

**Medical ceramics : a catalogue of the English and Dutch collections in the Museum of the Wellcome Institute of the History of Medicine / J.K. Crellin.**

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**Publication/Creation**

London : Wellcome Institute of the History of Medicine, 1969-

**Persistent URL**

<https://wellcomecollection.org/works/vqj2fqc2>

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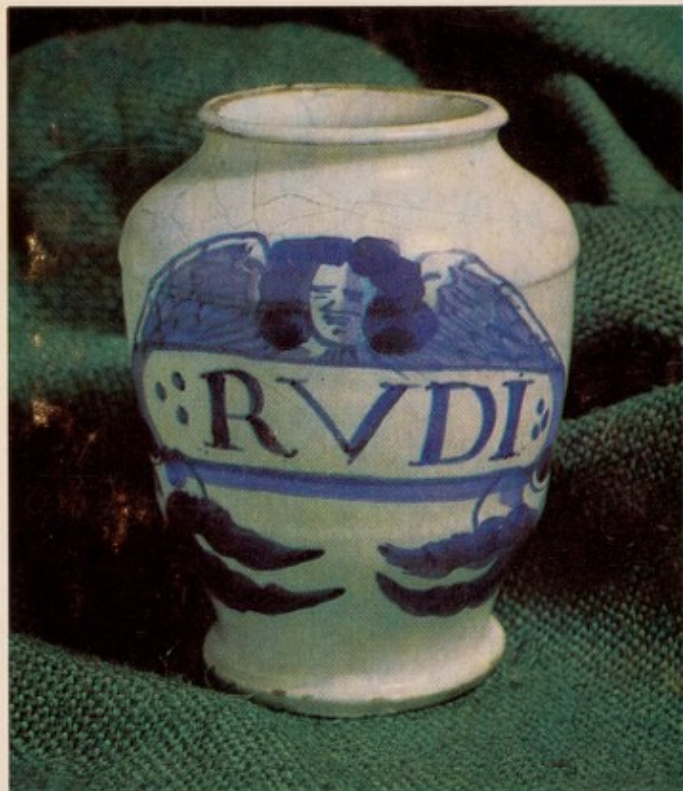
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MEDICAL CERAMICS  
IN THE  
WELLCOME INSTITUTE

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JK Crellin



ALTHOUGH the extent and variety of the collections brought together in his Museum by the late Sir Henry Wellcome have long been appreciated by historians of medicine and pharmacy, no detailed catalogue of any section of them has yet appeared. The publication of the catalogues of the Wellcome Library's early printed books and manuscripts is now well established in a continuing series, and this *Catalogue of Medical Ceramics* is the first of a parallel series to be devoted to the Museum.

Ceramic collections are more commonly built up on the criteria of aesthetic quality and the interest and importance of particular items for the history of the decorative arts. The sole criterion followed in the acquisition of the Wellcome collection has been the use to which individual items have been put in the practice of medicine, pharmacy, and nursing, and the medical ceramics range from valuable tin-glazed pharmacy jars to such miscellanea as feeding utensils used in nursing the sick, and disinfectors for the sick-room. Despite this utilitarian bias, many of the objects described in this catalogue might justly find a place in any conventional collection of ceramics, and this volume should prove as useful to students of ceramics as to the medical and social historian. Background information, with an introduction to the existing literature, is given for each group of objects, and full descriptive details for each item.

Price: 126s.



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PUBLICATIONS OF  
THE WELLCOME INSTITUTE OF THE HISTORY OF MEDICINE

(*General Editor*: F. N. L. Poynter, Ph.D., D.Litt., Hon. M.D.(Kiel), F.R.S.L., F.L.A.)

Museum Catalogue I

MEDICAL CERAMICS

Vol. I









**Plate 1.** English jar, no. 70, p. 23

# MEDICAL CERAMICS

*A Catalogue of the English and Dutch  
Collections in the Museum of  
The Wellcome Institute of the History of Medicine*

J. K. CRELLIN



LONDON

WELLCOME INSTITUTE OF THE HISTORY OF MEDICINE

1969

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**WELLCOME  
COLLECTION**

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## FOREWORD

MORE than seventy years ago, when Sir Henry Wellcome (1853–1936) was already collecting material for the Museum which he founded in 1914, his object was to bring together as much as could be found which threw light on the development of medical ideas and practices from the earliest times and in all countries. Great museums of general culture, of art and science and natural history, were already well established, but there was none to illustrate mankind's perennial efforts to preserve health and to fight against disease, a most important aspect of human history. In his attempts to fill this gap, Wellcome was a pioneer who had to meet the competition of rival collectors only when the objects he sought had attractions which others considered of primary interest, as with paintings, sculptures and other works of art. For Wellcome, the subject matter was always the decisive factor, but nevertheless many kinds of objects which he purchased for his museum are now appreciated for their aesthetic quality, or as admirable examples of the craftsmanship of the past.

Among these may be included the very large and varied collection of drug jars. Considered by the historian of pharmacy as primary sources for his research, they also provide material for the history of ceramics. Some idea of the scope and variety of the Wellcome collections has been given to the public in the many special exhibitions organized by the Museum during the past fifty years, but this volume is the first systematic catalogue of any section of the material to be published. It covers only that part of the ceramic collection which is attributed to English or Dutch craftsmen, the remainder (which includes jars from many countries from the ninth century onwards) being reserved for a later volume. It is interesting to note that even in the portion of the collection described here, which includes various other ceramic items as well as drug jars, there is information which supplements that given in Bevis Hillier's *Pottery and Porcelain 1700–1914* (London, 1968).

Mr. Crellin is a historian of medicine and pharmacy and his catalogue emphasises the significance of the objects he describes for those who are concerned with his field of research, but, as his acknowledgements make clear, he has taken pains to obtain the advice of experts in ceramics so that his work might be of value to scholars in other fields. The volume has been generously illustrated to enhance its value in this respect, but those who wish to make a closer study of the collection may do so in the Museum.

F. N. L. POYNTER, *Director*

The Wellcome Institute of the History of Medicine

## ACKNOWLEDGEMENTS

GRATEFUL thanks are due to many people who have offered advice and encouragement during the preparation of this Catalogue. Specific acknowledgements are made in the text but special mention is due to Mrs Lothian Short who is a leading expert on pharmacy jars. Michael Archer, who is preparing a revised edition of F. H. Garner's *English Delftware* (London, 1948), has been most helpful with tin-glazed ware in general, while Donald Towner has made his great expertise on creamware readily available. I have benefited, too, from many judicious comments by an eminent historian of pharmacy, Leslie G. Matthews, and also from discussions with Robert Charleston, Louis Lipski, Hugh Tait and Bernard Watney. Louis Lipski's forthcoming book illustrating dated English tin-glazed ware will usefully bring together the dated English items referred to in this Catalogue.

J. K. Crellin



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## INTRODUCTION

THE Wellcome Collection of medical and pharmaceutical ceramics, brought together from many countries during the past sixty years, contains about 2,500 pieces ranging from pharmacy jars to bleeding bowls. This Catalogue is concerned only with English and Dutch items dating from *c.* 1600 to *c.* 1900.

There are a number of reasons why it is appropriate to consider English and Dutch ceramics together. Not least is the undoubted influence of Dutch potters and pot-painters on English production during much of the 16th and 17th centuries and even later.<sup>1</sup> At the same time there were important commercial links until an English import ban on decorated tin-glazed earthenware from Holland (and elsewhere) was imposed in 1672. The English industry had then become well established, and the Dutch merchants could not reverse the situation when William and Mary came to the English throne.<sup>2</sup> It is not altogether surprising, therefore, to find a similarity between English tin-glazed earthenware (delftware<sup>3</sup>) and that from Holland, although the independent influence of Chinese ceramics on both countries must not be underestimated.<sup>4</sup>

The similarities between English and Dutch tin-glazed wares are fairly well illustrated by the pharmacy jars considered in Part 1 of this Catalogue as well as the posset pots in Part 2. Although a wide variety of containers has been used for the storage of medicinal preparations—ranging from the magnificent large polychrome albarellos of 16th-century Italy to 19th-century American cardboard containers<sup>5</sup>—Dutch and English tin-glazed jars are, generally speaking, distinctive and readily distinguished from those of other countries. They have similarities of shape and of certain decorative details, two features which largely account for the many occasions when English jars have been attributed to Holland, and vice versa.<sup>6</sup> Dutch and English jars are usually decorated in cobalt blue, only a few polychrome

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<sup>1</sup> This has been discussed many times, but there is still no adequate detailed study. See, however, Rackham, B., *Early Netherlands Maiolica*, London, 1926, pp. 125–129; Garner, F. H., *English Delftware*, London, 1948; Honey, W. B., *English Pottery and Porcelain*, London, 1964 (5th edition), pp. 33–52, and Ray, A., *English Delftware Pottery in the Robert Hall Warren Collection Ashmolean Museum, Oxford*, London, 1968, particularly pp. 36–37. O. Van Oss (“Some notes on English Delft”, *Trans. English Ceramic Circle*, 1960–64, 5, 217–221), specifically draws attention to a possible 18th-century copying of a Dutch pattern.

<sup>2</sup> Clark, G. N., *The Dutch Alliance and the War against French Trade, 1688–1697*, Manchester, 1923, pp. 27–28. See also Toppin, A. J., “The China Trade and Some London Chinamen”, *Trans. English Ceramic Circle*, 1935, no. 3, 37–56.

<sup>3</sup> English tin-glazed (enamelled) earthenware is commonly known as delftware. It is perhaps unfortunate that this term (even though written with a small initial) is used for English products, as tin-glazed ware was made in England before its manufacture in the Dutch town of Delft. Nevertheless the term is widely used and does serve the useful function of underlining the close relationship between Dutch and English tin-enamelled wares. In this catalogue the term tin-glazed will be used.

<sup>4</sup> See, for example, Hurst, J. G., “Post-Medieval Imported Pottery”, *Broadsheet no. 2 Post-Medieval Ceramic Research Group*, January 1965, pp. 5–11; Oddy, R., “Chinese Influences on Delft”, *Antique Dealer and Collector's Guide*, 1954–55, 9, 17–20 (January); and general accounts of tin-glazed ware such as in Honey, W. B., *op. cit.* (footnote 1); Ray, *op. cit.* (footnote 1).

<sup>5</sup> For reference to the unusual cardboard containers see “The Historical Drug Store in the Museum of the Wisconsin Historical Society”, *The Badger Pharmacist*, 1930, no. 2, p. 5.

<sup>6</sup> As will be seen English and Dutch motifs have been clearly defined by a number of writers but it is unfortunate that there is no documentary evidence to *prove* the provenance of “English” designs such as the factory marks found on many Dutch jars. Evidence for English decorations is derived from such sources as the use of the same motifs on other pottery objects (the extent of this is, however, limited), and comparisons with jars from Continental countries. However doubts on the provenance of rare “English” designs (e.g. number 143 on p. 47) should remain until more evidence is forthcoming.



jars having been produced in contrast, for example, to the innumerable Italian ones. To underline the close Anglo-Dutch relationship it is appropriate to mention that Lothian has illustrated one unusual syrup jar which has the characteristic English shape, but which is decorated with a Dutch peacock-style motif.<sup>7</sup>

Parts 2 and 3 of the Catalogue, concerned with nursing and hygiene, and medical accessories, include items which have not—at least until recently—generally interested the collector or the medical historian. Yet partly because of the growing interest it has been decided to illustrate these items almost as fully as those in Part 1. As is indicated below (see introduction to English pharmacy jars) it is hoped that the large numbers of illustrations will not only help the needs of collectors, but also provide a stimulus to the collation of details needed for research on dating and provenance.

This Catalogue is intended to serve the general and the medical historian as well as the collector and the ceramic historian. The study of objects provides historical perspective by visually supplementing and adding to the written word, as well as raising questions and problems not so readily discerned in the literature. For example, drug names on pharmacy jars may throw light on pharmaceutical practice such as the acceptance or disappearance of a medicament into or from general practice, while the study of children's feeding vessels highlights problems of infant hygiene. Pharmacy jars, too, form part of the wide-ranging story of packaging as has been emphasised recently by Alec Davis.<sup>8</sup> The brief introduction to each section in this Catalogue is designed to introduce the Wellcome material and to act as a guide to relevant literature thus providing outlines for those unfamiliar with the subject. Generally speaking comparisons with items in other collections are restricted to those on which there is published information.

## Notes on Catalogue Entries

### Arrangement of entries

In addition to the numbered entry for each item, further descriptive details are frequently given in the relevant notes throughout each section.

### Inscriptions on tin-glazed jars

The names of the preparations on each tin-glazed jar have been transcribed. This includes mis-spellings and the haphazard punctuation marking the abbreviated Latin words. No attempt has been made to expand the abbreviations except those for the various types of preparations (see footnote 9), nor to indicate the composition of the wide range of now

<sup>7</sup> "The John Austen Collection" in Austen, J., *Historical Notes on Old Sheffield Druggists*, Sheffield, 1961, fig. 11. A non-syrup jar, of characteristic English shape, with the Dutch peacock design is in the collection of Mr. L. Lipski; it has the inscription THER UENET.

Also of some interest are notes by D. A. Wittop Koning on a series of drug jars: "Some historical pharmaceutical relations between Great Britain and the Netherlands", *Ver. Int. Gesell. Gesch. Pharm.*, 1966, 28, 305-318.

<sup>8</sup> *Package and Print*, London, 1967.

<sup>9</sup> Writers on drug jars often speak of "syrup jars", "pill jars", etc., after the type of preparation for which the jar was labelled. In the following list the initial or first few letters of the Latin word is followed by the English equivalent in brackets: ÆTH. (i.e., æthiops—charcoal-like preparations), B. or BAL. (balsam), C. (confection or conserve), CONF. (confection), E. (electuary or extract), EX. (extract), LOH. (i.e., lohoch—honey-like preparations), P. (pills or powder), S. (syrup or occasionally sal), T. (troches, lozenges), U. or V. (i.e., unguentum—ointment). [over



obsolescent preparations. This has been done in a number of publications,<sup>10</sup> but information is best obtained from contemporary sources such as the various editions of the *London Pharmacopœia*, or of Culpeper's *Herbal*. It has to be remembered that the formulæ for many preparations varied during 1650–1800, the period to which almost all the Wellcome tin-glazed jars belong.

### Marks

Unless otherwise stated information on British marks is taken from Godden, G. A., *Encyclopædia of British Pottery and Porcelain Marks*, London, 1964. For information on Dutch marks see p. 55 (footnote 94).

### Colours of decorations and glazes on tin-glazed jars

The blue colour of the decorations and inscriptions varies considerably as is indicated by the variations in the "hardness" of the illustrations. Unless otherwise stated the colour on each jar is similar to the "average" cobalt blue colour shown on Plate 1. The tin-glaze is generally white to off-white, but there is a wide variation in the colour tints—also reflected in the illustrations—and where relevant these are specifically noted in the entries.

### Illustrations and measurements

The scale of the illustrations is not the same throughout the Catalogue. Owing to the shape (not the importance) of many of the items in Part 2, some of the illustrations are half rather than quarter page. In each catalogue entry the size of the item is given in centimetres. The height of each pharmacy jar, food warmer, and posset pot is followed by the width across the mouth. Other items are measured height times maximum width unless otherwise stated.

### A numbers

Items with an A number were acquired while this Catalogue was *in press*.

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The oil and syrup jars are often referred to as "wet" jars and the remainder as "dry" jars.

Some preparations such as DIASCORD., MITHRIDATIUM, PHIL.ROM., THERIAC ANDRO. refer to well known formulations which have a long history as antidotes and virtual panaceas. Information on these can be obtained from pharmacopœias or such studies as G. Watson's *Theriac and Mithridatium: A Study in Therapeutics*, London, 1966.

<sup>10</sup> See Howard, G. E., *Early English Drug Jars*, London, 1931, p. 31. P. Dorveaux's *Les Pots de Pharmacie, leurs Inscriptions*, Paris, 1908, is an attempt at a comprehensive dictionary, but provides insufficient information to make it a useful research tool.



PART 1

PHARMACY





## ENGLISH TIN-GLAZED PHARMACY JARS

THE first documented landmark in the story of English tin-glazed ware is the 1567 petition of the two Antwerp potters, Jasper Andries and Jacob Janson, requesting permission to make this ware in London.<sup>11</sup> It is interesting that in their petition they explicitly mentioned the manufacture of "vessels for apothecaries". These early tin-glazed pharmaceutical containers were decorated with simple designs of bands of coloured criss-crosses, spots and lines, etc. (see pp. 11–16). The first elaborate design possibly came from Christian Wilhelm's Southwark pottery, opened in 1628. Tait attributes a jar with the "bird on the rock" motif to this pottery.<sup>12</sup>

The familiar "blue and white" jars (blue painted decoration on a white ground), incorporating the name of the contents in the decoration, did not make their appearance until the 1650s (see p. 17). These jars were manufactured in large numbers during the next century or so, but it must not be forgotten that glass and other containers also had a prominent place in pharmaceutical practice. Unfortunately there is little documentary or pictorial evidence about the contents of the shops, though certainly by the late 18th to the early 19th century, as evidenced by English caricatures of the Gillray era, glass was very much in evidence.<sup>13</sup> However, generalisations must be made with caution for it has to be remembered that there was considerable diversity of establishments ranging from first-class pharmacies, such as the one connected with the London Society of Apothecaries (see fig. 77), to small unpretentious country stores, which are unlikely to have been so elegantly furnished.<sup>14</sup>

In more than a hundred years of the production of "blue and white" jars (the eclipse of tin-glazed jars commenced with the rapid development of creamware in the 1760s, see p. 112) there were only three popular designs. These are: (1) the "angel" design (approximately

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<sup>11</sup> See for example Ray, A., *English Delftware Pottery in the Robert Hall Warren Collection Ashmolean Museum, Oxford*, London, 1968, p. 3. Ray also mentions the "Malling" jugs which are considered to be the earliest English tin-glazed ware (c. 1550).

<sup>12</sup> "Southwark (alias Lambeth) Delftware and the Potter, Christian Wilhelm", *The Connoisseur*, 1960, **146**, 36–42; 1961, **147**, 22–25, fig. 30.

<sup>13</sup> G. M. Watson has also provided evidence of 18th-century use of glass: from a study of a 1756 inventory of a London pharmacy she has compiled a picture of the shop which is worth quoting in full. No pottery is mentioned.

The shop was full of drugs. In the centre were the hundredweight sacks and casks of senna, gum arabic, peruvian bark, myrrh, Glauber's salts etc. Other dry goods were stored in fifty-three shop boxes, in the ten casks behind the counters, in 150 glass species glasses, some of which had brass caps, and in the nests of drawers under both windows. The liquids were kept on six front shelves and in 150 glass stoppered bottles in a large glass case. ("Some Eighteenth-Century Trading Accounts", in Poynter, F. N. L. [ed.], *The Evolution of Pharmacy in Britain*, London, 1965, p. 73.)

Spiers, C. H., in "Pharmaceutical and Medical Glass" (a paper read to the Circle of Glass Collectors in April 1961) has further emphasised the early use of glass for pharmacy containers. Nests of drawers (see above quotation from Watson) were widely used for preparations, and some with 18th-century labels have recently been found in Winchester. (*Chem. & Drugg.*, 1966, **185**, 161.)

<sup>14</sup> Unfortunately there are very few pre-1800 didactic illustrations of the interior of English apothecary shops. However, some impression can be gained from Wm. Faithorne's "The Apothecary's Shop Opened" (1651) and "Laboratory with Pharmacy in Rear" (1747), both reproduced in L. G. Matthews' *History of Pharmacy in Britain*, Edinburgh and London, 1962. The storage drawers referred to in footnote 13 are well illustrated in Plate 3 of Hogarth's "Marriage à la Mode" (1745) which depicts Dr. Misaubin's consulting room. This is reproduced in H. Phillips' *Mid-Georgian London*, London, 1964, fig. 132. Phillips' book provides a valuable pictorial survey of mid-18th-century London.

The shortage of illustrations makes it difficult to appreciate the impact that rows of elegant pharmacy jars made on customers, but an attempt is made in the Wellcome Historical Medical Museum through reconstructions of five historical pharmacies of which two are English. There is no Dutch example but see the well illustrated article by D. A. Wittop Koning, "The Amsterdam Historical Medical-Pharmaceutical Museum", *Endeavour*, 1954, **13**, 128–133.



1660–1700); (2) the “bird” design of which there are two principal versions (late 17th–third quarter 18th-century); and (3) the “cherub” design (18th-century). A small number of jars have either: (a) the “pipe-smoking man” design (c. 1650s); or (b) a simple decoration where an extended ribbon-like panel has divided ends which terminate near the base of the jar (1650s–60s); or (c) a design with a fleur-de-lys (1660s–70s). The relatively few remaining jars have a variety of decorations.

The attribution of jars to the various British potteries is a vexing question. Tin-glazed ware was produced principally at potteries in London, the West Country (Brislington, Bristol, and Wincanton), and Liverpool as well as in Ireland and Scotland.<sup>15</sup> There is no reason to suppose that the common pharmacy jar was not made at all these centres although excavated material provides little evidence to support this view except for unlabelled pots (p. 92). Nor is there evidence from factory marks and very little from the style or details of the decoration.<sup>16</sup> Attempts, therefore, to link *indisputably* jars with particular centres are fraught with difficulty and frequently impossible although progress may ultimately be made through archaeological studies, and by collating details of shapes, glaze tints and decorations on large numbers of jars.<sup>17</sup> (Partly for this reason it has been decided to illustrate comprehensively the Wellcome jars including some of those which, because of their damaged state, would not generally be considered good “collectors’ pieces”.) The studying of such details, while bearing in mind the idiosyncrasies of the pot-painters,<sup>18</sup> will almost certainly lead to the emergence of many sub-groups within the large groups which result from the broad classification based on designs. This might contribute information not only on provenance, but also on dating. While the Wellcome jars, which are arranged according to their various designs, form a good representative range of English jars and exemplify many of the numerous small variations in the designs, there are other variations not featured which require study (many of these have been illustrated by Howard, Lothian, and others<sup>19</sup>).

<sup>15</sup> Comparatively little has been written on the Irish and Scottish potteries, but for brief accounts see Garner, *English Delftware*, London, 1948; Archer, M., “Delftware made at the Glasgow Pottery at Delftfield”, *The Connoisseur*, 1966, 163, 16–22 (with useful references); Ray, A., *op. cit.* (footnote 11); and Westropp, M.S.D., *Irish Pottery and Porcelain*, Dublin, 1935. Westropp illustrates two pharmacy jars labelled GEORGE WILSON/DRUGGIST. Both are uncommon, in having a Chinese-style decoration.

<sup>16</sup> The standardised decorations on many of the jars make the problems of attribution of pharmacy jars far greater than with most other tin-glazed objects. Although there have been numerous attempts, based on decorative details, to attribute jars to Bristol or Liverpool, care needs to be taken in accepting many such attributions.

The majority of jars are attributed to Lambeth and where this is intended to mean London ware in general this is often true. London, particularly Lambeth, was the leading centre of production. However, there is no supporting documentary evidence and such factors as the interchange of potters and painters must not be forgotten.

<sup>17</sup> It is perhaps appropriate to mention here the type of detail on glaze tints which may be helpful in assigning the provenance of a jar. Garner (*English Delftware*, London, 1948, p. 26) has noted that the London “Lambeth” glaze made before about 1680 or 1690 is mostly pure white without any marked tint except for a pinkish tone in some pots. Later Lambeth *often* has a greenish blue tint and the corresponding Bristol tin-glazed ware a very light purplish colour, Liverpool shows a variety of tints from a bluish tone to almost pure white.

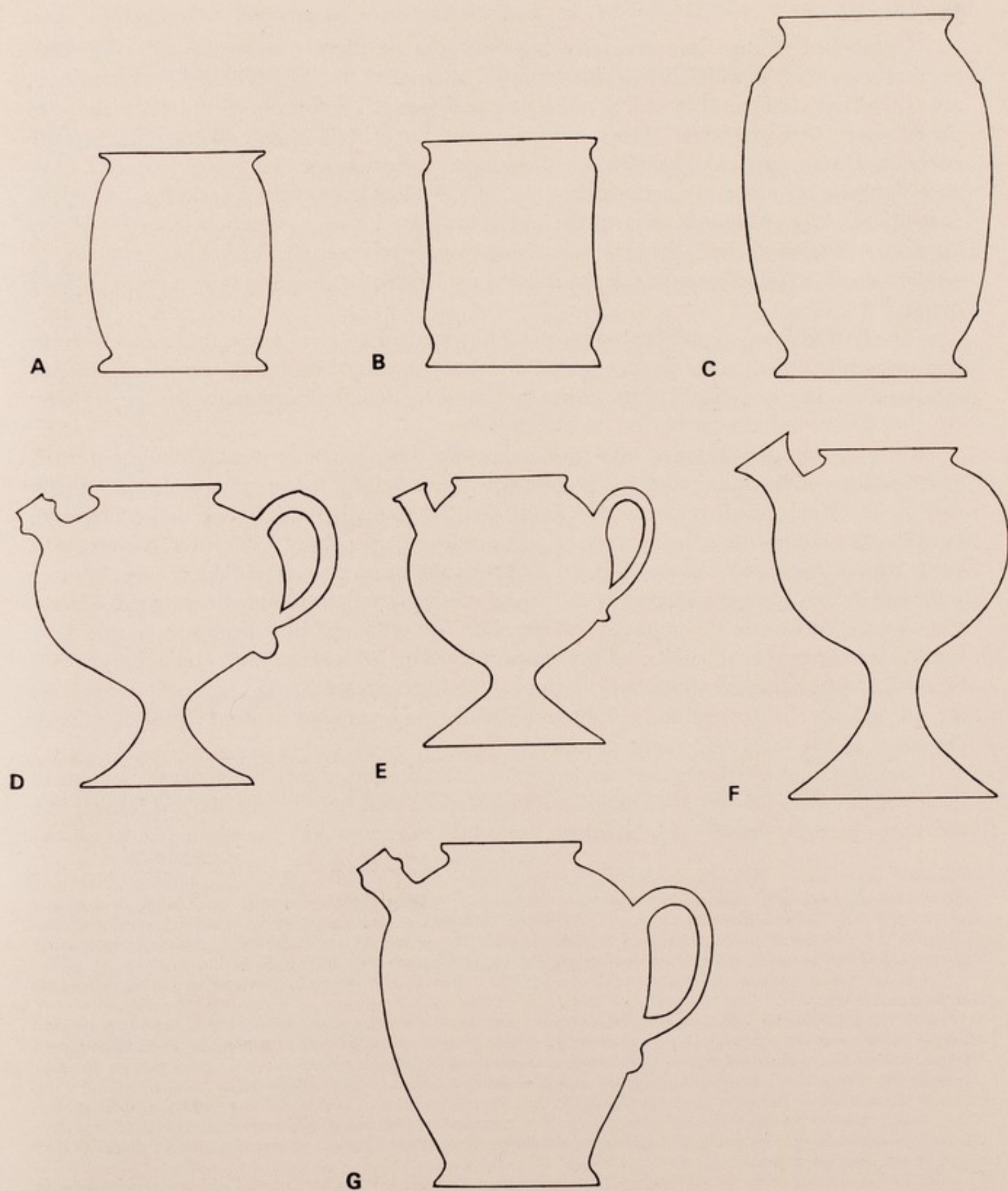
It should perhaps be mentioned that formulæ for different white glazes were known and even published. See, for instance, *The Laboratory or School of Arts*, translated from the High Dutch by G. Smith, London, 1740 (2nd edition), pp. 90–91. One pottery may not have restricted itself to any one glaze at a particular time.

Garner also mentions that the colours of the decorations do not afford much help, but see O. Van Oss, “English Delft-ware in the Eighteenth Century”, *Trans. English Ceramic Circle*, 1955, 3, 217–232.

<sup>18</sup> To appreciate individual variations in the decorations on tin-glazed ware it must be remembered that the decoration was painted on to an absorbent glaze of lead which had been made opaque by the addition of tin oxide. Once applied the decoration could not be altered. For useful technical information on tin-glazed ware see Ray, *op. cit.* (footnote 11), pp. 85–96.

<sup>19</sup> See appropriate references in the text. G. E. Howard’s book, *Early English Drug Jars*, London, 1931, deserves





1 Shapes of English tin-glazed pharmacy jars



## Jar shapes

Unlabelled storage jars generally have straight or slightly convex waists (fig. 1A), except for the earliest which are concave (named albarellos) (fig. 1B). These shapes, however, are typical of Continental as well as of English pots (see p. 11), but, in contrast, the shape of the familiar "blue and white" jars is more uniquely English. (The only other similar jars are generally Dutch, see p. 51.) English jars for ointments, electuaries, and confections, etc., have an ovoid body standing on a splayed foot (fig. 1C).<sup>20</sup> They have everted necks for the tied-on parchment covers, although towards the end of tin-glazed ware production (c. 1760s–1790s) the neck was often straight, the jar being closed by a metal cover.<sup>21</sup> The less common jars for pills are small, squat versions of this shape (average height, 19 cm.) and have a more bulbous body.

The handled and spouted syrup jar (sometimes called a "wet" jar) is markedly different from the ointment-style jar in that its bulbous body is placed on a tall, somewhat conical, splayed foot. The loop handles are generally strap-like though occasionally (see jar number 78) they are rounded as is typical on Dutch jars.

Over the hundred years or so of production, the syrup jar underwent a number of small modifications of the spout and the handle which are helpful in assigning an approximate date to the jars. On all the recorded angel jars the spout is flanged (for tied-on covers), fig. 1D. This conspicuous flange, rare on jars produced after about 1725, was replaced by a spout with a thickened rim which later, by about the third quarter of the century, became wide and flared. Many jars have the unflanged spout placed on the side bearing the decoration and the handle on the opposite side (fig. 1E), but probably some time around mid-18th century a more practical vessel made its appearance. This has no handle (the jar being grasped by the foot which is taller than those on the handled variety, see fig. 1F) while the spout is on the side *opposite* the decoration.<sup>22</sup> Only occasionally are jars found without handles but with the spout on the same side as the decoration.<sup>23</sup>

Jars for oils,<sup>24</sup> which are the least common of the tin-glazed jars, are generally similar to the ointment jar with the addition of a flanged spout and handle (fig. 1G) although, like the syrup jars, the handle is omitted on some late examples and the spout placed on the

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special mention because it illustrates fifty-eight jars. Twenty-four of these are of angel jars, many dated, presenting a particularly rich source of reference. The smaller Wellcome Collection of these angel jars nevertheless has value, particularly on the question of shapes and the smaller jars for pills. The remaining jars illustrated by Howard mostly cover the range featured in this Catalogue and the more interesting of them are referred to in footnotes.

<sup>20</sup> Some of these jars have noticeable waists due to slight indentations below the neck and above the foot (see note on jar number 62).

<sup>21</sup> It is possible, however, that jars with everted necks were occasionally closed with metal covers. For a very unusual example of a syrup jar with slightly everted neck fitted with hinged perforated covers on both the neck and the spout see no. 132A. Nevertheless, judging from surviving examples simple metal lids were the usual form of closure. In order to show the style of neck, lids are not generally shown in the illustrations in this Catalogue.

<sup>22</sup> Information on the syrup jar shapes is largely taken from Lothian, A., "Cherub designs on English delft apothecary ware", *Chem. & Drugg.*, 1956, 165, 609–613. Lothian suggests that the unhandled jar came in about 1740, but there is no evidence to suggest so precise a date. That the tall-footed, unhandled jar was produced at one particular pottery has not yet been ruled out.

<sup>23</sup> See jar number 88 for an example with the bird design. Two jars without handles and with the angel design are in the collection of the Pharmaceutical Society of Great Britain. They bear the inscriptions S:DE:MENTHA and O:VULPIN.

<sup>24</sup> Also occasionally for honey preparations although the "syrup" jar was sometimes used for these. Very rarely inscriptions on "oil" jars are for syrup preparations.



side opposite the decoration. Also uncommon are cylindrical jars, some of which are spouted.

Unless otherwise stated all the jars listed below have everted necks.

## I. Unlabelled storage jars<sup>25</sup>

It has already been said that it was not until about the middle of the 17th century that English pharmacy jars incorporated the name of the contents in the design. Such jars contrast markedly with the more rough and ready unlabelled ones of various sizes holding from about  $\frac{1}{2}$  to 2lb. of ointment (approximately 6 × 8 to 10 × 15 cm. in size). The latter jars, while commonly excavated in Britain, are not all of English manufacture. "Painted pots" (gallipots) were certainly imported from Italy in the 15th and 16th centuries and from Holland in the 17th.<sup>26</sup> There is no reason to suppose that such pots were used solely for pharmaceutical purposes, for, clearly, they made ideal general-purpose storage vessels: in 17th- and 18th-century manuscript cookery and receipt books, for example, the gallipot is frequently mentioned.<sup>27</sup>

Although the jars in the Wellcome Collection feature many different decorations—the arrangement below is based on this—others do exist, many in Dutch collections.<sup>28</sup> Whether it will ever be possible to define the country of origin is perhaps unlikely, but the study of large numbers of jars and decorations may provide pointers. No precise dating of the majority of jars can be given, but it is safe to assume that they fall mostly within the period c. 1550–1700. Numbers 37–47, however, are almost certainly 18th-century. All bases of the pots listed below are unglazed.

a. *Designs with a band of spots around both the neck and the foot. Various waist decorations. (For waist decorations see fig. 2.)*

Unbroken coloured bands surround the neck and foot in addition to the bands of spots.

1. Albarello, badly potted. Waist decoration 2A. Colours: all bands blue except for one

<sup>25</sup> For the smaller unlabelled "dispensing" pots see p. 92.

<sup>26</sup> Valuable information can be found in "Gallipots", by L. G. Matthews, *Newsletter Thames Basin Archaeological Observers Group*, no. 28, Dec. 1965–Feb. 1966, pp. 9–11. There is also information about import duty on gallipots in Willan, T. S. [ed.], *A Tudor Book of Rates*, Manchester, 1962. For an illustration of a selection of Continental gallipots see Segers, E., "Origine et Evolution des Faïences pharmaceutiques en Belgique", *Rev. Méd. Pharm. (Section de Pharmacie)*, 1957, No. 4. The term gallipot possibly referred both to storage pots and the smaller dispensing pots (p. 92), but there is no substantiating evidence for this.

<sup>27</sup> A valuable collection of manuscript cookery and receipt books is in the Wellcome Historical Medical Library. Gallipots are also mentioned in printed works: for example, in *A New Collection of the Most Easy and Approved Methods of Preparing Baths, Essences...*, (London, 1787), it is directed that "cold cream, or pomatum for the complexion" is to be kept in a "large gallipot tied over with a bladder" (p. 63). Dr. F. Celoria and Miss I. Davies have kindly informed me that in a grant from Charles I to Christian Wilhelme, giving Wilhelme the privilege of being the sole maker of galleyware in England, it is clear that Wilhelme made "*Apothecaries and Comfitmakers potts of all sorts*" (*italics added*). It is also of interest that the unlabelled storage jars feature in many 17th-century paintings of alchemical laboratories.

Even so, that the gallipot was strongly linked with medicine is evidenced by the anonymous satirical print "Dr. Gallipot with his Wig of Knowledge", 1774 (reproduced in M. Dorothy George's *Hogarth to Cruikshank: Social Change in Graphic Satire*, London, 1967, fig. 78).

<sup>28</sup> See for instance Rackham, B., *Early Netherlands Maiolica*, London, 1926, pp. 111–112. For other examples of designs not in the Wellcome Collection see Wylde, C. H., "Old English Drug and Unguent Pots found in Excavations in London", *The Burlington Magazine*, 1905, vii, 79–82. One interesting example is also shown by Savage, G., *English Pottery and Porcelain*, London, 1961, illustration 12.





2 Waist decorations on unlabelled tin-glazed jars



black band around the neck and one around the foot. Blue waist decorations with an orange zigzag line separating the chevrons.  $11.3 \times 8.3$  cm. (Fig. 3.)

**2–10.** Nine jars with straight to slightly convex sides. Waist decorations 2B–H. Six jars are decorated in blue, one in maroon, one in maroon and blue, and one in blue and orange. Size range  $9.7 \times 11.7$  to  $12.9 \times 18.5$  cm. (Figs. 4 and 5 for numbers 3 and 7.)

b. *Designs with blue horizontal bands around neck and foot. Various waist decorations. (For waist decorations see fig. 2.)*

**11–20.** Ten jars with straight to convex sides. Waist decorations 2C, D, I, J, K, L. The jar with waist decoration 2K also has two green lines surrounding it and probably dates from the 19th century. Size range  $6.5 \times 10.3$  to  $11.3 \times 15$  cm. (Fig. 6 for number 15, a jar with a thickened rim not common on these storage jars.)

c. *Designs with maroon horizontal bands around neck and foot, blue waist decorations. (For waist decorations see fig. 2.)*

**21–27.** Seven jars with straight or slightly convex sides. Waist decorations 2C and L. Size range:  $8.8 \times 10.8$  to  $9.3 \times 12$  cm.

d. *As c. but with maroon waist decorations. (For waist decorations see fig. 2.)*

**28–29.** Two jars with slightly convex sides, one with waist decoration 2L and the other 2M. Both c.  $8 \times 11$  cm.

**30.** An unusually large jar with straight sides and blue tinted glaze. Hole in centre of base (used as flowerpot?). Waist decoration 2N.  $15 \times 17.5$  cm. (Fig. 7.)

e. *Design of blue horizontal bands only.*

**31–36.** Six jars with straight or slightly convex waists. Size range  $8.4 \times 9.4$  to  $12.2 \times 14.4$  cm.

**37–47.** Eleven cylindrical jars (no feet) with everted rims. The nature of the blue tinted glaze on some of these jars suggests an 18th-century date.<sup>29</sup> These eleven jars are the only unlabelled cylindrical ones in the Wellcome Collection. Size range  $6.1 \times 6.9$  to  $17.7 \times 13.8$  cm. (Four examples are illustrated in fig. 8.)

f. *Miscellaneous. (For waist decorations see fig. 2.)*

**48.** Albarello, badly potted. Decorated with horizontal bands and waist decoration 2O. Colours: blue and yellow-orange. The yellow-orange horizontal bands may reflect Continental origin; Wittop Koning has illustrated two pots with yellow-orange bands which, he says, indicate Rotterdam production.<sup>30</sup>  $10.3 \times 9.4$  cm.

**49.** Jar with straight waist. Decorated with horizontal lines and waist decoration 2F. Colours: blue, orange, and maroon.  $9.8 \times 15.3$  cm.

**50.** Squat jar with slightly concave waist. Biscuit condition.  $7.6 \times 10$  cm.

<sup>29</sup> J. Ashdown has kindly informed me that a similar jar found inside a creamware chamber pot (i.e. c. last quarter 18th century) was excavated near Lambeth bridge in 1963. See p. 11, footnote 27, for an 18th-century reference to use of gallipots.

<sup>30</sup> Wittop Koning, D. A. [ed.], *Art and Pharmacy*, Deventer, 1964. Plate 14.





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51. Jar with slightly tapering sides. Blue tinted glaze. Undecorated.  $7.4 \times 12.1$  cm.

52–56. Five flat containers. Two are channelled at the neck to facilitate the tying on of parchment covers. One has a pink tinted glaze. The others are a discoloured light to dark brown. There is no evidence that these unusually shaped containers were used for medical preparations.<sup>31</sup> Size range  $3.3 \times 12$  to  $4.9 \times 14.1$  cm. (Fig. 9.)

## II. The “pipe-smoking man” design

Jars bearing the pipe-smoking man decoration are considered to be the earliest English jars inscribed with the name of the contents.<sup>32</sup> The blue painted design comprises a straight label panel decorated with scrolls and, at each end, a profile of what appears to be the head of a man smoking a pipe. Beneath the centre of the label panel is a mask or satyr’s head.

Undated jars are assigned to the 1650s and early 1660s although only two dated jars—1652 and 1662—are recorded; however, the design also appears on a posset pot dated 1653 and a caudle cup dated 1658.<sup>32</sup> The Wellcome Collection has two jars with this design; both have unglazed bases.

57. Inscribed CARYOCOSTIN.  $17.8 \times 10.5$  cm. (Fig. 10.)

58. Inscribed DIACODION. Syrup jar with handle, flanged spout and unglazed flat base. This is the only Wellcome English tin-glazed syrup jar without a hollow centre.  $18.1 \times 9.5$  cm. (Figs. 11 and 12 for front and side views.)

## III. “Ribbon” label panel design

Jars with the ribbon-like label panel also date from the Commonwealth period. The design consists of an elongated label panel, the ends of which curl under and divide into two claw-like pennants before terminating near the base of the jar. On many jars a rectangular or lozenge-shaped compartment is formed at each end before it divides into pennants. In the left-hand compartment the initial letter of the type of preparation is sometimes written (e.g., S or V [U] for syrup or unguentum) while the right-hand compartment is either empty or has a pattern of lines and dots which probably have no significance except as a decoration although, as yet, there has been no comprehensive study of them. Recorded dates on jars are as follows: 1658, 1659, 1661, 1662,<sup>33</sup> 1664 (see number 60 below), 1665 and 1666, and undated jars probably fall within this period.<sup>34</sup> All these dated jars bear initials which almost certainly are those of the apothecary for whom the jars were made.<sup>35</sup>

<sup>31</sup> They bear some resemblance to flat containers, known as charpots, which are decorated with fish.

<sup>32</sup> Lothian, A., “The Pipe-Smoking Man on Seventeenth Century English Delft Drug Jars”, *Chem. & Drugg.*, 1955, **163**, 566–568. Whether the “pipe” design represents another motif deserves study.

<sup>33</sup> For illustrations of jars with these dates see Lothian, A., “Vessels for Apothecaries, English Delft Drug Jars”, *The Connoisseur Year Book*, London, 1953, pp. 113–121, and “English Delftware in the Pharmaceutical Society’s Collection”, *Trans. English Ceramic Circle*, 1960, **5**, 1–5. Also English Ceramic Circle, *Commemorative Catalogue of an Exhibition of English Pottery and Porcelain*, London, 1949, Plate 3. These dated jars include both versions of the ribbon design—with and without the rectangular-shaped compartments. The 1665 and 1666 jars are in Dr. J. Wilkinson’s collection.

<sup>34</sup> A further dated item with this motif is a pharmaceutical tile of 1663 (see p. 143 footnote 183).

<sup>35</sup> Unfortunately there is no documentary proof for this statement, but a well known series of jars bearing the angel design and the initials MH are believed to have belonged to the Dublin apothecary, Michael Hastings. See Howard, *op. cit.* (footnote 19), p. 16.

[continued on p. 19]





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The following two jars (numbers 59–60) show both versions of the ribbon label panel design—with and without the rectangular compartments. Both jars have pale blue decorations and unglazed bases.

**59.** Inscribed S:CAPIL:VEN. Syrup jar with handle and spout which has a large flange. The rectangular compartments are absent on this example of the design. The base is unglazed except for the inside of the central hollow which is much narrower than usual leaving a wide flat margin.  $17 \times 8.6$  cm. (Fig. 13.)

**60.** Inscribed BENEDICT:LAX. Beneath the label (between the compartments—present on this example of the design—and the pennant ends) are the letters I and F (separated by a dot and a “star”), the date 1664, and a paraffe decoration.  $20 \times 10.4$  cm. (Fig. 14.)

#### IV. “Fleur-de-lys” design

This design has a label panel outlined by a thick, wavy line which incorporates, in the top and bottom centre, a fleur-de-lys or similar motif. Below the panel are three loops of decoration and, at each end, upturned tassel-like motifs. The loops and tassels vary from jar to jar. Although there are few recorded dated jars (1669, 1675, and 1677)<sup>36</sup> they indicate that this design belongs to around the 1660s and 1670s. The Wellcome Collection has one jar with this design:

**61.** Inscribed C:COCHLEARIAE. The tassel-like decorations at the ends of the label panel incorporate a number of half-shaded circles, a motif commonly appearing on small ointment pots (see p. 102) and on “tulip” chargers. The indentations below the neck and above the foot are particularly well marked on this jar as is more typical of Dutch jars (see note with jar number 62).  $22 \times 11$  cm. (Fig. 15.)

#### V. The “angel” design

The angel design features the head of an angel (sometimes called a cherub) with outstretched wings on top of the version of the ribbon-like label panel design which has rectangular compartments (p. 17). A few jars, however, have major variations such as a shell beneath the centre of the label panel, or the pipe-smoking man substituted for the curled ends of the label panel.<sup>37</sup> The conventional angel design commenced about 1660 and lasted

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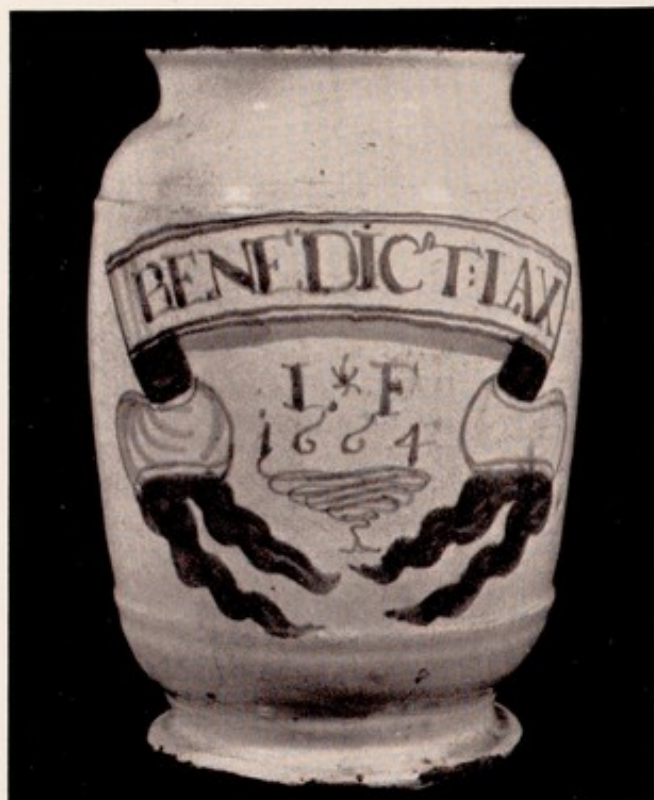
Initials are extremely rare on 18th-century jars with the bird and cherub designs. It is not known if this is related to a different mode of marketing such as a change from being custom-made for the requirements of a particular apothecary to the comparative “mass” production of “sets” of jars to cover the most commonly used preparations.

Custom-made jars of post tin-glaze ware (see pp. 112–134) are exceptionally rare. One of the few undisputed examples is in the museum of the Pharmaceutical Society of Great Britain. It bears the initials of Robert Drain (1832–1914), a well known pharmacist-ceramic collector of Cardiff. (See “Pharmacy Pots in Welsh National Museum”, *Chem. & Drugg.*, 1930, 112, 781.)

<sup>36</sup> For dated jars see Rackham, B., *Catalogue of the Glaisher Collection of Pottery and Porcelain in the Fitzwilliam Museum Cambridge*, Cambridge, 1935, item 1332; Lothian, A., “Vessels for Apothecaries, English Delft Drug Jars”, *The Connoisseur Year Book*, London, 1953, pp. 113–121; Wyatt, A. L., “Some Inscribed London Drug Jars”, *Chem. & Drugg.*, 1938, 128, 755–756.

<sup>37</sup> See Lothian, A., “Angels in the Design of Seventeenth-Century English Delft Drug Jars”, *Chem. & Drugg.*, 1955, 163, 732–736. Lothian has pointed out the importance of these jars as transitional designs.

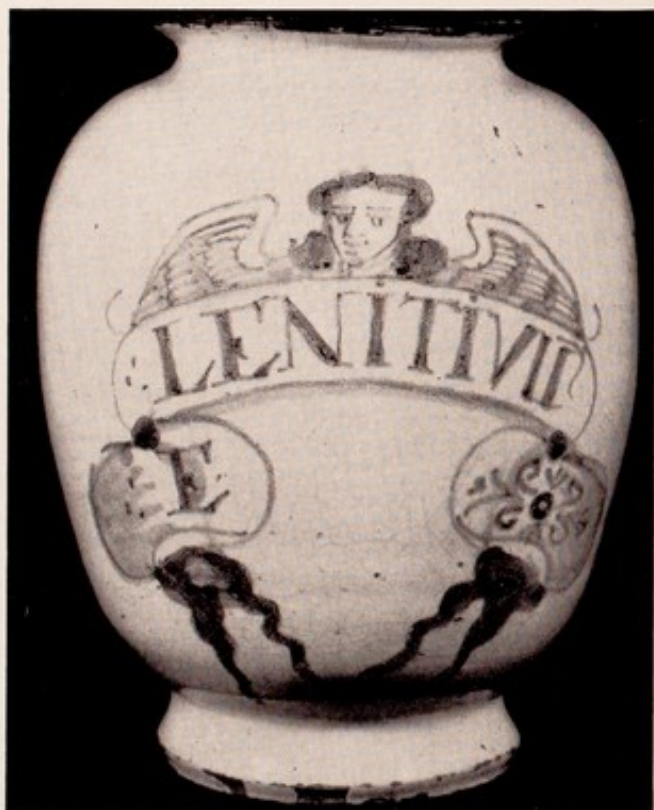




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until around 1700 as evidenced by many dated jars. At least the following have been illustrated: 1660, 1666, 1668, 1669, 1672, 1674, 1675, 1677, 1678, 1680, 1683, 1684, and 1697.<sup>38</sup> Initials, which frequently appear with the date, are probably those of the apothecary for whom the jars were made (*cf.* footnote 35).

The style of the angel's wig—one changing detail of the design—is generally considered a valuable aid in dating jars. The angels of around 1660 have scanty tresses reminiscent of the puritans; later there appeared the heavily curled, full-bottomed wig of the Charles II period, and finally the tightly curled, heavily powdered wig of the 1690s and early 18th century. However, it must be borne in mind that the wigs were freely drawn. There is, for instance, considerable variation on jars dated 1684.<sup>39</sup> It is thus possible that a carelessly drawn angel and wig from the 1680s or earlier could be attributed to the 1690s and thus dating on the basis of the wig must be used with extreme care.

The first seven of the Wellcome jars described below are possibly pre-c. 1690 because the wigs are full-bottomed with flattened tops as appears on a number of dated jars (for example, 1668, 1672, 1677, 1680, and 1684). The remaining jars, where the wigs are full, are possibly post-c. 1690 (but see notes of caution with numbers 69–73). Howard<sup>40</sup> attributes a jar on which the angel wears a Florentine cap to the Wellcome Collection but this is incorrect.

Like the jars already considered the bases of the angel jars are unglazed except for numbers 68–70 and 74. On the other hand, apart from the early Apollo-peacock jars numbered 75–75A few of the remaining English jars listed below have unglazed bases (these will be specifically noted).

*a. Jars probably pre-c. 1690.*

**62.** Inscribed E:LENITIVU. Pale blue decoration. The face of the angel is realistically drawn and has some resemblance to the features of Charles II. This jar is identical in shape and design details to one dated 1673.<sup>41</sup>

The angel on the design is also similar to that on a jar dated 1680<sup>42</sup> although the jar is significantly different in having a more ovoid shape, the waist not being defined by indentations below the neck and above the foot which are more typical of Dutch jars. Wellcome English jars with well marked waists are angel jars numbers 66 and 71–73, and four 17th-century jars with other designs, numbers 60, 61, 75, and 75A. 18 × 9 cm. (Fig. 16.)

**63.** Inscribed S LVIVLÆ. Syrup jar with handle and flanged spout. Pale blue decoration.

<sup>38</sup> See, for instance, *ibid.*, and Howard, G., *op. cit.* (footnote 19). Many dated jars have not been recorded in the literature.

<sup>39</sup> See, for example, Howard, *ibid.*, Plate VII. Also of interest is a jar dated 1680 with a badly executed design which only shows a rudimentary wig. (See George, T. J., "Some named and dated pieces of earthenware of the seventeenth and eighteenth centuries from the Manfield Collection now in the Northampton Museum", *The Connoisseur*, 1913, 37, 163–170.)

<sup>40</sup> *Op. cit.* (footnote 19), p. 15. Howard illustrates a number of jars with this design.

<sup>41</sup> See Hodgkin, J. E., and Hodgkin, E., *Examples of Early English Pottery, Named, Dated and Inscribed*, London, 1891, p. 92.

<sup>42</sup> Illustration 9 of Lothian's "Angels in the Design of Seventeenth Century English Delft Jars", *op. cit.* (footnote 37).

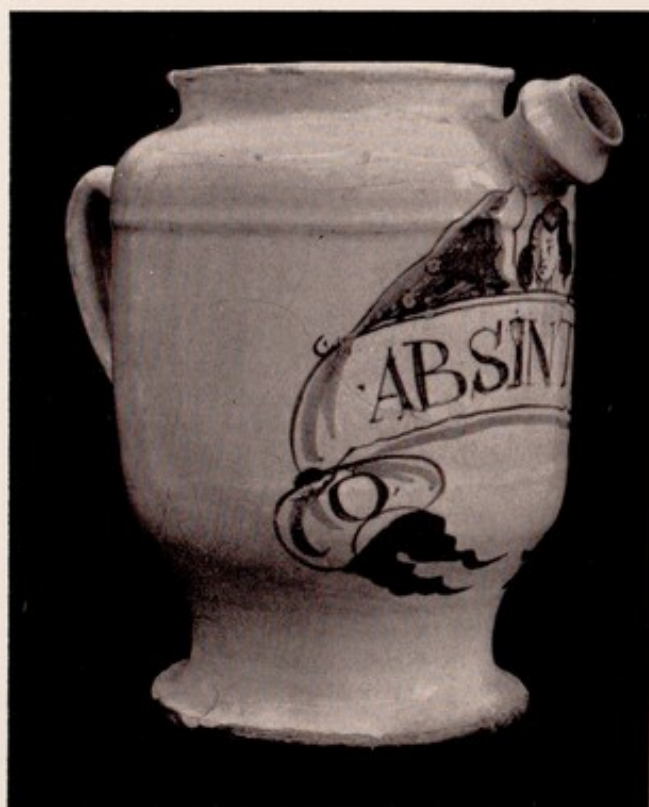




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The flange on the spout of this jar (and numbers 64 and 65) is relatively small compared with the large flanges on many syrup jars with the angel design.<sup>43</sup> 18 × 10 cm. (Fig. 17.)

64. Inscribed S DE ALTHÆA. Pink tinted glaze. Syrup jar with handle (missing) and flanged spout. Pale blue decoration. 17 × 9.4 cm. (Fig. 18.)

65. Inscribed S ACETOS SIMPL. Syrup jar with handle and flanged spout. 19 × 8.8 cm. (Fig. 19.)

66. Inscribed O.ABSINTHII (following the inscription is an X). Oil jar with handle and flanged spout. The jar has an unusual pedestal-like foot; other English examples have been recorded<sup>44</sup> and a not dissimilar foot can be found on some Dutch jars.<sup>45</sup> 17.7 × 9.6 cm. (Fig. 20.)

The following four jars (numbers 67–70) are relatively small, all being designed for pills. (See also number 74.)

67. Inscribed P RVFFI. Decoration crudely drawn. 9 × 5.8 cm. (Fig. 21.)

68. Inscribed P:ALÆPHANG. Decoration crudely drawn. 10.1 × 5.3 cm. (Fig. 22.)

b. *Jars possibly c. 1690–c. 1700.*

69. Inscribed P:STOM:CV:GV. Decoration crudely drawn and dating must be considered uncertain, but owing to the thickness and comparative shortness of the wig the jar could be from the 1690s. 8 × 5 cm. (Fig. 23.)

70. Inscribed P RVDI. A thick wig suggestive of the 1690s but as the wig is full-bottomed the jar could be pre-1690. 10.5 × 5.8 cm. (Plate 1.)

71–73. Three jars, with the inscriptions C BETONIC, C RVTÆ, and V TVTIÆ, from the same set. The wigs tend to be full-bottomed and the jars could be pre-1690. Pink tinted glaze. Each c. 17.6 × 9.5 cm. (Fig. 24 for number 71.)

74. Inscribed P.RUDII. A full, well-waved wig. Blue tinted glaze. 9.1 × 5.6 cm. (Fig. 25.)

## VI. "Bird" designs

Two different designs come under this heading: (A) The "Apollo-peacock" design in which the head of Apollo<sup>46</sup> is placed above the centre of a straight label panel and peacocks, facing each other, perch on top of each end of the panel. Under the panel is an angel (sometimes called a cherub) with outstretched wings and, suspended from the mouth, a tassel. Tassels are also suspended from the ends of the label panel while decorative loops (swags) link the ends to the centre; these swags incorporate a peacock feather-like motif. This is the only English design featuring the peacock which is so common on Dutch jars.

(B) The second and much more common bird design ("songbird" design) differs principally from the Apollo-peacock as follows, (a) the peacocks are replaced by songbirds

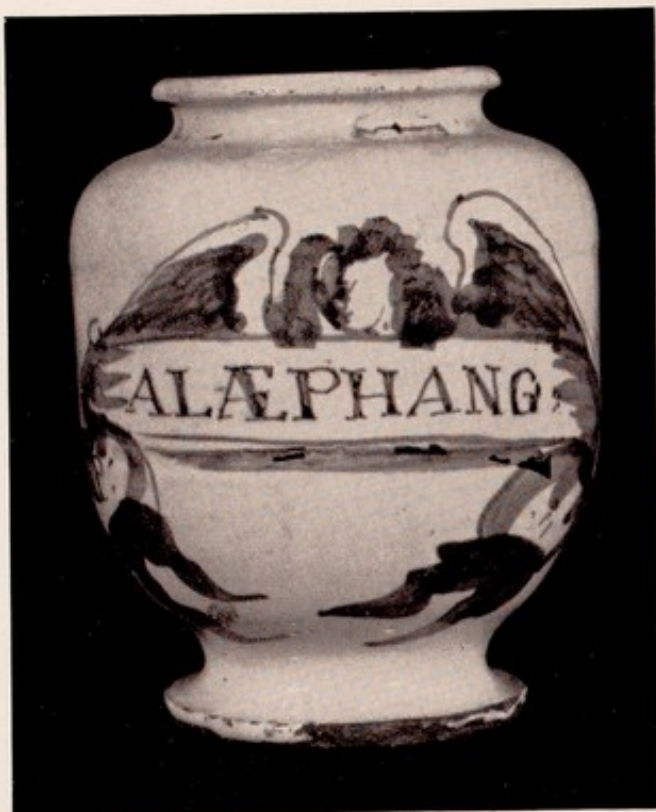
<sup>43</sup> For examples of illustrations of angel jars with large flanges see Lothian, *ibid.*, figs. 6, 14a, and 14b.

<sup>44</sup> See, for instance, Howard, *op. cit.* (footnote 19), illustration 18. The jar is dated 1674 but the details of the design are markedly different from those on number 66.

<sup>45</sup> Wittoop Koning, D. A., *Delftse Apothekerspotten*, Deventer, 1954, illustration 19.

<sup>46</sup> Apollo, Greek God of Medicine, features in many medical illustrations: see, for instance, Avalon, J., "Apollon, dieu de la médecine . . . et charlatan", *Hist. Med.*, 1958, 8 (no. 5), 35–43.





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whose heads usually face outwards, (b) Apollo is replaced by a basket of fruit, and (c) the label panel has a wavy rather than straight outline. While many jars have minor variations of this design, especially in the swag decoration, only a few have major differences such as the presence of the celebrated "liverbird".<sup>47</sup>

The only recorded dated Apollo-peacock jar is for 1679,<sup>48</sup> but as the style of the angel below the label panel varies considerably, in some cases resembling those on early 18th-century songbird jars, it is probable that the design was produced during the last quarter of the 17th and the early 18th century. It should be added that the head of Apollo (but no peacocks) appear on a jar dated 1717.<sup>49</sup>

The songbird jars—which were common in the 18th century—also present difficulties with precise dating for only six different dates on jars have been recorded. These are 1672 (there are uncommon design details on jars with this date), 1702, 1706, 1714, 1724, and 1765.<sup>50</sup> Apart from comparisons with dated jars, approximate dating may be helped by certain design details. If the swag decorations below the label panel (to the right and left of the angel) are based on the peacock feather motif, the jars are from the late 17th century up to about 1740.<sup>51</sup> On the other hand, if there is a more open motif such as a modified peacock feather decoration, a flower-like motif or, more particularly, a "bowl of fruit" (the latter appears on the 1763 jar) the jars are probably from the second quarter of the century at least, and some almost certainly later than this. Also relevant is the fact that these non-peacock feather decorations are often accompanied by unshaded, web-like wings on the angel below the label panel, as well as the suspension of *two* tassels from the angel's mouth.

A further guide is the general appearance of the angel: if it resembles those on the angel jars it is probable that the jar is early 18th-century.

a. "Apollo-peacock" design.

**75–75A.** Two jars with the inscriptions C.ROSAR.RVB and E.SOLANO. Apart from the different facial expressions on the angels the design details, including the long tresses of the angel's hair, are almost identical. Bright blue decoration and unglazed bases. The full-bottomed wig is similar to that on the 1679 jar,<sup>48</sup> and the jars are probably from around this date. 18.1 × 9 and 18.8 × 9 cm. (Fig. 26 for number 75A.)

**76.** Cylindrical shaped jar (no foot) with a blank label panel. Apart from the uncommon shape this jar has unusual design details, notably the halo of straight lines sprouting from Apollo's head, and the star-shaped motif of the swag decoration to the right and left of the

<sup>47</sup> See Lothian, A., "Bird Designs on English Drug Jars", *Chem. & Drugg.*, 1954, **161**, 672–677. This well-known jar is also illustrated by Sir Victor Negus in *Artistic Possessions at the Royal College of Surgeons of England*, London, 1967, fig. 29.

<sup>48</sup> Lothian, *ibid.*

<sup>49</sup> Howard, *op. cit.* (footnote 19), illustration 44.

<sup>50</sup> See Lothian, *op. cit.* (footnote 47), and Lothian, "English Delftware in the Pharmaceutical Society's Collection", *Trans. English Ceramic Circle*, 1960, **5**, 1–5 for illustrations of dated jars except the 1706 jar. I am grateful to Mrs. Lothian Short for drawing my attention to the latter jar which has a conventional peacock feather motif in the swag decoration (see below) and a crudely drawn chignon-type hair style. Its inscription is C:PRUNOR:SIL.

<sup>51</sup> The date *c.* 1740 is arbitrary. It is based on a comparison of the dated jars and in particular, the decoration on syrup jars (see p. 10 for discussions on dating these). Unfortunately there are few recorded examples of bird jars without handles and with the spout on the side opposite the decoration, but see Howard, *op. cit.* (footnote 19), illustration 45, and Lothian, *op. cit.* (footnote 47), illustration 15.

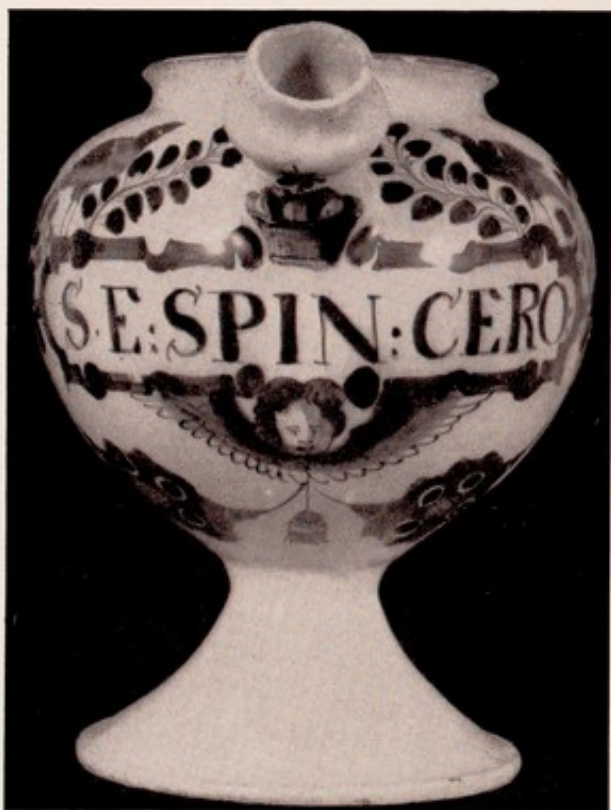




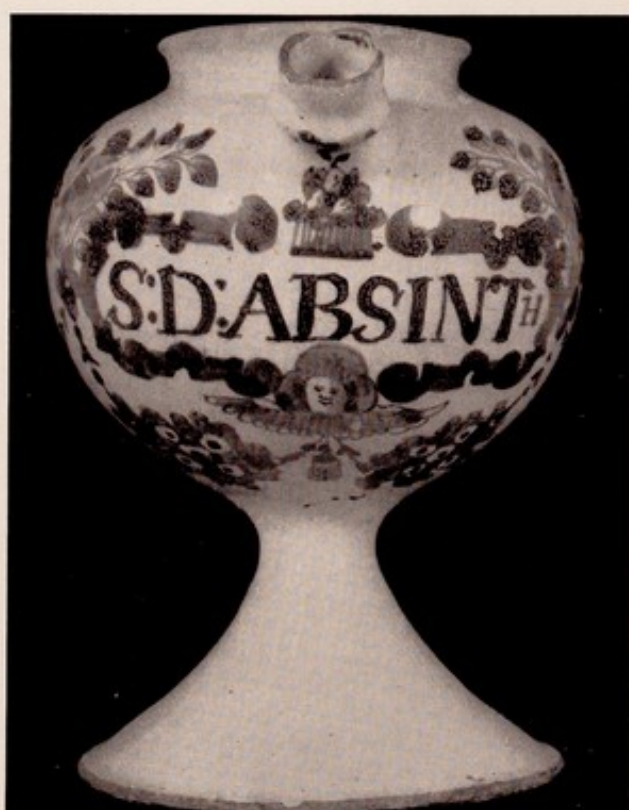
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angel. Probably late Apollo-peacock design, i.e., first quarter 18th century.  $24 \times 11.5$  cm. (Fig. 27.)

b. "Songbird" design.

The following eight jars (numbers 77–84) all have the peacock feather motif in the decorative swags below the label panel, and, as has been mentioned, are probably from the period late 17th century up to about 1740.

**77.** Inscribed S:E:SPIN:CERO. Syrup jar with handle and flanged spout. The songbirds are unusual in that they face each other (on the more conventional songbird the birds' heads are twisted so that they are looking in opposite directions).  $18.3 \times 9.3$  cm. (Fig. 28.)

The angels on the following two jars (numbers 78–79) have bouffant-type hair styles, and the peacock feather decoration is loosely and rather crudely drawn.

**78.** Inscribed S:D:ABSINTH. Syrup jar with flanged spout and handle. The handle is rounded rather than strap-like as is more usual for English jars.  $20.3 \times 8.8$  cm. (Fig. 29.)

**79.** Inscribed C:PAP:ERR. The peacock feather motif on this jar is more crudely drawn than on number 78, but the two jars appear to be from the same set.  $19.5 \times 9.5$  cm.

The angels on the following five jars (numbers 80–84) each have a chignon-type hair style. The jars possibly date from around the 1720s (compare the angel on the dated jar 1724<sup>52</sup>), and may be later than the above three bird jars.

**80–81.** Two jars, from the same set, with the inscriptions E:MITHRIDAT and E:LENITIV. Both have a shiny glaze and bright blue decorations.  $18.5 \times 9.8$  and  $18.5 \times 9.3$  cm. (Fig. 30 for number 80.)

**82.** Inscribed O:SABIN. Oil jar with handle and flanged spout.  $17.7 \times 9.5$  cm. (Fig. 31.)

**83.** Inscribed S:PAPAV:RHEA. Syrup jar with handle and flanged spout.  $19.1 \times 9.5$  cm. (Fig. 32.)

**84.** Inscribed SYR::ROSAR SOL. Syrup jar with handle and spout. The spout is unusually straight (*cf.* flanges on numbers 77–78 and 83).  $19.1 \times 10$  cm. (Fig. 33.)

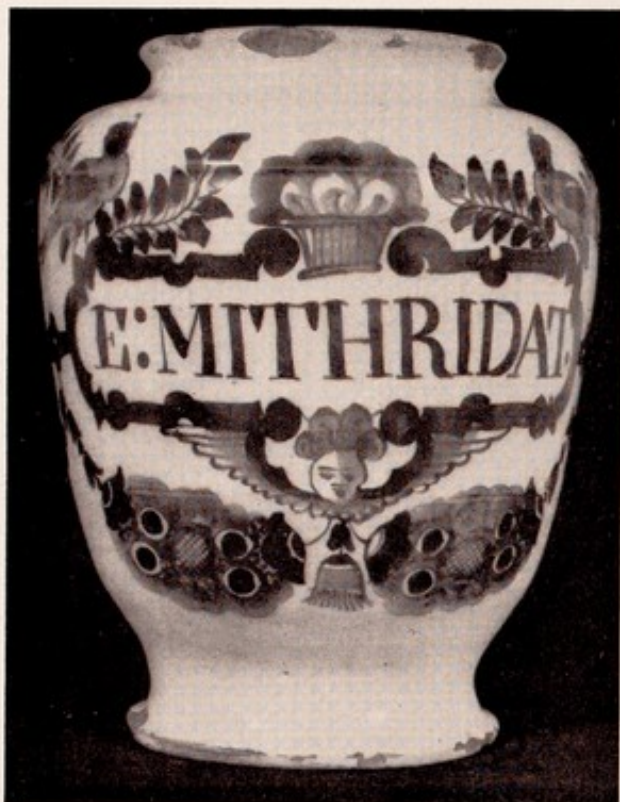
On the following 13 jars (numbers 85–97) the peacock feather motif of the swag decorations below the label panel has been modified (*cf.* number 85) or replaced by a flower-like motif (*cf.* number 89) or a "bowl of fruit" (*cf.* number 90). As already indicated these jars, or at least those with the flower or fruit motifs, are possibly of a later date than the previous eight jars. Caution has to be taken with dating the modified peacock feather motif; while it may well be later than the conventional design it has to be remembered that the peacock feather motif on the jar dated 1714 is somewhat fruit-like<sup>53</sup> (*cf.* also the crudely executed designs on numbers 78 and 79) and that the modification may be due to the poor technique of a particular decorator.

It is also relevant to mention that the tassels suspended from the ends of the label panels on all these jars are straight and longer than those on the songbird jars already discussed (numbers 77–84). On the latter jars they are frequently curved or angled at about  $45^\circ$ .

<sup>52</sup> See Lothian, *op. cit.* (footnote 47), illustration 5b.

<sup>53</sup> Lothian, *op. cit.* (footnote 47), illustration 3.





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**85. Inscribed DIASCORD.** A large, somewhat pear-shaped jar with only slightly everted neck. Two tassels (generally a late feature) are suspended from the realistic face of the angel. The decoration to the right and left of the angel is a modified form of the peacock feather motif.

Such large jars are frequently for diascordium or mithridatium (though for examples of other large jars see numbers 115, 124–125, and 136) and it is possible that they were as much show jars as storage vessels. This is suggested by the fact that many large jars for diascordium and mithridatium also bear the Arms of the Society of Apothecaries of London, or Chinese-style decorations.<sup>54</sup> It has also to be remembered that diascordium and mithridatium were well-known preparations which always created considerable interest. For an example of a mithridatium jar (without decoration on the back) see number 141. 33 × 12.7 cm. (Fig. 34.)

**86. Inscribed S:CHALYB.** Syrup jar with handle and unusually large flange on spout. Almost straight neck. Much of the dark-blue decoration including the inscription is outlined in black. The swag decorations below the label panel incorporate a modified peacock feather decoration while the angel's wings are unusual in that the conspicuous web-like lines (characteristic of late jars such as the one dated 1763) are painted over blue shading. It is particularly difficult to suggest a dating for this jar: although the general appearance (and that of similarly decorated number 87) suggests the second quarter of the century, the flange and the black outlining suggest an earlier date.<sup>55</sup> 18.2 × 8 cm. (Fig. 35.)

**87. Inscribed U:DIALTHÆ.** A jar with only slightly everted neck similarly decorated to number 86, though the treking is more thickly applied and the blue colour is of a different shade. Unglazed base. Part of the glaze of the decoration is missing. 16 × 8.7 cm.

**88. Inscribed SYR:MECON.** Syrup jar with flared spout. Blue tinted glaze. Unfortunately most of the glaze below the label panel is missing, but sufficient remains to indicate that the swag decoration, on either side of the angel, was not dissimilar to the flower-like motif (though much simplified) which is common to the cherub jars (see p. 34). A similar motif also occurs on jars numbered 89, 93, and 94 (see reference to two other examples<sup>56</sup>). The style of the jar is unusual in that although there is no handle the spout is placed on the same side as the decoration (*cf.* p. 10). 18.7 × 9.6 cm.

**89. Inscribed C:ROS:RUB.** Jar with swag decoration not dissimilar to the flower-like motif

<sup>54</sup> See, for example, Lothian, *op. cit.* (footnote 47), illustrations 5a, 5b, 8, and 9. Jars with the Arms of the Society of Apothecaries also frequently bear Chinese-style decorations and were probably similarly used as show jars. See Lothian, A., "The Armorial London Delft of the Worshipful Society of Apothecaries", *The Connoisseur*, 1951, 127, 21–26, and Tilley, F., "Potter, Chemist and Doctor", *Antique Collector*, 1954, 25, 245–249. A superb jar, complete with unusual dome-shaped lid, for mithridatium is illustrated in "From a Physician's Collection", *Chem. & Drugg.*, 1936, 124, 767–769, illustration 7.

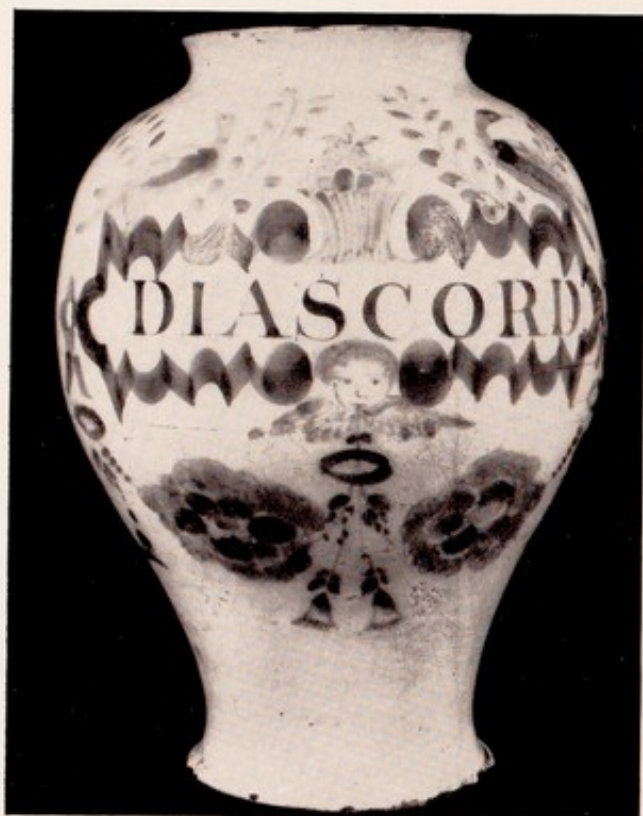
<sup>55</sup> It is relevant to add that similar large flanges feature on jars bearing the cherub design (see Lothian, A., "Cherub Designs on English delft apothecary ware", *Chem. & Drugg.*, 1956, 165, 608–613, illustration 7).

Garner, F. H., *English Delftware*, London, 1948, p. 17, believes that outlining (often referred to by the Dutch word "trek") was only used for a short period around 1700, but it is clear that it continued until well into the 18th century. Ray, *op. cit.* (footnote 11), p. 37, has suggested that the outlining represents Dutch influence and it seems clear that the whole question merits further study.

Trek is rare on English pharmacy jars but, in keeping with Dutch wares in general, is more common on Dutch jars.

<sup>56</sup> Lothian, *op. cit.* (footnote 47), illustrations 13 and 15, shows two jars with a flower motif in designs which present rare features. One is a syrup jar of late production and the second an oil jar.





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on the cherub jars, but more simply executed (*cf.* also number 88). The angel is unusual in that it is looking slightly to the left rather than straight ahead. 17.4 × 9.5 cm. (Fig. 36.)

90. Inscribed O:LINI. Oil jar with handle (missing) and flanged spout. Dark blue decoration and blue tinted glaze. Two tassels are suspended from the angel which has unshaded web-like wings. The swag decorations incorporate a bowl of fruit motif. The design details resemble those on the jar dated 1763.<sup>57</sup> 17.8 × 9.8 cm. (Fig. 37.)

91. Inscribed U:ex ALTHÆA. Dark blue decoration and blue tinted glaze. Except for details of the angel motif the design is identical to number 90 and both jars could be from the same set. 17.7 × 9.3 cm. (Fig. 38.)

92. Inscribed U:POPULNEUM, and, on the base, a blue painted number 4. The design is similar in appearance to the preceding two jars, but the bowl of fruit motif is crudely drawn and the net-like wings are shaded. Additionally the glaze is white (not blue tinted) and the jar though taller does not have such a high foot. 18.7 × 9.5 cm.

None of the following four jars (numbers 93–96) has the usual well-defined foot and the resulting cylindrical shape is uncommon.

93. Inscribed U:NERVIN. The decoration on this cylindrical-shaped jar has an unusually compact appearance. The swag decorations incorporate a floral-like motif (*cf.* jars numbered 88 and 89). While the appearance of the design is unusual there is no evidence that this jar—and others from the same set (see number 94)—is not English as is sometimes stated.<sup>58</sup> 19.9 × 9.2 cm. (Fig. 39.)

94. Cylindrical jar with handle and slightly flaring spout, and blank label panel. The decoration on this unusually shaped oil (possibly oxymel or syrup) jar is almost identical to that on number 93 and the jars are apparently from the same set. However, the “basket of fruit” between the two birds appears to bear the initials JJ, but this may be merely decoration. 19.3 × 9 cm. (Fig. 40.)

95. Inscribed ÆTH:VEG. Squat cylindrical jar with blue tinted glaze. Two tassels are suspended from the angel which has unshaded web-like wings. The swag decorations incorporate a bowl of fruit motif (*cf.* numbers 90 and 91). Base unglazed except for small patches. An identical jar (inscribed T:ANDRO) is illustrated by Howard.<sup>59</sup> 12.3 × 10.5 cm. (Fig. 41.)

96. Inscribed C:PRUN:SYLV. Cylindrical jar with straight neck and unglazed base. Two tassels are suspended from the angel which has web-like wings. While the swag motif is poorly executed, the decoration appears as a debased form of that on number 95. 13.2 × 9.6 cm. (Fig. 42.)

97. Inscribed ELECT:E'SCORDIO. A somewhat pear-shaped jar with straight neck, blue tinted glaze, and unusual decoration. The basket of fruit above the centre of the label panel is replaced by a basket of flowers. The angel below the label panel is crudely drawn while the

<sup>57</sup> See Lothian, *ibid.*, illustrations 6a and b.

<sup>58</sup> This style of jar has rarely been recorded, but for another example see Hemming, C., “Lambeth Delft”, *The Connoisseur*, 1918, 52, 193–203, plate II (this jar shows the “running” of the blue decoration found on some other examples in this set).

<sup>59</sup> *Op. cit.* (footnote 19), illustration 52.





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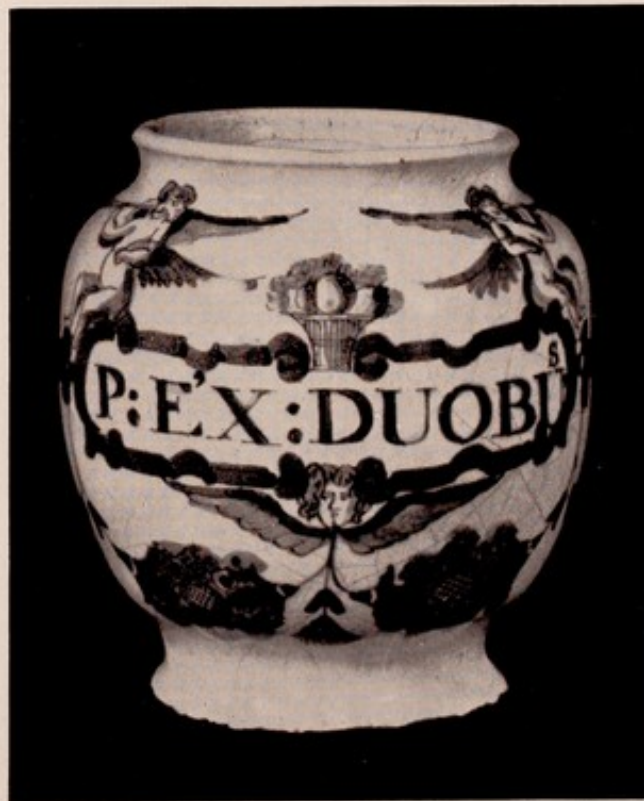




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decoration to the right and left of this consists merely of a ribbon-like loop linking the angel to the end of the label panel. Two tassels are suspended from the angel. The straight neck and the open style of the decoration suggest this is a late tin-glazed ware product, possibly from Liverpool. 18.4 × 8 cm. (Fig. 43.)

## VII. "Cherub" designs

Cherub designs are the most common decorations on 18th-century tin-glazed jars and were probably introduced after the two bird motifs.<sup>60</sup> There are two versions: the less common one (referred to as "cherub and trumpet") only differs from the songbird decoration by having the songbirds replaced by cherubs blowing trumpets. On the other hand, the common cherub design ("cherub and shell") differs as follows: (a) the birds are replaced by cherubs each holding a sprig of foliage (not trumpets), (b) the basket of fruit is replaced by a scallop shell,<sup>61</sup> (c) the wavy outline of the label panel becomes straight and is surrounded by scrolled decoration, and (d) the wings of the angel are folded instead of open.

There is difficulty in the precise dating of the cherub jars because of the rarity of dated examples—only two recorded dates (1723<sup>62</sup> and 1738) bear the cherub-shell motif. However, despite the absence of dated cherub and trumpet jars it seems safe to assert that they are generally earlier than those with the cherub-shell decoration for the design details suggest a transition between the bird and the cherub-shell motifs, a view which is reinforced on stylistic grounds. For example, the flower-like motif of the swag decoration on the cherub-shell jars is more open and is undoubtedly later than the peacock feather motif on the cherub and trumpet jars.

Considering the large numbers of cherub jars in existence, and compared with for example the bird jars, they seem to show a smaller range of differences in the design details than expected. Nevertheless, as will be seen below, there are many variations in shapes and small details of the design that can be usefully collated. For instance, the exceptions to the usual situation of the cherubs facing each other will be specifically noted below; it is of interest that three of these (numbers 137–139) are straight-sided jars with the rather uncommon feature of black or maroon inscriptions. (Cf. also the labelling of the mottoes on pharmaceutical tiles numbered 8–11.)

### a. "Cherub and trumpet" design.

**98–102.** Five small jars belonging to the same set with the inscriptions P:CYNOGLASS,  
S  
P:E'X:DUOBU, P:ECPHRACTic, P:RUFFI, and P:STYRACE. Each c. 9.5 × 6.5 cm.  
(Fig. 44 for number 99.)

**103–105.** Three jars with the inscriptions U:LAURINUM,<sup>63</sup> C:ROSAR:R, and MANNA:

<sup>60</sup> For a valuable article on cherub jars see Lothian, A., "Cherub designs on English delft apothecary ware", *Chem. & Drugg.*, 1956, **165**, 608–613. See also Howard, *op. cit.* (footnote 19).

<sup>61</sup> For a useful survey of this common motif see Cox, I. [ed.], *The Scallop, studies of a shell and its influences on humankind*, London, 1957.

<sup>62</sup> A number of jars with this date have been recorded. They have the additional uncommon feature of being decorated in polychrome.

<sup>63</sup> Incorrectly ascribed in the *Antique Collector* (1963, **34**, 135–143), along with numbers 111, 112, 118, and 119, to the collection of the Society of Apothecaries.





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OPT. These jars belong to the same set and also match the smaller jars, numbers 98–102. Each *c.* 18 × 10 cm. (Fig. 45.)

**106–107.** Two small jars with the inscriptions CONF:ALKERMES and CON:RALEIGH (in the latter inscription either the CON is badly painted or an attempt has been made to reverse the initial C to indicate an abbreviation). Each jar has a slightly more prominent foot and a more flared mouth than usual. As the decoration is also more open than is common it is possible that the jars may be of later date than numbers 98–105; however, it is equally possible that this merely reflects the work of different artists. 8.8 × 5.5 and 8.5 × 5.9 cm. (Fig. 46.)

b. “*Cherub and shell*” design.

The following seven jars (numbers 108–114) have handles and flared spouts and for this reason are dated before *c.* 1740 (see p. 10).

**108.** Inscribed S:CROCI. Blue tinted glaze. The design, which has the uncommon feature of bald headed cherubs, is identical to that on a jar dated 1738.<sup>64</sup> 18.7 × 9.6 cm. (Fig. 47.)

**109–110.** Two jars with inscriptions S:VIOLAR and S:DE:RORIS:SIC. Pinkish-grey tinted glaze. The jars, from the same set, have a decoration almost identical to that on jar number 108 and hence may possibly be *c.* 1738. The rims are thicker than on number 108, but similar thick rims can be seen on other jars in the Collection (e.g., figs. 49, 50, and 56). Both *c.* 18.6 × 9.9 cm. (Fig. 48 for number 109.)

**111.** Inscribed S:MORORU. The left hand side of the decoration “slipped” during production. 18.6 × 9.5 cm. (Fig. 49.)

**112.** Inscribed S:DE:RHABARB. 18.1 × 9.5 cm. (Fig. 50.)

**113.** Inscribed S:DE:PÆON:C. Blue tinted glaze. Spout is broken. 18.4 × 9.9 cm. (Fig. 51.)

**114.** Inscribed S;c SPIN;CER. Blue tinted glaze. The cherubs are slightly unusual in that they appear to stand, somewhat indolently, behind the label panel rather than reclining full-length on it.<sup>65</sup> However the large jar number 115, which is possibly from the same set, shows the cherubs reclining. 17 × 19 cm. (Fig. 52.)

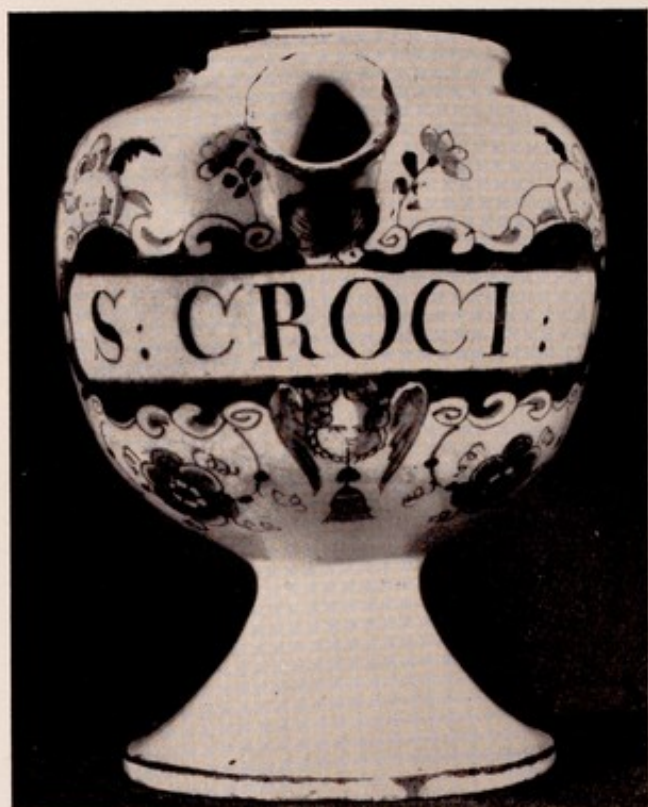
The following thirteen jars (numbers 115–127) illustrate the range of non-syrup cherub jars (though for additional examples see numbers 134–141). The most common size and shape is exemplified by numbers 117–120 and 126–127. Numbers 121–123 are more pear-shaped than usual while numbers 115 and 124–125 are unusually large.

**115.** Inscribed C:CYNOSB. Large jar with an uncommon deep blue tinted glaze. The jar is possibly from the same set as number 114 although there are differences in detail, notably that the cherubs are reclining. Unglazed base. For other large jars (not for diascordium or mithridatium, which are discussed under number 85) see numbers 124, 125, and 136. 28 × 12.3 cm. (Fig. 53.)

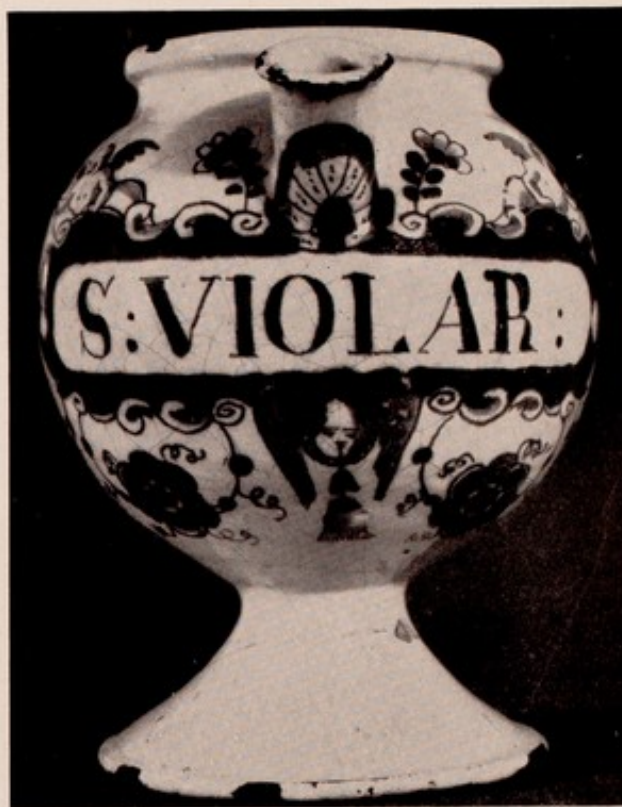
<sup>64</sup> See, for example, Lothian, *op. cit.* (footnote 60), illustrations 6a and b. For other jars with bald-headed cherubs see below numbers 109–110 and number 116; also Howard, *op. cit.* (footnote 19), illustration 48.

<sup>65</sup> Another jar with “standing” cherubs is illustrated by Howard, *op. cit.* (footnote 19), illustration 46.

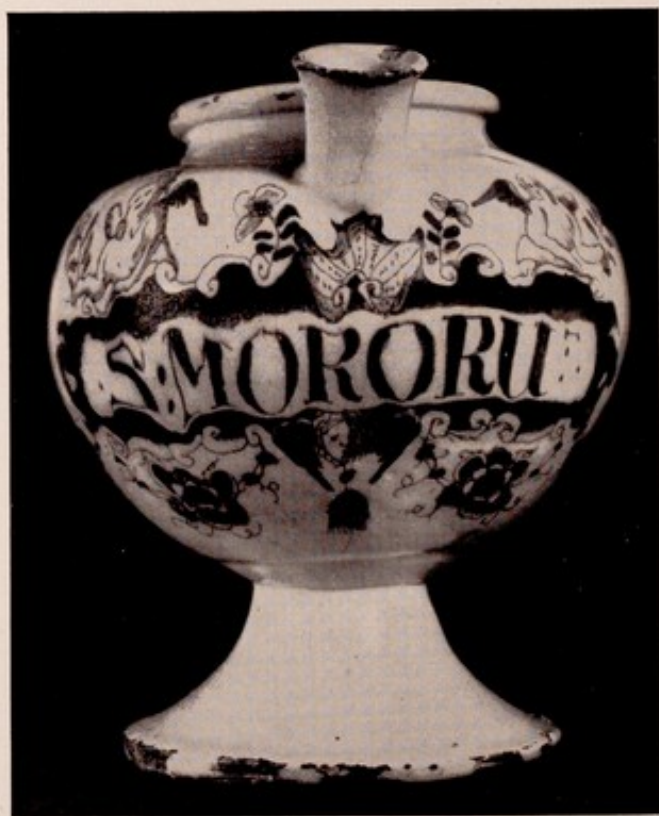




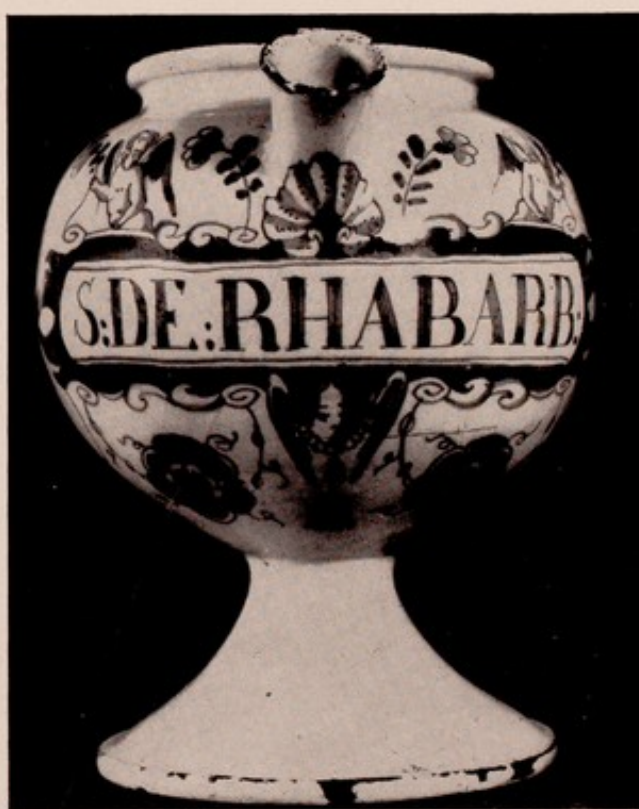
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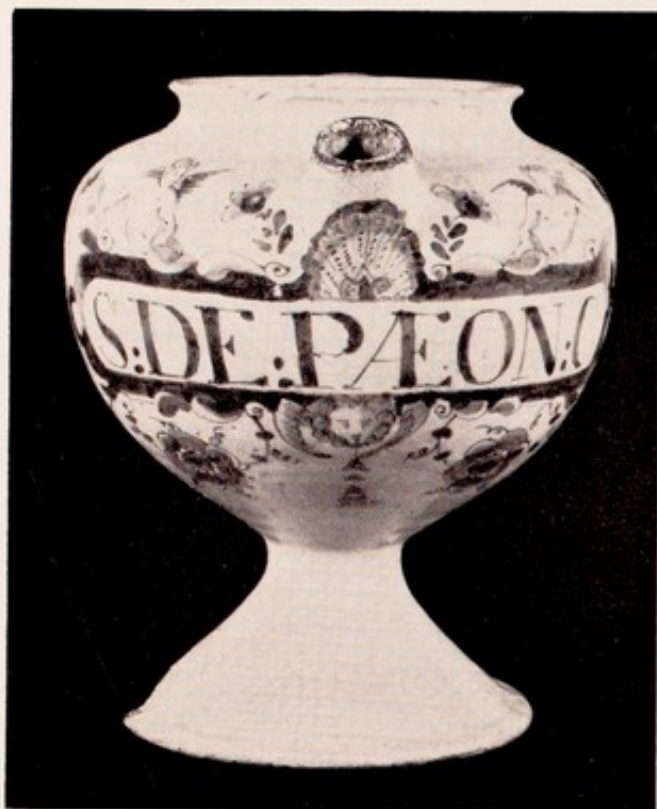


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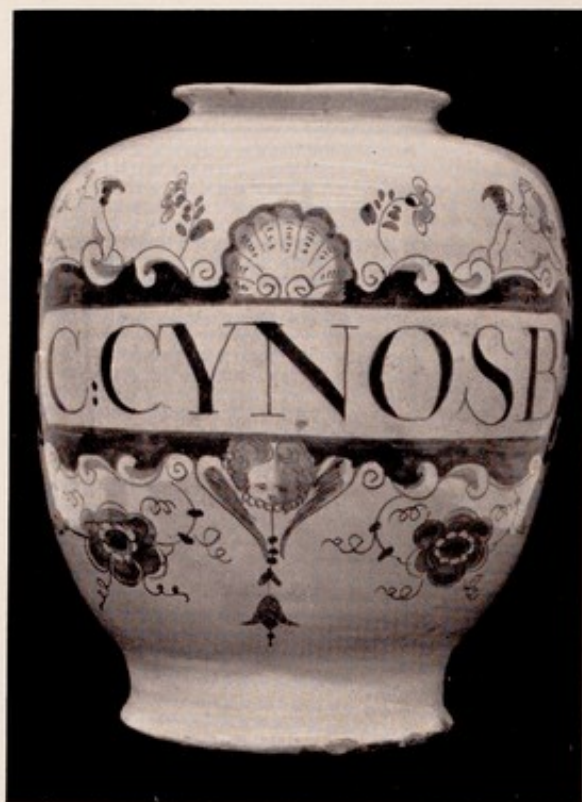


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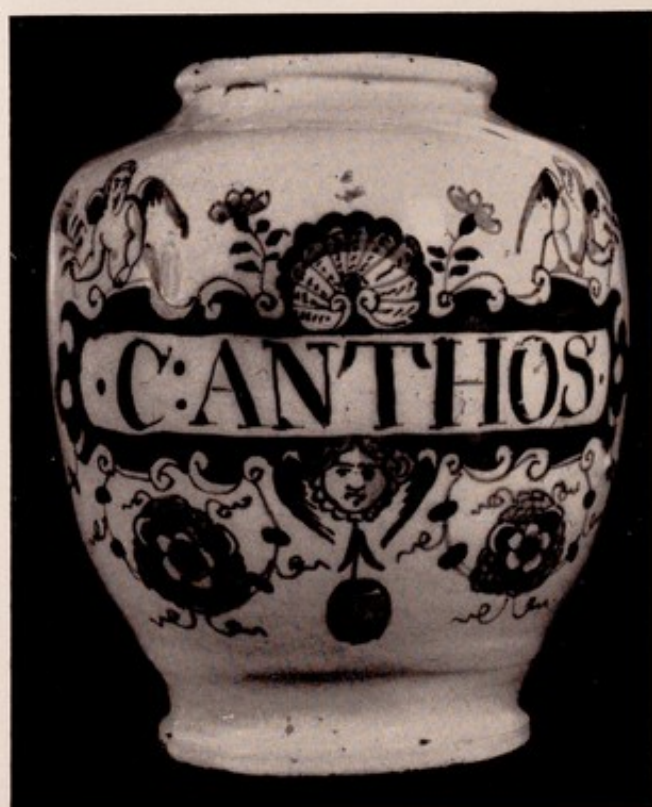




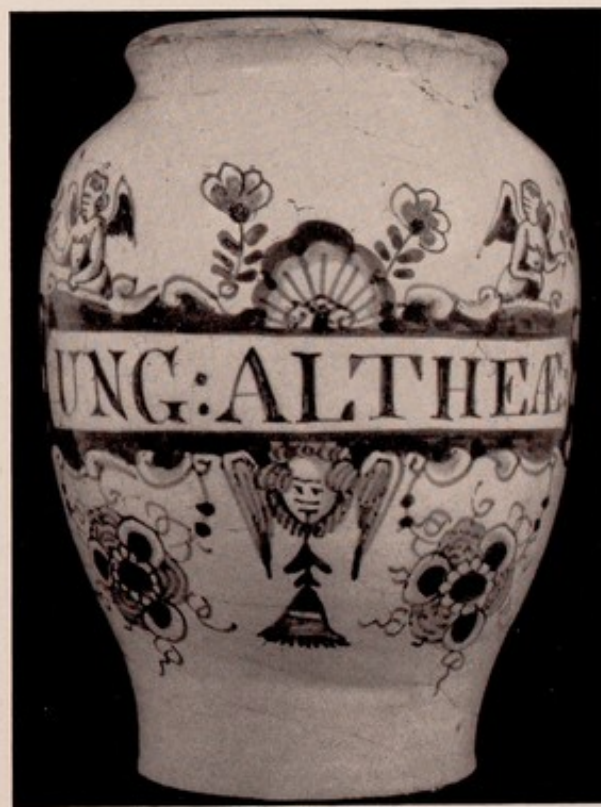
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**116.** Inscribed P:FÆTID. Blue tinted glaze. The cherubs on this small jar are bald and the jar may well date from the late 1730s (*cf.* number 108).  $9.2 \times 5.1$  cm. (Fig. 54.)

**117.** Inscribed U:DESIC:R.  $18.9 \times 10$  cm. (Fig. 55.)

**118–120.** Three jars, from the same set, bearing the inscriptions C:ANTHOS, BAL:LOCAT, and C:LUJULÆ.  $18.9 \times 9.1$ ,  $18.9 \times 9.3$ , and  $18.6 \times 9.6$  cm. (Fig. 56 for number 118.)

**121–123.** Three jars, from the same set, inscribed UNG:ALTHEÆ, U:FLOR:SAMB, and THERIAC:ANDRO.<sup>66</sup> Unusually pear-shaped jars. Green tinted glaze. That the two cherubs are looking in the same direction rather than in opposite directions is an uncommon design detail (see also jars numbered 124, 133, and 138–139). Each *c.*  $19.3 \times 10$  cm. (Fig. 57 for number 121.)

**124.** Inscribed S:NITRI, the blue letters of the inscription on this large jar being outlined in black. Greenish-blue tinted glaze. As on the previous three jars (numbers 121–123) the cherubs are looking in the same direction.  $30.9 \times 13.8$  cm. (Fig. 58.)

**125.** Inscribed E:LENITIV. Large jar with blue tinted glaze.  $30.5 \times 14.6$  cm. (Fig. 59.)

**126.** Inscribed U;CÆRUL;FO.  $17.7 \times 11$  cm. (Fig. 60.)

**127.** Inscribed U:CÆRUL:F. Green tinted glaze and blue-black decoration. On the base of the jar is a blue painted X (unidentified). The decoration below the label panel is more loosely drawn than on the previous jar (which was used for the same preparation) and may indicate a later date of production. It is also of interest that the shading of the flowers, featured on either side of the shell, is at the tip of the petals rather than, as is usual, at the base. This occurs on jars numbered 132 and 136–139 which appear to be late tin-glaze production.<sup>67</sup>  $18 \times 9.5$  cm. (Fig. 61.)

On each of the following seven syrup jars (numbers 128–133) there is a flared spout on the side opposite the decoration and handles are absent. The jars probably date from around the mid-18th century or later (see p. 10). It is of interest that four of these bear marks on the base. None have been identified, and they are probably painters' rather than factory marks (see Garner, *op. cit.* (footnote 17), p. 32, for a note on such marks). However this does not preclude the possibility that the jars were all produced at one factory. For non-syrup English marked jars (also possibly painters' marks) see numbers 92 and 127.

**128.** Inscribed S:ZINGIBER. Blue tinted glaze.  $19.2 \times 9.3$  cm. (Fig. 62.)

**129.** Inscribed S:CYDONIOR. Blue tinted glaze. On the base of the jar is a blue painted letter I (unidentified). It has been suggested that the jar is of Wincanton origin, representing the work of Nathaniel Ireson. However, there is no evidence to support this view.<sup>68</sup>  $19.2 \times 9.4$  cm. (Fig. 63.)

**130.** Label panel empty. Blue tinted glaze. The jar has an unusually spherical body on a cone-shaped foot.<sup>69</sup>  $19.8 \times 10.3$  cm. (Fig. 64.)

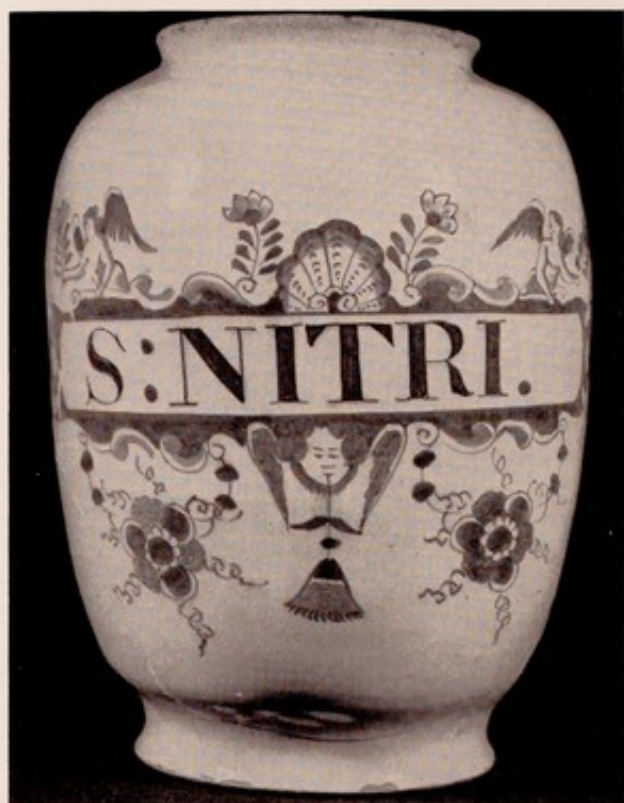
<sup>66</sup> This jar has been illustrated in Watson, G., *Theriac and Mithridatium, A Study in Therapeutics*, London, 1966, fig. 2.

<sup>67</sup> Compare also illustration 5 in Lothian, *op. cit.* (footnote 60). Other examples of jars with this feature are in the museum of the Pharmaceutical Society of Great Britain, and the Victoria and Albert Museum. (See also footnote 70.)

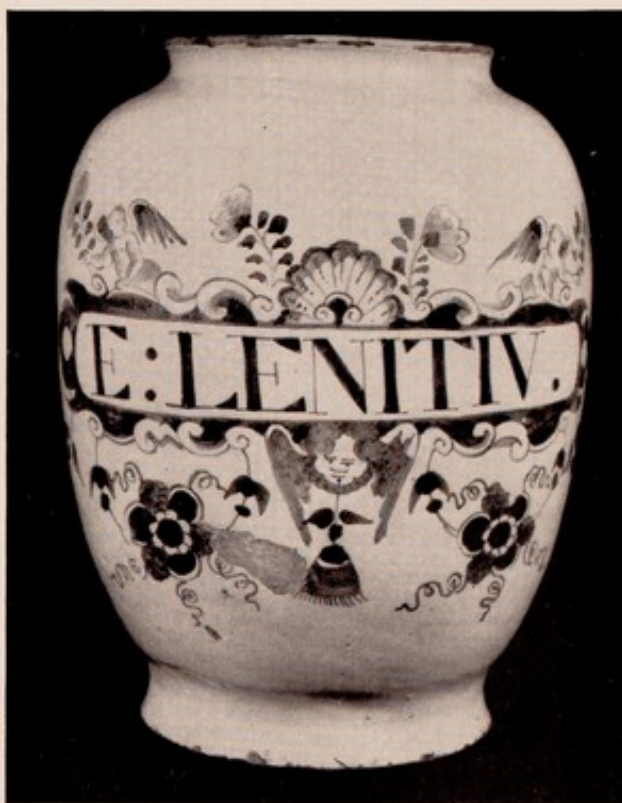
<sup>68</sup> Howard, *op. cit.* (footnote 19), illustration 49, shows a similar jar also bearing the letter I.

<sup>69</sup> Two other jars of this shape are illustrated in Walker, H., "Ancient Pharmacy Jars", *The Connoisseur*, 1908, 20, 251–254. One of these, inscribed S:BALSAM, (now in the possession of the Pharmaceutical Society of Great Britain).





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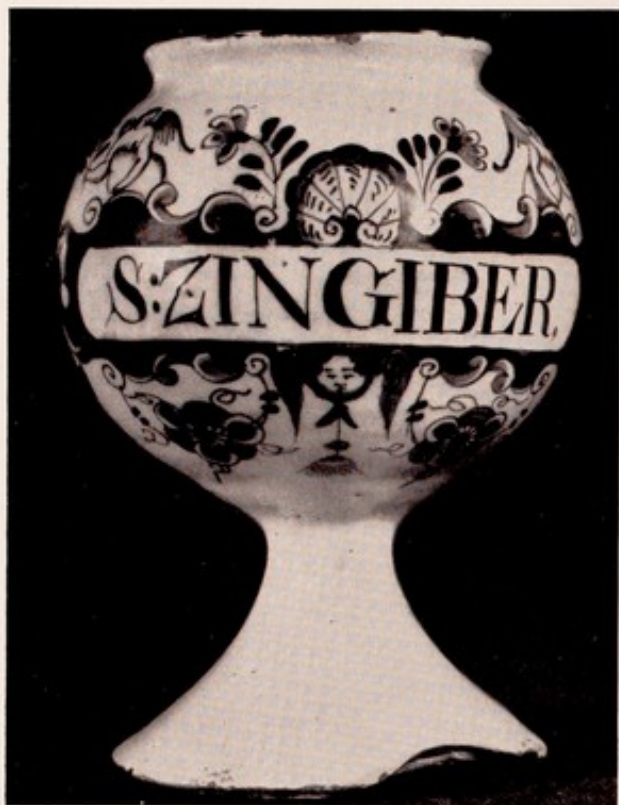


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**131.** Inscribed S:E:MECON. Green tinted glaze. The base of the jar is marked with a blue-painted arrow-head (unidentified).  $18.3 \times 9.6$  cm. (Fig. 65.)

**132.** Inscribed S:CARYO:R. Green tinted glaze. The shading on the flowers, featured on either side of the shell, is at the tip of the petals rather than, as is usual, at the base (see also numbers 127, 132A and 136–139).<sup>70</sup>  $18.8 \times 9.3$  cm. (Fig. 66.)

**132A.** Inscribed S:DE.MECON. Green tinted glaze. Design details almost identical to those on jar 132. The base of the pot is marked with a blue painted 1. The slightly everted neck and the spout are fitted with rare, hinged, perforated metal covers. Why the covers are perforated is not clear, unless the pot was being used for leeches and not syrup of meconium.  $19 \times 8.8$  cm. (Fig. 66A).

**133.** Inscribed S:VIOLAR, with the inscription outlined in black. The cherubs are facing the same way and the design details are almost identical to those on numbers 121–123 (see fig. 57). On the base is a maroon painted letter B (unidentified). For other items, which are probably of Bristol ware, marked with the letter B see Ray, *op. cit.* (footnote 11), p. 133.  $18.5 \times 9.7$  cm.

**134.** Inscribed P:EX DUOB. A small jar with straight foot and straight neck, the latter indicating late tin-glaze production. A rather crudely-drawn decoration. Base unglazed except for small isolated patches.  $8.8 \times 6.2$  cm. (Fig. 67.)

**135.** Inscribed C. DAMOCRAT. Blue tinted glaze. Many details of the design are unusual, such as the realistic baby-like faces of the cherubs and angel. The floral decoration to the right and left of the angel bears little resemblance to the common “daisy” motif. The petals of the flowers on either side of the shell have dark blue centres. Probably late tin-glaze production.  $17.7 \times 9.2$  cm. (Fig. 68.)

The following four jars have black (numbers 136–137) or maroon (numbers 138–139) painted inscriptions. They all have straight necks and, like number 135, they are probably of late tin-glazed ware production (third quarter 18th century). The shading on the flowers featured on either side of the shell is at the tip (or towards the tip) of the petals rather than, as is usual, at the base (see also numbers 127 and 132). Such shading at the tip of the petals is commonly found on jars with black inscriptions and is a feature of many late tin-glaze productions.<sup>70</sup>

The small cylindrical jars numbered 137 and 138 are of special interest in that their labels show that they were not used for pills as is generally the case with small jars.<sup>71</sup>

**136.** Inscribed in black U;SIMP. This large jar is more pear-shaped than usual, a feature already noted on jars numbered 85, 97, and 121–123. Other similar-shaped jars have been recorded,<sup>72</sup> but whether this shape can throw light on the question of provenance remains to be investigated.  $27.2 \times 11.7$  cm. (Fig. 69.)

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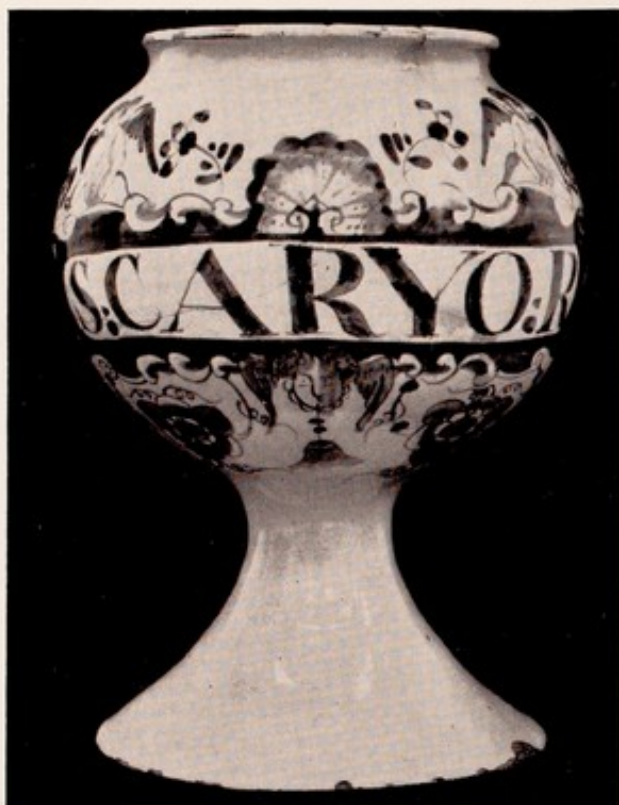
has a black painted inscription while the tips of the petals of the flowers on either side of the scallop shell are shaded. These details suggest late tin-glaze production (see below.)

<sup>70</sup> For three syrup jars with this feature see Lothian, A., “Vessels for Apothecaries, English Delft Drug Jars”, *The Connoisseur Year Book*, London, 1953, pp. 113–121, illustration 37.

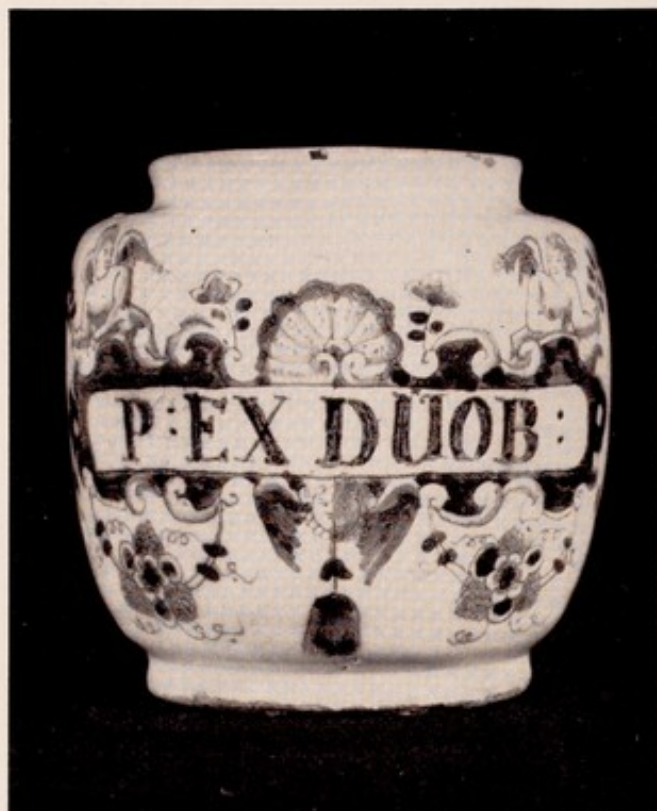
<sup>71</sup> Another small cylindrical jar worthy of notice is in the London Museum (see Wyatt, A. L., “Some Inscribed London Drug Jars”, *Chem. & Drugg.*, 1938, 128, 755–756). Although it has an everted neck it is another example of a late cherub-design. Its inscription is THER.ANDROM.

<sup>72</sup> For example, Howard, *op. cit.* (footnote 19), illustration 39.

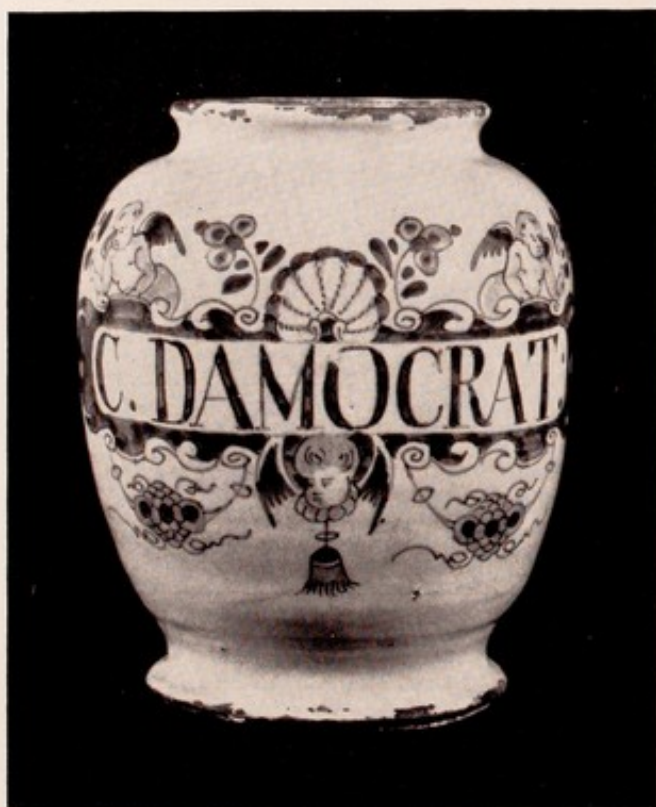




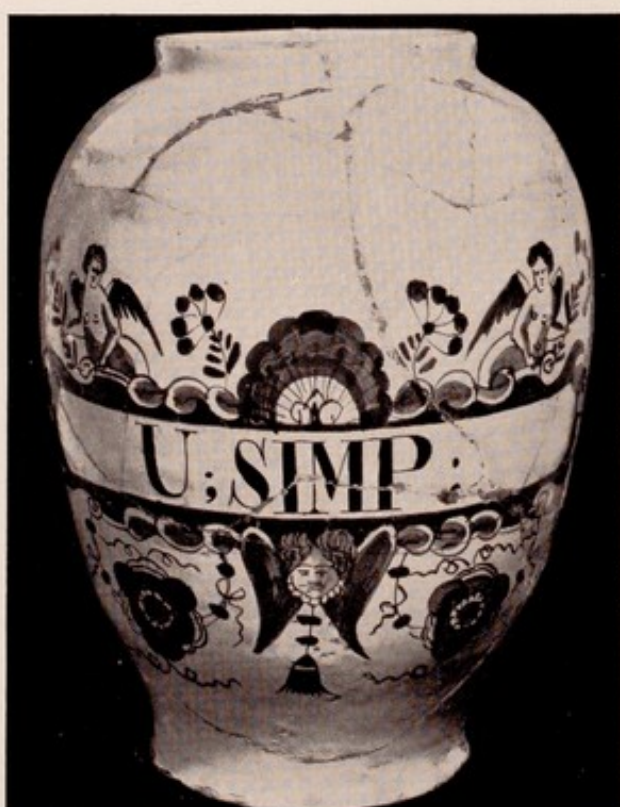
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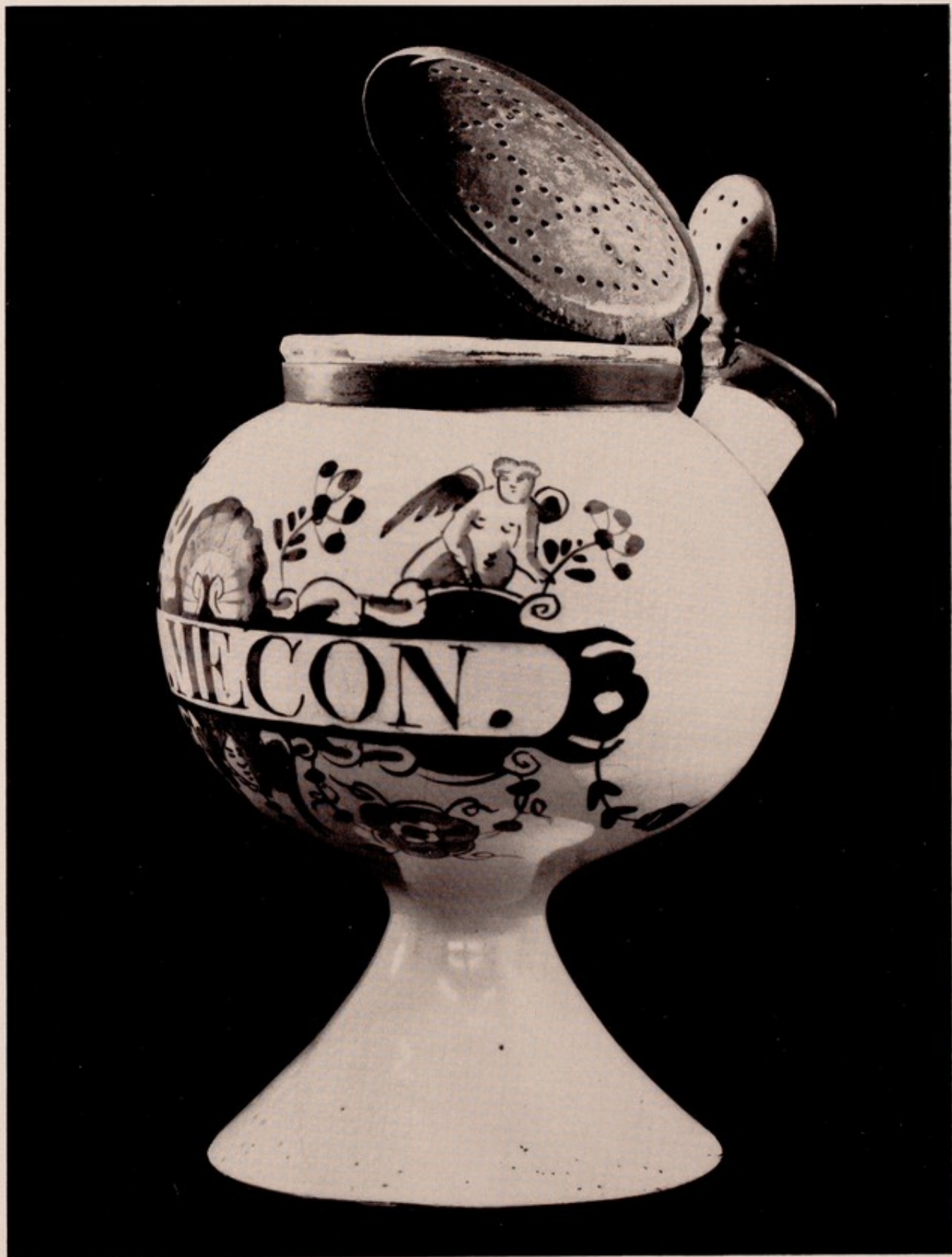


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66A

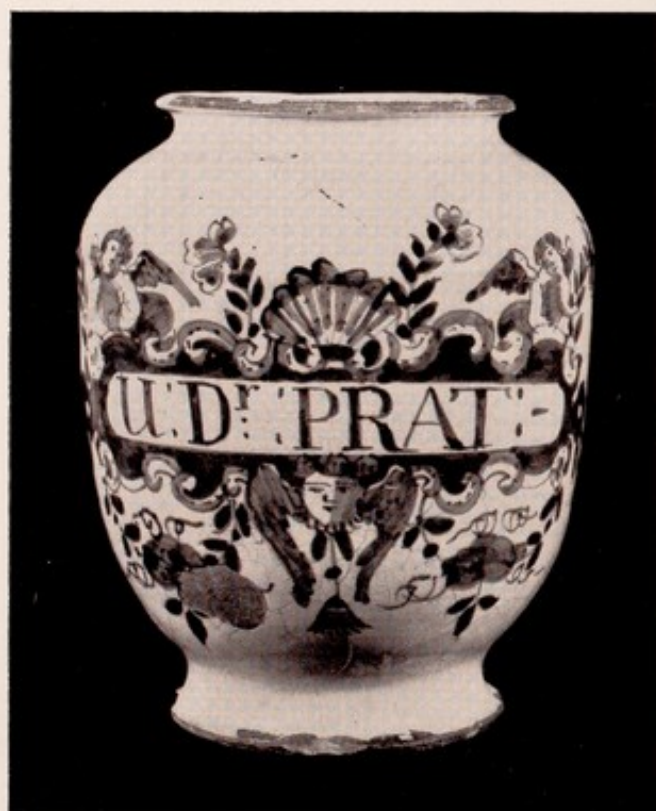




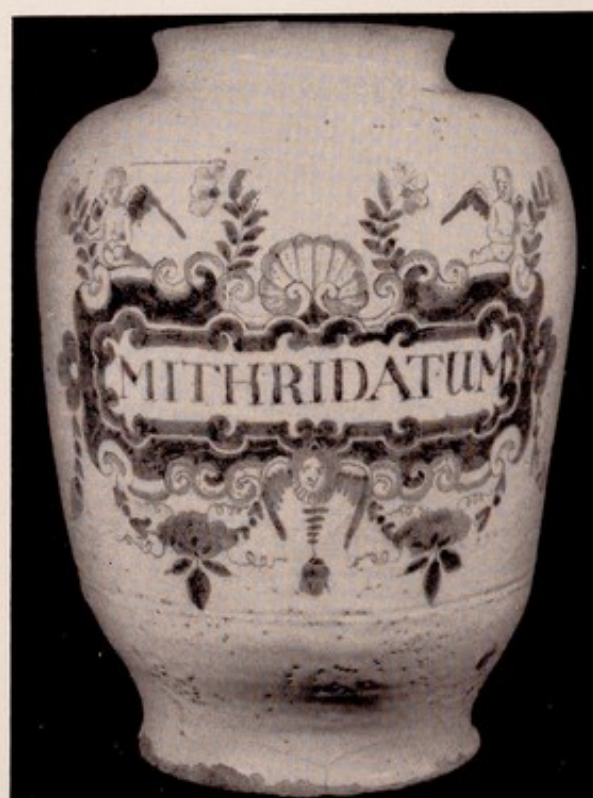
70



71



72



73



**137.** Inscribed, in black, EX:CATHARTIC. Cylindrical jar with blue tinted glaze and the cherubs facing outwards rather than, as usual, towards each other.  $9 \times 7$  cm. (Fig. 70.)

**138–139.** Two jars with the maroon inscriptions EX.GUAIACI and PIL.EX.ALOES.C. Cylindrical jars from the same set. The cherubs are facing the same direction rather than, as usual, towards each other (see also jars numbered 121–124 and 133). The flower motif of the swag decoration is more realistically painted than is usual. Each  $8.8 \times 7.4$  cm. (Fig. 71 for number 138.)

The remaining two cherub-shell jars (numbers 140–141) feature some unusual details making it particularly difficult to suggest whether they are early or late productions.

**140.** Inscribed U:Dr:PRAT. A crudely-painted jar: for example, the decoration to the right and left of the angel is merely a blotch of colour. This is one of the few jars which have been recorded bearing the name of a proprietary preparation.<sup>73</sup>  $18.3 \times 10.1$  cm. (Fig. 72.)

**141.** Inscribed MITHRIDATUM. The decoration on this jar, though essentially the cherub-shell pattern, has a wavy label panel as in the songbird design, while the “daisy” swag decoration is replaced by a more abstract fruit and foliage pattern.<sup>74</sup>  $32.2 \times 13.3$  cm. (Fig. 73.)

### VIII. Miscellaneous designs

Although there are many miscellaneous designs on tin-glazed jars,<sup>75</sup> the Wellcome Collection contains only three examples.

**142.** Inscribed C:COCH:HORT. Blue tinted glaze. The straight label panel is surrounded by an oak-leaf style decoration. Dated c. 1764, for a jar with the identical design and bearing this date has been recorded.<sup>76</sup>  $18.6 \times 9.5$  cm. (Fig. 74.)

**143.** Inscribed P:HYDRARG. Above the wavy label panel are three wheels. Looped over these and falling to near the base of the jar are garlands of leaves. Straight neck and unglazed base. There is no firm evidence that this is an English jar and a Dutch origin cannot be ruled out. There does not appear to be any published illustration of the design though a similar one—but with only one wheel and with the design apparently painted upside down—appears on a jar in the Royal College of Surgeons.<sup>77</sup>  $10.4 \times 5.9$  cm. (Fig. 75.)

**144.** Inscribed PHIL:ROM. Grey-blue tinted glaze. On the top centre of the straight panel is a scallop shell. Spreading from the ends of the label panel towards the centre are tendril-like decorations with leaflets.  $17.5 \times 9.5$  cm. (Fig. 76.)

<sup>73</sup> Some preparations such as Lucatellus's balsam (see English jar 119) and Ruffus's pills (English jar 67) became too universally used to merit the term proprietary preparation. Another preparation which became widely used was Mathew's pills but only one jar for these appears to have been recorded (see Lothian, *op. cit.* (footnote 60), illustration 10a).

<sup>74</sup> The last jar has been illustrated in Watson, G., *Theriac and Mithridatum: A Study in Therapeutics*, London, 1966, fig. 1.

<sup>75</sup> For examples of these designs see Lothian, A., “Vessels for Apothecaries, English Delft Drug Jars”, *The Connoisseur Year Book*, London, 1953, pp. 113–121; Howard, G. E., *Early English Drug Jars*, London, 1931; Lothian, A., “The Armorial London Delft of the Worshipful Society of Apothecaries”, *The Connoisseur*, 1951, 127, 21–26.

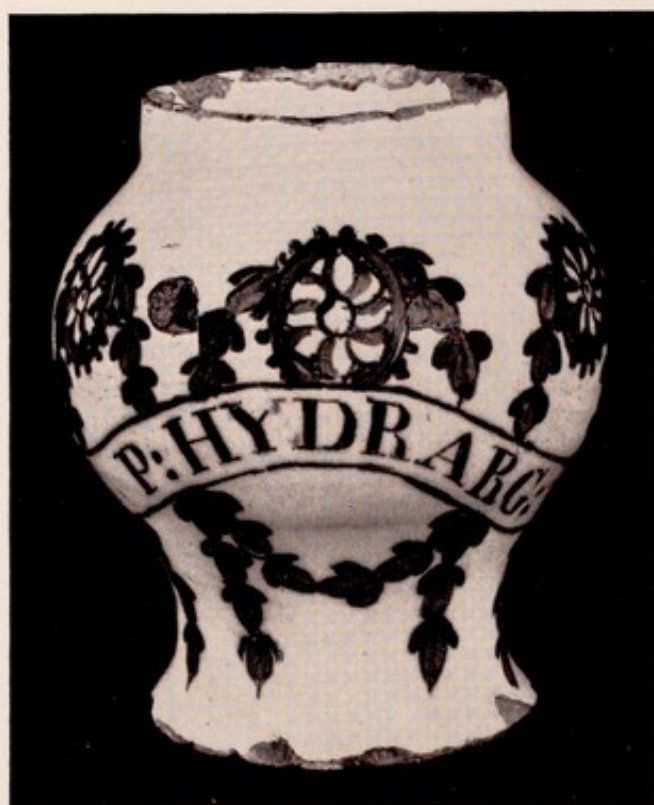
<sup>76</sup> Lothian, A., “Vessels for Apothecaries, English Delft Drug Jars”, *The Connoisseur Year Book*, London, 1953, pp. 113–121, illustration 43.

<sup>77</sup> Negus, V., *Artistic Possessions at the Royal College of Surgeons of England*, London, 1967, fig. 28.





74



75




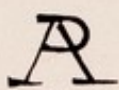

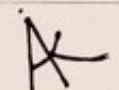

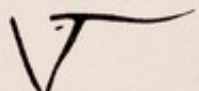

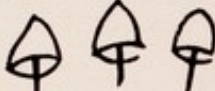

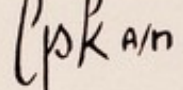
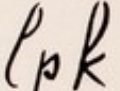
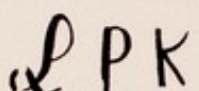
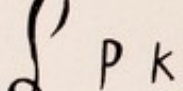

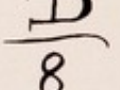

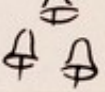

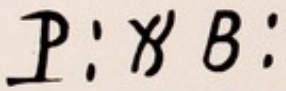
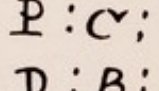
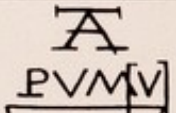
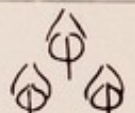
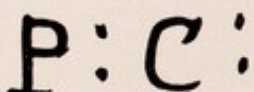
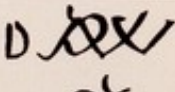

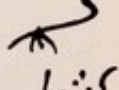
76





77 Apothecaries' Hall in 1831, with pharmacy on left



<i>a</i>		<i>b</i>	
<i>c</i>		<i>d</i>	
<i>e</i>		<i>f</i>	
<i>g</i>		<i>h</i>	
<i>i</i>		<i>j</i>	
<i>k</i>		<i>l</i>	
<i>m</i>		<i>n</i>	
<i>o</i>		<i>p</i>	
<i>q</i>		<i>r</i>	
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<i>u</i>		<i>v</i>	
<i>w</i>		<i>x</i>	
<i>y</i>		<i>z</i>	



## DUTCH TIN-GLAZED PHARMACY JARS<sup>78</sup>

THE earliest pottery (16th–early 17th-century) relevant to this section is generally known as Netherlands ware; it was produced at such places as Amsterdam, Antwerp, Haarlem, Middleburg, and Rotterdam. Only during the first half of the 17th century did the town of Delft become such an important centre for the production of “blue and white” tin-glazed ware and it was there that almost all the jars listed below were produced.

The most common design on Dutch tin-glazed jars incorporates two peacocks (the “peacock” design). It was employed for many years, appearing before 1665 and lasting until the second half of the 18th century (see below). The many other designs (see p. 75 *et seq.*) were introduced mostly in the second half of the 18th century.

The similarity of shapes of Dutch and English jars has already been mentioned; however, Dutch jars for ointments, etc., being more cylindrical, do not have the ovoid English shape. They have a waist clearly defined by indentations below the neck and above the foot, a feature seen only on early English jars such as many of those with the angel design (see note on English jar number 62, p. 21).

Dutch syrup jars usually differ from most English examples in that they have a flat base—sometimes with a very small central hole (*c.* 0.5 cm. in diameter)—and not a hollow base. Handles are usually present although, like English jars, they are often absent from late productions. However, in contrast to English jars without handles, it is uncommon for the spout to be placed on the side opposite the decoration. At the same time Dutch spouts do not show the same variations as English; they are mostly straight to conical with a flange nearer the base than the tip.<sup>79</sup>

Neither Dutch bottle-shaped jars (for aromatic waters and medicinal wines,<sup>80</sup> etc.) nor rectangular jars<sup>81</sup> appear to have their English counterparts, though the uncommon cylindrical spouted jars (see English jar number 94, fig. 40) occur with a Dutch peacock decoration.

### Delft-type jars

The story of Dutch pharmacy jars is complicated by the fact that jars with the peacock motif were produced in a number of places outside Holland, particularly in Belgium and Northern France, at such places as Antwerp, Brussels, Tournai and Lille<sup>82</sup>, as well as further afield in Berlin<sup>83</sup> and possibly Copenhagen<sup>84</sup>. Unfortunately almost all such jars are

<sup>78</sup> The most valuable source of information on these jars is D. A. Wittop Koning's *Delftse Apothekerspotten*, Deventer, 1954. References in this catalogue to the work are to an issue for English-speaking countries which has an appendix with the most important parts translated into English.

<sup>79</sup> Such spouts are also found on a few early English angel jars. For example, Lothian (“Angels in the Design of Seventeenth-Century English Delft Drug Jars”, *Chem. & Drugg.*, 1955, **163**, 732–736, illustration 2) shows a 1660 angel jar with a typical Dutch conical spout, and a pipe-smoking man jar with similar spout in “The Pipe-Smoking Man on Seventeenth-Century English Delft Drug Jars”, *Chem. & Drugg.*, 1955, **163**, 566–568, illustrations 7a and 7b.

<sup>80</sup> These bear the abbreviation A or V for water or wine.

<sup>81</sup> There are no examples of rectangular jars in the Wellcome Collection, but see Wittop Koning, *op. cit.* (footnote 78), illustration 22.

<sup>82</sup> See Wittop Koning, *op. cit.* (footnote 78); Thomann, H. E., “Die ‘Delftse Pottenkamer’ der J. R. Geigy, A. G. Basel”, *Keramik-Freunde der Schweiz*, 1964, no. 65 (December).

<sup>83</sup> For a note on identifying some Berlin jars see Urdang, G. and Nitardy, F. W., *The Squibb Ancient Pharmacy*, New York, 1940, p. 95.

<sup>84</sup> Copenhagen is mentioned here because of the very similar jars produced by the Store Kongerade Pottery in



unmarked and attribution is, at present, very difficult. Nevertheless, as has been emphasised by Wittop Koning and Thomann, the details on some jars clearly indicate a non-Dutch source (for examples see numbers 67–69).

A further difficulty with Dutch jars lies in the fact that jars with the peacock motif were also produced in the Dutch town of Haarlem as well as at Delft. Thomann has considered the problem of attributing jars to Haarlem, examining such factors as light blue and blistering decorations,<sup>85</sup> but present evidence does not indicate convincingly that any of the Wellcome jars were produced there. Nevertheless as can be seen from the variations in the “hardness” of the illustrations of the Wellcome jars there are considerable differences in both the colour and in the application of the decoration (many are very crudely painted) which may repay study.<sup>86</sup>

### I. Peacock design

The majority of the Wellcome Dutch jars bear the peacock design and these will be listed first. The label panel of this design includes a small semicircular area above the centre in which the initial letter of the type of preparation (e.g. S for syrup) is generally written. (This compartment is also characteristic of other Dutch designs, see p. 75 *et seq.*) Surmounting the semicircle, amid the scrolling which surrounds the label panel, is a mask and above this a basket of fruit. Peacocks (these show many variations, see illustrations of Wellcome jars) stand on top of each end of the label panel while underneath the panel is a loop or swag decoration incorporating a motif based on either fruit or flowers.

As already stated, jars with the peacock design were introduced before 1665<sup>87</sup> and large numbers were produced during the next hundred years or so by at least fifteen potteries and possibly many more. The majority of these jars are unmarked—Wittop Koning has found that out of 700 jars examined (which excluded the Wellcome Collection) only 30 per cent were marked. While it has been suggested that the large numbers of unmarked jars may reflect production outside Delft, it must not be forgotten that the compulsory placing of Delft factory marks on jars was only introduced in 1764.<sup>88</sup>

As only one date has been recorded on jars with the peacock design (1680<sup>89</sup>) factory marks are of key importance in dating, but unfortunately they have not received full study

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Copenhagen. Recorded examples have a swan in place of the peacock otherwise the design is typically Dutch. (See Andersen, D., *Gammelt Dansk Apoteksinventar*, København, 1944, pp. 244–247. See also Barentsen, K., “Apoteksfejance fra fabriken i Store Kongensgade”, *Københavns Universitets Medicinsk-Historiske Museum*, København, 1963–66 (reprint from *Farmaceutisk Tidende*, 1965, no. 52, 1253–1260).)

<sup>85</sup> “Gibt es spezifische Kennzeichen für Haalenenen Apothekengefusse”, *Vrienden van de nederlandse ceramiek*, 1967, no. 47, 1–3.

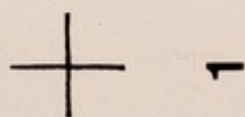
<sup>86</sup> One of the most crudely-painted jars that has been recorded is illustrated in Andersen, D., *Gammelt Dansk Apoteksinventar*, København, 1944, p. 269.

<sup>87</sup> Wittop Koning has illustrated a painting of this date depicting an apothecary's shop with shelves of peacock decorated jars, *op. cit.* (footnote 78), illustration 16.

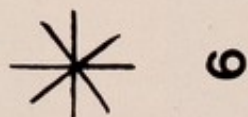
<sup>88</sup> Among many writers, A. Lothian has mentioned another complication over marking—that before compulsory marking confusion arose through certain potteries copying each other's marks. See her useful article “Dutch drug jars and their marks”, *The Alchemist*, 1952, 16, 216–221.

<sup>89</sup> See Wittop Koning, *op. cit.* (footnote 78), illustration 17. This jar, however, is unusual in having a knotted tassel suspended from the angel. Wittop Koning considers that it is possibly a Belgian jar.

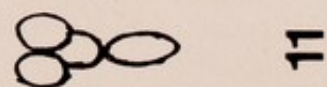




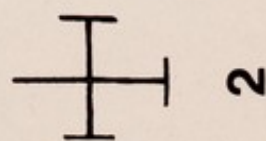
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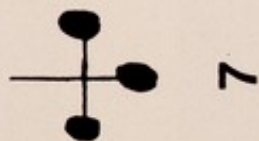
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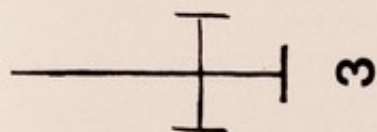
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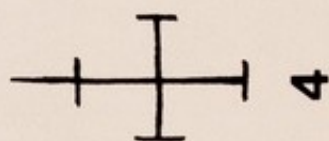


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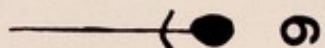


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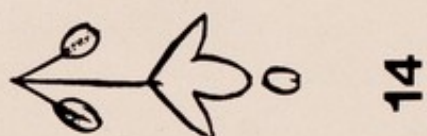
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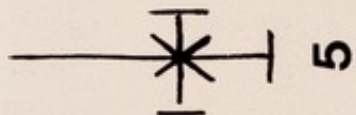
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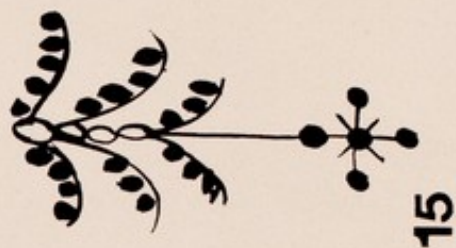
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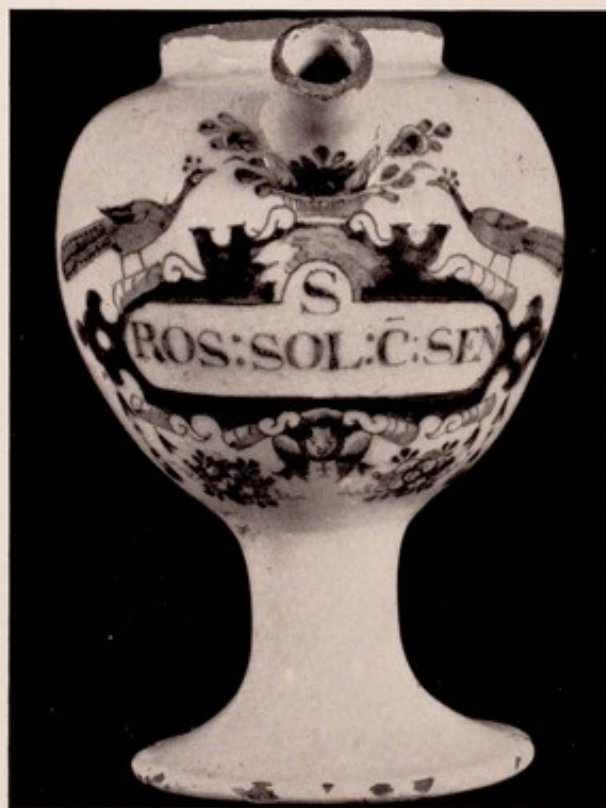
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80



81



82



and their use is, at present, limited.<sup>90</sup> Certainly the marked Wellcome jars offer little help with unmarked jars except, for example, that the straight neck was probably common by the mid-18th century and that many of the jars from the Porcelain Dish pottery have a blue tinted glaze. Additionally, however, they indicate that the comparison between marked and unmarked jars requires caution. For instance, they show that one pottery produced the peacock motif with differing details (possibly the work of different artists, but see also footnote 88), while, on the other hand, the design details from different potteries can be very similar (see numbers 1–2 and 6–7).<sup>91</sup> Great care, therefore, needs to be taken when interpreting the details collated from many jars.

One varying detail of the design is the cross or tassel motif frequently suspended from the angel. The crosses and tassels on the Wellcome jars are illustrated in fig. 78. H. E. Thomann, who has illustrated additional examples, has pointed out that some of the tassel styles probably help to indicate the provenance of a jar,<sup>92</sup> but this view has not been fully studied.

The Wellcome peacock jars are grouped as follows: (a) marked jars; (b) unmarked jars with everted necks, and the swag decorations, on either side of the angel, incorporating a “fruit” or fruit-like motif; (c) unmarked jars with everted necks and swag decorations incorporating a flower motif; and (d) unmarked jars with straight necks. This grouping is to some extent arbitrary but the more open style of the decorations in group c rather suggests that these jars are generally later than those in group b; however, it is perhaps equally possible that the difference merely reflects different provenances (see p. 51). Jars with straight necks, group d, were designed for closure by metal, pot or wooden lids and such jars predominate towards the end of the production of tin-glazed jars (18th–19th century, see, for instance, the marked jars numbers 4–11<sup>93</sup>). It is significant that all the late 18th-century Wellcome jars without peacocks in the design have straight necks.

#### a. *Marked jars.*<sup>94</sup>

All marks, which are located on the bases of the jars, are painted in cobalt blue except for numbers 121 and 122.

The following five jars all have mark *a*, p. 50, the mark of De Porcelayne Schotel (the Porcelain Dish pottery) when under the proprietorship of Johannis Pennis during the years 1723–1774. Unless otherwise stated the jars have everted necks, a blue tinted glaze and a swag decoration incorporating a fruit motif.

1–2. Two jars, from the same set, with the inscriptions B PANPERUM and E THERIAC:

<sup>90</sup> It is unfortunate, too, that although Wittop Koning, *op. cit.* (footnote 78), has recorded a number of marked jars (which can be dated 1668–1705) he does not illustrate them.

<sup>91</sup> It is relevant to add that two potteries often produced an identical design which did not include peacocks. See Wittop Koning, *op. cit.* (footnote 78), pp. 197–212.

<sup>92</sup> “Die ‘Delftse Pottenkamer’ der J. R. Geigy A. G. Basel”, *Keramik-Freunde der Schweiz*, 1964, no. 65 (December).

<sup>93</sup> It should be added that Dutch pharmacy jars are being widely produced nowadays as items of interest and artistic merit.

<sup>94</sup> Information on marks is taken from Wittop Koning, *op. cit.* (footnote 78), unless otherwise stated. Wittop Koning relied heavily on Hudig, F. W., *Delft Fayence*, Berlin, 1929, and De Jonge, C. H., *Oude-Nederlandsche Majolica en Delftsch Aardwerk*, Amsterdam, 1947. Also valuable is Justice, J., *Dictionary of Marks and Monograms of Delft Pottery*, London, 1930. Unfortunately these works and other mark books such as *Handbook of Pottery and Porcelain Marks*, by Cushion, J. P. and Honey, W. B., London, 1965 (third edition), vary in dates given for certain marks, and none gives adequate documentation.



DIAT. Each jar has been relabelled on the back, in paint, with black lettering on a brown scroll (C:GLECH:HED and U:OXIGENAT respectively). Decoration partly outlined in black. The angel has pendant cross no. 2 (see fig. 78). Each *c.* 19 × 11.7 cm. (Fig. 79 for number 1).

3. Inscribed E HIER:PICR. The angel has pendant cross no. 1. 17.7 × 8.5 cm. (Fig. 80.)
4. Inscribed P HIERÆ.C.AGAR. Straight neck. The angel has a thick pendant cross no. 2. 11.5 × 6.1 cm. (Fig. 81.)
5. Inscribed S ROS:SOL:Ā:SEN. Syrup jar with handle and straight neck. The angel has pendant cross no. 2.<sup>95</sup> 20.2 × 7.7 cm. (Fig. 82.)

The following three jars (numbers 6–8) are marked *b*, p. 50, the mark of De Twee Scheepjes (the Two Boats pottery) when under the proprietorship of Anthony Pennis during the years 1757–1770. The jars have straight necks, and swag decorations incorporating the fruit motif.

- 6–7. Two jars, from the same set, inscribed R JUNIPERI and U MARTIATUM. The decoration, partly outlined in grey-green, is very similar to that on jars numbered 1–2. The angels have pendant cross no. 2. Each *c.* 26.5 × 14 cm. (Fig. 83 for number 7.)
8. Inscribed E PHILON:ROM. Decoration partly outlined in black. The angel has pendant cross no. 2. 18.2 × 8.2 cm. (Fig. 84.)

The following seven jars (numbers 9–15) feature a variety of marks.

9. Inscribed S IULAP:ROSAR. Syrup jar with handle and slightly everted neck. Swag decoration incorporating a fruit motif. Marked *c*, p. 50, possibly the mark of De Metalen Pot (the Metal Pot pottery) when under the proprietorship of Jeronimus van der Kloot *c.* 1708.<sup>96</sup> 22.3 × 9.7 cm. (Fig. 85.)
10. Inscribed C ROSAR.RUBR. Straight neck. Swag decoration incorporating a fruit motif. Marked *d*, p. 50, the same mark as on number 9. If the early 18th-century date is correct it indicates the early introduction of the straight neck. 28.6 × 16.2 cm. (Fig. 86.)
11. Inscribed E CARD:BENED. Straight neck. Swag decoration incorporating a fruit motif. The decoration has an exceptionally bright blue colour<sup>97</sup> and the angel has pendant cross no. 1. Marked *e*, p. 50, the mark of De Griekse A (the Greek A pottery) when under the proprietorship of Jan Theunis Dextra for the years 1758–1764. 17 × 7.8 cm. (Fig. 87.)
12. Inscribed U ALB:CAHUR. Straight neck. Swag decoration incorporating a floral motif. The angel has pendant cross no. 8. Unidentified mark: *f*, p. 50. 18.1 × 8.2 cm. (Fig. 88.)
13. Inscribed C ROSAR:RUBR. Straight neck. Blue tinted glaze. Swag decoration incorporating a floral motif. The angel has pendant cross no. 7. Unidentified mark: *g*, p. 50; the vagueness of this mark suggests the possibility that it resulted from the accidental application of paint. 28.4 × 14.2 cm. (Fig. 89.)

<sup>95</sup> Similar jars are illustrated by H. E. Thomann, *op. cit.* (footnote 82), illustration 44, and by Lothian, A., "Dutch drug jars and their marks", *The Alchemist*, 1952, 16, 216–221, illustration 3c.

<sup>96</sup> Wittop Koning *op. cit.* (footnote 78), distinguishes two AK marks, one with a dot above the A, and the other without. The latter he attributes to Adrianus Kock of the Greek A pottery for the years 1686–1701.

<sup>97</sup> Known as "kwaart", the result of a transparent lead-glaze being applied over the decorated tin-glaze.

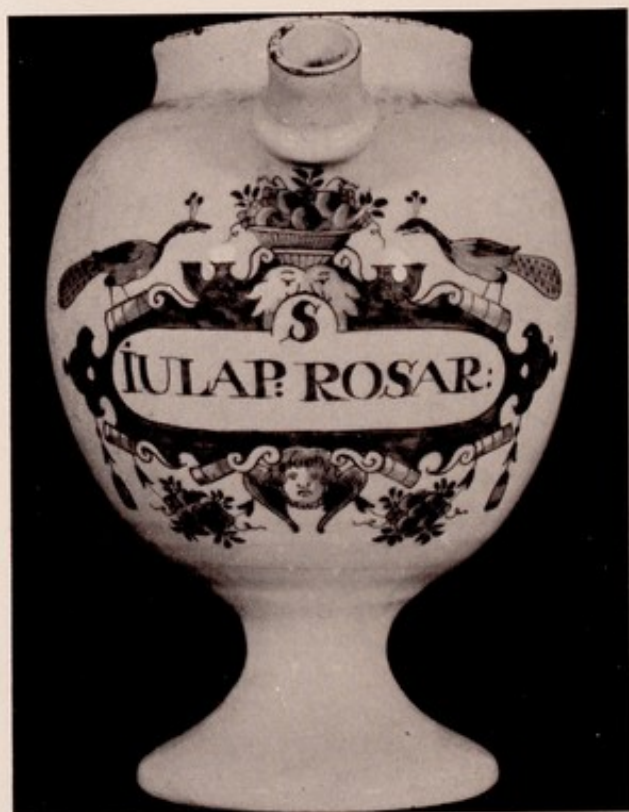




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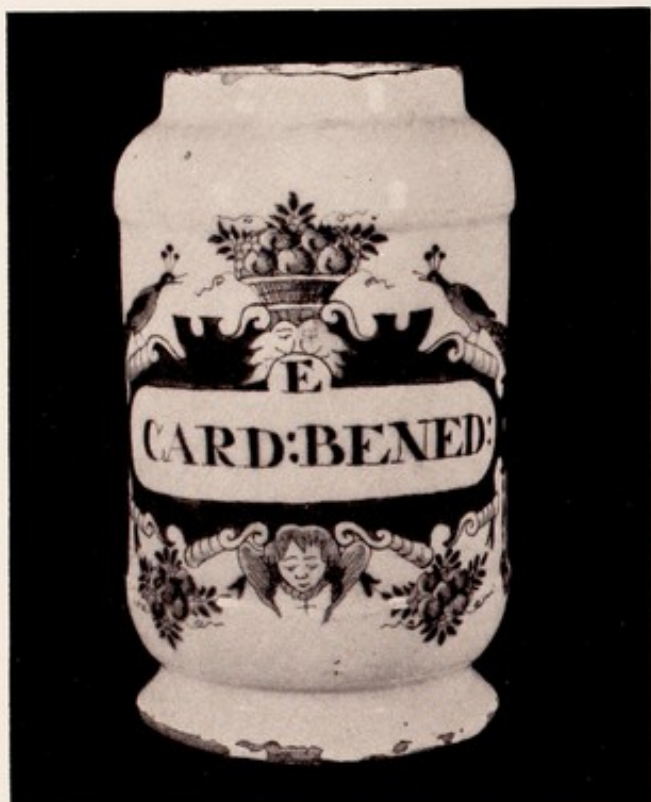


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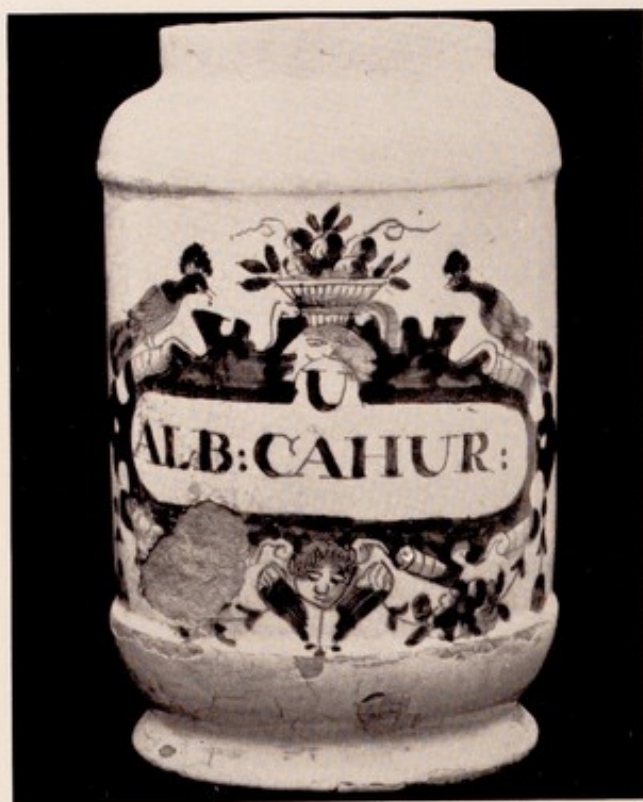


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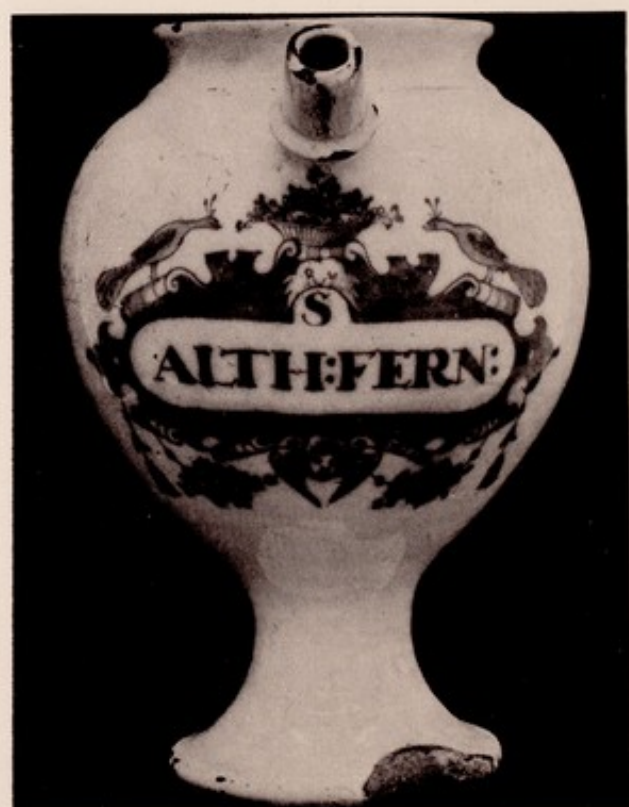




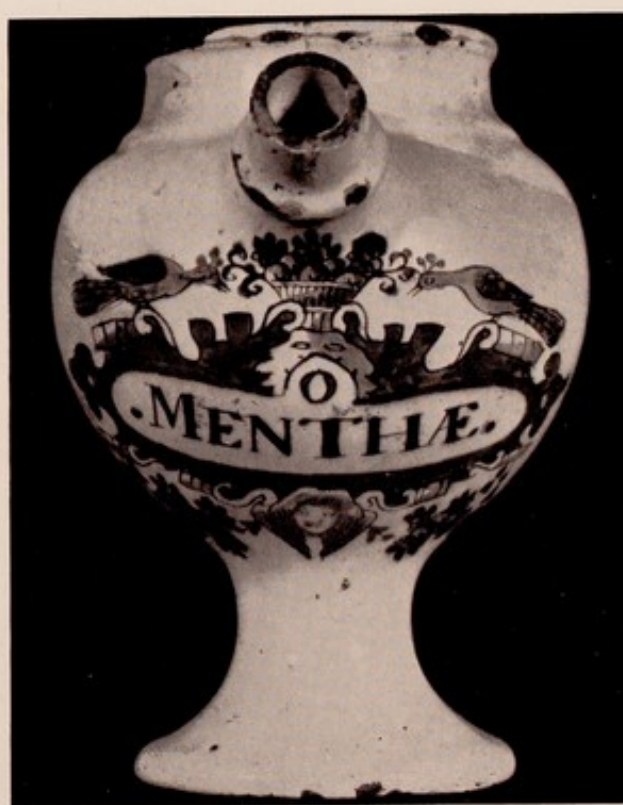
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**14–15.** Two jars, from the same set, with the inscriptions E LIQUIPODIUM and E VALERIANUM. Straight necks and original lids present. Grey glaze. Decoration outlined in black. Marked: *h*, p. 50, the mark of De Drie Klokken (the Three Bells pottery). Wittop Koning, *op. cit.* (footnote 78), points out that it cannot be stated with certainty which manufacturer made the jars with this mark. Hudig, *op. cit.* (footnote 94), indicates that the mark was used from at least 1671–1763, but these two Wellcome jars appear to be more modern. The angel has pendant cross no. 4. Each *c.* 18 (with lid)  $\times$  10.8 cm. (Fig. 90 for number 14.)

*b. Unmarked jars, everted necks, swag decorations incorporating a motif of "fruit" and foliage.*

The majority of peacock jars have a fruit-like motif with foliage in the swag decoration and the range of the jars—from bottle shape to large cylindrical—is well illustrated in this section (though see also sections a and c). The problems involved in attempting to subgroup these jars can be readily appreciated, especially from the illustrations.

The following three handled syrup jars (numbers 16–18) are possibly from the same set although there are small variations in the details of the design. They have an unusually white glaze and the decorations are outlined in black.

**16.** Inscribed S CYDONIORUM. 25.1  $\times$  12.4 cm. (Fig. 91.)

**17.** Inscribed S CYTONIORUM. 25  $\times$  11.4 cm.

**18.** Inscribed S VIOLARUM. 25.1  $\times$  11.3 cm.

**19.** Inscribed S PRASSIO. Syrup jar with an unusually conical spout and a handle which has the uncommon feature of longitudinal ribs. 24.3  $\times$  11.2 cm. (Fig. 92.)

**20.** Inscribed S ALTH:FERN. Syrup jar with handle and a pale blue decoration. 22.9  $\times$  10.4 cm. (Fig. 93.)

**21.** Inscribed O. MENTHÆ. Small "syrup" jar (but note used for oil) with handle, and decoration outlined in black. 15.5  $\times$  7.5 cm. (Fig. 94.)

**22.** Inscribed O CHAMÆMEL. "Syrup" jar (but note used for oil) with handle. 18.6  $\times$  8.2 cm. (Fig. 95.)

**23.** Inscribed S PAPAV:ALB. Syrup jar with handle and blue tinted glaze. The angel has pendant cross no. 2. 19.5  $\times$  9.6 cm. (Fig. 96.)

**24.** Inscribed S,E,POMIS, R,S. Syrup jar with handle and hollow base. The latter is unusual for a Dutch jar. The commas marking the abbreviations are also uncommon, while the decoration is sketchily executed. 21.8  $\times$  9.1 cm. (Fig. 97.)

**25.** Label panel empty. The light blue decoration is outlined in black (brown where the paint is thin). The jar has no indentations below the neck and above the foot to mark the waist, an unusual feature also seen on jars numbered 95–96. The angel has pendant cross no. 1. 19.1  $\times$  8.5 cm. (Fig. 98.)

**26.** Inscribed T MYRRH. 12.1  $\times$  7.6 cm. (Fig. 99.)

**27.** Inscribed DIACATHO. An unusual detail of the decoration is the addition of wings at the base of the basket of fruit. The angel has pendant cross no. 1. 17  $\times$  9.5 cm. (Fig. 100.)

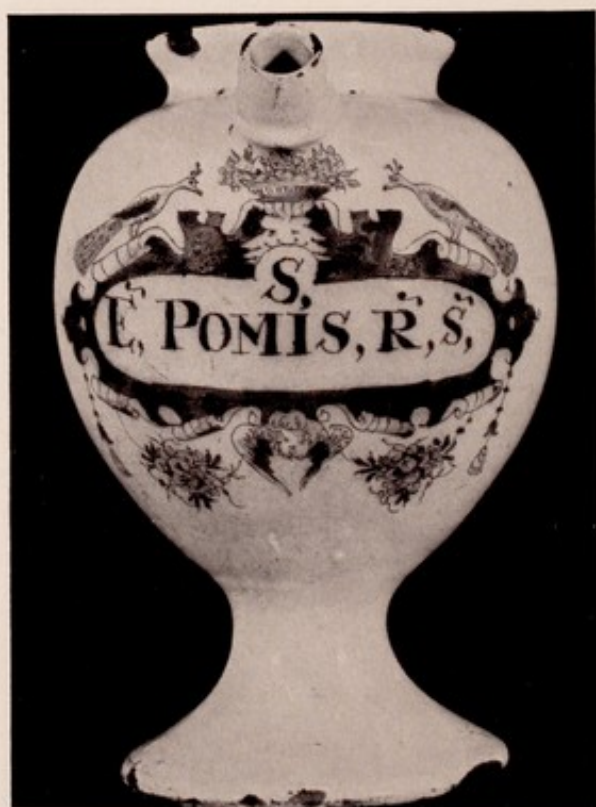




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102



**28–30.** Three large jars, from the same set, with the inscriptions THERIACA, NUCIS CONDITA and METHRIDAT. Each *c.* 31 × 16 cm. (Fig. 101 for number 28.)

**31–32.** Two large jars with the inscriptions C NUC:IUGLAND:C and BERBER:CONDIT. Dark blue decorations. 28 × 15.5 cm. (Fig. 102 for number 31.)

**33.** Inscribed DIAS,FRAC. A large jar with the uncommon detail of a grinning angel. 28 × 13.5 cm. (Fig. 103.)

**34.** Inscribed E DIAPHÆNICU. The light blue decoration (including the inscription which is not usual) is partly outlined in black. 18.8 × 9.1 cm. (Fig. 104.)

**35.** Inscribed A MELLISSÆ. Bottle-shaped jar with the decoration (including the inscription, *cf.* also number 34) partly outlined in black. The flaring neck is unflanged, and is of the type which was frequently fitted with a wooden stopper.<sup>98</sup> Height 25 cm. (Fig. 105.)

**36.** Inscribed E CHELIDON; the jar has been relabelled on the back EX:CHELID:M (black painted lettering on a brown painted scroll). Greenish blue tinted glaze. The light blue decoration is partly outlined in black. The angel has pendant cross no. 2. 13.5 × 8.5 cm. (Fig. 106.)

**37.** Inscribed U:DE:ALTHEA. The white glaze has slightly yellowed in places. Dark blue, crudely executed decoration. 17.7 × 11 cm. (Fig. 107.)

**38.** Inscribed BALS:ARCEI. A crudely executed decoration which could have originated from the same hand as that on jar number 37. 17.9 × 10.9 cm. (Fig. 108.)

**39.** Inscribed E THERIAC.ANDR. Blue tinted glaze. This large jar has a slightly everted collar-like neck and an unusual out-turned foot. The fruit decorations include fern-like leaves (*cf.* jars numbered 83 and 115). The angel has pendant cross no. 2. 30 × 14.5 cm. (Fig. 109.)

**40.** Inscribed U NERVIN. The motif in the swag decoration is more precisely executed than is usual and is not dissimilar to the flower motifs on jars under section c (p. 69). The angel has pendant cross no. 3. 16.1 × 10.6 cm. (Fig. 110.)

On the following 8 jars (numbers 41–48) the decoration on either side of the angel has become reduced to three or four “fruits” plus a little foliage.

**41–45.** Five jars, from the same set, with the inscriptions CERUSS, E PRASS, MILLE. FOLY, SAPHIEROSOL, and VITRIOL:ALB. Blue tinted glaze and decoration with black outlining. The jars are roughly potted. Each angel has the pendant cross no. 3 except on jar number 43 where it is no. 5. Size range 12.7 × 8.5 to 13.3 × 8.8 cm. (Fig. 111 for number 43.)

**46–47.** Two jars, from the same set, with the inscriptions P ALOEPHANG and U GLYCYRRH. The inscriptions are of a darker blue than the rest of the decoration and the rim of number 47 is more pronounced than on number 46. Each angel has a slightly extended, carelessly painted pendant cross no. 4. Each *c.* 11.5 × 8.5 cm. (Fig. 112.)

**48.** Inscribed CONF:ALKERM. A rather crudely painted bright blue decoration. 11.3 × 7.2 cm. (Fig. 113.)

<sup>98</sup> For an illustration of bottle-shaped jars with flanged necks see “Dutch Apothecary’s Jars”, *The Connoisseur*, 1905, 11, 110.





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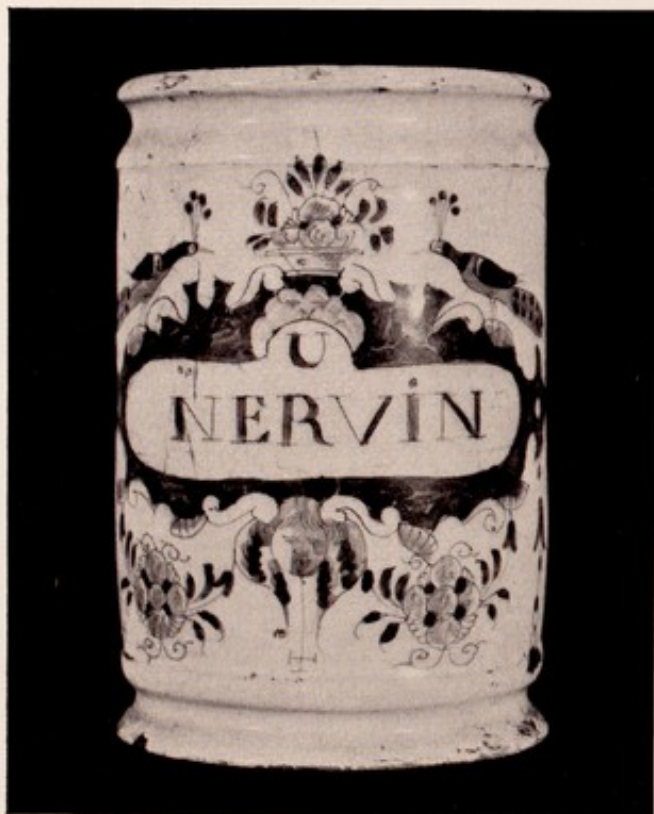




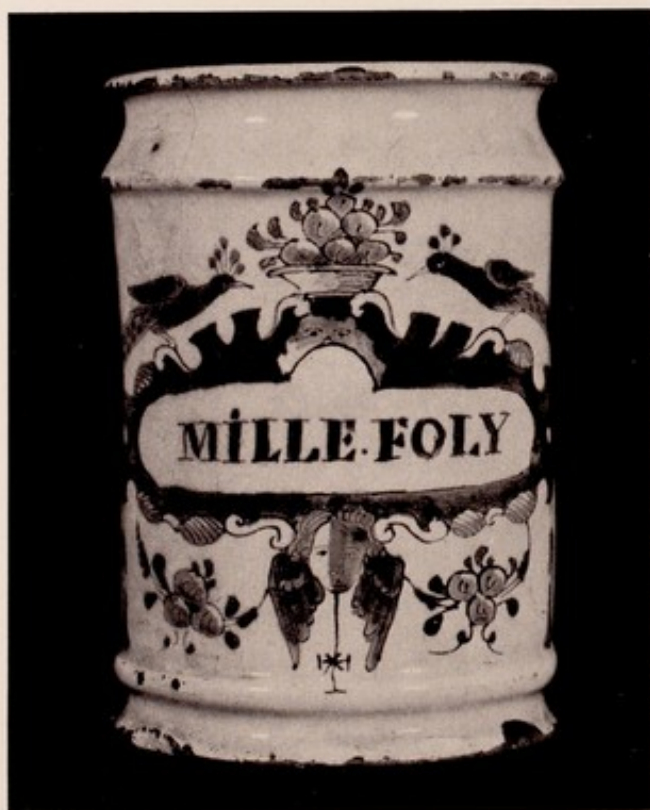
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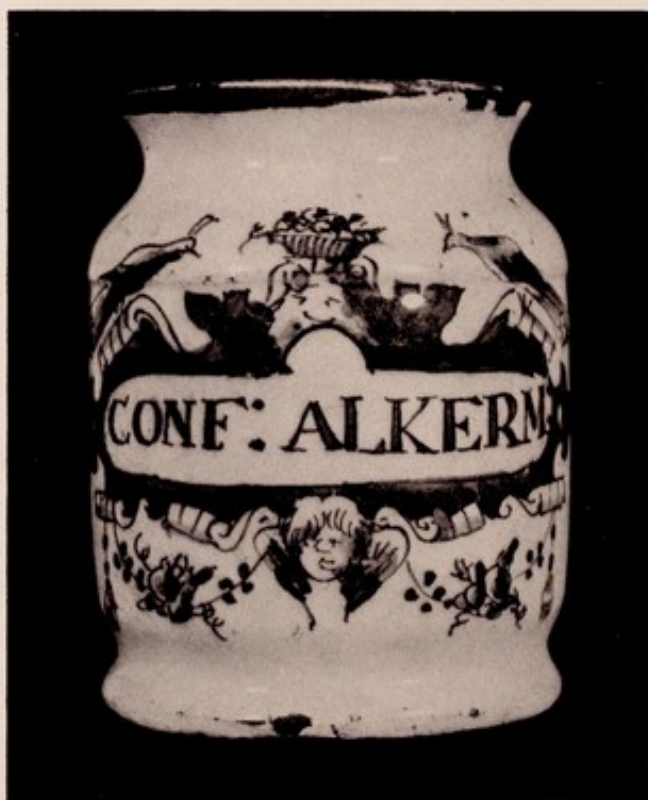


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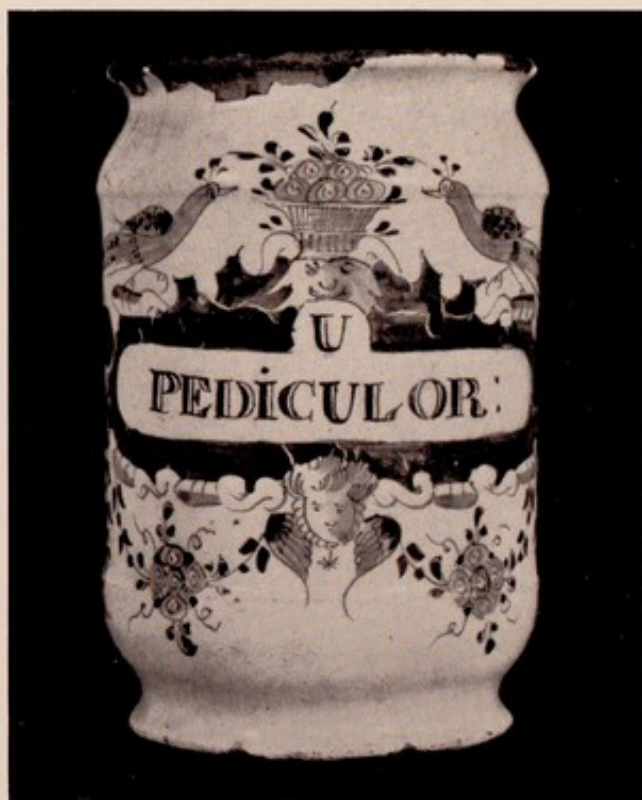




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**49–50.** Two jars, from the same set, with the inscriptions U PEDICULOR and C. ROSAR RUBR. A pale blue glaze. The motif in the swag decoration bears some resemblance to a flower (*cf.* section c). Each unusually tousled-haired angel has pendant star no. 6. Each *c.* 15.5 × 10 cm. (Fig. 114 for number 49.)

*c. Unmarked jars, everted rims, swag decorations incorporating a flower motif.*

A number of jars in this section (see numbers 59–69) are probably not the products of Delft potteries, which perhaps suggests that a closer study is needed of the provenance of other jars with the flower motif.

**50A.** Label panel blank but decorated with scallop-shell and foliage motifs. Cylindrical jar with slightly rimmed foot and with flat everted rim at the top beneath which is a deep, narrow groove. This unusually shaped jar has design details similar to those on numbers 49–50 except for a more pronounced flower-like motif in the swag decoration.

The only other jars of similar shape in the Collection are the tin-glazed and white earthenware “dispensing” pots numbers 26 and 30, and a non-Dutch source for this unusual jar—even English—cannot be ruled out. The decoration in the label panel is difficult to explain but may suggest that the jar was used for non-pharmaceutical purposes. 13.3 × 9.3 cm.

**51–52.** Two jars, from the same set, with the inscriptions B MIRABILLE and C STOR MALVÆ. Blue tinted glaze. Each angel has pendant cross no. 3.<sup>99</sup> Each *c.* 16 × 11 cm. (Fig. 115 for number 51.)

**53.** Label panel blank. Almost identical decoration to numbers 51–52, but a darker blue decoration. 15.8 × 10.6 cm. (Fig. 116.)

**54–56.** Three jars, from the same set, with the inscriptions E CHAMEPIT, R HELEN COND, and E TANACET. Dark blue decoration which is outlined in black. Each angel has pendant cross no. 3. Each *c.* 11.5 × 8.5 cm. (Fig. 117 for numbers 54 and 56.)

**57.** Label panel blank. Blue tinted glaze. Crudely painted jar with faint brown outlining. The angel has a pendant star no. 6. 10.6 × 7.4 cm. (Fig. 118.)

**58.** Label panel blank. The jar has no foot and is an example of the comparatively rare cylindrical jars. The swag motif appears to be of flower buds, but could be intended to be fruit-like (*cf.* section b). The glaze surrounding the decoration has yellowed and the angel has tassel no. 10. 11.5 × 8.6 cm. (Fig. 119.)

**59–60.** Two jars, from the same set, with the inscriptions C HÆDERÆ TERR and C HIERÆ PIGRÆ. Greyish glazes. The black painted inscription is unglazed, and the light blue decoration outlined in black. The design has some unusual details: for example, a flower in the midst of a bowl of fruit and the fan-like, inverted tassel decorations at the ends of the label panel. The latter are similar to those on jars with the satyr motif (see number 67, fig. 125). These jars (and numbers 61–66) may not be products of Delft potteries (see p. 51) and it is perhaps relevant to add they all have unglazed bases, an unusual feature for Dutch jars. Each *c.* 20.3 × 11.5 cm. (Fig. 120 for number 59.)

<sup>99</sup> Similar jars are illustrated by Thomann, *op. cit.* (footnote 82), illustration 16. Also not dissimilar are five jars illustrated by Wittop Koning in his note “Singulière série de Marques sous des piluliers en Delft”, *Rev. d’Hist. Pharm.*, 1966, 18, 39–40. These jars have the unusual feature that the inscription is continued on to the base of the jar thus resembling factory marks.





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**61.** Label panel blank. The jar has a wide flared neck. The angel has suspended tassel no. 15.  $16.4 \times 11.2$  cm. (Fig. 121.)

**62.** Inscribed in very dark maroon, lower case lettering, E.CONF: ALK. The decoration is also outlined in maroon. The jar has an unusually prominent foot and the angel has suspended tassel no. 14.  $12.8 \times 7.9$  cm. (Fig. 122.)

**63–64.** Two jars, from the same set, with the maroon inscriptions V.NUTRITUM and V.AD.OCULOS. Pale turquoise-coloured, crazed glazes. The jars are of an unusual vase shape having an almost cylindrical body on a tall splayed foot. Each has a thick rounded rim and is rather crudely painted (on the jar illustrated, number 63, the head feathers of the peacock are omitted; they are present on number 64). Each *c.*  $19 \times 11.5$  cm. (Fig. 123 for number 63.)

**65–66.** Two jars with the maroon inscriptions EXT.CRAMIN and P.PECTORAL. Pale turquoise-coloured, crazed glazes. They are probably from the same set as numbers 63–64 despite small differences in decorative detail and the smaller size. *c.*  $14 \times 9.5$  cm. (Fig. 124.)

The following two jars (numbers 67–68) are of the Dutch-type, but it is unlikely that they were produced in Delft. They include a satyr in the outline of the label panel (see also numbers 92–93).

**67.** Inscribed A SOLANI. Bottle-shaped jar with tall neck, and slightly greyish white glaze, somewhat pitted. The label panel has a wavy outline and is not scrolled. The swag decorations, which incorporate a flower motif, are more elaborate than in other designs in this section. Additional tassels are also suspended from the panel while inverted tassels decorate the ends. Wittop Koning has stated that the satyr motif should possibly be attributed completely to Brussels or Lille.<sup>100</sup> Height 28.9 cm. (Fig. 125.)

**68.** Inscribed A PAPAVERIS. Bottle-shaped jar with tall neck and a more bulbous-shaped body than number 67. Blue tinted glaze. Same design as on number 67, though of a lighter blue colour and more crudely executed. The top of the neck is badly damaged and hence the jar is not illustrated. Originally the neck was unflanged, and approximately 28 cm. high.

**69.** Inscribed C CALENDUL. The angel has a suspended tassel no. 12. The decoration appears to be the same as on a jar, said to be Lille, which has been illustrated by Wittop Koning.<sup>101</sup>  $19.1 \times 9.9$  cm. (Fig. 126.)

**70.** Inscribed, in unglazed black paint, A CYANI. Bottle-shaped jar with tall neck. The angel has a suspended tassel no. 13 and the pale blue design bears some resemblance to number 69 though a Dutch origin cannot be ruled out. Unglazed base. Height 28.5 cm. (Fig. 127.)

*d. Unmarked jars with straight necks.*

These jars, common to the second half of the 18th century and later, were fitted with metal, wooden or pottery lids. They all have swag decorations incorporating a fruit or fruit-like motif, except for numbers 84 and 85 which have flower motifs.

<sup>100</sup> Wittop Koning, *op. cit.* (footnote 78), p. 216. Thomann, *op. cit.* (footnote 82), p. 9, refers to this as the Antwerp design. His article illustrates a large number of polychrome jars with this design.

<sup>101</sup> *Ibid.*, illustration 91.





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**Plate 2.** Dutch jar, no. 78, p. 75



71. Inscribed S MIRTIN. Syrup jar without handle. The angel has pendant cross no. 2.  $20.9 \times 8.8$  cm. (Fig. 128.)
- 72–73. Two large jars, from the same set, with the inscriptions C ROSAR:RUBR and C ABSINTH. Each *c.*  $26.5 \times 14$  cm. (Fig. 129 for number 72.)
- 74–75. Two large jars, from the same set, with the inscriptions E DIACATHOLIC and U ROSARUM. Each angel has pendant cross no. 1. Each *c.*  $28.5 \times 13.5$  cm. (Fig. 130 for number 74.)
76. Inscribed C ROS:RUBR.  $17.7 \times 7.5$  cm. (Fig. 131.)
77. Inscribed A THERIAC:ANDR. A large jar. The angel has pendant cross no. 2.  $30 \times 11.6$  cm. (Fig. 132.)
78. Inscribed C ROSARUM:RUB. A large polychrome jar in blue, yellow, green, and brown.  $31 \times 13.5$  cm. (Plate 2.)
79. Inscribed E PHILON:ROM. Blue tinted glaze. The angel has pendant cross no. 2.  $16.4 \times 8$  cm. (Fig. 133.)
80. Inscribed R BERBEROR. Blue tinted glaze.  $16.5 \times 8$  cm. (Fig. 134.)
81. Inscribed U ALTHEÆ SIMP. The angel has pendant cross no. 8.  $18.5 \times 8$  cm. (Fig. 135.)
82. Inscribed E DIASCORD:S. Blue tinted glaze. The decoration is outlined in black. The angel has pendant cross no. 7.  $19.4 \times 8$  cm. (Fig. 136.)
83. Inscribed FR TAMARIND. A large jar on which the swag decorations incorporate fern-like leaves (compare jars numbered 39 and 115). The angel has pendant cross no. 2.  $30.5 \times 12.5$  cm. (Fig. 137.)

The following two jars (numbers 84–85) have swag decorations incorporating a flower motif.

84. Inscribed B:PALMÆ. Blue tinted glaze. The angel has pendant cross no. 8.  $18.4 \times 8.5$  cm. (Fig. 138.)
85. Inscribed FEL;TAURI. Blue tinted glaze. An almost identical decoration to that on the preceding larger jar.  $12.3 \times 5.7$  cm. (Fig. 139.)
86. Inscribed MASTICHIS. In the semi-circular area of the label panel there is the symbol for pulvis (powder)—a stalked circle with two cross strokes on the stalk.<sup>102</sup> The motif in the swag decoration is reduced to a single fruit-like body with surrounding decoration. The angel has pendant cross no. 2.  $11.3 \times 5.5$  cm. (Fig. 140.)

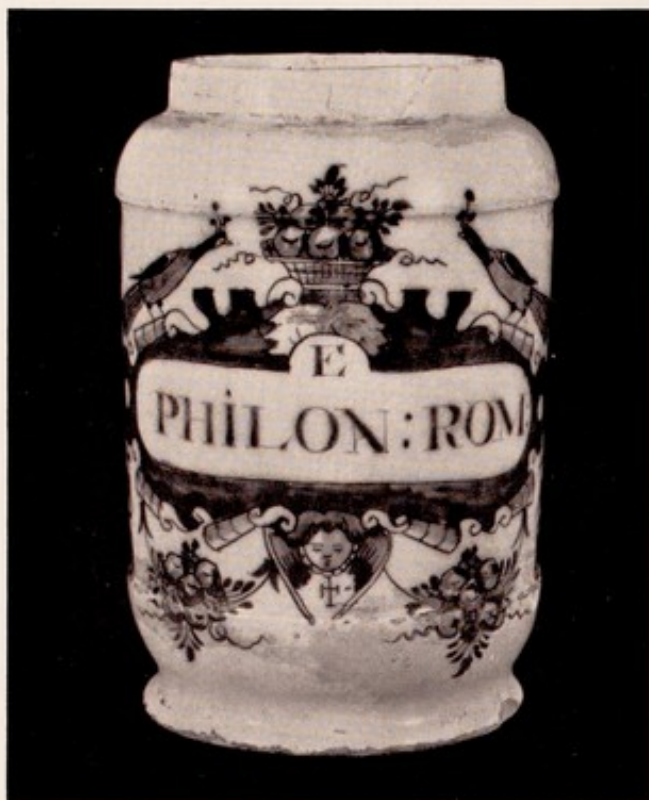
## II. Other designs

It has already been mentioned that the majority of non-peacock designs were introduced in the second half of the 18th century, although some are undoubtedly of an earlier date (*cf.* numbers 87–91 and 112). Wittop Koning's *Delftse Apothekerspotten*<sup>103</sup> is particularly valuable in that it includes illustrations of the majority of these designs. As will be seen a

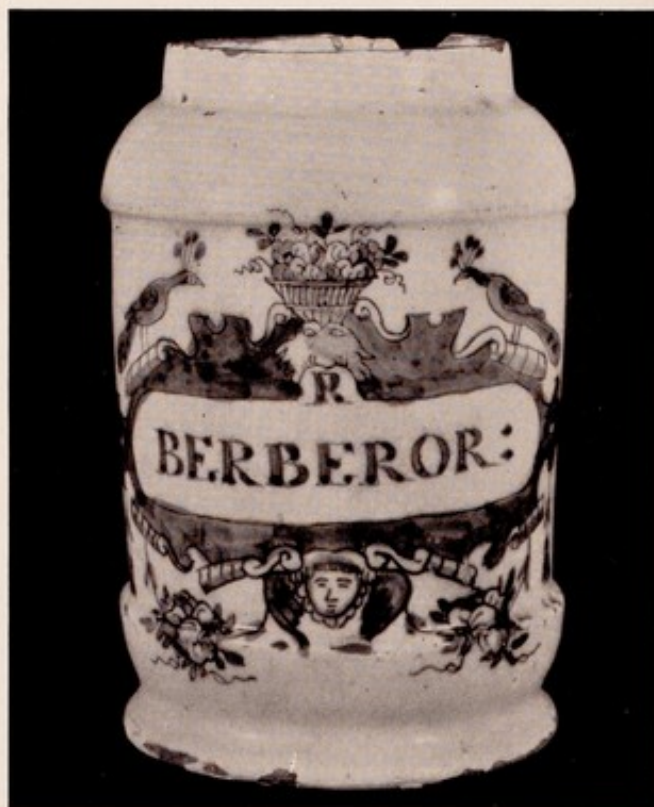
<sup>102</sup> See, for example, Linnæi C., *Materia Medica*, 1749, vol. 1, p. xx.

<sup>103</sup> *Op. cit.* (footnote 78).





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number of jars are listed below on which there is doubt about their Dutch origin; certainly some of them (as with the peacock jars) were probably produced in such places as Lille (*cf.* numbers 92–93 with the satyr motif).

In the following list designs with birds, animals, and plants are dealt with first, then designs which have angels and cherubs as a main feature, and finally miscellaneous. Jars with factory marks are included in the appropriate sections.

Except where otherwise stated, the jars have straight necks. Many jars have the initial letter of the type of preparation placed above the rest of the label (*cf.* the peacock design).

**87.** Inscribed S.DE.SVCCO.ENDIVIE. Syrup jar with flanged spout and ribbed handle (base of jar missing). Decorated in blue, on a lighter blue ground, with what Wittop Koning describes as a fine-leaf motif with flower rosettes. Decoration around neck reminiscent of that on unlabelled storage jars. Netherlands ware (see p. 51). 21.5 × 9.5 cm. (Fig. 141.)

The following nine jars (numbers 88–96) each have a more or less identical wavy outline to the label panel, though they have other distinguishing features and are by no means necessarily from the same provenance. Wittop Koning indicates that the design on numbers 88–91 is Dutch, probably preceding the peacock design,<sup>104</sup> but that numbers 92–93 with the satyr motif are not Dutch (see note under jar number 67). Numbers 94–96, which feature two comparatively rare designs, may not be Dutch, but further study is required on their motifs.

**88–89.** Two jars with the inscriptions C.BARBERIS and V.PECTORALE. Everted necks and greyish glaze. On top of each end of the label panel is perched a songbird. Incorporated in the bottom of the panel is a head with a cravat around the neck.<sup>105</sup> The ends of the panel are decorated with simple tassel-like foliage. These jars and numbers 90–91 are 17th-century. Each *c.* 19.5 × 11 cm. (Fig. 142 for number 88.)

**90.** Inscribed V SECATUM. Everted neck and greyish glaze. Same design as numbers 88 and 89 except that the birds are omitted and that the swag decorations below the label panel are less elaborate. 18 × 9.6 cm. (Fig. 143.)

**91.** Inscribed C.ANTHOS. Everted neck, and eggshell-blue tinted glaze. Same design as number 90. 18 × 9.5 cm. (Fig. 144.)

**92.** Inscribed MITHRIDATIVM. Everted neck, thick rim and greyish glaze. The design is similar to that on numbers 88 and 89 except that (a) the head and cravat are replaced by a satyr's head, (b) the wings of the songbird are open, (c) inverted tassels decorate the ends of the label panel, and (d) tassels and much more decorative swags are suspended from the panel. It is virtually identical to the satyr design (but which has peacocks) on jar number 67, fig. 125. For Wittop Koning's views on the provenance of designs with the satyr motif see note on jar number 67.<sup>106</sup> 18.7 × 10.6 cm. (Fig. 145.)

**93.** Inscribed C.ROSMARINI. Everted neck and thick rim. Same design as number 92, but in a very much paler blue colour. 18 × 9.4 cm. (Fig. 146.)

<sup>104</sup> *Op. cit.* (footnote 78), especially p. 189.

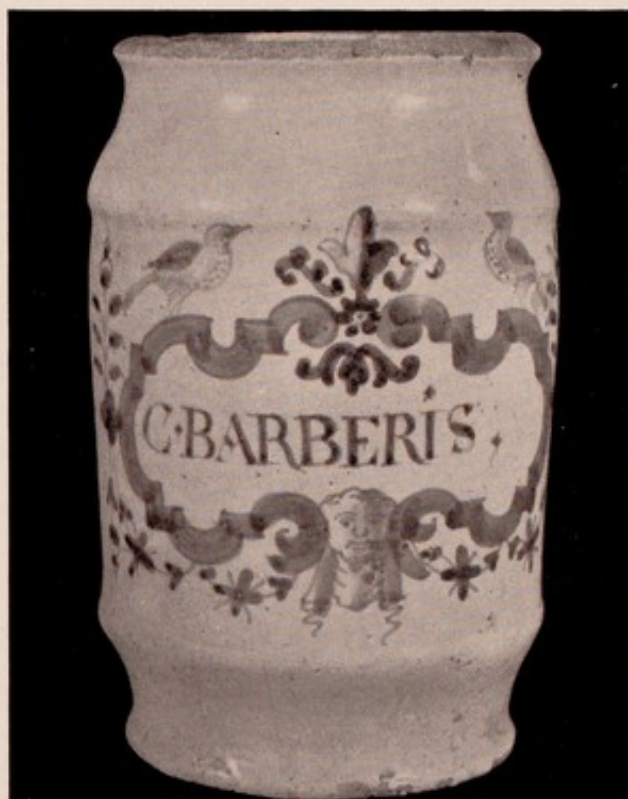
<sup>105</sup> Wittop Koning, *ibid.*, p. 187, describes this as a woman's head with rings around the neck.

<sup>106</sup> Thomann, *op. cit.* (footnote 82), p. 9, has labelled the version of the satyr motif with the songbirds (not peacocks) the Antwerp design.





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**94.** Inscribed MIVA CITONIOR. The jar has an unusually prominent incurved foot and neck. The wavy outline of the label panel incorporates, in the bottom centre, a face and folded wings. A floral decoration is suspended from the mouth. This unusual design (included here because of the wavy outline to the label panel) does not appear to have been recorded, and there is no firm evidence that this is a Delft jar.  $27.2 \times 15.5$  cm. (Fig. 147.)

**95.** Inscribed T DE.RHABARB. Everted neck, thick rim, and bright blue decoration. On top of each end of the label panel, which has a wavy outline, a songbird (with closed wings) perches. Incorporated in the bottom centre of the panel is an angel's head and outstretched wings. Other features of the design, such as the inverted tassels at the ends of the label panel and the swags and tassels suspended from the panel, resemble features of the design with the satyr motif (see jars numbered 92 and 93). The angel has pendant cross no. 9.  $10.8 \times 7.8$  cm. (Fig. 148.)

**96.** Inscribed V ENULAT.C.MER. Everted neck and thick rim. A jar larger than number 95, but with an identical bright blue decoration. This jar and the preceding one are unusual in that the waist is not defined by indentations below the neck and above the foot.  $17.3 \times 9.4$  cm. (Fig. 149.)

**97–98.** Two jars, from the same set, with the black painted inscriptions U DIFFENS:CÆR and U MARTIATUM. The polychrome design of various shades of blue and green has a deer lying behind an ornamental wall which forms the label panel. On top of the ends of the wall are pots of lily-like leaves.<sup>107</sup> Each *c.*  $30 \times 12.7$  cm. (Fig. 150 for number 97).

**99.** Inscribed in black paint C:ABSYNTH. Identical polychrome design to that on the preceding two larger jars. Probably from the same set though this design is a common one.  $14.7 \times 6$  cm.

**100–104.** Five jars, probably from the same set, with the inscriptions E CENT:MIN, E CORT:PERUV RUBR, E FLOR:CAMOMILL:R, E HYOSCIAMI, and E RAD:LIQUIRIT. The polychrome decoration has a maroon, oval label panel; standing on the top centre of the panel is a pot of lily-like leaves,<sup>107</sup> and beneath, and to the sides, are decorative garlands. Colours: blue, maroon, yellow, brown, and green. Marked *i*, p. 50, one of the marks of De Drie Klokken (the Three Bells pottery), see note with jars numbered 14–15, p. 60. Each *c.*  $12 \times 6.2$  cm. (Fig. 151 for number 103.)

**105.** Label panel blank. Decoration and mark identical to that on the preceding smaller jars. Probably from the same set.  $17.3 \times 8.2$  cm. (Fig. 152.)

The following seven jars (numbers 106–112) bear the “flowering aloes” design. This consists of a rectangular label panel with a pot of aloes standing on the top centre. Antlers decorate the ends while, beneath the panel, there are two swags of floral decoration. All have a grey-blue tinted glaze.

**106–107.** Two jars, probably from the same set, with the inscriptions S ALTHÆ and S CICHOREI C RHEI. Syrup jars (without handles) with tall, slender feet. Marked *j*, p. 50, a mark of De Porcelain Lampetkan (the Porcelain Ewer pottery). Each  $23.8 \times 9$  cm. (Fig. 153 for number 106.)

<sup>107</sup> Possibly meant to represent the leaves of the medicinally important Aloes plant. See also numbers 106–112 for jars with a design which has been called “flowering aloes”.





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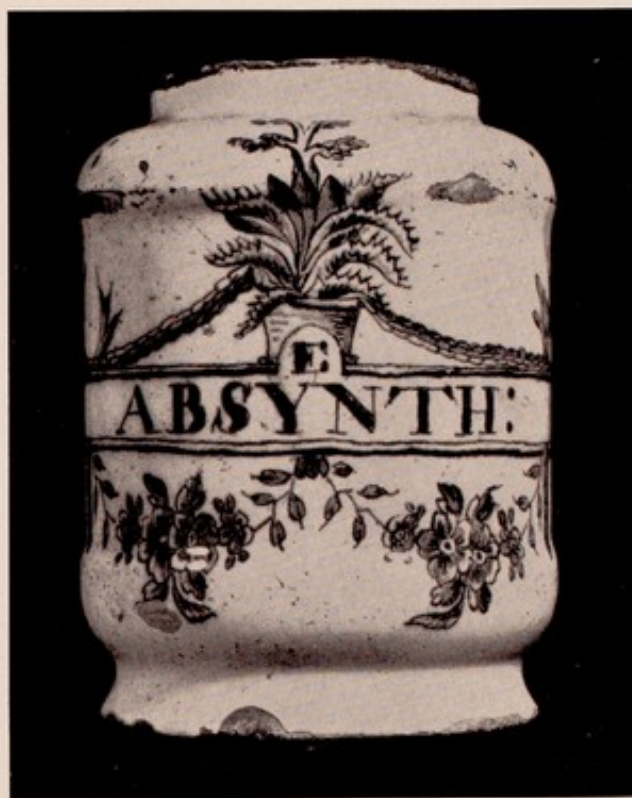


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**108–109.** Two jars, from the same set, with the inscriptions E ABSYNTH and E GRAMIN. Marked *k*, p. 50, a mark of the Porcelain Ewer pottery (*cf.* numbers 106–107).<sup>108</sup> Each *c.* 11.1 × 5.7 cm. (Fig. 154 for number 108.)

**110–111.** Two jars, from the same set, with the inscriptions C:FL:ROS:PALL and C:FL:ROS:RUBR. Neither label panel has the semi-circular compartment and the label is written in a straight line. Marked *l* and *m*, p. 50, marks of the Porcelain Ewer pottery (*cf.* numbers 106–109). Each *c.* 19 × 8.4 cm. (Fig. 155 for number 110.)

**112.** Inscribed O:SCORPION. "Syrup" jar (but note used for oil) without handle (n.b. broken spout). As in numbers 110 and 111 the label panel has no semi-circular compartment, the O being in line with SCORPION. Marked *n*, p. 50 (unidentified). 19 × 8 cm. (Fig. 156.)

**113.** Inscribed OXIMEL.SIMPLEX. Syrup jar with ribbed handle. The design has a rectangular label panel surrounded by scrolling and surmounted by an angel's head and folded wings. Beneath the panel is a mask (Wittop Koning has interpreted this as a lion's head<sup>109</sup>). The neck and foot of the jar each have blue bands of decoration. The semi-circular compartment of the label panel is not used, presumably owing to the length of oximel. 17th-century. 23.7 × 9.3 cm. (Fig. 157.)

**114.** Inscribed SCAM.ALE. Ovoid body with everted neck. The base is recessed and unglazed. Grey tinted glaze. The design comprises a medallion (bearing a cross and the initials IHS) surmounted by a crown and with two cherubs acting as supporters. An angel's head, with large tassel suspended from the mouth, forms the bottom centre of the medallion. This jar with the unusual features of an ovoid shape and recessed base may not be Dutch. 21.6 × 11.4 cm. (Fig. 158.)

**115.** Inscribed SAECHAR;RUB. The bright blue design on this large jar is similar to the one with peacocks, except that (a) the peacocks are replaced by sitting angels each holding a leaf, and (b) the basket of fruit is replaced by a vase. The swag decoration has a fruit-like motif and fern-like leaves (*cf.* decorations on jars numbered 39 and 83). The compartment above the label panel is not used, owing to the length of Saechar. The angel has pendant tassel no. 11. 28.8 × 13.2 cm. (Fig. 159.)

**116.** Inscribed E:NEPHRIT:N. Slightly blue tinted glaze. The design comprises two cherubic figures which are thought to represent Panacea and Hygieia, the daughters of Aesculapius.<sup>110</sup> Between them they hold the ends of the ribbon-like label panel, while one also holds a serpent-wreathed staff and the other a retort. Marked *o*, p. 50, one of the marks of De Griekse A (the Greek A pottery) when under the proprietorship of Jan Theunis Dextra, during the years 1758–1764. 13 × 5.3 cm. (Fig. 160.)

**117.** Inscribed THERIC:AND. Identical design to number 116 but of a brighter blue colour. Marked *p*, p. 50, another mark of De Griekse A (the Greek A pottery) when under the proprietorship of Jan Theunis Dextra. 28.1 × 13.1 cm. (Fig. 161.)

<sup>108</sup> Wittop Koning remarks that the lpk mark was used by successive owners of the factory, but De Jonge, *op. cit.* (footnote 94), states that the lpan mark preceded the lpk mark, which was introduced in 1778.

<sup>109</sup> In his article "Niederländische Apothekengefasse" (*Pharm. Zeit.*, 1964, 109, 1751, 1754–1758) Wittop Koning points out that it is difficult to say whether this design is of Antwerp or Delft manufacture.

<sup>110</sup> Lothian, A., "Dutch drug jars and their marks", *op. cit.* (footnote 88). A similar jar is illustrated in this article.





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**118.** Inscribed B:ARCEI. The design is of a cherub holding a ribbon-like label panel in one hand and a flower in the other.  $14 \times 6.7$  cm. (Fig. 162.)

**119.** Inscribed SYR RHEI.<sup>111</sup> The design has a rectangular label panel outlined in maroon, on which lies the torch and staff of Aesculapius. Below the label panel is a medallion with a male head. Marked *q*, p. 50, a mark of De Drie Klokken (the Three Bells pottery), see note with jars numbered 14–15, p. 60.  $17.6 \times 8.1$  cm. (Fig. 163.)

**120.** Label panel blank. Everted neck and an unusual pedestal-like foot. Blue tinted glaze. The design has a rectangular label panel decorated with mantling, and surmounted by garlands.  $10.2 \times 7.4$  cm. (Fig. 164.)

**121–122.** Two jars, from the same set, with the inscriptions UNGT:ELEMI and UNGT:SIMPLEX.<sup>111</sup> The design is a square label panel bordered with green and turquoise abstract decoration. Marked, in maroon, *r*, p. 50, a mark of De Drie Klokken (the Three Bells pottery), see note with jars numbered 14–15, p. 60. Each *c.*  $17.9 \times 8.5$  cm. (Fig. 165 for number 121.)

**123–124.** Two jars, from the same set, with the inscriptions E CICUTÆ and U ELEMI. The design is baldachin-like, a canopy with draped curtains hanging from the ends. Marked *s*, p. 50, probably the mark of De Porceleyne Fles (the Porcelain Bottle pottery) when under the proprietorship of H. A. Piccardt (1804–1876). The mark is not recorded in the literature, but a similar one is listed by Wittop Koning (*op. cit.*). Each *c.*  $10 \times 4.7$  cm. (Fig. 166 for number 124.)

**125.** Inscribed U OX. PL. CARB. C. Identical design to the preceding two jars. Marked *t*, p. 50, an unrecorded mark possibly of De Porceleyne Fles (the Porcelain Bottle pottery) (*cf.* nos. 123–124).  $13.7 \times 6.5$  cm. (Fig. 167.)

**126.** Inscribed U ALBUM. Grey tinted glaze. The design on this large jar is of a polychrome (blue, brown, green, and yellow) rectangular label panel, which has been named by Wittop Koning the “console” motif. Marked *u*, p. 50, the mark of De Griekse A (the Greek A pottery) under the proprietorship of Pieter van Marksveld during the years *c.* 1785–1811.  $29.2 \times 11.5$  cm. (Fig. 168.)

**127.** Inscribed MAGNES;ANGL. The design has an oval label panel which incorporates a bow at the bottom of the oval. The panel outline is entwined with a leaf decoration.  $27.9 \times 13.3$  cm. (Fig. 169.)

**128–129.** Two jars with the inscriptions, in black, P.BELOSTII and P.MERCUR. Pot lid present on number 128. The design has an oval label panel outlined with a polychrome (blue, brown, green, and yellow) floral and leaf decoration, which incorporates a bow at the top and the bottom of the panel. A single flower decorates the back of the jar, and the lid is also decorated with flowers. Wittop Koning<sup>112</sup> and Thomann<sup>113</sup> illustrate jars with the same motif but which have a pronounced shoulder and neck; it is quite probable that these two Wellcome jars, which are a more cylindrical shape, are of French origin. This is reinforced by the fact that the jars have the unusual features (for Dutch jars) of recessed

<sup>111</sup> This jar has been illustrated by Wittop Koning, *op. cit.* (footnote 78).

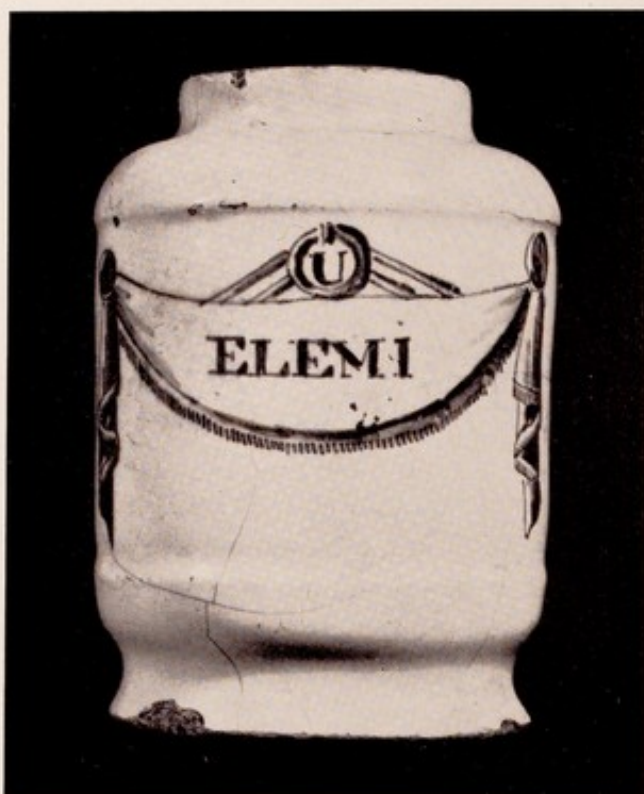
<sup>112</sup> *Op. cit.* (footnote 78), illustration 90.

<sup>113</sup> *Op. cit.* (footnote 82), illustration 40, a coloured illustration of the jars illustrated by Wittop Koning.





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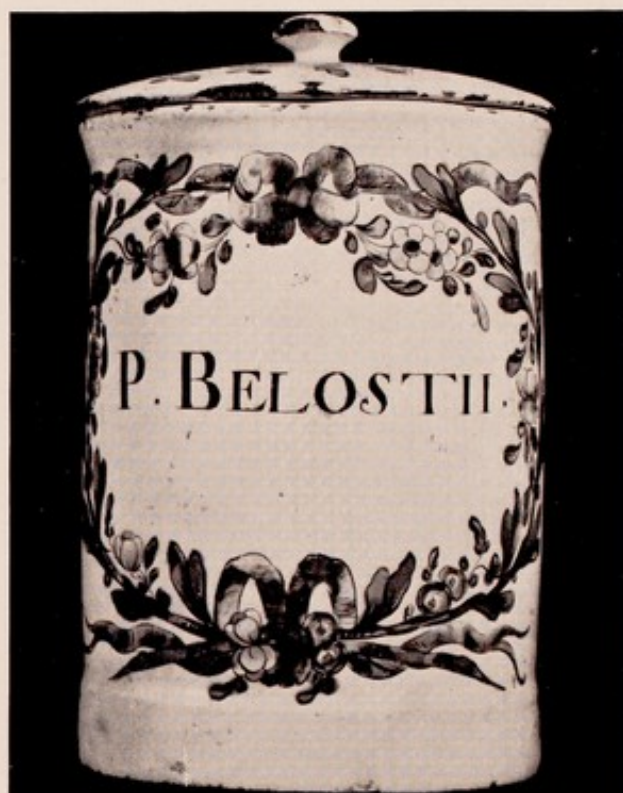


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bases and the absence of indentations marking out the foot. 13.2 (with lid)  $\times$  8.5 cm. (Fig. 170 for number 128.)

**130–131.** Two jars with the inscriptions MANNA:CALABR and ELECT SENN:C:PULP. The design has an oval label panel, decorated with ribbon, which incorporates a bow at the top. Marked *v*, p. 50, one of the marks of De Drie Klokken (the Three Bells pottery), see note with jars numbered 14–15, p. 60. Each *c.* 18  $\times$  9 cm. (Fig. 171 for number 130.)

**132.** Inscribed UNG:CUPRI C:MELL. Design of an oval label panel decorated with leaves. Marked *w*, p. 50, an unrecorded mark possibly of De Porceleyne Fles (the Porcelain Bottle pottery) (*cf.* nos. 123–125). 17.3  $\times$  8.6 cm. (Fig. 172.)

**133–136.** Four jars, from the same set, inscribed (in lower case lettering) CONF'D'ACHE, EXT'HELLEB'NIG., EXT'LAPATHI, and EXT'RHABARB. Everted necks and unglazed bases. The design has an oval label panel outlined with foliage and floral decoration. Possibly not Dutch. Each *c.* 9.5  $\times$  8.2 cm. (Fig. 173 for number 135.)

**137–139.** Three jars inscribed (in lower case lettering) BALS'ARCÆI, ELEC'DIAS-CORDIUM and UNG'DE'STYRACE. Unglazed bases. Identical design to numbers 133–136 but larger. Each *c.* 15.5  $\times$  10.5 cm. (Fig. 173 for number 138.)

**140–145.** Six ovoid jars with the labels missing or obliterated. Glaze white to eggshell blue, though two jars have a deep blue inside glaze. Apart from the Museum purchase records there is no firm proof that these are Dutch jars. Each *c.* 16.5  $\times$  11.8 cm. (Fig. 174.)

**146–151.** Six bottles with the black inscriptions: KAN 1, KAN 17, KAN 60, KAN 61, KAN 72, and KAN 80. These inscriptions, in lower-case lettering, are surrounded on two sides by fern-like decorations (black stems and blue leaves) which are linked together underneath the inscription by a small blue bow. Blue bands surround the base and the neck. Bottle number 147 has the unidentified initials J M, in black, on the base.

Kan means a jar or measure of approximately 1 litre capacity. It is unlikely that these bottles were used for medicinal preparations, but whether they were used for aromatic waters, oils, or other substances does not appear to have been recorded. I am grateful to Dr. Wittop Koning for confirming this view. Heights 25.5 cm.





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## ENGLISH DISPENSING POTS

16th–18th-century tin-glazed dispensing pots (commonly referred to as ointment or unguent pots<sup>114</sup>) are undoubtedly the cinderellas of English tin-glazed ware and little has been written on them. One reason for this is undoubtedly the anonymity of these utilitarian pieces for rarely does a decoration, name or date appear on them.

There is no reason to suppose that these small pots were used only for ointments. They were suitable for preparations of similar consistency, such as electuaries and confections, as well as being useful pill containers. They were used, too, for non-medical substances such as perfumes (see below), and occasionally as pigment pots.<sup>115</sup>

Such wide usage is reflected in the large numbers of these pots that have survived and which are frequently found in excavations. There can be little doubt that they were made at all the potteries producing tin-glazed ware while it is also probable that some of the earliest pots were imported (see p. 11).

The majority of the pots hold approximately  $\frac{1}{4}$ ,  $\frac{1}{2}$ , 1, 2, or 4 ounces of ointment. They vary considerably in shape, but the majority fall into a series which shows a gradual improvement in either utility or, in the writer's opinion, elegance. Yet it would be rash to interpret this series as a strictly evolutionary one for there is no evidence that there was no overlap at particular times.

The earliest pots are generally miniature albarellos with concave waists; each has a prominent foot, and a neck which usually terminates in a thick rim, (figs. 186 and 187). The relative tallness of these pots—which have similar decorations to those on the unlabelled storage jars (p. 12)—and their rather narrow mouths (creating difficulties in filling with an ointment without incorporating air-pockets) is overcome in squat jars which have wider openings. These have slightly concave or straight waists (figs. 189 and 190) and were, in turn, gradually replaced by the common 18th-century pots with convex waists (fig. 194). The latter can be divided into two styles, one with a mouth of approximately the same width as the base, and the other with a somewhat wider and more flared opening. In the second half of the 18th century the foot of a pot with the wide, flared opening is frequently pedestal-like, either straight or splayed (figs. 195 and 197).<sup>116</sup>

In addition to these main shapes there are others which are much less common: for instance, the small globular pots of the late 17th century (fig. 192), and the 18th-century cylindrical or bucket-shaped ones (figs. 199–201).

Precise dating of the pots is generally impossible, though relevant information can be derived from a study of named, dated, and excavated pots. Many pots—particularly those from the second half of the 18th century—bear the vendor's name. Some of these are of

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<sup>114</sup> The term dispensing pots is preferred here to the more common term "ointment pots" as there is no evidence that they were used for ointments only (see below).

<sup>115</sup> A number of pots have numbers (e.g. 1, 2, 3, or 4) painted on the base. These are believed to have been used by the tin-glazed ware painters for their colours. Another possible use was as a medicine "glass" just as an egg-cup is sometimes used today; this is suggested by James Gillray's (?) caricature "Taking Physick" (1800) and the similar cartoons of the same title. Medicine glasses and spoons were, however, well established at that time.

<sup>116</sup> The splayed pedestal is almost certainly a late form, for many pots of this shape are 19th-century (*cf.* number 29 below).



apothecaries or chemists and druggists,<sup>117</sup> some are of perfumers,<sup>118</sup> and others are connected with oil and pickle warehouses and dentistry.<sup>119</sup> (For an unusual ceramic item possibly connected with one of these dentists see footnote 120.)

Named pots, which can be dated *c.* 1750 and later, generally have flared openings and pedestal feet. A few are bucket-shaped with straight tapering sides. Care is necessary in using evidence derived from dated pots because of the possibility of the dates having been added after manufacture. Nevertheless dated examples such as 1656, 1661, 1672, and 1684 accord reasonably well with excavated pots.<sup>121</sup> 18th-century archaeological sites invariably reveal pots with convex sides and flared openings.

Although these tin-glazed dispensing containers were still being produced during the early 19th century, though not in large numbers,<sup>122</sup> creamware and white earthenware (as well as non-ceramic) containers were replacing them.<sup>123</sup> 19th–early 20th-century earthenware pots for ointments and preparations of similar consistency present considerable diversity. Of particular interest are those with pot lids decorated with multicoloured prints.<sup>124</sup> Such pots, which were used for toothpaste, cold creams, and cosmetics,<sup>125</sup> sometimes bear the

<sup>117</sup> For example, "Grindle, Pall Mall", "White, Chemist, 8 Haymarket" and "Waller & Son, Guilford", [sic]. These have been noted by Lothian, A., in "Vessels for Apothecaries, English Delft Drug Jars", *The Connoisseur Year Book*, London, 1953, pp. 113–121.

<sup>118</sup> Examples of these pots are in the London Museum. It is relevant to add that in the second half of the 18th century there was a considerable increase in the numbers of London perfumers as is readily seen from the successive London Directories. It is interesting to note the comments of Mortimer's *The Universal Directory*, London, 1763, p. 55: "Of these Artists [Perfumers] I have only to observe that they make and sell an infinite variety of articles . . . About two thirds of the articles they sell are imported, and have been introduced with the foreign fashions and manners". Certainly from the second half of the 18th century to the 19th century it would seem that French perfumes and pomades were imported. Very many French pots have been found in London, notably those bearing the inscription "Fargeon Rue du Roule." (A large collection of these French pots is in the London Museum; see also footnote 134.)

<sup>119</sup> For example, dentifrices were sold in pots bearing the names "Hemet" and "Ruspini" (see Lothian, *op. cit.* (footnote 117)). Pots inscribed "Valle, 21 Haymarket" were from an Italian Oil and Pickle Warehouse during the second half of the 18th century.

<sup>120</sup> The Wellcome Collections include a decorated white earthenware display stand for artificial teeth, in the form of an upper and lower jaw. The upper jaw has an embossed gilded decoration of a crown, and the Prince of Wales' feathers as used by Chevalier Ruspini (named Ruspini pots are mentioned in footnote 119). Ruspini (1727–1813), the most famous London dentist of his time, was surgeon-dentist to the Prince of Wales, afterwards Prince Regent and George IV.

<sup>121</sup> These dated pots are straight-waisted. The first two are illustrated by Lothian in "Vessels for Apothecaries, English Delft Drug Jars", *op. cit.* (footnote 117). The second two are in the Wellcome Collection (see numbers 1 and 2). Examples of carefully excavated, straight-sided pots are in the Guildhall Museum, although none have been dated after the mid-17th century.

Two other dated pots—1644 and 1645—bearing the Arms of Companies of the City of London and illustrated in F. A. Crisp's *Porcelain and Pottery of Livery Companies of the City of London*, privately printed, 1911, appear to be 18th-century pots, as does a pot inscribed <sup>M</sup><sub>WE</sub>/1653 in the Glaisher Collection (B. Rackham, *Catalogue of the Glaisher Collection of Pottery and Porcelain in the Fitzwilliam Museum, Cambridge*, Cambridge, 1935, item 1320). Some of the problems of dated pots are discussed in F. Celoria's *Dated Post-Medieval Pottery in the London Museum*, London, 1966.

<sup>122</sup> Unlike the larger storage tin-glaze containers, the small containers lasted into the 19th century. G. B. Hughes (*English and Scottish Earthenware 1660–1860*, London, 1961, pp. 22–23) has noted that John Wagstaff continued to make tin-glazed ware at Mortlake until 1821. The Vauxhall pottery was also producing the ware until about mid-century.

<sup>123</sup> Apart from glass vessels, important non-ceramic containers were chip boxes (see Robinson, P. M., "The Birth of Box Packaging", *Chem. & Drugg.*, 1958, 170, 149–150); the collapsible metal tube became popular in the last quarter of the 19th century and further aided the disappearance of the earthenware pot.

<sup>124</sup> These pot lids have been collected for many years. A great deal of information on them appeared in the books of H. G. Clarke, the last of which (*The Pictorial Pot Lid Book*) appeared in 1960. A helpful introduction on these printed pot lids has been recently written by Godden, G. A., *Antique China and Glass under £5*, London, 1966, pp. 43–60.

<sup>125</sup> See, for instance, Hume, A. N., "19th-century toothpaste pots", *Chem. & Drugg.*, 1956, 165, 618–19, and also bears' grease pot lids discussed under 33A.



name of the chemist and druggist vendor. However, the most common ceramic dispensing containers were of undecorated white earthenware. These were hemispherical in shape (cup-shaped) or cylindrical, and designed to be closed by paper or parchment, (see fig. 204). They replaced similar pots in creamware.

Small stoneware pots were also used for small quantities of medicinal preparations, though probably only rarely for general dispensing purposes (see note under number 35).

## I. Tin-glazed pots

There are over 500 of these pots in the Wellcome Collection which provide an excellent demonstration of the range of such pots. However, they present problems in that the provenance of many of them is unknown: while they are typical of pots excavated in this country there is no evidence that all those listed below are of English manufacture. The inscribed pots will be listed first and the rest grouped according to their shapes.

### a. *Pots inscribed with names, dates, and initials.*<sup>126</sup>

The inscriptions are in blue unless otherwise stated.

The following two pots (numbers 1 and 2) have straight waists (*cf.* numbers 15 and 16). They are unusual in that such small pots rarely bear the name of the contents.<sup>127</sup>

1. Inscribed 16·CIT·DECORT·72.<sup>128</sup> Glaze discoloured but with a pink tint. 3·2 × 4 cm. (Fig. 175.)

2. Inscribed 16 METHIDAT 84.<sup>129</sup> Blue tinted glaze, pink in places. 4 × 4·5 cm. (Fig. 176.)

Each of the following four pots (numbers 3–6) is convex waisted. Number 6 has a pedestal-like foot (*cf.* numbers 20–21).

3. Inscribed S·:·C·:·V / 1700. 5·1 × 6·2 cm. (Fig. 177.)

4. Inscribed, in lower case lettering, 17 BOY 46 / NOVEMBER 5.<sup>130</sup> 5·1 × 6·7 cm. (Fig. 178.)

5. Inscribed T W with a tudor-like rose between the letters. 3·3 × 4·8 cm. (Fig. 179.)

6. Inscribed, in magenta, GROSVENOR / HOLBORN. J. Grosvenor of Holborn, near Chancery Lane, appears in the London Directory for 1763, as a perfumer; the last appearance of a Grosvenor is in 1810: G. Grosvenor, 303 High Holborn. 5·2 × 6·9 cm. (Fig. 180.)

<sup>126</sup> Not included here are small pots (*c.* 4 × 4 cm.) of unusual shape and inscribed in maroon with the letters V.F. A similar pot has been illustrated by C. Hemming in an article on "Lambeth Delft" (*The Connoisseur*, 1918, 52, 193–203). However the pots do not appear to be English and are possibly French.

<sup>127</sup> Mr. L. Lipski informs me that in his forthcoming book on dated tin-glazed ware he proposes to place these pots in a chapter dealing with items where the inscription or date was possibly added during the second half of the 19th century. The inscriptions on the pots have apparently not been fired but one cannot ignore the possibility that this reflects a form of "prepacking" with a particularly conscientious apothecary adding the name and date when packing.

<sup>128</sup> It is of interest that Hodgkin, J. E., and Hodgkin, E. (in *Examples of Early English Pottery, Named, Dated and Inscribed*, London, 1891, p. 92) note "a Drug-pot: with inscription and date CIT. DECORT. 1672", but give no further details.

This squat shape, of which there are many examples in number 15, is typical of some recent finds in excavations in Southwark. (I am grateful to Mr. L. G. Matthews for this information.)

<sup>129</sup> This pot has been illustrated in Watson, G., *Theriac and Mithridatium, A Study in Therapeutics*, London, 1966.

<sup>130</sup> The inscription BOY features on many pots, particularly 17th-century wares. Howard and Rackham have stated that it is probably derived from the French word "bois" which occurs in French drinking songs (see Howard's article "Lambeth Delft", *Trans. English Ceramic Circle*, 1935, no. 3, 7–10). This interpretation does not seem altogether appropriate for this container, though see footnote 115 for a comment on the possible use of such vessels as medicine "glasses".

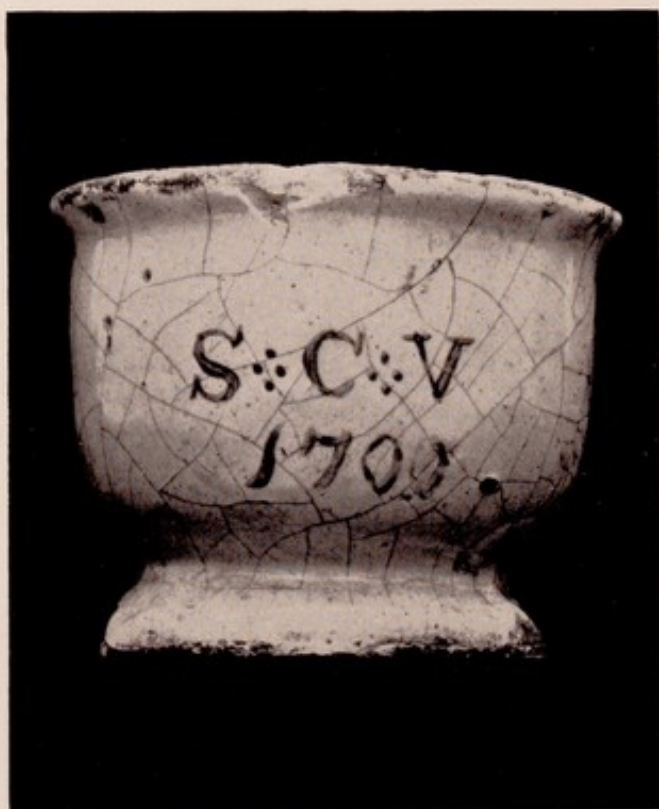




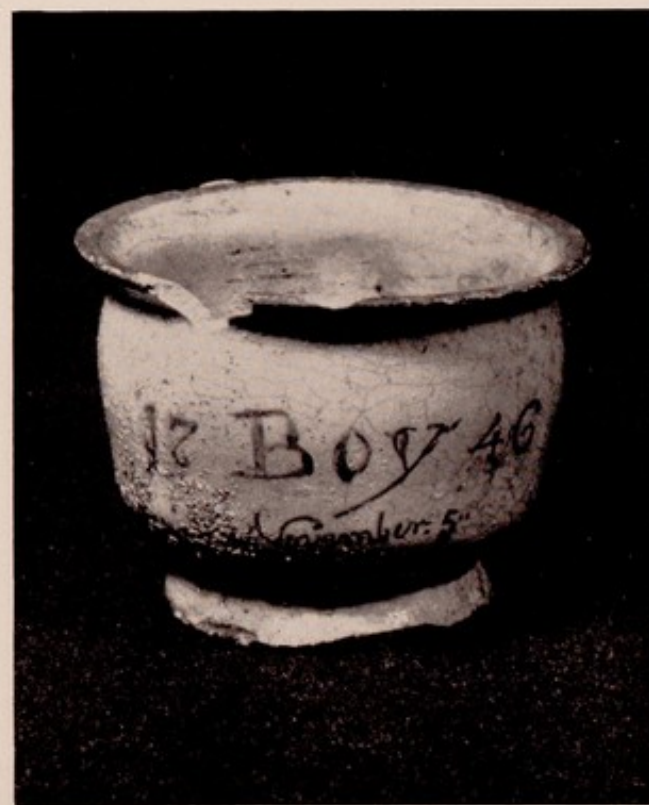
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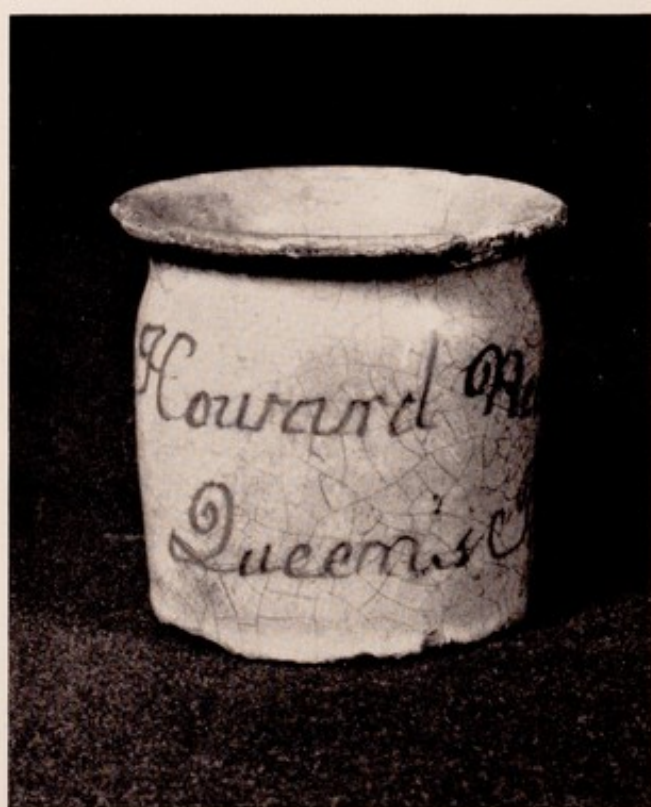
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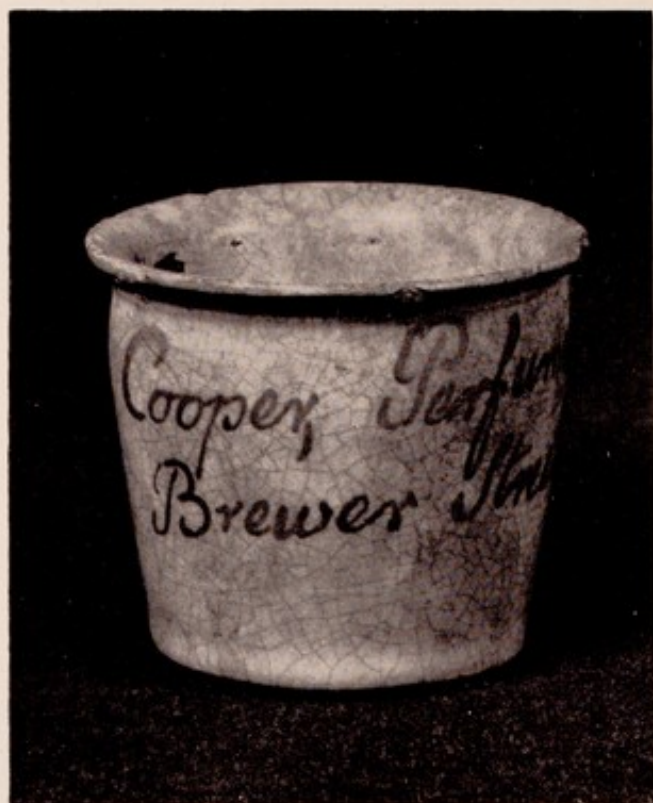


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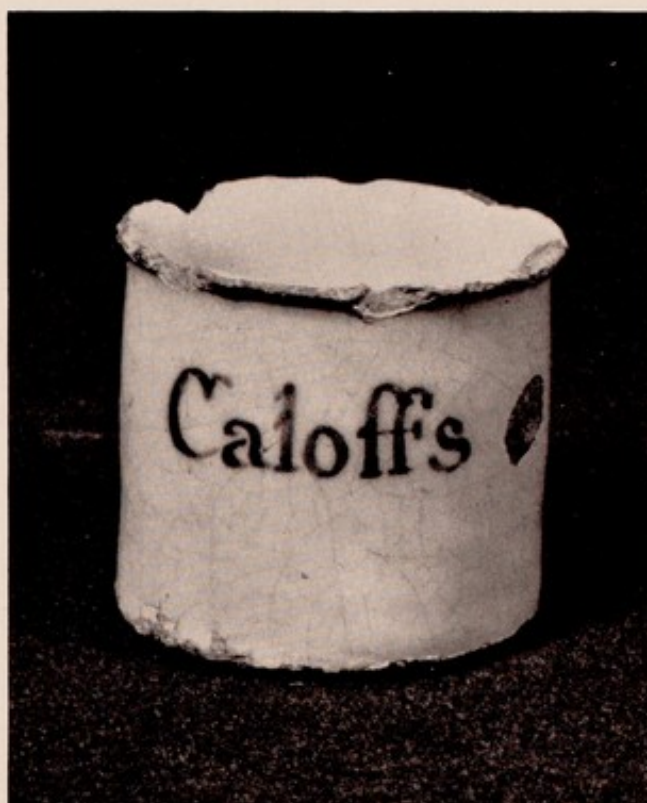


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7. Inscribed BALS: DR: THORETON.<sup>131</sup> A cylindrical-shaped pot with out-turned rim. Blue tinted glaze. Markedly concave base. 8.4 × 8.3 cm. (Fig. 181.)
8. Inscribed, in lower case lettering, HOWARD NEAR THE/QUEEN'S PALACE. A cylindrical-shaped pot with out-turned rim. No information has been found on Howard. 6.4 × 6.7 cm. (Fig. 182.)
9. Inscribed, in lower case lettering, COOPER, PERFUMER/BREWER STREET. A bucket-shaped pot with narrow out-turned rim. No information has been found on Cooper. 5.4 × 6.1 cm. (Fig. 183.)
10. Inscribed, in lower case lettering, CALOFFS. A cylindrical-shaped pot. No information has been found on the name Caloffs. 4.9 × 5.4 cm. (Fig. 184.)
11. Inscribed, in magenta, London, Manufactory/STEWART, N°. 12 & 13/Broad Street. Cylindrical pot with blue tinted glaze and with three green lines surrounding pot. Stewarts appeared at a Broad Street address in a London directory for 1820. 5.9 × 5.8 cm. (Fig. 185.)

b. *Unlabelled tin-glazed pots.*

12. **i-viii.** Eight decorated albarello pots mostly with thick rims. Number i has an unusually thickened base. Five have horizontal blue bands around the neck and the foot, and a blue, orange and blue, or orange criss-cross decoration around the waist. One (number vi) has a decoration of blue and orange horizontal lines only. Another, with a badly discoloured glaze, has a waist decoration of yellow chevrons. The remaining one has a blackened glaze. Size range: 5 × 3.6 to 8.5 × 6.5 cm. (Figs. 186 and 187 for numbers i and ii.)
13. **i-viii.** Eight albarello pots mostly with thick rims. They are in biscuit condition. Size range: 5 × 3.8 to 7.8 × 6 cm. (Fig. 188 for number viii.)
14. **i-vi.** Six albarello pots. Undecorated pinkish white to discoloured white glaze. Size range: 4.3 × 3.7 to 6.2 × 5 cm. (Fig. 189 for number v.)
15. **i-lxxxiii.** Eighty-three pots with straight waists. Size range: 2.7 × 3.1 to 7.5 × 8.2 cm. (Fig. 190 for two examples.)
16. **i-ii.** Two pots with straight waists and uncommon dark blue glaze. Both 3.2 × 3.6 cm. (Fig. 191 for number i.)
17. Globular-shaped pot decorated with vertical rows of alternate blue and mauve spots. The inside of the neck is painted blue. Probably late 17th-century. 2.7 × 3.4 cm. (Fig. 192, *left*.)
18. Globular-shaped pot similar to number 17. Decorated with vertical rows of alternate blue and mauve spots. Pink tinted glaze. The inside of the neck is decorated with a wavy band of blue. Probably late 17th-century. 2.9 × 3.7 cm. (Fig. 192, *right*.)
19. **i-ccxxxii.** Two hundred and thirty-two pots with convex waists. This large collection can be divided into two groups: (a) those with a mouth approximately the width of the base (115 pots) and (b) those with a wider flared opening (117 pots). It is probable that those with the wider flared openings are frequently of a later date than those with the narrower mouths.

<sup>131</sup> Hodgkin and Hodgkin, *op. cit.* (footnote 128), have recorded another pot of ht. 12 ins. bearing the same inscription. Thoreton was a Nottingham physician.

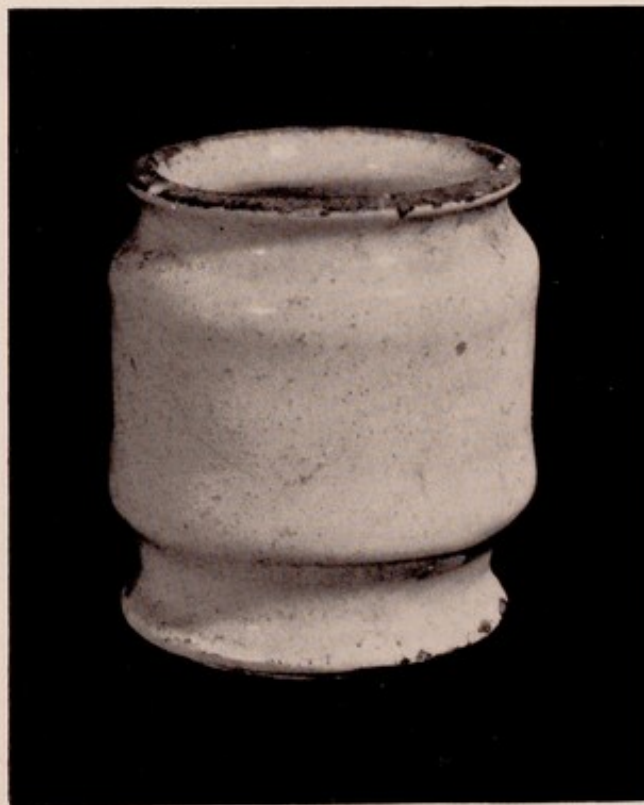




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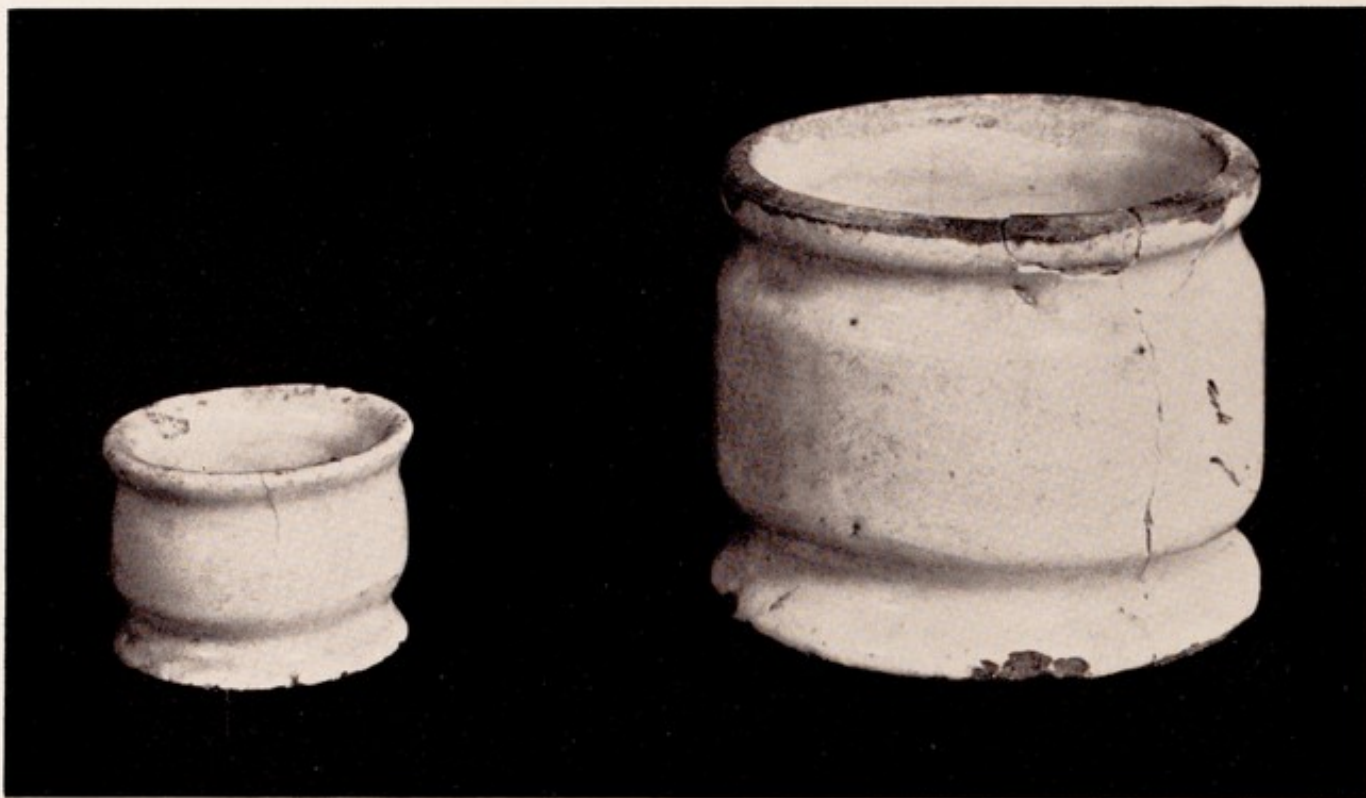


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However, the precise number in each of these groups is somewhat subjective. A number of these pots contain dried contents which have not been analysed (*cf.* illustration of pots similar to those under (a) found in the Duke of Monmouth's Lodgings, Whitehall, London<sup>132</sup>). Size range: (a)  $1.6 \times 3$  to  $7.7 \times 8.7$  cm., (b)  $2.9 \times 3.4$  to  $6.5 \times 9.8$  cm. (Figs. 193 and 194 for examples of groups a and b respectively.)

**20. i-lxxvi.** Seventy-six pots with small, straight, pedestal-like feet. (A few, with slightly everted pedestals, which are included here could be relevant to number 19.) Size range: *c.*  $3.5 \times 6$  to  $6 \times 8.4$  cm. (Fig. 195.)

**21. i-xxiv.** Twenty-four pots with small, straight, pedestal-like feet, similar to numbers 20 i-lxxvi, but with the addition of a decorative motif of stylised foliage. This, a very common motif, is one of the few decorations recorded on the small pots (apart from those on the early decorated pots featured under number 12)<sup>133</sup>, and perhaps suggests that all these pots were produced at one factory. It is of interest that this motif—or at least the row of partly shaded circles—commonly appears on the “tulip” chargers, *c.* late 17th-century. (See also this motif on the drug jar in fig. 15 and the pharmaceutical tile in fig. 265.) The pots are mostly from the second half of the 18th century. Size range:  $2.9 \times 5$  to  $5.6 \times 9$  cm. (Fig. 196.)

**22. i-xli.** Forty-one pots with comparatively tall splayed feet. Size range:  $5 \times 7.6$  to  $6.1 \times 8.3$  cm. (Fig. 197.)

**23. i-v.** Five “bucket”-shaped pots with slightly tapering, straight sides. Four have wide out-turned rims. White to blue tinted glaze. Size range:  $5 \times 5.3$  to  $6.2 \times 7.3$  cm. (Fig. 198.)

**24. i-viii.** Eight cylindrical pots with wide out-turned rims. Probably late 18th-century. Size range:  $6.3 \times 8.3$  to  $8.4 \times 8.3$  cm. (Fig. 199.)

**25. i-iii.** Three cylindrical pots only slightly rimmed, one with blue tinted glaze. Size range:  $5 \times 5.2$  to  $6.5 \times 8.8$  cm. (Fig. 200.)

**26. i-xv.** Fifteen cylindrical pots with wide rims. They differ from numbers 24 and 25 in being generally channeled on the neck and the foot. Three of these pots are marked with a blue anchor on the base.<sup>134</sup> It is of interest that this shaped pot was being advertised in the 19th century as a pomade pot (*cf.* number 30). Size range:  $5.5 \times 6.2$  to  $6.1 \times 7.7$  cm. (Fig. 201.)

## II. Pots other than tin-glazed

All the pots in this section are 19th-century except for the creamware nested pots (see number 32), which are probably late 18th century, and a few of the white earthenware

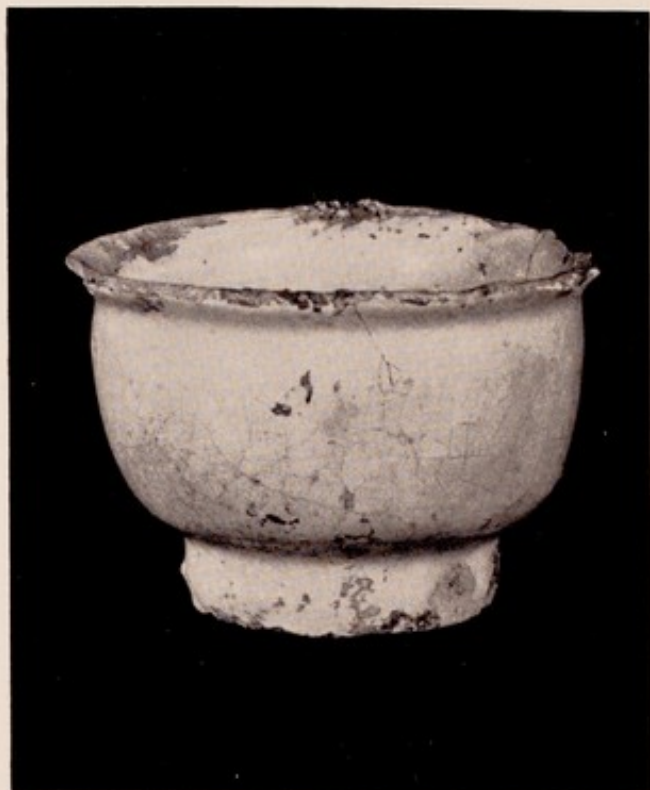
<sup>132</sup> See fig. 7 in “The Palace of Whitehall and after: Tudor and later discoveries made during the reconstruction of Downing Street and the Treasury—Part II” by H. J. M. Green and P. E. Curnow, *The Illustrated London News*, 1963, 243, 14–17 (July 6). Also illustrated by L. G. Matthews, *The Royal Apothecaries*, London 1967, Plate 11.

<sup>133</sup> Pots with this design have been illustrated on a number of occasions. See, for instance, Ray, A., *op. cit.* (footnote 11), Plate 91 which shows one with an unusually tall pedestal foot.

Drake, T. G. H., “Antiques of Interest to the Apothecary”, *J. Hist. Med.*, 1960, 15, 31–44, fig. 4, illustrates three pots with different motifs, but their provenance is uncertain.

<sup>134</sup> Pots with this anchor mark are fairly common, but the mark has not been positively identified. It may be relevant to note that the British Museum possesses a pot of similar size and shape, but with a blue ground, inscribed FARGEON (no. 96. 5. 22. 3.). It has the blue anchor mark and has been attributed to the Sceaux factory between 1748 and 1794. A number of unmarked French perfume pots (many inscribed FARGEON PFM DU ROY/R. DU ROULE, in lower case lettering) have been excavated in London. One is in the Wellcome Collection, (*cf.* footnote 118).





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nested pots which may be early 20th-century. As with the tin-glazed pots just considered not all these pots were used for dispensing run of the mill ointments, etc.; the more elegant (and hence more expensive ones), such as numbers 29 and 30, were most commonly used for cold creams and pomades.

**27–28.** Two white earthenware pots cylindrical in shape and with slightly everted rims. One, discoloured light brown, is inscribed on one side in lower case, blue lettering, POOR MAN'S FRIEND/PRICE 1/1½, and, on the other side, PREPARED ONLY BY BEACH AND BARNICOTT/SUCCESSORS TO THE LATE DR ROBERTS, BRIDPORT. Roberts apparently died in 1834<sup>135</sup> and the ointment, as prepared by Beach and Barnicott, was popular until well into this century; in fact until a few years ago the ointment was still being marketed as Roberts' ointment. 4.3 × 4.5 cm.

The second pot bears a black printed label: HOLLOWAY'S OINTMENT/FOR THE CURE OF/GOUT/AND/RHEUMATISM [etc.]. (Cf. also the lidded Holloway's pot under number 33.) The address on the pot, 533 Oxford St. London, indicates a post-1867 date. Holloway's ointment was an even more popular remedy than Poor Man's Friend. Holloway amassed an enormous fortune out of his ointment and pills and is remembered especially for his philanthropic work in mental disease and in women's education. 3.5 × 4.5 cm.

**29. i–xii.** Twelve pots with unusually tall splayed feet, identical to tin-glazed pots under number 22. Some have the number 4 impressed on the base. Two are of creamware, five are of pearlware,<sup>136</sup> one of porcelain, and the rest of white earthenware.<sup>137</sup> Size range: 5 × 7.5 to 5.9 × 7.8 cm. (Fig. 202.)

**30. i–v.** Five cylindrical white earthenware pots with wide rims, and grooves around the neck and the foot. Virtually identical to tin-glazed pots under number 26. Size range: each c. 5.5 × 7 cm. (Fig. 203.)

**31.** Light cream-coloured, barrel-shaped pot. On the base is the impressed number 12. 3 × 3 cm.

**32.** *Creamware and white "nested" pots.*

A considerable number of these pots are in the Collection, many from the large number (over 250) of English 19th-century medicine chests. The term "nested" refers to the fact that the pots, which were intended to be covered by paper or parchment (see fig. 204), fitted one inside each other. The most common are hemispherical (see far right of figure). Less common are those of cylindrical-shape (see left of figure) and those of bucket-shape with slightly bowed sides. The Collection ranges from late 18th-century finely potted, cream-coloured ware to the later, more heavily potted white earthenware (one example of the latter is marked MADE IN ENGLAND, and is probably 20th-century). Size range of hemispherical pots is 3.5 × 5 to 5.5 × 8 cm. Cylindrical and bucket-shaped pots c. 5.5 × 5 cm.

**33.** *Lidded earthenware pots.*

A large number of these 19th-century pots are in the Collection, many from medicine

<sup>135</sup> Information from undated advertising sheet published by Beach and Barnicott.

<sup>136</sup> For information on creamware and pearlware see p. 112.

<sup>137</sup> Mr. L. Lipski has a rare stoneware example of this shape in his collection.



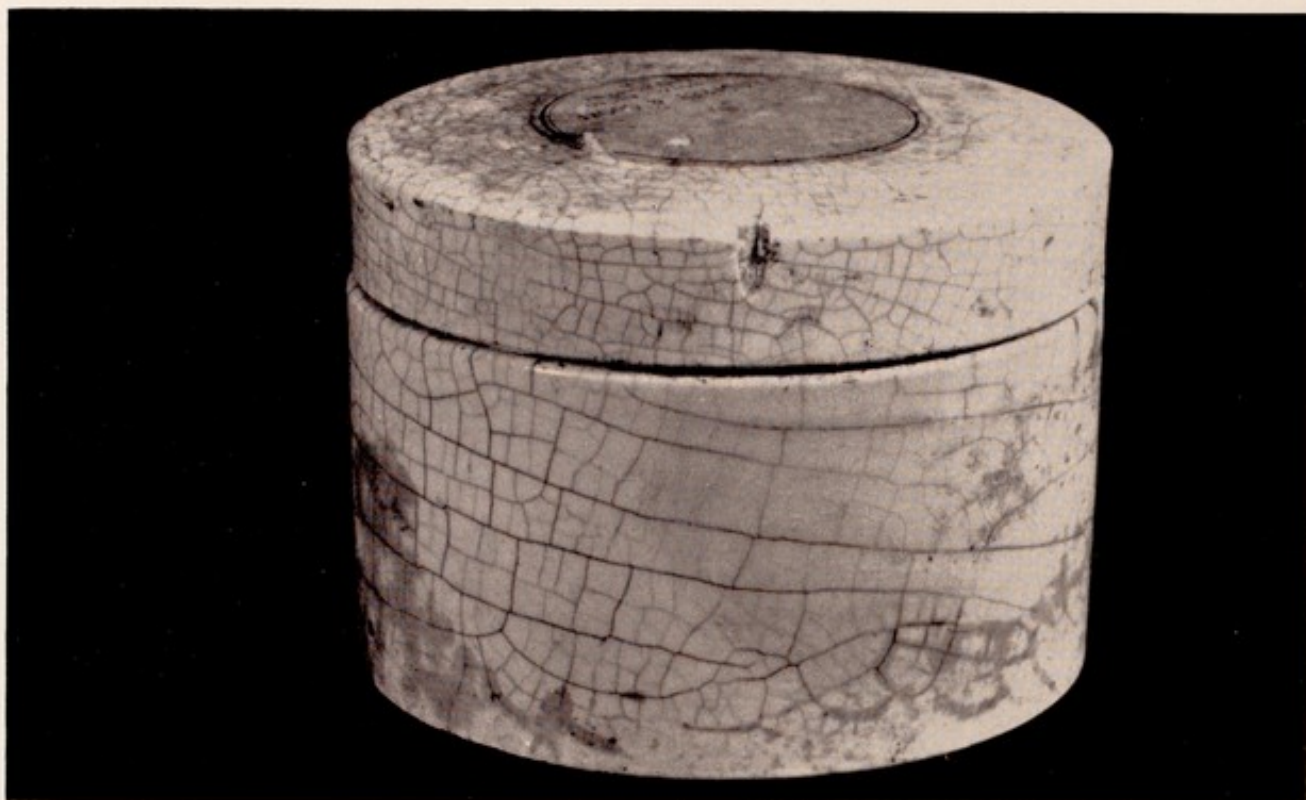


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chests. The example illustrated (fig. 205, 6 × 6.4 cm.) has a black transfer printed label: H. B. BRADY/Pharmaceutical Chemist/NEWCASTLE ON TYNE. The original sperm-aceti ointment is still present having discoloured the pot (note contrasting whiteness of the lid). Other lidded pots of special interest are those bearing on the base (a) the impressed mark MAW,<sup>138</sup> and (b), in black print, TOOGOOD/PATENT/LONDON (fig. 206, size 6.5 × 9.2 cm.). The latter jar is notched, on the edges of the lid and of the base, to keep in place "an india-rubber band [to effectively] secure the lid".<sup>139</sup> Examples of pots with black-transfer printed lids are for Holloway's Ointment (fig. 207, diameter 8 cm. The Collection also has a later version of this pot decorated with Hygieia.), Victoria Areca Nut Toothpaste (fig. 208, 6.5 × 6.5 cm.), and Cherry Toothpaste prepared by John Gosnell (diameter 3.2 cm.).<sup>140</sup>

### 33A. Coloured bears' grease pot lids

Bears' grease, a popular hairdressing in the 18th and 19th centuries, was often sold in lidded pots of the type under number 33, with either paper or black transfer-printed labels. From the late 1840s, however, it was also packed in pots with the lids decorated in multi-coloured printing, a technique invented about 1849.

While bears' grease was commonly sold by hairdressers and perfumers it was also handled by chemists and druggists; Lothian, for instance, has drawn attention to a tin-glazed bears' grease pot (c. 1750) sold by a chemist.<sup>117</sup> Nevertheless the extent of this side-line of pharmacy deserves closer study.

The Wellcome Collections include paper labels for bears' grease and a small number of multi-coloured pot lids. All the lids incorporate a bear in the decoration and details of the many lids available can be found in the publications of H. G. Clarke.<sup>125</sup> (Cf. also "Bears' Grease Pot Lids", *Chem. & Drugg.*, 1951, **155**, 855). It remains to be conclusively proved, however, that all decorations which include bears were intended to denote bears' grease. The Wellcome lids include (i) "Alas! Poor Bruin"; (ii) "The Village Wakes"; (iii) "The Ins"; (iv) a scene of bear hunting with border no. 4 (see Clarke, *op. cit.*). Also with the name and address, "Ross & Sons' Genuine Bears' Grease Perfumed. 119 & 120 Bishopsgate Street, London"; (v) a scene of bears on a cliff. The bears are red brown (see Clarke); and (vi) a scene of a bear pit at the zoological gardens, London. (Variety 2 numbers 1 and 3, see Clarke.)

### 34. Lidded porcelain pots.

Small lidded porcelain pots similar in shape to those of number 33 were frequently used for cold cream and pomades etc. Two examples in the Collection bear polychrome floral decorations.<sup>141</sup> c. 3 × 4 cm.

### 35. Stoneware pots.

A collection of pots which were mostly used commercially by wholesale firms for small

<sup>138</sup> This is a mark of the Maw company which has continuously supplied medical and pharmaceutical sundries since c. 1805. Many items in this Catalogue bear the Maw marks and the various titles of the firm are a valuable guide to dating: S. Maw and Son, 1860–1870; S. Maw, Son and Thompson, 1870–1901; and S. Maw, Son and Sons, post-1901. For a note on the history of the company see *Pharm. J.*, 1957, **179**, 270.

<sup>139</sup> This statement is taken from an advertisement (in *Chem. & Drugg.*, Jan. 15, 1887), the idea being to facilitate transport. Toogoods were "wholesale and export glass bottle manufacturers and druggists' sundryman".

<sup>140</sup> For information on this pot see Hume, *op. cit.* (footnote 125).

<sup>141</sup> An instructive illustration of decorated "china pots for the toilet" appears in S. Maw & Son's *A Catalogue of Surgeons' Instruments and Appliances* . . . , London, 1866, p. 197.





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quantities of ointment and extracts, etc. The majority have a darker brown upper part, and bear paper labels. Two in the Collection, of a single brown colour, are more heavily potted. All are channelled to facilitate the tying on of a cover. (Fig. 209 for three examples.)  $3.2 \times 3.5$  to  $6.6 \times 7$  cm.

**36.** Saltglaze bowl-shaped pot. Such small saltglaze pots are rare<sup>142</sup> and there is no evidence that they were necessarily used as drug containers.  $5.7 \times 7.3$  cm. (Fig. 210.)

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<sup>142</sup> Another example is illustrated by Drake, T. G. H., "Antiques of Interest to the Apothecary", *J. Hist. Med.*, 1960, **15**, 31-44, fig. 4.



## ENGLISH CREAM, WHITE, AND COLOURED EARTHENWARE PHARMACY JARS

THE eclipse of British tin-glazed ware by cream-coloured earthenware (commonly known as creamware) began in the 1760s largely through the activities of Josiah Wedgwood. Creamware—where a clay body is covered with a cream-coloured slip—was probably first produced in England by Thomas Astbury some time between 1720 and 1740. During the 1740s many significant developments were made, but the greatest impetus to its production came in the 1760s when Josiah Wedgwood fashioned it into what was virtually a new product—his light-coloured durable “Queensware”. By 1770 creamware was produced by many potteries in Staffordshire, while outside the county it was made in Bristol, Derby (Cockpit Hill), Liverpool, Newcastle, Sunderland, Swansea, and Yorkshire (notably Leeds). The production of creamware, which brought elegant pottery within the price range of an increasing proportion of the population, did much to revolutionize the English pottery industry. The Wellcome Collections feature a considerable range of this important ware—see also sections on dispensing pots (items numbered 29, 31, and 32), invalid feeding cups, infant feeding bottles, pap boats, spittoons, and shaving and bleeding bowls.

There is a considerable range—from dark to light—in the depth of the cream colour, as well as of colour tints in the glaze from yellow to green. The use of blue tinted glaze, which increased from about 1780, produced a cool grey colour and the resulting pottery is known as pearlware.<sup>143</sup>

Surviving English creamware pharmaceutical containers are almost entirely restricted to syrup jars and a few leech jars (see, however, number 121), but such wares were replaced during the 19th century by containers of stoneware (see p. 135) and coloured and white earthenware. At the same time glass storage “rounds” (jars) were becoming increasingly popular.

The common 19th-century coloured and white earthenware cylindrical storage jars were available in a variety of sizes and colours. This is well illustrated in the opposite table which appeared in a trade catalogue in the middle of the century (“plate 6, fig. 1, 2, 3” is placed above the table).<sup>144</sup> In addition to these common shop-rounds, more ornate containers were available for honey, tamarinds, and leeches (see p. 127).

The majority of earthenware containers are unmarked (for exceptions see below) but there is little doubt that the Staffordshire potteries were probably the main source of pharmaceutical pottery.<sup>145</sup>

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<sup>143</sup> See Towner, D. C., *English Cream-coloured Earthenware*, London, 1957, pp. 3–4, for a note on pearlware, and various pages for information on the range of glaze colour tints of creamware; see also Towner's article, “Some Cream Ware Comparisons”, *Trans. English Ceramic Circle*, 1957–59, 4, 9–16.

<sup>144</sup> *A Catalogue of Goods Manufactured by James Arnold*, London, 1852, p. 25. There are many other sources for such information such as the manuscript *Cost Price Book* for the years 1824–1844 of the pharmaceutical company Allen and Hanbury. This is in the possession of the Pharmaceutical Society of Great Britain and records the purchases by the company over a twenty-year period.

<sup>145</sup> This, however, needs confirmation from records of the innumerable Staffordshire potteries. Trade cards can sometimes supply useful information; Godden, for instance, has noted, (*British Pottery and Porcelain 1780–1850*, London, 1963, p. 37) that a trade card of the Staffordshire pottery of C. J. Mason & Co.—a firm famous for “Ironstone China”—shows that they also dealt with “Mortars & Pestles, [and] Medical Jars of all descriptions”.



## Pill, Extract, and Ointment Pots.



## EARTHENWARE,

OF A SUPERIOR QUALITY.

(See plate 6, fig. 1, 2, 3.)

SHOP JARS.	4 oz.	6 oz.	8 oz.	pint	qt.	3 pts	2 qts	6 pts
	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
Japanned Tin Covers	4 0	5 0	5 6	6 6	8 0	9 0	10 6	12 0
White, with flat white covers	2 6	2 9	3 9	4 6	7 0	9 0	14 0	18 0
(See fig. 1)								
Ditto, either dome covers, or new moulded shape	2 9	3 0	3 6	5 6	8 0	11 0	15 0	20 0
(See fig. 2, 3)								
Blue, or olive coloured ditto	3 6	4 6	5 6	8 0	12 0	16 0	24 0	32 0
Lilac coloured ditto, moulded shape	4 6	5 4	7 0	11 0	23 0	32 0	40 0	60 0

The Wellcome jars will be considered below in three sections: (I) syrup jars, (II) ointment and similar jars, and (III) leech, honey, and tamarind jars.

## I. Cream-coloured, white, and coloured earthenware syrup jars

The Wellcome Collection of undecorated cream and white earthenware syrup jars comprises many styles (*cf.* numbers 3–36), differing in details such as the shape of the neck and spout, and the colour tint of the glaze. All the jars are without handles. Such jars were probably commonly used, and produced by many potteries, but unfortunately, except for a few marked examples, it is at present impossible to assign most of them to a particular pottery.<sup>146</sup> Likewise precise dating is usually impossible though they mostly fall within the period *c.* 1770–*c.* 1825. That some jars, however, were produced, or at least advertised, after 1825 can be seen from the note on the Wedgwood jars (numbers 23–28). The coloured and the decorated white earthenware jars (see numbers 37–120) are probably from the same period.

<sup>146</sup> For examples of creamware jars marked WEDGWOOD see numbers 23–28, and for examples of decorated earthenware jars marked SPODE numbers 119–120. For an illustration of decorated pearlware jars marked TURNER see Stretton, E. N., "The Turners of Lane End 1762–1803", *Apollo*, 1958, 68, 118–119 (also pictured in *Master Potters of the Industrial Revolution, The Turners of Lane End*, by Bevis Hillier, London, 1965, illustration 32a).



Most syrup jars have a hollow base (see page 51 for note on the bases of tin-glazed syrup jars) and those in the Wellcome Collection which have *flat* bases will be specifically noted. There is considerable variation in the labelling of the jars; a few have underglaze labels but the majority were labelled over the glaze with transfers, paper labels, or paint. Examples of these are illustrated below, but many of the labels are missing.

a. *Creamware and undecorated white earthenware.*

1-2. Two unusual jars, discoloured brown, with straight necks and almost straight spouts. The glaze is crazed and tinged with blue where it lies more thickly in the corners: possibly pearlware and not creamware, though the discolouration obscures the original glaze colour. Decorated in blue with a somewhat caricatured cherub-shell design (see p. 36) and inscribed SYR:ALTHÆ and OXYMEL SCILLÆ. The jars are from the same set, but have small differences in decorative detail. These are the only recorded syrup jars bearing a decoration similar to the cherub-shell design on tin-glazed jars. 21.2 × 8.6 and 21.5 × 8.7 cm. (Fig. 211.)

3. Cream-coloured jar with everted neck and conical tapering spout. Finely potted with green tinted glaze. Underglaze maroon ribbon-like panel with black painted inscription, S.VIOLÆ. The potting and glaze suggest Leedsware.<sup>147</sup> 20.3 × 7.5 cm. (Fig. 212.)

4. Cream-coloured jar with a straight neck and straight spout which has a thickened rim. Glaze tinted yellow. Unglazed painted label (partly missing) inscribed SYR.MORI. 20 × 8.5 cm. (Fig. 213.)

5. Cream-coloured jar with everted neck and flared spout. Glaze tinted yellow. Unglazed painted label (partly missing) with scallop-shell motif at ends. 18.6 × 9.1 cm. (Fig. 214.)

6-10. Five cream-coloured heavily potted jars with everted necks and conical, tapering spouts which have thickened rims. The flat base of each jar is pierced with a small central hole. Green tinted glaze. Underglaze, maroon ribbon-like label panels with maroon inscriptions SYR:CROCI, SYR:RHÆDOS, SYR:RHEI, SYR:SCILLÆ, and SYR:TOLUT. Each c. 16.7 × 8.8 cm. (Fig. 215.)

11. Jar almost identical to numbers 6-10, but much larger and lighter in colour. Transfer label of black lettering on a gilt background with the inscription OXYM:SCILL. 20.8 × 10.8 cm.

12-15. Four white jars with the blue tinted glaze indicative of pearlware. They are from the same set, and identical in shape to numbers 6-11. However, on the underside of each spout there is an embossed head. It has been suggested that the head is meant to represent Galen, but it should be remembered that such embossed heads were quite common underneath the pouring lips of jugs.<sup>148</sup> Three jars have transfer labels (largely missing) bearing the inscriptions SYR:RHÆI, SYR.MORI, and SYRUPUS. The nature of the pearl glaze suggests Leedsware. Each c. 18.3 × 9 cm. (Fig. 216 for number 12.)

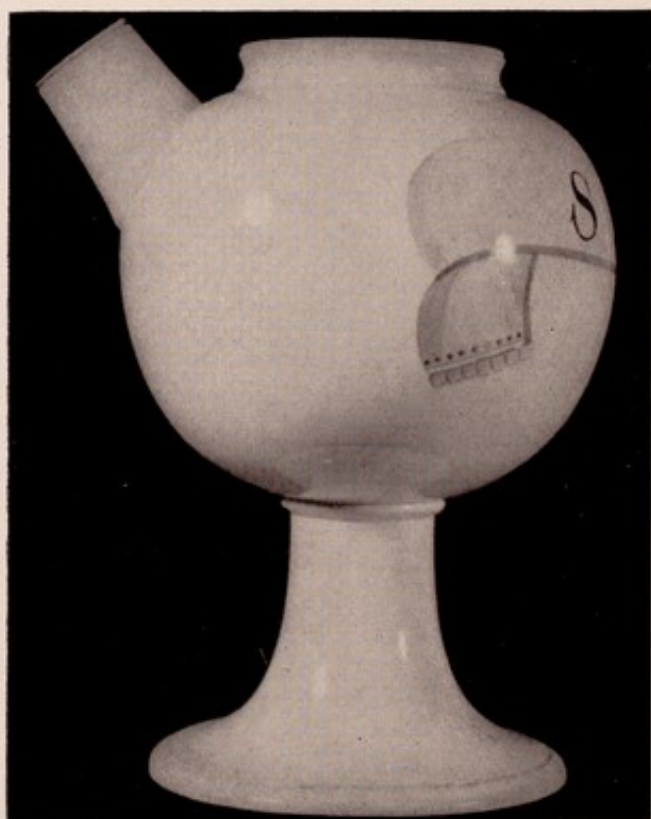
<sup>147</sup> Against this suggestion it must be pointed out that there is no design for such jars in the Leeds Pattern Books or Drawing Books. I am grateful to Mr. C. Gilbert for confirming this.

<sup>148</sup> For some dated examples (1782, 1789, and 1822) see Godden, G. A., *British Pottery and Porcelain 1780-1850*, London, 1963 (figs. 1, 6, and 37).

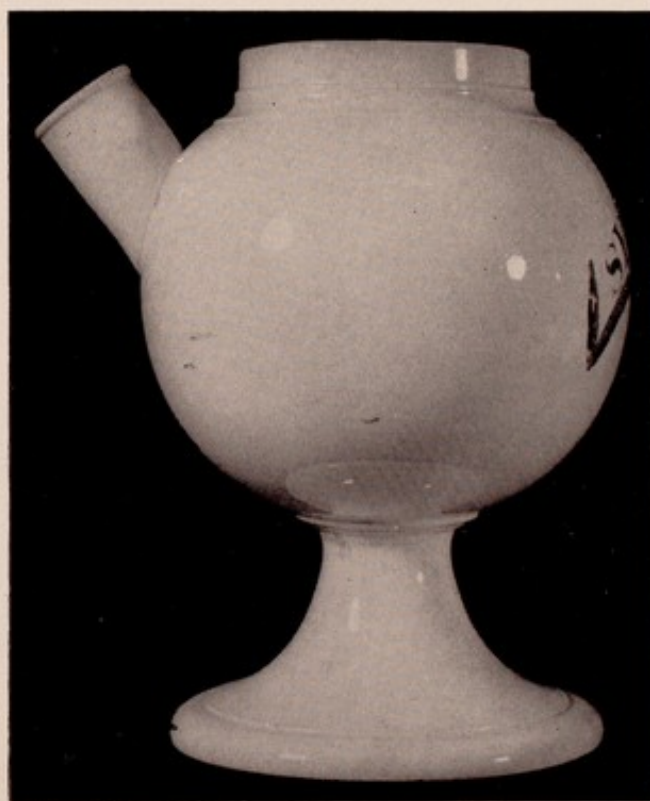




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16. Jar with unusually wide, straight collar-like neck. The straight spout is moulded for a fitted metal cover (missing). The distinct green tint to the glaze, especially noticeable where it lies thick in the corners, is reminiscent of Newcastle ware.  $20.3 \times 8.5$  cm. (Fig. 217.)

17. Jar of similar shape to number 11. Discoloured light brown.  $18.7 \times 7.5$  cm.

18–19. Light cream-coloured, pear-shaped jars with straight necks and straight spouts which have thickened rims.<sup>149</sup> Green tinted glaze. One jar, with the impressed number 26 on the base, has a matching lid which is also impressed with the number 26. The second pot is impressed with the number 59, but the corresponding lid is missing. Each *c.*  $19.3$  (without lid)  $\times 8$  cm. (Fig. 218 for number 18.)

20. Light cream-coloured jar with a straight neck and a straight spout which has a thickened rim. Slight green tint to glaze. A paper label, inscribed ARECA, is attached to the spout.  $19.9 \times 8.6$  cm. (Fig. 219.)

21–22. Two jars similar to number 20, but of a whiter colour although the glaze is also tinted green. Each *c.*  $17 \times 8$  cm.

23–28. Six light cream-coloured jars from the same set, each with the impressed mark WEDGWOOD (dated *c.* 1810–1830).<sup>150</sup> The jars have straight spouts and straight necks, the latter having a central groove to facilitate the tying of a cover. The painted, badly worn labels, are inscribed, S.E.SPIN.C., OXYMEL, SYR.MORI, S.E.MECON, SYR. TOLUT, and SYR.RHÆD. Each *c.*  $20 \times 8$  cm. (Fig. 220 for number 23.)

29–32. Four jars from the same set. Glaze with green tint, discoloured brown. Similar shape to numbers 23–28 except that the spout is shorter and wider. Paper labels, mostly missing. Each *c.*  $21.5 \times 9$  cm. (Fig. 221 for number 29.)

33–35. Three small white jars (one discoloured brown) with everted necks and wide spouts which have thickened rims. The slight blue tint to the glaze is indicative of pearlware. Paper labels with the inscriptions SYR.SENNÆ, SYR.ROSÆ, and SYR.RHÆADOS.  $16.4 \times 6.9$  cm. (Fig. 222 for number 34.)

36. Light cream-coloured jar (slightly discoloured) with straight neck and spout which has a thickened rim. The jar has an ornamental foot.  $20.7 \times 7.4$  cm. (Fig. 223.)

*b. Coloured and decorated white earthenware.*

37–39. Three pale blue syrup jars with straight necks (each of which has a central horizontal groove) and straight spouts, each with a groove about half a centimetre from the end. The original pot lids are present. Inscribed in gilt paint: SYR:CORT.AUR., SYR:SIMPLEX, and SYR:ZINGIBER. Each *c.*  $20.7 \times 10$  cm. (Fig. 224 for number 39.)

40–41. Two grey syrup jars of the same shape as numbers 37–39. The original pot lids are present. Inscribed in gilt paint: SYR. ROSÆ and SYR. SENNÆ. On the base of each jar

<sup>149</sup> While similar-shaped jars are illustrated in a 19th-century Wedgwood Shape Book, the illustration does not show a thickened rim and it is unlikely that the two Wellcome jars are of Wedgwood ware. I am grateful to Mr. W. A. Billington, curator, Wedgwood Museum, for information on these jars and also numbers 23–28.

<sup>150</sup> W. A. Billington, curator, Wedgwood Museum, has informed me that the jars were produced between these dates. He considers that they were possibly manufactured for a short while after 1830, but that they were certainly not in production by mid-century. A 19th-century Wedgwood Shape Book also illustrates a handled syrup jar, but none of these appears to have been recorded.





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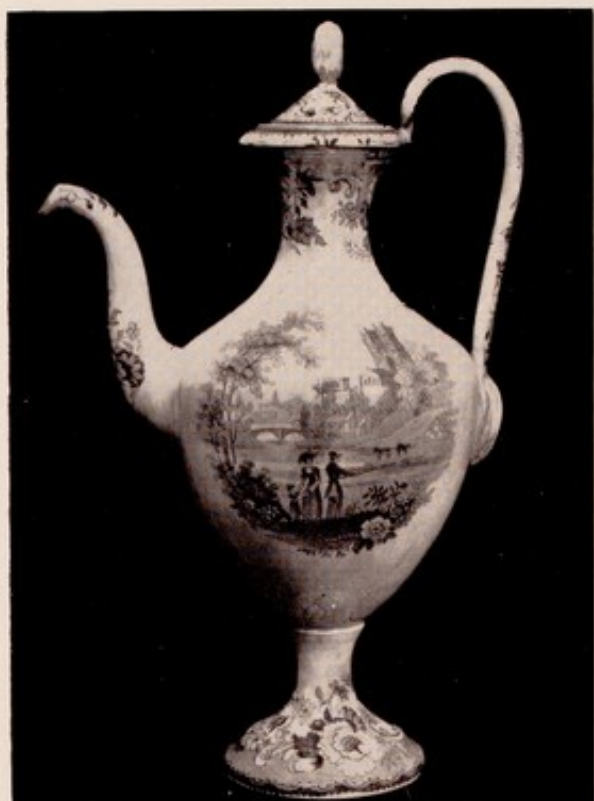


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in red paint are the words "Kerr Dublin", the name of a china dealer's business which commenced *c.* 1819.<sup>151</sup> 20.6 × 9.2 cm.

**42–51.** Ten blue stoppered bottles (no spouts). This shaped bottle, specially designed for syrup, was advertised as early as 1832.<sup>152</sup> Each bears, on the base, the impressed mark: MAW (see footnote 138). Each *c.* 22.5 cm. high (with stopper). (Fig. 225 for two examples.)

**52–118.** Syrup and other jars: a unique series of ornate, baluster-shaped vessels comprising 26 syrup jars, and 22 small, 17 medium, and 2 large jars for other types of preparations. The syrup jars have strap handles, but embossed rams' heads (picked out with pink lustre) serve as handles on the other vessels. Each vessel has a black printed mark on the base bearing the name of the Staffordshire pottery DAVENPORT, and also the title (DURHAM) of the grey-coloured decoration of a pastoral scene which includes, in the foreground, a man fishing and a lady and child. This design is on a white ground which has a slight blue tint in the corners where the glaze lies thicker, suggestive of pearlware. Cipher marks (e.g., x or v above a dot) also occur on the bases. The factory mark is for the years *c.* 1820–60.

Many of the jars have a metal band around the neck bearing the name of the contents. These jars were purchased from a Venetian pharmacy in 1910. Heights (with lids): small containers, 18 cm.; medium, 23 cm.; large, 32 cm.; syrup jars, 30 cm. (Figs. 226 and 227 for a syrup jar and one of the medium sized jars.)

**119–120.** Two jars with spouts with thickened rims. The inscriptions, SYR:ALTHÆÆ and MEL ROSÆ, are painted in black over the glaze and enclosed within similarly painted brackets. Above and below the inscriptions are blue transfer-printed decorations of the Union Wreath design (comprising the English rose, the Scottish thistle, and the Irish shamrock). Outside the brackets are small decorations of the Blue Rose design. (See p. 160 for note on blue transfer-printed ware and the other examples in the Wellcome Collections.) The white ground of these syrup jars has a slight tint of blue where the glaze is thicker, reminiscent of pearlware. The bases of the jars bear the blue printed mark SPODE (*c.* 1805+).

These jars are probably part of a set which was in use, until 1895, in the business of Corbyn, Stacey and Co. Lothian Short has recently described other jars of this set.<sup>153</sup> 19.5 × 10.2 cm. (Fig. 228.)

## II. Cream-coloured, coloured, and white earthenware containers for ointments and pills, etc.

**120A.** Inscribed CONF:SCAMMON. An ovoid jar with the same design and from the same set as number 119–120. Also marked SPODE. A similar jar is illustrated by Lothian Short.<sup>153</sup> 18.5 × 10.2 cm.

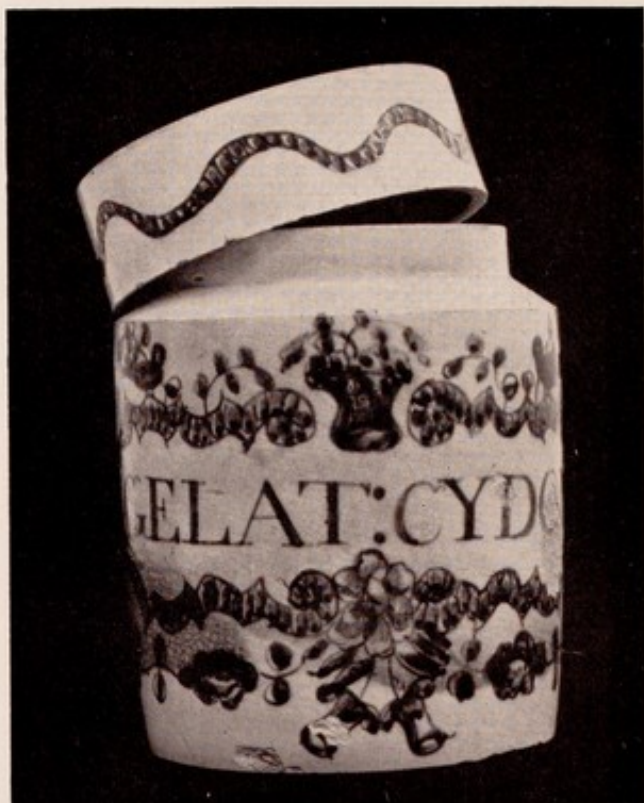
**121.** Inscribed GELAT:CYDON. Cream-coloured (partly discoloured) cylindrical jar with straight neck, well defined shoulder and fitted with lid. Slight green tint to glaze. Decorated

<sup>151</sup> Information from the Dublin Directories.

<sup>152</sup> See advertisement in Lothian, A., "English Leeches and Leech Jars", *Chem. & Drugg.*, 1959, *Centenary Number*, 153–158.

<sup>153</sup> "Corbyn, Stacey & Co.—a note on their antiques", *Pharm. J.*, 1967, **199**, 211–212. Lothian Short also mentions two jars marked, in lower case letters, COPELAND, which she considers are replacements for jars in the original set.





229



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231



in blue with a modified songbird design characteristic of many tin-glazed jars (see p. 27); instead of the usual angel in the bottom centre of the label panel the crudely executed design has a floral motif and a small loop decoration. The lid has a simple blue floral decoration.

This unusual, cylindrical jar is one of the rare cream-coloured jars for ointments, etc.<sup>154</sup> The inscription, too, is unusual as jelly of quince appears to have been more of a domestic remedy than part of "official" medicine. Probably dated 1780–1800. 12.5 × 8.5 (across lid) cm. (Fig. 229.)

**122–128.** Seven bottles with crazed, brownish glaze which is tinted blue, indicating pearlware. The bottles have underglaze blue inscriptions in blue scrolled label panels. The inscriptions are ALKOHOL, AQ.AMMON, AQ.MENTH.P, AQ.ROSE, ACID.VIT. DUL, LIN.SAPON, and OLEUM.PETROL.

The provenance of these unusual bottles is doubtful, and while an English provenance cannot be ruled out, they may be of Continental origin, possibly Dutch.<sup>155</sup> Heights *c.* 19 cm. (Fig. 230.)

**129–131.** Three cylindrical jars decorated with cream horizontal bands on brown slip. One cream band forms the neck, another (which forms the label panel) circles the centre of the jar, while above and below this are narrow bands. The black painted inscriptions are UNG:SULPH:VIV, UNG:EGYPTIAC, and MITHRIDAT. No similar jars seem to have been recorded and they probably date from the early 19th century. Each *c.* 17.5 × 8.9 cm. (Fig. 231 for number 130.)

The following cylindrical jars (numbers 132–136) have bell-top shaped lids (compare illustration 2 on p. 113). They were one of the most popular jars of the 19th century and survived well into this century. As with the syrup jars already considered, labelling on these coloured earthenware jars is varied (paint, transfer, or paper labels). As inscriptions are frequently missing none is recorded in the items listed below. These common containers are detailed here, as are similar jars with domed or flat lids (numbers 137–141), to indicate their range and colour, but the total numbers of the large collection are not listed. While the individually-painted tin-glazed jars have a unique appeal, it should be remembered that rows of these "standardized" coloured earthenware containers undoubtedly lent elegance to many a 19th-century pharmacy (*cf.* fig. 233).<sup>156</sup>

**132.** Large pink jars. Black painted inscriptions on unusually decorative label panels. These handsome jars adorned a London pharmacy (fig. 232) until 1962 when they were purchased by the Wellcome Museum. Each *c.* 28 × 15.5 cm. (Fig. 233.)

**133.** Large maroon jars. Gilt and black lettering on a white panel. Each *c.* 28.5 × 18 cm.

**134.** Green jars of various sizes. Some of the jars have the impressed mark MAW (*cf.* footnote 138). Transfer labels. Size range: 13.3 × 10.2 to 25 × 13.7 cm.

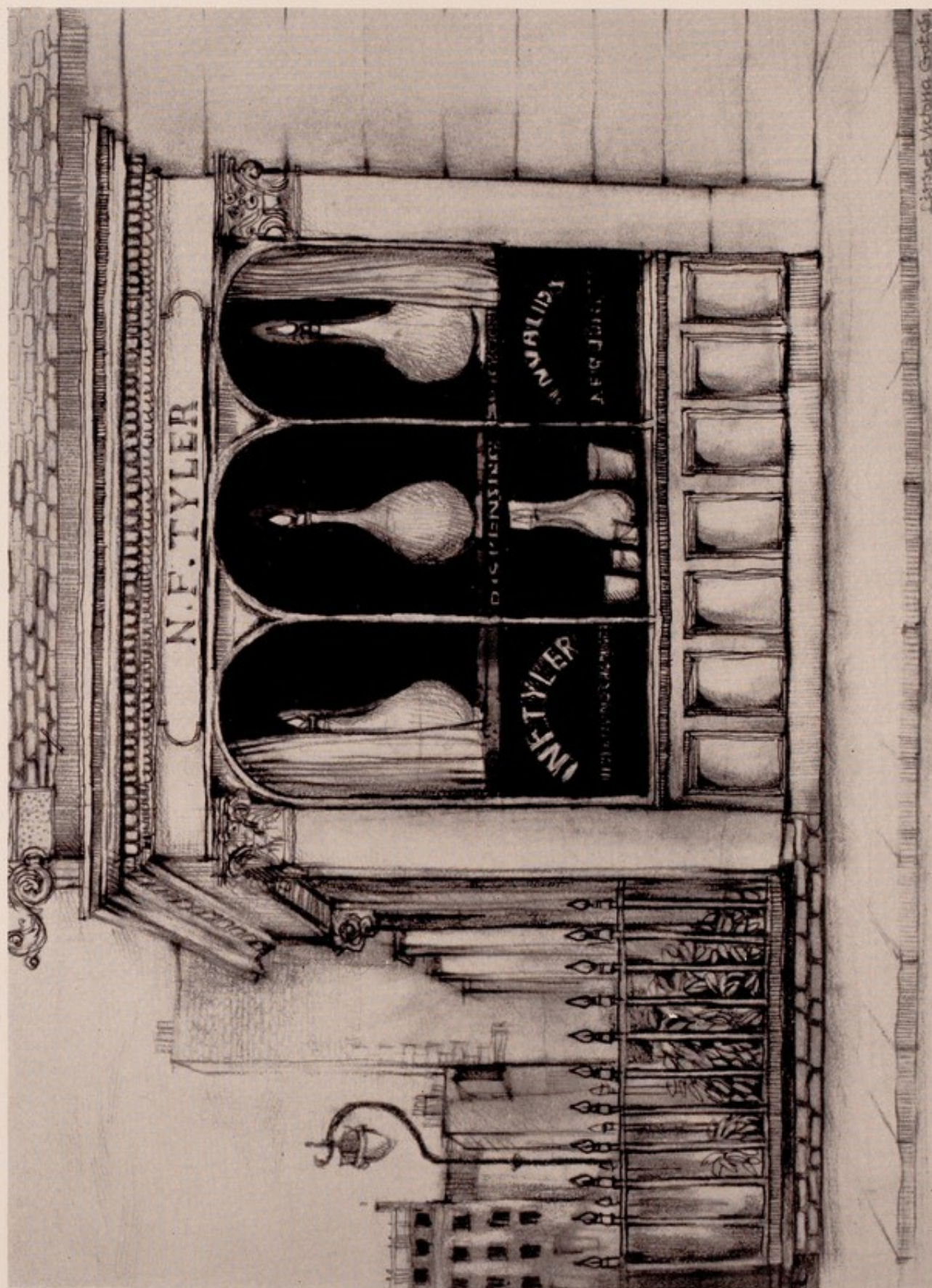
**135.** Blue jars of various sizes. Transfer labels. Size range: 13.4 × 8 to 18 × 9.5 cm. (Fig. 234.)

<sup>154</sup> For some unexplained reason cream-coloured syrup jars are far more common. The only other cream-coloured non-syrup pharmacy jar, known to the writer, was formerly in the possession of Dr. Redvers Ironside. It is oviform in shape (with pot lid) and has the black inscription UNG: MERCUR in a feather-like red and black oval label panel.

<sup>155</sup> The jars have been illustrated in *The Connoisseur*, 1908, 22, 272.

<sup>156</sup> There are other elegant containers not represented in the Collection such as the "lined" square jars in the Museum of the Pharmaceutical Society of Great Britain.





232 A London pharmacy, 1962. (See coloured earthenware jars no. 132)

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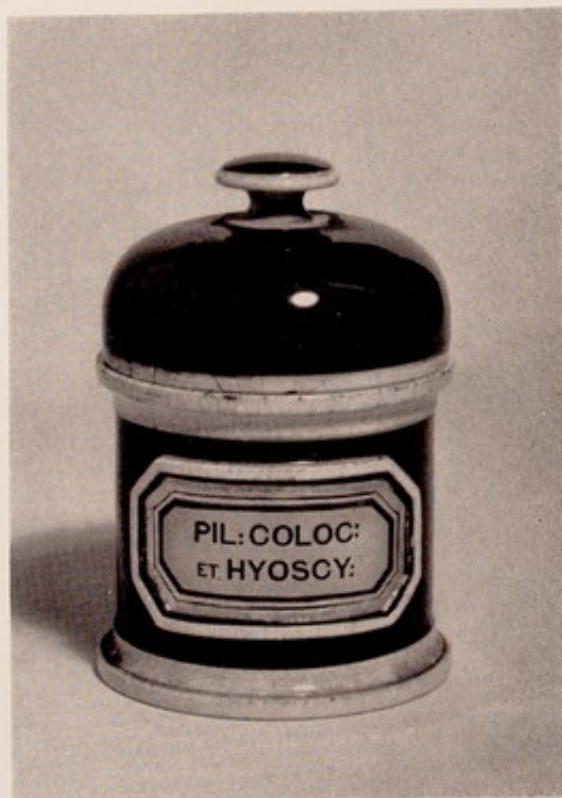




233



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**136.** Jars of various shades of blue with white rims. Some are marked with the number 5. Size range: 11 × 7 cm. to 19 × 12 cm.

The following jars (numbers 137–141) have domed or flat lids.<sup>157</sup>

**137.** Green jars with dome-shaped lids. The octagonal label panels are raised from the sides of the jars. 10.3 × 7 cm. (Fig. 235.)

**138.** Large pink jars with dome-shaped lids. White bands surround the neck and the foot. The white label panels bear painted inscriptions. 28 × 15.5 cm.

**139.** Blue jar with white edging and domed, japanned metal lid. 21.5 × 14 cm.

**140.** Light blue jars with flat, japanned metal lids (*cf.* illustration on p. 113). Two sizes: 10.2 × 7.6 cm. and 21 × 14.7 cm. (Fig. 236.)

**141.** White earthenware jar with gilt edging. No lid. Large paper label stuck over original transfer label. 20 × 17.7 cm.

**142–143.** Two large white, cylindrical, earthenware containers each with a tap-hole placed near the base. One has, near the base, the impressed mark: T. C. BROWN-WESTHEAD MOORE & CO., a mark of the Staffordshire pottery of that name for the years 1862–1904. Each *c.* 45 × 31 cm. (Fig. 237.)

**144–147.** Four square, white earthenware jars with lids. Each is decorated on the side with a green or brown printed anchor and broad arrow. The jars are inscribed: “No 2”, “No 4”, “No 5”, “No 7” and are almost certainly from a ship’s dispensary. Numbers 144 and 147 have the impressed mark: COPELAND; number 145 the circular mark with the words COPELAND & GARRETT forming the circumference and LATE SPODE in the centre, and number 146 an indecipherable mark. Sizes: 21 × 15.9, 15.5 × 10.3, 15.3 × 9, and 10.5 × 5.5 cm. (Fig. 238 for number 145.)

**148.** Small vase-like vessels of white earthenware with the upper half decorated with a wide blue band. Each has two small embossed leech-like handles. It has been said that these jars were used for leeches, but this seems unlikely. It is probable that they were used for condiments and the like. Davis<sup>158</sup> illustrates a chutney jar of this type (*c.* 1830) with a black printed Crosse & Blackwell label on the white lower half. Size range: 11 × 7 to 16.5 × 9.5 cm.

### III. Leech, honey, and tamarind jars

Some of the most fascinating vessels in 19th-century pharmacies were ornate earthenware jars for leeches, tamarinds, and honey. Lothian, in her study of 19th-century leech jars,<sup>159</sup> has illustrated two creamware jars (one marked Wedgwood), but the most common leech jars—and the matching jars for honey and tamarinds—are of coloured earthenware. These date mostly from the late Georgian to early Victorian times and were produced largely by

<sup>157</sup> Not detailed here are two 20th-century white earthenware jars with flat pot lids. They were recently acquired from St. Thomas’s Hospital, London, and are of interest because they are labelled in black (underglaze): POISON.

<sup>158</sup> Davis, A., *Package and Print*, London, 1967, illustration 5.

<sup>159</sup> “English Leeches and Leech Jars”, *Chem. & Drugg.*, 1959, *Centenary Number*, 153–159. It is of interest to add that there is still a demand in several London retail and hospital pharmacies for the leech (*Pharm. J.*, 1966, 197, 201).

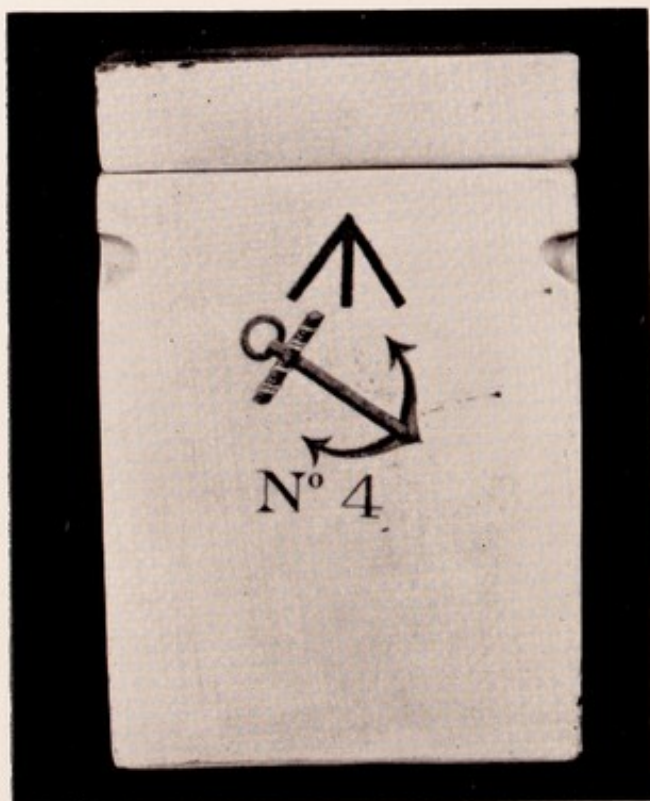




236



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the Staffordshire potteries.<sup>160</sup> However, it must not be forgotten that in addition to these highly elaborate jars, less decorative stoneware containers were used and while some of these were designed for leeches (see numbers 177–178<sup>161</sup>) there is little doubt that ordinary stoneware jars—as well as earthenware ones—were sometimes used.<sup>162</sup>

a. *Earthenware jars which have a bulbous body on a tall, splayed foot.*

**149.** Inscribed LEECHES. White ground with blue and gilt foliage decoration, and horizontal handles curved inwards. Lid missing. An identical jar to one, illustrated by Lothian, bearing the impressed name of a Manchester wholesaler: M. Tomlinson / Hulme.<sup>163</sup> 26.5 × 25.6 cm.

**150.** Inscribed LEECHES. Similarly decorated jar to number 149, but with some small variations in design detail and with the horizontal handles slightly curved outwards. Perforated bell-shaped lid (leech jars have perforated lids to allow the entrance of air). 41.7 (with lid) × 24 cm. (Fig. 239.)

**151.** Inscribed LEECHES. Identical jar to number 150 except for smaller size and small variations in decoration. Lid missing. 22.5 × 19.5 cm.

**152.** Inscribed LEECHES. Green jar with small amount of gilt decoration above and below label panel. The lid is missing, but replaced by a makeshift cover which is in fact part of a Shillock's patent leech cage.<sup>164</sup> 22.1 × 22.5 cm. (Fig. 240.)

**153.** Inscribed LEECHES. Blue jar with perforated bell-shaped lid. No decoration. 41.4 (with lid) × 26.6 cm. (Fig. 241.)

b. *Vase-shaped earthenware jars.*

Jars with sides tapering to a foot with a broad base. Horizontal handles are placed on the shoulders and the knobbed lids are flat, the ones for the leech jars being perforated.<sup>165</sup> The two marked leech jars (numbers 156 and 159) also have air holes in the specially-constructed ledge that supports the lid.

(i) *Marked jars.*

Numbers 154–161 each bear, on the base, an impressed mark with the name ALCOCK surmounting a beehive and flying bees. Number 162 differs in that the mark is embossed and that the flying bees are absent. These marks are of the Staffordshire pottery, Samuel

<sup>160</sup> The provenance of many unmarked jars must remain doubtful. Marked jars are generally from the Alcock factory (see numbers 154–162 and 167–169). Eaglestone, A. A., and Lockett, T. A. (*The Rockingham Pottery*, Rotherham, 1964, p. 127), however, note a Rockingham leech jar.

<sup>161</sup> Lothian *op. cit.* (footnote 159), also notes a brown stoneware leech jar bearing the Royal Coat of Arms, dated c. 1830.

<sup>162</sup> Examples of stoneware and earthenware jars with makeshift perforated lids are occasionally found. It is relevant to add that cylindrical glass vessels were also sold for leeches. Two French examples are in the Wellcome Collections.

<sup>163</sup> Lothian, *op. cit.* (footnote 159), illustration 10. Lothian has also pointed out that jars of this type were made in Staffordshire by William Hackwood from 1842 to 1853 (see "The John Austen Collection" in *Historical Notes on Old Sheffield Druggists*, Sheffield, 1961, pp. 99–100).

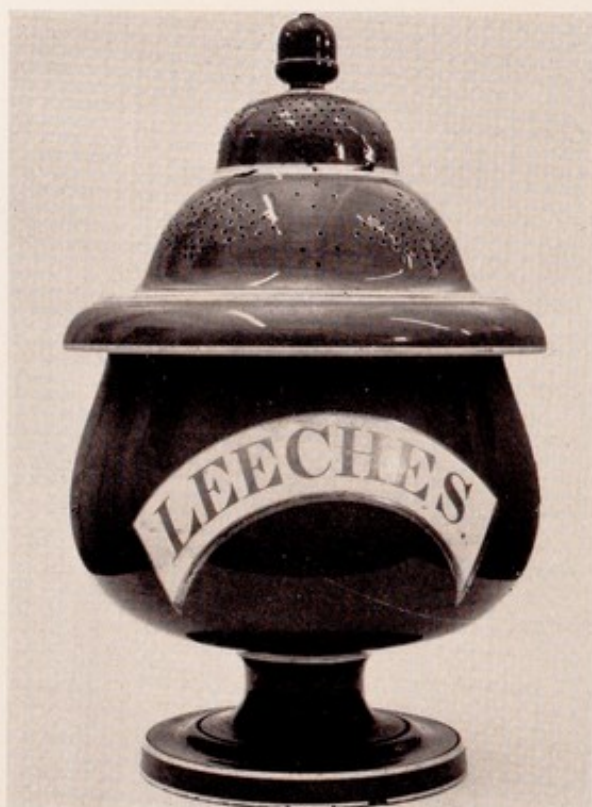
<sup>164</sup> See Lothian, *op. cit.* (footnote 159).

<sup>165</sup> Lothian, *ibid.*, states that these were described in Solomon Maw's 1839 catalogue as "Maw's new-pattern Vase, for Leeches, Honey and Tamarinds".





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242



Alcock & Co., for the years 1830–1859.<sup>166</sup> The jars also include the impressed numbers 2, 3, or 4 which indicate the size of the jar.

**154–155.** Two jars with the inscriptions HONEY and TAMARINDS. White ground decorated in blue and gilt, and with yellow handles. Each *c.* 32.5 (with lid) × 21 cm. (Fig. 242 for number 154.)

**156–158.** Three jars with the inscriptions LEECHES, HONEY and TAMARINDS. Similar jars to numbers 154–155, but decorated in red. Lids missing. Each *c.* 26.5 × 19.5 cm.

**159–161.** Three jars with the inscriptions LEECHES, HONEY, and TAMARINDS. Blue jars decorated in yellow and gilt. Lid of leech jar missing. Each *c.* 28 × 20.5 cm.

**162.** Inscribed HONEY. White ground decorated in blue and gilt, and with yellow handles. 34 (with lid) × 22 cm.

(ii) *Unmarked jars.*

**163.** Inscribed LEECHES. White ground, tinted blue, decorated in bright blue and gilt. The handles on this jar are curved inwards in comparison with handles on the other jars. 29.5 (with lid) × 19.8 cm. (Fig. 243.)

**164–165** Two jars with the inscriptions HONEY and TAMARINDS. White ground decorated in green and gilt. Each *c.* 32 (with lids) × 21.5 cm.

**166.** Inscribed TAMARINDS. White ground decorated in red and gilt. The number 3 (size 3) is impressed on the base. 32.3 (with lid) × 20.7 cm.

c. *Baluster-shaped earthenware jars.*

These are tall neo-classical jars with a prominent foot and neck. The scrolled handle extends from the shoulder to just under the rim. The squat lids, which have foliated knobs, are bell-shaped, the ones for leeches being perforated.<sup>167</sup> The three Wellcome jars of this shape are marked with the Alcock marks of bees, a beehive and the name Alcock (see p. 129); number 167 has an embossed mark, while numbers 168 and 169 have impressed marks, each slightly different (the lettering on number 168 is smaller than on 169). Numbers 167 and 169 are both marked with the size number 3 which is omitted from 168. The latter also differs from the other two in that there are no air holes in the ledge which supports the lid (*cf.* also note on vase-shaped jars).

**167.** Inscribed LEECHES. White ground decorated in red and gilt. Lid missing. 42 × 21.3 cm.

**168.** Inscribed LEECHES. White ground decorated in blue and gilt. 50 (with lid) × 21.6 cm. (Fig. 244).<sup>168</sup>

**169.** Inscribed LEECHES. White ground decorated in green and gilt. Lid missing. 42.1 × 21.4 cm.

<sup>166</sup> Samuel Alcock was one of the most prolific of early Victorian potters. See Godden, G. A., *British Pottery and Porcelain 1780–1850*, London, 1963, pp. 47–48.

<sup>167</sup> Lothian, *op. cit.* (footnote 159), indicates that these jars first appeared in S. Maw's 1839 catalogue. For an unexplained reason they were known as "Essex" jars.

<sup>168</sup> This jar has been illustrated by Lothian, *ibid.*

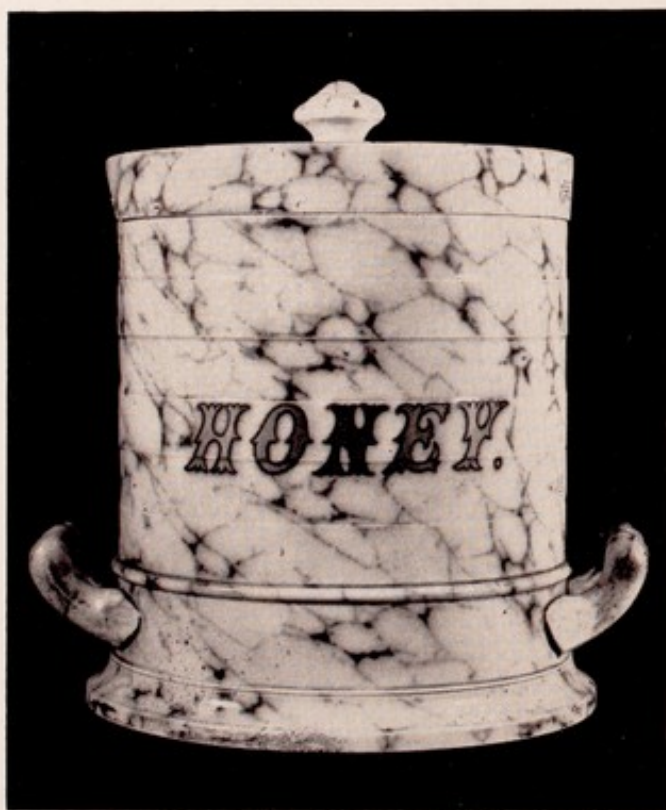




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d. *Cylindrical earthenware jars.*

These jars have the appearance of being made up of cylindrical sections. Two horizontal handles are placed at the base of the jar.<sup>169</sup>

**170–171.** Two jars with the inscriptions HONEY and TAMARINDS. White ground decorated with blue marbling. One lid missing. 25.3 (with lid) × 18.5 cm. (Fig. 245 for number 170.)

**172.** Inscribed LEECHES. The white ground has no decoration. Lid missing. 21.4 × 18 cm.

**173–174.** Two jars with the inscriptions FINE TAMARINDS and NEW HONEY. Blue jars. Each c. 26 × 19 cm. (Fig. 246 for number 174.)

**175.** Inscribed TAMARINDS. Light blue jar with dark blue and gilt decoration. Lid missing. 23.3 × 19.5 cm.

e. *Miscellaneous earthenware jar.*

**176.** Inscribed LEECHES. Urn-shaped jar with tall neck. White ground decorated with blue marbling and gilt. Horizontal handles are present and a perforated, squat bell-shaped lid. 37 × 24.7 cm. (Fig. 247.)<sup>170</sup>

f. *Stoneware jars.*

**177–178.** Two stoneware jars with the impressed words PATENT LEECH JAR on the side. A narrow band of slits (air holes) surrounds the jar a short distance from the top. The lid is held in position by a metal fastener which clips on to the rim of the jar. These jars are similar to those described by C. F. Buckle and first reported in the *Pharmaceutical Journal and Transactions* in 1844,<sup>171</sup> though the jars themselves are identical to those advertised in the 1890s.<sup>172</sup> 25.5 × 21.2 and 11.8 × 10 cm. (Fig. 248.)

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<sup>169</sup> Lothian, *op. cit.* (footnote 159), states that these were illustrated in Solomon Maw's 1832 catalogue.

<sup>170</sup> This jar has been illustrated by Lothian, *op. cit.* (footnote 159).

<sup>171</sup> See Lothian, *op. cit.* (footnote 159).

<sup>172</sup> See, for example, May, Roberts & Co.'s supplement to *Chem. & Drugg.*, 30 July, 1892.





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## ENGLISH STONEWARE PHARMACY JARS<sup>173</sup>

UNLIKE many stoneware objects a collection of pharmaceutical stoneware offers relatively little æsthetic satisfaction (though see jars with the embossed Royal Coat of Arms, p. 139). However, both ceramic and pharmaceutical historians can find much interest in the marked specimens and the variety of the jars.

Stoneware is a strong vitrified material, usually of a brown, buff, or greyish-blue colour and objects for utilitarian purposes are generally glazed with salt. Though the story of English stoneware begins in the 17th century<sup>174</sup> it was only in the 19th century, especially through the efforts of the Doulton Company,<sup>175</sup> that stoneware became widely used for domestic and sanitary items, chemical apparatus, and for the great variety of pharmaceutical storage containers. The latter include small and large vessels used in pharmaceutical laboratories; examples of these in the Wellcome Collection have mainly come from an old laboratory of a Bristol pharmacy<sup>176</sup> and from the pharmacy of St. Thomas's Hospital. It is interesting that the jars from St. Thomas's, which were obtained in 1967, are mostly from the Doulton factory, a reminder of the close link between the pottery and the hospital.

Unless stoneware jars are marked, attribution to a particular pottery is virtually impossible. Dating likewise is fraught with difficulty for the style and appearance has varied little over the entire period of production of these containers. It should also be noted that many of the smaller jars were originally used by pharmaceutical manufacturing companies for packaging their products, and were not designed as shop rounds.

In the following list of mostly 19th-century jars, unless otherwise stated, each jar is *cylindrical*, designed to be closed by a japanned metal lid, and brown in colour (some jars, especially among number 73, have the upper one-third a light or chocolate-coloured brown, and the lower two-thirds a buff colour). The inscriptions, which were generally applied by transfer and not infrequently altered over the years, are not given in this section.

### I. Marked jars

In this group jars are arranged alphabetically according to the pottery (all marks record the full name of the pottery). Although the potteries were in existence during the 1800s many of them survived into the present century, and some of the pots listed below are undoubtedly early 20th-century. Where known, dates for the marks are given in brackets.

<sup>173</sup> Information on other stoneware items can be found in various sections of the catalogue: namely, dispensing pots, p. 109; leech jars, p. 133; chemical apparatus, p. 153; male urinals, p. 256; water filters, p. 265; and a shaving bowl, p. 274.

<sup>174</sup> The only reasonably detailed account of stoneware is still J. F. Blacker's *The ABC of English Saltglaze Stoneware*, London, 1922.

<sup>175</sup> For a comprehensive history of this company, see Eyles, D., *Royal Doulton 1815-1965*, London, 1965.

<sup>176</sup> The museum records provide a first-hand description of the laboratory, at the back of the shop, before it was sold in 1923:

At one end is a large alchemist's (sic) furnace of brick, with a copper retort and condenser. . . . Against the wall on the other side are two complete furnaces, one with a muffle. By the side is a very large press probably used for crushing oil nuts, which stands about 9 feet high and is made of wood with an enormous iron screw. Facing this is a large stone mortar about 2' 6" high, but from the sculptured corners I think it has no doubt been an ancient font. A great pestal some 7 feet high stands in it supported by an iron ring some 5 feet up the wall. Next to these, on a block is a very large iron bell mortar, one of the largest I have seen, and the pestal is attached to a chain which suspends from an old spring beam carried along the ceiling. It is still in working order. Besides these principal objects there are many old copper measures, sieves, jars and other utensils used in the old lab. The whole place, with its stone-flagged floor and old brick walls forms a picture.



Not all the marks are factory marks and a few with dealers' names are included at the end of this group. The total numbers of the more common pots in the Collection are not given.

1. Jar, buff colour, with stoneware lid which has inset knob handle. Impressed diamond-shaped mark on the side: UNION/POTTERIES/C. BASTIN/VAUXHALL/LONDON. (C. 1878–1887).<sup>177</sup> 16 × 12 cm. (Fig. 249.)

2. Large storage jar with oval impressed mark: JOHN CLIFF & CO./LAMBETH. (1858–1869).<sup>178</sup> Also impressed on side: PATENT/FD. The stoneware lid has a leaded knob inscribed F J. 27.5 × 16.5 cm. (Fig. 250.)

3. Collection of buff-coloured jars with stoneware lids which have inset knob handles. Three have oval or rectangular impressed marks bearing the words DOULTON/LAMBETH. (1858–1891); the unmarked jars are probably also of Doulton manufacture. Size range: 15 × 12 to 17.5 × 13 cm. (Fig. 251.)

4–8. Five large storage vessels with tap holes near the base. Various oval or rectangular impressed marks of the Doulton pottery. These either include "Ltd" or "Made in England" and hence are post 1891, the latter being 20th-century. Size range: 32.5 × 29 to 38 × 31 cm.

9–12. Four large buff storage vessels with stoneware lids, and tap holes near the base. Two have the embossed inscription BORIC ACID and the others LEAD LOTION and PERCHLORIDE OF MERCURY 1 in 500. Three vessels have an oval impressed mark bearing the words: DOULTON & CO/LAMBETH/LONDON (the precise dates for this mark have not been recorded). The fourth has an oval impressed mark bearing the words DOULTON/LAMBETH (1858–1891). Each c. 56 cm. high. (Fig. 252 for number 11.)

13–15. Three jars with a narrow embossed beaded decoration about 2 cm. below the rim. One jar has an oval impressed mark: DOULTON & CO. LIMITED LAMBETH, (post c. 1880), and the other two have rectangular marks: DOULTON/LAMBETH (1858–1891). 15.3 × 11.5, 12.3 × 10.3, and 31 × 23 cm. (Fig. 253 for number 14.)

16–20. Five bottles with strap handles extending from the shoulder to just below the rim. Labels painted on to bottles. All with oval marks: DOULTON & CO/LIMITED/LAMBETH (20th-century but the precise date for this mark has not been recorded). 5 gallon size. Each c. 55 cm. high. (Fig. 254 for number 16.)

21. Large storage jar with the impressed mark: W. A. GRAY & SONS,/PORTOBELLO. (1870–1926). This jar and the following one are examples of Scottish stoneware and not English. 34.5 × 28 cm.

22. Jar with the impressed mark: KENNEDY/GLASGOW. (1866–1924). 12.5 × 10.2 cm.

23. Collection of jars each with impressed oval mark: POWELL/BRISTOL. (c. 1830–c. 1906). One jar has a stoneware lid. Each c. 7.5 × 6.8 cm.

24–29. Six squat jars, with very shiny glaze. They are probably from the same set although only number 24 bears the impressed square mark: POWELL/BRISTOL (cf. number 23). The high gloss on these jars was introduced by the Powell pottery in 1835 and was a considerable stimulus to improvements in stoneware. Each c. 7 × 10.7 cm. (Fig. 255 for number 24.)

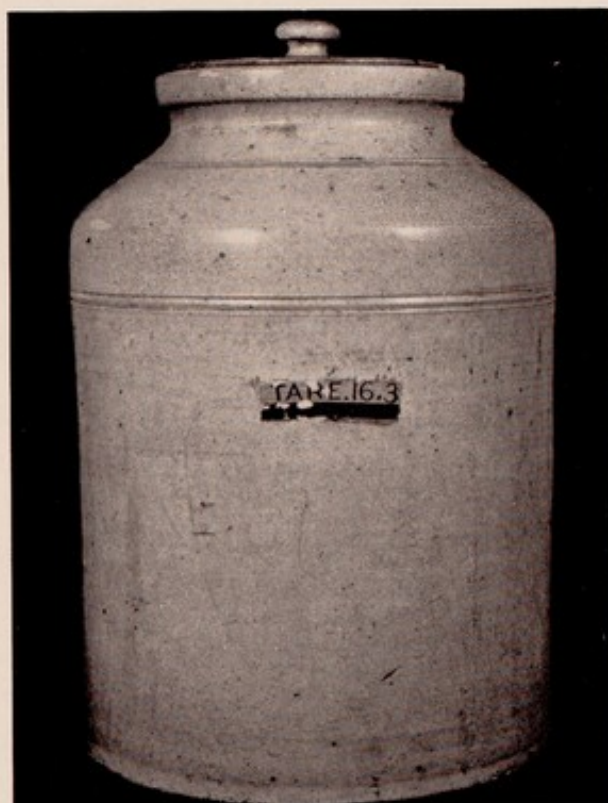
<sup>177</sup> Information from the London Directories.

<sup>178</sup> Eyles, D. (*Royal Doulton 1815–1965*, London, 1965, pp. 22–23), indicates that John Cliff produced stoneware in Lambeth between these dates.





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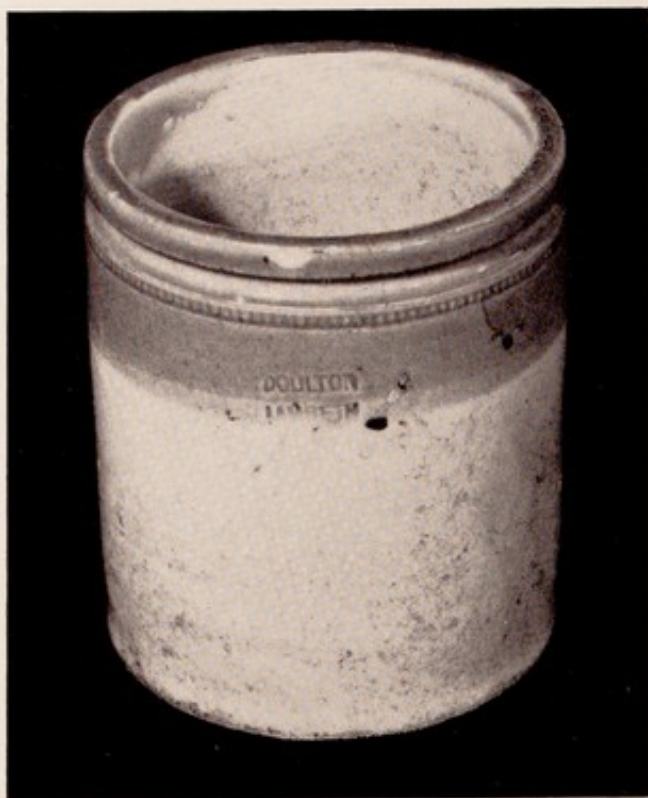


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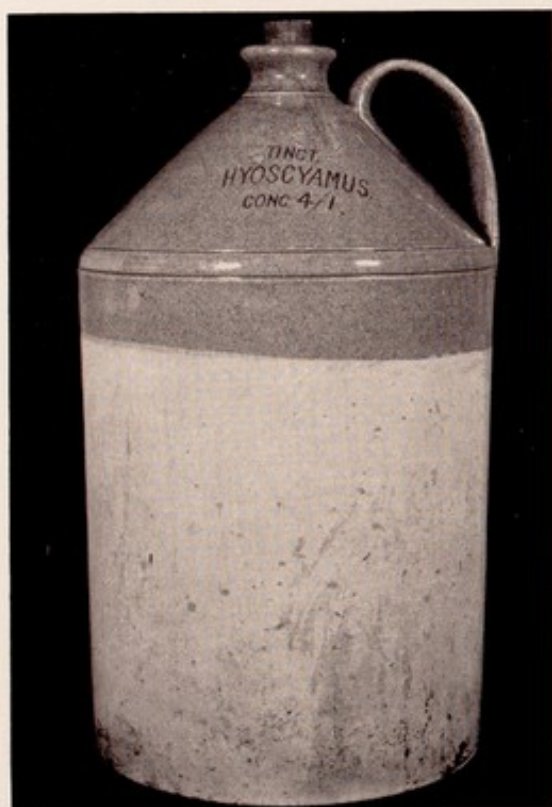




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30. Small jar with an oval impressed mark bearing the words PRICE/BRISTOL and with the number 4 [i.e., 4 oz.] between them. (It also has the black printed mark of the pharmaceutical company Ferris & Co. Ltd., Bristol.) For some information on the Price pottery through the 19th century see Pountney, W. J., *Old Bristol Potteries*.<sup>179</sup> 7 × 6.4 cm.
31. Large jar with narrow embossed beaded decoration about 2 cm. below the rim. Impressed mark: PRICE/BRISTOL with the number 64 above [i.e., 64 oz.]. Cf. number 30. 18.8 × 14.2 cm.
- 32–36. Five jars with various oval impressed marks: two bear the words: GEORGE SKEY/WILNECOTE/TAMWORTH, two: SKEY/TAMWORTH and the fifth: SKEY & CO. LD./TAMWORTH. The jars (1862–c. 1900) are also marked with the sizes: 8 oz., 12 oz., 16 oz. (× 2), and 20 oz. 5.5 × 7.3 cm and c. 10.5 × 9 (× 2), 11 × 9.3, 11.5 × 10.
37. One bottle with strap handle extending from the shoulder to just below the rim and an oval mark: GEORGE SKEY/WILNECOTE WORKS/TAMWORTH. (Almost identical shape to numbers 16–20.) 3 gallon size. Height: 46 cm.
- 38–39. Two vase-like jars with a narrow embossed beaded decoration on the shoulder. At least one, which originally bore a painted decoration, may have been used as a tobacco jar. Each has the oval impressed mark: LONDON POTTERY/STIFF & SONS/LAMBETH. (c. 1863–1913.) 23.5 × 12 and 20 × 12 cm.
- 40–41. Two jars decorated with an embossed Royal Coat of Arms and bearing, near the collar, an impressed rectangular mark with the words: HILL/FIXTURE DEALER/4, 5, and 7 NEW CUT. The arms are for the years 1816–1837 though the London directories list Hill at this address from 1861–1865. Each c. 20.5 × 17 cm. (Fig. 256 for number 40.)
42. Buff coloured jar decorated with an embossed Royal Coat of Arms. The Arms are those of Queen Victoria and on the scrolled label panel above them is embossed: WAYTE NO 5. GRACECH.ST. Wayte is listed in the London directories as a confectioner during the period 1822–1884. 17.7 × 15 cm. (Fig. 257.)

## II. Jars decorated with the Royal Coat of Arms (see also numbers 40–42)

Stoneware was quite often decorated with an embossed Royal Coat of Arms, and pharmacy jars with this decoration are not uncommon. There is, in fact, a considerable variety of such jars as a result of the different colours of the stoneware, the presence of additional motifs, and the various shapes of jars (see below).<sup>180</sup> These jars, especially where the Arms or the label panel were picked out in red, must have lent elegance to many a 19th-century chemist and druggist's shop.

Almost all the Arms are for the years 1816–1837, the one exception being number 44. This has the Arms of Queen Victoria which are relatively infrequent on pharmacy jars.

<sup>179</sup> Bristol, London, New York, 1920, pp. 245–248. See also Jewitt, L., *The Ceramic Art of Great Britain*, London, 1883, pp. 232–233 (these pages also contain information on the Powell factory, see numbers 23–29).

<sup>180</sup> One type of pot not represented is the syrup jar. Examples with embossed Arms are illustrated in *Chem. & Drugg.*, 1907, 71, 448.





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- 43.** Small vase-like jar. To the right and the left of the Royal Arms is a lion seated on a log (*cf.* number 44).<sup>181</sup> 12 × 6.8 cm. (Fig. 258.)
- 44.** Cylindrical jar with a lion seated on a log on either side of the Royal Arms. The Arms are those of Queen Victoria. 17 × 14 cm.
- 45–59.** Fifteen large bulbous-shaped jars with two small horizontal handles just below the shoulder. The stoneware has been painted a dark chocolate brown (now badly worn in places) and the Arms were once painted in red. Size range 35 × 14 to 42 × 17 cm. (Fig. 259.)
- 60.** Cylindrical jar of an unusually white stoneware, with brown band around the upper 2.5 cm. Such white stoneware is unusual for these pharmaceutical containers. 11.5 × 9.7 cm.
- 61.** Collection of cylindrical jars of various sizes, similar to numbers 40–42 (*cf.* figs. 256 and 257). Not all the jars are from the same set, for some have slight variations of design details. Many of the label panels have been outlined on three sides with a narrow band of red paint. Size range: 7.7 × 10.2 to 21.3 × 17 cm.

### III. Jars with other decorations

- 62–66.** Five jars with painted floral decorations in red, white, and green. Transfer labels. 10.4 × 10 cm. (Fig. 260 for number 62.)

### IV. Undecorated jars

- 67–72.** Five syrup jars each with a straight neck and spout. The spouts of two jars are covered with the remains of metal caps. 17.5 × 9.5 cm. (Fig. 261 for number 67.)
- 73.** Large stoneware barrel with the painted inscription SYR.FERRI.PHOSPH.CO. 53 × 38 cm. (Fig. 262.)
- 74.** A selection of bottles with handles extending from the shoulder to just below the rim (similar to numbers 16–20, fig. 254). Included here are two tall “bellarmines” (i.e., two bottles with an embossed head on the neck alleged to resemble the features of Cardinal Bellarmine). They are *c.* 47 cm. high, and almost certainly English. While there is nothing to connect them specifically with pharmaceutical use, they are virtually identical in size to the other bottles in this group.<sup>182</sup> Such bottles were used for general purposes during the preparation of fairly large quantities of medicaments. Heights range from 42 to 50 cm.
- 75.** A large number of jars of various sizes ranging from small jars (*c.* 8 × 6 cm., some with embossed decoration just below the rim) to large containers of 6 gallon capacity with leaded lids similar to number 2.

The jars are mostly brown and buff coloured but some are of a single colour—grey, buff or brown. They generally have japanned metal lids, though a few have cardboard or stoneware ones.

<sup>181</sup> Other decorations on either sides of the Arms on pharmaceutical jars can be found, such as a lion (without a log) and mounted knights.

<sup>182</sup> I. Noël Hume (“The Cardinal’s Bottle: Rhenish Stoneware Winebottles of the XVIth and XVIIth Centuries” *Apollo*, 1955, 62, 144) points out that originally “Bellarmines must primarily have been intended as bottles to contain Rhenish wines [but that] the potters were clearly aware that their products could find a market in their own right.”





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## ENGLISH PHARMACEUTICAL TILES

TILES and slabs have been widely used for rounding pills and mixing ointments. Some of the most fascinating of these are 17th–18th-century English tin-glazed tiles which are decorated in blue (occasionally in polychrome) with the Arms of the Society of Apothecaries of London.<sup>183</sup> The glaze on many of them shows little signs of wear (but see comments with number 7) and it is possible that the tiles were sometimes employed merely as pharmacy signs although there is no evidence that they were commonly hung in shop windows, as is often believed. There is also no evidence for the statement that the Society of Apothecaries presented them to apprentices when they obtained the freedom of the Company.<sup>184</sup>

### Earthenware tiles

19th-century tiles are invariably of white or coloured earthenware and provide an interesting variety, though decorated tiles are rare.<sup>185</sup> The Wellcome Collection contains only undecorated tiles; apart from one large example (30 × 30 cm.) these are part of the fittings of domestic medicine chests. Such tiles are small in size (c. 12 × 12 cm.) and are not common, the majority of tiles of this size being of glass. In view of the relative scarcity of 19th-century tiles it is relevant to add that pill “machines” became very common in the 19th century and were provided with an area (wood or marble) for rounding the pills.

### Classification and dating of Wellcome tin-glazed tiles

Tin-glazed tiles bearing the Arms of the Society of Apothecaries are of various shapes; oval and heart-shaped (both rare), and the commoner shield-shaped and octagonal. Octagonal tiles show three variations: (a) regular sided, (b) elongated, the vertical sides being longer than the horizontal, and (c) square with truncated corners.

The Wellcome Collection of tiles will be grouped according to their shapes,<sup>186</sup> while within each group the order of decorative motifs (where present) will be as follows: (A) Polychrome decorations. The two examples in the Collection have design details identical to those on two other recorded polychrome tiles and also to those of the polychrome Arms on a large 17th-century pharmacy jar.<sup>187</sup> Lothian has assigned a date of c. 1660, but there is no

<sup>183</sup> For a well illustrated introduction to these see Lothian, A., “The Armorial London Delft of the Worshipful Society of Apothecaries”, *The Connoisseur*, 1951, 127, 21–26. These tiles are commonly known as pill tiles, but there is no doubt that they were useful for the preparation of small quantities of ointments.

Other tin-glazed tiles such as the heart-shaped example with a ribbon-like label panel design (illustrated by C. Hemming, *The Connoisseur*, 1918, 52, 193–203, illustration 1, and now in the possession of the Pharmaceutical Society of Great Britain), and a tile with the Royal Coat of Arms (illustrated by Lothian, *op. cit.* (this footnote)) are not represented in the Wellcome Collection.

<sup>184</sup> This has been emphasized recently by Dr. R. Ironside in his unpublished catalogue, *A Collection of Apothecaries' Tiles* (“Pill Slabs”) at Apothecaries Hall, Blackfriars Lane, London, E.C.4., 1966–67, p. 4.

<sup>185</sup> Few of these have been illustrated, but see “The Apothecary's Shop at Kirkstall Museum”, *Chem. & Drugg.*, 1956, 165, 580; Matthews, L. G., *History of Pharmacy in Britain*, Edinburgh and London, 1962, Plate 21; and Buten, H., *Wedgwood Counterpoint*, Philadelphia, 1962, p. 14.

<sup>186</sup> There is no example of an oval tile, of which only one appears to have been recorded. See Matthews, L. G., *History of Pharmacy in Britain*, Edinburgh and London, 1962, Plate 28. Also illustrated in Taggart, R. E., *The Frank P. and Harriet C. Burnap Collection of English Pottery in the William Rockhill Nelson Gallery*, Kansas City, Missouri, 1967, item 90.

<sup>187</sup> Lothian, A., *op. cit.* (footnote 183), illustrates one tile, which is in the collection of the Society of Apothecaries, and the pharmacy jar. The other tile is in the Colonial Museum at Williamsburg, Virginia, U.S.A. Two further tiles have been recorded which have only the serpent in green, but the design is similar to that described in B (below). One is in the London Museum (Lothian, *ibid.*), and the other is in the Society of Apothecaries (Ironside, *op. cit.* (footnote 184)).



evidence restricting the tiles to this date only. (B) Designs which incorporate the Arms of the City of London below the motto. This design is similar to that on a tile dated 1703 (the date replacing the City Arms) and the tiles are probably late 17th- to early 18th-century.<sup>188</sup> (C) Designs with a relatively small amount of mantling and no scrolling around the motto panel. Some of these have a tree placed on top of the rhinoceros and are dated the second half of the 18th century. Others, without the tree, are also mostly late production.

It must be added that the details of the Apothecaries' Arms—as can be seen from the illustrations of the Wellcome tiles—show a wide variety of minor differences in addition to the major variations just noted. These include heraldic inaccuracies such as the bow in the right hand of Apollo and the arrow in the left hand instead of vice versa. (The original description of the Arms is given below.<sup>189</sup>) However, such details are generally consistent within one pattern; for instance, the polychrome tiles are correct while those with a tree (another heraldic inaccuracy) are incorrect. The majority of those with the City Arms are incorrect (but see numbers 7 and 16).

There are interesting artistic variations, too, such as smiling unicorns and the fact that the rhinoceros surmounting the helm clearly taxed the capabilities of many a pot painter.

The classification of designs described above embraces the majority of known tiles,<sup>190</sup> but unfortunately a precise dating of them is, at present, impossible. Apart from the 1703 tile already mentioned, the only other dated example is 1670 and this has design details not found on any of the Wellcome tiles.<sup>191</sup> A large pharmacy jar (dated 1724) should however be noted, for it bears on the reverse the Apothecaries' Arms not dissimilar to the polychrome decoration on the Wellcome tiles already mentioned.<sup>192</sup>

The attribution of tiles to the various manufacturing centres is likewise difficult and while early tiles, such as those in polychrome, are undoubtedly of London origin, the whole question requires study. One point of interest is that the designs on many tiles, particularly those with the tree above the rhinoceros, can often be superimposed on each other, suggesting

<sup>188</sup> On some of these tiles there are small swag decorations suspended between the end of the motto panel and the City Arms. (See Lothian, *ibid.*, illustration X); there are no examples of these in the Wellcome Collections. Other very similar tiles have either a parafle or scroll in place of the City Arms (*cf.* Lothian, *ibid.*, illustrations 7 and 9).

<sup>189</sup> The text of the notes on the original Grant of Arms is given in Wall, C., Cameron, H. C., and Underwood, E. A., *A History of the Worshipful Society of Apothecaries of London*, Oxford, 1963, vol. 1, pp. 403–404. See also Bromley, J., and Child, H., *The Armorial Bearings of the Guilds of London*, London, 1960, pp. 1–4. The original description of the Arms is as follows:

in a Shield azure Apollo, the inuenter of phisique proper, with his heade Radiant, holdinge in his left hand a bowe & his Right hande an Arow dor, Suplanting a Serpent, Argent aboute the Shield an Helme, theruppon a mantle gules doubled Argent, and for their Creast vppon a Wreath of their Colours, A Rhynoceros proper, Supported by too Vnicorns or, armed and vulgated argent, vppon a Compartiment to make the Atchieuement compleat, this motto, OPIFERQVE PER ORBEM DICOR.

<sup>190</sup> Notable exceptions are tiles having a design with Apollo and the serpent surrounded by a scroll-like decoration of what appears to be rhinoceros hide, rather than the usual enclosure within a small shield-shaped or oval medallion. An example is in the Fitzwilliam Museum (illustrated by Lothian, *op. cit.* (footnote 183)). Another is illustrated by Drake, T. G. H., "Antique English Delft Pottery of Medical Interest", *Can. Med. Ass. J.*, 1938, 39, 585–588.

It is perhaps of interest to note that the Arms on plates, which are probably of Bristol origin *c.* 1745–55, fall under group C, but are not identical to any of the examples in the Wellcome Collection. See Ray, *op. cit.* (footnote 11), item 38.

<sup>191</sup> For illustrations of the two dated tiles see Lothian, A., *op. cit.* (footnote 183), or Lothian, A., "English Delftware in the Pharmaceutical Society's Collection", *Trans. English Ceramic Circle*, 1960, 5, 1–5.

<sup>192</sup> Illustrated in, for example, Ramsey, L. G. G., (ed.), *The Concise Encyclopædia of Antiques*, London, 1960, vol. 2, Plate 175.









**Plate 3.** English pharmaceutical tile, no. 6, p. 145



that the design outline was "pounced",<sup>193</sup> and hence that the tiles were probably the products of one pottery.<sup>194</sup>

## I. Truncated square, and regular octagonal tiles

1. Tile with pink tinted glaze. Blue decoration but with yellow serpent and with other details of the decoration picked out in yellow, e.g. horns and tail of the unicorn. Diameter: 24.5 cm. (Fig. 263.)

2. Tile with glaze tinted pink on the back. The design includes the Arms of the City of London below the motto. Diameter: 26 cm. (Fig. 264.)

On the following three tiles (numbers 3–5) the mantling is restricted to a small amount above the shield, and there is no scrolling around the motto panel.

3. Tile with an unusual barber's pole-like decoration on the sides of the shield, and, suspended from the ends of the motto scroll, a decoration of a series of half-shaded ovals decreasing in size.<sup>195</sup> Diameter: 26.5 cm. (Fig. 265.)

4. A roughly executed tile with one side thicker than the other. One interesting detail is that the unicorns, the rhinoceros, the serpent and Apollo are all grinning. Diameter: 24.5 cm. (Fig. 266.)

5. Tile on which a large area of undecorated margin remains. The design is a replica in almost every detail of that on tile number 15, and the outlines of the decoration were probably "pounced" on to both tiles. Edge of tile painted in dark blue. (Other tiles with a coloured edge are numbers 9 (in maroon) and 15 and 17 (in blue, and blue-black) and they date from the second half of the 18th century.) The design is identical to that on a creamware tile (also edged in blue) in the possession of the Society of Apothecaries.<sup>196</sup> Diameter: 26.5 cm. (Fig. 267.)

## II. Elongated octagonal tiles

6. Tile with polychrome decoration: turquoise serpent, yellow unicorns and with other features of the decoration picked out in yellow such as parts of the helm and of the rhinoceros. Each unicorn has an inverted arrow-head on the neck (a similar mark occurs on the base of the English pharmacy jar in fig. 65). A polychrome tile in the possession of the Society of Apothecaries (see footnote 187) has a mark, similar to the letter W, in the same neck position. 23.5 × 27 cm. (Plate 3.)

7. A roughly executed tile which is slightly bowed being concave on the upper surface. The design includes the Arms of the City of London below the motto. Blue tinted glaze which

<sup>193</sup> "Pouncing" was the use of a paper cartoon of the design which had holes pricked in the outline. The cartoon was placed on the pot or tile and sprinkled with a powder so as to leave a "ghost" of the pattern which the painter could fill in.

<sup>194</sup> Ironside has stressed the possibility that the designs bearing a tree above the rhinoceros were pounced, *op. cit.* (footnote 184).

<sup>195</sup> This motif also occurs, for example, on tulip chargers and certain small dispensing pots (see fig. 196).

<sup>196</sup> Ironside, *op. cit.* (footnote 184), tile T.2. Another tin-glazed tile with identical design (and also blue edge) is illustrated in *Sotheby and Co.'s Catalogue of English Pottery and Porcelain*, 7th November 1967, lot 242.





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shows considerable signs of wear. That numerous tiles show little signs of wear has been advanced as evidence that many of them were merely used as shop signs. While this is sound supposition it is relevant to add that a tile in the collection of the Society of Apothecaries (Ironsides *op. cit.* (footnote 184), tile T.3) has graticulations scratched on the edge of the tile which may possibly have been used as a guide for dividing a "pipe" of pill mass into small pieces for rounding into pills.  $27 \times 24.5$  cm. (Fig. 268.)

The following four tiles (numbers 8–11) have the conspicuous feature of a tree placed above the rhinoceros. In addition scrolling is absent from the motto panel which has, instead, a decorative swag suspended from it (the varying detail of this swag decoration can help in classifying the tiles).

These tiles are the commonest of those bearing the Arms of the Society of Apothecaries. They date from the second half of the 18th century and are generally thought to be Liverpool manufacture.

8. Tile with blue tinted glaze. The motto is labelled in black.  $26 \times 21.5$  cm. (Fig. 269.)

9. Tile with motto labelled in black. The glaze around the decoration is yellowed, and the tile edged in maroon. This tile differs from the other three tiles with the tree (numbers 8, 10, and 11) in that the tails of the unicorns are leonine and tasselled rather than squirrel-like.<sup>197</sup>  $30.3 \times 24.5$  cm. (Fig. 270.)

10. Tile with pink tinted glaze. The motto is labelled in maroon. The glaze around the decoration is yellowed. Unglazed back.  $29.8 \times 24.3$  cm. (Fig. 271.)

11. Tile with blue tinted glaze. The motto is labelled in maroon. Unglazed back except for small isolated areas.  $30.3 \times 24.5$  cm. (Fig. 272.)

### III. Shield-shaped tiles

12. Tile with bright blue decoration. The design includes the Arms of the City of London below the label panel. Glaze worn both on back and front (*cf.* number 7). Height: 31.7 cm. (Fig. 273.)

13. A similar tile to number 12, but with blue tinted glaze. Height: 30.2 cm. (Fig. 274.)

14. A tile with an almost identical design to number 13, but the bottom tip is broken. The "sword" on the City Arms is a scimitar. Blue tinted glaze. (Fig. 275.)

15. A tile with only a small amount of mantling and on which a large area of undecorated margin remains (*cf.* number 5). Blue coloured edge now largely missing. Tip broken. (Fig. 276.)

### IV. Heart-shaped tiles

16. Tile with blue tinted glaze. The design includes the Arms of the City of London below the motto panel. Height: 32 cm. (Fig. 277.)

17. Tile with a blue tinted glaze and on which a large undecorated margin remains. Similar design to that on numbers 5 and 15. Blue-black edge. Height: 27 cm. (Fig. 278.)

<sup>197</sup> A similar tile (with maroon edge and leonine tails to the unicorns) is illustrated in *Christie's Illustrated Catalogue*, 9th October 1967, frontispiece.





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# ENGLISH MORTARS AND OTHER APPARATUS

## I. Mortars

While items included in this section have not generally concerned the collector they are certainly not without interest for the historian.

The hard porcelain ("composition") mortar was introduced by Josiah Wedgwood who, after reading Priestley's *Experiments and observations on different kinds of air* (1777), noted "The Dr. seems much at a loss for a mortar, not metal, for pounding in. Make him a deep one or two."<sup>198</sup> Wedgwood, however, met problems<sup>199</sup> but by 11 July 1779 these were solved and the first chemically unreactive "composition" mortars—soon to become widely used—were exhibited at the Apothecaries Hall, London (*cf.* fig. 77).

One other pottery, at least, was soon making apparently similar mortars. Hillier<sup>200</sup> records an 1785 advertisement of Turner and Abbot stating that they manufacture Mortars and Pestles of so hard a composition, that the strongest acids cannot penetrate them, are much more durable than marble, and not subject as those are, to wear away, and intermix with whatever is pounded in them, consequently far preferable either for the Chemist, Apothecary, or Kitchen.

Some of these mortars, as well as other wares from the Turner factory, were sold, from about 1810–1814, through James Underhill Mist, 82 Fleet Street, London (see mortar number 7).<sup>201</sup>

Most composition mortars (for exception see number 10) have a hemispherical shape with flat base, but as can be seen from the list below many can be distinguished by *impressed* factory or dealers' marks:

1. Marked, in lower case lettering, with the name WEDGWOOD / & BENTLEY, and the number 2 [i.e. size 2<sup>202</sup>]. This is one of the very early mortars produced by Wedgwood, dating 1779–1780. 3.4 × 7 cm. (Fig. 279.)
2. Marked with the name WEDGWOOD and the number 4. 19th-century. 8.6 × 14.1 cm.
3. Marked with the words WEDGWOOD / BEST COMPOSITION and the number 3. 19th-century. 6.9 × 10.5 cm.
4. Marked with the words JACKSON & CO. / LONDON and the number 1, the mark of London pharmaceutical dealers. Second half of 19th century. 6.4 × 11.3 cm.
5. Marked: RICHARDS, & SON / LONDON, the name of London pharmaceutical wholesalers. Second half of 19th century. 5.4 × 10.1 cm.
6. Marked with a monogram bearing the letters JAMCO (not identified), the size and the statement "Guaranteed Acid Proof". 9 × 15.5 cm.

<sup>198</sup> This quotation and the one in footnote 199 are taken from R. E. Schofield's account in *The Lunar Society of Birmingham*, Oxford, 1963, pp. 160–161.

<sup>199</sup> On 30th May 1779 he wrote: "Upon trial I found they would imbibe a little oil, though their substance was of a truly porcelain texture. To make them more vitreous still, we gave them more fire. . . . They came out of the kiln more vitreous indeed, but blister'd, notwithstanding which they still imbibe a little oil. . . . I am endeavouring to make a new one (composition) without such freaks as render the other imperfect. In the former body I employed a substance containing much fixed air. I now substitute one which I believe contains none, or very little if any."

<sup>200</sup> Hillier, B., *Master Potters of the Industrial Revolution*, London, 1965, p. 59.

<sup>201</sup> *Cf.* Hillier, B., *ibid.*, pp. 64–66.

<sup>202</sup> Other numbers (e.g., 0, 3, and 4) appearing on mortars are also size numbers.

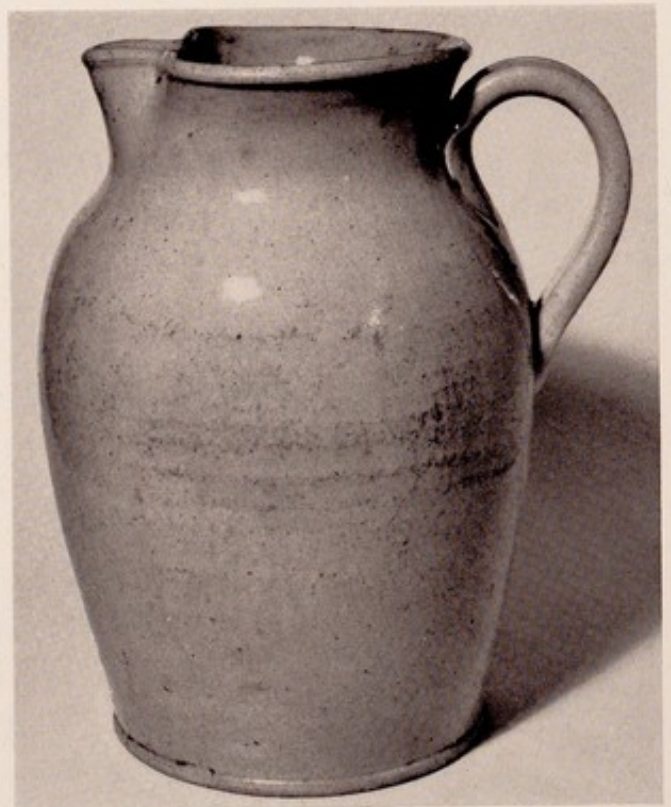




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The following two mortars (numbers 7–8) are from the Wellcome Collection of medicine chests. (The majority of mortars in these chests are of glass and the relatively few composition ones are generally unmarked.)

7. Marked with the name and address I. MIST, 82 FLEET ST. LONDON and the number 1 (see footnote 201 for note on Mist). The composition pestle accompanying this mortar is also marked with Mist's name and address (generally, pestles are unmarked). Mortar:  $7 \times 11$  cm. (Fig. 280.)

8. Marked with the name M. TOMLINSON/HULME and the number 0. Tomlinson was a 19th-century Manchester wholesaler.  $5.8 \times 9.8$  cm.

9. The collection also contains a number of mortars, of various sizes, marked: "Warranted Acid Proof". Additionally there are unmarked mortars and 20th-century examples such as those marked: MAW BARNET/MADE IN ENGLAND.

10. Pedestal-like double mortar narrower at the top than the bottom. Both the top and the bottom are hollowed to form the two sizes of the mortar. Probably late 19th to early 20th century.  $9.9 \times 13$  (base diameter) cm.

## II. Miscellaneous apparatus

A collection of pharmaceutical and chemical apparatus offers wide and interesting scope as exemplified in the following items. Pharmaceutical objects include (a) stoneware ewers for preparing large quantities of tinctures, etc. (fig. 281, height 27.5 cm.; this was obtained from the pharmacy of St. George's Hospital, London), and (b) infusion jugs based on an idea of Robert Alsop<sup>203</sup> (fig. 282, height 13.5 cm., a similar infusion jug in the collection is marked POWELL/BRISTOL).

Chemical apparatus includes "composition" retorts bearing the impressed mark WEDGWOOD (fig. 283, length 17 cm.), 19th-century earthenware crucibles each with the impressed mark MORGAN, the name of a firm in Battersea (fig. 284, heights 6.5, 8.7, 10 cm.), a stoneware still-head marked DOULTON & WATTS/LAMBETH POTTERY (c. 1815–1858, height 41 cm.), and a stoneware worm condenser. ( $24 \times 17$  cm.)

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<sup>203</sup> See Mohr, F., and Redwood, T., *Practical Pharmacy*, London, 1848, p. 39.





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PART 2

NURSING AND HYGIENE



ONLY incidental attention has been paid to the ceramic history of most of the domestic ware considered in this part and Part 3 of the catalogue, yet it is certainly not without interest. All the items are English except for some Dutch posset pots, spittoons, and shaving bowls. While many of the objects will appeal to the student of ceramics of the 18th century and earlier, the majority will interest the connoisseur of 19th-century blue transfer-printed ware and 19th-century (especially Victorian) pottery in general.

19th-century wares have, on the whole less interest from the artistic viewpoint than have earlier items,<sup>204</sup> but they very much reflect the industrialisation of the pottery industry; as Bemrose has pointed out in connection with blue printed wares they are important because of their real economic consequence.<sup>205</sup>

Relevant 18th-century ceramic wares in the Collection are in creamware, blue and white porcelain and "country" pottery, although there is by no means a representative range of the last two categories.<sup>206</sup> Nevertheless it is hoped that the study of domestic medical objects, which has as yet received little attention, will be fostered by the Wellcome Collections. Such wares are undoubtedly of value to the medical and the social historian in helping him to understand the everyday life and concern with health of our forebears.

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<sup>204</sup> But see the increasing numbers of books on 19th-century pottery: for example, Bemrose, G., *Nineteenth-Century English Pottery and Porcelain*, London, 1952, Hughes, G. B., *Victorian Pottery and Porcelain*, London, 1959; Godden, G. A., *British Pottery and Porcelain, 1780-1850*, London, 1962; and Wakefield, H., *Victorian Pottery*, London, 1962.

<sup>205</sup> See Bemrose, G. J. V., "Nineteenth-Century English Ceramics", *Trans. English Ceramic Circle*, 1951, 3, 39-53.

<sup>206</sup> A useful survey of relevant porcelain items available, at least in Worcester ware, can be found in Chapter 9 (on domestic wares) in F. Severne Mackenna, *Worcester Porcelain, the Wall Period and its Antecedents*, Leigh-on-Sea, 1950.

Apart from posset pot number 33 the Wellcome Collections have two examples of brown slip decorated "country" pottery, but which are probably of Continental origin. They are both storage vessels.



# FEEDING UTENSILS AND RELATED ITEMS

## Introduction

Items in this section are connected with invalid or infant feeding and, except for a few Dutch posset pots (p. 224), are all of English manufacture.<sup>207</sup> Such domestic wares were, of course, also made of non-ceramic materials: pewter, in particular, was widely used,<sup>208</sup> silver was not uncommon, and glass was important especially when it began to be generally used for infants' feeding bottles. Spiers, in a valuable article "Glass, Metal, Pottery, Wood or what you will",<sup>209</sup> gives many illustrations of the same object made with different materials.

### 1. Invalid feeding cups

Of the wide variety of invalid feeding cups the most common is hemispherical in shape; a handle to the right of the spout, rarely to the left, is usually present and the spout is either straight or curved, the latter being more common to 20th-century cups. The cups generally have a half-cover which is flat or, as is typical of 20th-century examples, slightly convex.<sup>210</sup> In England, this hemispherical shape, which seems to have first appeared during the 18th century in creamware (*cf.* number 9), soon became popular.<sup>211</sup> This is reflected in the numerous 19th-century examples, many of which are handsomely decorated with blue transfer prints, though plain wares are not uncommon.

A very much less common cup is bucket-shaped with a side handle and straight spout (*cf.* figs. 285 and 289). These were made of Bristol and Liverpool tin-glazed ware, porcelain, creamware, pewter, glass, and silver;<sup>212</sup> all such ceramic cups date from the second half of

<sup>207</sup> It must be stated, however, that a few unmarked items (e.g., white and cream-coloured invalid feeding cups and infants' feeding bottles) could be of Continental origin as is evidenced by their similarity with marked Continental pieces.

<sup>208</sup> See, for example, Steer, F. W. (ed.), *Farm and Cottage Inventories of Mid-Essex 1635-1749*, Chelmsford, 1950. Unfortunately, no feeding vessels are mentioned in the inventories. Such ephemeral items were probably included in categories such as "Severall Peeeces of Puter, waighing 24 li".

<sup>209</sup> *Chem. & Drugg.*, 1962, 177, 715-722. The following English language articles are also of interest: Drake, T. G. H., "Antique Pewter Articles of Medical Interest", *Bull. Hist. Med.*, 1941, 10, 272-287; Drake, T. G. H., "Antique British Silver of Medical Interest", *J. Hist. Med.*, 1952, 7, 68-78; Dohne, H., *Old English Silver and its Medical Interest*, Liverpool, 1955; Delieb, E., "Medical Silver", *Apollo*, 1961, 74, 194-196. The latter article illustrates a number of items from the Wellcome Collections including a 1698 invalid feeding cup or posset pot.

<sup>210</sup> Examples of 20th-century cups in the Wellcome Collection are not listed in this section. Such cups are frequently plain though colourfully decorated porcelain examples are by no means uncommon.

<sup>211</sup> No hemispherical English tin-glazed or 18th-century porcelain cups are recorded in the literature. On the other hand, the Wellcome Collection has a large number of French 19th-century tin-glazed cups of this shape. Silver objects often provide the prototype for ceramic items but no 18th-century hemispherical silver feeding cups appear to have been recorded.

It is relevant to add that a similar shaped cup in pewter, though with straight tapering sides, is illustrated in *The Mead Johnson Collection of Pediatric Antiques*, Mead Johnson & Co., Indiana, n.d., p. 22. It has been dated c. 1780. Two late 19th-century examples of this style are in the Wellcome Collection.

<sup>212</sup> For illustrations of tin-glazed and porcelain cups see, for example, Ray, *op. cit.* (footnote 11), and Spiers, *op. cit.* (footnote 209). The Liverpool tin-glazed examples illustrated are c. 3 inches high and more cylindrical than bucket-shaped; taller tin-glazed cups can occasionally be found.

There is a bucket-shaped cup in glass in the Wellcome Collections, and also examples in pewter and silver which have curved spouts. The silver vessels and some of those in pewter are relatively small. They are not dissimilar in form to Smith's "milk pots" (see p. 188) and may have also been used in feeding infants. See G. F. Still, *The History of Pediatrics*, London, 1931, pp. 459-463. Three of the small Wellcome pewter pots are illustrated by Still.



the 18th century or earlier and it is probable that this shape preceded the hemispherical cups.<sup>213</sup>

Bulbous-shaped cups with long curved spouts<sup>214</sup> are much rarer than the above cups as are those of Lowestoft porcelain which are of an inverted bell-shape.<sup>215</sup> Narrow boat-shaped cups, which have the half cover extending over a short spout, also deserve special mention; one late 19th-century trade catalogue describes them as pap boats, "for the nursery",<sup>216</sup> although by 1903 they were listed as feeding cups. They are generally small vessels, and must have been most commonly used for children (for examples see p. 184 under pap boats).

The majority of feeding cups in the Wellcome Collection are 19th-century and decorated with underglaze blue transfer prints.<sup>217</sup> Of the numerous potteries using this method of decoration the best known is Spode-Copeland and many examples from this factory are listed below.<sup>218</sup> S. B. Williams has classified the Spode prints as follows: Indian, Carmanian, Italian, Chinese, and general,<sup>219</sup> a classification which also summarizes most of the numerous non-Spode prints.<sup>220</sup> (The range of the latter is well exemplified below, see numbers 26–57; for other examples, as well as those from the Spode factory, see pap boats, p. 181; feeding bottles, p. 195; spittoons, p. 238; and urinals, p. 256.) The general patterns are mostly of pastoral scenes and floral decorations.

## I. Porcelain cups

1. Cup with straight, tapering sides, ogee-edged half-cover, straight spout (without sieve holes at the base), and handle opposite the spout. Blue underglaze floral decoration on the sides and a flower and butterfly on the cover.<sup>221</sup> Stained light brown in places. Lowestoft porcelain, c. 1770. 8.3 × 8.8 cm. (Fig. 285.)

The following six cups (numbers 2–7) are hemispherical in shape, and, unless otherwise stated, have curved spouts (without sieve holes), handles on the right hand side of the spout, and ogee-edged half-covers.

2. Cup and matching saucer decorated with polychrome floral decoration and gilt edging.

<sup>213</sup> It should be remembered that small spouted feeding vessels have a much longer history than is indicated by the examples under discussion; for example, small posset pots would have been particularly suitable for invalid feeding. Many early spouted vessels were used for child feeding; the Wellcome Collection contains an interesting selection of such vessels obtained from children's graves at Jebel Moya in the Sudan: see, Lacaille, A. D., "Infant Feeding-Bottles in Prehistoric Times", *Proc. Roy. Soc. Med. (Sect. Hist. Med.)*, 1950, 43, 565–568. Also, Hutchings, N. W., "4,000 years of infant feeding", *Chem. & Drugg.*, 1958, 169, 714–718.

<sup>214</sup> See, for example, Spiers, *op. cit.* (footnote 209).

<sup>215</sup> An example of these is in the Norwich Museum. I am grateful to Miss S. Smith for this information.

<sup>216</sup> *Book of Illustrations to S. Maw Son & Thompson's Quarterly Price-Current*, London, 1891, p. 264.

<sup>217</sup> Transfer-printing was the application of a pattern engraved on a block to the surface of the vessel. From about 1800 this was done by placing tissue paper on the "inked" block and then applying the paper to the surface of the vessel. Underglaze printing was preferred to overglaze so as to preserve the decoration from wear.

<sup>218</sup> These can be dated according to the various factory marks: the name Spode appears on specimens from about 1805 to the year 1833 when the name was changed to Copeland and Garrett; from 1847 the name Garrett was removed.

<sup>219</sup> *Antique Blue and White Spode*, (third edition), London, 1949.

<sup>220</sup> For useful information, see Wakefield, H., *Victorian Pottery*, London, 1962, pp. 17–36.

<sup>221</sup> Spiers, C. H., *op. cit.* (footnote 209), illustrates an identical cup, while Watney, B., *English Blue and White Porcelain of the 18th century*, London, 1963, illus. 78c, shows a similar one, but with straight edged half-cover.





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On the base is a green printed phoenix and entwined serpents above the words BISTO/ENGLAND, the mark of the Staffordshire pottery Bishop and Stonier for the years 1891–1936.  $6.9 \times 10.3$  cm. (Fig. 286.)

3. Cup with wide pouring lip instead of spout. Decorated in russet brown with fruit and foliage. Same mark as on number 2 with the addition of "R<sup>D</sup> N<sup>O</sup> 240000", a registration number for the year 1894.  $6.4 \times 10.2$  cm. (Fig. 287.)

4. Decorated with polychrome floral decoration and gilt edging. Spout has sieve holes. Unmarked except for the cipher  $\frac{3}{348}$ . Late 19th–early 20th-century.  $6 \times 9.1$  cm.

5. Decorated with gilt edging and, on the half-cover only, with polychrome fruit and leaves. Spout has sieve holes. Late 19th–early 20th-century.  $6.4 \times 10.2$  cm.

6. Cup with three side handles and a lipped spout. The ogee-edged half-cover is slightly convex, characteristic of 20th-century cups. The cup is undecorated, but graduated into eight ounces on the inside. Probably early 20th-century.  $8.6 \times 11.3$  cm. (Fig. 288.)

7. Cup with lipped spout. The half-cover is slightly convex. Decoration of silver lusted handle and edging. Probably early 20th-century.  $8.2 \times 10.5$  cm.

## II. Cream-coloured and white earthenware cups

8. Deep cream-coloured, bucket-shaped cup with yellow tinted glaze. The spout is straight and has no sieve holes, and the double intertwined handle (each section with four grooves) has four floral terminals.<sup>222</sup> The half-cover has a wavy edge, and a narrow ring of embossed beaded decoration surrounds the cup both at the base and near the top. Leeds ware *c.* 1770–1780, probably of an earlier style than number 9.  $7.7 \times 9.3$  cm. (Fig. 289.)

The following five cups (numbers 9–13) are hemispherical and, unless otherwise stated, have loop side handles, straight spouts (without sieve holes), and ogee-edged half-covers.

9. Cream-coloured cup with end of spout chipped. The glaze is crazed and slightly tinted green. The cup is probably Leeds ware; it is not dissimilar to the one illustrated in the 1814 edition of the Leeds Pattern Book<sup>223</sup> though there are differences such as the absence of grooves on the handle, and the slightly different outline of the edge of the half-cover.  $6.2 \times 11.9$  cm. (Fig. 290.)

10. Cream-coloured cup with slightly curved spout. The glaze is crazed and yellow tinted. The cup has no handle or foot and the top is entirely covered except for a small opening to one side. On the base is the impressed mark: PAYNE's/VEHICLE. This is probably a dealer's mark, but has not been identified. *c.* 1800.  $4.2 \times 11.4$  cm. (Fig. 291.)

11. A light-brown hemispherical vessel entirely covered except for a small lipped opening. Opposite the opening, on the side of the vessel, is a small hole possibly for regulating the pouring of the liquid contents, but the unusual style of this vessel makes it rather unlikely

<sup>222</sup> For an illustration of the terminal see Towner, D., *English Cream-coloured Earthenware*, London, 1957, p. 78, fig. 11. Towner points out that this terminal was used extensively by the Leeds pottery from *c.* 1775–1820.

<sup>223</sup> Reproduced by Towner, D., in *The Leeds Pottery*, London, 1963, item 219 of Pattern Book.





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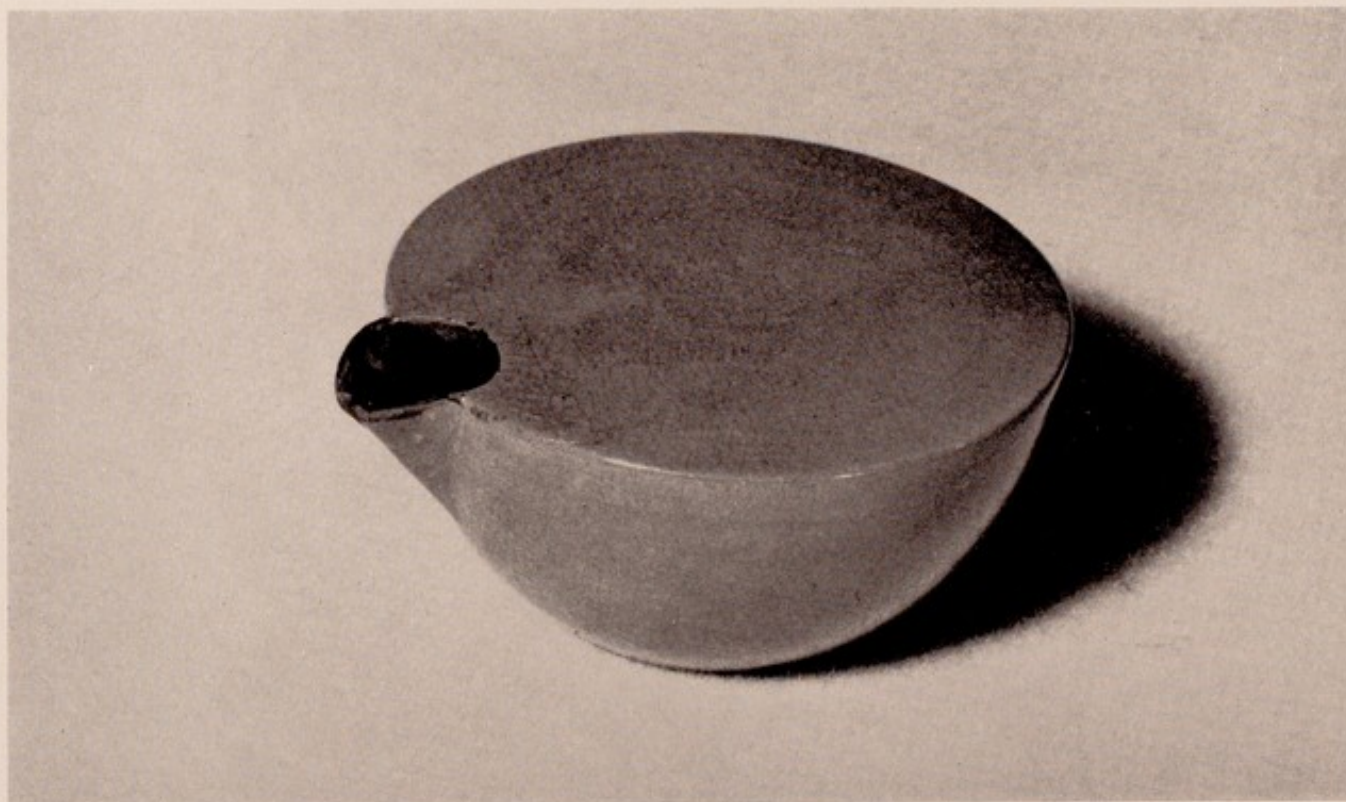


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that it was used for invalid feeding.<sup>224</sup> The base bears the same impressed mark as number 10: PAYNE's/VEHICLE.  $3.6 \times 7.4$  cm. (Fig. 292.)

12. White cup decorated on the half-cover with the Yorkshire rose surrounded by the words "WEST RIDING of the COUNTY OF YORK". Spout has sieve holes.  $6.6 \times 11.4$  cm.

13. White cup with curved lipped spout and double intertwined handle. Spout has sieve holes.  $6.4 \times 10.7$  cm. (Fig. 293.)

### III. 19th-Century blue transfer-printed hemispherical earthenware cups

a. *Cups with factory marks on the base.* (All marks are blue printed unless otherwise stated.)

(i) The following twelve cups (numbers 14–25) are from the Spode-Copeland Factory and can be dated by the changing factory name (see footnote 218). The spouts are straight, have a flange at the end, and, except for number 25, have sieve openings. Unless otherwise stated the half-covers are straight-edged.

#### CUPS DATED BETWEEN 1833 AND 1847

The following four cups (numbers 14–17) have a circular mark with the words COPELAND & GARRETT forming the circumference, and LATE SPODE in the centre. A sprig of foliage completes the base of the circle.

14. Decorated with the "tower" design (a country scene of trees, houses, a bridge and church tower<sup>225</sup>). Additional cipher marks X and L on the base.  $7.7 \times 12.7$  cm. (Fig. 294.)

15–17. Three cups with a "blue rose" style decoration<sup>225</sup> of wild roses and foliage. One has the additional cipher mark F ( $7.2 \times 12.9$  cm.), another is cream coloured and has the additional mark of three small green strokes ( $6.4 \times 9.9$  cm.). The third has the additional mark of two blue strokes ( $6.6 \times 10.2$  cm.). (Fig. 295 for number 15.)

Cup number 18 has a circular mark, which bears the words COPELAND AND GARRETT at the circumference, surrounded by a floral decoration and surmounted by a crown.

18. Cup with a "blue rose" style decoration.  $6.5 \times 10.2$  cm.

#### CUPS DATED BETWEEN 1847 AND 1867

The following three cups (numbers 19–21) are marked, in lower case lettering, COPELAND/LATE SPODE.

19–20. Two cups decorated with the "tower" design. Each also bears the printed number 5.  $6.3 \times 9.8$  and  $6.6 \times 10.1$  cm.

21. Cup decorated with the "tower" design. Additional printed number 10. The half-cover is ogee-edged.  $7.2 \times 12.7$  cm. (Fig. 296.)

<sup>224</sup> Another possible medical use could be for giving nauseous medicines to children in the same way that Gibson's spoon was used (see p. 227), but there is absolutely no evidence for this.

<sup>225</sup> For details on this design, see Williams, S. B., *op. cit.* (footnote 219). It should also be noted that a number of cups are decorated with various borders. G. Bernard Hughes (*Victorian Pottery and Porcelain*, London, 1959, p. 28) has emphasised that borders can sometimes be of help in identifying the provenance of an item.





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The following three cups (numbers 22–24) are marked, in lower-case lettering, COPELAND. They have ogee-edged half-covers.

22–23. Two cups decorated with the “tower” design. 6.5 × 10 cm. and 6.4 × 9.8 cm.

24. Decorated with polychrome floral decoration in blue, greens, reds, and yellow. Copeland mark in black (not blue). 6.8 × 10.3 cm. (Fig. 297.)

#### CUP DATED AFTER 1891

The following cup has an oval mark bearing the words COPELAND, ENGLAND, SPODE’S TOWER. It has also the impressed mark: COPELAND.

25. Decorated in dark blue with the “tower” design. 7.1 × 12.7 cm.

(ii) The following three cups (numbers 26–28) have the impressed mark: WEDGWOOD. The spouts are straight (without sieve holes) and have a small flange near the end. The half-covers are straight-edged.

26. Decorated with boating scene, somewhat blurred. The handle is unusually placed opposite the spout (see also numbers 39, 41, and 50). Additional marks: impressed and printed L. 5.5 × 9 cm. (Fig. 298.)

27–28. Two cups decorated with Chinese landscape decoration. One has the additional printed W, and the other two printed and impressed strokes.<sup>226</sup> Both *c.* 6.1 × 9 cm. (Fig. 299 for number 27.)

(iii) The following two cups (numbers 29–30) are from the Staffordshire pottery of Davenport. The spouts are slightly curved (without sieve holes) and the half-covers have an ogee-edge.

29. Decorated with a country scene of river, trees, figures, and buildings. The cup has an unusually splayed foot. Marked: DAVENPORT. Probably from the period 1820–1860.<sup>227</sup> 6.2 × 10.6 cm. (Fig. 300.)

30. Decorated with country scene of river, bridges, and church, but with the same inside border decoration as on number 29. Scrolled, oval mark with the name of the pattern (illegible) and, underneath, the word DAVENPORT. *c.* 1820–1860. 6.6 × 10.8 cm. (Fig. 301.)

#### b. *Cups with marks bearing the name of the pattern, etc.*

31–32. Two cups decorated with country scenery and derelict masonry. The half-covers are ogee-edged. The straight, flanged spouts have strainer holes. Marked with a foliage decorated label panel bearing the word VERONA. 7.2 × 13.2 and 6.8 × 12.1 cm. (Fig. 302 for number 31.)

33. Decorated with country scenery and derelict classical masonry. The half-cover is straight-edged. The straight flanged spout is without strainer holes. Marked with an irregular octagon-shaped label panel bearing the word ATHENS. 7.5 × 13 cm. (Fig. 303.)

<sup>226</sup> A similar cup, with the handle at the back, is illustrated in Buten, H. M., *Wedgwood Counterpoint*, Pennsylvania, 1962, p. 172.

<sup>227</sup> This Davenport mark does not appear to have been recorded, but is almost certainly *c.* 1820–60. Godden indicates that recorded Davenport marks of this period generally bear the name of the pattern.





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34. Decorated with floral design and urn-shaped vases each with a serpent-like creature encircling them. The half-cover is ogee-edged. Straight spout with strainer holes. A scrolled mark includes a flying bird carrying twig, and bears the words FLORENTINE OPAQUE CHINA.  $6.3 \times 11.4$  cm. (Fig. 304.)

c. *Unmarked cups.*

These cups feature a range of decorations as well as minor variations in shape.

35. Decorated with "tower" design. Half-cover is ogee-edged. Curved spout with strainer holes.  $7.7 \times 13$  cm.

36. Large cup decorated with country scenes which include seated and standing ladies. Three quarters cover with ogee-edge. The curved spout, without strainer holes, has a lipped end, a feature common to many 20th-century cups.  $7.6 \times 14.5$  cm. (Fig. 305.)

37. Small cup with country scenes. Half-cover missing. Flanged straight spout without strainer holes.  $5 \times 8.6$  cm.

38. Decorated with abstract pelmet design except on the spout where there is a country scene. Half-cover is ogee-edged. Straight spout without strainer holes.  $6.3 \times 12$  cm.

39. Decorated with scrolls and country scenery. Half-cover with straight edge. Handle on side opposite spout. Flanged, straight spout without strainer holes.  $6.6 \times 10.3$  cm.

40. Decorated with foliage decoration and country scenery. Three-quarters-cover with ogee-edge. Flanged straight spout with strainer holes.  $7.5 \times 12.3$  cm. (Fig. 306.)

41. Decorated with Chinese scenery. The cup has an unusual figure of eight opening but no foot. Curved spout with strainer holes and handle opposite.  $5.9 \times 11.9$  cm. (Fig. 307.)

42–43. Two cups decorated with pseudo-classical scenes. Cups have ogee-edged half-covers and prominent feet. Straight spouts without strainer holes, and angled handles.  $6.5 \times 11.3$  and  $7 \times 14.3$  cm. (Fig. 308 for number 42.)

44. Cup with scenery showing oriental influence. Half-cover is ogee-edged. Straight spout with channelled ring 2.5 cm. from end, and without strainer holes. A number 1 is printed on the base.  $7.1 \times 12.3$  cm.

The following four cups (numbers 45–48) have an identical decoration of flowers and butterflies.

45–46. Two cups with half-covers with straight edges. Straight spouts with bulbous-shaped ends, and no strainer holes.  $6.7 \times 11.1$  and  $7.5 \times 12.5$  cm. (Fig. 309 for number 45.)

47–48. Two cups with half-covers with straight edges. Straight flanged spouts one with strainer holes.  $6.5 \times 10.8$  and  $6.5 \times 10.7$  cm.

49. Decorated with floral design. Half-cover is ogee-edged. Straight flanged spout with strainer holes.  $7.2 \times 12.8$  cm.

50. Floral decoration. Curved spout without strainer holes. Half-cover with gadrooned edge. Handle on side opposite spout.  $6.9 \times 11.6$  cm. (Fig. 310.)

51–57. Seven cups with floral decorations. Straight spouts with flanges and strainer holes. Half-covers are ogee-edged. Size range:  $6.2 \times 10.1$  to  $7 \times 13.3$  cm. (Figs. 311 and 312 for numbers 51 and 53.)





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## 2. Pap boats

THE popularity of artificial food for infants over mothers' milk—as reflected in the objects in this section and the next (feeding bottles)—has waxed and waned over the centuries and makes a fascinating story. In the 17th, 18th, and 19th centuries pap, consisting of flour or bread soaked in water or diluted milk, was in widespread use and generally fed to infants by means of the pap boat.<sup>228</sup>

Most pap boats are small open boat-shaped vessels with one end fashioned into an extended lip for placing to the mouth. They held, on average, about 1–2 fluid ounces (average length and width 11.5 × 6 cm.) and were made of a variety of materials in addition to pottery and porcelain; for example, pewter, silver, bone, and wood.<sup>229</sup> Possibly the earliest known ceramic boats are of elegant Bow porcelain (c. 1752);<sup>230</sup> later ones, while having a similar characteristic elegance, are commonly of finely potted creamware or blue transfer-printed earthenware.

Another style of vessel sometimes called a pap boat takes the form of a bird, often with the beak acting as a "spout". The only examples of these in the Wellcome Collections are French, though similar English vessels are known (see, for instance, examples in the Buten and the Schreiber Collections).<sup>231</sup>

A third form of pap boat (see numbers 21–28) has an extended spout covered by the half-cover (which is generally convex) of the boat. They mostly date from the second half of the 19th century, though by this time pap was becoming less and less popular.<sup>232</sup>

### I. Open boat-shaped vessels<sup>233</sup>

#### a. Porcelain.

1. Decorated with gilt border and polychrome floral design in pink, green and blue. 19th-century. 10.7 × 6.3 × 4.5 (depth) cm. (Fig. 313.)

<sup>228</sup> Large quantities of pap were given to infants, at least in the 18th century. See Drake, T. G. H., "Pap and Panada", *Ann. Med. Hist.*, 1931, 3, 289–295; Drake's article, "Infant Feeding in England and in France from 1750–1800" (*Am. J. Diseases Children*, 1930, 39, 1049–1061) is also relevant. Panada, a similar preparation to pap, is often confused with it.

<sup>229</sup> See, for example, first reference in footnote 228; also Drake, T. G. H., "Antiques of Pediatric Interest", *J. Ped.*, 1933, 2, 68–69; Spiers, C. H., "Glass, Metal, Pottery, Wood, or what you will", *Chem. & Drugg.*, 1962, 177, 715–722. Many examples of pap boats made of non-ceramic materials are in the Wellcome Museum. Over forty of these are silver, mostly dating from the period 1780–1820.

<sup>230</sup> These are in the Watney collection and I am grateful to Dr. Watney for drawing my attention to them.

<sup>231</sup> Buten, H. M., in *Wedgwood Counterpoint*, Philadelphia, 1962, p. 184, illustrates a Wedgwood example and notes that it was called a physic cup; Rackham, B., *Catalogue of English Porcelain, Earthenware, Enamels and Glass collected by Charles Schreiber . . . and the Lady Charlotte Elizabeth Schreiber*, London, 1930, vol. 2, p. 69, item 339. Whether such vessels were used for pap at present remains uncertain.

<sup>232</sup> There developed new concepts of infant feeding; a useful introduction to this can be found in Sadler, S. H., *Infant Feeding by Artificial Means*, (2nd edition), London, 1896.

S. Maw and Son, were advertising these boats by at least 1866 (*A Catalogue of Surgeons' Instruments & Appliances . . .*, London, 1866, p. 236). But by 1891 (*Book of Illustrations to S. Maw, Son & Thompson's Quarterly Price-Current*, London) a much greater range was illustrated. (The dates 1866 and 1891 must be taken as a general guide only, for the rarity of catalogues and other sources of information makes precise dating difficult.) Later these pap boats were called feeding cups (see p. 160).

<sup>233</sup> Not all open boat-shaped vessels are pap boats. An illustration in a Catalogue published by Acloque, suppliers of chemical and pharmaceutical apparatus (c. 1818), illustrates open boat-shaped glass vessels. See also the note on the similarity of cream boats under item 2.





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b. *Cream-coloured and white earthenware, 18th–early 19th-century.*

2. Cream-coloured boat with relief grape-vine decoration. Loop handle with three grooves (one near each edge and one central) and foliate terminals. The possibility that this vessel is a cream boat cannot be ruled out entirely for handled pap boats are rare; however its size and form are in keeping with pap boats (vessels for cream are invariably slightly different in shape as well as having a more decorative rim). For an example of a handled pap boat see number 15. (The Wellcome Collection also has a handled pewter boat, and one in silver which appears to have toothmarks at the tip.<sup>234</sup>) Probably Leeds ware, 1770–1780.<sup>235</sup> 10.7 × 5.5 × 4 cm. (Fig. 314, right.)

3. Cream-coloured (but discoloured brown) boat. The crazed glaze is slightly tinted blue-green. 12.5 × 6.5 × 4.3 cm. (Fig. 315.)

4–5. Two light cream-coloured boats. Number 4 has a raised curved back so that the boat resembles a child's crib. 11.4 × 6.2 × 4.1 and 10.5 × 4.7 × 6 cm. (Fig. 316, left and centre.)

6. Light cream-coloured boat with slightly scalloped edge and bowed sides. Back slightly raised. Marked WEDGWOOD, and with S and C-like cipher marks. 10.5 × 5.5 × 5.4 cm. (Fig. 316, right.)

7. Light cream-coloured boat with the glaze tinted blue indicative of pearlware. Relief foliage decoration, and a raised, curved back giving the boat the appearance of a child's crib. Relief decoration on pap boats is rare but compare also number 2. 11.4 × 5.6 × 3.8 cm. (Fig. 314, left.)

8. White boat with a slightly raised back. The crazed glaze has the blue tint which is characteristic of pearlware. 11.3 × 5.3 × 4.5 cm.

c. *19th-century earthenware boats with blue transfer-printed decorations.*

The insides of the boats have border decorations (see illustrations) but these are not specifically described in the entries below. (See footnote 225 for a comment on their possible importance.)

(i) *With blue transfer-printed or impressed marks on the base.*

9. Decorated with pelmet-like design identical with the inside border designs on the Davenport feeding cups numbers 29–30 (p. 170). Blue printed mark bearing the name DAVENPORT and the cipher mark 2, the mark of the Staffordshire pottery, Davenport. Probably c. 1820–1860 (see footnote 227). 11.1 × 6 × 4.6 cm. (Fig. 317.)

10. Boat with raised back and decorated with trees and derelict masonry, part of the pattern used on invalid feeding cups numbers 31–32 and labelled Verona (see also spittoon number 15, p. 238). Impressed mark: MINTON/BB and ciphers A Y II, the mark of the Staffordshire pottery Minton. BB refers to Best Body, Y indicates the year 1861, A the month of April, and II is a potter's mark. 11.9 × 6.2 × 4.4 cm. (Fig. 318.)

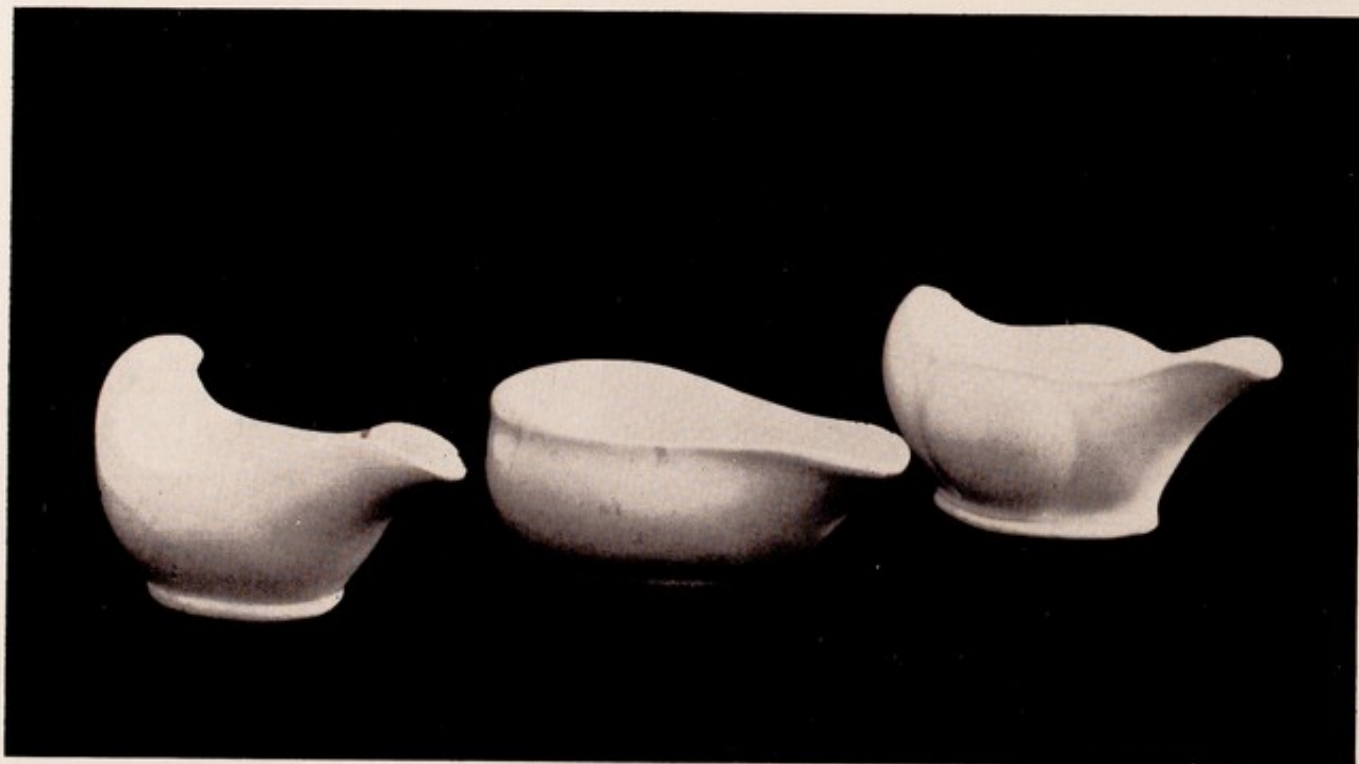
<sup>234</sup> For another handled example, in Sheffield plate, see *The Mead Johnson Collection of Pediatric Antiques*, Mead Johnson & Co., Indiana, n.d., p. 32.

<sup>235</sup> I am grateful to Donald Towner for this opinion.



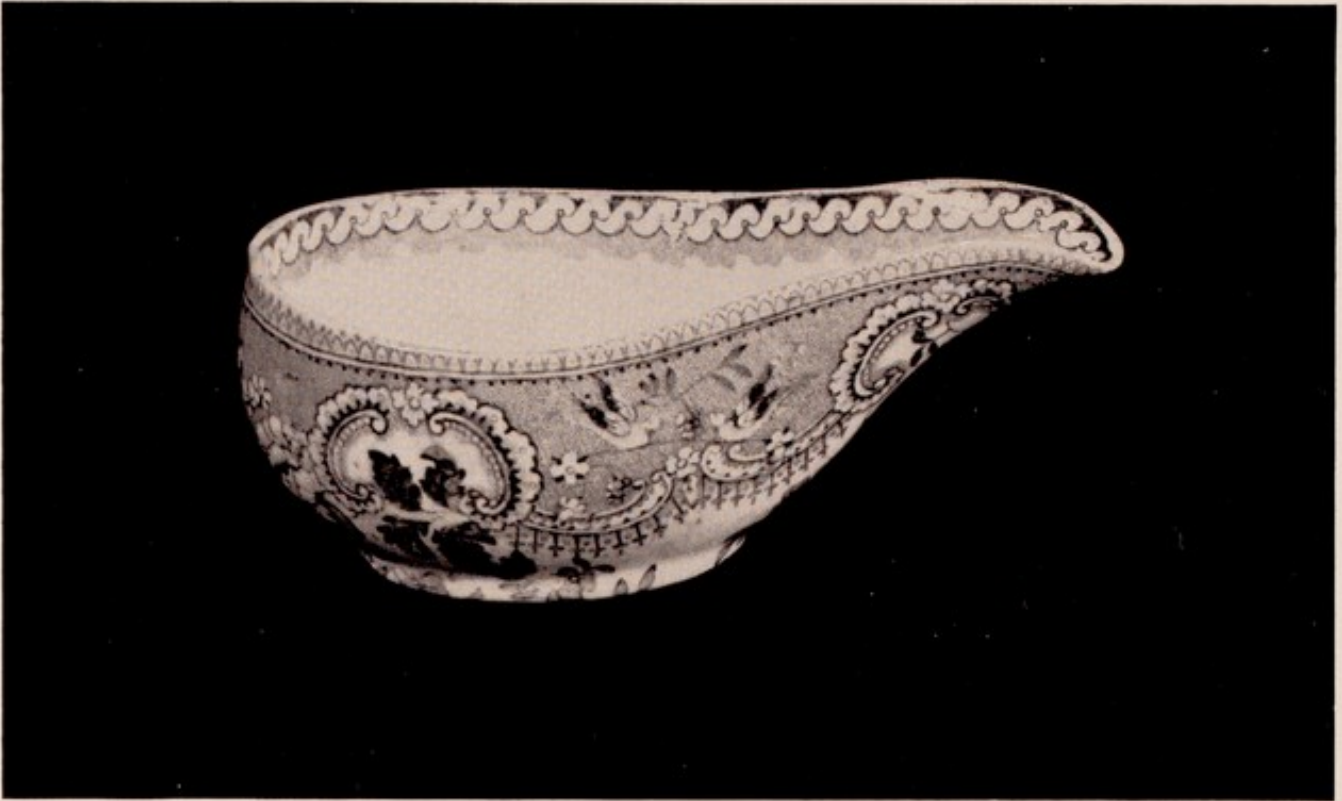


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(ii) *Unmarked.*

11. Boat with raised back decorated with part of a "Willow pattern", the same version as on the Spode spittoons numbers 11 and 13 (p. 238).<sup>236</sup> The boat is marked with a blue printed number 2.  $12.3 \times 6.8 \times 4.9$  cm. (Fig. 319.)
12. Boat with a foot and a pale blue decoration of part of a "Willow pattern", but of a version which differs in details from that on number 11.<sup>236</sup>  $12.2 \times 5.7 \times 5.6$  cm.
13. Boat decorated with "Indian" scene of gardens and elephant riding.  $11.5 \times 5.4 \times 6$  cm.
14. Boat with raised back and pastoral scene of countryman and sheep.  $11.9 \times 6.3 \times 5.3$  cm. (Fig. 320.)
15. Unusual boat with scallop-like handle at back. Decorated with flowers and butterflies; design almost identical with that on invalid feeding cups numbers 45–48 (p. 174).  $12.6 \times 5.8 \times 4.8$  cm. (Fig. 321.)
- 16–19. Four boats decorated with floral designs. Numbers 16 and 17 have raised backs and are decorated with floral design and urn-shaped vases with serpent-like creatures encircling them. The design is identical with that on invalid feeding cup number 34 which bears a mark with the words Florentine Opaque China (see fig. 304). Number 18 does not have an inside border decoration, but is decorated on the bottom of the inside. Each *c.*  $12 \times 6 \times 4.5$  cm.
20. Boat with raised back. Abstract blue design.  $12 \times 6.3 \times 4.3$  cm. (Fig. 322.)

## II. 19th-century boats with half-covers extending over the spout, and with handles opposite the spout

### a. *Undecorated porcelain.*

- 21–22. Two boats, one with flat handle and one with looped handle.  $15.6 \times 6.8 \times 5.3$  and  $15.2 \times 6.5 \times 5.3$  cm. (Fig. 323 for number 22.)

### b. *Decorated porcelain.*

- 23–25. Three boats with gilt edging and polychrome (blue, pink, purple, red, and yellow) floral decoration on the half covers. All have flat handles. Each *c.*  $14.5 \times 7.2 \times 4.8$  cm. (Fig. 324 for number 23.)

### c. *Undecorated white earthenware.*

26. An unusual boat with two ends available for feeding, the back being fashioned into a lip.  $14 \times 7 \times 4.4$  cm. (Fig. 325.)
27. Boat with flat handle.  $15 \times 8.2 \times 4$  cm.

### d. *Decorated white earthenware.*

28. Boat outlined with blue edging and with flat handle.  $19.1 \times 10.1 \times 5.4$  cm.

<sup>236</sup> S. B. Williams, *op. cit.* (footnote 219), pp. 127–148, has drawn attention to the many Spode variations of the willow pattern.





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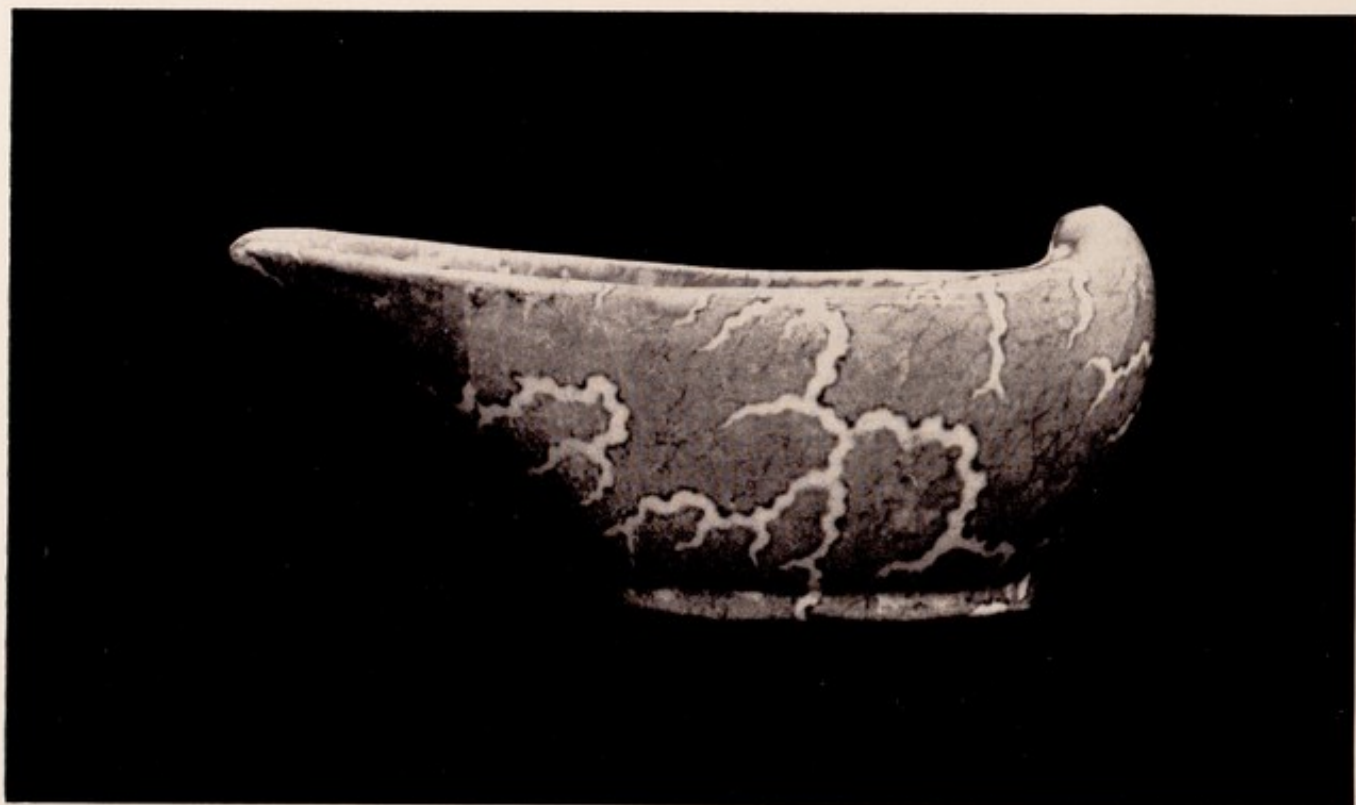


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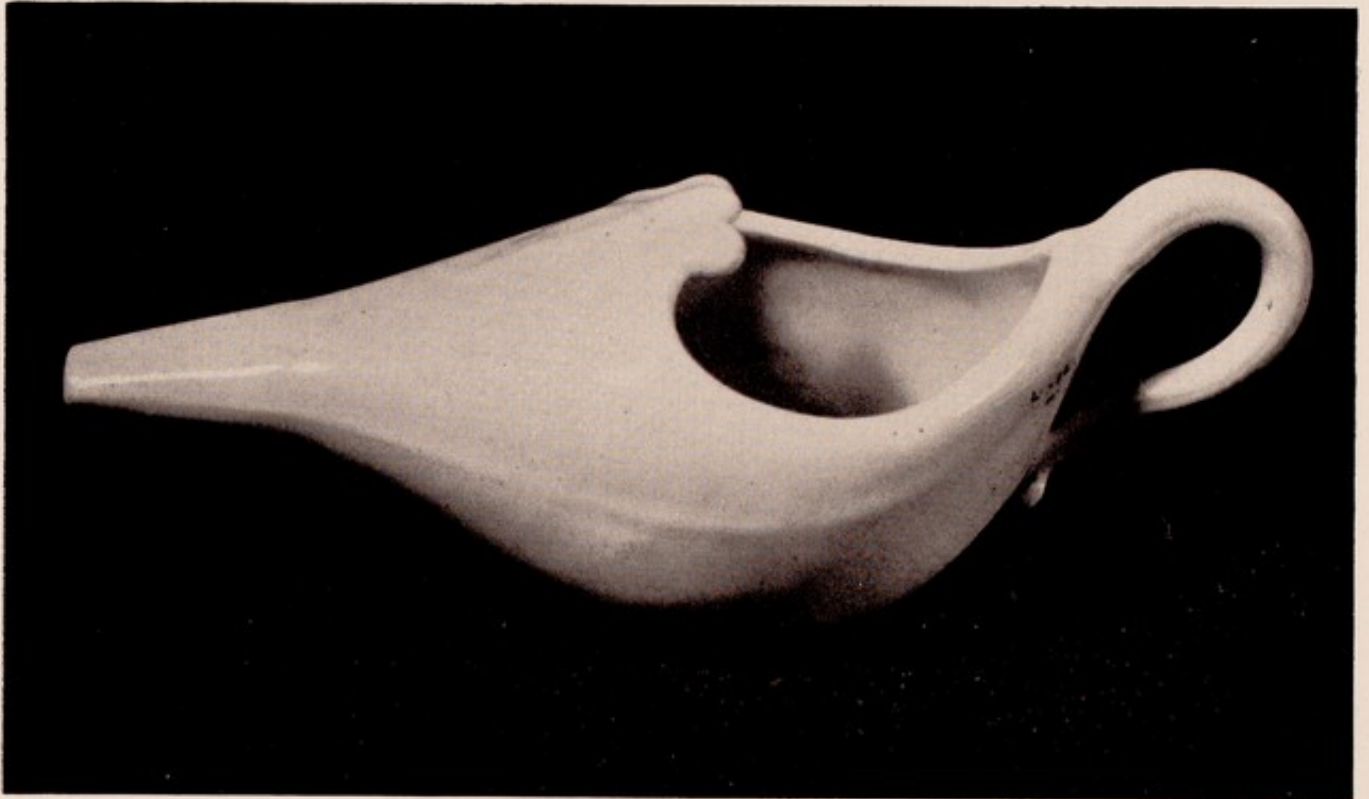


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### 3. Infant feeding bottles

THE most common ceramic infant feeding bottle—the boat-shaped or submarine variety—became popular in the 19th century. It replaced such vessels as cows' horns<sup>237</sup> and upright feeding bottles.<sup>238</sup> Judging from surviving creamware bottles it would seem that the boat-shape was introduced near the end of the 18th century at a time of much interest in infant feeding and when Hugh Smith's "milk pots" were used (see numbers 1–2).<sup>239</sup> The latter, made of pewter and of silver, as well as creamware, were apparently popular.

Boat-shaped feeding bottles have a circular opening on top, for filling, while the extended narrow end, to which the teat is attached, terminates in a small hole. The opposite end is generally flat, but occasionally is rounded. The opening for filling was sometimes stoppered with an elaborate valve arrangement—to allow the entry of air—and it is interesting that the openings of the bottles listed below show a variety of rims of various diameters.<sup>240</sup>

The majority of ceramic bottles in the Wellcome Collection are transfer-printed in blue and mostly date from the first half of the 19th century. However they were gradually replaced entirely by glass bottles which allowed a greater check on cleanliness.

#### I. Smith's milk pots<sup>241</sup>

As already indicated Smith's creamware milk (or "bubby") pots were apparently

<sup>237</sup> The use of the cow horn has a long history. Wickes, I. G., notes that in the Middle Ages the use of perforated cows' horns was probably widespread. He also quotes Armstrong's statement (1767) that the horn was in use in the 18th century. (See *A History of Infant Feeding*, London, 1953, p. 419 [reprinted from *Archives of Diseases in Childhood*, 1953, 28].) Recently there has been found in St. Bartholomew's Hospital horns with the narrow ends moulded, by means of clay or similar substance, into the shape of a nipple with a small hole in the centre.

<sup>238</sup> For illustrations see, for example, Drake, T. G. H., "Infant Feeders and Feeding in bygone days", *Chem. & Drugg.*, 1956, 165, 614–616, and Hutchings, N. W., "4,000 years of infant feeding", *ibid.*, 1958, 169, 714–718. Many of the objects illustrated in the latter article are in the Wellcome Collections.

<sup>239</sup> For a survey of the literature on infant feeding see Drake, T. G. H., "Infant Feeding in England and in France from 1750 to 1800", *Am. J. Diseases Children*, 1930, 39, 1049–1061. Unfortunately details about the introduction of the boat-shaped bottle have not yet been found.

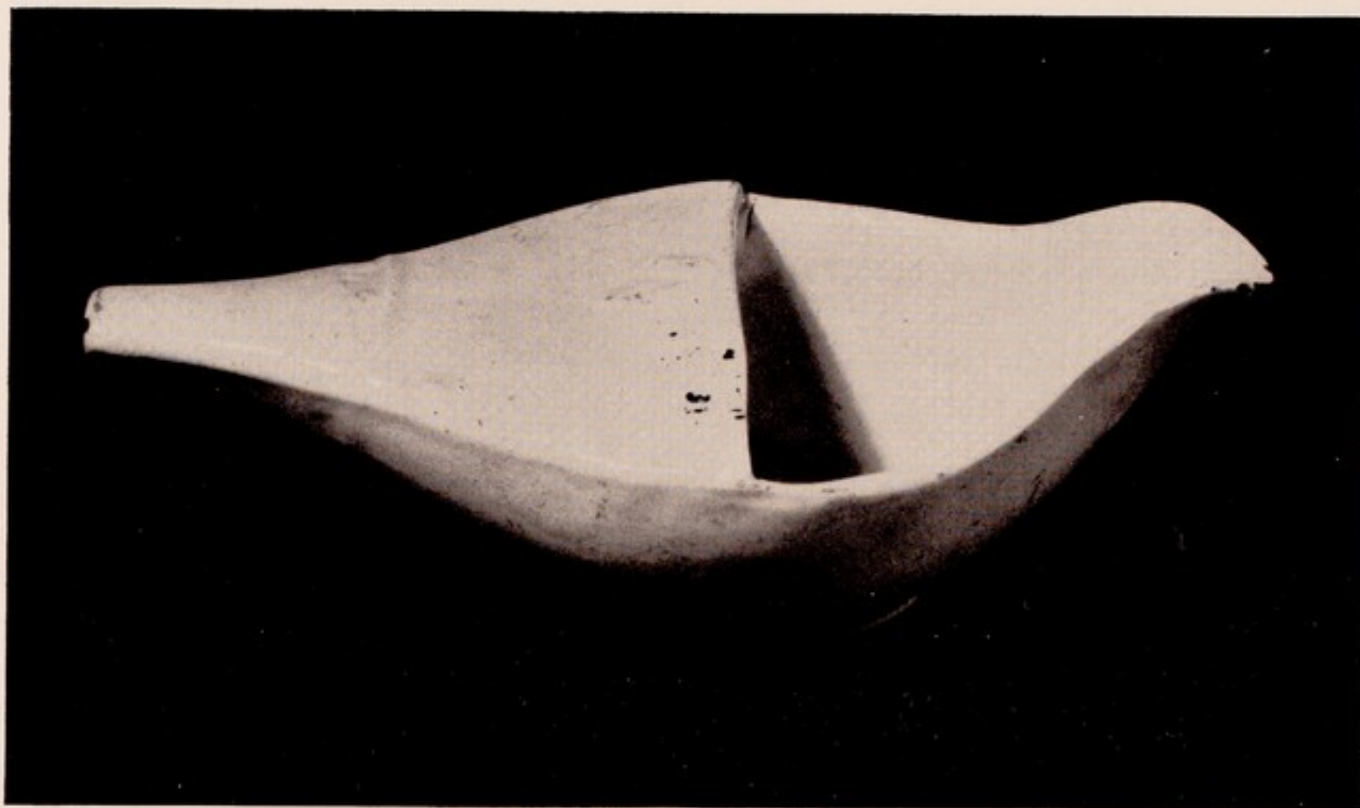
Spiers in "Glass, Metal, Pottery, Wood, or what you will" (*Chem. & Drugg.*, 1962, 177, 715–722) notes that Smith's pot was first mentioned in 1768 though the first creamware ones became available in the 1770s. Smith's pots were being advocated until at least 1835, see the 9th edition of *A Treatise on the Diseases of Children; with Directions for the Management of Infants*, by M. Underwood, ed. by Marshall Hall. Hall, however, pointed out that the boat-shaped vessel had become the most popular—"a flat glass bottle of an oval shape, holding about six or eight ounces; at one end is the neck, shaped in the form of a nipple, through which is a perforation of small dimensions, incapable of admitting thick fluids to pass" (pp. 47–48). Although Smith's description of his pot has been quoted on a number of occasions it is of sufficient interest to reproduce here:

This pot is somewhat in form like an urn; it contains a little more than quarter of a pint; its handle, and neck or spout, are not unlike those of a coffee-pot, except that the neck of this arises from the very bottom of the pot, and is very small; in short, it is upon the same principle as those gravy-pots which separate the gravy from the oily fat. The end of the spout is a little raised, and forms a roundish knob, somewhat in appearance like a small heart; this is perforated by three or four small holes: a piece of fine rag is tied loosely over it, which serves the child to play with instead of the nipple, and through which, by the infant's sucking, the milk is constantly strained. . . . The model of this milk-pot is left with Mr. Morrison, at the Three Kings, in Cheapside, for the benefit of the public. The milk-pots are now also made in the Queen's-ware, in order that the poor may be accommodated: any person, therefore, at a very trifling expense, may be convinced of their utility by making the experiment. (*Letters to Married Women on Nursing and the Management of Children*, 6th edition, London, 1792, pp. 133–4.)

<sup>240</sup> The many English patents for elaborate stoppers, which were designed to prevent the formation of a vacuum when the feed was being taken, have not been studied. Similar American items are noted in "American Infant Feeding Bottles, 1841–1946, as disclosed by United States Patent Specifications" by T. G. H. Drake, *J. Hist. Med.*, 1948, 3, 507–524.

<sup>241</sup> Not included here is a similar but more globular-shaped vessel. It has only a single hole at the end of the short





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popular during the last quarter of the 18th century; they were made at a number of potteries, for instance, by Wedgwood and at Leeds and Castleford.<sup>242</sup>

1. Pear-shaped, light cream-coloured pot with splayed foot, indented loop handle with a single groove near each edge, and opposite, a curved spout closed except for eight small pierced holes. Lid with "acorn-knob" and steam hole. Possibly Wedgwood ware, but unmarked. Height: 12.4 cm. (Fig. 326.)

2. Similar pot to number 1, but more squat and with a creamier glaze tinted green. The spout is pierced with five holes only. Lid missing. Possibly Staffordshire creamware, the green tint being reminiscent of ware produced by Elijah Mayer.<sup>243</sup> Height: 9.3 cm.

## II. Boat-shaped earthenware bottles

### a. Undecorated.

3. Dark cream-coloured bottle, with the remains of a parchment teat.<sup>244</sup> The unusually dark cream colour suggests that the bottle is unlikely to be of English origin. 17.2 × 8.2 cm. (Fig. 327.)

4–5. Two light cream-coloured bottles with green tinted glaze; one, of a slightly deeper colour, has a smaller opening and more rounded end. Number 5 has the number 12 impressed on the flat end. 16.1 × 7.7 and 17.3 × 8 cm.

6. White bottle with longitudinal ribbing. The blue tinted glaze is indicative of pearlware. 17.7 × 8.6 cm. (Fig. 328.)

7. White bottle with blue tinted glaze indicative of pearlware. Bulbous-shaped end for teat. 18.5 × 8.7 cm. (Fig. 329, right.)

8. Flask-like white bottle with rounded base. The blue tinted glaze is indicative of pearlware. 14.7 × 9 cm. (Fig. 330.)

9–12. Four white bottles of various sizes. Number 9 has an unusually high funnel-like opening of height 1.5 cm. Size range: 16.2 × 7.1 to 20 × 10.8 cm. (Fig. 329, left, for number 9.)

### b. Decorated.

13. Bottle with longitudinal ribbing and decorated with mauve, transfer-printed floral design. 18.9 × 9 cm.

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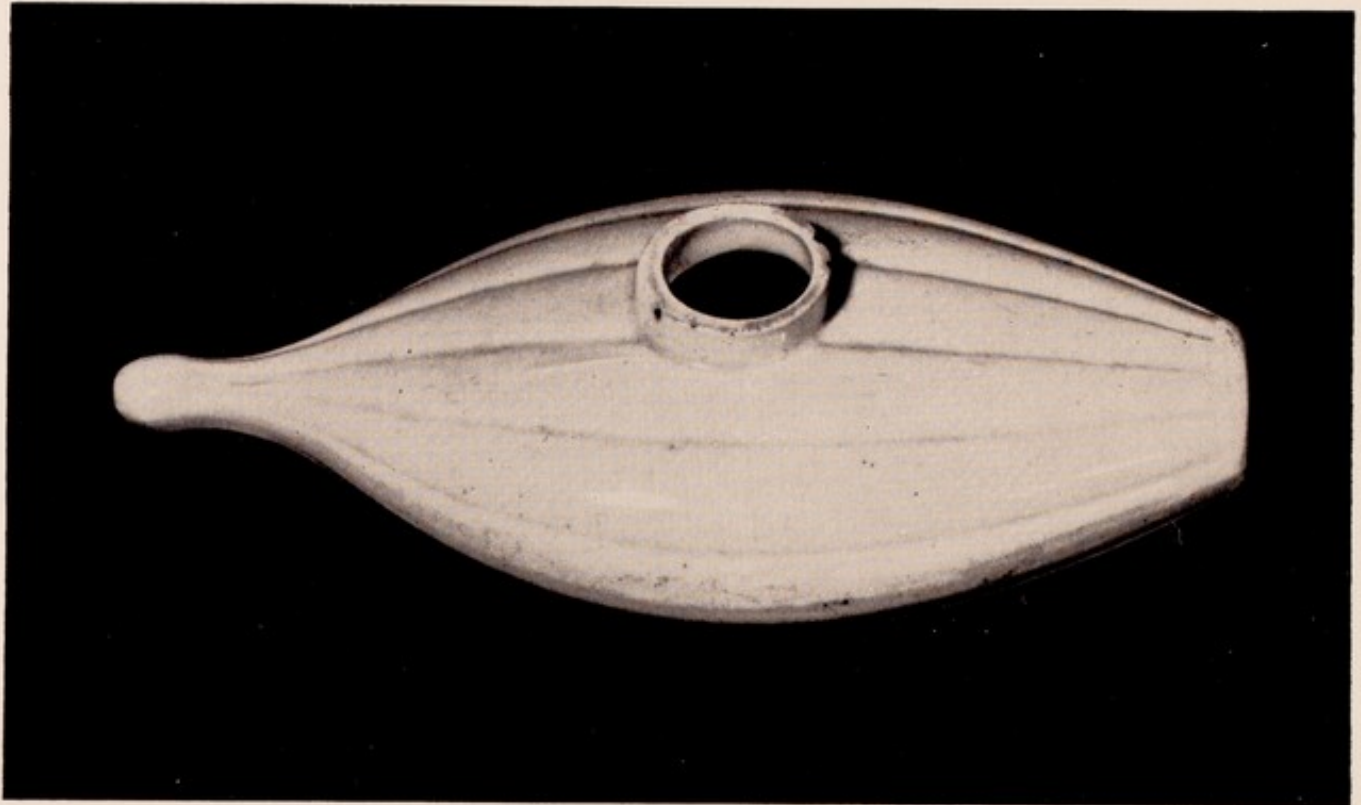
spout which commences near the top of the pot. The handle is on the side not the back. This creamware pot (discoloured brown), of possibly Continental origin, has a crazed glaze with a slight blue tint. The position of the spout is unusual and it cannot be said with certainty that this is a child's feeding vessel. Another straight spouted pot is illustrated by Hutchings, *op. cit.* (footnote 238), illustration 18.

<sup>242</sup> See D. Towner's comments, *Trans. English Ceramic Circle*, 1960–64, 5, 5–6. Towner illustrates a Castleford pot which has a light cream-coloured, crazed glaze, tinted with green. For other illustrations of Smith's pots see Spiers, *op. cit.* (footnote 209), and Buten, *op. cit.* (footnote 231), p. 20.

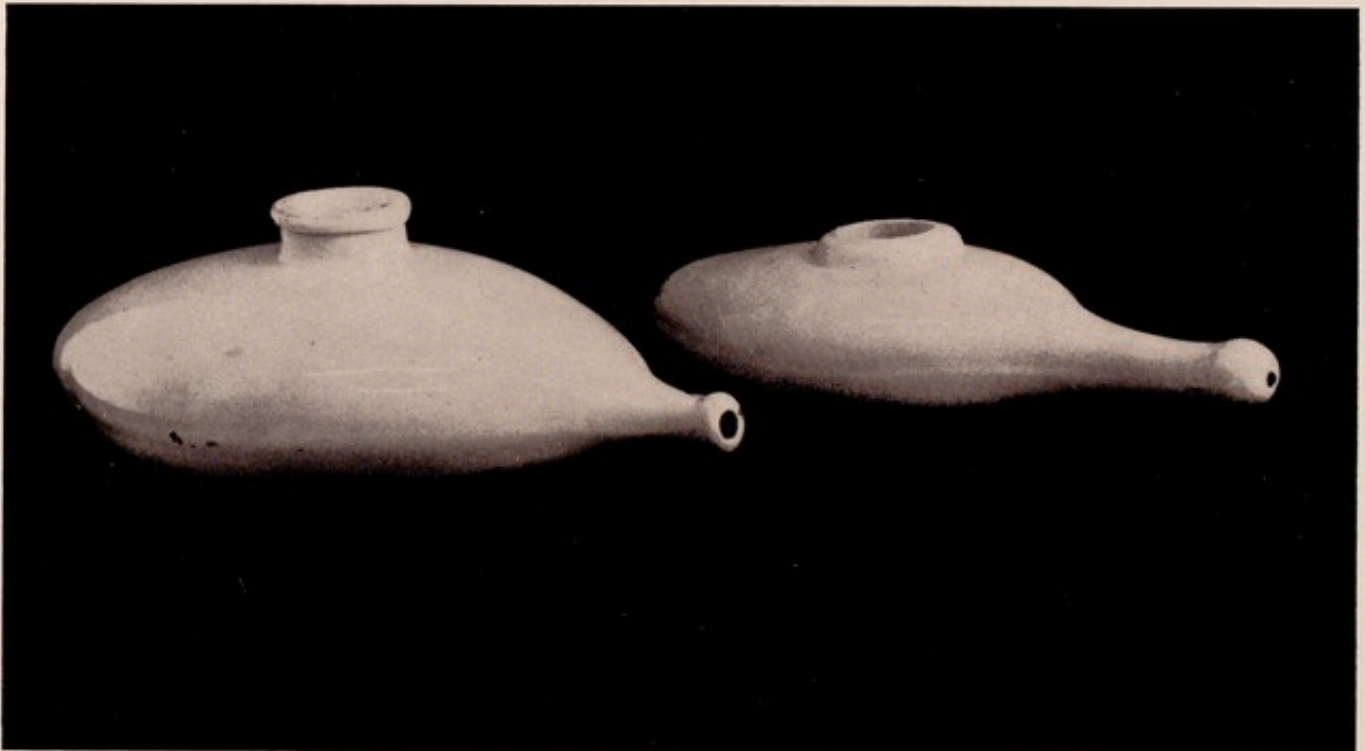
<sup>243</sup> See Towner, D., *op. cit.* (footnote 222), pp. 49–50, for information on the pottery of Elijah Mayer.

<sup>244</sup> Drake, T. G. H. ("Infant Feeders and Feeding in bygone days", *Chem. & Drugg.*, 1956, 165, 614–616), shows a bottle in the Drake collection that "retains its original nipple, a bit of chamois loosely stitched in the shape of a finger and stuffed with a piece of sponge". This bottle is also illustrated, with notes on teats used during the 18th–19th centuries, by Drake in "Antiques of Pediatric Interest", *J. Pediatrics*, 1933, 3, 779–780. Unused examples of such teats are in the Wellcome Collections.



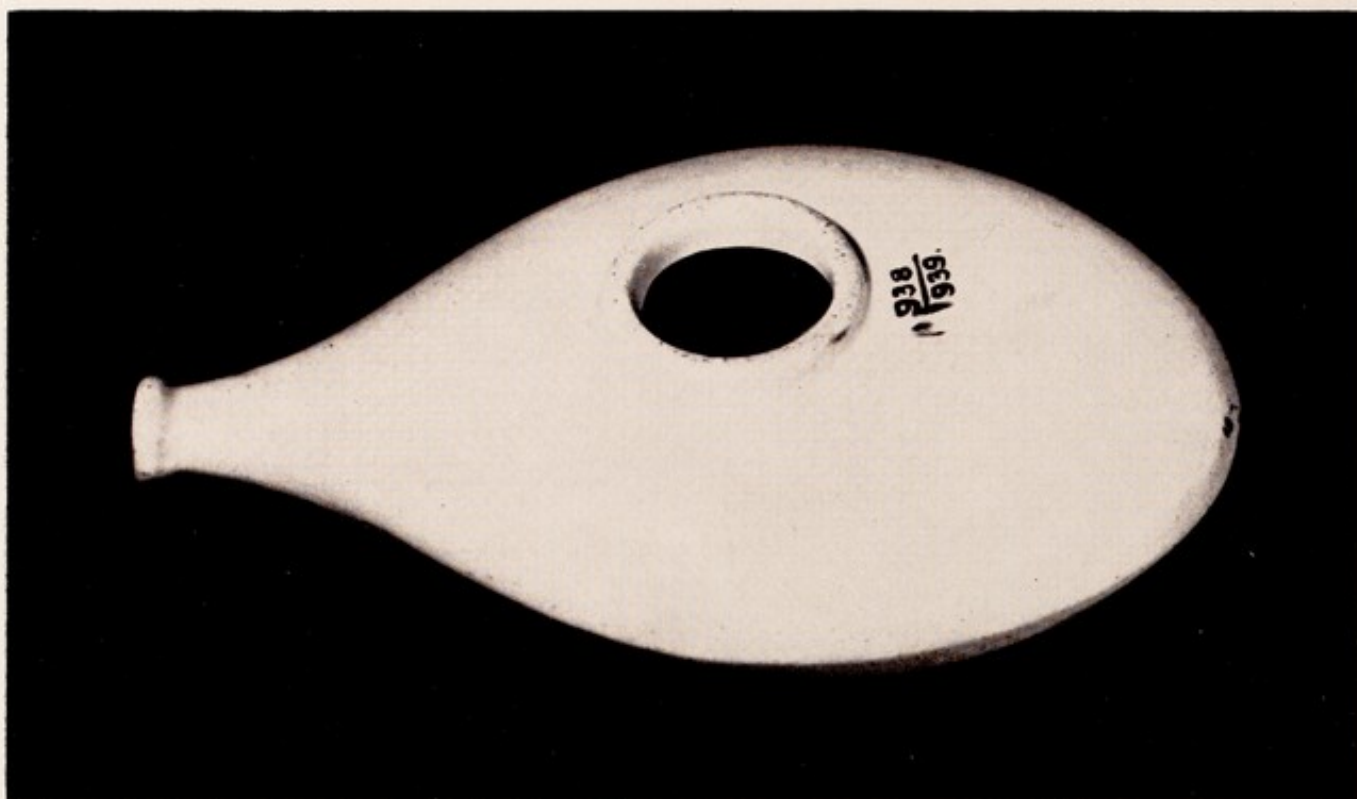


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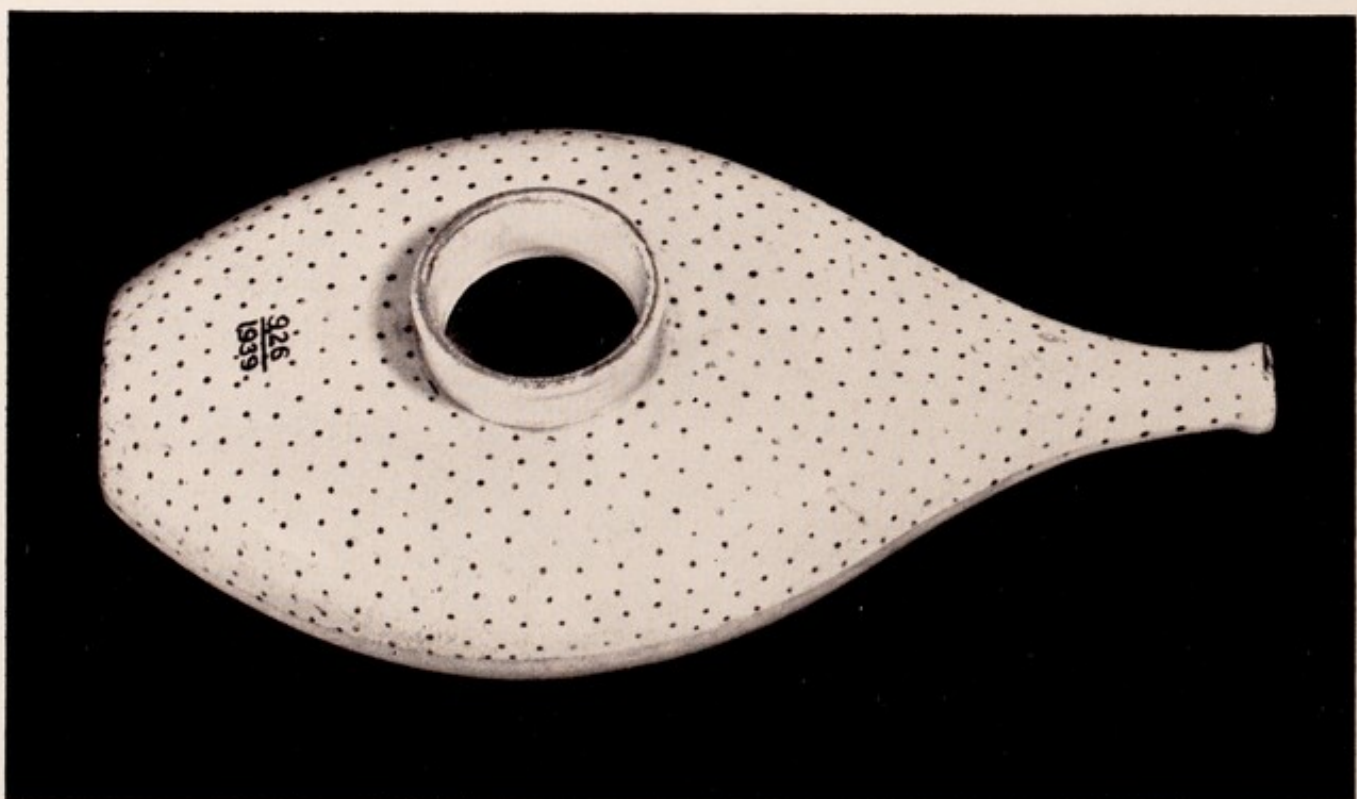


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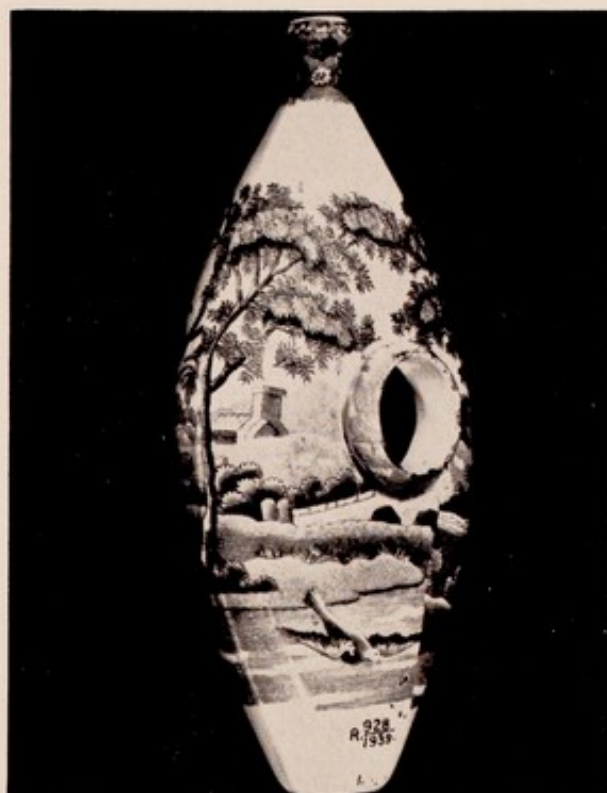


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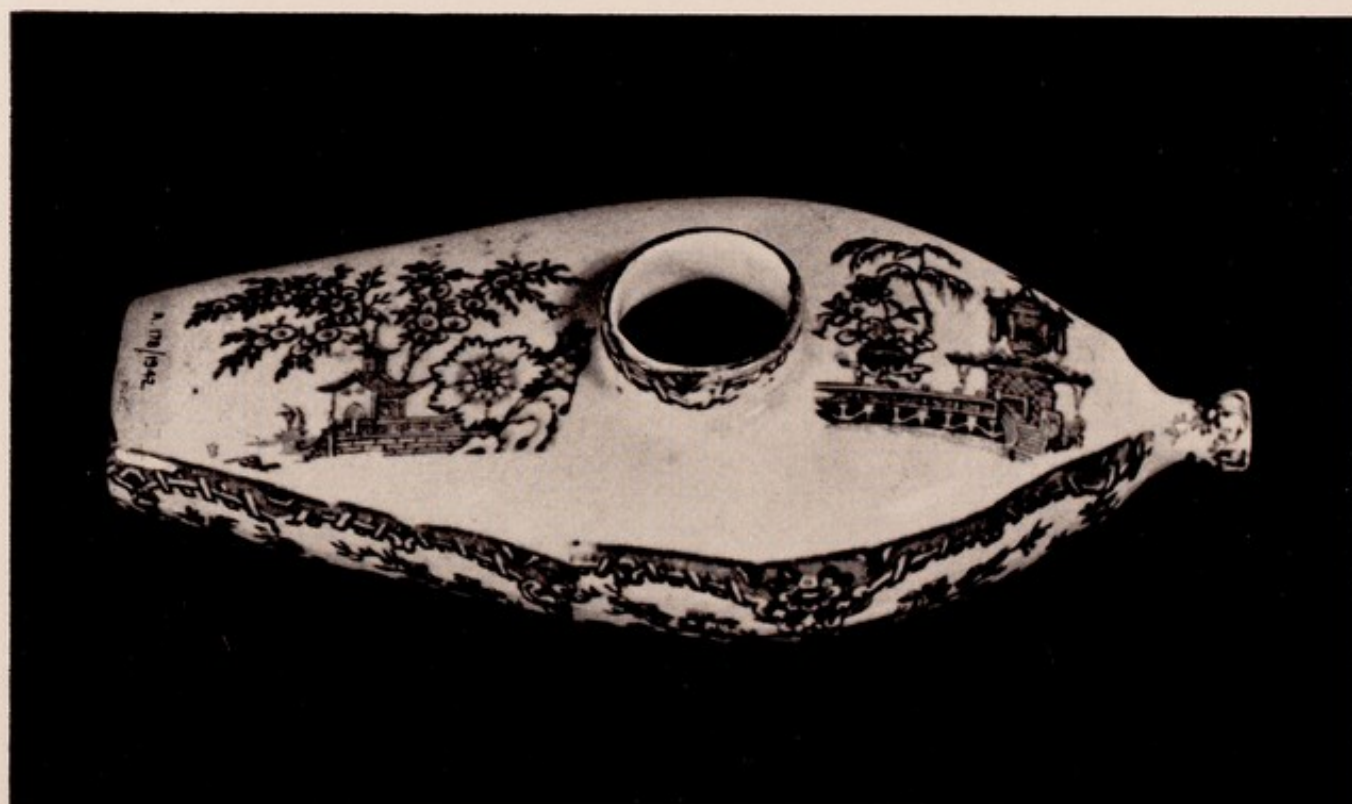


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**14.** Decorated on top only with blue spots. Impressed mark on flat end: WEDGWOOD/D plus a C-like cipher mark.  $17.5 \times 9.3$  cm. (Fig. 331.)

The following 31 bottles (numbers 15–45) are decorated with blue transfer-prints.

**15.** Decorated with “tower” design (see p. 167). Blue circular printed mark on the flat end with the words COPELAND & GARRETT forming the circle, and, in the centre, LATE SPODE. A sprig of foliage completes the base of the circle. Additionally, there is an impressed mark COPELAND & / GARRETT. The marks are for the period 1833–1847.  $18.2 \times 8.6$  cm. (Fig. 332.)

**16–20.** Five bottles decorated with Chinese scenes. Four of the decorations are of a very light blue. One bottle (number 18) has an unusual rounded end with a moulded rose-like decoration (see fig. 334). Size range:  $16.9 \times 7.5$  to  $17.8 \times 8.6$  cm. (Figs. 333 and 334 for numbers 17 and 18.)

**21–24.** Four bottles decorated with pastoral scenes. All *c.*  $17.5 \times 8$  cm. (Figs. 335 and 336 for numbers 21 and 24.)

**25–45.** Twenty-one bottles decorated with patterns of flowers, birds, and abstract designs. The back of one is decorated with a shepherdess (fig. 337) and another (not illustrated) is marked on the flat end with a blue printed B (unidentified<sup>245</sup>). Three have curved teat ends (*cf.* fig. 340). A selection of these bottles is illustrated to show the range of the decorations and shapes (note the bulbous shape of the bottle in fig. 341.) Size range  $15.6 \times 7.5$  to  $20.3 \times 9.3$  cm. (Figs. 337–341 for numbers 25–30.)

### III. Boat-shaped porcelain and stoneware bottles

**46.** Porcelain bottle decorated with green and yellow foliage. Curved teat end.  $16.1 \times 8$  cm. (Fig. 342.)

**47–48.** Two stoneware bottles, one light and one dark brown. Decorated, on side opposite opening, with an embossed, crowned bust of Queen Victoria. Embossed leaf and flower decoration on opposite side. *c.* 1840. Both *c.*  $19.5 \times 10$  cm. (Fig. 343.)

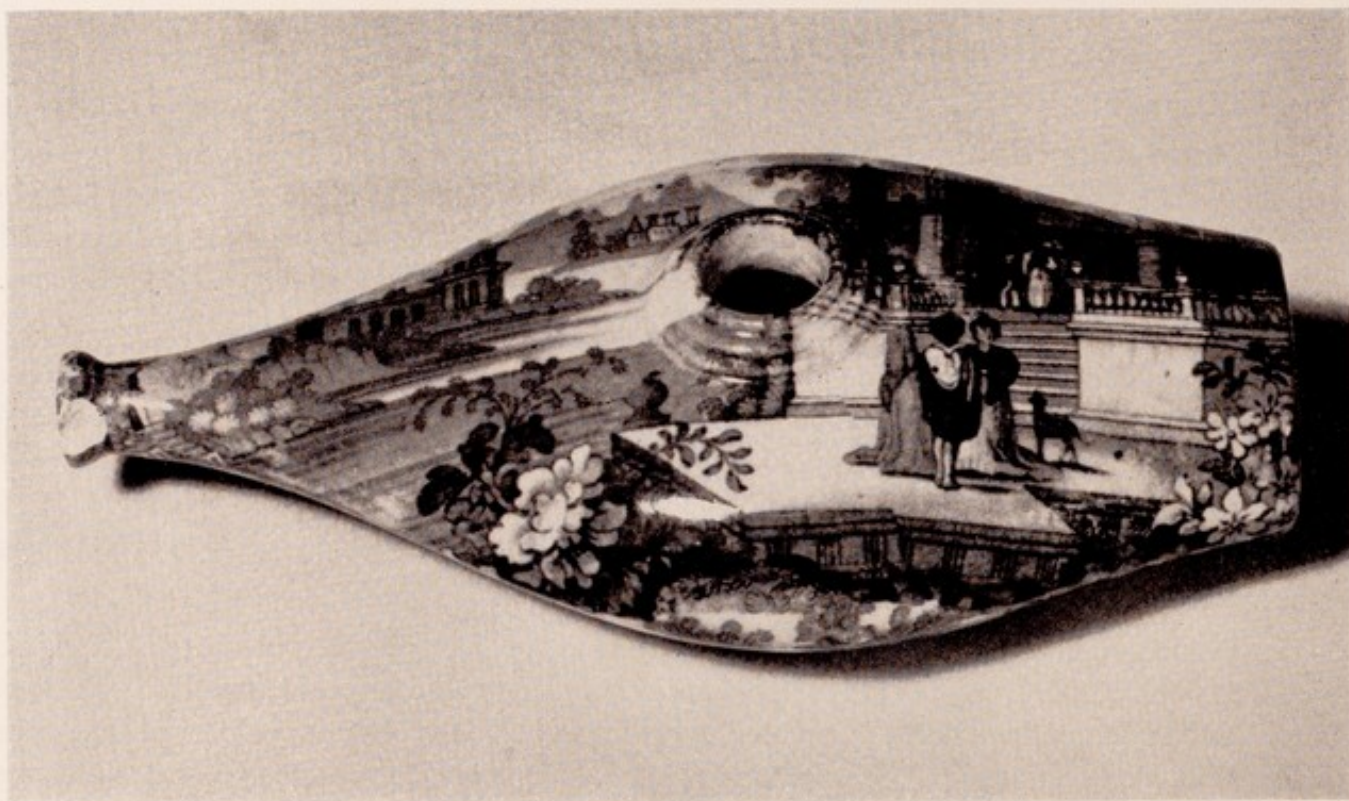
**49.** Stoneware bottle which is decorated, on the side opposite the opening, with Royal Coat of Arms (for the years 1816–1837). Grape decoration around opening.  $15.6 \times 7$  cm. (Fig. 344.)

### 4. Food warmers (veilleuses)

A FOOD warmer generally consists of a hollow, cylindrical pedestal fitted with a vessel (godet) for oil and wick while on top of the pedestal sits a lidded vessel (a pannikin) or, in many cases, a spouted and handled teapot-like vessel. (Warmers fitted with these “teapots” are generally known as tea-warmers). 19th-century warmers were often fitted with a bowl

<sup>245</sup> Godden, G. A., *Encyclopædia of British Pottery and Porcelain Marks*, London, 1964, p. 709, points out that “this [printed] initial could fit many Staffordshire potters and until a specimen is found with an impressed name-mark as well as the printed B initial it would be dangerous to attribute these marks”.



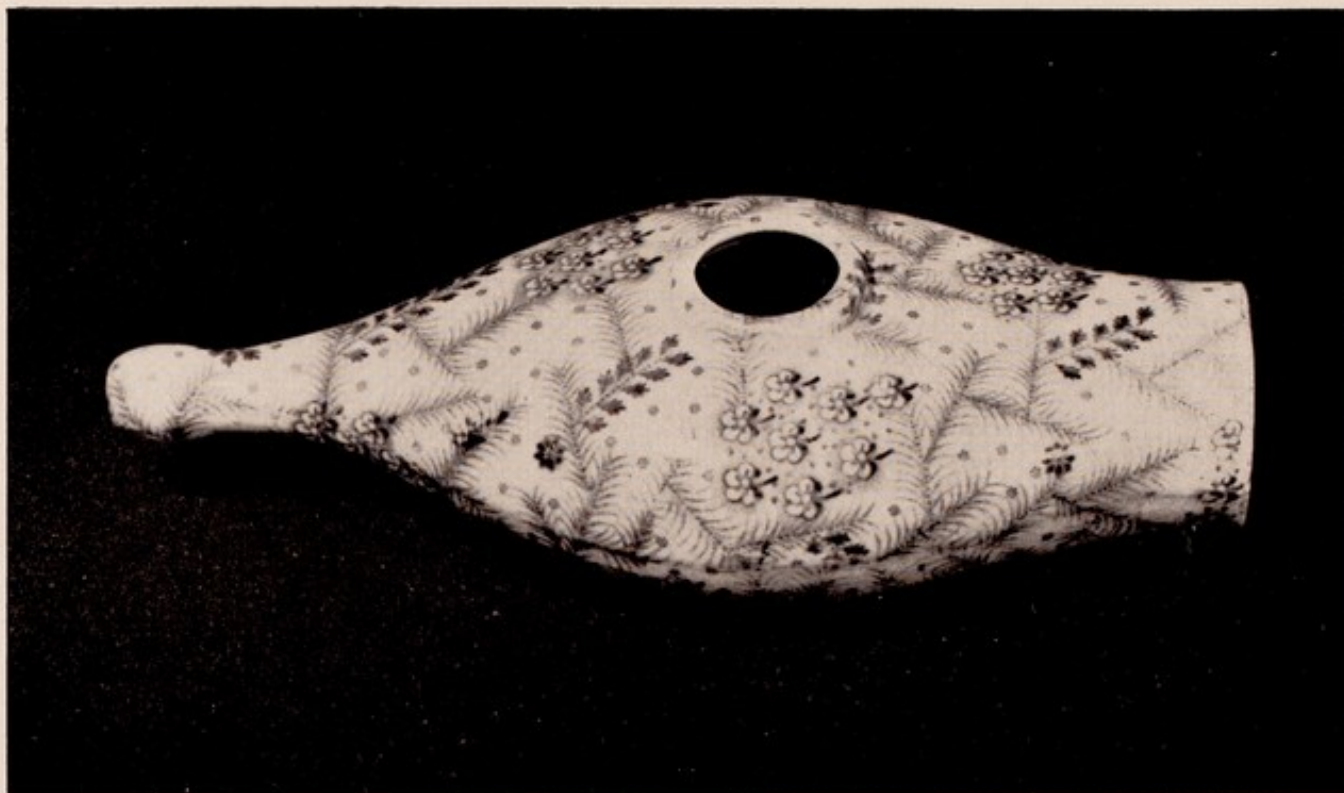


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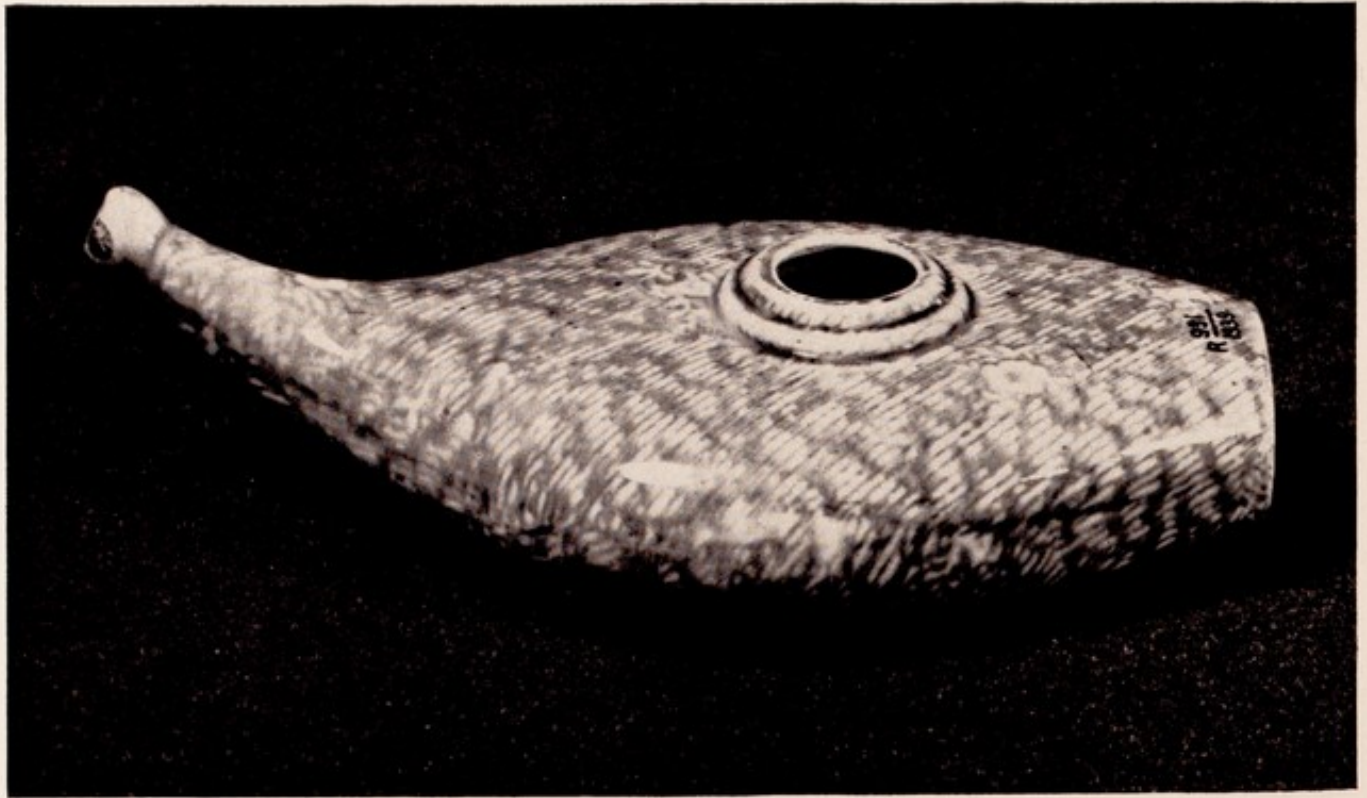


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(liner) for hot water on which rests the pannikin. Food warmers were most commonly used for invalids' and infants' food, and the term "pap-warmer", sometimes used in the 18th–19th century, is not inappropriate.

The enormous variety of 18th- to mid-19th-century ceramic food warmers is splendidly illustrated in Harold Newman's book *Veilleuses 1750–1860*.<sup>246</sup> English warmers alone are found in great variety; for example, Whieldon tortoise-shell, Lowestoft and Chelsea porcelain, tin-glazed, cream-coloured, and blue transfer-printed earthenware. However, as can be judged from the Wellcome Collection, possibly the most popular were those of light cream colour to white earthenware. Such warmers must have been widely used throughout much of the 19th century although by the end of the century more serviceable warmers (see miscellaneous warmers, p. 208) had come into use.

The everyday use of warmers has led to the comparative rarity of undamaged complete specimens, while single pedestals or pannikins are, naturally enough, more common. This situation is reflected in the Wellcome Collection but nevertheless some of the surviving pedestals are illustrated for it may be that the patterns of the pierced decorations can ultimately help with questions of provenance.

Another feature which may be useful to collate is the openings for godets. These present an interesting range. The cylindrical tin-glazed warmers (numbers 1–3) each have an opening with straight sides and cyma-curved arch, an outline found not only on the early cream-ware warmer of Cockpit Hill (number 7), but also on the blue transfer printed Davenport warmer (number 24). A not dissimilar aperture is the oven-shape on number 5. However, the most common opening is tulip-like. This, typical of white and cream-coloured earthenware warmers, shows small variations not easy to describe. Nevertheless it can be noted that the "Wedgwood" examples (numbers 8–11) narrow considerably towards the base whereas all the other examples are wider (the exception is number 20—fig. 355—which has the Wedgwood opening).

Another point of variation is that while a circular ridge for keeping the godet in position is generally present it is absent from the tin-glazed warmers, two "Wedgwood" examples (numbers 8–9), and number 19. Not all the warmers have circular ridges of the same diameter, reflecting the use of different sized godets.

The Wellcome Collection has been studied by Newman, and a number of pieces listed below are mentioned in his book. The few errors that have occurred are corrected.

## I. Tin-glazed warmers

1. Pedestal, pannikin and candle-holder lid. The pedestal has small scroll-like side handles, and, on the front and back, embossed masks which shield vent holes. Blue tinted glaze and blue decoration. On the base of both the pedestal and the pannikin, as well as on the inside of the lid is a blue painted number 12. Newman has pointed out the difficulty of deciding whether such pieces are from Bristol or Lambeth.<sup>247</sup> c. 1750. 26 × 11 cm. (Fig. 345.)

2–3. Two pedestals (one with a pannikin) identical with number 1 in style, decoration and

<sup>246</sup> South Brunswick, New York, London, 1967.

<sup>247</sup> *Ibid.*, p. 28.



glaze. Number 2 is marked with a blue painted number 1 on the base.  $17.7 \times 11.3$  and  $17.7 \times 11$  cm.

4. Baluster-shaped pedestal with pannikin and candle-holder lid. The pedestal has small scallop-like handles and the vent holes on the front and back are hidden by covers with relief decoration. Blue decoration and white glaze except for the pannikin—which also has scallop-like handles—and lid where it is pink tinted. Unglazed base with the unusual feature of narrow radiating grooves. Newman has attributed this rare warmer to Lambeth, *c.* 1750–1755<sup>248</sup> but states (personal communication) that baluster-shaped warmers require further study. A Continental provenance, perhaps French, is possible for this warmer.  $25 \times 11.5$  cm. (Fig. 346.)

## II. Cream-coloured and white earthenware warmers

The first three warmers (numbers 5–7) are from the last quarter of the 18th century and the others from the 19th century, probably the first half.

5. Deep cream-coloured pedestal of almost baluster shape with mask of woman's face front and back (but not concealing vent holes). The foliated loop handles (which have three grooves, one central and two on the outside) have applied foliated terminals. Pierced floral decoration on each side of the mask. Probably Leeds creamware although the applied foliated terminals have not been recorded by Towner.<sup>249</sup> However it seems relevant to add that the Leeds pottery probably produced a variety of warmers.<sup>250</sup>  $19 \times 11.4$  cm. (Fig. 347.)

6. Pedestal, similar to number 5, except that the deep cream colour is of a slightly different shade, the godet aperture has a different pattern (i.e. not oven-shaped), masks are absent and the loop handles, each with four grooves, are indented and end (at the bottom only) in a simple terminal. Possibly Leeds ware though the terminal is not recorded by Towner (see note with number 5).  $18 \times 11$  cm. (Fig. 348.)

7. Deep cream-coloured pedestal, pannikin, and candle-holder lid. The pedestal has foliated scroll handles and sun masks (not concealing vent holes) and eight pierced vent holes. Possibly from Cockpit Hill pottery.<sup>251</sup>  $30 \times 13$  cm. (Fig. 349.)

The pierced leaf-like decoration of the pedestals of the following four items (numbers 8–11) is characteristic of Wedgwood ware.<sup>252</sup> Only numbers 10 and 11, however, are marked and the small differences on numbers 8 and 9, such as the absence of grooves for the godet and the ungrooved handles on number 9, perhaps indicate that the latter two warmers are not Wedgwood ware.

8. Light cream-coloured pedestal, pannikin, and lid (finial missing). The pedestal has double

<sup>248</sup> *Ibid.*, pp. 30–31, illustration 3.

<sup>249</sup> See his authoritative *The Leeds Pottery*, London, 1963.

<sup>250</sup> See, for instance, the illustrations in Newman's book, *op. cit.* (footnote 246), numbers 11–16.

<sup>251</sup> I am grateful to Donald Towner for this suggestion. Newman (*op. cit.*, footnote 246), pp. 47 and 49, has labelled this as Staffordshire creamware, 1770–1790. The handle resembles that described as Cockpit Hill in Towner, D., *English Cream-coloured Earthenware*, London, 1957, p. 75, illustration 3c. See also Towner, "The Cockpit Hill Pottery, Derby", *Trans. English Ceramic Circle*, 1967, 6, 254–267.

<sup>252</sup> This features, for instance, on p. 26 of creamware shapes from the 1817 Wedgwood Pattern Book (reproduced in W. Mankowitz's *Wedgwood*, London, 1966).





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intertwined handles (each section with a groove towards each edge) which have outward curved extremities. 22 (n.b. without finial)  $\times$  10.7 cm. (Fig. 350.)

9. Pedestal and liner of a lighter cream colour than number 8. The pedestal has ungrooved loop handles. Pedestal: 17.5  $\times$  12.2 cm.

10. An unusually large cream-coloured pedestal and "teapot". Pedestal has loop handles, each with a groove towards each edge. On the base is the impressed mark WEDGWOOD, the number 4, and an S-like cipher mark. 32.5  $\times$  14.4 cm.

11. White pedestal and "teapot". Pedestal has loop handles each with a groove towards each edge. On the base is the impressed mark WEDGWOOD and a C-like cipher mark. 27.5  $\times$  11 cm. (Fig. 351.)

The following five items (numbers 12–16) have pierced decorations which incorporate a flower-like motif. All have loop handles with a groove towards each edge.

12. Light cream-coloured pedestal. 15.5  $\times$  11.4 cm. (Fig. 352.)

13. Heavily potted white pedestal with liner. Similar decoration to number 12, but with additional vent holes at the back. The white colour is tinged with blue indicative of pearlware. 16.8  $\times$  12.5 cm.

14. Light cream-coloured pedestal similar to number 12, but with two extra holes. 16.5  $\times$  12.5 cm.

15. Light cream-coloured pedestal (with damaged godet) and "teapot". Green tinted glaze. Decoration is similar to numbers 12–14, but has additional heart-shaped holes. 29.5  $\times$  12.5 cm.

16. Light cream-coloured pedestal and "teapot". Decoration includes two heart-shaped holes (*cf.* number 15). 30  $\times$  12.5 cm. (Fig. 353.)

17–18. Two pedestals with decorations of round and tear-shaped holes. One, of a light cream-colour, has loop handles with a groove towards each edge, while the other, of white earthenware, has scroll handles. Each *c.* 15.5  $\times$  11.6 cm. (Fig. 354, *left*, for number 18.)

19. Light cream-coloured pedestal with decoration of diamond, round, oval and moon-shaped holes. Ungrooved loop handles. 16.8  $\times$  12.5 cm. (Fig. 354, *right*.)

20. White pedestal, pannikin and lid. Decoration of round holes only. The white glaze is tinged with blue indicative of pearlware. The pedestal has loop handles each with a groove towards each edge. The pannikin has rectangular, scrolled handles, identical to those on number 23. 25  $\times$  10.5 cm. (Fig. 355.)

21–22. Two pedestals one of light cream colour and the other white. Number 21 is fitted with a godet and pannikin. Decoration of round holes only. Both have scroll handles. 15.5  $\times$  11.5 and 17  $\times$  13.4 cm.

The following two warmers (numbers 23 and 24) are decorated with blue transfer prints.

23. Pedestal, liner, and pannikin. Decorated with pierced floral decoration and blue printed design of flowers and butterflies. Pedestal has loop handles each with a single groove towards each edge. Rectangular handles on pannikin. 23.7 (n.b. no lid)  $\times$  22 cm. (Fig. 356.)

24. Pedestal with decoration of many round and four heart-shaped holes, and a blue printed





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floral pattern. Handles slightly scrolled. Marked on base in underglaze blue: DAVENPORT, the mark of the Staffordshire pottery of that name (c. 1820–1860). 15.5 × 11.5 cm. (Fig. 357.)

### III. Miscellaneous<sup>253</sup>

25–26. “SAML CLARKE’S PYRAMID FOOD WARMERS.” Two warmers consisting of metal stand and liner, and a white earthenware pannikin and lid. The example illustrated is fitted with an earthenware saucer and glass shade for a night light; it is a 20th-century model. Clarke’s food warmer became popular during the last quarter of the 19th century and underwent a number of small modifications of the stand and pannikin. Heights c. 31 cm. (Fig. 358 for number 26.)

27. “GROUT’S PATENT INVALIDS’ FOOD WARMER” consisting of metal container for hot water and two white earthenware vessels for food, etc. Late 19th century. Size of outer metal container: 18 × 30 × 21.5 cm. (Fig. 359.)

### 5. Posset pots

“Posset pots” are handled, spouted vessels except for slip-decorated examples which rarely have spouts. Posset was a nutritious, curdled milk preparation popular from at least the 16th century to the 19th century. The commonest recipe in 17th- and 18th-century manuscript cookery books is for sack possets made from milk or cream, eggs and sack. Additionally, there are many sophisticated recipes for spiced and fruit-flavoured possets.

Although possets were not included in pharmacopœias, evidence from manuscript family Receipt Books and medical texts suggests that medicated possets were widely employed in domestic medicine, although usually only the thin whey of the curdled posset was drunk.<sup>254</sup> Possets were medicated with a variety of herbs such as sage, and were used for a variety of complaints ranging from malarial fevers to smallpox.

The precise way in which the spouted posset pot was used must remain uncertain. It seems unlikely that they were suitable for drinking the thick possets which would be more conveniently eaten with a spoon. On the other hand, such spouted vessels, with the spout emerging from the lowest possible position near the base would have been particularly suitable for drawing off the whey. However, whether these vessels, especially the large decorative ones, were used for this purpose must remain conjectural.<sup>255</sup>

The Wellcome posset pot collection is almost entirely of tin-glazed ware, a common material for posset pots; the one Wellcome exception is a slip decorated pot (see number 33).

<sup>253</sup> The Collection also includes a conical-shaped stoneware pedestal with the black inscription THORNE’S PATENT/No. 25068/FOOD WARMER/TO BE USED WITH ANY ORDINARY NIGHT LIGHT. The patent was taken out on November 15th, 1902 but “abandoned”. The base has an oval impressed mark bearing the words PRICE/BRISTOL (see also stoneware jars numbers 30 and 31, p. 139). Height 16 cm.

<sup>254</sup> See Crellin, J. K., “Possets”, *Notes and Queries*, 1967, 14, 2–4.

<sup>255</sup> It may be noted that Tilley, F., in “The ‘Twiss’ Crown Posset Pot and some previously unrecorded Dated English Delft” (*Apollo*, 1952, 56, 178–181), has recorded a posset pot (dated 1705) which appears to have been made to celebrate a birth.





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There are no examples of porcelain pots of which only one example appears to have been recorded.<sup>256</sup>

The attribution of English tin-glazed pots to the potteries of London, Bristol, and Liverpool, although easier than for pharmacy jars (*cf.* p. 8), is still fraught with difficulty. For example, the only information from shapes is that the early straight-sided pots and those with repoussé decoration are almost certainly of London origin (see numbers 1–5). Attribution, therefore, must be based largely on decorative motifs, and the Wellcome pots are arranged below on this basis. Particularly helpful sources of information on motifs can be found in studies by Garner and Ray.<sup>257</sup> Precise dating of pots is, of course, aided by comparisons with dated pots.<sup>258</sup>

## I. English tin-glazed pots

Except where otherwise stated all the pots have a white glaze and are decorated in blue. Both the handles and the spouts of almost all the pots are decorated with blue horizontal bands, often with an additional row of spots down each side. The few exceptions are the tendril-like decorations on numbers 15 and 16 (both handles and spouts), number 14 (handle only), and number 24 (spout only). The lids, many of which are missing from the Wellcome pots, have the same decoration as on the pot itself.

All the pots have glazed bases except for the early pots numbers 1, 2, 3, and 4 (though compare number 5).

The following six pots (numbers 1–6) which do not have painted decorations, have strap handles and are almost certainly of London origin. They can be dated to the second half of the 17th century, but see number 6.

1. Straight-sided pot. Slightly pink tinted glaze. On either side of the spout is a scrolled medallion each bearing the initials  $\begin{smallmatrix} M \\ T \\ D \end{smallmatrix}$  and the date 1651. The medallion is surmounted by a crudely-painted crown.<sup>259</sup> 13.5 × 16 cm. (Fig. 360.)
2. Pot, similar in shape to number 1, with pink tinted glaze. 12 × 13.6 cm. (Fig. 361.)
3. Straight-sided pot with rows of repoussé decoration. 10.3 × 13 cm. (Fig. 362.)
4. Bulbous-shaped pot, with wide collar, and rows of repoussé decoration. The date 1661 is painted on the front, 16 on the left-hand side of the spout and 61 on the right. 10.2 × 13.3 cm. (Fig. 363.)<sup>260</sup>

<sup>256</sup> Boney, K., "A Posset Pot of Champion's Hard Paste Porcelain", *Apollo*, 1955, 62, 124. The only other relevant items of interest in the Wellcome Collection are a 1698 silver feeding cup or posset pot (illustrated by Delieb in "Medical Silver", *Apollo*, 1961, 74, 194–196), and a toy silver posset pot *c.* Charles II period.

<sup>257</sup> Garner, F. H., *English Delftware*, London, 1948; Ray, A., *English Delftware Pottery in the Robert Hall Warren Collection Ashmolean Museum, Oxford*, London, 1968. See also Taggart, R. E., *The Frank P. and Harriet C. Burnap Collection of English Pottery in the William Rockhill Nelson Gallery*, Kansas City, Missouri, 1967.

<sup>258</sup> Unfortunately there are too few published illustrations of dated posset pots to make comparisons easy, but see footnotes.

<sup>259</sup> Examples of other straight-sided dated pots of this period are dated 1631 (see Garner, *op. cit.* (footnote 257), illustration 8B) and 1668 (in the British Museum). Garner (*ibid.*, illustration 9B) records a straight-sided pot with repoussé decoration bearing a medallion-like motif with the initials KG and the date 1651. Surmounting the medallion is a crown.

<sup>260</sup> Mr. L. Lipski informs me that in his forthcoming book on dated tin-glazed ware he proposes to place this pot in a chapter dealing with items where the date was possibly added during the second half of the 19th century.





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5. Similar pot to number 4, but undated and with a poorly defined collar. Slight pink tinted glaze.  $12.8 \times 15.5$  cm. (Fig. 364, left.)

6. Bulbous-shaped undecorated pot. Without a decoration it is difficult to suggest a date or provenance of this common shaped pot.  $14 \times 16.5$  cm. (Fig. 364, right.)

The following six pots (numbers 7–12) are decorated with chinamen sitting amid landscape scenery (but cf. number 9). This common motif is often referred to as the “chinamen-amid-grass” and, according to Ray is apparently a European motif. The pots, especially the two straight-sided ones (numbers 7 and 8), are most likely to be of London origin and they can be dated to around the last quarter of the 17th century.<sup>261</sup> The handles have scrolled terminals and except for number 12, which is strap-like, are rounded.

7. Straight-sided pot. Neck border decoration of lines only.  $13.5 \times 16.8$  cm.

8. Straight-sided pot. Neck border decoration of lines only. The decoration is more carefully executed than in number 7.  $13.1 \times 14.8$  cm. (Fig. 365.)

9. Bulbous-shaped pot. A pendant, pointed leaf border decoration surrounds the neck. The chinaman motif also includes screens suggesting an interior decoration.  $14.9 \times 14.7$  cm. (Fig. 366 for back.)

10. An unusually small bulbous-shaped pot with a pendant, leaf-like border decoration surrounding the neck. Chinaman motif on the back of the pot only.  $9.8 \times 9.8$  cms. (Fig. 367, left.)

11. Bulbous-shaped pot with blue tinted glaze. A running scroll-like border decoration surrounds the neck. The decoration is somewhat blurred owing to “running” of the blue. Chinaman motif on the back of the pot only.  $12.8 \times 13.6$  cm. (Fig. 367, right for back.)

12. Bulbous-shaped pot with elaborate lid which has two handles decorated with applied “serpents” (one broken; spout also broken). Between the handles sits a bird. The polychrome decoration is in blue, mud brown, green, and clear yellow. The brown and the yellow are thickly applied. The neck border decoration comprises three blue lines only. A similar pot but with serpents also on the pot handles is illustrated in the Burnap Catalogue, item 114.<sup>257</sup>  $22$  (with lid)  $\times 14$  cm. (Fig. 368.)

The decoration on the following eleven pots (numbers 13–23) includes a perched bird motif. The bird, frequently on a rock, is accompanied by floral and foliage decoration and sometimes a flying bird. The pots are late 17th-century to c. 1730 and examples, which have been published, of recorded dates on pots with the bird motif are 1631,<sup>262</sup> 1691,<sup>263</sup> 1694,<sup>264</sup> 1696,<sup>265</sup> and 1705.<sup>266</sup> Whereas numbers 13 and 14 are probably of Lambeth origin there can be no certainty about the remainder. Nevertheless, since the pots are probably late 17th- to

<sup>261</sup> See, for example, pots with Chinese decoration dated 1685, 1686, 1687, and 1701 in Rackham, B., *Catalogue of the Glaisher Collection of Pottery & Porcelain in the Fitzwilliam Museum Cambridge*, Cambridge, 1935 (nos. 1504, 1505, 1506, 1510).

<sup>262</sup> Garner, F. H., *op. cit.* (footnote 257), illustration 8B.

<sup>263</sup> Ramsey, L. G. G. (ed.), *The Concise Encyclopædia of Antiques*, volume I, 1961, Plate 50A.

<sup>264</sup> Pot in British Museum.

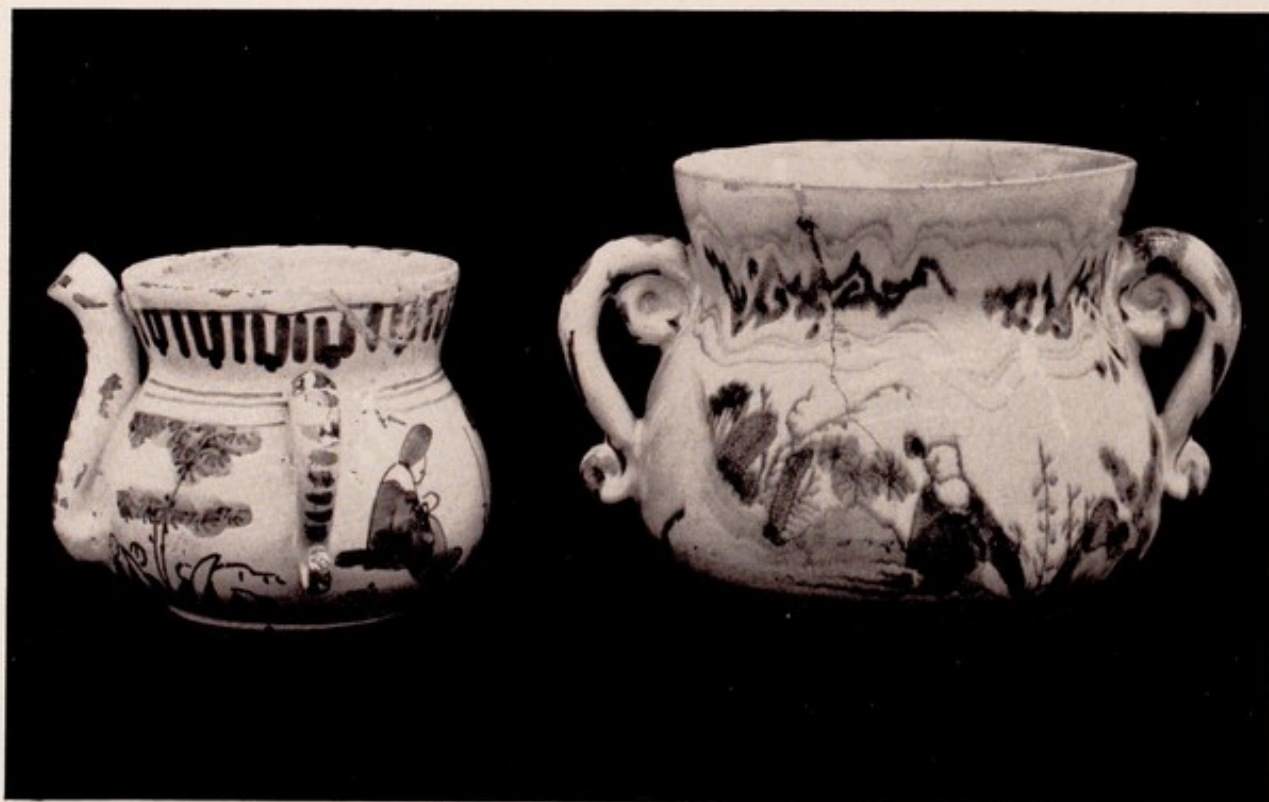
<sup>265</sup> Garner, *op. cit.* (footnote 257), illustration 33B.

<sup>266</sup> Tilley, F., “The ‘Twiss’ Crown Posset Pot and some previously unrecorded dated English Delft”, *Apollo*, 1952, 56, 178–181.





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early 18th-century Lambeth is a strong possibility, but Brislington or Bristol cannot be ruled out.

**13.** Bulbous-shaped pot with blue tinted glaze. The design, of birds sitting on stump-like perches, is outlined in black. Pendant, leaf-like border decoration around the neck (*cf.* numbers 9 and 10). Strap handles.  $12.3 \times 12.3$  cm.

**14.** Bulbous-shaped pot with lid. Turquoise tinted glaze. The design of a flying bird on the front and a bird on a stump-like perch on the back is mostly outlined in black. Running scroll-like border decoration on neck. Both on the base and on the inside of the lid is a black painted number 2. Strap handles.  $20.5$  (with lid)  $\times 17.3$  cm. (Fig. 369.)

**15.** Bulbous-shaped pot with the bird on the rock motif on the back only. Tendril-like border decoration on neck. On the inside base there is a blue painted number 4. Rounded handles with scroll-like terminals. This pot and number 16 are very similar and must have a similar provenance.  $16.5 \times 16$  cm. (Fig. 370 for back.)

**16.** Bulbous-shaped pot with lid. Bird motif on the back of the pot only. The bird, perched on a rock, is looking at a butterfly. Tendril-like border decoration around neck. Both on the inside base and the lid is a blue painted number 4. Rounded handles with scroll-like terminals.  $25$  (with lid)  $\times 16.2$  cm. (Fig. 371 for back.)

**17.** Bulbous-shaped pot with lid. Dark blue decoration. The bird, which is on the back of the pot, is perched on a rock. Running scroll border decoration around neck. Rounded handles with scrolled terminals.  $25$  (with lid)  $\times 16.2$  cm.

**18.** Bulbous-shaped pot The pot is heavily decorated with foliage. Amid this, to the right and left of the spout, is a motif of a bird (not perched). Running scroll border decoration around neck. Strap handles with scrolled terminals.  $14 \times 14.3$  cm.

**19.** Bulbous-shaped pot with blue-tinted glaze. The bird motif, which is on the back of the pot only, consists of one bird perched on a rock and another flying. Running scroll decoration around neck. Rounded handles with scrolled terminals.  $17 \times 16.1$  cm. (Fig. 372 for back.)

**20–21.** Two bulbous-shaped pots with identical polychrome decorations of birds perched amid flowers and foliage. Border decoration around neck consists of omega-like motifs. Colours of decoration: blue, green, yellow, and ochre, the latter being thickly applied. Strap handles.  $12.3 \times 13.8$  and  $13 \times 13.8$  cm. (Fig. 373 for number 20.)

**22.** Bulbous-shaped pot, with lid, and a polychrome floral decoration incorporating the bird on the rock motif on the back of the pot only. Scroll-like border decoration around neck. Colours of decoration: blue, green, and brown, the latter being thickly applied. Glaze distinctly greyish on the inside only. Strap handles.  $18$  (with lid)  $\times 13.2$  cm.

**23.** Bulbous-shaped pot decorated with applied "serpents" on the handles (which have applied scrolled terminals). The elaborate matching lid, similarly decorated with applied "serpents" on the handles, has a central knob decorated with applied Maltese crosses. The pot and lid feature a decoration of medallions of either perched birds and cherubs, or of buildings, amid a background of daisy-like flowers and dots grouped into fours. The base of the pot is marked with a blue letter P surmounting the letter X (unidentified).  $27$  (with lid)  $\times 14.7$  cm. (Fig. 374.)





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The following seven pots (numbers 24–30) are decorated with floral or floral-like designs, numbers 29–30 in polychrome. Number 24 is probably of 17th-century Lambeth origin and, while greater uncertainty prevails with the remainder, an 18th-century Brislington or Bristol provenance is the most likely. A relevant dated posset pot, inscribed on the base “<sup>I</sup><sub>A</sub><sup>G</sup> BRISTOLL 1741”, is illustrated by Ray.

24. Straight-sided pot with blue-tinted glaze. The floral decoration includes a butterfly on the back of the pot. Neck border decoration of lines only (*cf.* numbers 7, 8, and 12). Strap handles. 12.4 × 16 cm. (Fig. 375.)

25. Bulbous-shaped pot with blue tinted glaze and abstract gadrooned floral decoration. Running scroll border decoration around neck. Strap handles with scrolled terminals. 13.5 × 13.3 cm.

26. Bulbous-shaped pot with floral decoration and spots grouped into fours. Tendril-like decoration around neck. Strap handles. The base of the pot has a blue asterisk-like mark (unidentified). 16.2 × 15.5 cm. (Fig. 376.)

27. Bulbous-shaped pot with lid, and decoration of leaves, daisy-like flowers and dots grouped into fours. Diaper work decoration around neck, each diamond with floral motif. Strap handles. 21 (with lid) × 16.4 cms. (Fig. 377.)

28. Bulbous-shaped pot with lid. Blue-tinted glaze. In addition to the floral design unidentified Armorial Bearings feature on the back. Decorative band around neck. Dated 1744, on base and on inside of lid. Strap handles. 16.5 (with lid) × 11.2 cm. (Fig. 378.)

29. Bulbous-shaped pot with lid, and rust brown, green, and blue floral decoration. Square “brush-end” leaves. The lid includes a perched bird motif. The neck has an abstract border decoration of concentric semi-circles. Strap handles. 18 (with lid) × 13.1 cm. (Fig. 379.)

30. Bulbous-shaped pot with lid, and rust brown, green, and blue floral decoration. Abstract oval and cross border decoration around neck. Strap handles. 18.6 (with lid) × 13.3 cm.

The following two pots (numbers 31 and 32) have landscape designs.

31. Bulbous-shaped pot (spout broken) with design of rustic figures amidst landscape of trees with “sponged” foliage. Running scroll border decoration around neck. Rounded handles with scrolled terminals. This posset pot is one of a group with figures amidst “sponged” trees (see Ray, *op. cit.* (footnote 257), p. 156 for details). Possibly London origin, late 17th- to early 18th-century. 13.5 × 14.4 cm. (Fig. 380.)

32. Bulbous-shaped pot (spout broken) decorated with cherubs each holding an arrow, and landscape of trees with “sponged” foliage, and birds. The neck has an abstract border decoration of concentric circles. Strap handles. Possibly Bristol ware, second quarter 18th-century. 15 × 16.5 cm. (Fig. 381.)

## II. English slip covered pot

33. Buff earthenware pot covered with brown slip. Incised decoration of bird, and plants





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somewhat resembling tulips. The pot has two spouts placed opposite each other. Possibly c. 1730s.<sup>267</sup> 17 × 21 cm. (Fig. 382.)

### III. Dutch tin-glazed pots

Pots which are attributed to the Dutch potteries are straight-sided and have pronounced shoulders and collars,<sup>268</sup> though as will be seen there is much similarity of motifs with those on English pots such as the perched bird, daisy-like flower and spots in groups of four.

All the pots listed below, which are from the first half of the 18th century, have rounded handles except numbers 39 and 40 where they are strap-like. Three pots (numbers 37, 38, and 39) have horizontal decorative bands on the handles, the rest having various tendril-like decorations which are also found on all the spouts except that on pot number 37. The shoulder decoration on each pot either resembles that on the side of the pot or is abstract. The only pot with an unglazed base is number 34.

The following two pots (numbers 34–35) are undecorated.

**34–35.** Two white pots. The base of number 34 is unglazed except for patches. 13.7 × 10.5 and 15 × 11.7 cm. (Fig. 383.)

The following three pots (numbers 36–38) incorporate a bird motif in the decoration.

**36.** Pot decorated with bird motif on the back only. Blue tinted glaze. The bird, a peacock, stands on a rock. The remainder of the pot is decorated with flowers and foliage. The back of the pot is similar to that of a Dutch pot illustrated by Ray in Plate 74. 15.5 × 9 cm. (Fig. 384 for back.)

**37.** An unusually large pot with large, shaped panels on a background of diaper work with four spots in each diamond. The panels include a motif of birds perched on twigs of foliage. The same diaper work also appears on the shoulder of pot number 41. 21 × 11.5 cm.

**38.** Pot decorated with large floral decoration, Chinese pagodas, and birds mostly perched on the pagodas. 17.5 × 9.8 cm. (Fig. 385.)

The following four pots (numbers 39–42) have floral decorations.

**39.** Pot with large sprays of floral decoration. The back includes a large vase. Decoration blurred owing to "running" of blue. 14 × 10.3 cm.

**40.** Pot with lid. Blue tinted glaze. The naturalistic floral and fruit decoration is outlined in black. The base of the pot and the inside of the lid are marked with the letter E. 19 (with lid) × 12.8 cm. (Fig. 386.)

**41.** Pot with lid. Formalized floral decoration amid daisy-like flowers and dots grouped into fours. 18.5 (with lid) × 9.5 cm. (Fig. 387.)

<sup>267</sup> Spouts on slip decorated earthenware pots are uncommon but for a very similar example, also with two spouts, see Rackham, B., *Catalogue of the Glaisher Collection of Pottery and Porcelain in the Fitzwilliam Museum*, Cambridge, 1935, item 319. This item bears the initials and date "WW1732" and has a similar decoration which resembles tulips. Another example with two spouts is number 376, *ibid.* Both these Glaisher pots are illustrated.

<sup>268</sup> But for an exception attributed to the Glasgow pottery of Delftfield see illustration 6 in M. Archer's "Delftware made at the Glasgow pottery of Delftfield", *The Connoisseur*, 1966, 163, 16–22.





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42. Large pot with lid. Green-tinted glaze. Decoration, in similar style to that on number 41, of formalized floral decoration amid daisy-like flowers and spots grouped into fours. Diaper-work decoration on shoulder, each diamond with four spots (*cf.* pot number 37). Shoulder also has medallions of abstract decoration. Decoration partly outlined in green-blue. 22 (with lid)  $\times$  11 cm.

## 6. Spoons and measures

THE interesting story of the specialized medicine spoon has been outlined by Griffenhagen who believes that its use became firmly established with the widespread appeal of the popular patent medicines during the 17th–18th centuries.<sup>269</sup> Even so the numerous domestic liquid medicines also in use must not be forgotten.

The earliest spoon, noted by Griffenhagen, is of 18th-century German silver and has a foot on the back of the handle so that the bowl could be kept straight while pouring medicine into it.<sup>270</sup> Similar spoons, with feet for levelling, were being produced in England by at least the 19th century. They were manufactured in metal,<sup>271</sup> porcelain, and earthenware and, from 1873 if not before, many of them were marked with graduations for tea, dessert, and tablespoons (see below). Other ceramic medicine spoons have half covers (numbers 8–9) or have long handles (number 17). The latter may have the sides of the bowl upturned and the tip extended into a channel.<sup>272</sup>

It should be added that the most popular 19th-century medicine spoon—at least during the first half of the century—is known as Gibson's spoon. Many of these survive, mostly in pewter or Britannia metal, and a few in silver.<sup>273</sup> Each has a covered bowl with a hinged lid and a small opening at the tip. The handle is hollow, thus allowing the admission of air which facilitates the ready delivery of the medicine.<sup>274</sup> "China" Gibson's spoons were also produced but there are no examples in the Wellcome Collections.<sup>275</sup>

Apart from the spoon, the medicine glass has been widely used for administering medicines. Quite commonly these "glasses" were made of pottery or porcelain and some

<sup>269</sup> Griffenhagen, G., "Dose: one spoonful", *J. Am. Pharm. Ass. (Pract. Ed.)*, 1959, **20**, 202–205.

<sup>270</sup> There were almost certainly earlier spoons. The will of the 17th-century apothecary, Thomas Day, included "a spoon that is made to administer physic to children". Palmer, W. M., "Cambridgeshire Doctors in the Olden Time", *Proc. Camb. Ant. Soc.*, 1910–11, **15**, 259 (quoted in Matthews, L. G., *History of Pharmacy in Britain*, Edinburgh and London, 1962).

<sup>271</sup> Examples of these are in the Wellcome Collections.

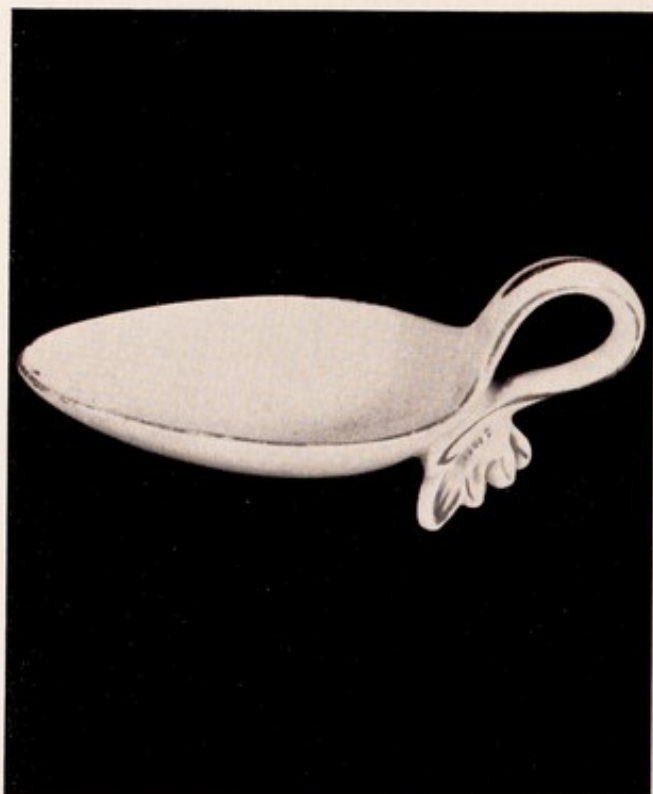
<sup>272</sup> For an illustration of this and other spoons see *Pharm. J.*, 1965, **195**, 361.

<sup>273</sup> Many examples of Gibson's and similar spoons, which are often referred to as castor-oil spoons, are in the Wellcome Collections. Delieb, E., *Investing in Silver*, London, 1967, p. 25, has illustrated a variety of silver medicine spoons.

<sup>274</sup> One early announcement about the spoon stated: "In administering medicine in an open spoon to fractious children or to insane persons, part of it is often lost from the struggles of the patient. To remedy this inconvenience, and then to bring the quantity of medicine given to greater certainty, Mr. Gibson has invented a covered spoon." See Lothian, A., "Mr. Gibson's Physic Spoon", *Chem. & Drugg.*, 1959, **172**, 17–18.

<sup>275</sup> See, for instance, S. Maw & Son, *A Catalogue of Surgeons' Instruments & Appliances . . .*, London, 1866, p. 232. Other spoons sold by Maws are also illustrated. The "china" Gibson-type spoon was still being advertised in 1891 if not later (see *Book of Illustrations to Part I S. Maw, Son & Thompson's Price-Current*, London, 1891, p. 264.) An example of this china spoon is in the museum of the Pharmaceutical Society of Great Britain.

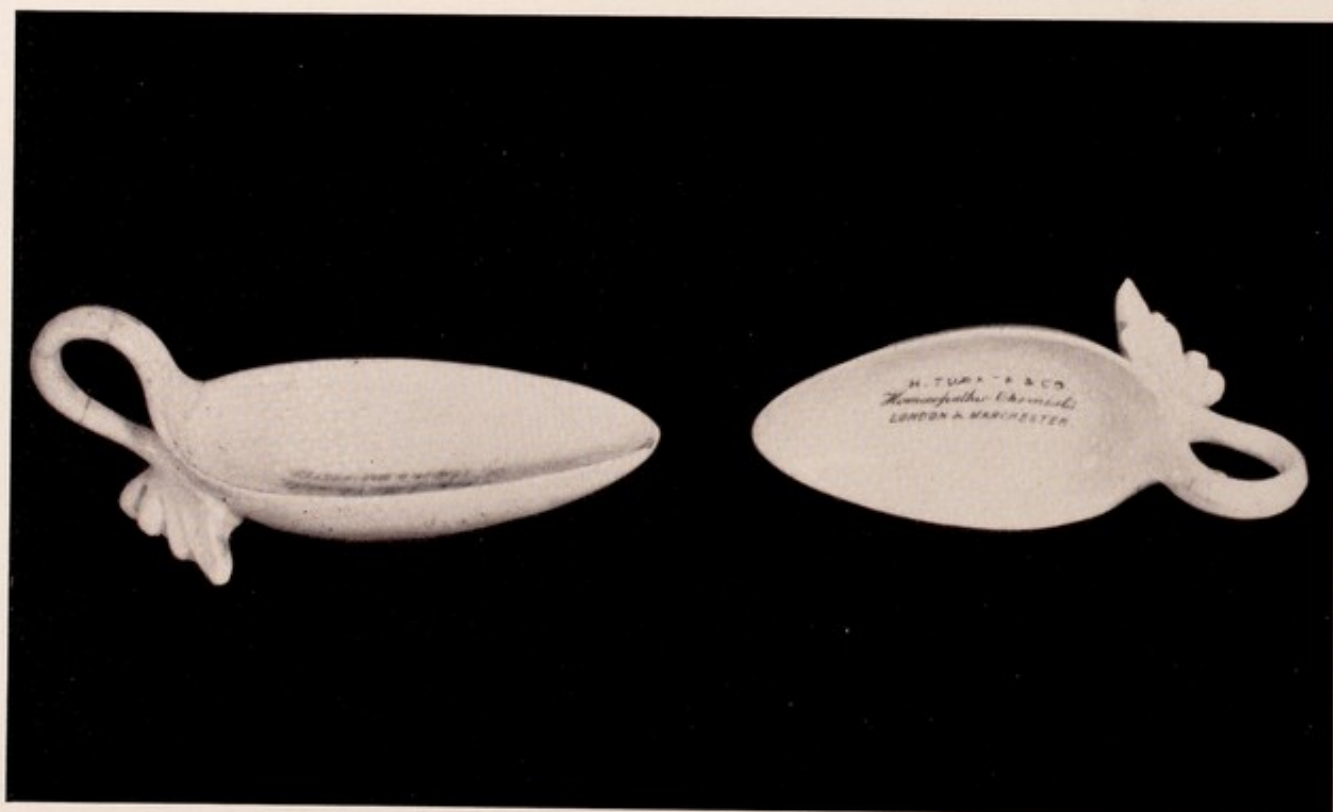




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of the most popular were introduced in 1877 by the Newcastle pharmaceutical company W. Proctor & Son (see numbers 18–19).<sup>276</sup>

Special spoons have also been designed for administering food to infants such as those with the bowl at right angles to the handle, but there are no ceramic examples in the Wellcome Collections.

a. *White porcelain spoons.*

1–3. Three spoons with looped handles, and scalloped stands at the back. Number 2 is edged in gilt and number 3 is of a badly discoloured brown colour. Lengths: 6.7, 8.5, and 9.6 cm. (Fig. 388 for number 2.)

4–5. Two spoons, similar to numbers 1–3, but with less elaborate stands. Lengths: each c. 9 cm. (Fig. 389 for number 4.)

6–7. Two spoons, identical with numbers 1–3, but with the following blue printed words on the inside of the bowl: H. TURNER & CO/Homœopathic Chemists,/LONDON & MANCHESTER. Lengths: 8.5 and 10 cm. (Fig. 390.)

8–9. Two small spoons each with a loop handle and a bowed half-cover. Two leaf-like projections form the stand at the back of each spoon. Lengths: 6.2 and 7 cm. (Fig. 391.)

b. *White earthenware spoons.*

10. Spoon discoloured brown. Shape identical with numbers 1–3. Length: 6.7 cm.

11–12. Two spoons (both damaged) graduated into tea, dessert, and tablespoons. On the side in black print is written: GRADUATED MEDICINE SPOON/REGISTERED MARCH 22 1873/S MAW SON & THOMPSON LONDON.<sup>277</sup> Number 11 has two “feet” as a stand, and the other a scalloped stand. Lengths: 11.2 cm.

13. A similar spoon to number 11, but unmarked except for graduations. Length: 12 cm. (Fig. 392.)

14–16. Three spoons, graduated as numbers 11–12. The spoon is flat-bottomed and has no stand for levelling. The handle is marked with the words LYNCH & CO. LONDON, and the Lynch trademark. Late 19th-century spoons marked with the name of a pharmaceutical wholesaler. Lengths: 10.5 cm. (Fig. 393.)

17. Long-handled spoon. Such spoons were widely advertised in the pharmaceutical press. Length: 21.5 cm. (Fig. 394.)

c. *White earthenware measures.*

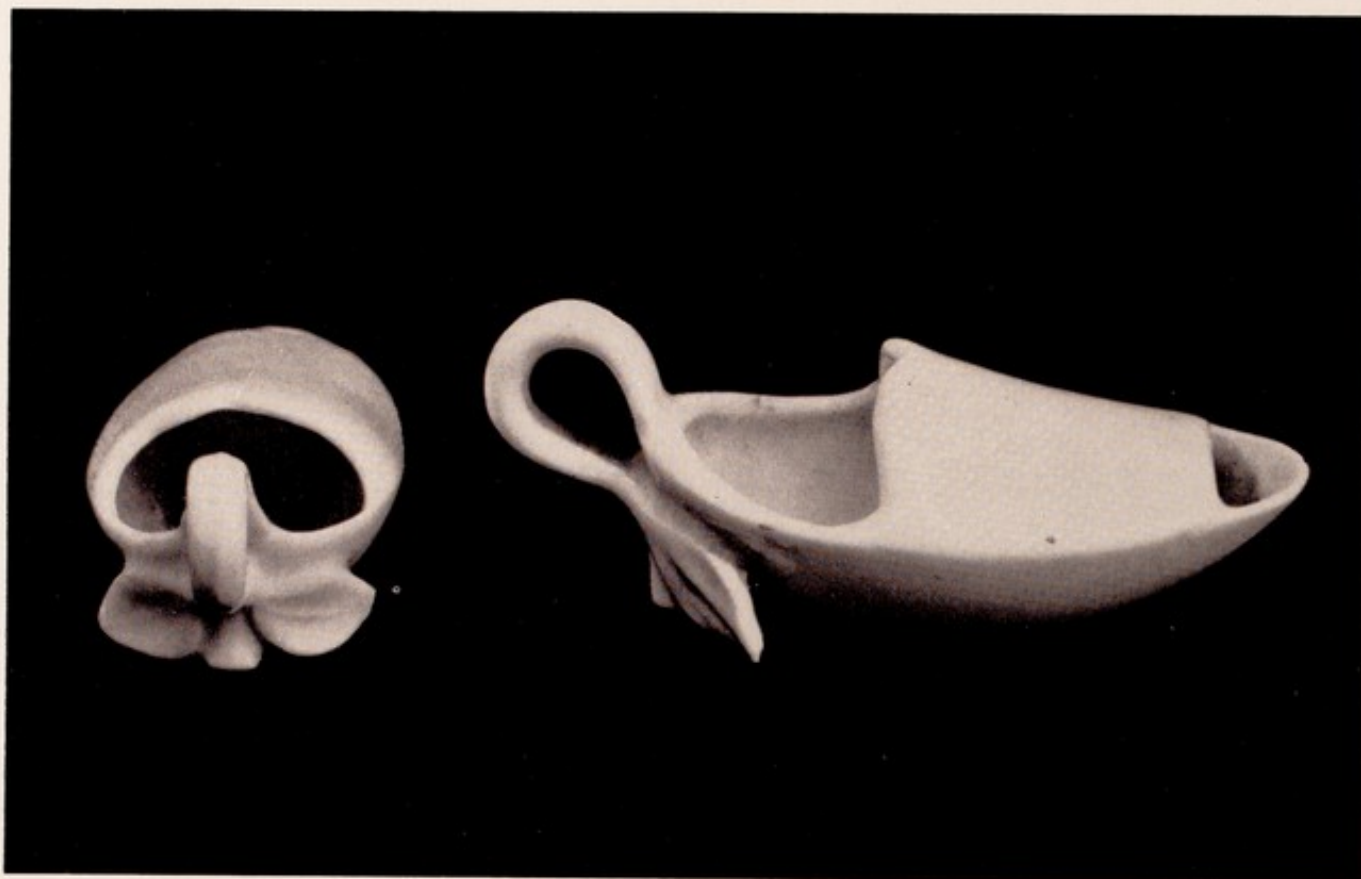
18–19. Two Proctor measures each with the black inscription on the side: REGISTERED/JANUARY 1st 1877/1 DR. TO LOWER RIM.<sup>276</sup> Height: 3 cm. (Fig. 395.)

20. A collection of measures of the Proctor type. All have the measure size black-printed on the outside and impressed on the base. They are probably of late 19th- to 20th-century

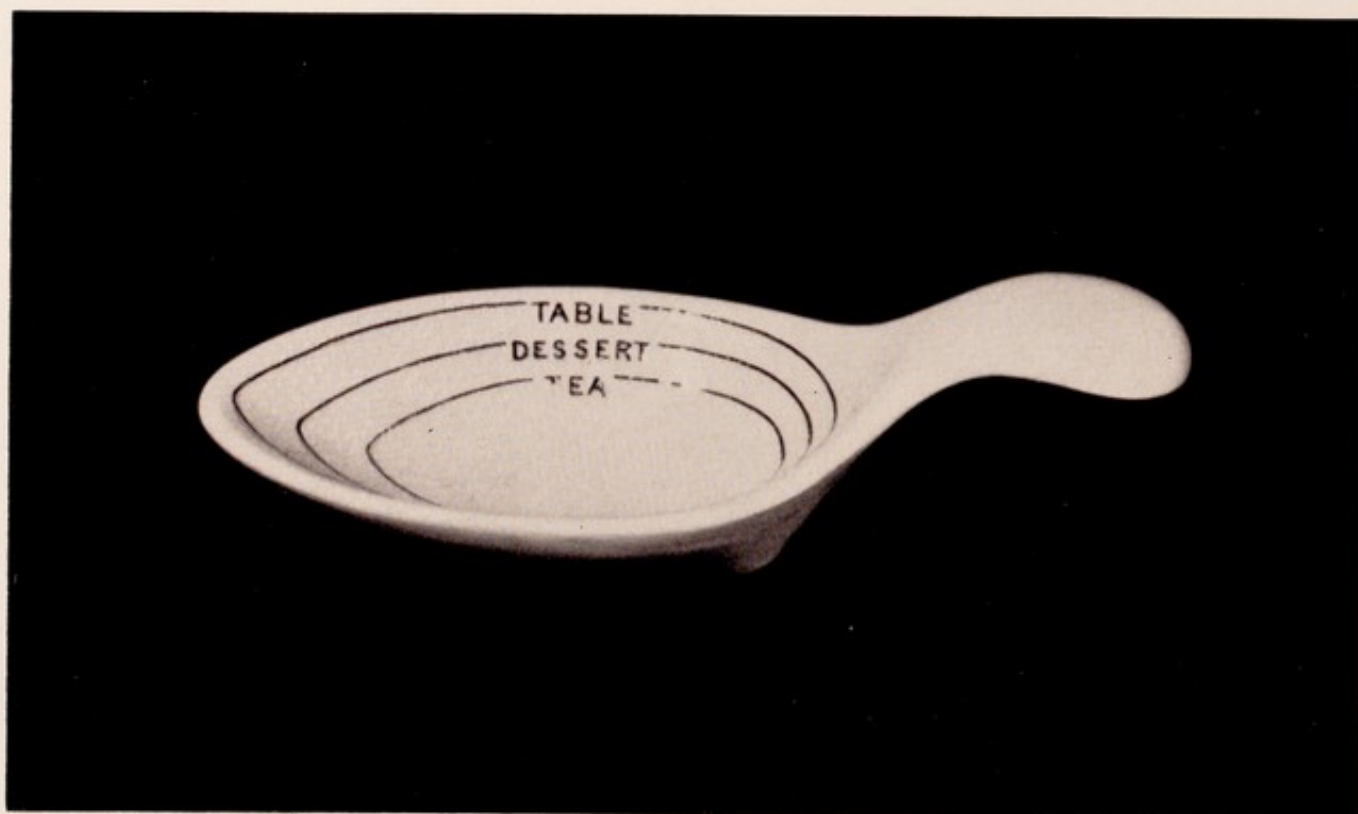
<sup>276</sup> See *Chem. & Drugg.*, 1877, 19, 123. I am grateful to Mrs. Lothian Short for this reference. The introduction of this measure gave rise to considerable discussion at the time. Mrs. Lothian Short is at present preparing an article on the subject.

<sup>277</sup> See footnote 138 for information on the Maw company.



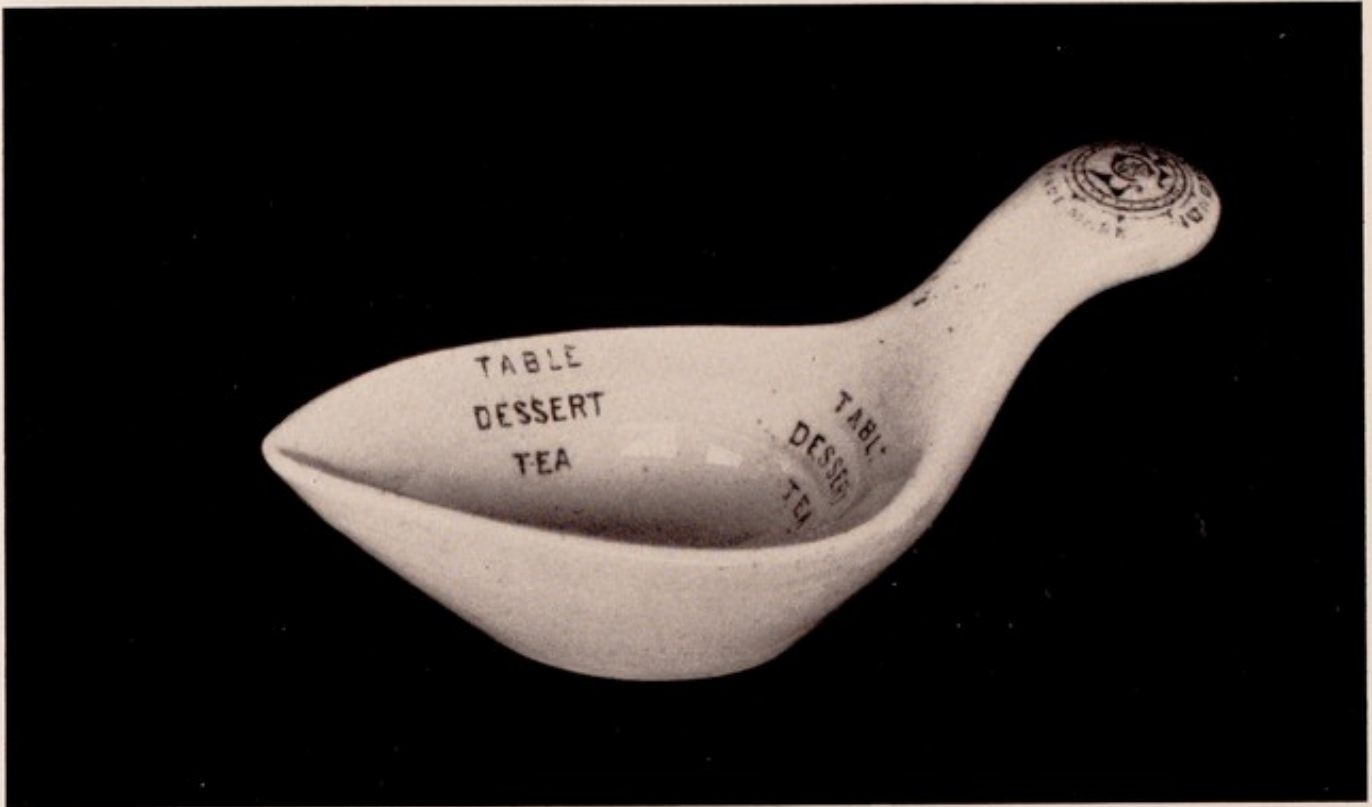


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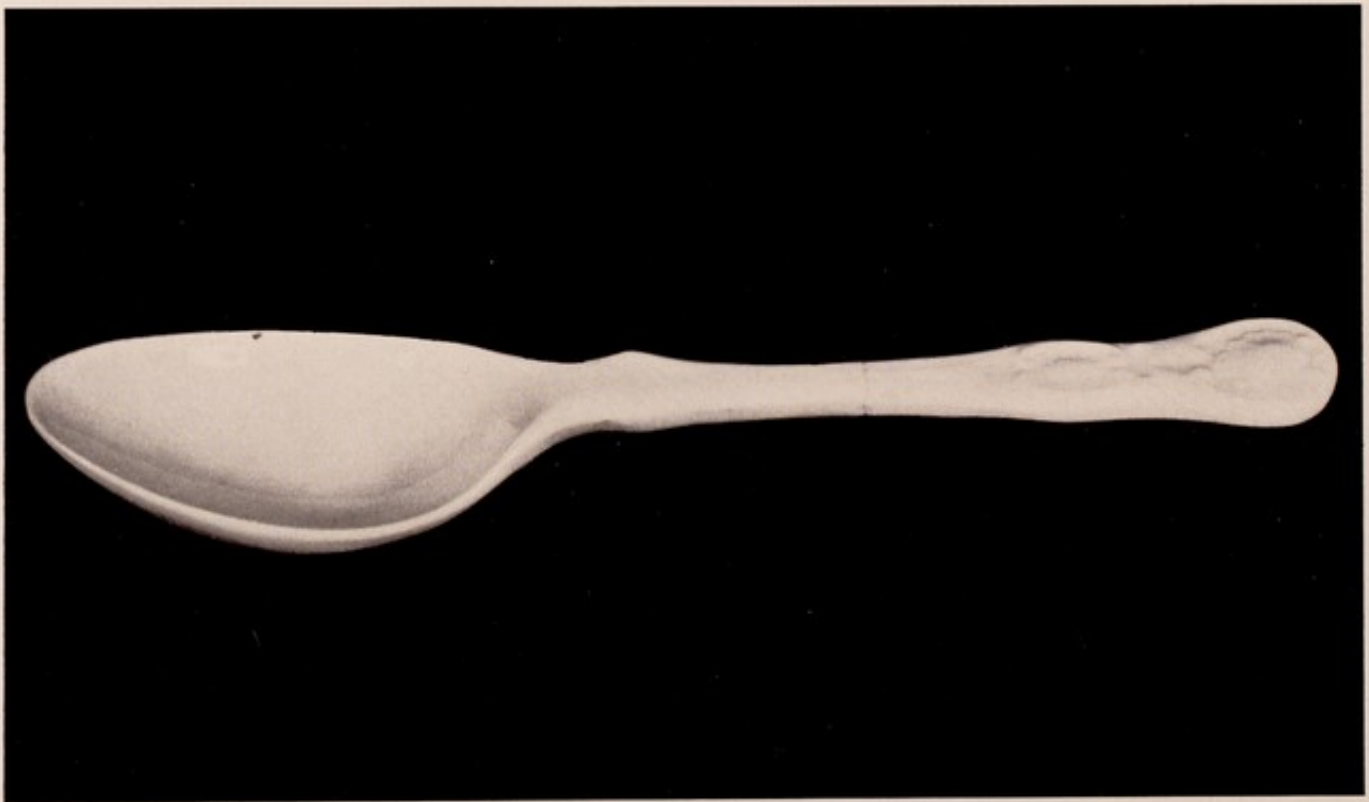


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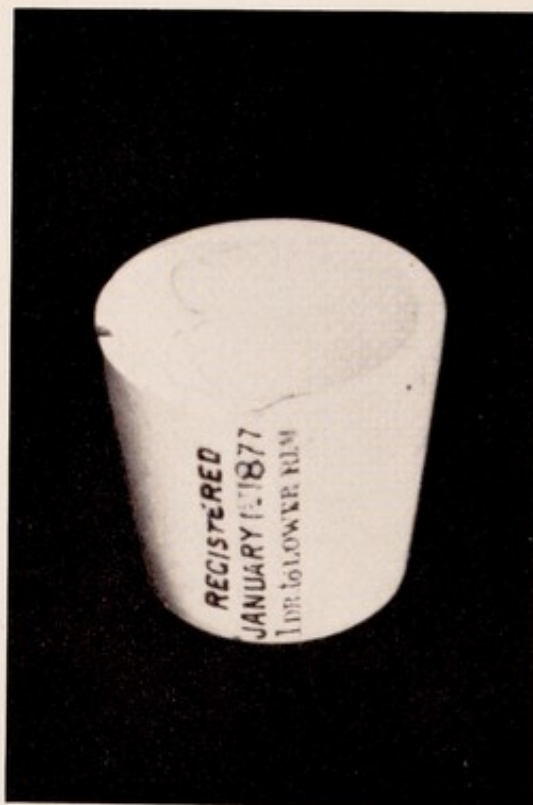


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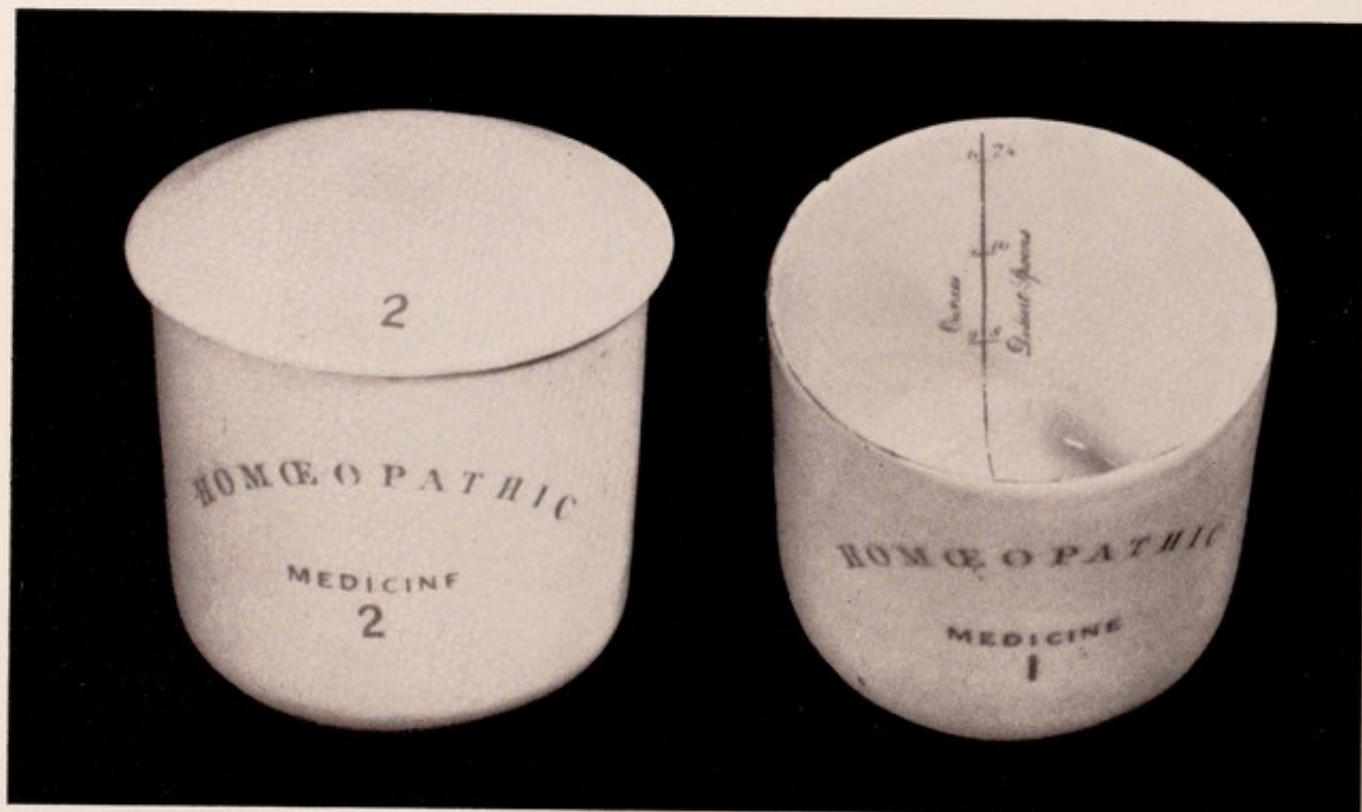


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production, none bearing the date of registration on the side (*cf.* numbers 18–19). Four of these measures form a set which is part of the fittings of a medicine chest. Heights: 3–4 cm.

**21–22.** Two measures (one with lid) for preparing homœopathic medicines. On the outside are the blue printed inscriptions: HOMŒOPATHIC/MEDICINE/1 and HOMŒOPATHIC/MEDICINE/2. The insides are graduated into “ounces” and “dessert spoons”. Heights (with lid):  $7.3 \times 7$  cm. (Fig. 396.)



## SPITTOONS (CUSPIDORS)

SPITTING has undoubtedly played an important role in public health and social custom. Its widespread practice in Britain from at least the 17th century till the end of the 19th century can be inferred from literary sources and from surviving spittoons, though its fascinating story remains to be told. The decline of spitting in many countries has mainly come about with the rise of medical bacteriology and preventive medicine, and the realization of the health hazards of spitting. The result is that the use of the spittoon is now largely restricted to the dentist's surgery.<sup>278</sup>

Spittoons occur in a variety of shapes and materials. The most common type—small, cylindrical, or bulbous-shaped vessels (with or without handles or spouts)—are dealt with in Section I,<sup>279</sup> while Section II includes other types such as the shallow, handled, tin-glazed spittoons (of which there are no English examples in the Collection), a large dental spittoon, and wide, squat, cylindrical spittoons of the type once associated with public-house counters.

### I. Bulbous and cylindrical shaped spittoons

#### a. *English and Dutch tin-glazed spittoons, 17th–18th-century.*

1–2. Two undecorated bulbous-shaped spittoons, one with a small, flared spout (the spout on number 1 is broken). Strap handles are placed opposite the spouts and the mouths are wide and funnelled. Both spittoons are damaged and were probably excavated; number 1 has a discoloured white glaze, the other a greyish-pink glaze. Probably English but there is no conclusive evidence for this attribution. 17th–18th-century. 7 × 11.5 and 9 × 12 cm. (Figs. 397 and 398.)

3. Handled spittoon with bulbous-shaped body and wide, flared mouth. The sides are decorated with blue floral and foliage motifs, and the mouth with diaper-work (each diamond having a single spot) and with oval medallions bearing sprigs of leaves. The strap handle, which has a central groove, is decorated with horizontal bands of blue. Provenance uncertain but probably Bristol. 10 × 14 cm. (Fig. 399.)

4. Spittoon with bulbous-shaped body and wide, flared mouth. Blue tinted glaze. Band of blue floral decoration on both the body and the mouth. The latter also has a background of blue parquetry-like decoration. Possibly Bristol or Brislington. 9.5 × 12.2 cm. (Fig. 400.)

5. Handled spittoon with bulbous-shaped body and wide, flared mouth, the rim having occasional grooves running into the opening. Blue tinted glaze. Embossed blue leaf and rib decorations on the side. Probably Dutch. 8.5 × 14 cm. (Fig. 401.)

<sup>278</sup> The change in custom is perhaps highlighted by the following quotation from the 18th-century London Hospital minutes:

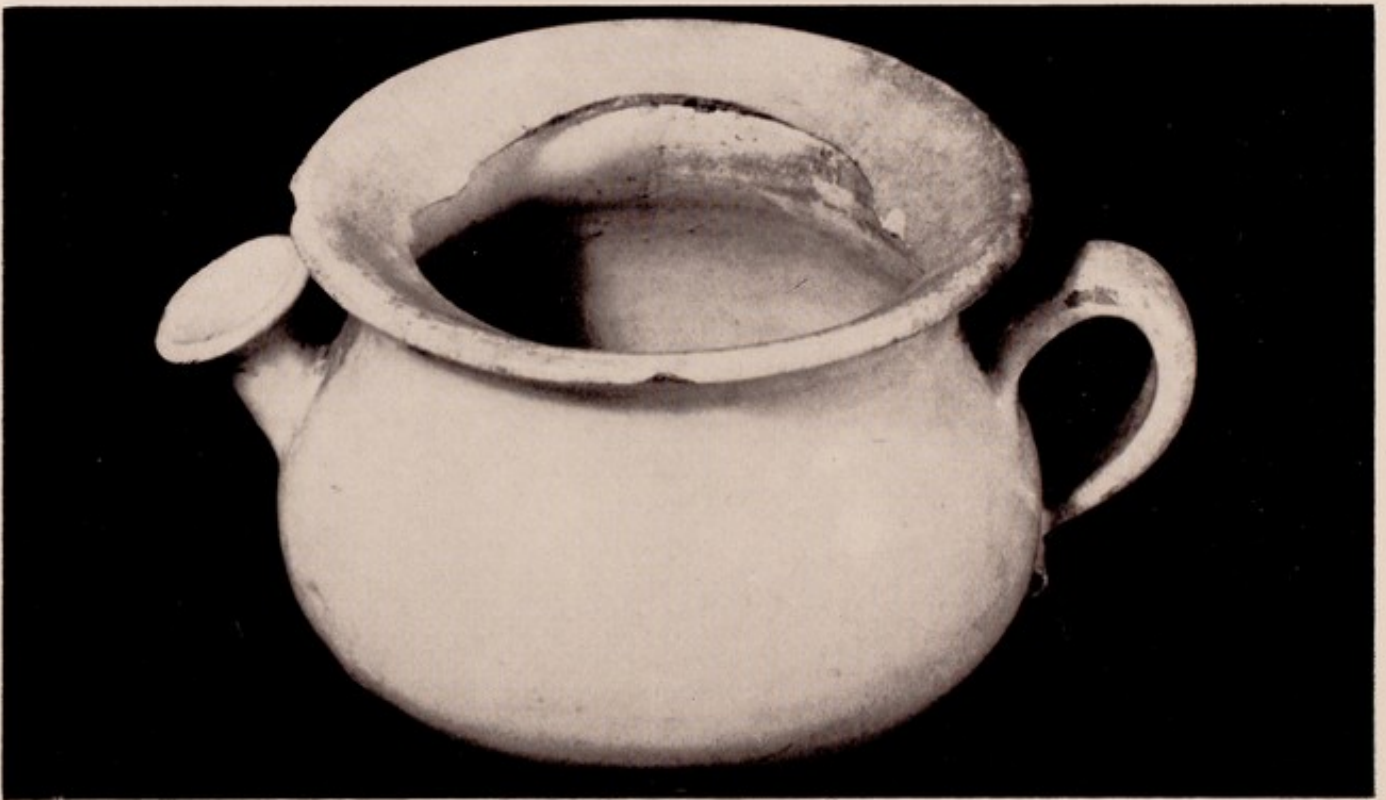
Dr. Dawson and the Apothecary, having recommended that a number of Pots be provided for each ward to prevent the patients spitting against the Walls, and thereby preserving the necessary cleanliness, Ordered that a dozen coarse earthenware spitting Pots be provided for each ward. (Quoted by Clark-Kennedy, A. E., *The London: A study in the Voluntary Hospital System*, London, 1962, vol. 1, p. 154.)

<sup>279</sup> Examples of 18th-century blue and white porcelain are not represented in the Collection although they are quite well known. For instance, Dr. Bernard Watney has in his collection examples in Worcester porcelain (c. 1770) and from the Pennington factory at Liverpool (c. 1772) which are of the common shapes discussed under Section I.





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6. Dutch, handled spittoon with bulbous-shaped body and wide, flared mouth. Greyish-blue tinted glaze. Decorated, in blue, on the sides and on the rim with a peacock on the rock motif, flying birds, and floral decoration. The rounded handle is decorated with horizontal bands of blue. Decoration partly outlined in black. Blue printed mark on base: x, p. 50, possibly the mark of De Pauw (the Peacock pottery).<sup>280</sup> 11.3 × 16 cm. (Fig. 402.)

b. *Undecorated cream-coloured and white earthenware spittoons.*

7. Cream-coloured spittoon with bulbous-shaped body, wide flared mouth, and double intertwined handle (each section with four grooves). The handle has applied floral terminals characteristic of Leeds ware.<sup>281</sup> The crazed glaze has a green tint. c. 1780. 8.7 × 13.6 cm. (Fig. 403.)

8. Cream-coloured spittoon with bulbous-shaped body and wide, flared mouth. The crazed glaze has a slightly yellow-green tint. Similar items to this and to number 7 are illustrated in the 1814 Leeds Pattern Book, though with different shaped feet.<sup>282</sup> Last quarter 18th-century. 9 × 12.6 cm. (Fig. 404.)

9. Light cream-coloured spittoon with cylindrical-shaped body, funnelled mouth, and wide, straight spout. Green tinted glaze. 9.1 × 10.5 cm. (Fig. 405, left.)

10. White, wide hemispherical bowl with detachable funnel mouth. 6.5 × 11 cm. (Fig. 405, right.)

c. *19th-century earthenware spittoons decorated with blue transfer prints.*

(i) Cylindrical-shaped, with funnelled mouths, and wide, straight spouts (handles are absent).

WITH BLUE TRANSFER-PRINTED MARKS ON THE BASE<sup>283</sup>

11. Decorated with the "tower" design. Marked: SPODE plus small cipher mark of stalked triangle (partly obscured). c. 1805+. 8 × 11.2 cm. (Fig. 406, right.)

12. Decorated with "willow" pattern. Marked: SPODE plus small cipher mark of stalked triangle. c. 1805+. 8.2 × 11.9 cm. (Fig. 407.)

13. Identical to number 11, but bearing only a small V-like mark which may be the stalked triangle of number 12. 8 × 11.2 cm. (Fig. 406, left.)

14. Decorated as number 12, but marked only with a small circle with a cross in the centre. 8.1 × 11.2 cm.

15. Decorated on the body and the funnelled mouth with pseudo-classical scene of woods and derelict masonry (see also invalid feeding cups numbers 31–32 and pap boat number 10). Moulded rib around both the top and the bottom of the spittoon. Small blue printed mark of triangle enclosing a circle. Jewitt<sup>284</sup> notes that the Staffordshire pottery of Powell and

<sup>280</sup> Cf., for example, De Jonge, C. H., *Oude-Nederlandsche Majolica en Delftsch Aardwerk*, Amsterdam, 1947, p. 387.

<sup>281</sup> For an illustration see Towner, D., *op. cit.* (footnote 222), p. 78, fig. 11.

<sup>282</sup> Reproduced in Towner, D., *The Leeds Pottery*, London, 1963, items 123 and 124 of Pattern Book.

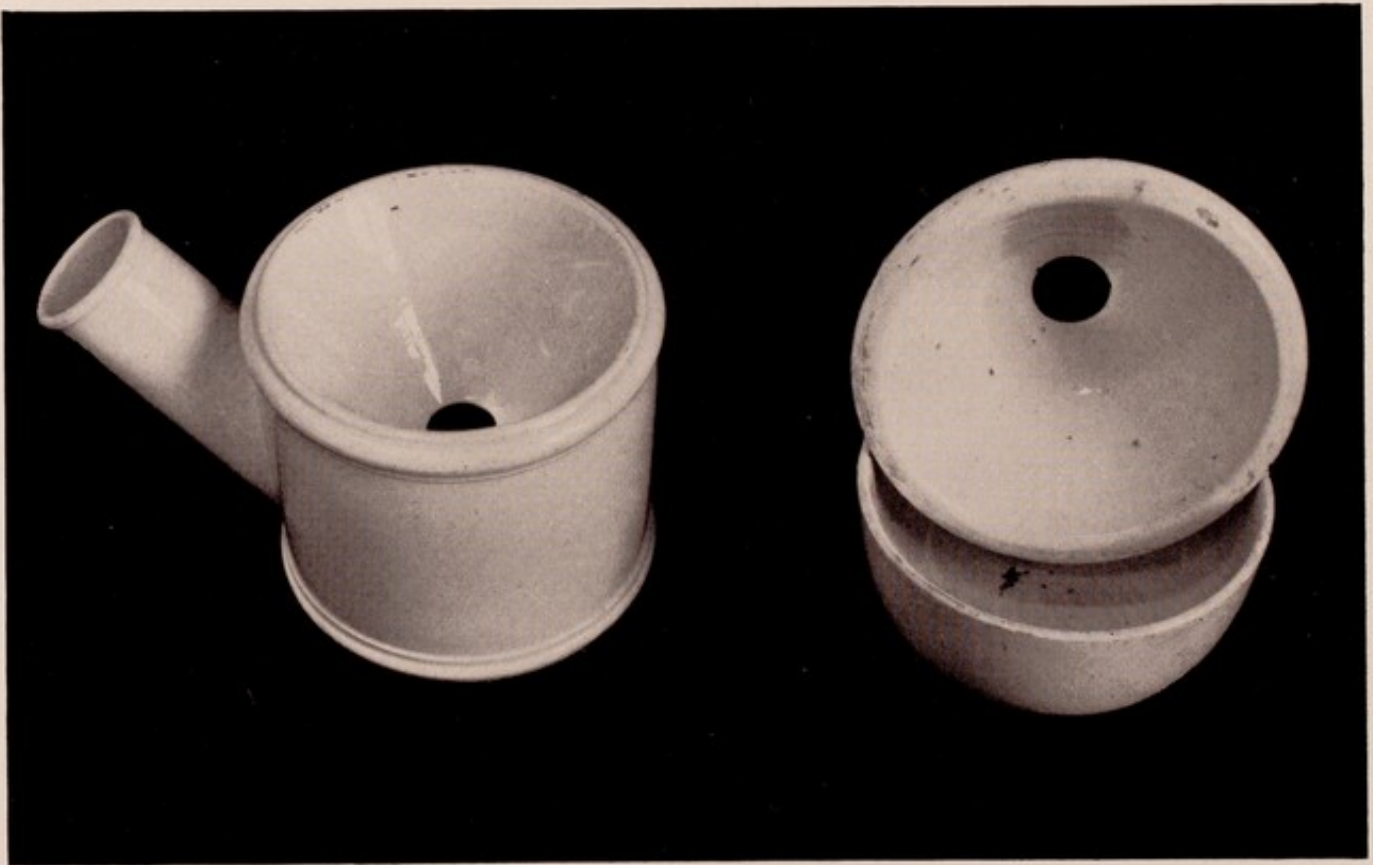
<sup>283</sup> Also noted are cipher marks which were used for internal administrative purposes rather than as factory marks.

<sup>284</sup> *The Ceramic Art of Great Britain*, London, 1883, p. 498.





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Bishop used this triangular mark, impressed; but it is unlikely that this printed mark is connected with that firm. The mark also appears on a footbath (see p. 265).  $8.7 \times 11$  cm. (Fig. 408.)

16. Decorated with floral design. Lozenge-shaped mark with abstract border and the words SEMI-/CHINA in the centre (identical mark to that on number 22).  $8.2 \times 12.3$  cm.

#### UNMARKED

17–19. Three spittoons decorated on the sides with country scenes of cows, sheep, buildings, and trees, etc. Numbers 17 and 18 have different decorations on openings and spouts, and number 19 a different one on the spout only.  $8.2 \times 10.5$ ,  $7.7 \times 11.5$ , and  $8.4 \times 11.8$  cm. (Fig. 409 for number 19.)

(ii) Handled, with bulbous-shaped bodies, wide, flared mouths, and wide, straight spouts.

20. Decorated with "tower" design. The flared mouth extends over the wide spout. Circular mark with the words COPELAND AND GARRETT forming the circumference, and LATE SPODE in the centre. A sprig of foliage, at the base of the mark, completes the circumference of the circle. A blue printed X is also present.  $10.5 \times 14.5$  cm. (Fig. 410.)

21. Decorated on body with country scenery, shepherdess, and sheep, and on the mouth and spout with floral decorations. The flared mouth extends over the wide spout.  $10.5 \times 13.7$  cm.

22. Decorated with floral design against an abstract blue background. Lozenge-shaped mark with abstract border and the words SEMI-/CHINA in the centre (identical mark to that on number 16). The funnel-shaped mouth does not extend over the spout.  $7 \times 12$  cm. (Fig. 411.)

(iii) Handled cylindrical "mugs" with detachable funnel mouths.

#### WITH BLUE PRINTED MARKS

23. Decorated with highland scenery. The mark includes a crest, a shield bearing the words "Northern Scenery", and two supporters—a lion and a unicorn. Also included are the initials J. M. & S., and the name of the pattern, Kitchum Castle, Loch Awe. The mark probably indicates one of the following three potteries: Job Meigh & Son, Hanley (c. 1812–1834), John Meir & Son, Tunstall (c. 1841–1897), John Maddock & Son, Burslem (c. 1855–1869).<sup>285</sup> Besides the mark there is a blue printed letter D.  $10.5 \times 11.2$  cm. (Fig. 412.)

24. Decorated with highland scenery. Mark identical with that in number 23 except that the pattern is labelled Loch Katrina. In addition to the mark there is a blue printed D.  $8.8 \times 9.3$  cm.

(iv) Handled, cylindrical-shaped body, with funnelled mouth, and pouring spout.

25. Decorated on sides with country scene, soldier and lady.  $7.6 \times 13.5$  cm. (Fig. 413.)

<sup>285</sup> See Godden, G. A., *Encyclopædia of British Pottery and Porcelain Marks*, London, 1964, pp. 724–725.





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## II. Miscellaneous

26. Shallow bowl-like, tin-glazed spittoon. The straight handle has a nipple-like end. The handle is not hollow as in a number of French spittoons of this style in the Wellcome Collections. The provenance of this spittoon is uncertain; while an English provenance cannot be entirely ruled out it may well be a product of a French pottery. Middle 18th-century. Diameter of bowl 10 cm.: overall length 14.5 cm. (Fig. 414.)

27. Large, bulbous-shaped white earthenware spittoon with wide, flaring opening and decorated with blue bands. On the base is the impressed mark FURNIVAL, a mark of the Staffordshire pottery Furnivals Ltd. for the years *c.* 1890–*c.* 1913. Used for dental purposes. 16.8 × 19 cm. (Fig. 415.)

28–30. Three 19th-century wide, squat, cylindrical spittoons with funnelled openings. One, with a cylindrical side spout, is buff-yellow colour. A blue band around the waist is decorated with white relief mythological scenes. 8.8 × 17 cm. (Fig. 416.)

The second has a side hole (for emptying), a ridged funnelled opening, and is of pink-coloured earthenware covered with embossed foliage and berry decoration in polychrome. 6 × 24 cm.

The third, in brown stoneware, has a moon-shaped hole in the side, a ridged funnelled opening, and, on the sides, relief decoration of leaves, flowers, and fruits. 9.3 × 19 cm. (Fig. 417.)

These spittoons are of the type once associated with public-house counters.



## CHAMBER POTS, BED PANS, URINALS, BIDETS

### I. Chamber pots

Celoria, in a valuable study of ceramic pots found in the London region,<sup>286</sup> has noted that 17th-century earthenware examples possess a variety of glazes—green, yellow, and brown with trailed yellow or white slip (“Metropolitan” ware). The 18th century, on the other hand, saw large numbers with brown and orange-brown glazes, while the 1800s produced a wide variety of pots ranging from salt glazed stoneware to earthenware examples decorated on the inside with political figures. Additionally the English porcelain factories produced chamber pots, but these are now rare items.

The small Wellcome Collection is reasonably representative of this range (except for porcelain) and there is no evidence that any of the pots have been used for anything but their accepted purpose: it has to be remembered that, from the 18th century at least, “chamber pots” have sometimes been used as paint pots. Celoria records an example bearing the words “J. H. Simpson Colourman. 54, London Road”, an address used during the period 1849–1869. It is of interest that very many of the pots listed below are of comparatively small size, but whether such early pots were intended solely for children’s use is uncertain, though unlikely.<sup>287</sup>

Not included in this catalogue are commodes which are essentially items of furniture although the commode “buckets” sometimes have ceramic interest. For instance, one commode in the Wellcome Collection includes a “bucket” with a pre-1860 mark of the Staffordshire factory of Davenport (the name DAVENPORT surmounts an anchor).

**1–4.** Four green glazed pots. Numbers one and two have incised lines on the rim and just below it. Number three has an embossed line below the rim, while number four has no decorative markings and is of a duller green colour. 16th–17th-century.<sup>288</sup> 11 × 22.1, 12.6 × 20.6, 12.6 × 21.1, and 14.3 × 19.9 cm. (Figs. 418–420 for numbers 1–3.)

**5.** Undecorated tin-glazed pot with slightly recessed base. (Other pots in the Collection with recessed bases are numbers 6, 11, and 12, the rest having flat bases.) Base unglazed except for isolated areas. 17th–18th-century. 12.8 × 19.1 cm. (Fig. 421.)

**6.** Tin-glazed pot of a more bulbous shape than number 5, decorated with motif of Chinese scenery. Blue tinted glaze. Probably Lambeth, second half 17th-century. 11.2 × 18.5 cm. (Fig. 422.)

**7.** Pot decorated with brown glaze on inside. The outside is unglazed except for three brown and one green vertical streaks of glaze. Probably 18th-century. Other pots (numbered 8–10) which feature a brown glaze are 19th-century. 15.1 × 20.2 cm. (Fig. 423.)

**8–9.** Two pots with speckled brown glaze. Number 8 is somewhat conical in shape and has

<sup>286</sup> I am grateful to Dr. F. Celoria for allowing me to use his unpublished manuscript “Some domestic vessels found in the London region Part I”. Useful information can also be found in “The Silver Chamber Pot”, by N. M. Penzer, *The Antique Collector*, 1958, 29, 174–178, 225–230.

<sup>287</sup> Most recorded pre-19th-century pots are relatively small. A collection of fifteen pewter chamber pots in the Wellcome Museum are mostly about the same size, c. 12 × 20 cm.

<sup>288</sup> The usual dating assigned to Tudor-green pottery is 1500–1600. For a recent discussion of green glaze see Hurst, J. G., “Tudor-Green Ware”, in Cunliffe, B. (ed.), *Winchester Excavations, 1949–1960*, Winchester, 1964, vol. 1, pp. 140–142.





418



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421





422



423



an embossed horizontal line below the rim. The second has no decorative markings. 19th-century.  $10.7 \times 18.5$  and  $12.2 \times 20.5$  cm. (Fig. 424 for number 8.)

10. Brown glazed pot. 19th-century.  $12.6 \times 20.6$  cm.

11. Saltglaze pot with "blue scratched" foliage decoration and embossed medallion bearing a crown and the initials G. R. (for George III). Recessed base. Handle missing. *c.* 1770.  $13.2 \times 20.1$  cm. (Fig. 425.)

12. Large cream-coloured earthenware pot with two handles (one broken). Decorated with polychrome scenes of a bridge, and two cartoons (non-political), one on the recessed base and one on the inside of the base. 19th-century.  $16.6 \times 24.2$  cm.

## II. Bed pans

Although the early history of the bed pan does not appear to have been studied it seems unlikely that there was much departure from the flat, circular style bed pan until the 19th century when many new shapes were introduced. One of the first of the new shapes was the "Slipper" pan (see numbers 17–18), but, by 1903, S. Maw, Son and Sons were advertising "The Comfortable", "The Bridge", "The Cradle", "Duke's for Children", "Queen Charlotte's Hospital Pattern", "Round", "Shovel", and three varieties of the "Slipper".<sup>289</sup> While these pans were commonly of white earthenware (*cf.* numbers 16–19) it must not be forgotten that they were also made of such non-ceramic materials as pewter or enamelled iron.<sup>290</sup>

### a. Circular earthenware pans with hollow handles.

13. Green glaze and flattened "rim". 16th–17th-century.  $6.9 \times 23.3$  cms. (Fig. 426.)

14. Yellow glaze inside, biscuit condition outside with remains of brown glaze. Flattened "rim" and slightly tapering sides. Probably 17th–18th-century.  $9.3 \times 26.4$  cm. (Fig. 427.)

15. Speckled brown glaze and rounded "rim". 18th–19th-century.  $6.6 \times 25.2$  cm. (Fig. 428.)

16. White pan with lid. The pan is marked on the base with a black printed bird motif (unidentified).  $6.5 \times 27.8$  cm.

### b. Other shapes.

17. White "slipper" pan with lid and handle at back. The directions for use are printed, in copper plate writing, on the inside of the heel: THE NEW/SLIPPER BED PAN/ This slipper should be passed under/the Patient in front of the legs./ If a flannel cap be made for the/blade fastened by strings under/the handle considerable comfort/will be afforded. 19th–20th century. The slipper pan was introduced by at least 1836 and is often colloquially referred to as "The Liverpool".<sup>291</sup> Length: 38.5 cm. (Fig. 429, left.)

18. Similar to above except that there is no lid or directions. Glaze badly crazed. Length: 39 cm. (Fig. 429, right.)

<sup>289</sup> See *Book of Illustrations to S. Maw, Son and Sons' Quarterly Price-List*, London, 1903.

<sup>290</sup> See, for example, Drake, T. G. H., "Antique Pewter of Medical Interest II", *Bull. Hist. Med.*, 1955, 29, 420–428. Over forty metal bedpans are in the Wellcome Collections.

<sup>291</sup> Ross, J. A., "The Bed Slipper of the Liverpool Northern Hospital", *Med. Hist.*, 1960, 4, 349–350.





424



425





426



427





428



THE NEW  
SLIPPER BED PAN

*This slipper should be placed under  
the Patient in front between the legs  
with a flannel cap to catch for the  
fluids fastened by strings under  
the handle considerable comfort  
will be afforded*

429



19. White earthenware pan with hollow handle at back, and commonly known as the shovel. Impressed mark: "MINTON" plus date cipher marks indicating manufacture in December 1865. Length: 37 cm. (Fig. 430.)

### III. Urinals

Urinals occur in a variety of shapes but, nevertheless, some shapes (*cf.* that of male urinal 20) have survived over many hundreds of years.

#### a. *Male urinals.*

20. Oval-shaped urinal with flat base and wide, extended cylindrical opening at one end.<sup>292</sup> Green glazed earthenware probably early 16th-century. Overall length: 21 cm. (Fig. 431.)

21. Discus-shaped urinal with flat sides and extended cylindrical opening. Brown stoneware. 19th-century. Diameter: 17 cm. (Fig. 432.)

21A. Upright flask-style urinal with curved, slightly flared opening. White earthenware decorated at the opening with blue transfer-printed border and on the sides with pseudo-classical scenes. The scrolled blue printed mark on the flat base entitles the latter design Ancona. The mark also includes the name E. Challinor, a mark of the Staffordshire pottery of that name for 1842–1867. Height: 19.5 cm. (Fig. 433, *left*.)

22. Handled white earthenware oval-shaped urinal with a flat base and a wide extended cylindrical opening at one end. 19th-century. Overall length: 25 cm. (Fig. 433, *right*.)

#### b. *19th-century female urinals.*

Ceramic female urinals can be divided into three main groups according to their shape. The open boat-shape (sometimes with a slight figure of eight outline) is commonly referred to as the bourdalou and 18th-century examples, in particular, have received attention from ceramic writers.<sup>293</sup> A second shape is more bottle-like being similar to male urinal number 22 but with a more flared opening; the third form—known as the spoonbill—is flat and somewhat triangular.

The most interesting examples in the Wellcome Collection are 19th-century earthenware bourdalous with blue and white transfer prints. No English tin-glazed or creamware examples appear to have been recorded though one features in the Leeds' Pattern Books.

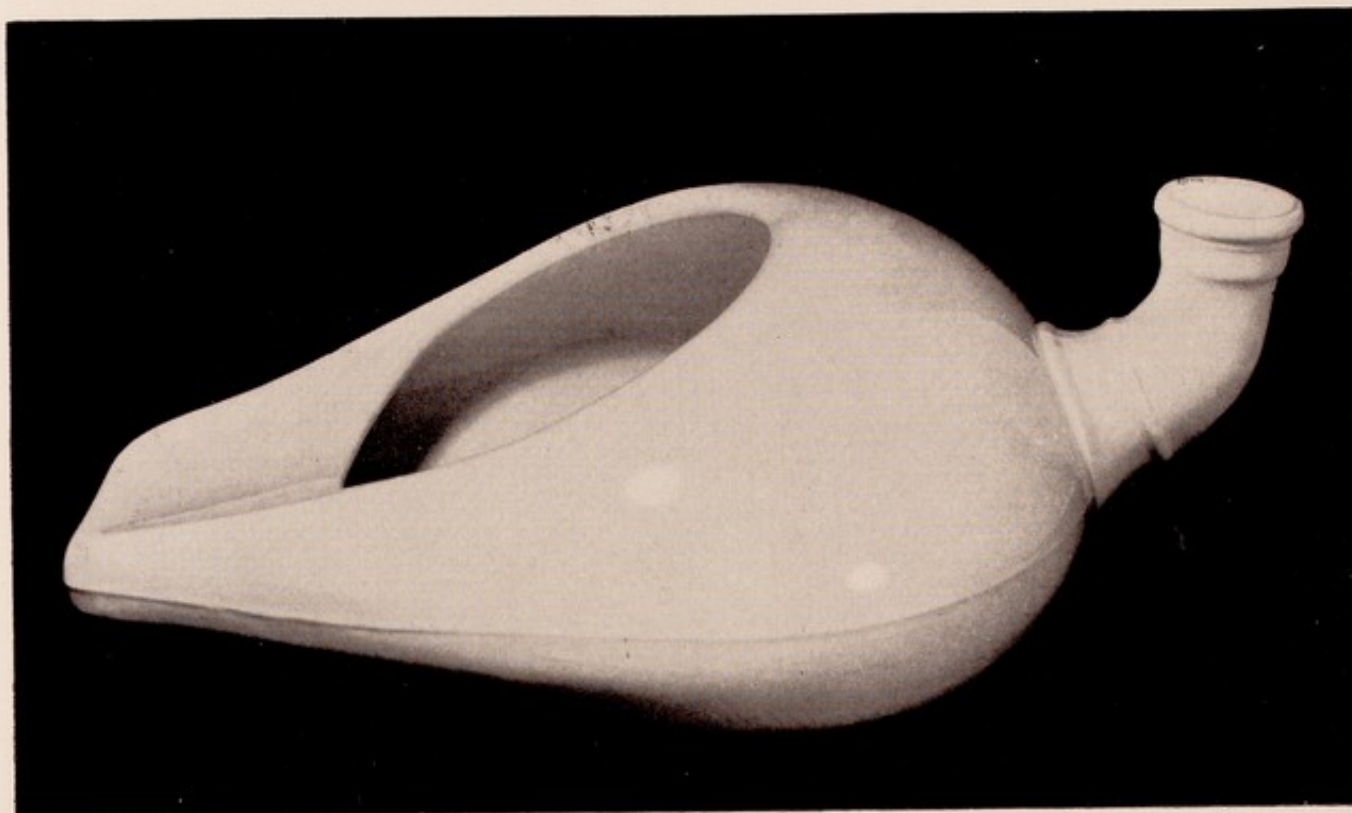
- (i) The earthenware bourdalou with handle. Decorated with blue transfer prints on outside.

The printed borders on the inside (except for number 27) are not specifically noted in the following list, but for a note on their possible importance see footnote 225.

<sup>292</sup> This shaped urinal appears to have been particularly popular, *cf.* also number 22. The most interesting non-ceramic urinal of this shape in the Wellcome Collections is of London silver dated 1888/89. It has a gilt interior. The discus-shape illustrated by number 21 is well exemplified in the Wellcome Collection by pewter examples.

<sup>293</sup> Penzer, for instance, on pp. 228–229 of his article on "The Silver Chamber Pot" gives some useful information with further references, *op. cit.* (footnote 286). See also Pecker, A., "Bourdaloues". *Cah. Cér. Arts Feu*, 1958, no 11, 123–134. There is a collection of non-English ceramic bourdalous in the Wellcome Collection which includes pewter and leather examples. Some of these will be illustrated in a forthcoming article on the bourdalou by H. Newman.





430



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434



435



## WITH BLUE TRANSFER PRINTED OR IMPRESSED MARKS ON THE BASE

23. Decorated with the Spode "Old Peacock" design of flowers and two peacocks amid foliage (Williams gives some details of this design<sup>219</sup>). Marked, in blue print, SPODE. *c.* 1805+. Length: 24 cm. (Fig. 434.)

24. Decorated with the "tower" design. Marked, in blue print, SPODE. *c.* 1805+. Length: 24 cm. (Fig. 435.)

25. Decorated with scene of a river and buildings. Marked, in blue print, C E & M and with the name of decoration MISSOURI, and also the impressed mark C E MALKIN. The decoration is perhaps designed for the American market, though the scene is not realistic of the Missouri.<sup>294</sup> The marks are of the Staffordshire pottery of Cork, Edge and Malkin, for the years 1860–1871. Length: 27 cm. (Fig. 436.)

26. Decorated with landscape scenery which includes a shepherd and his sheep. Impressed marks: WEDGWOOD and the three letters ONM. The latter indicates the date 1844 or 6. Length: 26 cm. (Fig. 437.)

27. Decorated on the outside with church and country scenery, and on the bottom of the inside with a similar scene but which also includes a waterfall. The inside border pattern is the same as on invalid feeding cups numbers 29–30, and pap boat number 9. Marked, in blue print, DAVENRORT (*sic* i.e. DAVENPORT) a mark for the years 1820–1860. Length: 26 cm. (Fig. 438.)

28. Decorated with country scenery (blurred decoration). Marked x x (unidentified). Length: 21.5 cm.

29. Decorated with country scenery, cows, fishing, etc. Impressed asterisk-like mark (unidentified). Length: 24 cm.

## UNMARKED

30. Decorated with a "willow" pattern identical with that on spittoons numbers 12 and 14 except for small details (e.g. three boats instead of four). This urinal also has the same borders as on spittoons numbered 10 and 12. Length: 24.5 cm. (Fig. 439.)

31–32. Two urinals decorated with floral designs. Lengths: 23 and 26 cm.

## UNDECORATED

33. White earthenware urinal. Length: 27 cm.

## (ii) Other female urinals.

34. Handled white earthenware oval-shaped urinal with a flat bottom and extended, flared opening at one end. Length: 27 cm. (Fig. 440.)

35. Cream-coloured and white earthenware triangular-shaped urinals each with a small pipe-like opening for emptying at rear. Lengths: *c.* 31 cm.

<sup>294</sup> For some information on the blue transfer printed ware for the American market, see Camehl, A. W., *The Blue China Book*, New York, 1948. Gracing the American Room of the Wellcome Institute of the History of Medicine—in which is housed the Library's rich collection of early medical Americana—is a creamware jug with a black transfer print of a map of the Eastern States surrounded by the figures of Fame, Washington, Wisdom, and Justice.





436



437





438



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442



#### IV. Bidets

The bidet seems to have achieved a certain amount of popularity in 19th-century Britain possibly paralleling increasing popularity of the enema and the douche, but its detailed history remains to be written. The eight 19th-century English examples in cream-coloured and white earthenware described below contrast markedly to the more colourful Continental porcelain and tin-glazed ones in the Wellcome Collections.

**36.** White, with the impressed mark: J & M P B & Co, the mark of the Glasgow pottery J. & M. P. Bell and Co. for the years *c.* 1850–1870. Fitted in mahogany stand. Overall length of bidet: 48.6 cm. (Fig. 441.)

**37.** White, with the impressed mark: GILDEA and the numbers  $\frac{4}{85}$  and 18/IN, the mark of James Gildea, Dale Hall Works, Burslem, Staffordshire. The numerals 4/85 indicate manufacture in April 1885. Fitted in painted wooden stand. Overall length of bidet: 47.7 cm.

**38.** Light cream-coloured with the impressed mark: WOOD and the number 20. It is not known which of the many Wood potteries used this mark. Fitted in mahogany stand. Overall length of bidet: 53.3 cm.

**39.** White, with the impressed mark: WOOD and the number 68 (*cf.* number 38). Fitted in mahogany stand. Overall length of bidet: 49 cm.

**40.** Cream-coloured, with the impressed mark: WEDGWOOD and the number 13. Fitted in mahogany stand.<sup>295</sup> Overall length of bidet: 45.7 cm. (Fig. 442.)

The following three bidets (numbers 41–43) are unmarked.

**41.** Cream-coloured, fitted in mahogany stand. Overall length of bidet: 47.6 cm.

**42–43.** Two white bidets, fitted in mahogany stands. Overall lengths of bidets: 48 and 51 cm.

<sup>295</sup> It is of interest that H. M. Buten (in *Wedgwood Counterpoint*, Philadelphia, 1962, p. 36) illustrates a Wedgwood bidet which has been dated 1790. (See also *ibid.*, pp. 15–17.)



## MISCELLANEOUS

ALL items in this section are English, mostly dating from the second half of the 19th century. Not only do they reflect the multiplicity of nursing and hygiene aids which were available before increasing commercial pressures curbed the bewildering variety (*cf.* also section on inhalers, p. 283), but some also reflect current medical theories. For instance, pastille burners were aimed, in part, at combating poisonous miasmata, while the increasing popularity of water filters in the last decades of the 19th century followed the realization of the bacteria-carrying potential of water.

1. Earthenware pastille-burner of a simple two-storey design, without the usual elaborate decoration. R. G. Haggard<sup>296</sup> has outlined the wide variety of these burners, which were in vogue from 1820 until about 1850; many of them were used for burning a substance with deodorising or fumigating properties. Height: 17.3 cm. (Fig. 443.)

2-3. Two stoneware SOPER'S PORTABLE DISINFECTORS bearing the impressed factory mark: J. STIFF & SONS, LAMBETH (the factory used this description for the years 1863-1913). The cylindrical-shaped disinfector (number 2) is 16.7 cm. high (excluding handle) and the cone-shaped number 3, 23.5 cm. long. (Figs. 444 and 445.)

4-7. *Baths.* The Wellcome Collection of baths includes a large earthenware footbath decorated with blue-transfer floral prints. On the base is a small blue printed mark of a triangle surrounding a circle (*cf.* note on spittoon number 15, p. 241). (Fig. 446, height: 38.9 cm.<sup>297</sup>).

There is also a white earthenware footbath (height: 39 cm.), and two baths used for physiotherapy purposes, each bearing the black printed mark DOULTON/LAMBETH. (For one of these see fig. 447, length 61 cm.) The latter baths were originally the property of the Frenchman J. A. Rivière (see his *Esquisses Cliniques de Physiothérapie*, Paris, 1910, p. 95).

8-9. Two stoneware hair driers with the impressed words THERMICON/HINCKS & CO/20, BUCKLEBURY. EC. Each has a wooden handle and a pottery screw stopper. One also has a paper label bearing the directions: FILL IT WITH BOILING WATER, AND/ It dries the Hair after Washing/in a few minutes. Each *c.* 30 cm. long. (Fig. 448.)

10. White earthenware boot drier and warmer, with blue transfer printed decoration and inscription: BY HER MAJESTY'S ROYAL LETTERS PATENT/HEALTH COMFORT/PATENT DRYING AND WARMING LAST. Length 29 cm. (Fig. 449.)

11-12. Two stoneware boot driers and warmers, each with an impressed diamond-shaped mark bearing the words DOULTON & CO/REGISTERED 553/LAMBETH POTTERY. The dryer was registered in 1884, and these examples probably date from the late 1880s. Lengths: *c.* 21 cm. (Fig. 450.)

13-16. *Stoneware water filters.* Water filters have a long history, but the four examples noted here resulted from the increased interest in filters in the last quarter of the 19th century following the realization of the bacteria-carrying potential of water. Number 13 (fig. 451,

<sup>296</sup> "Ceramic Cottages", *Apollo*, 1951, 54, 84-88.

<sup>297</sup> Godden, G. A. (*An Illustrated Encyclopædia of British Pottery and Porcelain*, 1966, figs. 243 and 373), shows two tub-like footbaths with blue transfer prints.





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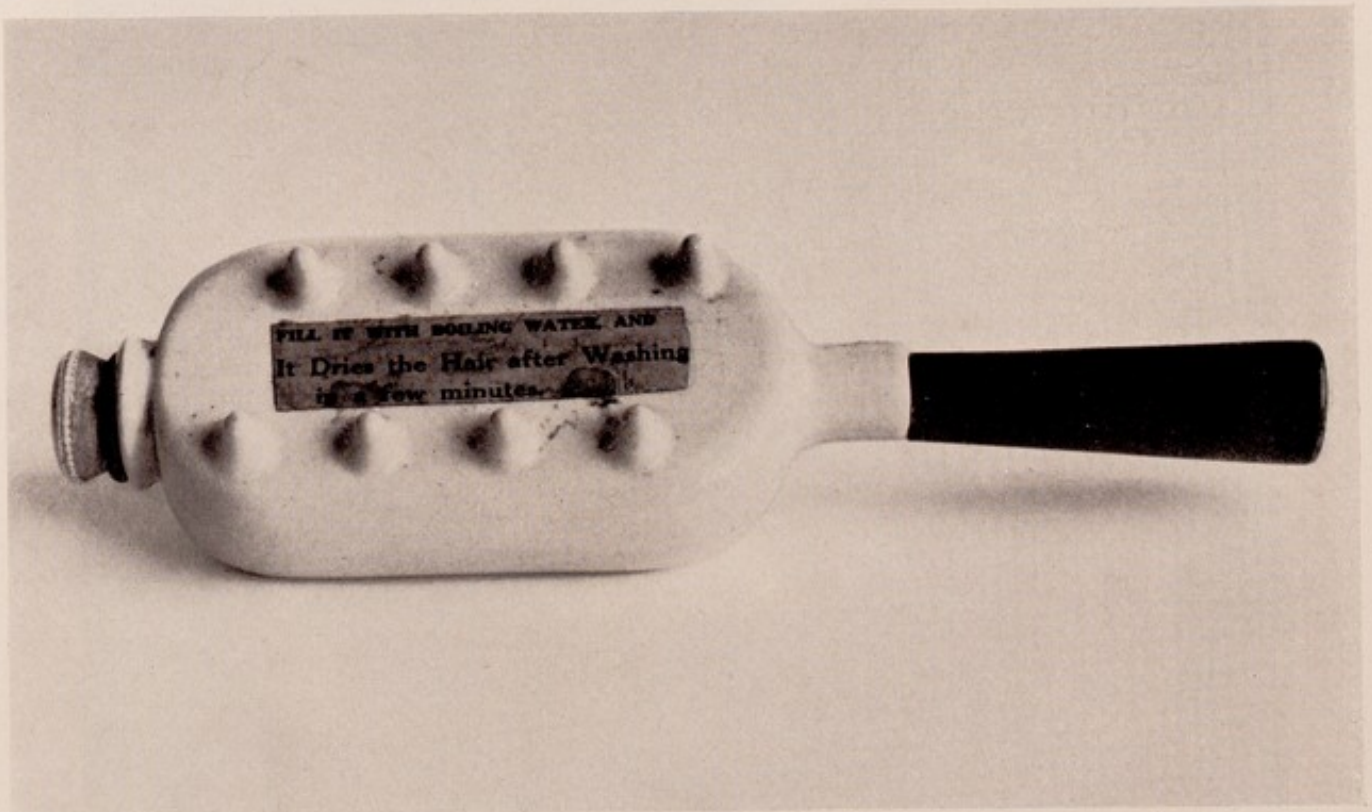


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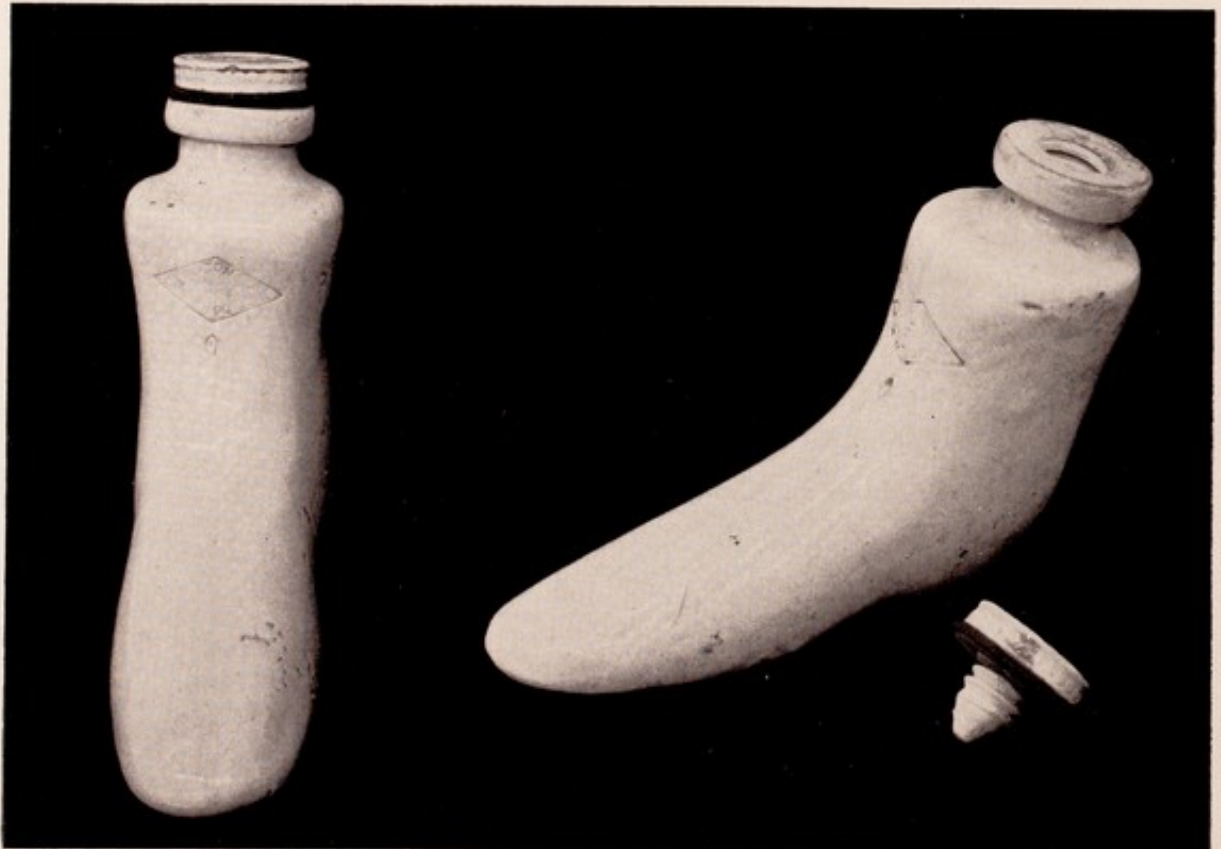


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height 60.1 cm.) is a large Pasteur-Chamberland Filter produced by J. Defries and Sons, Ltd. Numbers 14 and 15 are examples produced by the Atkins Company. Number 14, of height 65 cm., is for large quantities of water as is number 13. Number 15, on the other hand (fig. 452, height 41.3 cm.), is a smaller model possibly suitable for table use. However, number 16, with a bulbous body and a pedestal foot and bearing a relief decoration, is more clearly designed for table use. It bears the impressed stamp DOULTON/SILICON/LAMBETH, being of "silicon" stoneware produced by the Doulton factory. It bears the impressed date 1883 and is 33 cm. high.<sup>298</sup>

17. White earthenware MATHER'S PATENT FLY PAPER PLATE. This was registered on 14th March, 1867 (*cf.* registration mark on plate). Diameter 23 cm. (Fig. 453 for top side of plate.)

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<sup>298</sup> It is of interest to add that similar water filters have been used to decorate the elegant pharmacy of Davidson and Kay Ltd. See illustrations in Shepherd, G., *The Gilded Phoenix, An Account of Davidson and Kay, Ltd.*, Aberdeen, n.d. (c. 1962).





451



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453



PART 3

MEDICAL ACCESSORIES, ETC.







## BLEEDING BOWLS AND BARBERS' SHAVING BOWLS

FROM the wide variety of objects connected with the practice of blood-letting, this section deals with vessels associated with collecting the blood.<sup>299</sup>

### Bleeding bowls

Just what type of bowl was used for collecting blood has been the subject of much discussion though it now seems commonly accepted that small, one-handled hemispherical bowls were generally used (numbers 1–5), and not the two-handled “porringers”.<sup>300</sup> Nevertheless, there is no strong supporting evidence for this view and it must be remembered that 17th- to 18th-century medical texts invariably mention “porringers” for collecting blood (*cf.* also footnote 301 for reference to a two-handled pewter bleeding bowl). Non-ceramic bleeding bowls are common and it is of interest that these are commonly graduated into ounces on the inside.<sup>301</sup>

### Barbers' shaving bowls

It is commonly believed that barbers' shaving bowls were also used, on occasions, for catching blood as well as for their general use in shaving. This idea is largely based on (1) the association of barbers with surgeons (in England, the Barber-Surgeons Company existed until 1744), (2) illustrations of lancets on the bowls, and (3) the appearance of such bowls on prints of blood-letting scenes.<sup>302</sup>

However, this does not provide solid evidence for the use of these bowls for blood-letting in England. For one thing, before the 1744 separation of the barbers and the surgeons there had already been a clear separation of functions for many years, and it is unlikely that barbers ever extensively practised blood-letting. Furthermore, English blood-letting illustrations seen by the writer depict the hemispherical bleeding bowl.<sup>303</sup> Even if it is unlikely that shaving bowls were *generally* used in blood-letting (their use was perhaps more likely in country districts), they are included here in view of the tradition about their use.

Like bleeding bowls, shaving bowls occur in a variety of ceramic, metal, and other materials. As indicated in footnote 304 the Wellcome Collection of over 150 bowls (mostly Continental) provides a good illustration of this.

All the bowls listed below have recessed bases.

### I. English bleeding bowls<sup>304</sup>

Numbers 1–4 are of tin-glazed earthenware.

<sup>299</sup> Other objects, such as lancets, leech tubes, and cages, etc. are not relevant in this catalogue, but leech jars have been considered on pp. 127–134.

<sup>300</sup> Spiers, *op. cit.* (footnote 209), gives a useful summary (with references) to recent discussions.

<sup>301</sup> There are about thirty examples of 18th- to 19th-century graduated metal bowls (mostly pewter) in the Wellcome Collection. One has two handles, the others one only. In the 19th century such vessels were termed “bleeding bowls”, not porringers.

<sup>302</sup> Examples of illustrations are in Weber, A., *Tableau de la Caricature Médicale*, Paris, 1936, p. 59.

<sup>303</sup> A possible exception is James Gillray's “Doctor Sangrado curing John Bull of Repletion” (1803). This shows John Bull being bled, some of the blood being caught in a hat with an indented rim resembling a shaving bowl.

<sup>304</sup> The Wellcome shaving bowl collection includes examples in wood, brass, copper, pewter, and silver, etc., and



1. Bowl, with single handle which has an indented outline and two heart-shaped holes. Undecorated discoloured glaze. Excavated in London.  $6.7 \times 15$  cm. (Fig. 454, *left*.)
2. Bowl with single handle (repaired). Undecorated, discoloured blue tinted glaze. Excavated in London.  $5.5 \times 12.3$  cm. (Fig. 454, *right*.)
- 3–4. Two bowls with blue, brown, and green horizontal bands of decoration on the inside, and at the bottom a floral motif. The single handles have crenulated outlines and central circular holes. Probably Brislington or Bristol, late 17th to early 18th-century; a not dissimilar bowl is illustrated by Ray.<sup>304</sup> Both  $6 \times 12.6$  cm. (Fig. 455.)
5. Cream-coloured bowl with handle (missing). Yellow-green tinted glaze. The inside of the bowl is graduated with underglaze, manganese-coloured lines, designated 4, 8, 12, 16, 20, 24, 28, 32 oz.<sup>305</sup> Late 18th–19th-century.  $10 \times 14$  cm. (Fig. 456.)

## II. Barbers' shaving bowls

### a. *English*.

6. Circular tin-glazed bowl. The rim is decorated in blue with "ears of corn" and the centre with a caricatured countryman amid stylised trees and spots grouped into fours. Impressed thumb-hole on rim. There are no holes for hanging. Probably Brislington or Bristol ware, early 18th-century.  $8.3 \times 22.4$  cm. (Fig. 457, *left*.)
7. Circular tin-glazed bowl. Decorated in blue on the rim and the centre with open floral and foliage decoration. The base has a blue painted no. 1 (possibly I). Impressed thumb-hole on rim and two holes (for hanging). Possibly English middle 18th-century, though a Continental provenance cannot be ruled out.  $7.8 \times 30.5$  cm. (Fig. 457, *right*.)
8. Chocolate-brown Nottingham stoneware circular bowl, inscribed around the rim: Robert wright august the 5 – 1767. A small bowl (damaged) with a hole allowing drainage into the main bowl is attached to the rim. There are no holes for hanging.  $8.2 \times 25$  cm. (Fig. 458.)
9. Cream-coloured circular bowl. The glaze is yellow tinted. Beneath the rim is a double, intertwined handle, each section with five grooves. The handle has applied floral terminals.<sup>306</sup> On the rim is fixed a circular ridge with two holes allowing drainage into the bowl. The rim is pierced with two holes (for hanging). Leeds ware *c.* 1780–1800.  $5 \times 25.5$  cm. (Fig. 459.)
10. Oval silver-lustre bowl. Footrim pierced with two holes (for hanging). Probably first quarter 19th-century.  $5.4 \times 33.7$  (overall length) cm. (Fig. 460.)

a range of tin-enamelled, lusted and white earthenware. For information and references to other tin-glazed English bowls besides numbers 6 and 7 below, see Ray, *op. cit.* (footnote 11), p. 163.

The large non-ceramic Wellcome bleeding bowl collection has been mentioned in footnote 301. The Wellcome Collection of ceramic bowls is not so extensive and for types of ware not included in the Collection see, for instance, Tilley, F. (in "Potter, Chemist and Doctor", *Antique Collector*, 1954, 25, 245–249), who illustrates bowls in slipware, tin-glazed earthenware (including one in Nevers-style tin-glaze splashed with white) and saltglaze. Ray, *op. cit.* (footnote 11), Plate 5 illustrates a bowl ascribed to Brislington, not dissimilar to Wellcome bowls numbers 3–4.

<sup>305</sup> Two graduated, deep bowl-shaped pewter bleeding vessels, one handled, are in the Wellcome Collections. Such deep bleeding bowls are rare.

<sup>306</sup> For an illustration see Towner, D., *op. cit.* (footnote 222), p. 78, fig. 11. Handled shaving bowls are rare, though the Wedgwood factory also produced them.

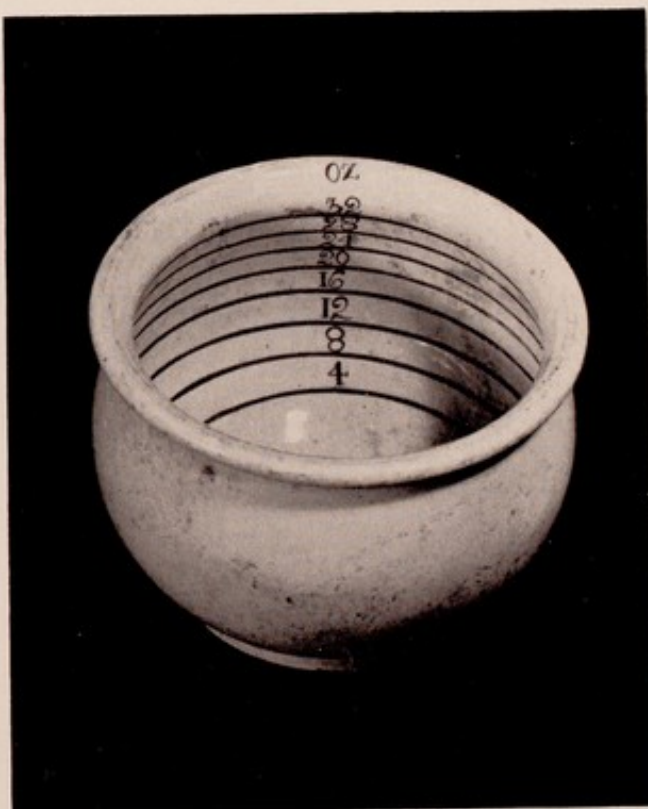




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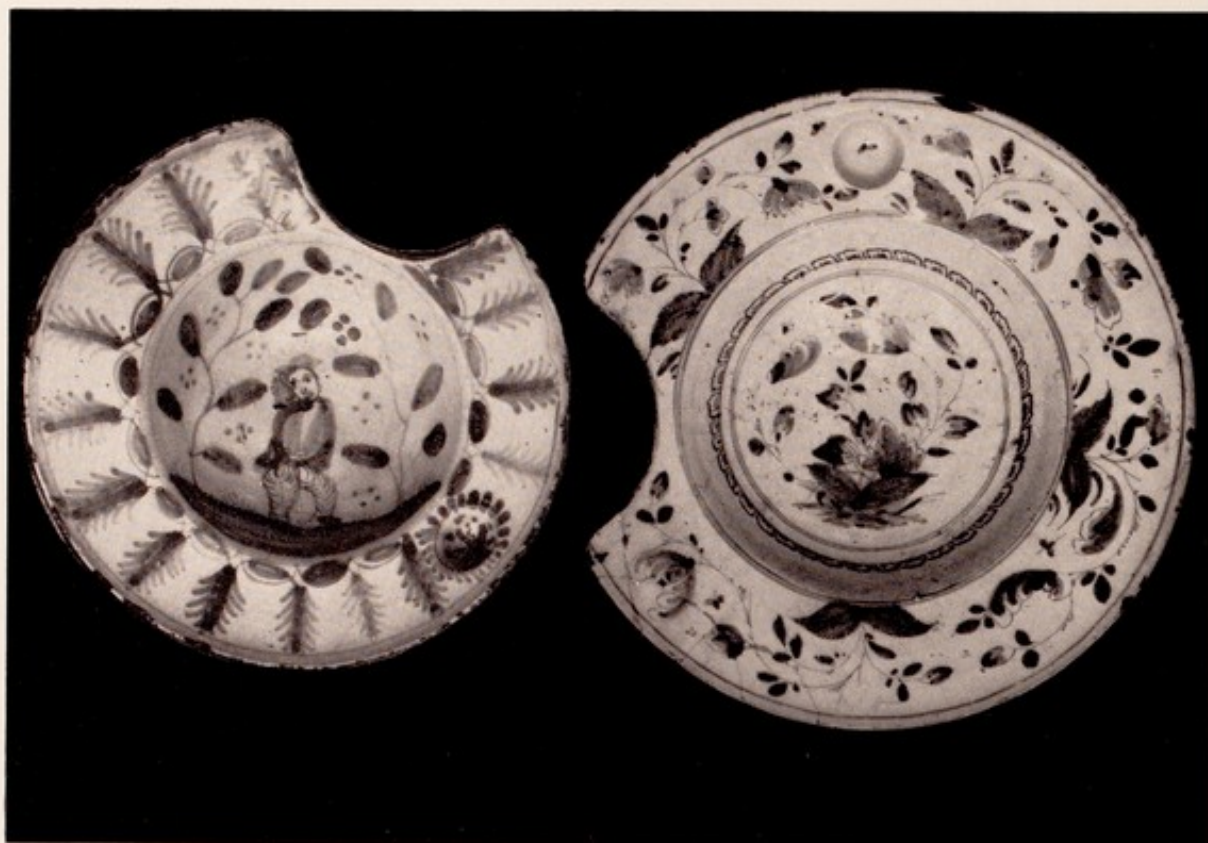


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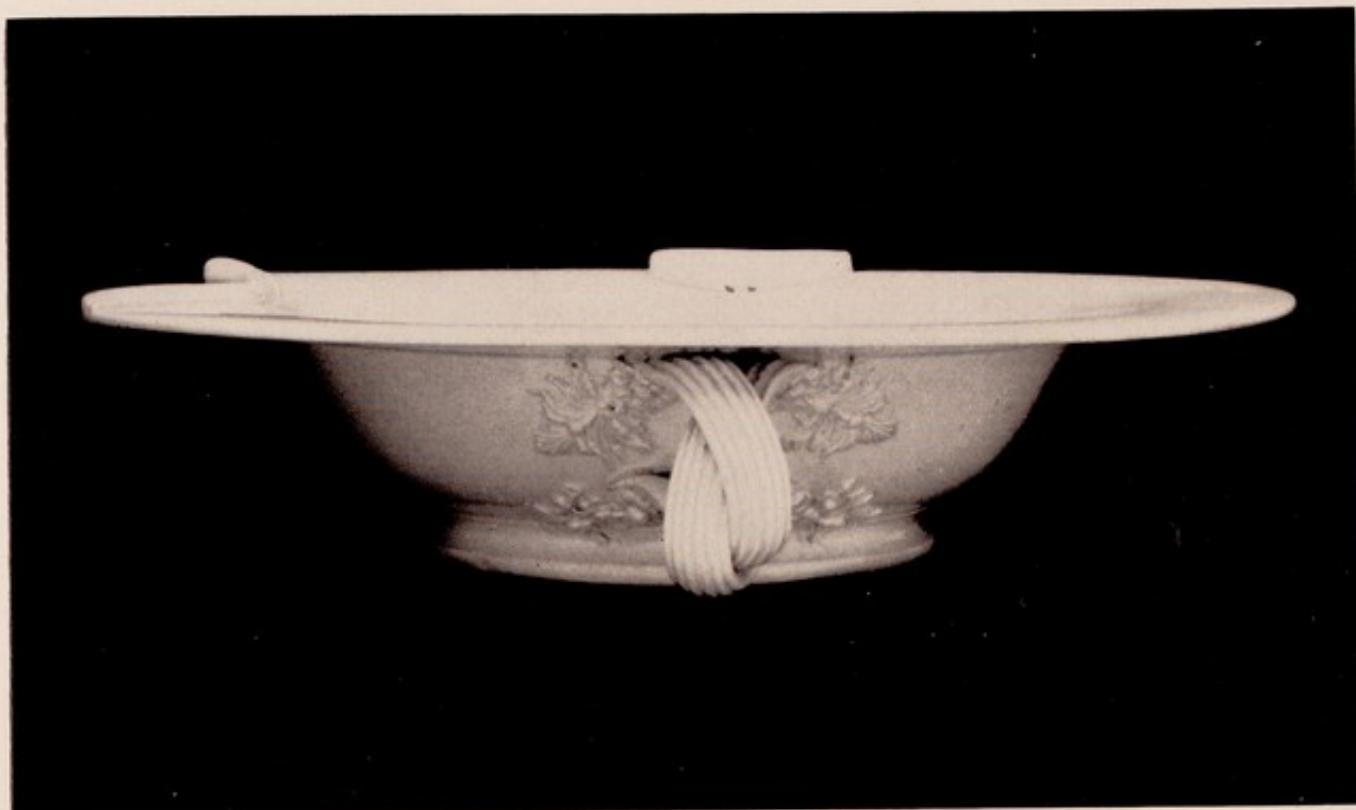


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11. White earthenware circular bowl with large depression on the rim (probably designed for soap, rather than as a thumb hole). No holes for hanging. Slight bluish tint to glaze indicative of pearlware. Impressed mark J. T. CLOSE/LATE W. ADAMS & SONS/STOKE-UPON-TRENT/B, the mark of the Staffordshire pottery of that name for 1855–1864.  $9.4 \times 26$  cm.

b. *18th-century tin-glazed Dutch bowls with blue decorations.*

12. Circular bowl with decoration of barbers' implements (combs, scissors, razor, etc.) in the centre and on the rim. The rim also has a framed head (frame partly missing) and the name [JAN M]ÆISOM. Rim repaired and no thumb-hole or holes for hanging. The name, which is partly made up on the repair of the rim from evidence now unknown, suggests a Dutch origin, but the general appearance of the bowl suggests an English provenance, possibly early 18th-century.  $8.7 \times 29.5$  cm. (Fig. 461, *left*.)

13. Circular bowl with decoration, on blue background, of shaped panels (with floral motifs) and circular medallions of diaper work (each diamond with a central blue spot). Running animal in the centre. The stems of the panel floral motifs, and the diaper work are in green-black colour. Thumb-hole is absent, but rim pierced with two holes (for hanging).  $8 \times 26$  cm. (Fig. 461, *right*.)

14. Circular bowl with large, Chinese-style floral decoration in the centre and on the rim. Thumb-hole is absent, but rim pierced with two holes (for hanging).  $6.2 \times 23$  cm. (Fig. 462, *left*.)

15. Circular bowl with blue tinted glaze. Floral decoration in centre ringed with narrow scrolled border. Rim decorated with floral and leaflet border. Thumb-hole absent but rim pierced with two holes (for hanging). Probably Dutch.  $8.2 \times 26.3$  cm.

16. Oval bowl with scallop-like outline. Blue-tinted glaze and floral decoration in the centre and on the rim. The rim also has shaped panels of diaper work. Blue mark on base: *y*, p. 50 the mark of the de Romain (the Rummer pottery) being the initials of J. J. van der Kloot, first used in 1764.<sup>307</sup> Footrim pierced with two holes (for hanging).  $7.3 \times 27$  cm. (Fig. 462, *right*.)

17. Oval bowl with scallop-like outline. Grey tinted glaze and Chinese floral decoration in the centre and on the rim. Blue mark on base: *z*, p. 50, a mark of de Klæw (the Claw pottery) under the proprietorship of Lambertus Sanderus, first used *c.* 1760.<sup>308</sup> Footrim pierced with two holes (for hanging).  $7.6 \times 27$  cm. (Fig. 463.)

18. Oval bowl with scallop-like outline. The centre is decorated with two Chinese figures and the rim with foliage and shell-like motifs. Footrim pierced with two holes (for hanging).  $6.4 \times 29$  cm.

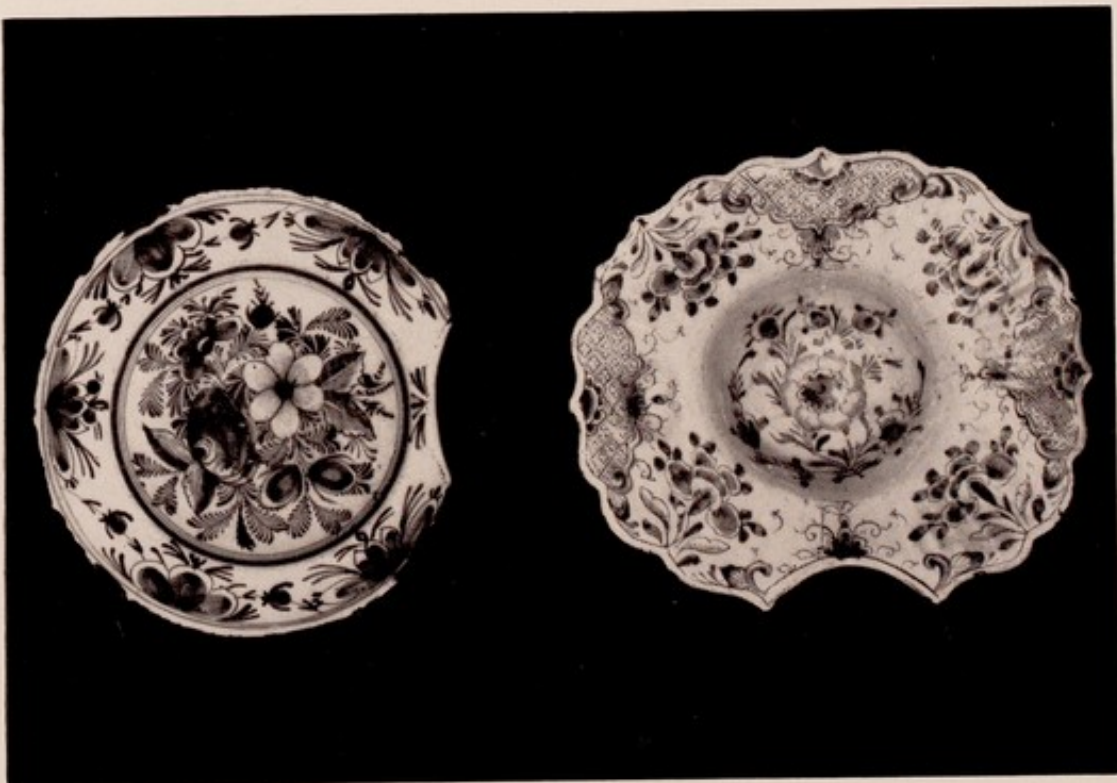
<sup>307</sup> See Justice, J., *Dictionary of Marks and Monograms of Delft Pottery*, London, 1930, p. 64.

<sup>308</sup> *Ibid.*, p. 44.



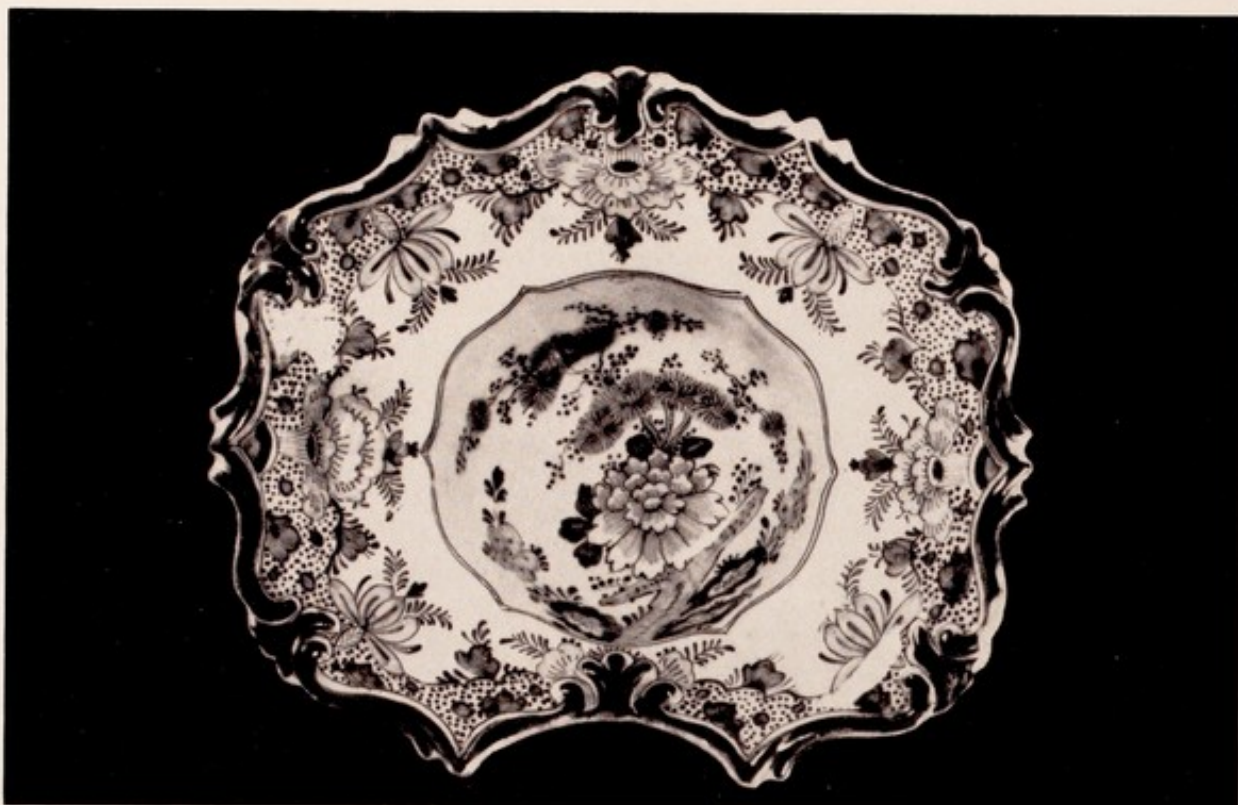


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## EYE BATHS

ALTHOUGH eye baths were well known in the 16th century, no ceramic baths earlier than the 18th century appear to have been recorded.<sup>309</sup> The English baths listed below are part of a collection which includes a variety of glass and early metal ones.

### a. *Porcelain eye bath*<sup>310</sup>

1. Bath with ornamental moulded foot, stem, and bowl. Decorated with blue printed pelmet and flower decoration. Caughley ware, *c.* 1780.<sup>311</sup> Height: 5.6 cm. (Fig. 464, *left*.)

### b. *Earthenware eye baths.*

2. Green glazed bath with ornamental moulded foot, stem, and bowl. The moulding is identical with that of number 1. Height: 6 cm. (Fig. 464, *right*.)

3. Cream-coloured bath with an ornamental moulded stem. 18th–19th-century. Height: 6 cm.

4. Cream-coloured bath with the impressed mark WEDGWOOD on the base. 19th-century. Height: 5.5 cm. (Fig. 465.)

5. White earthenware bath. 19th-century. Height: 5.9 cm.

The following three 19th-century earthenware baths (numbers 6–8) are decorated with blue transfer prints.

6. Bath with ornamental moulded stem. Blue transfer print of part of “Willow” pattern. Height: 7.2 cm. (Fig. 466.)

7. Bath with ornamental moulded stem. The moulding is identical with that of number 6. Blue transfer print of an abstract decoration. Height: 7.1 cm.

8. Bath with blue transfer print of pastoral scene. Height: 6.2 cm. (Fig. 467.)

<sup>309</sup> Spiers, for example, in “Pharmaceutical and Medical Glass” (manuscript read to the Circle of Glass Collectors, April, 1961), gives reference to 16th- and 17th-century silver eye baths. He also points out that the date of the introduction of eye baths is uncertain.

<sup>310</sup> It is relevant to add that other English porcelain baths not represented here have been recorded. For example, Watney, B. (*English Blue and White Porcelain of the Eighteenth Century*, London, 1963, illustration 82A), shows a Lowestoft example.

<sup>311</sup> I am grateful to Hugh Tait for confirming this identification; analysis shows it is a soap-stone porcelain. A similar bath has been illustrated by Spiers (“Glass, Metal, Pottery, Wood, or what you will”, *Chem. & Drugg.*, 1962, 177, 715–722).

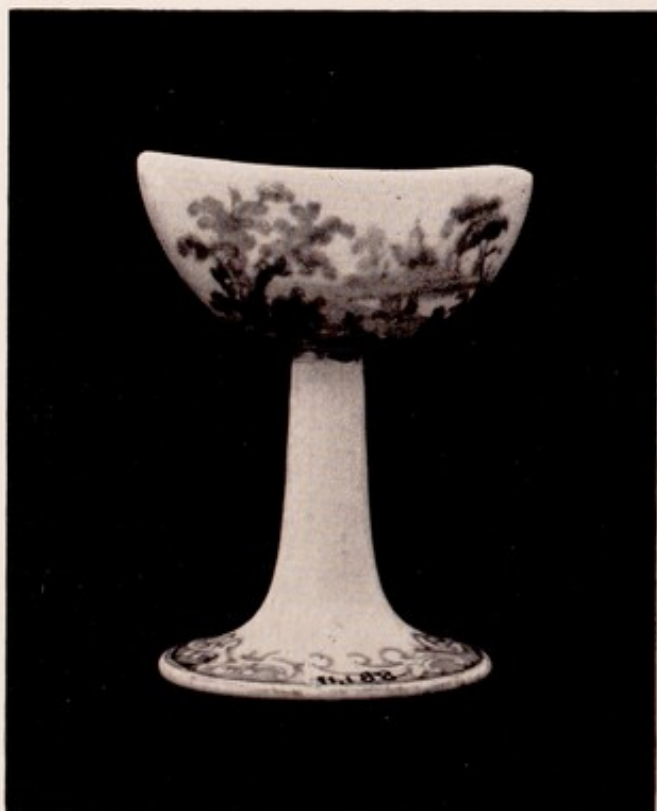




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## INHALERS

THE popularity of inhalers gathered momentum during the 19th century, especially from about 1860, although one of the best known had been introduced by John Mudge in 1778.<sup>312</sup> The enormous variety of inhalers, reflecting Victorian inventiveness, ranged from those shaped like pipes (*cf.* number 10) to bronchitis kettles;<sup>313</sup> very many were made of pewter, tin, and glass,<sup>314</sup> but earthenware ones were also common. The latter, which were probably produced mainly by the Staffordshire potteries, are generally marked with the dealer's or inventor's name. The examples of 19th-century inhalers listed below are earthenware except for number 12 which is porcelain.

1. Handled cylindrical vessel with inner and outer compartments. The inner compartment, opening at the top of the vessel, is closed by a combined earthenware screw "stopper" and a nipple-ended inhaling tube with a small central hole. The outer compartment, closed except for a hole in the base, is decorated on the sides with blue transfer prints of country scenes, and on top with wild roses. On the base, printed in blue, is the name of the pattern: WILD ROSE. 16.5 × 10.8 cm. (Fig. 468.)

The following five inhalers (numbers 2–6) all have the same shape; they provide examples of the various names and labels that can be found on this common Nelson-type inhaler.

2–3. Two white bulbous-shaped inhalers of different sizes each with straight neck and flattened tubular side spout. On the side opposite the spout is written, in black printing, DR. NELSON'S/IMPROVED/INHALER, and the directions for use. Nelson's inhaler was first reported in the *Lancet* in 1865 when it was sold by S. Maw & Son.<sup>315</sup> Before long, however, it was also sold by other firms and is still obtainable. Height: 19 cm. (Fig. 469.)

4. White Nelson-style inhaler with black printed label on the side opposite the spout: IMPROVED/INHALER FOR HOT WATER/INFUSIONS. The directions for use are also printed. Height: 16 cm.

5–6. Two white Nelson-style inhalers, with blue marbled decoration. Both have the directions for use printed on the side of the spout, while the opposite side bears the statement IMPROVED/EARTHENWARE/INHALER/MANUFACTURED/BY/S. MAW SON & THOMPSON/ALDERSGATE ST. LONDON. The firm traded under this name from 1870–1901. (Nelson-style inhalers with the names of other wholesalers are not uncommon.) Heights: 20 cm. (Fig. 470).

7. White bulbous-shaped inhaler, with long, slightly curved neck and a safety outlet at its base. Printed on the side is the statement: MAW'S/DOUBLE VALVED/EARTHENWARE

<sup>312</sup> These were generally made of pewter. Drake, T. G. H. ("Antique Pewter of Medical Interest II", *Bull. Hist. Med.*, 1955, 29, 420–428), illustrates an unusual example with the name inscribed. Mudge's inhalers, sometimes slightly modified, were widely advertised in 19th-century and early 20th-century trade catalogues.

<sup>313</sup> Generally speaking, bronchitis kettles have long outlet tubes for disseminating the steam throughout the atmosphere. Inhalers have short outlet tubes for direct inhalation through the mouth or nose.

<sup>314</sup> There are many examples of these in the Wellcome Collections.

<sup>315</sup> *Lancet*, 1865, 1, 152. The report stated that "the utility of topical medication of the air-passages by the inhalation of the vapour of water impregnated with various substances is extensively recognised by the profession. The absence of any simple and efficient apparatus for the purpose is often the only reason why the great relief which such applications are capable of affording is withheld from the patient."







INHALER/MANUFACTURED BY S. MAW & SON LONDON. This was produced before 1870 when the firm's name was changed to S. MAW, SON & THOMPSON. The inhaler was fitted with a valved mouthpiece which contained a sponge on which was applied the remedy. It was first produced around 1866<sup>316</sup> and was more expensive than the Nelson inhaler.<sup>317</sup> Height (without mouthpiece): 20.5 cm. (Fig. 471.)

8-9. Two double-valve inhalers (identical with number 7) bearing the name S. MAW, SON & THOMPSON, indicating manufacture between 1870-1901. There is a variation of the safety valves in these two inhalers. One, much longer than the other, has a perforated end. Heights (without mouthpieces): 21.5 cm.

10. Cream-coloured pipe-shaped inhaler. The pipe bowl is fitted with a detachable inner bowl which is divided into two compartments; one side is labelled AMMONIA and the other ACID. Each compartment has two exit holes allowing the contents to pass into the stem. Beneath the bowl is an oval mark bearing the statement: HOOKER'S/No. 14281/PATENT. The pipe was patented on 4th October, 1888. Overall length: 17 cm. (Fig. 472.)

11. Cylindrical cream-coloured inhaler with pot lid which has a central hole for insertion of the inhaling tube. Safety hole on side, and also black printed name, THE "BEDFORD" INHALER, plus directions for use. This inhaler was first introduced in 1889.<sup>318</sup> Height: 13.5 cm.

12. Porcelain bell-shaped inhaler decorated with polychrome floral decoration on turquoise and dark-blue ground. One side bears, in lower case lettering, the words INHALER/REGISTERED. The stopper, which has two openings, is inscribed J. ROBBINS & CO./ (LATE GARDEN AND ROBBINS)/372 Oxford Street. In 1867 this inhaler was described as "Dr. Biegel's Universal Inhaler, for Oxygen and other gases, volatile fluids, and medicated vapours in general".<sup>319</sup> The special valved mouthpiece is missing. Height (with stopper): 24 cm. (Fig. 473.)

13. The collection of inhalers also includes parts of Bullock & Reynold's "Eclectic Inhaler manufactured by S. Maw Son & Thompson", "Maw's Registered Earthenware Inhaler with Double Chamber and Double Valve", and "Maw's Invalid Inhaler".

<sup>316</sup> An early advertisement in the *Medical Directory*, London, 1866 stated:

This apparatus is especially adapted for Chloroform, Ether, and other active and volatile substances, as from its construction the exact quantity required may be inhaled. The lower valve opens only during *inhalation*, whilst the exhaled breath passes freely from the *upper* valve, instead of through the vessel, dissipating a large portion of the medicated vapour, as is the case in the use of most other Inhalers.

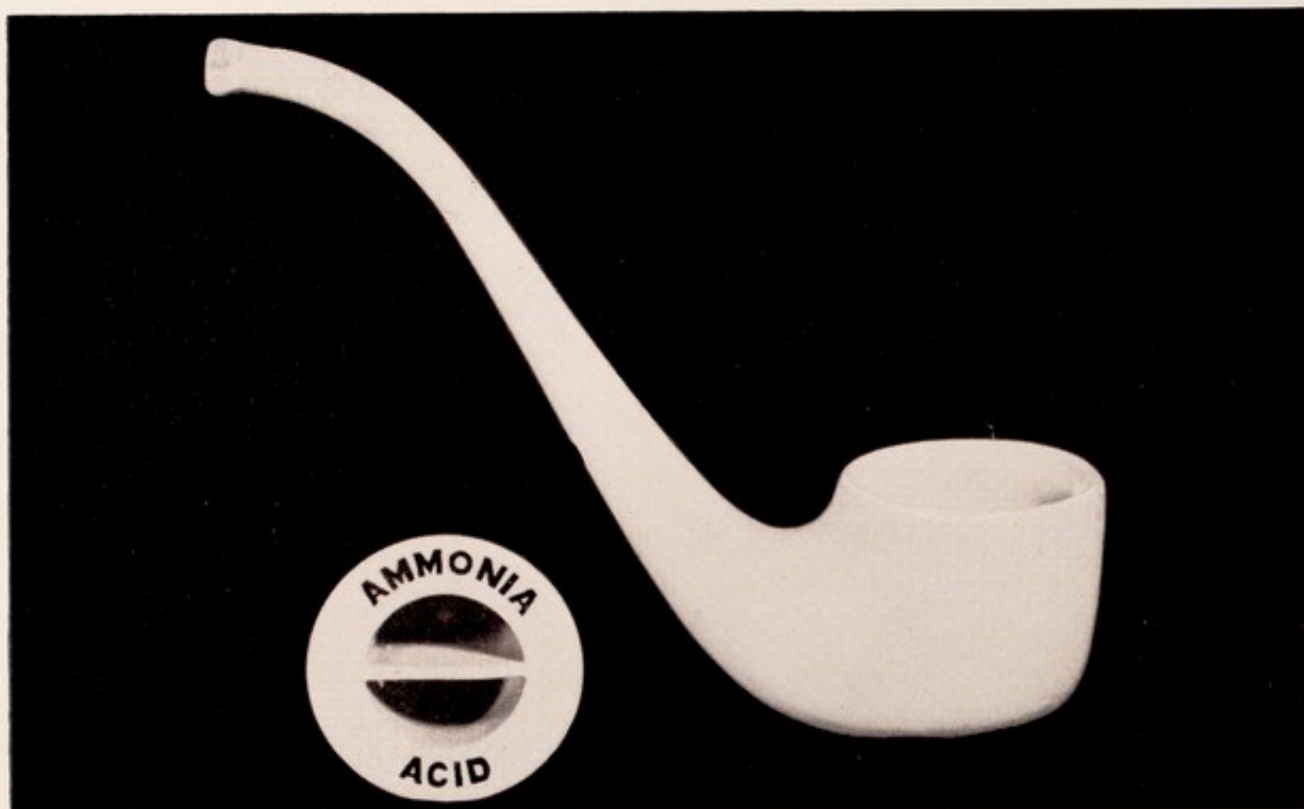
However this inhaler was generally used for medicated vapours and not anaesthetics. Duncum, B. M., *The Development of Inhalation Anaesthesia*, London, 1947, makes no mention of this inhaler.

<sup>317</sup> In 1881, to take an arbitrary date, wholesale prices were 60s. per dozen for the double-valve type and 36s. per dozen for the Nelson-type. (Advertisement in *Chem. & Drugg.* advertisement sheets of September 15, 1881.)

<sup>318</sup> Advertisements in *Chem. & Drugg.*, 1889-1900.

<sup>319</sup> *Catalogue and Report of Obstetrical and Other Instruments Exhibited at the Conversazione of the Obstetrical Society of London*, London, 1867, pp. 39-40.

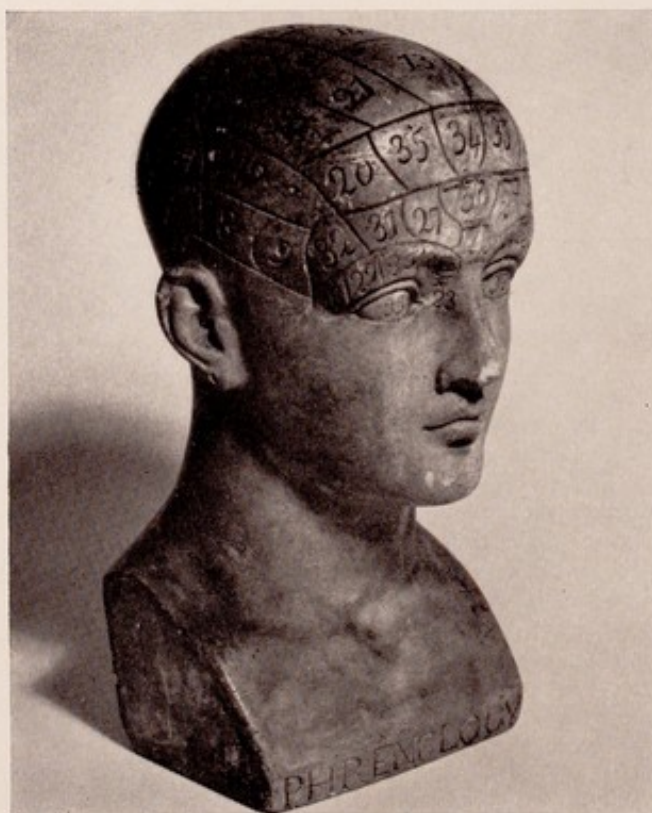




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## PHRENOLOGICAL HEADS

PHRENOLOGY, the study of character through cranial features, became widely popular in the 19th century and created great interest among the medical profession. It led to the production of both a vast amount of literature and many phrenological heads. The small but important Wellcome collection of these heads—which were used for teaching phrenology—includes French and German examples besides the English heads recorded below.

**1–2.** Two unglazed earthenware heads. Each area, which is marked off with an impressed line, bears an impressed number (1–33). Head number 1 also has some of the areas labelled in ink (e.g., “gaiety”, “melody”, “constructiveness”). On the front of the base is the impressed title PHRENOLOGY and on the back, in lower-case lettering: PUBD BY/J. DE VILLE/367 STRAND/LONDON/11 APRIL 1821. Heights: 25 cm. (Fig. 474 for number 1.)

**3.** Unglazed earthenware head identical with numbers 1 and 2 except that the numbers of each area (as well as the labels) are written in ink. Height: 25 cm.

**4.** White earthenware head with the area divisions, labels, and numbers marked in underglaze black. The labels are in cursive script (compare printed capitals on other heads). On the base is the impressed title PHRENOLOGY which has been coloured black. Impressed on the back, in lower-case lettering, are the words PUBD BY/DE VILLE/367 STRAND/LONDON, and an obscured date (presumably 11 April, 1821, see numbers 1–3). Height: 19.3 cm. (Fig. 475.)

**5–8.** Four white earthenware heads which are also designed as penholders. The area divisions, labels, and numbers (1–33) are marked in underglaze black. On the front of the base is impressed: BY F. BRIDGES,/PHRENOLOGIST. Numbers 5 and 6 have a gilt line decoration, and numbers 7 and 8 a blue decoration. Heights: numbers 5 and 6, 13.6 cm.; number 7, 14.6 cm.; number 8, 13.9 cm. (Fig. 476 for numbers 5 and 6.)

**9–11.** Three white earthenware heads. The area divisions and labels are marked in underglaze black. No numbers are present. On the front of each base is printed: PHRENOLOGY/BY/L. N. FOWLER, and on the back:

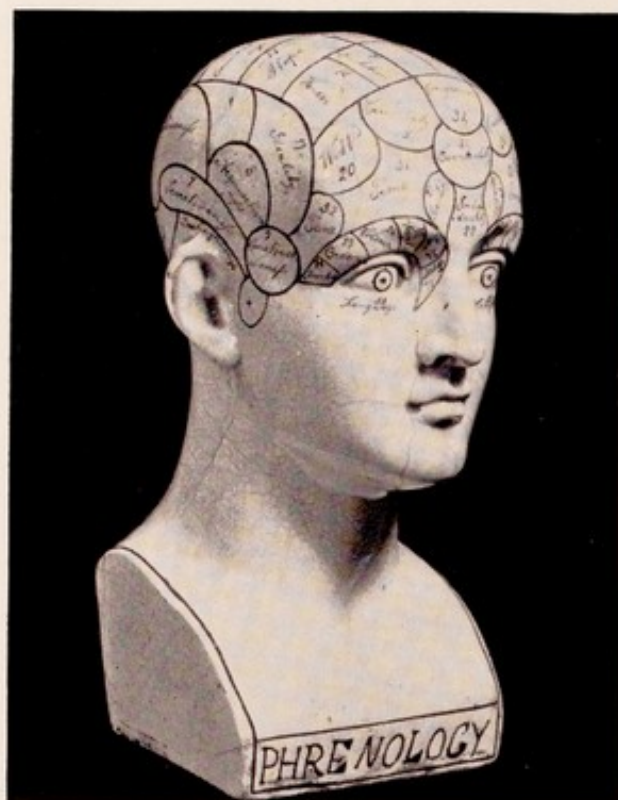
For thirty years I have studied Crania and living heads/from all parts of the world, and have found in every/instance that there is a perfect correspondence between/the conformation of the healthy skull of an individual/and his known characteristics. To make my obser-/vations available I have prepared a Bust of superior/form and marked the divisions of the Organs in accor-/dance with my researches and varied experience./  
L. N. Fowler.

On the side of each base is the statement “Entered at Stationers Hall” and Fowler’s address (on numbers 9 and 10: “Ludgate Circus, London”, and on number 11: “337 Strand, London”). Heights: 29 cm. (Fig. 477 for numbers 9 and 10.)

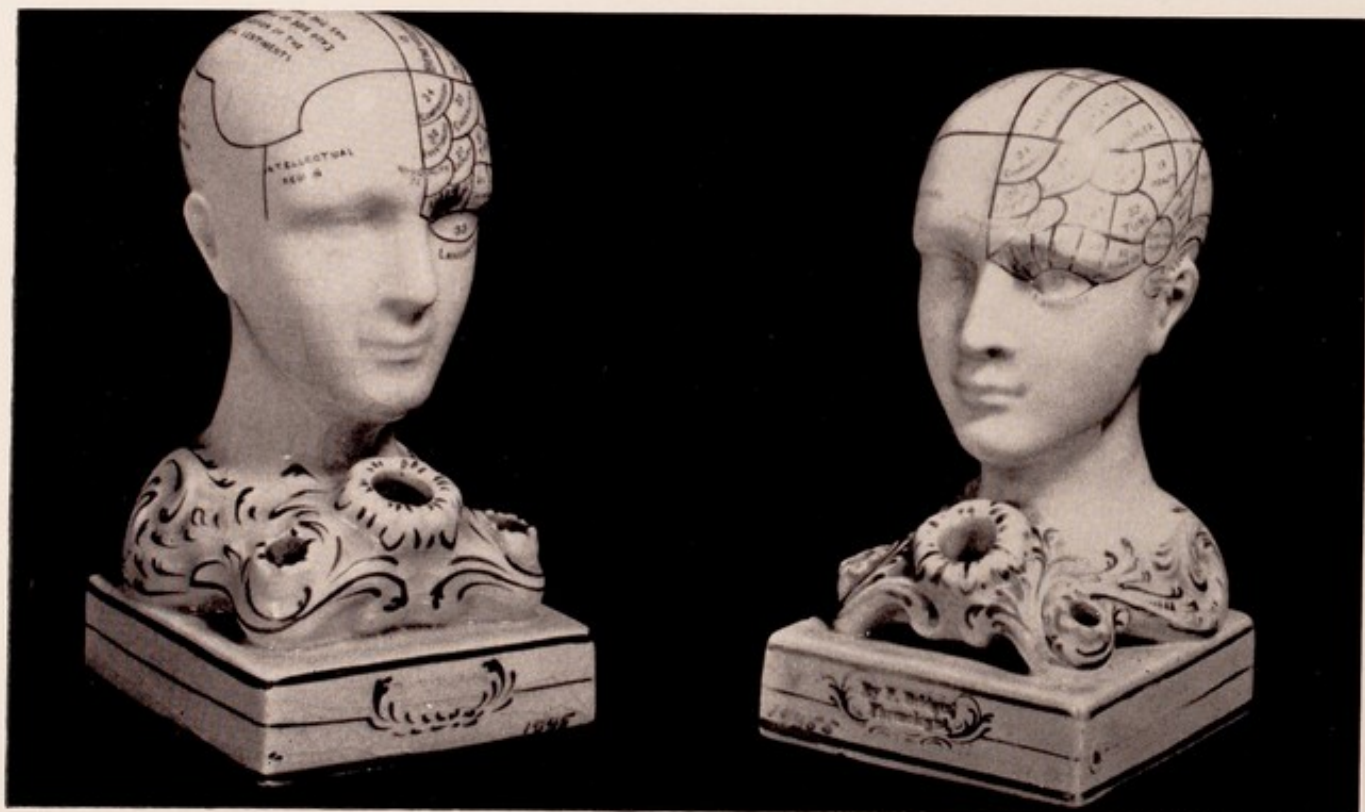
**12.** Porcelain head of tinted skin colour. The area divisions, labels, and numbers are marked in gilt and the eyes are painted in. Unmarked except for red cipher N20 inside the hollow base. Possibly Derby porcelain. Height: 29.5 cm. (Fig. 478.)

**13–14.** Two white earthenware heads of uncertain provenance. The areas, which are marked off with impressed lines, are unmarked except for bearing 1, 2, or 4 impressed spots. Heights: 18 cm.





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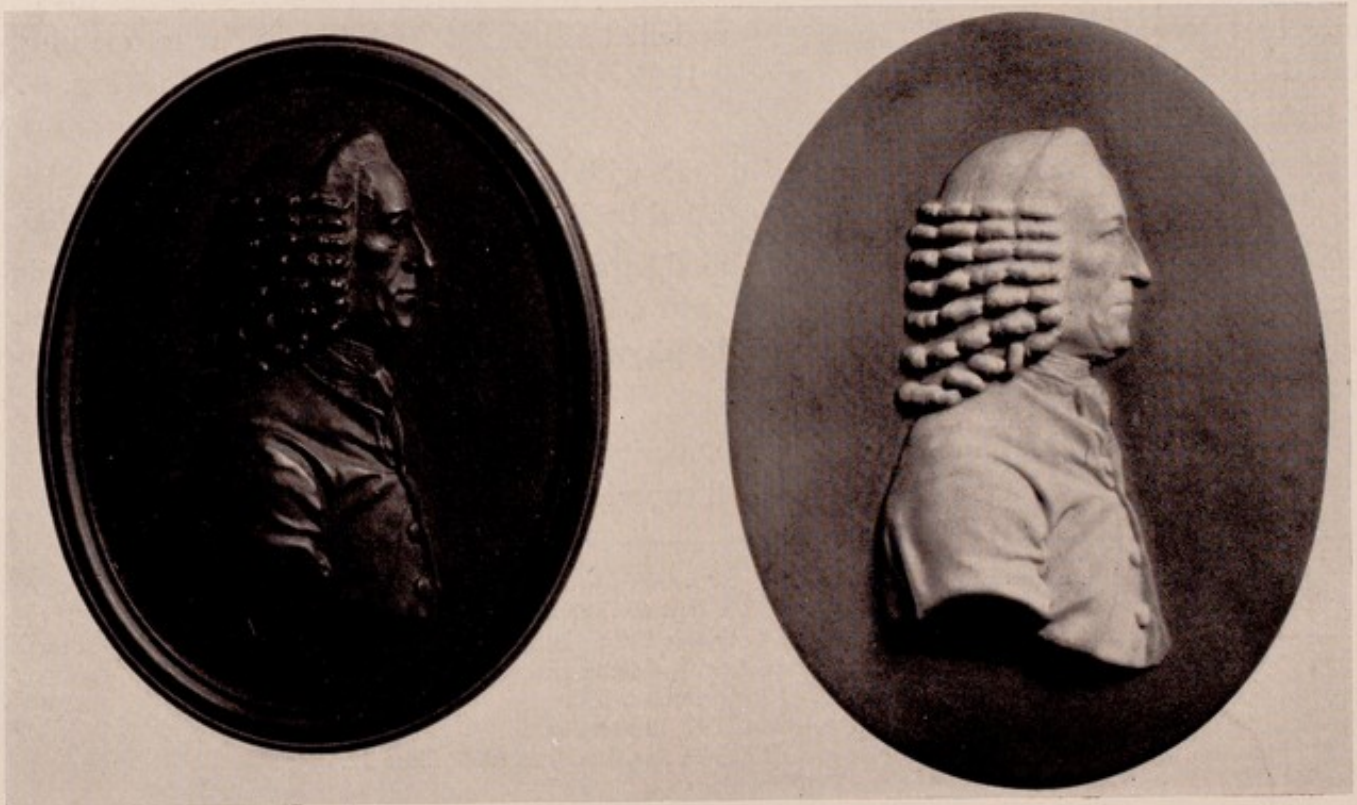




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## MISCELLANEOUS

Quite unrelated to items already included in this catalogue is a small collection of objects valuable as "illustrations" of medical history. Such items can, in some cases, serve as the "photographic" record of an earlier age as well as throw light on public attitudes to the medical profession (see illustration on item number 10).<sup>320</sup> These objects include pottery and porcelain figures, Wedgwood plaques, and illustrations on tiles and plates, etc. Only English examples are listed below.<sup>321</sup>

1. Cameo of Dr. Fothergill in black jasper. Marked, in lower-case lettering, WEDGWOOD. 10.3 × 9.4 cm. (Fig. 479, left.)
2. Cameo of Dr. Fothergill in white on a wedgwood blue ground. Marked: WEDGWOOD. 11.2 × 9.8 cm. (Fig. 479, right.)
3. Cameo of Joseph Priestley in white on green ground. Marked: WEDGWOOD. 10.5 × 8 cm. (Fig. 480.)
4. Staffordshire figure bearing the inscription PETER RESTORING THE LANE (*sic*) MAN. Early 19th-century. Height: 16.8 cm. (Fig. 481.)
5. Staffordshire figure probably representing Aesculapius with his serpent wreathed staff. Early 19th-century. Height: 21.3 cm. (Fig. 482.)
6. Staffordshire figure probably representing Hygieia. Lewis illustrates an example of this model bearing an impressed D which he believes was made about 1790, possibly by the younger Ralph Wood,<sup>322</sup> but the model has also been attributed to Neale and Co.<sup>323</sup> Height: 23.8 cm. (Fig. 483.)
- 7–8. Two models of Florence Nightingale standing to the left of an officer who has his left arm in a sling. Number 8 is not so finely modelled as number 7 and is similar to one illustrated by Balston who has dated the model 1855.<sup>324</sup> Heights: 25.8 and 24.3 cm. (Fig. 484 for number 7.)
9. Large standing figure of Florence Nightingale with left arm resting on books. The necklace does not bear a cross as on the model illustrated by Balston.<sup>325</sup> Height: 36.3 cm. (Fig. 485.)
10. Creamware mug, discoloured, with ribbed, strap handle having a characteristic Wedgwood terminal.<sup>326</sup> Decorated on the front with a black transfer print entitled "The Triple Plea". It figures a lawyer, a clergyman, and a physician and is accompanied by the following verse:

Law, Physick, and Divinity;  
Contend which shall superior be,

<sup>320</sup> Thomas has emphasised the "photographic" nature of Wedgwood plaques in "Josiah Wedgwood's Portrait Medallions of Fellows of the Royal Society", *Notes Rec. Roy. Soc.*, 1963, 18, 45–53.

<sup>321</sup> Among similar Continental material in the Wellcome Collections are porcelain figures depicting medical scenes (e.g., Meissen figures of quack doctors). Coloured postcards of some of these are available.

<sup>322</sup> *A Picture History of English Pottery*, London, 1956, number 238.

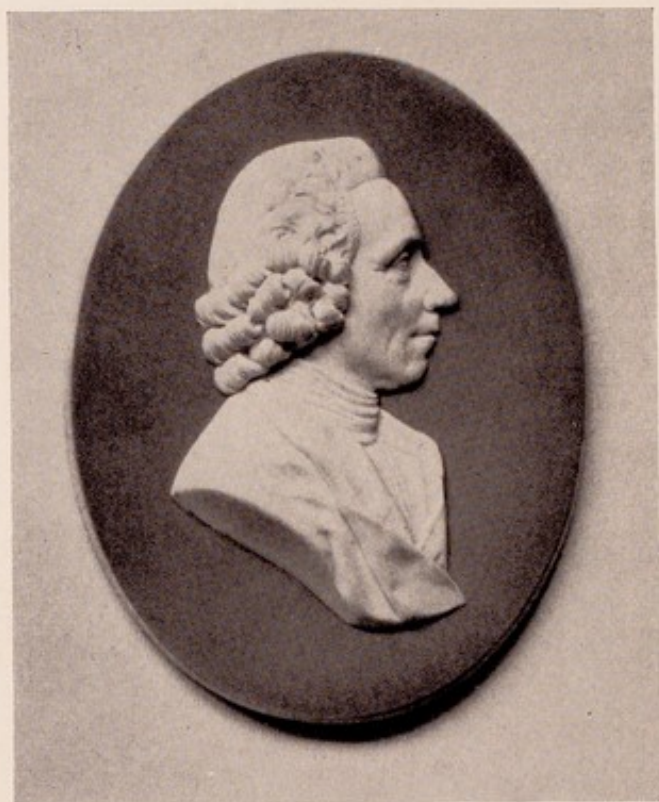
<sup>323</sup> Haggard, R. G., *English Pottery Figures*, London 1947, illustration 28.

<sup>324</sup> Balston, T., *Staffordshire Portrait figures of the Victorian Age*, London, 1958, Plate 22.

<sup>325</sup> *Ibid.*, Plate 31.

<sup>326</sup> For an illustration see Towner, D. C., *op. cit.* (footnote 222), Plate IV, number 6.





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The Lawyer pleads He is your Friend,  
 And will your Rights and Cause defend,  
 The Doctor swears deny't who will,  
 That Life and Health are in his Pill.  
 The grave Divine with Look demure,  
 To Penitents will Heaven assure.  
 But mark these Friends of ours & see,  
 Where ends their great Civility.  
 Without a fee, the Lawyers Dumb;  
 Without a Fee the Doctor—Mum;  
 His Rev'rence says without his Dues,  
 You must the joys of Heaven lose,  
 Then be advis'd: In none confide,  
 But take sound Reason for your Guide.<sup>327</sup>

Though unsigned, the mug is almost certainly Wedgwood ware, and decorated by Sadler and Green of Liverpool.<sup>328</sup> 16 × 10.3 cm. (Fig. 486.)

11. Plates and tiles afford numerous illustrations of medical interest which are frequently derived from the scriptures. Two examples are illustrated from the Wellcome Collections. One (fig. 487, diameter 24.5 cm.), is an English creamware plate decorated in Holland with a brown and rust red scene of David soothing the insanity of Saul. The second (fig. 488, diameter 12.5 cm.), is an 18th-century Dutch tile illustrated in mauve with a circumcision scene.<sup>329</sup>

<sup>327</sup> The verse and the three figures are identical to those on a print published c. 1725 (see *Catalogue of Prints and Drawings in the British Museum, volume 2, Political and Personal Satires*, London, 1873, pp. 631–632). One difference, however, is that the background on the mug is a garden setting while that of the engraving is of an interior view.

<sup>328</sup> Price, E. S., in *John Sadler A Liverpool Pottery Printer*, West Kirby, 1948, p. 49, notes that Sadler mentioned in his notebooks that the "Triple Plea" was printed on mugs in 1763.

<sup>329</sup> Many Dutch tiles feature pictures of occupations; for an example depicting an apothecary working a large mortar, see Wittop Koning, D. A., *De oude apotheek*, Delft, 1966, figure 26.





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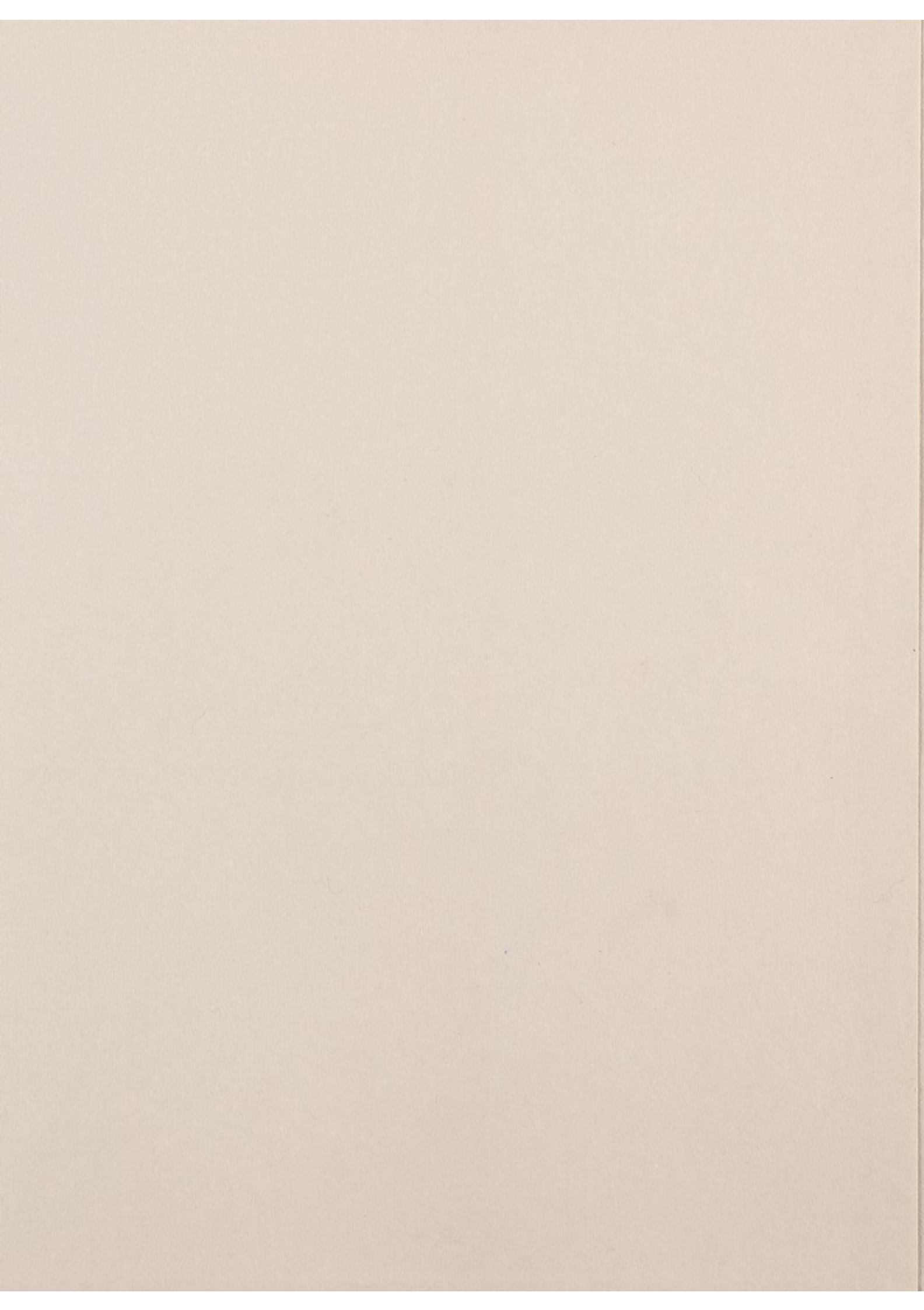


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