

## ON LIVERPOOL POTTERY.

By *Joseph Mayer, F.S.A.*

(READ 3RD MAY, 1855.)

In a work just published under the auspices of the Government, containing an account of the Specimens of Pottery in the Museum of Practical Geology in Jermyn Street, London,\* I find that, under the head of Liverpool, the authors say, "no detailed information has hitherto been obtained at the Museum respecting this earthenware. It is known that potteries were carried on at Liverpool about the middle of the last century, and amongst them was one called the Herculaneum."

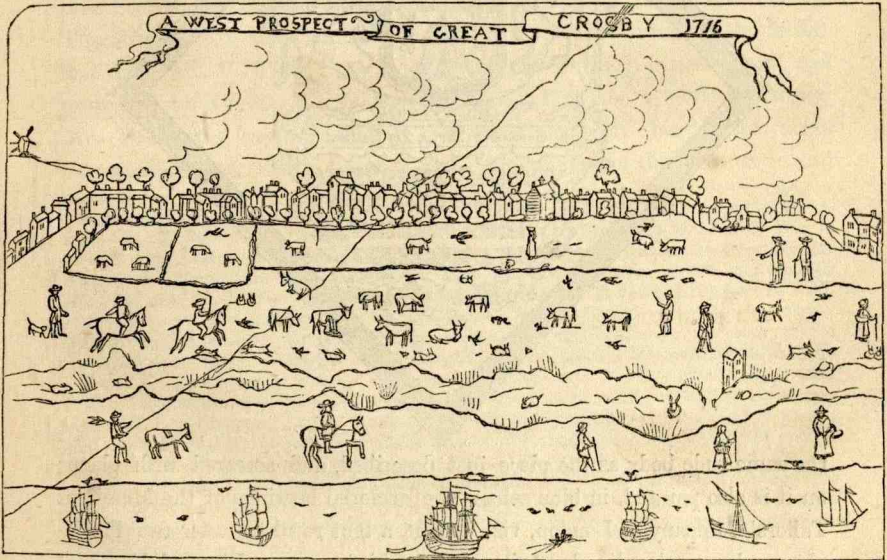
To fill up the chasm left by the authors in the history of the ceramic art in England, which, in reference to most other sites save Liverpool, has been detailed with as much accuracy as the materials in their possession would admit of, I am induced to give a few notices of Potters who carried on their works in Liverpool, when that art was in its infancy in England, and who, by their persevering industry and scientific knowledge, helped to raise up the fame of this now great national manufacture. For what the authors have done, every lover of the art must feel grateful to them, who have so perseveringly sought to fix the dates to the several inventions or improvements connected therewith, that their work is certainly the most complete of any yet published.

The early history of the art of pottery, as carried on in the town of Liverpool, is involved in much obscurity. The first mention of pottery in Liverpool which I have yet found, is in the list of town dues payable at the port in the year 1674, which contains the following items:—"For every cart-load of mugs (shipped) into foreign ports, 6d.; for every cartload of mugs along the coasts, 4d.; for every crate of cupps or pipes into foreign ports, 2d.; for every crate of cupps or pipes along the coast, 1d.;" and from the specimens still remaining, I am inclined to assign to it a place amongst the first manufactories which were established in this country; nor am I aware that any authentic piece of English ware is known that can challenge

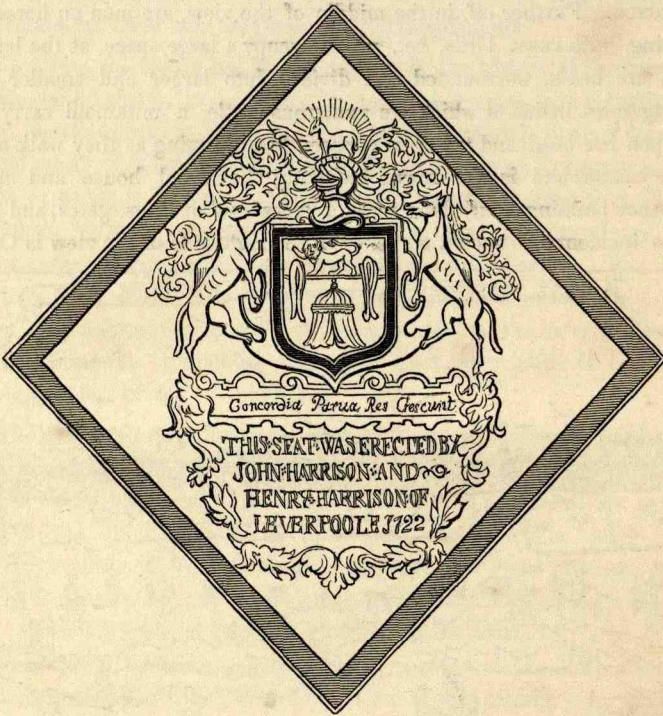
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\* Catalogue of Specimens illustrative of the Composition and Manufacture of British Pottery and Porcelain, from the occupation of Britain by the Romans to the present day, by Sir Henry de la Beche, C.B., and Thomas Reeks, Curator, London, 1855.

comparison, in respect of antiquity, with the large placque now before you. It was, I believe, made at the works of Alderman Shaw, situated at the bottom of Dale Street, and, as its inscription denotes, is "A West Prospect of Great Crosby, 1716." In the foreground are a number of ships and brigs, a sloop, and a schooner. The large ship has a boat fastened to her stern, and there is another boat with two men in it rowing towards her. On the water around them are numerous gulls and other aquatic birds; on the sands adjoining the water are various figures—women carrying baskets on their arms, and a man driving an ass before him. Rising up a little farther are the sandbanks, covered with broom and heather, amongst which are many rabbits, with the small house of the keeper of the warren. Further off, in the middle of the view, are men on horseback galloping, with cows, birds, &c., which occupy a large space, at the back of which are fields, surrounded and divided into larger and smaller plots by hedgerows, inside of which are numerous cattle, a milkmaid carrying a pail upon her head, and two men apparently conversing as they walk along. In the background is the town, including the school house and numerous other buildings, with long rows of trees and palings, gates, and other objects incidental to such a scene. On the right side of the view is Crosby



windmill, which is still standing. The appearance of the village, as viewed from the River Mersey at the present day, shows little alteration to have taken place in the locality during the 139 years which have elapsed since the prospect was taken. The slab is composed of a coarse brown clay body, smeared with a thick white glaze, on which the design is painted with a good rich blue colour. The surface is quite flat, and measures 2 feet 7 inches long by 1 foot 8 inches wide. It is nearly three-quarters of an inch thick. Another specimen exists in the old church at Crosby, affixed to the wall over one of the seats near the middle of the church; it is of a lozenge form, measuring 22 inches across its greatest length, 16 inches on each side, and nearly  $1\frac{1}{2}$  inch thick. It is made of



the same rude body as the piece just described, and smeared with glaze; on it is also painted, in blue colour, the armorial bearings of the Merchant Tailors' Company of London, viz., argent, a tent royal between two Parliament robes, gules, lined ermine; on a chief azure, a Lion of England.

Crest, a Holy Lamb in glory proper. Supporters, two Camels or. Motto, *Concordia parvæ res crescunt*; below which is written in Roman letters, "This seat was erected by John Harrison and Henry Harrison, of Leverpoole, 1722." These gentlemen, I am told, were natives of Crosby, and erected and endowed the grammar school in that village, after having amassed large fortunes as merchants in the City of London; they left the trust in the hands of the Merchant Tailors' Company, who have lately restored the building.

There are several specimens of similar ware in my collection, which I have procured from families resident in the town long prior to that time; and that such was the style of manufacture, we have abundance of authorities for asserting; thus proving that manufacture to have been in active operation in Liverpool, and one of the earliest of the numerous potteries which sprung up in England at the commencement of the 18th century.\* Amongst other notices, we may quote the following:—"The chief manufactures carried on here are blue and white earthenware, which at present almost vie with china. Large quantities are exported for the colonies abroad." Amongst the specimens now exhibited are two "mugs," the body and glaze similar to the other specimens just named, but ornamented with flowers and leaves in blue, yellow, and green colours. The larger one, a quart mug, having on the side near the handle the letters and date, "T. F., 1757," was made at the pot works in Shaw's Brow, and presented to Thomas Fazackerly by a friend of his, a workman there. Mr. F. having married during the following year, his friend made the smaller mug, which holds a pint, ornamented in the same style and

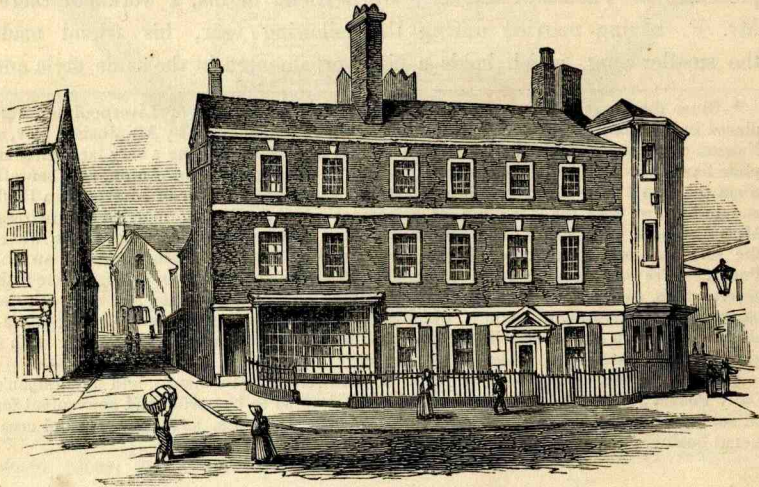
\* Since the above was in type I have found another specimen of Liverpool delf ware placed in the front of the house belonging to the farm occupied by Mr. Josiah Day, at Newton-cum-Larton, in the Parish of West Kirby, in Cheshire, being a very large circular plate having painted on it the arms of Johnson impaling those of Anton, and beneath them the date 1753. The Mr. Johnson here alluded to was Mayor of Liverpool in 1766, and to him we owe the formation of St. James' Walk. Having married an heiress, Miss Anton, he built the house above named, and here resided for several years, where the slab was placed, probably being the gift of his brother Alderman, Mr. Shaw, the Potter. (*See etching.*) When at the house a few days ago, Mr. Day presented me with several tiles, some of the old delf make, others of a more recent date, and one with the name "Sadler, Liverpool," upon it, which were formerly arranged round the fire-place; also a posset cup of the period of Shaw, also of the thick glaze style, together with a quart mug of coarse china body.

+ The Liverpool Memorandum Book, or Gentleman's, Merchant's, and Tradesman's Daily Pocket Journal, for the year 1754, so contrived as to be useful and convenient for all sorts of people, particularly with regard to their expenses, engagements, and occasional business: printed for R. Williamson, &c.

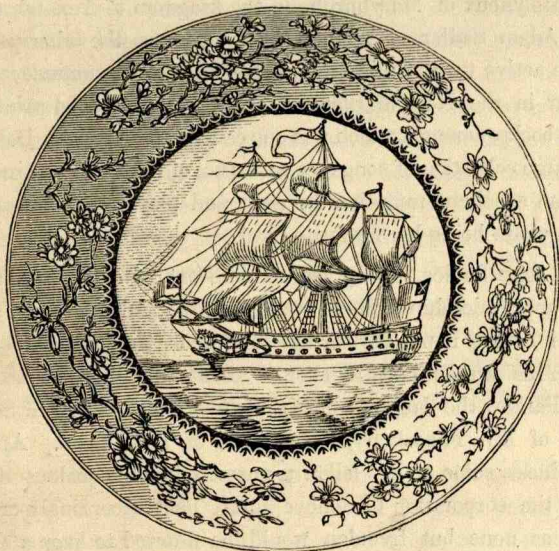
colours, but the initials and date, are "C. F., 1758," being in an oval. This he gave to the new-married lady, Catherine Fazackerly, from whose son, now living at Newton-le-Willows, I purchased them last year.



The site of the principal potteries at that time was chiefly confined to the neighbourhood of the lower end of Dale Street, formerly called the Townsend, where stood the bank or works of Mr. Alderman Thomas Shaw, who carried on an extensive business, then occupying a very large space of ground. It may be seen by referring to the map of Liverpool, dated 1769, where it is laid down at the end of Fontenoy Street and Dale Street, and extends to Chorley Court, but there are no remains now recognisable save the private residence of Mr. Shaw, at present numbered 149, in Dale Street.



There is another specimen known to have been made by Alderman Shaw. It is a very large punch bowl, measuring  $17\frac{1}{4}$  inches diameter, made of the coarse brown native clay, smeared with a thick white glaze, the ornamented parts in blue colour, and representing a three-masted ship in full sail, with streamer flying at the masthead and union jack at the jib, having a lion for her figure head. This bowl was made for a Captain Metcalf, who commanded the *Golden Lion*, which was the first vessel that sailed out of Liverpool in the whale fishery and Greenland trade; and was presented to him on his return from his second voyage by his employers, who were a company composed of the principal merchants in Liverpool in the year 1753.



From this piece of ware we may reasonably conclude that, as it was no doubt the best the bank could produce, the quality usually made here was of the common delf style, for domestic uses. Although I have a few pieces which are of an ornamental form, with indented and raised work, evidently made in a mould, and as they are too large for general purposes, may have been used only on particular occasions.

There was, however, another pottery in Liverpool, situated in Harrington Street, at the back of Lord Street, where the art of printing on pottery

was first discovered by Mr. John Sadler, whose father was a favourite soldier of the great Duke of Marlborough, and was out with him in the wars in the Low Countries. Being lodged whilst there in the house of a printer, he obtained an insight into the art of printing, and on his return to England, after the accession of George I. to the throne of England, he from attachment to the house of Stuart, left the army in disgust, forfeiting all his arrears of pay, and retired to Ulverstone. Here he married a Miss Bibby, who was acquainted with two of the daughters of the Earl of Sefton; through their influence he removed to Melling, and shortly afterwards took the lease of a house and farm at Aintree, which bears date 1723, "made between the Right Hon. Sir Richard Molyneux, Bart., Lord Viscount Molyneux of Maryburgh, in the kingdom of Ireland, on the one part, and Adam Sadler, of Melling, gentleman, on the other part." But, being of an active turn of mind, he shortly afterwards commenced business as a printer in the New Market, in Liverpool, where he printed a great number of books, amongst which was one called "The Muse's Delight," containing a large collection of songs set to music, of which he was justly proud, as he was an excellent musician himself, and played upon several instruments, the violin being his favourite.

His son, John Sadler, having learned the art of engraving, and being out of his apprenticeship, bought from his father, Adam Sadler, a house in Harrington Street, nominally for the sum of 5s., and there he commenced business on his own account, in 1748. About this time he married Miss Elizabeth Parker, the daughter of Mr. Parker, watchmaker, of Seel Street, and niece of Mr. Fazackerly, silversmith, of Pool Lane. After getting a good business, some of his fellow-townsmen became jealous of him, and persuaded the corporation to remove him. They accordingly ordered him to remove, as none but freemen would be allowed to keep a shop in the town. On his disregarding this, they entered an action against him, which he defended, and, through the aid of Mr. Topping, gained his cause, the corporation not being able to prove their right to power of ejection. This decision becoming known, many men from various other places, finding Liverpool a growing place, came and set up in business in the town.

Mr. Sadler gained his first idea of applying the art of printing to the ornamentation of pottery, from seeing some children stick waste prints,

which he had given them, upon pieces of broken earthenware that they had brought from the potteries to ornament their "baby-houses" with. This Mr. Sadler kept to himself; and seeing the value of the art thus suggested to him by that circumstance, after many fruitless trials, he at last succeeded in accomplishing his object. When he saw that his invention was nearly perfect, he communicated it to Mr. Guy Green, who had lately succeeded Mr. Sadler's father in the printing business. Guy Green, a poor boy, used to go and buy ballads, whenever he got a penny to spare, from Mr. Adam Sadler, the publisher of them, who, seeing he was a sharp lad, took him into his service, and encouraged him to honourable industry. This he had the pleasure of witnessing in after life, and of seeing his business carried on as respectably as when in his own hands. The two now conducted their experiments together, and ultimately entering into a partnership, determined to apply to the King for a patent, and accordingly procured all the requisite certificates and other papers necessary to show their claim to the discovery; but they consulted with their friends, however, who, feeling assured that so curious a discovery would not easily be found out, and consequently that a long time must elapse before others could injure them by opposition, and considering besides the great expense and delay attendant upon securing the patent, as well as the exposure of the method, the secret of which was of the utmost value to them, it was thought better to abandon the idea of a patent. The papers, consequently, were never used, which will account for their being now in my possession, I having obtained them from Miss Sadler, of Aintree, the only and still surviving daughter of the discoverer.

Several places have been selected as claiming the honour of the first introduction of the art which helped to make English pottery famous throughout the civilised world, and has done so much towards making its production one of the great staple manufactures of the country. There are computed now to be nearly 110,000 hands employed in connexion with the art, and, therefore, to set at rest the question of any doubt about it in future, I give the evidence from the original documents now in my possession, as follows:—

I, John Sadler, of Liverpoole, in the county of Lancaster, printer, and Guy Green, of Liverpoole aforesaid, printer, severally maketh oath, that on Tuesday, the 27th day of July instant, they, these deponents, without the aid or assistance of any other person or persons, did, within the space of six hours, to wit betwixt the hours of nine in the morning and three in the afternoon of the same day, print upwards of twelve hundred



earthenware tiles of different patterns, at Liverpoole aforesaid, and which, as these deponents have heard and believe, were more in number, and better, and neater, than one hundred skilful pot painters could have painted in the like space of time in the common and usual way of painting with a pencil; and these deponents say that they have been upwards of seven years in finding out the method of printing tiles, and in making trials and experiments for that purpose, which they have now, through great pains and expence, brought to perfection.

JOHN SADLER.  
GUY GREEN.

Taken and sworn at Liverpoole, in the county of Lancaster, the second day of August, one thousand seven hundred and fifty six, before Wm. Statham, a master extraordinary in chancery.

We, Alderman Thomas Shaw and Samuel Gilbody, both of Liverpoole, in the county of Lancaster, clay potters, whose names are hereunto subscribed, do hereby humbly certifie that we are well assured that John Sadler and Guy Green did, at Liverpoole aforesaid, on Tuesday, the 27th day of July last past, within the space of six hours, print upwards of 1200 earthenware tiles of different colours and patterns, which is upon a moderate computation more than 100 good workmen could have done of the same patterns in the same space of time by the usual way of painting with the pencil. That we have since burnt the above tiles, and that they are considerably neater than any we have seen pencilled, and may be sold at little more than half the price. We are also assured the said John Sadler and Guy Green have been several years in bringing the art of printing on earthenware to perfection, and we never heard it was done by any other person or persons but themselves. We are also assured that as the Dutch (who import large quantities of tile into England, Ireland, &c.,) may by this improvement be considerably undersold, it cannot fail to be of great advantage to the nation, and to the town of Liverpoole in particular, where the earthenware manufacture is more extensively carried on than in any other town in the kingdom, and for which reasons we hope and do not doubt the above persons will be indulged in their request for a patent, to secure to them the profits that may arise from the above useful and advantageous improvements.

THOMAS SHAW.  
SAMUEL GILBODY.

Liverpoole, August 13th, 1756.

Sir,—John Sadler, the bearer, and Guy Green, both of this town, have invented a method of printing potters' earthenware tyles for chimneys with surprising expedition. We have seen several of their printed tyles, and are of opinion that they are superior to any done by the pencil, and that this invention will be highly advantageous to the kingdom in general, and to the town of Liverpoole in particular.

In consequence of which, and for the encouragement of so useful and ingenious an improvement, we desire the favour of your interest in procuring for them his Majesty's letters patent,

ELLIS CUNLIFFE.  
SPENCER STEERS.  
CHARLES GOORE.

Addressed to Charles Pole, Esq., in London.

Thus it appears, from the evidence above given, that to Mr. Sadler we owe the art of printing on pottery; but that evidence is further confirmed by specimens now before you, an impression from a copper-plate engraved after a portrait of Frederick III., King of Prussia, done from an original, painted at Berlin in 1756. "J. Sadler, Liverp! Enam!" It is on enamelled copper. Besides the one now exhibited, there is another in the same style,

being a portrait of George II.; also the arms of the Bucks Society; a quart mug, with a well executed landscape; a number of square tiles used for ornamenting fire places, of various patterns, with figures, landscapes, sea views, &c.; a teapot with the crest of the family, and underneath:—

Good health and success  
To the Right Honourable the Earl of Derby.  
Long may he live,  
Happy may he be,  
Blest with content,  
And from misfortune free.



All of these have the name "Sadler, sculptor." Others, again, have the name of "Green."

The author of a work on Liverpool,\* at the close of the last century, says—"Copper-plate printing upon china and earthenware originated here in 1752, and remained some time a secret with the inventors, Messrs. Sadler and Green, the latter of whom still continues the business in Harrington Street. It appeared unaccountable how uneven surfaces could receive impressions from copper plates. It could not, however, long remain undiscovered, that the impression from the plate is first taken upon paper, and from thence communicated to the ware, after it is glazed. The manner in which this continues to be done here remains still unrivalled in perfection."

At the east end of Sefton Church, on the south side, near the vestry door, is the burial place of the Sadlers; on the gravestone of which is recorded—

Here lies the body of Adam Sadler, who departed this life the 7th October, 1768, aged 83.  
Here lies the body of Mr. John Sadler, from Liverpool, who departed this life the 10th of December, 1789, aged 69.

\* The Liverpool Guide, by W. Moss, Liverpool, 1799, third edition, p. 107.

Also, the body of Elizabeth, widow of Mr. John Sadler, who departed this life the 25th of May, 1812, aged 88 years.

*Requiescat in pace.*

About this time Josiah Wedgwood was making a complete revolution in the art of pottery; and four years after Messrs. Sadler and Green's invention was announced to the world, Wedgwood brought out his celebrated Queen's ware. Eagerly seizing upon the new style of ornamentation invented in Liverpool, he immediately made arrangements with the proprietors for decorating his hitherto cream-coloured Queen's ware by their process; and accordingly, I find him making the plain body at Burslem, and sending it in that state to Liverpool by waggon, where it was printed, and again returned to him by the same conveyance, except in the case of those orders that must go by sea fit for the market. This he continued to do until near the time of his death, when we find, by invoices now in my possession, that ware was sent to Liverpool, and printed by Mr. Guy Green, as late as 1794. A little before this time, his manufactory at Etruria having been made complete in all other branches of the art, and the manufacture in Liverpool being much decayed, he engaged many of the hands formerly employed there. Amongst the indentures is the name of John Pennington son of James Pennington, manufacturer of china, dated 1784, to be taught the art of engraving in aquatint, and thus he was enabled to execute the printing on his own premises in Staffordshire, thereby saving the expense of transport to and fro.

In proof that Mr. Wedgwood did this, I may quote a few passages from letters to his partner, Mr. Bentley, in London. He says—

1776.—We wrote to Mr. Green in consequence of your letter, acquainting that a foreign gentlem. wanted a service of ware printed with different landskips, but that he would not confirm the order without knowing how many different designs of landskips we could put upon them.

Mr. Green's answer is:—

The patterns for landskips are, for every dish a different landskip, ruin, &c.; about 80 different designs for table, soup, and dessert plates, and a great variety for various purposes of tureens, sauce boats, &c.

1768.—The cards (address) I intend to have engraved in Liverpool, &c.

1769.—One crate of printed tea ware.

On the other hand I find letters from Mr. Green to Mr. Wedgwood:—

1776.—Your Mr. Haywood desires the invoice of a box of pattern tiles sent some time ago. As I did not intend to make any charge for them, I have no account of the contents. The prices I sell them for to the shops, &c., are as follows:—For black printed tiles, 5s. per dozen; green vase tiles, 4s. ditto; figured tiles, green ground, 4s. 6d. ditto; green figured tiles, 4s. ditto; half tiles for borders, 2s. 9d. ditto; rose or spotted tiles, 3s. 6d. ditto, &c.

1783.—I have put the tile plate to be engraved as soon as I received your order for doing it, but by the neglect of the engraver it is not yet finished, but expect it will be completed to-morrow.

1783.—Our enamel kiln being down, prevented us sending you the goods forward as usual.

1783.—The plate with cypher was done here. I think it would be best to print the cypher in black, as I am much afraid the brown purple that the pattern was done in would not stand an up and down heat, as it would change in being long in heating.

1783.—For printing a table and tea service of 250 pieces [D. G.] for David Garrick, £8 6s. 1½d.

1783.—Twenty-five dozen half tiles printing and colouring, £1 5s.

The last invoice I find from Mr. Green is dated

1793.—I am sorry I cannot make out the invoice you request of goods forwarded you April 4th, for want of having received your charge of them to me. Only directions for printing them came enclosed in the package.

1798.—To printing two fruit baskets, 1s.

This last item of course does not imply that Mr. Wedgwood had the chief of his work done here, but no doubt the articles were required to match some service previously sold, of which Mr. Green had possession of the copper plates. In the following year, Mr. Green retired from business to enjoy the fruits of his long and successful labours. The following memorandum in the handwriting of Mr. Sadler (from Mr. Sadler's receipt book in my possession, date 1766) will give an idea of the extent of their business.

J. Sadler and G. Green would be willing to take a young man, about 18, into partnership for a third of their concern, in the printing and enamelling china, earthenware, tile, &c., business, on the following conditions:—1st, That he advance £200 for his third part of the engravings and other materials necessary for the business, (N.B.: The engravings alone have cost above £800.) 2nd, That he should give his labour and attendance for twelve months without any share of the profits, in consideration of being instructed completely in the business. 3rd, After the expiration of the twelve months the stock of ware in the works should be valued, as low as is common in those cases, and he should immediately enter as a partner into the profits of the whole concern throughout, either paying the value for his third share of such stock, or paying interest for it till it is cleared off. The value of the stock is uncertain, being sometimes £200 more than other times, but, reckon it at the least, may be about £600. The sole reason of taking a partner is, J. Sadler not choosing to confine himself to business so much as heretofore.

There was another pottery near the bottom of Duke Street, in the short street still called Pot-house Lane. This was carried on by Mr. James Drinkwater, who was born in the neighbourhood of Preston, and an ancestor of the late Sir George Drinkwater. He married a Miss Leece, the daughter of a merchant after whom Leece Street was named. He had extensive works, for making earthenware of a coarse native clay body, smeared with a thick tin glaze, and ornamented with rudely painted subjects after Chinese types, in blue colour. A large plate of his make was presented to me by his grand-son, Mr. Alexander Syers, and is now in my collection.

A similar establishment existed at the bottom of Richmond-row, and was carried on by Mr. Thomas Spencer, who afterwards removed his works to near Prescott, where he started the "Moss Pottery," which is still carried on by his descendants; but it was as now confined to the making of common red-clay ware, for domestic use, as jowls, steins, flower-pots, &c.

Having traced the middle era of Liverpool pottery, we now enter upon the more pleasing part of the inquiry. It is that which relates to the transition from the rudely fabricated article made for necessary uses, to the commencement and gradual progress of the more refined work, and to the unequalled excellence in material, design, and execution, which at one time was unhesitatingly awarded to the geniuses of the Ceramic art at Liverpool. At the bottom of Dale Street ran a small rivulet, covered over, on the east side of which was rising ground; and was the road to Mr. Shaw's works; from which circumstance the place was called Shaw's Brow. Here several works were established, and in a short time the whole of the Brow became one mass of potters' banks, with houses for the workmen on both sides of the street; and so numerous were they, that, according to the census taken in 1790, there were as many as 74 houses, occupied by 374 persons, the whole of whom were connected with the potteries.

Amongst the principal manufacturers who had banks here, was Mr. Richard Chaffers, born in Mersey-street, where his father lived, who was an eminent shipwright. Mr. Chaffers served his apprenticeship to Alderman Shaw, after which he commenced business on his own account: his works were situated on the north side, near the bottom of the Brow. Here, about 1752, he commenced making, in the usual style of that period, blue and white earthenware, which was exported to our American colonies, now the United States. Shortly after that time, hearing the report of the great improvements made by Wedgwood in the body of the ware, and finding Mr. Wedgwood a very formidable rival in the art of which he was then at the head, Mr. Chaffers was induced to aim at making a higher class of ware than had been produced here before. His endeavours now were turned to the production of china, the manufacture of which required an ingredient called soapstone, of which he was not able to procure any supply. It had not long before been discovered by Mr. William Cookworthy, in Cornwall, and the district where it was found had already been leased out to other persons. He saw that the days of the Liverpool manufacture were num-

bered unless the same material could be procured, which opinion was confirmed by a very clever person of the name of Podmore, who, although not a scientific chemist or geologist, was, nevertheless, a very superior practical man.

Mr. Podmore had been in the service of Mr. Wedgwood, but left it from a wish to establish himself as a manufacturer in America. On coming to Liverpool to embark for that country, he called upon Mr. Chaffers as the leading man in the trade. They entered into a long conversation, in the course of which Podmore exhibited so much intelligence and practical knowledge, that Mr. Chaffers, by a most liberal offer, induced him to forego his American project, and enter into his service.

Mr. Chaffers's object now was to come into the field with Staffordshire *pari materiâ*, if I may be allowed that play upon words. He therefore determined to set out for Cornwall upon the forlorn hope of discovering a vein of soaprock. The operations would be most expensive and laborious, somewhat akin to the process of boring for coal in our county. But where was he to begin—on whose estate was it to be found? what description of men was he to employ? He was, however, in the prime of manhood, of untiring energy, of fine address, and, what was then necessary, an excellent horseman. He obtained letters of introduction from the Earl of Derby, Lord Strange, his eldest son, and other men of consequence in our county, to some of the leading landowners in Cornwall, then attending their duty in Parliament.

In those days, there were no mail coaches and railways to aid the weary traveller. A stout horse was the only means of conveyance for a man of the higher class. Imagine Mr. Chaffers, having taken leave of his wife and numerous family and friends, mounted with a pair of saddle bags under him, containing a supply of linen, &c., a thousand guineas, the first instalment, to pay the wages of the miners, a brace of pistols in his holsters, pursuing his journey to London. He had made considerable progress in practical geology, though the science was then but little cultivated. Having, during his stay in London, obtained permission to bore for soaprock from more than one of the principal proprietors of mountain land he judged most likely to yield it, he proceeded to Cornwall and commenced operations. His first efforts were not successful. He moved to another quarter, with no better result: in a word, he expended large sums of money without finding the

wished-for vein. Somewhat disheartened, but not subdued, he determined to return home, where his presence was much wanted. He did not, however, intend to abandon, but only suspend, his operations. He accordingly assembled all the miners in his employ, and announced to them, to their great regret, his determination. Previously to his departure he scrupulously paid every man his wages. One of them was missing; he was told the man in question was gone up the mountain to try another place. He then left that man's wages in the hands of the "captain of the gang," and mounting his horse with a heavy heart, took leave of the men, to whom his animated and conciliatory manners had greatly endeared him.

The road to the nearest town, the name of which I never could learn, was precipitous and rugged. A traveller on horseback made so little progress that a mountaineer on foot, by taking a short cut over the rocky crags, could easily come within ear-shot of him. After journeying for some time, he thought he heard a faint cry in the distance. He dismounted, and, ascending a hill, plainly saw the signal of discovery flying from a lofty peak. It appeared that the man who had separated from his fellow miners, and pursued his researches alone, had discovered a vein; and on coming back to head quarters and, finding Mr. Chaffers had left them, he hoisted the pre-concerted signal, and pursued him across the mountain with the pleasing intelligence, shouting, at times, to attract the somewhat dispirited traveller's attention.

Mr. Chaffers immediately returned, took the whole gang into permanent employment, and obtained an ample supply of the long sought for clay which was conveyed to the nearest port, and shipped thence to Liverpool. On its arrival, the vessel entered with its precious freight into the old Dock, dressed in colours, amidst the cheers of the assembled spectators.

During his absence, Mr. Chaffers had regularly corresponded with his wife; but on his arrival in London, on his return home, the continued fatigue he had endured, together with anxiety of mind, brought on a dangerous fever, under which he laboured for several weeks. He was unknown at the inn where he stayed; but the landlord seeing that his guest—a very handsome man—had the dress and demeanour of a gentleman, called in an eminent physician, who sedulously and skilfully attended his patient. The doctor examined his saddle bags, and, having ascertained his name and address from the letters and papers therein, communicated

to his anxious wife all the particulars of his illness, and concluded with the consoling intelligence, that "he could that day pronounce him out of danger." As soon as he could travel he delighted his family and friends with his presence in Liverpool.

No sooner had Mr. Chaffers arrived at home than he set to work with his new materials, and soon produced articles that gained him much reputation, as was frankly acknowledged by the great Wedgwood, to whom Mr. Chaffers presented a tea set of his chinaware, and who, on looking at one of the cups, admiring the body, and examining the colours used in decoration, exclaimed, "This puts an end to the battle. Mr. Chaffers beats us all in his colours and with his knowledge; he can make colours for two guineas which I cannot produce so good for five!"

But of how short duration was this distinguished progress. The sad tale of the sudden death of this eminent citizen remains to be told. Podmore, his favourite foreman, was seized some years after the events narrated with a malignant fever, without hope of recovery. The unfortunate sufferer sent a message declaring "his wish to see his dear master once more before their final separation." Mr. Chaffers, a man of full and sanguine habit, most imprudently complied, and shortly after took the fever, to which he fell a victim. He was interred in the old churchyard of St. Nicholas, near the grave of his faithful servant. It is said that when Mr. Wedgwood heard of the sudden death of Mr. Chaffers, like a generous competitor he exhibited sincere regret, and acknowledged that he must ultimately have yielded the palm to his rival in certain branches, from his superiority as a chemist, his profound knowledge of the art of compounding colours, and their more economical preparation. This unfortunate event, by taking away both master and principal assistant, put an end to the prosecution of the trade, and was the commencement of the breaking up of that branch of the art which Mr. Chaffers had mainly brought to such a high state of perfection. A great number of the potters ultimately emigrated to America, whilst many of the best hands transferred themselves to the service of Mr. Wedgwood, or were hired by other Staffordshire manufacturers. There is a portrait of Mr. Chaffers by Caddick. Mr. Chaffers's private residence was at the corner of Dale-street and Old Haymarket, now pulled down. Of the specimens produced by this eminent





potter I have several in my collection of English pottery, one of which is a pepper box of the hour-glass shape, painted in blue enamel colour with a chequered border at top and bottom, and the name, "Richard Chaffers, 1769," round the waist of it. So well known was the ware of Mr. Chaffers in the American Colonies, that it was a common saying of a person who was angry that "He's as hot as Dick's pepper box," alluding to those made by Mr. Chaffers, who exported a very large quantity of his manufacture to the then English colonies.



Another piece is a tea cup, painted with a figure and landscape, after the style of India china, which, for cleverness of manipulation in the throwing, the almost egg-shell thinness of its sides, the compact solid body, with the smoothness of the glaze, and the deep richness of the brilliant colours, may be compared, without any fear of disparagement, with the large punch bowl of oriental make that stands beside it—the identical bowl that Mr. Chaffers kept as a pattern for his workman to copy from. It was preserved in his family until recently presented to me, along with the pepper box and tea cup, by his grandson, John Rosson, Esq., of Moor Hall, near Ormskirk, whose mother was the daughter of Mr. Chaffers, and who related to me many of the particulars of his career. Other pieces in my collection are a tea pot, tea caddy, and a cream jug, painted with figures and landscapes, after the Chinese style; also a large punch bowl, painted with flowers and festoons, presented to me by Miss Mather, of Mount-pleasant; also a quart jug having a portrait of Frederick the Third, King of Prussia, on each side of which are trophies of war: in the inside are painted a war trophy and sprigs of flowers, and at the bottom is the Prussian Eagle. This was given to me by Charles Chandos Pole, Esq., a descendant of one of the early Liverpool families, whose grandfather was the member of Parliament to whom the letter was addressed in favour of Messrs. Sadler and Green, the inventors of printing on pottery.

In March, 1761, commenced one of those strongly contested elections for members of Parliament, for which Liverpool has long been notorious. The candidates were Sir William Meredith, Bart., Sir Ellis Cunliffe, Bart., and Charles Pole, Esq., and from the poll and squib book, published after the election was over, and printed by John Sadler, we find that 102 potters voted for Sir William, all of whom gave plumpers, which carried the election. Indeed, they could do this whenever they were so minded, the pottery trade at that time being the most staple manufacture in the town. Amongst the songs on that occasion was one for the craft of the clay, entitled:—

THE POTTER'S SONG.

*To the tune of "Ye mortals whom fancy," &c.*

ADDRESSED TO THE PLUMPING POTTERS.

Ye true hearted fellows, free plumpers and men,  
Independent in Britain, how great is your claim!  
Not power without candour can soothe with a smile,  
Or forms of vain grandeur e'en fancy beguile.

CHORUS.

And thus sings the parent of liberty's cause,  
If my son you would be,  
If my son you would be,  
Like Britons undaunted—like Britons be free!

Tranquility, heightened by friendship's supply,  
Degraded may censure—with malice stalk by!  
Auspiciously reigning—those plumpers they say,  
Unluckily carry the spoils of each day.

And thus, &c.

Regardless of great ones, we live uncontrolled,  
We're potters and plumpers, we are not to be sold:  
No purchase but merit can cheapen such souls  
Thus circled in friendship we live by our bowls.

And thus, &c.

Regained—now preserve the true blessing of choice,  
And strike at the wretch that would blast a free voice:  
Thus rich in possession of what is our own,  
Sir William's our member—Squire Charley may moan.

And thus, &c.

The next works on the Brow were those of Pennington, whose father, John Pennington, was a maltster, and married a Miss Johnson, of Everton, by whom he had three sons—James, John, and Seth. His oldest son, James, had a pottery in Copperas Hill; John, the second son, carried on a large "bank," near the corner of Upper Islington and St. Anne's street. Seth, the youngest, had pot-works on Shaw's Brow, which were very large, extending as far as Clayton-street, which were carried on with great spirit; and, requiring more help to conduct it, he took

as a partner, Mr. Part, but the connection did not last long. Here he produced china, of which the larger pieces, such as vases, punch bowls, &c., have often been sold for oriental make, and, indeed, are almost of an equal quality with that renowned material. I have several specimens of this ware. This group is part of a set of chimney ornaments,

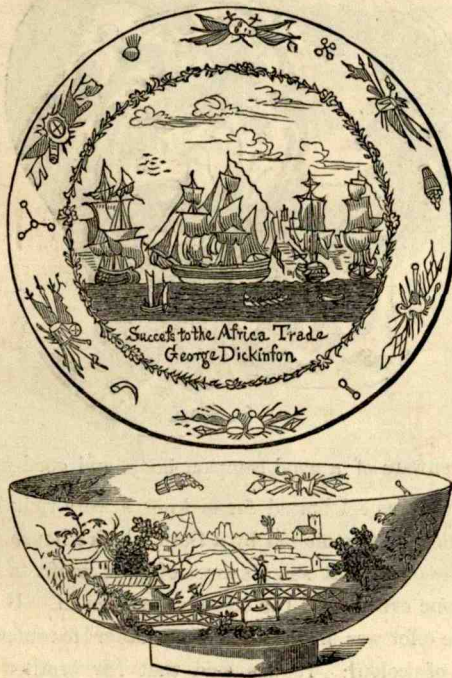


which I purchased at the latter end of last year from Miss Pennington, of Everton-terrace, who is the only child of Mr. Pennington now alive, and kept them as relics of her father's manufacture.

But, prior to his making of china, Mr. Pennington was celebrated for his punch bowls, of which he made many very large ones, the earliest of which has in the inside a ship in full sail, and underneath is written, "Success to the Monmouth, 1760." The outside is ornamented with birds, a butterfly, and trees, done in bright yellow and green. It was presented to me by Mrs. Twentymen, of Duke-street. Another punch bowl has a subject on the outside, two sailors, one sitting on the stock of an anchor and holding in one of his hands a punch bowl, in the other a

sword ; the other sailor sits astride a barrel, whilst between them is a large chest or box, on which is written "Spanish Gold." Inside the bowl is a ship in full sail, and underneath is "1779, success to the Isabella ;" the whole done in blue colour.

The largest punch bowl I have seen is one made at this manufactory ; it is  $20\frac{1}{2}$  inches in diameter, and stands 9 inches high. The ornaments are painted in blue colour. It has on the outside a landscape, with horses and trees, a church in the distance, and in the foreground two bridges, on which stand two men fishing in the water below. In the inside of the bowl is a group, consisting of ships and boats, surrounded by a deep border of trophies of warlike instruments, flags, swords, drums, trumpets, &c., arranged in six groups, which are divided by different kinds of shot, namely, chain, crescent, arrow, or triangle, shell with fusee burning, cross or bar, and grape shot, under which is written, "Success to the Africa trade. George Dickenson." The description given with this bowl is as follows :—



“John Robinson, a pot painter, served his time at Pennington's, in Shaw's brow, and there painted this punch bowl.” Mr. Robinson removed (after the breaking up of the Liverpool potteries) to Burslem, and presented the bowl to the Pottery Mechanics' Institution at Shelton, in Staffordshire, where it now is (1855). Another group of this make consists of large vases for flowers, ornamented with landscapes, birds, and flowers, the covers formed of lions sejant holding shields. The whole of the designs upon them are painted in blue. This group, as well as the bowls,



are all of earthenware of a good compact body, and good glaze.

Mr. Pennington was celebrated for making a very rich blue colour, for the recipe of which he was offered by a Staffordshire house 1000 guineas; but he refused the offer, as it was a source of great profit to him, being kept so secret that none ever mixed the colours but himself. But about twelve months after the offer was made to him, another manufacturer produced the same tint of colour. It was said that his brother James, having

persuaded him to tell the secret to him, and being a wild and extravagant young man, who had run through all his property, which he spent in dissipation, afterwards in a drunken fit divulged the secret to one of his pot companions, who immediately sold the recipe to the Staffordshire potter, and by this means the establishment of a rival in making their celebrated blue colour, destroyed the monopoly which he had created by his industry. After this disgraceful and thoughtless act, James Pennington and his family removed to Worcester, where one of his children painted a dinner service for the Duke of York, which at that time was considered to be a beautiful specimen of the art. It had a figure of Hope with an anchor upon each pipe,

John Pennington, of Upper Islington, sold his bank to Mr. Wolf, who being a scientific man, made great improvements in the ware, but ultimately, finding it did not answer, as the Staffordshire potters were making such rapid strides towards monopolizing the whole trade, he gave up the manufacture, and the works were closed, never to be resumed.

One of the ovens of Pennington's works is still standing in a yard at the back of the houses, near the centre of Shaw's-brow, and is now used as a mill for grinding emery, being in the occupation of Messrs. Johnson, Brothers, chemists, of Church street.



In a recipe book of Mr. Sadler's is noticed—

Pennington's Body, March 18, 1769.—Bone ashes, 60lb.; lyme sand, 40lb.; flint 35 fritt. To every 60 of the above 20 lbs. of clay.

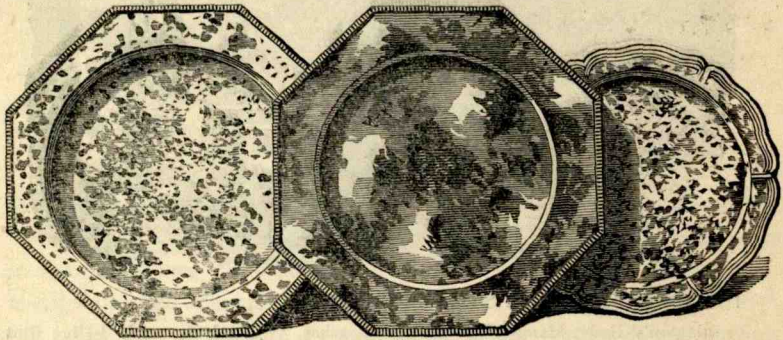
Mr. Pennington's private residence was the house numbered 79, on Shaw's-brow—now Dick's Temperance Coffee House; besides which he had a town house in Button-street, then a fashionable neighbourhood.

Higher up in Shaw's-brow was another potwork, belonging to Mr. Philip Christian, whose works were situated on the present site of Islington-terrace, and whose residence was at the corner of Christian-street, from which circumstance the street took its name. Here Mr. Christian carried on an extensive manufactory of china, and after the death of Mr. Chaffers, he took the lead amongst the Liverpool potters, and produced many fine specimens of ware in dinner and dessert services, as well as tea and coffee sets, together with many very elegantly formed ornaments for the chimney piece, and the corner cupboard, which it was then the fashion to decorate with choice bits of china. It is said that when placed alongside the more costly oriental china, this porcelain showed with great effect by its brilliancy of colour and glaze—the body being very compact and transparent. In a memorandum book, formerly belonging to Mr. Sadler, I find noticed, January, 1769—

Christian's China Body.—To 100 parts rock; flint, 24 parts; best flint glass, 6 parts; small glass, 6 parts; crown glass, 6 parts. To every 20 lb. of the above put 1 lb. of salts.  
Glaze.—4 china body (foreign); 16 flint glass; 3 white lead; 12 oz. pearl ashes.

Of Mr. Christian's ware there are some specimens which show a great perfection in the art.

Amongst other kinds of ware made here by Mr. Christian was the tortoise-shell ware, of which the large square bowl, and the octagon and round plates are specimens. They were presented to me by Mrs. Rockliffe, of Clare-terrace, Edge-hill, who is the granddaughter of Mr. Christian.

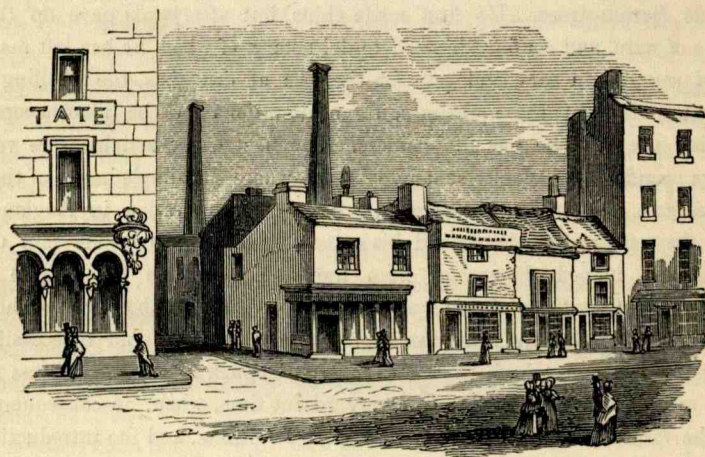


Zachariah Barnes was a native of Warrington, and brother to Dr. Barnes, of Manchester. He was born in 1743, and died September, 1820, being interred at the Baptist burial ground, Low-hill. He commenced business as a potter in the Old Haymarket, on the left side, going towards Byrom-street. He first made china, but afterwards gave up that class of ware, and confined himself to delft ware, of which he has left many good samples in jars and pots for the use of druggists, the labelling of which underwent three changes, from alterations in the pharmacopœa during the time he was in business. Amongst other articles were very large round dishes, chiefly sent into Wales, where the simple habits of their forefathers remained unchanged long after their alteration in England; and the master of the house and his guests dipped their spoons into the mess and helped themselves from the dish placed in the middle of the table. Quantities of this ware were sent to the great border fairs, held at Chester, whither the inhabitants of the more remote and inaccessible parts of the mountain districts of Wales assembled, to buy their stores for the year. This continued until a very recent time, when, in consequence of the formation of good roads through the districts, and the introduction of railroads, the business of the great fairs held in the border city of the two countries has materially diminished. The quality of this ware was very coarse, without flint, with the usual delf-like thick tin glaze. But Barnes' principal forte lay in the manufacture of square tiles, then so much in vogue, and the use of which is now reviving. So excellent were they, that I believe there are none now made that can bear comparison with them in squareness and evenness, as well as in the superiority of the body and durability of the glaze. When these tiles were required to be printed, that part of the work was done by Messrs. Sadler and Green. So large was the sale of this article, that Mr. Barnes has been heard to say he made a profit of £300 per annum by his tiles alone, he having a monopoly of the trade; he also made large quantities of potting pots for Char, which were sent to the lakes. The ovens were fired with turf brought from the bogs at Kirkby, and on the night of firing the men were always allowed potatoes to roast at the kiln fires, and a certain quantity of ale to drink.

Several specimens, marked 16, 17, and 18, were presented to me by his daughter, Mrs. Wedgwood, now living at Bebbington, in Cheshire.



This was the last pottery of the old established locality carried on in Liverpool, of which that part of the premises, occupied as the showroom and warehouse, are still standing.



The Herculaneum pottery was situated on the south shore of the Mersey, near Liverpool. A pottery was first started on this site by Richard Abbey, in conjunction with a Scotchman named Graham, about the year 1794, where they carried on the business with good success for some time, but Mr. Abbey's love of rural life induced him to abandon the concern; and they sold it to a company.

Mr. Abbey had served his time as an engraver to Mr. Sadler, in Harrington-street, where he engraved, besides many other works, a copperplate for a large quart jug, having upon it the farmers' arms, and was considered very skilful in his art. He afterwards went to a pottery at Glasgow, to teach the art of engraving, and afterwards to a manufactory in France, for the same purpose. He was born at Aintree, and after selling his bank retired to his native place, and there died in 1801, at the age of 81, after breaking a blood vessel whilst singing in Melling Church, where, being a good musician, he used to lead the choir on a Sunday. He was buried at Walton.

After the retirement of Mr. Abbey, the works were taken by Messrs.

Worthington, Humble, and Holland, and they engaged Mr. Arch. Mansfield,\* who was a thrower at Burslem, in Staffordshire, as their foreman, along with about 40 operatives, men, women, and children, to be employed in the various branches belonging to the art. After enlarging and remodelling the works, and the little group of emigrants, who were chiefly from Staffordshire, being ready to start, their employers gave them a dinner at the Legs of Man public house, at Burslem, to which a few of their friends were invited. There they spent the parting night in jollity and mirth; and at a late hour, in conformity with an old Mercian custom, still prevalent in some parts of Staffordshire, the parting cup, was called for, and each pledged the other to a loving remembrance when absent, and a safe journey, with a hearty goodwill. Next morning, at an early hour, they started on their journey, headed by a band of music and flags bearing appropriate inscriptions, amongst which was one, "Success to the Jolly Potters," a motto still met with on the signs of the public houses in the Staffordshire pot-districts. When reaching the Grand Trunk canal, which runs near to the town of Burslem, after bidding farewell to all their relatives and friends, they got into the boats prepared for them, and were towed away amid the shouts of hundreds of spectators. Now, however, came the time for thought: they had left their old homes, the hearths of their forefathers, the joys of acquainted neighbours, and were going to a strange place. Still the hopes of bettering themselves were uppermost in their thoughts, and they arrived at Runcorn in good spirits, having amused themselves in various ways during their canal passage, by singing their peculiar local songs, which, as "craft" songs, perhaps stand unrivalled in any employment; for richness of material, elegance of thought, and expression of passion and sentiment, and it is to be regretted that many of them are daily becoming lost. Amongst other amusements was one that created much merriment—drawing cuts for the houses they were to live in, which had been built for them by their employers; and as they had not seen them nor knew anything about them, the only preference to be striven for, was whether it should be No. 1, 2, 3, &c.

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\* Archibald Mansfield after having left the "Herculaneum" had erected pottery works at the north end of Liverpool, in a street out of Bevington Bush, on a moderate scale—having a grinding mill, with a twenty-horse power engine, three glost and one biscuit oven. The articles made were of an ordinary description, such as were suitable for hawkers in the country trade, and for export. This manufacture ceased at his death.

At Runcorn they stayed all night, as the weather was bad and the river very rough, after one of those storm-days frequent in the Mersey, when the waters are lashed by the wind into such fury that few boats dare venture out, and many who had never seen salt water before, were afraid to trust themselves upon it in a flat. Next morning, November 11, 1796, the wind had subsided. They embarked on board the flat, and at once, with a fair wind, got into the middle of the Mersey where it becomes more like an inland sea surrounded with lofty mountain ranges. This much surprised the voyagers, alike by its highly picturesque beauty and the vast extent of water. They had a pleasant voyage down the river, and arriving at their destination were met on their landing by a band of music, and marched into the works amidst the cheers of a large crowd of people who had assembled to greet them. Thus commenced the peopling of the little colony called Herculaneum,\* where, a few years ago, on visiting the old nurse of my father, who had accompanied her son there, I heard the same peculiar dialect of language as is spoken in their mother district, in Staffordshire, which to those not brought up in that locality is nearly unintelligible.

The site of the Herculaneum Pottery was formerly occupied by Copperworks; and for some time after the bank was in full play, the ware which they made had a slight tinge of green, given to it by the remains of small particles of the debris of the copper still adhering to the floor and walls of the workshops. It will be seen from the lease, † that the first proprietorship was composed of

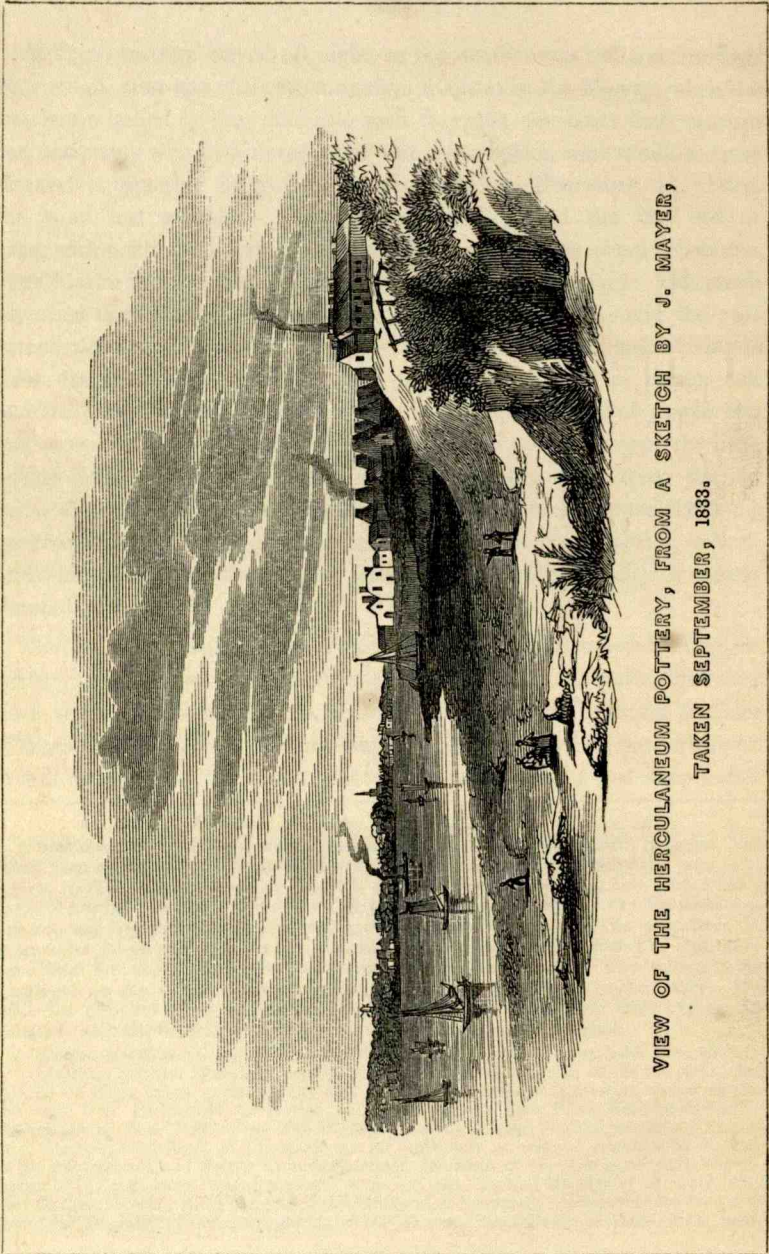
\* (*From the Liverpool Guide, by W. Moss, Liverpool, 1799, p. 107.*)

A manufacture of Queen's ware, upon the plan of the Staffordshire potteries, has lately been established on the south shore of the river, about a mile above the town. (*From Gore's General Advertiser, Vol. 31, No. 1616, dated Thursday, Dec. 13th, 1796.*)

On Saturday last, the new pottery (formerly the copper works) near this town was opened, and a plentiful entertainment given by Mr. Worthington, the proprietor, to upwards of 60 persons employed in the manufactory, who were preceded by a military band from the works along the docks and through Castle-street. Two colours were displayed on the occasion—one representing a distant view of the manufactory. We have the pleasure to say these works are very likely to succeed, from their extent and situation, and will be of infinite advantage to the merchants of Liverpool.

† *Extract from Schedule of the Deed establishing the Herculaneum Pottery, 12th Nov., 1806.*

"Indenture between Daniel Howard of Nether Knutsford, surgeon, of the 1st part, John Pownal of High Leigh, gentn., of the 2nd part, Elizh. Mathews of Neston, widow, of the 3rd part, Wm. Hutchinson of Neston, gentn., of the 4th part, Saml. Holland of Sandle Bridge, gentn., Wm. Boulton of the City of Chester, gentn., Peter Holland of Nether Knutsford, surgeon, John Boulton of Liverpool, merch., executors named and approved by the will of Peter Swinton late of Nether Knutsford, tanner, deceased, of the 5th part, Saml. Worthington of Llwynan, near Bangor, merch., of the 6th part, Michael Humble of Shooters Hill, near Bawtry, merch., of the 7th part, Saml. Holland of Liverpool, merchant, of the 8th part, Archibald Keightley of Liverpool, gentn., of the 9th part, Saml. Berey of Edge Lane, near



VIEW OF THE HERCULANEUM POTTERY, FROM A SKETCH BY J. MAYER,  
TAKEN SEPTEMBER, 1838.

three gentlemen, Mr. Worthington, Mr. Humble, and Mr. Holland, who carried on the manufactory until 1806, when an enlargement of the works requiring more capital, an increase of proprietors took place. Their first meeting was held on the 28th of November, 1806, and so continued until 1833, when the company was dissolved, and the property sold to Ambrose Lace, Esq. and others, for the sum of £25,000, who let the premises to Thomas Case, gentleman, and James Mort, potter, and they carried on the business until 1836. After this time it was held under Mr. Lace by Messrs. Mort & Simpson, who manufactured here until its ceasing to be a pottery in 1841, the site being now occupied by the Herculeum dock.

The first ware made here, Nov. 11, 1796, was blue printed, and had the name "Herculeum" painted in blue at the bottom of it. The first piece was a chamber-pot, made by Edward Roberts, who was a thrower, and who, about two years afterwards, made the punch-bowl (No. 19), and used it for the first time at the christening of his second child (the first being born eight months after he settled there). This bowl was lately presented to me by his wife. One pattern that was made here

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Liverpool, merch., of the 10th part, and the said Saml. Worthington, Michael Humble, Saml. Holland of Liverpool, Archd. Keightley, Saml. Berey, John Menzies, gentn., Edwd. Blackstock, gentn., Wm. Fawcett, merch., Adam Stewart, merch., Wm. French, merch., Robert Jones, silversmith, John Harding, merch., George Rowe, gentn., George Orred, gentn., Richd. Sutton, gentn., Richd. Harden, silversmith, Latham Hanmer, gentn., Henry Lawrence, merch., Wm. Cartwright, book-keeper, Wm. Harding, merch., and Anna Hird, spinster, all of Liverpool, the said Wm. Hutchinson, Benjn. Rawson of Darley, near Bolton-in-the-Moors, merch., John Holland of Bolton-in-the-Moors, merch., John Moore of Halsall, gent., John Holland of Nether Knutsford, gent., and Ralph Mansfield of Toxteth Park, near Liverpool, manufacturer of earthenware, and present manager of the Herculeum Pottery, of the 11th part, and James Cropper, merch., Saml. Thompson and Hugh Jones, Bankers of Liverpool of the 12th part.

"Reciting to this effect, that by Indenture of Lease bearing date the 1st of May, 1772, between the then Earl of Sefton, of the one part, and Charles Roe deceased and others, of the other part.

"The said Saml. Worthington became possessed of all that Parcel of Land which did belong to the said Earl of Sefton—called the Lower Croft, the Roughs, and the Great Sea Hey, parcel of the sd. Park called Toxteth Park, &c. \* \* \*

"And further reciting (amongst other things) an indenture of a Lease bearing date the 31st of Octor., 1800, made between the Rt. Honble. Wm. Philip, Earl of Sefton, of the one part, and sd. Saml. Worthington, Michael Humble, Saml. Holland of Liverpool, and Nichs. Hurry, of the other part, the sd. Wm. Philip, Earl of Sefton, in consideration of the sd. Saml. Worthington, Michl. Humble, & Nichls. Hurry who had become purchasers of the Premises by the sd. 1st mentioned Lease, demised, relinquishing and giving up certain rights and Privileges by the 1st mentd. Lease granted and for other the considerations, therein mentd. Did demise and grant unto the sd. Saml. Worthington, Michl. Humble, Saml. Holland of Liverpool, and Nichls. Hurry their Exrs. Ads. & Asss. all those parcels of Land within Toxteth Park, called the Roughs, Parcel of an Estate in Toxteth Park, called Parr's, and also all those Cottages and Buildings erected and made thereupon, and also all that Farm House and Dwelling House, and tenements, with the Barn, outbuildings, and the two Gardens thereunto belonging, adjoining to the same premises, &c.—To hold—for the term of 50 years—at the yearly rent of £94 10s., &c."

had on it views of the principal towns in England, the names of which were printed in blue at the bottom of the articles.

About the year 1800 the company commenced making china. The first oven was fired by Thomas Walls, who worked prior to that time at the bank in Shaw's-brow. At this period Ralph Cordon was the manager or bailiff, and had the care of mixing the bodies, both of china and earthenware. He was one of the first settlers, and came in the capacity of dish-maker, being a native of Gravelly-bank, near Lane-end, now called Longton.

The examples of this pottery are—No. 20, a punch bowl of blue printed earthenware, named before. This was printed by the bat process, the impression being taken from the copper on a flat substance composed of glue and treacle, which, being very pliable, fitted in all the uneven surfaces of the article to be ornamented, and was in some cases preferable to the usual mode of transferring on paper. I purchased it from Mrs. Roberts. No. 21; a slop bowl and tea cup and saucer of china was purchased from Mrs. Pool, the daughter of Mrs. Roberts, who painted the last piece of ware made at the works,—a large jug, which she ornamented with groups of flowers. No. 22 is a quart mug, blue printed, having a frog sitting in the inside. On the front are the initials "R M C," it being made for Ralph and Mary Cordon, two of the original colonists, and presented to me by their son, Mr. Sampson Cordon, who was formerly a printer at the works, but left on the breaking up of the concern, and is now clerk to St. Michael's church, Toxteth-park. Nos. 23, 24, 25, 26, consisting of a tea and coffee cup and saucer, and plate, of china, are part of a set, which were given by Ralph Cordon, on his second marriage, to his wife, from whom I purchased them. These were printed in oil, and the colour afterwards dusted upon them—a method now rarely used. No. 27, a bas-relief, representing the fable of the Golden Egg. No. 28, an oval placque, having on it a print of the figure of Hope. No. 29, an oval placque, painted with a ship. These three I purchased from Mrs. Till, who formerly worked at the bank, and still resides at Herculaneum.

Of the marks used on this ware, the earliest was "Herculaneum," printed in blue. After that, by a resolution of the Committee of Management, dated August 6, 1822, it was ordered that "to give publicity and identity to the China and Earthenware manufactured by the Herculaneum Pottery Co., the words "Herculaneum Pottery" be stamped or marked on some

conspicuous part of all China and Earthenware hereafter made and manufactured at this manufactory;" and lastly, the Liver was used by Messrs. Case, Mort and Co.

There is now a small manufactory at St. Helens, which may be considered the last relique of pottery in this neighbourhood, (excepting the works at Seacombe,) but that concern has been unoccupied for some time. Some years ago the manufactory was fully worked as an adjunct to the works of Messrs. Case, Mort and Co.

There has been a revival of the manufacture of pottery again in this neighbourhood, and works were built at Seacombe, in Cheshire, on the opposite side of the Mersey from Liverpool, in 1851, under the proprietorship of Mr. Goodwin, who was formerly a manufacturer at Lane-end; the workmen coming chiefly from Staffordshire. The first oven was fired on the 19th of June, 1852. That there are advantages in this locality for such works is not doubted, as coal can be had nearly as cheap as in Staffordshire. The quality, I believe, is not quite so good, being more bassy, and consequently not burning so clear as that used in the great pottery district. There is also a great saving in carriage, as the raw materials, such as clay, Cornwall stone, and flint, can be laid down on the quay close to the works; and, again, when packed and ready for the market, vessels can load in the great float at Birkenhead, and at once proceed to sea without reshipment, as is the case with the Staffordshire ware on its arrival at Runcorn.

The ware manufactured here at present consists principally of earthenware and stone ware, chiefly of blue and colour printed ware, and lately, parian has been made of a good quality. Here has been introduced one of the throwing tables for making hollow ware, cups, bowls, &c., by machinery, with the aid of which four boys, who are quite unacquainted with the art, can in a day or two's practice, produce as much work as by the old process of hand throwing could formerly be made by five men in the same space of time. The success of the undertaking may be considered fairly established, and a very large and increasing trade is now carried on with the east and west coast of South America, Turkey, California, and India. So admirably arranged are the buildings on this work, that all the different parts work together. The ware after being fired is carried direct from the ovens into the bisque warehouses which adjoin them, and on the other side the coal is conveyed along a railway and deposited close to the mouths

of the kilns. The whole may be looked upon as a model for all future buildings and arrangements for pot-works. Indeed, so perfect is it, that it has been visited by several manufacturers from France and Germany, who by permission of Mr. Goodwin have taken plans of it, as a guide for new works to be erected in those countries.

In terminating my memoranda of the rise and progress of pottery in Liverpool, my observations must necessarily be few, as I have given the principal data from which I have derived my information; but in order that others who are in a better position than myself to carry on the inquiry, may have a clue to more information, or may have friends who are in possession of documents that will throw further light on the subject, I have given below\* a few memoranda that I met with in my researches. The

\* (*From Williamson's Liverpool Advertiser and Mercantile Register.*)

June 18, 1756.—The proprietors of the Mould Works, near the Infirmary, Liverpool, acquaint the public that they continue to make all sorts of sugar moulds and drips, chimney moulds, large jars for water, black mugs of sizes, crucibles and melting pots for silversmiths, founders, &c., and sell them on the same terms as from Prescott, Sutton, and other places. Direct to the proprietors of the Mould Works, Woods and Co.

Nov. 19, 1756.—Liverpool China Manufactory.—Messrs. Reid and Co., proprietors of the china manufactory, have opened their warehouse in Castle-street, and sell all kinds of blue and white china ware, not inferior to any make in England, both wholesale and retail. Samples sent to any gentlemen or ladies in the country that will pay carriage, good allowance for shopkeepers and exporters.

Dec. 10, 1756.—Chaffers and Co., China Manufactory.—The porcelain, or china ware, made by Messrs. Richard Chaffers and Co., is sold now here in the town; but at their manufactory on Shaw's-brow, considerable abatement for exportation, and to all wholesale dealers. N.B. All the ware is proved with boiling water before it is exposed for sale.

March 19, 1758.—This is to acquaint the publick that Messrs. Reid and Company, proprietors of the china manufactory, have removed their warehouse to the top of Castlehey, and hope for the continuance of their friends' favours.

Nov. 3, 1758.—Messrs. Reid and Company want immediately apprentices for painters in the Liverpool China Manufactory.

Oct. 31, 1760.—Thomas Deare and Company humbly beg leave to acquaint the public, that they have opened their warehouse, commonly known by the name of Patrick's-hill pot-house, and are now making all sorts of the best blue and white earthenware; where all commands will be punctually observed and gratefully acknowledged by, gentlemen, your humble servants.

July 25, 1760.—Wanted, immediately, several apprentices for the china work. Also, a sober careful man, who understands sorting and packing of ware, and merchants' accounts. Such a person, on good recommendation, may meet with encouragement by applying to Mr. William Reid, in Liverpool.

Nov. 6, 1767.—Died, Mrs. Leadbetter, wife of Mr. Thomas Leadbetter, potter.

April 24, 1767.—Died, Mrs. Williams, wife of Mr. John Williams, potter.

Jan. 29, 1768.—Died, Mr. Thomas Hunter, potter, Shaw's-brow.

Feb. 4, 1774.—Flint Potworks. Rigg and Peacock beg leave to acquaint their friends and the public that they have taken and entered on the Flint Potworks, upper end of Park-lane, near the Pitch-house, lately belonging to Mr. Okell, deceased, where they intend carrying on the business of making all kinds of cream-coloured earthenware, &c. Those who are pleased to favour them with their orders may depend on being well served, and on the lowest terms, by their most humble servants,

RIGG & PEACOCK.



following letter was given to me by the Rev. Dr. Raffles. The writer was a man of considerable ability as an artist, employed at the potteries here, and alludes to engraving in aquatint, a style then recently discovered by Mr. Paul Sandby, of London, who was in the habit of spending much of the summer of many years with his friends Mr. John Leigh Phillips, of Manchester, and Mr. M'Morland, in Liverpool, to which place he came down to paint and sketch from nature.

TO HIS MAJESTY THE KING OF PRUSSIA.

Sir,—I presume to acquaint your Majesty that in making some chemical experiments I have now discovered a new, expeditious, and beautiful manner of engraving upon copper, so as to make impressions transferable to porcelain, and which, when vitrified, resemble and equal the most delicate paintings.

The great fame of the Berlin fabric, under the immediate patronage of a monarch who can distinguish the merit of improvements at first sight, strongly compels me to lay so important an article at your Majesty's feet. Could I be encouraged to hope that abilities like mine deserve so much honour.—I am, great sir, with the utmost veneration, your Majesty's obedient servant,

PETER PEVER BURDETT.

Liverpool, February 21, 1773.

In a bill of expenses incurred by David Rhodes, in the employ of Mr. Wedgwood, who was evidently commissioned to look out for specimens of the various styles of ware then made in England, I find the following items :—

1775, May 10th.—A Flawed Chelsea Leaf, a Plymouth Teapot, and 2 Liverpool		
Coffee Cups .....	0	6
„ 12th.—A set of Bristol China .....	6	0
„ A $\frac{1}{2}$ pint Worcester Bason and broken ware .....	0	6
„ 2 Slop Basins Derby and Leastoff .....	1	6
„ 1 Quart Bristol Mug and Teapot Stand .....	2	6
„ A Broken Quart Mug, Bristol .....	0	6

A view of the works, with the Cheshire shore in the distance, was used for the certificates of the shareholders of a Female Friendly Society or Club instituted there soon after the settlement, in imitation of those existing in Staffordshire. It was engraved by Coding, Liverpool.

As many of the varied processes practised in the art of pottery are of extreme delicacy in the manipulation, I was determined that it should no

Oct. 20, 1775.—Died, Mr. Samuel Shaw, potter, Dale-street.

Dec. 3, 1779.—Died, on Saturday, in an advanced age, the wife of John Baxter, formerly a potter in this town.

On Tuesday last the said John Baxter died of an apoplectic fit, which seized him in the street. They were buried in one grave.

Mar. 7, 1782.—Monday evening, about ten o'clock, a fire was discovered at the china works on Shaw's Brow, but was happily prevented from spreading further than a part of the building.

longer remain a mystery, and it was for the Exhibition, which took place at the Mechanics' Institution, in the year 1840, that I engaged Mr. Mollart, an acknowledged proficient in that part of the art, technically called throwing, (which is the first process used by the potter, it is the formation of the vessel from a lump of raw clay,) to exhibit his art, which was the first time it was shewn to the public. In this I was encouraged by the help of my brothers, Messrs. Thomas, John, and Jos. Mayer, who lent me a potters-wheel, and presented me with some casks of clay, ready prepared for use. With these Mollart set to work making all sorts of forms and sizes of vases, cups, bowls, &c., as suggested to him by the bystanders. By his practiced hand and correct eye, he produced some of the most elegant and beautifully formed classic shapes that can be conceived, alike delighting, and at the same time astonishing the visitors, by the facility and rapidity with which he made them. Many of these articles were afterwards fired in a tobacco-pipe maker's kiln, in Hurst Street, there being at that time no pottery in Liverpool.

After the closing of this Exhibition, seeing the great interest the people took in the hitherto unseen art, I sent Mr. Mollart to various other places where similar Exhibitions took place, namely, to Manchester, Preston, Leeds, Sheffield, Hull, &c., and, finally, to the Anti-Corn-Law League Bazaar, held in London, where he drew large companies around him, to witness the skill and dexterity which he displayed in his art, and the surprising power he had over the clay.

I need scarcely say that I am much indebted to several persons who have presented me with authenticated specimens of Liverpool pottery, and for their valuable aid in my endeavors to form a collection of this ware. To all of them, I beg to offer my best thanks.

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REMARKS ON THE CONNECTION BETWEEN ARCHÆOLOGY AND NATURAL HISTORY.

*By Joseph Clarke, Esq., F.S.A., Hon. M.H.S.*

(READ 22ND MARCH, 1855.)

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When I pass in review through my mind, the men of mark and likelihood who have gone before, who have, in a pre-eminent degree, combined the two, and after exhausting one science as far as their limits of observation

and research permitted them, have almost naturally turned to the other, I am led to the conclusion that the connection between these two scientific occupations must be closer than is at first imagined; and that the same faculties of mind which qualify any *savant* for the pursuit of one, equally fit him for the study of the other. Thus for an example in remote ages, Pliny, celebrated for a noble work on natural history, has introduced us to a profound knowledge of antiquities, and from him we learn the history and construction and decorations of those edifices which, even in this country, where from its distance from the Roman capital they must be considered as inferior, occasionally astonish us by their beauty, when excavations have accidentally brought any of them to light. And in mentioning this production of Pliny, it is to be regretted that there is no scholar of the present day, who is conversant enough with the above two studies to give us a new translation of this great work; but from the rapid strides now making by learned men, who are becoming naturalists and antiquaries, it is to be hoped that this will not be much longer a subject of regret.

A little knowledge of natural history would be a great acquisition to a literary antiquary, would prevent many misconceptions, and enable him to avoid many a blunder. As an illustration I will begin with the mediæval antiquary, the idolizer of Shakspeare, who, when the harmless and inoffensive toad is mentioned or alluded to, in his misconstruction of the matter, starts off with the celebrated and hackneyed lines,

"The toad, ugly and venomous,  
Wears yet a precious jewel in his head."

Sentences more at variance with nature and common sense could not have been penned, and their absurdity is still often heightened by their application in quotation. Let us remark on the different points in order.

1. Art may fashion monsters, credulity may be frightened by its own conjurations, and imagination shadow forth hideous forms, and people its world with demons; but there is nothing placed upon earth by the creator which we have a right to call "ugly." Nevertheless there are forms even in nature which it requires the eye to be accustomed to to appreciate. But our poor toad has had to encounter the *ignorance of nursery-maids, and the ill-grounded fears of weak and over credulous mothers, who impart to the young susceptible mind a horror of it, and the moment it is seen it is either shunned or often cruelly persecuted, whereas a little watching of its slow*

and harmless motions, a little accustoming of the eye to its form, would soon familiarize it to the senses, and it would appear anything but *ugly*. A pet of ours was frequently introduced upon the tea-table, just at the time of evening when it began to shake off its drowsiness. At first it was looked upon with that sort of dread which unenlightened parents, in their ignorance, had succeeded in instilling into infancy; but it soon became very palpable that there was nothing to be feared from the creature, and after a while it began to be considered very amusing. As the eye became accustomed to it, all idea of ugliness vanished, and even admiration was accorded to some of its parts; in fact, of its kind it was a beauty. The proverb "as ugly as a toad" has done a great deal towards keeping up the absurd notion, and fairy tales, too, often deal largely in poisoning by toads.

2. Who ever knew from his own observation, or from reliable or respectable authority, of any body or any thing ever being poisoned by a toad? or of any injury that ever accrued from one? It is true that I once did, but it was not the fault of the creature itself, but that of the animal which swallowed it. A sow swallowed \* a toad alive, which is under all circumstances exceedingly retentive of life, (for I once knew one live in a pot of turpentine all night, and crawl off, apparently unharmed, in the morning.) Here in its uncomfortable porcine prison, in its endeavours to free itself, it forced one of its claws through an intestine, inflammation ensued, and the sow died. But venom was out of the question, nor ought the death of the animal to be laid to the charge of the poor incarcerated toad, for you may depend upon it, it is incapable of doing the slightest injury. The toad has the advantage of being able to exist in the two elements of air and water, but activity on land it has none. Hide itself it may, and its means of protection from its wanton tormentors and pursuers is increasing its size by distending its skin to the utmost, evidently that a blow may fall with less violence upon its bones; the inflation also tending to protect its lungs and viscera from being crushed. Its only means of defence is the expulsion of a very disagreeable liquid, secreted against the time of need,

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\* Swine are very voracious, and will devour almost anything that comes to hand. Animal matter of any kind is generally much to their taste; snakes they eat with avidity. Thus in the backwoods and uncleared regions of North America, the first care of the settler is to locate on his wild woodlands a herd of pigs, which at once busy themselves in freeing his newly acquired possessions from that dangerous denizen of the wilderness, the rattlesnake, as well as others of the genus.

which, when teased or attacked, it readily ejects. This liquor is supposed to be poisonous. Not many years ago, a beautiful spaniel, fond of catching anything that shewed signs of life, frequently amused himself by catching and carrying a frog about, no doubt to the great inconvenience of the reptile; and often have I seen him pick up a toad, and smiled to observe how quickly he set it down again, and to get rid of the ejected offensive matter he suspended his tongue from his jaws, most copiously lubricated with saliva; but no harm came of it, nor did it deter him from doing the same thing again. Moreover, that this fluid is innocuous I can give personal evidence, having tasted a considerable quantity of it, without, it is needless to say, any harm accruing; but I can also bear testimony to its being indescribably nauseous, so much so, that it was a long time before I could get rid of the abominable flavour from my mouth. Yet it had not the effect upon my tongue that poisonous matter would have had.\*

Yet we sometimes hear strange things from eye-witnesses. An old friend of mine, and a sensible man too, has several times indulged me with the recital of what he asserted to be a *fact*; that he had witnessed a large spotted toad seize a poor snake by its head, and while the snake was screaming with pain and terror, the venomous brute dragged it to a pool of water, and plunged in with it. Though my friend was of a temper not easily exasperated, he was so incensed on this occasion, that he threw stones after it, but he feared not with precision enough to save the snake. So convinced was he of all this, that it was quite useless for me to explain to him that the toad (*Bufo vulgaris*, FLEMM.) and the frog (*Rana temporaria*, LINN.) were the natural food of the snake (*Natrix torquata*, RAY.), whose capacity of swallow is enormous, almost beyond conception, and which is often found lying in wait for its prey by the side of rivers and pools and in swampy meadows. The snake had really siezed the toad, (frog, I suspect; I am not aware that toads scream as frogs do,) which was strong enough

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\* A worthy professor now living, saw a man in the fens of Ely catching snakes; on enquiring what he did with them, the answer was that he sent them to London, and on being asked how purchasers could be found for them, or what became of them in that city, he said he did not know, but he had orders for four or six dozens at a time occasionally, and he sent them up with their skins off! The professor's curiosity being roused, he determined, if possible, to ascertain their destination, and found it to be a celebrated eel pie establishment; and he came to the very reasonable conclusion, that when eels were scarce, these snakes were partially or wholly substituted. The Indians of North and South America consider snakes as delicacies; why should they not be thought so in Europe?