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CATALOGUE OF A COLLECTION
OF OLD WEDGWOOD BELONGING
TO ARTHUR SANDERSON, ESQ.



ARRANGED FOR EXHIBITION AT
THE MUSEUM OF SCIENCE AND ART
CHAMBERS STREET
EDINBURGH
1901



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JOSIAH WEDGWOOD, F.R.S., AND MRS. WEDGWOOD. From the Portraits by Sir Joshua Reynolds, P.R.A.

A CATALOGUE OF A COLLECTION
OF PLAQUES, MEDALLIONS, VASES,
FIGURÉS, &c., IN COLOURED
JASPER AND BASALTE: PRODUCED
BY JOSIAH WEDGWOOD, F.R.S., AT
ETRURIA, IN THE COUNTY OF
STAFFORD: 1760-1795

THE PROPERTY OF
ARTHUR SANDERSON, ESQ.



*EXHIBITED AT THE MUSEUM OF SCIENCE
AND ART, EDINBURGH*

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Chambers Street, Edinburgh. Price 6d.; per post 8d.*

‘Whether, O friend of art, your gems derive
Fine forms from Greece, and fabled gods revive,
Or bid from modern life the portrait breathe,
And bind round Honour’s brow the laurel wreath.
Buoyant shall sail, with fame’s historic page
Each fair medallion o’er the wrecks of age,
Nor time shall mar, nor steel, nor fire, nor rust,
Touch the hard polish of the immortal bust.’—DARWIN.

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JOSIAH WEDGWOOD, F.R.S.

Done from an original picture, painted on enamel' by George Stubbs, R.A., 1778.

INTRODUCTION

'The progress of the arts, at all times and in every country, depends chiefly upon the encouragement they receive from those who by their rank and affluence are legislators in taste; and who alone are capable of bestowing rewards upon the labours of industry, and the exertions of genius. It is their influence that forms the character of every age: they can turn the current of human pursuits at their pleasure, and be surrounded either with beauty or deformity, with men or barbarians. Great improvements cannot be made without powerful patronage: no art ever was or can be carried to great perfection with feeble efforts, or at a small expense; and it depends upon those who are possessed of riches and power, whether individuals shall be ruined or rewarded for their ingenuity.'—JOSIAH WEDGWOOD: *Introduction to his Catalogue of 1787.*



ORTHODOX exhibitions of every variety, illustrating all schools and periods, are not uncommon; but an exhibition of Old Wedgwood is a somewhat rare event, nearly as rare as the Wedgwood exhibited. Certain difficulties of installation have to be considered. Owners of valuable fragile works of art are not easily induced to lend their treasures. A suitable

locality has to be found for the exhibition ; glass cases and other accessories provided, mere wall space suitable for pictures and drawings not being sufficient for the proper display of ceramic art. Of the exhibitions of this often talked and written of but really little-known art, two only can be recorded during the last quarter of a century. The Loan Exhibition at Liverpool, 1879, and the Burslem Centenary Exhibition, held at the Wedgwood Institute (the site of Wedgwood's first pottery) in 1895.

The locality selected for an exhibition of art, if convenient and suitable for the purpose, may not be considered. But a collection of Old Wedgwood will at least harmonise with the city's renowned architecture,—a city endowed by Nature with every charm of hill, dale, and prospect, enriched by man with all the resources of art. No city in Europe, not even imperial Rome, can show its visitors the beauty and power of classic architecture as it is viewed in the modern capital of Scotland. Munich has classic buildings copied from original Athenian temples, but the effect of classic Edinburgh is somehow wanting. The solitary ruined temple in the Sicilian desert, romantic as it is, may not impress the beholder as does the harmony of a living city where classic art is visible in every leading thoroughfare. A city not only remarkable for its grand perspectives, but also for its traditions, its historical connection with the history of the country, and the celebrated men of every profession and calling who claim it as their city by birth or residence.

The Old Wedgwood now exhibited is mainly selected from celebrated and well-known collections, some pieces being unique of their kind either for colour, quality, or rarity. The object in

view has been to illustrate the evolution of Josiah Wedgwood's artistic work as distinguished from his better-known useful 'ware.' This had not hitherto been attempted upon any systematic plan—only possible, as in this instance, when an enthusiastic collector encourages and commends. The owner was anxious that all the collection should be gathered together for comparison. A public exhibition was suggested,—the authorities of the Edinburgh Museum of Science and Art kindly granting the necessary space, material, and assistance.

For the use of many of the engraved blocks (from Meteyard's *Life of Wedgwood*) used in this catalogue, I am indebted to Godfrey Wedgwood, Esq.; for the block of the antique 'Penelope' (from Smith's *Classical Dictionary*) to Hallam Murray, Esq.

The name of the clever artist, often called the 'Scottish Wedgwood,' must not be omitted—James Tassie, the great modeller and reproducer of antique gems—one of the celebrities of the last century, of whom Wedgwood said he was 'an admirable artist and an honourable man, whom it is a credit to emulate.' James Tassie, born in Glasgow, 1735, began life as a stonemason, and had some reputation as a sculptor. Inspired by the Foulis collection of pictures, he began seriously to study as an artist. In 1763 he removed to Dublin, and practised as a sculptor and modeller. He then turned his attention to making exact facsimiles of antique gems in texture and colour, with so much success that he was able to deceive the owner of a valuable gem which he had been commissioned to reproduce by sending him the copy first, when it was put carefully away as the original. Tassie settled in London in 1766, and continued

the reproduction of antique gems and portraits modelled from life. Wedgwood, in his first production of intaglios and cameos, used Tassie's casts for this purpose; but the engagement of Flaxman and other modellers in his direct employ superseded Tassie's designs; but Wedgwood's earliest portraits were often made from Tassie's original models. Tassie reproduced over twelve thousand gems from antique and modern designs. But Tassie's artistic reputation is due to his excellent portrait medallions, taken directly from life and reproduced in an opaque enamel glass-paste. Many celebrated men of his time sat to him, and their features are permanently recorded in his fragile but imperishable material. Tassie did not use coloured grounds: the field white as the relief, in some cases scored to represent a carved ivory. An excellent plan adopted by Tassie was to sign and date his portraits, and so avoiding any future difficulty in identification. Usually the full inscription appears under the shoulder of the portrait in this manner: 'JOHN HUNTER, D.D., 1795. *Tassie, F.*' Wedgwood's portraits sometimes have the name impressed upon the field, but never the date; and there are more examples unnamed, some that may never be identified. James Tassie died, 1799. His work was continued by his nephew, William Tassie, a skilful modeller and artist, who died in 1860. The Scottish National Portrait Gallery has a good collection of Tassie's portraits. An excellent biography of Tassie was written by the late John M. Gray, then curator of the Gallery (1894).

JOSIAH WEDGWOOD, F.R.S., potter and inventor, whose ancestors had been workers in this earliest-known handicraft, was born at Burslem, in Staffordshire, 1730. That district, in

the valley of the Western Trent, now called 'the Potteries,' had been a favourite locality for the exercise of the potter's industry from very remote times. Its unfailing supply of natural clays, vast forests, streams, and other advantages could not fail to attract the primitive potters, who there produced domestic and ornamental wares for distribution to all parts of the kingdom. The quaint inlaid tiles for the floors of the abbeys and monasteries were produced here and sent away by the rivers Trent, Severn, and Avon, then, as in earlier times, the chief arteries of transit.

The old methods of manufacture continued. The few changes in the shape and ornamentation of the pottery were due to the influence of foreign emigrants, who would have a preference for the form and decoration in use in their native country, as we may notice the many changes of shape in the domestic spoon of the last three centuries, due to the changing fashion prompted by the Dutch, German, and Hanoverian courtiers.

At the time of Wedgwood's advent, the pottery industry was gradually undergoing a change. The general use of tea and coffee demanded suitable vessels, which had been hitherto indifferently supplied by importing expensive porcelain from China and Japan,—only within the reach of wealthy consumers. Staffordshire met this demand with the light, graceful pottery known as 'salt-glaze'; plain or decorated from the then only available models—the Oriental patterns.

Wedgwood's earliest work as a potter was the improvement of the useful domestic ware then in fashion, the invention of new bodies and material, colours, and new methods of manufacture. His tortoise-shell, agate, mottled, and other coloured pieces were distinct creations, and soon found a ready sale. In due time he invented the pale cream-coloured 'Queen's ware,' so named in compliment to his patron, Queen Charlotte. He supplemented the use of the primitive potter's wheel by afterwards turning his ware upon an improved lathe. He was the

actual inventor of at least twenty new bodies for the manufacture of earthenware, many of which are in use to this day.

From youth to age the great potter never enjoyed robust health. When young, he suffered from a severe attack of smallpox, leaving complications that in later life so affected one leg, it necessitated amputation, a martyrdom that was possibly a benefit to his country, as Mr. Gladstone has well observed—

‘It is not often that we have such palpable occasion to record our obligations to smallpox. But, in the wonderful ways of Providence, that disease, which came to him as a twofold scourge, was probably the occasion of his subsequent excellence. It prevented him from growing up to be the active, vigorous English workman, possessed of all his limbs, and knowing right well the use of them; but it put him upon considering whether, as he could not be that, he might not be something else, and something greater. It sent his mind inwards; it drove him to meditate upon the laws and secrets of his art. The result was that he arrived at a perception and a grasp of them which might, perhaps, have been envied, certainly have been owned, by an Athenian potter.’

The estimate of Wedgwood’s useful life may be given by his quaint epitaph in the church of Stoke-on-Trent: ‘Who converted a rude and inconsiderable Manufactory into an elegant Art, and an important part of National Commerce’ (‘manufactory’ meaning manufacture). The forty-two master-potters of Staffordshire, from 1710 to 1715, by their united efforts could only produce earthenware to the annual value of £6417, compared with 1785, when Wedgwood gave evidence in the House of Commons that upwards of fifteen thousand persons were then directly employed in the manufacture, and double that number in auxiliary occupations in connection with the industry—in preparing clay, flint, coals, and other materials required by the potters. This estimate is of course much extended now, the last available statistics (1896) giving 45,914 persons in direct employ, the annual amount of wages over £2,000,000, and the assumed value of £3,850,000 for home trade and exportation.

In addition to his valuable services to the staple trade of Staffordshire, he devoted much time and energy to the improvement of the roads and means of communication of the district.

In 1760 the only method of transport was the pack-horse, the nearest highway road was at Lawton, in the next county. Through his exertions new roads were made, and others improved. The Grand Junction Canal, from the Mersey to the Trent, was projected, with Wedgwood as honorary treasurer to the company. Its effect, Mr. Gladstone remarked, 'made the raw material of his industry abundant and cheap, which supplied a vent for the manufactured article, and which opened for it materially a way to what we may term the conquest of the outer world.'

So far these remarks apply chiefly to the period of Wedgwood's useful earthenware: 'Wedgwood ware.' The collector fully understands the meaning of 'Old Wedgwood.' Indeed, we have Wedgwood's own authority for the classification, for in a letter to his partner, Thomas Bentley (1770), he says—

'May not useful ware be comprehended under the simple definition of such vessels as are *made use of at meals*. This appears to one to be the most simple and natural line, and though it does not take in wash-hand basins and bottles, and a few such articles, they are of little consequence, and speak for themselves. . . . I am getting some boxes made neatly, and lined with silk or some fine stuff, to keep and show the tablets (plaques) in. We should use every means in our power to make our customers believe they are not THE WARE.'

W Wedgwood, in the progress of his manufacture, illustrated the sentiment of the inscription in the entrance-hall of the Birmingham Art Gallery and Museum: 'By the gains of Industry we promote Art.' He acquired a considerable fortune by the production and sale of his domestic ware for the civilised world; then, with the strength of his financial position, he turned his attention to the ornamental or decorative pieces, attracting to his service the most renowned artists of his time, improving

some of the materials then in daily use, and in due time inventing and perfecting that most beautiful body ever adopted in ceramic art—the ‘Jasper.’ Until this body was completed and reliable—only after continued experiment; surmounting failure by constant attention—the finest work was impossible, and, except in the basalt and agate bodies, was not attempted. But a time came when he could write to his partner, ‘We are now absolute with the jasper.’

The jasper pieces are the collector’s ‘Old Wedgwood,’ of which this exhibition includes many important examples, coming from celebrated collections formed during the last century, and acquired when it was possible to secure them. The pages of a catalogue do not allow of much criticism—a personal examination of the objects catalogued may be of greater profit.

But much has been written upon this subject during the last half-century by many celebrated writers, giving unqualified testimony to the character and genius of the great potter. All are worth perusing: a few examples may be given. Lord Lytton, in his *England and the English* (1835), says—

‘There have, for some time past, been various complaints of a deficiency of artists capable of designing for our manufactures of porcelain, silk, and other articles of luxury in general use; we are told that public schools are required to supply the want. It may be so, yet Wedgwood, Rundell, and Hellicot the watchmaker found no such difficulty, and now that a Royal Academy has existed for sixty-five years, the complaint has become universal. One would imagine that the main capacity of such institutions was to create that decent and general mediocrity of talent which appeals to trade and fashion for encouragement. In truth, the complaint is not just. How did Wedgwood manage without a public school for designers? In 1760, our porcelain wares could not stand competition with those of France. Necessity prompts, or what is quite as good, allows the exertions of genius. Wedgwood applied chemistry to the improvement of his pottery, sought the most beautiful and convenient specimens of antiquity, and caused them to be imitated with scrupulous nicety; he *then* (the italics are Lord Lytton’s) *had recourse to the greatest genius of the day for designs and advice.* But now the manufacturers of a far more costly material, without availing themselves of the example of Wedgwood, complain of want of talent in those whom they never sought, and whom they might as easily command, if they were as willing to reward.’

The Right Hon. W. E. Gladstone, who in 1863 made his eloquent address upon the opening of the Wedgwood Institute at Burslem, at a period three years before Miss Meteyard's *Life of Wedgwood* was published, illustrated with his usual facility Wedgwood's life, work, and character. He remarks—

'I call him the great Wedgwood. That is the proper epithet for him. In my opinion, and I have considered the matter as well as I can, Wedgwood was the greatest man who ever, in any age, or in any country—I do not except, as far as our knowledge goes, any age or any country—applied himself to the important work of uniting art with industry. The industrial development brought about by Wedgwood was wonderful. He made this country a great exporting country for his own wares. You know the meaning of that. What he manufactured was so much better than what other countries could make for themselves, that they were delighted to send here to buy it, and pay all the cost of carrying it to St. Petersburg on one side and the Mississippi on the other, to the extremities of civilisation, to avail themselves of the benefit brought about by the genius of that man. There is one particular point which I have always considered to be among the most significant and interesting in the work of Wedgwood, and that is the unvarying attention which in his works he gave to the question of form. Now, pray remember, that we may always distinguish between the different constituents of work of art. There is the form, there is the colour, and there is the character of ornamentation; but the form is the true foundation of the whole, just as in architecture. You see what a bad architect will do. He will think very little of form or proportion, and he will plaster his building all over with ornament, and ornament is constantly used to disguise the poverty and perversion of form. Wedgwood completely revolutionised the character of the fabrics made in England at the period. He recalled into existence the spirit of Greek art. Before his time, we may say of the earthenware and porcelain manufacture that it had never risen to the loftiness of the spirit of Greek art. If you compare the famous porcelain of Sèvres, the vases of Sèvres with the vases of Wedgwood, I don't hesitate to say they are greatly inferior. If you pass your eye along this line of productions of the eighteenth century in England, although there are very good forms in others, those of Wedgwood stand pre-eminent. Though in all his productions you are reminded of Greek art, they are not mere reproductions. His style is strikingly original.'

In the same address, Mr. Gladstone pointed out a curious German criticism upon Wedgwood, in which the great potter is likened to Goethe! This was written by Novalis (*Fragmente: Aesthetik und Literatur*): 'Goethe ist ganz praktischer Dichter.'

Er ist in seinen Werken, was der Engländer in seinen Waaren ist : höchst einfach, nett, bequem und dauerhaft. Er hat in der deutschen Literatur das gethan, was Wedgwood in der englischen Kunstwelt gethan hat.¹

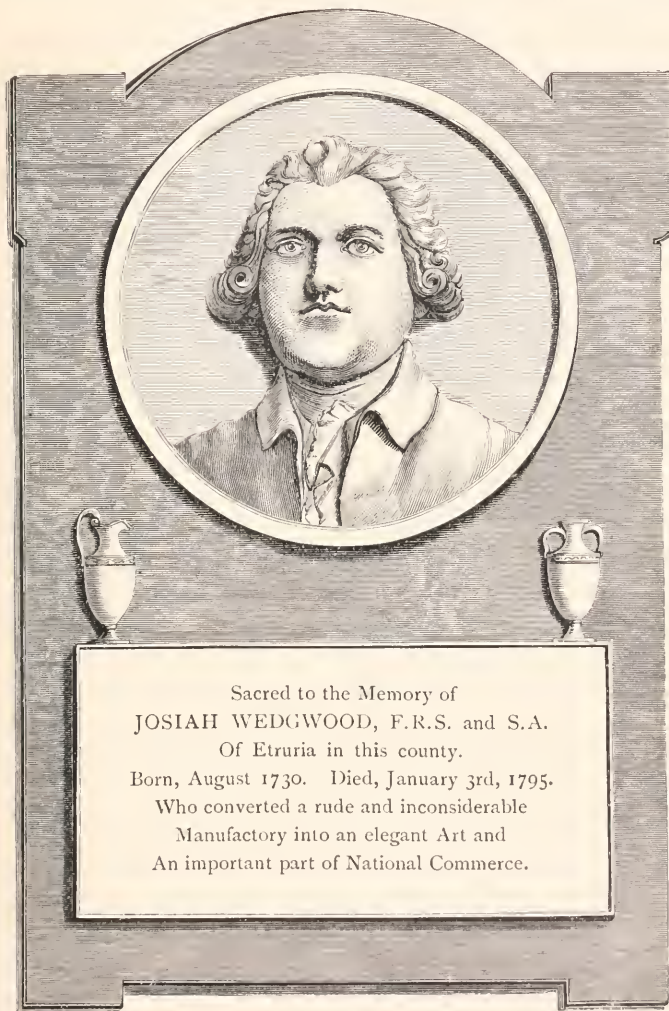
Civilised nations are justly proud of the art-work produced in their country. Wedgwood ceramics deserve all possible veneration by his countrymen from the fact that the art is essentially a British one ; thought out and produced by a worthy native, who had never travelled beyond the limits of his country, who encouraged native artists and workmen for its production. His great work was completed without state aid, helped only by the popular appreciation of his manufacture.

The honoured names of inventors and others who have developed the resources of our country are found in the peerage, but the name of Wedgwood is not mentioned. The diligent man of business standeth before kings. Other nations have fully recognised Wedgwood's services to the ceramic industry. His first patron was the munificent Empress Catharine of Russia, for whom he made the grand table service, decorated with views of English country-seats. Continental orders were continually sent to Etruria, his best customers being the Court and aristocracy of France, during the renowned art periods, the reigns of Louis xv. and xvi. So much fine Wedgwood was then imported into France that the Royal factory of Sèvres copied the colour and relief of his jasper plaques and vases in competition. The standard reading-books of the American National Schools include an account of his life and work, and every American child is familiar with the story.

¹ Which has been rendered : 'Goethe is a very practical poet. He is in his works what an Englishman is in his business, thoroughly simple, clear, accessible; and conclusive. He has done for German literature what Wedgwood has for the domain of art.'

That Wedgwood's memory is still kept green by other nations is evident from the pathetic incident that occurred in 1895, the centenary of Wedgwood's death; when the town of Stoke-on-Trent received a wreath sent direct from a potter in Silesia, with a request that it should be laid upon the great potter's grave, as a tribute from a living potter to the memory of one who was universally esteemed as the greatest master of his craft.

F. RATHBONE.



WEDGWOOD'S MONUMENT IN THE CHURCH, STOKE-ON-TRENT.

Designed by FLAXMAN.

*** It is proposed to issue a Large Paper Quarto Edition of this Catalogue, with many Extra Photographic Illustrations of some of the noted examples. The Edition will be limited and for Subscribers only. Prospectus and Price may be obtained by addressing*

*Mr. F. Rathbone,
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THE MARKS

USED BY JOSIAH WEDGWOOD AND HIS SUCCESSORS

THE potter's mark upon ceramics is of great interest to the historian, student, and collector. The custom of marking dates from very remote times, and may even have originated with the ancient potter, for nearly every piece of the Roman red-ware, the so-called Samian, bears a clearly stamped mark in some form. This mark is usually found upon the inside of the vessel at the bottom—sometimes on the outside. The name on a label, given in the nominative with F for *fecit*, or in the genitive with O, or OF, or M, for *officina* or *manu*: thus, SABINVS F, *Sabinus fecit* (Sabinus made it), AMICI M, *Amici manu* (by the hand of Amicus), OF FELIC, *officina Felicis* (from the workshop of Felix). We may form some estimate of the importance of the potter's craft under the Roman rule from the fact that Mr. Thomas Wright could give, in 1853, a list of potters' stamps on Samian ware, Mortaria, and the handles of Amphoræ, numbering over eleven hundred separate marks. This list, from examples found since that time, could be much extended.

The system of marking was not confined to the potter. The Roman mason was in the habit of inscribing his initials or other ornament upon his handiwork. Painters, sculptors, engravers, goldsmiths, carvers in wood and metal, and other craftsmen, marked their work with initials, emblems, or some fanciful design. Some engravers of the middle ages are only known from their adopted mark, no account of their lives, works, or even their names existing: 'The master of the Die,' from his mark of a small die used in dice-playing; 'The master of 1474,' from his sign '74' found upon his plates. Companies and Guilds in many cities adopted a

distinct badge for the work of their members, or other pieces they had approved. When the factory system for the production of pottery and porcelain was organised under one administration, a distinct mark for that factory was designed. Sèvres, the double L; Dresden, the cross-swords; Worcester, the crescent; Chelsea, the anchor, and so on. In our own time, the manufacturers' trade-mark has lost little if any of its former importance or value, Acts of Parliament having been passed for its due regulation, with penal clauses against the forger or imitator. If these penalties were more often enforced upon the ingenious fabricator of and dealer in spurious works of art, it would bring more peace of mind to the *bona-fide* collector. At present—

‘The strong statutes
Stand like forfeits in a barber's shop,
As much in mock as mark.’

Measure for Measure.

We have no record of the exact time when Wedgwood first used the well-known stamp. His early work at Burslem, judging from fragments recently found on the site of the Ivy House, and many of the early pieces made at Etruria, bear no mark. The first mention of this sign of identification is the well-known incident of the Etruscan vases thrown by Wedgwood, while Bentley turned the wheel. These were inscribed: ‘JUNE XIII., MDCCLXIX. One of the first Days Productions at Etruria in Staffordshire by Wedgwood and Bentley.’ The round stamp (No. 5), ‘Wedgwood and Bentley,’ is probably the first form, being found upon vases that must have been made soon after the establishment of the Etruria works. This stamp was changed to a wafer, with the addition of the word Etruria (No. 6); afterwards the foot of the vase itself was stamped in a circle, to fit round the screw (No. 7).

Wedgwood is said to have objected to the name of any modeller or workman being added to his own. The fine portrait of Edward Bourne, an old workman at Etruria; a portrait of Josiah Wedgwood, and one of Voltaire, all modelled by Hackwood, have the initials W. H. in script letters under each portrait. These are the only instances of any designer's or craftsman's mark on the relief surface.

Of the many works treating upon ceramics, nearly all give the Wedgwood marks incorrectly. Every mark, whether upon pieces of a useful or ornamental character, used by the great potter and his descendants, was, and is, *impressed* in the soft clay with the ordinary printers' type of the period; excepting the round marks, which were produced by engraved brass stamps, the marks upon porcelain, and the painters' marks upon decorated pieces. The impressed mark, when fired, is of the most durable and permanent character, especially when compared with the painted marks on the glaze of many kinds of porcelain—so liable

to erasure by any ordinary usage. Impressed marks have also another valuable quality—security against fraud—it being nearly impossible to imitate them, except by engraving; no easy task with hard-fired pottery.

The marks of the old period are usually clearly and evenly stamped, and, except upon glazed pottery and 'Queen's Ware,' easily deciphered. With the name are often found either single letters, numbers, or signs, scratched with a point or impressed. Many of these are simply workman's marks, and are of little use to the collector. Some are only single letters, as T. G., signs of various forms, pattern numbers such as 275, 496, 11, usually scratched, or marks indicating size or capacity of tea and other vessels, as 18, 24, 36, 4+4. A rude K, made with a point, found upon some of the fine busts, is attributed to Keeling the modeller, and a type-impressed H to Hackwood.

Miss Meteyard has pointed out that the letters $\overset{O}{3}$ and 3 are only found upon good specimens, and are evidently the marks of careful and expert workmen. These marks are, however, only found upon the fine jasper *déjeuner* tea and coffee pieces, and similar specimens, rarely upon plaques, medallions, or vases. Collectors are also indebted to her for pointing out the mark of three letters, as A N O—R E P occurring with the name, etc., as a distinct evidence of modern work, and any piece so marked is certainly not older than 1859. The mark of three capital letters was first used in 1860: the first letter stood for the workman's mark, the second for the month, the third for the year of manufacture, upon the plan of the hall-mark on plate; O meaning 1860. P 1861, and so on.

Some of the medallions are inscribed with a point with various words, such as 'L Tub,' 'E wash,' etc. etc. These were evidently perfected pieces marked with the various washes, instructions for windage in the kiln, and other matters necessary to be noted for accurate reproduction, and to be retained in the manufactory for future reference. Until lately, a few old vases of the Wedgwood and Bentley period hung over the workmen's benches at Etruria, as a guide for form, mounting, and weight. Occasionally upon the plinth or foot of a vase, and out of sight unless unfitted, inscribed words similar to the above are found. Upon the plinth of a large jasper vase of good form are the words 'M. pot. press S.' Upon the plinth of a pillar boughpot '22 C.' One old piece inscribed T.B.O. was attributed to a modeller named Tebo; the real signification being, 'The top of the biscuit oven!'

wedgwood

1.—This mark occurs upon a very early specimen of 'Queen's Ware,' a teapot, painted with flowers, etc., supposed to have been made by Wedgwood at Burslem: each letter, judging from its appearance, apparently stamped singly with printers' type.

WEDGWOOD
WEDGWOOD
Wedgwood

2, 3, 4.—These marks, varying in size, were, it is thought, used by Wedgwood up to the accession of Bentley as his partner, 1768-9, and are found upon specimens said to have been purchased about that period.

WEDGWOOD & BENTLEY

5.—The circular stamp, without the inner and outer rings, and without the word Etruria, is doubtless the earliest form of the Wedgwood and Bentley stamp, and is found upon a set of three early painted vases, in imitation of natural stone, with gilt serpent and scroll handles. No other example of this mark is known: it may have been an experimental one afterwards changed for No. 6, and never in general use.



6.—This mark, with the word Etruria, is made upon a wafer, or bat, and fixed in the corner, inside the plinth of old basalte vases, reversing for candelabra and some large specimens; it is sometimes found on the pedestal of a bust or large figure.



7.—The well-known circular stamp, with an inner and outer line, always placed round the screw of the basalte, granite, and Etruscan vases, but is never found upon the jasper vases of any period.¹

WEDGWOOD
& BENTLEY

WEDGWOOD
& BENTLEY
Wedgwood
& Bentley
Wedgwood
& Bentley

8, 9, 10, 11.—These marks, varying in size, are found upon busts, granite and basalte vases, figures, plaques, medallions, and cameos, from the largest tablet to the smallest cameo for a ring (the writer has one, only half an inch by three-eighths of an inch, fully marked); also found upon useful ware of the period.

¹ This mark is given in Miss Meteyard's *Handbook to Collectors*, in this form.

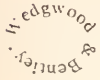
She also gives, as a facsimile of a rare mark,

Wedgwood & Bentley

Both being unknown. It is probable this was sent to the authoress by some corresponding inquirer, and she, taking it to be a facsimile, had it engraved in the written form without verification.



Wedgwood
& Bentley
356



12.—Marks upon the Wedgwood and Bentley intaglios, with the catalogue number, varying in size. Very small intaglios are sometimes marked W. & B. with the catalogue number, or simply with number only.

13.—This rare mark is found only upon chocolate and white seal intaglios, usually portraits, made of two layers of clay; the edges polished for mounting.

It may be noted that the word 'and' in every Wedgwood and Bentley mark is always contracted '&'; that no punctuation or other points, excepting those in marks No. 5, 6, 7, and 13, are ever used.

Wedgwood
Wedgwood
Wedgwood
WEDGWOOD
WEDGWOOD
WEDGWOOD
WEDGWOOD

14, 15, 16, 17, 18, 19, 20.—Marks, varying in size, attributed to the period after Bentley's death, and probably used for a time after Wedgwood died. These marks and others were used by chance—a small piece often bearing a large stamp, and a large one a minute stamp, not easily read.

WEDGWOOD & SONS

21.—This rare mark exists upon some large square plateaux in cane-coloured jasper. It may have been one adopted upon the change of partnership in 1790, but little used. The circular announcing the change says: 'The mark "WEDGWOOD" will be continued without any addition.'

JOSIAH WEDGWOOD
Feb 2 1805

22.—Sometimes '2nd Feby.,' the mark of Josiah Wedgwood the younger. Supposed to be the date of some new partnership or change in the firm, being found only upon some basalt tripod incense-burners; it may be the date when the design was first registered.

WEDGWOOD
ETRURIA
WEDGWOOD
ETRURIA
Wedgwood
Etruria

23, 24, 25.—These marks rarely found upon pieces of a very high character—usually upon dark-blue stoneware vases and glazed ware. Adopted about 1840, but soon disused.

WEDGWOOD
(in red or blue)

26.—The mark upon the porcelain, made from about 1805 to 1815, always *printed* either in red or blue, sometimes in gold. An impressed mark cannot be used with certainty upon soft-paste porcelain, being so apt to diffuse out in the firing. The marks (impressed) on Swansea and Nantgarw porcelain are very indistinct.

WEDGWOOD
WEDGWOOD

27, 28.—These marks, varying in size, are still used at Etruria for the modern jasper and useful ware of all varieties.

Emile Lessore

E Lessore

EL



WEDGWOOD

ENGLAND

29, 30, 31.—The celebrated Emile Lessore, a painter trained at Sèvres, died 1876, who painted some fine vases, plaques, etc., for Messrs. Josiah Wedgwood & Sons, from 1859 to 1875, signed his work in this form.

32.—The manufacture of fine porcelain was revived at Etruria, 1878, and is still continued. This mark, *printed* in black and other colours, is used.

33.—This word was added to the mark WEDGWOOD in 1891, to comply with the new American Customs Regulations, known as the M'Kinley Tariff Act.

34.—Illustrated at the head of this chapter, 'Made by Josiah Wedgwood of clay from Sydney Cove' is found upon the back of a pretty medallion, 'Etruria, 1789' (see title-page). These medallions, relief and field in the same colour, were made by Wedgwood from clay collected at Sydney Cove by Sir Joseph Banks, botanist to the Cook expedition, who sent the clay to Etruria for this purpose.

The Wedgwood and Bentley mark is found only upon basalt and crystalline agate or imitation stone vases, upon plaques, medallions, and portraits of the same period. It is never found upon the blue and white jasper vases, nor upon any example of green, pink, lilac, or cane-colour.

Wedgwood marks cannot be relied upon as exact evidence of any period of manufacture, excepting the various Wedgwood and Bentley stamps (Nos. 5 to 13), which were in use only from 1768 to 1780. The mark WEDGWOOD being used now exactly as in the last century, the year of manufacture is determined more by the material, colour, and workmanship. We know the date of certain designs made by Flaxman and other artists. For example, Flaxman designed the apotheosis of Homer in 1777; every plaque of that subject must, of course, be of later date.

The Wedgwood mark has been forged or imitated both in the last and present centuries, but these forgeries are of very little importance. Some small blue and white medallions, marked 'Wedgwood & Co.,' are known. This mark is said to have been used by some potters at Stockton-on-Tees, who were compelled to disuse it by legal injunction. About the year 1840, a man named Smith set up a factory in Holland, and stamped his ware 'Wedgwood.' The Staffordshire firm added 'Etruria' to their

mark (Nos. 21, 22, 23), but it was soon abandoned, and the simple word Wedgwood used again, foreign merchants and buyers not understanding the addition. There is a tradition that a foreign dealer, anxious to purchase Wedgwood, travelled to Italy to look for the Staffordshire Etruria! The forged marks are so rarely seen, they are almost worth collecting as curiosities: the pieces bearing the mark, however, are of such poor quality as works of art, that no one would care to put them in the same cabinet with the genuine examples.

Any unmarked piece must not be condemned upon that account alone. Undoubted pieces of genuine Old Wedgwood—many of fine quality—are at times met with without any mark. The omission may occur from various causes—carelessness, putting the piece to the lathe after marking, thinning down medallions, or the lapidary grinding it down to fit a metal mount. If made at Etruria, either in Josiah's time or later, it will carry its own marks of identification.

DATES IN CONNECTION, FOR REFERENCE

Josiah Wedgwood, born at Burslem	1730
His apprenticeship as a potter ended	1749
His first partnership—with Harrison	1752
Harrison, Wedgwood, and Whieldon	1754
Wedgwood's tenancy of the Brickhouse Works, Burslem (site of the Wedgwood Institute)	from 1757 to 1773
Married	1764
Etruria Works commenced	1767
Thomas Bentley, a partner of the firm—Wedgwood and Bentley	from 1768 to 1780
Opening of Etruria and first day's throwing	1769
James Tassie first mentioned in connection with Wedgwood	1769
Flaxman first employed	1775
Portland or Barberini Vase commenced	1786
Completed	1790
Sons—John, Josiah, and Thomas Wedgwood, taken into partnership with T. Byerley (Wedgwood, Sons, and Byerley)	1790
Wedgwood died	1795

TECHNICAL TERMS USED IN THIS CATALOGUE

CAN or COFFEE-CAN. An old potter's term for the mug-shaped cylindrical cup used for coffee, and still in use. Wedgwood and other potters frequently made the saucer do duty for both the tea and coffee-cups. Many old services

would be complete with, say, twelve tea-cups, twelve coffee-cans, and twelve saucers.

JASPER. The material perfected by Wedgwood from 1775 to 1779, in which all his fine ornamental pieces were produced. This body has the property of incorporating the colour in the mass. It was so named from its density, being as readily polished on the lathe as the natural stone.

GRANULATED. A dotted finish found chiefly in the blue jasper, somewhat resembling the surface of Morocco leather. Its effect is similar to frosted or dead metal, and of great value for contrast in relief-work.

LAMINATED. An effect produced upon the bevelled edges of plaques and medallions by the introduction of a thin, darker layer in the centre, the edges afterwards polished. In a few instances the lamination extends entirely over the field, but is only visible when the relief is cut away at the back, to prevent expansion in firing. The effect is similar to a shell cameo of two or three strata. This process, granulation and others, was one of the many inventions of Josiah Wedgwood to improve his pottery.

LUSTRES. The term used for the mounted candelabra formed of Wedgwood's cylinders, mounted by the Birmingham manufacturers with ormolu and cut-glass drops.

PEDESTAL. The base on which a statue or bust rests. A separate stand for a vase. Wedgwood made them in every form—square, cylindrical, and oval—and in all materials.

PLINTH. The base, usually square of a vase, fixed to the foot by screws. The plinth of a Wedgwood vase is a very important part of the effect—always in harmony and in right proportion.

SOLID AND DIPPED JASPER. The earlier jasper pieces in various colours were made in 'solid' jasper, *i.e.* the colour was mixed in the mass, and the white relief applied above. Wedgwood, however, found certain difficulties in firing, the surface being of an irregular dark colour in one part, and lighter in another. He then adopted a process of making the piece in the uncoloured white jasper, 'dipping' the surface only with the colour. A great improvement—but he raised his prices fifty per cent. for the new process.

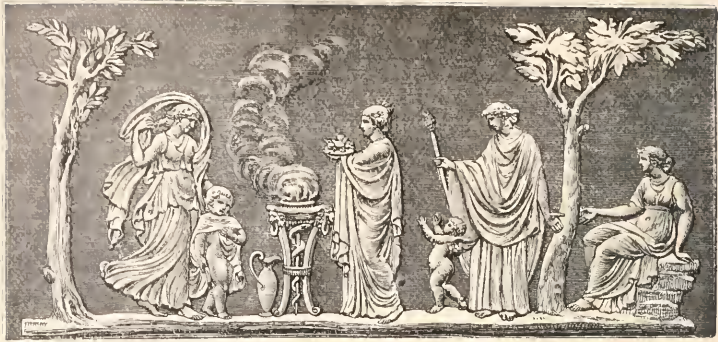
TRI-COLOUR. In the jasper vases the ground may be pink, the borders green, the reliefs white, or varied at discretion. In some fine medallions, the field is of pink, green, black, or other colour—the border upon another colour; reliefs in white. The beautiful tri-colour pieces were not made before 1790, and are the most elaborate of Wedgwood's art-work.

TRIAL. A technical term for an experimental piece, chiefly used to try the effect of the kiln fire, and to ensure the proper proportion of clays and colours. Such pieces were not intended for sale, but to be kept for future reference. Portraits, plaques, and medallions exist in Wedgwood, sometimes inscribed by his

own hand, with the proportion of ingredients used. A portrait of Linnæus has, '*I of O wind M, and I of N wind M.*' Trials are valued by collectors as a sketch by a great artist would be.

WAXEN JASPER. The technical name for a somewhat rare body. The material is of a dense porcelain character, highly fired and nearly vitrified, the reliefs having a smooth surface as if glazed.

BODY. A potter's term for clay or other material, either used by itself or mixed in any proportion, for any required purpose.



PLAQUE: A SACRIFICE. *Designed by Lady Templeton.*

PLAQUES OR TABLETS

WITH true prophetic instinct, Wedgwood wrote to his partner Bentley: 'My Tablets only want age to make them valuable.' These fine productions, with the medallions, had Josiah's first and continued attention—from the period of his early labours at Burslem, then at Etruria, until the close of his busy life. Commencing with casts from the antique or impressions from Tassie's sulphurs, he was not content until the genius of Flaxman, Pacetti, Hackwood, Webber, and the best artists of his time made designs for him. His plaques entered into the scheme of all art decoration—for the mantelpiece, ceiling, door, pilasters, and the wainscot on the wall. The cabinet-maker used them as inlays, or otherwise applied them to the decoration of furniture. They were first made in the terra-cotta and biscuit bodies—then but a simple cast from the mould—the field coloured by hand with enamel. In due time many improvements were carried out in the basalt and jasper bodies, all being carefully undercut and finished by the modeller. Wedgwood often mentioned the great trouble he had with the potter's work. However carefully the plaque was finished in the clay, the colour of the ground or field being under the relief was liable to discolour the white subject above it. Another difficulty was to prevent a thin, quarter-of-an-inch, flat plaque curling up under the action of the fire. Plaques of the old period of good quality are, and have always been, scarce. Some of the finest have been removed from mantelpieces and furniture, and framed for due preservation—they were not produced by the gross like machine-made tiles. How few of these last-century pieces

are intact in our day may be judged from the estimate that all the known examples of the subject-plaques in jasper of the best period, *i.e.* made between 1773 and 1793, might be easily contained on the existing walls of an ordinary art gallery if hung in lines of not more than three deep, allowing space between each. If arranged on the plan of the annual Royal Academy Exhibition, from floor to ceiling, the portraits and basalte plaques might perhaps be included.

1. **Four boys at play.** Designed by Lady Templeton. Sage-green jasper, white relief. Square. $4\frac{1}{4} \times 5\frac{1}{2}$ inches. WEDGWOOD (No. 17).
And T (the monogram of Lady Templeton). Period 1789.
T. S. Walker Collection.
2. **The Birth of Bacchus.** Oblong oval, solid blue jasper. $7\frac{1}{4} \times 9\frac{3}{4}$ inches. 1770.
WEDGWOOD (No. 8).
& BENTLEY
3. **The Triumph of Bacchus.** Oblong oval, solid blue jasper. $7\frac{1}{4} \times 9\frac{3}{4}$ inches. 1770.
WEDGWOOD (No. 8).
& BENTLEY
4. **Four children in a landscape.** Square, dark-blue ground. Designed by Lady Templeton. $4 \times 5\frac{1}{2}$ inches. 1790.
WEDGWOOD (No. 18).
5. **Four boys dancing.** Square, dark-blue ground. Designed by Lady Templeton. $4 \times 5\frac{1}{2}$ inches. 1792.
WEDGWOOD (No. 18).
T
6. **Group of women and children.** Designed by Lady Templeton. Green jasper, oblong oval. $6\frac{1}{2} \times 8\frac{1}{2}$ inches. 1790.
WEDGWOOD (No. 18).
T
De Fulbe Collection.
7. **Venus and Cupid.** Oval, solid blue waxen jasper. Highly fired and stained in the process. $6 \times 4\frac{1}{2}$ inches. 1779.
This fine example is a 'trial' not intended for sale. No. 158 in Wedgwood's Catalogues.
Bowker Collection.
8. **Nine boys dancing.** Plaque; oblong oval, grey-blue waxen jasper. 6×8 inches. 1785.
WEDGWOOD (No. 8).
& BENTLEY
9. **Group of women and children.** Plaque; pale-green jasper. Designed by Lady Templeton. $4\frac{1}{2} \times 11\frac{1}{2}$ inches. 1790.
WEDGWOOD (No. 18).
10. **The Judgment of Hercules, Artemisa, and Indian Bacchus.** Three solid blue plaques in one frame. Centre $7 \times 9\frac{1}{2}$, sides $6 \times 4\frac{1}{2}$ inches. 1778.
WEDGWOOD (No. 8).
& BENTLEY
From a mantelpiece in Ireland.

11. **Bacchus and two Fauns.** Oval, solid blue jasper. The bevelled edge of the plaque laminated. Taken from a mantelpiece. $7\frac{1}{4} \times 5\frac{3}{4}$ inches. 1769.

Fender and Stuart Collections.

WEDGWOOD (No. 8).
& BENTLEY

12. **Penelope and her Maidens.** Oblong, solid blue jasper. The only example of this subject known. $6\frac{1}{8} \times 9\frac{1}{8}$ inches. Probable date 1790.

WEDGWOOD (No. 17).



A very fine design by Flaxman, not included in his series illustrating the *Odyssey*. There is an antique bas-relief of this incident in the British Museum.

Comparison with Flaxman's works justifies Canova's estimate of the great sculptor: 'You come to Rome to admire my works, while you possess in your own country, in Flaxman, an artist whose designs excel in classical grace all that I am acquainted with in modern art.' The antique relief is illustrated in Smith's *Classical Dictionary*. By the courtesy of Mr. Hallam Murray, the block is here reproduced.

Ward Collection. Illustrated in Rathbone's 'Old Wedgwood,' Plate LXI.

13. **The Marriage of Cupid and Psyche.** Oblong oval, solid dark-blue jasper. $10 \times 13\frac{3}{4}$ inches. 1787.

WEDGWOOD (No. 17).

This well-known and popular subject is taken from the celebrated antique gem in the Marlborough Collection. A cameo measuring $1\frac{1}{2} \times 1\frac{3}{4}$ inches, signed 'ΤΡΥΦΩΝ ΕΠΟΙΕΙ,' which does not prove its antiquity, for, as Raspe says, 'Such was the sway of public prejudice in favour of Greek taste, even those Roman artists affected to write their names in Greek or with Greek terminations, just as formerly our musicians and singers, from a similar prejudice for Italian musical excellence, affected Italian appellations.' This gem has been reproduced in every material, engraved by Bartolozzi and others, and even burlesqued by Gillray. Some authorities consider the gem was engraved in the fifteenth century. A drawing of the subject by Pirro Ligorio was among the papers of Bagaris early in the sixteenth century. All however admit its excellence. Mr. Story-Maskelyne says, 'In point of technique, this has never been surpassed in any age. Indeed, alike for movement, grace of form, for tenderness of treatment and precision of modelling, as for the delicate technical management of surface, this cameo may challenge any work of ancient or modern times.' The entire collection of Marlborough gems was sold *en bloc* at Messrs. Christie's, about 1870, for 36,000 guineas, to David Bromilow, Esq., of Bitteswell Hall, Lutterworth, who bequeathed them to his daughter, Mrs. Jary. The collection was dispersed again at Christie's, June 26, 1899, the Marriage of Cupid and Psyche, Lot 160, bringing £2000—bought by Mr. Ready, not for the Marlborough family as reported, but for the Museum of Fine Arts at Boston, U.S.A.; the entire collection of 739 lots producing £34,827, 7s. 6d. Wedgwood reproduced this gem in his jasper body in all

sizes, from that of the original gem to this, the largest. Flaxman modelled the exquisite Sacrifice to Hymen (No. 30), as a companion to this subject. The plaque exhibited came from Russia; two only are known of the same size.

14. **The Judgment of Hercules.** Lilac or pink jasper. A very rare plaque in this colour. 6 × 18 inches. This fine plaque is No. 69 in Wedgwood's Catalogue of 1787, and thus described: 'Judgment of Hercules; modelled agreeably to Lord Shaftesbury's idea of representing this subject.' The design has been attributed to Flaxman. The plaque formed part of the stock sent by Wedgwood to his agent, Daguerre, in Paris. It was purchased in Paris, 1880, with other fine pieces, by the writer, from the family in whose possession it had been for nearly a century. So rare are lilac plaques that no example could be found in England for the Liverpool Loan Exhibition, 1879, only one medallion. Another example of this subject will be found (No. 10). 1792. WEDGWOOD (No. 18).
Holt and Ruston Collections.



THE MEDUSA. No. 15.

15. **The Medusa.** Circular, solid blue jasper, very high relief. Modelled by Flaxman about 1766. 5 inches. WEDGWOOD & BENTLEY (No. 9).

This rare plaque is a tribute to Wedgwood's skill as a potter, the process of firing a mass of relief as this plaque would demand every possible care and attention.

16. **Mercury joining the hands of Britain and France.** Solid blue ground. Designed by Flaxman. 9 $\frac{3}{4}$ × 9 inches. 1787. WEDGWOOD (No. 17).

This fine relief was designed by Flaxman to commemorate the Treaty of Commerce between France and Great Britain, signed at Versailles, September 27, 1786—a beneficial treaty resulting in a great increase of trade between the two countries. The first relief from this subject was sent to Lord Auckland, then Envoy-Extraordinary of Great Britain, residing in Paris.

Frederick Locker Collection. Illustrated in Meteyard's 'Life of Wedgwood,' vol. ii. p. 564, and 'Choice Examples of Wedgwood.'

17. **The Triumph of Bacchus and Ariadne.** Solid blue jasper. No. 212 in Wedgwood Catalogue, 1779. $7\frac{3}{8} \times 19\frac{3}{8}$ inches. 1783. WEDGWOOD (No. 18).

A rare plaque, the only one of the subject known. The difficulty in firing a long plaque of high relief may have prevented repetition. This example has no less than thirty-one large and thirty-six smaller piercings in the field at the back to prevent expansion and damage when in the kiln.

Illustrated in Rathbone's 'Old Wedgwood,' Plate XXXII.

18. **An Offering to Peace.** A fine plaque in black jasper, white relief. Designed by Lady Templeton, and is No. 238 in Wedgwood's Catalogue. $7\frac{1}{2} \times 19\frac{1}{2}$ inches. 1790. WEDGWOOD (No. 17).

Plaques in this colour are of the greatest rarity, two only being known of this measurement. The same subject exists in dark blue, but reduced—the plaque only measuring 6×15 inches, the figures being one-fourth less than the one exhibited. The earlier specimens of the black and white show brown stains upon the edges of the white reliefs.

19. **Priam begging the body of Hector from Achilles.** Dark-blue jasper. $6\frac{1}{4} \times 15\frac{1}{4}$ inches. 1789. WEDGWOOD (No. 17).

The original of this subject, with the Sacrifice to Iphigenia (No. 20), and two groups of warriors and horses, is found in the Capitol Museum sarcophagus in which the Portland Vase was found. It was designed by Pacetti at Rome, under the supervision of Flaxman, 1788. Flaxman, reporting to Wedgwood the progress of Pacetti's modelling, stated that it would require his attention for a fortnight after Pacetti had finished.

20. **The Sacrifice of Iphigenia.** Dark-blue jasper. $6\frac{1}{4} \times 15\frac{1}{4}$ inches. 1789. WEDGWOOD (No. 17).

Designed by Pacetti at Rome, 1788. Companion plaque to Priam begging the body of Hector (No. 19), coming from the Emperor Septimus Severus' sarcophagus in the Capitol Museum. The plaque has always been known by the above title, but is one of those omitted in Wedgwood's Catalogues. The title may be the correct one, but it might equally illustrate the Sacrifice of Virginia.

21. **Five warriors and two horses.** Circular, dark-blue jasper. Designed by Pacetti from the end of the same sarcophagus. $4\frac{3}{4}$ inches. 1790. WEDGWOOD (No. 17).

22. **Three male, three female figures, and a horse.** Circular, dark-blue jasper. Designed by Pacetti from the end of the same sarcophagus. $4\frac{3}{4}$ inches. 1790. WEDGWOOD (No. 17).

These fine plaques are very scarce, so far the only pair known. They were exhibited at the Liverpool Loan Exhibition of Old Wedgwood, 1879, and illustrated in the catalogue.

23. **Hercules and Cerberus.** Upright oval, solid dark blue. $8 \times 5\frac{1}{2}$ inches. 1785. WEDGWOOD (No. 17).

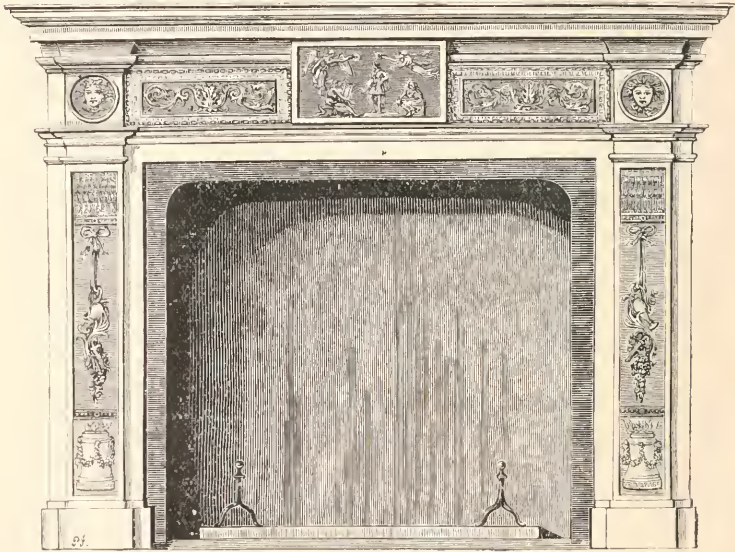
24. **Cupid and a Satyr,** companion subject. Upright oval, solid blue jasper. $8 \times 5\frac{1}{2}$ inches. 1785. WEDGWOOD (No. 17).

Both plaques are in the original carved frames of the period (1785).

Bolckow Collection.

25. **Venus and Cupid.** Upright oval, celadon jasper. $5 \times 3\frac{3}{4}$ inches.
 Made by Wedgwood for Prince Galitzin, Russia. WEDGWOOD (No. 18).
26. **A Sacrifice to Ceres.** Dark-blue ground, white relief, with festoons of flowers.
 $4\frac{1}{2} \times 11\frac{1}{2}$ inches. 1785. WEDGWOOD (No. 18).
27. **The Apotheosis of Homer.** Solid blue jasper, white relief. Designed by Flaxman.
 $7\frac{1}{2} \times 14\frac{1}{2}$ inches. 1778. WEDGWOOD (No. 8).
Sibson Collection. (Taken from a mantelpiece.) & BENTLEY
28. **Bacchus and two Bacchantes.** Oblong oval, dark blue. Designed by Flaxman.
 From the Borghese or Campana Vase. $8\frac{1}{4} \times 6\frac{1}{8}$ inches. 1789. WEDGWOOD (No. 18).
Tulk Collection.
29. **Five of the Muses.** Green ground. Designed by Flaxman. $3\frac{1}{2} \times 7\frac{3}{4}$ inches. 1787.
Sibson Collection. WEDGWOOD (No. 18).
30. **A Sacrifice to Hymen.** Oblong green ground. $3 \times 8\frac{1}{4}$ inches. 1790.
 WEDGWOOD (No. 8).
31. **Nine Bacchanalian boys playing.** Oblong oval, solid white jasper. $5\frac{1}{2} \times 7\frac{1}{2}$ inches.
 1770. WEDGWOOD (No. 11).
Streatfield Collection. & BENTLEY
32. **A Sacrifice to Hymen.** Dark blue, circular. $8\frac{3}{8}$ inches. 1789.
Sibson Collection. WEDGWOOD (No. 2).
33. **Four boys as Satyrs and Bacchanalians.** Divided by pillars and festoons of lions' skins. Dark-blue ground. Designed by Lady Di Beauclerc. $5\frac{1}{4} \times 12\frac{1}{2}$ inches.
 1790. WEDGWOOD (No. 17).
Sibson Collection. Illustrated in Meteyard's 'Wedgwood and His Works,' Plate VII.
34. **Four boys as Silenus and Companions.** Upright oval, blue ground. 9×7 inches.
 WEDGWOOD (No. 8).
 & BENTLEY
35. **Nymph with Cymbals.** Subject taken from the Herculaneum fresco. A rare plaque, circular, black ground, white relief. $9\frac{1}{2}$ inches. 1793.
Bartlett Collection. WEDGWOOD (No. 2).
36. **Three boys—'The Arts.'** Upright oval, blue ground. $5\frac{8}{8} \times 4\frac{1}{2}$ inches. 1792.
 WEDGWOOD (No. 17).
37. **Eight boys dancing—one piping.** Oblong oval, blue ground. $6\frac{1}{2} \times 8\frac{1}{2}$ inches.
 1770. WEDGWOOD (No. 8).
 & BENTLEY
38. **Cybele in a Chariot drawn by Lions.** Oblong oval, dark blue. 6×8 inches.
 WEDGWOOD (No. 18).
Bought by Mr. Tulk at Wedgwood's warehouse, York Street, St. James's, 1794. Cox and Bartlett Collections. Illustrated in Liverpool 1879 Catalogue, Plate V.

39. **The Marriage-Feast of Perseus and Andromeda.** Oblong oval, blue ground.
 $7 \times 9\frac{1}{2}$ inches. 1785. WEDGWOOD (No. 17).
Sibson and T. S. Walker Collections.
40. **War of Jupiter and the Titans, companion plaque.** $7 \times 9\frac{1}{2}$ inches. 1765.
 WEDGWOOD (No. 17).
Sibson and Cox Collections.
41. **Marcus Aurelius.** Solid blue, high relief. Name incised on field. $6\frac{3}{4} \times 4\frac{3}{8}$ inches.
 1779. WEDGWOOD (No. 8).
Bartlett Collection. & BENTLEY
42. **Nero.** Solid blue, high relief. Name incised on field. $5\frac{5}{8} \times 4\frac{1}{2}$ inches. 1779.
 WEDGWOOD (No. 8).
 & BENTLEY
43. **Alexander the Great.** Solid blue. A fine head in high relief. $3\frac{7}{8} \times 3\frac{3}{8}$ inches.
 1775.
- 43a. **Melpomene.** A fine high-relief plaque on the rare pink or lilac ground. Waxed
 jasper body. The large model by Flaxman. $5\frac{1}{2} \times 3\frac{3}{4}$ inches. 1789.
From a mantelpiece. WEDGWOOD (No. 8).



MANTELPIECE MADE FOR LONGTON HALL. 1777-1779.



THE MARRIAGE OF CUPID AND PSYCHE.

From the Marlborough Gem. No. 65.

MEDALLIONS AND CAMEOS

THESE miniature plaques are, in number and variety, the most important of all Wedgwood produced. The period of manufacture can be traced equally with the plaques from their gradual and certain improvements, gained from knowledge acquired in surmounting the recurring troubles of the potter with his work. These were at first made, chiefly in biscuit and basalte, in series such as 'Kings and Queens of Asia Minor, Statesmen and Philosophers, Heads of the Popes, Kings and Queens of England,' etc. Intended for the trays of cabinets—the subjects taken from medals and similar sources—they were not to be compared with the later fine work of the Flaxman period. The fine jasper medallions were used by the Birmingham and Sheffield manufacturers for mounting as jewellery in gold, silver, or steel; for inlaying in bon-bon or toothpick boxes, to be sold at home or exported abroad. When Wedgwood could write to his partner Bentley, 'We are now absolute with the jasper,' meaning that he had surmounted all the difficulties, he did not rest without further improving his medallions. The most beautiful of all were yet to be created—the tri-colour examples, where the field is of one colour, the border of another. Another advance was the polishing of the edges, sometimes laminated, that is, with a darker line of jasper showing in the polish, giving the effect of a cameo of two strata. His perfect medallion, free from all staining of the reliefs, as an example of the potter's handicraft, has never been equalled at any time in any country. We yet require some absolute rule as to size in

classifying medallions. A large cameo may rank as a medallion, or a large medallion as a plaque. Wedgwood's opinion of his own work was: 'I have endeavoured to preserve the style and spirit, or if you please the elegant simplicity, of antique forms, and so doing to introduce all the variety I was able; and this Sir William Hamilton assures me I may venture to do. . . . Was anything of consequence done in the cameo or medallion kind before you? In real stones and in imitation of real stones in paste, or soft coloured glass, much has formerly been done, witness the Portland vase and numberless pieces of inferior note. Basso-relievos of various sizes have likewise been made of a warm brown earth of one colour; but the improved kind of two or more colours, and a true porcelain texture, none were made by the ancients or attempted by the moderns that I ever heard of, till some of them began to copy my jasper cameos.' (Wedgwood to Darwin, June 28, 1789.)

44. **Friendship consoling Affliction.** Tri-colour, oval, black ground, classic border on pink. $3 \times 4\frac{1}{4}$ inches. Period, 1790. WEDGWOOD (No. 18).
Illustrated in Rathbone's 'Old Wedgwood,' Plate XLIII.
45. **The Marriage of Cupid and Psyche.** Black jasper, white relief. The size of the original gem, $1\frac{1}{2} \times 1\frac{5}{8}$ inches. 1770. WEDGWOOD (No. 11).
& BENTLEY
46. **Sacrifice of Æsculapius and Hygeia.** Oblong oval, black jasper, white relief. From Russia. $1\frac{3}{4} \times 2\frac{3}{8}$ inches. 1792. WEDGWOOD (No. 20).
47. **Seven figures sacrificing.** Tri-colour, square, cut corners. Relief on black ground, border of foliage on green. $1\frac{5}{8} \times 4\frac{1}{8}$ inches. 1790. WEDGWOOD (No. 20).
48. **A mounted Warrior.** Tri-colour, circular. Relief on pink ground, border of twelve signs of the Zodiac on green. Modelled by Hackwood. 1790. $2\frac{3}{8}$ inches. WEDGWOOD (No. 20).
H
49. **A Nymph sacrificing to Hymen.** Tri-colour, circular. Relief on pink ground, border of twelve signs of the Zodiac on green. Modelled by Hackwood. 1790. $2\frac{3}{8}$ inches. WEDGWOOD.
H
50. **Hygeia, Fortuna, and four Warriors.** Three early medallions in blue and white of the Wedgwood and Bentley period. 1765. WEDGWOOD (No. 11).
& BENTLEY
51. **Seven medallions of Nymphs, in one frame.** Jasper; two pale blue, three dark blue, one green, one lilac. 1785 to 1792.
These designs were by Flaxman and Stothard. Stothard's original drawing of floating Nymphs is now in the Wedgwood Institute, Burslem.
52. **Oval frame containing twelve mounted medallions.** Centre: double buckle for girdle, two pointed oval blue medallions, mounted in steel and gold, with red enamel effect (Soho). Dark-blue medallion: Nymph with a wreath, mounted in

gold with pearls. Hercules and the Boar, mounted in steel as a buckle. Two oval, white jasper, of the emperors Claudius and Maximus in Soho metal frames. Dark-blue round medallion: Nymph and Warrior sacrificing; Louis XV., carved gilt frame; J. J. Rousseau, pale blue; Voltaire, dark blue; Prince Charles Stuart, curved medallion for a watch,—all in Louis XV. and XVI. carved frames; and two oblong camei of a Bull and Nymphs sacrificing, steel mounts. All of the 1780-90 period.

53. **Octagonal frame containing twenty-one medallions.** Centre: Venus and Cupid; Hebe; Vestal sacrificing at an altar, waxen jasper; Apollo; Medusa, with wreaths; Archer and Warrior; Seal of the Slave Abolition Society—‘*Am I not a man and a brother?*’ modelled by Webber, 1787; Diana in a chaitot; Sappho, Minerva; Three Graces—circular; and one oval, black and white; one laminated—and nine other medallions, mounted in gold, paste, ormolu, etc. Good examples of the fine medallions of the Wedgwood and Bentley and Wedgwood periods.
54. **Octagonal frame containing twelve medallions in steel mounts.** Centre: a double buckle with Ganymedes and the Eagle and a Nymph; Cupid singing: ‘Health restored’; Victory writing on the Shield; Coriolanus, wife and mother; Domitian; C. J. Fox; Apollo; medallion with five camei on one field; Diana with Nymphs; Nymph, designed by Stothard; and two buttons in original chased steel mounts. The oval medallions were used as buckles for the girdle. The steel work produced by Boulton and Watt and other Birmingham manufacturers, from 1785 to 1790.
55. **Oval frame containing nine medallions.** Centre: Coriolanus, wife and mother—circular, black and white; a Priestess at an altar; Sacrifice to Æsculapius; Jupiter and Io; Venus, high relief; Robespierre; Mirabeau; Cupid dressing a mask; and The State Protector, in blue and white. Two of the medallions are in the waxen jasper body. Two are marked Wedgwood & Bentley.
56. **Oval frame containing fifteen medallions,** in chased steel mounts. Centre: A Sacrifice to Peace; two oval medallions of Nymphs; Cupid holding a Swan; Cupid riding a Swan; Plato; Aristippus; four buttons; and four tri-colour cameos. Mounted in original steel mounts, mother-of-pearl, pastes, etc.
57. **Oval frame containing nine medallions.** Centre: Terpsichore, white jasper; Floating Nymph, designed by Stothard, R.A.; two male figures; The Three Graces; Calliope as Hope; Venus, full length; La Fayette, with classic border; Fortune, with Cap of Liberty, motto ‘*En quam sæpe optastis, Libertas*’; and Cupid and Swan. Mounted in original Soho ormolu frames, gold, paste, etc.
58. **Pomona.** Upright oval, green ground. 4 × 3 inches. Period, 1788.
WEDGWOOD (No. 27).
Dr. Erasmus Darwin Collection.
59. **Frame containing five Nymphs.** Dark blue, designed by Stothard. Four have gold mounts; one, chased steel. Period, about 1789.
Barlow and Stuart Collections.
60. **The Archers.** Designed by Flaxman. Tri-colour oval oblong, green ground, classic border on blue. 3 × 4½ inches. Period, 1790. WEDGWOOD (No. 18).
Purchased at Wedgwood’s Dublin Showroom, 1808.

61. **Omphale, with the attributes of Hercules.** Basalte, red, painted ground. Soho metal frame. $3\frac{1}{2} \times 2\frac{1}{2}$ inches. 1782. WEDGWOOD (No. 15).
62. **Venus chiding Cupid.** Oblong oval, tri-colour jasper. Green ground, border on black. $2\frac{3}{4} \times 4$ inches. 1793. WEDGWOOD (No. 19).
63. **Oval frame containing fifteen medallions, etc.** Centre: Nymph sacrificing; Jupiter: Nymph at a Tomb; Cupid as Sappho; Boy with a Torch; Hebe, inscribed '*Sal restit*' (a medallion made on the convalescence of King George III.); Poor Maria; Winged Nymph flying, blue and white; Bourbonnais Shepherd, green; two ear-drops and four buttons. All mounted in chased steel.
64. **Cupid on a Lion.** Circular medallion, tri-colour ground. Mounted in chased steel. $2\frac{1}{4}$ inches. 1790. WEDGWOOD (No. 19).
65. **The Marriage of Cupid and Psyche.** From the Marlborough gem. Oblong oval, solid blue jasper. $2\frac{3}{4} \times 3\frac{3}{8}$ inches. 1769. WEDGWOOD (No. 11).
& BENTLEY
66. **A Sacrifice to Hymen.** Modelled by Flaxman. Oblong oval, solid blue jasper $2\frac{3}{4} \times 3\frac{3}{8}$ inches. 1769. WEDGWOOD (No. 19).
67. **Oblong oval frame of eleven medallions.** Centre: Nymphs sacrificing, curved tri-colour, blue and pink ground; Death of a Warrior, and Æsculapius, Hygeia, and Neptune, blue and white; Poor Maria, green; Marriage of Cupid and Psyche and Sacrifice to Hymen, a pair in blue, and another pair in green; a Faun and Nymph, blue; and two buttons in pearl and gold. Three medallions are marked Wedgwood & Bentley.
68. **Marcus Antonius.** White jasper, high relief. $3\frac{1}{2} \times 2\frac{3}{4}$ inches.
69. **The Triumph of Achilles over Hector.** A large and rare tri-colour medallion. Black ground, border on green. $3 \times 4\frac{3}{8}$ inches. 1792. WEDGWOOD (No. 19).
70. **Frame containing nine allegorical medallions.** Centre: Victory inscribing the Shield at the Columna rostrata; Three Maidens with Shields; Education, crowning the bust; the Altar of Peace, dated 1789; Cybele with the Lions, and a Zodiac border—dark blue, etc. etc. The centre medallion marked Wedgwood & Bentley.
These medallions commemorate some European treaty of peace or commerce.
71. **Frame of eighteen seals, etc.** Various examples of Wedgwood's jasper and basalte, showing the lapidaries' polish upon the material, imitation of natural stones, niello work, etc. The oval cameo is a rare example of the polished field easily completed upon intaglio, but a difficult operation upon a cameo.
72. **Oval frame containing seven medallions.** Centre, oval: Mother and Youth; Cupid singing; two Cupids as Seasons; Hope; Cupid shaping his Bow; and Two Philosophers—dark blue.



SEAL OF THE SLAVE. No. 53.

73. **The Slave**—‘Am I not a man and a brother?’ A large and unique example of this subject, white ground, black relief. $3\frac{3}{8} \times 2\frac{7}{8}$ inches. This was modelled as a badge or seal ($1\frac{1}{4} \times 1$) by Webber in 1787, and given to the Slave Abolition Society by Wedgwood.
74. **Head of an old Satyr**. Oval, dark blue and white, waxen jasper. $3 \times 2\frac{1}{4}$ inches. 1770. WEDGWOOD (No. 11). & BENTLEY
75. **Cupid sacrificing a Butterfly**. Grey-blue, upright oval. $5 \times 3\frac{1}{2}$ inches. 1772. WEDGWOOD (No. 8). & BENTLEY
- 75a. **Frame containing five medallions**. Black ground, white relief. Vespasian; The Corybantes; Petronia; Aurora and Augustus Cæsar. Three are marked Wedgwood & Bentley.
- 75b. **Frame containing five medallions**. Cupid on a Lion and Warriors sacrificing; circular, tri-colour, pink ground, floral border on green; Medusa: blue ground, white scroll border—all in gilt, carved, wood frames; and two octagonal tri-colour cameos mounted with pastes.



MEDALLION.—THREE GRACES AND ZODIAC BORDER.



MEDALLION.—IN MEMORY OF PRINCESS ELIZABETH.



DUKE OF BRIDGEWATER (FRANCIS EGERTON). No. 83.

PORTRAITS

OR 'HEADS OF ILLUSTRIOUS MODERNS'

THE portraits are not the least interesting of Wedgwood's work. They include kings, queens and princes, statesmen, and other celebrities of the eighteenth century, and others only 'illustrious' from the fact of being honoured with a Wedgwood portrait. The Catalogue of 1787 enumerates 229 separate portraits; but it is doubtful if half that number would be collected after long search, good examples rarely coming into the market. But this list includes 'series,' as the English poets, from Chaucer to Swift; French poets, from Molière to Racine; painters, from Da Vinci to Maratti, reproduced from bronzes or other sources, none of the series equal to the subjects produced by Wedgwood's modellers. Some of the finest portraits, as the Duke of Bridgewater, Pitt, and the King of the

Two Sicilies, are in very high relief. There are also six very large portraits ($10\frac{1}{2} \times 8$ inches) in blue and white, marked Wedgwood and Bentley, of Sir Joseph Banks, Dr. Solander, Dr. Priestley, Sir W. Hamilton, Sir Isaac Newton, Benjamin Franklin, and Boyle (here exhibited, No. 93). The relief of this portrait is quite $1\frac{1}{2}$ inches from the field, the back of the relief is entirely cut away to avoid damage in firing. These large portraits are very scarce, some eight or nine fine examples being destroyed in the disastrous fire at the Alexandra Palace, some thirty years since. Wedgwood at first relied upon models made by Tassie, Gosset, and other artists, but later Flaxman was the chief modeller, whose hand is easily traced in the finest. Hackwood and Webber also modelled some good portraits for reproduction. They were made in the black basalt and in the jasper of all colours, with white relief. It is difficult to identify some of the subjects—the original moulds not existing at Etruria. Probably many of these unknown portraits were made to private order, and not intended for sale. As a faithful likeness, in a durable material—involving no question of retouching or doubt as to period—Wedgwood's portraits are certainly worth the attention of the National Portrait Gallery.

76. **King George III.** (1738-1820). Pink jasper, white relief. $3\frac{1}{2} \times 3\frac{1}{8}$ inches. 1787.
WEDGWOOD (No. 17).
77. **Queen Charlotte, Queen of George III.** (1744-1818). Pink jasper, white relief.
 $3\frac{1}{2} \times 3\frac{3}{8}$ inches. 1787.
WEDGWOOD (No. 17).
- There are two models of the king and queen in this size. These are from Flaxman's design, and rare; probably intended for private use only. This pair belonged to King George III. The frames were designed by the late Prince Consort about 1849, and the portraits given to his equerry. The two following portraits, in green, are better known.
78. **King George III.** (1738-1820). Green jasper, white relief. Flaxman's first model.
 $3\frac{3}{8} \times 2\frac{1}{2}$ inches. 1785.
WEDGWOOD (No. 17).
79. **Queen Charlotte** (1744-1818). Green jasper, white relief. Flaxman's first model.
 $3\frac{3}{4} \times 2\frac{1}{2}$ inches. 1785.
WEDGWOOD (No. 17).
80. **Prince of Wales,** afterwards King George IV. (1762-1830). Pink jasper, high relief.
Modelled by Flaxman. $4\frac{1}{2} \times 3\frac{3}{8}$ inches. 1790.
WEDGWOOD (No. 18).
A rare portrait; the only one in this colour known.
81. **General Washington,** first president of the United States, 1732-1799. Black jasper,
white relief. The only example of this colour known. $4\frac{3}{8} \times 3\frac{3}{8}$ inches. 1790.
WEDGWOOD (No. 19).

This portrait is often thought to be Chatham. The old mould at Etruria is marked 'Washington.' Mr. Gatty, at Liverpool 1879, identified it as modelled from a French medal, and illustrated in Snowden's *Medallic Portraits of Washington*. Belonged to John Flaxman, R.A.

Cox and Stuart Collections.

82. **Maria, Queen of Portugal** (1734-1816). Oval, black jasper, white relief. Modelled by Flaxman, 1787. High relief, nearly full face, hair thrown back, wreath of laurel, ribbon, etc.
 Maria I., Queen of Portugal, born 1734. Daughter of King José I. Married her uncle, Pedro, in 1760. Succeeded to the throne, 1777. She became insane in 1792, when her son, Prince John, was appointed Regent. Died 1816. $4 \times 3\frac{1}{2}$ inches. WEDGWOOD (No. 18).
83. **Duke of Bridgewater (Francis Egerton)**, 1729-1803. Founder of the Bridgewater Canal, now the Ship Canal from Liverpool to Manchester. Dark-blue jasper, very high relief. Modelled by Flaxman. $5\frac{1}{4} \times 4$ inches. 1785.
 WEDGWOOD (No. 18).
 A very rare portrait. Three examples only are known, of which this is the only one recorded in this colour. It may have been a private portrait. The relief is quite one inch from the field, and the back is hollowed to a thin layer to save damage in the fire. One of the finest portraits made by Wedgwood.
84. **Admiral Lord Nelson** (1758-1805). Black jasper, white relief. $4 \times 3\frac{1}{8}$ inches. 1790.
 WEDGWOOD (No. 19).
85. **William Pitt** (1759-1806). Black jasper, high white relief. The celebrated portrait modelled by Flaxman. 4×3 inches. 1785. WEDGWOOD (No. 18).
Hankey Collection.
86. **David Garrick** (1716-1779). Black jasper, high white relief. 4×3 inches. 1779.
Cox Collection. WEDGWOOD (No. 8).
 & BENTLEY
87. **Josiah Wedgwood** (1730-1795). In Court dress. Solid black jasper, field coloured blue. Modelled by Flaxman. $4\frac{3}{4} \times 4$ inches. 1776.
Winans Collection.
88. **Thomas Bentley** (1730-1780). Partner with Josiah Wedgwood, 1768-1780. Solid black jasper, field coloured blue. Modelled by Flaxman. $4\frac{3}{4} \times 4$ inches. 1777.
Winans Collection.



PRINCE CHARLES STUART. No. 89.

89. **Frame containing eleven miniature portraits.** Centre: Marshal Saxe, Prince Charles Stuart, Vespasian, John Wesley, Pope Clement XIII. (Ganganelli), Benjamin Franklin, Sir Hans Sloane, (two) Duke of Marlborough, and Maria, Queen of Portugal. These small portraits were made for mounting in rings.



EMPERESS CATHARINE II. No. 90.

90. **Empress Catharine II. of Russia** (1729-1796). Large model. Designed by Flaxman. Blue ground, polished laminated edge. $4 \times 3\frac{1}{4}$ inches. 1776.
 WEDGWOOD & BENTLEY (No. 10).
91. **Lord Auckland** (1780-1814) and **Lady Auckland**. A pair of high relief portraits, dark-blue ground. Designed by Flaxman. Original carved frames. $4\frac{3}{8} \times 3\frac{3}{8}$ inches. 1789.
 WEDGWOOD (No. 17).
92. **The Marquis of Buckingham (George Nugent Temple)**, 1735-1815. Blue ground. Modelled by Flaxman. $3\frac{3}{4} \times 2\frac{3}{4}$ inches. 1789.
 WEDGWOOD (No 18).
93. **Robert Boyle**, philosopher (1627-1691). One of the few large, high-relief portraits. Solid blue jasper. The relief being raised $1\frac{1}{4}$ inches. $10\frac{1}{2} \times 7\frac{1}{2}$ inches. 1775.
 WEDGWOOD & BENTLEY (No. 8).

From Russia and T. S. Walker's Collection. Illustrated in Rathbone's 'Old Wedgwood,' Plate XXXI.



THE WINE AND WATER VASES.
No. 100, and the Le Brun Vase, No. 136.

VASES

CRYSTALLINE AGATE, ETRUSCAN, BASALTE, AND JASPER; PEDESTALS, ETC.

'As these are my latest, I hope they will be found to be my most improved work. Verbal descriptions could give but an imperfect idea of the delicacy of the material, the execution of the artist, or the general effect; and I must therefore beg leave to refer those who wish for information in these respects to a view of the articles themselves.'—WEDGWOOD: *Introduction to the Jasper Vases, Catalogue of 1787.*

THE 'Old English Potter' created many original, often quaint, objects in pottery: large dishes for the dresser, vessels for wine and beer, tankards to drink from, the costrel, or bottle, for the pilgrim or wayfarer. But he did not give much thought to the ornamental character of his work; content to repeat the time-honoured and orthodox patterns of an earlier age. The Anglo-Roman potter, in addition to his useful ware, made vases for decorative use—his best patron the wealthy inhabitant of the country villas, who also imported the fine red pottery made in Gaul and Germany. From the end of the Roman occupation until the sixteenth century, we have very little evidence that pottery for ornamental use was made at all. The sculptor and carver completed his work in the precious

and other metals, marble, stone, or wood. Until Italy sent us its Urbino; Spain, its lusted; Holland, its blue delft pottery and imported porcelain from the East, the English potter confined his enterprise to useful, household ware. It may be noticed, in any collection of old pottery, that very few pieces can be classed as ornamental. Josiah Wedgwood appears to have been the first English potter, from the Roman time to the first quarter of the eighteenth century, to produce vases for decoration alone, perhaps inspired by the taste of his time: Chelsea, Worcester, and Derby were then only commencing the manufacture of fine porcelain. The young man of title or position always made the grand tour, and usually brought back with him pictures, bric-à-brac, Etruscan or Greek vases. Sir William Hamilton, Count Caylus, and other enthusiasts were publishing books illustrating the antique vases, and so fostering the taste for antique art. By this fashion of the eighteenth, we of the twentieth century benefit by inheriting in our museums and private collections the art then collected. The earliest of Wedgwood's vases were for use, although more or less ornamental. The pot for growing bulbs or roots, the 'bough pot' to contain cut flowers for the hearth in summer, were often vase-shaped. Later, he produced vases in the crystalline agate, or imitation of natural stone, the black basalte, plain or enamelled in the Etruscan manner; continuing this manufacture until he invented the beautiful new material—jasper. The vases now made were only possible in this body, allowing for every variety of colour and relief. Wedgwood's jasper vases have always been admired and treasured, as work of so graceful a character deserves to be. Ceramic and other art-work, wherever produced, is not always equal: the early, middle, and later periods, being well marked and distinct, telling the story of its rise, improvement, and decline. Wedgwood's vases, from his earliest essays to his latest successes, are all good in form, the potting perfect, the design original, the colour always in harmony. If Josiah ever made, or sent out from Etruria, any vase that could fairly be called ugly, deficient in grace or beauty, the writer of these notes has yet to see—after thirty years' consideration of the subject—such an example.

94. **Vases.** A pair: solid red body, horned mask handles. Reliefs in black of five of the Muses, by Flaxman; acanthus leafage, key borders, etc. $14\frac{1}{2}$ inches high. 1785. WEDGWOOD (No. 17).

Wedgwood made experiments trying to produce a material similar to the so-called 'Samian,' but he had to confess failure: 'The nearest I can get to it is a brick.'

95. **Vases and Pedestals.** A pair: green ground. Vases have reliefs of seven Cupids playing music; honeysuckle and ribbon borders, trophies, etc. The covers reverse to form candelabra. Pedestals or jardinières, with reliefs of Cupids as the four seasons. Vases measure $9\frac{1}{2}$, pedestals $6\frac{3}{4}$, inches high. 1785.

Vases, WEDGWOOD (No. 19).

Pedestals, ,, (No. 17).

96. **Vase.** Etruscan or Greek form, black basalte. Painted in encaustic colours as a memorial to Henry Earle, and dated 1774. 14½ inches high.

Vize Collection. Illustrated in Rathbone's 'Old Wedgwood,' Plate XVIII.

The vase is painted all round with key and other borders, and on the front an angel pointing to the inscription: '*Memoria S. Henrici Earle vivit annos LXI Mort: Ian: Die XXVI. A.D. MDCCCLXXXIII*'; on the reverse a nymph sacrificing at an altar and '*Amicitia Æterna: S.*' At the sides, on ribbons wreathing cypress branches: '*Incorrupta fides, nudaque veritas,*' and '*Quando inveniet patrem.*' The Earle family belonged to Lancashire, some members still residing in Liverpool and neighbourhood.

This interesting vase is of the same material, and probably painted by the same artist as the historic vase thrown by Wedgwood himself, while Bentley turned the lathe, during the opening ceremony of the Etruria works; which vase, now in the possession of Godfrey Wedgwood, Esq., is inscribed: '*June XIII. MDCCCLXIX, one of the first day's productions at Etruria, in Staffordshire, by Wedgwood & Bentley. Artes Etruriæ. renascuntur?*'

Memorial vases are not unknown in Wedgwood: Josiah's own monument in Stoke-on-Trent church has two basalte vases fixed to Flaxman's inscribed marble. The monument to Lord Chetwynd in Ashley Church, Shropshire, is enriched with a plain basalte vase, designed by Wedgwood, the designers of these vases taking the 'antique cinerary urn as their model. Now that cremation is generally practised, the memorial vase may still have its use.

Other vessels for ecclesiastical use exist in Wedgwood. A basalte baptismal font is still in use in a Midland church. A similar example is in the collection of Sir Joseph Hooker, which was long used in a country church. It was pointed out to the rector that its legality was doubtful, the rubric stipulating that the font should be of *stone*. The rector accepted Sir Joseph's offer of a new stone font in exchange for the Wedgwood one.

97. **Vase.** In form of a tree trunk. Red body. Reliefs of a figure of Cupid and bold foliage in black. 8¼ inches high. 1789. WEDGWOOD (No. 18).
98. **Vases.** A pair: solid blue jasper, tripod form. Three goats' heads and claw supports in white. Laurel borders, festoons of flowers, etc. Lotus flower on cover. 9½ inches high. 1785. WEDGWOOD (No. 18).

Count Malvasia di Tortorellis' Collection, Bologna.

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99. **Vases.** A pair: the 'Wine and Water Vases,' designed by Flaxman; in this instance altered for the relief. Black basalte body, covered with a bronze surface. Handles of figures of a Triton and Satyr. Reliefs of a Bacchanalian dance and the Birth and Education of Bacchus. Mounted in chased ormolu of French work, late Louis XVI. or First Empire period. Height, 16 inches each. 1785.

WEDGWOOD (No. 17).

Marryat and T. S. Walker Collections.

100. **Vases.** A pair: known as the 'Wine and Water Vases.' Solid green jasper. The Wine Vase has the figure of a Satyr holding the horns of a goat; festoons of vines; laurel and other borders. The Water Vase a figure of a Triton holding a marine monster; festoons of aquatic leafage, etc. These vases were first designed by Flaxman for Wedgwood in 1775, and are the only pair known in this colour. Wine Vase, 14½; Water, 15 inches high. 1782.

WEDGWOOD (No. 18).

101. **Vase.** Solid blue iasper; white relief of women and children, from Lady Templeton's design. Leopards' heads and twisted mane handles; laurel borders, etc. 11 inches. 1789. WEDGWOOD (No. 17).
Bolckow Collection.
102. **Vase in form of a ruined pillar.** White jasper; carved and modelled by hand, probably by Keeling. $7\frac{1}{2}$ inches high. 1786. WEDGWOOD (No. 18).
103. **Vases.** A pair: cane or buff-coloured jasper, square form. Female heads at corners and reliefs of Nymphs, etc., in olive green; pierced, dome-shaped covers. 1786. WEDGWOOD (No. 18).
Wrigley Collection.
104. **Jardinière.** Oval, pale-blue jasper. Reliefs of the Nine Muses and Apollo; acanthus and other borders. $9\frac{1}{2} \times 5\frac{1}{2} \times 4\frac{2}{3}$ inches high. 1793. WEDGWOOD (No. 18).
105. **Jardinière.** Solid green jasper, pierced for bulbs or flowers. Relief figure of Psyche reclining. 8 inches long $\times 5\frac{1}{2}$ high. 1780. WEDGWOOD (No. 18).
Probably one of the earliest examples of the green jasper, the white relief being discoloured.
106. **Jardinière.** Solid blue-and-white jasper, pierced for bulbs or flowers. Relief figure of Psyche reclining; flowers and borders. 8 inches long $\times 5\frac{1}{2}$ high. 1790. WEDGWOOD (No. 19).
107. **Vases.** A pair: crystalline agate, imitating porphyry. Etruscan handles; borders of laurels, bay leaves, etc., gilt. 12 inches high \times 11 diam. 1780. WEDGWOOD (No. 18).
108. **Vase.** Blue solid jasper, granulated ground; reliefs of the Nine Muses and Apollo; trees, borders of foliage, etc. The cover has three shaped holders for bulbs. 10 inches. 1790. WEDGWOOD (No. 19).
109. **Vase.** Oviform, Etruscan shape, pale-blue ground. Reliefs of 'Blindman's Buff'; classic border, chain and foliage; white plinth. 11 inches. 1785. WEDGWOOD (No. 18).
110. **Vases.** A pair: oviform. Tri-colour; lilac or pink jasper. Reliefs of Nymphs, etc. Seven rows of graduated quatrefoils on blue and one on stoppers. Classic borders in green on the white plinths; mask handles, etc. Modelled by Hackwood. $8\frac{1}{4}$ inches high. 1792. WEDGWOOD (No. 19).
H
Rare and fine examples of the tri-coloured jasper.
Made for an Austrian princess. From T. S. Walker, Holt, and Hankey Collections.
111. **Vase and Pedestal.** Green jasper, oviform, mask handles. Reliefs of the Dancing Hours, leafage, etc. Modelled by Hackwood. $8\frac{1}{2}$ inches high. Pedestal: round, reliefs of floral wreaths, trophies, rams' heads, etc. 4 inches high. 1790. WEDGWOOD (No. 19).
H

112. **Vase and Pedestal. Large 'Homeric.'** Pale, solid, grey-blue jasper. Reliefs of Flaxman's Apotheosis of Homer, borders and foliage. Portal and figure of Minerva at back; snake handles. Figure of Pegasus on cover. Square pedestal: griffins at corners, bold leafage, festoons of flowers; badge of the Prince of Wales, and motto '*Ich dien*,' back and front. Vase $18\frac{1}{2}$, Pedestal 6, inches high. 1782.
WEDGWOOD (No. 17).

This fine piece was made by Wedgwood and presented to George IV., as Prince of Wales, upon his coming of age (March 1783).

113. **Vase. Etruscan form.** Pink jasper. Reliefs of Cupids in chariots drawn by lions and rams, leafage, etc. A rare example in this colour. $10\frac{1}{2}$ inches high. 1792.
WEDGWOOD (No. 20).
Symes, Holt, and Stuart Collections.

114. **Jardinière.** Oval. Pale or celadon green; with loose cover, and shaped holders for four growing bulbs. Reliefs of the Nine Muses and Apollo, borders and ornaments. 1790. 6 inches high, $6 \times 8\frac{1}{2}$ diam. WEDGWOOD (No. 19).
Bought at Wedgwood's Showroom, York Street, St. James's, London. T. S. Walker and J. H. Maclaren Collections.

115. **Vase. The celebrated Barberini or Portland,** one of the 'first fifty.' Solid black jasper. White relief, and polished on the wheel. The base, with a figure of Silence, was always made and fired separately from the vase at this period, and fixed on afterwards. Period, 1789.

A fine example with a few defects, but unrestored. Some of the reliefs have, unfortunately, become detached from the body, probably owing to the strong fire given it; but it is difficult to understand why, if the vase was defective when fired, it was considered worthy of the after-process of polishing. The vase is of interest to the collector and student as showing Wedgwood's method of treating the reliefs, and his difficulties in overcoming the many risks of its production. Every example of the vase of this period bears some defect; but in some instances the 'restorer' has done his best to conceal it. The otherwise good example in the Jones Collection (South Kensington Museum) evidently had several blisters upon its surface, which have been carefully ground down and coloured. The vase carries all the beauties and excellence of the 'first fifty' examples—sharp relief, undercutting and half-tones given by the judicious use of colour.

→ The original of this celebrated vase was discovered in 1630 in a tumulus known as the Monte del Grano, on the Frascati road, a short distance from Rome. It was found in a fine sarcophagus, bearing reliefs of Priam begging the body of Hector, and the Sacrifice of Iphigenia, etc. The sarcophagus bore an inscription dedicated to the memory of the Emperor Alexander Severus and his mother, Julia Mamaea, both falling victims during a revolt in Germany. The vase contained the ashes of both, and was deposited in the library of the Barberini Palace; the sarcophagus in the museum of the Capitol, where it still remains.

About the year 1782 Sir William Hamilton, the eminent antiquary and friend of Wedgwood, purchased the vase from the Barberini family, brought it to London, and sold it to the Dowager-Duchess of Portland in 1784, where it formed the chief treasure of the Portland museum. The following year the Duchess died, and the contents of the museum were sold by auction. Wedgwood was a persistent bidder for this object at the sale; but the Duke of Portland induced him to withdraw upon the promise of its loan for the purpose of reproduction.

→ Much has been written by many experts upon the subject of the reliefs. All of them agree to differ, and we yet wait for some antiquarian who can decide exactly. Mr. Charles Greville considered they referred to the death of Adonis; Dr. King, to the birth and acts of the Emperor Alexander Severus. Windus, in his elaborate book, considers they record 'an event, or cure, on which Galen valued himself most: the case of a noble lady who was said to be in a very dangerous state, whose ailment he discovered to be love, the object of which was an actor or rope-dancer.' Dr. Black and Wedgwood considered they represented Immortality, or the entrance of a youth into Elysium—Death, the gate of life. Dr. Darwin inclined to the Eleusinian mysteries; his lines in the *Botanic Garden* express a doubt—

‘Or bid mortality rejoice and mourn
O'er the fine forms of Portland's mystic urn.’

The material of the antique vase had long been considered to be a precious stone, but Wedgwood found out it was of glass-paste, in two layers, the upper cut away to form the relief, in the manner of the carved shell cameos. Other examples of carved glass-paste, Egyptian and Greek, are known. One celebrated vase, called the 'Sacra Catino,' belongs to Genoa. This vase, supposed to have been formed from an emerald, and traditionally connected with the Queen of Sheba, was for centuries the pride of the city. It was so much valued, the Republic was able to borrow half a million ducats upon its security. The army of the French Revolution seized it and carried it to Paris, where it was examined, and pronounced to be coloured glass. It remained in Paris until the allies returned it to Genoa, but in a broken state.

→ The original Portland vase measures in height 10 inches; its greatest diameter, 7 inches. It had at some remote period been broken and repaired; the base, bearing the figure of Silence, was certainly part of another vase or plaque, the scale of the figure being so much greater than the other reliefs. This base was ground to fit, and roughly fixed to the vase with cement. Pichler, the gem engraver, was allowed to take a mould; and copies were made in plaster by Tassie. These copies are interesting as showing the state of the vase when it arrived in London. The fate of the original vase was lamentable, being broken into fragments by an imbecile visitor to the British Museum in 1845. The fragments were put together without the care and skill such a relic deserved, and can still be seen in the Greek coin-room.

Wedgwood commenced his reproduction in 1786. His great difficulty was to translate the effect of the antique, the varying shades in the hollows of the rocks, perspective and distance. The antique carver was helped by the transparency of his material—by reducing the thickness of the relief he would obtain shadows. Wedgwood could not produce this in his opaque jasper. He says (1786), 'It will be found that a bas-relief, with all the figures of a uniform white colour upon a dark ground, will be a very faint resemblance of what the artist has had the address to produce, by calling in the aid of colour to assist his relief.' Wedgwood surmounted this difficulty by the use of colour where required. Webber was the chief modeller of all the bas-reliefs; but the material of the vase and ground-colour gave Wedgwood much anxiety. So long did these operations extend that a complete copy could not be produced until 1789, three and a half years from the start.

The issue of the 'first fifty' was by subscription, at fifty guineas each. Five times the amount would not have repaid Wedgwood. It is not known how many were issued. Not more than sixteen undoubted copies are extant, and of these some are in foreign museums.

It is but a copy of an original work, but such a copy! If Wedgwood's ceramic skill relied only upon this one example, it would be sufficient. No work of ancient or modern times has been so much copied in every known material: brass, iron, silver, and other metals, carved in wood or marble. At least two issues were made in the Old Wedgwood period before 1792, and others by the modern successors of Josiah Wedgwood. A very good reproduction in Stourbridge glass was made by Mr. Northwood. As to the quality of most of these copies, the less said the better; nothing approaching the poorest of the Wedgwood reproductions, even of the modern period, exists. Some of the pottery and porcelain copies made about 1848 are a burlesque upon the original: the figures are mostly carefully draped; some have even an 'improved' form, according to the taste of the

modeller, with twisted rope handles, flat reliefs,—the ground often of the colour of a 'grained' oak door.

116. **Vase and Pedestal.** 'Homeric.' Vase: black jasper, with relief in white of the Apotheosis of Virgil designed by Flaxman about 1776. The handles formed of snakes, holding eggs over the head of Medusa. Cover terminating with a figure of Pegasus in the clouds. Square plinth. Borders of honeysuckle, acanthus, and other foliage. The back of the vase has a classic portal. Pedestal: shaped square form, with four winged griffins at each corner. Borders of foliage, reliefs of sacrifices, etc. Vase 18, Pedestal 6, inches high. Period, 1790.

WEDGWOOD (No. 2).

Dr. T. S. Walker Collection. Illustrated in Rathbone's 'Old Wedgwood,' Plate V.

The Homeric vases are the most important ever made by Wedgwood in the jasper material. Fine examples are of the greatest rarity, especially when in this colour, this vase being the only one known of the Virgil subject. It is curious that the only three known examples of the black and white are all in Scotland; two, each of the companion subject, the Apotheosis of Homer, being in the collection of Lord Tweedmouth at Guisachan, Inverness-shire, one of the vases realising 700 guineas at Dr. Sibson's sale, 1877. The blue-and-white examples are also rare. One of the companion subject, Homer, with its pedestal, is in this collection (No. 112).

117. **Vase.** Black jasper, tri-colour. Reliefs of scroll, foliage, and shells in white; graduated quatrefoils in green, etc. $7\frac{1}{8}$ inches high. 1793.

WEDGWOOD (No. 18).

118. **Vase and Pedestal.** Black jasper, white relief. The vase has Etruscan, scroll handles, leafage, helix and bead ornaments. Reliefs of Venus in her car drawn by Swans, designed by Le Brun. Pedestal or Jardinière: of square form, with reliefs of four Cupids as seasons, placed in arbours of palm foliage. Modelled by Hackwood, 1790. Vase 12, Pedestal 9, inches high.

WEDGWOOD (No. 18).

Whitehead Collection. Illustrated in Rathbone's 'Old Wedgwood,' Plate XV.

119. **Vase.** Ovoid, mask handles. Black jasper; white reliefs of Nymphs sacrificing, acanthus and other leafage. Modelled by Hackwood, 1792. 8 inches high.

WEDGWOOD (No. 20).

Sibson, T. S. Walker, Holt, and Hankey Collections.

H

120. **Vases.** A pair: ovoid. Black jasper; white reliefs of Nymphs: three dancing Graces, Venus bound, Coriolanus' wife and mother—all from Flaxman's design. $6\frac{1}{4}$ inches high. 1792.

WEDGWOOD (No. 20).

Sibson, Braxton Hicks, T. S. Walker, Holt, and Hankey Collections.

121. **Vases.** A pair: Etruscan or Greek form. Black jasper, double handles. Upright bands of graduated flower-buds and arabesque scroll, in white relief. Leafage on foot. $9\frac{1}{2}$ inches high. 1792.

WEDGWOOD (No. 18).

Braxton Hicks, Holt, and Bartlett Collections.

122. **Jardinière and Stand.** Circular; black jasper; white reliefs of twelve upright scrolls, divided by borders. Bold honeysuckle and ribbon borders. On the stand are fifteen cockle-shells. Modelled by Hackwood. $5\frac{3}{8}$ inches high \times $7\frac{1}{4}$ diam. 1793.

WEDGWOOD (No. 18).

Barlow Collection.

H

123. **Jardinière or Pedestal.** Square form; black jasper; white reliefs of Cupids as seasons and two vases, leafage, etc. Shaped holder for a bulb, etc. $3\frac{1}{2}$ inches square $\times 4\frac{3}{4}$ high. 1785. WEDGWOOD (No. 19).
124. **Pedestals.** A pair: black jasper; white relief. Square Jardinière form. Reliefs of medallions: Hope, Venus, and Cupid (two), and Cupid and Psyche. Lily and classic borders. 6 inches high $\times 4\frac{1}{2}$ square. 1790. WEDGWOOD (No. 19).
125. **Vase.** Early, unglazed, biscuit body. In three divisions, the upper part pierced for flowers. Fluted; relief key border, etc., in black and white. $9\frac{1}{2}$ inches high. 1760. WEDGWOOD (No. 14).
An early example of the black and white, before the jasper body was invented.
126. **Bridal or Marriage Vase.** Black jasper; white reliefs of sixteen torches interlaced with strap-work. Egg and tongue, acanthus and floral borders. Cover has two doves and classic border. $8\frac{1}{2}$ inches high. 1792. WEDGWOOD (No. 18).
Barlow Collection. Engraved in Meteyard's 'Life of Wedgwood,' vol. ii. p. 514.
127. **Bridal or Marriage Vase.** Black jasper; white relief of torches, acanthus borders, etc., as No. 126. The cover is of later modern work. 7 inches. 1792. WEDGWOOD (No. 18).
128. **Vase.** Oviform shape. Black jasper, white relief. Bold arabesque wreaths, ribbon and classic borders, etc. Cover has a figure of Cupid with a torch. Modelled by Hackwood. $8\frac{1}{2}$ inches high. 1780. WEDGWOOD (No. 19).
An early example of the black-and-white body. H
129. **Spill Vase.** Black jasper; white relief of the arabesque scroll, acanthus, etc. $2\frac{5}{8}$ inches high. WEDGWOOD (No. 19).
130. **Jardinière.** Oval; black jasper; white relief of the Nine Muses and Apollo by Flaxman. Shell handles, festoons, trophies, etc. Cover with four shaped holders for growing bulbs. $6 \times 6 \times 8\frac{1}{2}$ inches. 1789. WEDGWOOD (No. 19).
Barlow and Stuart Collections.
131. **Pedestals or Jardinières.** Square form, blue ground. Reliefs of Pomona, Fortuna, and sacrifices, flowers and leafage. $6 \times 4\frac{1}{2}$ inches. 1775. WEDGWOOD (No. 19).
132. **Vase.** Antique Cantharos shape. Black basalt; reliefs of vines in red. Pierced cover for *pot-pourri* of flowers. 1793. WEDGWOOD (No. 18).
133. **Vase.** Oviform; green ground, mask handles. Reliefs of Friendship consoling Affliction, leafage, etc. $5\frac{1}{4}$ inches. 1790. WEDGWOOD (No. 19).
134. **Vase and Pedestal.** Green ground, white relief. The vase has reliefs of the Nine Muses and Apollo, mask handles, etc. Pedestal: Cupids as seasons, palm-trees at corners, etc. 1787. WEDGWOOD (No. 19).
135. **Large Vase.** Etruscan or Greek form; scroll and swan handles. Painted in red and white encaustic colours, with a warrior and horse, figures and foliage. 25 inches. 1770. WEDGWOOD (No. 19).
Canon Powell Collection. A

136. **Vases.** A pair: solid blue jasper; Etruscan form, tall handles, each with twined snakes in white. Reliefs of Venus in her car drawn by Swans, and Cupids watering Swans, from designs by Le Brun. Borders, wreaths, etc. $15\frac{1}{2}$ inches. 1786. WEDGWOOD (No. 17).
From Russia.
137. **Pedestals.** A pair: square form, dark-blue jasper. Rams' heads and Griffins at corners. Reliefs of Nymphs, classic borders, etc. 9 inches high. 1785. WEDGWOOD (No. 18).
Sibson Collection.
138. **Vase.** Solid blue jasper, fluted at top. Reliefs of the Marriage of Cupid and Psyche and Sacrifice to Hymen. $6\frac{1}{2}$ inches. 1775. WEDGWOOD (No. 18).
139. **Vase.** Jasper, of three colours: ground, dark blue; border and quatrefoils in green. Four reliefs of Dipping Achilles, etc., in compartments. $8\frac{1}{4}$ inches. 1790.
This vase is evidently one of a set of three, the centre one being illustrated in Meteyard's *Life of Wedgwood*, vol. ii. p. 517 (Bohn Collection). The vases had evidently been mounted in metal ormolu, each having holes pierced to fasten the mountings. The vase still bears a metal terminal, in the form of a bunch of grapes, upon the cover, which Miss Meteyard mistakes for gilt jasper. She says, 'Gilding was rarely introduced upon the jasper vases; but in this case the crowning bunch of grapes is so decorated.'

140. **Oviform Vase.** Dark-blue ground, Etruscan handles. Reliefs of boys playing 'Blindman's Buff,' leafage, etc. 11 inches. 1789. WEDGWOOD (No. 17).
Illustrated in Meteyard's 'Wedgwood and His Works,' Plate XXI.

141. **Vase.** Dark-blue, slate-coloured ground; lions' heads and scroll handles. Reliefs of boys playing 'Blindman's Buff.' $10\frac{1}{2}$ inches high. 1793. WEDGWOOD (No. 19).

Illustrated in Liverpool 1879 Catalogue, No. 1347, Plate XV. Bartlett Collection.

142. **Ewer Vase.** Snake handle, green ground. Reliefs of the Muses watering Pegasus and the Archers; white plinth. $8\frac{3}{8}$ inches. 1790. WEDGWOOD (No. 19).

Bartlett Collection.

143. **Vase.** Blue, granulated ground. Reliefs of Cupids carrying Wreaths, etc. $7\frac{3}{4}$ inches. 1787. WEDGWOOD (No. 18).

Bartlett Collection.



VASE.—RELIEF OF BLINDMAN'S BUFF. No. 144.

144. **Vases.** A pair: pillar form, blue ground fluted. Octagonal plinths with key border. Reliefs of boys playing 'Blindman's Buff.' $7\frac{1}{8}$ inches. 1787. WEDGWOOD (No. 19).

145. **Ewers of antique form.** A pair : basalte, fluted. Reliefs of Mercury carrying the infant Bacchus to the Nymphs of Nysa, etc. 13 inches. 1779.
146. **Basalte Vase.** Mask handles, tall horns touching neck, festoons of vines, etc. 13½ inches high. 1769.
147. **Basalte Vase, fluted.** Horned mask and twined snake handles ; medallions of Venus and Cupid. 13½ inches high. 1768. WEDGWOOD (No. 2).
148. **Basalte Vase, with an aperture for a watch.** Egyptian sphinx heads, festoons and borders of laurel and medallion of the Three Graces ; a seated figure of a girl on cover. 13¾ inches high. 1779. WEDGWOOD (No. 7).
W. R. Callender Collection. & BENTLEY
149. **Square Pedestal, with curved corners.** Basalte, painted on three sides in encaustic colours. Reliefs of Cupids carrying wreaths, in red. Modelled by Keeling. 4½ inches high × 3½ square. 1767. WEDGWOOD (No. 4).
K
150. **Vases.** A pair : red ground, Etruscan shape. Reliefs of Coriolanus, Venus, and Cupid, etc., in black. 3 inches. 1790. WEDGWOOD (No. 20).
151. **Vase.** Dark-blue ground. Reliefs of the Education of Bacchus, leafage, etc. 10½ inches. 1785. WEDGWOOD (No. 19).
152. **Square Pedestals, of altar form.** A pair. Reliefs of Lady Templeton's groups of Women and Children, rams' heads, etc. 5½ inches high. 1786. WEDGWOOD (No. 19).
153. **Oviform Vase.** Black basalte ; cover reversing for candelabra. Medallion of a sacrifice. 8 inches.



BLACK AND WHITE VASE. No. 128.



PLATE OR DISH. The Infant Academy.

Designed by Sir Joshua Reynolds, P.R.A. Fluted and polished jasper. Nos. 168, 169.

DÉJEUNER CABINET PIECES

OR 'TEA AND COFFEE EQUIPAGES,' LAMPS,
CANDELABRA, INKSTANDS, ETC.

THESE fine jasper pieces, 'Class XIII.,' are described in Wedgwood's Catalogue under the heading 'Tea and Coffee Equipages, etc.,' and probably never classed as 'Ware' at any time. These pieces are made of the finest jasper body, and are in every way equal in quality to anything made in that material. Their form always graceful, the colour even, the dice or quatrefoil ornaments graduating in size to suit the form of the vessel and radiating from a centre. The edges of the covers always fit well, the inside of the cups, bowls, and other pieces were polished on the wheel, not glazed. It is remarkable that a defective piece in this class is very rarely seen, those made in the early period not excepted. These costly tea vessels could only have been made for presents, and were never destined for ordinary use. Nearly every piece bears the unknown workman's mark O or 3, who appears to have given this work his sole attention. Wedgwood appears to have been satisfied with the perfected jasper specimens. He says, in his Catalogue of 1787: 'They are likewise now made in the *jasper* of two colours, polished

within (not glazed) like the natural stone, ornamented with bas-reliefs, and very highly finished. See the illustration, where the *transparency* of the jasper is endeavoured to be represented.' The illustration is a full-page mezzotint of a coffee-cup of the same pattern as that at the end of this chapter, well engraved and printed in blue.

154. **Octagonal Teapot.** Buff or cane-coloured jasper. Medallions of Nymphs and Graces, trophy wreaths, etc., in green. Oak-leaves on cover. 1792.
WEDGWOOD (No. 19).

155. **Coffee-can and Saucer.** Green jasper, fluted. Reliefs of boys, etc. Can polished inside. 1790.
WEDGWOOD (No. 19).

3

156. **Octagonal Cream-ewer.** Buff or cane-coloured jasper. Reliefs of the Three Graces, Apollo, etc., in brown. 1793.
WEDGWOOD (No. 19).

157. **Coffee-can.** Black jasper. White reliefs of Gemini, one of the signs of the Zodiac, foliage, border, etc. Modelled by Hackwood. 1790. WEDGWOOD (No. 19).
H

158. **Chocolate Jug and Cover.** Solid slate-coloured jasper. Reliefs of the Flaxman ribbon and twenty-four graduated rows of quatrefoils. $6\frac{1}{2}$ inches high. 1792.
WEDGWOOD (No. 19).
De Falbe Collection.
O 3

The same quality and period as that of the celebrated service belonging to the late Right Hon. W. E. Gladstone.

159. **Teapot.** Round shape, chocolate-coloured jasper. Relief of Japonica, etc., in white. 1787.
WEDGWOOD (No. 19).

160. **Teapot.** Oval, parapet shape. Red body. Reliefs of Japonica, etc., in white. 1787.
WEDGWOOD (No. 18).

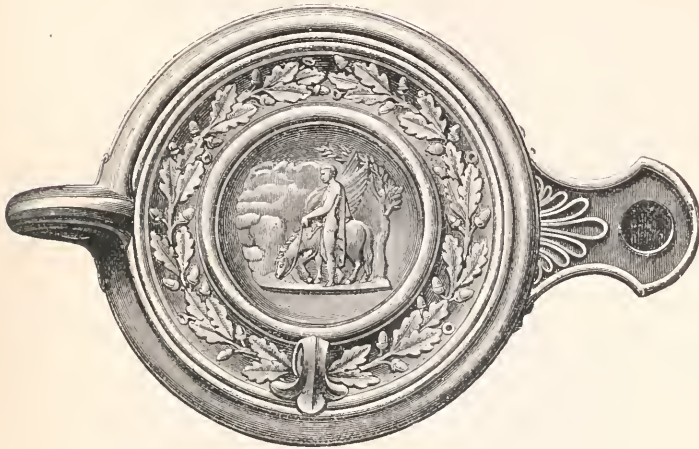
161. **Teacup and Saucer.** Black jasper, with festoons of ivy in white relief and a blue-and-white cameo—a rare combination. Modelled by Hackwood.
Potts Collection. Illustrated in Rathbone's
'Old Wedgwood,' Plate XLII.
WEDGWOOD (No. 19).
H

162. **Paint-box** for water-colours. Oval, solid grey-blue jasper. Reliefs of boys hunting, etc. A lotus flower on cover. A palette and cups for colours inside. 1785.
WEDGWOOD (No. 19).

163. **Oval Teapot, Bowl, Cream-ewer, and Sucrier.** Solid dark-blue jasper; covered with reliefs of the arabesque scroll, Flaxman ribbon, acanthus, etc. Oak-leaves and acorns on cover. Medallion in centre with J.E.M. in graceful script letters. This service is considered to be one of the finest extant. Period, 1790.
Bale and Stuart Collections.
WEDGWOOD (No. 18).

164. **Teapot.** Solid blue jasper, granulated ground. Reliefs of children, etc., after Lady Templeton's designs, borders, reed and band ornaments, etc. Handle and spout, white; figure of Cupid on cover. 1790. WEDGWOOD (No. 18).
Sibson Collection. Illustrated in Metcayard's 'Life,' vol. ii. 488, and in Rathbone's 'Old Wedgwood,' Plate L.XII.
165. **Bowl.** Black basalte, painted with a broad tongue pattern in silver. 1780.
166. **Sucrier.** Black basalte, painted with a broad tongue pattern in silver. 1780.
Illustrated in Rathbone's 'Old Wedgwood,' Plate L.XII.
167. **Round Plate or Dish.** Pale blue, solid jasper. Reliefs of two Cupids chasing a butterfly, acanthus border, etc. $7\frac{5}{8}$ inches. 1789. WEDGWOOD (No. 18).
Holt Collection.
168. **Round Plate or Dish.** Pink jasper, fluted, etc. Reliefs of the Infant Academy, designed by Sir Joshua Reynolds, P.R.A., acanthus leafage, etc. 8 inches. 1792. WEDGWOOD (No. 19).
O 3
169. **Round Plate or Dish.** Solid blue jasper, fluted. Reliefs of the Infant Academy, designed by Sir Joshua Reynolds, P.R.A., acanthus border, etc. 8 inches. 1789. WEDGWOOD (No. 19).
170. **Sucrier.** Octagonal shape; jasper, green ground. Medallions of a Nymph and Urn, Fortuna, trophies and borders. Oak-leaves on cover. 1790. WEDGWOOD (No. 20).
171. **Candlesticks.** A pair: solid blue jasper, fluted. Borders and classic foliage in relief. $5\frac{1}{2}$ inches high. 1786. WEDGWOOD (No. 19).
Consigned by Wedgwood to his agent at Leghorn.
172. **Inkstand and Wafer-basket,** on square tray. Black basalte. Reliefs of boys, key border, etc., in red. 1790. WEDGWOOD (No. 18).
Braxton Hicks Collection.
173. **Inkstands.** A pair: black basalte. Reliefs of classic flowers, and the handles in red. 1790. WEDGWOOD (No. 18).
174. **Pedestal Inkstand.** Red body. Reliefs of festoons, etc., in black. 1786. WEDGWOOD (No. 18).
175. **Small Candlestick.** Black basalte; painted with Etruscan leafage in red. $2\frac{3}{4}$ inches. 1782. WEDGWOOD (No. 19).
176. **Salt-cellars.** Set of four: solid blue jasper. Two have reliefs of the Dancing Hours; two with boys dancing, etc. The hollow part of the vessel is polished on the lathc. WEDGWOOD (No. 18).
177. **Salt-cellars.** Set of four: solid blue jasper; fluted festoons, borders, etc., in relief. WEDGWOOD (No. 20).
178. **Cream-ewer.** Solid lilac jasper. Reliefs of boys chasing butterflies. WEDGWOOD (No. 4).

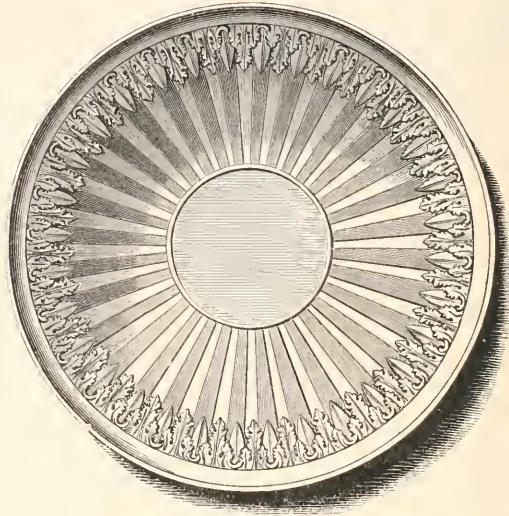
179. **Coffee-can and Saucer.** Blue ground. Reliefs of acanthus leafage and oak borders ; polished inside. WEDGWOOD (No. 20).
180. **Coffee-can.** Dark-blue ground. Reliefs of rams' heads, festoons, etc., and two cameos on lilac ground. WEDGWOOD (No. 20).



LAMP—BELLEROPHON WATERING PEGASUS.

181. **Lamp.** Antique form ; cane-coloured jasper. Relief of Dipping Achilles, etc., in olive-green. WEDGWOOD (No. 19).
182. **Sucrier and Cover.** Dark-blue jasper ; bold floral wreath and medallion of Taurus, from the signs of the Zodiac ; borders, oak-leaves, etc. *Stuart Collection.* WEDGWOOD (No. 19).
183. **Écuelle, stand and cover.** Solid, pale blue ; aquatic leafage, festoons of flowers, etc. ; lotus flower on cover. The bowl is polished by the lapidary. WEDGWOOD (No. 20).
3
184. **Cream-ewer of small size.** Red ground ; wreath in black. WEDGWOOD (No. 20).
8
185. **Inkstand of Gondola form.** Three vases for ink, etc., covers reversing for candles. Black jasper, white relief. 13½ inches long. 1790. WEDGWOOD (No. 19).
Bartlett Collection.
186. **Oval pierced dish.** Solid yellow-green body. Reliefs of festoons and leafage in grey. 1793. WEDGWOOD (No. 19).

187. **Two basalte Inkstands.** One cylindrical, marked 'Wedgwood & Bentley'; one with two cylinders and a vase for pens, marked 'Wedgwood.'
188. **Sucrier.** Basalte, dome-shaped cover with female figure; decorated with borders, etc., in silver. WEDGWOOD (No. 20).





THE CHESSMEN.

Designed by Flaxman. No. 194.

BUSTS AND FIGURES

BUSTS, Figures, Animals, and other objects of this class are chiefly in the basalte body. The busts were intended for library or bookcase decoration. Gibbon, the author of the *Decline and Fall*, ordered a set of fourteen for the library of his villa at Lausanne. A good bust of the old period usually shows the extra tooling and finish given to it before firing, and has all the effect of a fine bronze. A bronze surface was at one time attempted, but the colour being only upon the surface, wore off in time, and many of such pieces now show only the original black. The fine busts were much in demand in Wedgwood's time, and are still appreciated. Miss Meteyard, in her *Handbook for collectors*, gravely informs us that the bust of Voltaire 'was much bought by the clergy of those times—in *black*—as an indication of the great philosopher's presumed connection with the devil!' A bust in any colour but black is most rare: a few of the smaller sizes in white jasper, on a black base, and a figure of Rousseau, in cane or buff colour, are about all the known exceptions. Wedgwood, in a letter to Bentley, 1779, speaks of his own work as a modeller, on the bust of Virgil: 'Having gone as far as I could by way of precept, I this morning resumed my old employment, took the modelling tools into my own hands, and made one side of the head pretty near like the gem, and am to take another stroke at it this afternoon. I have opened his mouth, and shall send him to you singing some of his own divine poems.' In a second letter he says, 'I am beginning upon

Rousseau.' The figures were intended for various ornamental uses: for candelabra, in the form of Sphinxes, Tritons, Ceres, etc.; others for mantelpiece and cabinet decoration. Figures in the jasper body are rare, but are more common in the black basalt. The chessmen modelled by Flaxman are of interest. His complete drawing, signed '*J. Flaxman inv' et delini'*', sent to Wedgwood in March 1785, is still at Etruria. Flaxman chose the mediæval period for his designs, but is said to have modelled the queen from Mrs. Siddons, in the character of Lady Macbeth.

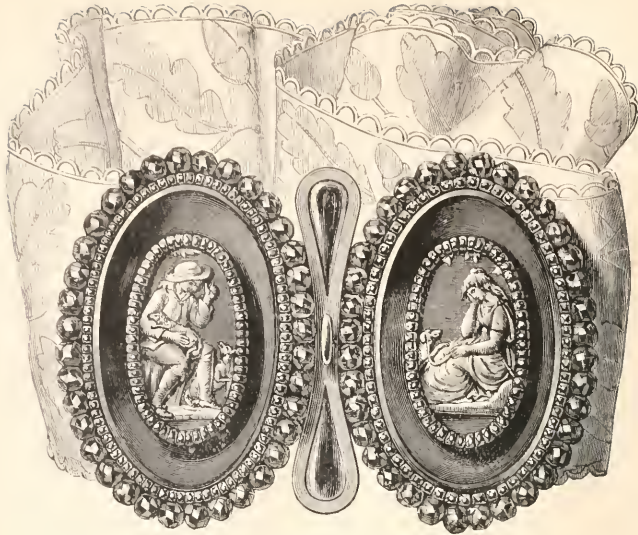
Wedgwood, in his preface to the list of busts and figures in his catalogue of 1787, remarks: 'Those who duly consider the influence of the *fine arts* on the *human mind*, will not think it a small benefit to the world to diffuse their productions as wide, and preserve them as long, as possible. The multiplying of copies of fine works, in beautiful and durable materials, must obviously have the same effect in respect to the arts, as the invention of printing has upon literature and the sciences: by their means the principal productions will be for ever preserved, and will effectually prevent the return of ignorant and barbarous ages. . . . Nor have the artists themselves anything to fear from this multiplication of copies. Whatever awakens and keeps alive the attention of the public to the production of the arts, and nothing can be more effectual for that purpose than the diffusion of *copies of fine works*, must ultimately be advantageous to the artist who is capable of producing *fine originals*; for this general attention, in whatever country it is sufficiently excited, will always produce *amateurs* who, not contented with copies, which every one may procure, will be ambitious of possessing fine originals, that copies from them may be multiplied and diffused, to the credit of the possessor, and the emolument as well as credit of the original artist.' Copyright in works of art was not much considered in the last century, Wedgwood himself had to submit to the frequent piracy of his own fine creations.

189. **Antinous.** Bust in white jasper. On circular blue-and-white pedestal, with trophy wreaths, etc. $4\frac{3}{4}$ inches high. 1783. WEDGWOOD (No. 19).
190. **Tritons.** A pair, holding candelabra. The figures stand upon rocks. Solid blue jasper and white. From the originals by Michael Angelo, modelled by Keeling. $10\frac{1}{2}$ inches high. 1785. WEDGWOOD (No. 18).
K
191. **Endymion and Herse.** A pair of small busts in white jasper, on blue term pedestals. The busts are named at back. The pedestals have reliefs of trophies, etc. $5\frac{3}{4}$ inches high. 1786. WEDGWOOD (No. 19).
Sibson Collection.
192. **Candelabra.** A pair, formed of figures of Ceres on fluted pillars. Solid blue-and-white jasper. 10 inches. 1789. WEDGWOOD (No. 18).

193. **Cupid and Doves.** A full-length figure in white jasper on solid green pedestal, with reliefs of rams' heads, festoons, trophies, etc. $6\frac{3}{4}$ inches high.
WEDGWOOD (No. 19).
194. **The Chessmen.** Twenty-four figures in blue and white, seven in solid green jasper, including the rare extra figure of the jester. Modelled by Flaxman in 1785. One of the queens represents Mrs. Siddons in the character of Lady Macbeth.
195. **A. Vestal.** Bust in basalte. 15 inches. Incised 'VESTAL.' 1787.
196. **Marcus Brutus.** Bust in basalte, life size. Incised on front label 'M. BRUTUS.' Said to have been made for Gibbon the historian for his villa at Lausanne. $25\frac{1}{2}$ inches. 1779.
197. **Young Germanicus.** Bust in basalte. Incised 'GERMANICUS.' 17 inches. 1785. This bust had a bronze surface—now worn off.
Illustrated in Rathbone's 'Old Wedgwood,' Plate XVII.
198. **Cybele with Cornucopia and a Lion.** A fine figure in blue-and-white jasper. 13 inches high. 1790.
WEDGWOOD (No. 18).
199. **Herodotus.** Bust in white jasper. $3\frac{1}{2}$ inches.
200. **Cupid with Doves, and Hebe feeding the Eagle.** A pair of rare jasper figures on blue-and-white trophy pedestals. $6\frac{1}{4}$ inches. 1786. WEDGWOOD (No. 18).
Nos. 36 and 37 in Wedgwood's Catalogue, 1789.



BUST IN BASALTE. HORACE



DOUBLE BUCKLE FOR GIRDLÉ. *Similar example in frame. No. 52.*

WEDGWOOD: APPLIED OR MOUNTED¹

THESE exhibits show the application of Wedgwood's plaques, medallions, and cameos. The Birmingham and other manufacturers of the time used them extensively for mounting and decoration. The firm of Boulton and Watt of the Soho works were very liberal purchasers of these objects, until, as Wedgwood says, 'Certain steam-engines have lifted our friends out of the steel toy and sleeve-button business.' Wedgwood was one of the earliest manufacturers to use steam-power himself, one of Boulton and Watt's engines, with the 'sun and planet' motion, being ordered for Etruria. This venerable machine is still in use at the old pottery, but the original 'sun and planet' system has been changed for more modern improvements. The cameos are found mounted in rings, chatelaines, chains, hairpins, bracelets, watches, buckles, brooches, watch-keys, lockets, buttons, opera-glasses, scent-bottles, boxes of all kinds, étuis, desks, swords, daggers, door-handles, bell-pulls, metal vases, coach panels, musical instruments, chests of drawers, cabinets, chairs, tables, etc. The easel of Sir Joshua Reynolds in the National Gallery contains a Wedgwood portrait of Sir Joshua, which may have been inserted in his lifetime. Architects and others used the jasper in every variety, both for internal and external purposes. One of the salons in the Palace of Compiègne contains many blue-and-white plaques, arranged with much taste: these

¹ See also under the headings Plaques, Medallions, and Vases.

are attributed to Wedgwood, but they are porcelain, made at Sèvres about the end of Louis XVI. period—an imitation of Wedgwood in colour and relief, but not copied from the designs he used. On the other hand, the blue-and-white plaques of children, mounted in the Louis XVI. ormolu clock and barometer in the Louvre, are described as Sèvres—even by an authority like the keeper of the Garde Meuble—but are really Wedgwood, from Lady Templeton's design. It would appear that more important work was ventured upon at Etruria, for in the Bristol *Mercury* of March 1, 1790, it is announced: 'We learn from Shrewsbury that by the late inundations in Staffordshire, the beautiful jasper bridge over the Trent is swept away. It was made a present by Mr. Wedgwood to the Marquis of Stafford as a token of friendship, which rendered it as valuable as its loss is irreparable.' A jasper bridge would be startling and interesting in a collection of Wedgwood. The work must have existed, but at the present day nothing whatever is known of it—no record or memoranda can be traced, either at Etruria or Trentham. Professor Church, in *The Portfolio*, March 1894, page 97, says: 'So, also, one would like to see in a public gallery illustrations of the way in which Wedgwood adapted his productions to the arts of the jeweller and the architect. His bas-reliefs, in various bodies, let into panelled walls, his suites of tablets for the friezes and jambs of mantelpieces, his large vases and busts for the tops of bookcases, and his wine-coolers for the sideboard, cannot be duly appreciated when dissociated from their intended surroundings and ranged in crowded ranks on the shelves of a cabinet. Nor can the artistic effect of Wedgwood's small and delicate jasper cameos be properly seen when these choice gems are fixed in formal rows upon a museum tablet, instead of being framed in cut steel, in gold, in silver, or in ivory, or set in bonbonniers, tea-caddies, and patch-boxes. Our national collections are therefore not inadequate merely on the score of incompleteness, but also by reason of their defective arrangement.'

201. **Lustres.** A pair, formed of black jasper cylinders. White reliefs of Cupid dressing a Mask, Hebe, etc., mounted in ormolu, with cut-glass dishes and drops. Birmingham (Soho) work, about 1790. 10¼ inches high.
202. **Scent-flacon.** Spear-shaped. Blue-and-white jasper, polished edges. Reliefs of Cupid with a Torch and Cupid shaping the Bow, after the picture by Correggio.
203. **Scent-flacon.** Square, cut corners. Blue-and-white jasper. Reliefs of girls reading and spinning, designed by Lady Templeton, etc.
204. **Court Sword,** of hand-wrought and chased steel. Mounted with eighteen blue-and-white beads. Boulton and Watt, Soho. 1785.
205. **Pair of Candelabra,** formed of bronze Cupids holding ormolu lights. Mounted on grey marble plinths, with blue-and-white pedestals. Reliefs of rams' heads, trophies, etc. etc. English work, 18th century.

206. **Gold Watch.** Made by 'Frères Peschel à Dresde.' The back mounted with a convex blue-and-white medallion of Cupid dressing a Mask. A blue-and-white classic border on face.
207. **Presentation Gold Box.** Square form. Gold of three colours, with flowers in relief; borders of pale-blue enamel, and bands of enamelled flowers in colour. The base of the box is of moss agate. Mounted with a jasper portrait of the Empress Catharine II. of Russia. French work of the Louis XVI. period. Given by the Empress to Lord Cathcart, the English Ambassador to Russia.
Illustrated in Rathbone's 'Old Wedgwood,' Plate LVIII. WEDGWOOD (No. 18).
- 207a. **Grecian Sphinx.** A pair: in bronze and ormolu, mounted in marble plinths. Each has a blue-and-white Wedgwood medallion. French work, Louis XVI. period.
208. **Oval Box in Rosewood.** Mounted in hand-wrought and chased steel, with a centre medallion of signs of the Zodiac, four square and four pointed oval medallions. The steel work is of remarkably fine quality, probably made by Boulton and Watt of Soho. The box contains implements for lace-making and embroidery, all in ivory, every piece mounted with polished steel work. The centre medallion is inscribed '*Anna Turiet,*' the outer morocco case '*A.D.*' Date about 1790. $13\frac{3}{4} \times 10\frac{3}{4} \times 3\frac{1}{2}$ inches deep.

Whitehead Collection. Illustrated in Rathbone's 'Old Wedgwood,' Plate LV.

209. **Mantel Clock.** In marble and ormolu by Vulliamy, London. Two white biscuit figures of boys as geographers; cones, books, etc., in ormolu. A pink Wedgwood oval medallion of Cupid as Sumner mounted on base. The clock is signed '*Vulliamy, London, 294.*' $13\frac{1}{2}$ high \times $11\frac{3}{4}$ long \times 5 inches wide. 1792.

The Vulliamy family of celebrated clockmakers were of Swiss origin. Justin Vulliamy emigrated from Switzerland to London in 1730, and became partner with Benjamin Gray of Pall Mall, whose daughter he married. Watches of fine quality are known, inscribed '*Benj. Gray, Just. Vulliamy,*' one so inscribed bringing £120, 15s. at the Hawkins sale, 1895. Justin Vulliamy, after the death of Gray, was appointed clockmaker to George III., and his successors continued to hold the same office until the death of Benjamin Lewis Vulliamy (born 1760) in 1854. Benjamin Vulliamy, son of Justin, was much favoured by George III., who consulted him upon mechanical subjects, especially in connection with Kew Observatory, a favourite hobby of the king's. Benjamin Vulliamy made the large clock at the General Post Office, and the one at Christ Church College, Oxford. He was five times Master of the Clockmaker's Company between 1821 and 1848. Some fine clocks by Justin Vulliamy are in Windsor Castle. One in the King's dining-room was chosen by Queen Victoria by reason of its particular legibility. The presence chamber contains another fine clock by him, fitted into the fine mantelpiece by J. Bacon, R.A. Under the clock is the inscription by Cowper—

'Quæ lenta accedit quam velox præterit hora, ut
Capias patiens esto sed esto vigil.'

which Hayley has rendered—

'Slow comes the hour, its passing speed how great;
Waiting to seize it,—vigilantly wait!'

Another clock, 'in the Chinese taste,' made by Vulliamy for the Pavilion at Brighton by order of George IV., is also at Windsor; and one of excellent workmanship, in a long case, stands in the Administration Offices at Windsor, and is still regarded as the standard timekeeper.—*Extracted from F. J. Britten's 'Old Clocks and Watches and their Makers,' London, 1899.*

- 209a. **Mantel Clock.** In marble, agate, and ormolu, by Roque, Paris. Two bronze griffins supporting two oval blue-and-white medallions, each with five camei. The plinth has a blue-and-white frieze of the Vitruvian scroll. The pendulum, with rays to represent the sun (the emblem of the Dauphin), has a blue-and-white medallion of the Medusa. The clock is a good example of the excellent use made of Wedgwood's medallions by the French manufacturers of the Louis XVI. period.
(Not exhibited.)
210. **Needle or Knitting-box.** Amboyna wood. Mounted with thirteen medallions and cameos in chased steel. The centre, Sacrifice to Peace, tri-colour, with a border of the signs of the Zodiac. Ground, black; border on blue. The interior of the box and accessories are also mounted with steel. Boulton and Watt, Soho. 1786.
Barlowe, Cox, and Stuart Collections.
211. **Bronze Figures.** A pair: Vestal and Boy, and Venus and Cupid. Modelled by Clodion. On white marble pedestals, with bronze and ormolu mounts. Each pedestal has a fine circular Wedgwood medallion in black jasper, white relief, of Venus and Cupid, and a Nymph and Boy, each in harmony with the bronze figure above it. 16 inches high. French work of the Louis XVI. period.
212. **Étui.** Ivory, steel, and gold. Mounted with two octagonal blue-and-white medallions of Nymphs sacrificing, etc., and '*Souvenir d'Amitié?*'
213. **Toothpick-box,** containing a gold toothpick. Ivory, with gold cameo of Cupid on a Lion. This box belonged to Mrs. Siddons, and is exhibited to show the use of the oblong ivory boxes, often mounted with Wedgwood, as Nos. 214, 215 in this collection.
From the Collection of the late Mrs. Young, grand-daughter of Mrs. Siddons.
214. **Toothpick-box.** Ivory, gold mounts. Blue-and-white medallion of a Warrior on horseback.
215. **Toothpick-box.** Ivory, gold mounts. Three pink medallions of a Sacrifice to Peace, Hygeia, and Minerva.
216. **Writing-desk.** Pollard oak, mounted with three oval medallions: Cupid as Summer, Marriage of Cupid and Psyche, and companion; and sixty-five smaller cameos; chased steel mounts, etc. The drawer is fitted with ivory and steel implements for embroidery or lace-making. Birmingham (Soho) work, about 1780.
217. **Chatelaine.** Mounted with seven graduated blue-and-white cameos, in chased steel. Soho work. 1792.
218. **Round Box.** Green marble. Hexagonal medallion of Apollo, blue and white, mounted in gold. French work, Louis XVI. period.

219. **Small Round Box.** Ivory, mounted with a blue-and-white medallion of three figures, steel mounts. 1785.
220. **Chatelaine.** Pierced and chased steel. Mounted with a round cameo. The watch-key, a jasper bead. 1790.
221. **Round Box.** Ivory, mounted in gold, with a medallion of two boys dancing. 1790.
222. **Chatelaine.** Chased steel, and polished jasper beads. Mounted with an oblong, double medallion. The watch-key and seal, each formed of double medallions. Soho work. 1787.
Bought in Spain.



OPERA-GLASS. No. 223.

223. **Opera-glass.** A jasper, blue-and-white cylinder, with reliefs of Nymphs sacrificing, borders of festoons and foliage. Mounted in gold, ivory, and steel. Probably by Boulton and Watt of Soho. The first opera or spy-glass had but a single barrel, the later double form being a French improvement. Period, about 1789.
224. **Toothpick-box.** Ivory, round ends. Mounted with blue and white; pointed, oval medallion of Neptune.
225. **Necklet.** Mounted with twenty-two oval and round blue-and-white studs in gold.



BOULTON AND WATT'S WORKS, SOHO, NEAR BIRMINGHAM.

Where Steel, Gold, and Metal Mounts were made for Wedgwood.

From a print of the period.

ORIGINAL MODELS BY JOHN FLAXMAN, R.A.
JAMES TASSIE, ETC.

226. **Psyche.** An original figure in clay, modelled by Flaxman. $16\frac{1}{2}$ inches.
G. F. Denman (Flaxman's nephew) Collection.
227. **Original wax design for a Vase.** By John Flaxman, R.A. The stand is inscribed, 'Design for the Duke of Buccleugh's Vase, by Mr. Flaxman.' $3\frac{3}{4}$ inches high.
228. **John, first Duke of Marlborough.** Modelled by James Tassie. High relief, the surface imitating an ivory carving.
229. **Jean Adam, 1791,** wife of the celebrated architect. The original wax designed from life by James Tassie. Signed and dated.
230. **Jean Adam, 1791.** An enamel paste, from the same model, by James Tassie. Signed and dated.
231. **John Adam, 1791,** the celebrated architect. An enamel paste, by James Tassie. Signed and dated.
232. **Frame of nine miniature portraits.** By James Tassie. Centre: the Pitt Club Badge, Duchess of Argyll, George, Prince of Wales, George IV., Duchess of Atholl, Admiral Lord Duncan, one female and two male portraits unknown.
233. **James Tassie.** The celebrated modeller, often called the 'Scotch Wedgwood.' The portrait was modelled by William Tassie, and is inscribed, '*James Tassie died, 1 June 1799, in his 64th year. W. Tassie, F. 1799.*'
234. **Charlotte Augusta, Princess Royal of England.** Daughter of George III., 1766-1828. Original model in wax, high relief; probably by Flaxman. $4\frac{5}{8} \times 3\frac{1}{4}$ inches.
235. **The Age of Innocence.** Original clay model by Flaxman. $6\frac{1}{2} \times 7\frac{3}{4}$ inches.
Belonged to his nephew, Mr. G. F. Denman.
236. **Alexander Severus and his mother, Julia Mammæa.** Two Roman coins in silver.

AUTOGRAPHS OF JOSIAH WEDGWOOD AND JOHN FLAXMAN

ORIGINAL CIRCULARS, INVOICES, CATALOGUES, ETC.

237. **Russian Commission**, on vellum ; engraved borders, printed text, and great seal. Signed by the Empress Catharine II. of Russia, countersigned by Prince Galitzin, Admiral-General. Dated 16th of December 1762. Translation :—

By the grace of God, we Catharine the Second, Empress and Autocrat of all the Russias, etc. etc. etc.

Let it be known to all that Danila Onflow has served our Admiralty in the capacity of Assistant-Shipmaster, with the rank of Captain. On the 14th day of March 1761, in consideration of the zeal and industry displayed by him in our service, we promoted him to be Shipmaster, which grade, according to the table of 1722, ranks equal with Major in our land forces. As no letters patent were delivered to him for this grade, we therefore most graciously grant to him these presents, ordering hereby all our subjects to duly recognise the said Danila Onflow as our Shipmaster, with the rank of Major.

In return for which, we trust that he in this grade, now most graciously granted to him, will act as loyally and faithfully as it behoves a good and faithful officer to act.

In witness whereof, we have signed these presents with our own hand and ordered our State Seal to be affixed thereto. Given on the 16th day of December 1762.

(Signed) Catharine.



*Admiral General Prince
Galitzin.*

Countersigned: 'Seal affixed by the governing Senate Register, No. 89.'

238. **Autograph letter of Josiah Wedgwood.** 'Etruria, 28th June 1787.' A letter of introduction for his son, John Wedgwood, probably to Sir William Hamilton. This letter contradicts the statement made by some biographers that Wedgwood travelled on the Continent :—

Dear Sir,

My son John having finally determined to pursue the business in which his father has been laboring for many years, I have confirm'd to him my promise that he should visit and see with his own eyes those invaluable remains of

antiquity upon the Continent, particularly in Italy, which I have often wish'd to do, but in vain, and of which the copies we have are acknowledged to be very imperfect. He leaves home in a fortnight, and his route will be by way of Paris to Basle, Berne, Geneva, Turin, Genoa, Leghorn, Florence, Rome, Naples. He will return through Bologna, Ferrara, Padua, and Venice.

I shall be extremely thankfull to you for the honor of a line to any of your friends on the Continent in this route to beg their protection and good offices. I hope he will not give them much trouble, and I depend upon your goodness and well-known liberality to excuse that which I am now giving to you.

I have the honor to be, with the highest regard,

Dear Sir,

*Your much obliged and
faithfull humble servant,*

JOS. WEDGWOOD.

Etruria,

28th June 1787.

239. **Equestrian portrait of Josiah Wedgwood.** From the original picture by George Stubbs, R.A. In the collection of the Right Hon. Lord Tweedmouth, Guisachan, Inverness-shire.

240. **John Flaxman, R.A.** From the original terra-cotta portrait, by himself, in the Victoria and Albert Museum, South Kensington.

241. **Autograph letter of John Flaxman, R.A.,** to William Hayley, the poet:—

28th of Jany. 1815.

Buckingham Street, Fitzroy Square.

Dear and Kind Friend,

I am very much concerned for the abrupt termination of your treaty with Captain Quantock, and much more so that circumstances obliged you to enter into any treaty of that kind for purposes which cannot communicate satisfaction to any of the parties engaged, however as such is the case it is better to look to the remedy than the misfortune, towards which I shall be happy to lend you 200£ in the course of three weeks towards the sum you wish to raise which perhaps you may complete by the assistance of other friends—or at least I hope that sum may diminish the number of fields you intend to sell. And I am sure you cannot esteem my offer as any favor when you consider the many Hundred pounds worth of employment your friendship and recommendation has given me, the money shall be paid within the appointed time to any house in London or sent to the Chichester Bank according to your instructions.

My dear wife continues in this severe weather tender and incapable of exertion—but thank God she is as well as she is, and for all other mercies!

*My wife and sisters unite in love and best wishes with, Dear and Kind Friend,
Your ever obliged and affectionate*

JOHN FLAXMAN.

*William Hayley, Esqre.,
Felfham,*

Chichester, Sussex.

242. **Original Bill.** 'Philip Egerton, Esq., to Josiah Wedgwood, £3, 17s. 8d. To Wedgwood & Bentley, £10, 10s. 1772-1775.' Received by Josiah Wedgwood. (Bentley's interest in the firm was confined to the ornamental pieces only.)

243. **Original Bill.** 'Josiah Wedgwood, Potter to Her Majesty.' Invoice to Edward Parsons, Esq., for Queen's ware. 'Etruria in Staffordshire, July 30, 1773.'
244. **Four Original Catalogues** issued by Wedgwood & Bentley:—Great Newport Street, London. Second edition, 1774. Bound morocco.—Greek Street, Soho. Fourth edition, 1777. Bound calf.—Fifth edition, 1779. In original paper cover.—Showing the illustration of the snake-handled Le Brun Vase. Sixth edition, 1787.
245. **Sale Catalogue of Wedgwood pieces.** 'The joint property of Mr. Wedgwood and Mrs. Bentley (widow of the late Mr. Bentley): which will be sold by auction by Messieurs Christie and Ansell, at their Great Room (late the Royal Academy), Numb. 125, Pall Mall, on Monday, December 3, 1781, and the Eleven following Days (Sunday excepted).'
- 245a. **Address Card of James Tassie:** 'The Scotch Wedgwood.'
246. **Sarcophagus of Alexander Severus** and his mother, in which the Portland Vase was found. Photograph of the original now in the museum of the Capitol in Rome. The bas-reliefs upon this Sarcophagus are the Sacrifice of Iphigenia, Priam begging the body of Hector, and two of warriors and horses, all reproduced by Flaxman for Wedgwood, and exhibited in this collection.
247. **Portrait,** said to be Madame Vigée le Brun, by herself. Photograph of the portrait sold at the Lync-Stephens sale for £2000. Exhibited to show the fashion of wearing the Wedgwood buckle and ear-drops during the Louis XVI. period in France.

ADDENDA

DÉJEUNER CABINET PIECES

- 188a. **Teapot, Cream-ewer, Sucrier, and Can and Saucer.** Tri-colour jasper ; pink ground ; fine cameo reliefs, in divisions ; graduated borders of green quatrefoils on blue and white squares, etc. Modelled by Hackwood, 1790.
WEDGWOOD (No. 20).
- 188b. **Déjeuner Set.** Pink jasper, fluted. Oval tray, teapot, sucrier, and two cups and saucers. Reliefs of children, etc. 1786. WEDGWOOD (No. 20).
- 3
- 188c. **Teapot.** Circular, cane or buff-coloured jasper. Reliefs of boys, etc. Fluted ; painted in blue enamel, with lines and borders. Bamboo stem on cover. 1768. WEDGWOOD (No. 4).
- 188d. **Butter-dish, Stand and Cover.** Solid blue jasper. Reliefs of Poor Maria, acanthus leafage, etc. 1789. WEDGWOOD (No. 19).

MEDALLIONS AND CAMEOS

- 75c. **Hygeia Sacrificing.** Circular ; tri-colour. Blue ground, border on pink. $1\frac{3}{4}$ inches. 1790. WEDGWOOD (No. 19).
- 75d. **Hygeia and two Nymphs.** Companion medallion. $1\frac{3}{4}$ inches. 1790. WEDGWOOD (No. 19).
- 75e. **The Marriage of Cupid and Psyche.** Solid slate-blue ground, white relief. The size of the original gem— $1\frac{1}{8} \times 1\frac{3}{8}$ inches. A 'trial' incised on back. '50 of clay, 1 of colour.'
- 75f. Oval frame of nine medallions, blue and white ; in chased steel mounts. Centre—oval buckle, Hebe and eagle ; six round medallions ; Cybele, Warriors, Curtius, Nymph at Altar, Ceres, and Neptune and Minerva ; two round medallions of the Signs of the Zodiac. with steel centres.

C.J.L.

4

THE COLLECTION OF

OLD WEDGWOOD

FORMED BY

LORD TWEEDMOUTH

ON VIEW AT

MR. CHARLES DAVIS' GALLERIES

147 NEW BOND STREET

LONDON

JUNE 1905

W



Ex Libris
Charles J. Nomax



MRS. WEDGWOOD AND JOSIAH WEDGWOOD, F.R.S.
From the Portraits by Sir Joshua Reynolds, P.R.A.



JOSIAH WEDGWOOD, F.R.S.
In working costume. 'Done from an original picture, painted on enamel,' by George Stubbs, R.A., 1773.

A CATALOGUE OF A COLLECTION
OF PLAQUES, MEDALLIONS, VASES,
FIGURES, &c., IN COLOURED
JASPER AND BASALTE: PRODUCED
BY JOSIAH WEDGWOOD, F.R.S., AT
ETRURIA, IN THE COUNTY OF
STAFFORD : 1760-1795

FORMED BY THE LATE

LORD TWEEDMOUTH

At Guisachan, Inverness-shire, N.B.



*The Collection has been arranged for exhibition—the descriptive text
and catalogue written by Mr. F. RATHBONE
South Kensington, London*

Published by MR. CHARLES DAVIS

147 NEW BOND STREET, LONDON, W.

1905

‘Whether, O friend of art, your gems derive
Fine forms from Greece, and fabled gods revive,
Or bid from modern life the portrait breathe,
And bind round Honour’s brow the laurel wreath.
Buoyant shall sail, with fame’s historic page
Each fair medallion o’er the wrecks of age,
Nor time shall mar, nor steel, nor fire, nor rust,
Touch the hard polish of the immortal bust.’—DARWIN.



GUISACHAN HOUSE. *From a drawing by N. E. Green.*

INTRODUCTION

'The progress of the arts, at all times and in every country, depends chiefly upon the encouragement they receive from those who by their rank and affluence are legislators in taste; and who alone are capable of bestowing rewards upon the labours of industry, and the exertions of genius. It is their influence that forms the character of every age: they can turn the current of human pursuits at their pleasure, and be surrounded either with beauty or deformity, with men or barbarians. Great improvements cannot be made without powerful patronage: no art ever was or can be carried to great perfection with feeble efforts, or at a small expense; and it depends upon those who are possessed of riches and power, whether individuals shall be ruined or rewarded for their ingenuity.'—JOSIAH WEDGWOOD: *Introduction to his Catalogue of 1787.*



THIS fine collection, now for the first time exhibited, much has been and more may be written. It was formed by that enthusiastic art-collector and admirer of the decorative work of Josiah Wedgwood—the late Lord Tweedmouth, first Baron (died 1894).

It was collected during the period covered by the years 1850 to 1880, from such celebrated collections as Dr. Sibson's, Barlow, Delarue, and others, and mainly used for the decoration

of his Scottish mansion, Guisachan House, Inverness-shire—probably the most northerly collection of art in these islands—there arranged with his lordship's well-known taste for suitable accessories and harmonised display. The fine plaques were mounted as panels for the walls; the vases, boxes, and other pieces for the cabinets of the drawing-room.

In addition to the fine examples of Wedgwood's production the collection includes thirty-three of the rare original wax designs for the plaques and reliefs of the vases, etc., made for Josiah Wedgwood by the first artists of his time, as Flaxman, Pacetti, Davaere, Webber, Dalmazzoni, Angelini, and other subordinate artists. Many were designed at Rome at the time Flaxman resided there (1787-1794), who appears to have given general supervision to all the artists employed, and even to finish their work to adapt it for Wedgwood's purposes, as he has recorded.

These unique examples of art will prove to be a revelation to many visitors. Enshrined since 1856, either in the comparative seclusion of his lordship's business room, or the staircases at Guisachan, they are known only to his personal friends. It has even been stated that these original waxes were always destroyed in the act of moulding from them, as would occur in the process of casting bronze from the original wax in the *cire perdue* method.

It will also be wondered why these valuable designs ever left the Wedgwood family at all, or why they were not exhibited in our national museums. If of American or German origin they certainly would have been treasured in their metropolitan art galleries. They *were* offered to South Kensington Museum, as was related to the writer by the late owner. The story is perhaps better told by an extract from Lord Tweedmouth's manuscript notes upon his collection, wherein he says—

'This beautiful series of models was purchased from Charles Darwin, grandson and descendant of Josiah Wedgwood,

author of *The Voyage of the Beagle*, *The Origin of Species*, etc. etc., in 1856, when Lord Elcho and myself endeavoured to induce the South Kensington Museum to purchase the series. But poverty was urged and an offer was made for "six only." This Mr. Darwin declined, and I subsequently became the owner.'

JOSIAH WEDGWOOD, F.R.S., potter and inventor, whose ancestors had been workers in this earliest-known handicraft, was born at Burslem, in Staffordshire, 1730. That district, in the valley of the Western Trent, now called 'the Potteries,' had been a favourite locality for the exercise of the potter's industry from very remote times. Its unfailing supply of natural clays, vast forests, streams, and other advantages could not fail to attract the primitive potters, who there produced domestic and ornamental wares for distribution to all parts of the kingdom. The quaint inlaid tiles for the floors of the abbeys and monasteries were produced here and sent away by the rivers Trent, Severn, and Avon, then, as in earlier times, the chief arteries of transit.

The old methods of manufacture continued. The few changes in the shape and ornamentation of the pottery were due to the influence of foreign emigrants, who would have a preference for the form and decoration in use in their native country, as we may notice the many changes of shape in the domestic spoon of the last three centuries, due to the changing fashion prompted by the Dutch, German, and Hanoverian courtiers.

At the time of Wedgwood's advent, the pottery industry was gradually undergoing a change. The general use of tea

and coffee demanded suitable vessels, which had been hitherto indifferently supplied by importing expensive porcelain from China and Japan,—only within the reach of wealthy consumers. Staffordshire met this demand with the light, graceful pottery known as ‘salt-glaze’; plain or decorated from the then only available models—the Oriental patterns.

Wedgwood’s earliest work as a potter was the improvement of the useful domestic ware then in fashion, the invention of new bodies and material, colours, and new methods of manufacture. His tortoise-shell, agate, mottled, and other coloured pieces were distinct creations, and soon found a ready sale. In due time he invented the pale cream-coloured ‘Queen’s Ware,’ so named in compliment to his patron, Queen Charlotte. He supplemented the use of the primitive potter’s wheel by afterwards turning his ware upon an improved lathe. He was the actual inventor of at least twenty new bodies for the manufacture of earthenware, many of which are in use to this day.

From youth to age the great potter never enjoyed robust health. When young, he suffered from a severe attack of smallpox, leaving complications that in later life so affected one leg, it necessitated amputation, a martyrdom that was possibly a benefit to his country.

The estimate of Wedgwood’s useful life may be given by his quaint epitaph in the church of Stoke-on-Trent: ‘Who converted a rude and inconsiderable Manufactory into an elegant Art, and an important part of National Commerce’ (‘manufactory’ meaning manufacture). The forty-two master-potters of Staffordshire, from 1710 to 1715, by their united efforts could only produce earthenware to the annual value of £6417, compared with 1785, when Wedgwood gave evidence in the House of Commons that upwards of fifteen thousand persons were then directly employed in the manufacture, and double that number in auxiliary occupations in connection with the industry—in preparing clay, flint, coals, and other materials required by the potters. This estimate is of course much ex-

tended now, the last available statistics (1896) giving 45,914 persons in direct employ, the annual amount of wages over £2,000,000, and the assumed value of £3,850,000 for home trade and exportation.

In addition to his valuable services to the staple trade of Staffordshire, he devoted much time and energy to the improvement of the roads and means of communication of the district. In 1760 the only method of transport was the pack-horse, the nearest highway road was at Lawton, in the next county. Through his exertions new roads were made, and others improved. The Grand Junction Canal, from the Mersey to the Trent, was projected, with Wedgwood as honorary treasurer to the company. Its effect, Mr. Gladstone remarked, 'made the raw material of his industry abundant and cheap, which supplied a vent for the manufactured article, and which opened for it materially a way to what we may term the conquest of the outer world.'

So far these remarks apply chiefly to the period of Wedgwood's useful earthenware: 'Wedgwood ware.' The collector fully understands the meaning of 'Old Wedgwood.' Indeed, we have Wedgwood's own authority for the classification, for in a letter to his partner, Thomas Bentley (1770), he says—

'May not useful ware be comprehended under the simple definition of such vessels as are *made use of at meals*. This appears to one to be the most simple and natural line, and though it does not take in wash-hand basins and bottles, and a few such articles, they are of little consequence, and speak for themselves. . . . I am getting some boxes made neatly, and lined with silk or some fine stuff, to keep and show the tablets (plaques) in. We should use every means in our power to make our customers believe they are not THE WARE.'

In the progress of his manufacture Wedgwood illustrated the sentiment of the inscription in the entrance-hall of the Birmingham Art Gallery and Museum: 'By the gains of Industry we promote Art.' He acquired a considerable fortune by the production and sale of his domestic ware for the civilised world; then, with the strength of his financial position, he turned his attention to the ornamental or decorative pieces, attracting to his service the most renowned artists of his time, improving some of the materials then in daily use, and in due time inventing and perfecting that most beautiful body ever adopted in ceramic art—the 'Jasper.' Until this body was completed and reliable—only after continued experiment; surmounting failure by constant attention—the finest work was impossible, and, except in the basalte and agate bodies, was not attempted. But a time came when he could write to his partner, 'We are now absolute with the jasper.'

The jasper pieces are the collector's 'Old Wedgwood,' of which this exhibition includes many important examples, coming from celebrated collections formed during the last century, and acquired when it was possible to secure them. The pages of a catalogue do not allow of much criticism—a personal examination of the objects catalogued may be of greater profit.

But much has been written upon this subject during the last half-century by many celebrated writers, giving unqualified testimony to the character and genius of the great potter. All are worth perusing: a few examples may be given. Lord Lytton, in his *England and the English* (1835), says—

'There have, for some time past, been various complaints of a deficiency of artists capable of designing for our manufactures of porcelain, silk, and other articles of luxury in general use; we are told that public schools are required to supply the want. It may be so, yet Wedgwood, Rundell, and Hellicot the watchmaker found no such difficulty, and now that a Royal Academy has existed for sixty-five years, the complaint has become universal. One would imagine that the main capacity of such institutions was to create that decent and general mediocrity of talent which appeals to trade and fashion for encourage-

ment. In truth, the complaint is not just. How did Wedgwood manage without a public school for designers? In 1760, our porcelain wares could not stand competition with those of France. Necessity prompts, or what is quite as good, allows the exertions of genius. Wedgwood applied chemistry to the improvement of his pottery, sought the most beautiful and convenient specimens of antiquity, and caused them to be imitated with scrupulous nicety; he *then* (the italics are Lord Lytton's) *had recourse to the greatest genius of the day for designs and advice*. But now the manufacturers of a far more costly material, without availing themselves of the example of Wedgwood, complain of want of talent in those whom they never sought, and whom they might as easily command, if they were as willing to reward.'

The Right Hon. W. E. Gladstone, who in 1863 made his eloquent address upon the opening of the Wedgwood Institute at Burslem, at a period three years before Miss Meteyard's *Life of Wedgwood* was published, illustrated with his usual facility Wedgwood's life, work, and character. He remarks—

'I call him the great Wedgwood. That is the proper epithet for him. In my opinion, and I have considered the matter as well as I can, Wedgwood was the greatest man who ever, in any age, or in any country—I do not except, as far as our knowledge goes, any age or any country—applied himself to the important work of uniting art with industry. The industrial development brought about by Wedgwood was wonderful. He made this country a great exporting country for his own wares. You know the meaning of that. What he manufactured was so much better than what other countries could make for themselves, that they were delighted to send here to buy it, and pay all the cost of carrying it to St. Petersburg on one side and the Mississippi on the other, to the extremities of civilisation, to avail themselves of the benefit brought about by the genius of that man. There is one particular point which I have always considered to be among the most significant and interesting in the work of Wedgwood, and that is the unvarying attention which in his works he gave to the question of form. Now, pray remember, that we may always distinguish between the different constituents of work of art. There is the form, there is the colour, and there is the character of ornamentation; but the form is the true foundation of the whole, just as in architecture. You see what a bad architect will do. He will think very little of form or proportion, and he will plaster his building all over with ornament, and ornament is constantly used to disguise the poverty and perversion of form. Wedgwood completely revolutionised the character of the fabrics made in England at the period. He recalled into existence the spirit of Greek art. Before his time, we may say of

the earthenware and porcelain manufacture that it had never risen to the loftiness of the spirit of Greek art. If you compare the famous porcelain of Sèvres, the vases of Sèvres with the vases of Wedgwood, I don't hesitate to say they are greatly inferior. If you pass your eye along this line of productions of the eighteenth century in England, although there are very good forms in others, those of Wedgwood stand pre-eminent. Though in all his productions you are reminded of Greek art, they are not mere reproductions. His style is strikingly original.'

In the same address, Mr. Gladstone pointed out a curious German criticism upon Wedgwood, in which the great potter is likened to Goethe! This was written by Novalis (*Fragmente : Aesthetik und Litteratur*): 'Goethe ist ganz praktischer Dichter. Er ist in seinen Werken, was der Engländer in seinen Waaren ist: höchst einfach, nett, bequem und dauerhaft. Er hat in der deutschen Litteratur das gethan, was Wedgwood in der englischen Kunstwelt gethan hat.'¹

Civilised nations are justly proud of the art-work produced in their country. Wedgwood ceramics deserve all possible veneration by his countrymen from the fact that the art is essentially a British one; thought out and produced by a worthy native, who had never travelled beyond the limits of his country, who encouraged native artists and workmen for its production. His great work was completed without state aid, helped only by the popular appreciation of his manufacture.

The honoured names of inventors and others who have developed the resources of our country are found in the peerage, but the name of Wedgwood is not mentioned—the diligent man of business standeth before kings. Other nations have fully recognised Wedgwood's services to the ceramic industry. His first patron was the munificent Empress Catharine of Russia, for whom he made the grand table service, decorated with views of English country-seats. Continental orders were continually sent to Etruria, his best customers being the Court and aristo-

¹ Which has been rendered: 'Goethe is a very practical poet. He is in his works what an Englishman is in his business, thoroughly simple, clear, accessible, and conclusive. He has done for German literature what Wedgwood has for the domain of art.'

cracy of France, during the renowned art periods, the reigns of Louis xv. and xvi. So much fine Wedgwood was then imported into France that the Royal factory of Sèvres copied the colour and relief of his jasper plaques and vases in competition. The standard reading-books of the American National Schools include an account of his life and work, and every American child is familiar with the story.

At some future epoch the coming generation may perhaps see and admire at the Victoria and Albert Museum a collection of Wedgwood worthy of the nation—a tribute to the great master of ceramics, and whose decorative and much of his useful pottery prove it to be the only ceramic art in which we are supreme and unassailable. Our provincial museums are better equipped. If our capital could exhibit a collection of Josiah Wedgwood's works that would equal in quality what has long been the pride of the museums of Edinburgh, Liverpool, Nottingham, or Birmingham—due to the munificence and patriotism of their citizens, and not to help from the state—it would be more seemly. Continental museums are not backward in appreciation. Wedgwood's great foreign rivals thought it advisable to copy his work, and thereby paid the great potter the highest compliment possible. But at the same time they did not forget to acquire good pieces of his pottery for their museums, mainly for the instruction of their designers and craftsmen—those rude islanders, of a country with three hundred religions and only one sauce, being able to teach them something in ceramic manufacture. This attention of foreign museums still continues. Only a few months since the Kunst-gewerbe Museum at Reichenberg in Bohemia made a very creditable addition of Old Wedgwood to their ceramics. American and Australian museums are also doing the same, the import duty of 55 per cent. in America and 20 per cent. in Australia not affecting public museums. But it does naturally check their private collectors. Were these tariffs modified, say to an *ad-valorem* 10 per cent., it would soon be difficult at home to acquire Old Wedgwood, or any English ceramics, at present prices.

Sensational figures at auction, such as the recent £6000 for a blue-and-white Chinese ginger-jar, would occur more frequently.

That Wedgwood's memory is still kept green by other nations is evident from the pathetic incident that occurred in 1895, the centenary of Wedgwood's death; when the Mayor of Stoke-on-Trent received a wreath sent direct from a potter in Silesia, with a request that it should be laid upon the great potter's grave, as a remembrance from a living potter to the memory of one who was universally esteemed as the greatest master of his craft.



No. 34. The 'Sydney Cove' Medallion, modelled by Webber.

THE MARKS

USED BY JOSIAH WEDGWOOD AND HIS SUCCESSORS

THE potter's mark upon ceramics is of great interest to the historian, student, and collector. The custom of marking dates from very remote times, and may even have originated with the ancient potter, for nearly every piece of the Roman red-ware, the so-called Samian, bears a clearly stamped mark in some form. This mark is usually found upon the inside of the vessel at the bottom—sometimes on the outside. The name on a label, given in the nominative with F for *fecit*, or in the genitive with O, or OF, or M, for *officina* or *manu*: thus, SABINVS F, *Sabinus fecit* (Sabinus made it), AMICI M, *Amici manu* (by the hand of Amicus), OF. FELIC, *officina Felicis* (from the workshop of Felix). We may form some estimate of the importance of the potter's craft under the Roman rule from the fact that Mr. Thomas Wright could give, in 1853, a list of potters' stamps on Samian ware, Mortaria, and the handles of Amphoræ, numbering over eleven hundred separate marks. This list, from examples found since that time, could be much extended.

The system of marking was not confined to the potter. The Roman mason was in the habit of inscribing his initials or other ornament upon his handiwork. Painters, sculptors, engravers, goldsmiths, carvers in wood and metal, and other craftsmen, marked their work with initials, emblems, or some fanciful design. Some engravers of the middle ages are only known from their adopted mark, no account of their lives, works, or even their names existing: 'The master of the Die,' from his mark of a small die used in dice-playing; 'The master of 1474,' from his sign '74' found upon his plates. Companies and Guilds in many cities adopted a

distinct badge for the work of their members, or other pieces they had approved. When the factory system for the production of pottery and porcelain was organised under one administration, a distinct mark for that factory was designed. Sèvres, the double L; Dresden, the cross-swords; Worcester, the crescent; Chelsea, the anchor, and so on. In our own time, the manufacturers' trade-mark has lost little if any of its former importance or value, Acts of Parliament having been passed for its due regulation, with penal clauses against the forger or imitator. If these penalties were more often enforced upon the ingenious fabricator of and dealer in spurious works of art, it would bring more peace of mind to the *bona-fide* collector. At present—

‘The strong statutes
Stand like forfeits in a barber's shop,
As much in mock as mark.’

Measure for Measure.

We have no record of the exact time when Wedgwood first used the well-known stamp. His early work at Burslem, judging from fragments recently found on the site of the Ivy House, and many of the early pieces made at Etruria, bear no mark. The first mention of this sign of identification is the well-known incident of the Etruscan vases thrown by Wedgwood, while Bentley turned the wheel. These were inscribed: ‘JUNE XIII., MDCCLXIX. One of the first Days Productions at Etruria in Staffordshire by Wedgwood and Bentley.’ The round stamp (No. 5), ‘Wedgwood and Bentley,’ is probably the first form, being found upon vases that must have been made soon after the establishment of the Etruria works. This stamp was changed to a wafer, with the addition of the word Etruria (No. 6); afterwards the foot of the vase itself was stamped in a circle, to fit round the screw (No. 7).

Wedgwood is said to have objected to the name of any modeller or workman being added to his own. The fine portrait of Edward Bourne, an old workman at Etruria; a portrait of Josiah Wedgwood, and one of Voltaire, all modelled by Hackwood, have the initials W. H. in script letters under each portrait. These are the only instances of any designer's or craftsman's mark on the relief surface.

Of the many works treating upon ceramics, nearly all give the Wedgwood marks incorrectly. Every mark, whether upon pieces of a useful or ornamental character, used by the great potter and his descendants, was, and is, *impressed* in the soft clay with the ordinary printers' type of the period; excepting the round marks, which were produced by engraved brass stamps, the marks upon porcelain, and the painters' marks upon decorated pieces. The impressed mark, when fired, is of the most durable and permanent character, especially when compared with the painted marks on the glaze of many kinds of porcelain—so liable

to erasure by any ordinary usage. Impressed marks have also another valuable quality—security against fraud—it being nearly impossible to imitate them, except by engraving; no easy task with hard-fired pottery.

The marks of the old period are usually clearly and evenly stamped, and, except upon glazed pottery and 'Queen's Ware,' easily deciphered. With the name are often found either single letters, numbers, or signs, scratched with a point or impressed. Many of these are simply workmen's marks, and are of little use to the collector. Some are only single letters, as T. G., signs of various forms, pattern numbers such as 275, 496, 11, usually scratched, or marks indicating size or capacity of tea and other vessels, as 18, 24, 36, 4+4. A rude K, made with a point, found upon some of the fine busts, is attributed to Keeling the modeller, and a type-impressed H to Hackwood.

Miss Meteyard has pointed out that the letters $\overset{\text{O}}{\underset{\text{3}}{\text{3}}}$ and 3 are only found upon good specimens, and are evidently the marks of careful and expert workmen. These marks are, however, only found upon the fine jasper *déjeuner* tea and coffee pieces, and similar specimens, rarely upon plaques, medallions, or vases. Collectors are also indebted to her for pointing out the mark of three letters, as A N O—R E P occurring with the name, etc., as a distinct evidence of modern work, and any piece so marked is certainly not older than 1859. The mark of three capital letters was first used in 1860: the first letter stood for the workman's mark, the second for the month, the third for the year of manufacture, upon the plan of the hall-mark on plate; O meaning 1860, P 1861, and so on.

Some of the medallions are inscribed with a point with various words, such as 'L Tub,' 'E wash,' etc. etc. These were evidently experimental pieces marked with the various washes, instructions for windage in the kiln, and other matters necessary to be noted for accurate reproduction, and to be retained in the manufactory for future reference. Until lately, a few old vases of the Wedgwood and Bentley period hung over the workmen's benches at Etruria, as a guide for form, mounting, and weight. Occasionally upon the plinth or foot of a vase, and out of sight unless unfitted, inscribed words similar to the above are found. Upon the plinth of a large jasper vase of good form are the words 'M. pot. press S.' Upon the plinth of a pillar boughpot '22 C.' One old piece inscribed T.B.O. was attributed to a modeller named Tebo; the real signification being, 'The top of the biscuit oven!'

Wedgwood

1.—This mark occurs upon a very early specimen of 'Queen's Ware,' a teapot, painted with flowers, etc., supposed to have been made by Wedgwood at Burslem: each letter, judging from its appearance, apparently stamped singly with printers' type.

WEDGWOOD
WEDGWOOD
Wedgwood

2, 3, 4.—These marks, varying in size, were, it is thought, used by Wedgwood up to the accession of Bentley as his partner, 1768-9, and are found upon specimens said to have been purchased about that period.

WEDGWOOD
& BENTLEY

5.—The circular stamp, without the inner and outer rings, and without the word Etruria, is doubtless the earliest form of the Wedgwood and Bentley stamp, and is found upon a set of three early painted vases, in imitation of natural stone, with gilt serpent and scroll handles. No other example of this mark is known: it may have been an experimental one afterwards changed for No. 6, and never in general use.



6.—This mark, with the word Etruria, is made upon a wafer, or bat, and fixed in the corner, inside the plinth of old basalte vases, reversing for candelabra and some large specimens; it is sometimes found on the pedestal of a bust or large figure.



7.—The well-known circular stamp, with an inner and outer line, always placed round the screw of the basalte, granite, and Etruscan vases, but is never found upon the jasper vases of any period.¹

WEDGWOOD
& BENTLEY

WEDGWOOD
& BENTLEY
Wedgwood
& Bentley
Wedgwood
& Bentley

8, 9, 10, 11.—These marks, varying in size, are found upon busts, granite and basalte vases, figures, plaques, medallions, and cameos, from the largest tablet to the smallest cameo for a ring (the writer has one, only half an inch by three-eighths of an inch, fully marked); also found upon useful ware of the period.

¹ This mark is given in Miss Meteyard's *Handbook to Collectors*, in this form.

She also gives as a facsimile of a rare mark,

Wedgwood & Bentley

Both being unknown. It is probable this was sent to the authoress by some corresponding inquirer, and she, taking it to be a facsimile, had it engraved as written without verification.



Wedgwood
& Bentley
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12.—Marks upon the Wedgwood and Bentley intaglios, with the catalogue number, varying in size. Very small intaglios are sometimes marked W. & B. with the catalogue number, or simply with number only.

13.—This rare mark is found only upon chocolate and white seal intaglios, usually portraits, made of two layers of clay; the edges polished for mounting.

It may be noted that the word 'and' in every Wedgwood and Bentley mark is always contracted '&,' that no punctuation or other points, excepting those in marks No. 5, 6, 7, and 13, are ever used.

Wedgwood
Wedgwood
Wedgwood
WEDGWOOD
WEDGWOOD
WEDGWOOD
WEDGWOOD

14, 15, 16, 17, 18, 19, 20.—Marks, varying in size, attributed to the period after Bentley's death, and probably used for a time after Wedgwood died. These marks and others were used by chance—a small piece often bearing a large stamp, and a large one a minute stamp, not easily read.

WEDGWOOD & SONS

21.—This rare mark exists upon some large square plateaux in cane-coloured jasper. It may have been one intended for use at the change of partnership in 1790, but abandoned. The circular announcing the change says: 'The mark "WEDGWOOD" will be continued without any addition.'

JOSIAH WEDGWOOD
Feb 2 1805

22.—Sometimes '2nd Feby.,' the mark of Josiah Wedgwood the younger. Supposed to be the date of some new partnership or change in the firm, being found only upon some basalte tripod incense-burners; it may be the date when the design was first registered.

WEDGWOOD
ETRURIA
WEDGWOOD
ETRURIA
Wedgwood
Etruria

23, 24, 25.—These marks rarely found upon pieces of a very high character—usually upon dark-blue stoneware vases and glazed ware. Adopted about 1840, but soon disused.

WEDGWOOD
(in red or blue)

26.—The mark upon the porcelain, made from about 1805 to 1815, always *printed* either in red or blue, sometimes in gold. An impressed mark cannot be used with certainty upon soft-paste porcelain, being so apt to diffuse out in the firing. The marks (impressed) on Swansea and Nantgarw porcelain are very indistinct.

WEDGWOOD
WEDGWOOD

27, 28.—These marks, varying in size, are still used at Etruria for the modern jasper and useful ware of all varieties.

Emile Lessore

E Lessore

LB

29, 30, 31.—The celebrated Emile Lessore, a painter trained at Sèvres (died 1876), who painted some fine vases, plaques, etc., for Messrs. Josiah Wedgwood & Sons, from 1859 to 1875, signed his work in this form.



WEDGWOOD

ENGLAND

32.—The manufacture of fine porcelain was revived at Etruria, 1878, and is still continued. This mark, printed in black and other colours, is used.

33.—This word was added to the mark WEDGWOOD in 1891, to comply with the new American Customs Regulations, known as the McKinley Tariff Act.

34.—Illustrated at the head of this chapter, 'Made by Josiah Wedgwood of clay from Sydney Cove' is found upon the back of a pretty medallion, 'Etruria, 1789.' These medallions, relief and field in the same colour, were made by Wedgwood from clay collected at Sydney Cove by Sir Joseph Banks, botanist to the Cook expedition, who sent the clay to Etruria for this purpose.

The Wedgwood and Bentley mark is found only upon basalte and crystalline agate or imitation stone vases, upon plaques, medallions, and portraits of the same period. It is never found upon the blue and white jasper vases, nor upon any example of green, pink, lilac, or cane-colour.

Wedgwood marks cannot be relied upon as exact evidence of any period of manufacture, excepting the various Wedgwood and Bentley stamps (Nos. 5 to 13), which were in use only from 1768 to 1780. The mark WEDGWOOD being used now exactly as in the last century, the year of manufacture is determined more by the material, colour, and workmanship. We know the date of certain designs made by Flaxman and other artists. For example, Flaxman designed the apotheosis of Homer in 1777; every plaque of that subject must, of course, be of later date.

The Wedgwood mark has been forged or imitated both in the last and present centuries, but these forgeries are of very little importance. Some small blue and white medallions, marked 'Wedgwood & Co.,' are known. This mark is said to have been used by some potters at Stockton-on-Tees, who were compelled to disuse it by legal injunction. About the year 1840, a man named Smith set up a factory in Holland, and stamped his ware 'Wedgwood.' The Staffordshire firm added 'Etruria' to their

mark (Nos. 21, 22, 23), but it was soon abandoned, and the simple word Wedgwood used again, foreign merchants and buyers not understanding the addition. There is a tradition that a foreign dealer, anxious to purchase Wedgwood, travelled to Italy to look for the Staffordshire Etruria! The forged marks are so rarely seen, they are almost worth collecting as curiosities: the pieces bearing the mark, however, are of such poor quality as works of art, that no one would care to put them in the same cabinet with the genuine examples.

Any unmarked piece must not be condemned upon that account alone. Undoubted pieces of genuine Old Wedgwood—many of fine quality—are at times met with without any mark. The omission may occur from various causes—carelessness, putting the piece to the lathe after marking, thinning down medallions, or the lapidary grinding it down to fit a metal mount. If made at Etruria, either in Josiah's time or later, it will carry its own marks of identification.

DATES IN CONNECTION, FOR REFERENCE

Josiah Wedgwood, born at Burslem	1730
His apprenticeship as a potter ended	1749
His first partnership—with Harrison	1752
Harrison, Wedgwood, and Whieldon	1754
Wedgwood's tenancy of the Brickhouse Works, Burslem (site of the Wedgwood Institute)	from 1757 to 1773
Married	1764
Etruria Works commenced	1767
Thomas Bentley, a partner of the firm—Wedgwood and Bentley	from 1768 to 1780
Opening of Etruria works and first day's throwing	1769
James Tassie first mentioned in connection with Wedgwood	1769
Flaxman first employed	1775
Portland or Barberini Vase commenced	1786
Completed	1790
Sons—John, Josiah, and Thomas Wedgwood, taken into partnership with T. Byerley (Wedgwood, Sons, and Byerley)	1790
Wedgwood died	1795

TECHNICAL TERMS USED IN THIS CATALOGUE

BODY. A potter's term for clay or other material, either used by itself or mixed in any proportion, for any required purpose.

CAN or COFFEE-CAN. An old potter's term for the mug-shaped cylindrical cup used for coffee, and still in use. Wedgwood and other potters frequently made one saucer do duty for both the tea and coffee-cups. Many old services would be complete with, say, twelve tea-cups, twelve coffee-cans, and twelve saucers.

JASPER. The material perfected by Wedgwood from 1775 to 1779, in which all his fine ornamental pieces were produced. This body has the property of incorporating the colour in the mass. It was so named from its density, being as readily polished on the lathe as the natural stone.

GRANULATED. A dotted finish found chiefly in the blue jasper, somewhat resembling the surface of Morocco leather. Its effect is similar to frosted or dead metal, and of great value for contrast in relief-work.

LAMINATED. An effect produced upon the bevelled edges of plaques and medallions by the introduction of a thin, darker layer in the centre, the edges afterwards polished. In a few instances the lamination extends entirely over the field, but is only visible when the relief is cut away at the back, to prevent expansion in firing. The effect is similar to a shell cameo of two or three strata. This process, granulation and others, was one of the many inventions of Josiah Wedgwood to improve his pottery.

LUSTRES. The term used for the mounted candelabra formed of Wedgwood's cylinders, mounted by the Birmingham manufacturers with ormolu and cut-glass drops.

PEDESTAL. The base on which a statue or bust rests. A separate stand for a vase. Wedgwood made them in every form—square, cylindrical, and oval—and in all materials.

PLINTH. The base, usually square of a vase, fixed to the foot by screws. The plinth of a Wedgwood vase is a very important part of the effect—always in harmony and in right proportion.

SOLID AND DIPPED JASPER. The earlier jasper pieces in various colours were made in 'solid' jasper, *i.e.* the colour was mixed in the mass, and the white relief applied above. Wedgwood, however, found certain difficulties in firing, the surface being of an irregular dark colour in one part, and lighter in another. He then adopted a process of making the piece in the uncoloured white jasper, 'dipping' the surface only with the colour. A great improvement—but he raised his prices fifty per cent. for the new process.

TRI-COLOUR. In the jasper vases the ground may be pink, the borders green, the reliefs white, or varied at discretion. In some fine medallions, the field is of pink, green, black, or other colour—the border upon another colour; reliefs in white. The beautiful tri-colour pieces were not made before 1790, and are the most elaborate of Wedgwood's art-work.

TRIAL. A technical term for an experimental piece, chiefly used to try the effect of the kiln fire, and to ensure the proper proportion of clays and colours.

Such pieces were not intended for sale, but to be kept for future reference. Portraits, plaques, and medallions exist in Wedgwood, sometimes inscribed by his own hand, with the proportion of ingredients used. A portrait of Linnæus has, '*I of O wind M, and I of N wind M.*' Trials are valued by collectors as a sketch by a great artist would be.

WAXEN JASPER.—The technical name for a somewhat rare body. The material is of a dense porcelain character, highly fired and nearly vitrified, the reliefs having a smooth surface as if glazed.



PLAQUE: THE MEDUSA. No. 35.

*** I am indebted to Godfrey Wedgwood, Esq. of Idlerocks, Staffordshire, for his kind permission to use the wood-blocks from Meteyard's "Life of Wedgwood" (1866). These are interesting, because many that appear were actually drawn from pieces in this Collection.*

F. R.



JOSIAH WEDGWOOD, F.R.S. THE ORIGINAL
EQUESTRIAN PORTRAIT BY GEORGE
STUBBS, R.A., 1782.

PORTRAIT of the great potter, mounted upon a beautiful white horse, a rocky landscape in the background ; painted upon a Wedgwood pottery slab in enamel colours. The painted surface measures $36\frac{3}{4}$ by $28\frac{1}{2}$ inches, signed and dated, 1782.

George Stubbs, R.A., the celebrated painter of animals, was born in Liverpool in 1724. A self-taught artist of great energy and industry. He rented a lonely farmhouse in Norfolk for the purpose of his great work, 'The Anatomy of the Horse'; learnt engraving, drew and engraved all the plates for the work. He was employed by Sir Joshua Reynolds to paint the horses for his equestrian portraits. Through Cosway, the miniature painter, calling his attention to enamel painting, he soon became much interested in the subject, and invented a series of enamel colours for his purpose. Finding it difficult to procure copper or metal plates large enough for his portraits, he consulted his friend Josiah Wedgwood, who volunteered to make pottery slabs to the size required. At first Wedgwood could not produce these slabs

larger than 24 inches, but after further experiments succeeded in successfully firing them up to 40 inches—a very large size for any flat surface of pottery. Stubbs studied also in Rome, afterwards settling in London. Died 1806.

Stubbs painted other portraits for his friend Wedgwood. The well-known equestrian group of Mr. and Mrs. Wedgwood and family (6 by 4 feet), now in the possession of Godfrey Wedgwood, Esq., Idlerocks, was painted in 1780. There are also two enamel portraits of Mr. and Mrs. Wedgwood by Stubbs, in Mr. Godfrey Wedgwood's possession. An enamel picture of Woodcutters and a portrait of Wedgwood's father-in-law are in the possession of Miss Wedgwood, at Leith Hill Place, who has some interesting letters written by Wedgwood to Bentley while Stubbs was painting at Etruria. August 13, 1780, he says, 'I have given him one sitting and this is all we have done with the picture. The stable is preparing and the horses are to *sit* this week.' October 8, 1780: 'Besides the family piece he has made some progress in a portrait of my father, which will be a very strong likeness. What may turn up for him in other places we do not yet know. His prices, I rather apprehend, are beyond the limited conceptions of this country.'

Portraits by Stubbs are not often met with, but that he could do justice to his subject is fully evident from this attractive example of his power. In his own time, and since, he has been known as a painter of animals, especially of the horse. Wedgwood remarks (1780): 'I hope this, with our family picture, and some others which he will probably paint before he leaves us, will give him a character which will be entirely new to him here, for nobody suspects Mr. Stubbs of painting anything but horses, and lions, or dogs and tigers; and I can scarcely make anybody believe that he ever attempted a human figure. I find Mr. S. repents much his having established this character for himself, I mean that of horse painter, and wishes to be considered as an history and portrait painter. How far he will succeed in bringing about this change at his time of life I do not know. The exhibition may do wonders for him.'



ENDYMION ON LATMOS. *Modelled by Pacetti. No. 16a.*

The illustration is taken from the Wedgwood Plaque.

ORIGINAL DESIGNS FOR THE PLAQUES, RELIEFS OF VASES, ETC.

THIS superb series of thirty-three original designs in wax were made to the order of Wedgwood, by Flaxman, Pacetti, Dalmazzoni, Davaere, Webber, and other celebrated artists of the time. Flaxman resided in Rome from 1787 to 1794, and appears to have given general supervision to the modellers engaged upon these designs, who worked in Flaxman's studio. He not only supervised, but, as he stated, completed them to suit Wedgwood's requirements. Webber was sent from Etruria to Rome for this occupation. Nineteen of the designs are known to exist in plaques, medallions, or reliefs of vases in Old Wedgwood; No. 10, the Triumph of Bacchus, being upon the large pair of Borghese vases in this Collection. The quality of these fine works justifies Lord Lytton's criticism: 'Then he (Wedgwood) had recourse to the greatest genius of the day for designs' (*see ante*, pp. 11). The entire set belonged, of course, to Josiah Wedgwood, then to Dr. Erasmus Darwin, the poet, his friend and medical attendant. They were afterwards the property of his great descendant, Charles Darwin, author of *The Origin of Species*, etc. etc., from whom they were purchased by Lord Tweedmouth.

1. Five figures going in procession to the Sacrifice to Isis. 8 × 15 inches.
2. Pluto carrying away Proserpine. *Angelini*. 8 × 22 inches.
3. Achilles and the daughters of Lycomedes. *Davaere*. 6 $\frac{3}{4}$ × 24 inches.
4. The muse Erato singing the hunting song to Diana. *Webber*. 6 $\frac{3}{4}$ × 6 $\frac{1}{2}$ inches.

5. Prometheus chained to Mount Caucasus and tortured by the Eagle. *Pacetti*.
7 $\frac{1}{4}$ × 17 inches.
6. Neptune in his car, drawn by sea-horses. *Probably a French design*. 8 × 9 $\frac{3}{4}$ inches.
7. Triumph of the Nereides. *Dalmazzoni*. Also attributed to *Pacetti*. 7 $\frac{1}{2}$ × 22 inches.
8. The Nine Muses. The original design for this well-known Wedgwood relief.
Flaxman. 6 $\frac{1}{2}$ × 20 $\frac{1}{2}$ inches.
9. Jupiter, Juno, and Minerva in Council. To consider the education of Bacchus.
Pacetti. 8 × 22 inches.
10. The Triumph of Bacchus. *Davaere*. (Completed by *Flaxman*.) 6 $\frac{1}{2}$ × 24 $\frac{1}{2}$ inches.
The fine subject used for the reliefs of the Borghese vases (No. 58), in this Collection.
11. Hygeia offering to Health. *Pacetti*. 10 × 7 $\frac{1}{2}$ inches.
12. The Sacrifice of Iphigenia. *Pacetti*. 8 × 18 $\frac{1}{4}$ inches.
13. Æsculapius and Hygeia. *Pacetti*. 9 $\frac{3}{4}$ × 7 $\frac{1}{2}$ inches.
14. Achilles dragging the body of Hector round the walls of Troy. *Flaxman*.
6 $\frac{1}{2}$ × 21 inches.
15. Six figures reclining at a banquet. 3 $\frac{3}{4}$ × 21 $\frac{1}{2}$ inches.
16. Endymion sleeping on the rock Latmos. *Pacetti*. 10 $\frac{1}{2}$ × 7 $\frac{1}{2}$ inches.
- 16a. Old Wedgwood plaque of the same subject. Blue ground, high relief. Oval.
10 × 9 inches. 1787. WEDGWOOD (No. 18).
(Lent by a collector for comparison.)
17. A Bacchanalian triumph or procession. 5 $\frac{3}{4}$ × 21 $\frac{3}{4}$ inches.
18. Zethus and Amphion. *Davaere*. 10 × 7 $\frac{3}{4}$ inches.
19. Apollo instructing the youthful Bacchus. *Probably Davaere*. 6 $\frac{1}{2}$ × 15 inches.
20. Mercury delivering the infant Bacchus to the nymphs of Mount Nysa. *Pacetti*.
9 × 14 $\frac{3}{4}$ inches.
21. Seven cupids playing music, dancing, etc. A frieze of eight masks in the back-ground. *Flaxman*. 6 × 15 inches.
The relief upon a pair of pink Jardinières (No. 79).
22. A procession of twelve gods, with Juno, Diana, Hebe, and Minerva. 7 × 28 inches.
Part of this design is upon a fine pair of black-and-white Vases (No. 57).
23. The fight for the body of Patroclus. *Flaxman*. 6 $\frac{3}{4}$ × 12 $\frac{1}{4}$ inches.
24. The Corybantes striking their bucklers. 6 $\frac{1}{2}$ × 20 inches.
25. The Supper of Cupid and Psyche. *Flaxman*. 4 $\frac{1}{4}$ × 23 $\frac{1}{2}$ inches.
26. Achilles delivered to the Centaur Chiron by Thetis. *Pacetti*. 6 $\frac{1}{2}$ × 20 $\frac{1}{2}$ inches.
27. Faun and three nymphs on the way to a Sacrifice. 8 $\frac{1}{2}$ × 11 $\frac{1}{2}$ inches.
28. The funeral rites of Patroclus. *Dalmazzoni*. 6 $\frac{1}{2}$ × 28 inches.
29. Two nymphs, two warriors, and a horse. *Flaxman*. 10 × 15 inches.
30. A senator addressing the populace. 12 × 9 $\frac{1}{2}$ inches.
31. The Apotheosis of an Empress. 12 × 9 $\frac{1}{2}$ inches.
32. Birth of Achilles, and Thetis dipping him in the river Styx. *Pacetti*. 6 $\frac{1}{2}$ × 10 $\frac{1}{2}$ inches.
33. The triumphal cars of Apollo, Bacchus, and Eros, drawn by griffins, panthers, hinds, and rams. 5 × 22 inches.



THE MARRIAGE OF CUPID AND PSYCHE.
From the Marlborough Gem. No. 37.

PLAQUES OR TABLETS

WITH true prophetic instinct, Wedgwood wrote to his partner Bentley: 'My Tablets only want age to make them valuable.' These fine productions, with the medallions, had Josiah's first and continued attention—from the period of his early labours at Burslem, then at Etruria, until the close of his busy life. Commencing with casts from the antique or impressions from Tassie's sulphurs, he was not content until the genius of Flaxman, Pacetti, Hackwood, Webber, and the best artists of his time made designs for him. His plaques entered into the scheme of all art decoration—for the mantelpiece, ceiling, door, pilasters, and the wainscot on the wall. The cabinet-maker used them as inlays, or otherwise applied them to the decoration of furniture. They were first made in the terra-cotta and biscuit bodies—then but a simple cast from the mould—the field coloured by hand with enamel. In due time many improvements were carried out in the basalt and jasper bodies, all being carefully undercut and finished by the modeller. Wedgwood often mentioned the great trouble he had with the potter's work. However carefully the plaque was finished in the clay, the colour of the ground or field being under the relief was liable to discolour the white subject above it. Another difficulty was to prevent a thin, quarter-of-an-inch, flat plaque curling up under the action of the fire. Plaques of the old period of good quality are, and have always been, scarce. Some of the finest have been removed from mantelpieces and furniture, and framed for due preservation—they were not produced by the gross like machine-made tiles.

How few of these last-century pieces are intact in our day may be judged from the estimate that all the known examples of the subject-plaques in jasper of the best period, *i.e.* made between 1773 and 1793, might be easily contained on the existing walls of an ordinary art gallery if hung in lines of not more than three deep, allowing space between each. If arranged on the plan of the annual Royal Academy Exhibition, from floor to ceiling, the portraits and basalte plaques might perhaps be included.

34. **Ganymedes feeding the Eagle.** Oval, solid blue ground. *Flaxman*. $6\frac{1}{4} \times 5\frac{1}{4}$ inches.

WEDGWOOD
& BENTLEY (No. 8).

35. **The Townley Medusa.** Solid blue. A fine plaque in very high relief. Circular. 5 inches. Modelled by Flaxman about 1766.

WEDGWOOD
& BENTLEY (No. 8).

This rare plaque is a tribute to Wedgwood's skill as a potter, the process of firing such a mass of relief as this subject would demand every possible care and attention.

36. **Six boys as Bacchanals and a Goat.** Solid blue, oblong oval. $8\frac{3}{4} \times 11\frac{3}{4}$ inches.

WEDGWOOD
& BENTLEY (No. 8).

37. **The Marriage of Cupid and Psyche.** Oblong oval, sold dark-blue jasper. $11\frac{1}{4} \times 16$ inches. 1779.

WEDGWOOD
& BENTLEY (No. 8).

This well-known and popular subject is taken from the celebrated antique gem in the Marlborough Collection. A cameo measuring $1\frac{1}{8} \times 1\frac{7}{8}$ inches, signed 'ΤΡΥΦΩΝ ΕΠΟΙΕΙ,' which does not prove its antiquity, for, as Raspe says, 'Such was the sway of public prejudice in favour of Greek taste, even those Roman artists affected to write their names in Greek or with Greek terminations, just as formerly our musicians and singers, from a similar prejudice for Italian musical excellence, affected Italian appellations.' This gem has been reproduced in every material, engraved by Bartolozzi and others, and even burlesqued by Gillray. Some authorities consider the gem was engraved in the fifteenth century. A drawing of the subject by Pirro Ligorio was among the papers of Bagaris early in the sixteenth century. All however admit its excellence. Mr. Story-Maskelyne says, 'In point of technique, this has never been surpassed in any age. Indeed, alike for movement, grace of form, for tenderness of treatment and precision of modelling, as for the delicate technical management of surface, this cameo may challenge any work of ancient or modern times.' The entire collection of Marlborough gems was sold *en bloc* at Messrs. Christie's, June 28, 1875, for 36,000 guineas, to Messrs. Thomas Agnew & Sons, who afterwards sold it to David Bromilow, Esq., of Bitteswell Hall, Lutterworth, who bequeathed them to his daughter, Mrs. Jary. The collection was dispersed again at Christie's, June 26, 1899, the Marriage of Cupid and Psyche, Lot 160, bringing £2000—bought by Mr. Ready for the Museum of Fine Arts at Boston, U.S.A.; the entire collection of 739 lots producing £34,827, 7s. 6d. Wedgwood reproduced this gem in his jasper body in all sizes, from that of the original gem to this, the largest. Two only are known of the same size. Flaxman modelled the exquisite Sacrifice to Hymen, as a companion to this subject.

38. **Apollo, Terpsichore, Euterpe, Clio, Polymnia, and Erato.** Solid blue, high relief. $10\frac{1}{4} \times 20$ inches. 1785. WEDGWOOD (No. 17).

39. **Phaethon and the Chariot of the Sun.** Modelled by George Stubbs, R.A. Solid blue. $10\frac{1}{2} \times 19\frac{3}{8}$ inches. About 1783. (Twice.) WEDGWOOD (No. 17).

This plaque is No. 236 in Wedgwood's Catalogue of 1787—the only one known of this subject. Stubbs modelled another subject, 'The Frightened Horse.' Sir Edwin Landseer, who saw this plaque at Guisachan, called it 'Phaethon in trouble.'

40. **Diana visiting Endymion.** Solid blue. Modelled by Flaxman at Rome about 1787. $8\frac{1}{2} \times 27\frac{1}{2}$ inches. (Twice.) WEDGWOOD (No. 17).

This extraordinary and unique plaque, for it is the only one in any collection, is not only one of the largest ever made by Wedgwood, but esteemed as one of the finest subjects ever produced at Etruria. No. 274 in Wedgwood's Catalogue of 1787.

Illustrated in Rathbone's 'Old Wedgwood,' Plate XXIII. Mentioned by Meteyard.



MEDALLION : THREE GRACES AND ZODIAC BORDER. No. 41.

Many others are found under section 'Applied and Mounted.'

MEDALLIONS AND CAMEOS

THESE miniature plaques are, in number and variety, the most important of all Wedgwood produced. The period of manufacture can be traced equally with the plaques from their gradual and certain improvements, gained from knowledge acquired in surmounting the recurring troubles of the potter with his work. These were at first made, chiefly in biscuit and basalte, in series such as 'Kings and Queens of Asia Minor, Statesmen and Philosophers, Heads of the Popes, Kings and Queens of England,' etc. Intended for the trays of cabinets—the subjects taken from medals and similar sources—they were not to be compared with the later fine work of the Flaxman period. The fine jasper medallions were used by the Birmingham and Sheffield manufacturers for mounting as jewellery in gold, silver, or steel; for inlaying in bon-bon or toothpick boxes, to be sold at home or exported abroad. When Wedgwood could write to his partner Bentley, 'We are now absolute with the jasper,' meaning that he had surmounted all the difficulties, he did not rest without further improving his medallions. The most beautiful of all were yet to be created—the tri-colour examples, where the field is of one colour, the border of another. Another advance was the polishing of the edges, sometimes laminated, that is, with a darker line of jasper showing in the polish, giving the effect of a cameo of two strata. His perfect medallion, free from all staining of the reliefs, as an example of the potter's handicraft, has never been equalled at any time in any country. We yet require some absolute rule as to size in classifying medallions. A large cameo may rank as a medallion, or a large medallion as a plaque. Wedgwood's opinion of his own work was: 'I have endeavoured to preserve the style and spirit, or if you please the elegant simplicity, of antique forms, and so doing to introduce all the

variety I was able ; and this Sir William Hamilton assures me I may venture to do. . . . Was anything of consequence done in the cameo or medallion kind before you? In real stones and in imitation of real stones in paste, or soft coloured glass, much has formerly been done, witness the Portland vase and numberless pieces of inferior note. Basso-relievos of various sizes have likewise been made of a warm brown earth of one colour ; but the improved kind of two or more colours, and a true porcelain texture, none were made by the ancients or attempted by the moderns that I ever heard of, till some of them began to copy my jasper cameos.' (Wedgwood to Darwin, June 28, 1789.)

41. **Oral frame of twenty-one fine-coloured medallions.** Centre : Three Bacchanalian boys, on pink ground ; designed by Lady Di Beauclerck. Five circular and three square tri-colour, with borders. Poor Maria and Shepherd, green, curved. One circular, black and white, and six small tri-coloured camei.

From Dr. J. Lumsden Propert's Collection.



VASE: RELIEF OF BLINDMAN'S BUFF. No. 46.



THE BORGHESE OR CAMPANA VASE. No. 58.

VASES AND PEDESTALS

IN CRYSTALLINE AGATE, BASALTE, AND COLOURED JASPER

'As these are my latest, I hope they will be found to be my most improved work. Verbal descriptions could give but an imperfect idea of the delicacy of the material, the execution of the artist, or the general effect; and I must therefore beg leave to refer those who wish for information in these respects to a view of the articles themselves.'—WEDGWOOD: *Introduction to the Jasper Vases, Catalogue of 1787.*

THE 'Old English Potter' created many original, often quaint, objects in pottery: large dishes for the dresser, vessels for wine and beer, tankards to drink from, the costrel, or bottle, for the pilgrim or wayfarer. But he did not give much thought to the ornamental character of his work; content to repeat the time-honoured and orthodox patterns of an earlier age. The Anglo-Roman potter, in addition to his useful ware, made vases for decorative use—his best patron the wealthy inhabitant of the country villas, who also imported the fine red pottery made in Gaul and Germany. From the end of the Roman occupation until the sixteenth century, we have very little evidence that pottery for ornamental use was made at all. The sculptor and carver completed his work in the precious and other metals, marble, stone, or wood. Until Italy sent us its Urbino; Spain, its lusted; Holland, its blue delft pottery and imported porcelain from the East, the English potter confined his enterprise to useful, household ware. It may be noticed, in any collection of old pottery, that very few pieces can be classed as ornamental. Josiah Wedgwood appears to

have been the first English potter, from the Roman time to the first quarter of the eighteenth century, to produce vases for decoration alone, perhaps inspired by the taste of his time: Chelsea, Worcester, and Derby were then only commencing the manufacture of fine porcelain. The young man of title or position always made the grand tour, and usually brought back with him pictures, *bric-à-brac*, Etruscan or Greek vases. Sir William Hamilton, Count Caylus, and other enthusiasts were publishing books illustrating the antique vases, and so fostering the taste for antique art. By this fashion of the eighteenth, we of the twentieth century benefit by inheriting in our museums and private collections the art then collected. The earliest of Wedgwood's vases were for use, although more or less ornamental. The pot for growing bulbs or roots, the 'bough pot' to contain cut flowers for the hearth in summer, were often vase-shaped. Later, he produced vases in the crystalline agate, or imitation of natural stone, the black basalte, plain or enamelled in the Etruscan manner; continuing this manufacture until he invented the beautiful new material—jasper. The vases now made were only possible in this body, allowing for every variety of colour and relief. Wedgwood's jasper vases have always been admired and treasured, as work of so graceful a character deserves to be. Ceramic and other art-work, wherever produced, is not always equal: the early, middle, and later periods, being well marked and distinct, telling the story of its rise, improvement, and decline. Wedgwood's vases, from his earliest essays to his latest successes, are all good in form, the potting perfect, the design original, the colour always in harmony. If Josiah ever made, or sent out from Etruria, any vase that could fairly be called ugly, deficient in grace or beauty, the writer of these notes has yet to see—after thirty-five years' consideration of the subject—such an example.

42. **Spill-Vases.** A pair. Dark blue-and-white flutings with concentric border. 3¼ inches. 1790. WEDGWOOD (No. 19).
43. **Another pair.** Black ground, white relief. Acanthus and leafage scroll borders, etc. 2¾ inches. 1792. WEDGWOOD (No. 19).
44. **Vases.** A pair of 'crystalline agate' in imitation of porphyry. Gilt handles, the covers reversing for candlesticks. 10 inches. 1770. WEDGWOOD (No. 7). & BENTLEY
45. **Another pair.** Upright and curved flutings, gilt handles, and festoons of drapery. 11¼ inches. 1770. WEDGWOOD (No. 7). & BENTLEY
46. **Vases.** A pair: pillar form. Pale-blue ground, on octagonal plinths with key border. Reliefs of Flaxman's 'Blindman's Buff.' Laurel and scroll borders. Each vase has an extra pierced cover, probably for a lamp. 7¾ inches. 1787. WEDGWOOD (No. 19).

Illustrated in Meteyard's 'Life,' vol. ii, p. 487 (as head of this chapter). Also in Meteyard's 'Wedgwood and His Works,' Plate XXI.



PEDESTAL FOR BORGHESE VASE. No. 71.

47. **Vases.** A pair: dark-blue ground, floral curved scrolls. Acanthus, flower, and other borders. Olive-green quatrefoils in square divisions, pierced covers for pot-pourri surmounted by two doves. $10\frac{1}{2}$ inches. 1790.

WEDGWOOD (No. 18).

The quatrefoil decoration is technically called 'diced'—the quatrefoil itself is really the lilac flower.

48. **Vase.** Etruscan form, solid blue ground with erect handles. Two reliefs of Bacchanalian boys, designed by Lady Di Beauclerck. Floral festoons, key and other borders. $14\frac{1}{2}$ inches. 1785.

WEDGWOOD (No. 18).

49. **Vases.** A pair: tripod form, pale-blue ground on fluted triangular plinths. Borders of acanthus, banded reeds, lion's heads with rings, etc. Covers have a granulated ground with lotus flower, reversing for candelabra. $9\frac{3}{4}$ inches. 1785.

WEDGWOOD (No. 18).

50. **Vase.** Basalte: formed of a sucrier and cover with reliefs of boys, etc. Mounted in bronze gilt with projecting heads of cocks, etc. Square marble plinth. 12 inches. The Wedgwood about 1782. The mounting, French, of late Louis XVI. or First Empire period.

WEDGWOOD (No. 20).

51. **Vases.** A pair: pale-blue ground. Handles, heads of river-gods; a child representing winter on cover. Acanthus, lily, aquatic and various borders. The vases are made of four separate parts, probably for use as jardinières or ice-pails. 11 inches. 1786. WEDGWOOD (No. 18).



THE PEGASUS VASES. No. 52.

52. **Vases.** A pair: pale-blue, granulated ground. Reliefs of Apollo and the Nine Muses. Borders of leafage, masks and trophies, peas, etc., figures of Pegasus on covers. 16 inches. 1791. WEDGWOOD (No. 18).
53. **Vases.** A pair: Etruscan form, pale-blue ground. Reliefs of the Infant Academy, designed by Sir Joshua Reynolds, P.R.A.; the boy musicians, by Lady Templeton; Apollo and the Nine Muses, by Flaxman, etc. etc. Floral festoons and borders. 11 inches. 1785. WEDGWOOD (No. 18).
54. **Vase.** Etruscan form, in the rare pink or lilac ground. Reliefs of Apollo and the Nine Muses; floral festoons and borders, white plinth. 11¼ inches. 1789. WEDGWOOD (No. 17).

55. Vases. A pair : pink ground, white flutings. Reliefs of 'strap' or basket-work in green, reed and band borders. 5 inches. 1792. WEDGWOOD (No. 19).
Bought from Wedgwood's Warehouse, York Street, St. James's, about 1805.

56. Vases. A fine set of three: celadon green ground. Reliefs of the Nine Muses and Apollo, by Flaxman. Horned mask handles, acanthus, acorn, and various borders, white plinths. 11½ inches. 1792.

WEDGWOOD (No. 18).

The illustration comes from Meteyard's 'Life,' fig. 111, vol. ii. It is exactly of the same form and decoration as the three (No. 56), but was taken from a black-and-white vase in the Falcke Collection.

The three pedestals are fully described at No. 68.

57. Vases. A pair of rare form and decoration : black ground, white reliefs of six figures of Jupiter, Apollo, Neptune, Vulcan, Mercury, Nymphs, etc. A frieze of the twelve signs of the Zodiac, leafage borders, scroll handles, etc. 14 inches. 1788.

WEDGWOOD (No. 17).

The only examples extant of these vases. The reliefs come from the wax design No. 22.

58. Vases. A pair of fine subjects, known as of the Borghese or Campana form. Solid blue ground. Reliefs of a Bacchanalian triumph or procession of youths and nymphs, designed by Davaere. Bold relief flutings, egg and tongue, ribbon, vine, acanthus, and other borders, scroll handles, pine cones on covers. 19 inches. 1782.

WEDGWOOD (No. 17).

The largest of Wedgwood's jasper vases made. Reliefs are found on the original wax design by Davaere (No. 10).



SET OF THREE GREEN VASES AND
PEDESTALS. Nos. 56 and 68.

'What men or gods are these? What maidens loth?
What mad pursuit; what struggle to escape,
What pipes and timbrels? What wild ecstasy?
O Attic shape! fair attitude! with brede?
Of marble men and maidens overwrought,
With forest branches and the trodden weed,
Thou silent form dost tease us out of thought,
As doth eternity!'

Keats, *Ode on a Grecian Urn.*

59. **Vase.** Black basalte, known as the Homeric form. Reliefs of the Apotheosis of Homer. Palm tree, etc., by Flaxman. Heads of Medusa and snake handles, borders, etc., Pegasus on cover. $17\frac{1}{2}$ inches. 1786.

WEDGWOOD (No. 18).

60. **Vases.** A pair: also of Homeric form. Jasper, black ground; white reliefs of the Apotheosis of Homer. Palm tree, classic portal, etc., by Flaxman. Heads of Medusa and snake handles. $18\frac{1}{2}$ inches. 1790.

WEDGWOOD (No. 18).

Only three of these fine vases, in black and white, are known—one, the companion, Apotheosis of Virgil, being in the Sanderson collection. One of these vases was the gem of Dr. Sibson's collection and realised 700 guineas at the sale of his collection at Christie's, 1876. The griffin pedestals for these vases are described at No. 72.



THE BARBERINI OR PORTLAND VASE. No. 61.

61. **Vases.** Two of the celebrated Barberini or Portland. Of Wedgwood's 'first fifty issue. Solid black jasper, reliefs in white. The ground polished by the lapidary. The vases are, allowing for the careful work of the modeller, remarkably alike. A difference may be noticed in the coloured shadows, the tone of one being grey, the other of a brown tint. They are also a little varied in the undercutting and other details. The base of the vase of this issue, with a figure of Silence, was always fired separately and afterwards attached. Upon bronze tripod stands, with mirror. 10 inches each. About 1790 period.

One vase (with the brown-toned shadows) was bequeathed to Lord Tweedmouth by Lady Murray, widow of General Sir John Murray, and daughter of

the second Lord Mulgrave. She died at Turin, 1848. Lord Tweedmouth quotes, in his MS. notes, the following certificate from Sir Joshua Reynolds—

'I have compared and examined the copy of the Portland vase with the original, with great care, and I can declare it to be a correct and faithful imitation, both in regard to the general effect, and the most minute detail of the parts.'

J. REYNOLDS.

Leicester Fields, 15th June 1790.'

The other vase was the property of Samuel Rogers, the banker-poet, and purchased at his sale in 1856.

The original of this celebrated vase was discovered in 1630 in a tumulus known as the Monte del Grano, on the Frascati road, a short distance from Rome. It was found in a fine sarcophagus, bearing reliefs of Priam begging the body of Hector, and the Sacrifice of Iphigenia, etc. The sarcophagus bore an inscription dedicated to the memory of the Emperor Alexander Severus and his mother, Julia Mamaea, both falling victims during a revolt in Germany. The vase contained the ashes of both, and was deposited in the library of the Barberini Palace; the sarcophagus in the museum of the Capitol, where it still remains.

About the year 1782 Sir William Hamilton, the eminent antiquary and friend of Wedgwood, purchased the vase from the Barberini family, brought it to London, and sold it to the Dowager-Duchess of Portland in 1784, where it formed the chief treasure of the Portland Museum. The following year the Duchess died, and the contents of the museum were sold by auction. Wedgwood was a persistent bidder for this object at the sale; but the Duke of Portland induced him to withdraw upon the promise of its loan for the purpose of reproduction.

Much has been written by many experts upon the subject of the reliefs. All of them agree to differ, and we yet wait for some antiquarian who can decide exactly. Mr. Charles Greville considered they referred to the death of Adonis; Dr. King, to the birth and acts of the Emperor Alexander Severus. Windus, in his elaborate book, considers they record 'an event, or cure, on which Galen valued himself most: the case of a noble lady who was said to be in a very dangerous state, whose ailment he discovered to be love, the object of which was an actor or rope-dancer.' Dr. Black and Wedgwood considered they represented Immortality, or the entrance of a youth into Elysium—Death, the gate of life. Dr. Darwin inclined to the Eleusinian mysteries; his lines in the *Botanic Garden* express a doubt—

'Or bid mortality rejoice and mourn
O'er the fine forms of Portland's mystic urn.'

The material of the antique vase had long been considered to be a precious stone, but Wedgwood found out it was of glass-paste, in two layers, the upper cut away to form the relief, in the manner of the carved shell cameos. Other examples of carved glass-paste, Egyptian and Greek, are known. One celebrated vase, called the 'Sacra Catino,' belongs to Genoa. This vase, supposed to have been formed from an emerald, and traditionally connected with the Queen of Sheba, was for centuries the pride of the city. It was so much valued, the Republic was able to borrow half a million ducats upon its security. The army of the French Revolution seized it and carried it to Paris, where it was examined, and pronounced to be coloured glass. It remained in Paris until the allies returned it to Genoa, but in a broken state.

Hitherto, nearly every biographer of Wedgwood, and others writing upon the subject, credit Sir William Hamilton with its purchase from the family, but from recent information contained in Sir Walter Armstrong's excellent memoir of Sir Henry Raeburn, the great painter, this enterprise was entirely due to Byres, the enthusiastic architect, antiquary, and collector;¹ Sir William's office being the simple one of purchasing it from Byres for £1000, carrying it to England, and retailing it to the Duchess of Portland for 1800 guineas. From the Portland family the vase found a final resting-place in the British Museum, and can still be seen in its damaged state in the Greek coin room.

¹ I find on reference to his MS. notes that the late Lord Tweedmouth was fully aware of this fact.

James Byres, of Tonley, F.S.A. (1733-1817), was educated in France and served as an officer in Lord Ogilvie's regiment in the French army. He resided in Rome for about forty years from 1750 to 1790, when Rome was the art Mecca for all connoisseurs. He assiduously collected antique sculpture and works of art. As an expert authority, he would be well known to the papal court and nobility, for the family tradition describes him as a 'lay cardinal.' He collected old Italian romances for Bishop Percy, who styles him 'the Pope's antiquary.' Byres often gave lectures upon the favourite objects of his study, for Sir James Hall, in his essay on Gothic architecture, commends him 'for the great success which he contributed to form the taste of his young countrymen.' Sir Walter Armstrong says: 'Of another Roman Scot and guide to wandering Britons, Raeburn has left us a picture. I mean James Byres, "the cicerone," as I find him called in private letters of the time.' . . . 'an interesting personality.' Byres was a lifelong friend of James Tassie, 'the Scotch Wedgwood,' and from his knowledge of antique art would be as useful to Tassie as Flaxman, when he resided in Rome, would be to Wedgwood.

Byres instructed Pichler, the celebrated gem engraver, to make a cast from the antique vase. This was done, and the moulds sent to James Tassie, who produced some copies in plaster. These casts are now scarce, but are of great interest as a record of the vase in its perfect condition. William Tassie (nephew of James Tassie), who succeeded his more renowned uncle, issued a manifesto of February 12, 1845—

'The late M. Pichler, the eminent engraver on gems, struck by its beauty, moulded the vase at Rome, before it came into the possession of Sir William Hamilton. This perfect mould was put by the late James Byres, Esq., the Antiquarian, into the hands of the late James Tassie, who, with his known care and taste, took off the desired number of casts in plaster of Paris, prepared with gum. The mould was afterwards broken by the desire of Mr. Byres, whose property it was. Although these casts have been made more than fifty years, some of them still remain unsold, and may be had of Mr. William Tassie, No. 8 Upper Phillimore Place, Kensington, who retains in his own possession the very large Collection of Gems made by his late uncle and himself.'

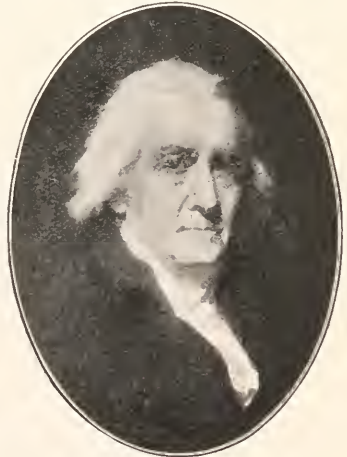


JAMES BYRES OF TONLEY.

From the Tassie portrait, inscribed

'JAS BYRES, ESQ^R, 1770, TASSIE F.'

In Mr. A. Sanderson's Collection.



JAMES BYRES OF TONLEY.

From the portrait by Sir H. Raeburn, R.A.

In the Collection of Mr. D. Scott-Moncrieff.

Two portraits of James Byres are known and given here.¹ The first, taken from life by James Tassie, dated 1770 (aged 37), and reproduced in his enamel glass paste. The

¹ Mr. Byres, the living descendant of the antiquary, informs me that he has two other portraits of his ancestor—one in ecclesiastical robes, probably the 'lay Cardinal's.' Also a gold watch, once the property of Prince Charles Edward. It is said that Byres was, for some time, the prince's secretary.

other is a noble portrait by Raeburn, 1805 (aged 77). I am enabled by the courtesy of Mr. Arthur Sanderson, owner of the Tassie, and Mr. D. Scott-Moncrieff, owner of the Raeburn, to illustrate both.

'What 's in a name?' The original vase is usually called the 'Barberini or Portland,' but it would seem to be only just to call it the 'Barberini or Byres.' In this connection, if one may form any estimate from the comic illustration of the Portland Museum, given in Windus's *New Elucidation of the Subjects on the celebrated Portland Vase* (1845), it could not have been much treasured by the ducal owner. In that illustration the vase, ill-drawn and distorted almost beyond recognition, is perched upon a fluted pillar, and 'Portland's mystic urn' itself decorated with a long branch of coral. It is surrounded by a miscellaneous collection of odds and ends, reminding one of a marine-store dealer's warehouse.

The original Portland vase measures in height 10 inches; its greatest diameter, 7 inches. It had at some remote period been broken and repaired; the base, bearing the figure of Silence, was certainly part of another vase or plaque; the scale of the figure being so much greater than the other reliefs. This base was ground to fit, and roughly fixed to the vase with cement. The fate of the original vase was lamentable, being broken into fragments by an imbecile visitor to the British Museum in 1845. The fragments were put together without the care and skill such a relic deserved.

Wedgwood commenced his reproduction in 1786. His great difficulty was to translate the effect of the antique, the varying shades in the hollows of the rocks, perspective and distance. The antique carver was helped by the transparency of his material—by reducing the thickness of the relief he would obtain shadows. Wedgwood could not produce this in his opaque jasper. He says (1786), 'It will be found that a bas-relief, with all the figures of a uniform white colour upon a dark ground, will be a very faint resemblance of what the artist has had the address to produce, by calling in the aid of colour to assist his relief.' Wedgwood surmounted this difficulty by the use of colour where required. Webber was the chief modeller of all the bas-reliefs; but the material of the vase and ground-colour gave Wedgwood much anxiety. So long did these operations extend that a complete copy could not be produced until 1789, three and a half years from the start.

The issue of the 'first fifty' was by subscription, at fifty guineas each. Five times the amount would not have repaid Wedgwood. It is not known how many were issued. Not more than sixteen undoubted copies are extant, and of these some are in foreign museums.

It is but a copy of an original work, but such a copy! If Wedgwood's ceramic skill relied only upon this one example, it would be sufficient. No work of ancient or modern times has been so much copied in every known material: brass, iron, silver, and other metals, carved in wood or marble. At least two issues were made in the Old Wedgwood period before 1792, and others by the modern successors of Josiah Wedgwood. A very good reproduction in Stourbridge glass was made by Mr. Northwood. As to the quality of most of these copies, the less said the better; nothing approaching the poorest of the Wedgwood reproductions, even of the modern period, exists. Some of the pottery and porcelain copies made about 1848 are a burlesque upon the original: the figures are mostly carefully draped; some have even an 'improved' form, according to the taste and fancy of the modeller, with twisted rope handles, flat reliefs,—the ground often of the colour of a 'grained' oak door.

62. **Pedestals.** A pair: square indented form, blue ground. Reliefs of a priestess and Venus, by Flaxman, and floating zephyrs, by Stothard. Floral festoons, etc. 5 $\frac{3}{8}$ inches. WEDGWOOD (No. 18).
63. **Pedestals.** A pair: square form, pale blue. Reliefs of the Sacrifice to Æsculapius and Peace, by Flaxman. Tripod, lilies, etc. 5 $\frac{3}{8}$ inches. WEDGWOOD (No. 19).
64. **Pedestals.** A pair: square form on fluted base, blue ground. Reliefs of the Four Seasons, by Flaxman. Palm trees at corners, etc. 8 inches. WEDGWOOD (No. 18).

65. **Pedestal.** Square or altar form, pink or lilac ground. Ram's heads and winged lions at corners. Reliefs of Juno, Hebe, Fortuna, and Peace, by Flaxman. Borders, etc. $8\frac{3}{4}$ inches. WEDGWOOD (No. 17).
66. **Pedestal.** A pair : of square form, on fluted bases ; black ground. White relief of the Four Seasons, by Flaxman. Palm trees at corners, etc. 8 inches. WEDGWOOD (No. 18).
67. **Pedestal.** Square form, green ground. Reliefs of a Sacrifice to Æsculapius, Sappho, Dipping of Achilles, by Flaxman ; and Girl reading, by Lady Templeton. Borders, lilies, etc. 6 inches. WEDGWOOD (No. 19).
68. **Pedestals.** Three : of square or altar form ; green ground. Reliefs of Hebe, Fortuna, Juno, and Peace, by Flaxman. Winged lions and ram's heads at corners, leafage and acorn borders. $8\frac{3}{4}$ inches. WEDGWOOD (No. 17).
69. **Pedestals.** A pair of round cylinders ; black ground. White reliefs of Bacchus, Agrippina, Flora, a Nymph mourning and sacrificing ; a priestess, Juno, and Victory inscribing the shield ; each in compartments. $4\frac{5}{8}$ inches high \times $6\frac{3}{4}$ inches diameter. WEDGWOOD (No. 19).
70. **Pedestals.** A pair of round altar form ; black ground. White reliefs of bold foliage festoons. Husk and scroll borders. $6\frac{3}{4}$ inches. (For No. 70 Vases.) WEDGWOOD (No. 19).
71. **Pedestals.** A large pair of round altar form ; blue ground. Bold festoons of vines, trophies of music, ribbons, leopards' heads, ewers and medallions. Borders of laurel and leafage. $12\frac{1}{2}$ inches. (For the Borghese Vases, No. 58.) WEDGWOOD (No. 18).
72. **Pedestals.** A pair : square form, black ground. White griffins or chimeræ at the corners and four reliefs of sacrifices, etc. Bold scroll. Egg and tongue and other borders. 6 inches high. (For the Homeric Vases, No. 60.) WEDGWOOD (No. 19).



A JARDINIÈRE OR WINE-COOLER.

JARDINIÈRES, FLOWER-POTS, ETC.

THIS modern and somewhat awkward word has changed its original meaning of 'The Gardener's Wife.' Wedgwood did not use it in his catalogue of 1787, but describes these vessels:—

CLASS XIV. FLOWER-POTS AND ROOT-POTS.

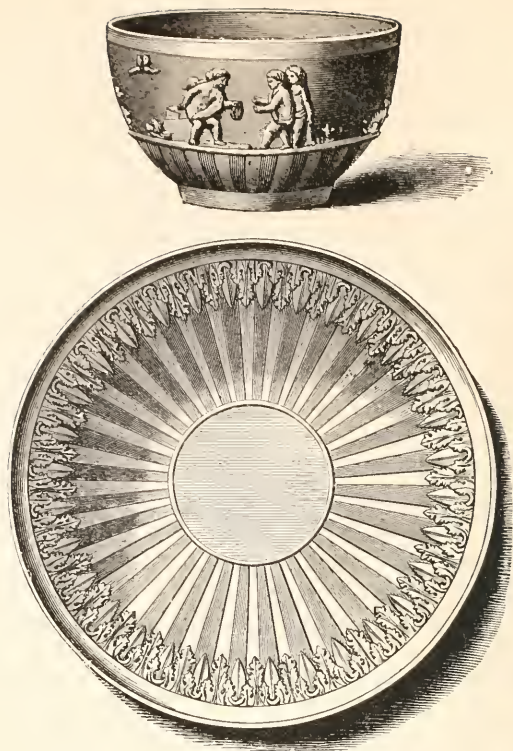
'Of *root-pots*, as well for bulbous as other roots, and of *flower-pots*, or *bouquetiers*, there is a great variety, both in respect to pattern and colour; and the prices vary accordingly. . . . Some of the bulbous root-pots are finished higher, with bas-reliefs, enamelling, etc., and the prices are in proportion.'

The local potter's term for a flower-pot is still 'garden-pot.' Wedgwood not only made every variety of flower-pot, but was probably the inventor of the system of growing bulbs in water, and made pots for this purpose long before the glasses were thought of. Many fine jasper pieces, in this collection, under the heading of 'Pedestals,' were really made for bulbs, because there is a place made to support the stick used for the growing plant. But they were found most convenient for use as a pedestal, by the removal of the pierced cover and substituting thin metal or wood. In the early period they were made in all forms and sizes, but chiefly in glazed and coloured earthenware, often gilded, to hold from one to sixteen bulbs. The jasper pieces are, in every way, equal in quality to the fine vases, and are the work of the same modellers. Some of these enumerated are as highly finished as it was possible—polished inside and upon edges by the lapidary—not glazed.

73. *Jardinières*. A pair: oval. Solid blue, curved handles, festoons of vines, aquatic and vine borders. $4 \times 5\frac{3}{4}$ inches. 1787. WEDGWOOD (No. 18).
74. *Jardinières*. A pair: oblong oval, granulated ground. Curved handles. Reliefs of Arabic scrolls, leafage, etc. $4 \times 9\frac{1}{4}$ inches. 1786. WEDGWOOD (No. 18).

75. **Jardinière.** Circular, with stand, solid blue, scalloped edges. Wicker-work pattern with acanthus reliefs, also on stand. $3\frac{3}{4}$ inches high \times $5\frac{1}{4}$ inches diameter. 1771. WEDGWOOD (No. 4).
76. **Jardinière.** Circular, with curved handles, solid blue. Reliefs of the Flaxman ribbon, leafage, banded reed, and other borders. Polished by lapidary, inside and upon edges. $6\frac{1}{2}$ inches high \times 7 inches diameter. 1790. WEDGWOOD (No. 20).
77. **Jardinière.** Long oval, dark blue. Reliefs of Apollo and the Nine Muses, acanthus, egg and tongue borders, etc. $4\frac{3}{4}$ inches high, $5\frac{3}{4} \times 9\frac{3}{4}$ inches at top. 1785. WEDGWOOD (No. 17).
78. **Jardinières.** A pair: circular, solid blue, handles in the form of trees. Fine reliefs of nine boys as Bacchanalians, under festoons of skins, designed by Lady Di Beauclerck. Borders of aquatic plants, vines, etc., polished by lapidary. 7 inches high \times $8\frac{3}{4}$ inches diameter. 1789. WEDGWOOD (No. 18).
79. **Jardinières.** A pair: oblong oval, pink ground, handles as river-gods. Reliefs of seven cupids playing music, etc., and six wreathed masks. *From the original wax design (No. 21) by Flaxman.* 4 inches high, 10×5 inches at top. 1792. No mark is visible, possibly ground out.
80. **Jardinières.** A pair: circular, green ground, handles formed as trees. Reliefs of Education, Maternity. Charlotte at the tomb of Werter, groups of women and children, designed by Lady Templeton. Aquatic and acanthus borders, etc. $7\frac{1}{4} \times 9$ inches diameter. 1786. WEDGWOOD (No. 18).
- Each of these pieces has the unusual addition of two spouts and tubes for draining, probably for use either for plants or as ice-pails.*
81. **Pierced, dome-shaped cover for jardinière or fruit-basket.** Solid blue. Reliefs of trellis, ornaments in blue, borders of flowers, festoons and handle in white. $6\frac{1}{2}$ inches high \times $9\frac{1}{4}$ inches diameter. 1791. No mark.
82. **Two oval-shaped bon-bon baskets.** One dark, the other of solid pale blue. Pierced trellis work, relieved with white scrolls, beads, and various borders. $5\frac{1}{4}$ inches high, oval, $7 \times 6\frac{1}{2}$ inches. 1792. WEDGWOOD (No. 18).

The three pieces Nos. 81-82 are most exquisite specimens of Wedgwood's finest work in jasper, and are equal to any fine silversmith's work, in a material more difficult to manipulate, entailing also great risk in the subsequent firing. Work of this quality could not have been attempted until after years of experimental trials—not until the great potter could say, 'We are now absolute with the jasper.'



CUP AND SAUCER OF A DÉJEUNER SERVICE.

DÉJEUNER CABINET PIECES

OR 'TEA AND COFFEE EQUIPAGES,' LAMPS,
CANDELABRA, INKSTANDS, ETC.

THESE fine jasper pieces, 'Class XIII.,' are described in Wedgwood's Catalogue under the heading 'Tea and Coffee Equipages, etc.,' and probably never classed as 'Ware' at any time. These pieces are made of the finest jasper body, and are in every way equal in quality to anything made in that material. Their form always graceful, the colour even, the dice or quatrefoil ornaments graduating in size to suit the form of the vessel and radiating from a centre. The edges of the covers always fit well, the inside of the cups, bowls, and other pieces were polished on the wheel, not glazed. It is remarkable that a defective piece in this class is very rarely seen, those made in the early period not excepted. These costly tea vessels could only have been made for presents, and were never destined for ordinary use. Nearly every piece bears the unknown workman's mark O or 3, who appears to have given this work his sole attention. Wedgwood appears to have been satisfied

with the perfected jasper specimens. He says, in his Catalogue of 1787 : 'They are likewise now made in the *jasper* of two colours, polished within (not glazed) like the natural stone, ornamented with bas-reliefs, and very highly finished. See the illustration, where the *transparency* of the jasper is endeavoured to be represented.' The illustration alluded to is a full-page mezzotint of a coffee-cup of the same pattern as that at the head of this chapter, well engraved and printed in blue.

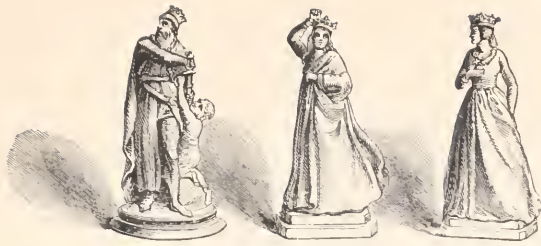
83. **Coffee-can and saucer.** Basalte, with reliefs of the Dancing Hours. 1785.
WEDGWOOD (No. 19).
84. **Bowl.** Solid grey-blue jasper. Reliefs of boys, girls, and children, designed by Lady Templeton. A white band of lamination on foot. 1782.
WEDGWOOD (No. 19).
85. **Two solid grey-blue cups and saucers.** Reliefs of boys playing, acanthus leafage, etc. 1770.
WEDGWOOD (No. 4).
86. **Inkstand.** Solid blue, round and on stand. Acanthus leafage, etc. The domed cover for use as a candlestick. 1789.
WEDGWOOD (No. 19).
87. **Sucrier and cover.** Octagonal form : pink ground. Reliefs of Hebe, Flora, leafage and trophies. 1790.
WEDGWOOD (No. 20).
88. **Cabaret.** Pink ground, fluted. Oval tray, teapot, sucrier, cream-ewer, and cup and saucer. Reliefs of Poor Maria, groups of boys, etc., designed by Lady Templeton. 1792.
WEDGWOOD (No. 20).
89. **Cabaret : a portion of.** Black jasper, white reliefs. Oval tray, seven coffee-cans, and six saucers. White reliefs of the Arabic scroll, leafage, and a medallion of a sign of the Zodiac. 1792.
WEDGWOOD (No. 20).
For these services, one saucer often did duty for both tea and coffee cup.
90. **Pepper-box.** Solid blue jasper. Reliefs of the Corybantes, sacrifices, etc. 1785.
WEDGWOOD (No. 20).
91. **Cribbage-board.** Pale solid blue, pierced for marking purposes. Reliefs of the rose, shamrock, and thistle ; borders, etc. On three feet.
This rare piece is of the Wedgwood period, but judging from its ornament, decoration, and material, it is doubtful if it was ever made at Etruria, probably the work of Adams.
92. **Sphinx.** Reclining : solid white, on blue plinth, flower reliefs, etc. A sconce for a candle. 1785.
WEDGWOOD (No. 20).
93. **Dolphins.** A pair : white jasper. Arranged for candlesticks.
WEDGWOOD (No. 19).
94. **Candlesticks.** A pair : dark-blue ground, white flutings, leafage, and borders. 1785.
WEDGWOOD (No. 19).
95. **Candlesticks.** A pair : modelled as trees. One entwined with a vine, the other with ivy. Figures of boys in white—one to represent autumn, the other winter ; on square plinths. 1789.
WEDGWOOD (No. 17).
Only the two seasons are known of this model.

96. **Figures of Tritons.** Two pairs, or four figures in basalte, holding cornucopiæ: fitted with sconces for candles, with cut-glass drops, etc. On square marble plinths 18½ inches high. 1782.



PLATE OR DISH. The Infant Acad'emy.

Designed by Sir Joshua Reynolds, P.R.A. Fluted and polished jasper. Upon Vase No. 53.



THE CHESSMEN.

Designed by Flaxman. No. 98.

FIGURES

BUSTS, Figures, Animals, and other objects of this class are chiefly in the basaltic body. The busts were intended for library or bookcase decoration. Gibbon, the author of the *Decline and Fall*, ordered a set of fourteen for the library of his villa at Lausanne. A good bust of the old period usually shows the extra tooling and finish given to it before firing, and has all the effect of a fine bronze. A bronze surface was at one time attempted, but the colour, being only upon the surface, wore off in time, and many of such pieces now show only the original black. The fine busts were much in demand in Wedgwood's time, and are still appreciated. Miss Meteyard, in her *Handbook for collectors*, gravely informs us that the bust of Voltaire 'was much bought by the clergy of those times—in *black*—as an indication of the great philosopher's presumed connection with the devil!' A bust in any colour but black is most rare: a few of the smaller sizes in white jasper, on a black base, and a figure of Rousseau, in cane or buff colour, are about all the known exceptions. Wedgwood, in a letter to Bentley, 1779, speaks of his own work as a modeller, on the bust of Virgil: 'Having gone as far as I could by way of precept, I this morning resumed my old employment, took the modelling tools into my own hands, and made one side of the head pretty near like the gem, and am to take another stroke at it this afternoon. I have opened his mouth, and shall send him to you singing some of his own divine poems.' In a second letter he says, 'I am beginning upon Rousseau.' The figures were intended for various ornamental uses: for

candelabra, in the form of Sphinxes, Tritons, Ceres, etc.; others for mantelpiece and cabinet decoration. Figures in the jasper body are rare, but are more common in the black basalte. The chessmen modelled by Flaxman are of interest. His complete drawing, signed '*J. Flaxman invt et deliniit*,' sent to Wedgwood in March 1785, is still at Etruria. Flaxman chose the mediæval period for his designs, but is said to have modelled the queen from Mrs. Siddons, in the character of Lady Macbeth.

Wedgwood, in his preface to the list of busts and figures in his catalogue of 1787, remarks—

'Those who duly consider the influence of the *fine arts* on the *human mind*, will not think it a small benefit to the world to diffuse their productions as wide, and preserve them as long, as possible. The multiplying of copies of fine works, in beautiful and durable materials, must obviously have the same effect in respect to the arts, as the invention of printing has upon literature and the sciences: by their means the principal productions will be for ever preserved, and will effectually prevent the return of ignorant and barbarous ages. . . . Nor have the artists themselves anything to fear from this multiplication of copies. Whatever awakens and keeps alive the attention of the public to the production of the arts, and nothing can be more effectual for that purpose than the diffusion of *copies of fine works*, must ultimately be advantageous to the artist who is capable of producing *fine originals*; for this general attention, in whatever country it is sufficiently excited, will always produce *amateurs* who, not contented with copies, which every one may procure, will be ambitious of possessing fine originals, that copies from them may be multiplied and diffused, to the credit of the possessor, and the emolument as well as credit of the original artist.'

Copyright in works of art was not much considered in the last century, Wedgwood having to submit to the frequent piracy of his own fine creations.

97. **Cupid and Psyche.** A pair in black basalte, on circular plinths. 8 inches high. 1794. WEDGWOOD (No. 19).

98. **The Chessmen.** A complete set of sixteen large figures and sixteen pawns. Modelled by Flaxman in 1785. Blue and white jasper. Added to the set is a castle (of modern manufacture), a knight, and pawn of the old period. 1787.

Mrs. Siddons was the model for one of the queens—in her character of Lady Macbeth: 'Give me the daggers.'



OPERA-GLASS. No. 124.

WEDGWOOD: APPLIED OR MOUNTED¹

THESE exhibits show the application of Wedgwood's plaques, medallions, and cameos. The Birmingham and other manufacturers of the time used them extensively for mounting and decoration. The firm of Boulton and Watt of the Soho works were very liberal purchasers of these objects, until, as Wedgwood says, 'Certain steam-engines have lifted our friends out of the steel toy and sleeve-button business.' Wedgwood was one of the earliest manufacturers to use steam-power himself, one of Boulton and Watt's engines, with the 'sun and planet' motion, being ordered for Etruria. This venerable machine is still in use at the old pottery, but the original 'sun and planet' system has been changed for more modern improvements. The cameos are found mounted in rings, chatelaines, chains, hairpins, bracelets, watches, buckles, brooches, watch-keys, locket, buttons, opera-glasses, scent-bottles, boxes of all kinds, étuis, desks, swords, daggers, door-handles, bell-pulls, metal vases, coach panels, musical instruments, chests of drawers, cabinets, chairs, tables, etc. The easel of Sir Joshua Reynolds in the National Gallery contains a Wedgwood portrait of Sir Joshua, which may have been inserted in his lifetime. Architects and others used the jasper in every variety, both for internal and external purposes. One of the salons in the Palace of Compiègne contains many blue-and-white plaques, arranged with much taste: these are attributed to Wedgwood, but they are porcelain, made at Sèvres

¹ See also under the headings Plaques, Medallions, and Vases.

about the end of Louis XVI. period—an imitation of Wedgwood in colour and relief, but not copied from the designs he used. On the other hand, the blue-and-white plaques of children, mounted in the Louis XVI. ormolu clock and barometer in the Louvre, are described as Sèvres—even by an authority like the keeper of the Garde Meuble—but are really Wedgwood, from Lady Templeton's design. It would appear that more important work was ventured upon at Etruria, for in the *Bristol Mercury* of March 1, 1790, it is announced: 'We learn from Shrewsbury that by the late inundations in Staffordshire, the beautiful jasper bridge over the Trent is swept away. It was made a present by Mr. Wedgwood to the Marquis of Stafford as a token of friendship, which rendered it as valuable as its loss is irreparable.' A jasper bridge would be startling and interesting in a collection of Wedgwood. The work must have existed, but at the present day nothing whatever is known of it—no record or memoranda can be traced, either at Etruria or Trentham. Professor Church, in *The Portfolio*, March 1894, page 97, says—

'So, also, one would like to see in a public gallery illustrations of the way in which Wedgwood adapted his productions to the arts of the jeweller and the architect. His bas-reliefs, in various bodies, let into panelled walls, his suites of tablets for the friezes and jambs of mantelpieces, his large vases and busts for the tops of bookcases, and his wine-coolers for the sideboard, cannot be duly appreciated when dissociated from their intended surroundings and ranged in crowded ranks on the shelves of a cabinet. Nor can the artistic effect of Wedgwood's small and delicate jasper cameos be properly seen when these choice gems are fixed in formal rows upon a museum tablet, instead of being framed in cut steel, in gold, in silver, or in ivory, or set in bonbonniers, tea-caddies, and patch-boxes. Our national collections are therefore not inadequate merely on the score of incompleteness, but also by reason of their defective arrangement.'

99. **Taper-holder.** Formed of a bell-pull mounted in silver-gilt.
100. **Candlesticks.** A pair: formed of two blue-and-white fluted bell-pulls, with pink border. Mounted in silver-gilt with six blue-and-white camei.
101. **Match-holder.** A round green-and-white cylinder mounted in silver upon an ebony stand.
102. **Fan.** Centre: Cupid disarmed. A coloured print after Angelica Kauffman. Two vases with medallions, and four blue-and-white camei, painted in body colour to represent Wedgwood. Ivory mounts, pierced and etched with gold and mounted with two blue-and-white camei. French, Louis XVI. period.
103. **Sphinx.** A pair: white on blue jasper. Mounted in wrought silver, on ebony stands, with two tri-colour and two blue-and-white medallions.
104. **Flat candlestick.** Formed of a blue-and-white saucer, with festoons and pink camei, on a pink shaft; in silver-gilt, with Cupid handle and three rams' heads.

105. **Four pear-shaped flower-holders.** In solid cane, pink and green coloured jasper, with trellis ornament. Mounted upon an ebony stand with wrought silver. The centre is a pre-historic flint arrow-head, found at Guisachan.
106. **Inkstand.** Three cylinders, in black and white. Reliefs of Coriolanus, Cupid and mask, Apollo, etc. Mounted in chased silver, with eight oblong tri-coloured medallions and nine small camei; upon a square ebony stand.
107. **Watch and chatelaine.** Watch; gold with carved rock crystal back. Chatelaine strung with jasper and crystal beads, tassels, two jasper seals, etc.
108. **Gold ring.** Mounted with a blue-and-white cameo portrait of the Prince of Orange.
109. **Pincushion.** Formed of two pointed-oval, curved medallions of maidens; designed by Lady Templeton.
110. **Thimble-box.** Ivory: mounted in gold, with camei of the Marriage of Cupid and Psyche, and a female head.
111. **Card counter-box.** Ivory: opening at each end. Mounted in gold with medallions of a sacrifice and the education of Bacchus.
112. **Etui.** Ivory: quiver-shaped. Mounted in chased gold, with dark-blue medallions of Apollo and the tomb of Princess Elizabeth. French work, Louis XVI. period.
113. **Etui.** Ivory: oblong-oval. Mounted in gold, with medallion of four boys dancing and one piping.
114. **Toothpick-box.** Sandal wood: mounted in steel and gold with a blue-and-white medallion of sacrifices, in three compartments.
115. **Toothpick-box.** Ivory: shuttle-shaped. Mounted in gold with a medallion of Diana meeting the Dawn.
116. **Toothpick-box.** Ivory: oblong with round ends. Mounted with a medallion of Apollo, Hygeia, etc.
117. **Toothpick-box.** Ivory: square. Mounted with a tri-colour medallion of Bacchus in the car, cupids, etc.
118. **Toothpick-box.** Ivory: square with cut corners. Mounted in gold and steel, with a lilac medallion, in three divisions, with Amalthea feeding the infant Jupiter, a Sacrifice to Peace, and a nymph sacrificing.
119. **Double seal.** Blue-and-white centre, with reliefs of boys. Mounted in gold, with two basalte intaglio seals.
120. **Scent-flacon.** Oval, dark blue. Mounted in gold, with a warrior and a winged nymph sacrificing.
121. **Scent-flacon.** Double. Blue-and-white centre, with dog and children, festoons, etc. Gold caps.
122. **Medallion.** Cupid shaping his Bow. Blue and white. Mounted in steel as a buckle for a girdle.
123. **Single opera-glass.** Tube only. Blue and white. Reliefs of the Marriage of Cupid and Psyche, and the Sacrifice to Hymen; festoons, etc. Mounted in chased gold.

124. **Single opera-glass.** Blue-and-white tube. Reliefs of Diana and Phœbus in chariots, festoons, etc. Mounted in wrought and cut steel, by Boulton and Watt of the Soho works, about 1790.
125. **Double opera-glass.** Two blue-and-white tubes. With reliefs of the Cupid Market; Diana, Phœbus and warriors, festoons, etc., in coloured and chased gold.
126. **Circular bon-bon box.** Horn. Mounted in gold, with medallion of a girl, bird, and dog.
127. **Oval gold box.** Blue and white. Medallions of the Bourbonnais Shepherd and Poor Maria. In relief and chased gold, with the signs of the Zodiac, festoons, etc.
128. **Oval gold box.** Mounted with pearls, in coloured chased gold, with medallions of Coriolanus, wife and mother, Cupid as Sappho, and four curved enamel panels.



FINE JASPER POMADE-BOX. No. 134.

129. **Round gold box.** Mounted in coloured gold, with medallions of Cupid singing, Diana in her chariot, six, curved, of the signs of the Zodiac, and twenty-four shaped camei.
130. **Round gold box.** Mounted in relief gold with tri-colour medallions of Apollo, pink ground, fleur-de-lis borders; and Cupid and the mask, pink ground, Zodiac border in blue.
131. **Round gold box.** Mounted in coloured relief gold with a tri-colour medallion of a Sacrifice to Peace, pink ground, green border; one of Apollo, on pink ground, and twelve tri-colour camei.
132. **Square gold box.** Cut corners. Mounted in coloured relief gold with tri-colour medallions of four warriors, pink ground, border on blue; the Cupid Market, blue ground, border in green; two oblong and four oval camei of the same, and two blue and white.

133. **Large oval gold box.** Mounted in coloured and relief gold with fine tri-colour medallions of Achilles dragging Hector round the walls of Troy, lilac ground, border on blue; Icarus, green ground, border on lilac, and sixteen camei.
134. **Pomade or bon-bon box.** Fine dark-blue jasper. Reliefs of the Muses watering Pegasus in Helicon, by Flaxman; the Flaxman ribbon border, and minute double-circle rim borders, etc. Mounted inside with gold. $2\frac{3}{4}$ inches diameter. 1790.

From the Barlow Collection.

Illustrated, with the above woodcut in Meteyard's 'Life of Wedgwood,' vol. ii., fig. 120, p. 521.

This exquisite example of Wedgwood's finest jasper work at its best period is unique, being the only piece of its kind known.



BOULTON AND WATT'S WORKS, SOHO, NEAR BIRMINGHAM.

Where Steel, Gold, and Metal Mounts were made for Wedgwood, and many of his Jasper pieces mounted.

From a print of the period.



BLUE-AND-WHITE BUTTON IN PORCELAIN. *Sèvres*. No. 138.

IMITATION OF WEDGWOOD, MADE BY ENGLISH AND FOREIGN POTTERS

WEDGWOOD'S invention of his fine unglazed, decorative 'jasper,' and also its quality, proved to be a most successful one—not only from the prompt appreciation of the art-lovers of all countries, but also in its financial results; for the demand was often greater than he could supply. His earlier, fine domestic pottery, 'Queen's Ware,' had for years been in even greater request, and was exported by the shipload to every civilised country and to our colonies. So extensive was this demand, a French writer remarked, that in every inn from Calais to St. Petersburg, the traveller was served upon Wedgwood ware. Success in any novel production is certain to produce imitators or competitors. Some ten English contemporary potters of good repute, as Turner, Adams, Neale, Palmer, Spode, and others; great Continental state-aided factories, as *Sèvres*, St. Cloud, Dresden, Madrid, and Strasbourg, did not hesitate to imitate with more or less success Wedgwood's methods, designs and colour in material—usually biscuit porcelain, the nearest they could obtain. Some of the English imitators did not shrink from reproducing Wedgwood's reliefs from his designs by Flaxman, Lady Templeton, and others. These reproductions are always upon a smaller scale than the originals copied from, proving they were only casts made in a hurry for rivalry. Some biographers have called these imitators 'pirates' and 'forgers,' but these terms are too severe; forgers do not, as a rule, put their own name to their work. The English potters, content with copying Wedgwood's work, did not forge his name, but boldly stamped their own or that of their firm. These piracies must have been an annoyance to the great potter, at a period when registration of designs was unknown. To the credit of the *Sèvres* factory it must be noted that it rarely, if ever, copied Wedgwood's designs, relying upon the work of great French modellers like Clodion and his school. The question of copying works of art tends to induce much controversy. One will remark that if a reproduction is a faithful copy of the original, it is worth attention, and utterly ignoring the inventor's creation. A fine drawing by J. M. W. Turner can be copied to deceive many experts, but few will

admit that the copy will have equal value. To all imitations of Wedgwood it may be said, If the great potter had not invented his superb works the imitations would not exist.

135. **Plaque.** Diana resting from the chase. A fine subject, in jasper, blue ground, white relief. $9\frac{3}{4} \times 18\frac{5}{8}$ inches.

ADAMS & CO.



136. **Plaque.** Young France planting the Tree of Liberty. Porcelain *bisque*, ground coloured blue, relief in white. Sèvres, $3\frac{1}{4} \times 14$ inches.

137. **Plaque.** Young France inaugurating a pedestal: inscribed 'A la patrie.' Companion plaque, blue and white. Sèvres, $3\frac{1}{4} \times 14$ inches.

138. **Six buttons.** Blue-and-white reliefs of flowers, with borders. Mounted in gilt metal with cut steel points. Sèvres.

Barlow Collection.

139. **Pedestal for a bust.** Of square form in porcelain *bisque*, with reliefs on green ground of Fame, Justice, Minerva, and a sacrifice. Fame holds an inscription:

MDCCCLXVIII

L . .

MDCCCXVIII

Upon the pedestal is inscribed the following—

UM · IHN · STEHN · IN · VERSAMMLUNGEN

SEINE · THATEN · UMHEN · IEDE · MIT · LICHT · GEKROEENT

IEDE · BIS · ZU · DEM · RICHTER

SEINE · SANFTE · BEGLEITERIN.

Evidently made to commemorate the jubilee of some celebrated senator or judge in 1818. Of Dresden or Vienna manufacture.

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