



Stoneware Meets Porcelain: A Marriage of Refinement

It was to the potters of Yixing that Europe owed the concept of a pot that was fully vitrified and covered with decoration in bas relief, yet wholly without glaze. For the Chinese in the seventeenth century, however, the importance of these red stoneware teapots lay not in their capacity as vehicles for decoration but as vessels that would stand the heat of a spirit lamp for brewing tea – a consideration that did not apply to the British, who preferred to add water already boiled. Nevertheless, the material of these pots was hailed in Europe as having almost magical properties, enabling the brothers John Philip and David Elers in the 1690s to charge exorbitant prices for their own, superbly executed versions. As described in chapter Three, when ‘red china’ was once again made in Staffordshire from about 1750, its immediate success and the appeal of its ultra-sharp applied decoration must have suggested further development if only one major obstacle could be overcome: the fact that the rich red colour derived from a high concentration of iron oxide, which was inseparable from the material. But if a white body could not be created from red, potters well knew that, should there be any public demand, a dense black surface could be obtained by depriving iron-rich clay of oxygen in the kiln.

In the decade when creamware was perfected, however, it may have seemed unlikely that matt black stoneware would ever find a market. But the 1760s was also the decade when the colourful Rococo style was losing ground to cool and sober Neo-classicism, fuelled by excavations at Herculaneum and Pompeii, and the publication of Sir William Hamilton’s collection of red-figure and black-figure Greek vases by Baron D’Hancarville as *Antiquités étrusques, grecques, et romaine* in 1766–7. Not surprisingly, the first potter to exploit this shift in taste was Josiah Wedgwood, who, along with his partner and cousin ‘Useful’ Thomas Wedgwood, was conducting experiments at his Burslem works by at least 1769, shortly before his move to his new factory at Etruria, where the new body was fittingly named ‘Etruscan Ware’. Wedgwood ignored the rare and expensive local red stoneware clay and chose instead to colour an ordinary body with ‘carr’ – a slurry rich in iron oxide, obtained from drainage of the mines – combined with manganese to produce a body with the same basic constituents as the shiny black lead glaze already in use. Since these were not difficult to obtain, almost immediately the secret was stolen by a perfidious employee, Jean Voyez, and passed to the potter Humphrey Palmer, who lost no time in exploiting it. Rather than attempting to protect a material that his fellow potters would have described as an improvement rather than an invention, Wedgwood responded by patenting the rather staid ‘Encaustic’ painting with which, in

66

Because of the survival of pieces marked, as here, ‘DD & Co. CASTLEFORD’ for David Dunderdale, the name ‘Castleford’ has lent its name to a whole class of felspathic blue-edged stoneware made by many potteries in Yorkshire and Staffordshire. Height 15.5 cm (6½ in.). V&A: 3581–1901.



ignorance of the Greeks' cunning method of producing both black and red from a single oxidizing/reducing kiln firing, he attempted to imitate the Greek vases then thought to be Etruscan. This anglicized polychrome 'improvement' on Greek vase painting, executed at Wedgwood's Chelsea decorating studio, immediately found favour with an aristocratic clientele, including George III and Queen Charlotte. When adapted to useful wares, the simple boldly painted borders were certainly effective, but much of Wedgwood's basalt was plain, consisting of portrait medallions, seals and sets of 'gems' made for a wealthy antiquarian market.¹ By 1773 Wedgwood considered his black stoneware sufficiently refined to merit inclusion in his *Ornamental Pattern Book* under a new name, 'Black Basalte', designed to link it in the public perception with that monumental tough Egyptian marble. By the following year, he could confidently claim that 'The Black is sterling & will last for ever'.²



67

Since Black Basalt was never patented, Wedgwood's contemporaries soon produced their own high-quality teawares, usually copying silver shapes. The unmarked sugar box by P. & F. Warburton, the teapot marked 'Mayer', the helmet jug 'Wedgwood & Co.' of Ferrybridge, all 1790s. Max. height 11.5 cm (4½ in.).

V&A: 38&A-1899, 452-1903,
C.53-1967.

As for the wider use of black stoneware, other potters soon invented their own recipes for 'Egyptian Black' and saw a chance to fill the gap left by the declining popularity of Chinese-inspired red stoneware with their novel Greek-inspired black teapots (plate 67). It could also be thrown and engine-turned or lathe-turned almost to the thinness of the silver that it copied, and as technical expertise among Staffordshire potters such as Neale, Turner, Mayer, the Warburtons and Birch became ever more refined, their basalt wares achieved a satisfying combination of mechanical and artistic perfection. Fortunately for the smaller factories, Black Basalt not only had good casting properties but also had the great economic advantage of containing enough ferrous oxide to act as a flux, which considerably reduced the required firing temperature. Soon it assumed a wide variety of contemporary silver shapes, entirely covered with raised Neo-

classical ornament,³ but, according to the Price Agreement of 1795, at a cost of no more than 2s each for 'Oval pressed Tea-pots' with or without sliding lid. The fact that teawares, especially cream jugs, needed to be lined with glaze in order to avoid staining proved no deterrent to manufacture by some fairly minor Staffordshire potteries, and at the end of the eighteenth century it was taken up in Yorkshire, where the creamware factories already had an established trading network with northern Europe and Russia via Hull. The Leeds Pottery's *Drawing Book for Black Ware* of 1800 forms an invaluable aid to identification of unmarked pieces,⁴ while pieces marked 'DD & Co CASTLEFORD' for David Dunderdale, and 'S & Co' for Sowter & Co. of Mexborough shared identical moulds with the much more numerous white 'Castleford' wares.

Despite, or perhaps because of, its obvious origins as stylish teaware of the late eighteenth century, Basalt remained popular at a declining social level

68

Wedgwood's cane was also known as 'Bamboo' ware, from which it clearly drew its inspiration. Here, his Bamboo vases flank a Neo-classical vase of similar quality by Elijah Mayer, both made about 1800. Max. height 31.1 cm (12¼ in.).

V&A: 2135&A-1899, 2492 &A-1901.



until at least the 1820s, when the general softening and thickening of forms that accompanied the Rococo Revival dictated a change from dry-body to the more practical smear-glaze or lead-glaze. The many surviving small Egyptian Black teapots, merely red-bodied with a shiny black glaze, made by firms such as Cycles and Hackwood during the 1830s, bear witness to this extended life among the impecunious or thrifty. The fashion for black teapots never quite died, but



69

Caneware, lined with a glaze to make it hygienic, proved suitable for a wide range of objects made by many of the leading manufacturers: for example, a mustard pot marked 'Adams', and a Spode spill vase, both about 1800–10, with a diminutive Wedgwood teapot of about 1790. Max. height 11.1 cm (4½ in.).

V&A: C.148–1912, 425–1901,
1505–1855.

70

Josiah Wedgwood applied both scientific principles and great patience in his quest for the perfect colours for Jasper ware – his only original invention.

Courtesy of the Wedgwood Museum.



enjoyed a considerable revival in the last quarter of the nineteenth century.

Following shortly after the invention of Basalt, by 1771 Josiah Wedgwood was attempting to develop a new body from local marl clay which he called 'Fawn'. The pride that he expressed in this new product, however, proved premature since it was both unstable in use and also resisted vitrification, so that it was not until the mid-1780s that he considered it satisfactory. As with Black Basalt, he announced and named this perfected material in the next edition of his catalogue, in this case 1787, where he described it as 'BAMBOO or cane-coloured bisque porcelain' (plate 68). Anticipating the Regency love of bamboo furniture by a decade, he led the way in making a variety of canewares, usually strikingly edged with blue or green enamel, with other leading potters such as Turner and Spode making their own successful versions almost from the start. In the mid-1790s he also added a range of covered pie-dishes in 'pastry ware', imitating a pork or game pie but having an inner liner of creamware to contain the cooked meat, the popularity of which is said to have been enhanced by the acute shortage of flour during the wars with France.⁵ Caneware, though never as widely manufactured as basalt, and never made to a standard formula, remained fashionable until the 1820s, and achieved a high standard in the hands of manufacturers such as Spode, Elijah Mayer, Adams and William Baddeley (plate 69). After its spread to Yorkshire, in the 1820s the Swinton Pottery added an effective range of intense blue sprigs, under a thin smear-glaze so typical of local 'Castleford' stonewares.

Of all the pioneering experiments and ceramic improvements of Josiah Wedgwood, the only one to become inextricably associated with his name was, appropriately enough, both his greatest labour of love and his only truly original invention: Jasper ware (plates 70–72). Always seeking new manufactures for the Ornamental Works at his new Etruria factory, by 1771 he was working simultaneously not only towards perfecting his black stoneware but also towards creating 'a white body susceptible of being colour'd and which shall polish itself in burning Bisket'. In 1774 he was lamenting the unstable experimental bodies, which either fired an off-white or melted, perhaps due to the flux required to melt or 'polish' the surface. Later that year his perseverance was rewarded by 'an excellent white body', and by New Year's Day 1775 he was already beginning to develop the colours, telling his partner Thomas Bentley that 'the blue body I am likewise *absolute* in of almost any shade, & have likewise a beautiful Sea Green, & several other colours, for grounds to Cameo's, Intaglio's etc.' (plate 71). Having now established a reliable basic body, the range of forms and colours could easily be expanded to keep abreast of every changing whim of fashion. It was no wonder, therefore, that other leading makers, such as Turner, Neale, Adams and Spode, set about developing their rival versions of this versatile and lucrative material, using whatever materials they could. Turner, for example, did not use the ingredient barytes, but instead made the type of semi-porcelain that Wedgwood had carefully avoided for fear of infringing the existing hard-paste porcelain patent. Neale was also quick to follow Wedgwood's lead, as shown by a superb blue pot-pourri vase commemorating the Treaty of Vergennes of 1786,



71

Jasper proved ideally suited to portrait medallions, which could be collected in sets, mounted individually or even applied to furniture. Without Thomas Bentley's guidance and the patronage of Queen Charlotte, the career of Josiah Wedgwood would have been very different. Queen Charlotte c.1780, Wedgwood and Bentley 19th century. Max. height 8.2 cm (3¼ in.).

V&A: 453,454–1890, Sch.II 517.

which finally opened the doors of the French to the mass-produced pottery of Staffordshire.⁶

The complete story of Wedgwood's Jasper has been told many times.⁷ Having created his basic white or coloured material, he systematically set about finding artists to design the applied decoration, besides his resident modeller, William Hackwood, who had been employed since 1769. Hackwood himself became increasingly proficient, playing a vital role in adapting the designs of borrowed classical gems and converting to bas relief the sentimental drawings by Lady Diana Beauclerk and Lady Templeton of genteel domestic life. By 1775 Wedgwood was commissioning work from the younger John Flaxman, of whose genius he had been aware since 1771 when the child prodigy was considered 'a coxcomb, but . . . not . . . a bit the worse for it, or the less likely to be a great Artist'.⁸ Without Flaxman's many rather austere designs for busts, figures, portrait medallions and applied reliefs, it is extremely doubtful whether Wedgwood's Jasper would have enjoyed such instant, and continuing, success. Wedgwood was indefatigable in scouring England for designs, copying objects from great collectors such as Sir Roger Newdigate, Sir Watkin Williams Wynn, the Duke of Bedford, the Duke of Marlborough, Lord Lansdowne and the Earl of Bessborough, but he also maintained a studio in Rome, where modellers such as Pacetti would copy and adapt antique reliefs. His Jasper was so perfectly in tune with the Neo-classical movement that it was applied to a multitude of sizes and uses, from châtelaines and sword-mounts mounted in polished cut-steel to furniture and mantelpieces. Carefully designed to harmonize with the work of leading architects like the Adam brothers, James Wyatt, Sir William Chambers and 'Athenian' Stuart, and firmly linked with aristocratic patrons and royalty, the material and its colours (plate 72) immediately gained a permanent place in the repertoire of great English design.

Having developed basalt, cane, and the blues, greens and pinks of Jasper, Wedgwood was extremely reluctant to introduce an improved form of the despised red stoneware. His partner Thomas Bentley, however, insisted on a purplish-red body that might reflect, in a more tasteful way, the brash colours of Roman terracotta and *terra sigillata*. In 1776 Wedgwood wrote to Thomas Bentley: 'I will try to imitate the Antico Rosso from your description, but when I have done my best I am afraid where one spectator thinks of Antico Rosso an hundred will be put in mind of a Red teapot'. It was not until after 1798 that the material came into its own, however, with the craze for Egyptian motifs that followed the French invasion of Egypt. Crisp and linear matt black sprigs in the Egyptian taste well suited the dull red body, which was made by others, notably Spode (see plate 28).

In keeping with the political turmoil of the decade, the 1790s also brought many changes in the world of English ceramics. The beginnings of the French Revolution in 1789 brought a sudden end to trade with France, both export and import, and put a stop to the supply for Paris porcelain, which was rapidly becoming fashionable. Following this, the sudden decision by the East India Company in 1791 to cease importing Chinese porcelain must have provoked

instant reactions from both potters and dealers, on the one hand giving a massive boost to the new blue-printed tableware, and on the other hand depressing the china trade enough to drive the prominent London dealer Miles Mason to set up his own manufactory in Staffordshire. In the face of cheap mass-produced Pearlware, porcelain factories such as Caughley were soon forced to abandon their expensive blue and white, and embraced first French and then German styles. In 1795 the death of Josiah Wedgwood ended 45 years of domination by his Etruria factory, and heralded a period of decline under John Wedgwood and his partner Thomas Byerley until, in a highly competitive world, it managed to override the inherited prejudices of its creator and regain its pre-eminence by adopting printed Pearlware and other new bodies. After Champion's patent for hard-paste porcelain expired the following year, there remained no obstacles to

72

Complementary and harmonious, Wedgwood's original choice of Jasper ware colours, particularly blue, green and pink, have always remained popular. Max. height 21 cm (8½ in.).

V&A: 1275-1855, 2134-1899,
3472-1855.





the development of new ceramic bodies containing large quantities of hard-paste porcelain ingredients: namely, bone china and semi-translucent stoneware.

The white so-called felspathic stoneware was no doubt inspired by John Turner's discovery of a seam of cream-firing dense stoneware clay, said by Simeon Shaw to have occurred about 1780, but, to judge from his jugs with hallmarked silver lids, probably nearer to 1790 (plate 73). These jugs, with their ribbed brown-glazed necks and sharply modelled sprigs, immediately became highly popular and were soon copied by leading potters such as Neale, Adams, T. & J. Hollins, Wedgwood, Spode, Davenport and the Herculaneum Pottery at Liverpool (plate 75). The products of Adams are, if anything, finer than Turner's, and with contemporary scenes such as the skittle match introduced a pleasing satirical element to their decoration.⁹ The unexpected bankruptcy of John & William Turner in 1805 resulted in a sale of factory equipment the following year, including an array of wares absolutely typical of Staffordshire factories of the period: 'Cream Colour, China-glazed, China-glazed blue edge, china glaze printed and painted, Egyptian Black, Cane, Stone, Jasper, Pearl, and Patent China Goods'. Many of the moulds, acquired by the Spode and Adams factories, are now at the Spode Museum in Stoke-on-Trent and include a variety of subjects from Neo-classical mythological scenes to hunting and contemporary scenes, such as the popular Archery Lesson.¹⁰

The body of these beer jugs and mugs – which surely inspired the Kisheres of Mortlake to invent the brown salt-glazed hunting jug – was a true vitrified stoneware, lined nonetheless with frit glaze to avoid the possibility of staining, but completely opaque. Unless William Turner refined his stonewares immediately after the bankruptcy, he could not have been responsible for any of the fine semi-translucent stonewares (of the type sometimes marked with the name of the London retailer Mist) so often attributed to him, even though his final sale in 1829 included, among the great bulk of blue-printed earthenwares, some 'ditto stone (teapots & cream ewers) and ornaments, beautifully figured etc.'. These are discussed below.

An experiment that, to judge by the few surviving pieces, was not a commercial success was made by William Pratt at Lane Delph, in



business *circa* 1781–99, and under his widow until 1806. Marked pot-pourri vases (plate 74), Dutch jugs and porter mugs of grey, lightly salt-glazed stoneware, with sharply modelled blue sprigs on a textured background, demonstrate excellent workmanship and show how deeply embedded was the fashion for Staffordshire salt-glaze.

While production of Turner-type creamy stonewares, basalt, caneware and Jasper continued unabated in the period 1790–1820, other potters were exploring ways to take advantage of their new freedom to use porcelain ingredients, especially the felspathic china stone from Cornwall, which could make stoneware translucent. The result was what we know as 'Castleford Ware', named by collectors purely on the grounds that some pieces are marked, like their basalt counterparts, 'DD & Co. CASTLEFORD' for the firm of David Dunderdale (see plate 66),¹¹ while others have 'S & Co' for Sowter & Co. of Mexborough, or the enigmatic number '22'. But since so few are marked, it is difficult to determine whether this type of ware was first developed in Staffordshire (by, for example, Ralph Wedgwood, who moved from Burslem to Ferrybridge in 1796), or whether the economy-minded Yorkshire potteries simply discovered a white material that could be cast in the same moulds as the basalt. At any rate these

73 (OPPOSITE TOP)
The sprigged decoration on Turner's white stoneware of the 1790s was sometimes copied from contemporary prints, such as this archery contest at Hatfield. Lid hall-marked 1796/7. Height 17.1 cm (6½ in.).
V&A: C.106–1971.

74 (OPPOSITE BELOW)
The rare smear-glazed stonewares made by William Pratt around 1800, comprising pot-pourri vases, porter mugs and jugs with hunting frieze, demonstrate a skill equal to any of his contemporaries. Height 14.6 cm (5¾ in.).
V&A: 2545–1901.

75
In the early 19th century the Herculaneum Pottery at Liverpool achieved a high standard of pottng and decoration, as this unique dry-bodied and enamelled stoneware punch-bowl shows. Diameter 44.2 cm (17⅞ in.).
V&A: C.30–1982.





76

Various types of porcellaneous stoneware became popular in the first decade of the 19th century. One of the most prolific maker of jugs and porter mugs seems to have been Chetham, to whom this class of stonewares has been attributed. Max height 14.6 cm (5¾ in.).

Private Collection.

these is a group (plate 76) of jugs, mugs, teapots, inkwells and small decorative objects made of unglazed pure white stoneware, having engine-turned bottoms and crisp sprigged decoration, usually over a dip of glassy lavender-blue or nut-brown, which were made from about 1800 until at least 1815, when the victory at Waterloo was commemorated. The body of these is little less translucent than that of, say, Paris porcelain, and although the only mark to be found on these is that of the retailer James Mist, operating at 82 Fleet Street in London from 1809 to 1815, all the indications are that they are products of the Longton potters Chetham & Woolley (1796–1810), Ann Chetham (1810–18) or Richard Woolley

(1809–14). Other pieces of equally high technical standard are sometimes marked 'J. Lockett', a family of potters in business at Lane End from 1802.¹² As with so many other Staffordshire developments, documentary evidence for the new body is provided by the Wedgwood archives, which record about 1810 the introduction of 'White porcelain' or 'White Bisque porcelain' with blue-edging and 'basketwork' shapes – presumably a trade name for the familiar engine-turned bases.

Apart from the white body, a range of coloured stonewares was also made by leading potters such as Wedgwood, Spode, David Wilson and Ralph & James Clews, often made as sets of three graduated beer or milk jugs with white sprigged Neo-classical or hunting decoration under a frieze of vine-leaves. As if to reinforce the classical decoration, the elegant 'Antique' shape was often used, having a rim formed as a spout between two swelling lobes. Despite the close working relationship of these makers, the various distinct shades of buff, ginger (plate 77), chocolate or French grey seem to have been peculiar to each factory. Until as late as the 1830s coloured stonewares poured out of many lesser factories, often bearing tantalizing applied pad-marks containing an impressed pattern number, which, apart from the known Ridgway lozenge mark and the 'Angels & Banner' mark now attributed to Hicks, Meigh & Johnson of Shelton operating in the years 1822–35, have defied identification.¹³ Some idea of the popularity of these jugs, both at home and on the Continent, may be gleaned from the very exact copies of Ridgway models made by David Johnson at Bordeaux in the 1830s.

Resisting the French influence that pervaded porcelain manufacture in the first decade of the nineteenth century, many of these cheaper dry-bodied and smear-glazed stonewares relied for their applied or moulded decoration on a repertoire of earlier Neo-classical ornament entirely borrowed from the Wedgwood factory. These occur so frequently that it is worth mentioning a few, such as: 'Group of Three Boys' from an engraving by Bartolozzi after Lady Diana Beauclerk; 'Silenus and Boys' and 'Boys Playing with Goat' after François du Quesnoy; 'Sportive Love', 'Charlotte at the Tomb of Werther', 'Poor Maria' with her dog and 'The Bourbonnais Shepherd' from Laurence Sterne's *Sentimental Journey*; 'Domestic Employment', 'An Offering to Peace', all after Lady Templetown and mostly modelled by Hackwood; figures from 'Blind Man's Buff' and the 'Borghese Frieze', and the harp-playing 'Terpsichore', all after Flaxman; figures from 'The Marriage of Cupid & Psyche' after the Marlborough Gem, modelled by Hackwood; 'Endymion on the Rock Latmos' asleep with his hound, after Pacetti; and many others, including 'Hope' leaning on her anchor, 'Ganymede and the Eagle', two cupids igniting the fire of Love, and Cupid with lion as 'The Force of Love', often paired with 'Cybele' with her cornucopia.

These plagiarized motifs also became common currency among the makers of popular bone chinas, although it must be said that the soft material with its glassy glaze was much less suited to applied relief decoration. The old boundaries between makers of pottery and porcelain became increasingly blurred from the beginning of the nineteenth century, as porcelain ingredients

77

Ginger-brown, no doubt inspired by the new popular brown stoneware hunting jugs, was much favoured on Staffordshire stonewares in the period 1800–20, each factory having its own distinct colour. Here a Wilson dish and cover is contrasted with a Spode jug. Max. height 14.6 cm (5¾ in.).

V&A: 2564–1901, C.54 or 55–1971.



78

Drab-coloured stoneware became fashionable after about 1810, along with other colours. The quality was high, as on this 'Brameld' cup, the snake-handled jug with unidentified 'chrysanthemum' pad mark, and the crisply finished Ridgway lidded jug. Max. height 17.8 cm (7 in.).

V&A: 3176–1901, C.107–1971, 34 &A–1904.



were added to stoneware and the new generation of makers such as the Ridgways, Davenport, Minton and Spode made a full range of both. There were also anonymous sub-contractors, such as the shadowy firm of Dudson of Shelton, which is recorded as supplying teawares to the New Hall factory in 1819, just possibly some of their 'blue figured jugs' and 'dip mugs, jugs and bowls'.¹⁴ But Dudson is more famed for its continued manufacture of excellent sprig-decorated smear-glazed stonewares throughout the nineteenth century, comprising jugs, mugs, candlesticks and especially the huge cheese bells.

While the legacy of Wedgwood's Jasper ware designs became ever more dissipated, to be taken up by mass-producers of cheap export wares such as Enoch Wood (see chapter Eight), the peace that followed Waterloo in 1815 brought a wave of French influence that is discernible in both bone chinas and in these stonewares. The old sentimental Neo-classicism of the late eighteenth century was gradually replaced by a range of stylish linear motifs, such as the griffins, dolphins and festoons favoured by Napoleon's architects Percier and Fontaine, whose designs were freely available from engravings. A successful adaptation of a Roman frieze in this general style was also made by the Ridgways at their Bell Works, Shelton, sometime around 1820, bringing an element of sophistication to their putty-coloured drab stonewares (plate 78).¹⁵ But such skilled and labour-intensive methods of manufacture were uncompetitive, and would soon be ousted by the use of two-piece press-moulds with integral decoration, the technique that gave drabware and other single-colour stonewares a new lease of life while opening the doors for a huge range of designs, which, in their combination of eclecticism and practicality, were truly Victorian.

1. Wedgwood's rival Jean Voyez also exploited the fashionable market for seals, advertising in the *Bath Chronicle* on 10 October 1776, 'Black Cypher Seals. Upwards of 7000 names in cypher on seals are now ready to deliver at 2s. only, and neatly set at 3s/6d'.
2. Wedgwood MSS, University of Keele: E.25–18521, letter to Bentley, 7 March 1774.
3. Grant (1910), Northern Ceramic Society (1982), Edwards (1994), Miller & Berthoud (1985).
4. On deposit at Leeds City Art Gallery and Library.
5. Recorded by Captain Jesse, *The Life of George Brummel*, 1844, quoted by Hillier (1965), p.19.
6. V&A: 2496 &A–1901, illustrated in Hildyard (1999), pl.113.
7. For example, Reilly & Savage (1973, 1980), Reilly (1986), Young (1995), Edwards & Hampson (1998), Herman (2003).
8. Wedgwood MSS, University of Keele: LHP, 7 September 1771.
9. From the print, *View of Skittle Ground at Hampstead*, by Woodward, engraved by Cruickshank, published by Allen & West, 1796.
10. *Archery at Hatfield* by Corbold, engraved by Cook, published by J. Wheble on 1 December 1792. For details of the moulds at the Spode Museum, see Leese (1987).
11. Roussel (1982).
12. A large porcellanous stoneware brandy barrel surmounted by a figure of Bacchus, on wooden stand, marked 'J.Lockett' in the V&A: 388 &A–1872. Of the several Locketts working around 1800, this is likely to be John Lockett of Lane End.
13. Fully discussed by Henrywood (1997).
14. Dudson (1985).
15. 'Bacchanalian frieze. A fragment from the Forum of Trajan, now on the principal front of the Palace Aldobrandini at Rome', illustrated by C.H. Tatham, *Ancient Ornamental Architecture* (London, 1803), pl.8. See Hildyard (1997), where the source was identified.