

SAMPSON & HORNE

ENGLISH
POTTERY
and related works of art
2007
compiled by
JONATHAN HORNE



ACKNOWLEDGEMENTS

I am sincerely grateful to the following who have helped and advised in the production of this catalogue: Michael Archer, Joanna Ballingal, Christopher Banks, David Barker, John Cox, Charles Garland, Miranda Goodby, John Griffin, Margaret Macfarlane, Tony McGreevy, Marks Antiques, Don McNair, Rev. G. Prime, and Tom Walford. Particular thanks go to Margaret Macfarlane for all her contributions and advice and for generously giving up her valuable time for proof reading.

Over the next year we will be exhibiting at the following antiques shows

- March 21st-27th **BADA Antiques and Fine Art Fair** Duke of York's Square, Kings Road, LONDON
- June 7th-17th **Olympia Fine Art and Antiques Fair** Grand Hall, Olympia, LONDON
- June 14th-20th **Grosvenor House Art and Antiques Fair** Grosvenor House, Park Lane, LONDON
- June 14th-17th **International Ceramics Fair and Seminar** The Park Lane Hotel, Piccadilly, LONDON
- August 2nd-5th **Nantucket Historical Association Fair**
Nantucket New School, Nobodeer Farm Road, NANTUCKET, USA
- August 10th-12th **Newport, Rhode Island, Antique Show**
St Georges School, Pergatory Road, Middletown, RI, USA
- October 19th-25th **The International Fine Art & Antique Dealers Show** (*preview evening Thursday 18th*)
7th Regiment Armory, Park Avenue at 66/67th Street, NEW YORK
- November 8th-11th **Delaware Antiques Show**
Chase Centre on the Riverfront, Wilmington, DE 19801, USA
- January 15th-20th 2008 **The New York Ceramics Fair**
The National Academy Museum, 1083 5th Ave., NEW YORK

Amongst our clientele are the following institutions. **North America:** ART INSTITUTE OF CHICAGO. • CARNEGIE MUSEUM OF ART, PITTSBURGH. • CHIPSTONE FOUNDATION, WISCONSIN. • COLONIAL WILLIAMSBURG FOUNDATION, VIRGINIA. • DETROIT INSTITUTE OF ART. • HISTORIC DEERFIELD FOUNDATION, MASSACHUSETTS. • JAMESTOWN, VIRGINIA. • LOS ANGELES MUSEUM OF ART. • MINNEAPOLIS INSTITUTE OF ARTS, MINNESOTA. • MINT MUSEUM OF ART, CHARLOTTE, NORTH CAROLINA. • MUSEUM OF FINE ARTS, HOUSTON, TEXAS. • PHILADELPHIA MUSEUM OF ART, PENNSYLVANIA. • STRAWBERRY BANKE, NEW HAMPSHIRE. • WINTERTHUR MUSEUM, DELAWARE. • ROYAL ONTARIO MUSEUM, TORONTO. • **U.K.:** ASHMOLEAN MUSEUM, OXFORD. • BRITISH MUSEUM, LONDON. • BRISTOL CITY MUSEUM. • FITZWILLIAM MUSEUM, CAMBRIDGE. • GAINSBOROUGH'S HOUSE SOCIETY, SUDBURY, SUFFOLK. • GEFFRYE MUSEUM, LONDON. • GLASGOW MUSEUM. • HAMPSHIRE COUNTY COUNCIL MUSEUMS. • HISTORIC ROYAL PALACES. • LIVERPOOL MUSEUM. • MUSEUM OF LONDON. • NATIONAL ARMY MUSEUM, LONDON. • NATIONAL MARITIME MUSEUM, GREENWICH. • NOTTINGHAM MUSEUM. • POTTERIES MUSEUM, STOKE-ON-TRENT. • TEMPLE NEWSAM HOUSE, LEEDS. • THACKRAY MEDICAL MUSEUM, LEEDS. • ULSTER MUSEUM, BELFAST. • VICTORIA AND ALBERT MUSEUM, LONDON. • WALLACE COLLECTION, LONDON. • WEDGWOOD MUSEUM, BARLASTON, STAFFS. • **Europe:** HUNT MUSEUM, LIMERICK, IRELAND. • MUSÉE ARIANA, GENEVA, SWITZERLAND. • MUSÉE NATIONALE DE CERAMIQUE, SÈVRES, FRANCE. • RIJKSMUSEUM, AMSTERDAM, THE NETHERLANDS. • **Other:** QUEEN VICTORIA MUSEUM, TASMANIA, AUSTRALIA. •

SAMPSON & HORNE ANTIQUES

MEMBERS OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION

120 Mount Street, London W1K 3NN

Telephone : +44 (0)20 7409 1799 Fax : +44 (0)20 7409 7717

e-mail : info@sampsonhorne.com www.sampsonhorne.com



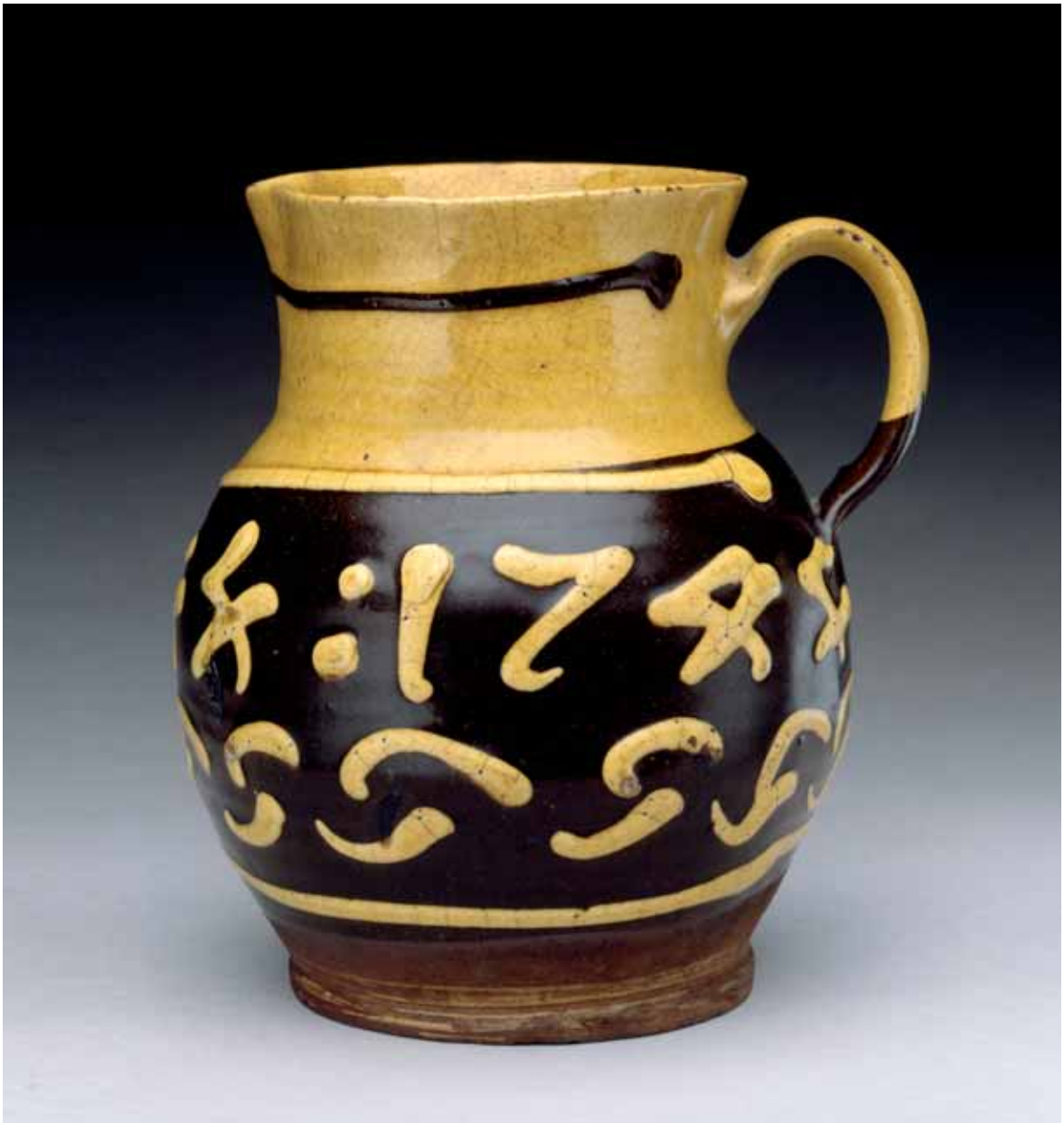
ISBN 0-9533112-9-5

© Sampson & Horne Antiques, 2007



Price £15.00

Produced and designed by Jonathan Horne. Created and printed by David Hewitt.



07/01

Jug. Slip-decorated. Lead glazed earthenware.

Height 6¼ ins., 16 cms. Dated 1744. English, probably Midlands.

A rare example of a jug decorated in yellow and brown slip on a reddish earthenware body. The date of 1744 has been repeated three times as part of the decoration around a central band.

A two-handled cup decorated and dated 1742 in a similar manner was included in a previous catalogue ¹. This is a surprisingly late date for this type of slipware jug. A cream decorated slipware jug is included in the Williamsburg collection ².

¹ Horne. Catalogue 2004, 04/4, p. 5. ² Grigsby, English Slip Decorated Earthenware at Williamsburg, p. 55.

07/02

Two-handled Tyg

Slip decorated earthenware.

Dated and inscribed: **Æ / 1703 / WROTHAM**

Height 6¼ ins., 16 cms.

Wrotham, Kent.



The initials Æ are probably those of the potter John Eaglestone who continued a tradition of slipware that had been produced at Wrotham for around 100 years. Recorded dated pieces range from 1612 until 1739 ¹ during which time there were five eminent potters who all initialled their wares ².

Products and design must have been strongly influenced by imports from Continental manufacturers and the Metropolitan potteries of London.

There are thirty-nine pieces listed with the initials Æ and these have a date range from 1656 to 1721 ³, indeed a long working life with relatively little to show for it. However, by far the largest output from the pottery was undecorated, everyday cooking pots which are common on archaeological domestic sites in East Kent. Only the decorated pieces have been treasured and have survived until today.

During the 17th and 18th century it was common practice to share a drink with your host or partner which is why so many vessels at this time have more than one handle.

¹ Grigsby, Longridge, Vol.1, p.110.

² ECC Trans. Vol. 3, part 2, pp. 107-111.

³ Grigsby, *ibid*, p.117.







07/03

Pair of storage “potts”.

Tin-glazed earthenware, underside unglazed

Circa 1710/20. Length 6½ ins., 16.5 cms. Probably Vauxhall, London.

These pots are good enough for use as part of a table setting or for dispensing pre-prepared food, such as potted meat or fresh food from the kitchen. A manuscript preserved at the Manchester Public Library, (Wills, Apollo, July, 1967, page 443) lists delftware - ‘Fine Painted Ware’, etc. and ‘Fulham Ware’ and is endorsed on the back ‘for the Taxing of Earthenware for Mr Bateman, April 4th 1696’. Listed are ‘Venison Potts at 8d pr Doz’ and ‘Pigeon-Potts at 4s to 5d pr doz’. The price difference suggests a huge variation in size or quality.

The same painted design in polychrome of the dancing boy alternately decorated with a vase of flowers is found on a delftware sugar pot ¹. A group of over-fired wasters was recovered from the site of the Vauxhall pottery ² and a number of these have a striking similarity being decorated in the heavy dense designs of the period. One bowl fragment has a very similar basket of flowers flanked by the ‘grid’ symbols ³. These were probably made by Jonathan Chilwell II (c.1700-1715). Williamsburg has a much smaller pair of these pots which are decorated in an earlier style and must date to the late 17th century ⁴. The museum also has another example which is probably some sixty years later ⁵, a considerable span of time, seeing so few have survived.

¹ Grigsby, Longridge, page 374, D 339.

² Cockell, ‘Some Finds from Vauxhall Cross’, ECC. Trans. Volume 9, Part 2, 1974; page 221.

³ Ibid, plate 129. See also Rackham, Glaisher Collection, plate 124, bowl number 1694.

⁴ Austin, Williamsburg, page 200, number 401.

⁵ Ibid, page 201, number 40, also note two excavated examples, including one in ‘Bleu Persan’.

BIRDS FOR PLEASURE AND SPORT

From early times it was fashionable for great lords to have aviaries attached to their estates, for example at Nonsuch Palace built in 1536 by Henry VIII, the Privy Garden at Kenilworth Castle, the home of the Earl of Leicester and Charles II's collection of birds in Green Park, London (Birdcage Walk). Here one prized bird, an unfortunate pelican, was fashioned with a wooden leg after some accident and lived for many years. Exotic birds were the domain of the gentry who would often let them roam their parks and be seen on their lawns. They were bred alongside domestic and game birds such as geese, ducks, swans, pheasants, partridges, pigeons, etc.

The Game Act of 1671 prohibited the use of '*guns or sporting dogs by persons having an estate of less than £100 per annum*' so that tenant farmers and even small freeholders did not qualify. There was a class of person known as 'a hundred pound a year man' being either a poorer gentleman or a substantial yeoman who might knock down a dinner with his gun two or three times a week and so lived more cheaply than his neighbour. Sporting rights were the monopoly of the rich who did very much as they pleased in their own shires and acted as Justices, penalties being applied variously.

07/04. Goose.

Tin-glazed earthenware.

Diameter 8³/₄ ins., 22 cms. 1710-1720. London. Profile A. (see page 10).

This striking design is quite detailed suggesting that the subject was taken direct from a print and was perhaps stencilled. On the reverse, in blue, is a potters' mark similar to an 'N'.

In the Western World the farmyard goose is descended from the 'Greylag' and has been domesticated for many centuries. In medieval times Goose Fairs were held all over the country, for example, Nottingham was granted a charter in 1284 for this annual event which lasted 12 days, an important part of the social life and rural economy.

Over 20,000 geese from the fens of Lincolnshire would be sold to provide the traditional Michaelmas dish (September 29th). '*He who eats goose on Michaelmas day shan't money lack or debts to repay*'.



These attractive tinglazed plates are commonly called 'The Farmyard Series' and can be categorised more or less into two distinctive types. The majority have a common profile with no foot rim and a flat base with smooth raised edges curving upwards to the rim, with a shallow indentation on the front (Profile B, page 10). Most are decorated with a stylised tree decoration that is sponged or stamped on from a piece of cloth. This group has been attributed to Bristol and most probably derive from one factory, some of the designs being so close that they could be by the same decorator.

The second group also have no foot rim but the flat base has a flanged rim (Profile A, page 10). These are thought to be of London origin, the style of the painting varies considerably which suggests a number of manufacturers (*these are guidelines for identification only*).

07/05. Peacock.

Diameter $7\frac{1}{8}$ ins., 18 cms. 1720-1730. Bristol. Profile B.

This is one of the most common designs but is here unusual being such a small size (Britton, Bristol, 14.8. Austin, Williamsburg 216) *The blue peacock originates from India and Sri Lanka (Ceylon) and has been domesticated in England certainly since the Middle Ages.*

07/06. Cockerel.

Diameter $8\frac{7}{8}$ ins., 22.5 cms. 1720-1730. Bristol. Profile B.

The cockerel is the most popular design in this group. More commonly the bird is shown looking ahead but here he looks to the rear and has a remarkably flamboyant tail (Britton, Bristol, 14.1) *The red jungle fowl of south-east Asia was domesticated five or six thousand years ago and as a result of the expansion of the Roman Empire, it was found over most of western Europe by the first century BC.*

07/07. Peacock in Tree.

Diameter $8\frac{5}{8}$ ins., 22 cms. 1720-1730. Bristol. Profile B but slightly deeper.

A more unusual subject showing the bird in a branch. At sunset peacocks climb high into trees to roost. Another blue and manganese version is at Reading Museum and the Allen Gallery, Alton (Hants County Museums Service) has a most flamboyant example.

07/08. Peacock in Tree.

Diameter $8\frac{1}{4}$ ins., 21 cms. 1720-1730. Bristol. Profile B.

Stylistically, this is quite different from 07 and may be from a different factory (Grigsby, Longridge, D136). Fragments of this type have been excavated at Williamsburg, Virginia (Austin, p. 150).

07/9. Pheasant.

Diameter $8\frac{7}{8}$ ins., 22.75 cms. 1720-1730. Bristol. Profile B.

A rare subject but painted in the typical 'Farmyard' style. *The common pheasant came from the Near East and there is evidence of it in England from a 12th century manuscript. It has always been a desirable game bird 'better killed by a hawk than when shot or otherwise taken the flesh being more short and tender' (Swainson C. Provincial Names and Folklore of British Birds, London, 1885).*

07/10. Sparrow-hawk.

Diameter $8\frac{5}{8}$ ins., 22 cms. 1720-1730. Bristol. Profile B. Ex: Lipski Collection.

A good interpretation of a sparrow-hawk which has a dark head and upper wings. It lives in woodland and trees interspersed with cultivated areas and seek small birds. Its long legs enable it to snatch prey from amongst branches.



5



6



7



8



9



10

07/11. Pheasant in a Tree.

Diameter $8\frac{3}{4}$ ins., 22.5 cms. 1710-1730. Limekiln Lane, Bristol. Profile B.

This was probably made at the Lower Pottery Limekiln Lane, an assumption based on excavated fragments found at Brandon Hill, Bristol in 1939 (ECC Trans. vol. 2, no. 7, pl. XL(d)). The bird on tree design is frequently mentioned in the excavation report and a cross-section (ECC Trans. no.4, pl. XII, no.1) corresponds with this plate. The rim decoration is sometimes referred to as the 'Queen Anne border' due to its use on royal plates and this has also been found in the proximity of the Limekiln Lane Potteries by R&P Jackson and I Beckey in 1984. The design is unlikely to be later than c.1730.

07/12. Cockerel.

Diameter $6\frac{5}{8}$ ins., 16.5 cms. 1720-1730. London. Profile A.

This is quite different in style from the Bristol plates. Similar examples are known with the bird looking backwards. Fragments were excavated by Professor Garner in London (V&A Collection). The spur marks are untidy, similar to plate 15. A delftware bowl (Archer, V&A F.13) is decorated with a cockerel in the same style.

07/13. Blue Cockerel.

Diameter $8\frac{5}{8}$ ins., 21.75 cms. 1720-1730. Probably London. Profile A but flatter.

A more amusing and light-hearted version of the cockerel motif. The shape suggests this to be London; also, the colour scheme does not compare with the Bristol designs.

07/14. Peacock.

Diameter $8\frac{5}{8}$ ins., 22 cms. London. Profile A.

A stylised depiction of a peacock displaying, surrounded by green sponged trees. When viewed en masse the London plates form an obvious group.

07/15. Peacock in Tree.

Diameter $8\frac{7}{8}$ ins., 22.5 cms. 1720-1730. London. Profile A.

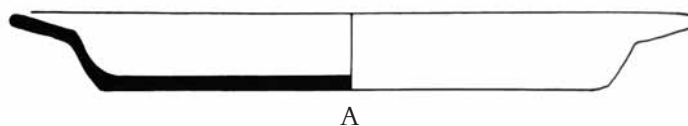
This is another version of the Peacock in Tree subject and compared with numbers 07 and 08 is decorated in a more muted range of colours. It has a blueish glaze and the spur marks are distinctly untidy like those on plate 12.

07/16. Parrot.

Diameter $8\frac{7}{8}$ ins., 22 cms. 1720-1730. Bristol. Profile B.

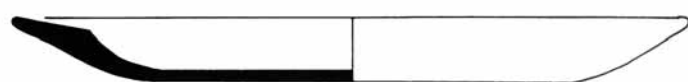
A very rare subject. Exotic birds were only affordable for the really wealthy who were prepared to pay as much as 20 guineas for a rare parrot – the equivalent of several thousands today. The Duchess of Richmond and Lennox (1647-1702) had her parrot - an African Grey - for forty years. An effigy of Her Grace, who is dressed in her own clothes, and the aforesaid parrot can be seen in the Effigy Room of Westminster Abbey, (*Funeral Effigies at Westminster Abbey* ed. Harvey and Mortimer, Boydell Press, 1994, p.108).

LONDON



A

BRISTOL



B



11



12



13



14



15



16

07/17

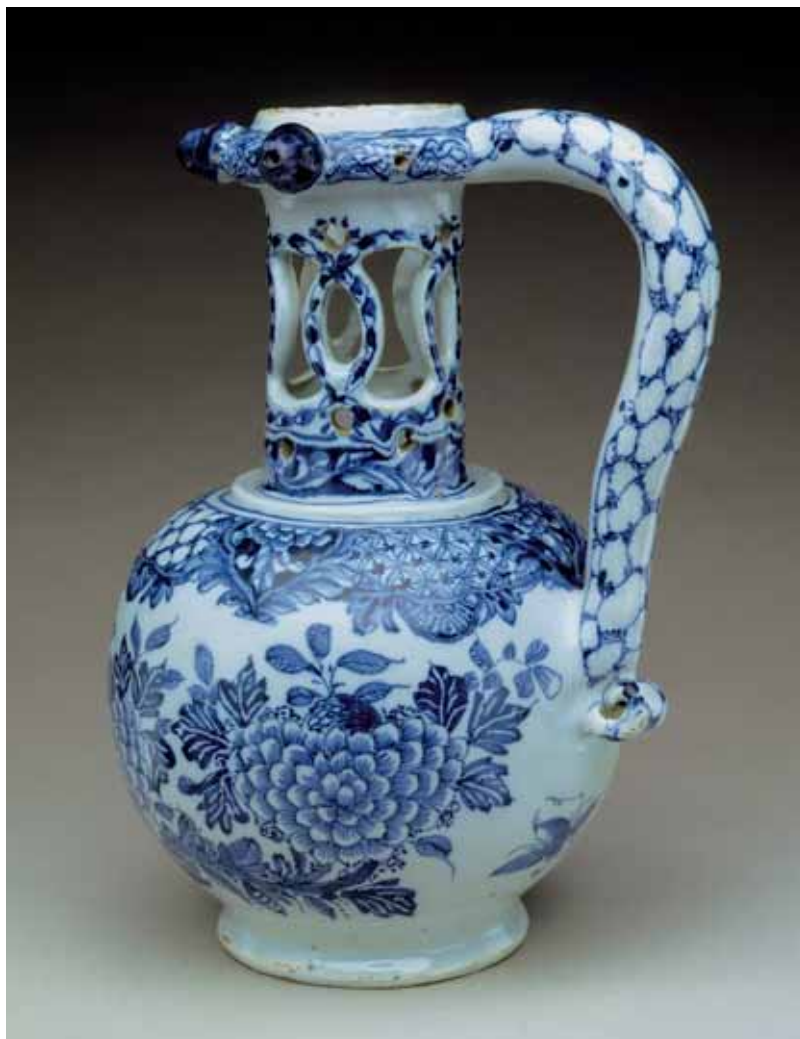
Puzzle Jug.

Tin-glazed earthenware.

Height 9¼ ins., 23.5 cms.

Circa 1766.

Lambeth, London.



A rare puzzle jug with bulbous base, the thin neck pierced with a decoration of intersecting circles ¹, the underside concealing the date “1766”. Around the top are three spouts which are linked to a hollow handle. At the top of the handle on the underside are four little holes (usually one) which have to be blocked at the same time as two of the spouts before the drinker can extract liquid by sucking through the third spout.



Underside

The potting is of high quality as is the decoration which includes peonies and the ‘cracked-ice pattern’. The tin-glaze manufacturers were under increasing pressure from other media and had to be competitive in producing quality products. Other London puzzle jugs made with slim necks include a polychrome example dated 1742 ² and a brown saltglaze jug depicting the Battle of Portobello dated 1741 ³.

Provenance: F.L. Berry, F.H. Garner, Rev. D.J.D. Thornton, Mrs M. Morgan and Mr B. Morgan.

¹ This cut out design was used on shallow bowls made in London, Bristol and Dublin (Grigsby, Longridge D192). For a Dublin example see number 07/23 in this catalogue.

² Ibid, page 238, D 300.

³ Horne, Catalogue Part VI, number 142.



07/18. Charger.

Tin-glazed earthenware.

Diameter 13¹/₄ ins., 33.7 cms.

Circa 1750. Bristol.

The figure on this rare charger shows Pulcinella looking over his shoulder and was probably copied from a print. The stylised Oriental background is common to a number of dishes of this period. Another similar charger is in the Victoria Art Gallery, Bath ¹. A skipping boy charger is illustrated by Britton ² and a figure with a bird is included in the Longridge Collection ³.

A further interesting example shows a tightrope balancing act as performed every evening by 'the Famous Polander' at Sadlers Wells, the painted design taken from a print ⁴.

Note: Pulcinella, often called Punch, is a classical character that originated in the Commedia dell'Arte of the 17th century and became a stock character in Neapolitan puppetry, the man who represented the poor worker who had very little to lose. This figure also appears on a delft bowl in the Longridge collection ⁵.



¹ Archer, English Delftware/Engels Delfts Aardewerk, No.102.

² Britton, Bristol Collection, page 180, number 11.45.

³ Grigsby, Longridge Collection, page 154, number D122.

⁴ Horne, Catalogue Part XI, number 297.

⁵ Grigsby, Ibid, page 338, number D307.

Mid 17th C. print.

French.



07/19

Water Bottle. Tin-glazed earthenware.

Height 9½ ins., 24 cms. Circa 1750-60. Liverpool.

The interest in this bottle is the decoration; except for tiles religious subjects on English delftware are rarely found ¹. Here the subject is Noah's Ark and The Flood, (Genesis ch.7, verse 19). This is the same design as used on English tiles from the late 17th century ² to the latter 18th century ³. The original interpretation is probably taken from a 17th-century German print ⁴. Bottles of this type are often described as Liverpool, but here the decorator has used a London design. Although London, Bristol and Liverpool all produced religious tiles, the Liverpool potters invariably copied from a different design source ⁵.

Provenance : D.M. & P. Manheim - Grosvenor House Fair Catalogue, 1972. p.80, no.9.

¹ Britton, Bristol, p. 95, no 6.33. A similar bottle showing Christ healing the blind man (John ch.9 verse 5).

² Horne, Catalogue 2005, p. 35 ,no A.6.

³ Horne, Tiles, p. 77, nos. 445-447.

⁴ After an engraving by Mattheus Merian, published in Frankfurt. Iconum Biblicarum, 1625-30 (Reprinted AVB Press, 1981).

⁵ Horne, Tiles - Biblical Tiles, pp. 75-109.

07/20

Tile. Tin-glazed earthenware.

Height 5⅛ ins., 33 cms., square. Circa 1740-60. London.

A typical London tin-glazed tile which has the usual characteristics of being slightly warped and having a rough back. The thick white, pinkish glaze is pooling along the edge and there are little pock-marks on the surface.



07/21

Baluster Jar. Tin-glazed earthenware.

Height 8½ ins., 21.5 cms. c. 1770. Probably London.

07/22

Plate. Tin-glazed earthenware.

Diameter 8⅞ ins., 22.5 cms. c. 1765. Probably London.

A tin-glazed jar with the base wiped dry, decorated in unusual colouring. The spray of flowers is the same palette as that used on the tin-glazed plate. The well-known decoration of a Gallant with his Lady may have been produced at London as well as Liverpool ¹. The rather dumpy proportions of the jar suggest a late date and certain elements are similar to a chimney vase at Williamsburg ².

¹ Austin, Williamsburg, colour plate 26, in three sizes, see p. 172, no. 303.

² Ibid, p. 253, no. 605.

07/23

**Pierced Basket.
Tin-glazed
earthenware.**

Diameter:

8¼ ins., 21 cms.

Circa 1752-77.

Henry Delamain.

World's End

Pottery.

Dublin.



A pierced basket of the finest quality beautifully decorated with a romantic ruin in a landscape. Henry Delamain spent some £6000 improving his pottery and sought funds from the Irish Parliament, receiving £1,000 to further develop the industry ¹.

This basket was designed for the highest echelons of society and was intended to impress those in power such as the Lord Lieutenant of Ireland, Lionel Sackville, Duke of Dorset, or Lord George Sackville (three of these baskets were in the possession of the Stopford Sackville family in 1913) ².

Henry Delamain died on the 10 January 1757 and it was reported in the Dublin Journal *'died Monday, universally lamented ... Master of the Irish delft manufactory, who, by the expense of a large fortune and unwearied application, brought that ware to such perfection as to totally prevent the enemies of our Country the French from drawing large sums yearly from this country for Burgundy and Rouen wares. Mary Delamain, his widow, carries on the said manufactory'* ³.

¹ Francis, *Irish Delftware*, p. 52.

² *Ibid*, p. 71, 113.

³ *Ibid*, p. 56.

07/24

Clock face.

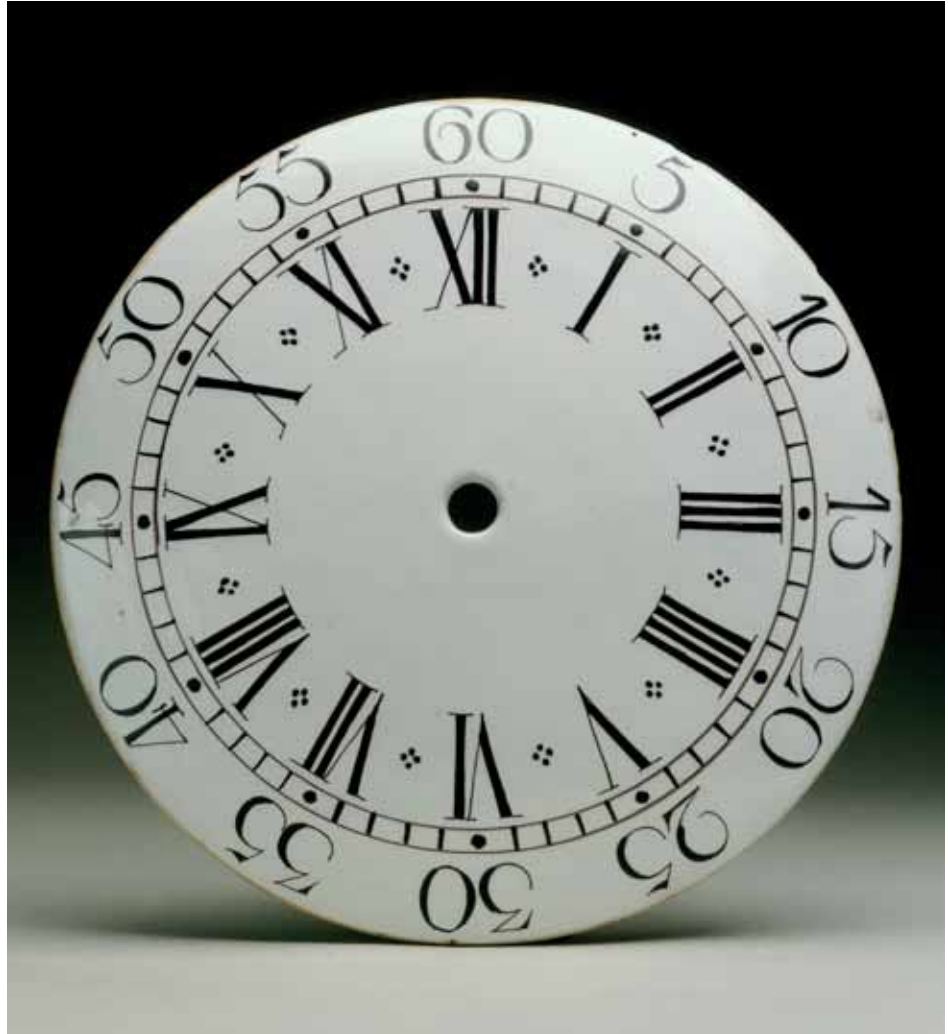
**Tinglazed
earthenware.**

Diameter:

9³/₄ ins., 22.2 cms.

Circa 1745.

British.



One of only three recorded tin-glazed clock faces¹. This was made for a 24 or 48 hour clock, the hole in the centre being for the hands. The hour hand would not have extended beyond the nearest ring and the minute hand not beyond the Roman numerals. The painting of the face had to be very precise otherwise it would not be acceptable to the clockmaker.

The reverse side shows a maker's mark, 'B' in manganese. Later clock faces are not so cluttered, they have fewer figures and usually only have 15 minute intervals in the outer circle.

¹ Atkins, Catalogue, 1999, no. 24 - a late 18th century example, with Arabic numerals, 9¹/₄ ins.
Horne, Catalogue Part XVI, no. 454, 7⁵/₈ ins., manganese and black.

07/25

**Half Gallon
Tankard.
Brown salt-glaze
stoneware.**

Height 7¹/₂ ins.,
19 cms.
Circa 1685-95.
John Dwight,
Fulham.



A finely turned stoneware tankard with contemporary silver mount with maker's mark stamped twice, (possibly 'H'). Tankards of this period are identifiable from the neat 'squab' handle terminal (an extra roll of clay added to the base of the handle, and not a scroll, as on the earlier wares, a technique also copied in Chinese export porcelain). At this time Dwight was being commercial and producing a range of useful wares, teapots, *capuchines*, gorges, bottles and tankards of this type in different sizes.

The very small number of tankards recovered from the excavated deposits at Fulham suggests the much reduced rate of failure resulting from the use of saggars which protected the pots from direct heat,¹ although one of these tankards was excavated collapsed and fused inside its sagger². A plain tankard with a silver mount dated 1697 and having a similar handle, is illustrated in a previous catalogue³.

¹ Green Chris - John Dwight's Fulham Pottery, p. 122, fig. 99, type 215. See also plate VII for a similar tankard found in the City of London (Museum of London).

² Ibid, Appendix 2, p. 185, fig. 149, no. 496.

³ Horne, Catalogue 2004, 04/16.



07/26. Mug.

**White dipped salt-glazed stoneware
with iron slip rim.**

Height 3½ ins., 8.9 cms. Circa 1710. Staffordshire.

07/27. Mug.

**White dipped salt-glazed stoneware
with iron slip rim.**

Height 5 ins., 12.7 cms. Circa 1710-30. Staffordshire.

These wares are dipped into an engobe slip which gives an overall white finish both inside and out. They are then inverted into an iron slip which covers the rim and usually touches the apex of the handle. In the 1680s John Dwight of Fulham was making very fine white stonewares in the style of *blanc de chine*. These proved very fragile and expensive to produce. By 1700 he had introduced a thicker, more durable whiteware which continued to be made after his death (1703) until at least 1710 ¹.

Mug 26 is an early attempt by the Staffordshire potters to imitate Dwight's products; however, there is a difference in the quality. There is no evidence of lathe turning and the foot mouldings are simple and imprecise. A relatively heavy, engobe slip masks much of the detail (compare with an example of one of Dwight's whiteware tankards) ². A similar squat mug has been found in Burslem which has been dated from associated finds to circa 1710 ³.

The tall, slender shape of mug number **27** is an early Staffordshire form with the ear-shaped handle fixed high up on the can. Similar vessels are illustrated by Arnold Mountford ⁴. The white dipped wares were produced for a long time, one such mug being retrieved from a British vessel sunk at Yorktown in 1781 ⁵.

¹ Green Chris - John Dwight's Fulham Pottery chapter 11.

² Horne, 1992, John Dwight leaflet - inside back cover.

³ Mountford, Staffordshire Salt-glazed Stoneware, pl. 52.

⁴ Ibid, pl. 54.

⁵ Hume, Ivor Noël, 'The Rise and Fall of English White Salt-glazed Stoneware', The Magazine Antiques, February, 1970, p.17.



07/28

Pair of Potting-pots.

Enamelled white salt-glaze stoneware. Height 6 ins., 25 cms. Circa 1755. Staffordshire.

A pair of bell-shaped turned horticultural potting-pots with four applied lion masks, decorated in enamel colouring, each having a hole through the base. As late as 1785 John Wood, potter of Brownhills, Burslem, was selling '2 Round covered potting pots, Lyons faces, 2/4d' ¹.

¹ Mountford, Staffordshire Salt-glaze Stoneware, pl.83.

07/29

Figure of a swan.

Enamelled salt-glaze stoneware. Height 6³/₈ ins., 16.2 cms. Circa 1755. Staffordshire.

A finely detailed figure of a swan which has two cygnets nestling beneath its breast. This figure is made more in the style of porcelain and is probably copying a Meissen model of c.1740.

The enamelling is particularly bright and well executed, and similar fine work using the same range of colours can be compared on other pieces ¹. Another pair of swans is illustrated in the Weldon Collection ² although the colouring here is quite different. Often the Staffordshire potters would pass their white salt-glazed wares on to independent enamellers for decoration. The account books of William Duesbury are often quoted for the years 1751-3, '*swimming swans donn all over*'. He also refers to '*Stone Birds*' which implies saltglaze ³. However, there were many enamellers working in England at this time and it would be impossible to give a definitive attribution to the Duesbury London workshop.

¹ Grigsby, Weldon Collection, Part 1, p. 313, no. 172.

² Grigsby, *ibid.*, p. 311, no. 171.

³ Mountford, Staffordshire Salt-glaze Stoneware, p. 67.