



MEMORIALS OF WEDGWOOD.



" I am sincerely rejoiced to hear of the prosperity of the Wedgwood Memorial Institute (with the foundation of which I had, through the kindness of the committee, the honour of being associated), and of the new mark of honour about to be paid to the memory of that remarkable person, whom observation and reflection lead me to regard as perhaps the most distinguished individual in the whole history of commerce, taken from the earliest ages."—EXTRACT FROM A LETTER OF MR. GLADSTONE.





MEMOIRS OF WILLIAM PITT

BY JOHN GAY

IN TWO VOLUMES

LONDON





MEMORIALS OF WEDGWOOD.

A SELECTION FROM HIS FINE ART WORKS

IN PLAQUES, MEDALLIONS, FIGURES, AND OTHER
ORNAMENTAL OBJECTS.



WITH AN INTRODUCTION, AND DESCRIPTIONS OF THE OBJECTS DELINEATED,

BY ELIZA METEYARD,

AUTHOR OF THE "LIFE OF WEDGWOOD," "WEDGWOOD AND HIS WORKS," ETC.



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PREFACE.

THE favour accorded to the previous volume, "Wedgwood and his Works," by the artistic public and various fine-art manufacturers, both at home and abroad, has been the inducing motive to the publication of its successor, the present work. It will be found to include a more miscellaneous assemblage of objects, and a few others more archaic in design, fabrication and material, than those usually received as specimens of Wedgwood's skill as an artistic potter. The purpose of this latter introduction must not be lost sight of, and will undoubtedly have its value with many who have only seen the utmost perfection of accomplishment; namely, that Wedgwood, like other great masters of industry, began with the crudest performances, and had to make experiment and experience his guides. His exhaustless patience and unwearied industry bore in time their fruit, but only through the toil of years and the inflexible purpose to excel.

It is almost impossible to enter upon the subject of collectors and collections when so wide a public have tendered their rich possessions for the purpose of this work. The difficulty has been *l'embarras des richesses*, not paucity of objects. Sufficient have been offered to fill volumes, rather than one; and, necessarily, it is a question remaining with the public themselves, whether or no, by their patronage of the present, they will give encouragement to the issue of further unique examples of Wedgwood's fine art productions. Among other collections depending for presentation on this public judgment are the splendid portrait medallions and vases in the possession of Dr. Sibson, F. R. S. My hope is, that, in due time, copies of the autotypes in this and other volumes may be made available to our National Art Schools; thus presenting to the rising generation, and to classes of students not otherwise likely to see specimens of Wedgwood's finest works, what were the results of his life of unwearied diligence, and what he did to perfect one great English staple.

230370 D. 112 Tr. Art School

Preface.

The "Handbook for Collectors" has not yet appeared; but being nearly finished, will, I hope, be ready for the public by the sale-period of the coming spring. Delay has been caused by various circumstances. I am anxious for the appearance of the little book, in order that collectors and purchasers may be furnished with those technical signs of "true old Wedgwood," which may arm them against the arts of those who now more than ever carry on a profitable trade by the disposal of vamped-up specimens of the worst kind. For not only does there appear to be a modern and prolific "get up," probably continental, of worthless imitations, but the forgeries, foreign and English, of Wedgwood's own time, are now brought unblushingly into the market. These worthless, and in every sense base, fabrications are an insult to the fame of the great master; and to modern Etruria also, where works are now produced in all respects most admirable.

I have again had very great pleasure in the preparation of this work. It is not one of profit, for literary and artistic idolatries bring little but fame to their worshippers. Still, the effort to develop public taste, however simply exercised, may lead to important ends, and thus be productive of its own kind and degree of recompense.

E. M.

December, 1873.

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MEMORIALS OF WEDGWOOD.

IF the power of producing infinitely varied effects from given materials, such as those which are connected with the fine and constructive arts, be one of the strongest proofs of genius, Wedgwood possessed that power in an eminent degree. The more his works are sought for and studied, the more becomes apparent his power of invention and variation, while at the same time we learn too surely that till recent years little or no care was bestowed upon their preservation. The finest vases were produced by hundreds, the most exquisite bas-reliefs and medallions were multiplied in various sizes; yet now, that collectors begin to reckon up their possessions, the whole are reduced to a few hundreds; and in many cases, as in the light bearing ornaments and figures and some few bas-reliefs, objects have disappeared altogether. The proverbial brittleness of pottery cannot wholly account for this wholesale destruction. There must have been a large measure of that wilful neglect which is the offspring of ignorance and apathy. It may be that there are yet some precious hoards in the hands of those who, from the idiosyncrasies peculiar, and too often, as it seems, to mere possession, do not care to make possession known. Be this as it may, the destruction of Wedgwood's finest works has been great; and the time has certainly arrived when it becomes a national as well as an individual duty to gather up and preserve the precious works of this illustrious Englishman. Not so much that they are the fruit of his pre-eminent skill, as that they are often examples in respect to form and colour, and always of high finish; and that in the province of applied design they indicate the track which the potters of the future will probably follow in the production of original and artistic work.

It had been long known that Wedgwood while Whieldon's partner produced many varied and charming articles—vases among others; but only through the

culture of recent years and the more general acquisition of a knowledge of pottery, both scientific and artistic, has their identification become possible. They are rare; but they bear the impress of his hand in form, glaze, and decoration. We have the leafage ornament, coarse truly, yet as in so many of his finest vases, springing from the base of the ovolo; and in cases where this ends abruptly in a curve which sinks inwards to form the neck we have the olive border in relief, somewhat rude, of terra cotta, left white or gilded as the case may be. The handles are short, joined on at the costel, but not, generally speaking, meeting at the top, thereby indicating that they were copied from bronze or marble examples of the Roman or Renaissance period, rather than from the antique. Usually they are highly glazed, approaching in this respect the Battersea enamels; very light and thin, and so far as we know are in colour dark puce, light puce, grey, light brown, or green. Some are of coarser earth, heavier and of somewhat taper form, and variously tinted in shades of green sprinkled on a white body, or winding in a sort of indefinite leafage round the necks. The heights vary, but may be taken from 7 to 10 inches. Teapots, mugs and other articles were variously made in these light and highly glazed bodies, and ornamented in reliefs of ivory texture with the anthemion and other borders derived from the antique. Many of these are still extant, as also snuff-boxes, toilet appurtenances, and other small articles. In the famous green-glaze ware of that period, of which we have a type in our common leaf dessert services, a variety of things were made; some of these bore moulded patterns, variously tinted, but chiefly with russet or yellowish hues. Of this latter kind of Whieldon-Wedgwood ware there is a charming example in the South Kensington Museum.

Other evidence of a truly interesting and novel character has very recently come to light in respect to the great extent of Wedgwood's field of labour, and his attempt to meet the somewhat bric-à-brac taste then prevalent—even whilst experimentalising for those fine bodies by means of which he was to raise the whole tone and condition of his art. It has been for some time known to collectors that there exists a very numerous class of ornamental figures generally speaking larger than, but after the type of those of Bow, Chelsea, Derby, and perhaps Worcester, of which nothing further is certain than that they were produced in Staffordshire during the middle period of the eighteenth century—say 1720 to 1780. They are almost all formed in the ordinary white ware of the time, both before and after its various improvements; and a glance shows that some are finely modelled and painted with skill. Figure-making, as collectors of old English wares well know, had been carried on in Staffordshire

from an early date; and when Wedgwood was a boy, and far later, small, rudely modelled yet very characteristic figures were produced in large numbers, as ornaments for chimney-pieces and dressers, and were hawked about the country and sold at fairs. His father probably moulded small figures of this kind, as did undoubtedly his far more famous relatives the two Drs. Wedgwood and the two Aaron Wedgwoods. And his own labours in the early days of the Ivy-house and Brick-house certainly included that of figure-making, as evidenced in the simple yet charming specimen given in Plate XIX. of a shepherd with a sheep, so prettily moulded, coloured and stamped with his name. The shepherdess, though unmarked, matches it; and the middle figure is a modern cast, from a mould still extant, it is said, at Etruria. In commencing his labours, Wedgwood, in order to create a trade, had, like other potters, to meet the taste of the times; and figure making in a small way was as surely a portion of his business as forming tiles in relief for chimney-pieces, covered cups in the form of melons for sugar and honey, hafts for knives, and imitation tortoiseshell snuff-boxes.

His partnership with Bentley commenced in November 1768, and in May 1769 everything was ready for the permanent settlement of the latter at Etruria. In June he was there; but in August, when existing papers indicate their history again, Bentley is residing in London, the partners are in treaty for a house and premises to serve as enamelling works on a considerable scale at Chelsea, and inquiry is being made of a Mr. Thomas as to the moulds and other manufacturing stock of the celebrated Chelsea China Works, which early in the spring had been advertised for sale. Wedgwood himself encloses in a letter to Bentley the advertisement relative thereto; and, as showing his intention of becoming a purchaser, he writes to his London clerk in July: "Pray inquire of Mr. Thomas whether they are determined to sell less than the whole of the models, &c., together; if so, I do not think it will suit me to purchase. I should be glad if you could send me any further particulars of the things at Chelsea."

There is no evidence to show how far Wedgwood became a purchaser, though indirectly we gather that he bought the enamelling kilns, and other working stock; and at the same date he was trying to hire figure makers. Writing to Bentley the day after his inquiry of Cox, he says: "Yesterday I hired a man who works at the China Works at Derby, but he has not been used to making figures. He tells me that there are two very good workmen in that way who want to leave their master, if they could get employment elsewhere. He says they are sober, and is to speak to them for us. He likewise told me, that near twenty painters are just now discharged from Worcester; several had been at Derby, but were not

taken in. . . If we get these painters and the figure makers, we should do pretty well in these branches. But these new hands should, if possible, be kept by themselves till we are better acquainted with them; otherwise they may do us a great deal of mischief, if we should be obliged to part with them soon."

Here is evidence sufficient that figure making was carried on; but the modelling bills of 1769 carry proof still further. In one of Mrs. Landre's, bearing the date of January 21st in that year, the sum of ten shillings is paid for the figures of Apollo and Daphne; and in September Theodore Parker is paid a trifling sum for a model of Shakespeare, and what is termed "A Boy A Couch." Five years later, namely, in June 1774, in another of Mrs Landre's bills, ten shillings and sixpence is charged for a model of "Christ and the Virgin." Now, strange to say, these figures, with the exception of Daphne, exquisitely modelled and coloured, are in the Haliburton Collection at Richmond, and, through the proof of these bills and their own intrinsic excellence, are, though unmarked, undoubtedly from Wedgwood's manufactory. The owner of this fine collection, chiefly rich in English porcelains, has seen the figure of Daphne in pair with the Apollo; and probably time and knowledge will lead to the identification of more of this work of Wedgwood's early days. The absence of marks may with some bring conviction against their authenticity, but not to those who have seen how really good they are, or to collectors who know that many of Wedgwood's best pieces are unmarked. Two most eminent judges and connoisseurs, men, too, whose whole life-work has been in connection with art, concur with us absolutely in the opinion that, whether designedly or not, many of Wedgwood's choicest examples bear no signature. It seems probable that the mark "Wedgwood and Bentley," whether on the round in relief or in two lines in intaglio, was not used till just prior to the first edition of the Catalogue in 1773: but, what is far more likely, Wedgwood, whose eye for form was admirable, and whose taste in colouring was classically chaste, did not care to place his name to productions so easily copied by inferior hands, and this more particularly when the invention, and perfection of his splendid terra-cottas allowed him to execute more classical and perfect work. We give in Plate XXVII. a group of these early figures,—two Cupids struggling for a Heart, from Fiamingo. They were probably modelled by Mrs. Landre, as "Four Groups of Boys," and "Four Boys in Metal," appear respectively in her bills of 1769 and 1774. A group of five boys from Fiamingo, 5 inches long, finds a place in the first edition of the Catalogue in 1773. It is in the basalt body, but may have been suggested by the earlier and larger group. This last is embrowned with those ruddy tints peculiar, as it seems, to the first attempts at ground laying and colouring, and of which we have such a fine example in Mr. Streatfeild's plaque "A Bacchanalian

Triumph," seen in Plate XX. A member of the Darwin family has a copy of the Cupids, almost similar to the one we give. "The Cupids struggling for a Heart, of which I take the liberty of sending you a photograph," wrote this gentleman seven years ago, "I believe to be early Wedgwood, but as yet I have met with no one who can tell me, indeed with no one who has seen anything like them. I met with them at a common sale here (Buxton), and all I could learn was, that they had been bought at a sale in Cheshire thirty or forty years ago, and that the late owner had been offered 'many pounds for them.' They are 16 inches high, including the stand, and are of cream or flesh-coloured china; the hair, cheeks, and marble stand¹ coarsely painted under the glaze, and the gilding on the wings much worn off; but the figures are most beautifully modelled, and the wreath of flowers round the smaller one both made



and painted with the delicacy and finish of the finest Dresden." Mrs. Landre also modelled in 1768 what she terms "3 Female Virtues" at a charge of £1 1s. These figures, under the title of "Faith, Hope, and Charity," have been bought at Harrogate while these pages are being written, and they appear in Plate XIX. They are not of a high order of modelling, or larger than the "Shepherd" in Plate XIX. In the same bill Mrs. Landre charges five shillings for "3 pieces of Vintage;" of these the annexed woodcut is undoubtedly one. It was modelled first as a chimney ornament, and later as a small bas-relief for vases. Some of the figures modelled were extremely small, as in these instances of children, the one carrying a bird, the other a flower. Why Wedgwood hid his relation to this early class of modelling will probably remain for ever a mystery. But he appears to have carried on this manufacture for a considerable period; for when he ceased to make figures as

¹ This marbling of the plinth gives positive assurance of Wedgwood's workmanship. In the letters and invoices of 1768-9 and a year or two beyond is constant reference to marble plinths for vases and other pieces.

mere chimney ornaments, he made them serve as supports to flower vases, tazze, candlesticks and other ornaments. The cut will show this method of adaptation.



In the Barlow Collection were some splendid examples of this class of ware, undoubtedly Wedgwood's manufacture, and yet unmarked. He often refers to figure-making, and we shall touch upon the subject again, when works of more classical conception come under view.

On entering upon business for himself Wedgwood probably made vases in the highly glazed bodies he had invented and used whilst Whieldon's partner; but so soon as he had brought his fine cream-ware to perfection, vases plain or variously decorated were soon in the market. Their tints varied from pale primrose to dark saffron. The ovolos of some were hung with wreaths or drapery festoons passed elegantly through rings, and the handles were terminated at the costal by goats' heads or masks. Later came the serpent handles; many were variously coloured, as in the charming example we give in Plate XV. from Mr. Bohn's collection, others were sprinkled with blue or green; a few of pea green and bottle form, with masks for handles, were highly glazed; then many were printed in black or red, with groups and figures; and when he first tried his hand at the white terra-cotta body, we have vases a little coarse and rude truly, with gilding and stripes of colouring. Lastly, when he had improved the lathe, and so varied its motions as to produce the most characteristic effects, we have fluting of many kinds. Fluting is one of the marked features of the Wedgwood and Bentley vases, and held its sway in diminishing degree till 1790, when for a few years it went wholly out of fashion. Fluting in connection with cream-ware vases belongs only to the latest, the flutes being generally coloured brown or blue, with flower festoons above the flutes. These vases, of a somewhat inelegant bottle or pepper-castor form, and perforated at the top for flowers, are often met with.

In the summer of 1765, when called upon for the first time to send a box of patterns to Queen Charlotte, Wedgwood, so far as vases were concerned, had not proceeded beyond those made of cream-ware, for undoubtedly he would present his highest class of goods to royalty. "I shall be very proud," he wrote to his brother on July 6, 1765, "of the honour of sending a box of patterns to the Queen, amongst which I intend sending two sets of vases, cream colour, engine-turned and printed; for which purpose nothing could be more suitable than some copper-plates I have by me. I

can adapt the vases so that the designs and they will appear to be made for each other and intended for royalty; nor must you hint to the contrary; but I am one group or design short, which I have sketched out and enclosed, and desire you will get it done by Wale, unless you know a better hand." But Wedgwood makes a blunder in his directions, and the engraved plate has to be returned. "All that is wanting in the present plate," he writes again at the end of July, "is to have the boys made to work with their right hands, which I believe may be done very easily with the smith and mason; the difficulty will be with the potter. I would have the trees at each end put out, and let the design end faint off to nothing; or if that cannot so well be done, a bush or two may do, but not to mount so high as the trees, nor both ends so near alike." This description is very curious, as it in a measure tallies with that of the boys with vintage given in the cut. Afterwards it was modelled as an ornamental group by Mrs. Landre, and used later still as a bas-relief on the basalt vases.

Even two years later his vases did not please him. "I am glad to hear," he wrote to Bentley in May, 1767, "that crates sell apace with you. Vases sell too, even in the rude state they now are, for such they appear to me when I take a view of what may be done. . . . I have made several interesting experiments, if I had leisure, or could make it prudent to pursue them; but my present business is too good to be neglected for uncertainties, and I must, so long as that is the case, be content without arriving at those improvements in my manufacture which a little application would bring within my reach. However, I have improved bodies enough for vases; and ornaments are really an inexhaustible field for us to range in." A month later he wrote yet again: "I am preparing designs, models, moulds, clays, colours, &c. &c., for the vase work, by which means we shall be able to do business effectually twelve months sooner than we could without these preparatory steps, and I have no fear it will answer our utmost wishes." So preparations went on; Wedgwood and Bentley had each a pupil under training, of which the former wrote: "We shall want many of this branch to work festoons and other ornaments upon vases free, without moulds, which boys may be taught to do at a moderate expense, and they will look infinitely richer than anything made out of moulds. Mr. Pickford¹ has a plasterer who can do this sort of work in miniature (the size we shall want), and he will lend him to me to instruct some pupils, when I have any forward enough to put under him. In a little time your boy and mine may be ready, and then he may come to Burslem for a month or two."

¹ An architect residing at Derby, and at that date employed in building Etruria Hall and works.

Black, bronzed, and marbled vases appeared in quick succession, with forms more and more classical. "I have been turning two or three sorts of faithful copies from Etruscan vases, and am quite surprised both at the beauty of their forms and the difficulty of making them, especially in pairs." These new styles of vases, were, in relation to their form, called Etruscan, whether they were black, bronze, or encaustic painted; the latter being first painted after the Etruscan vases in Sir William Hamilton's great work in September, 1769. From this date almost all Wedgwood's forms were purely antique. He not only bought the most costly illustrated works on classical art to serve as guides, but begun thus early to have casts, drawings, and prints from Rome. The nobility vied with each other in opening their collections and cabinets to him; and when in London, he bought objects of interest, and gained information wherever he could. Writing to Bentley from the great city, he says, "I have seen the Italian vases, and like them vastly. Have seen at Sir Henry Chair's some better prints of vases than any I have, particularly for bas-reliefs, and he has promised to lend them to me, and I am in a fine channel for good things if I could stay here awhile." A year later he writes: "Sir W. W. Wynne has sent for me to show me things for the improvement of vases which he has brought home from his travels."

Perfection thus evolved, slowly but surely, the demand for the basaltes and crystalline vases became extraordinary; and on the appearance of those decorated with encaustic paintings after the antique, it was with difficulty that one patron could be supplied without offending another.¹ Men of fortune and classical education who had made a hobby of purchasing and collecting antiques, and younger men who had recently returned from the grand tour, were amazed at the class of goods which had sprung up as it were in a night, and in the region of that homely Staffordshire which till very recently had produced nothing but the rudest wares. They wanted vases for their halls and chambers—those which met by classical form, and decoration and subdued colouring, their critical and cultivated taste; and the demand became excessive. "Wanted for the warehouse," wrote Wedgwood, February 15, 1769, "350 of the dolphin ewers, 445 of the Bedfordian goats' head vases, the same quantity of the Sacrifice vases. Could sell 1,000 if we had them." The demand was met, and in no long time with the usual result—over-production.

¹ "Names of certain noblemen that are to see the first Etruscan vases, Sir Watkin Williams Wynne, Mrs. Chetwynd (for the Queen), Lord Bessborough, Earl of Stamford, Duke of Northumberland, Duke of Marlborough, Lord Percy, Lord Carlisle, St. James's Place; Earl of Dartmouth, Lord Clanbrassill, Lord Torrington, Sir Harbord Harbord, &c. &c. Please to remember when these Etruscan vases come, Lord Bessborough is to have the first of them in town."—MRS. WEDGWOOD to COX, Dec. 6, 1769.

He had foreseen this in a measure, and bas-reliefs and figures had now their turn. The former were first used upon the basalt vases, but they were soon modelled of larger size, to take their place as pictures. "Figures and other things may come in very well when we have not sale for all the vases we can make. . ." Previously he had written: "I am collecting some figures—antique—to be made in Etruscan earth (basalt); Mr. Chambers and many others have a high opinion of them to mix with the vases. By both these articles I hope we shall make a revolution in the chimney pieces, and strip them of their present gaudy furniture of patched and painted figures." He thus gives his protest against the gaudy figures which Mrs. Landre and Theodore Parker were even then and afterwards modelling and numerous hands were painting, and shows in what direction he was seeking for designs of higher quality. "I think," he wrote to Bentley, September 16, 1769, "we should have some of the casts of antique gems from Rome as well as the figures. I hope by means of the gentleman you mention¹ you will be able to settle a correspondence with some of our ingenious gentlemen or artists at Rome, which I think will be very useful to us."

Sphinxes and tritons appear to have been the first figures he ventured to make of a more classical character. The earliest modeller of these figures, as also those for small vases, was a man named Boot; but Wedgwood standing at the bench was the chief instructor of his men. "I have sent Boot to-day," he wrote to Bentley, September 16, 1769, "to begin upon terra-cotta figures, but I have only a sphinx, lion, and triton for him to begin with. What do you think of terra-cotta of the same composition with the fox's heads? They would have the appearance of models, and make an agreeable variety with the black, both figures and vases." Again he wrote to Bentley: "I hope you will have an opportunity soon of getting some figures from the cabinets of our noble customers which have not yet appeared in the shops. Pray make a push for it when and where you can, and I will endeavour to execute them in terra-cotta."

The models procured thus early at Rome included large and small subjects, and from these, moulds were made at Etruria. In relation to the smaller, Wedgwood wrote: "Though the gems from Italy be too small to apply to the vases themselves, they will make very good studies, and we can have larger modelled by them, much better than from prints; we can likewise paint after them. Gems are the fountain-

¹ Mr. Jenkins, who managed Wedgwood's business in Rome for many years. He became Flaxman's worthy friend, and it was from him that Angelica Kauffmann bought a villa near Rome when she returned to her native country.

head of fine and beautiful composition, and we cannot, you know, employ ourselves too near the fountain-head of taste."

Thus with vases, figures, and his first medallions, Wedgwood was incessantly employed. "I have set two hands down to lions, sphinxes, and figures, and work along with them myself. We have made a few much better than Boot ever did, as you will see (pray keep one or two to compare with them), and shall improve as we proceed in the business." These constant improvements, and the probability that they could be carried much further, made Bentley impatient of receiving ornamental goods modelled after the old forms. "Why keep making such things?" he asked. To this Wedgwood replied, December 28, 1769: "I wish I had nothing else to do—you should see a great deal better very soon; indeed it has been the chief of my business since I came home, till within this week or ten days, but thirty hands employed in making vases, things of which they have no idea when they are doing right or when they are doing wrong, is alone sufficient employment for three of the best heads in the kingdom to look after them. I shall do the best I can, but as I am obliged at present to leave them sometimes for whole days together, many things will escape my attention till it is too late to remedy them, and this in every branch that is going forward, from the throwing to the gilding."

Besides the importation of books, prints, models, and casts from Rome, a large number of the best English artists were employed, and of these Bacon was one. He modelled the "God of Day," as the companion of the "God of Night," in January, 1770. In three years from this date we have a list of eighty-two bas-reliefs, figures, medallions, and tablets, most of them copies from the antique, a few from designs of the Renaissance. The latter are generally round, enclosed in raised framework of the same body, and usually ornamented with fluting and strap-work. Generally speaking these early impressed pictures are in basalt; but there are examples in the Sibson and other collections, coloured in shades of puce and brown. The "War of Jupiter and the Titans," the "Feast of the Gods," the "Marriage Supper of Perseus and Andromeda," and an "Antique Boar Hunt," given in our previous volume, are choice examples of this style. In the present volume we have the medallion of "Boys dancing round a Tree," and in the collection of Sir William Holbourn at Bath is the "Silenus and Boys" modelled from a design of Fiamingo by Mrs. Landre in 1768. This last is unframed.

The majority of the first bas-reliefs, of whatever form, were small; the "Judgment of Hercules," a "Bacchanalian Triumph" and the "Death of a Roman Warrior" being

among the largest. Such of them as are preserved have a comparatively rude and unfinished look, as in more than one of the "Bacchanalian Triumphs and Sacrifices."

The earliest attempts too in encaustic painting, both vases and tablets, are, so far as preserved, inconceivably rude and archaic;—the latter mere heavy slabs of basalt painted in colours burnt in. In the Apsley Pellatt Collection is one of the earliest. It is evidently a trial piece, being an almost square slab of pottery, with much of the appearance and quite the weight of iron. As a top line, reaching from side to side, is painted, in a very dark, dirty brick-red, one of the numerous interpretations of the helix ornament; and in precisely the same indifferent colour, there is copied, evidently from the ovolo of a Greek vase, a scene of a chariot and horses; and beneath appears a throng of goddesses or choral figures. The next advance in encaustic painting we find in an elongated slab given in Plate XX. It is also from the Apsley Pellatt Collection. Less square than the one just mentioned, it has still the weight and appearance of iron painted black. On the field, which is shining and somewhat uneven, is a procession of four stiff and archaic figures. By their dress and the implements they carry it evidently represents a sacrifice to Isis. The colours, which are laid on so thickly as to be almost in relief, are brown, flesh, and grey. The size of the picture is $16\frac{1}{2}$ inches long by $9\frac{1}{2}$ wide; but though unmarked, it bears too surely the signs of one of Wedgwood's trial-pieces, for there to be a moment's hesitation in accepting its authenticity. From these early specimens of the black body, it is very evident that Wedgwood's basalt underwent gradual improvement both as to colour, weight, and composition. In Mr. Turner's fine bas-relief, "A Bacchanalian Sacrifice," we have the black body in its progress towards perfection; and in Mr. Streatfeild's "Bacchanalian Triumph" we see how a coarse terra-cotta could be enriched with browns and reds.

Up to 1774, the number of Wedgwood's plaques, tablets, and large medallions was eighty-two; of these a considerable majority seem to have disappeared. Nothing is known of the large plaques "Night" and "Day," the latter of which was modelled by Bacon; or of "Hunting," "Bringing Home the Game," "Music," the "Arts," and "Elements;" and others which might be mentioned.

We first hear of Wedgwood's new white body by the name of "Jasper" in November, 1775, and in the January preceding he first employed the services of Flaxman. From this date the style and character of his works rapidly improved, though the splendid bas-relief vases in jasper did not begin to appear till after 1781.

Wedgwood and Bentley were already customers of the elder Flaxman, whose shop was well known as the first in London for the pure and classical taste and good finish

of the works produced there. His son John Flaxman was also well known as a young sculptor of considerable merit, although through Sir Joshua Reynolds's caprice and ignorance of fine art in the solid, he had failed to secure the Royal Academy's gold medal. Wedgwood at this date had made great advance towards the perfection of his new white body; and as enthusiastic as himself in the desire to place it in exquisite forms before the world, Bentley pressed upon his partner's attention the desirableness of having tablets made of a proper size for chimney-pieces, and the consequence this was likely to be of extending their trade in ornamental goods. Wedgwood had tablets ready as centre-pieces, the latest modelled being the "Marriage of Cupid and Psyche;" but the accompanying blocks and ovals were beyond the powers of any modellers he had at Etruria—Hackwood, though there, being yet a mere lad. "Having tried all the hands I have," wrote Wedgwood, January 14, 1775, "who were likely to execute them, but in vain, I have taken the business up myself, and am not much afraid of being able to complete it to your satisfaction; but I stand in need of your directions relative to the blocks and ovals to the tablets." Upon receipt of this letter Bentley applied to young Flaxman, who immediately modelled the large head of Medusa, from an exquisite marble in the possession of Sir Wm. Hamilton, then temporarily in England, as also three other models, one of which was winged, of the same fine bas-relief. These occupied his time till the middle of March, when he commenced and completed his Triton and Satyr vases or pitchers, so well known and often copied. To these succeeded a considerable number of small bas-relief figures, the ground blue in colour and oval in form, and the relief white. The subjects were Melpomene, Thalia, Terpsichore, Euterpe, Sappho, Apollo, Hercules and the Lion, Hercules and the Boar, Hercules and Cerberus, Bacchus, Ariadne, four bas-reliefs of the Seasons, the last six being heads; Jupiter, Juno, Minerva, Justice, Hope, an antique vase sculptured with figures, and a cast from a medal of Linnæus. Several of these figures are in Mr. Bowker's admirable collection, and in a condition as fine as though they had just left the manufactory.

The figures of Terpsichore, Euterpe, and Calliope we give in Plate IX. The Venus Callipyge, from Mr. Kettel's Collection, is most likely the figure remodelled by Flaxman in 1777, for the purpose of being made in jasper. Prior to 1774 it had appeared only in basalt. The original of the autotype is an exquisite gem, in a high state of preservation.

The portrait-medallions of Sir Joseph Banks and Dr. Solander were Flaxman's next commission, and to these followed a long series of bas-reliefs, modelled on ground-glass, the figures open and managed properly for a coloured ground. This adaptation

of fine bas-reliefs for insertion in chimney-pieces and for use as pictures, suggested to Wedgwood their application to the decoration of jasper vases, though none, so far as is known, were made in that body till after the death of Bentley. Wedgwood, however, had written as early as 1775—"What do you think of vases of our fine blue body, with white laurel festoons, medallions, &c.?"

His power as a great and original artist thus displayed, Flaxman was always more or less at work for Wedgwood till his departure to Rome in the autumn of 1787. His industry must have been unceasing, for, in addition to works on his account and various commissions of importance, he had, prior to March, 1781, modelled for Wedgwood "Cupid riding on a lion" from an antique gem, the "Triumph of Ariadne" with choral figures, "Fauns sacrificing," "A piping Faun," "Juno," "Euterpe," "Fame," the "Judgment of Paris," "Goat and Boys," "Triumph of Silenus," "Triumph of Bacchanalian boys," one or more Bacchanalian Triumphs and Sacrifices, "Processions of little Boys," "Sacrifice to Hymen," "An offering to Flora," "Apotheosis of Homer," (copied from a bas-relief, the print of which may be seen in Hamilton's Antiquities, vol. iii. page 31), "The Nine Muses," "The Muses with Apollo," "The Dancing Hours," "Sacrifice to Love," and others. The period from January 1775 to the spring of 1781 may be called the greatest of Flaxman's work for Wedgwood; for though "Blindman's Buff," the "Commercial Treaty with France," "The Manufacturer's Arms," "Coriolanus with his wife and mother persuading him to return to Rome," and "Hercules in the Garden of the Hesperides," belong to this later period, the first was certainly more prolific of pieces finely composed and modelled. And this was not all his work or a tithe of it. He designed borders and forms for dinner-services and tea-ware, modelled small bas-reliefs for gems, for jasper vases, tea-ware and flower-pots, and added to these the models for portraits and busts. Prior to and for some time after his felicitous marriage with Ann Denman in 1782, his chief subsistence was derived from his labours for Wedgwood, and now that we gather up with eagerness and admiration the sadly diminished results of their joint production, the charm is increased by recollecting that through them the great sculptor built up and sustained much of the happiness of his simple and earnest married life—much also of his ability to effect nobler work; and that Wedgwood added to his own ability and fame by having at hand so able an interpreter of the ideal in modern life and antique art. Flaxman would have risen to eminence without Wedgwood; and Wedgwood would have conferred great benefits on his country without Flaxman; but in their union lay results not otherwise attainable. Nothing can lessen the fact, that Wedgwood perfected old English ceramic bodies, and invented new ones of far higher quality than any which remain to us of ancient times; that he modelled, with his own hand,

be it recollected, forms in cream-ware, basaltes, and variegated terra-cottas, which are so fine as to delight every man of taste. Flaxman, inspired by genius and ardent in industry, would have found employment and friends even in those early days. But as it was, the struggle for existence was lessened to him by the fruits of those charming models which Wedgwood transferred to clay,—and their works, as their names, indissolubly connected, will never be forgotten by their grateful countrymen.

As his bodies, and his experience in preparing and firing large masses of clay, became more perfect, his tablets increased in size, till the small medallions and bas-relief pictures were developed into splendid pieces more than 27 inches wide, as in the case of "Diana visiting Endymion." Yet even then, great care and pains were necessary; and so many were the difficulties during the processes of manufacture, that absolute perfection was the exception rather than the rule. Thus, Wedgwood wrote to one of his Birmingham cameo-setters, late in 1790, when urged as to speed in the completion of an order:—"I would take this opportunity of observing, that articles which pass through so long and severe a fire as ours, and depend upon the concurrence of so many circumstances for their perfection, never can be made with that certainty with which works in metal are got up."¹

In relation to the price and size of his tablets, we have this information in a letter to Mr. Capper, a Russian merchant of eminence at St. Petersburg, and also his agent and correspondent. The letter was written in July, 1786:—"I have duly received your favour of July 12, with your commission for sundry tablets of my jasper, to be forwarded about the middle or latter end of next month, which I wish it was in my power to execute agreeably to your wishes; but that is utterly impracticable, for I have not a single pair by me; for besides that the jasper tea-ware and vases have such a run, as to have been more than sufficient to employ all my hands, I have six chimney-pieces in hand, which, as I now make pieces for the pilasters, as well as the middle tablet, friezes and blocks, will take near fifty pieces. I would nevertheless have postponed some of these had there been a possibility of getting some ready for you in time for the last ships. But it is in vain to attempt it, for I could not make a single tablet of the very large sizes; your friend orders them in less than two months: they take so much time in finishing, drying and burning twice; a week each time. All I can do is to hurry on a pair of tablets now in some forwardness and send them, if they succeed, to you; I will likewise take the liberty of sending you a small assortment of saleable patterns of my last improvements in this way in other articles, some useful ones, such as I have lately made for the Queen

¹ Wedgwood to Burley, Mayer MSS.

of France, and some ornamental vases, and of which I have sent a complete suit for a dessert, a few weeks since, to the King of Naples . . . I observe that your friend orders his tablets considerably larger than they are asked for in this country, and I wish it was consistent with his design to have some of them less. They would come very expensive so large, if I had the models by me; but that being the case with a few only, the time and expense necessary for modelling the remainder of those sizes would be too great to think of. The price of my tablets, too, is unavoidably much higher than your friend seems to have an idea of, for to model and finish them in the manner I should wish to do, in so fine a material as the jasper, the tablets ordered would I believe come to little, if any less, than £300."¹

On this question of price Wedgwood was uniformly consistent. He never entered into competition with rival manufacturers by under-selling them, well knowing that his goods, to be fine and perfect, must keep up an adequate price. To one of his correspondents, probably Daguerre, he wrote: "Before I mention anything to you in respect to the prices of my wares, it will be necessary to say a few words as to my particular situation as a manufacturer, and this I beg you will do me the justice to believe does not proceed from vanity, but merely the desire to state to you the fact as it is. I claim to myself, sir, the invention of all the kinds of earthenware, both useful and ornamental, which were ever made in this country, except one kind now very little in use; and I have the happiness to see a very great and beneficial manufactory established upon these inventions, in which many thousands of people are employed, and of course many master manufacturers as well as myself. But though I have never sought any exclusive privilege for my inventions, I have had the good fortune to preserve myself from any loss or inconvenience by so many imitators of my works who have attained the arts of our manufactory with a very small proportion of the expense and the trouble which they have cost me, and who it might reasonably have been supposed would injure me by being able to undersell me. To prevent this, I have never entered into any competition with them for selling cheap, but have bent all my mind to improve my manufacture, as far as it was capable, and thereby preserve its reputation. Indeed, the experience of twenty-one years in my house here in London, which I established for the express purpose of serving our noblesse, and which this day exists in a vigour equal to any period, and the success of a house opened many years ago in Amsterdam on the same plan, together with the continued friendship of the first houses in most of the principal cities of Europe, amidst every temptation which inferior prices could give, all have, and do still tend to convince

¹ Wedgwood to Capper, Mayer MSS.

me that my plan was the best that could be adopted for the reputation and profit of a manufacturer, and that wherever my wares find their way, they will command the first trade."¹

In this resolution, so often repeated and so rigidly maintained, of continuing the high character of his productions at the same time that he kept steadily in view an untiring progress, lay the secret of Wedgwood's pre-eminence as a manufacturer. The striving after a continued improvement seemed to have been to him an absolute mental necessity. So far from considering all his works perfect, he was constantly telling his correspondents "that they must not expect every piece perfect, for very few were absolutely so." And in order to attain perfection so far as possible, scarcely a detail appears—even to the close of his life—to have escaped his supervision. The Birmingham and Wolverhampton gem-setters were as amenable to his directions as his workmen at Etruria, and to two of these, named Vernon and Haselwood, he wrote thus in relation to button-setting: "Lightness is a great object, and therefore any metal which can be taken out of the back by piercing it, and this in such a manner as to take out most metal, and leave it sufficiently strong, would be an advantage. I observe you recommend a setting with heads in a hollow rim, instead of studs. I believe they would look very well, but will wait till I see one of that pattern. I now send you six cameos, to try what experiments you please in that way."²

So impressed was he with the forms of the antique vases, that from 1768, when he began in earnest to model from the finest specimens extant, we rarely or ever



find him recurring to those of less perfect outline. He sought novelty and variation, by a new bas-relief, a change in the style of the festoons or handles, or borders; but the vessel itself was almost always truly classical in shape—whether it was formed in

basaltes, crystalline terra-cotta, or jasper. In an old order-book in the Mayer Collection are a great variety of vases in outline, copied from correspondents' letters. Of these we here engrave a few, to show how truly this eminent man sought to cultivate public taste, by works which, whether plain or decorated, whether for persons comparatively poor or greatly rich were so formed as to be geometrically true and beautiful. What

¹ Draft of letter, 1787, Mayer MSS.

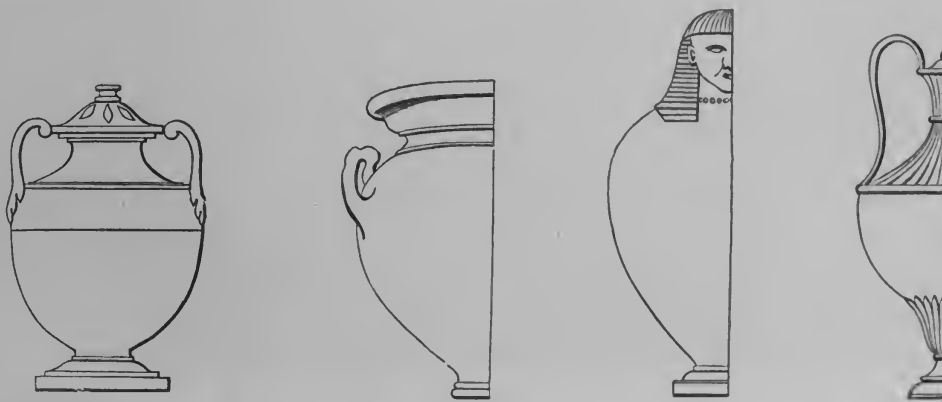
² Draft of letter, 1786, Mayer MSS.

a revolution in art it was, from such figures as shepherds and shepherdesses, from vases shaped like pickle-jars and pepper-castors, to forms which pleased the eye, beautified wherever they were set, and which were more or less a source of cultivation!

It was in truth a revelation to thousands who had never seen public or private collections of works derived from the two great epochs of art; and, replacing coarseness and gaudiness by an elegant simplicity of colouring and form, did much towards effacing



that feeble mannerism which was alike a characteristic of the art and literature of the eighteenth century.



If our autotypes display the perfection to which the picture and portrait cameos were brought towards the close of Wedgwood's life—1785-1795¹—they also show the surprising beauty of the intaglios, whether portraits or figures. In countless cases these equal the gems from which they were derived, and give off in those of largest type a play of light and shade which is truly wonderful. The small bas-relief portraits in basaltes are equally fine—and whether we go through the series of ancient poets, philosophers, or emperors, we find an amount of individual character which is as surprising as it is true.

As a bust-maker Wedgwood had great success—particularly with those of large mould. They had a great sale, principally for the adornment of halls and libraries. In

¹ Cameos with coloured borders belong to a late period, about 1790.

a letter we have lately found in the Mayer Collection of MSS., we see that even Gibbon's study at Lausanne was decorated with busts from Etruria. In 1787 the great historian returned to England, to superintend the passage through the press of the last volume of the "Decline and Fall of the Roman Empire," which was published in the following spring, May 8, 1788. Gibbon was accompanied by the son of his friend M. de Severy of Lausanne; and it appears to have been one of the duties and amusements of the young Swiss gentleman, while the historian was busy at his literary work, to make various purchases, for the adornment of Gibbon's château at Lausanne, which, during his absence, underwent a complete renovation. M. de Severy paid several visits to Greek Street, purchasing, for himself as well as Gibbon, many articles of beauty; among others, busts for the historian's library. These goods were packed, and accompanied the travellers on their journey towards Switzerland, July 10, 1788. "At Tunbridge," writes Gibbon in his charming Autobiography, "some weeks after the publication of my History, I reluctantly quitted Lord and Lady Sheffield, and, with a young Swiss friend whom I had introduced to the English world, I pursued the road of Dover to Lausanne. My habitation was embellished in my absence; and the last division of books which followed my steps increased my chosen library to the number of between six and seven thousand volumes—my seraglio was ample, my choice was free; after a full repast on Homer and Aristophanes, I involved myself in the philosophic maze in the writings of Plato, of which the dramatic is, perhaps, more interesting than the argumentative part; but I stepped aside into every path of inquiry, which reading or reflection incidentally opened." Upon reaching Lausanne Gibbon appears to have been enchanted with his library under its new aspect, and he confesses that the improvements and alterations had been effected "with taste and skill, and that few men of letters, perhaps, in Europe, were more desirably lodged than himself."¹

The busts thus selected by M. Wilhelm de Severy for the adornment of Gibbon's chosen room were 15 inches high, on plinths of equal size, and labelled in front, with white letters. They were those of Homer, Aristotle, Cicero, Shakespeare, Milton, Plato, Seneca, Locke, Newton, Pope, Voltaire, and Rousseau.²

The statues and animals in basalt were never so popular as busts, although Tritons, Sphinxes, Griffins, Chimærae, and Lions, were used for the decoration of the final curves of balusters, cornices of heavy pieces of furniture, and for niches and recesses; and also as supports to candelabra of all kinds. Some of the statues were

¹ Autobiography, prefixed to Smith's Edition of Gibbon, vol. 1. pp. 124, 125. London, 1854.

² W. de Severy to Wedgwood, July 9, 1788, Mayer MSS.

of considerable size, as Neptune, a Triton from Bernini, and Morpheus, a reclining figure, which were 2 feet high or more. The Infant Hercules¹ with the Serpent was 20 inches high by 23 broad; it was modelled from a paste by Tassie, from an intaglio in onyx, in the collection of Louis XV. of France. Ganymedes, from the Florentine Museum; Bacchus, from Sansovino, and the same from Michael Angelo, were small statuettes of from 11 to 12 inches high. These are all now very rare, as are also the Venus de' Medici, Mercury, Venus rising from the Sea, Ariadne, Ceres, and a few others.

Wedgwood's productions, thus slowly ascending from the rude and unartistic to the generally perfect and artistic, give evidence that the laws of evolution as much govern art as nature. It is recorded upon his monument in the parish church of Stoke-upon-Trent that "he converted a rude and considerable manufacture into an elegant art and an important part of national commerce." To this might have been added, that, so far as was then possible, he revolutionized the taste of his time; substituting grace of form and fitness to purpose, for barbaric ugliness and shapeless eccentricity. He brought simple beauty to the services of daily life, he enriched the mantel-shelf, the buffet, the window-seat, with appropriate ornaments, and made in many senses the English home a place of beauty, and hitherto unknown convenience. By his classic reproductions he made it evident to thousands, unlettered, untravelled, uncultivated, yet susceptible to impressions of beauty and the possessors of innate taste, that in bygone ages nations had risen to an unrivalled point of excellence both in the conception and creation of what was beautiful. Hitherto, the classically educated, the grand-tourists, the wealthy possessors of museums and collections, were almost solely those who had any conception of antique art. But by him, in its simpler forms, it was brought home as an idea to many phases of English social life.

The Renaissance of Wedgwood's works and fame, if so it may be called, is the natural outgrowth of national cultivation. Appreciation thus naturally evolved may have permanence, and be in time the cause of important results. Imitations of the great master's work are not desirable; and modern Etruria is fully capable of all which is best in copy and reproduction. The new and national conception asks only that the master's own productions may have a place in national museums and accessible collections; because they alone give expression, even if indirectly, to underlying truths

¹ A copy of this statue is in the Apsley Pellatt Collection, bought probably at the York Street sale in 1829. It was photographed as a frontispiece to this work; but owing to some technical defects due to firing, rather than to the modeller, other objects had to be substituted.

important to mental and moral culture; to his unwearied patience, his unfaltering purpose to make all works from his hand perfect, so far as perfection was attainable; to his sleepless enthusiasm, which spared no pains; to his honesty of purpose, and the watchfulness which guided all necessary and concurring causes to the given end of perfection in things to be produced. His manner and methods in an educative sense are of higher value even than his works; and, taken from the point at which he left it, his beautiful and exhaustless art should give expression to new forms and new ideas, founded on a patient study of the pure antique. Our age and its tendencies are in a degree inimical to the master-potter and his work. He is wealthy, and workmen do all the service he requires. But the painter must be his own handicraftsman; the sculptor, except for the roughest purposes, can have no helper; and the writer who would do other work than for the ephemeral hour, must be alone and devote his days to the service he loves. And thus, till potters will again combine in their own persons, if only in a degree, the office of master and workman, as did Wedgwood, Palissy, Luca della Robbia, Maestro Giorgio, and countless others, of mediæval and antique times, great work will have no place. The problem of social caste, as opposed to that of nature, must work out its own solution, as it surely will, before an artistic age worthy of comparison with the antique can be ours; lives must be simpler, and gathered riches less selfishly absorbed. *Then*, inspired by the sublime greatness of ancient art, by the heroic side of his nation's history, by the works of her poets, by all which is ideal in scientific truth, the artistic potter will prove his ready hand in free modelling, his conception of form, his eye for colour, and give to common life, to England, to her colonies—free yet still attached—works which, like those of Wedgwood, future ages may venerate and preserve.

FRONTISPIECE.

PLATE I.

ORNAMENTAL SUSPENSION LAMP.

CIRCULAR lamp for suspension. Jasper, pale sea-green ground, white relief; height, 7 inches; diameter, $7\frac{1}{2}$ inches. This beautifully decorated object—the only specimen of the kind known—is celebrated as having formed one of the principal gems in Wedgwood-ware of the Marryat Collection, and from its being engraved in Marryat's "History of Pottery and Porcelain." At the sale of that collection in February, 1866, it fetched the price of £27.

Judging from its general appearance and workmanship, its resemblance in colour to certain plaques, its style of decoration to various other lamps and bouquetiers, and more especially by the test of touch, we believe it to be comparatively modern. The form and all the decorative parts are of the old and best period; and it can be seen that lavish pains were bestowed upon its manufacture. The cone-like knob, or handle of the lid, which appears so like the bark of an oriental palm-tree, is simply the old scale or olive-leaf and berry pattern modelled horizontally instead of laterally. The three female figures on the lid are merely a refined reproduction of the famous "three old women" which the elder Wedgwood modelled with his own hand for the ice-pail lids of the famous service manufactured for the Empress of Russia in 1773-1774. The strap-work, the leafage, the helix or anthemion, and campanile ornaments, are all old. The ridge-like fluting of the lid is novel. The whole piece gives evidence of great care and able workmanship. This beautiful ornamental piece forms one of the principal features of a small but choice collection of Wedgwood's works.—*The property of Dr. Braxton Hicks.*

CENTRE-PIECE AND EGYPTIAN SPHINX CANDLESTICKS.

Centre-piece of oval-rounded form, on plinth. Granulated pale blue jasper, white relief; height with plinth, 15 inches; width, 13 inches.

This fine specimen of Wedgwood's ornamental ware is, it is said, the result of a commission given by Queen Charlotte, consort of George III., for the production of

a work worthy of presentation to the Prince of Wales on his birthday. The date is unknown, but the portrait-medallion is that of a young man from 20 to 28 years of age; and this would give a date somewhere between the years 1782 and 1790. It may, however, have been modelled from a portrait of earlier date than that of manufacture—for the flattery of princes extends even to their portraiture. The piece, it is said, did not remain long in Royal hands. At one of those pecuniary crises alike shameless and common, it passed into the hands of wearied and indignant creditors, and was sold with other Royal effects.

The granulated bodies are of a late period, and we should fix the date of manufacture somewhere between 1795 and 1810. George III. and his consort did Wedgwood great service by their unceasing patronage; and so long as the Queen lived all fine and new things were sent to court, once or twice during each season, for her inspection and approval.

Fine in some respects as the piece is, we believe that had the elder Wedgwood superintended its modelling he would have given greater flow to the general outline, a finer foot, a loftier plinth, and more graceful bearing to the figure of Britannia. The style of ornament is also mixed—Greek on a portion of the lid and on the curve above the foot, and Cinque-cento in the shells, leafage and spiral ornaments. The lion and unicorn have a lack-a-daisical, die-away air, opposed to the received idea of the prowess and valour of Britannia's defenders. They lean on, rather than support, the superstructure.

The feathers, coronet, garter, wreath, likeness-medallion, and reverse medallion containing a small bas-relief of Abundantia, are well modelled; and apart from this criticism, the piece is, as a whole, very fine, and is in excellent preservation.

Egyptian Sphinx Candlesticks. Jasper, blue and white; height, 6 inches. These ornaments were in many cases modelled by Wedgwood himself.—*The property of Dr. Braxton Hicks.*

PLATE II.

PORTRAIT CAMEOS.

SEVEN portrait cameos of the highest quality, modelled from gems of the Greek and Roman period. Jasper, blue and white. Size, varying from $2\frac{1}{2}$ inches. Centre cameo marked "Wedgwood and Bentley." Subject, the head of "Scipio." Above, "Plato and Zeno;" beneath, "Cleanthes and Chrysippus." Left side, "Hercules," from the Blacas Collection, and "Minerva;" right, "Sappho" and the "Youthful Bacchus." These exquisite gems of the highest and best period of Wedgwood's art manufacture prove sufficiently that the modern appreciation of the labours of this great Englishman is not without foundation, and that the result is likely to be an influence far higher and wider spread than a mere Renaissance.—*Mr. Bowker's Collection.*

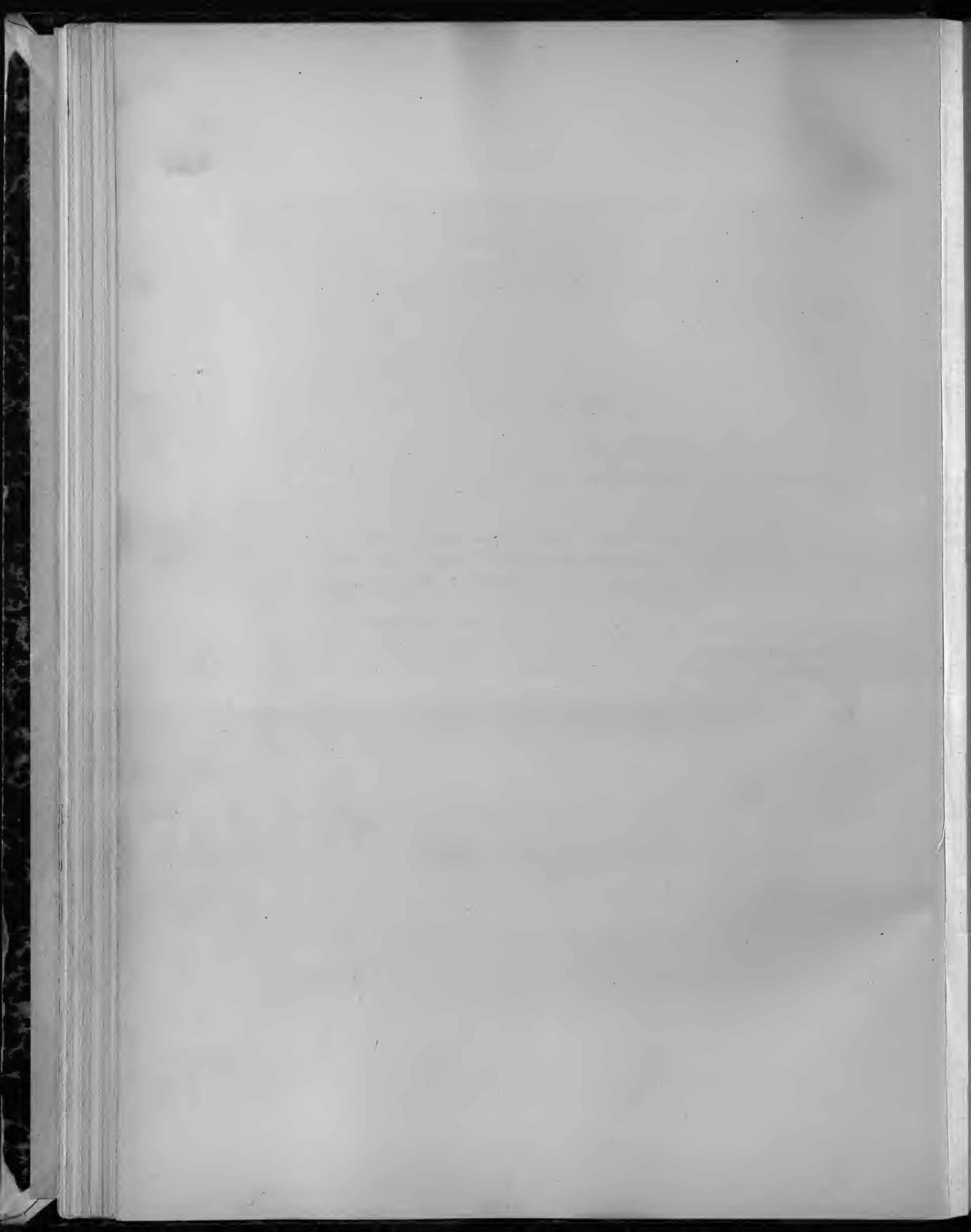




PLATE III.

CAMEOS.

TEN cameos and one medallion of high quality. Jasper, variously coloured grounds, with white reliefs. Medallion in centre. Length, 4 inches. Ground, a dark green. Subject, sacrificial altar with Bacchic symbols; marked "Wedgwood and Bentley." The other subjects include "Neptune and Æsculapius," "Achilles in his Tent," from old gems; two small "Sacrifices," "Signs of the Zodiac" as centres for buckles, "A High Priest kneeling and making a Treaty of Peace," "Captive Soldiers," and two the subjects of which are doubtful. The two upper cameos to right and left are set as coat buttons. The four cameos with decorated edges are beautiful in the extreme.—*Mr. Bowker's Collection.*





PLATE IV.

INTAGLIOS.

NINE intaglios. Basaltes, $2\frac{1}{2}$ inches high. Subjects, "Pomona," "Venus and Cupid," two representations; a "Sacrifice to Peace;" four figures of Psyche, from fresco paintings found in Herculaneum; and "Antonia and Urn." This group of intaglios gives the connoisseur and collector a fair idea of the perfection to which Wedgwood attained in this class of his copies from the antique. Intaglios of this size and fineness are becoming rare.—*Mr. Roger Smith's Collection.*





PLATE V.

THE CÆSARS.

NINE medals in intaglio of heads of the Cæsars; namely, Domitian, Tiberius, Augustus, Claudius, Vespasian, Titus, Galba, Julius Cæsar, and Nero. Basaltes, $2\frac{3}{4}$ inches high. The autotypes scarcely do justice to the extraordinary play of light and shadow as seen in the originals. The larger part of the physiognomies are characteristic of power, sensuality, and love of dominion; but some three or four give expression to nobler and more humane characteristics. An extraordinary fine collection of these and other medals, basaltes, and in bas-relief, is to be seen in the Museum, Jermyn Street.—*Mr. Roger Smith's Collection.*



ERRATUM.

PLATE VI. Four Small Bas-Reliefs should be described as from the *Streatfeild Collection*.



PLATE VI.

YOUNG HERCULES.

OVAL medallion; jasper, white on pale blue; $6\frac{1}{4}$ by $4\frac{1}{2}$ inches; marked "Wedgwood and Bentley." It is probably one of two medallions which appear under this title in the first and subsequent editions of the Catalogue, modelled from a sulphur by Tassie, the subject being from an antique gem. Like so many other medallions, it was produced in various sizes—those given in the catalogues being 2 by 4, and 4 by 6 inches. Theseus, the successor of Hercules, was sometimes given in this manner, and with a youthful cast of countenance; the sylvan headpiece being formed by the hide of the Marathonian Bull.—*Nettlefold Collection.*

FOUR SMALL BAS-RELIEFS.

"Sacrifice to Hymen," "Marriage of Cupid and Psyche," "Diomedes with the Palladium," and "A Sacrifice." Blue jasper, white relief; length, from $3\frac{3}{4}$ to $2\frac{1}{2}$ inches. The Sacrifice to Hymen was modelled by Flaxman in September, 1776, as a companion to the Marriage of Cupid and Psyche, and is probably an original design. The Cupids have much infantile beauty and grace, each figure in its relation to the other completing a perfect idea. This bas-relief was made in various sizes. The Marriage of Cupid and Psyche was first modelled by Hackwood, from a paste by Tassie; but, at a later date, Flaxman remodelled it from a cast direct from the original gem, and of large size—16 by $11\frac{1}{2}$ inches—as a bas-relief for chimney-pieces. Diomedes carrying away the Palladium:—Of this small bas-relief Wedgwood had several copies; the last made, just prior to 1777, being probably a fresh model from the hand of Flaxman. The original gem—like the Marriage of Cupid and Psyche—is still in the Marlborough Collection. It is the work of Dioscorides, one of the most celebrated gem engravers of the Augustan age. The subject is an important event in the Trojan war—the seizing and carrying off the Palladium, or guardian deity, of Troy. Diomedes appears descending from a square altar, holding in his left hand the Palladium, and in his right a sword. The guardian lies dead at his feet, and the statue of Minerva upon a cippus turns her back to him that she may not witness the bloody sacrilege. The figure of Diomedes is exquisitely drawn; the anatomical markings rather beautiful than strong, but with perfect science. In Tassie's catalogue are seventy-eight gems which represent this subject, yet the list is not complete. The fourth small bas-relief cannot be described more fully than that it is "A Sacrifice," probably to Æsculapius, who is offering a serpent to the flames in propitiation of the figure at his side. Wedgwood copied so many "Sacrifices" from pastes, gems, and bas-reliefs as to render, in many cases, individualization an impossibility.—*Bowker Collection.*

PIPING FAUN.

Oval plaque or medallion; jasper, white on pale blue; 8 by $6\frac{1}{2}$ inches; marked "Wedgwood and Bentley." This fine medallion was modelled by Flaxman for Wedgwood in July, 1776. It appears in the fourth edition of the Catalogue published in the following year. In that and subsequent editions the measurement is given as 4 by $3\frac{1}{2}$ inches. But all the finest bas-reliefs—the smaller especially—were produced in various sizes. This beautiful figure bears all the impress of Flaxman's hand, though derived from a fine antique.—*Nettlefold Collection.*







PLATE VII.

BACCHUS AND PANTHER.

○VAL medallion. Ground and frame black; relief, white biscuit; height, $1\frac{1}{2}$ inches. Modelled from a bas-relief taken from the monument of Lysicrates at Athens. The first medallion appears to have been made in November, 1772, for Sir Watkin W. Wynne. Of this Wedgwood wrote to Bentley, "We have sent you a Bacchus and Panther, biscuit only. You will please lay a flux upon the ground, burn it, and then colour it." The example we give is evidently of an early date, as frames made of earthenware were not found to answer, and were discontinued after a time. Its measurement differs from those given in all the editions of the Catalogue; but small variations of this character are of little account, arising, so often as they do, from the variability of the materials used by the potter and the processes in relation thereto. Besides, so soon as a bas-relief was found to sell, it was made in various sizes. The choicest examples of this medallion are in blue and white jasper.—*Sibson Collection*.

DANCING NYMPH.

Oval medallion. Basaltes, 10 by 7 inches. This figure is from a painting found with others in Herculaneum, the models brought over by the Marquis of Lansdowne. Wedgwood copied six of them, and the whole are probably still extant, though scattered in various collections. They were made at Etruria prior to 1773, as they occur in the first and subsequent editions of the Catalogue, and not only in basaltes, in white terra-cotta, and biscuit, but at a later date in pale blue and white jasper. In this latter body they are very charming. They appear to have been impressed from clay moulds, and then undercut. The specimen given is of early date.—*Collection of M. T. Turner, Esq., Pendleton, Manchester*.

HERCULANEUM FIGURES.

Two oval medallions, 13 inches high. Field and frames black; relief, white biscuit; marked "Wedgwood and Bentley." The figures from paintings found in the ruins of Herculaneum; the models brought to this country by the Marquis of Lansdowne. These figures were made in various bodies and sizes. In the Catalogue they are described as Bacchanalian; but there is nothing Bacchic about them. The one is probably intended for Hebe, the other for Nemesis or Pomona. In the Mayer Collection is an extremely fine copy of the latter medallion in white biscuit—see "Life of Wedgwood," vol. ii. p. 339—and in the Graham Collection at Cranford, are excellent copies in blue and white jasper.—*Sibson Collection*.

GOAT AND BOYS.

Oval medallion. Pale blue jasper, white relief; height, $3\frac{3}{4}$ inches; width, 5 inches. Modelled in September, 1776. It is probably Flaxman's work. At this date he was busy with several small bas-reliefs, among others, "The Judgment of Paris" and "The Triumph of Silenus," from a gem. The former bas-relief was afterwards modelled of a much larger size.

The faces of the boys, and their varied and natural attitudes, have much of Flaxman's manner; but there are defects in the modelling of the bodies and lower limbs, especially the feet, which one so exquisite in his delineations of the human form in childhood would have scarcely let pass. But it must ever be remembered that all the models he wrought for Wedgwood had to be transposed—often by inferior artists—into clay, and that to this followed the purgatory of two intense fires. That so many bas-reliefs went perfect through these processes is the miracle to be considered rather than small defects and shortcomings.—*Bohn Collection*.







PLATE VIII.

A PRIESTESS.

○VAL bas-relief; jasper, white on blue. Subject, a priestess; height $6\frac{3}{4}$ inches. This exquisite medallion, in unusually high relief, was modelled by Flaxman between 1775 and 1777. Marked "Wedgwood and Bentley." The drapery is exquisitely rendered, and the form and movement of the limbs, so apparent beneath, show how Flaxman had already studied one of the finest characteristics of antique art. The right hand and wrist need symmetry, and the left foot is badly modelled and placed. These defects are due probably to those at Etruria who interpreted his models. This charming figure carries the sacrificial patera and ewer, both being necessary to the duties of the altar.

Four cameos; jasper, blue and white. Size $3\frac{3}{4}$ to 4 inches. Upper line to left, Cybele; to right, Abundantia. Lower line to left, Tuccia, a vestal, carrying water in a sieve in proof of her chastity; to right, Clio, the muse of history. The three first are casts from antique gems; the last, Flaxman's interpretation of the antique muse. The cameo of Abundantia is marked "Wedgwood and Bentley." All are of good quality.—
Bowker Collection.



PLATE IX.

EUTERPE, CALLIOPE, TERPSICHORE, AND VENUS CALLIPYGE.

FOUR oval medallions,—jasper, blue and white. Marked “Wedgwood and Bentley.” Subjects of upper line, Euterpe and Calliope, two of the Nine Muses. Modelled by Flaxman; the first in March, 1775, the second in the autumn of 1777. Height, $6\frac{1}{2}$ by $4\frac{3}{4}$ in. These figures differ considerably from their antique representatives—Euterpe, the muse of lyric poetry, being a seated figure with a single pipe or flute resting in her left hand; and Calliope, the muse of epic poetry, being also a seated figure, holding a tablet in which to record her thoughts. The expression in both faces as thus modelled by Flaxman is distinctive, and the pose and drapery are beautifully rendered. The right foot of Euterpe is, however, defective; but this may not have been so in the original model. Lower line, Terpsichore, another of the Nine Muses. A charming figure. Height, $6\frac{5}{8}$ in.; modelled by Flaxman in 1778. Venus Callipyge, oval medallion; height, $6\frac{3}{4}$ by $5\frac{1}{4}$ in. Marked “Wedgwood and Bentley.” This medallion appeared both in biscuit and basalt prior to 1773, the sizes being 4 by 3 inches, and 10 by $7\frac{1}{4}$ inches. Between 1779 and 1787 it was issued as a cameo. This beautiful, but in the sense of a higher and more severe style of art, meretricious figure holds a place among Wedgwood’s finest copies from the antique. His patrons of classical and cultivated taste placed it in their collections, and one or more copies have thus descended to our time. But, generally speaking, the question of the nude in relation to art—sculpture especially—was as much a difficulty in his generation as in our own. And it will necessarily remain a difficulty, till an advanced scientific and physiological understanding of the human frame brings into force a purer conception of its relation to nature and the ideal. In copying from the antique this artistic point was ever present. “To clothe these bas-reliefs,” Wedgwood wrote to Flaxman, “would not only be a great increase of labour, but would require the hand of an experienced master in the art, and besides, then the piece would not be a copy from the antique. . . . The nude is so general in the works of the ancients, that it is very difficult to avoid the introduction of naked figures. On the other hand, it is absolutely necessary to do so, or to keep the pieces for our own use.” The Venus Callipyge, with other female figures of the same character, belong to a late and declining period of Greek art, when an exaggerated style delighted in “those representations which aim at the voluptuous delineation of sensual charms, verging on the extreme limits of the art, or even transgressing them.” But that purer taste and severer style which have characterized the two great ages of art when in their zenith, will again characterize, and perhaps permanently, the higher degrees of artistic production, when the causes which govern and lead to such are sufficiently developed. The beautiful medallion from which the autotype is taken is as fresh and sharp as though a year only, rather than a century, had elapsed since it left Etruria. It has a frame—necessarily removed—carved by Grinling Gibbons.—*The property of Mr. Kettel, Camberwell.*







PLATE X.

ALEXANDER WITH THE HORN.

PORTRAIT medallion. Basaltes, $3\frac{3}{4}$ inches in height. Original gilt frame, not given in autotype, and marked "Wedgwood and Bentley." It was modelled prior to 1777, from a paste by Tassie (Catalogue, page 48), and is very fine. Tassie's pastes were all derived from antique gems of the highest quality, and the age of Alexander left to posterity many engraved heads of deities and princes full of life and originality.—*The property of Mr. Scott, Peckham Rye.*

NYMPHS DECORATING THE STATUE OF PRIAPUS.

Oval medallion. Jasper, pale blue ground, white relief; height, $8\frac{7}{8}$ by 7 in. This subject was modelled by Webber some time between 1782 and 1794. The head of Priapus is taken from an antique gem or bas-relief; but the torso is modern, as also the plinth or cippus on which it is placed. The female figures are essentially modern. Those who have seen the bas-relief of "The Graces erecting the Statue of Cupid," by the same master, will at once recognize the female figure to the left. The face is singularly expressive of *abandonnement* and sensuality. There is a mannerism in Webber's modelling which at once reveals his hand; his best work being that which strictly copies the antique, as in the case of the bas-reliefs of the Barberini vase. His style is after the manner of Canova. The body of the relief is chalky, unlike that of the old period, when a fine opaqueness and a wax-like surface made outstanding surfaces alike exquisite to eye and touch.—*Bohn Collection.*

SENECA AND POMPEY.

Two oval medallions; jasper, white on blue. Height of each $2\frac{1}{4}$ inches. Both marked "Wedgwood and Bentley." The autotypes scarcely do justice to the perfection of the originals, owing probably to their polished surface; they are of that fine period when Wedgwood told Bentley to "hide them in a wrapper, for they were too good for common show."

The reliefs are finely undercut, and their body waxen and polished. The medallions are set in those "little knurled gilt" frames Wedgwood speaks of, but it was found necessary to remove them.—*The property of Mr. Burn, Brixton.*

SHAKESPEARE AND ROUSSEAU.

Small portrait medallions; basaltes, 2 inches high. In apparently the original metal frames supplied by Soho. Marked "Wedgwood and Bentley." Charmingly modelled, probably by Hackwood, though the countenance of Shakespeare wants gravity and age.—*Collection of Lady Charlotte Schreiber.*



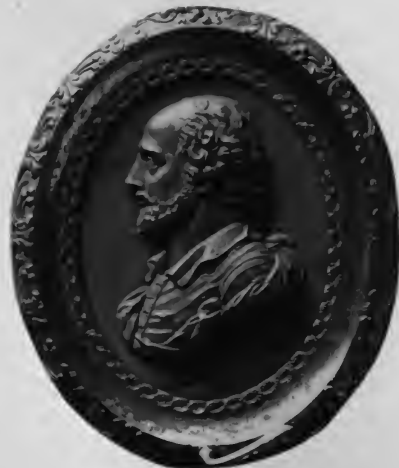




PLATE XI.

VASES.

SIX vases in basalt, one decorated; the forms copied from the antique. The vase to the right in the upper group is similar to those thrown at Etruria, June, 1769, on the opening of the works. Respective heights—centre, $11\frac{1}{4}$ inches; to right, 8 inches; to left, 7 inches.—*Apsley Pellatt Collection.*







PLATE XII.

VASES.

SIX vases in two groups; four are decorated and two plain. Basaltes. Heights vary from $9\frac{1}{2}$ to $6\frac{1}{2}$ inches. Most of them are copies from vases delineated in Hamilton's great work on Etruscan and Grecian antiquities. The vase, with acorn knob, fluting, drapery festoons, and goats' head handles, is beautiful. The others of the same group are elegant in form and decoration. Most, if not all, of these vases are unmarked, except with short dashes made by a modelling tool; yet they are undoubtedly true "Wedgwood," though of the second period, as they were bought at the sale in York Street, St. James's, some time in 1829.—*Apsley Pellatt Collection.*





PLATE XIII.

CRYSTALLINE AGATE VASE.

CENTRE vase. Crystalline agate; height, 12 by $7\frac{1}{2}$ inches. This is the largest vase of a group of three, the two other, or side ones, being slightly smaller. The veining is a little coarse, not quite so delicate as that of some specimens of crystalline vases in the Mayer and Falcke collections; but the polish is exquisite, and the beauty of the female terminal figures, the depth and richness of the gilding which covers them, and the drapery suspended from their hands, is unequalled. They are of early date, and, as a whole, are the finest we have ever seen.—*The property of Mr. Kettel, Camberwell.*

BOUQUETIER.

As a temporary stand to the crystalline vase just described is a bouquetier of simple but striking character. Height, $6\frac{7}{8}$ inches; width, $5\frac{1}{2}$ inches. Its form is that of a cippus or short column. Cippi were used for sepulchral purposes during the Greek and Roman periods; and Wedgwood, deriving, probably, his drawings from several forms of cippi in the British Museum, ingeniously adapted them to the service of holding flowers, and sometimes bulbs. This bouquetier is of early date—of the Burslem period undoubtedly. The body is simply cream-ware fluted on the engine-lathe. The goats' heads, festoons, medallions, ridges, and other parts in relief, are left cream-colour; while the base, the curves, the fluting, and the interstices within the ornaments, are delicately marbled with pale orange colour and black. The whole is simple, yet indescribably charming to the eye. This piece is worthy of careful reproduction, as indeed are a large number of Wedgwood's bouquetiers and root-pots.—*The property of Dr. Braxton Hicks.*

TRITON AND SATYR VASES.

Two vases in highly vitrified and thin paste, of which the colour is a splendid purple, and the decorative portions richly gilt, marked "Wedgwood" in somewhat coarse lettering. Height, 17 inches; breadth, 8 inches. The forms, which were modelled by Flaxman in 1775, are well known, there being many reproductions of modern date

in basaltes; and those in the same body of the old period are far from rare. The date of these purple vases is uncertain. Their paste is the same with the Whieldon-Wedgwood vases, now very rare, but known to collectors. Wedgwood speaks of making purple vases for Boulton, of which some were covered with gilt stars, while others, sent plain, were highly decorated with gilding at Soho. Probably, the vases the autotypes give were produced at Etruria in the early part of the present century, when reproductions in various styles were tried. The gilding is very rich, though a little worn.—*The property of Mr. Bell.*

VASE AND CANDLESTICKS.

Ornamental vase on plinth. Jasper, pink ground, white relief; height, 10½ by 5½ inches. Subject of bas-relief, "Cupid and the Infant Mercury." A chariot is drawn by rams, on one of which Cupid is seated as driver, whilst Mercury stands at the foot. The chariot is filled with the caduceus, a helmet, and a vase. This bas-relief appears to have been copied from an intaglio, and this from a paste by Tassie. Helix, ribbon, tongue and egg borders, and military trophies. It will be observed that the ornament which covers the base of the ovolo is a reduced copy of the frieze given in Plate XI. of "Wedgwood and his Works," the interspaces being filled in with sacrificial altars instead of bacchanalian figures. This rare coloured vase, though somewhat cracked and flawed in firing, contains in a small space specimens of Wedgwood's finest reproduction of antique ornaments: the ribbon festoons and military trophies alone being Cinquecento. The form of the vases and the annexation of the handles are admirable, and the colour delightful to the eye. Vases of this kind are extremely rare.

Ornamental candlesticks. Jasper, pale blue and white; height, 10 inches; diameter, 5 inches. Rustic or crabstock stem, inwreathed with vines in full bearing and supported by Cupids; nozzles ornamented with rayed leaves, the plinths plain.—*The property of Dr. Braxton Hicks.*





PLATE XIV.

THREE ORNAMENTAL VASES.

CENTRE vase with plinth. Body cane-colour ware, ornaments dark blue; height, $13\frac{1}{2}$ inches. The colouring of this vase is uncommon, and the form and ornamentation are good; still it does not fall within the highest class of Wedgwood's vases. The helix ornament at top of ovolo is prettily varied; and the campanile ornament springing from the base is clear and tasteful.

The vases right and left are of red terra-cotta; the ornaments black; height, 15 inches. Their form is excellent. The bas-relief figures appear to be processional, and are clearly Egyptian rather than Greek. The helix ornament, placed longitudinally, the wavy ribbon border, the grape festoons, the trophies of fruit, musical instruments and a mask, the egg and tongue edging on the lips, the frieze ornaments, and the baskets of fruit placed within, are all excellent, and the plinth has the meander decoration. Still these vases are comparatively modern, and not of the highest quality; none of the red ware decorated with black reliefs ever equalled the black ware decorated with red reliefs, although the latter presented greater difficulties in manufacture. The autotypes, giving the reliefs with great clearness, render the vases more beautiful than they really are.—
The property of Dr. Braxton Hicks.

THREE ORNAMENTAL VASES.

Centre vase and plinth. Jasper, pale blue ground, white relief; snake handles, leafage, beading, scale or olive-leaf, and anthemion borders and ornaments. The bas-reliefs, expressive of Maternal Love and Childhood, are composition pieces, made up in part from Flaxman's designs, and of other small figures which had appeared early as chimney ornaments. The same designs appear on a jasper tea-pot formerly in the Sibson Collection, and engraved in "Life of Wedgwood," vol. ii. p. 488. The date of this perfect and beautiful vase is sometime between 1783 and 1795.

Vase and pedestal to right. Jasper, colour of ground subdued pink, relief white. Lid and base of ovolo decorated with quatrefoils in deep blue, and anthemion border on plinth of the same colour. Handles elegantly decorated with beading and leafage. Height, 13 inches. Subject of bas-relief, which is canopied by floral festoons, "Achilles and the Daughters of Lycomedes," taken from a tablet modelled in Rome by Angelo Dalmazzoni, one of the best Italian artists of the time. The date of this vase is between 1788 and 1798. In form, colour and decoration, it is truly fine. Pedestal to vase—jasper, sea-green chequers or dice-work, with quatrefoil ornaments in white, and leafage border of bay on lower line. Height, $4\frac{3}{4}$ inches.

Vase to left. Jasper, dull sea-green ground, white relief. Height, 11 inches. Beautifully ornamented with signs of the zodiac, floral wreaths and medallions, of which the subjects, taken from gems, are two variations of Night shedding poppies. Pedestal to vase, jasper, pale green and white. Height, 6 inches; width, 5 inches. It is in the form of a cippus, and is decorated with the same class of pensile leafage and floral wreaths as belong to a covered cup engraved in "Life of Wedgwood," vol. ii. p. 529. The subjects of the bas-reliefs on each of the four sides are Cupids, variously decorated and disposed. This pedestal is evidently of a later date than the vase, which is of the finest period of manufacture, and for colour and beauty very rare. The three vases and two pedestals belong to one collection.—*The property of Dr. Braxton Hicks.*





PLATE XV.

VASES.

CENTRE vase; an early specimen of crystalline agate. Ornamented with gilt festoons, masks, handles, and acanthus leaf border round foot. Height with plinth, $13\frac{7}{8}$ inches; breadth, $8\frac{1}{2}$ inches. The handles are far from elegant; the ovolo has too much breadth, in comparison with height, for beauty; and the masks are coarse and too human. But as an example of Wedgwood's labours in this direction, and for comparison with his later productions in these fine bodies, it is interesting.—*Lady Charlotte Schreiber's Collection.*

Vase to left, a nice specimen of Wedgwood's ornamental work in cream-ware. Height, $9\frac{3}{4}$ by $5\frac{1}{2}$ inches. The form befits the simple paste or body, which in colour is a rich deep saffron. The husk-festoons, ribbons, flowers, anthemion ornament and strap-work are prettily coloured in lilac, green, and yellow; the figures are brown, and gilded ornaments are on the festoons. The lid is perforated as though for scent or flowers; and round each perforation is a relief prettily coloured.—*Bohn Collection.*

Vase to right, the largest of a set of three, is cream-ware sprinkled with green; at a later date known as "Serpentine," when the same coloured body was made in the mass and highly polished. Height, $7\frac{1}{2}$ by $4\frac{1}{2}$ inches. The festoons, medallions, quatrefoil and similar ornaments, are of cream-ware left uncoloured. In some copies of these early vases all the raised parts are richly gilt; the contrast thus effected being most pleasing to the eye.—*Bohn Collection.*

VASES.

Three vases in basaltes. Centre vase 15 inches high by $7\frac{1}{2}$, decorated with bas-relief figures of a Bacchanalian scene. Handles springing from the head of ovolo. Lid decorated with the tongue and egg bordering; campanile and leafage ornament springing from base; strap work beneath lid. Fluted pedestal and plinth decorated with anthemion border. This vase is in some respects similar to the fine jasper vase in the collection of Sir D. C. Majoribanks, Bart., and figured in "Life of Wedgwood," vol. ii. page 513. Not marked, but bought at Wedgwood's sale in York Street, St. James's, in 1829.

Two pitcher-shaped vases on plinths; height, $10\frac{1}{2}$ inches. Vase to right ornamented with vintage, wreath, scale border, and bas-relief of boys at play. Vase to left fluted, and decorated with olive leaf and berry ornament. Handle elegantly decorated and terminated by a mask resting on the costrel.—*Mr. Roger Smith's Collection.*







PLATE XVI.

CREAM-WARE CUPS.

CENTRE of group, honey-cup or broth-basin, $5\frac{1}{2}$ by 3 inches. To right and left, two oval double-handled covered cups, $3\frac{3}{4}$ by $3\frac{3}{4}$ inches. These specimens of the finest period of cream-ware are of exquisite form and finish. In colour, a pale sulphur. The centre-piece sinks far into the deeply-grooved saucer, from which it is removable, thus giving perfect security to the cup when full. It is ornamented with lines and grape-border in a rich brown, finely shaded. The pair of cups, probably for custards or jellies, are very elegant, the handles particularly so. The lids and a portion of the cups above the foot are beaded and engine-turned.

Similar relics of dinner, tea, and dessert-services, as finely formed and chastely decorated, are still numerous. In the Mayer Collection, Liverpool, are a bread-basket, ice-pails, a compotier, and a soup-tureen, equally excellent. (Figured in "Life of Wedgwood," vol. i. pp. 378-379.) In the Bragg Collection, Handsworth, Birmingham, are two or three mustard-pots and spoons of such delicacy of form, finish, and colour, as to be well worthy of the fine objects which surround them. In the possession of the writer is a small cream ewer, the form of which, copied from one of silver, is most graceful. The handle bends in with a slight flow of line; and the delicate brown edge, the rich glaze, and the fine saffron colour, raise this simple piece of clay to the condition of a work of art. Equally choice are two small cream-ware cheese-plates, each different, and of the simplest character, yet perfect in form and glaze. So much so, that a potter of great eminence says, "They ought to be put into a drawer, and kept there."

Scattered in numberless English houses are many such pieces. Sauce-boats, fruit-baskets, cream-cups, salt-cellars, spoons, and a variety of other things, all of which were cheaper in their day than their less graceful representatives in our own. Mr. Gladstone well said, in his memorable speech, "That the lower works of Wedgwood are every whit as much distinguished by the fineness and accuracy of their adaptations to their uses, as his higher ones by their successful imitation of the finest art.—*The property of Mr. Kettel, Camberwell.*

POTPOURRI VASE, OR PERFORATED INCENSE JAR AND TWO LARGE EWERS.

Potpourri perforated vase, or incense burner, and large ewers of glazed black earthenware enamelled with bright coloured flowers. Height of vase 12 inches, of ewers 10 inches. These specimens are of the second period, and have much in character with Mr. Mitchell's cane-colour vase. The middle piece is enamelled, with a pattern known as the "chrysanthemum," in fashion about 1804-1810. This ware in the shape of teapots, cream jugs, butter dishes, &c., is far from being rare. The specimens given were bought at the long-extended sale in York Street, St. James's, in 1829.—*Mr. Roger Smith's Collection.*

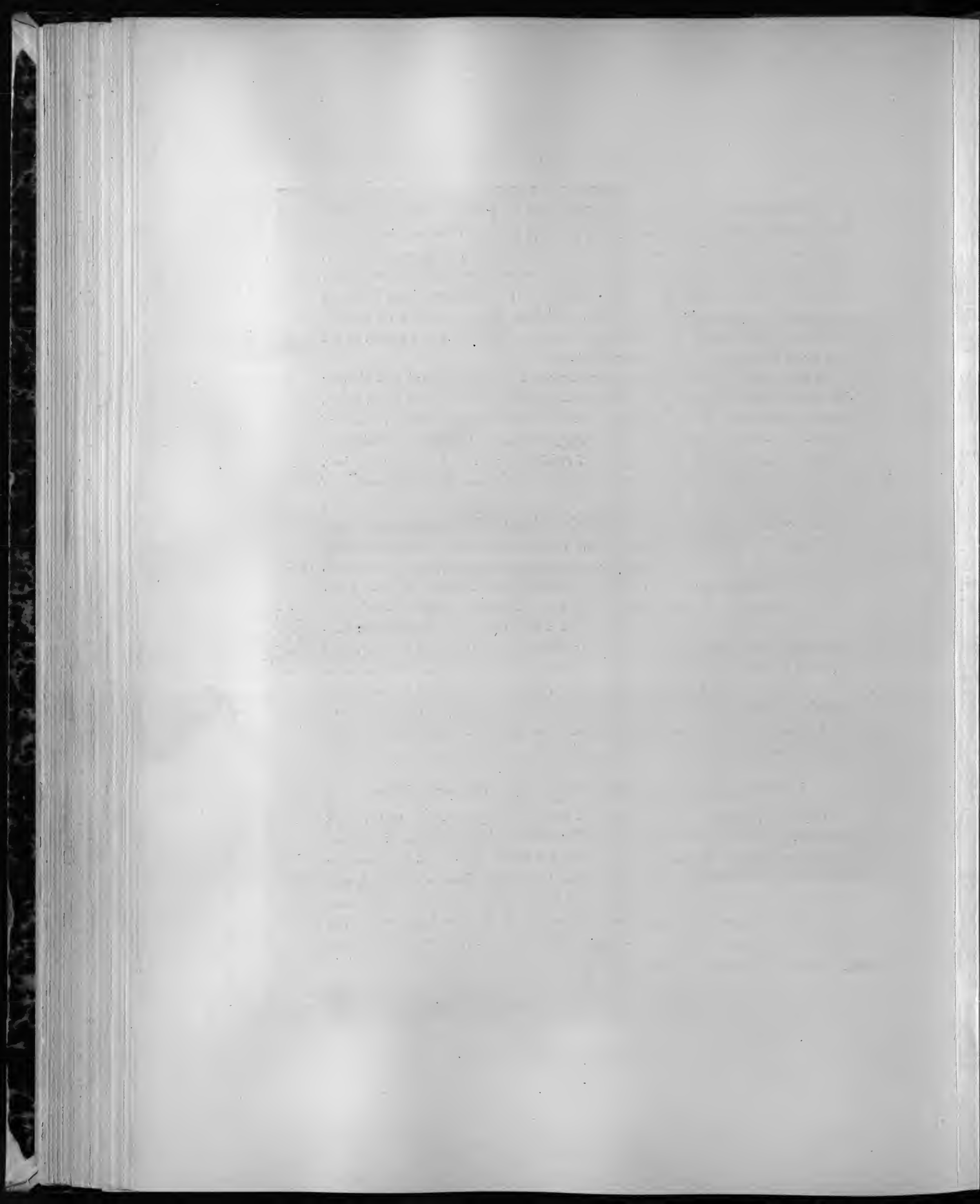




PLATE XVII.

NAUTILUS DESSERT SERVICE.

CENTRE-PIECE in form of nautilus shell, 9 by $10\frac{1}{2}$ inches. Pecten-valve tureen for cream or sugar, 6 by 7 inches. Plate, specimen of twenty-four others, 8 inches.

Two dishes of nautilus service, 13 by $6\frac{1}{2}$ inches, and 12 by 8 inches. Soup tureen of shell dinner-service, ornamented with cockle shells, tinted and edged with brown and black, $9\frac{1}{2}$ inches.

The three specimens in the first line, and the two dishes in the second line, are very fine and perfect examples of Wedgwood's famous "Nautilus Dessert Service," so named from the form of the centre-piece; the whole service being modelled and coloured from natural shells. He had a good and scientific knowledge of conchology; and all the choicest pieces of the service were modelled by himself. Some specimens are differently tinted; as with shades of pale green and yellow, or with streaks of light puce and gilt. But none are so beautiful and choice as those in the examples given, which imitate natural shells in their pink and creamy hues. The plates, though all of one form and size, are each somewhat differently coloured; and the dishes, which all vary, are models in grace of outline and finish. Purists in style may probably criticise this perfection of realism and question its relation to true art, but there can be but one opinion, that Wedgwood never brought into closer approximation, the union of utility and beauty. A few of these services are still extant, for they were made during the first and second periods. The one to which these specimens belong is singularly fine and perfect.

The tureen has formed part of a dinner-service. The lesser tureens, dishes, and plates being ornamented with cockle or small bivalve shells in the same manner. This specimen is very rare.—*Haliburton Collection.*







PLATE XVIII.

ORNAMENTAL LAMP.

ONE of a pair in finely polished basaltes. Height, $13\frac{1}{2}$ inches, supported by three figures resting on an angular plinth. Portions of this lamp we find elsewhere. The anthemion border, and the modelled supporting figures beneath, are the same with those of the bouquetier in the Sibson Collection given in "Wedgwood and his Works," Plate XXIV. Group 3; and with the exception of the figures at top and bottom, the perforated curves for suspension, and the strap work, it is like the celebrated lamp of the Marryat Collection, now the property of Dr. Braxton Hicks, given in our Frontispiece.

These beautiful lamps, for we speak of the pair, display a wealth of ornament peculiar to Wedgwood's finest works—the anthemion border, leafage and campanile ornaments, scale work, and beading. The burners are placed in shells.

These lamps were bought by the late Apsley Pellatt, M. P.—a man whose name will not be forgotten in relation to the advance of modern English art,—at the sale in York Street, St. James's, in 1829.—*Apsley Pellatt Collection.—Knowle Green, Staines.*

DOLPHIN CANDLESTICKS.

In basaltes, 9 by $6\frac{1}{2}$ inches. Light-bearing ornaments of this and like character, such as tritons, sphinxes and chimeræ, are of early date. Many of the forms were modelled by Wedgwood himself. Dolphin candlesticks are now very rare. The pair delineated is small but choice.—*The property of H. Hancock, Esq.*







PLATE XIX.

TWO GROUPS OF SMALL FIGURES.

SIX small statuettes in coloured earthenware, Group I. The figures of "Faith," "Hope," and "Charity," modelled by Mrs. Landre at the close of 1768, under the title of "3 Female Virtues." The figures are all marked "Wedgwood." "Charity," height, $8\frac{1}{2}$ inches; width across plinth, $3\frac{1}{4}$ inches. "Faith" and "Hope," height, $7\frac{1}{4}$ inches; width across plinth, $2\frac{1}{4}$ inches.

Strictly speaking there is nothing artistic in these statuettes; though some portions of the figure of the child at the right hand of "Charity" are pretty. The autotypes give no signs of colour—beyond mere black patches—where colour in the originals exists; and therefore much which is characteristic is lost. But they are interesting, as marking an hitherto unknown phase of Wedgwood's work, the great advance he made therefrom, and as showing the kind of ornaments which at that date decorated the mantel-shelves, buffets and dressers of English homes.—*The property of Mr. Bell.*

Group II. contains a "Shepherd" marked "Wedgwood," height, $8\frac{1}{2}$ inches, belonging to James Glover, Esq., Bebington, Cheshire; a "Shepherdess," unmarked, belonging to Dr. Hooker, F.R.S., height, 8 inches; and a seated figure in cream-ware, height, $8\frac{1}{2}$ inches; modern, but from a model said to be yet at Etruria. This last is from the collection of Lady Charlotte Schreiber. Of the six figures the "Shepherd" is by far the best, both in colouring and form. From the similarity in style it is undoubtedly from a model by Mrs. Landre.







PLATE XX.

PROCESSION TO ISIS.

PLAQUE in ordinary earthenware thickly coated with black glaze. Length, $16\frac{1}{2}$ inches by $9\frac{1}{2}$ inches wide. As weighty almost as iron, and unmarked. It is undoubtedly one of Wedgwood's early trial pieces in encaustic painting. The subject, taken from an Egyptian vase, is considered by a great classical authority to be most archaic and interesting. Four stiff and rudely conceived figures, carrying sacrificial implements, are proceeding to the altar of Isis. The colours, which depict them, are brown, flesh, and grey, and these are laid on so thickly as to amount almost to relief. In the collection from which this plaque, or rather slab, is derived, is another still more archaic and rude. The painting, which is a coarse dirty red upon black, represents an aerial chariot, followed by a train of choral figures. The weight of this piece is extraordinary. Both slabs are of great interest, for they show the coarseness of the bodies with which Wedgwood had to deal, and the rudeness of the art of painting in colours at the period when he first attempted to imitate the Etruscan painted vases.—*Apsley Pellatt Collection.*

TRIUMPH OF BACCHUS.

Elongated bas-relief tablet; length, 14 inches; width, $6\frac{1}{2}$ inches. Biscuit, painted on enamel colours, after the manner of the "Cupids" given in Plate XXVII. This subject was modelled by William Hackwood, at Etruria, in February, 1776. In the previous autumn, October, 1775, he had modelled a "Sacrifice to Bacchus."

The "Triumph of Bacchus" wears too much the appearance of a composition; the chariot having been probably copied from some of the innumerable small bas-reliefs Wedgwood had at his disposal, and the figures added thereto. The boy blowing the "wreathed horn" is in a measure similar to one in the oval tablet of "Bacchanalian Boys at Play," and the attendant figure holding up his hand is but little changed from one holding up a cup in the "Birth of Bacchus," modelled by Hackwood about the same period.

This bas-relief has "Wedgwood and Bentley's" name on the back in capitals. It formed originally the upper part of a marble chimney-piece in an old house in the city of London. The figures are in extraordinarily high relief, richly embrowned and reddened in enamel colours. Some have considered these ruddy hues to be the result of time or fire; but they were purposely effected and have remained unchanged.

As a work of art it is extremely rude and archaic. The horses are like those of a Dutch toy, the legs especially, and the human figures are stiff and coarse. Considering that Flaxman was at this same period at work upon "The Muses and Apollo," and the "Dancing Hours," the juxtaposition of two such styles in one manufactory is scarcely conceivable.

Viewed, however, as a tablet of a cheaper class, and in connection with the still more archaic painted tablet given above, it is of special interest, as showing the slow steps by which Wedgwood ascended to his finest works; and that he did not reach perfection at a bound, no more than any other labourer in the great field of art, but only through the ordinary course of patient experiment and slow progress.

As a whole, its simplicity and rudeness have a charm. Bacchus, Silenus, the Cupids, the vintage, the horses, the grapes, the leaves—all are ruddy and embrowned, as though

"Telling of Flora and the country green,
Dance, and Provençal song, and sunburnt mirth."

This tablet is referred to in "Life of Wedgwood," vol. ii. p. 371, note; and is engraved in the new edition of "Marryat's History of Pottery and Porcelain."—*Streatfeild Collection*.

A SACRIFICE.

Small bas-relief. Jasper, blue and white; length, $4\frac{1}{2}$ inches. A Sacrifice to Ceres of Pomona; Fame, as an attendant priestess, sending forth through her trumpet the news of an abundant harvest and vintage. This charming bas-relief is from a design by Flaxman, and is probably one of the "Four Seasons" modelled by him in 1778. The size is precisely that given.—*Sibson Collection*.

FOUR BOYS AT PLAY.

Small bas-relief. Jasper, sage; green ground, white relief. Height, $4\frac{1}{4}$ inches; length, $5\frac{1}{2}$ inches; marked "Wedgwood," with the addition of T. It appeared in several sizes. The boy with the butterfly and the one with the bird became great favourites, and were subsequently introduced into many small bas-reliefs for vases, salt-cellars and other pieces. The copy before us is not sharp enough for the best period.—*Streatfeild Collection*.





PLATE XXI.

A ROMAN PROCESSION.

BAS-RELIEF tablet in basaltes. Length, 20 inches; height, $9\frac{1}{4}$ inches. This fine bas-relief is a continuation of the tablet well known as "The Death of a Roman Warrior," engraved in "Life of Wedgwood," vol. ii. p. 361; and which, in still larger size, is given in Plate VI. of "Wedgwood and his Works." The original bas-relief, containing in contiguity the two tablets, forms part of an ancient sarcophagus in one of the collections of sarcophagi in Rome or Florence. The first tablet was manufactured by Wedgwood prior to 1773, the second—of which we now give the autotype—not till far later; it being modelled from the original, sometime between 1788 and 1795, by either Pacetti or Dalmazzoni. It forms one among the long list of unrecorded bas-reliefs. It is extremely fine. The infinite variety of expression in the countenances and attitudes, and the sense conveyed of movement throughout the group, are most artistic. Each figure is life-like, and finely modelled. This tablet is in the finest possible condition, and much rarer than its companion.—*Sibson Collection.*

A BACCHANALIAN SACRIFICE.

Bas-relief tablet in basaltes. Length, $20\frac{1}{4}$ by $8\frac{3}{4}$ inches. This is one of "Wedgwood and Bentley's" earliest and finest works; and, pressed first from a mould, was then carefully finished by the modeller. Every part of it is deserving of study—the wooded solitude, the vine-wreathed rocks, the flower and grass-strewn soil. There is great character in the figures, the fauns giving contrast to the half-human satyrs. The vine-wreathed bust of Pan or Silenus at the rear of the altar is full of expression. But the goats and lion are not at all like nature; though, in keeping with the Bacchanalian rout around, even the lion seems asleep or tipsy. The very wine jars reel! This bas-relief is Cinque-cento in treatment, but derived from a Roman source, when the Greek ideal of Pan, satyrs, and fauns had become sensualized and brutal.

The whole piece is full of movement and fire; and being but little polished, is all the finer.—*The property of M. W. Turner, Esq., Pendleton, Manchester.*







PLATE XXII.

SACRIFICE TO HYMEN.

BAS-RELIEF tablet. Subject, "A Sacrifice to Hymen"—jasper, pale blue and white; $10\frac{1}{2}$ by $5\frac{1}{4}$ inches. It must be recollected that both Flaxman and Webber modelled hymeneal sacrifices,—the former prior to 1777, the latter between 1782 and 1787. Flaxman's beautiful rendering of this subject will be seen in Plate VI., in companionship, as intended, with the Marriage of Cupid and Psyche. It was modelled in various forms and sizes.

In "Wedgwood and his Works" we have referred this bas-relief to Flaxman; but there is an uncertainty on the point, which further knowledge may clear away.—*Bowker Collection.*

TRAGEDY, COMEDY, AND APOLLO.

Bas-relief tablet. Jasper, pale blue ground, white relief. Length, $9\frac{1}{2}$ inches; height 6 inches. Marked "Wedgwood and Bentley." The piece in this form was made early in January, 1778. It is simply an arrangement of three figures taken from Flaxman's celebrated models of "Apollo and the Nine Muses," and is as sharp and fine, and in as good a state of preservation, as though made yesterday. It is certain, however, that a higher perfection in these bas-reliefs was reached in the period between 1781 and 1795.—*The property of Mr. Bell.*

AN OFFERING TO PEACE.

Bas-relief tablet. Dark blue jasper, white relief. Length, $11\frac{1}{2}$ inches; height, $4\frac{3}{4}$ inches. Modelled from a design of Lady Templeton, December, 1777. There are two sizes of this bas-relief; the one represented being the smaller. It has a degree of formality in the grouping of the figures; the drapery wants transparency, and the whole has too much of the air of a "composition" piece; still it has many charming points which render its possession desirable.—*Streatfeild Collection.*







PLATE XXIII.

VITRUVIAN SCROLL.

BAS-RELIEF tablet. Jasper, blue and white; length, 18 inches; height, 7 inches; modelled prior to 1786 by the elder Westmacott for Wyatt the architect, and copied at Etruria in jasper. The tablet was for a chimney-piece, and there were two other decorative parts belonging to each pilaster which are now unknown. The charge at Etruria for making each decorative set was £15 15s.

The Vitruvian Scroll in its many forms is a purely architectural decoration. It consists of convoluted, undulating ornament, which is very fanciful and varied. It occurs in friezes of the Composite order; and several varieties were found in the wall-decorations of a house at Pompeii. The Cinque-cento variations of the Vitruvian Scroll are numerous and often very beautiful.

The plaque thus given is, in beauty of colour and sharpness of outline, very choice. It is one amongst the unrecorded bas-reliefs of which a list will be found in the "Handbook."—*Sibson Collection*.

VENUS IN HER CAR.

Elongated bas-relief tablet. Subject, "Venus in her Car drawn by Swans, with attendant Cupids, &c.," from Le Brun. Jasper, dark blue ground, white relief; length, 10½ inches; height, 4½ inches. Modelled in 1778. This bas-relief is frequently seen on jasper vases. The design is characteristic of the French art of the period; and, though not without grace, lacks the simplicity, unity, and clearness we find in Flaxman.—*Sibson Collection*.

A SACRIFICE.

This plaque seems to be Flaxman's interpretation of an "Offering to Peace," modelled by him, probably from a gem, for "Wedgwood and Bentley," between 1775 and 1777, and made at Etruria in several sizes. Jasper, pale blue ground, white relief. Length, 11 inches; height, 3½ inches. It is a lovely design; the figures exquisite in detail and drapery, and finely undercut. The floral festoons greatly enrich the field. There are one or two trifling defects, probably acquired in transfer from the original or in firing. Mr. Bohn has a fine version of this bas-relief, which is given, in lessened size, in the "Life of Wedgwood," vol. ii. page 542, where it is incorrectly named a "Floral Sacrifice."—*Sibson Collection*.

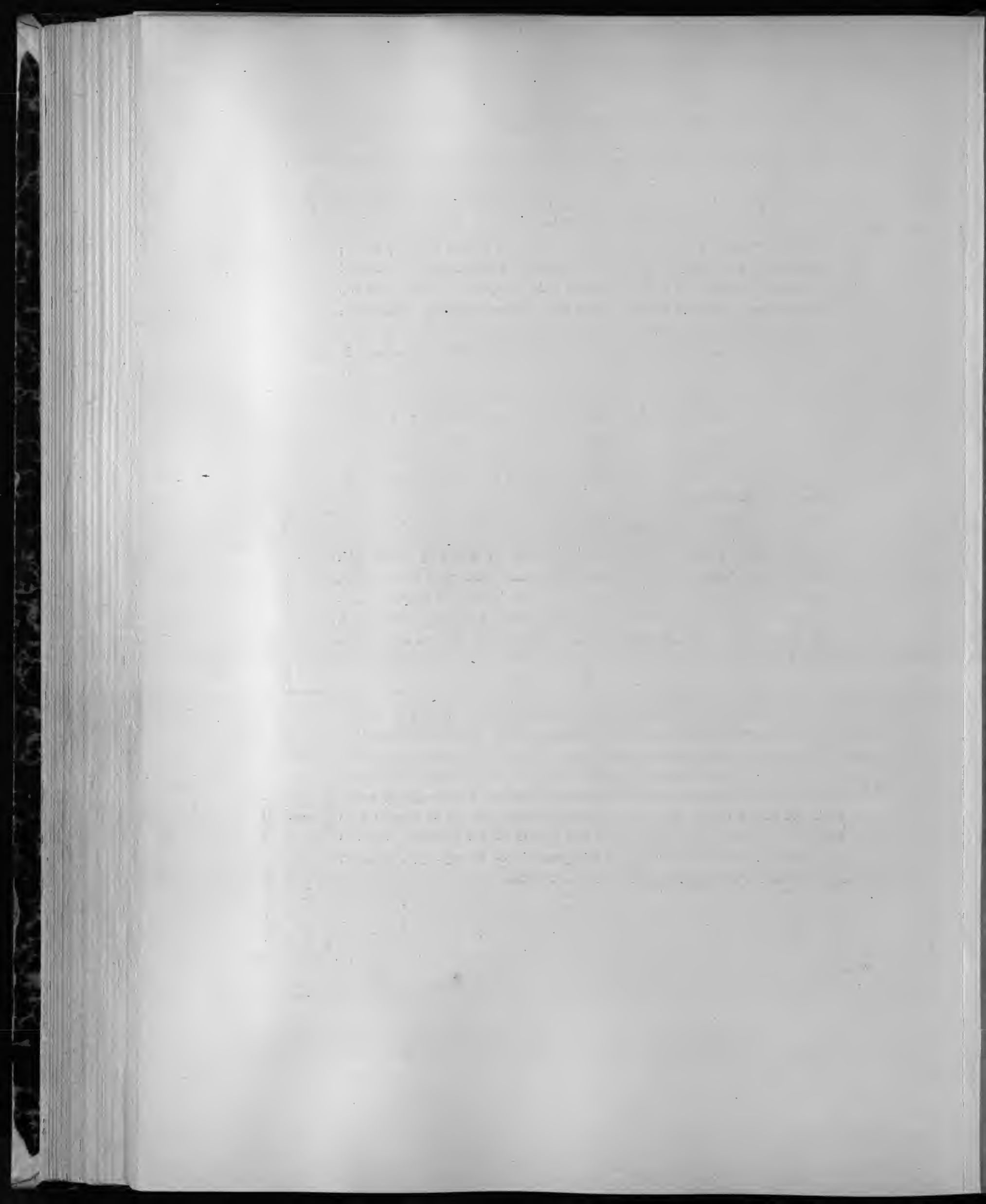






PLATE XXIV.

PROCESSION OF LITTLE BOYS.

BAS-RELIEF tablet. Jasper, dark green ground, white relief; length, 8 inches; height, $1\frac{3}{4}$ inches. There is much probability that this tablet was designed by Flaxman, though there are defects in it which cannot certainly be all due to accidents in manufacture or firing. The left legs of the boys, with the exception of those in the centre and at each end, are deformed in the extreme; but the incomparable grace in the droop of the husk festoons, their terminals, and the beauty of the boys, whose limbs are perfect, betray the master-hand. These tablets were modelled between 1775 and 1777, and were made subsequently in varying, though always small sizes. Occasionally the wreaths were varied, sometimes being leaves, at others flowers, or drapery festoons. "Processions" are now very rare; and the one given, even with the technical defects referred to, is a gem of much value.—*Bowker Collection.*

THE NEREIDES.

Bas-relief tablet. Pale blue jasper, white relief. Length $21\frac{7}{16}$ inches by 6, said to have been modelled by Henry Webber when, as Sir Wm. Chambers' pupil, he was in Rome, sometime within the period 1779-1781. Had such been the case, so important a bas-relief would have been transferred to clay prior to 1787, and so appeared in the sixth and last edition of the Catalogue published in that year. But it is absent, and forms one in the numerous list of unrecorded bas-reliefs. It wears greatly the air of Pacetti's work, who, under the superintendence of Flaxman and Mr. Jenkins, was at work in the Museo Capitolino in 1788-1793. Pacetti modelled bas-reliefs quite as important as the "Nereides;" among others, the "Sacrifice of Iphigenia," "Priam begging the body of his son Hector," and "Achilles and the daughters of Lycomedes."

It is said by Bouillon, "Musée des Antiques," vol. i. section *Les Néréides*, that this bas-relief represents a chorus of sea-nymphs carried on Tritons and marine monsters, and apparently sailing across the ocean. Winged infants accompany them, who plough the waves mounted on dolphins, or, leaping into the air, form a group with the goddesses seated on sea-monsters. The entire procession advances to the harmonious notes of flutes and a lyre.

Neptune, Amphitrite, the Nereides, and other sea-divinities, are the frequent subjects of antique bas-reliefs. At Rome, in the Temple of Domitius, there is an extensive marble group, originally, perhaps, composed for a temple pediment, and said to be the work of Scopas. It represents Achilles receiving the arms of Hephæstus from his mother. Besides the figure of Thetis, Neptune, and a band of Nereids and Tritons, riding on sea-monsters, are also introduced, giving the whole scene much animated life, and a touch of festive merriment. The marriage of Neptune and Amphitrite also forms the subject of a beautiful marble relief in the Munich Glyptothek. It is figured in Lübke's "History of Sculpture," vol. i. pp. 184-5.

The arrangement of the subject of the "Nereides," of which bas-relief the present is a fine copy, offers a striking application of those principles, so grand and fruitful, which the ancient sculptors took as the constant guides of their works, viz., unity in the *ensemble* and variety in the details.—*Bragg Collection.*

COMPOSITION PIECE.

Elongated tablet. Jasper; ground dark green, white relief. Length, 18 $\frac{7}{8}$ by 5 inches; marked "Wedgwood." A plaque, similar, though finer, to the "Offering to Peace;" the only difference being size and a few accessory figures. Unfortunately, too many of these composition pieces were made, from time to time, at Etruria. Thus effects—modern and antique—were often ludicrously blended. The figures in the pieces designed by Lady Templeton and Miss Crewe were essentially modern and English; yet in the "Sacrifice to Peace," in this and its fine similitude, and in other pieces, we have altars of the heathen period and the Cupid of classical imagination. Bas-relief sculpture thus mechanically put together, can contain no true vitality, such as obtains when genius strikes out at once a given idea and a perfect whole. This is speaking critically—yet the tablet is, in its perfection, simplicity, and rendering, a very lovely one.—*Bragg Collection.*



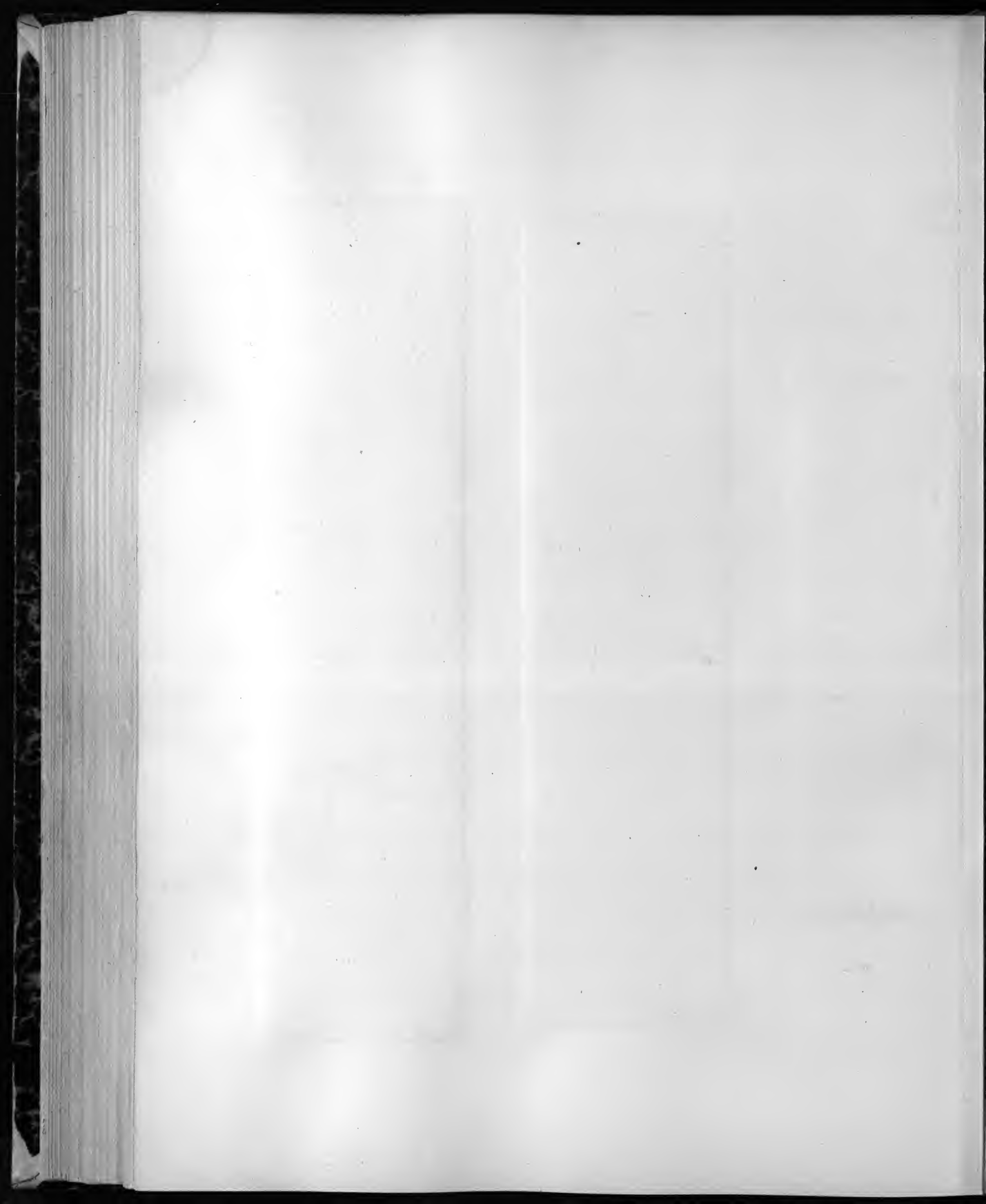


PLATE XXV.

BACCHANALIAN BOYS AT PLAY.

OVAL medallion, or plaque, modelled in fine white terra-cotta, prior to 1773,—probably at Etruria—from a drawing or bas-relief sent from Rome. Length, $7\frac{1}{2}$ inches; height, $5\frac{3}{4}$ inches. Marked “Wedgwood and Bentley.” The medallion is a fair and pleasing example of early work.—*Streatfeild Collection.*

GLADIATORS IN THE ARENA.

Square plaque in basalt. Modelled and impressed apparently from a wall-painting in fresco found in Herculaneum; or a Renaissance interpretation of a Roman bas-relief. Finely undercut, marked “Wedgwood and Bentley.” Height $12\frac{1}{2}$ inches; length $11\frac{1}{2}$ inches. This extremely fine plaque is very rare. Its style is the same as that of the “Feast of the Gods,” “War of Jupiter and the Titans,” and others of a like character. All these early plaques were manufactured in several sizes and forms; but free reliefs, modelled from the finest works of antiquity, soon superseded those more mechanically produced.—*Nettlefold Collection.*

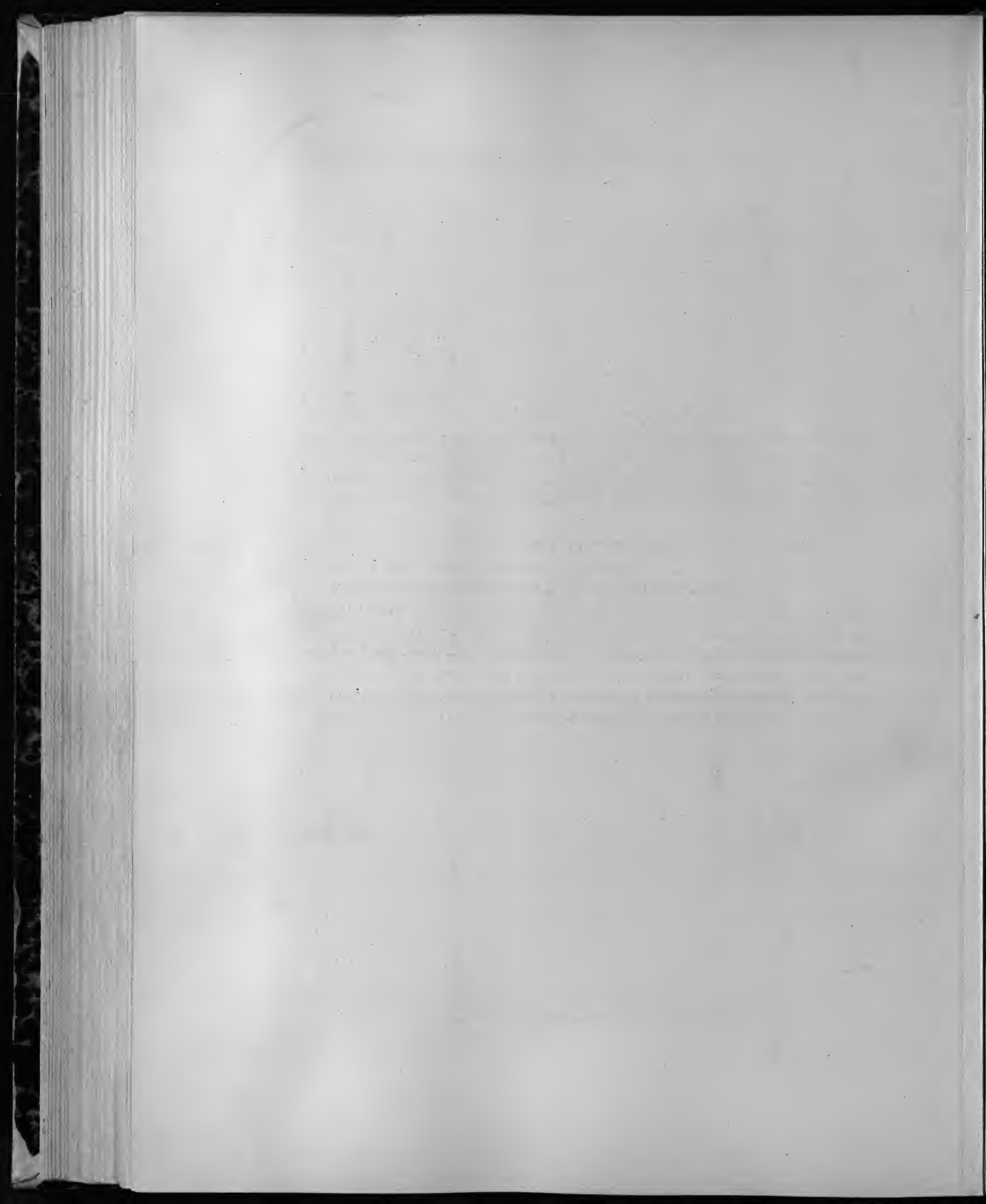






PLATE XXVI.

CASSANDRA GRASPING THE PALLADIUM.

OVAL medallion in basaltes; height, $7\frac{1}{4}$ by $4\frac{1}{2}$ inches. This fine subject, which is in high relief, was copied from a gem in the cabinet of Louis XV., King of France. As no sulphur or other impression of it is in Tassie's Catalogue, it is probable that Wedgwood derived the cast from which his artist Bacon worked, from either Lord Clanbrassill, Lord Bessborough, Lord Granville, or Sir Watkin Williams Wynne, all of whom were possessors of fine gems or impressions of such. This medallion was among his earliest works in basaltes, it being in existence prior to 1773. It represents Cassandra grasping the Palladium for refuge in presence of the pillared bust of, probably, a Trojan king. She kneels upon a low cippus or altar. There is an air of antiquity in both subject and treatment, the countenance of the Trojan king being expressive of gravity and benevolence. This fine medallion is extremely rare.—*Mr. Roger Smith's Collection.*

BOYS DANCING ROUND A TREE.

Circular plaque in basaltes; frame of same with fluting and strapwork. Diameter 6 inches. This is one of Wedgwood's earliest bas-reliefs; and is apparently moulded or pressed from a cast in clay after the manner of the "Drunken Silenus" in Sir William Holbourn's Collection, the "Marriage Supper of Perseus and Andromeda," the "War of Jupiter and the Titans," and some others. The piece is Cinque-cento. Bas-reliefs thus produced could never approach in force and beauty those freely modelled and undercut. Round and oval plaques of this early period are becoming very rare; especially those framed in pottery.—*Mr. Roger Smith's Collection.*

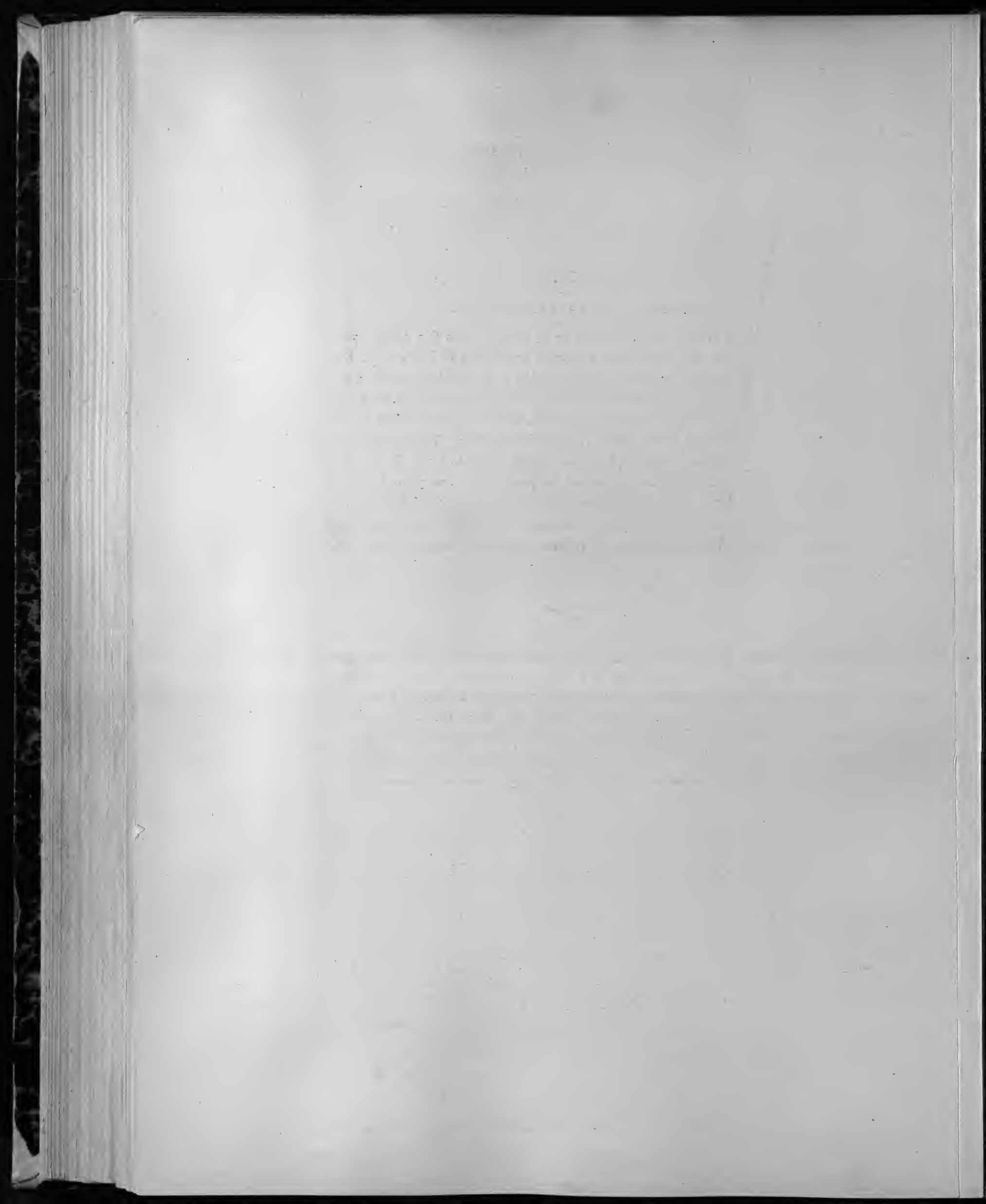






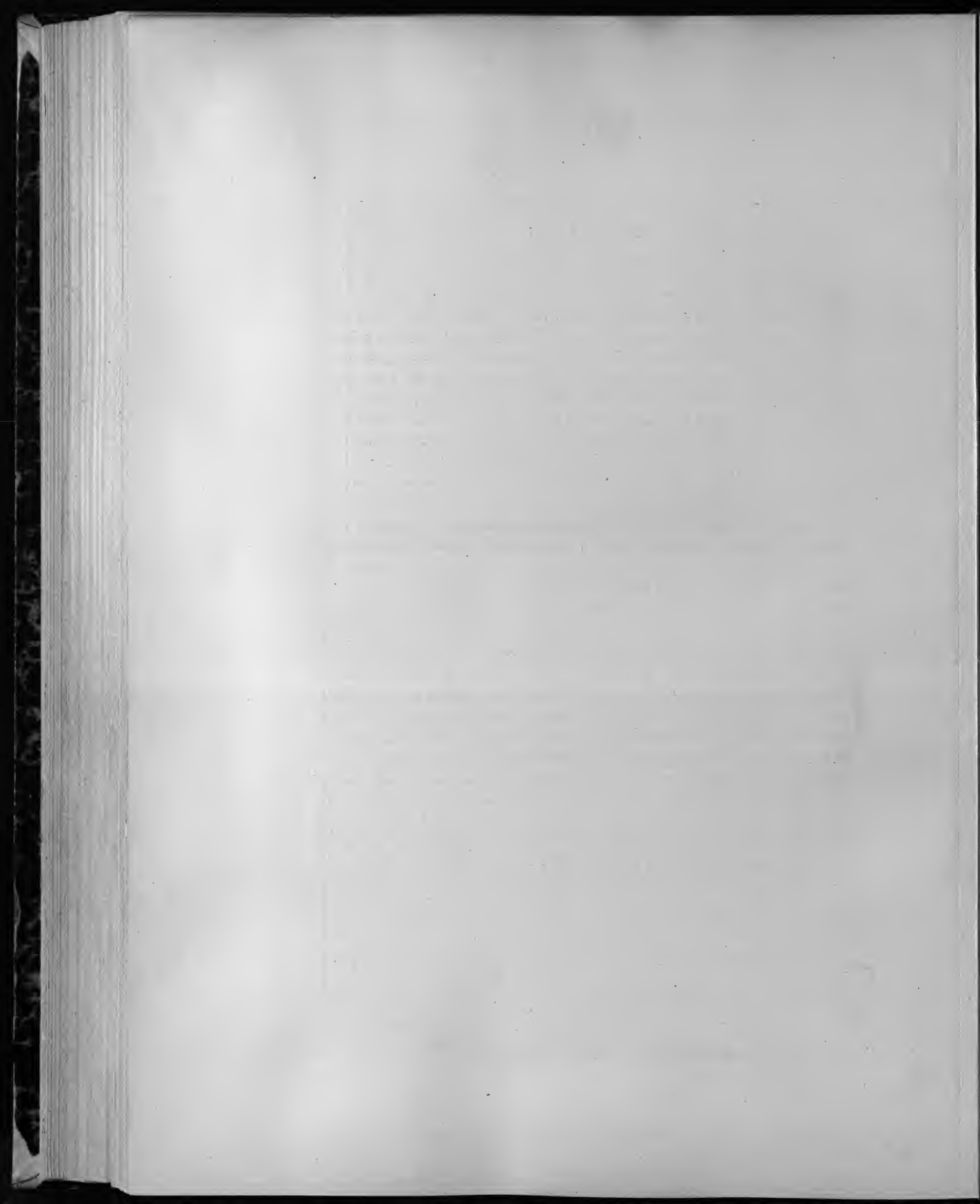
PLATE XXVII.

CUPIDS STRUGGLING FOR A HEART.

STATUARY Group from Fiamingo. Glazed earthenware body. Probable date 1768-1775. Height with stand $15\frac{1}{2}$ inches; length of stand 10 inches. Unmarked. These figures, both by tradition and in the opinion of many most competent collectors and judges, are due to Wedgwood. They are coarsely painted, under the glaze, a high cream or flesh colour, the hair and cheeks of appropriate tints, the stand green. The wings are sprinkled with colour. The figures are most beautifully modelled. On a similar group belonging to Reginald Darwin, Esq. of Buxton, there is a wreath round the smaller figure of which the flowers in form and painting have the delicacy and finish of the finest Dresden. Wedgwood employed the best artists of his time to model and paint groups and single figures; and when this style of manufacture was, in a great measure, superseded by bodies and forms more classical and artistic, he still used them as ornaments and supports to bouquetiers, tazze, candlesticks and other small articles. That so many of these figures are unmarked is inexplicable; as some of the finest can, from his modellers' bills, be identified as Wedgwood's. From about 1725 to 1785, this class of goods was made largely in the Potteries. They now fall under the term "Old Staffordshire Figures."—*Haliburton Collection.*

POT-POURRI, OR SCENT VASE.

Fine cane-coloured ware. Enamelled with birds and flowers; richly coloured and slightly gilded in oriental style; 12 by 12 inches. This vase is not "old Wedgwood," but belongs to the second period, that of Josiah Wedgwood the younger, 1795-1843. It was made by special order, 1807-1815, the date of the oriental patterns, for a member of an old Hertfordshire family of the name of Ranking, or Ranken. It was highly prized and carefully preserved till the death of the last survivor some two or three years ago. Many incense-burners and pot-pourri jars were made at the period named; but this specimen is of unusual size, beauty, and finish. A large number were made in a shining black body, richly painted under the glaze with the "peony," or "chrysanthemum" pattern.—*The property of Mr. Mitchell, Parliament Street.*





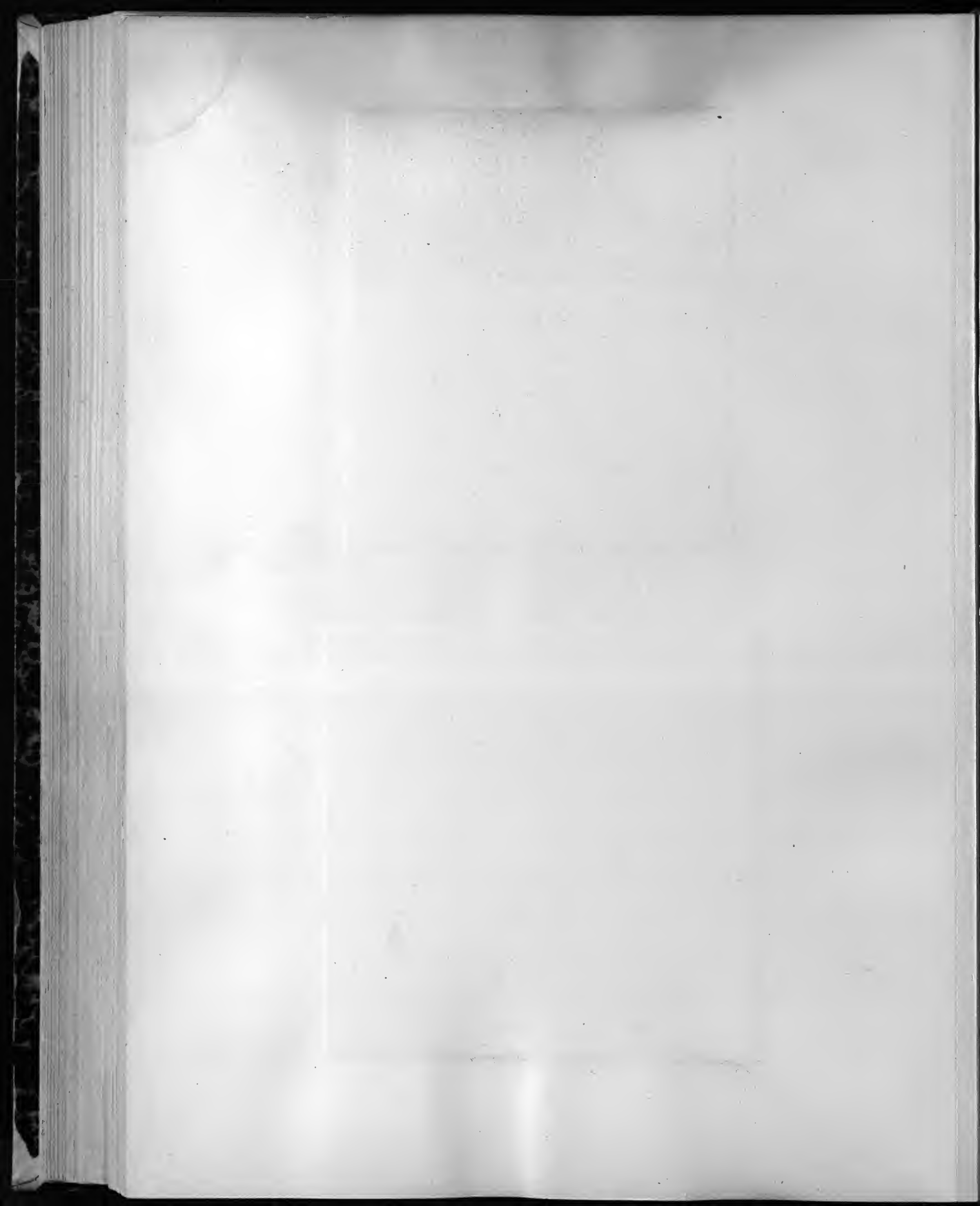


PLATE XXVIII.

ZINGARA.

STATUETTE, basalt. Height 17 inches; with plinth, 18 inches. This figure represents the heroine in a burletta which was first produced at Marylebone Gardens, August 21st, 1773. The piece was published in 4to. form at 1s. by Wedgwood's friend Becket, a bookseller in the Strand. It became very popular, and the heroine being probably represented by one of the beautiful actresses of the time, Wedgwood, early in 1774, employed Richard Parker of the Strand to model a bust of her in this character, at a cost of £1 12s. In 1777 it appeared as a statuette 15 inches high; and in 1787 the size had been increased to the measurement first given. The figure is prettily modelled, and is doubtless draped as the heroine appeared upon the stage.

Pair of ornamental candlesticks. Black and white jasper. Cornucopia twisted; nozzle and pedestal fluted; plinth ornamented with a small border after the antique.—*Mr. Roger Smith's Collection.*



