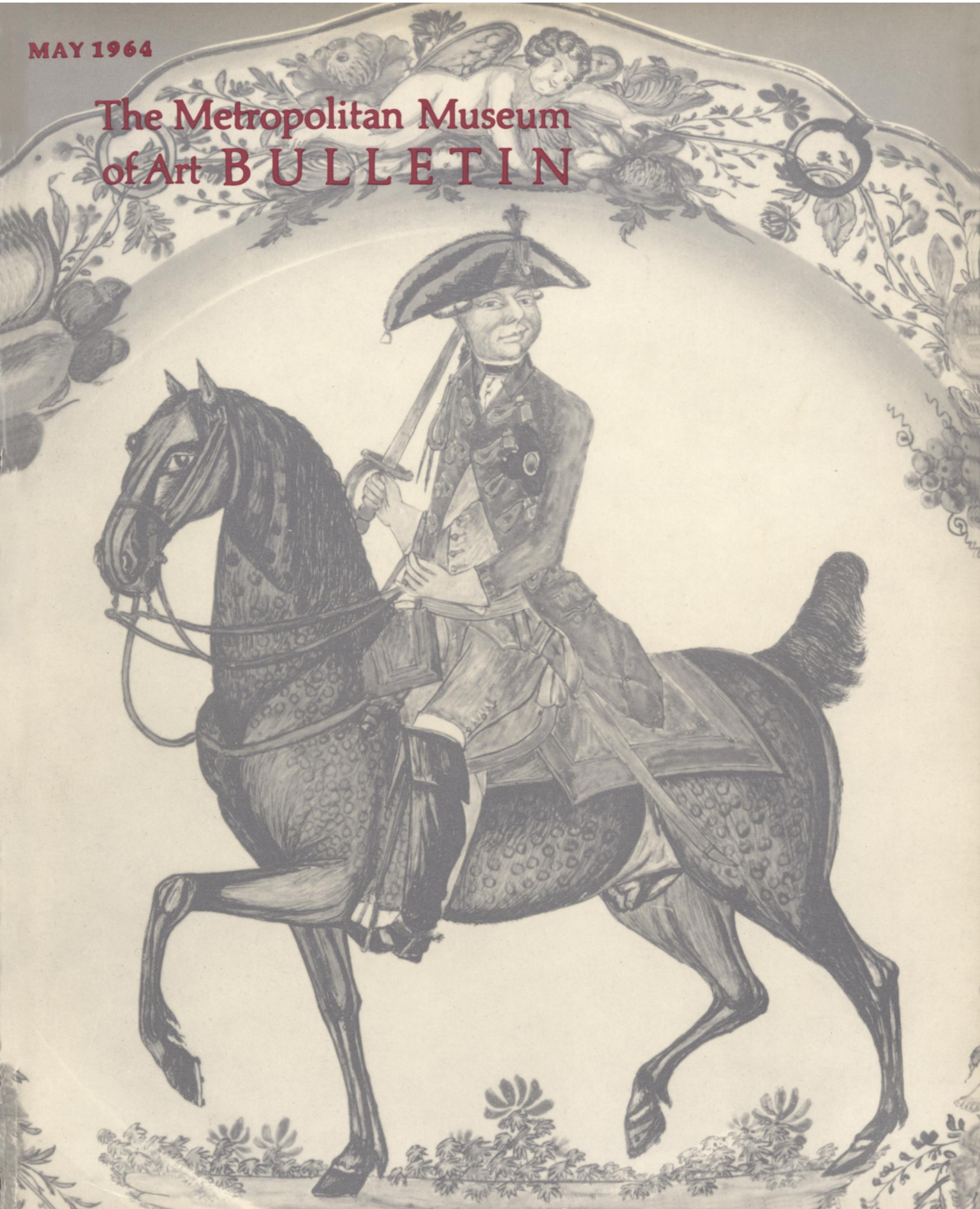
MAY 1964

The Metropolitan Museum of Art BULLETIN



1. Cup and deep-socketed saucer. About 1790. Diameter of saucer 6¼ inches. Lent by the author, S.L. 64.34.1 a, b

Josiah Wedgwood's Queensware

BYRON A. BORN *President, Wedgwood International Seminar*

To most people, the name Wedgwood conjures up only the familiar image of the graceful blue and white stoneware called "jasper." It was, however, Josiah Wedgwood's cream-colored "useful ware," as he called it, that first brought him world fame. Its development is a classic example of the combination of invention and artistry with social vision and merchandising genius, for when it was perfected, in the eighteenth century, this creamware was unsurpassed for utility and beauty, yet produced in quantity at prices almost anyone could afford.

This was a considerable achievement. During the first half of the eighteenth century, English potters, particularly in Staffordshire, had been experimenting continually and fruitlessly to create a white, lightweight earthenware to provide an inexpensive equivalent to the expensive Oriental and Continental porcelains or the tin-enameled Dutch faïence, available only to the wealthy. As the Industrial Revolution began, the common man still ate from wooden trenchers or dishes of pewter and coarse pottery, all dangerously unsanitary.

About 1720 these potters began to supplement the local clays of Staffordshire with whiter clays from Devon. They also made a major discovery: the paste could be further whitened by adding calcined flint to the clay. When pieces made of this mixture were coated with the usual salt glaze and fired, the result was the first commercial English ceramic that could honestly be called white. The next development took place about 1743 at Tunstall, where the pieces were dipped, after a first firing, into liquid lead glaze and then fired again to produce a superior finish. Wedgwood was making this type of ware when he was in partnership with Thomas Whieldon in 1755, and he continued the method when he started his own business at Burslem, Staffordshire, in May 1759.

This process made it possible to paint additional decorations easily, and to apply various colored overglazes as well. But it was not the ultimate answer to the problem, for the surface of such pottery was likely to craze or flake when subjected to sudden temperature changes. It also chipped readily. One of its chief disadvantages was the danger of lead poisoning, caused by the chemical reaction of the glaze to food acids. As the Society for the Encouragement of Arts and Sciences and Manufactures declared in the 1760s, "When substances are cooked in vessels of common glazed earthenware,

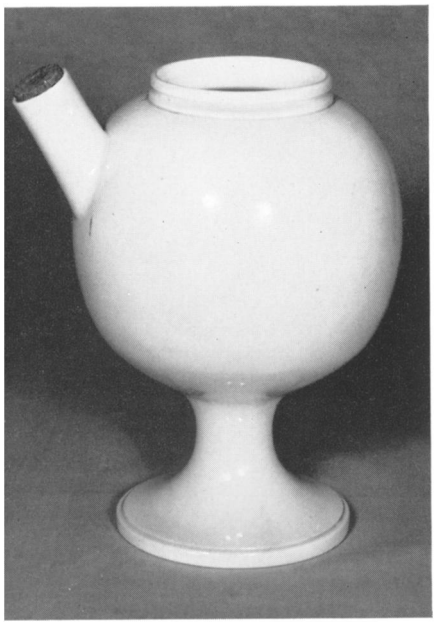
Contents

CERAMICS

ON THE COVER: *Portrait of William V of Orange. Detail of the plaque shown on page 299*

a quantity of salts of lead is found, which, mixing with foods, produces violent colics and all serious and often fatal effects." Lead poisoning was also a major hazard to pottery workers, and the demand for durable, inexpensive, and safe table pottery challenged Wedgwood's energetic and inventive mind.

He started his experiments in 1758, while still in partnership with Whieldon. After five years of testing, he developed a near-perfect formula – still used, with a few modifications, today. Its essential difference was to make the composition of the clay body and the glaze as similar as possible. For the body, flint was mixed with the whitest clays of Staffordshire, Devon, and Cornwall. The chalky clay from Cornwall was especially light and fine in texture; it was a variety of kaolin, which had before been used almost exclusively in Oriental and Continental porcelains. Flint and Cornwall clay were also used in the glaze – flint constituting, in fact, the chief ingredient – and the proportion of lead was reduced sharply. The compound was mixed with water, and when the piece, after receiving a preliminary firing to prevent softening, was dipped into the mixture, the water was absorbed into the clay and the glaze adhered strongly to the body. A second firing produced a transparent, unbroken finish of high luster.



2. *Apothecary or syrup jug, to be covered with a piece of cheesecloth. About 1780. Height 8½ inches. Lent by the author, S.L. 64.34.32 b*

The advantages of the new ware were numerous. Since the chemical properties of body and glaze were similar, the finished product was less liable to crazing or chipping. It was almost as impervious as glass to food or strong chemicals, and held no risk of lead poisoning. Furthermore, the clay used was of a finer texture than previous earthenware compositions and had much greater plasticity, permitting it to be molded into thin, light pieces of almost any shape. This last was a commercial as well as an aesthetic advantage. The transportation of fragile merchandise was expensive and perilous. The roads of the period were rough, and cargo space in ships limited and insecure. Wedgwood was always a strong supporter of road improvement and the digging of canals, arguing that better transportation meant greater demand, increased production, and more trade. But with his lighter, stronger product he could ship more for the same bulk or weight, and reduce the danger of breakage as well.

Because his flint glaze was transparent, Wedgwood's new earthenware, especially when it first went into production, was somewhat yellower than the desired shade of white. He never ceased searching for whiter and whiter clays, even importing five tons

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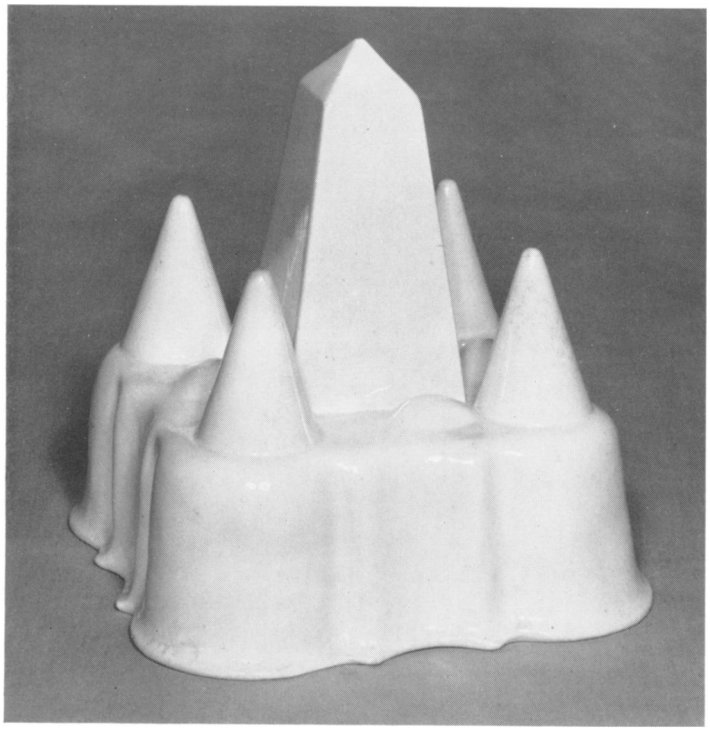
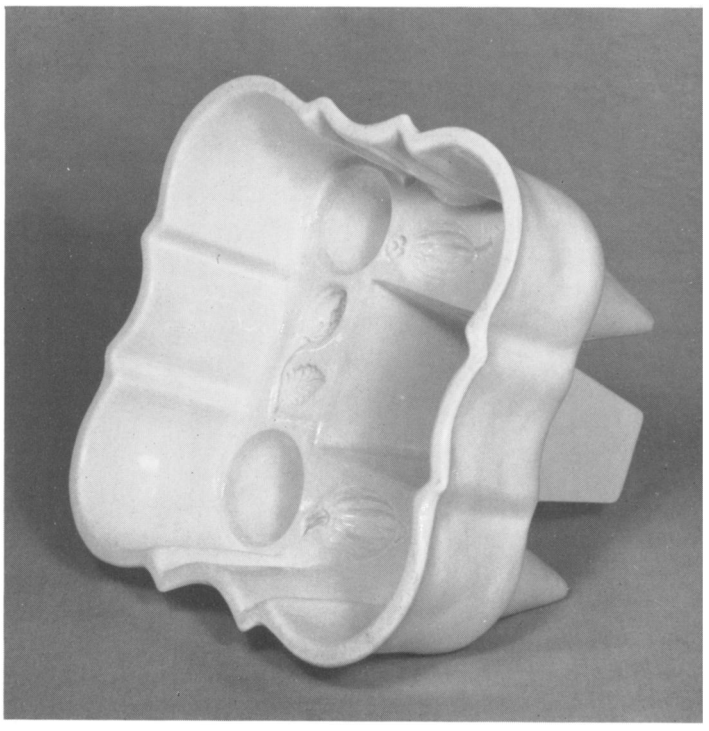
of clay, on one occasion, from North Carolina for his experiments. Finally, in 1779, a pure white ware, based on the formula for creamware with additions of Cornish china stone and china clay, was perfected. The addition of cobalt to the glaze enhanced the whiteness of this product, which was named "pearlware." But the rich tone of the earlier ware – the color of heavy cream – had already set a fashion of its own.

As soon as he felt he had a satisfactory product, in 1765, Wedgwood revealed his genius for commercial promotion. He presented to Queen Charlotte a creamware breakfast set, with raised sprigs of flowers painted in green, against a background of gold, by his best artists, Thomas Daniel and David Steel. It so pleased both king and queen that they ordered another complete table setting, and by the queen's command Wedgwood was named "Potter to Her Majesty." From then on he shrewdly called all his creamware "Queen's Ware." Unfortunately we know the services that gave rise to the name only from descriptions; not a piece of either survives.

Wedgwood concentrated his energies on the vast need for useful pieces; his desire and vision were to provide his age with articles in queensware for every conceivable domestic, commercial, and industrial need. His principal output was tableware – mostly made in molds – including plates, cups and saucers, soup tureens and sauceboats, jugs, teapots, and sugar boxes. For grocers and butchers he made scales, weights, and measures; for chemists and apothecaries he turned pots, funnels, bowls, mortars, and pestles. For dairies he made milking pails, strainers, settling pans, curd pots, ladles, and churns. Queensware was also used in the form of tiles, for lining the walls of the first inside bathrooms and sanitary sewers in cities all over England. Wedgwood turned out baby





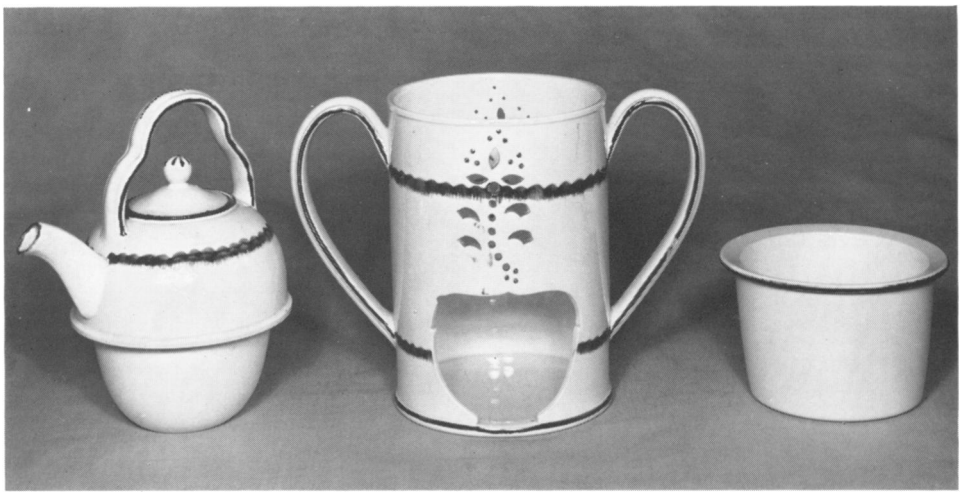
3. Gelatine mold. About 1787. Height 7½ inches. Lent by the author, S.L. 64.34.25

feeders, inhalers, lamps, food warmers, condiment sets, platter tilters, knife rests, and even special shipboard wares with deep-socketed saucers to hold cups and bowls so they would not spill in heavy weather. In short, if an object could be adapted to pottery, and had a practical function, Josiah Wedgwood made it.

Wedgwood was not only versatile, he was a perfectionist. He insisted, for example, that each piece be perfect in every detail of form. He developed certain basic shapes for his creamware, so characteristic that they form a major clue in determining whether a piece is from his factory or not, and so satisfactory that they are still in use today. For the first time, sets of plates nested snugly into one another, lids sat tightly on their pots, handles were made to fit fingers, and spouts poured without dripping. Utility, moreover, was combined with grace to form a pleasing whole. A humble apothecary jar (Figure 2) was designed with as much care as a teapot, and almost every shape was intended to be produced in quantity, to be sold at a reasonable price, and to bring in a profit.

Queensware was suitable for a wide range of decorative effects. The simplest of these was the plain, lustrous surface of the glaze itself. How this could enhance the shapes of even utilitarian objects is exemplified by an ordinary mold (Figure 3) for calf's-foot gelatine. When in use, it was set upside down in a box of sand or rock salt and filled with cooling gelatine; but it also made a handsome decorative object in the kitchen cabinet, with its formal geometrical pattern accentuated by the lack of further adornment.

4. *"Twig basket" fruit dish. About 1780-1800. Diameter 9 inches. Gift of Garrett Chatfield Pier, 08.67.3*



5. *Pearlware tea warmer: in parts (left), and assembled (below). About 1785. Height assembled 11⅝ inches. Lent by the author, S.L. 64.34.26 a-d*

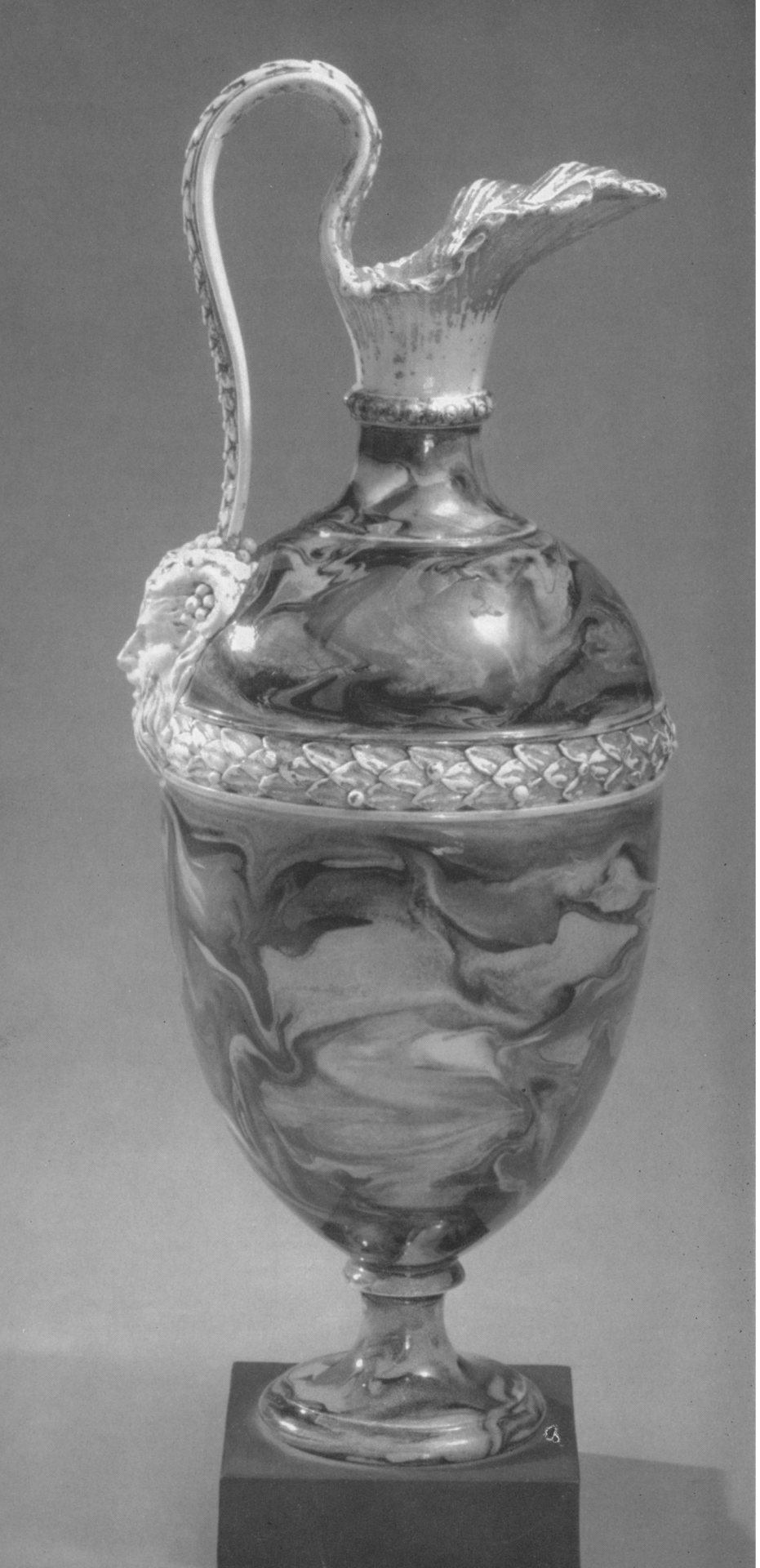
Plain cream glaze was also used for more intricate pieces; the easily shaped clay could be modeled into delicate forms recalling basketwork (Figure 4) or the lacy designs of contemporary silver.

The most elementary types of added decoration used on queensware were simple painted patterns and colored glazes, neither of which required highly skilled painters but could be applied by artisans within the factory. That such essentially mechanical processes could produce very effective results is shown by a tea warmer (Figure 5), with linear decorations painted in blue. In this apparatus a candle was set within the bottom opening, a deep dish full of water placed above, and a pot of tea immersed in the water. The painted decoration is complemented by a pierced design in the warmer itself, which provides for the circulation of air and the escape of excess heat. An even richer effect was produced with colored glazes, particularly the mottled or variegated finishes made in imitation of carved agate, porphyry, and other stones (Figures 6 and 7). The glaze colors were sponged or swirled on to simulate the mineral grain, and the handles and edges were gilded to give the effect of metal fittings.

Another semimechanical method of decoration was stenciling, particularly of borders. A colored band was ordinarily painted around the edge of a piece, and a stenciled design of a different color applied over it. The most prevalent designs were the severe neoclassical patterns then popular, as illustrated by a supper set (Figure 8) with a Greek-key pattern in black over an orange band. Such supper sets were placed on revolving trays much like lazy susans. A variation upon the process is shown in a dessert set (Figure 9), with a shell pattern stenciled in black and then painted over in green. Wedgwood was very fond of shells, collecting them from all over the world and often using them in his patterns. He especially liked shell-and-seaweed designs on dessert sets, and to set them off more naturally he gave the ground glaze a slightly green tint.

By far the most common form of decoration on creamware was transfer printing, a process described in detail elsewhere in this issue. The transferred print might be left plain, as in Figure 10, or areas might be colored in by hand after the outlines were printed (Figure 11).

The most elaborate, and usually the most beautiful, designs on queensware are those that were painted entirely by hand. Wedgwood employed many fine painters, from all over England and the Continent, to decorate his pieces. The coffee jug in Figure 12 was painted at the studio that Wedgwood and Thomas Bentley established in the Chelsea district of London, finding it better to hire



artists in the capital than to import them to Staffordshire.

In addition to formal scenes, reminiscent of Continental porcelain, Wedgwood's painters also produced extremely charming freehand works of greater decorative spontaneity. One of the finest examples is the "Convolvulus" set, so called because of the convolvulus-vine ornament that forms its borders (Figure 14). One of the largest and most complete of Wedgwood's creamware services in existence, it was ordered for regular table use in an English house of the period; it would have been a perfect adjunct for a dining room like that from Lansdowne House, preserved in the Museum.

A good part of the market for creamware was outside England; huge quantities, for example, were shipped across the Atlantic to the American colonies. The popularity of queensware here was in part due to novelty and in part to the desire of the rising gentry to imitate the genteel customs of the mother country. In newspaper advertisements American importers always prefaced their lists of available goods with "Just imported from England," and queensware was often featured by name, as in Henry Wilmont's announcement in a Boston paper of 1771: "Just imported in the last vessel from London – a large assortment of the newest fashioned plain and enameled Queens and white Stone ware." Many customers imported directly; in 1769 George Washington wrote his London agent to send him a large order of "ye most fashionable kind of Queens Ware." Many tobacco growers, merchants, and the like even made barter agreements for the direct exchange of their goods for queensware sets. The War of Independence temporarily put a stop to this trade (Wedgwood, incidentally, was an open sympathizer with the American cause), but with peace it began to thrive again.

The demand for creamware became so great that the Wedgwood factory could not meet

6. Agateware ewer. About 1770. Height 11 inches. Rogers Fund, 40.165

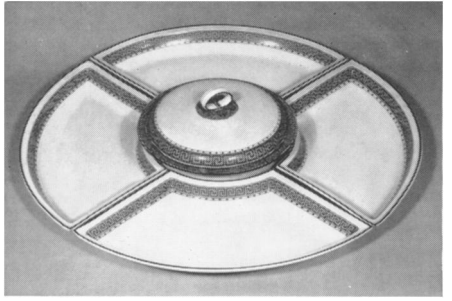
it, and was forced to subcontract orders to other potters and decorators. Not only were finished wares exported, but blank plates were sent to be decorated abroad, such as that shown in Figure 15. The piece is unmarked, but the shape and the color are Wedgwood's. Such large round plates were generally used as trays, but when this one was painted, in Holland, it was doubtless intended to be a decorative plaque, with its elaborate equestrian portrait of William V of Orange.

The very finest pieces of queensware made during Josiah Wedgwood's lifetime were for export, specially ordered by Catherine the Great of Russia. Always alert to new market possibilities, Wedgwood in 1768 approached Lord Cathcart, newly appointed British ambassador to the court of the empress, and persuaded His Lordship to carry samples of his wares to Russia and to act as his sales agent there. Within a year Cathcart had obtained orders for four large services, one of them – and the only one of this group we know anything about – for the empress herself.

The basic scallop-edged form of the pieces was standard: it was called "Queen's Shape" because it was the same as that used for the original service given to Queen Charlotte. It was painted in purple with floral patterns and distinctive decorative borders of open wheat husks, from which it has come to be known as the "Husk" set. The decoration was executed at the Chelsea studio under the direction of David Rhodes. As Wedgwood wrote to Bentley on May 5, 1770: "Mr. Rhodes has hands who can do husks, which is the pattern of the table service. I shall not wait your reply to send you two or three for flowers . . . in order to complete the Russian service in due time." The finished set was delivered to the empress in September of the same year, so apparently the work went ahead with Wedgwood's customary dispatch.

No one knows just how many pieces comprised the original Husk service. It can be deduced that the set was a large one, probably containing several hundred pieces. It was in use about seventy years and then dropped out of sight. In 1931 part of the set – about sixty miscellaneous plates – was discovered and bought from the Soviet government's

7. Porphyry-ware urns. About 1770. Height 7½ inches. Rogers Fund, 09.194.6. a, b



8. Supper set with stenciled decoration, to be placed on a revolving tray. About 1785. Diameter as arranged 20 inches. Lent by the author, S.L. 64.34.30 a-f

surplus antique store by the wife of a member of the Finnish Legation in Moscow. Upon further investigation she discovered that more of the set was on exhibition at the Sheremetyev Palace near Moscow. This latter group, about 150 pieces that include covered basins of four different sizes, round and oval covered dishes, eggcups with small matching spoons, oval salad dishes, soup plates, dinner plates, and trays of various shapes, are now in the collections of the Peterhof Palace Museum, near Leningrad. The Finnish lady's plates, packed in a barrel, miraculously survived the war, in which most of her other property was lost. She brought them to the United States, where they were purchased by the American branch of the Wedgwood firm. One of the plates (Figure 13) was donated to the Metropolitan.

Not all the set is of Wedgwood's own manufacture, as was confirmed recently by B. Shelkovnikov of The Hermitage State Museum. The plates have four different marks: Wedgwood, CII, L:o, and L:Otto. The craftsmanship of the pieces with the Wedgwood mark is far superior to the others. The marks L:o and L:Otto, it has been discovered, refer to the Otto factory near Moscow, which was in operation from 1801 to 1812; and the CII mark was that of the Poskotchina factory, producing from 1817 to 1842. Undoubtedly, when original pieces got broken, one of Catherine's successors (probably her grandson, Alexander I) commissioned Russian potters to make duplicates instead of reordering from the Wedgwood company.

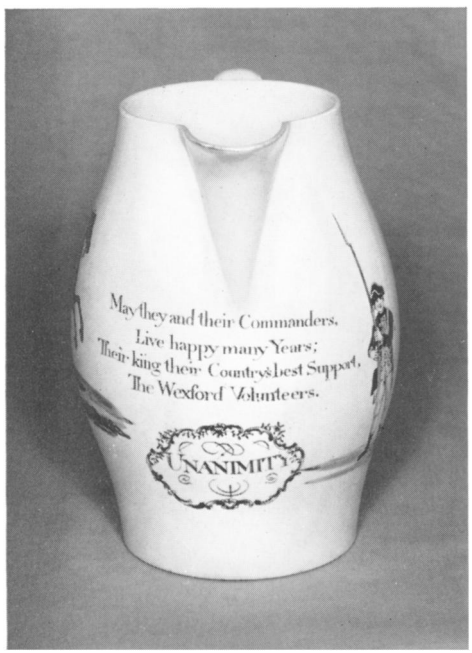
Catherine herself, however, was so pleased with the Husk service that within three years she commissioned Wedgwood, through a British consul named Baxter in St. Petersburg, to make an even more elaborate service. It was for use at her St. Petersburg palace La Grenouillière – so called because of the thousands of frogs inhabiting the surrounding marshes – and each piece was to bear a different view of Britain as well as the palace crest, a green frog. When Wedgwood acknowledged the order, involving well over 900 pieces, he had two reservations: the monumental task of securing enough views of English castles, abbeys, gardens, and other suitable landmarks to go round; and the inadequate price – £500 – suggested by the go-between Baxter. On the latter point Wedg-

9. Dessert set with stenciled and painted pattern of seaweed and shells. About 1790. Diameter of plate 7 inches. Lent by the author, S.L. 64.34.4 a-d

10. Plate with transfer-printed view of Kassel, Germany. Late XVIII century. Diameter 11¾ inches. Bequest of Mrs. Mary Mandeville Johnston, 14.102.412

ABOVE AND BELOW:

11. Liverpool jug, transfer printed by Sadler and Green and hand colored. About 1775. The Wexford Volunteers were soldiers from county Wexford, Ireland, who fought for the British during the American Revolution. Height 7½ inches. Lent by the author, S.L. 64.34.29



12. Coffee jug, part of a hand-painted coffee service. About 1780. Height 8¼ inches. Gift of Mrs. George D. Pratt, 22.123.2

RIGHT:

13. *Plate from the "Husk" service, commissioned by Catherine the Great of Russia. 1770. Diameter 9¾ inches. Gift of the Wedgwood Society of New York, 61.222*

wood made contact with Catherine directly and persuaded her that it would cost more to execute the work properly. It is believed that the final cost came to about £3000.

Hundreds of sketches were submitted, and Thomas Bentley made the final decision as to what view should go on what piece. He wisely decided to fit the view to the shape of the piece, rather than to establish a hierarchy of size according to the importance of the places shown. The scenes were painted in sepia, made by mixing purple pigment with black, which assumed a brown tone against the rich cream glaze. The borders were painted in green and purple, with the green frog crest featured.

The bulk of the Frog service was finished in 1774 and was exhibited at the company's new London showroom on Greek Street in Soho before shipment to Russia. Like the Husk set, it disappeared during the nineteenth century and was thought to have been destroyed, with only a few scattered pieces filtering out of Russia (Figure 16). But in 1909, after much correspondence between England and Russia, the set was found stored in the chapel of the Old Winter Palace in Leningrad; it was practically intact, with 810 pieces still in good condition. Perhaps the most significant fact about the group as a whole, aside from its size and elaborate, painstaking decoration, is that it is probably the most substantial record of how England looked in the latter half of the eighteenth century. Since then many of the castles have been destroyed, the parks neglected or built over, and the countryside drastically changed.

14. *Monteith from the "Convolvulus" service. About 1780. Height 5 inches. Lent by Josiah Wedgwood & Sons, Inc., S.L. 64.1.5*

15. Decorative plaque, made in England and painted in Holland with a portrait of William V of Orange. Unmarked. About 1790. Diameter 17½ inches. Lent by Mrs. Francis P. Garvan, L. 3296.6

Today the set is exhibited at the Hermitage Museum, and one of the most important vessels is turned so that the underglaze inscription on the bottom, in Wedgwood's own hand, can be easily read: "This Table & Dessert Service consisting of 952 pieces and ornamented, in enamel, with 1244 real views of Great Britain, was made at Etruria in Staffordshire and Chelsea in Middlesex, in the years 1773 & 1774, at the Command of that illustrious Patroness of the Arts CATHERINE II EMPRESS of all the Russias, by WEDGWOOD & BENTLEY."

So much has been written about Josiah Wedgwood in the past century and a half that tribute to the greatness of the man, to his skill as a potter, or to his inventive genius begins to seem more than redundant. Born the thirteenth and youngest child in a humble family, Josiah died in 1795, a self-made man who achieved everything he set out to do. He was the father of an art and of an industry that still flourishes. His works are treasured, and his precepts live on. Perhaps he summed himself up best, in this verse that appears in his day book:

The youngest son, the youngest son,
was not always the wisest one
But at times surprises one.

In conjunction with the ninth annual meeting of the Wedgwood International Seminar, held at the Museum from April 23 to April 25, there will be an exhibition, Creamware for Cottage and Castle, on view through September 27.

16. Plate showing Fountains Abbey, from the "Frog" service, commissioned by Catherine the Great. 1773-1774. Diameter 9¾ inches. Lent by the Brooklyn Museum, S.L. 64.21.1

American History on English Jugs

JAMES BIDDLE *Curator of the American Wing*

To search out our country's past, we do not have to rely solely upon history books. Sculptors, painters, printmakers, and artisans, both European and American, have employed their arts to commemorate great, and indeed not so great, events. Among the artisans were the English potters of the late eighteenth and early nineteenth centuries, who, using the technique of transfer printing, made a profitable business from adorning their products with American battles and heroes of the moment.

The discovery of transfer printing on pottery is generally given, although this has been contested, to John Sadler (1720-1789) of Liverpool, England. Sadler was an engraver by trade. One day purportedly he came upon a group of children playing with the discarded pulls from an engraved plate. They were pasting the still wet impressions upon rejected bits of pottery; when the paper was removed, the ink impression was seen to have transferred itself onto the pottery. Sadler was quick to realize the potential of this discovery to an industry that had up to then relied upon hand-painted decoration – and so the Age of Mechanization moved a step closer.

Sadler associated himself with Guy Green, another Liverpool printer, and by 1756 their "Printed Ware Manufactory" was well established. The technique – copying or adapting an engraving onto a new copperplate, taking a paper impression from this plate and then transferring it onto an already glazed bowl, pitcher, or tile that was fired again to fix the design – could not long be kept secret. At first, potters from other areas of England sent their wares to Liverpool to be decorated, then mastered the process themselves. Thus did the generic name "Liverpool" come to be associated with the yellow or cream-colored earthenware produced in many another English town.

English trade with America, first as a colony, then as an independent state, grew ever more lucrative. Merchants of the eighteenth century, much as their descendants today, did all in their advertising power to bolster the trend. Prior to the Revolution, creamware commonly had been decorated with flowers or pastoral and classic scenes. After the Treaty of Paris of 1783, which officially acknowledged this country's independence, bowls, plates, mugs, and jugs poured forth from England's manufactories decorated with black transfers of a variety of American scenes, battles, and heroes.

Whenever an American sea captain called at Liverpool en route to or homeward bound from the Continent, a pottery testimonial to his infant nation's valor awaited his purchase.

Each new twist of history produced new designs. The hostilities between France and the United States occasioned by our signing the Jay Treaty with England in 1795 and the subsequent harassment of our merchant shipping by the French navy inspired a flood of new engravings; these in turn soon graced the products of Liverpool and Staffordshire. Even the War of 1812 did not daunt the potters. With "Purse Before Patriotism" uppermost in mind, English engravers eulogized American heroes on jug and bowl. The vogue was passing, however, and by the 1820s the dark blue pottery decorated with underglaze views of America and known to collectors as "historical blue Staffordshire" was driving the creamware from the American market. But "Liverpool," shipped for decades from England to the ports of our Eastern seaboard and thence peddled to private buyer and public tavern, had arrived in more than sufficient quantity to establish itself as today's collectible Americana.

The pottery displayed in this loan exhibition, running from May 15 until the end of September, is but a sampling from the collection of B. Thatcher Feustman of Damariscotta, Maine, and New York City. It has been selected with emphasis placed on those transfer-printed views of historical scenes and personages that appear upon pitchers of jug rather than barrel form. The other pottery forms are included because of the particular interest of the transfers they bear. In many cases the transfers are of extreme rarity; some are unique. The objects selected for illustration in this article have not, to our knowledge, heretofore been reproduced.

This mug, 4¾ inches high, bears a unique variant of the more commonly found transfer of Washington, "My Favorite Son," an example of which can be found on No. 33 in this exhibition.

NOTE: I am greatly indebted to the lender, Mr. Feustman, for the information he has so generously provided, and to David T. Owsley, Student Fellow 1963-1964, for his invaluable assistance in the research of original print material.

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George Washington Esq.r, by H. H. Houston (active in Philadelphia 1796-1798) after John Ramage. Stipple engraving. 7¼ x 4⅜ inches. Bequest of Charles Allen Munn, 24.90.88

1 The 7¼-inch jug below bears an extremely rare if not unique black transfer. The central motif is a portrait bust of America's foremost hero in a round medallion inscribed G WASHINGTON. The inspiration for the bust may be the engraving by H. H. Houston (left) from a portrait by John Ramage. Two female figures flank the medallion: the lady on the left holds a document identifiable as the Declaration of Independence; the one on the right grasps a staff topped by the Cap of Liberty. An American flag with thirteen stripes and sixteen stars streams behind. The medallion, figures, and flag are surrounded by a ribboned circle ornamented with fifteen stars and the names of the first fifteen states.

Below the beak of the jug, in brown over the glaze, is the name ELEAZER SABIN, more than likely the original purchaser, and a design of crossed palms. On the reverse is a stock transfer of a ship flying an American flag. Black bands ornament the neck, handle, and foot.

Because of a general relationship in the design of this transfer to Nos. 33 and 34 in the exhibition, this jug can tentatively be assigned to the individualistic English engraver F. Morris of Shelton, Staffordshire.

2 The mug above is handsomely decorated with grape clusters, leaves, and vines in polychrome over the glaze around an oval portrait bust of General Washington. Only the simple inscription THE PRESIDENT OF THE UNITED STATES appears below the oval. Doubtless the representation of Washington is copied from an engraved portrait of the President (above, right) that appeared in the *Massachusetts Magazine* and was itself inspired by the fine and rare etching by Joseph

The President of the United States, from the Massachusetts Magazine, March 1791. Engraving. 4⅝ x 3⅜ inches. Bequest of Charles Allen Munn, 24.90.80

Wright (1756-1793), whom Washington appointed as the first official engraver of the United States Mint at Philadelphia.

This 6-inch mug and a similar but smaller one, also in the exhibition, represent the only known examples of these transfers on pottery.

3 The transfer portrait of General Zebulon Montgomery Pike (1779-1813), surrounded by trophies and symbols of battle, appears on the 6-inch pink luster jug below. Above his head are the words "Be always ready to die for your country" and the name PIKE. Although fatter of face and narrower of nose, Pike's portrait may be taken from the engraving by the French-born Philadelphia artist Thomas Gimbrede (right), which appeared in the *Analectic Magazine*. The reverse transfer is of Captain Jacob Jones of the *Macedonian*.

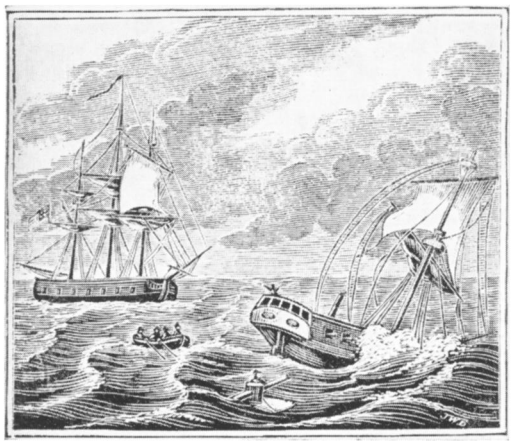
Pike in 1805 had been sent by Thomas Jefferson with an expedition to seek the sources of the Mississippi River. In 1806 he traveled up the valley of the Arkansas River and found the peak that now bears his name, though he failed to climb it. In 1813 he was killed by a land mine on the shore of Lake Ontario while leading a force to capture York, then the capital of Canada and today Toronto.

Although the transfers are not as rare as the others illustrated here, this jug is noteworthy in that it is one of the few pink luster jugs, if not the only one, of true jug form, as opposed to the barrel shape, to have been discovered thus far.

General Zebulon M. Pike, by Thomas Gimbrede (1781-1832), from the Analectic Magazine, November 1814. Engraving. 5⅛ x 4⅜ inches. Gift of Randolph Gunter, 59.627.30

4 The jug to the right, 5⅜ inches high and elaborately decorated at the neck with gold luster, bears identical transfers on either side. The scenes commemorate "The Victory achieved in the Short space of Seventeen Minutes / By the American Frigate United States Commanded by Cap^{t} Decatur, / over the British Frigate Macidonian Commanded by Cap^{t} Carder." The *Macedonian* was perhaps the greatest naval prize captured in the War of 1812 and was received with much rejoicing when Stephen Decatur brought her into Newport and New York harbors.

The unsophisticated rendering of the engagement, a total variant from any known print, may have been inspired by an American engraving or woodcut. It is amusing to note that Captain John Carden's name is misspelled, as is that of the *Macedonian*, and even Decatur's, which is given a final *e* in the inscription under the spout. The transfer engravers often failed in such details. No other appearance of this transfer on pottery is known to collectors.



Naval Battle, by John Warner Barber (1798-1885). Woodcut. 2⅜ x 2¾ inches. Dick Fund, 34.47.4

5 The rarity of this 6¼-inch jug (below), dark cream color with copper luster collar and handle, lies in the combination of transfers. Beneath the black transfer portrait are the words "STEPHEN DECATUR ESQ.E / of the United States Navy." On the reverse is a transfer of the naval engagement resulting in the sinking of the British ship *Peacock*, on February 24, 1813, by the United States' *Hornet*, commanded, surprisingly, by Captain James Lawrence and not Decatur. The scene commemorates the first single-ship action of the War of 1812 between English and American sloops of war.

The portrait of Decatur is taken from an engraving by David Edwin (far right), who worked in Philadelphia. It is after a portrait by Gilbert Stuart now in the Smithsonian Institution, Washington, D. C. The source for the naval scene may be a vignette drawn and engraved by Francis Kearny (active in Philadelphia 1810-1833), which appears below a portrait of Lawrence published in the *Analectic Magazine* of February 1814. There is in the Museum's print collection a scrapbook of John Warner Barber, an American artist and book illustrator working in New Haven, Connecticut; it contains a woodcut of the same scene (far left), presumably based on the Kearny illustration. The Kearny engraving, in turn, is a variant on the more customary English engraving of the naval engagement by Bentley, Ware & Bourne of Shelton, Staffordshire. The variant appears very rarely on pottery.

Robert McCauley points out that a jug of identical pottery, shape, and type of decoration, bearing a portrait of Fisher Ames, is marked by Wood & Caldwell's Manufactory of Burslem, Staffordshire. Here is evidence that all "Liverpool" is not Liverpool.

Stephen Decatur, by David Edwin (1776-1841) after Gilbert Stuart. Stipple engraving. 7¼ x 4⅞ inches. Bequest of Charles Allen Munn, 24.90.646

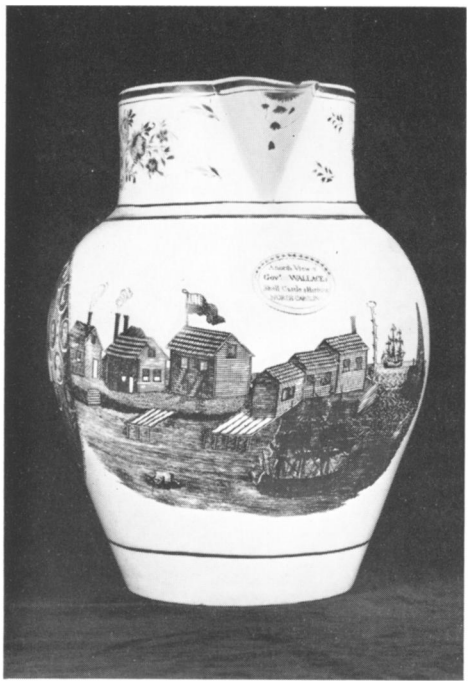
6 The transfer print on the unusually tall (12¼ inches) and elaborately decorated jug above depicts "The Gallant Defence of STONINGTON August 9th, 1814." In the streamer below the transfer are the proud words "Stonington is free whilst her Heroes have one gun left."

A larger-than-life American flag painted in overglaze colors soars defiantly above Fort Joseph, from which the citizens of this Connecticut town and a handful of guardsmen held off the British fleet for three days and prevented their landing. On the reverse is a transfer of a three-masted American ship flying its flags in color over the glaze. The body of the jug is scattered with finely drawn black-and-white transfers of bouquets of flowers; gilt decorates the neck and handle, which are outlined in brown. The large size of the jug and its mint condition suggest, as do the gilt initials NHH enclosed within the wreath appearing below the beak, that it was probably a presentation piece.

When the Stonington transfer appears on other pitchers, it is at times accompanied on the reverse by an American sailing ship entitled "United States Frigate Guerriere, Commodore Macdonough Bound for Russia July 1818"; this has given rise to the theory that the jugs were ordered by a citizen of Stonington who was traveling to Russia on the *Guerrière*. However, the subject matter must have been sufficiently popular to warrant its combination with other designs, as we see on this rare example.

7 The 6-inch jug below, with copper luster body and neck, is decorated with a rare transfer of New York, so inscribed, in red within a white medallion. The transfer is generally similar to the one cited by Ellouise Baker Larsen in her *American Historical Views on Staffordshire China*, which she believes to be taken from the aquatint New York from Weehawk, by John Hill, painted and published by William G. Wall in 1823 in New York.

Discovered in a house in Newburyport, Massachusetts, this was apparently the first luster jug to be found with a transfer of New York City, or indeed any other American city. Later a similar jug, slightly larger, was located in rural Pennsylvania with the transfer in polychrome on the neck instead of the body; it is also in this exhibition.



8 Almost certainly a specifically commissioned piece, the unusually large, 13¼-inch jug above boasts a central transfer representing "A north View/ of Gov.r WALLACES/ Shell Castle & Harbour/ NORTH CAROLINA." The design was probably adapted from a drawing sent to the English potter. The two oval flanking transfers are unusually crude variants of the well-known "Washington Monument" and "An Emblem of America." The neck of the jug is decorated with polychrome flowers over the glaze and banded with yellow and brown.

John Wallace, a self-styled governor, was a resident of Beaufort, North Carolina. He and John C. Blount owned Shell Island, upon which were storehouses, lumberyards, a mill, and a tavern, all servicing their mercantile projects. Apparently Wallace and Blount each ordered a jug to commemorate their business activities; Blount's is now in the collection of the North Carolina Historical Commission.

9 Probably made on special order, the jug at the lower right is decorated about the neck with a design of strawberry vines in red and green; the beak is mottled with a variety of colors. On the one side is a very jaunty American eagle clutching an arrow and a laurel branch in his talons; his body is the ground for thirteen stripes and twenty stars. Below him are crossed palms in green, while above are twenty stars and a blue banner inscribed E PLURIBUS UNUM. On the reverse is a seated figure of Liberty holding a staff surmounted by the traditional cap. She is flanked with a decorative device of seashells. Beneath the lip is a transfer of a ship in polychrome flying the American flag.

Painted on the base of the 10¾-inch jug are the words "Bristol Pottery 1819." By 1818 the stars in the American flag had been increased to twenty upon the admission to the Union of Vermont (1791), Kentucky (1792), Tennessee (1796), Ohio (1803), Louisiana (1812), Indiana (1816), and Mississippi (1817).

10 The body of this 6-inch jug is particularly vitreous in character and resembles a type of ware produced at New Hall, Staffordshire. The beak takes the form of a satyr's mask, and the neck with its crude ornamental band and the handle are painted in shades of brown and gray. The chief decoration is a purplish-gray transfer print of Mount Vernon inscribed "Mount Vernon, Seat of the late Gen.[l] Washington." The inspiration for the scene is most likely the engraving by the painter William Birch, who was then living at Springlands, near Bristol, Pennsylvania. In 1808 he published his views of *Country Seats of the United States of North America*, which included Mount Vernon. In this transfer a prancing colt has been evicted from the lawn, trees have been altered, and some foreground rocks and shrubbery added. For the most part, however, it is Birch's view that looks out from the side of the jug. On the reverse is a transfer of a pastoral scene; deer are resting in a grassy park with what is probably intended as an English manor house in the distance.

Mount Vernon, Virginia, the Seat of the late Gen[l]. G. Washington, 1808, by William Birch (1755-1834). Engraving. 3 15/16 x 5 8/16 inches. New York Public Library, Prints Division

Stove Tiles from Austria

YVONNE HACKENBROCH

Associate Research Curator, Western European Arts

Ceramic-tiled stoves have been characteristic of Alpine regions since the Middle Ages and formed the center of the home during the long winter months. With the introduction of modern heating, however, these stoves became obsolete and were frequently broken up. Few tiles survive. The potters who specialized in the making of stove tiles were known as hafners, and their productions referred to as hafner ware. How appealing their unsophisticated charm can be is revealed by four examples from Austria, in the Museum as the gift and loan of R. Thornton Wilson. They lead from the late Gothic period to the fully developed style of the Renaissance – from designs dictated by the local traditions of the craft to those at least partially inspired by the infiltration of international artistic imagery.

The hafner who created our earliest tile (Figure 1) probably relied primarily upon stock imagery, derived from a combination of local style, workshop tradition, the properties of the material, and the intended purpose as a decorative part of a larger unit – the ceramic stove. This tile shows Christ and His Disciples at Gethsemane, modeled in low relief and glazed in shades of green, yellow, and brown. The soft flowing draperies retain vestiges of the local Austrian *weicher Stil* (literally, "soft style") of the early fifteenth century. That this was the prevalent style of *art populaire*, even during the latter half of the century, can be seen from another Gethsemane scene (Figure 2) on the wooden choirstalls of the cathedral of St. Stephen in Vienna, executed between 1476 and 1496. These choirstalls, destroyed during the last war, included such scenes as Joshua and Caleb Carrying the Grape, which are also familiar from hafner ware. A similar Gethsemane scene, on a panel at the Kunsthistorisches Museum in Vienna, was painted by one of the most prominent Austrian artists of the time, Rueland Frueauf the Elder, who was active from 1470 to 1507. His art may well have inspired other artists and craftsmen.

By the last decade of the fifteenth century, however, Austrian art had changed, as revealed by the large Christ at Gethsemane (Figure 3) of 1494 outside the Michaeler church in Vienna. This composition may be linked to the work of the son of Frueauf, whose Gethsemane panel at Klosterneuberg was painted about 1490. The figures have grown more attenuated and the folds more brittle. The landscape has begun to be presented with the delight of discovery. This was the time when the gold ground of medieval artists was being replaced by land- and seascapes anticipating those painted by Albrecht Altdorfer and Wolf Huber, painters active during the first quarter of the sixteenth

1. Christ at Gethsemane, about 1480. Austrian (Vienna). Height 7½ inches. Lent by R. Thornton Wilson, L. 60.72

century in the region of the Danube. Our tile must have been made before this change in style took place, probably about 1480 in Vienna.

A corner tile (Figure 4), about twenty years later in date, originated in upper Austria. Together with a companion piece (Figure 6) of identical size, and similar design and colors – beige, green, blue, and a rusty brown – in the Österreichisches Museum für Angewandte Kunst in Vienna, it displays the arms of the chapterhouse of the Augustinian canons at Waldhausen. When the chapterhouse was abandoned by the Augustinians in 1790, the stove was sold and the tiles dispersed. Some of these tiles, including ours, were in the Lanna and Bondy collections in Prague and Vienna until these collections were also dissolved. Other known surviving tiles from this stove feature Adam and Eve, the Expulsion, and Sts. Christopher and Nicholas.

The chapterhouse at Waldhausen was founded in the twelfth century in honor of St. John the Evangelist and served as a hostel for pilgrims, to whose comfort this stove may have contributed. On our tile St. John appears as the patron saint, one hand raised in benediction; the other holds the chalice. The depiction of the saint is essentially traditional, whereas the figure of the young armorial bearer above is attired in the costume fashionable at about 1500, the bodice tied with many bows, the shoulders padded, the sleeves slit at the elbows, and the hair covered by a turban. Although she is somewhat similar in appearance to the Alpine *Lusterweibchen* (figural chandeliers, some displaying arms, terminating in antlers that serve as candleholders), her grace and relative sophistication have an even closer resemblance to the early figures of Lucas Cranach the Elder, painted when he was active in Vienna between 1500 and 1504.

Beneath the armorial shield, and somewhat obscured by it, are two representations of Samson rending the lion (Figure 4, right), set at right angles to form corners. Both scenes are taken from the same mold, with

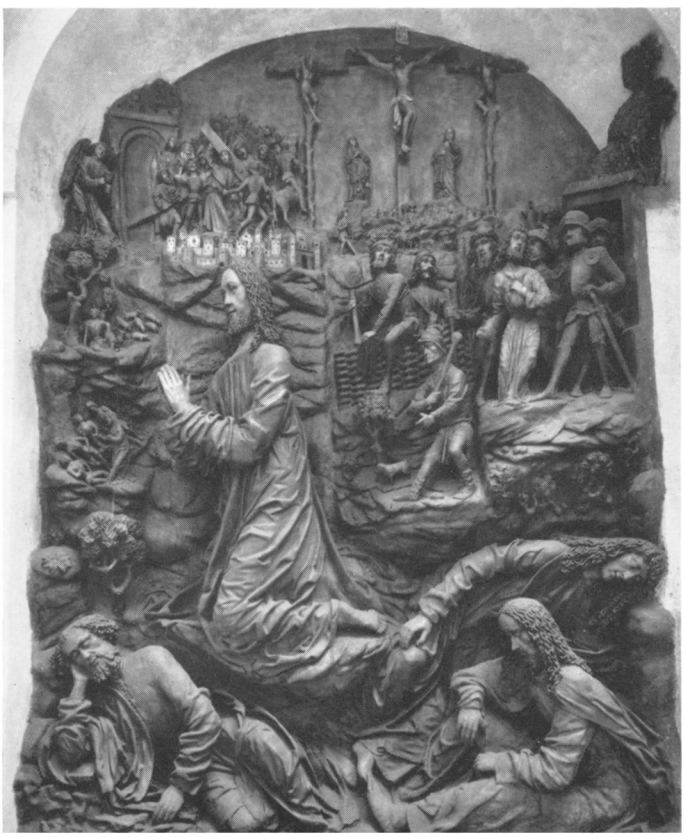
such variations in modeling as wet, unbaked clay would allow. The predominantly yellow, green, and aubergine glaze reveals slight differences between the two. Like the armorial bearer, Samson appears in the costume of 1500, with long sleeves and short pleated skirt, a large purse suspended from his belt. He is bearded, and his long hair – symbol of his strength – reaches from beneath his turban to his shoulders.

The Gothic tradition survives in the columns and tall spires of the vertical borders, derived, we are inclined to think, from the red marble tombstones of Austria. Standing upon the columns and beneath canopies are slender nude shield-bearers. Their cross-legged striding posture is a contemporary motif and recalls the more dynamic Moresque Dancers of the town hall in Munich, carved in wood by Erasmus Grasser in 1480. The pose is also known on hafner ware: the famous tiled stove dated 1501 at the Hohensalzburg, the medieval castle above Salzburg, displays the figure of a potter leaning against the corner of his stove (Figure 5). By contrast, his attitude is rather placid, as if he were resting after completing this magnificent stove.

A pair of large tiles in identical architectural settings (Figures 7 and 10) illustrates a later period of tilemaking in Austria, during the second half of the sixteenth century, when Renaissance imagery had been fully absorbed. That change did not come easily: Gothic tradition had worn thin, yet local craftsmen were unprepared to accept Renaissance designs. This struggle may explain the decline of their art during the first half of the century. Thereafter, potters frequently yielded to the influence of graphic designs: individual drawings, woodcut illustrations, and engravings produced by the *Kleinmeister* – German painter-engravers such as Peter Floetner, Barthel Beham, and Hans Brosamer, centered in Augsburg and Nuremberg, who specialized in the execution of pattern books for the benefit of other artists and craftsmen. Some of these artists traveled through the Alpine regions on their way to and from Italy, and

2. *Christ at Gethsemane, about 1480. Wooden relief from choirstalls formerly in the cathedral of St. Stephen, Vienna*

3. *Christ at Gethsemane, 1494. Stone relief on the Michaeler church, Vienna*



4. Corner tile, with St. John the Evangelist on the front, Samson on each side, about 1500. Austrian (Waldhausen). Height 18⅝ inches. Gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 54.57

their contribution, direct or from pattern books, manifests itself in a revitalizing of the art of the potter.

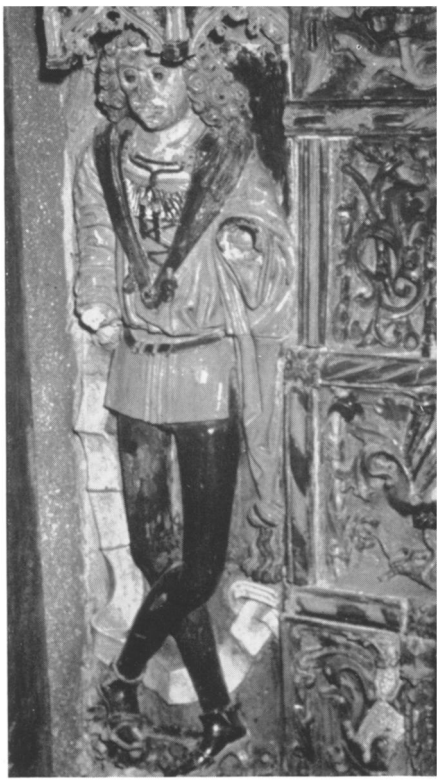
Our tiles are among the largest ever made. Their decoration follows architectural principles, determined by the uniform framework in which the individually modeled scenes were placed before glazing and firing. The creation of a feeling of depth by the use of perspective shows the extent to which Renaissance ideals had been adopted. Confirming this new spirit are the spandrels, filled with portrait medallions of Roman emperors. (Such medallions, as in Figure 11, were also made separately, no doubt in the same workshop.) The lion guardians beneath the pilasters trace their ancestry to Romanesque cathedral sculpture; these became a decorative detail on Italian Renaissance furniture as well as on hafner ware.

The tile in Figure 7 depicts the Slaying of the Five Kings of the Amorites by Joshua's men (Joshua 10:16-26). The figures appear in the costumes of about 1560-1570, including the stiff, high Bohemian hat typical of the Alpine area. Some wear contemporary armor, enriched by fanciful details of antiquarian character intended to render the scene distant in time and space; otherwise this representation might appear to be an episode from those fanatic religious persecutions that shook the very foundations of German-speaking countries. Whether or not such comparisons were intended, the violent theme is indicative of a turbulent age.

The Adoration of the Shepherds, on the companion tile (Figure 10), takes place beneath a barren construction of beams, in complete contrast to the elaborate Renaissance architectural setting. The theme is a traditional one: above the distant landscape, star and angel appear to guide the shepherds across the hills. An onlooker surveys the scene from a covered balcony, a privilege usually enjoyed by King David, who is, however, not identified here by his crown. One element that is not traditional is the prominence and self-assurance of the figure who occupies the place commonly given to Joseph. He holds a flaming candle, St. Joseph's conventional attribute, but does not stand behind or kneel in front of the Virgin in humility. This attitude is entirely alien to the character of Joseph. Moreover, his distance from the modest, devout shepherds is clearly stressed, as is his social position and authority. Contemporary costume and the individuality of his hairstyle distinguish this figure as the man who commissioned the stove, and whose name and patron saint must have been Joseph.

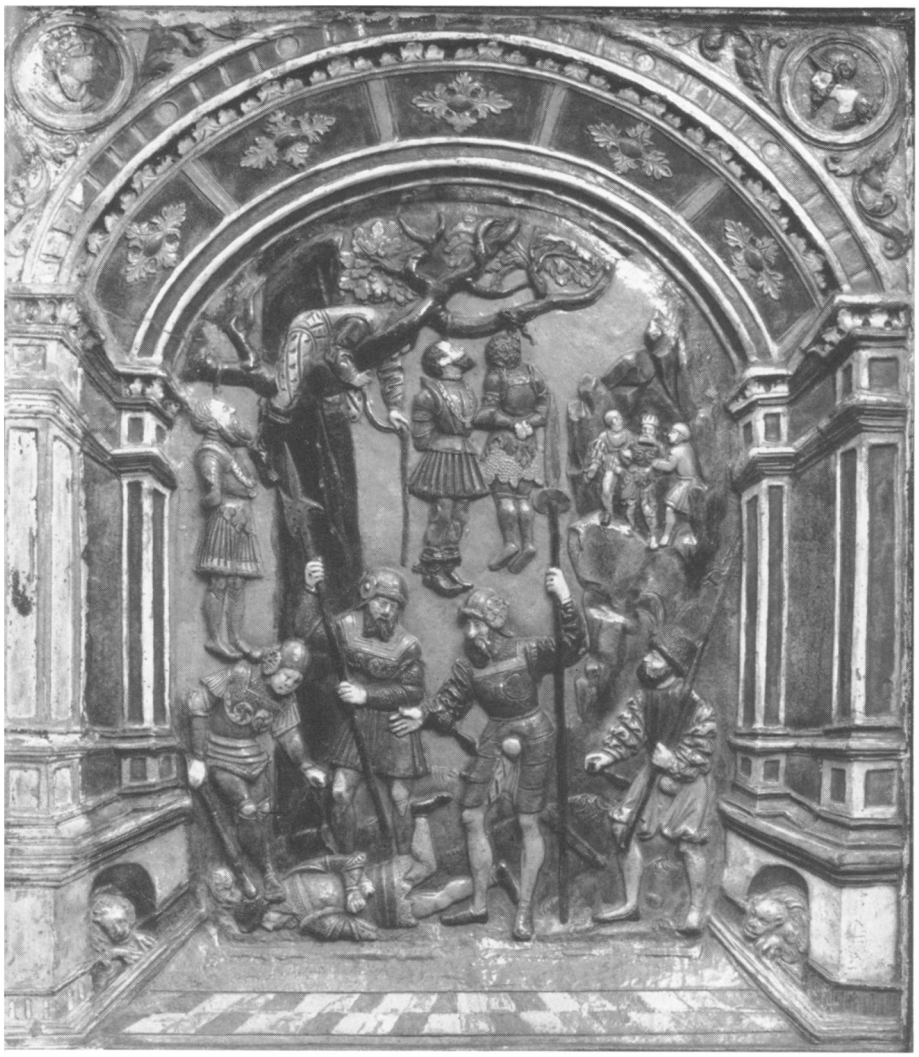
We do not know the identity or place of residence of this original owner, but other tiles from his stove have survived and, like our earlier corner tile, passed through the Lanna and Bondy collections. These include a scene from the Wedding at Cana, in which all the participants are attired in sixteenth century costume, as well as a double tile, separated by pilasters, that features the Flight into Egypt and the Crucifixion, combined with the Sacrifice of Isaac and the Brazen Serpent. All these tiles display the same architectural setting, the same degree of relief, and are glazed with the same colors – yellow, beige, green, brown, aubergine, and blue.

Although the identities of most of the hafners who worked in the fifteenth and sixteenth centuries remain unknown, we can establish the name of the maker of this stove by means of signed, similar work. That a hafner would sign his productions is yet another indication that the medieval traditions were waning. Two tiled stoves executed in 1563 for the castle of Mittersill and one made in 1568 for the Franzenburg near Laxenburg bear the initials H. R. At least two undated ones at the Museum Carolino-Augusteum at Salzburg, from the Old Residence and the Stuba Academia at the University, can also be ascribed to the same hafner. His initials appear again on a tile with the Crucifixion, formerly in the collection of Baron Johann Liebig in Vienna, and on a shaped panel in the Museum für Kunst und Gewerbe in Hamburg. This latter panel formed the cresting of a guild tile (Figure 9) dated 1561, in the Österreichisches Museum für Angewandte Kunst. These two tiles combine in showing groups



5. *A potter leaning against his stove. Detail from a tiled stove, 1501, in the Hohensalzburg, Austria*

6. *Companion to the tile shown in Figure 4, with the Austrian heraldic eagle. Österreichisches Museum für Angewandte Kunst*

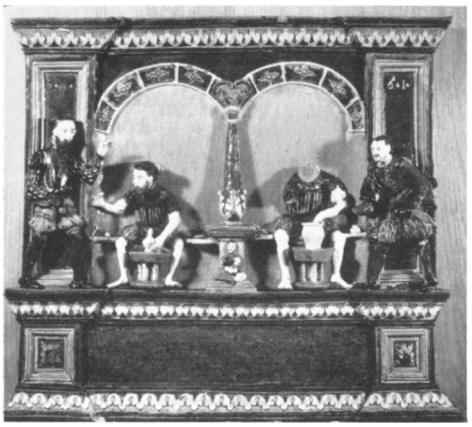


7. The Slaying of the Five Kings of the Amorites, 1560-1570, by Hans Resch (active 1563-1598). Austrian (Salzburg). Height 25¼ inches. Lent by R. Thornton Wilson, L. 60.23.3

of Salzburg hafners at work and at a convivial gathering around a table. The tiled floor is much like those on our tiles; other similarities include the bright color scheme, the expressive modeling of the figures in contemporary costume, and the elaborate architectural framework. The Austrian art historian Walcher von Molthein was the first to link all these tiles to the prominent hafner Hans Resch, of Kitzbühel and Salzburg, whose name appears in the records of these towns between the years of 1563 and 1598. This thesis seems entirely convincing: only a hafner of Resch's importance and experience could have executed these large, multicolored tiles so successfully.

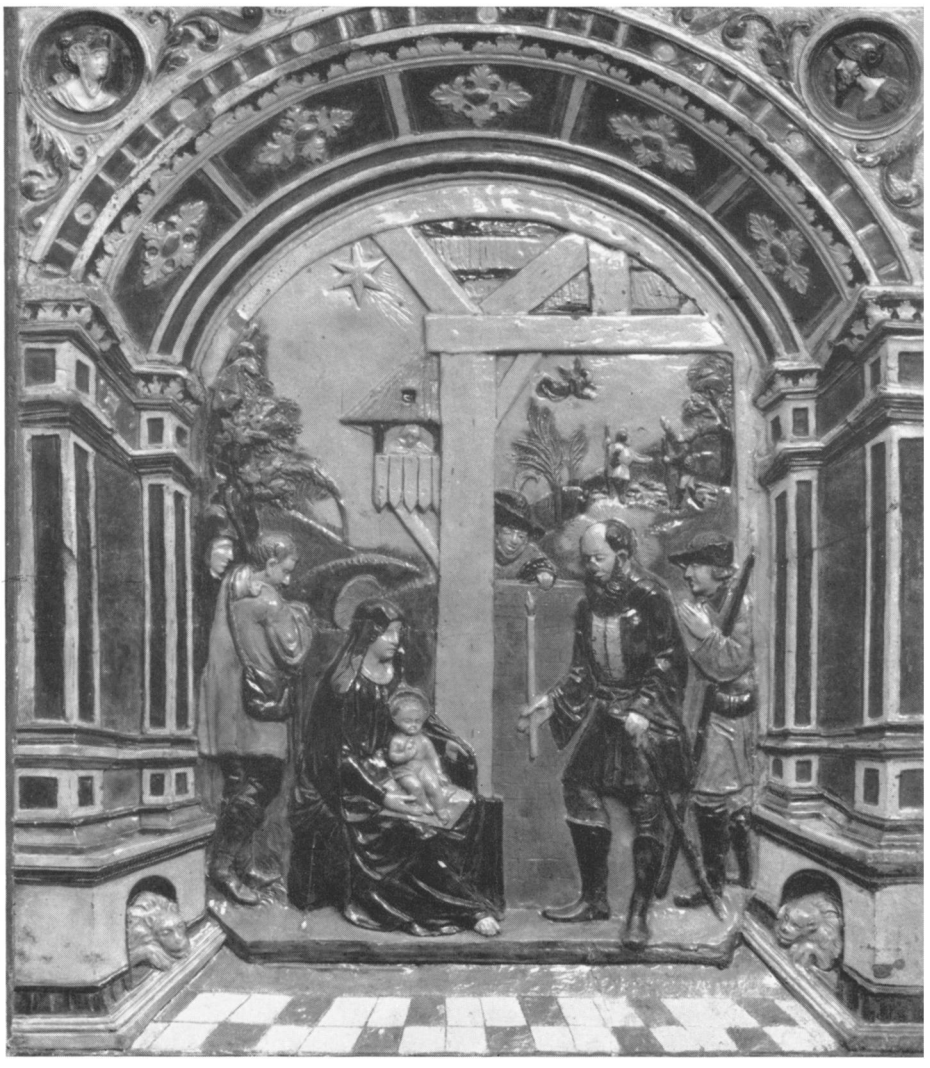
Although everyday scenes, like those depicted on Hans Resch's guild tiles, may have been designed by the hafner who executed them, it is unlikely that the craftsman would have relied completely upon his own resources when faced with the complexity of more challenging tasks. The composition for the Slaying of the Amorites may have been suggested in part by a woodcut illustration from an Old Testament, such as the Slaying of the Five Kings (Figure 8) in a Bible published by Ludwig Dietz at Lübeck in 1534, with woodcuts by Erhard Altdorfer of Regensburg, or that in a Bible published by Christian Egenolff at Frankfort on the Main in 1539, with woodcuts by Hans Sebald Beham.

8. The Slaying of the Five Kings, by Erhard Altdorfer, from a Bible published by Ludwig Dietz (Lübeck, 1534). Woodcut. 4⅞ x 6 inches. Dick Fund, 26.53.11



9. *Guild tile of potters of Salzburg, 1561, by Hans Resch. Österreichisches Museum für Angewandte Kunst*

10. *The Adoration of the Shepherds, 1560-1570, by Hans Resch. Height 25⅝ inches. Lent by R. Thornton Wilson, L. 60.23.2*



The designs that Hans Resch used for others of these tiles may have been developed from drawings furnished by local or itinerant artists. The town and diocese of Salzburg, in which he lived, was situated along the road that northern artists traveled to Italy, and some may have stayed to fill special commissions and to enjoy the temporary patronage of religious and civic leaders. Among those whose way to Venice led across the Alps was Joerg Breu the Younger (1510-1547), a painter from Augsburg, where he had been a pupil of his father. His surviving work includes illuminations, drawings, woodcuts, and at least one painting, in addition to designs for stained glass, murals, and ceiling decorations, most of which have perished. Breu's interest in fresco painting may have been stimulated by the commissions he received from the Fugger family in Augsburg, whose building activities were considerable. His placement of figures in an architectural setting, as shown in his illuminations for the manuscript *Antiquitates* (Figure 12) of 1540-1545 at Eton College, could also have been suggested to him by such works as Mantegna's Eremitani frescoes, which he must have studied at Padua on his way to Venice, before or about 1530. It is this use of architectural background as a stage upon which his figures move that suggests Breu's name in connection with the tiles made by Hans Resch.

A comparison between Breu's illuminations

11. Portrait medallion of the Roman emperor Aurelius, 1560-1570, by Hans Resch or his workshop. Österreichisches Museum für Angewandte Kunst

and our tiles reveals similarities exceeding those one might expect, even with the general currency of certain types of Renaissance ornament. Not only the architectural framework but also the style and positions of the figures are so closely linked that we must assume direct knowledge of his work on the part of Resch. Although the activities of Hans Resch did not begin until about 1560 and Breu's death had occurred in 1547, we need not on this account exclude the possibility of direct influence, since adaptations of earlier approved designs by well-established artists occur frequently in the decorative arts, particularly when an organized guild system tends to stress the traditional rather than the experimental. Resch shows great originality in rendering Biblical themes close to the contemporary scene and in accepting the guidance of painter-engravers for enhancing the character of a local, popular art.

Resch's work illustrates the art of the Austrian tilemaker at the height of his capacity, able to impose his individuality upon the imagery of others. The next generation of potters did not maintain this balance, but followed printed designs more closely and painted them on flat tiles. The three-dimensional designs of the earlier productions were abandoned, and gay exuberance yielded to greater conformity.

RIGHT:

12. The Senate, by Joerg Breu the Younger (1510-1547), German (Augsburg), illumination from Antiquitates, by Hans Tirol. Library of Eton College

THE METROPOLITAN MUSEUM OF ART