns or licence would be guilty of a felony.

Dr J.W.L. Glaisher Bequest
C.953-1923
Christening group

Staffordshire, c. 1815-30
Lead-glazed earthenware painted in enamels.

Dr J.W.L. Glaisher Bequest
C.963B-1928

The Sacrifice of Isaac

Staffordshire; probably John Walton, Burslem, c.1825
Lead-glazed earthenware painted in enamels Inscribed, ‘ABRAHAM OFFERING HIS SON ISAAC’
God tested Abraham’s obedience by telling him to sacrifice his son, Isaac, but at the last moment intervened and saved him (Genesis 22).

Dr J.W.L. Glaisher Bequest
C.956-1928

Bottom shelf

The death of Lieutenant Monro

Staffordshire, c.1815-20
Lead-glazed earthenware painted in enamels
Inscribed ‘THE DEATH OF MONROW’
On 22 December 1792 Hugh Monro, son of General Sir Hector Munro, was hunting on Saugor Island, at the mouth
of the Hoogly River in India, when he was seized by a tiger. His companions rescued him, and took him back to their ship, but he died a day later, and was buried at sea.

Dr J.W.L. Glaisher Bequest
C1012-1928

Leopard

Staffordshire, c.1820-30
Lead-glazed earthenware, painted overglaze in enamels.

Dr J.W.L. Glaisher Bequest
C.853-1928

‘The Roring Lion’

Staffordshire, c.1830
Lead-glazed earthenware painted in enamels
The lion was derived from a much copied antique marble statue standing at the entrance to the Loggia dei Lanzi in Florence. Figures and groups with ‘table bases’ have been attributed to Obadiah Sherratt, but without firm evidence.

Dr J.W.L. Glaisher Bequest
C.968-1928
Victorian Pottery

The colourful factory-made earthenwares popular in the early 19th century, continued to be made in the Victorian period, alongside brown salt-glazed stoneware, and slipware made in smaller potteries. From the 1830s Revivalism set in, and forms and decoration were increasingly influenced by earlier styles, notably the Gothic and Renaissance. Relief-moulded stoneware jugs were designed in many historical styles, or with decoration which was appropriate for their use, such as vines, hops or aquatic plants. High quality vases and ornamental dishes made by major factories, such as Minton, were influenced by Italian maiolica, French ‘Palissy ware’ and ‘Henri II ware’.

Transfer-printed tableware was produced in huge quantities. A major innovation was multi-colour transfer-printing which appeared on pot-lids about 1847. A new type of Staffordshire figure, simply moulded in three parts, was introduced between 1836-1840, and was soon to be seen on the dressers and mantelpieces of modest homes all over Britain.
Top shelf

Sgraffito ware

Incised or sgraffito decoration was a characteristic of North Devon slipware from the seventeenth to the nineteenth centuries. It involved coating a red-brown clay vessel with white slip, and incising a design through it to reveal the darker fabric beneath. After the vessel had been lead-glazed and fired, the design appeared red-brown against a yellow background. Alternatively the slip could be cut away to create a background for light-coloured motifs.

Jug

John Phillips Hoyle, Bideford, North Devon, dated 1860
Slip-coated earthenware with incised decoration under lead glaze. Inscribed ‘Sarah Newman 1860’ and ‘John Hoyle Bideford 1860’
The Sarah Newman, a vessel of 1,220 tons, was built at Bideford.

Dr J.W.L. Glaisher Bequest
GL.C.75-1928

Harvest jug

North Devon, Bideford, dated 1806
Slip-coated earthenware with incised decoration under lead
glaze. Sgraffito ware.
Inscribed, ‘Now Harvist is Come, I’m Filld with Strong Beer, so make yourself merry and Be of good Chear, But mind that to morrow To work you must go, For if you get Drunk you’ll Call me your Foe. 1806’.
Dr J.W.L. Glaisher Bequest,
GL.C.73-1928

Jug

John Phillips Hoyle, Bideford, North Devon, dated 1857
Slip-coated earthenware with incised decoration under lead glaze Inscribed ‘Bucton Castle crossing the Line’ and ‘From Rocks & Sands\& Every Ill\May God Protect the Sailor\Still\John Phillips Hoyle\1857 Bideford’.

Dr J.W.L. Glaisher Bequest
GL.C.74-1928

Second shelf

Watch stand

North Devon; George Fishley (1770-1865), Fremington, dated 1849
Earthenware with applied decoration in clays of different colours, and lead glaze
Mark: ‘G * FISHLEY’ and ‘FREMINGTON’ impressed.
John Wesley preaching

North Devon; probably George Fishley (1770-1865), Fremington, mid 19th century
Earthenware, with details applied in white clay, and lead glaze
John Wesley (1703-91) was an evangelical minister and popular preacher, who founded the first Methodist chapel at Bristol in 1739.

Vase and cover

North Devon; George Fishley, Fremington, c.1850
Earthenware with applied decoration in clays of different colours, and lead glaze
Mark: ‘G. FISHLEY FREMINGTON’ impressed.

Napoleon

North Devon; probably George Fishley (1770-1865), Fremington, mid 19th century
Red earthenware with details in white and brown clays.
Bust of John Milton (1608-74)

North Devon; probably George Fishley, Fremington, c.1850
Earthenware, slip-coated and lead-glazed.

Chimney ornament

North Devon, Fremington, mid 19th century
Red earthenware with applied decoration in clays of different colours, and lead glazed
The figures include Napoleon.

Third shelf

Barrel

Cambridgeshire; Sibley’s Pottery, Ely, 1861
Earthenware with incised and impressed decoration under lead glaze. Inscribed ‘HIS MAJESTY’S BARREL 1861’
Made for Richard Ramsey Field, MA, an eccentric who
called himself the ‘King of Upware’ where he lived until moving to the Cutter Inn at Ely. He adopted a pheon as his badge.

Dr J.W.L. Glaisher Bequest
C.47-1928

**Flask in the shape of Queen Victoria**

London; Stephen Green, Lambeth, dated 1837
Cream salt-glazed stoneware
Mark: ‘Published by/S Green/Lambeth/20 July 1837’, incised on the base.

Dr J.W.L. Glaisher Bequest
C.1215-1928

**Bottle**

London; Lambeth, c.1837
Salt-glazed stoneware moulded in relief with portrait medallions inscribed ‘VICTORIA’ and ‘DUCHESS OF KENT’
The Duchess of Kent was Victoria’s mother.

Dr J.W.L. Glaisher Bequest
C.1216-1928

**Flask in the shape of a woman**

Denby; Derbyshire, c. 1840
Stoneware moulded in the shape of a woman holding a bird

Dr J.W.L. Glaisher Bequest
C.1252-1928-

Hop jug

Sussex, Rye Pottery, dated 1899
Earthenware decorated with applied moulded hops and green glaze; inscribed ‘J.W.L. Glaisher 1899’
Mark: incised ‘Sussex Ware/F.Mitchell/Rye Pottery/ 1899.’
The Belle Vue pottery in Rye was founded in 1868 by Frederick Mitchell (1819-79), whose nephew, Frederick Thomas Mitchell (1864-1920) made this jug for Dr Glaisher.

Dr J.W.L. Glaisher Bequest
C.38A-1928

Sussex Pig flask

Sussex; Belle Vue Pottery, Rye, c.1870-75
Earthenware with lead glaze streaked with manganese
The removable head forms a cup
Sussex pig flasks were traditionally used at weddings.

Dr J.W.L. Glaisher Bequest
C.360 & A-1928
Fourth shelf

Railway mug

Staffordshire or Liverpool, c. 1830
Earthenware, transfer-printed in mauve on one side with a view of Edge Hill and ‘ENTRANCE TO THE LIVERPOOL & MANCHESTER RAILWAY’, and on the other side with a train.
The Liverpool & Manchester Railway opened in 1830. The view of the ‘Moorish Arch’ over the line at Edge Hill in Liverpool was taken from the frontispiece to Henry Booth’s *An Account of the Liverpool and Manchester Railway*, London, 1830.

Dr J.W.L. Glaisher Bequest
C.1153-1928

Jar and cover, possibly for tobacco

Yorkshire, Burton-in-Lonsdale, dated 1865
Dark red earthenware with a slip-trailed inscription, and lead glaze. Inscribed ‘Robert Hedrington/Hornby/1865’.

Dr J.W.L. Glaisher Bequest
C.417-1928
Pot-lid: the exterior of the Crystal Palace

T.J. & J. Mayer, Longport, Burslem, 1851
Earthenware decorated with underglaze multi-colour transfer-prints; inscribed ‘THE GRAND INTERNATIONAL BUILDING OF 1851’. For the Exhibition of Art and Industry of all Nations.’
Pot-lids were mass-produced from the late 1840s.

The earliest were probably made about 1847 by F. & R. Pratt of Fenton.
This view of the Crystal Palace was patented by Crosse & Blackwell in 1850. Separate line engravings were made for the black or brown outlines, and stipple engravings for each primary colour in the design. The transfers printed from them were placed on the once-fired lid one after the other with the ‘keyplate’ for the outlines last. Then the lid was glazed and fired again.

Dr J.W.L. Glaisher Bequest
GPL.220-1928

Baking dish

Middlesex, Thomas Abbot, Mortlake, c.1845-7 or Hounslow, c.1848-55
Earthenware, with combed slip decoration under lead glaze

Dr J.W.L. Glaisher Bequest
C.307-1928
Two-handled cup

English; J. & R. Pratt, Fenton, Staffordshire, c. 1876
White earthenware with turquoise-green ground and on each side a multi-colour transfer-print of the Philadelphia Exhibition, entitled ‘PHILA
DELPHIA EXHIBITION 1876’; gilt frames and banding.
The view of the exhibition building also occurs on pot-lids which were printed by the same technique.

Given by G.H.W. Rylands in memory of his mother Betha Wolferstan Rylands C.57-1997

Pot-lid: the interior of the Crystal Palace

T.J. & J. Mayer, Longport, Burslem, 1851
Earthenware decorated with underglaze multi-colour transfer-prints; inscribed ‘THE INTERIOR OF THE GRAND INTERNATIONAL BUILDING OF 1851’. For the Exhibition of Art and Industry of all Nations.'

Dr J.W.L. Glaisher Bequest
GPL.223-1928

Flask

Yorkshire, Burton-in-Lonsdale, dated 1834
Dark red earthenware, with a slip-trailed, inscription, under lead glaze. Inscribed on one side ‘Richard/Dunderlow/Melling/1834’ and on the other side, ‘Ho/ni Soit/Qui maly/Pence’
Melling in Lancashire is about 4 miles from Burton-in-Lonsdale, also known as Blackburton.

Dr J.W.L. Glaisher Bequest
C.414-1928

Railway mug

Staffordshire, c.1831-40
Earthenware transfer-printed in brown and painted in enamels The train is named ‘DEAKIN’.

Dr J.W.L. Glaisher Bequest
C.1152-1928
Bottom shelf

The Essex Jug

Edward Bingham (b. 1829), Castle Hedingham, Essex, c.1895
Earthenware with applied moulded reliefs and brown lead glaze; the foot titled, ‘THE ESSEX JUG’
On the front is an allegorical figure of Essex, a winged genius, and a man holding a sickle unfolding a plan of the county; on one side, a relief referring to the Dunmow Flitch, and on the other, a Roman chariot-race at Colchester. The shoulder and neck are decorated with reliefs of Essex buildings (Castle Hedingham, Colchester Castle, Layer Marney Hall, Temple Bar), shields with the arms of the county and various Essex towns, and imitation Roman coins.

Dr J.W.L. Glaisher Bequest
C.99-1928

Wassail bowl and cover

Welsh; Bridgend, Ewenny, Glamorgan, 1892
Earthenware coated in slip, and incised under lead glaze. Inscribed ‘Made by Evan Jones at Clay Pits Pottery Bridgend May 1892’.

Dr J.W.L. Glaisher Bequest
C.100 & A-1928
Giant teapot

Probably Derbyshire, Church Gresley or Woodville, 1882
Buff earthenware decorated with applied white sprigs
coloured under clear glaze, reserved in brown glazed
ground.
One relief is impressed ‘A PRESENT FROM .J. SAY\TO
MRS BARNES\ 1882’
‘Measham ware’ or ‘barge ware’ named after Measham,
Leicestershire, where much of it was sold to bargees.
Most of it is unmarked. Possibly this pot was made at
Mason’s pottery in Church Gresley, later Mason, Cash &
Co., whose mark is occasionally found on this ware.

Dr J.W.L. Glaisher Bequest
C.765 & A-1928
Case 8/2

The Princess Royal and Prince Frederick William of Prussia

Staffordshire, c.1857
Earthenware decorated underglaze in blue, and onglaze in enamels and gilding. Titled ‘PRINCESS ROYAL & FRE K OF PRUSSIA’
Victoria, Princess Royal met her future husband in 1851 when he and his parents visited the Great Exhibition. They became engaged in 1857 and were married on 25 January 1858.

Dr J.W.L. Glaisher Bequest
C.1011-1928

Turkey, England and France

Staffordshire, c.1855
Earthenware decorated underglaze in blue, and overglaze in enamels.
The group commemorates the alliance of Turkey, England and France during the Crimean War, 1854-56. The figures represent Abd-ul-Medjid, Sultan of Turkey, Queen Victoria, and the Emperor Napoleon III.

Dr J.W.L. Glaisher Bequest
C.1008-1928
The Duke of Wellington (1769-1852)

Staffordshire, c.1840-50
Earthenware decorated underglaze in blue, and overglaze in enamels. The base bears the name ‘WELLINGTON’ in relief.

Dr J.W.L. Glaisher Bequest
C.1002-1928

Second shelf

The Tam O’Shanter Jug

Staffordshire; William Ridgway & Co., Hanley, c.1835-40
Relief-moulded yellow stoneware
Mark: ‘Published by/W RIDGWAY & Co/ HANLEY,/ October 1 1835’
The decoration was inspired by the poem by Robert Burns (1759-96) and the reliefs were based on engravings by Thompson and Slader after Thomas Landseer’s illustrations for Marsh and Miller’s 1830 edition of Tam O'Shanter.

Dr J.W.L. Glaisher Bequest
C.1273-1928

The Bulrush Water Jug

Staffordshire; Ridgway & Abington, Hanley, c.1848-50
Relief-moulded grey, smear-glazed stoneware with glazed
Interior

Mark: Patent registration mark for 7 March 1848

This jug received a favourable review in *The Journal of Design and Manufactures* in 1849. Its naturalistic and appropriate plant ornament may have been suggested by the water weeds on the ‘Well Spring’ glass carafe and jug designed by Richard Redgrave RA (1804-88) for Felix Summerly’s Art Manufactures in 1847.

Given by Countess Shelagh S. Rietberg
C.47-1981

**The Albion Jug**

Staffordshire; William Brownfield, Cobridge, c.1863
Smear-glazed stoneware, relief-moulded with the Royal Arms, Prince of Wales’ feathers and Arms of England, Ireland, Scotland and Wales. Hinged pewter cover
The jug commemorated the marriage of Edward, Prince of Wales and Princess Alexandra on 10 March 1863.

Purchased with the Rylands Fund
C.1-1987

**Jug for Beer**

Staffordshire; Ridgway & Abington, Hanley, c.1848-50
Greenish-grey stoneware, relief-moulded with hops, vine and barley; glazed interior.
Jug

Staffordshire, c.1820-30
Yellow stoneware relief-moulded with a bust of George IV in profile, probably based on the accession medal

Third shelf

Pot-pourri vase on tripod stand

Staffordshire; Josiah Wedgwood & Sons, Etruria, c.1870-1900
White jasper or stoneware with dark blue glaze

Given by Countess Shelagh S. Rietberg
C.46-1981

Given anonymously
C.41-1981

Given by F.A. Lart
C.5 & A & B-1919
Tazza: The Apotheosis of Jupiter

Staffordshire; Minton, Stoke, 1862
Painted by Thomas Kirkby (1824-1890) after Pirro Ligorio (1513-1583)
Lead-glazed earthenware, painted underglaze
Marks: signed on the front ‘KIRKBY’; printed factory mark; impressed ‘MINTON’ and year cypher; painted in dark red, ‘Apotheosis of Jupiter’.

The term ‘tazza’ describes a shallow drinking cup, or a shallow dish on a low foot.

Purchase with the Perceval Fund and Grant-in-aid from the Victoria & Albert Museum C.41-1972

Vase

Staffordshire; Minton, Stoke-on-Trent, 1864
Designed by Alfred Stevens (1817-1875)
Earthenware transfer-printed and painted
Mark: ‘MINTON/Z/A (April)/658/B’ impressed.

Purchased with the Perceval Fund and Grant-in-aid from the Victoria & Albert Museum C.42-1972
Biberon

Staffordshire; Minton, Stoke, c.1880
Earthenware with inlaid and painted decoration under lead glaze
This decorative vessel is an imitation of 16th century French ‘St Porchaire ware’, known in the 19th century as ‘Henry II ware’
It was probably derived from pl. XXXII in C. Delange, *Receuil de toutes les pièces de la faïence française dite de Henry II et de Diane Poitiers*, Paris, 1861. A 16th century example is in the Petit Palais museum in Paris.

Purchased with the Perceval Fund and Grant-in-aid from the Victoria & Albert Museum
C.43-1972

Fourth shelf

Bread plate

Staffordshire; Minton, Stoke, 1875
Designed by A.W.N. Pugin (1812-1852), c.1850
Earthenware, moulded in relief, with ‘WASTE NOT WANT NOT, and painted in blue enamel.
Marks: impressed ‘MINTONS’, ‘BB’ (best body); year cypher for 1875, ‘E’ for May, ‘430’ (design no.), crossed circle.

Purchased with the Perceval Fund and grant-in-aid from the Victoria and Albert Museum
C.52-1972
Jug

Sunderland, c.1855

Dr J.W.L. Glaisher Bequest
C.1090-1928

Bottom shelf

Plate

Staffordshire, mid 19th century
Blue earthenware, moulded, pierced, and transfer-printed in black with a view of Clare College and King’s College Chapel, and floral sprays.

Given by C.P. Stockbridge
C.17-1985
Teapot
Staffordshire, Josiah Wedgwood & Sons, Etruria, c.1880
Earthenware with ‘Rockingham’ glaze and gilding
Marks: ‘36’ (or 86) and ‘X’ impressed.
Purchased with the J.R.V. Smyth Fund
C.865 & A-1984

Dish drainer
Staffordshire; Josiah Wedgwood & Sons, Etruria, c.1830-40
Earthenware, transfer-printed underglaze in brown with an
Oriental shipping scene
Marks: ‘WEDGWOOD’, ‘P’, and a symbol impressed; ‘17’
incised;
‘B’ printed in brown.
Given from the Robert and Elizabeth Hirsch Collection
C.8-1991

Floor Tile
Stoke, Minton, c.1871-80
Earthenware (dark brown sandwiched between pale buff),
with inlaid geometrical design and lead glaze
Patent registration mark for 12 October 1871.
Given by Frank Rookes
C.4-1977
Jug

Staffordshire; Josiah Wedgwood & Sons, Etruria, 1881-82
Creamware, transfer-printed, enamelled and gilt
Mark: ‘J. WEDGWOOD & SONS/ETRURIA’ printed and ‘F 1015’ in red enamel
Garfield (born 1831), was elected President of the United States of America in 1880, and was inaugurated on 4 March 1881. On 2 July 1881 he was shot, and died on 19 September 1881.

Dr J.W. Glaisher Bequest
C.25-1928

Case 8/3

Top shelf

Bottle vase

Doulton, Lambeth, c.1922
Salt-glazed stoneware with raised outline, painted and beaded decoration
Mark: impressed Doulton seal over ‘8412’; incised ‘MB’.

Given by Mr D.D. Robinson
C.20-1975
Vase

Doulton, Lambeth, 1880
Salt-glazed stoneware decorated with white beading under dark blue glaze
Marks: impressed Doulton seal over ‘1880’ and ‘e’ for the decorator Bertha Evans; incised assistant’s mark.

Purchased from the Perceval Fund and with grant-in-aid from the Victoria & Albert Museum
C.45-1972

Vase

London, R.W. Martin, dated 1875
Salt-glazed stoneware with incised and painted decoration
Mark: ‘P27’ and ‘RW Martin/London/10-1875.

Dr J.W.L. Glaisher Bequest
C. (unnumbered)

Second shelf

Four Boy Musicians

Doulton, Lambeth; modelled by George Tinworth, c. 1888-90
Brown salt-glazed stoneware
Mark: ‘DOULTON/LAMBETH’ impressed, and ‘GT’ incised in monogram.

Dr J.W.L. Glaisher Bequest
C.1222-1928

The Martin Brothers

Robert Wallace Martin (1843-1923) set up a pottery at Pomona House, Fulham in 1873 assisted by his brother Walter (1857-1912), and Edwin (1860-1915). At first they had their stoneware salt-glazed at the Fulham pottery, but after moving to Southall in 1877 they were able to make, decorated, and fire their own work. Another brother, Charles (1846-1910) managed the business and sold their pottery at a shop and gallery in Brownlow Street of Holborn in London.

Plaque: Thrower, Bench Boy and Wheel Boy


Given by the Friends of The Fitzwilliam Museum
C.4-1969
Third shelf

Jug

Martin Brothers, Southall Pottery, September, 1890
Stoneware, incised, painted and salt-glazed
Mark: incised ‘9-1890/Martin Bro\textsuperscript{s}/London & Southall’.

Dr J.W.L. Glaisher Bequest
C.1224-1928

Vase

Martin Brothers, Southall Pottery, May, 1901
Stoneware, incised, painted, and salt-glazed
Mark: ‘5-1901/Martin Bro\textsuperscript{s}/London & Southall’.

Bequeathed by Thomas Knox-Shaw
C.29-1972

Tobacco jar in the shape of a bird

Martin Brothers, Southall Pottery, May, 1897
Salt-glazed stoneware painted with coloured slips
Mark: ‘Martin Bro\textsuperscript{s} London &/Southall 51-1897.

Dr J.W.L. Glaisher Bequest
C.1226 & A-1928
Jug

Martin Brothers, Southall Pottery, 1895
Salt-glazed stoneware
Mark: ‘12-1895/Martin Bros/London & Southall’.

Dr J.W.L. Glaisher Bequest
C.1225-1928

Fourth shelf

Vase

Doulton, Lambeth, dated 1885
Salt-glazed stoneware
Marks: impressed Doulton seal with date 1885;
‘HBB’ for the decorator, Hannah B. Barlow.

Dr J.W.L. Glaisher Bequest
C.1221-1928
The Boer War Soldier

Lambeth, Doulton, c.1902
Modelled by John Broad (1873-1919), c.1900
Salt-glazed stoneware painted in brown and green; brass rifle
Marks: Doulton factory mark with crown and lion introduced in 1902; signed ‘J. Broad Sc.’ and incised LW.

The Boers were descendants of Dutch settlers in South Africa. The second Boer War against the British began in October 1899 and ended in May 1902 with the Treaty of Vereeniging.

Lent by the Keatley Trust
AAL.22-2005

Jug

Doulton, Lambeth; decorated by George Tinworth (1843-1913), 1874
Salt-glazed stoneware with silver mounts, the cover engraved with a crest and a motto
Marks: Impressed Doulton seal with ‘1874’; ‘GT; in monogram, and ‘E’. The silver cover has London hallmarks for 1874-75.

Tinworth studied at Lambeth School of Art and the Royal Academy before joining Doulton’s in 1866. The decoration of this jug is typical of his work in the early 1870s. The motto, which reads ‘FORCE AVEC VERTU’, was that of Egerton Leigh of West Hall, High Leigh, Cheshire, who in
1874 married Lady Elizabeth Mary, eldest daughter of the 3rd Earl of Bantry.

Given by the Friends of The Fitzwilliam Museum
C.7-1971

Bottom shelf

Bowl

Doulton, Lambeth; decorated by Frank Butler assisted by Mary Aitken and Bertha Evans, 1880 Salt-glazed stoneware with pierced and applied decoration Mark: impressed ‘DOULTON.LAMBETH./1880’; incised FAB joined; MA joined and ‘e’; ‘H’ and ‘375’.

Given by the Friends of The Fitzwilliam Museum
C.8-1971

Seated hound

Royal Doulton, Lambeth, dated 1935
Designed by Gilbert Bayes (1872-1953)
Stoneware decorated with coloured glazes
Mark: Signed ‘GILBERT BAYES/1935’
Gilbert Bayes was a sculptor and medallist who did work for Doulton’s from the 1920s. His large stoneware relief of the History of Pottery through the Ages was made for the firm’s London headquarters, and after its demolition was acquired by the Victoria & Albert Museum.
Case 8/4
Top shelf

Dish

Pilkington’s Royal Lancastrian Pottery, Clifton, Manchester, 1906
Designed by Walter Crane (1845-1915) and probably painted by William Joyce (1873-1931)
Earthenware painted overglaze with metallic lustres: St George and the Dragon with the inscription ‘UN CHEVALIER SANS PEUR ET SANS REPROCHE’. On the back: a central Tudor rose, surrounded by sprays of wild roses
Marks: PL monogram over ‘ENGLAND/ VI/2477’ impressed. Painted on the rim, CV and a crane in a shield for the designer.

Lent by the Keatley Trust, 1998
Second shelf

Vase

Staffordshire; Bernard Moore (1850-1935), Stoke, c.1905-15
Earthenware with red glaze inside and purple lustre outside
Mark: ‘BERNARD/MOORE’ impressed.
Most of Moore’s work was in porcelain.

Dr J.W.L. Glaisher Bequest
C.29-1928

The Balloon Woman

London, Cheyne Walk, Chelsea, c.1921
Modelled in 1919 by Charles Vyse (d.1968),
Earthenware with polychrome painted decoration.

Lent by the Keatley Trust, 1987

Primavera (Spring)

London, Chelsea Pottery, modelled by Henry Parr, 1926
Earthenware with polychrome painted decoration
Mark: ‘HY PARR.CHELSEA.1926’.

Lent by the Keatley Trust, 1987
Blighty

Royal Doulton, modelled by Ernest W. Light, Burslem, c.1920
Porcelain with green Titanian glaze; base impressed ‘BLIGHTY’
Marks: printed factory mark with ‘ROYAL DOULTON/ENGLAND’ above ‘TITANIAN’.

Lent by the Keatley Trust, 1987

Sea Maiden Vase

Pilkington’s Tile and Pottery Co., Clifton, Manchester; painted by William S. Mycock (1872-1950), dated 1924
Designed by Walter Crane (1845-1915)
Earthenware, glazed blue, and lustred
Marks: designer’s and painter’s marks, and ‘ROYAL LANCASTRIAN/ENGLAND’ impressed.

Lent by the Keatley Trust, 1987

Third shelf

Jug of ‘Harvest’ pattern

Staffordshire; Royal Doulton, Burslem, c.1930-40 Designed by Frank Brangwyn RA (1867-1956)
Earthenware, moulded, and painted underglaze

Given by the Friends of The Fitzwilliam Museum
C.12-1980

Dish, sauce-boat and stand from a fish set

Staffordshire; Shorter & Son Ltd., Stoke-on-Trent, c.1935 or c.1950-55
Designed by Clarice Cliff (1899-1972)
Earthenware, moulded and glazed, with painted details
Mark: stamped ‘SHORTER & SON LTD./STOKE-ON-TRENT,/ENGLAND’.

Given by the Friends of The Fitzwilliam Museum
C.29 & A, and 36-1996

Vase of ‘Pomegranate’ pattern

Staffordshire; James MacIntyre & Co., Burslem, or Cobridge 1911-13
Designed by William Moorcroft (1872-1945)
Porcellaneous body, decoration outlined in slip and painted underglaze
Marks: ‘1398’ impressed; ‘MADE FOR/LIBERTY’ printed in brown; ‘W. Moorcroft’ in green.
‘Pomegranate’ introduced in 1910, was one of Moorcroft’s most popular designs, and it was continued after 1913
when he set up his own factory at Cobridge. Pieces supplied to Liberty’s in London had a special mark.

Given by Mrs Maurice Hill

C.27-1983

Jug

Staffordshire; H.J. Wood Ltd., Burslem, c.1943-60
Designed by Charlotte Rhead (1885-1947)
Earthenware with tube-lined decoration and gilding

Given by the Friends of The Fitzwilliam Museum
C.14-1998

Fourth shelf

Fallow Deer

English, Staffordshire; Josiah Wedgwood, Etruria, c.1927-30
Slip cast earthenware with matt white glaze. Mark: ‘J SKEAPING’ and ‘WEDGWOOD’ impressed on the end and ‘WEDGWOOD/ ETRURIA – ENGLAND’ printed in black on underside of back edge.
One of a series of animal figures in Art Deco style, designed for Wedgwood by John Skeaping (1901-80) in 1926 and 1927.

Given by Clare Cambridge in memory of her parents
C.18-2008
‘Oranges and Lemons’ lemonade set

Staffordshire; Josiah Wedgwood & Sons Ltd., Barlaston, c.1955-60
Designed by Richard Guyatt, 1955
Queen’s ware, printed in black and banded onglaze in enamels
Mark: printed in black ‘FIRST MADE FOR LIBERTYS BY* / WEDGWOOD / MADE IN ENGLAND / DESIGNED BY RICHARD GUYATT’.
The museum has three mugs from the set of four.

Given by Sir Ivor and Lady Batchelor
C.72 A-C-1992

Oval dish from the ‘Travel Service’

Staffordshire; Josiah Wedgwood & Sons Ltd., Barlaston, 1954-55
Designed by Eric Ravilious (1903-42), 1938
‘Windsor Grey’ earthenware, printed in black, and painted in blue enamel
Marks: printed in black, ‘TRAVEL / DESIGNED BY RAVILIOUS’ over circular Wedgwood backstamp; ‘WEDGWOOD / OF ETRURIA / & BARLASTON / MADE IN ENGLAND’; impressed ‘2 H 5‘ (figure missing) and painted in red ‘Gu 476’
Other travel subjects included a train, aeroplane, bus, and balloon.
Given by the Friends of The Fitzwilliam Museum
C.13-1997

Fifth shelf

Teapot with melon-shaped knob

Carlton Ware, Stoke-on-Trent, after 1958
Earthenware, moulded, glazed and painted with enamels
Mark: ‘Carlton Ware/ENGLAND’ printed in black; ‘Bi’
painted in brown.

Lent by Fitzwilliam College, 1997,
from the collection of the Reverend Lester Brewster

Teapot

English; Hornsea Pottery, Lancaster,
c.1975-80. Designed by Philip Clappison
Slip-cast earthenware with brown glaze; ‘Heirloom’ pattern
Mark: printed in black ‘HORNSEA/ ENGLAND1975/
HEIRLOOM’
Hornsea Pottery, was founded in 1949 at Hornsea, Yorkshire. ‘Heirloom’ introduced in 1967 was its first range of tableware, and remained in production for many years. Between 1974 and 1987 the firm operated at Lancaster.

Given by Julia E. Poole
C.44 & A-2007

Teapot

Staffordshire; Midwinter, Burslem, c.1969-87
Shape designed by David Queensberry, 1962. Pattern designed by Jessie Tait, 1968
Earthenware, of ‘Fine’ shape printed with ‘Spanish Garden’ pattern
Mark: ‘Midwinter/FINE TABLEWARE/STAFFORDSHIRE ENGLAND’ printed in black

Lent by Fitzwilliam College, 1997
from the collection of the Reverend Lester Brewster
FWCL.3-1997

Teapot with swan-shaped knob

Hornsea, Lancaster, c.1980
Designed by Martin Hunt, 1977
Stoneware (oven to tableware) with silver-grey glaze.
‘Concept’ shape
Mark: ‘SWAN LAKE’ with dove emblem above and dots below, surrounded by ‘OVEN TO TABLEWARE’
DISHWASHER FREEZER AND MICROWAVE OVEN SAFE/HORNSEA ENGLAND’.

Lent by Fitzwilliam College, 1997  
from the collection of the Reverend Lester Brewster

Peter Rabbit teapot

Staffordshire; Josiah Wedgwood & Sons Ltd., Barlaston,  
c.1980-90  
Earthenware, litho-printed; the pot is inscribed  
‘His mother put him to bed and made some camomile tea,  
and she gave a dose of it to Peter’  
Mark: ‘WEDGWOOD/OF ETRURIA/& BARLASTON /MADE  
IN ENGLAND/ Copyright/ Frederick Warne & Co./Beatrix  
Potter Design™/PETER RABBIT™’ and ‘58’.

Lent by Fitzwilliam College, 1997  
from the collection of the Reverend Lester Brewster  
FWCL.7-1997

Bottom shelf

Dinner plate from King’s College  
High Table service

Staffordshire; Josiah Wedgwood and Sons, Barlaston, 1955  
Designed by Richard Guyatt, 1952  
‘Queen’s Ware’ printed in black, and gilt  
Mark: ‘WEDGWOOD/2 R 55’ impressed; printed factory  
mark; ‘G 5558/2’ painted in red; ‘3’ printed in grey.
The central Tudor Rose made up of lover’s knots encloses the ciphers of Henry VI who founded the College in 1441, Henry VII and Henry VIII. The dragon motif on the rim was taken from windows in the College Chapel.

Given by A.N.L. Munby
C.2-1969

**Taurus the Bull**

Staffordshire; Josiah Wedgwood & Sons Ltd., Barlaston, 1955
Modelled by Arnold Machin RA, OBE, (1911-1999) c.1946
Creamware, decorated with litho-printed zodiac signs, and painting in brown enamel

Given by the Friends of the Fitzwilliam Museum
C.12-2000

**Plate**

Staffordshire; Josiah Wedgwood & Sons Ltd., Barlaston, 1952. After a wood engraving by Claire Leighton (1899/1900-1989)
Creamware (Queen’s Ware), printed in black with ‘Farming’ from the ‘New England Industries’ series.
Marks: ‘WEDGWOOD/MADE IN ENGLAND’, surrounded by ‘OF ETRURIA/& BARLASTON’ and ‘Clare Leighton’
The twelve plates in the New England series were among
the first to be reproduced by the process of photolithography.

Given by David Scrase, MA, in memory of Camilla Boodle (1960-99)
C.4-2000
THE FITZWILLIAM MUSEUM

GALLERY 27 - THE GLAISHER GALLERY

CASE 9
20th Century European Pottery
LARGE FONT LABEL BOOK

PLEASE DO NOT REMOVE FROM GALLERY
Case 9/1

Top shelf

Charger

Wedgwood, Etruria, Staffordshire; Alfred Powell, Red Lion Square, London (designer / decorator); c.1910-1920

Earthenware, glazed and painted with enamels. Marks: ‘WEDGWOOD’ impressed; 'P' monogram and '455' painted in black.

Alfred Hoare Powell (1865-1960) and his wife (Ada) Louise Lessore trained at Etruria and opened their own London studio in 1906. They hand-decorated biscuit-fired wares for Wedgwood and furniture for Ernest Gimson and Sydney Barnsley, whilst experimenting widely with glazes and pattern. A similar dish was made with a peacock at the centre.

Purchased with the Perceval Fund and grant-in-aid from the Victoria and Albert Museum.
C.49-1972
Second shelf

Jug

Staffordshire; H.J. Wood Ltd., Burslem, c.1943-60
Designed by charlotte Rhead (1885-1947)
Earthenware with tube-lined decoration and gilding.


Given by the Friends of The Fitzwilliam Museum
C.14-1998

'Turin' vase

A.G. Richardson & Co, Cobridge, Staffordshire; Charlotte Rhead (potter/designer);
Rose Dickinson (decorator); c. 1932-38

White earthenware decorated with coloured glazes, black tube-lining and enamels.

Given by the Friends of the Fitzwilliam Museum
C.13-1998
Serving dish, sauce boat and stand (Part of a fish set)

Staffordshire; Shorter & Son Ltd, Stoke-on-Trent, c.1935
Designed by Clarice Cliff (1899-1972)

Earthenware, moulded and glazed, with painted details.
Mark: stamped ‘SHORTER & SON LTD./STORE-ON-TRENT./ENGLAND’

Introduced in the late 1920s or early 1930s, fish ware was one of Shorter’s most popular lines. It was revived in the 1950s in several different colourways.

Given the Friends of the Fitzwilliam Museum

Jug of ‘Harvest’ pattern

Staffordshire; Royal Doulton, Burslem, c.1930-40
Designed by Frank Brangwyn RA (1867-1956)
Earthenware, moulded, and painted underglaze.
Marks: printed ‘Designed by/Frank Brangwyn. R.A.’ and ‘ROYAL/DOULTON/ENGLAND’ and painted in dark green, ‘D 5011’

Given by the Friends of the Fitzwilliam Museum
C.12-1980
Third shelf

Coronation mug

Staffordshire; Etruria, design by Eric Ravilious; 1937
Cream earthenware transfer-printed, glazed and painted in enamels.

Designed for the coronation of Edward VIII, who abdicated before it took place.

Given in 1945 by R.S. Hart
EC.1-1945

Dessert plate, soup dish & saucer ('Travel' service)

Wedgwood, Barlaston, Staffordshire, c.1954; design by Eric Ravilious, 1938

'Windsor grey' earthenware, printed, glazed and painted in blue enamel. Marked.

Given by the Friends of the Fitzwilliam Museum
'Fabula' plate
Wedgwood, Barlaston, Staffordshire; Eduardo Luigi Paolozzi, designer; 1992

Black basalt decorated with glazed band and lithographed silk-screen print of a circus. Marked.

Given by Professor Paul Murdin
C.259-2015

'Boat Race Day' bowl
Wedgwood, Barlaston, Staffordshire; design by Eric Ravilious; 1938-40

Creamware, printed, glazed and painted in enamels. Marked.

Given by the Friends of the Fitzwilliam Museum
C.23-2000

Bottom shelf

Coffee pot
Earthenware printed overglaze by the cover-coat method with ‘Spanish Garden’ pattern.

Lent by Mrs Anne Williams
AAL.3 & A-2015

Teapot with melon-shaped knob

Carlton Ware, Stoke-on-Trent, after 1958
Earthenware, moulded, glazed and painted with enamels
Mark: ‘Carlton Ware/ENGLAND’ printed in black; ‘Bi’
painted in brown.

Lent by Fitzwilliam College, 1997, from the collection of the Reverend Lester Brewster

Teapot and lid (‘Heirloom' pattern)

Hornsea Pottery, Lancaster, c.1975-80; designed by Philip Clappison
Slip-cast earthenware with brown glaze. Marked.

Given by Julia E. Poole
C.44 & A-2007

Teapot and lid (‘Swan Lake' design)

Hornsea Pottery, Lancaster, 1977-1980; designed by Martin Hunt, 1977
Stoneware with silver-grey glaze, 'Concept' shape. Marked.
On loan from Fitzwilliam College, from the bequest of the Rev. Lester Brewster
FWL.1 & A-1997

Teapot and lid ('Peter Rabbit' design)
Wedgwood, Barlaston, Staffordshire, c.1980-90
Earthenware, litho-printed. Marked.
Inscribed: 'His mother put him to bed and made some camomile tea, and she gave a dose of it to Peter'

On loan from Fitzwilliam College, from the bequest of the Rev. Lester Brewster,
FWL.7 & A-1997

Coffee pot and lid, cup & saucer ('Tempo' pattern)
W.R. Midwinter, Burslem, Staffs., c.1964-70
Earthenware, printed on-glaze in grey, blue, ochre and black. Marked.

Given by the Friends of the Fitzwilliam Museum
Case 9/2

Top Shelf

Mug
Haxby Pottery, Diss, Norfolk; designed by Terry Frost; c.1978
Earthenware, moulded, and printed in black and red. Marked.
Given by the Friends of the Fitzwilliam Museum
C.25-1997

Jug
Haxby Pottery, Diss, Norfolk; designed by Terry Frost; c.1978
Earthenware, moulded, and printed in black and red. Mark: 'Terry Frost./7/10' in black enamel.
Given by the Friends of the Fitzwilliam Museum
C.23-1997
Second shelf

Primavera

Modelled by Henry Parr, Chelsea Pottery, 1926
Earthenware, glazed, and painted
Mark: ‘HY PARR.CHELSEA. 1926’

Lent by the Keatley Trust, 1987

Third shelf

Vase

Ruskin Pottery, Smethwick, Staffordshire, 1924
Stoneware with lustrous turquoise glaze.
Marks: 'RUSKIN / ENGLAND/ 1924', 'ENGLAND', impressed.

Bequeathed by S.V. Finn, 2006
C.41-2006

Inkpot and cover

James Macintyre, Burslem, designed and made by William Moorcroft, c.1913-18
Earthenware, decorated with under glaze blue and pinkish lustre glaze.
Small blue ‘Chameleon Ware’ bowl
Clews & Co. Ltd., Tunstall, Staffordshire.
Earthenware, thrown and decorated with coloured matt glazes, c.1935-1939.
Bequeathed by A H Palmer, Esq., 1985
C.7-1985

Jar and cover
Earthenware, decorated with lustres. Factory and decorator’s marks, numbered ‘3151’.
Bought with assistance from the Perceval fund and grant-in-aid from the Victoria and Albert Museum.
C.48- & A-1972

Vase
William Harrison Colishaw, designer/maker, c.1910
Stoneware, thrown and twice glazed.
Dr. J.W.L. Glaisher Bequest, 1928
C.28-1928
Fourth shelf

Fallow Deer
Josiah Wedgwood and Sons, Hanley, Staffordshire, 1927-1939
Modelled by John Skeaping, 1926
Earthenware, slip-cast and glazed in cream.
Given by Claire Cambridge in memory of her parents.
C.18-2008

Cat

Probably made by George Schenk of Mitcham for Omega Workshops, Bloomsbury; designed by Henri Gaudier-Brzeska; 1914
Earthenware, press-moulded and modelled, decorated with coloured glazes.
Given by Daniel Katz in recognition of Timothy Potts' Directorship, C.255-2015
Fifth shelf

**Owl looking over its shoulder**
Danish, Bing & Grendahl, Vesterbro, 1902-1914
Porcelain, painted underglaze in shades of brown and white.

Lent anonymously
AAL.16-2013

**Seated fox looking upwards**
Danish, Royal Copenhagen, modelling variously attributed to M. Hansen, Erik Nielsen or Bertha Nathielsen, c.1903
Porcelain, painted underglaze in shades of brown and white.

Lent anonymously
AAL.15-2013

Bottom shelf

**Candlestick shaped as a crab**
Danish, Royal Copenhagen, glaze by Valdemar Engelhardt, 1894-1900
Porcelain, painted pale turquoise with crystalline glaze streaked with deep blue.

Lent anonymously
AAL.17-2013

Chamber Candlestick shaped as two frogs
French, probably Paris, by Alexandre Bigot (1862-1927) and Pierre Roche (1855-1922), c.1900-14
Stoneware with green and blue glazes.

Lent anonymously
AAL.10-2013
THE FITZWILLIAM MUSEUM

GALLERY 27 - THE GLAISHER GALLERY

CASES 9 - 10
18th Century European Pottery / French and German Faïence / Religious Pottery
LARGE FONT LABEL BOOK
PLEASE DO NOT REMOVE FROM GALLERY
Case 9/1

Top shelf

Three vases

Dutch; Brantjes & Co., Purmerend, c.1897-1904
Earthenware, painted underglaze in Art Nouveau style.

Purchased with the Zoë Hadwen Fund

Second shelf

Standing woman with a drape

German, Munich, Georg Kemper (1880-after 1926), c.1905-25
Tin-glazed earthenware.

Bequeathed by J. Leveen
C.21-1980
Dish

German, Mettlach, c.1920
Stoneware, inlaid in coloured clay with a landscape
Signed ‘L. Chevroton’.

Given by the Friends of the Fitzwilliam Museum
C.9-1974

Third shelf

Bowl: Le Pêcheur

French; Pablo Picasso (1881-1973), Madoura Pottery, Vallouris, dated 7-4-55 (1955)
Glazed earthenware decorated inside with a man fishing.

Purchased with the Varty-Smith Fund
C.6-1960

Dish

French; St Vincens Pottery, Perpignan, c.1951-66.
Designed by Jean Lurçat (1892-1966)
Earthenware, stencilled in black under green glaze
Mark: ‘DESSIN J. LURCAT, ST. VICENS, 771’.

Bequeathed by Keith Baynes
C.10-1977
Jug


Bottom shelf

Dish

Italian; Fabbrica di Maioliche Artistiche A. Farina e Figlio, Faenza, 1882 Tin glazed and painted earthenware. (maiolica), inscribed ‘FABBRICA’ ‘FARINA’ Mark: F in a star over ‘FAENZA\1882’ This dish is a notable example of revivalism in maiolica. It is decorated with grotesques and medallions in imitation of Urbino maiolica of about 1570-1610, but the style of the motifs and portraits is typically nineteenth-century. The coat-of-arms is not yet identified. The Farina factory, founded by Achille Farina (1804-1879), was one of the leading producers of Renaissance revival maiolica in Faenza. It ceased production in 1888.

Bequeathed by Mrs Muriel Elizabeth Webb C.16-1996
Case 9/2

Top Shelf

Coffee pot

Belgian, Namur, late 18th century
Red earthenware with black glaze
This ware imitates English black-glazed earthenware of the mid 18th century.

Dr J.W.L. Glaisher Bequest
C.1846-1928

Pottery from Torhout, Belgium

Lead-glazed earthenware was made in Torhout, near Bruges, in the sixteenth century by the De Cuypère family, and in the seventeenth and eighteenth centuries by the Roose family. In the late eighteenth century two small potteries were run by the Samyn and the Van Acke families who continued in the early 19th century. The slipware in this case was probably made by the Willemyns who operated their pottery from 1783-1885, and were followed by Leon (or Leo) Maes until 1891. In the late nineteenth and early twentieth century pottery in Art Nouveau style was made there.
Bruges was a popular resort for English tourists before the First World War. Dr J.W.L. Glaisher visited the city several times, and bought Torhout pottery there and in Brussels on visits in 1895, 1911, 1912 and 1915.

Second shelf

Model wardrobe

Belgian, Torhout, probably Leon Maes period
c.1885-91
Lead-glazed earthenware.

Dr J.W.L. Glaisher Bequest
C.1837-1928

Third shelf

Coffee pot

Belgian; Torhout, Willemyns or Maes periods,
c.1870-90
Earthenware with applied coloured decoration under lead glaze.

Dr J.W.L. Glaisher Bequest
C.1840-1928
Coffee pot

Belgian, Torhout; Leon Maes period  
c.1885-91  
Lead-glazed earthenware with applied decoration  
Mark: ‘LEON MAES\Thourout’.

Dr J.W.L. Glaisher Bequest  
C.1838-1928

Fourth shelf

Watch stand

Belgian; Torhout, 19th century  
Lead-glazed earthenware  
The stand allowed a pocket watch to be used as a small clock when the owner was at home.

Dr J.W.L. Glaisher Bequest  
C.1835-1928

Fifth shelf

Brazier (chaufferette)

Belgian; Torhout, 19th century  
Double-walled earthenware decorated with dark and pale brown clay and lead glazed.
Double whistle

Belgian; Torhout, 19th century
Lead-glazed earthenware.
The chicks are whistles which make different sounds.

Bottom shelf

Foot warmer

Belgian, Torhout, c.1800-50
Earthenware, pierced, and decorated with slip under yellowish lead glaze.
The brazier filled with charcoal was placed inside the case on which the owner rested their feet.
Case 10/1

Top shelf

Bacchus astride a barrel

Delft c.1725-75
Tin-glazed and painted earthenware.

Dr J.W.L. Glaisher Bequest
C.2748-1928

Bacchus astride a barrel

Delft, c.1750-75
Tin-glazed and painted earthenware
The front of the barrel is inscribed ‘bachus’, and the back, ‘nantis’
Mark: IVL monogram above a stroke in blue.

Dr J.W.L. Glaisher Bequest
C.2763-1928

Wine barrel

French, possibly Nevers, 18th century
Tin-glazed earthenware painted with vine branches.

Dr J.W.L. Glaisher Bequest
C.2318-1928
Drinker astride a barrel

Delft, dated 1760 or 1769
Inscribed on the barrel ‘IK DRINKT NAT UYT VAT 1760 IN: MVN DRONKE: GAAT’ (I drink up the liquor that goes in my draught).

Dr J.W.L. Glaisher Bequest
C.2771-1928

Barrel-shaped flask

French; Rouen, dated 1739
Tin-glazed and painted earthenware (faïence); inscribed ‘Francois deschamps/1739’, ‘.le.21.aoust./1739’, and ‘W/ Bachus et./son jus-’

Dr J.W.L. Glaisher Bequest
C.2290-1928
Second shelf

Puzzle Jug with six sucking spouts
French; Nevers, dated 1780
Tin-glazed and painted earthenware (faïence); inscribed ‘évariste gourdé marinier à nevers/ 1780’
Nevers was an important inland port, situated on the river Loire. Views of its famous bridge with shipping on the river appear on pottery made for middle class townsmen, artisans, mariners, and merchants, many of which bear inscriptions mentioning the owner’s trade.

Dr J.W.L. Glaisher Bequest
C.2325-1928

Hot-water jug and cover
French; Olerys and Laugier factory, Moustiers, c.1745-50
Tin-glazed and painted earthenware (faïence) with pewter thumbpiece
Mark: ‘oL’ in monogram ‘C’ in brownish-yellow.

Dr J.W.L. Glaisher Bequest
C.2345-1928

Bottle of double gourd shape
French; perhaps Lyon, dated 1732
Tin-glazed and painted earthenware (faïence); two soldiers
in a landscape. Dated on the base '1732'.

Dr J.W.L. Glaisher Bequest
C.2346-1928

Jug

French; Rouen, dated 1729
Tin-glazed and painted earthenware (faience); inscribed under the handle, ‘Jean delaland./>1729<'
In the eighteenth century Rouen was an important port, and one of the most important centres for the manufacture of faience. Large jugs were used for cider and other drinks. The decoration combines European baroque motifs with Oriental style flowers.

Given by the Friends of the Fitzwilliam
C.1-1961

Double gourd-shaped bottle

French; perhaps Nevers, dated 1783
Tin-glazed and painted earthenware (faience)
Decorated with two putti revelling by wine barrels, a young man, a female servant, and agricultural implements. Inscribed ‘C. Mornand. 1783’.

Dr J.W.L. Glaisher Bequest
C.2326-1928
Hot-water jug lacking its cover

French; Moustiers, probably Olerys and Laugier factory, c.1750
Tin-glazed and painted earthenware (faïence); on the front, *Diana and Endymion (?)*
Mark: `       ' in yellow.

Dr J.W.L. Glaisher Bequest
C.2344-1928

Flask in the form of a book

French; Lyon, dated 1789
Tin-glazed and painted earthenware (faïence)
Decorated on one side with a squirrel winding wool and on the other with a pornographic rabbit scene.
Inscribed on the spine
‘LA VIE.DUrEVERENT/PERE.doT/BOUGRE/PORTIE/ DU Bordel/de.STe/Catherine/a/LYON/1789’.

Dr J.W.L. Glaisher Bequest
C.2347-1928
Third shelf

Pottery for serving Drinks

The survival of countless attractively decorated drinking and serving vessels bears witness to the importance of drinking as a social activity in the seventeenth and eighteenth centuries. In central and northern Europe, where beer was the everyday liquor, potteries made tankards, flagons, and jugs, usually fitted with pewter covers to keep out insects. In wine-making areas, they made jugs, bottles, flasks, and cups but glass was preferred for wine by those who could afford it. Elaborately-decorated drinking vessels with one spout for filling, and one for drinking were a speciality in Spain.

Pilgrim flasks and small barrels with lugs to take a carrying cord were used by workers and travellers. Novelty flasks formed as humans, animals, or familiar objects such as books, were popular in most areas, and also had a decorative role in the home.
Jug and cover

German, dated 1688
Tin-glazed earthenware painted with a coat of arms, initials ‘A:I: V:’ nd ‘1688’.
Pewter mounts and cover.

Dr J.W.L. Glaisher Bequest
C.2941-1928

Jug

German; Hanau, Hesse, or Ansbach, c.1700
Tin-glazed and painted earthenware with pewter mounts and cover.

Dr J.W.L. Glaisher Bequest
C.2851-1928

Tankard

German, Gera, c. 1750-1800
Tin-glazed and painted earthenware with pewter cover
Mark: ‘G//1’ in blue.

Dr J.W.L. Glaisher Bequest
C.2926-1928
Tankard

German, Ansbach, 1733
Tin-glazed earthenware, with pewter cover
Painted in *famille verte* colours with stag and boar hunting scenes.
Initialled ‘JCM’ and dated ‘1733’.

Dr J.W.L. Glaisher Bequest
EC.1-1944

Tankard

German, c. 1750-1800
Tin-glazed and painted earthenware with pewter mounts and cover inscribed MS over 1804.

Dr. J.W.L. Glaisher Bequest
C.2905-1928

Jug

German, Nuremberg (?) 18th century
Tin-glazed turquoise, with pewter mount and cover, inscribed ‘BG’.

C.B. Marlay Bequest
MAR.C.54-1912
Jug

German, origin uncertain, dated 1751
Tin-glazed and painted earthenware, inscribed JG/H/ Anno 1751/d 28l obris; pewter cover inscribed ‘…/258’ on the underside.

Dr J.W.L. Glaisher Bequest
C.3228-1928

Fourth shelf

Tankard

Austrian, Gmunden, early 19th century
Tin-glazed and painted earthenware: a man seated on two barrels, and floral sprays.

Dr J.W.L. Glaisher Bequest
C.2995-1928

Jug

Austrian; Gmunden, c.1760-1800
Tin-glazed and painted earthenware; a man watering a plant with a syringe
Pewter cover incised with the initials ‘MI’.

Dr J.W.L. Glaisher Bequest
C.2994-1928
Jug

Austrian; Gmunden, c.1750-1800
Tin-glazed and painted earthenware
Three little boys and a fruit tree with a Rococo style border, entitled ‘La Terre’
The pewter cover is incised with ‘F I B D 20’.

Dr J.W.L. Glaisher Bequest
C.2990-1928

Jug and cover

South German, dated 1767
Tin-glazed earthenware with a powdered manganese ground, painted with a craftsman’s badge of an axe, and hammer, and the date 1767.
Pewter thumbpiece and cover.

Dr J.W.L. Glaisher Bequest
C.2953-1928

Jug

German, possibly Bavaria, 18th century
Earthenware tin-glazed blue and painted with a bird and foliage.

Dr J.W.L. Glaisher Bequest
C.2947-1928
Jug and cover

German, Ludwigsburg, painted by a painter outside the factory (*hausmaler*)
Tin-glazed and painted earthenware.

Purchased with the Glaisher Fund
C.12-1950

Bottom shelf

Puzzle jug (*boccale a segreto*)

Italian; Ariano Irpino, Campana, late 18th or 19th century
Earthenware with applied and pierced decoration, tin-glazed and painted.

Dr J.W.L. Glaisher Bequest
C.2246-1928

Fish flask

Sicilian, Caltagirone, 19th century
Tin-glazed and painted earthenware
The popularity of fish flasks reflects the importance of fishing in the economy of Sicily.

Dr J.W.L. Glaisher Bequest
C.2257-1928
Ring flask

Italian; Ariana Irpino, Campania, 19th century
Earthenware, moulded, tin-glazed, and painted
Ariano had a thriving pottery industry in the mid eighteenth and nineteenth century catering for a largely rural population. The size of this flask suggests that it had a partly ornamental function, and was kept in the house instead of being carried from place to place by its owner.

Dr J.W.L. Glaisher Bequest
C.2245-1928

Hedgehog-shaped drinking vessel

Spanish; Andujar, Andalusia, mid 19th century
Tin-glazed earthenware with painted decoration.
Spain has a long tradition of ornate drinking vessels from which wine was poured from a distance into the mouth. Pliny the Elder, in his *Natural History*, VIII, lvi, noted that hedgehogs rolled on fallen apples in order to pick them up on their spines and carry them away to store in hollow trees for the winter. This appealing but erroneous belief persisted for centuries, and was probably responsible for the balls on the spines of this hedgehog.

Dr J.W.L. Glaisher Bequest
C.2153-1928
Coffer-shaped flask

Sicilian, Caltagirone, 18th century
Tin-glazed and painted earthenware
Novelty flasks were a speciality of Caltagirone potters from the 17th to 19th centuries.

Dr J.W.L. Glaisher Bequest
C.2255-1928

Puzzle drinking barrel

Spanish; Talavera, Castile, 19th century
Tin-glazed earthenware with painted decoration. The drinker had to cover three of the spouts in order to drink without spilling the contents.

Dr J.W.L. Glaisher Bequest
C.2127-1928

Case 10/2

Top shelf

Vase

Swedish, Marieberg, c.1770
Tin-glazed earthenware with printed and painted decoration
Mark: three crowns, MB monogram, A and AP monogram in blue.

Dr J.W.L. Glaisher Bequest
C.3005-1928

Tureen

German; Eckenförde, near Schleswig, c.1765-1775
Earthenware, with moulded and applied relief decoration in rococo style, tin-glazed and painted.

Dr J.W.L. Glaisher Bequest
C.2937 & A-1928

‘Terrace Vase’ and cover

Swedish, Marieburg, c.1768-70
Tin-glazed earthenware painted in enamels
Mark: three crowns, over MB monogram and ‘B’, over AP monogram.

Dr J.W.L. Glaisher Bequest
C.3003-1928
Dining in the 18th Century

In middle and upper class households dinner was served in courses, each comprising a number of dishes which were placed on the table together in an attractive symmetrical pattern. The diners helped themselves to the food, and the servants distributed plates, cutlery, condiments, and drinks. This method of serving meals was known as service ‘à la française’.

Usually there were two courses, with a selection of soup, boiled meats, fish, and fowl, roasts, pies, vegetables, and salads, with some sweet dishes, such as fruit tarts and custards. These were followed by a dessert of fruit, sweetmeats, and wines, which in grand households might be laid on a separate table.

Many variously shaped dishes, tureens, and condiment holders were required, and services could comprise well over a hundred pieces. The wealth of a household determined whether silver, pewter, tin-glazed earthenware (faïence), or porcelain were used. In the late eighteenth century English cream-ware became fashionable, and was imitated by Continental factories.
Second shelf

Salad bowl

French, Nevers, dated 1804
Tin-glazed and painted earthenware (faïence); inscribed ‘Francois/Frailier/1804 An 12’ (year 12 of the Revolutionary calendar)
The two suspension holes in the footring suggest that this bowl, was as much decorative as useful. The decoration features the Pont de Nevers, and shipping on the river Loire. This was a popular subject for the decoration of Nevers bowls between about 1767 and 1840 the earliest and latest dates occurring on recorded examples.

Dr J.W.L. Glaisher Bequest
C.2335-1928

Tureen

Portuguese, Rato, late 18th century
Tin-glazed earthenware painted to resemble marbles of different colours.

Dr J.W.L. Glaisher Bequest
C.2159 & A-1928
Salad Bowl: *L’Arbre d’Amour*  
(the Tree of Love)

French, Nevers, dated 1739  
Tin-glazed and painted earthenware (faïence)  
*L’Arbre d’Amour* was a popular theme on Nevers salad bowls, which varies only slightly on dated examples ranging from 1736 to 1815. A group of women use threats and bribes to woo eight men who have taken refuge in the branches of a tree presided over by Cupid with a bow and arrow.  

Dr J.W.L. Glaisher Bequest  
C.2317-1928

---

Third shelf

Dish containing *trompe l’oeil* plums

French, perhaps Nevers, c.1750-80  
Tin-glazed and painted earthenware (faïence).

Dr J.W.L. Glaisher Bequest  
C.2320-1928

---

Plate

German; Höchst, Adam Ludwig period,  
c.1746-56
Tin-glazed earthenware painted in enamels
Mark: ‘I’ in black, and a wheel with AL below in blue.

Purchased with the Glaisher Fund
EC.35B-1945

Salt
French; probably Strasbourg, c.1760
Tin-glazed and painted earthenware (faïence).

Dr J.W.L. Glaisher Bequest
C.2366-1928

Tureen
German; Proskau, Graf Johann Carl von Dietrichstein period, c.1770-83
Tin-glazed earthenware painted in enamels

Dr J.W.L. Glaisher Bequest
C.2934-1928

Dish
French; Joseph Hannong’s factory, Strasbourg, c.1765-70
Tin-glazed earthenware (faïence), painted in enamel-colours
Mark: ‘IH/106’ in blue
Chinoiserie decoration at Strasbourg was inspired by prints by Jean Pillemont (1728-1798) and other artists.

Purchased with the Glaisher Fund
EC.34-1945

**Bottle cooler with pug’s head handles**

German, Höchst, c. 1750
Tin-glazed earthenware painted in enamels
Mark: a wheel over 1 in pink enamel.

Dr J.W.L. Glaisher Bequest
C.2883-1928

**Fourth shelf**

**Cruet-stand**

Delft, the Peacock factory, early 18th century
Tin-glazed earthenware painted with peonies in panels
Marks on the stand: CK monogram over ‘I/P’ over ‘11’
The cruets are inscribed A for Azijn (vinegar) and O for Olie (oil).

Dr J.W.L. Glaisher Bequest
Stand for salt and pepper in the shape of a seated woman

Delft, c.1750-75
Tin-glazed and painted earthenware
The baskets are inscribed ‘peper’ and ‘sout.’

Dr J.W.L. Glaisher Bequest
C.2726-1928

Dish on a foot (salver)

French; Moustiers, c.1700-25
Tin-glazed and painted earthenware (faïence).

Given by L.C.G. Clarke, MA
EC.27-1939

Sugar castor

French; Rouen, c.1700-25
Tin-glazed and painted earthenware (faience), with pierced screw on cover
Mark: ‘O’ in blue on the underside.

Dr J.W.L. Glaisher Bequest
C.2288-1928
Octagonal butter dish and cover

German, Crailsheim, mid 18th century
Tin-glazed and painted earthenware
Mark: in black on the base.

Dr J.W.L. Glaisher Bequest
C.2904 & A-1928

Cruet-stand and two bottles

French; St Amand-les-Eaux, c.1750-70
Earthenware tin-glazed greyish-blue and painted (faïence).

Dr J.W.L. Glaisher Bequest
C.2358.1, C.2358.2 & A, C.2358.3 & A-1928

Bottom shelf

Tortoise-shaped dish and cover

German, possibly Höchst, c.1750
Earthenware, moulded in two parts, tin-glazed and painted.

Dr J.W.L. Glaisher Bequest
C.2884 & A-1928
Box in the shape of a melon

French, Strasbourg, c.1760
Earthenware, moulded, tin-glazed and painted (faïence).

Dr J.W.L. Glaisher Bequest
C.2365 & A-1928

Stand for a cruet from a table centre

French; Charles-François Hannong or Paul Hannong’s factory, Strasbourg, c.1725-50
Tin-glazed and painted earthenware (faïence)
Mark: ‘G’ in bluish-black.

Dr J.W.L. Glaisher Bequest
C.2361-1928

Box in the shape of a bunch of grapes

German, perhaps Frankfurt on the Oder, mid-18th century
Earthenware, moulded, tin-glazed, and painted.
Dr J.W.L. Glaisher Bequest
C.2928 & A-1928

Tureen in the shape of melon
Delft, c.1750-75
Tin-glazed and painted earthenware.
Dr J.W.L. Glaisher Bequest
C.2743 & A-1928

Tureen in the shape of a cock and chick
Spanish, Alcora, mid 18th century
Tin-glazed and painted earthenware
Mark: on both pieces, ‘1’ in red, and on the cover ‘A’ in purple.
Dr J.W.L. Glaisher Bequest
C.2739 & A-1928

Frog
Delft, c.1750-75
Tin-glazed and painted earthenware.
Dr J.W.L. Glaisher Bequest
C.2755-1928
European Pottery and Religion

Much Continental pottery was made for devotional purposes in the home and out-of-doors. It included painted panels and reliefs, dishes to hang on the wall, figures, and holy water stoups. Many objects for practical use were decorated with religious subjects or emblems, such as pharmacy jars, tableware, wall, and stove tiles.

In Roman Catholic countries, the Virgin and Child, the Crucifixion, and well-loved Saints were the most popular subjects for devotional images. Saints also appear frequently on tableware because many people were named after Saints, and received these objects as gifts.

In Protestant states, Old and New Testament scenes occur more frequently, mainly on tiles and plaques, or as three-dimensional figures with a didactic rather than a devotional purpose.
Top shelf

Devotional panel: the Carmine Madonna

Italian; Castelli (Abruzzi), by a member of the Gentili family, perhaps Berardino (1727-1813), c. 1750-1800
Tin-glazed and painted earthenware (maiolica)
The Madonna is shown as the founder of the Carmelite Order, who was invoked to mitigate the sufferings of souls in Purgatory, vividly shown among flames on the lower part of the panel.

Dr J.W.L. Glaisher Bequest
C.2239-1928

Dish: the Virgin of the Immaculate Conception

Italian, probably Laterza or elsewhere in Puglia, c.1625-75
Tin-glazed and painted earthenware (maiolica)
The Virgin is surrounded by symbols associated with her in the book of Revelation, or with the coming of Christ and his Passion. The Latin inscription at the top is from the Song of Solomon, 4,7, ‘Thou art all fair, my love, there is no spot in thee’.

Dr J.W.L. Glaisher Bequest
C.2117-1928
Devotional panel: St Martin (c.315-97) dividing his cloak with a beggar

Italian; Deruta (Umbria), dated 1725
Tin-glazed and painted earthenware (maiolica)
The event shown took place in winter while Martin was serving in the Roman army at Amiens. The next night he had a vision of Christ wearing the fragment of cloak which prompted him to be baptised and become a Christian. In 372, Martin was appointed Bishop of Tours and by the time of his death was widely revered for his asceticism and charity to the poor.

Dr J.W.L. Glaisher Bequest
C.2203-1928

Second shelf

Pharmacy jar (albarello)

Spanish; Talavera, Castile, 17th or 18th century
Tin-glazed earthenware painted in blue: on the front, a double-headed eagle with a crown above, and on its breast ‘IHS’, an abbreviation for Jesus in Greek, and three nails, symbols of the Passion. A printed paper label on the back bears the name of a pharmacy in Cordova.

Dr J.W.L. Glaisher Bequest
C.2109-1928
Hexagonal flask

Austrian, Gmunden, dated 1762
Tin-glazed and painted earthenware
On the sides are figures of the Virgin and Child, Christ at the Column, St Anne teaching the Virgin to read, St Elizabeth at prayer, Christ (the Ecce Homo), St Barbara kneeling beside a tower, and a mount with a chalice and wafer on top. Below the figures is inscribed ‘S.MARIA/S.TOMAS/IE-SUS/AUF DER/WIS/S. ANNA S. ELIZABETH ECCE HOMO/KRISTUS/S. BARBARA 1762’.

Dr J.W.L. Glaisher Bequest
C.2991-1928

Two-handled dish

Austrian, Gmunden, c.1775-1800
Tin-glazed and painted earthenware: St Anne teaching the Virgin to read with ‘Anna’ below
Mark: ‘6’ incised.

Dr J.W.L. Glaisher Bequest
C.2993-1928

Mug

Probably South German, or Swiss, 18th century
Tin-glazed and painted earthenware showing ‘The Return of
the Spies’; pewter mount and cover inscribed ‘IM SEPTEMBER 1838’ and ‘W’.

Dr J.W.L. Glaisher Bequest
C.2988-1928

Pharmacy Jar (albarello)

Spanish; Talavera, Castile, 17th century
Tin-glazed earthenware painted in blue: the royal arms of Castile, Leon and Granada under a coronet and an archbishop’s hat.

Dr J.W.L. Glaisher Bequest
C.2108-1928

Third shelf

Virgin and Child

French, Nevers; late 18th century
Tin-glazed and painted earthenware (faïence).

Dr J.W.L. Glaisher Bequest
C.2333-1928
Plate: The Virgin and Child

French; Nevers, dated 1787
Tin-glazed and painted earthenware (faience); inscribed ‘marie girard 1787’.

Dr J.W.L. Glaisher Bequest
C.2327-1928

Pilgrim's Souvenir bowl: the Virgin and Child in front of the Santa Casa at Loreto

Italian, perhaps from Pesaro or elsewhere in the Marches, 18th century
Tin-glazed and painted earthenware, inscribed CON.POL.DI.S.CASA
Pilgrims to the Holy House in the great church at Loreto, venerated a famous statue of the Virgin and a bowl said to have been used by her. Souvenir bowls like this were bought by pilgrims to remind them of their visit. The inscription means ‘With the dust of the Holy House’ which was supposedly mixed with the clay.

Dr J.W.L. Glaisher Bequest
C.2244-1928
Écuelle and cover (broth bowl)

French; Nevers, dated 1757
Tin-glazed and painted earthenware (faience). Decorated inside with St Joseph leading Christ as a child, with ‘below, ‘Rd Joseph Arnaud recteur de notre dame de Bonnes nouvelles 1757’.
Bowls and dishes decorated with the patron saints of the persons who owned them, here St Joseph for Reverend Joseph Arnaud, were made in large numbers in Nevers up to the beginning of the French Revolution in 1789.

Dr J.W.L. Glaisher Bequest
C.2322-1928

Virgin and Child

Belgian, probably Torhout, probably 19th century
Lead-glazed earthenware.

Dr J.W.L. Glaisher Bequest
C.1825-1928

The Virgin and Child

Dutch, Delft, c.1700-50
Earthenware, moulded, tin-glazed, and painted
Mark: an ‘N’ in blue.

Dr J.W.L. Glaisher Bequest
C.2750-1928
Plate: St Peter holding the keys of Heaven

French, dated 1762
Tin-glazed and painted earthenware (faïence); The cock is a reference to Peter’s denial of Christ three times before the cock crew
Inscribed ‘Pierre Binront/ 1762’

Dr J.W.L. Glaisher Bequest
C.2323-1928

St Anne teaching the Virgin to read

French; Rennes, c.1750-1800
Tin-glazed and painted earthenware (faïence); with ‘S. ANNE’ inscribed on the base.

Dr J.W.L. Glaisher Bequest
C.2350-1928

Fourth shelf
Salt

Spanish; Talavera, 18th century
Tin-glazed earthenware painted in blue.
Inscribed ‘REFECTORIO’ on a band over a Maltese cross.

Dr J.W.L. Glaisher Bequest
C.2111-1928
Dish: Jacob awakened by an Angel

Delft, c. 1665-70
Tin-glazed and painted earthenware
Dishes with scrolling floral borders were fashionable from about 1650-70.

Dr J.W.L. Glaisher Bequest
C.2471-1928

Money box in three tiers

Delft, c. 1650-1700
Tin-glazed and painted earthenware
The sides are painted with Biblical scenes:
on the lowest tier with the Kiss of Judas, the Temptaton in the Wilderness (twice), and Christ crowned with Thorns; on the middle tier with Elisha and the Children, the Angel with the Fiery Sword (twice), and Christ led captive from Gethsemane. The top tier has a cherub amid flowers on each side.

Dr J.W.L. Glaisher Bequest
C.2598-1928

Plate

Delft, c. 1700-50
Tin-glazed earthenware (faience).
painted in blue with Susanna and the Elders and inscribed ‘SUSANNA KAP:IV S:19/26’.

Dr J.W.L. Glaisher Bequest
C.2582-1928

Oval wall panel

Delft, c.1700-50
Christ in a boat being rowed by a woman on a Dutch waterway. Below an inscription from St Paul's Epistle to the Philippians: 'Een ding doe [ik] vergetende 't gene dat achter is, ende strekkende my tot het gene dat voren is, jage ik na het wit tot den prijs der roepinge Gods, die van boven is in Christo jesu. Phile. 3. 14'.

On the upper edge are the words 'De Ziele gestadig tegen den Stroom der Sonden oproeyende' (The Soul steadily rowing against the Stream of Sin'.
After an etching by Jan Luykens (1649-1712).

Dr J.W.L. Glaisher Bequest
C.2544-1928

Bottom shelf

Panel: The Crucifixion

Italian; Deruta (Umbria), painted in the workshop of Giacomo Mancini, known as El Frate, c.1550-60, probably
1556
Tin-glazed and painted earthenware, the reverse inscribed ‘DIRVTI/ISSVI’ This panel, one of the most ambitious examples of istoriato painting from Deruta. Giacomo Mancini signed dishes there between 1541 and 1545. Several large polychrome dishes and panels dating from the 1550s and early 1560s are attributed to him. He died in or shortly before 1581.

C.B. Marlay Bequest
MAR.C.57-1912

Stove tile: The Crucifixion with the Virgin and St John

Swiss, Winterthur, late 17th century or later
Earthenware, moulded in relief, and covered on the front with green lead-glaze
Swiss and German houses were heated in winter by large stoves faced with rows of tiles or panels, and with a tiled cresting at the top.

Given by T.D. Barlow, MA
C.21-1910
A passion for Oriental objects swept Europe in the seventeenth century as a result of increasing trade with the Far East. Blue and white Chinese porcelain was highly prized, and the insatiable demand for it encouraged European potters to make imitations in tin-glazed earthenware. In the second half of the century and in the early eighteenth century Japanese blue and white, and enamelled porcelains were also influential.

Designs of animals amidst foliage in the style of the reign of Wan Li (1573-1619) were imitated widely, (fourth shelf), as were the later Transitional style designs of figures in landscapes, which were sometimes painted in blue and manganese-purple (second and third shelves).

Imitation was followed by fanciful interpretations of the Oriental world known as chinoiseries (bottom shelf). Chinoiseries were especially fashionable in the mid eighteenth century, on service and decorative wares. Chinese style and chinoiserie figures were produced at Delft and elsewhere, notably at Lille in France.
Top shelf

Dish

Delft, c.1670-1700
Tin-glazed earthenware painted in blue with Chinese figures in landscapes, and panels of stylized flowers.

Dr J.W.L. Glaisher Bequest
C.2875-1928

Vase and cover

German; Durlach, Baden, c.1783
Tin-glazed and painted earthenware
Mark: ‘C.V.’ in blue for painter Carl Vogelmann (working at the factory 1781-4)

Dr J.W.L. Glaisher Bequest
C.2923-1928

Dish

Delft; the Claw factory (De Klaauw), c.1760-85
Tin-glazed earthenware painted in blue and yellow in Chinese style
Mark: a claw and ‘200’.

Dr J.W.L. Glaisher Bequest
C.2454-1928
Second shelf

Vase

French; Nevers, c.1650-1700
Tin-glazed and painted earthenware (faïence).

Dr J.W.L. Glaisher Bequest
C.2304-1928

Ornament (?)

French; Nevers, c.1650-1700
Tin-glazed and painted earthenware (faïence), decorated in Oriental style
Said to be a wig stand but too small for that purpose.

Dr J.W.L. Glaisher Bequest
C.2306-1928

Dish

French; Nevers, c.1670-90
Tin-glazed and painted earthenware (faïence) with two holes in the footring for suspension. The Oriental design was inspired by Japanese porcelain.

Dr J.W.L. Glaisher Bequest.
C.2309-1928
Flower vase

French, Nevers, c.1650-1700
Tin-glazed and painted earthenware (faïence).

Dr J.W.L. Glaisher Bequest
C.2305-1928

Kettle

French; Nevers, c.1650-1700
Tin-glazed and painted earthenware (faïence) decorated with a Chinese figure and a landscape in late Ming style.

Dr J.W.L. Glaisher Bequest
C.2310-1928

Third shelf

Teapot

German, Frankfurt?, early 18th century
Tin-glazed and painted earthenware
Marks: in the lid, a swan and KF; on the unglazed base ‘4’ in blue.

Dr J.W.L. Glaisher
C.2878 & A-1928
Punch bowl
Delft, dated inside 1671
Decorated with panels containing two Chinese figures in landscapes in late Ming style.
Dr J.W.L. Glaisher Bequest
C.2472-1928

Wine jug
Probably Delft, c.1670-90
Tin-glazed earthenware painted in blue in Oriental style; with pewter thumbpiece and cover.
Dr J.W.L. Glaisher Bequest
C.2871-1928

Two-handled vase
Delft or German
Tin-glazed earthenware painted in blue in late Ming style.
Dr J.W.L. Glaisher Bequest
C.2877-1928

Pharmacy vase
Bavarian, Göggingen, c.1750
Tin-glazed earthenware painted in blue in Oriental style with
flowers and foliage
Mark: ‘Göggingen’ in blue.
Dr J.W.L. Glaisher Bequest
C.2903-1928

Fourth shelf

Square bottle
Piedmont, Turin, or Liguria, Savona, c.1630-80
Tin-glazed earthenware painted in blue in late Ming style
Mark: a crown over a shield charged with a cross.
Dr J.W.L. Glaisher Bequest
C.2229-1928

Dish on low foot (alzata)
Umbria, Deruta, c.1630-80
Tin-glazed earthenware painted in blue with animals amongst foliage in late Ming style.
Dr J.W.L. Glaisher Bequest
C.2207-1928
Salt

Liguria, Albisola or Savona, c.1630-80
Tin-glazed earthenware painted in blue in Oriental style, and inscribed ‘S’ in the salt pan.

Dr J.W.L. Glaisher Bequest
C.2220-1928

Tankard

German, Bayreuth, Knöller period, c.1740
Tin-glazed and painted earthenware; pewter handle and cover inscribed ‘J.E.H./1704’
Marks: ‘.B.K.’ underlined, over ‘b.’ (for Bayreuth and Knöller)
On the cover a pewterer’s mark of a shield containing the letters HCM over scales.
The Bayreuth faience factory was founded by Johann Georg Knöller in 1714 and was owned by him from 1728 until his death in 1744.

Dr J.W.L. Glaisher Bequest
C.2890-1928

Chinese sage and boy attendant

Delft, c.1725-75
Tin-glazed and painted earthenware.

Dr J.W.L. Glaisher Bequest
C.2757-1928
Figure of a Chinese

German; Wolbeer factory, Berlin, c.1700-20
Tin-glazed and painted earthenware
The factory was founded in 1678 and was run by Gerhard Wolbeer from 1697-1721.

Dr J.W.L. Glaisher Bequest
C.2924-1928

Bottom shelf

Plate

French; Rennes, c.1750
Tin-glazed and painted earthenware (faïence).

Dr J.W.L. Glaisher Bequest
C.2349-1928

Rectangular tray with six small feet

Delft ?, c.1680-1700
Tin-glazed earthenware, painted in manganese and blue with animals, Chinese figures, and a man kneeling before a haloed figure, perhaps Christ.

Dr J.W.L. Glaisher Bequest
C.2610-1928
Basket

Delft; Zaccharias Dextra, the Three Golden Ash-barrels factory (De 3 Vergulde Astonnekens), c.1722-59
Decorated with Chinamen catching crayfish
Mark: ‘Z:DEX’.

Dr J.W.L. Glaisher Bequest
C.2439-1928

Plate

French; Rouen, c.1730
Tin-glazed and painted earthenware (faïence)
Mark: ‘GL’ in blue.

Dr J.W.L. Glaisher Bequest
C.2289 - 1928
The Fitzwilliam Museum
Studio Pottery from the
Shakeshaft Bequest
and
Salisbury Family Collection

© Jennifer Lee - artist

Glaisher Gallery Cases 10, 11 and centre case
Large font label book
Please do not remove from the gallery
All of the objects are listed from left to right on each shelf. The numbers in the Salisbury collection refer to the location on the shelf, there are no numbers in the cases. The Centre case is illustrated to help orientation.
Case 10 A
Bernard Leach CH CBE (1887-1979), widely known as 'the father' of British Studio pottery, spent his early life in Japan and Hong Kong before attending school in England. At the London School of Art, he learned etching from Frank Brangwyn and in 1909, travelled to Japan to teach. There he was inspired by an introduction to raku firing: ‘I was carried away to a new world. Enthralled, I was on the spot seized with the desire to take up the craft.’ He studied throwing, brushwork decoration and firing methods with Japanese masters and explored both Chinese ceramics and English slipware, seeking 'to get my feet on the ground of English tradition.'

In 1920, Leach returned to England with potter Shoji Hamada, and together they set up the Leach Pottery in St Ives, Cornwall. They built a 3-chamber wood-fired climbing kiln and used local materials to produce raku wares, slipware and stoneware. Leach's pots are sparsely glazed and tactile, celebrating the potter's hand on the clay. He taught and inspired many younger potters and exhibited, lectured and wrote extensively about pottery, seeking both to inform and encourage the continuation of craftsmanship.

His son, David Leach OBE (1911-2005), worked as an apprentice at the pottery, introducing technical improvements. Later, he made more delicate, celadon-glazed porcelain at Lowerdown Pottery, Bovey Tracey. His children, John, Simon and Jeremy Leach (b.1941) are also potters. William (Bill) Marshall (1923-2007) was one of the
first local apprentices to join the Leach Pottery, aged 15; he stayed for 40 years.

Shoji Hamada (1894-1978) studied in Tokyo and toured traditional Japanese pottery sites before he began working with Bernard Leach at St Ives, between 1920 and 1923. Returning to Japan, he settled in Mashiko, a small village with a 400-year-old history of pottery-making, to experiment with form and simple combed or plant-inspired decoration. He developed six 'personal' ash-based glazes, notably rust-red kaki and rich black tenmoku, of which he said: ‘by varying the thickness and the method of application - pouring, trailing, splashing, dipping, or brushing - it is possible to produce almost endless variation.’

Shoji's son, Shinsaku Hamada (b.1929), was apprenticed at Mashiko after obtaining an industrial arts degree. Renowned for his skills on the wheel - he could throw 75 tea bowls in an hour - his designs feature rhythm and pattern. His son Tomoo Hamada (b. 1967), continues the family tradition, working in his own style of generous over-glaze enamel decoration.

Janet Leach (née Darnell, b. Texas 1918-1997) was originally a sculptor. She studied with Hamada and others in Japan from 1954 to 1956. In 1956, she married Bernard Leach and built her own studio at St Ives. Her pots combine throwing and hand building, often with pronounced surface texture, rich runny glazes and lively decoration.

Top shelf
Top shelf
Tall lidded jar of bulged cylindrical form with fluted sides by Jeremy Leach (b.1941). Tenmoku glaze. Two marks on side
of base: Lowerdown Pottery and J.L
C.401 & A-2016
Stoneware vase of cylindrical form, with seven cut sides in a spiral by Marianne de Trey, (b.1913) Impressed mark, obscured by glaze.
C.193-2016
Footed stoneware bowl by Jeremy Leach (b.1941) of open form, graved on the outside. Tenmoku glaze. Slight bloating. Two marks on base: Lowerdown Pottery and JL
C.400-2016
Stoneware cut-sided vase of tapering form to everted rim by Bernard Leach (1887-1979). Tenmoku glaze. Two marks on side near base: St Ives and BL
C.375-2016
Large stoneware serving bowl by David Leach (1911-2005), with speckled dolomite grey glaze decorated with three foxglove motifs in iron brown brushwork. Impressed Lowerdown mark on base. Originally six smaller bowls in the set, but now only three remain, of which two have been broken and stuck, and the third has rim chips
C.392-2016
Second shelf
Early (1920s?) stoneware cup, saucer and plate by Bernard Leach (1887-1979). Grey ash glaze, brown rims and handle. Blue and white brushed motifs rounds rims of cup and saucer. Impressed St Ives seal and brushed BL on plate and saucer, but the cup has only the seal. The plate has been broken and restored.
C.377 & A & B-2016
Moulded stoneware bottle by Bernard Leach (1887-1979). Matt white glaze with ree motif? brush decorations in grey
and red on opposite sides. Two marks on base: St Ives and BL (indistinct).
C.373-2016
Porcelain bottle, indented vertically in six places with a straight edge by Bernard Leach (1887-1979). Transparent milky matt glaze. Two marks on side of base: St Ives and BL.
C.374-2016
Stoneware bottle with feldspathic glaze, decorated in iron with four running deer by Bernard Leach (1887-1979). Two obscured marks on side of base: St Ives and BL.
C.372-2016
Teapot porcelain two lugs and vertical cane handle fluting on shoulder greenish celadon glaze. By David Leach. Two marks Lowerdown and DL
C.386 & A-2016
Footed stoneware teapot with two lugs and a vertical cane handle by David Leach (1911-2005). Dolomite glaze and fluted sides. Impressed Lowerdown mark on cane handle fluting on shoulder greenish celadon glaze. Two marks Lowerdown and DL
C.380 & A-2016
Third Shelf
C.277-2016
Stoneware moulded vase with unctuous brown/black glaze by Shoji Hamada (1894-1978). Resist decorations on front and back, through to the body. Stem/leaf on one side; three interlocking rings on the other. No mark.
C.282-2016
Footed stoneware bowl of open form, by Bernard Leach (1887-1979). Light grey/green with pale cream hakeme decoration in the well. Slight restoration. Impressed marks; St Ives and BL, obscured by glaze C.378-2016

Large round stoneware dish with rim by Shoji Hamada (1894-1978). Tenmoku glaze with poured kaki design. No mark. Fitted box, signed and sealed on the underside of the lid. C.283-2016

Heavy stoneware square dish by James Hake (b.1971?) (139 mm x 135 mm) with slight concavity and four pad feet. Red/brown glaze on underside; glossy ash glaze on topside with a trailed ‘cross’ of tenmoku glaze. Impressed JH seal. C.272-2016

Stoneware vase of globular form by Shinsaku Hamada (b.1929), with inset base and turned-over rim. Iron slip covered with black tenmoku glaze, then dipped (upside down) into kaki glaze to about one-quarter height. No mark. C.274-2016

Fourth Shelf


Woodfired stoneware vase in Bizen/Iga style by Janet Leech (1918-1997). Cylindrical base from which rises a long wide neck at the top of which are two lugs, Unglazed grey body with brown fire markings. C.397-2016

Small stoneware vase, of bulbous form with a long neck on which are two lugs by Janet Leech (1918-1997). Matt brown body with splashes of speckled white glaze. Two marks: St Ives and JL. Made c.1980 C.398-2016

Slender stoneware vase with a long widening neck on which are two lugs by Janet Leech (1918-1997). Brown body, glazed inside; unglazed outside except for a brush stroke of greyish glaze down each side. Two marks: St Ives and JL C.396-2016


Slab-built stoneware rectangular slab-pot with a brown iron wash and intersecting brush strokes of grey glaze by Janet Leech (1918-1997). Pierced base. Two marks: St Ives and JL C.394-2016

Large Hagi-ware earthenware vase with heavy base by Shibuya Deishi faceted and with lugs; rough clay applied to lower third of one side. Crawling white glaze. Impressed mark on base. Fitted box C.195-2016
Deishi is a very well known and well respected Hagi Potter, who has won numerous awards, he is well known for his work with chamfered hagi pieces

Bottom shelf
Tall stoneware bottle by William Marshall (1923-2007) with rounded rectangular cross-section and two lugs on the shoulder. Dark running glaze. Two impressed marks: St Ives and WM.
C.460-2016
C.463-2016
Large tenmoku bottle with twelve cut sides by William Marshall (1923-2007). Black breaking to brown on edges. Three impressed marks: St Ives, WM and ENGLAND
C.456-2016
William Marshall was an English studio potter. He was born in St Ives, Cornwall, and joined the Leach Pottery in the town as its first apprentice in 1938 when he was only 14.
Large jug with matt olive-green glaze by Richard Batterham (b. 1936). Incised decoration. No mark. C.45-2016
Case 10 B
Top Shelf
Stoneware jug with grey and olive glaze by Ray Finch (1914-2012), combed decoration. WP mark. C.227-2016
Stoneware platter with poured iron slip and celadon glaze by Ray Finch (1914-2012). WP mark in centre of base C.228-2016
Stoneware charger with broad rim by Ray Finch (1914-2012). Iron glaze over iron slip with combed decoration. WP mark. C.238-2016
Ray Finch came to Gloucestershire in 1935 and asked Michael Cardew whether he could join the Greet Potteries at Winchcombe. Cardew advised him to get basic skills first, and Finch went to the Central School of Art and Design, where he studied under Dora Billington and was recruited by Cardew in 1936. Finch took over the pottery, now known as Winchcombe Pottery, in 1939. Finch championed the workshop apprenticeship system and under his direction, many potters spent valuable time there including Colin Pearson, Jim Malone, John Leach (Grandson of Bernard Leach) and Gwyn Hanssen Pigott (née John), and Peter Dick.
Finch managed Winchcombe pottery until 1979 when his son, Michael took over the running of the businesshttps://en.wikipedia.org/wiki/Ray_Finch_(potter) - cite_note-4, but he continued potting until 2011. Mike Finch still runs Winchcombe Pottery and his brother Joe Finch runs his own pottery in Wales.
Galena-glazed earthenware slipware plate with raised rim by Michael Cardew (1901-1983), Combed meander decoration in well, with chevrons around the rim. Made c.1929. Two impressed marks: MC and Winchcombe. C.114-2016

Second Shelf
Michael Cardew OBE (1901-1983) first became interested in throwing and in slipware through childhood visits to Edwin Fishley’s Fremington Pottery. In 1926, after gaining a degree in Philosophy from University of Oxford, and after three years working with Bernard Leach, Cardew set up Winchcombe Pottery in Gloucestershire. Using local clay, he made functional and affordable pottery in the English slipware tradition, fired in a traditional bottle kiln and made in the heart of the community. Between 1942 and 1965, Cardew spent long periods applying similar principles and teaching potters in Africa, notably in Abuja, Nigeria. Cardew later produced stoneware influenced by African forms and decoration, and taught a new generation of studio potters at Wenford Bridge in Cornwall. He left his student and business partner Ray Finch (1914-2012) to run Winchcombe. His son Seth Cardew (1934-2016) joined him in 1971. Seth’s son, Ara, is also a potter, as are Finch’s two sons
Bottle, saltglaze stoneware of bulbous form by Michael Cardew (1901-1983), with small loop handle. Brown glaze on upper two-thirds and tan below. Two impressed marks, MC and St Ives.
C.113-2016
Earthenware slipware lidded storage jar with two handles, by Michael Cardew (1901-1983), made at Winchcombe c.1936. White slip on upper half and on lid, with decoration through the slip in the Cizhou style, with a clear yellow galena glaze overall. MC and WP seals impressed on base. C.118 & A-2016


Woodfired moulded earthenware ‘square’ dish by Clive Bowen (b.1943), 236 mm x 226 mm, with slip-trailed decoration. Mostly yellow and dark brown, with combed ‘knot’, some blush and green. Slight glaze bubbling on underside. No mark. C.103-2016

Footed stoneware tea bowl by Henry Hammond (1914-1989). Blue/white/brown with repeated motifs in white. Indistinct HH seal under the glaze. C.291-2016

Globular stoneware jar by Henry Hammond (1914-1989). Cascade, with green/grey beech ash glaze over brown and resist decoration of plant form. HH seal on side at base. C.290-2016

Henry Hammond MBE (1914-1989) studied at the Royal College of Art under William Staite Murray. Like his tutor, he was interested in surface decoration. He is best known for his brush decorated stoneware, but also worked in porcelain and, for a short period, slipware. After serving with the military during the war, he worked with Bernard Leach at
St Ives, and thereafter taught at West Surrey and Farnham Schools of Art.
Large stoneware bottle by Ursula Mommens (1908-2010) of globular form with small handle. Tenmoku glaze. Impressed UD mark (for Ursula Darwin).

Ursula Mommens (1908-2010), born in Cambridge, was a great-granddaughter of Charles Darwin and a descendant of Josiah Wedgwood. She too studied with William Staite Murray. After her own pottery in London was destroyed by wartime bombing, she worked with Michael Cardew at both Winchcombe and Wenford Bridge. She worked mainly in stoneware, using wood ash glazes.

Stoneware jug by Harry (1910-1986) and May (d.1995) Davis. Oatmeal glaze inside and out, but covered outside with tenmoku glaze showing resist ‘leaf’ decoration. Impressed CP mark.

Moulded stoneware dish by Mike Dodd (b.1943), circular but squared. Green-grey ash glaze on upper surface with pooling and incised ‘reed’ decoration. Red-brown on underside. Impressed mark on base.

Footed stoneware bottle-vase by Phil Rogers (b.1951), 2007, with cut-sided body covered with black tenmoku glaze, breaking to brown on edges. Impressed mark on side of base.

Philip Rogers is a Welsh studio potter who has been featured in a number of books on studio pottery and has worked at Lower Cefnfaes Farm’s Marston Pottery since
1984 and previously in Rhayader, Powys, Wales, from 1978 to 1984
Bottle of globular form with handle by Mike Dodd (b.1943). Kaki glaze with wax resist stem/leaf decoration. Impressed mark obscured by glaze. C.208-2016

Stoneware fluted ash-glazed teapot with side handle by Mike Dodd (b.1943). Khaki glaze breaks to brown, also runs to glassy brown in ring around base. No mark. C.205 & A-2016

Mike Dodd works mostly in stoneware, sometimes in porcelain, producing a standard but evolving range of strong, practical and affordable wares for the kitchen and home. They are all made on a foot-propelled continental kickwheel. He also devote some of my time to ‘individual pieces’ which extend the intuitive and experimental aspects of the work.

Fourth Shelf


Stoneware bowl with grey-blue ash glaze, combed decoration inside by Katherine Pleydell-Bouverie (1895-1985). Marks: KPB, also a number on the base. C.513-2016

Small footed stoneware bowl of open form Katherine Pleydell-Bouverie (1895-1985). Cream/grey ash glaze with dark brown brushed vertical strokes around the outside. KPB mark, also brushed code on inside rim of foot, relating
to the glaze.
C.515-2016
C.516-2016
Katherine Pleydell-Bouverie (1895-1985) learned her pottery skills at the Central School of Art under Dora Billington and under Bernard Leach, as one of his early students. In 1925, she set up the Cole Pottery on her family’s estate at Coleshill, Berkshire, where she had grown up with the family Chinese porcelain collection. She explored ash glazes made from local wood and vegetable sources, describing her work as follows: ‘I want my pots to make people think …of things like pebbles and shells and birds’ eggs and the stones over which moss grows.’
C.111-2016
Bottom Shelf
Large slipware platter by Clive Bowen (b.1943), with black slip in the well, decorated with a slip-trailed leaping fish in a wave border with circular rings, all in yellow and green, covered with a clear brown glaze. No mark
C.102-2016
Stoneware drum seat of Abuja style by Michael Cardew (1901-1983). Supported by six side ribs only, no central vase as in some examples. Incised chevrons on the ribs. Brown-green glaze with an abstract sgraffito design on the
upper surface through to a white slip, presumably zircon. Two marks on base, MC and Wenford Bridge C.110-2016

Large hand-built stoneware water-jar by Ladi Kwali (1925-1984) made at Abuja in 1957. Impressed and incised decoration in the traditional Kwali style, with scorpion, snake, fish, etc. and geometric design in white slip. The dark-green background is covered with clear glaze. Mark: L K on shoulder C.364-2016

Ladi Kwali OON MBE (c.1925-1984) was born in Northern Nigeria. Like most young women, she coil-built pots and water jugs from a young age but did not learn to throw until she attended Michael Cardew’s Abuja training centre, where she was the first female student. The training centre was later named after her. Her large coiled water jars and cooking pots are decorated with incised geometric and stylised figurative patterns. Perhaps Nigeria’s best known potter, she now appears on the 20 Naira bill, a Nigerian banknote.

Case 10 C
Top Shelf
Stoneware tea jar with squared sides and lid with looped handle by Emmanuel Cooper (b.1938). Thick blue matt glaze. No mark. C.163 & A-2016
Emmanuel Cooper OBE (1938-2012) trained with Gwyn Hanssen Pigott and Bryan Newman before setting up on his own. A consummate technician, he is known for his glazes - sometimes delicate, but often vibrantly coloured. With Eileen Lewenstein, he founded the Ceramic Review in 1970; his writing includes biographies of Bernard Leach and Lucie Rie.

Cylindrical stoneware vase by Robin Welch (b.1936). Blue/green with black band at rim and white patches. Impressed RW mark. C.662-2016
Robin Welch, born 1936, studied at Penzance School of Art and the Central School of Art, London. He worked part-time at the Leach Pottery between 1953 and 1959 before opening his own pottery in London's west end, which ran from 1960 to 1962. After a couple of years of world travel, he returned to England and in 1965 set up Stadbroke Pottery in Eye, Suffolk.
Square stoneware moulded dish with broad flat rim by John Maltby (b.1936). Blue and red decoration. Mark: MALTBY on base. C.451-2016

Large footed stoneware cup with small loop handle near the rim by John Maltby (b.1936). Grey glaze with bird in white, brown and grey. Mark: MALTBY on base. C.452-2016

John Maltby was brought up in Cleethorpes in Lincolnshire. He studied at Leicester College of Art and Goldsmith's College in South London. After a period of teaching art in a small private boys' school near London, where he met his future wife, Heather, he visited Bernard Leach after reading Leach's "A Potter's book". On Leach's advice Maltby joined his son David Leach in 1962 at Lowerdown Pottery in Bovey Tracey, Devon where he was Leach's apprentice for nearly two years. He then set up his own pottery at Stoneshill near Crediton in 1964.

Vase, tall cylindrical stoneware vase by Robin Welch (b.1936), with flaring rim blue oxide on upper half and inside red band, then matt white on lower half. Impressed RW on base. C.664-2016

Second shelf

Footed stoneware vase by Jim Malone (b.1946) with creamy brushed hakeme glaze, decorated with a rising fish in iron brown and five brush strokes in grey-blue. Two impressed marks: JM and A. C.437-2016

Footed stoneware tea bowl of cylindrical form by Jim Malone (b.1946). Creamy hakeme glaze with brown ‘leaf’
C.438-2016
Jim Malone was born in Sheffield in 1946. He studied at Camberwell School of Art and is considered to be at the forefront of the British Studio Pottery tradition. Malone lives and works in Cumbria, within sight of the Cumbrian Fells. Being surrounded by this landscape keeps him in touch with nature and informs his work. His pots stem from the deep association he feels with his natural environment.

Footed stoneware tea bowl by Jeff Oestreich (b.1947), squared and faceted. Clear khaki glaze over white slip. Incised decoration: tea cups, LAPSONG, TEA. Impressed JO mark.
C.488-2016
Jeff Oestreich was introduced to ceramics by Warren MacKenzie while in college. After receiving his BA he was apprenticed to Bernard Leach at St. Ives in Great Britain for two years and returned to Minnesota in 1971. His geometrically designed functional pottery is primarily salt or soda fired.

Saltglaze stoneware jug of cylindrical form by Walter Keeler (b.1942). Speckled blue outside, khaki inside. Impressed mark on side below handle.
C.352-2016
Soda-glazed stoneware teapot with extruded side handle, spout and domed lid by Rebecca Harvey (b.1970).
Rebecca Harvey’s work has evolved from studies of 18th Century Creamware, Japanese ceramics and 1920s Enamelware through to architectural designs. The strong but simple sense of form in these traditions is translated into a range of highly practical and individual pieces. After the application of a combination of slips each pot is soda fired, creating the distinctive markings on the work and giving each piece its unique, alluring texture.

Large saltglaze stoneware jug by Walter Keeler (b.1942), mottled grey- brown outside, blue inside. Impressed mark on each side.
C.350-2016
Walter Keeler is a British studio potter and was professor of Ceramics at the University of the West of England from 1994 to 2002. Keeler makes salt glaze pottery influenced by early Staffordshire Creamware.

Third Shelf
 Stoneware slab vase by Geoffrey Whiting (1919-1988) with rectangular section and thrown neck and rim. Tenmoku glaze and brushed iron decoration. Two indistinct impressed marks: A and GW.
C.670-2016
Stoneware bottle by Geoffrey Whiting (1919-1988) with brown glaze and resist decoration. Impressed cross mark.
C.667-2016

Geoffrey Whiting was born in Northumbria in 1919. He studied architecture in the 1930s and did not take an interest in pottery until he came into contact with village
potters in India during the second World War. In 1949, after his army service, he learnt to pot properly and set up Avoncroft Pottery at Avoncroft, Worcestershire. He moved the pottery to Hampton Lovett, Worcestershire in 1955. Following a trip to Africa in 1971, he closed the Avoncroft workshop and started St Augustine's Pottery in Canterbury, Kent. Whiting carried on potting there while teaching at Kings School, Canterbury and Medway College of Art and Design.

Bottle, stoneware rectangular with brown tenmoku glaze by John Shakeshaft (1929-2015) C.736-2016

John Shakeshaft (1929 -2015) was a collector of Studio pottery of which this is a selection which he bequeathed to the Museum. A keen potter himself, however he has a very distinguished career having completed his undergraduate degree, PhD, and Research Fellowship in Electrical Engineering at St John's College, Cambridge, before being elected to the St Catharine's Fellowship in 1961 as one of around sixteen Fellows. He specialised in radio astronomy and was one of the key researchers working in this field, particularly during the 1950s and 1960s.

Squared bottle saltglazed by Marcus O’Mahony (b.1952) C.487-2016

Born in London in 1952, O’Mahony first started making ceramics at Limerick School of Art (ISAD) in 1972. He spent the next 12 years in Dublin teaching art and pottery in prison education. He left Dublin in 1993 to set up a pottery in Co. Waterford. He started salt-glaze work in 1996 and since 2006 he has been wood-firing his work.
Saltglaze stoneware salad bowl of hemispherical form by Gwyn Hanssen Pigott (1925-2013). Heavy iron wash on the outside; buff with iron spots inside. Impressed mark on side of base C.503-2016

C.502 & A-2016

Gwyn Hanssen Pigott (1935-2013) was born in Australia but worked in Britain with Bernard Leach, Michael Cardew and, Ray Finch between 1958 and 1973, before setting up her own pottery in London. She made stylish domestic pieces with rich, muted glazes as well as thinly potted porcelain and stoneware. In later years, she developed the art of creating still-life assemblages of pots (see the example in the next case).

Fourth Shelf

Woodfired stoneware cylindrical vase with two lugs, in the Iga style by Charles Bound (b.1939). Feldspar inclusion in the body, heavy ash deposits and rough surface with encrustation. Two impressed marks.
C.100-2016

Woodfired stoneware vase of cylindrical form by Nic Collins (b.1958) with tapering neck, heavy rim and two vestigial lugs. Fired several times; thick Shino glaze and carbon trapping. Mark: Nic Collins inscribed on base
C.142-2016

Fourth Shelf

Woodfired stoneware cylindrical vase with two lugs, in the Iga style by Charles Bound (b.1939). Feldspar inclusion in the body, heavy ash deposits and rough surface with encrustation. Two impressed marks.
C.100-2016
Nic Collins was born in 1958 in Leamington Spa, Warwickshire. He is a self-taught woodfire potter who started to build kilns and wheels during all of his 20s. He also experimented with raku, salt glazing and sawdust firings, and using clay sourced from local river banks during this same time. Collins has some formal schooling in ceramics from Derby College of Art from 1985-86 before going off to Italy and Germany in other studios before returning to Devon. He now works in his anagama kiln firing pots in Devon by Dartmoor.

Wood-fired stoneware jar by Svend Bayer (b.1946) with three lugs, fired on its side on three clam shells. Shino glaze largely covered with natural ash and green glassy glaze runs. No mark.
C.85-2016

Wood-fired stoneware bowl by Svend Bayer (b.1946), unglazed rim and outside, white glaze inside with bird in cobalt blue. No mark.
C.62-2016
Svend Bayer is a studio potter described by Michael Cardew as "easily my best pupil." Bayer studied at University of Exeter from 1965 to 1968 and began work at Wenford Bridge Pottery with Michael Cardew in 1969. Soda-glazed stoneware faceted squared vase by Lisa Hammond (b.1956), with Shino glaze applied over vertical stripes of different iron slips (cream, grey, brown orange). Impressed marks
C.295-2016
Lisa Hammond (b.1956) has taught ceramics at Goldsmiths College and has lectured and exhibited widely. Specialising in vapour glazing using salt or soda glaze, she makes both functional wares and work she describes as 'individual and playful'. In 2003-2004, Hammond spent three months in Japan, where she studied with Rizu Takahashi. She now lives and works in London, working at her Maze Hill Pottery.

Woodfired footed stoneware chawan, E-Shino-style by Rizu Takahashi (b. Japan 1941). Thick white feldspathic glaze with underglaze brushed iron slip, showing through as an abstract creamy-brown form. No obvious mark C.622-2016

Rizu Takahashi (b.1941), born in Hiroshima, was trained in the Japanese traditions of ikebana (the Japanese art of flower arrangement), calligraphy and literature. He worked in cinema and theatre before becoming a full-time ceramicist at Mino, Japan, at the age of 40. Working in the South of France since 2004, he makes irregularly-cut unglazed vessels and thrown and hand-trimmed tea bowls and plates, fired in an anagama-style kiln

Bottom Shelf

Very large vase by Svend Bayer (b.1946), shell marks C.93-2016

Large stoneware jar (tsubo) of ovoid form, by Lisa Hammond (b.1956), with short everted neck. Red Shino glaze with many iron spots; grey willow ash glaze on the shoulder, with some long runs. Incised LH, and impressed MHP mark on side at base C.304-2016
Woodfired stoneware vase with two lugs near the rim by Nic Collins (b.1958). Thin Shino glaze with heavy ash deposits in black, brown, tan and cream. Mark: Nic Collins inscribed on base C.147-2016
Tall stoneware pitcher by Jim Malone (b.1946), with vertical fluting granite and beech ash glaze of khaki colour, Two marks JM and A for Aistable C.435-2016

Case 10 D
Top Shelf
Porcelain vase with cylindrical base and wide long neck to which ‘lacy’ but strong wings are attached by Colin Pearson (1923-2007). Clear bluish celadon glaze. Impressed mark on side. C.496-2016

Colin Pearson is best known for his wing design which he used for vases in a variety of styles. He was born in London in 1923 and studied at Goldsmith’s College. He worked at Winchcombe before going to Lambeth in 1954 to work at the Royal Doulton Pottery. In 1955 he took over the running of Aylesford Pottery from David Leach who had set it up a year earlier at the Carmelite Friary in Aylesford, Kent. In 1961, he set up his own workshop, Quay Pottery, making domestic wares a hundred yards down the road from the Priory in Aylesford village.
After about ten years, Colin Pearson stopped making his domestic pottery to spend more time on individual pieces. He carried on at the Quay Pottery for a further ten years, during which time he taught at the Camberwell School of Art
and the Medway School of Art, and then moved to Islington, London.

Porcelain teapot Cha-no-Yu (Way of Tea) with lugs and wire handle by Edmund de Waal, (b.1964) also skirt effect caused by extending the sides downwards away from the main body. Mark on side near spout

C.194 & A-2016

Edmund Arthur Lowndes de Waal, OBE (born 10 September 1964) is a British artist, and author of The Hare with Amber Eyes, published in 2010, and The White Road, published in 2015. He is most well known for his large-scale installations of porcelain vessels and has received several awards and honours for his work.

Large porcelain globular vase, paddled to produce irregular facets by Joanna Howells. Thick pale blue Jun glaze with some runs. Impressed mark on base.

C.327-2016

Joanna Howells founded Tythegston Pottery in 2012 to help train a new generation of studio potters. The pottery produces a range of functional domestic and garden ware designed and made by her with assistance from students.

‘Grand Still Life’, by Gwyn Hanssen Pigott (1925-2013) comprising five bottles and one bowl in porcelain, with thick cream/faint tan glaze. Impressed marks.

C.507.1-6-2016

Second Shelf

Long-necked porcelain bottle by Lucy Rie (1902-1995) with wide rim. Matt white with spiral in brown and green. Impressed LR mark in foot.

C.535-2016

Lucie Rie DBE (1902-1995) studied ceramics in her native Vienna before moving to London in 1938. During the war years, she developed a business making tableware and press-moulded buttons. Between 1946 and 1958, she was joined by Hans Coper, also an émigré, and later they both taught at Camberwell College of Arts and at the Royal College of Art. Rie was inspired by Scandinavian modernism and worked in stoneware and porcelain to make elegant, delicate vessel forms with simple ribbed patterns, textured glazes or pitted surfaces. Her colours are generally pale and muted, though some of her later work is startlingly decorated with yellow, pink, turquoise or lustre glazes.


HC seal on base.
C.167-2016

Hans Coper (1920-1981) was born in Germany and trained as an engineer before coming to England in 1939. He had no previous experience of ceramics when he joined Lucie Rie as an assistant in 1946 but he stayed with her for 13 years. His sculptural pots are thrown, altered and hand-assembled, giving a sense of one form entering another. The surfaces of his work are typically rough textured, with touches of manganese oxide. Coper also made monumental pieces, including architectural murals and two seven-foot candlesticks for Coventry Cathedral. Like Rie, he is remembered for his teaching at Camberwell College of Arts and at the Royal College of Art.

Squared stoneware vase by Lucy Rie (1902-1995) of upright form with a constricted mouth. Thick green/white matt glaze with a faint rising spiral visible. Impressed LR mark
C.536-2016

Third Shelf

Stoneware jar of globular form with narrow neck by Mary Rogers (b.1929). Mottled dark blue/white glaze with thin white glaze over parts of the surface, and a white band near the top. No mark.
C.546-2016

Porcelain footed thumb-pot with matt white glaze by Mary Rogers (b.1929), mottled with green and brown. Irregular dark rim. Inscribed M.E.R. in foot. C.547-2016

Heavy stoneware thumb-pot of hemispherical form by Mary Rogers (b.1929), with irregular edge. Outside, a creamy slip over dark green glaze; inside, radial ribbing with creamy
glaze. Impressed MER mark on base.
C.549-2016
Footed porcelain thumb-pot of hemispherical form by Mary Rogers (b.1929). Very pale buff glaze with light brown patch and some iron spots inside. Impressed MER mark.
C.548-2016
Mary Rogers worked for several years as a graphic designer and calligrapher before establishing her ceramics studio near Loughborough. Much of her early work was inspired by nature, and was comprised of handbuilt coiled stoneware pots. From the 1960s onwards, she began producing small pinched porcelain bowls fashioned after leaves, twigs, flowers, and other natural forms. These had an ethereal and luminous quality, and were lighter and more sculptural than much of the heavier stoneware that was popular in the 1970s. She moved her studio to Cornwall later in her career, and retired from making in the early 1990s.
Double Form sculpture in porcelain, figure by Ruth Duckworth (1919-2009). Two similar pieces, each a hemispherical shell with thin vertical eaves mounted within it, and fixed to a rectangular base with the open side of the shell vertical and facing the other piece. Mark: R 73 on the base of one piece.
C.213-2016
Ruth Duckworth was a British sculptor who was best known for her smooth ceramic works of abstract forms derived from nature. Finding much of her inspiration from early Bronze Age Cycladic sculptures, Duckworth’s works have smooth and elongated silhouettes with slight details to insinuate the face and limbs. Born Ruth Windmüller on April
10, 1919 in Hamburg, Germany to a Jewish father and Christian mother, she was forced to leave Germany in 1936 and study abroad at the Liverpool College of Art in the United Kingdom due to Nazi restrictions on Jewish students. She initially worked as a tombstone engraver in England, and later moved to Chicago to teach at the University of Chicago in 1964. Her works are in the collections of the Smithsonian American Art Museum in Washington, D.C., the Metropolitan Museum of Art in New York, the Philadelphia Museum of Art, and the Victoria & Albert Museum in London, among others. Duckworth died on October 18, 2009 in Chicago, IL where she had spent the last 45 years of her life.

White earthenware unglazed thumb-pot by Elspeth Owen (b.1938). Cream colour  
C.491-2016

Stoneware thumb-pot with rounded base by Elspeth Owen (b.1938). Egg-shell colours: pale blue, mottled tan, green. No mark.  
C.490-2016

Elspeth Owen lives and works in Grantchester near Cambridge - her workshop is the former village cricket pavilion. Her most familiar material is clay and her ceramic work has been widely shown in Britain and abroad.

Hand-built stoneware vase of globular form by Betty Blandino (1927-2011) with underglaze blue and green/brown, with clear glaze over. Impressed mark.  
C.99-2016

Betty Blandino had been a full-time potter since 1973. Before that she worked as a teacher, director of a gallery and art adviser to schools. She has exhibited widely and her
work appears in private and public collections around the world
C.500-2016
Jane Perryman is a Fellow of the Craft Potters Association. She is author of Smoke Fired Pottery, Traditional Pottery of India, and Naked Clay: Ceramics Without Glaze.
Bottom Shelf
Footed stoneware bowl of open form by Lucy Rie (1902-1995) with rough C.530-2016
Small stoneware footed bowl with oval rim by Lucy Rie (1902-1995), matt brown/black. Vertical lines are scribed through the glaze on the outside. Impressed LR mark on base
C.532-2016
Small stoneware footed bowl with oval rim by Lucy Rie (1902-1995), matt brown/black. Vertical lines are scribed through the glaze on the outside. Impressed LR mark on base
C.530-2016
Footed porcelain bowl by Lucy Rie (1902-1995) of open form with off-white body. Decoration outside of thin parallel painted lines covered with a clear matt glaze. A thin black line circles below the rim with long runs.
C.534-2016
Small footed stoneware bowl by Lucy Rie (1902-1995). Mustard-coloured uranium glaze with brown rim, probably from the 1950s. Impressed LR mark on base.
C.542-2016
Stoneware bowl with oval rim by Lucy Rie (1902-1995) and Has Coper (1920-1981). White glaze with faint orange speckles, brown rim. Impressed marks of both Rie and Coper.
C.544-2016

Stoneware pitcher of medieval English form with strong pulled handle by Tatsuzo Shimaoka (b. Japan 1919-2007). Clear brown glaze over kaki glaze, the latter in narrow diagonal stripes over the curving sides. Impressed mark at base of handle. Comes with a signed box.
C.611-2016

Tatsuzō Shimaoka (1919–2007) was a Japanese mingei potter who studied under Shōji Hamada and later became the second Living National Treasure of Mashiko, Japan. He was best known for his unique Jōmon zogan style of pottery, and was a master of many slip decorating and firing techniques for pottery. Throughout his career, Shimaoka worked collaboratively with a group of workers, students, and apprentices from Japan and abroad. After supervising the loading of what would become his last noborigama firing in late 2007, Shimaoka collapsed, and died several weeks later in late 2007 from acute liver failure at Mashiko in Tochigi Prefecture.

Stoneware tea cup and saucer by Lucy Rie (1902-1995). The cup, diam.79 mm, is matt black outside and white inside; the saucer, diam.140 mm, is matt black on top and white underneath. Impressed LR mark on each
C.529 & A-2016

Small stoneware teapot by Lucy Rie (1902-1995) with two lugs and cane handle. Dark brown matt glaze outside, and cream/white glaze inside and on edge of lid. Impressed LR
mark on base.
C.541 & A-2016
Porcelain vase by Lucy Rie (1902-1995) with yellow glaze inside and out, and brown glaze on the rim with long runs. Impressed LR mark on base.
C.533-2016
C.497-2016
Small porcelain bottle with olive-green glaze by Eileen Lewenstein (1925-2005). No mark
C.414-2016
In 1945, while teaching at Derby high school for girls, Lewenstein attended pottery evening classes given by RJ Washington, one of William Staite Murray's most imaginative pupils. In 1970, Eileen Lewenstein, and her co-editor Emmanuel Cooper, brought out the first issue of Ceramic Review, still today one of the world's best ceramics journals.
Small matt black elegant conical handle-less porcelain jug by Prue Venables (b. 1954). Oval base and oval rim, with perpendicular major axes. One end of the rim is more pointed, forming a lip. Mark painted on base.
C.644-2016
Small elegant porcelain bottle by Prue Venables (b. 1954), matt black outside and white inside. Mark painted on base.
C.645-2016
Prue Venables said “From the moment that I touched clay, I knew that to be a potter and the making of functional objects would become my life. There is something so energising and wonderful about a beautiful pot. The holding, turning, using and celebration of such objects brings such joy and warmth of human connection.”
C.157-2016
C.162-2016
C.161-2016
Ovoid porcelain bottle with narrow neck and flattened rim by Joanna Constantinidis
C.156-2016

Coiled stoneware vase by Joanna Constantinidis (1927-2000) of oval section, with small mouth. White glaze flecked with brown. Impressed seal at one end of base. C.156-2016


Joanna Constantinidis (1927-2000) trained at Sheffield School of Art before working and teaching in Essex. Working in stoneware or T-material, she made delicate vessel forms, often asymmetrical or tilting, which were burnished before being fired in grain-filled saggers, to create rich surface effects. She also made fine matt-glazed porcelain tableware.
The Salisbury Family Collection of Studio Ceramics

The Salisbury Family, based locally in Cambridge, have kindly lent part of their studio ceramics collection to the Fitzwilliam Museum. This collection, formed over many years, includes pieces by some of the finest artists to work in clay from the mid-twentieth century onwards. This display includes work by the following artists:

Lucie Rie (1902-95)
Born and educated in Vienna, Austria, Rie emigrated to London in 1938. She set up a studio at her address in Albion Mews, near Hyde Park, from which she worked until her death. Her elegant tableware, bowls and spiral bottles were cosmopolitan and modernist, different from the studio pottery made previously in Britain.

Hans Coper (1920-81)
Born in Germany, Coper emigrated to England in 1939. He trained under Lucie Rie (see above) between 1946 and 1958 before setting up his own studio. Coper is best-known for his distinctive sculptural vessels, decorated with a manganese oxide glaze.

Jennifer Lee (b. 1956)
Lee’s works are hand-made with extraordinary patience and attention to detail. Oxides are added to the clay, infusing colour into the body, with marks, bands, and spiral effects. Her pots recall Bronze Age beaker pots, but are also
reminiscent of landscapes, or geology. Her pots appear light and weightless, but also rooted and still.

Ruth Duckworth (1919-2009)
Duckworth emigrated to England in the 1930s to escape Nazi repression. After studying, she enjoyed a brief period of success in Britain before moving to Chicago in 1962. She produced some tableware but is best-known for her sculptural works, which vary greatly in size.

James Tower (1919-2008)
Interested in painting, sculpture and ceramics, Tower studied at the Royal Academy Schools, Slade School of Fine Art and trained as a teacher at the London Institute of Education. He was particularly inspired by organic forms and said of his work, ‘I try and translate the ephemeral into the permanence of terracotta and glaze.’

Case 11 A
Top shelf
1  Hans Coper
   1920-1981
   Cycladic barrel
   Stoneware
   RSLL.054-2018
2  Hans Coper
   1920-1981
   Vase
   RSLL.006-2018
3  Hans Coper
   1920-1981
   Disc flower holder
   RSLL.015-2018

4  Hans Coper
   1920-1981
   Poppy head pot
   RSLL.033-2018

5  Hans Coper
   1920-1981
   Footed cup
   RSLL.028-2018

6  Hans Coper
   1920-1981
   Bottle vase
   RSLL.014-2018

7  Hans Coper
   1920-1981
   Cycladic pot
   RSLL.010-2018
<table>
<thead>
<tr>
<th></th>
<th>Artist</th>
<th>Birth-Death Year</th>
<th>Description</th>
<th>Catalogue Code</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lucie Rie</td>
<td>1902-1995</td>
<td>Vase</td>
<td>RSLL.012-2018</td>
<td>2018</td>
</tr>
<tr>
<td>2</td>
<td>Jennifer Lee</td>
<td>b. 1956</td>
<td>Vase</td>
<td>RSLL.042-2018</td>
<td>2018</td>
</tr>
<tr>
<td>3</td>
<td>Jennifer Lee</td>
<td>b. 1956</td>
<td>Vase</td>
<td>RSLL.043-2018</td>
<td>2018</td>
</tr>
<tr>
<td>4</td>
<td>Jennifer Lee</td>
<td>b. 1956</td>
<td>Vase with emerging lip</td>
<td>RSLL.045-2018</td>
<td>2018</td>
</tr>
<tr>
<td>5</td>
<td>Hans Coper</td>
<td>1920-1981</td>
<td>Large bowl</td>
<td>RSLL.004-2018</td>
<td>2018</td>
</tr>
<tr>
<td>6</td>
<td>Hans Coper</td>
<td>1920-1981</td>
<td>Pot with bud-base with conical flaring body</td>
<td>RSLL-60 &amp; A-2018</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Lucie Rie</td>
<td>1902-1995</td>
<td>Vase</td>
<td>RSLL.013-2018</td>
<td>2018</td>
</tr>
</tbody>
</table>
Third shelf

1. Lucie Rie
   1902-1995
   Vase
   Porcelain
   RSLL.003-2018

2. Lucie Rie
   1902-1995
   Bowl
   RSLL.029-2018

3. Lucie Rie
   1902-1995
   Large knitted bowl
   RSLL.050-2018

4. Lucie Rie
   1902-1995
   Conical bowl
   RSLL.021-2018

5. Lucie Rie
   1902-1995
   Flared lip vase
   RSLL.037-2018
Fourth shelf

1  Lucie Rie
   1902-1995
   Vase
   Stoneware
   RSLL.044-2018

2  Lucie Rie and Hans Coper
   Three small vases
   RSLL.025A-C-2018

3  Ruth Duckworth
   1919-2009
   Plate
   RSLL.032-2018

4  Lucie Rie
   1902-1995
   Bowl
   RSLL.007-2018

5  Lucie Rie
   1902-1995
   Two pouring vessels
   RSLL.027A-B-2018

6  Hans Coper
   1920-1981
   Footed cup
   RSLL.028-2018

7  Lucie Rie
   1902-1995
   Vase
   RSLL.018-2018

8  Lucie Rie
1902-1995
Vase
RSLL.016-2018
Case 11 B

Top shelf

1  James Tower
   1919-1998
   Bowl
   RSLL.057-2018

2  Ruth Duckworth
   1919-2009
   Plate
   RSLL.031-2018

3  Lucie Rie
   1902-1995
   Bowl
   Porcelain
   RSLL.038-2018

Second Shelf

1  Jennifer Lee
   b. 1956
   Small pot
   RSLL.023-2018

2  Lucie Rie
   1902-1995
   Vase
   RSLL.009-2018

3  Jennifer Lee
   b. 1956
   Small pot
   RSLL.022-2018

4  Lucie Rie
   1902-1995
<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Jennifer Lee</td>
<td>b. 1956</td>
<td>Small pot</td>
</tr>
<tr>
<td>6</td>
<td>Lucie Rie</td>
<td>1902-1995</td>
<td>Volcanic vase</td>
</tr>
<tr>
<td>7</td>
<td>Jennifer Lee</td>
<td>b. 1956</td>
<td>Vessel</td>
</tr>
</tbody>
</table>

**Third shelf**

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lucie Rie</td>
<td>1902-1995</td>
<td>Footed bowl</td>
</tr>
<tr>
<td>2</td>
<td>Lucie Rie</td>
<td>1902-1995</td>
<td>Footed bowl</td>
</tr>
<tr>
<td>3</td>
<td>Lucie Rie</td>
<td>1902-1995</td>
<td>Green bowl</td>
</tr>
<tr>
<td>4</td>
<td>Lucie Rie</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
1902-1995
Bowl
RSLL.008-2018

5  Lucie Rie
1902-1995
Yellow bowl
RSLL.001-2018

6.  Lucie Rie
1902-1995
Green bowl
RSLL.002-2018

Fourth shelf

1  Lucie Rie
1902-1995
Bowl
RSLL.017-2018

2  Jennifer Lee
b. 1956
Shigaraki vase
RSLL.052-2018

3  Jennifer Lee
b. 1956
Red vessel
RSLL.034-2018

4  Lucie Rie
1902-1995
Bowl
RSLL.051-2018

5  Lucie Rie and Hans Coper
Squeezed bowl
RSLL.020-2018
## Centre case

<table>
<thead>
<tr>
<th></th>
<th><strong>Hans Coper</strong></th>
<th><strong>1920-1981</strong></th>
<th><strong>Flower holder</strong></th>
<th><strong>RSLL.005-2018</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td><strong>Hans Coper</strong></td>
<td><strong>1920-1981</strong></td>
<td><strong>Vase form</strong></td>
<td><strong>Stoneware</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td><strong>Hans Coper</strong></td>
<td><strong>1920-1981</strong></td>
<td><strong>Composite form</strong></td>
<td><strong>RSLL.019-2018</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td><strong>Hans Coper</strong></td>
<td><strong>1920-1981</strong></td>
<td><strong>Monumental disc form vessel</strong></td>
<td><strong>RSLL.040-2018</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td><strong>Hans Coper</strong></td>
<td><strong>1920-1981</strong></td>
<td><strong>Cylindrical pot with disc</strong></td>
<td><strong>RSLL.047-2018</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td><strong>Hans Coper</strong></td>
<td><strong>1920-1981</strong></td>
<td><strong>Vase</strong></td>
<td><strong>Stoneware</strong></td>
</tr>
</tbody>
</table>
7  Hans Coper
1920-1981
Small spade
RSLL.036-2018

8  Hans Coper
1920-1981
Monumental spade form
RSLL.039-2018

9  Hans Coper
1920-1981
Vase
RSLL.030-2018

10 Jennifer Lee
b. 1956
Monumental vase
RSLL.049-2018
CASE 11
Dutch Delftware / European tin-glaze Spanish Lusteware
LARGE FONT LABELS
PLEASE DO NOT REMOVE FROM GALLERY
Case 11/3

Dutch Delftware

By the 1650s Delft in Holland was the most important producer of tin-glazed earthenware in the United Provinces. Defunct breweries were transformed into potteries, and by the 1660s over twenty were operating. The boom in pottery production was stimulated by a decline in imports of Chinese porcelain as a result of political unrest in China after the fall of the Ming dynasty in 1644. Blue and white porcelain was highly prized, and Delft potters satisfied the demand for it by producing sophisticated imitations. In the late seventeenth, and early eighteenth centuries they also imitated colourful Japanese Imari ware, and Chinese enamelled porcelains.

All kinds of domestic utensils and ornaments were made in the 17th and 18th centuries, including pharmaceutical, toilet, and tableware, tobacco jars, flower vases and plant pots, decorative wall plaques, and figures. Tiles and tile pictures were made at Delft, and in other cities, such as Rotterdam, Utrecht, and Haarlem, and further north, at Makkum.
Top shelf

Vase

Delft, Pieter Gerritsz Kam, the Three Ash Barrels, c.1700-05
Tin-glazed earthenware, painted in blue with flowering plants and rocks in Chinese style
Mark: PK monogram.

Dr J.W.L. Glaisher Bequest
C.2503-1928

Flower vase with spouts

Delft, Lambertus van Eenhorn (proprietor 1691-1724), the Metal Pot factory, c.1700-20
Mark: LVE monogram, 1 over 2, and IP monogram of the workman, Isaac Palsgraeff.

Dr J.W.L. Glaisher Bequest
C.2423-1928

Vase (cover missing)

Delft, c.1700
Painted blue in the style of Chinese porcelain of the Kangxi period (1672-1722)
On one side there is a mounted huntsman chasing a deer, a fox, and a bird, and on the other a garden pavilion, and ladies with a small hand-cart.
Second shelf

Vase

Delft, the Greek A factory c.1695-1700
Painted in blue in Kangxi period style with three Chinese ladies (*lange lijzen*) in a garden.
Mark: AK monogram.

Baluster vase and cover

Delft, c.1660-1700
Tin-glazed earthenware, painted with a horseman pursuing a stag and other figures in a landscape.
Mark: ‘j’.

Punch bowl

Delft; Samuel van Eenhoorn, the Greek A factory, c.1678-86
Tin-glazed earthenware, painted in Oriental style
Mark: SVE monogram and ‘7’ in purple
The prisoner and beggars were copied in reverse from illustrations in Jan Nieuhoff's *Het Gezandtschap der Neerlandtsche Oost-Indische Compagnie aan den Grooten Tartarischen Cham, den tegenwoordigen Keizer van China* (Amsterdam, 1665).

Dr J.W.L. Glaisher Bequest
C.2415-1928

**Vase**

Delft, c.1650-1700
Tin-glazed earthenware, painted with figures among pine trees in the style of late Ming porcelain.

Dr J.W.L. Glaisher Bequest
C.2594-1928

**Bottle vase**

Delft, c.1680
Tin-glazed earthenware painted in blue with manganese outlines with figures in a landscape in late Ming style
Mark: ‘15’ in blue.

Dr J.W.L. Glaisher Bequest
C.2597-1928
Third shelf

Bottle vase

Delft, Pieter Gerritsz Kam, the Three Ash Barrels, c.1700-05
Tin-glazed earthenware painted in blue with birds and flowers in Oriental style
Mark: PK monogram.

Dr J.W.L. Glaisher Bequest
C.2504-1928

Wine jug

Delft, c.1695-1715
Earthenware with blue tin-glazed painted in white in Oriental style.

Dr J.W.L. Glaisher Bequest
C.2721-1928

Chinese deity flower vase

Delft, c.1700-30
Earthenware, moulded, tin-glazed and painted in blue.

Dr J.W.L. Glaisher Bequest
C.2524-1928
Flower stand with dragon’s head handles

Delft, Adrianus Kocks, the Greek A factory, c.1700
Tin-glazed earthenware, painted in blue in Oriental style
Mark: AK monogram.

Dr J.W.L. Glaisher Bequest
C.2607 & A-1928

Candlestick

Delft; probably Lambertus van Eenhoorn, The Metal Pot factory, c.1700
Tin-glazed earthenware painted with floral sprays
Mark: LVE monogram over ‘2’ over ‘0’.
Turned to resemble larger late seventeenth century Dutch embossed silver candlesticks. The mark has also been attributed to Louwijs Victoorsz who ran the Double Jug factory (1688-1713). A pair of comparable candlesticks, with the same monogram is at the Palace of Het Loo in the Netherlands.

Dr J.W.L. Glaisher Bequest
C.2434-1928
Sugar caster

Delft, c.1700-10
Tin-glazed and painted earthenware. The top is pierced and a hole in the base permits it to be filled.

Dr J.W.L. Glaisher Bequest
C.2491-1928

Sugar caster with screw top

Delft, Lambertus van Eenhoorn, the Metal Pot factory (De Metalen Pot), c.1700-1710
Tin-glazed and painted earthenware
Mark: LVE monogram, ‘4’ over ‘IK’.

Dr J.W.L. Glaisher Bequest
C.2435 & A-1928

Fourth shelf

Teapot

Delft, c.1695- 1715
Tin-glazed blue and painted in yellow.

Dr J.W.L. Glaisher Bequest
C.2722 & A-1928
Teapot

Delft, probably Lambertus van Eenhoorn, The Metal Pot factory (De Metale Pot), c.1695-1715
Painted in yellow on a black ground in imitation of lacquer
Mark: ‘5’ in yellow.

Dr J.W.L. Glaisher Bequest
C.2724 & A-1928

Plaque: The Resting Cows

Delft, dated 1658
Painted after an etching, The Resting Cows, by Nicolas Berchem (1620-83)
A rectangular plaque with the addition of the prophet Elijah seated in the landscape to the left of the cows, also dated 1658 is in the Rijksmuseum, Amsterdam.

Dr J.W.L. Glaisher Bequest
C.24601-298

Teapot

Delft, Lambertus van Eenhoorn, The Metal Pot factory (De Metale Pot), c.1695-1715
Painted in polychrome on a black ground
Mark: LVE in monogram and ‘5’ in yellow.
Delftware with a black ground was probably inspired by black lacquerwork imported from China and Japan. Lambertus van Eenhoorn who owned the Metal Pot from 1691-1724, seems to have played an important part in the development of coloured grounds.

Dr J.W.L. Glaisher Bequest
C.2723 & A-1928

Teapot

Delft, Pieter Gerritsz Kam, Drie Posteleyne Astonne, c.1700-15
Mark: PK in monogram and ‘II’ in blue
Painted in polychrome with a man, a woman and a stag in a landscape with sponged trees.

Dr J.W.L. Glaisher Bequest
C.2654 & A-1928

Teapot

Delft, The Young Moor’s Head factory (Het Jonge Moriaenshooft), managed by Lieve van Dalen, c.1695-1715
Painted in yellow on an olive-brown ground.
Mark: ‘LVD’ in yellow.

Dr J.W.L. Glaisher Bequest
C.2725 & A-1928
Bottom shelf

Dish

Northern Netherlands, Haarlem or Delft, c. 1620-50
Tin-glazed earthenware, painted with fruit on a dish and a border of Chinese symbols and flower motifs.

Dr J.W.L. Glaisher Bequest
C.2406-1928

Plate

Northern Netherlands, c. 1625-50
Tin-glazed and painted earthenware
The popularity of tulip decoration on dishes is a reflection of ‘tulip mania’ in the Netherlands.

Dr J.W.L. Glaisher Bequest
C.2407-1928

Dish

Delft, c. 1689-94
Tin-glazed and painted earthenware
William III and Mary II, inscribed ‘K.W.D.3\ M.S.K.G V.G.B.’ (Koning Willem de 3, Maria Stuart Koningin van Groot Britannien). On the back, alternate circles and radial strokes William III and Mary II ruled jointly from 1689 until Mary’s death in 1694.
Plate

Dutch, Friesland?, 18th century
Earthenware tin-glazed and painted on the front; lead-glazed back.

Dish with blue dash border

Dutch, c.1625-50
Tin-glazed earthenware painted with a heraldic rose, stylized leaves and fruits.
Case 11/4

Top shelf

Jug

German; Paul and Kunz Preuning, Nuremberg, c.1545-50
Earthenware with relief motifs decorated with opaque white and coloured glazes. *The Sacrifice of Isaac*.

Purchased with the Glaisher Fund
EC.3-1940

Jug

German; Annaberg, near Chemnitz, Saxony, c.1570
Earthenware with applied decoration painted in enamels; a *Crucifixion with the Virgin and St John*, medallions of St Mark and coats-of-arms.

The coats-of-arms include those of the Elector of Saxony as Archmarshal of the Holy Roman Empire, and of the Burgraves of Kirchberg, near Jena.

Dr J.W.L. Glaisher Bequest
C.2848-1928
Stove tile

German; Nuremberg, late 16th century
Red earthenware, moulded and decorated with opaque white, dark blue, turquoise-green and yellow glazes. Inscribed ‘ELISABET.REGIN ANGLIA’.

Given by Alfred A. de Pass in memory of his son Crispin (d. 1918)
C.142-1933
Tin-glaze spreads northwards

During the sixteenth and early seventeenth centuries the use of tin-glaze spread through western and central Europe. Italian potters were largely responsible for bringing this about. Consequently the early tin-glaze from cities such as Antwerp, Rouen, Lyon, London, and Winterthur (Switzerland) resembled Italian maiolica. Decoration included biblical and mythological scenes, fruit and foliage designs, grotesques, and Faenza-style white ware with sketchy ‘compendiario’ decoration.

During the seventeenth century Renaissance decoration gradually went out of fashion, and regional styles developed. The importation of Chinese blue and white porcelain, and a widespread passion for flowers contributed to the creation of new forms and decoration which harmonized with the Baroque interiors of the later part of the century.
Second shelf

Dish

Northern Netherlands, probably Haarlem, possibly, Willam Janz Verstraeten, c.1625-50
Tin-glazed earthenware, painted with St John surrounded by grotesques in the style of Urbino maiolica.

Purchased with the Glaisher Fund
EC.2-1945

Baluster vase and cover

French; Conrade factory, Nevers, painted by Denis Lefebvre, dated 1644
Tin-glazed and painted earthenware (faïence) Mark: ‘LD.F.’
The Oriental form is decorated in the style of Italian maiolica with Delilah cutting Samson's hair.

Dr J.W.L. Glaisher Bequest
C.2314-1928
Dish with lobed sides

London; probably Southwark, 1649
Tin-glazed earthenware painted with grotesques in imitation of Italian or Netherlands majolica, and inscribed, ‘B/EM/1649’
Press-moulded dishes emulating metalwork shapes were fashionable in England and the Netherlands in the mid and late seventeenth century. The decoration derives from Urbino-style grotesques on a white ground, but is overcrowded and asymmetrical. Grotesque decoration is rare on English delftware but the form is similar to several London-made dishes.

Dr J.W.L. Glaisher Bequest
C.1408-1928

Third shelf

Stove tile

Swiss; Winterthur, late 17th century
Tin-glazed earthenware painted with a portrait of Charles, Duke of Burgundy (1453-77).

Given by L.C.G. Clarke, MA
EC.38-1942
Rectangular stove tile

Swiss, Winterthur, c.1600-50
Tin-glazed and painted earthenware
The fruit and fly are a reminder that everything in this world decays.

Dr J.W.L. Glaisher Bequest
C.2964-1928

Jug

Swiss; Winterthur, c.1650-1700
Tin-glazed and painted earthenware.

Dr J.W.L. Glaisher Bequest
C.2972-1928

Inkstand in the form of a fountain

Swiss; Winterthur, inscribed ‘PAX 1641’
Tin-glazed and painted earthenware
At the top is a figure of Justice, and a pelican in her piety (a symbol of Christ’s sacrifice on the Cross or of the Eucharist). The back is inscribed ‘PAX 1641’ (Peace 1641).

Dr J.W.L. Glaisher Bequest
C.2061-1928
Tankard

Swiss, Winterthur, 17th century
Tin-glazed and painted earthenware, with hinged tin cover.

Dr J.W.L. Glaisher Bequest
C.2971-1928

Armorial tile from a stove cresting

Swiss; Winterthur, mid 17th century
The family of Ulm zu Erbach, of Württemberg and Baden became Barons of the Holy Roman Empire in 1613 and 1622.
A similar tile is recorded, dated 1653.

Dr J.W.L. Glaisher Bequest
C.2962-1928

Jug

Swiss; Winterthur, dated 1667
Tin-glazed earthenware painted with a cooper and his wife on either side of a cask flanked by fritillaries or tulips, and dated ‘1667’. 
Fourth shelf

Dish

Saxony; Oberlausitz area, probably Zittau, dated 1712
Earthenware tin-glazed and painted in manganese and copper-green.
Stylized tulips were among the most popular decorative motifs on pottery from the Oberlausitz area.

Jug

North-west Hungary (later in Czechoslovakia), dated 1662
Earthenware, painted in white on blue tin-glaze and inscribed ‘1662’; pewter mounts and cover engraved ‘H.D.’, ‘1729’ and ‘Bretzel’.
The use of blue tin-glaze spread from Italy to other parts of Europe. This jug is typical of pottery made by Anabaptists who fled from Moravia into north-west Hungary in the mid sixteenth century.
Dish with scalloped edge

Swiss; Bäriswil (Berne), dated 1785
buff earthenware coated in white slip and painted under
lead glaze. A view, floral sprays and the inscription ‘Elisabet
Oberbüller [?] 1785’.

Dr J.W.L. Glaisher Bequest
C.1961-1928

Stove tile

Swiss; Abraham Pfauw, Winterthur, dated 1686
Tin-glazed earthenware, inscribed ‘Abraham Pfauw/Haffner
zu/ Windtertur/16 86’
Abraham Pfauw (1637-91) made stoves for the
Gemeindehaus, Unterstammheim, 1681, the Rahtstuben,
Luzern, 1683-4, and the Gemeindestube, Oberstammheim,
1687.

Given by L.C.G. Clarke, MA
EC.37-1942

Bottom shelf

Dish with blue dash border

Probably Dutch, c.1600-50
Tin-glazed earthenware painted with stylized fruit and a
bunch of grapes.
Dr J.W.L. Glaisher Bequest
C.2404-1928

Dish

Probably Northern Netherlands, 17th century
Tin-glazed earthenware, moulded with two rows of fluting
to resemble a metalwork dish.

Dr J.W.L. Glaisher Bequest
C.2410-1928

Dish

English, London, c.1655-75
Tin-glazed and painted earthenware; the back lead-glazed
The design was probably derived from an imported
Montelupo dish.

Dr J.W.L. Glaisher Bequest
C.1402-1928
Case 11/5

Top shelf

Spouted pharmacy jar

Deruta, dated 1673
Tin-glazed and painted earthenware, inscribed ‘Sy° D RIBES’ (syrup of redcurrants or blackcurrants) over a pharmacy emblem of two doves drinking from a chalice. The emblem indicates that the jar was made for the pharmacy of a convent of the Camaldolensian order founded by St Romuald (c.950-1027) near Arezzo.

Given by E. Saville Peck
C.7-1942

Dish: Diana and Actaeon

Faenza, attributed to ‘The Master of the Draperies’, possibly Stefano Accarisi, c.1580-85
Tin-glazed and painted earthenware
The subject is from Ovid’s *Metamorphoses*, III. The design is after an etching of *Diana and Actaeon* in *Landscapes with Mythological Subjects* by Antonio Tempesta (1555-1630), probably executed in Rome in the early 1580s.

H.S. Reitlinger, Bequest, 1950
C.178-1991
Spouted pharmacy jar

Castelli, Abruzzi, c.1600-50
Tin-glazed and painted earthenware inscribed
‘MEL.VIOLATVM’ (decoction of honey and violets) beneath a figure of Minerva holding a spear and the Palladium.

Dr J.W.L. Glaisher Bequest
C.2198-1928

Second shelf

Plate

Urbino, probably Patanazzi workshop, c.1593-98
Tin-glazed earthenware painted with grotesques and the arms of Christell and Mair or Mayr of Augsburg.
Part of a service probably made to celebrate the marriage of Christoph Christell (d. 1598) and Ursula Mair (d. 1626) on 3 March 1593.

H.S. Reitlinger Bequest
C.227-1991
Broad-rimmed dish: The Virgin and Child

Urbino, probably Patanazzi workshop, c.1600
Tin-glazed and painted earthenware; on the rim, grotesques, and the arms bendy or and azure, probably of a member of the Contarini family.

Part of an armorial service of which at least nine other pieces are extant. A possible owner was Thomas Contarini, Bishop of Crete (1597-1605).

L.C.G. Clarke Bequest, 1960
C.90-1961

Plate: a River or Sea God

The Marches, probably Urbino, c.1580-1600
Tin-glazed and painted earthenware
After a print by Cornelis Floris (1514-75) of Antwerp, from *Veelderley niewe inuentien*, Book II 1557.
Its use is evidence for the flow of designs between northern centres of Mannerism, such as Antwerp, and Italy.

H.S. Reitlinger Bequest, 1950
C.222-1991
Third shelf

Dish from the Albrecht V Service

Faenza, workshop of Leonardo di Antonio Bettisi, known as ‘Don Pino’ (died c.1589), c.1576
Tin-glazed and painted earthenware
Signed on the reverse, ‘.DO.PI
Inscribed ‘solitariamente Cesare/pasa'il fium' chentra/nell mare, tra Gaeta e' tara/cina’ (Alone Caesar crosses the river which enters the sea between Gaeta and Tarracina).

Most of the surviving pieces from the Albrecht V of Bavaria Service are in Residenzmuseum in Munich. One dish is dated 1576.

H.S. Reitlinger, Bequest, 1950
C.180-1991

Deep bowl on low foot

Faenza, probably made in the workshop of Leonardo di Antonio Bettisi, known as ‘Don Pino’, c.1570-85
Tin-glazed earthenware painted a ricamo (with bands like embroidered ribbons).

Dr J.W.L. Glaisher Bequest
C.2188-1928
Dish from the Albrecht V Service

Faenza, workshop of Leonardo di Antonio Bettisi, known as ‘Don Pino’ (died c. 1589), c.1576
Tin-glazed and painted earthenware
Signed on the reverse, ‘.DO.PI
Inscribed ‘caualeria di popeo. simoue cotra cesare’ (Pompey’s troops advance against Caesar). Probably the battle of Pharsalus in 48 BC mentioned in Appian’s Civil Wars.
Most of the surviving pieces from the Albrecht V of Bavaria Service are in Residenzmuseum in Munich. One dish is dated 1576.

H.S. Reitlinger, Bequest, 1950
C.179-1991
Italian Maiolica

After 1550 istoriato decoration (shown in Galleries 6 and 7) was gradually superseded by lighter styles which persisted in the seventeenth century. Faenza white ware, made from the 1540s, gained acclaim throughout Europe during the second half of the sixteenth and the early seventeenth centuries. When decoration was added, it was painted mainly in blue, yellow, and orange in compendiario style (sketchy or summarily painted) with borders and motifs which did not cover the entire surface. In contrast maiolica services with dark blue glaze decorated in white or gold were made at Castelli.

Grotesques painted predominantly in yellow on a white ground were introduced at Urbino about 1560. Maiolica with Urbino-style grotesques was also made at nearby Castel Durante, and spread to Pisa, Rome, and, in the early seventeenth century, to Montelupo and Deruta. Foliage and fruit designs were a Venetian speciality, and also occur on Montelupo maiolica in the late sixteenth and seventeenth centuries.
Fourth shelf

Flask

Central Italy, probably Faenza, c.1600-25
Tin-glazed earthenware
During the late 16th and early 17th century flasks were usually supplied with services (credenze) in multiples of two.

Dr J.W.L. Glaisher Bequest
C.1282-1928

Dish on low foot

Lazio, Nazzano, possibly a pottery owned by Francesco Durantino, dated 1583
Tin-glazed earthenware painted in compendiario style with an unidentified arms flanked by initials P and F. The reverse is inscribed on the base, ‘fatto in/Nazzano d(i) S./Paulo d(i) Roma il primo d(i) Agosto 1583’. The only known piece of maiolica inscribed as made in Nazzano.

Given by the Friends, with grants from the National Art Collections Fund and the Museums and Galleries Commission Regional Fund administered by the Victoria and Albert Museum
C.1-2000
Ewer with mask spout and dolphin handle

Abruzzi, Castelli, probably made in the Pompei workshop, c.1580-1610
Tin-glazed dark blue (*maiolica turchina*) and painted in white.

Dr J.W.L. Glaisher Bequest
C.2338-1928

Pharmacy jar (albarello)

Laterza, Lazio, mid 17th century
Tin-glazed and painted earthenware, the front decorated with a shield charged with a three-quarter allegorical figure of Justice.

Dr J.W.L. Glaisher Bequest
C.2231-1928

Bottom shelf

Dish

Venetian, c.1545-1600
Earthenware, tin-glazed greyish blue and painted with fruit, flowers, and foliage.

Dr J.W.L. Glaisher Bequest
C.2211-1928
Bowl: St Jerome (c.341-429) kneeling in penitence in the Syrian desert

Italian; Deruta (Umbria), late 16th or early 17th century
Tin-glazed and painted earthenware (maiolica).

St Jerome’s greatest achievement was the production of a Latin text of the Bible, later known as the Vulgate. He is shown here as a hermit. The stone in his hand is a symbol of penitence because he used it to beat his breast in remorse. The lion became his companion after he had taken a thorn from its paw, much later in his life when he was a monk at Bethlehem.

Dr J.W.L. Glaisher Bequest
C.2196-1928

Basin for a ewer

Faenza, probably c.1654-75
Earthenware; moulded, tin-glazed, and painted in the centre, the arms azure, two swords crossed in saltire proper, the hilts
in chief or under a prelate’s or cardinal’s hat.
The arms are probably those of Giovanni Battista Spada (1597-1675), an ecclesiastical lawyer, who became non-resident Patriarch of Constantinople in 1643, and was promoted to the cardinalate in 1654.

Dr J.W.L. Glaisher Bequest
C.2222-1928
Pilgrim’s Souvenir bowl: the Virgin and Child in front of the Santa Casa at Loreto

Italian, perhaps from Pesaro or elsewhere in the Marches, 18th century
tin-glazed and painted earthenware, inscribed
CON.POL.DI.S.CASA

Pilgrims to the Holy House in the great church at Loreto, venerated a famous statue of the virgin and a bowl said to have been used by her. Souvenir bowls like this were bought by pilgrims to remind them of their visit. The inscription means ‘With the dust of the Holy House’ which was supposedly mixed with the clay.

Dr J.W.L. Glaisher Bequest
C.2244-1928

Plate

Montelupo, Tuscany, 17th century
Tin-glazed and painted earthenware
Plates and dishes of this type were exported to England and fragments have been found at London and Plymouth.

Dr J.W.L. Glaisher Bequest
C.2175-1928
Spanish Lustreware and other Tin-glazed Earthenware

Tin-glazed earthenware decorated with metallic lustre was made in Murcia in Moorish Spain from the late 11th century. In the 13th and 14th centuries Malaga was the major producer, and from the late 14th to the 17th century, Manises in Valencia. Lustreware was a highly prized luxury pottery, and was exported to Italy, and elsewhere in Europe.

The vessels made included pharmacy jars, vases, jugs and ewers, bowls, dishes, and basins for hand-washing. Many 15th and early 16th century dishes and basins were moulded to resemble metalware, and were decorated in the centre with their owner’s arms.

From the early 16th century Spanish pottery was influenced by Italian polychrome istoriato maiolica, but pottery centres such as Seville, Talavera, and Puente del Arzobispo developed distinctively Spanish styles of decoration. Floor and wall tiles, and tile pictures were made for interior and exterior use.
Top shelf

Pharmacy jar (albarello)
Spanish; probably Manises, Valencia, c.1400-50
Tin-glazed earthenware painted in cobalt-blue and overglaze copper-lustre.

Purchased with the Glaisher Fund
EC.29-1938

Dish

Spanish; probably Manises, Valencia, c.1500
Tin-glazed earthenware painted in copper-lustre.

Purchased with the S.G. Perceval Fund
C.26-1930

Pharmacy jar (albarello)

Spanish; probably Manises, Valencia, c.1435-60
Tin-glazed earthenware painted in cobalt-blue, and overglaze copper-lustre.

Purchased with the F. Leverton Harris Fund
EC.26-1945
Second shelf

Honey pot (melero)

Spanish; Manises, Valencia, c.1675-1750
Tin-glaze earthenware painted in copper-lustre.

Dr J.W.L. Glaisher Bequest
C.2100-1928

Dish

Spanish; probably Manises, Valencia, c.1500-25
Tin-glazed earthenware painted overglaze in copper-lustre;
the arms of Aragon (two pallets) impaling León (a lion rampant)?

H.S. Reitlinger Bequest, 1950, received 1991
C.295-1991

Jug

Spanish; Manises, Valencia, c.1430-80
Tin-glazed earthenware painted in cobalt-blue, and
overglaze copper lustre
The Sacred Monogram ‘IhS’ on the front, is an abbreviation
for Ihesus (Jesus) in Greek.

Purchased with the Glaisher Fund
C.21-1934
Dish

Spanish; probably Manises, Valencia, c.1500-25
Tin-glazed earthenware painted overglaze in copper-lustre.

Given by Alfred A. De Pass
C.137-1933

Third shelf

Dish

Spanish; probably Seville, Castile, c.1575-1600
Tin-glazed and painted earthenware; the floral border with a
dotted ground (*serie punteada* – dotted ground family).

H.S. Reitlinger Bequest, 1950, received 1991
C.300-1991

Dish

Spanish; probably Manises, Valencia, late 16th century
Tin-glazed earthenware painted in cobalt-blue and copper-
lustre.

Purchased with the Glaisher Fund
C.42-1932
Dish
Spanish; Puente del Arzobispo or Seville, Castile, c.1575-1700
Tin-glazed and painted earthenware.
Dr J.W.L. Glaisher Bequest
C.2133-1928

Fourth shelf

Two Tiles
Spanish, Seville or Toledo, early 16th century
Earthenware with arista decoration.
Given by C.D. Hornblower
EC.5-1940 and EC.6-1940

Dish
Spanish; probably Barcelona, 17th century
Tin-glazed and painted earthenware.
H.S. Reitlinger Bequest, 1950, received 1991
C.299-1991
Three tiles

Spanish, Toledo, early 16th century
Earthenware with *arista* decoration.

Dr J.W.L. Glaisher Bequest and F.A. Kirkpatrick Gift
C.30-1934 (hound), C.2156-1928 (rabbit), and C.2155-1928 (hound)

Dish

Spanish, Valencia, 17th century
Tin-glazed earthenware painted in cobalt-blue and copper-lustre.

C.B. Marlay Bequest
MAR.C.69-1912

Bottom shelf

Bowl

Spanish, Puente del Arzobispo, 19th century
Tin-glazed earthenware painted with cyprus-trees, and initialled ‘B D’.

Dr J.W.L. Glaisher Bequest
C.2134-1928

Dish on low foot
Spanish; Talavera, Castile, c.1700-50
Tin-glazed and painted earthenware.

Dr J.W.L. Glaisher Bequest
C.2116-1928

Lion candlestick

Spanish; Talavera, c.1700-50
Earthenware, moulded, tin-glazed and painted.

Dr J.W.L. Glaisher Bequest
C.2122-1928

Bowl

Spanish; Talavera, Castile, c.1690-1700
Earthenware, tin-glazed and painted with a bull and calf being attacked by a lion.

Dr J.W.L. Glaisher Bequest
C.2113-1928
Bibliography

Dutch Delftware


Jan Daniël van Dam


A.M.L.E. Erkelens
*Delffs Porcelijn’ van koningin Mary II, Ceramiek op Het Loo uit de tijd van Willem III en Mary II/Queen Mary’s ‘Delft porcelain’, Ceramics at Het Loo from the time of William and Mary*, catalogue of an exhibition held at the Palace of Het Loo, Zwolle, 1996. Dual Dutch and English text.

Henry-Pierre Fourest
*Delftware, Faïence Production at Delft*, New York, 1980

C.H. De Jonge
*Delft Ceramics*, London, 1970
Christine Lahaussois  


*Mededelingen nederlandse vereniging van vrienden van de ceramiek*, has many articles on Delftware with English summaries.

Maria Piatkiewicz-Dereniowa  

Jacob Stodel  

**Tiles**

C.H. De Jonge  

Jan Pluis et al  

Ella Schaap, with essays by Jan Daniel Van Dam and Pieter Jan Tichelaar
History and Cultural Background

Jonathan I. Israel

Marten Prak

John Ayers, Oliver Impey, J.V.G. Mallett, et al

John Michael Montias

Anna Pavord
The Tulip, London (Bloomsbury), 1999, especially Chapter 4, ‘The Dutch and Tulipomania’.

Simon Schama
The Embarrassment of Riches, an Interpretation of Dutch Culture in the Golden Age, London (Collins), 1988; pb (Fontana) 1987
Peter Thornton

European Tin-glazed Earthenware
Sèvres, Musée national de Céramique
THE FITZWILLIAM MUSEUM

GALLERY 27 - THE GLAISHER GALLERY

CASES 12 - 13

German Stoneware, Continental Slipware

LARGE FONT LABEL BOOK

PLEASE DO NOT REMOVE FROM GALLERY
German Stoneware

Stoneware is a hard, opaque, non-porous ceramic which is fired at temperatures between 1150-1400 degrees centigrade. It was developed in the Rhineland in the 14th century, and during the next three centuries its manufacture became widespread in the area between the Rhine and Oder. Salt-glazing during firing was introduced in the 15th century. Salt was put into the kiln when it approached its highest temperature. The salt vaporized, and the sodium reacted with the alumina and silica in the pots to form a thin glaze-like coating.

The most characteristic decoration was moulded reliefs, such as bearded masks, coats-of-arms, and friezes of figures. In some centres these were enhanced by painting in manganese or cobalt-blue before firing, or in enamels after firing.

Salt-glazed stoneware was used mainly for drinking vessels, jugs, and bottles for serving, transporting, and storing liquids. These were exported in vast quantities to other European states and to North America.
Top shelf

Jug

Westerwald, or Belgian; Bouffioulx, dated 1683
Grey stoneware with impressed and applied moulded reliefs, painted in cobalt-blue and manganese, and salt-glazed
The front medallion contains a queen and a king wearing the Order of the Golden Fleece; the two side medallions each contain a prelate’s arms, with the motto ‘NEC TEMERE NEC TIMIDE’ (neither rashly nor timidly) and the date ‘1683’.

Dr J.W.L. Glaisher Bequest
C.2084-1928

Jug

Westerwald, c. 1715-27
Grey stoneware with incised and applied relief decoration, painted in cobalt-blue and manganese-purple under salt-glaze. The medallion encloses the cipher GR probably for George I (ruled 1715-27), or George II (ruled 1727-60).

Dr J.W.L. Glaisher Bequest
C.2047-1928
Jug
Westerwald, c. 1680-1720
Grey salt-glazed stoneware with incised decoration painted in cobalt-blue.
C.B. Marlay Bequest
MAR.C.55-1912

Second shelf

Jug
Westerwald, dated 1607
Grey salt-glazed stoneware with cut vertical diaper pattern (*Kerbschnitt*), and applied moulded reliefs, painted in cobalt-blue with ‘i.K.’ and the dated ‘1607’.
Dr J.W.L. Glaisher Bequest
C.2043-1928

Jug
Westerwald, dated 1690
Grey stoneware with incised, impressed, and applied moulded relief decoration, painted in cobalt-blue and manganese-purple, and salt-glazed. The medallion bears the arms of the City of Amsterdam and the date ‘1690’.
Dr J.W.L. Glaisher Bequest
C.2050-1928
**Jug**

Westerwald, c. 1690

Dr J.W.L. Glaisher Bequest
C.2044-1928

**Madonna and Child**

Westerwald, 18th century
Grey stoneware, moulded, painted in cobalt-blue and manganese-purple, and salt-glazed.

Dr J.W.L. Glaisher Bequest
C.2059-1928

**Man holding a candle socket**

Westerwald, c. 1715-30
Grey salt-glazed stoneware
Probably part of a writing set.

Dr J.W.L. Glaisher Bequest
C.2066-1928
Woman holding a bowl for sand

Westerwald, c. 1715-30
Grey salt-glazed stoneware
Probably part of a writing set.

Dr J.W.L. Glaisher Bequest
C.2067-1928

Tankard (*Humpen*)

Westerwald, c. 1690-1710
Grey stoneware with applied moulded reliefs, painted in cobalt-blue and manganese-purple, and salt-glazed. The panels are initialled ‘\textit{W B D E N}’ (\textit{N} reversed)

The pewter lid is engraved with the Sacred Monogram ‘IHS’, and the date ‘1772’.

Dr J.W.L. Glaisher Bequest
C.2038-1928

Tankard (*Humpen*)

Westerwald, c. 1680-1720
Grey stoneware with incised decoration, painted in cobalt-blue and salt-glazed
Pewter cover and thumbpiece.

Dr J.W.L. Glaisher Bequest
C.2053-1928
Third shelf

Dancing peasants jug *(Bauerntanzueug)*

Raeren, near Aachen (now in Belgium), c. 1598
Stoneware with applied moulded reliefs, brown wash, and salt-glaze
The inscription reads: ‘GERHET DV MVS DAPER BLAS-ENSO DANSSEN DIE BVREN ALS WEREN SI RASEN ERS VFSPRICHT BASTOR ICH VER DA . . .’ (Gerard you must blow bravely; the boors dance as if they were mad; up speaks the pastor, I dance away my [cowl and surplus]. Three of the compartments contain respectively ‘T .K. 1598’, ‘D.I.’ and ‘KAP’ (cowl).

Dr J.W.L. Glaisher Bequest
C.2034-1928

Tankard *(Schnelle)*

Raeren, near Aachen (now in Belgium), c. 1570
Stoneware with applied moulded reliefs of Biblical scenes, brown wash and salt-glaze. Pewter cover with one mark struck twice and another once
The panels show *Samson carrying off the gates of Gaza*, entitled ‘MANOH SAMSON 13’; *Manoah’s sacrifice*, entitled ‘MANOH IVDKA 3.4’ and initialled ‘PR’; and *Delilah shaving Samson’s Hair*, entitled ‘DIELILA BEDREG SAMS’.
Screw-top bottle
(Schraublasche)

Westerwald, 18th century
Grey salt-glazed stoneware decorated with cut vertical diaper pattern (Kerbschnitt).

Beehive tankard (Bienenkorbhumpen)

Creussen, near Bayreuth, Bavaria, c. 1620
Dark brown stoneware, with applied moulded reliefs, dark brown wash, and salt-glaze
On the sides are the canting arms of Hasfurder, a leaping hare, between a male and a female head. The foot is lettered in relief, ‘MATTHAEUS HASFVRDER IN CULMBACH’ (a town near Creussen).
The pewter cover may be 19th-century.
Tankard (*Humpen*)

Saxony, probably Annaberg, c. 1650-65
Brown stoneware with applied moulded reliefs, salt-glazed, and painted in enamels
The embossed pewter lid is engraved ‘ANNA REGINA LVFTNEGGERIN: MELCHIOR HINTERMAYER ANNO 1665’.

Dr J.W.L. Glaisher Bequest
C.2074-1928

Pharmacy jar (*Apothekertopf*)

Raeren, workshop of Jan Emens Mennicken (1540-93), dated 1591
Grey stoneware with applied moulded decoration painted in cobalt-blue under salt-glaze The label has a moulded inscription ‘1591 EERT.GOT.BOVEN ALIEM’ (Honour God above all) ‘IEM’.

Dr J.W.L. Glaisher Bequest
C.2036-1928

Tankard (*Humpen*)

Creussen, near Bayreuth, Bavaria, c. 1680-1700
Brown stoneware with applied moulded reliefs, salt-glazed and painted in enamels
The decoration depicts the twelve Apostles with emblems and names, and a merchant’s mark with monogram HB Pewter mounts and cover, engraved ‘IGW’.
Screw-top flask (*Schraubflasche*)

Creussen, near Bayreuth, Bavaria, c. 1630-60
Brown stoneware with brown wash, and applied moulded decoration, salt-glazed, and enamelled with six of the Apostles.
The pewter mount has a screw top and brass ring.

Fourth shelf

Tankard (*Schnelle*)

Siegburg, dated 1591
Cream stoneware with applied moulded relief panels, each with the name ‘HAMBURGENS’, the Imperial Eagle, the date ‘1591’, and the arms of the City of Hamburg; pewter lid.

Tankard (*Schnelle*)

Siegburg, near Bonn, probably Knütgen workshop, dated 1576
Mould-cutter’s initials, LW, identity uncertain
Unglazed white stoneware, with applied moulded relief panels The panels depict *Judith with the Head of Holofernes* and the arms of Jülich-Cleves-Berg; *Justice* and the arms of Salentin von Isenburg, Archbishop of Cologne (1567-77; d.1610); the *Death of Lucretia*, and the arms of Cologne. Titled above on ribbons, respectively, ‘FVRST OLIFERNVS VND IVDIT’, ‘DE GERECHTICHEIT’ and ‘LVCRECIA A° 1576’.

Dr J.W.L. Glaisher Bequest C.2007-1928

**Jug (Bartmannkrug)**

Cologne, probably Maximinenstrasse workshop, mid 16th century
Brown salt-glazed stoneware with applied moulded relief decoration.

Dr J.W.L. Glaisher Bequest C.2014-1928

**Jug**

Siegburg, near Bonn, 15th or 16th century
Cream stoneware with thumbed base, and transparent glaze.

Dr J.W.L. Glaisher Bequest C.2004-1928
Jug

German; Cologne or Frechen, with English mounts, c. 1550-1600
Salt-glazed stoneware with engraved silver mounts and embossed cover.
L.C.G. Clarke Bequest, 1960
M.55-1961

Jug

German; Cologne or Frechen, c. 1550-1600
Stoneware, partly dipped orange-brown and salt-glazed; silver-gilt mount and cover.
C.B. Marlay Bequest
MAR.C.53-1912

Jug

Frechen or Cologne, c. 1550-58, the mounts with London hallmarks for 1558-59 and maker’s mark CA in monogram
Mottled brown salt-glazed stoneware (known as ‘tiger ware’) with silver-gilt mounts and finial in the form of St George and the Dragon.
Although of little monetary value, many Rhenish stoneware pots were given silver-gilt mounts by London or provincial goldsmiths. At least three others exist mounted by CA.
L.D. Cunliffe Bequest
EC.32-1938
Jug

Cologne, probably Maximinenstrasse workshop, c. 1530
Brown salt-glazed stoneware with applied moulded rose sprays
The decoration was probably inspired by woodblock prints of botanical ornament such those by Anton Woensam published in Peter Quentel’s Modelbuch (Cologne, 1527).

Dr J.W.L. Glaisher Bequest
C.2013-1928

Jug (Barthmannkrug)

Siegburg, near Bonn, dated 1585
Pale buff stoneware with applied moulded relief decoration
Each of the three panels bears the arms of the Duchy of Jülich-Cleves-Berg and the date ‘1585’.

Dr J.W.L. Glaisher Bequest
C.2008-1928

Bottle (Pulle)

Siegburg, probably workshop of Anno Knütgen (working c. 1567-81), c.1570
Buff stoneware with translucent glaze and three applied moulded relief medallions of The Fall.

Dr J.W.L. Glaisher Bequest
C.2005-1928
Bottom shelf

Tankard

Saxony, c. 1700-30
White salt-glazed stoneware with applied moulded relief decoration; on the front, the arms of Augustus the Strong, King of Poland and Elector of Saxony (ruled 1697-1733). Pewter lid marked with a hand and the initials ‘BLG’.

Dr J.W.L. Glaisher Bequest
C.2077-1928

Tankard (*Perlhumpen*)

Altenburg, Saxony, c. 1725-50
Pale tan stoneware with applied pellets of off-white clay (*Perldekor*) and moulded relief motifs, partly painted in brown.

Dr J.W.L. Glaisher Bequest
C.2076-1928

Jug

Annaberg, Saxony, c. 1670
Grey-brown stoneware with cut scale decoration overall, dark brown slip, and salt-glaze. Pewter mounts and cover, engraved ‘G.S.W.\JAM (monogram) CHRISTIAN\167o’; three touchmarks.

Dr J.W.L. Glaisher Bequest
C.2075-1928
Tankard

Westerwald, c. 1690-94
Grey stoneware with applied moulded relief decoration painted in manganese-purple and salt-glazed Arms of Charles, Landgrave of Hesse (1663-1730)
Inscribed ‘CAROLVS. D.G.LANDGR.HAESSI.PR. HERSF.-COM. CATT.D. Z.N. 7.SCHAWENB’ (Landgrave of Hesse, by the Grace of God, Prince of Hirschfeld, Count of Katzenelnbogen, Diez, Ziegenhain, Nidda and Schaumburg); bust of Mary II of England (d.1694), with ‘MARIA.D.G. MAG.BRIT. FRANC. ET.HIB.REGINA.’. (Mary by the Grace of God Queen of Great Britain, France, and Scotland).

Dr J.W.L. Glaisher Bequest
C.2042-1928

Covered jug for coffee

Bunzlau, Lower Silesia (now Boleslawiec, Poland), c. 1750 – 75
Stoneware with applied moulded reliefs in white clay painted in enamels and gilt, and dark brown lustrous glaze (Lehmglasur)
The arms of the Elector of Saxony are on the front.

Dr J.W.L. Glaisher Bequest
C.2078 & A-1928
Covered jug for coffee

Bunzlau, Lower Silesia (now Boleslawiec, Poland), c. 1750 – 75
Stoneware with applied moulded reliefs in white clay painted in enamels and gilt, and dark brown lustrous glaze (Lehmglasur)
The relief on the front is the Agnus Dei or Paschal Lamb.

Dr J.W.L. Glaisher Bequest
C.2080 & A-1928
Case 12/2

Top shelf

Dish: The Annunciation

German; Wanfried-an-der-Werra, Hesse, dated 1590
Red earthenware decorated with white slip with incised details, coloured in manganese and copper-green under lead glaze
The Archangel Gabriel and the Virgin Mary with the initials ‘CM.’ ‘S .M.’ and date ‘1590’, surrounded by a hunting scene on the rim.

Dr J.W.L. Glaisher Bequest
C.1852-1928

Dish: The Sacrifice of Isaac

German; Sonsbeck, Niederrhein (Lower Rhineland), dated 1783
Red earthenware with applied moulded reliefs painted in white slip, manganese and green under lead glaze
God tested Abraham’s obedience, by telling him to sacrifice his son, Isaac, on a mountain. Abraham obeyed and was about to kill Isaac when God intervened. Abraham then saw a ram caught by its horns in a thicket, which he sacrificed instead (Genesis, 22).
Second shelf

Dish

German; Lower Rhineland, Vluyn, dated 1743
Red earthenware, coated with white slip, incised and painted in slips and green under lead glaze. Inscribed ‘Anno 1743 den 2 Julius geschen (?) vluij.
Possibly made by Hendrick Klassen who signed and dated a dish at Vluyn in 1733.

Figure of a man

German, probably Saxony, dated 1606
Lead-glazed earthenware; inscribed ‘IF 1606’ on the front of the base

Purchased with the fund given by Professor Stanley Cooke in memory of his wife
EC.4-1942
Dish: The Emperor Francis I (1708-65)

German; Rayen, Lower Rhineland, dated 1779
Red earthenware coated with white slip and painted in coloured slips and green
The Emperor Francis I, husband of the Empress Maria Theresa, inscribed below ‘Franciscus Stephanus DG Romanorum’

Imperator Dux Lt Baar magnus’ Anno 1779” ‘Dux Lt Baar’ refers to his title as Duke of Lorraine and Bar.

Dr J.W.L. Glaisher Bequest
C.1865-1928

Third shelf

Porringer and cover

German; Marburg, Hesse, or Dirmstein in the Palatinate, c. 1800-50
Earthenware decorated with applied leaves and berries, coloured slips, painted and lead-glazed.

Dr J.W.L. Glaisher Bequest
C.1854 & A-1928

Dish

Probably German, dated 1680
Red earthenware coated with white slip, incised, and lead
glazed
Monogrammed CC (?) and dated ‘1680’.

Dr J.W.L. Glaisher Bequest
C.1878-1928

Jug

German, Marburg ?, dated 1752
Earthenware, slip-coated, incised, and painted under lead glaze; the archangels Michael and Gabriel in 18th century dress
Inscripted in German ‘Michael was pure from sin, therefore hath he overcome’ and ‘Gabriel my beloved son who shall stand before my throne/1752’.

Dr J.W.L. Glaisher Bequest
C.1855-1928

Dish

German; Schauphuysen, Lower Rhineland, dated 1767
Red earthenware coated with white slip, the design incised and painted in coloured slips and green under lead glaze
The city gate of Münster with above, ‘IK’ and ‘dit is de stadt müsster anno 1767’.

Dr J.W.L. Glaisher Bequest
C.1866-1928
Jug

German; Marburg, Hesse, c. 1800-50
Earthenware with applied reliefs, decorated with coloured slips, and lead-glazed.

Dr J.W.L. Glaisher Bequest
C.1964-2938

Fourth shelf

Tobacco box and cover

Bohemian; W. Schiller & Sons Bodenbach (now Podmokly), c. 1885
Red earthenware, moulded, decorated with applied reliefs, and lacquered

Bequeathed by John Tillotson
C.861 & A-1984
Teapot

Bavarian; St Georgen am See, near Bayreuth, c. 1725-40
Dark red, hard earthenware painted in silver with chinoiseries and baroque scrollwork.

Dr J.W.L. Glaisher Bequest
C.1871 & A-1928

Tankard

Bavarian; St Georgen am See, near Bayreuth, 1733
Hard, dark red earthenware, glazed, and painted in silver with two monograms in medallions, and the date ‘Anno 1733’
The hinged pewter cover has a central medallion moulded in relief with the Agony in the Garden and the words ‘NIM VATTER HIBB DEN KELCH VONMIR’ (Father take away this cup from me).

Dr J.W.L. Glaisher Bequest
C.1870-1928

Coffee pot

Bavarian; St Georgen am See, near Bayreuth, c. 1726-42
Hard, dark red earthenware, glazed, and painted in silver with the arms of Trautmannsdorff and Gavre
Probably made for Franz Norbert, Count von Trautmannsdorff, who married in 1726 Florence Josephe de
Gavre (d.1742), daughter of Rose François, Marquis d’Ayzeau of Belgium.

Dr J.W.L. Glaisher Bequest
C.1872 & A-1928

Pastille burner in the form of a seated chinaman

Probably Bohemian, Bodenbach (now Podmokly), c. 1840-60
Dark brown earthenware.

Dr J.W.L. Glaisher Bequest
C.1764-1928

Dead game jug

Bohemian, probably W. Schiller & Sons, Bodenbach (now Podmokly) c. 1885
Relief-moulded earthenware lacquered dark brown

Purchased with the Rylands Fund
C.1-1988
Bottom shelf

Bohemian Slipware

The dishes on this shelf are typical of slipware made for rural communities in the region of Eger in Bohemia in the eighteenth and early nineteenth centuries. The buff body is coated on the inside only with cream slip (clay and water) and painted in pigments obtained from cobalt (blue) copper (green), and manganese (brown and purple), under slightly yellow lead glaze. Buildings and figures were the most common central motifs. Inscriptions, other than dates, are unusual. The backs are undecorated and unglazed.

Deep dish

Bohemia; Egerland, dated 1776
Slip-coated earthenware painted underglaze: a town gate and the date, ‘1776’.

Dr J.W.L. Glaisher Bequest
C.1976-1928

Jug

Transylvania, Siebenbürgen region (formerly Hungary, now Roumania), 19th century
Slip-coated earthenware painted underglaze in dark blue.
Deep dish

Bohemia; Egerland, dated 1789
Slip-coated earthenware, painted underglaze; a castellated building, a tree, and the date ‘1789’.

Dr J.W.L. Glaisher Bequest
C.1977-1928

Jug

Transylvania; Siebenbürgen region (formerly Hungary, now Roumania), 19th century
Slip-coated earthenware painted underglaze in dark blue and manganese-purple.

Dr J.W.L. Glaisher Bequest
C.1985-1928

Deep dish

Bohemian, Egerland, dated 1807
Slip-coated earthenware, painted under lead-glaze, and inscribed ‘Gib uns heute unser täglich Brod (Give us this day our daily bread); reverse unglazed.

Dr J.W.L. Glaisher Bequest
C.1978-1928
Case 13/1

Swiss Slipware

Top shelf
Wall cistern

Swiss; Langnau, dated 1777
Slip-coated earthenware painted in coloured slips and dated ‘1777’; cover missing.

Dr J.W.L. Glaisher Bequest
C.1901-1928

Dish

Swiss; Langnau, dated 1780
Incised slipware. A miller boulting grain through a sieve into a vat, surrounded by an inscription in German: ‘Kein Glauben Gibt auch Jederman, welcher vor dir woll schwetzen kan, nicht ales Recht ausz Härtzes Grund, was schön u: Lieblich ret der mund. 1780’.
(Do not believe everyone that chatters to you: not everything comes from the bottom of the heart, however fair and lovely red the lips may be).

Dr J.W.L. Glaisher Bequest
C.1904-1928
Wall cistern

Swiss; Langnau, dated 1758
Slip-coated earthenware with incised and painted decoration under lead glaze. Inscribed on the front ‘1758’ and ‘Ulrich Blasser’.

Dr J.W.L. Glaisher Bequest
C.1900-1928

Second shelf

Vase

Swiss, Heimberg, early 19th century
Earthenware coated with brown slip, and decorated in coloured slips with bears and foliage under lead glaze.

Dr J.W.L. Glaisher Bequest
C.1935-1928

Dish

Swiss, Heimberg, early 19th century
Earthenware coated with dark brown slip, and painted in red and white slips, yellow and green under clear glaze: a man drawing water at a fountain.

Dr J.W.L. Glaisher Bequest
C.1927-1928
Teapot

Swiss, Heimberg, 19th century
Earthenware, painted in white and green slips under lead glaze.

Dr J.W.L. Glaisher Bequest
C.1936 & A-1928

Dish

Swiss; Heimberg, dated 1818
Red earthenware, coated with dark brown slip and painted in red and white slips, yellow and green. A peasant girl and the date ‘Anno 1818’.
Large flat-bottomed dishes with sloping rims, decorated with figures on a dark brown slip ground were typical products of Heimberg potteries in the late 18th and early 19th centuries.

Dr J.W.L. Glaisher Bequest
C.1928-1928

Lamp

Swiss, Langnau, 19th century
Earthenware marbled in white and dark brown slip over red slip and lead-glazed.
Third shelf

Tankard and cover

Swiss, Langnau, dated 1781
Earthenware, slip-coated, and decorated with coloured slips.

Wall-cistern lacking its cover

Swiss, Canton of Basle, dated 1763
Moulded red earthenware with dark brown glaze: a cavalier and lady, the arms of Basle, a figure of woman with a basket on her head, and three acorns.

Covered porringer on three feet

Swiss, Langnau, late 18th century
Red earthenware, with applied volutes and rosettes, painted in coloured slips under lead glaze.
Soup tureen and cover

Swiss, Langnau, late 19th century
Earthenware with applied beading and loops, painted in coloured slips. Inside the tureen is a bull.

Sugar basin and cover with bird-shaped knob

Swiss, Langnau, late 18th century
Earthenware, slip-coated, and painted in coloured slips under lead glaze.

Cistern

Swiss, origin uncertain, dated 1556 or 1776
Red earthenware, partly slip-coated, incised with the date and covered with green glaze.
Porringer and cover

Swiss, Langnau, dated 1783
Red earthenware, the outside decorated with marbled slips, the interior slip-coated, incised, and painted; inscribed ‘1783’ and ‘Halere’ (?)

Dr J.W.L. Glaisher Bequest
C.1914 & A-1928

Fourth shelf

Covered basin on four hoof feet

Swiss, Langnau, dated 1777
Red earthenware, the interior, slip-coated, incised, painted, and inscribed ‘Salome Schütz 1777’; the date repeated in the cover.

Dr J.W.L. Glaisher Bequest
C.1912 & A-1928

Dish with tulip decoration

Swiss; Langnau, dated 1741
Red earthenware, coated with white slip and decorated in red and buff slips, green and manganese under lead glaze.

Dr J.W.L. Glaisher Bequest
C.1893-1928
Sugar basin and cover with hare knob

Swiss, Langnau, c. 1780
Red earthenware, painted in coloured slips under lead glaze
Marks: ‘5’ on the bowl, and ‘6’ on the lid.

Dr J.W.L. Glaisher Bequest
C.1884 & A-1928

Porringer and cover

Swiss, Langnau, late 18th century
Earthenware, slip-coated, incised, and painted under lead glaze; inside there is a running hound and a spray of flowers.

Dr J.W.L. Glaisher Bequest
C.1916 & A-1928

Yoked and harnessed cow

Earthenware coated with white slip, painted in brown, and lead-glazed.

Dr J.W.L. Glaisher Bequest
C.1939-1928
Basin and cover

Swiss, Langnau, c. 1780
Earthenware with applied hearts and volutes, painted in white slip and yellow under lead glaze.

Dr J.W.L. Glaisher Bequest
C.1883 & A-1928

Dish

Swiss, Langnau, dated 1777
Earthenware coated with white slip, and painted with tulips and other flowers under lead-glaze.

Dr J.W.L. Glaisher Bequest
C.1894-1928

Basin and cover with bird knob

Swiss, Heimberg, late 18th or early 19th century
Red earthenware, coated in white slip, incised, and painted under lead glaze.

Dr J.W.L. Glaisher Bequest
C.1948-1928
Bottom shelf

Watch stand

Belgian; Torhout, 19th century
Lead-glazed earthenware.
The stand allowed a pocket watch to be used as a small clock when the owner was at home.

Dr. J.W.L. Glaisher Bequest
C.1835-1928

Brazier (chaufferette)

Belgian; Torhout, 19th century
Double-walled earthenware decorated with dark and pale brown clay and lead glazed.

Dr. J.W.L. Glaisher Bequest
C.1833-1928

Foot-warmer

Belgian; Torhout, c.1800-50
Earthenware, pierced and decorated with slip under yellowish lead glaze. The brazier filled with charcoal was placed inside the case on which the owner rested their feet.

Dr. J.W.L. Glaisher Bequest
C.1828 & A-1928
Double whistle

Belgian; Torhout, 19th century
Lead-glazed earthenware.
The chicks are whistles which make different sounds.

Dr. J.W.L. Glaisher Bequest
C.1843-1928

Coffee pot

Belgian; Torhout, Willemyns or Maes periods, c.1870-90
Earthenware with applied coloured decoration under lead glaze.

Dr. J.W.L. Glaisher Bequest
C.1840 & A-1928
Pottery from Torhout in Belgium

Earthenware was made in Torhout, near Bruges, in the sixteenth century by members of the De Cuypère family, and in the seventeenth and eighteenth centuries by the Roose family. In the late eighteenth century two small potteries were run by the Samyn and the Van Acke families who continued potting in the early nineteenth century. The Willemyns family operated their pottery from 1783-1885, and were followed by Leon (or Leo) Maes until 1891. They made useful and decorative lead-glazed earthenware and slipware, such as bowls and coffee pots, hand-warmers, watchstands, and whistles. In the late nineteenth and early twentieth century pottery in Art Nouveau style was made in Torhout.

Bruges was a popular resort for English tourists before the First World War. Dr J.W.L. Glaisher visited the city several times, and bought Torhout pottery there or in Brussels on visits in 1895, 1911, 1912, and 1925.
Case 13/2

Top shelf

Costrel

Italian, perhaps Montelupo, 16th or 17th century
Pale red earthenware marbled in darker red and white slips and lead glazed
Dug up in London.

Dr J.W.L. Glaisher Bequest
GL.C.28-1928

Dish

Puglia, probably from the area of Taranto, Lecce or Brindisi; late 16th or early 17th century
Earthenware, slip-coated, incised and painted under lead glaze.

F. Leverton Harris Bequest, 1926
C.51-1927

Costrel

Italian; probably Montelupo, 16th or 17th century
Earthenware with marbled slip decoration under lead glaze
The costrel was carried by means of cords passing through
the loops at the sides. It was dug up at Hillegom in Holland in 1808.

Dr J.W.L. Glaisher Bequest
C.1850-1928

Second shelf

Bowl

Italian, the Veneto, probably Padua, c.1450-1525
Earthenware, the interior slip-coated, incised and painted under lead glaze.

Lent by the Museum of Archaeology and Anthropology, 1938

Wall panel: The Virgin and Child

Italian, Emilia: probably Modena, late 16th century
Earthenware, press-moulded, slip-coated, incised, and coloured under lead glaze.
Devotional panels played an important role in popular religious culture in Italy. This example was derived from a fifteenth century terracotta or _carta pesta_ relie. IHS at the top is a Latin transcription of the first three letters of Jesus in Greek.

Dr J.W.L. Glaisher Bequest
C.1789-1928
Bowl

Italian; the Veneto, probably Padua, c. 1450-1500
Earthenware, slip-coated, incised, and painted under lead glaze.

Lent by the Museum of Archaeology and Anthropology, 1931

Third shelf

Drinking cup

Byzantine, probably from Cyprus, 14th century
Incised and painted slipware with lead glaze.

Given by L.C.G. Clarke MA
C.97-1938

Carinated bowl

Byzantine, probably from Cyprus, 14th century
Incised and painted slipware with lead glaze.

Given by L.C.G. Clarke MA
OC.85-1938

Carinated bowl

Byzantine, probably from Cyprus, 14th century
Incised and painted slipware with lead glaze.
Carinated bowl
Byzantine, probably from Cyprus, 14th century
Incised and painted slipware with lead glaze.

Given by L.C.G. Clarke MA
OC.87-1938

Drinking cup
Byzantine, probably from Cyprus, 14th century
Incised and painted slipware with lead glaze.

Given by L.C.G. Clarke MA
OC.86-1938

Fourth shelf
Whistle in the shape of a King on horseback
Perhaps Thourout, Belgium, 19th century
Lead-glazed earthenware
The whistle on the base emits a piercing shriek out of all proportion to the object’s size.
Bowl with four handles

Italian, Campania, 18th or first half of 19th century
Lead-glazed earthenware. Inside are two friars separated by a grill from two nuns who are bringing them food on dishes.

Jug

Origin uncertain, perhaps Netherlands, probably 18th century
Earthenware, decorated with marbled brown and green slips under lead-glaze.

Bottom shelf

Bowl and cover

French, probably Ligron (Maine) or Prevelles, 18th century
Earthenware decorated with applied moulded reliefs in white clay and impressed motifs under yellowish lead glaze.
The cover with its tall finial is reminiscent early seventeenth century silver ‘Steeple Cups’. Traditionally bowls of this type have been described as tobacco jars, but they might equally well have been used for food.

Dr J.W.L. Glaisher Bequest
C.422 & A-1928

Fire cover (*couvre feu*)

French, possibly Sorrus, dated 1616
Red earthenware, coated with white slip, with incised and applied decoration, and the words ‘IACQVES BATBAU ANNO 1616’.

Fire covers, sometimes described in England as ‘curfews’ were used to prevent sparks jumping out of the fire at night.

Dr J.W.L. Glaisher Bequest
C.1814-1928

Two-handled bowl, lid and inner lid

French, probably Ligron (Maine) or Prevelles, 18th century
Earthenware decorated with impressed motifs, and applied moulded white clay reliefs under yellowish lead glaze.
Traditionally described as a tobacco jar. The inner lid served as a weight for pressing down the tobacco.

Dr J.W.L. Glaisher Bequest
C.421 & A & B-1928
Bibliography for German Stoneware


Gaimster, David, and others German Stoneware 1200-1900, London, 1997. The only comprehensive work in English.


Klinge, Ekkart, Duits Steengoed/German Stoneware, RijksmuseumAmsterdam, Zwolle, 1996. Dual Dutch and English text.
Lipperheide, Barbara  
*Das rheinische Steinzeug und die Graphik der Renaissance*, Berlin, 1961.

Ohm, Anneliese, and Bauer, Margrit  

Rackham, Bernard  

Reineking-von Bock, Gisela  

**Journals**

See the bibliographies in the works cited above for articles in *Keramos, Zeitschrift der Gesellschaft der Keramikfreunde, Keramik Freunde der Schweiz, Mitteilungsblatt, Post-Medieval Archaeology*, and other journals.
CENTRE CASES: 14 - 17 and UNCASED

English Delftware and Other Pottery / English Pewter Lighting Equipment

LARGE FONT LABELS

PLEASE DO NOT REMOVE FROM GALLERY
Owl with removable head

Modelled by Robert Wallace Martin (1843-1923)
Martin Brothers, Southall, Middlesex, September, 1903
Stoneware decorated with coloured slips, and salt-glazed
Incised inscriptions: round the neck: ‘R.W. Martin. &
Brothers. London & Southall, England’, and ‘R.W.M. Sc’;
on the base: ‘9 1903/R.W. Martin & Bros/London &
Southall’

This owl probably resembled ‘a monster owl’ said to have
been made by Wallace Martin as a punchbowl for the
Bohemian Club of San Francisco in 1893 but destroyed in
the earthquake of 1906. Made in 1903, it remained in
Wallace Martin’s studio until his death.

Dr J.W.L. Glaisher Bequest
C.41 & A-1928
Case 14

English Delftware

Panel: Coney Catching

Probably English, London, c. 1745-60
Earthenware, the front tin-glazed and painted in blue; the reverse, unglazed
After an etching by Wensceslaus Hollar after Francis Barlow in *Severall Wayes of Hunting, Hawking, and Fishing, According to the English Manner*, London, 1671.

Dr J.W.L. Glaisher Bequest
C.1571-1928

Punch bowl

London or Bristol, c. 1740-50
Tin-glazed earthenware painted in cobalt-blue on the outside with a fox-hunting scene, and inside with a man shooting partridges, accompanied by a setter, and surrounded by sprays of Oriental flowers.
This bowl is exceptionally large for a punchbowl in any material, and very finely decorated.
Cup

London; probably Pickleherring, Southwark, 1676
Earthenware tin-glazed pale turquoise and painted with a hunting scene, inscribed ‘16 S/I*A/76’

Given by Mr S.T. Metcalfe in memory of his wife, Mrs B.L. Metcalfe (1894-1956)
C.11-1963

Plate

London; probably Pickleherring, Southwark, 1676
Earthenware, tin-glazed and painted with a hunting scene, and inscribed ‘16 S/I*A 76’
This plate and the mug beside it were made for a couple whose surname began with S, probably to celebrate their marriage. Possibly the owners were Jasper Scholes and Abigail Maude, who were married at St Botolph’s Bishopsgate, London on 3 May 1676. Two similar plates are known, one of which is in the Victoria and Albert Museum.

Dr J.W.L. Glaisher Bequest
C.1435-1928
Case 15

English Pewter

Pewter is an alloy mainly consisting of tin. High quality pewter used for plates and dishes was made of tin alloyed with copper, and sometimes small quantities of antimony, and bismuth. Lower quality pewter contained varying proportions of lead. The tin for English pewter was mined in Cornwall, and exported to Bristol, London and other cities.

Pewter vessels were usually cast in moulds, and afterwards turned on a lathe. Some objects were formed from flat sheets by hammering, or had their form improved by hammering after casting. A wide variety of objects made including tableware, drinking and serving vessels, lighting equipment, measures, chamber pots, and barber’s basins. The finished pieces might be embellished with engraved coats-of-arms, or designs formed by zig-zag lines, known as ‘wriggle-work’.

The objects shown here were made in the 17th and early 18th century, when pewter was used in all but poorest homes. In wealthy households, however, the family would have used silver instead.
Flat-lidded tankard

English, c. 1690
Maker’s mark: TB in heart
Pewter decorated with ‘wriggle work’ flowers and foliage; initials E/RH stamped on lid.

A.F. Navarro Bequest
NAV.26-1933

Flat-lidded tankard

English c. 1650-1700
Maker’s mark: W:C in a circle with 6 stars
Pewter; lid stamped H/WM.

A.F. de Navarro Bequest
NAV.23-1933

Octagonal salt

English, c. 1675-1700
Maker’s mark: IF with two fleurs-de-lys in a diamond
Pewter.

A.F. de Navarro Bequest
NAV.50-1933

Caster

Probably French, c. 1700-10
Pewter, with pierced screw top
Mark: a ship, ‘1680’ in cartouche with the words ‘ETIN.FIN’ (fine pewter).

A.F. de Navarro Bequest
NAV.182-1933

Candlestick

English or possibly Dutch, c. 1600-50
Maker’s mark: illegible
Pewter; punched initials IAB under base rim
Dredged from the Ouse at Southery Ferry, Norfolk.
Given by Major Gordon E. Fowler
M.1-1935

Ball-knopped candlestick

English, c. 1680-1710
Pewter.

A.F. de Navarro Bequest
NAV.89-1933

Broad-rim plate

English, c. 1750-60
Marks: on rim, four lion passant simulating hallmarks, and on the back, the maker’s mark, TB with a fleur-de-lys
Pewter with engraved coat-of-arms.
Two-handled cup

English, c. 1690-1700
Pewter, the lower part decorated with gadrooning.

A.V. de Navarro Bequest
NAV.86-1933

Flagon

English, c. 1700
Unmarked
Pewter.

A.F. de Navarro Bequest
NAV.149-1933

Flat-lidded tankard

English, c. 1650-1700
Maker’s mark: L (?) with fleur de lys in heart
Pewter with punched decoration.

A.F. de Navarro Bequest
NAV.164-1933

Broad-rim plate
English, c. 1650-60
Marks: on rim, four simulated hallmarks, and on the back, the maker’s mark, RD and a fleur-de-lys
Pewter with engraved coat-of-arms.

A.F. de Navarro Bequest
NAV.119-1933
Case 16

Lighting Equipment

Until the 20th Century candlesticks and lamps were essential household equipment. At night they were positioned near the occupants of a room, leaving the rest of it dim or in darkness. Smaller tapersticks may have been used on tea tables, or writing desks. Chambersticks, which were carried up to bed, and elsewhere about the house, had a short stem and wide pan with a handle.

Candlesticks could be made of wood, silver, metal alloys, ceramics and glass. The earliest here is an enameled brass stick made in the third quarter of the 17th Century. English glass candlesticks survive from about 1760 and can be dated by the form of their stems which followed the development of wine glass stems. Reflective cut decoration came into fashion in the mid 18th Century. Ceramic candlesticks, such as the Delftware creamware and stoneware examples shown here, imitated the forms of silver candlesticks.

The six-nozzled oil lamp in the centre is a rarity. Most late 17th or early 18th Century glass lamps had between two and four nozzles.
Candlestick

Probably Continental, perhaps German, mid 19th century
Lead-glazed agateware, moulded in Rococo revival style.

Dr J.W.L. Glaisher Bequest
C.1881-1928

Chamber candlestick

English, possibly William Ridgway & Co., Hanley, c. 1835-40
Press-moulded smear-glazed stoneware.

Given by F.A. Lart
C.6-1919

Candlestick in the form of a man

English, possibly Leeds Pottery or Neale & Co., Church Works, Hanley, c. 1780-90
Creamware.

Bequeathed by Mrs E.A. Harding
EC.15-1946

Taperstick

English, c. 1750
Lead glass with plain socket; and air-twist stem.

From the Napier Collection, given by Miss E.H. Bolitho through the Friends of the Fitzwilliam
C.83-1975
Open-flame lamp with six nozzles

English, c. 1690-1710
Lead glass, the bowl with mould-blown gadrooning, standing on a high pedestal foot.

Given by Sir Ivor and Lady Batchelor
C.5-1998

Pair of Candlesticks

English, c. 1710
Lead glass with plain sconces resting on acorn knopped stems each with a tear and annular knop. Domed and terraced feet.

Donald H. Beves Bequest
C.605A & B-1961

Candlestick (one of a pair)

Dutch; The White Star Factory, Delft, during the proprietorship of Albertus Kiell, c. 1762-74
Tin-glazed earthenware painted in blue
Mark: AK underlined over a star.

Dr J.W.L. Glaisher Bequest
C.2449B-1928
Candlestick

English; probably made in London by Stephen Pilchard and Anthony Hatch, c. 1650-70
Brass, cast, and enamelled in white and blue.

Frank McClean Bequest
M.23-1904

Candlestick (one of a pair)

English, c. 1770-80
Cut lead glass.

Cecil E. Byas Bequest
C/G.10A-1938

Taperstick

English, c. 1770-90
Cut lead glass.

Given by Mrs W.D. Dickson
C/G.5-1930

Candlestick

English, c. 1745
Lead glass with a ribbed nozzle, moulded pedestal stem divided by an air-beaded knop, standing on a moulded foot.

Donald H. Beves Bequest
C.255-1961
Pair of Candlesticks

Irish, c. 1780-1800
Cut lead glass with cut glass drops, and detachable drip pans.

Given by Mrs W.D. Dickson
C/G.27 & 28-1930
Uncased objects

Dining table

English; designed by George Washington Henry Jack (1855-1932), and made by Morris & Company, 1880
Mahogany inlaid with ebony The six legs are spirally fluted and reeded, and taper to square feet. The top is inlaid with a herringbone border, and the rectangular areas at the junctions of the double Y-shaped stretcher, with tulips and foliage.
This table was made for the dining room in Holland Park, London, the home of Alexander A. Ionides. It is visible in a photograph taken by Bedford Lemere, in an album given to the architect and designer, Philip Webb, by Ionides.
Purchased with the G.H.W. Rylands Fund M.2-1975

Four ‘Hampton Court’ armchairs from a set of six

English, made by Morris & Company, c. 1910
Designed by Norman Shaw (1831-1912)
Mahogany with replacement rush seats (2006-7)
‘Hampton Court’ chairs were illustrated in the Morris & Company catalogue of c. 1910, p. 62 at 32s.0d. for a single
chair and 53s. 6d. for the armchair. These were formerly used as furnishing in the ‘Founders’ Library’ in the Museum.

Date of acquisition uncertain, possibly from the Ricketts and Shannon Collection, bequeathed by Charles H. Shannon, RA, 1937.

Pair of Gothic style altar candlesticks

English; designed by William White (1825-1900) and probably made in London, c. 1860-64
Patinated bronze, claw-set with glass cabochons, painted, and partly gilt
These candlesticks were made for the private chapel in Bishops Court, near Exeter, rebuilt to White’s designs between 1860 and 1864. Its owner, John Garrett, was a founder member of the Exeter Diocesan Architectural Society.

Given by the Friends of The Fitzwilliam Museum
M.3A & B-1994
Alcove

Minstrel tile panel

English, designed by William Morris (1834-1896) and decorated by Morris & Co., c. 1872-4
Earthenware, the two large tiles painted overglaze, the border tiles monochrome glazed
One of twelve minstrel panels designed by Morris between 1872 and 1874. They were produced in stained glass for domestic use, and converted to angels by the addition of wings, for church windows also.

Given by the Friends of the Fitzwilliam
C.4-1980

Chair

English, c. 1905
Designed by Charles F.A. Voysey (1857-1941)
Oak.

Given by the Friends of the Fitzwilliam Museum
M.11-1977

Tile picture of peacocks and fish
Designed by William De Morgan (1839-1917)
William De Morgan & Co., Sands End Pottery, Fulham, c. 1888-97
Earthenware, coated with white slip, and decorated underglaze in ‘Persian colours’

This tile picture demonstrates the effectiveness of William De Morgan’s strongly linear designs as decoration for flat surfaces. The brilliant colouring was inspired by Persian, Syrian and Isnik pottery and tiles.

Given by the Friends of the Fitzwilliam Museum
C.1-1976

Two-handed vase

William De Morgan & Co., Sands End, Fulham; c. 1888-97
Earthenware, slip-coated and painted underglaze in ‘Persian’ colours

From the collection of Halsey Ricardo, (1854-1928), Partner to William De Morgan from 1888-1898. Lent by his great grand children, Mark Bertram, Nick Burns and Gale Burns, 1990
Dish

William De Morgan & Co., Sands End, Fulham, c. 1888-1907
Earthenware, slip-coated, and lustred overglaze
Painter’s mark ‘C.P.’ for Charles Passenger

From the collection of Halsey Ricardo, (1854-1928), Partner to William De Morgan from 1888-1898. Lent by his great grand children, Mark Bertram, Nick Burns and Gale Burns, 1990

Vase

William De Morgan & Co., Sands End, Fulham, c. 1888-97
Earthenware, slip-coated, and painted underglaze in Persian colours

From the collection of Halsey Ricardo, (1854-1928), Partner to William De Morgan from 1888-1898. Lent by his great grand children, Mark Bertram, Nick Burns and Gale Burns, 1990

Tile

William De Morgan & Co., Sands End, Fulham, 1898
Earthenware, slip-coated, painted underglaze and lustred overglaze with dragons
Mark: DM/98 impressed in circular seal.
Dish

William De Morgan & Co., Sands End, Fulham, c. 1888-97
Earthenware, slip-coated, and painted underglaze

From the collection of Halsey Ricardo, (1854-1928), Partner to William De Morgan from 1888-1898. Lent by his great grand children, Mark Bertram, Nick Burns and Gale Burns, 1990

Tile

William De Morgan, probably Merton Abbey, c. 1882-88
Earthenware, moulded in relief, slip-coated, and painted underglaze with a monster.

Bequeathed by Guy Le Strange
C.144-1933

Cabinet

English, c. 1870
Design attributed to Bruce J. Talbert (1838-1881)
Pine with carved and inlaid decoration, and wrought iron mounts
The attribution to Talbert is based on similarities between
decorative features of the cabinet and designs in his *Gothic Forms Applied to Furniture*, London, 1867-8. The cabinet was accompanied by two matching bookcases which were not acquired by the Museum.

Purchased with the Perceval Fund and grant-in-aid from the Victoria and Albert Museum
M.22-1972

**Tile panel**

Designed by William De Morgan (1839-1917)
English; industrially-produced tiles, decorated by William De Morgan, & Co., probably Sands End Pottery, c. 1888-97 from an earlier design

White earthenware, slip-coated, and painted overglaze in dark pink lustre with a repeat pattern of birds, dragons and foliage on the large tiles, and a floral border on the narrow surrounding tiles.

Given by H.C. Mossop
EC.4-1941

**Swan vase**

Maw & Co., Benthall Works, Jackfield, Shropshire, c. 1889-90
Designed by Walter Crane (1845-1915)
Earthenware, glazed and painted in ruby lustre
Marks: ‘MAW & CO LIMITED’ over ‘CW’ in monogram.

Purchased with the Perceval Fund and grant-in-aid from the Victoria & Albert Museum C.47-1972

Dish

William De Morgan & Co., Sands End, Fulham, c. 1888-1907
Earthenware, slip-coated, and lustred overglaze
Mark: a wheel impressed.

From the collection of Halsey Ricardo, (1854-1928), Partner to William De Morgan from 1888-1898. Lent by his great grand children, Mark Bertram, Nick Burns and Gale Burns, 1990
Two-handed vase

William De Morgan & Co., Sands End, Fulham, c. 1888-97
Earthenware, slip-coated, and lustred overglaze
Marks: ‘DM’ impressed; painter’s mark ‘GYE’ over ‘DR’ in black.

From the collection of Halsey Ricardo, (1854-1928), Partner to William De Morgan from 1888-1898. Lent by his great grand children, Mark Bertram, Nick Burns and Gale Burns, 1990

Circular tile, the head of Penelope

Morris, Marshall, Faulkner & Co., probably painted by Kate Faulkner d. 1895), c. 1865
Designed by Edward Burne-Jones (1833-98), c. 1861-1864
Earthenware painted in enamels; inscribed PENELLOPE
One of seven roundels of Chaucer and six of his ‘Good Wimmen’, initially intended for stained glass.

Given by Edward Barnsley
C.3-1922

Vase

William De Morgan & Co., Sands End, Fulham, c. 1888-97
From the collection of Halsey Ricardo, (1854-1928), Partner to William De Morgan from 1888-1898. Lent by his great grand children, Mark Bertram, Nick Burns and Gale Burns, 1990

Circular tile, the head of St Cecilia

Morris, Marshall, Faulkner & Co., probably painted by Kate Faulkner (d. 1895), c. 1865
Designed by Edward Burne-Jones (1833-98)
Earthenware painted in enamels; inscribed SANCTA CECILIA.

Given by Edward Barnsley
C.2-1922

Pair of curtains and valance

Morris & Co., Merton Abbey, late 19th century
Hand-woven red and gold figured silk of ‘Oak’ pattern
Morris designed ‘Oak’ pattern in 1880-1 for the throne Room
at St James’s Palace. The estimated cost for curtains was £750, which was considered too expensive by the Office of Works. Initially ‘Oak’ fabric was probably woven by J.O. Nicholson of Macclesfield, for before Morris moved to Merton Abbey in November 1881, his firm did not have the space to manufacture textiles. In the Morris & Co. catalogue of about 1910 ‘Oak’ pattern was offered in silk in six colours at 45s per yard and in five colours of damask at 33s 6d. per yard, both 63 inches wide.
Corner cabinet or shoe cupboard

English, by Sidney Barnsley (1863-1926), the brass plate and handle by Alfred Bucknell, c. 1910
Mahogany, on a stained oak base, the door with a brass plate and pendant handle.

Given by Mrs Barley Davies in memory of her mother Dr Janet Roscoe (née Gimson, 1914-2002)
M.3 & A-2003

Writing desk with fall front (against opposite wall)

Eurasian, perhaps Chinese, probably first half 18th Century
Probably padouk wood; the stand, softwood with walnut(?) veneer. The brass handles and locks are later replacements. Inside there are drawers, and a central compartment concealing four secret drawers.

Bequeathed by Dr. Donald Kellaway
M.3-1993
Case 17

The Jumper Jug

Yorkshire; Don Pottery, Swinton, c. 1807-10
Pearlware painted in enamels on each side with a figure of ‘Orange Jumper’, and on the front with an inscription:
‘The Figure there is no mistaking,
It is the famous Man for breaking,
Oh! that instead of Horse & Mare,
He had broken Crockery Ware,
Each grateful Potter in a Bumper,
Might drink the health of Orange Jumper.’

Mark: ‘Don. Pottery.’ in red enamel
Orange Jumper was a horsebreaker who carried despatches between York and Wentworth House, home of Lord Milton, the successful candidate in the Yorkshire election of 1807.

Dr J.W.L. Glaisher Bequest
C.1084-1928

Jug

Probably Sunderland, c. 1830
White earthenware printed in brown and painted in enamels and pink lustre. On one side, two sailors drinking, with a Union Jack, a red ensign and verse; on the other, a sailing
ship inscribed ‘COLUMBUS the Largest Ship ever Built. Burthen 6,000 tons. Length, 301 feet. Breadth, 50 feet, 7 In\(^{h}\). Depth 29 Feet 6 In\(^{h}\).

Dr J.W.L. Glaisher Bequest
C.1091-1928

Jug

Yorkshire; Don Pottery, Swinton, early 19th century
White earthenware painted in enamels with St George and the Dragon, and on the other side with flowers, inscribed ‘Honesty & Industry’

Dr J.W.L. Glaisher Bequest
C.1085-1928

Jug

Probably Staffordshire, dated 1818
White earthenware, printed in black and painted in enamels, and pink lustre. On one side, there is a carrier’s cart with a woman walking beside it, and on the other, a view of a cottage. The front is inscribed ‘Mrs. Basett 1818’.

Dr J.W.L. Glaisher Bequest
C.1142-1928

Jug

North of England; probably Sunderland, dated 1838
White earthenware painted in onglaze in enamels and pink
lustre. On one side there is a paddle-steamer, and on the other a pint-pot inscribed ‘W.P.’, two clay pipes and the verse: `The Brewer has sent his Clerk,\And I must pay my score;\And if I trust my Beer,\What shall I do for more. On the front is a goat and `W. Pay 1838'.

Dr J.W.L. Glaisher Bequest
C.1165-1928

Jug

Wear Pottery, Southwick, Sunderland, c. 1820
Pearlware, printed overglaze in black and painted in enamels.
One side is decorated with an east view of the Wear Bridge flanked by Britannia and Neptune, entitled `A EAST VIEW of the IRON BRIDGE over the RIVER WEAR near SUND.º/
Span 236.¹ Heights 100.¹. Above there are ribbons inscribed `SUNDERLAND' and `COAL TRADE'. On the other side is a version of the `Farmers Arms', with the motto `GOD SPEED THE PLOUGH', and below: `AGRICULTURE, the most useful and important/
of all pursuits, teaches the nature of soils and/their proper adaptation and management for/the production of food for man and beast'. Under the spout is a mariner's compass with the words `WEAR POTTERY/ SOUTHWICK' in the centre.

Given by G.H.W. Rylands in memory of his mother Betha Wolferstan Rylands
C.54-1997
THE FITZWILLIAM MUSEUM

GALLERY 27 - THE GLAISHER GALLERY

CENTRE CASES 15, 16 and 18
Miniatures/Dutch & English Tiles
LARGE FONT LABELS
PLEASE DO NOT REMOVE FROM GALLERY
Miniatures

Case 15
Drawer 1

1. Lid of turned ivory box
c.1640

English. Turned ivory boxes were a standard method of framing portrait miniatures in the seventeenth century.

2. David des Granges

Portrait of an unknown man, formerly called Lucius Cary, 2nd Viscount Falkland 1610-1643 c. 1640

Watercolour and bodycolour on vellum on card, signed with initials:’ D/DG’

Des Granges was possibly trained as an engraver, but by 1630 was painting miniature portraits. He later painted miniature copies of Old Masters. A Royalist, he was in exile,
probably in The Hague, in the later 1640s. He accompanied Charles II to Scotland in 1651 and was appointed King’s Limner in Scotland. He remained in exile until the Restoration, when he returned to England.

This is an early example of his work and it has been suggested that it might be a copy after a miniature by Hoskins.

Bequeathed by L.D. Cunliffe, 1937
No. 3844

3. David des Granges
1611-after 1670

Portrait of an unknown woman, late 1650s- early 1660s

Watercolour and bodycolour on vellum on card, signed with initials: ‘D/D.G.’
This could have been painted when Des Granges was in exile late in the 1650s or in London shortly after the Restoration early in the 1660s.

Bequeathed by L.D. Cunliffe, 1937
No. 3846
4. John Hoskins
died 1665

Portrait of an unknown man, formerly called Anthony Ashley Cooper, 1st Earl of Shaftesbury 1621-83, 1652

Watercolour and bodycolour on vellum on card, signed with initials and dated: ‘1652/I.H:’

Hoskins was the artist who adapted British miniature painting from the linear and insular approach of Nicholas Hilliard to the Continental sophistication of Van Dyck.

Amongst his pupils were his orphaned nephews Samuel and Alexander Cooper. In 1640 he was made King’s Limner by Charles I. Hoskins continued to work in Britain through the Commonwealth and after the Restoration. His style is a personal modification of Van Dyck and Peter Lely. Although this miniature comes from the collection of the Earls of Shaftesbury the identification of the sitter as the 1st Earl has been refuted by Sir Oliver Millar.

Bequeathed by L.D. Cunliffe, 1937
No. 3861
5. John Hoskins  
died 1665  

**Portrait of an unknown man aged 67, formerly called Sir Edward Nicholas, 1658**  

Watercolour and bodycolour on vellum on card, signed with initials, inscribed and dated: ‘AETA 67/ 1658/ IH:  
Painted during the Commonwealth, this miniature shows how well Hoskins adapted to the mood and taste of the times.  

Bequeathed by L.D. Cunliffe, 1937  
No. 3859

6. John Hoskins  
died 1665  

**Elizabeth Tyrell, 1649**  

Watercolour and bodycolour on vellum on card, signed with initials and dated: ‘1649/IH.’  
The sitter is said to have married William Forester and to be the mother of Sir Humphrey Forester.  

Bequeathed by L.D. Cunliffe, 1937  
No. 3857
7. John Hoskins
died 1665

Algernon Sidney, 1622-1683, 1659

Watercolour and bodycolour on vellum on card, signed with initials and dated: ‘1659/I.H.’

Sidney, the great nephew of Sir Philip Sidney, was executed for his part in the Rye House plot to assassinate Charles II in 1683. The portrait of Sidney at Penshurst Place, shows him ‘warts and all’ with a pronounced double chin and warts. Late in his career Hoskins appears to have glamourised him.

Bought with money bequeathed by Mrs Coppinger Prichard in memory of her father, Thomas Waraker, LL.D., and with a grant from The Art Fund [National Art-Collections Fund], 1942
No. 3901
8. John Hoskins
died 1655

Portrait of an unknown man, 1659

Watercolour and bodycolour on vellum on card, signed with initials and dated: ‘1659/I.H’
Painted in the sweet style which Hoskins maintained throughout his career. The landscape background is a device often introduced by Hoskins.

Bequeathed by L.D. Cunliffe, 1937
No. 3864

9. Richard Gibson
1615-1690

Elizabeth Capell, Countess of Caernarvon, 1633-1678

Watercolour and bodycolour on vellum on card
Richard Gibson was a dwarf, originally employed as a servant by Lord Pembroke, the Lord Chancellor, and subsequently at the court of Charles I. His talents as a limner were recognised and his career extended through four reigns. His wife was also a dwarf, chosen for him by Charles I. The couple had four children of normal stature, one of whom Susan Penelope Rosse was herself a miniature painter. Gibson had a close association with Sir
Peter Lely, who painted a double portrait of Gibson and his wife. He was King’s Limner for a year in 1672.

Elizabeth Capell married Charles Dormer, 2nd Earl of Caernarvon in or before 1653, and this must have been painted soon afterwards.

Given by Mrs W.D. Dickson, 1945
No. 3912

10. Richard Gibson
1615-1690

Dr Griffith Hatley, 1634 - 1710

Watercolour and bodycolour on vellum on card
Hatley was an undergraduate at Pembroke College Cambridge. He obtained his Doctorate of Medicine in 1669 and practised as a physician in Maidstone for forty years. He was also a Justice of the Peace there. He died in London.

Given by A.A. de Pass in memory of his son, Crispin de Pass, 1933
No. 3792
11. Richard Gibson 1615-1690

Portrait of an unknown woman, formerly called Anne Hyde, Duchess of York, 1637-1671

Watercolour and bodycolour on vellum on card
The identification of the sitter as Anne Hyde, daughter of the Earl of Clarendon, wife of James, Duke of York [later James II] and mother of Queen Mary II and Queen Anne, has been refuted by Sir Oliver Millar.

Bequeathed by Louis C.G. Clarke, L.L.D., 1960, received 1961
PD.206-1961
1. Samuel Cooper
1608-1672

Portrait of an unknown man, formerly called John, Baron Belasyse 1614-1689, 1646

Watercolour and bodycolour on vellum on card. Signed with initials and dated: ‘SC/1646’

Samuel Cooper, the older brother of Alexander Cooper, was taught and brought up by his uncle, John Hoskins. Samuel Cooper worked in partnership with his uncle until he was thirty-four, when he married and set up his own practice. He was soon the leading miniaturist of his day and had a European reputation. He seems to have been apolitical as he painted Cromwell and several Parliamentarians during the Commonwealth, but was appointed King’s limner to Charles II in 1663.

There is no resemblance between the sitter in this miniature and the portraits of Lord Belasyse at Althorpe and Lennoxlove.

Given by A.A. de Pass, in memory of his son, Crispin de Pass, 1933
No. 3786
2. Samuel Cooper  
1608-1672  

Mrs Elizabeth Leigh, 1648

Watercolour and bodycolour on vellum on card. Signed with initials and dated: ‘S C/1648 ’
Elizabeth Graves, married first Lord Audley and secondly Mr George Leigh.

Given by A.A. de Pass, in memory of his son Crispin de Pass, 1933  
No. 3787

3. Samuel Cooper  
1608-1672  

Montague Bertie, 2nd Earl of Lindsey  
c.1608-1666, 1649

Watercolour and bodycolour on vellum on card. Signed with initials in monogram and dated: ‘1649/SC’
Montague Bertie was a Royalist, who served in the Low Countries and raised a regiment of Cavalry for the King in 1642. He was taken prisoner after Edgehill, and, after being exchanged, fought at Naseby. As Privy Councillor and Gentleman of the Bedchamber he accompanied Charles I in his flight. He was a judge at the trial of the regicides in 1660 and was made a Knight of the Garter in 1661.

Bequeathed by L.D. Cunliffe, 1937  
No. 3824
4. Samuel Cooper  
1608-1672  

Portrait of an unknown man, formerly called John Thurloe c.1650  

Watercolour and bodycolour on vellum on card. Signed with initials: ‘SC’  
The sitter’s armour indicates that he is a soldier at the time of the Civil War.  

Bequeathed by Louis C.G. Clarke, L.L.D., 1960, received 1961  
PD.194-1961  

5. Samuel Cooper  
1608-1672  

Robert Lilburne, 1613-1665, 1650  

Watercolour and bodycolour on vellum on card. Signed with initials and dated: ‘SC/1650’  
Lilburne was a regicide. This was painted the year before he served in Cromwell’s Scottish campaigns. Under the Commonwealth he held a number of important posts, including that of Governor of York, but was branded as a malcontent. He was condemned to life imprisonment on Charles II’s return for his part in the execution of Charles I.  

Bequeathed by L.D. Cunliffe, 1937  
No. 3830
6. Samuel Cooper  
1608-1672

Portrait of an unknown woman, formerly called The Countess of Sandwich 1615-?1674, 1647

Watercolour and bodycolour on vellum on card. Signed with initials and dated: ‘S.C/1647’
The attribution has been doubted, but on balance is probably correct. The sitter shows no resemblance to the Countess of Sandwich.

Bequeathed by L.D. Cunliffe, 1937
No. 3829

7. Samuel Cooper  
1608-1672

Portrait of an unknown man, 1653

Watercolour and bodycolour on vellum on card. Signed with initials and dated: ‘SC/ 1653’.

Bequeathed by L.D. Cunliffe, 1937
No. 3827
8. Samuel Cooper  
1608-1672  
Portrait of an unknown man, 1650  
Watercolour and bodycolour on vellum on card. Signed with initials and dated: S.C/ 1650’  
A smaller example than usual by Cooper, showing how skilled he was at a smaller compass.  
Bequeathed by Horace Buttery, 1962, received 1963  
PD.957-1963

9. Samuel Cooper  
1608-1672  
Portrait of an unknown man, formerly called Thomas, 3rd Baron Fairfax 1612-1671, c. 1650  
Watercolour and bodycolour on vellum on card  
The identity of the sitter was refuted by Sir Oliver Millar. This is a fine example of Cooper working in a tiny format.  
Bequeathed by L.D. Cunliffe, 1937  
No. 3825
10. Samuel Cooper  
1608-1672  
The Rev. Thomas Stairsmore d. 1706, 1657

Watercolour and bodycolour on vellum on card. Signed with initials in monogram and dated: ‘1657/SC’
This is a classic example of Cooper’s ability to express rigid strength of character through the penetrating rendering of his sitter’s features. The traditional description as the Rev. Thomas Stairsmore identifies him as the clergyman who became Vicar of Edmonton in 1680.

Bequeathed by the Rev. C. Leesingham Smith, 1878
No.3928

11. Samuel Cooper  
1608-1672  
Portrait of an unknown woman, formerly called Lady Lucy Percy, c. 1660

Watercolour and bodycolour on vellum on card. Signed with initials in monogram ‘SC’
The sitter cannot be Lady Lucy Percy who was born in 1599.
She wears ‘Braganza curls’ a style of coiffure introduced by the Portuguese Queen, Catherine of Braganza. Cooper brilliantly captures his sitter’s pertness, and in so doing helps to define the more relaxed nature of King Charles II’s court.
12. Samuel Cooper
1608-1672

Portrait of an unknown man, formerly called John Milton 1608-1674, c. 1660

Watercolour and bodycolour on vellum on card. Signed with initials in monogram: ‘SC’
The identification as John Milton is not acceptable. The sharply angled lighting, typical of Cooper’s work at the time of the Restoration, brings out the character of the face and provides the typical deep shadows under the eyes and on the cheek. The breadth of the brushwork in the features is in marked contrast to the fineness with which the hair is painted.
13. Thomas Flatman
1635-1688

Portrait of an unknown man, c. 1660

Watercolour and bodycolour on vellum on card. signed with initial: ‘F’
Flatman was the most successful follower of Samuel Cooper.
He was unusually versatile: a Fellow of New College, Oxford, he qualified for the Bar and became a well-regarded minor poet. This is an early work of around 1660.

14. Thomas Flatman
1635-1688

The Rev. Samuel Woodforde 1636-1701, 1661

Watercolour and bodycolour on vellum on card. Signed with initial and dated:’F/1661’
Woodburne studied for the Bar and shared rooms with Flatman in the Inner Temple in 1658. Through their friendship Woodforde met Charles Beale’s daughter, Alice, whom he married in 1661, the year when Flatman painted his portrait. He gave up the Law for the Church and was elected a Fellow of the Royal Society in 1664. Woodforde wrote a poem about this miniature addressed ‘To Celia on his own Picture done in Watercolours by the Learned Poet and Limner Mr Thomas Flatman, Fellow-Student with Him, and Chamber-fellow at the Inner Temple 1661.’

Bequeathed by L.D. Cunliffe, 1937
No. 3842
1. Nicholas Dixon
   c.1645-after 1707

Charles Middleton, 2nd Earl of Middleton
?1640-1710, c. 1665-1670

Watercolour and bodycolour on vellum on card. Signed with initials, conjoined: ‘ND’

Nicholas Dixon succeeded Richard Gibson as King’s Limner in 1673. His style is closer to that of Hoskins than Samuel Cooper, and his work is characterised by the mannerism which has become known as ‘Dixon eyes’. These are elongated almond-shaped features gazing languorously at the spectator. In his female portraits he can be compared with Lely in emphasising the sensuality of the ladies at Court. His male portraits are more straightforward.

Middleton was one of the most influential statesman in the short reign of James II 1685-1688. He came from a long-established Scots family. His father, the first Earl, had supported Charles II during the Interregnum, and Middleton shared the King’s favour after the Restoration. As Secretary of State he tried to modify James II’s more disastrous policy decisions. He advised the King against fleeing from England in 1688, but stayed for some years in the country as a moderate Jacobite. He eventually joined James in exile in France in 1693.
2. Nicholas Dixon  
c. 1645-after 1707  

**Portrait of an unknown man, 1665-1670**

Watercolour and bodycolour on vellum on card. Signed with initials, conjoined: ‘ND’.

Bequeathed by L.D. Cunliffe, 1937  
No. 3835

3. Nicholas Dixon  
c. 1645-after 1707  

**Portrait of an unidentified woman, formerly called Miss Frances Brooke, 1667**

Watercolour and bodycolour on vellum on card. Signed with initials, conjoined, and dated: ‘ND/ 1667’
Although described when in the collection of the American banker J. Pierpont Morgan as a likeness of Frances Brooke, Lady Whitmore, it does not resemble the portrait of her in Lely’s *The Beauties of Hampton Court*.

Bought from the Leverton Harris Fund, 1949  
PD.6-1949
4. Peter Cross  
c. 1645-1724

Katherine, Lady Lowther d. 1712, 1682

Watercolour and bodycolour on vellum on card. Signed with a monogram: ‘PC’
Inscribed and dated by the artist, verso: ‘Lady Lother copied after Lely’s pictor/ Cross fecit Aprill/ ye 19 1682’
Cross was the last English miniaturist to carry the seventeenth century tradition into the first quarter of the eighteenth century. His pointilliste stippling and his retention of vellum as a support were to become old-fashioned by the end of his career. Although much of his portraiture is taken from the life he was also employed to make copies of oils. Katherine, daughter of Sir Henry F. Thynne, Bt, and sister of the 1\textsuperscript{st} Viscount Weymouth, married John Lowther [1655-1700] in Westminster Abbey on 3 December 1674. Lowther was created Viscount Lonsdale in 1696. The miniature is a copy after a portrait by Sir Peter Lely.

Bequeathed by Louis C.G. Clarke, L.L.D., 1960, received 1961
PD. 205-1961
5. Peter Cross  
c. 1645-1724  

Christopher Monck, 2nd Duke of Albemarle  
1653-1688, 1680  

Watercolour and bodycolour on vellum on card. Signed with a monogram and dated: ‘PC/1680’  
Inscribed in the artist’s hand, verso: ‘This was begun ye 4/ September 1680 at/ Whitehall/ Duke of Albermarle’  

The Duke wears the Ribbon of the Order of the Garter, to which he was elected on his father’s death in 1670.  
Christopher Monck was the only surviving son of George Monck, who had been created Duke of Albemarle by Charles II in thanks for the crucial role he had played in the Restoration. In 1682 he was created Chancellor of Cambridge University. He raised the militia of Devon and Cornwall against Monmouth in 1685 and in 1687 was appointed Governor-General of Jamaica.  

Bequeathed by Louis C.G. Clarke, L.L.D, 1960, received 1961  
PD. 204-1961  

6. Charles Beale  
1660-?1714  

Portrait of Andrews Warner 1658-1717  

Oils on copper.  
Charles Beale was the son of the painter Mary Beale
[1633-1699]. He was taught miniature painting by Thomas Flatman.
Andrew Warner of Badmondesfield Hall, Suffolk was the son of Francis Warner, sometime Alderman and Sheriff of London.

Bequeathed by Miss Monica Bromley, 1994
PD.223-1994

7. Peter Cross
c. 1645-1724

Mary of Modena 1658-1718, 1677

Watercolour and bodycolour on vellum on card. Signed with initials and dated: ‘PC 1677’
Based on a painting by Sir Peter Lely of James II’s second Queen, Mary of Modena.

Bequeathed by L.D. Cunliffe, 1937
No. 3833

8. Thomas Forster
c. 1677-c.1710

Portrait of an unknown woman, 1708

Plumbago on vellum. Signed and dated: ‘T Forster/ Delin/ 1708’
Forster worked mainly in London, but may have visited Ireland. He seems to have worked exclusively in plumbago.
9. Susan Penelope Rosse  
c. 1652-1700  

Portrait of an unknown boy c.1680

Watercolour and bodycolour on vellum on card. Signed with initials: ‘SR’

Susan Rosse was the daughter of Richard Gibson, the miniaturist. Though taught by her father she modelled her style on Samuel Cooper, whose work she often copied. She frequently worked on the small scale of this example.

Bequeathed by L.D. Cunliffe, 1937
No. 3878

10. Charles Boit  
1662-1727

John Douglas, Second Duke of Queensbury and Dover 1662-1711

Enamel. Signed: ‘C.Boit’

Charles Boit was born in Sweden and had a cosmopolitan career, working in Paris, Düsseldorf, Vienna and The Hague. He came to England in 1687 and was the first artist to be appointed King’s Enameller to William III.

Copied after a painting by Sir Godfrey Kneller at Drumlanrig,
John Douglas was known as ‘The Union Duke’ for his work towards the Act of Union [1707]. He is shown in his robes as a Knight of the Garter to which he was elected in 1701.

Bequeathed by P.C. Manuk and Miss G.M. Coles, through The Art Fund, 1946, received 1948
PD.42-1948
1. Charles Boit
1662-1727

The Virgin and Child within a wreath of flowers, 1701

Enamel. Signed and dated, verso: ‘C.Boit pinx/ Vienna/ 1701’

Painting in enamel on a metal plate produces a form of ceramic in which the pigments are fired at high temperatures. It was developed for portrait enamels during the seventeenth century, deriving from earlier forms as enamelled jewellery and decorative plaques of limoges enamel. The most notable exponent of the technique was Jean Petitot, who, after a short period in England, produced a multitude of images of Louis XIV and his courtiers of unparalleled delicacy of touch. In England its adoption as a regular technique was quite late and the first exponents, like Charles Boit, came from the Continent.

Religious work by Boit is rare and this miniature probably is based on an as yet unidentified old master painting, perhaps by Carlo Dolci, which was in a Viennese collection in 1701.

Bequeathed by C.P. Manuk and Miss G.M. Coles, through The Art Fund, 1946, received 1948
PD.43-1948
2. Josias Barbette
c. 1650-c.1730

Portrait of an unknown woman, 1692

Barbiette was born in Strasburg. His miniatures are nearly all enamel. In 1685 he fled to Copenhagen and lived in Denmark until his death.
The sitter is probably a lady of the Danish Court.

Bequeathed by C.P. Manuk and Miss G.M. Coles, through The Art Fund, 1946, received 1948
PD.40-1948

3. Jean Petitot
1607-1691

Queen Marie-Thérèse of France 1638-1683

Enamel.
Petitot was taught enamelling by the Swiss artist, Jacques Bordier [1616-1684], with whom he came to England in 1637. There he met Van Dyck and was presented to Charles I who admired his work and gave him many commissions. He returned to France at the time of the Civil War and was appointed Court Painter by Louis XIV. Marie-Thérèse was the daughter of Philip IV of Spain. She
married Louis XIV in 1660 and had six children by him, of whom only the Dauphin, Louis [died 1711], survived her.

Bequeathed by C.P. Manuk and Miss G.M. Coles, through The Art Fund, 1946, received 1948
PD.49-1948

4. Pierre-François Marcinhès
1739-1778

Catherine the Great of Russia 1729-1796, 1771

Enamel. Signed and dated, verso: ‘Marcinhes/ à Ferney/ 1771’
Marcinhès was the son of an enamellist from Geneva and he mostly worked in that city. For a time he went to Ferney where he stayed with Voltaire.
Sophia Augusta Frederica of Archalt-Zerbst adopted the name of Catherine in Russia. In 1745 she married Grand Duke Peter, heir to the Russian throne. She became Czarina on the death of the Empress Elizabeth in 1762. In July of that year Peter was murdered and Catherine declared Empress.

Bequeathed by C.P. Manuk and Miss G.M. Coles, through The Art Fund, 1946, received 1948
PD.46-1948
5. Christian-Friedrich Zincke
1684-1767

Portrait of an unknown youth, formerly called Abraham Cowley 1618-1667, 1716


Zincke was born in Dresden, the son of a goldsmith. He came to England in 1704 or 1706 at the invitation of Charles Boit, who taught him the art of enamelling. When Boit withdrew to France Zincke became the leading miniaturist in England. He painted many portraits from life, but also copied paintings by other artists.

Here he is copying a painting by Sir Peter Lely, which is now at Dulwich. When Zincke made his copy the painting was regarded as a portrait of the poet Abraham Cowley, but it probably represents an Arcadian shepherd. The miniature belonged formerly to Horace Walpole.

Given by the Friends of the Fitzwilliam, 1949
PD.7-1949

6. Andreas Henry Groth
active c. 1739-1753

Portrait of an unknown woman

Enamel.

Groth is thought to have been born in Germany, but he
worked in England from c.1739-1753. This enamel was previously attributed to Zincke.

Bequeathed by C.P. Manuk and Miss G.M. Coles, through The Art Fund, 1946, received 1948
PD.54-1948

7. Jean Rouquet
1701-1758

Portait of an unknown man

Enamel.
Rouquet was born to French refugees in Geneva. He came to England around 1725 he was recognised at the time as the best of Zincke’s rivals. His work has a softness which reflects his French origins. He was friendly with Hogarth and Garrick.

He went to France in 1753 and became a member of the Académie Royale.

Bequeathed by C.P. Manuk and Miss G.M. Coles, through The Art Fund, 1946, received 1948
PD.51-1948
8. Pompeo Girolamo Batoni
1708-1787

Richard Milles, c. 1735-1820, c. 1758

Watercolour and bodycolour on ivory
Batoni was the favourite painter of portraits for the Grand Tourists in Rome. Early in his career he also painted the occasional miniature. Three portraits of Miles are known by Batoni, one of which is in the National Gallery, London. Milles.

Richard Milles was the elder son of Christopher Milles of Nackington, near Canterbury by Mary, daughter and co-heiress of Richard Warner of North Elmham, Norfolk. He was educated at Westminster School and St John’s College, Cambridge. He entered Lincoln’s Inn in 1753. He was on the Grand Tour between 1758 and 1761, the year he was elected M.P. for Canterbury, a seat he retained until 1780. In 1765 he married the heiress, Elizabeth Tanner, daughter of the Rev. Thomas Tanner, prebendary of Canterbury.

Given by the Friends of the Fitzwilliam, 1954
PD.9-1954
9. Bernard Lens III
1682-1740

Portrait of an unknown woman as Flora, c. 1710

Watercolour and bodycolour on ivory. Signed with initials: ‘BL’

The substitution of ivory for vellum as the surface on which miniatures were painted was introduced by the Venetian artist, Rosalba Carriera around 1696. She was a notable pastellist as well as a miniaturist and she found that the luminous qualities which could be achieved by allowing the bright surface of the ivory to shine through the pigments gave her miniatures the lighter, more colourful qualities of pastel. The popularity of enamel and the spread of the use of ivory in the eighteenth century undermined the dominance of vellum as the support for miniatures.

Bernard Lens was the first British artist to adopt this new support, which he did within a decade of its introduction. He had a successful career as a fashionable drawing master and succeeded Charles Boit as King’s Enameller, although he did not produce any enamels.
10. Pierre-François Marcinhès  
1739-1778  

Girl with a dead bird, after Greuze, 1770  

Enamel. Signed and dated, verso: ‘Marcinhes/à Verdoy/1770’  
This copies Greuze’s painting now in the National Gallery of Scotland, which was exhibited at the Paris Salon in 1765.  

Bequeathed by C.P. Manuk and Miss G.M. Coles, through The Art Fund, 1946, received 1948  
PD.45-1948

11. Nathaniel Hone  
1718-1784  

Portrait of an unknown woman, 1750  

Enamel. Signed with initials and dated: ‘NH 1750’  
Hone was born in Dublin but worked in England as a portrait painter. Around 1750 his main practice was in painting miniatures either in enamel or on ivory. Later he achieved his ambition to paint large-scale portraits in oil. He was a founder member of the Royal Academy in 1768.  
There was a considerable fashion in the mid-eighteenth century for people to be painted in ‘historical costume’ as in the example exhibited.
12. William Prewett  
c. 1710-c.1750  

Carlo Broschi, called Farinelli 1705-1782,  
c. 1736  

Enamel.  
Prewett or Prewitt was a pupil of Zincke. His work is rare. 
Farinelli was one of the most famous castrati singers of his day. He made his debut at Naples in 1720. In 1734 he came to London and sang in Handel's operas to immense acclaim. 
His last public performances were in London in 1737. He was at the Spanish Court until 1759 when he retired to a castle near Bologna. This miniature is based on a portrait of the singer by Jacopo Amigoni [c. 1685-1752].

Given by the Friends of the Fitzwilliam, 1954  
PD.10-1954  

13. Jacob Conrad Bodemer  
1777-1824  

Elisabeth of France, 1802
Enamel. Signed and dated: ‘J.Bodemer 1800’
Bodemer was born near Karlsruhe in Germany. He went to Vienna in 1799 where he specialised in enamel miniatures. Elisabeth-Philippine-Marie-Hélène was the sister of Louis XVI. She was captured with the Royal Family at Varennes on their ill-fated flight from France in June 1791 and was guillotined in 1794.

The miniature is based on a portrait of c.1785 and is likely to have been painted for a Royalist in exile.

Bequeathed by C.P. Manuk and Miss G.M. Coles, through The Art Fund, 1946, received 1948
PD.41-1948

14. Jean-Étienne Liotard
1702-1789

Laura Tarsi in Turkish costume, c. 1740/41

Watercolour and bodycolour on ivory.
Liotard was born to French parents in Geneva. His father, a jeweller, encouraged his son to become an enamel and miniature painter in order to learn to decorate watches and jewellery. He studied with the miniaturist Jean-Baptiste Masse in Paris and lived there for twelve years before going to Rome. From there he went with two English Grand Tourists to Constantinople where he remained for four years, learning Turkish and adopting Turkish dress. He established himself there as the leading portraitist, working

Laura Tarsi is not known other than through this and two other portrait miniatures by Liotard in St Petersburg and Stockholm. An inscription on the back of the frame gives her name and states that she is Greek. The miniature was commissioned in 1740/41 by John Manners, Marquis of Granby [1721-1770], the eldest son of the 3rd Duke of Rutland, while on the Grand Tour. A copy in enamel, made in the mid-eighteenth century by Gervase Spencer, is in the Victoria & Albert Museum.

Accepted by H.M. Government in lieu of Inheritance Tax from the Estate of the 10th Duke of Rutland and allocated to the Fitzwilliam Museum, 2006 PD.9-2006
15. Samuel Cotes  
1734-1818

Portrait of an unknown woman, 1766

Watercolour and bodycolour on ivory. Signed and dated: ‘S. Cotes px/ 1766’
Samuel Cotes was the pupil of his brother, Francis Cotes, who worked in oil and pastel. He seems to have stopped painting c. 1805.
The miniature is larger in format than the majority of Cotes’ miniatures.

Bequeathed by C.P. Manuk and Miss G.M. Coles, through The Art Fund, 1946, received 1948
PD.59-1948

16. Gervase Spencer  
c. 1715-1763

Portrait of an unknown woman, c. 1760

Watercolour and bodycolour on ivory.  
Signed with initials: ‘G.S.’  
Spencer was in service as a footman when his talent for drawing was recognised. He was encouraged to make miniatures and was trained both in enamel painting and in watercolour on ivory. This was traditionally said to be a portrait of Lady
Torpichen, and the sitter may have married into the Sandilands family.

Given by Mrs W.D. Dickson, 1945
No. 3924

17. Gervase Spencer
c. 1715-1763

Portrait of an unknown man, c. 1760

Watercolour and bodycolour on ivory.
Signed with initials: ‘G.S.’
This was traditionally said to be a portrait of Lord Torpichen, but he would have been more than fifty at the time this miniature was painted so such an identification seems impossible.
The sitter may be a member of the Scottish family of Sandilands, members of whom bear the title Torpichen. The pair of miniatures were almost certainly painted to celebrate a marriage.

Given by Mrs W.D. Dickson, 1945
No.3923
1. John Smart
1741-1811

Self-portrait, 1783

Watercolour and bodycolour on ivory. Signed with initials and dated: ‘J.S./1783’
Smart was born in Norfolk but came as a youth to London, where he was apprenticed to William Shipley [1714-1803]. Smart practised in London until 1785 when he went to India until 1795. Both in India and later in London, Smart had considerable success. This self-portrait dates from 1783, by which time he had been an established painter for over twenty years. Unlike his main rival, Richard Cosway, Smart was a careful artist with considerable talent for faithful portrayal. His portraits are meticulously painted in bodycolour, creating an effect similar that of enamel.

Lent anonymously
2. John Smart
1741-1811

Major Sir Alexander Allan,
Bt, 1764-1820, 1787

Watercolour and bodycolour on ivory.
Signed with initials and dated:
‘J.S./1787/I’
A Director of the East India Company, Major Sir Alexander Allan joined the East India Company Forces, Madras and was appointed Deputy-Quartermaster General to the Grand Army in the Mysore War. He is wearing the uniform of an officer of the East India Company Forces. He resigned from the Madras Army in 1804. He was created a Baronet in 1819.

Bequeathed by L. D. Cunliffe, 1937
No. 3881
3. John Smart
1741-1811

The Hon. Elizabeth Booth 1744-65
watercolour on ivory
PD.218-1961

4. John Smart
1741-1811

Portrait of an Indian Prince,
1788

Watercolour and bodycolour on ivory. Signed with initials and dated: ‘J.S./1788/I’

Smart spent almost all his ten years in India in Madras. He was miniature painter to Muhammad Ali, Nawab of Arcot and four miniatures of him by Smart are known. This is thought to
represent his grandson.
Bequeathed by C.P. Manuk and Miss G.M. Coles, through
The Art Fund, 1946, received 1948
PD.16-1948

5. John Smart
1741-1811

Portrait of an unknown Frenchman, 1790

Watercolour and bodycolour on ivory. Signed with initials and dated:
‘J.S./1790/I’
The sitter is presumed to be French as he wears the cross of the Order of Saint-Louis.

Bequeathed by Angus I. Macnaghton, 1993
PD.1-1993

6. Henry Edridge
1769-1821

George Henry Arnold 1753-1806, 1793

Watercolour and bodycolour on ivory. Signed on the backing card: ‘H.Edridge Pinxt / Sep 2d 1793’; and ‘George Henry Arnold/ By Edridge done at/ Ashby Lodge/ Sepbr 2d
Edridge was taught miniature painting by William Pether [1731-1795]. He began to exhibit miniatures at the Royal Academy in 1786, but after about fifteen years his eyes began to weaken and he changed to drawing full length portraits in pencil and watercolour and to landscape drawing. George Henry Arnold is the grandson of George Arnold, whose portrait by Hogarth is in the Fitzwilliam.

Bequeathed by Mrs G.B. Savill, 1965
PD. 14-1965

7. George Engleheart
? 1753-1829

Mrs Lindsay?, 1790

Watercolour and bodycolour on ivory. Signed with initial: ‘E’ Engleheart’s fee-books survive from 1775 until 1835, showing a remarkable record of patronage and artistic endeavour. They record 4,853 miniatures painted by him in thirty-nine years, an average of 124 portraits a year. A portrait of Mrs or Miss Lindsay is recorded in his fee-book for 1790.

Given by Mrs W.D. Dickson, 1945
No. 3914

8. George Engleheart
? 1753-1829
Portrait of an unknown woman, c. 1800

Watercolour and bodycolour on ivory.
Bequeathed by L.D. Cunliffe, 1937
No. 3840

9. George Engleheart
? 1753-1829

Portrait of an unknown man, 1804

Watercolour and bodycolour on ivory.
Signed with initial: ‘E’; on the backing card, signed and dated: ‘G Engleheart/ pinxit/ 1804’.

Given by the Trustees of Colin Agnew in his memory, 1977
PD. 8-1977

10. George Engleheart
? 1753-1829

Portrait of an unknown woman, c.1804

Watercolour and bodycolour on ivory. Signed with the initial: ‘E’.

Bequeathed by C.P. Manuk and Miss G.M.Coles, through The Art Fund, 1946, received 1948
PD. 60-1948
11. Simon-Jacques Rochard
1788-1872

Georgina Carolina, Lady Astley 1796-1835, 1827

Watercolour and bodycolour on ivory, set into a gold box. Signed: ‘Rochard’
Rochard was born in Paris. He came to England in 1816 after training in the traditions of Jean-Baptiste-Jacques Augustin [1759-1832] and Jean-Baptiste Isabey [1767-1855]. He had an enormous success in England and remained until 1846, when he retired to Brussels.
In 1819 Georgina Carolina Dashwood married Sir Jacob Astley, 6th Baronet, who became the 16th Baron Hastings. There is a smaller version of this portrait in reverse in the Victoria & Albert Museum, dated 1827.

Bequeathed by Charles Brinsley Marlay, 1912
No. 3719

12. Antoine Berjon
1754-1843

Portrait of an unknown woman, 1794/5
Watercolour and bodycolour on ivory, set into the lid of a tortoiseshell box. Signed and dated: ‘Berjon/ an 6’
In addition to painting miniatures Berjon was a renowned painter of flowers and a leading figure of the Lyons school. He was in Paris between 1794 and 1810, where he painted this portrait dated year 6 of the Republic, that is 1794-5.

Bequeathed by C.P. Manuk and Miss G.M. Coles, through The Art Fund, 1946, received 1948
PD.57-1

13. George Richmond
1809-1896

Mr Ashby ?, 1830

Watercolour and bodycolour on ivory
Signed with initials in monogram and dated: ‘GR 1830’
George Richmond was the younger son of the miniaturist Thomas Richmond who was a cousin of George Engleheart.
He painted miniatures early in his career but abandoned them for larger portraits in oil and for landscape painting. Richmond’s early work was influenced by his friendship with the group of admirers of William Blake which called itself ‘The Ancients’ amongst whom Samuel Palmer was
included. His influence can be seen in the landscape background and truthful image of the sitter.

Only one male sitter is recorded in George Richmond’s sitter’s book for 1830, a Mr Ashby and this may be his portrait.

Given by the Friends of the Fitzwilliam with a contribution from the Bayne-Powell bequest, 1994
PD.221-1994

Drawer 6

1. Jeremiah Meyer 1735-1789

Elizabeth Montgomery 1751-1783, c. 1773

Watercolour and bodycolour on ivory.

Jeremiah Meyer was born in Tübingen, where his father was portrait painter to the Duke of Würtemberg. He came to England aged fourteen. He was given tuition in enamel painting by Zincke, but his claim to pre-eminence as a miniaturist
depends on his watercolours on ivory. Meyer painted portraits
of King George III and Queen Charlotte and was a founder
member of the Royal Academy in 1768.
Elizabeth Montgomery was a famous society beauty who
married Luke Gardiner, later Viscount Mountjoy in 1773,
the probable date of this slightly faded miniature. It is set
in the lid of a gold box made by Pierre-François Mathis de
Beaulieu in Paris in 1774.

Given by the Friends of the Fitzwilliam, 1959
M.7 & A-1959

2. Jeremiah Meyer
1735-1789

Sir Thomas Frankland Bt., 1750-1831, 1775

Watercolour and bodycolour on
ivory.

Engraved on the back of the frame:
‘Thomas/ Frankland Esq/ Aetat 24.
J.M. Pinxit/A.D. 1775’
Sir Thomas Frankland succeeded his
father, Admiral Sir Thomas
Frankland, as sixth Baronet in 1783.
He was a Member of Parliament for
Thirsk and High Sheriff of York in
1792. An eminent botanist, he was a
member of the Linnaean Society
and a Fellow of the Royal Society. The genus *Franklandiae*
is named after him.

Bequeathed by Louis C.G. Clarke, LL.D., 1960, received 1961
PD.214-1961

3. Jeremiah Meyer
1735-1789

Portrait of an unknown man, c. 1775

Watercolour and bodycolour on ivory. Many of Meyer’s miniatures have faded. This and the portrait of Sir Thomas Frankland are both in excellent condition, so they give a proper impression of his ability as a portraitist.

Bequeathed by Professor G.R. Owst, LL.D, 1962
PD.9-1962

4. Thomas Redmond
c. 1745-1785

Portrait of an unknown boy, c. 1775

Watercolour and bodycolour on ivory. Signed with initials: ‘TR’
Redmond was born in Bristol. He went to London and practised there until 1769 when he moved to Bath.
Bequeathed by C.P. Manuk and Miss G.M. Coles, through The Art Fund, 1946, received 1948
PD. 65-1948

5. Richard Crosse
1742-1810

Mrs Johnstone, 1779

Watercolour and bodycolour on ivory.
Richard Crosse was a deaf-mute, who came from a Devonshire family. He kept a sitter’s book for twenty-four years between 1775 and 1798. This miniature is recorded in his fee book for 1779. It is on a larger scale than his usual works and he charged ten guineas for it.

Bought from the Leverton Harris Fund, 1963
PD.982-1963

6. Andrew Plimer
1786-1837

Portrait of a young officer, c. 1790
Watercolour and bodycolour on ivory. Plimer was born in Shropshire. He came to London in 1781 and became a manservant to Richard Cosway, from whom he learnt to paint miniatures. He began his own practice in 1785. The sitter wears the uniform of a Battalion Company Officer of an unidentified regiment.


7. John Bogle
c. 1746-1803

Portrait of an unknown officer, 1793

Watercolour and bodycolour on ivory. Signed with initials and dated: ‘I.B/ 1793’
Bogle is one of the best miniaturists to have come from Scotland. He worked in London for nearly 30 years, returning to Edinburgh in 1799.
The officer wears the uniform of a Battalion Company Officer of the 1st Regiment of Foot Guards.

Bequeathed by L.D. Cunliffe, 1937 No. 3823
8. Philip Jean
1755-1802
Margaret Rogers, later Mrs Tyers 1722-1806, 1787

Watercolour and bodycolour on ivory. Signed with initials and dated: ‘PJ/1787’
Philip Jean was born in Jersey and served in the Navy before taking up miniature painting.
Margaret Rogers married first Richard Dawson and secondly Jonathan Tyers junior [d.1792]. Her second husband was the son of Jonathan Tyers who founded the famous pleasure gardens at Vauxhall Gardens in 1767. Jean painted eleven miniatures of members of the Tyers family.

Bequeathed by Louis C.G. Clarke, L.L.D., 1960, received 1961
PD.212-1961

9. Samuel Shelley
c. 1750-1808
Portrait of an unknown woman, c. 1790

Watercolour and bodycolour on ivory, set into a fish-skin case.
Shelley was born and worked in London. He was a very prolific artist and also worked in oils. He was a founder
member of
the ‘Old’ Watercolour Society in 1804.

Bequeathed by Louis C.G. Clarke, L.L.D., 1960, received 196.
PD.217-1961

10. Richard Cosway
1742-1821

Captain The Hon. Edmund Phipps
1760-1837, 1788

Watercolour and bodycolour on
ivory. Signed and dated on backing
paper, verso: ‘R.dus Cosway/ R.A./
Primarius Pictor/ Serenissimi Walliae/
Principis/ Pinxit/ 1788’

Cosway was with Smart the greatest
British miniaturist of
the second half of the eighteenth
century. He attracted the patronage
of the Prince of Wales, to whom he
was appointed miniaturist. He was elected to the Royal
Academy in 1771.

Phipps was the fourth son of the 2nd Lord Mulgrave. He is
shown in the uniform of a Captain of the 1st Regiment of
Foot Guards. He became a General and Colonel-
Commandant of the
60th Foot.
11. Ozias Humphry  
1742-1810  

Lady Elizabeth Berkeley d. 1828, c. 1770  

Watercolour and bodycolour on ivory. Signed with initials in monogram: ‘O.H’  

Humphry began his career in Bath, but was encouraged by Sir Joshua Reynolds to go to London, where he soon became fashionable. His career was cut short by failing eyesight and he abandoned miniature painting in 1792.  

Elizabeth Berkeley was the second daughter of the 4th Earl of Berkeley. She had an adventurous career, separating from her first husband, Lord Craven in 1780. She married as his second wife Christian, Margrave of Brandenburg-Anspach, who sold his principality to the King of Prussia, after which the couple settled in England, living at Brandenburg House in Hammersmith. She was admired by Horace Walpole for her beauty and talents. She died in Naples.
12. Richard Cosway
1742-1821

George IV [1762-1830] as Prince of Wales, c. 1793

Watercolour and bodycolour on ivory.
Cosway painted over thirty miniatures of his Royal patron. This shows him wearing the Hussar uniform of the 10th Light Dragoons (the Prince of Wales’s Own). It may have been painted to celebrate his appointment as Colonel Commandant in 1793, a position of which he was extremely proud.

Bequeathed by F. Leverton Harris, 1926
No. 3752

13. Richard Cosway
1742-1821

Portrait of an unknown officer, c. 1790

Watercolour and bodycolour on ivory.
The sitter wears the uniform of an officer of the 1st [King’s] Regiment of Dragoon Guards.
14. Richard Cosway
1742-1821

Self-portrait, c. 1800

Watercolour and bodycolour on ivory.
An unusually restrained self-portrait. Cosway had a reputation for foppishness and many of his earlier self-portraits show him in the height of extravagant fashion.

15. Richard Cosway
1742-1821

Maria Marowe, Lady Eardley 1743-1794, 1793

Watercolour and bodycolour on ivory.
Cosway was at the peak of his fame in the last decade of the eighteenth century. He responded to his
acclaim by maintaining a large size for his ivories and by limiting his palette to subtle tones of grey and blue. An inscription on the back of the frame dated March 26th 1793 gives the probable date of completion of the miniature. Lady Eardley is shown at the age of fifty. She was the daughter of Sir John Eardley Wilmot, Chief Justice of Common Pleas. In 1766 she married Sampson Gideon [1745-1824], the son of the Government’s chief financier. He took the surname Eardley in 1789 and was created Lord Eardley in the Irish peerage in the same year.

Case 16
Drawer 1

Jewellery designed by Charles Ricketts (1866-1931)

1. Pendant: Pegasus drinking at the fountain of Hippocrene

English; designed by Charles Ricketts (1866-1931); made in London by Carlo & Arthur Giuliano; 1901
Enamelled gold set with gemstones and pearls, containing a miniature of Edith Emma Cooper (1862-1913)
The miniature was given by Charles Ricketts to Miss Cooper's aunt, Katherine Bradley (1846-1914), in May 1901. The two poets wrote under the name Michael Field, and were known to themselves and their intimates as Michael (Miss Bradley) and Henry (Miss Cooper). The pendant to house the miniature was made later in the year and was nearing completion by the end of September when seen by Ricketts in Giuliano's workshop. Pegasus was derived from a sard intaglio of Bellerophon watering Pegasus at the fountain of Hippocrene in the Marlborough Collection.
2. The Sabbatai Ring

English, designed by Charles Ricketts (1866-1931) in 1903 and made in London in January 1904
Gold, set with a cabochon star sapphire; inside the bezel, a loose emerald
Rickets gave this ring to Miss Katherine Bradley (1846-1914) on 5 February. She was so pleased with it that she wrote a sonnet ‘On Beholding a Ring set with a Star Sapphire’.
The bezel represents the Dome of the Rock in Jerusalem, also known mistakenly as the Mosque of Omar. The design was inspired by the story of Sabbatai Sebi (1626-76), a Jewish mystic, who proclaimed himself Messiah in Jerusalem. He later travelled to Constantinople where he was imprisoned, and to save his life converted to Islam. The ring represents the one said to have been offered to Sabbatai by the Ottoman Sultan to persuade him to change his religion.
The ring was intended to appeal to the Senses. The shrine has a loose emerald which can be seen through the windows and tinkles when it is shaken. The doors were smeared with ambergris.
3. Pendant

English; designed by Charles Ricketts (1866-1931); made in London by Carlo & Arthur Giuliano; 1899
Enamelled gold set with a cabochon green turquoise, pearls and an amethyst drop.
Applied trade mark, CG for Carlo Giuliano

This pendant was designed by Ricketts in order to hang on the breast of Icarus in a painting. It was later given to Miss Katherine Bradley who wore it on a thin gold chain.

Purchased from the Leverton Harris Fund
M.5-1972

4. The Blue Bird Brooch

English, designed by Charles Ricketts (1866-1931) and made in London, by Carlo & Arthur Giuliano; 1899
Enamelled gold set with coral and a garnet
The brooch was intended to be a birthday gift for Miss Edith Emma Cooper (1862-1913) on 12 January 1900, but was ready early, and she was allowed to wear it on Christmas Day, 1899.

Bequeathed by Miss K.H. Bradley
M.2-1914
5. Pendant: Psyche descending into Hell

English; designed by Charles Ricketts (1866-1931); made in London by Carlo & Arthur Giuliano; 1904
Enamelled gold, set with gemstones and pearls; on the reverse, the initials of Maria Appia and Thomas Sturge Moore.
Ricketts designed this jewel as a gift for Maria Appia and her cousin, the poet and wood engraver Thomas Sturge Moore (1870-1944) who were married in 1904. It was completed on 5 March, and like several other jewels Ricketts designed as gifts, was made by the London jewellers Carlo & Arthur Giuliano, then directed by Arthur Giuliano (1864-1914). The back is enamelled in neo-Renaissance style with interlacing circles and the recipients’ initials T over MA.

The front shows *Psyche descending into Hell*, an episode in the story of Psyche told by the Roman writer Apuleius in *The Golden Ass*. The design was based on one of Moore’s illustrations for an edition of the story published by the Vale Press in 1897.

Purchased with Leverton Harris Fund M.4-1972 (the case M.4A-1972 is not displayed)
Case 16
Drawer 2

Arts and Crafts and Art Nouveau Jewellery

1. Waist clasp with lyre bird

English, London; 1903
Makers' mark of Ramsden & Carr
Silver and enamel. Inscribed ‘RAMSDEN & CARR/MADE ME 1903’

Given by Mrs J. Hull Grundy
M.2 & A-1983
2. ‘The Helper' pendant

Scottish, Edinburgh; by Phoebe Anna Traquair
(1852-1936); 1903
Gold and translucent enamels. Reverse inscribed 'the/helper/PAT (in monogram) 1903'

Given by Mrs J. Hull Grundy
M.6-1983

3. Peacock brooch

English, London; Child & Child; c.1891-9
Enamelled gold with pearl drops

Given by Mrs J. Hull Grundy
M.35-1984

4. Hair ornament

English, c.1900-05
Tortoiseshell, silver and gold, inset with roundels of plique-à-jour enamel and an opal
In plique-a-jour enamelling the translucent enamel is fused within openwork cells of precious metal or copper, so that it appears like a window when the object is held up to the light.

Given by Mrs J. Hull Grundy
M.28-1983
5. Peacock brooch- pendant

French, Paris; by Léopold Albert Marin Gautrait (1865-1937), c. 1900
Gold and plique-à-jour enamels set with two sapphires
Maker’s mark: ‘L.GAUTRAIT’

Given by Mrs J. Hull Grundy
M.49-1982

6. The ‘Planta’ waist clasp

English, London; 1900-01
Designed by Archibald Knox (1864-1933)
Maker's mark of Liberty & Co.
Cast silver openwork.
Archibald Knox began to design for Liberty & Co. in 1899, and continued to design silver, jewellery, pewter, textiles and pottery for the firm in the early 20th century.
The fashionable women’s day wear at this time was a skirt, blouse and belt, which made waist clasps of silver and other materials an important costume accessory.

Given by Mrs J. Hull Grundy
M.3 & A-1983
7. Waist clasp

English, London; 1899-1900
Designed by Archibald Knox (1864-1933)
Maker's mark of Liberty & Co.
Cast silver openwork

Given by Ms J. Hull Grundy
M.58-1982
Case 18
Drawer 3

English Tiles

In 1570 Jasper Jansen, a recent immigrant from the Netherlands, petitioned Queen Elizabeth for a patent to make ‘Galliware’ (tin-glazed earthenware) and ‘Galley pavinge tyles’, but very few tiles survive which might have been made in London or elsewhere in England at that time. Further petitions for patents in 1613 by Edmund Bradshawe and Hugh Cressey of Montague House, Southwark, and in 1628 by Christian Wilhelm of Pickleherring Quay in Southwark, both mention paving tiles. More tiles survive from this period but it is difficult to be certain whether they were made here, or were imported from the Netherlands.

The fashion for tiling fireplaces and walls elsewhere seems to have come to England from the Netherlands during the 1630s. In 1676 Jan Ariens van Hamme from Delft was granted a warrant to make them here, and set up a pottery at Vauxhall. He was one of several tile makers in the London area, but their products not appear to have been very successful as imports from the Netherlands continued. The manufacturing problems were overcome in the early 18th century and by the second quarter
of the century a wide range of white, marbled, and painted tiles were available.

The main centres of manufacture from the late 17th century were the London area, particularly Lambeth and Vauxhall, and in the West Country, Brislington, and Bristol.

The Wincanton pottery which operated in the 1730s and 40s also made some tiles, but probably not on a large scale.

Production began in Liverpool after the founding of a delftware factory there in 1710, and it was one of the most prolific centres in the mid 18th century. Printed tiles were introduced by John Sadler and his assistant Guy Green in 1756 and Green continued to produce them after Sadler’s retirement in 1770.

1. Tile

English, c. 1725-50
Tin-glazed earthenware painted in manganese with flowers in a two-handled vase

Dr J.W. L. Glaisher Bequest
C.2820A-1928

2. Tile

English, probably London, c. 1725-50
Tin-glazed earthenware painted in blue, green, and red with flowers in a vase, and a powder blue ground.
3. Tile

English, London, probably Lambeth, c. 1725-50
Tin-glazed earthenware painted in blue with a landscape, and powdered with manganese

Dr J.W.L. Glaisher Bequest
C.2833A-1928

4. Tile

English, probably London, c. 1725-50
Tin-glazed earthenware painted in manganese with the Adoration of the Shepherds; barred ox-head corners

Dr J.W.L. Glaisher Bequest
C.2822.22-1928

5. Tile

English, Liverpool, c. 1750-75
Tin-glazed earthenware painted in blue: within an octagonal medallion, a man holding a staff sits in a landscape; ‘Louis XV’ style border

S.G. Perceval Bequest, 1922
Per.C.31-1922

6. Tile
English, Liverpool, c.1755-75
Tin-glazed earthenware painted in ‘Fazackerly colours’ with a spray of flowers; blue flowerhead corners
S.G. Perceval Bequest, 1922
PER.C.11-1922

Transfer-printed Tiles

7. Tile

English, Liverpool, printed by John Sadler, c. 1758-61
Tin-glazed and printed in black with child actors begging and street vendors; scrolled shield-shaped border.
Signed ‘J Sadler Liverpl’
Dr J.W. L. Glaisher Bequest
C.1739-1928

8. Tile

English, Liverpool, probably Guy Green, c. 1775-80
Tin-glazed earthenware transfer-printed in black and painted in green enamel with a classical ewer decorated with a portrait medallion; heavy scroll border
S.G. Perceval Bequest, 1922
C.1745-1928
Tin-glazed earthenware wall tiles were made in the Northern Netherlands from about 1560-70. The earliest may have been made at Middleburg in a pottery set up in 1564 by Joris Andries, whose father, Guido di Savino, known as Andries, had emigrated from Italy to Antwerp by 1508.

Dutch tin-glazed tiles are usually described as ‘Delft tiles’ but only two of the many factories in Delft specialized in tile manufacture. In the 17th and 18th centuries several cities in the United Provinces made tiles, including Rotterdam, Amsterdam, Utrecht, Harlingen, Bolsward and Makkum.

Late 16th and 17th century tiles can be dated roughly by their thickness. Early tiles were about 19 mm deep. By 1630 they had decreased to about 12 mm, and between 1640 and 1680 decreased to about 7 or 8 mm.

Tiles made in the late 16th and early 17th century usually had polychrome decoration in blue, green, yellow and orange. Monochrome blue designs became increasingly popular in the later 17th century, and in the 18th century...
most of the tiles were either monochrome blue or blue and manganese-purple.

Tiles were used in passages, around fireplaces and stoves, and to cover the entire walls of service and reception rooms. The latter might be decorated with large multi-tile pictures of flowers in vases, seascapes, or topographical views, surrounded by smaller tiles.

1. Tile

Dutch, c. 1600-30
Tin-glazed earthenware painted in blue, green, and yellow with marigolds and foliage in a vase and in each corner a quarter of a circular medallion
Four tiles of this design formed a repeating pattern of four vases of flowers with an eight-petalled flower in circular medallion between them.

Dr J.W.L. Glaisher Bequest
C.2841-1928

2. Tile

Dutch, c. 1610-50
Tin-glazed earthenware painted in blue with a tulip and other flowers in a vase, and a fleur-de-lis in each corner
Four tiles formed a repeating pattern of flowers in vases separated by a central motif of four fleur-de-lis.

Dr J.W.L. Glaisher Bequest
C.2788-1928

3. Tile

Dutch, c. 1600-25
Tin-glazed and earthenware painted in blue green and yellow: within a lozenge-shaped medallion, a lion in a landscape, and in the corners with a stylized flower and foliage reserved in a blue ground
Tiles of this design created a repeating pattern of lozenges containing coloured animals alternating with lozenges of blue and white stylized plant motifs.

Dr J.W.L. Glaisher Bequest
C.2839-1928

4. Tile

Dutch, c. 1630-60
Tin-glazed earthenware painted in blue with a boar in a medallion and Chinese meander ornament in the corners
This type of tile was decorated with different animals. When four were placed together, they formed a repeating pattern of medallions with a lozenge-shaped meander motif between them. Similar tiles were made with polychrome tulips in the medallions.
5. Tile

Dutch; probably Harlingen, Friesland, c. 1660-85
Tin-glazed earthenware painted in blue with a powdered manganese ground: Charles II with the initials 'C' and 'R' with '2'

6. Tile

Dutch, 18th century
Tin-glazed earthenware painted in blue with a harbour scene
This tile illustrates the shallow depth of 18th century tiles.

7 Tile

Dutch, c.1750-1800
Tin-glazed earthenware painted in blue with *John the Baptist's head being brought to Salome and King Herod*; ox-head corners
Tiles decorated with Biblical scenes, were very popular from the late 17th century onwards.

Dr J.W.L. Glaisher Bequest
C.2810-1928

8. Tile

Dutch, c.1780-1810
Tin-glazed earthenware painted in blue: Jonah cast up by the Whale; inscribed Iona 2:10 (Jonah, Chapter 2, Verse 10)

Dr J.W.L. Glaisher Bequest
C.2804.38-1928