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RARE CHINA FROM

LOWESTOFT

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UNIQUE 'BIRTH TABLETS'

RARE LOWESTOFT CHINA.

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MR. F. A. CRISP'S COLLECTION SOLD.

Lowestoft china was one of the features of a sale of valuable porcelain and pottery at Sotheby's, London, yesterday, as it included the celebrated collection of that ware made by the late Mr. Frederick Arthur Crisp, the well-known antiquary.

Mr. Crisp had succeeded in acquiring such prizes associated with the proprietors and managers of the factory as Robert Browne's 1762 inkstand; Samuel Aldred's coffee-pot, with a sporting scene copied from an old Bungay print, and Robert Browne's teapot, with a pair of cups and saucers.

He considered his chief prizes to be those very rare "Birth Tablets," made by workmen for workmen at the Lowestoft factory. It is believed that these tokens of democratic affection and good will are quite peculiar to Lowestoft, and, indeed, are so rare that only about thirty are known to exist. Crisp contrived to lay hold of thirteen, bearing the names of Redgrave, Jex, Ruthen, Ward, Liffen, Mason, Rope, Downing and Wright, all typical East Anglian surnames still to be found in the register of St. Margaret's Church, Lowestoft, a view of which, dated 1767, on a teapot, is also to be seen in the Crisp collection.

The chief price of the day was £150, given for a Chinese christening-bowl, superbly decorated with foxhunting scenes in a typically European landscape.

THE LOWESTOFT WARE.

Excellent prices were obtained for some of the Lowestoft ware alluded to. Thus, Robert Browne's inkstand of nine-side form with deep well, the sides having chinoiserie and cartouche panels, dividing figures, with "R. B." initials and the date 1762, sold for £68. This is the inkstand of the originator and manager of the factory. The Samuel Aldred coffee-pot above-mentioned fetched £20. The body is finely printed in blue, with a dog putting up a quaint parrot-like partridge, and there is a sportsman in 18th century costume with his gun over his shoulder.

THE BIRTH TABLETS.

Next in interest came the birth tablets referred to. One of these, with large fox on one side having an exceedingly fine brush, and on the other the inscription "Robert Rope, Owner prices for Birth Tablets were:—One with Chinese houses and river scene, £10 10s.; a similar one, £15; one with a flower spray, 3 inches, £11 10s.; another with a fenced garden on one side inscribed John Ward, born February 15th, 1799, 3½in. £11; ditto, with Chinese houses and a walled garden by a river bank, and on the other side inscribed Honour Downing, born October 28th 1788, £33; a similar one, inscribed Johnathon Downing, born December 27th, 1793, £28; a fine small birth tablet with two 18th-century gallants, inscribed Samauel Wright, born January 30th, 1775, £40. Two others with flower sprays and Chinese houses respectively, fetched £11 and £13 respectively. A teapot of early form sold for £10 and a flask of round, flat pilgrim form £12 10s. The James Hughes teapot was purchased for £10, and a teapot and cover slightly painted with flowers, £15; a similar price being paid for a small bowl decorated with a pastoral scene. The Lowestoft Church teapot (with a scene of St. Margaret's Church) made £12, and a small inkpot painted with flowers and insects, £19. A teapot and a pair of cups and saucers, with a vignette of a landscape, from the Browne and Seago collections, made £16.

The final part of the sale consisted of inscribed and dated Lowestoft china, with enamelled decoration, and pottery decorated by Absolon. These included the following:—A pair of cream ware flower-holders £10; a Lowestoft mug inscribed "A trifle from Lowestoft," 4½ins., £16; a cream boat, £13; an inkstand of slightly-waisted cylindrical form, with Angouleme cornflower sprigs, £36; a barrel-shaped mug £15, an inkstand £30, a pair of mugs of short cylindrical form £27, an inkstand of slightly waisted cylindrical form, £29; a scent flacon of flattened bottle shape, painted in colours, with Robert Browne, the grandson of the original, serving at the counter of his grocer's shop, £12; and a bell-shaped mug, with the arms of the Blacksmiths' Company, azure, three hammers, £21; the James Hughes mug with Chinese river scenes, £54, the Judas lugger punch bowl, finely decorated in Chinese famille rose style, £41; and a large birth tablet (Ann Redgrave, born Nov. 4, 1795), £49.

By A. C. R. CARTER

Lowestoft china in its quaint beauty received an auction fillip last November, when Sir. Samuel Hoare sent the little collection, formed by his father, to Sotheby's for sale. No heroic bidding ensued, but an ardent East Anglian paid £84 for a 1795 mug, inscribed "A Trifle from Holt."

On Feb. 14, in the same rooms, are to be offered the much more ambitious examples made at the Lowestoft factory during its short existence from 1756 to 1802, collected by the late antiquary, Frederick Arthur Crisp.

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Lowestoft Birth Tablet.

Liffen, Mason, Rope, Dowering and Wright, all good East Anglian surnames still to be found in the register of St. Margaret's Church, Lowestoft, a view of which, dated 1767, on a teapot is also to be seen in the Crisp collection.

The birth tablet chosen for reproduction is that inscribed "Samauel Wright, born Jan. 30, 1775," decorated with two figures, on the reverse, of a gallant with his lady-love standing by a rail. Each of these birth tablets—always circular and about 2½in in diameter—has a perforated hole for suspension to a nail in a parlour or to a coat on holidays. On the previous two days the Crisp collection of hundreds of memorial rings (including David Garrick's) and many weird "by-gones," such as an old Exchequer tally for a receipt of £12,500, will be sold.

LOWESTOFT CHINA FACTORY.

BY HENRY C. CASLEY.

The annual excursion of the members of the Institute to Lowestoft, on the 30th July last, as nearly as possible a century from the close of the china works, was eventful for affording, through the courtesy of Messrs. E. and G. Morse, the owners of the Crown Brewery, the opportunity of visiting the site of the manufactory and witnessing the excavations then in progress. To the East Anglian who all his life has been accustomed to hear of the Lowestoft works, and occasionally to see specimens of its ware, the controversy waged amongst the *Cognoscenti* has been very perplexing. At the one extreme were those who questioned the existence of a pottery, or certainly that it ever made porcelain, whilst at the other were some who claimed for it every piece of delft ware with East Anglian inscriptions, and all those pieces of hard paste porcelain with maroon and purple network or trellis borders, with bouquets and festoons of roses, and the addition of English armorial bearings. Our great museums, to which one naturally looks for guidance, contributed little to elucidate the matter. The museum of Practical Geology, in Jermyn Street, which possessed the best collection of English ceramics, from an educational point of view, classed a most dubious series of specimens as illustrating the productions of Lowestoft, whilst it was stated in their handbook, "it should be understood, however, that several of the pieces are placed with the Lowestoft china, simply in deference to the opinion of certain collectors, and not as authenticated specimens." The British Museum for years had only a very few pieces of the ware. The splendid collection of Lady Charlotte

Schreiber, presented to the South Kensington Museum, embraced but two specimens, whilst in the same case was a hard-paste teapot of the Chinese "Jesuit China" painted with the scene of the Crucifixion, but inscribed at the bottom with "Allen, Lowestoft," in red. The County Museum at Ipswich has not a single specimen.

Prior to 1867, a similar mystification obscured the identity of many of the productions of Bow and Chelsea. Apart from the fact that the former copied many of the designs of the latter, we know from the early books of William Duesbary, who afterwards became the proprietor of the Derby china works, and later purchased and closed down both the factories of Bow and Chelsea, that his early days (1751-3) were spent in London as an enameller to the trade, and that the white-glazed productions of these and the Staffordshire factories were sent to him to be decorated. Other enamellers in London are known to have been engaged in the same practice, notably one John Gyles, who decorated the "Craft" bowl. Thus the purchaser of Bow and Chelsea wares paid his money and took his choice as to which factory he allocated his purchase, until the chance trenching for a drain on the site of Messrs. Bell & Black's match works, at Bow, in 1868, led to the discovery of a number of fragments of the ware, which, deposited in the Museums, has rendered it possible to assign the productions of the respective factories with tolerable certainty.

Under such circumstances it can be easily understood that the local collectors looked anxiously for the opportunity of making investigations on the site of the Lowestoft works, but the difficulty seemed insuperable until chance once again came to the rescue. In the autumn of 1902, Messrs. Morse, desiring to obtain a greater draught to one of their kilns, cut an air shaft to the outer wall. A portion of the floor in front of the former kiln of the china works was disturbed, revealing several portions of moulds and fragments of both unglazed and decorated china. The floor of the malting appeared to be about two

feet higher than the original floor of the pottery, the space between the floors being filled with the shard heaps and moulds of the former factory, which had apparently been used for the purpose of filling the space, and for a century had thus remained decently interred. Mr. A. Merrington Smith, of Lowestoft, who is an enthusiast on the subject of the Pottery, obtained the permission of the courteous proprietors to conduct a systematic examination of this floor, which is 132 feet by 16 feet, in the summer of 1903, with the result that a vast mass of moulds and fragments of ware, both biscuit and decorated, and before and after glazing, was discovered, wasters, saggars, and all the usual *debris* of a pottery were found, even the stone upon which it is supposed the colours were ground.

The early historians of Lowestoft, were Isaac and Edmund Gillingwater, who lived in a house in the High Street. Isaac, who was a hairdresser, collected the materials, save probably the ancient and ecclesiastical history, which has the appearance of being based upon some unpublished mss. He was born on the 14th of April, 1732, and died on the 14th of May, 1813, aged 81. His brother Edmund was born on the 29th December, 1736, and died shortly before Isaac. The history was published by Edmund, who at that time was a school-master and bookseller at Harleston, from which town he dates the preface to the work on St. Martin's Day, 1790. He says:—

* "The only Manufactory carried on at Lowestoft is that of making "porcelain, or china ware; where the proprietors have brought this "ingenious art to a great degree of perfection; and, from the prospect "it affords, promises to be attended with much success. The origin of "this manufactory is as follows:—

"In the year 1756 Hewlin Luson,† Esq., of Gunton hall, near "Lowestoft, having discovered some fine clay, or earth, on his estate in "that parish, sent a small quantity of it to one of the china manu-

* *Gillingwater's History of Lowestoft*, p. 112.

† 2nd son of William Luson (by Elizabeth daur. of Benjamin Hewling), who besides the estate at Gunton, had property at Blundestone and South Elmham. For a full account of this family see *Palmer's Perustrations of Great Yarmouth*, vol. ii. p. 301.

"factories near London, in view of discovering what kind of ware it
"was capable of producing; which upon trial, proved to be somewhat
"finer than that called the Delft ware. Mr. Luson was so far en-
"couraged by this success as to resolve upon making another experi-
"ment of the goodness of its quality upon his own premises; accord-
"ingly, he immediately procured some workmen from London, and
"erected upon his estate at Gunton, a temporary kiln and furnace, and
"all the other apparatus necessary for the undertaking: but the
"manufacturers in London being apprized of his intentions, and of the
"excellent quality of the earth, and apprehending also, that if Mr.
"Luson succeeded he might rival them in their manufactory, it in-
"duced them to exercise every art in their power to render his scheme
"abortive; and so far tampered with the workmen he had procured,
"that they spoiled the ware, and thereby frustrated Mr. Luson's design.

"But, notwithstanding this unhandsome treatment, the resolution
"of establishing a china manufactory at Lowestoft was not relinquished,
"but was revived again in the succeeding year by Messrs. Walker,
"Brown, Aldred and Richman, who having purchased some houses on
"the south side of the Bell Lane, converted the same to the uses of
"the manufactory, by erecting a kiln and other conveniences necessary
"for the purpose: but, in carrying their designs into execution, they
"also were liable to the same inconveniences as the proprietor of the
"original undertaking at Gunton was; for being under the necessity of
"applying to the manufactories in London for workmen to conduct
"the business, this second attempt experienced the same misfortune as
"the former one, and very near totally ruined their designs; but the
"proprietors happening to discover these practices of the workmen
"before it was too late, they took such precautions as rendered every
"future attempt of this nature wholly ineffectual, and have now
"established the factory upon such a permanent basis as promises
"great success. They have now enlarged their original plan and by
"purchasing several adjoining houses, and erecting additional buildings,
"have made every necessary alteration requisite for the various pur-
"poses of the manufactory. They employ a considerable number of
"workmen; and supply with ware many of the principal towns in
"the adjacent counties, and keep a warehouse in London* to execute
"the orders they receive both from the city and the adjoining towns;
"and have brought the manufactory to such a degree of perfection as
"promises to be a credit to the town, useful to the inhabitants, and
"beneficial to themselves."

We get further particulars of the buildings of the
factory from one who had personal acquaintance with

* Clark Durnford, Lowestoft China Warehouse, No. 4, Great St. Thomas the
Apostle, Cheapside, London. Where Merchants and Shopkeepers may be supplied
with any quantity of the said wares at the usual prices. N.B.—Allowance of Twenty
per cent. for ready money. *Advertisement London Newspaper, March 17, 1770.*

them whilst the works were still in operation, in the statement obtained by the late Mr. Chaffers (the author of "Marks and Monograms on Pottery and Porcelain,") from Abel Bly, on the occasion of his making some personal inquiries at Lowestoft, in 1865. Bly was 84 years of age at the time that he made the statement, which is published in Mr. Chaffers' work, and his father and two uncles were all employed at the works. He says:—

"The Factory was situate in Crown Street, where the Brew house and malting of Messrs. Morse and Woods now stand, the rear fronting the, what is now called, Factory Lane. Where Messrs. Morse's counting house stands was the packing room; the counting house of the factory being to the east of the packing room. At the rear of the packing room and counting room were two turning rooms and further to the rear adjoining Factory Lane were two Kilns. On the ground floor was also the drying room. The painters worked in a chamber approached by a staircase to the eastward of the counting room. Over the east turning room was a chamber for finishing the turners' work. There was a chamber approached from the east kiln in which the ware was tested as to its shape. Over this was an attic in which women* were employed painting the blue and white ware. The clay was made in the factory premises now known as Mr. W. J. Balls' Auction Mart, from whence it was taken to Gunton Ravine (where there is to this day a constant flow of the purest water discharging many gallons per minute) and there ground by a large mill,"

Before proceeding to consider how far other writers subsequent to Gillingwater have contributed to his narrative, or the results of the recent investigations, it is necessary to take a retrospective glance at what was the position of the home market, and the ceramic industry, both as respects hard and soft paste china, in the early half of the 18th century. Practically, at that time, the Oriental natural hard paste porcelain held the market.

By a natural hard paste porcelain is meant a ware made from a china stone, a disintegrated granite rock, with a china clay, both, wherever found, being in close association. The clay, in fact, being the china stone after it has undergone in nature's laboratory a process of decomposition of its felspathic properties. The china stone

* Syllas Neville in his *Journal* (circa 1767) says, in his time the painting was mostly done by women.

is the fusible, and the china clay the infusible constituent, or, as the Chinese say, the flesh and the bones of true porcelain. The stone is first finely pulverised. The clay having been deprived of any undecomposed particles of felspar by suspension in water, the water is run off, leaving a plastic friable mass. When mixed with the powdered stone in about equal proportions, and subjected to the most intense heat of the porcelain furnace, the stone fuses, forming a translucent glass, which cements the refractory clay, the latter preserving the rigidity of the form in firing and imparting a milky whiteness to the ware, which with the glaze is fired at one burning.

But the Oriental china which possessed the market was not the antique porcelain treasures of the Sung, Yuan, or Ming dynasties, these were too jealously held by the Chinese themselves to be allowed to leave the country, save as occasional presents to eminent personages. Rare instances are known of such pieces, and those probably not of the best, reaching Europe in the 15th century. To the Portuguese we owe the first direct consignments to Europe, in the 16th century, by way of the Cape. A very few pieces are known of the Ming dynasty in this country mounted in silver bearing the Elizabethan hall mark. With the establishment of the English and Dutch East India Companies in the 17th century, however, came regular importations, gradually increasing in volume, until, in the 18th century, vast quantities of Chinese and Japanese porcelain found its way into the houses of England, Holland, and France. In the main this was a modern china made for the European market. With the second quarter of the 18th century, on the other side of the Atlantic, the ports of New England were establishing direct importations, and through Salem, New York, Providence, Newport, Boston, and other ports, the same character of porcelain was being largely imported into America. What the character of this ware was, almost everybody knows, scarce a middle-class house but can shew some specimens of it, but for reasons, which will

afterwards appear, it is worth while recalling its general features. It took the form of jars and beakers, punch bowls, tea, dessert, and dinner services, dainty bottles and basins for the old Chippendale toilet stands, cider mugs, spill vases, jardineres, *pot pourri* jars and ginger jars of every conceivable quality, form, and decoration. Fragile cups and saucers of eggshell porcelain, others with more substance, but beautifully translucent, plates of exquisite whiteness, others with a somewhat grey tone, others again with a greenish cast, down to a kind of porcellaneous stoneware of which many of the tureens, salad bowls and heavier dishes of the dinner services were made. In London and other large cities were dépôts where specimens could be seen and selected from, shewing all the marvels of underglaze blue, and varieties of decoration in enamel painting, with intricate and minute elaborations of borders. Resident European merchants at Nankin and Canton transmitted the orders from Europe to the potteries and attended to their execution. In smaller towns, where the shops could not afford to stock specimen services, the dealer would be provided with sample plates divided into segments, each section shewing a different mode of decoration. Such plates may occasionally be met with to-day, as also single specimen plates, bearing the name and address of the agent at Canton, painted and fired on the back. At these dépôts the purchaser made his selection, and in the 18th century, when armorial bearings were so much in vogue for the services of the table, left the blazon of his arms to be executed on the services, and in due course of time the returning East India vessels would bring back the services executed in compliance with the orders with almost as much regularity, if with greater delay, as an order given to the home potteries to-day. So faithful a copyist was "John Chinaman," that a book plate having been sent out instead of the illuminated tricking of arms, the service was returned with a most painstaking imitation in black of every line of the copper-plate engraving. Or a pen and

ink sketch having been handed in with written instructions as to the tinctures, the executed order came back with the words red, blue, green, &c., burnt in under the colours. An amusing instance is related of a lady who sent out a sketch of the armorial bearings, writing underneath the instructions: "Put this in the middle." Her dismay may be imagined when, on the arrival of the service, she found underneath each coat of arms indelibly burnt in, the words, "Put this in the middle." In America the older families in a similar way were having services made for them in China, with their arms emblazoned, whilst a popular device on general services was the American Eagle in gold, surmounted by gold stars, supporting a shield, the whole shaded in brown and red. From Holland occasionally come specimens of Dutch heraldry and ships flying the Dutch flag. European designs were constantly copied. On marriage services may be seen, surmounting the escutcheon containing the initials of the bride and bridegroom, two fat cherubims supporting a crown and holding in their hands long trumpets, a frequent detail of early Georgian ornament. Sometimes a couple of billing doves surmount the shield containing the initials. The French modes of decoration were not unfrequently imitated, the detached bouquets of roses, festoons, and sprigs of flowers often occur, whilst the cobalt blue borders with gold stars, the shield for the initials set in a mantle of blue, lined with ermine, are a favourite pattern. Only when copying figures was the Celestial hopelessly at fault. The copies from pictures supplied by the Jesuit Missionaries, of the Crucifixion, of Christ with the twelve Apostles, are positively painful, whilst the mythological subjects, the pastoral scenes, and the attempts to depict the English hunting field, or Masonic subjects on dishes and punch-bowls, from line engravings, or highly-coloured representations of the operations in the harvest field on bowl or jug, inscribed with the names of English farms, and dated, are often grotesque. Landscape effects were attempted with more success, both winter scenes with

figures skating in palpably Dutch or German costume, and summer prospects in a busy commercial seaport are often found quaintly depicted on plates and teapots, and sometimes with better effect in reserve panels on the sides of jars and salt-cellars. Quiet rural scenes copied from books on English country seats, of houses nestling amongst trees on the banks of a river may be seen, whilst a certain form of vase, much used in decoration, seems to have derived its inspiration from European design. Large punch-bowls, with portrait of John Wilkes and inscribed "Wilkes and Liberty," have been copied from English prints. Nor was the Chinaman content with borrowing merely European design and decoration. Form was likewise imitated—satyr mugs, after the Crown Derby; coffee pots, from Copenhagen; covered milk jugs, from Dresden and Berlin; vases, from Venice; toilet ware, tureens, vegetable dishes, salad bowls, and hot water plates from Staffordshire, are each in turn to be seen.

The secret of hard paste porcelain had been jealously preserved by the Oriental for centuries. The researches of every pioneer amongst European potters had been directed to penetrate the mystery, but hitherto all had failed, and were necessarily bound to fail until the discovery of the two allied minerals upon which its successful fabrication depended. An artificial substitute made from a glass and a clay was known in Italy as early as the 16th century, but to France was reserved the credit of first manufacturing a beautiful artificial soft paste porcelain in general external appearance imitating the oriental, though differing materially from it in texture, composition, and method of manufacture. Composed largely of silica with a small proportion of clay, the form was first fired to a biscuit state at a much lower temperature than that required for true porcelain, it was then glazed with a soft fusible glass into the composition of which lead largely entered, and again fired at a still lower temperature. Originating with the invention of Louis Poterat at St. Severs in 1673, manufactories successively

sprung up at Passy, St. Cloud, Lille, Menecy, and Vincennes. Seeing the familiarity of the French with the letters of Pere d' Entrecolles and the French Jesuit Missionaries in China, who, writing home in 1712, had described the raw materials and the processes of the manufacture of Chinese porcelain, it is surprising that the honour of the invention of true hard paste porcelain in Europe should have fallen to Böttger, the assistant of an apothecary in Saxony, who succeeded early in the 18th century in discovering the constituents of true porcelain. The story of how he made the discovery literally with his head, is familiar to all students of the ceramic art. Finding his wig one day heavier than was its wont, he examined the powder with which it had been dressed, and discovered that a mineral earth had been substituted for the usual dressing of flour. On inquiry he ascertained that the powder had been made from a clay found in the environs of Aue. Upon analysis he recognised it as china clay. This discovery would not have availed him much, but if the story means that he was thereby led to an examination of the place in which the clay was found, and by that means discovered the associated china stone, there may be something in the legend. At all events a manufactory was established by the Elector of Saxony, at the fortress of Meissen in 1710, with Böttger as director, and workmen sworn to preserve the secret till death. Here true porcelain, as hard and as white as the oriental paste, was gradually brought to perfection. Confined as closely as birds in their cage, it is not to be wondered at that the workmen should have sighed for their liberty, and it is probable that to renegade hands escaping with the knowledge of the secret processes, is due the establishment of manufactories of hard porcelain successively at Vienna and Anspach in 1718, Bayreuth 1720, Höchst 1740, St. Petersburg 1744, Berlin 1750, and other places later.

To return to artificial soft paste porcelain, experiments seem to have been made in London as early as 1716, to

make a ware by grinding up broken fragments of oriental porcelain and mixing them with quick lime dissolved in gum water. We only get to firm ground, however, with the grant of a patent to Messrs. Heylin and Fry of Bow, in 1744. Chelsea is thought by some to have been established as early as 1730, the earliest known dated piece bears the year 1745. The first proprietor, Gouyn, was a Fleming, the second Sprimont was a Frenchman, who had been carrying on business for some little time in London as a plate worker. In both the factories of Bow and Chelsea a number of French workmen were employed, and as factories sprung up in the provinces, Worcester in 1751, Derby and Lowestoft in 1756, workmen were sent for from the London works, thus the early glass or frit porcelain of these works all have a family resemblance to the artificial soft paste of France.

To sum up then, we find in the first half of the 18th century, a modern Chinese hard paste porcelain in full possession of the market, and the English manufacturers all striving to make a soft paste porcelain, which by imitating the oriental decorations and by the lower cost of production, should enable them to undersell and oust the oriental in the public estimation.

It will be readily understood that, containing so large a proportion of fusible glass in its composition, soft paste was extremely erratic in its behaviour and required great watchfulness in its firing. Any excess of temperature beyond what was necessary to produce translucence and preserve its form, causing it to fall out of shape, hence the percentage of loss was frequently very serious. It is said of the beautiful transparent porcelain made by Billingsly some years later at Pinxton, Nantgarw, and Swansea, that it involved a loss of approaching 90 per cent. The constant efforts of the potters were, therefore, addressed to the introduction of some substance which should render it less fusible and less likely to lose its shape upon a slight excess of temperature. About 1760 modifications in the composition had begun to be made,

at Worcester soap rock was introduced, and at other manufactories, such as Chelsea, bone ash, with good results.

Having reference to the claims which have been put forward on behalf of Lowestoft to the manufacture of hard paste, it may be well here to trace briefly the introduction, and, one may almost say the conclusion of the fabrication of a natural hard paste porcelain in England. William Cookworthy, the clever apprentice of a London chemist, and managing a branch shop for his master at Plymouth, had for years been familiar with the correspondence of the French Jesuit Fathers, and the nature of the minerals required in the production of true porcelain, and had been conducting experiments with the view to their discovery. He at length found in Cornwall the materials of which he had been in search, and took out a patent in 1768 establishing a manufactory in Plymouth. After a short time a true porcelain was made, not absolutely faultless, and certainly not commercially successful. In 1770 the business was removed to Bristol, the patentee selling his rights to Richard Champion, who for some years made a beautiful true porcelain at a heavy loss. To recoup himself, Champion made an effort in 1775 to obtain an extension of Cookworthy's patent, which met with the opposition of Josiah Wedgwood and the Staffordshire potters. In the result he obtained the extension for use in porcelain only, the other potters being left free to use the china stone and china clay if they saw fit in the manufacture of their earthenware. The costs of this opposition and the want of commercial success which attended his enterprise, must have proved too much for his resources, for in 1781 he sold his rights to a company of Staffordshire potters, who set up business at New Hall. Their object, however, was not to continue the manufacture of true porcelain, or Champion's art productions, but rather to acquire the patent rights to use the china clay and the china stone, to make certain compositions and mixtures to sell in their

raw state to the other Staffordshire manufactures to improve their wares, commercially a much more profitable business. Thus, it may be said, the fabrication of a natural hard paste porcelain in England came to an end.

The competition of the Oriental porcelain was not the only difficulty that confronted the English potters, the productions of the Dresden factory were presently being pushed on to the market, and somewhere between 1752 and 1759 we find the undertaker of the Chelsea Pottery memorialising the Customs to check the contraband importations of the wares of the Dresden Factory.

Marryat, writing in 1850, scarcely half a century after the close of the Lowestoft Pottery, had evidently taken no trouble to make personal inquiries at a time when really valuable information might have been obtained, and he had little acquaintance with its wares, for, beyond mentioning some pieces of delft ware, which will be presently alluded to, he concludes by stating that a mark of the pottery is said to be three parallel lines. The only mark known of this kind is St. Petersburg.

To the late Llewellynn Jewitt must be awarded the credit for the first painstaking endeavour, by personal enquiry, to learn something of the works. He visited Lowestoft in 1863, and contributed the results of his enquiries to the *Art Journal* of that year, which, with subsequent emendations, he published in his work on the "Ceramic Art of Great Britain," in 1878. He also refers to the plates mentioned by Marryat with local names and inscriptions, and the date 1752, together with other pieces of delft of a similar character, the inscription of one of which, in a heart-shaped tablet supported by two cherubims surmounted by a crown, he illustrates. Considering the close water communication between Lowestoft and Holland, and that pieces of Delft were not unfrequently ordered to be inscribed with English names and the date of presentation, and also that the makers of Dutch fayence likewise copied the decorations of the Chinese, who are already shown to have borrowed this particular

design, there is very little doubt that these pieces are Dutch Delft. The form of writing and the mis-spelling of the names seems further evidence of this suggestion. Mr. Jewitt gives some interesting particulars of the proprietors, and of the productions of the works, quoting an inkstand made for the first Robert Browne, the manager and a proprietor, and inscribed with his initials and the date, 1762, as the earliest dated example. He narrates a story told by Mr. Robert Browne of his great grandfather, the first Robert Browne, having gone to London under the guise of a workman and engaged himself at one of the factories, where he bribed the warehouseman to lock him up secretly in that part of the factory where the principal was in the habit of mixing the ingredients after the workmen had left the premises. Here, concealed under an empty hogshead close to the table on which the principal operated, he could see, through an opening, all that was going on. From his hiding place he watched all the processes, saw the proportions of the different ingredients used, and gained the secret he had so long coveted. Having thus remained a willing prisoner for some hours, he was at last released when the principal left the place, and shortly afterwards returned to Lowestoft, after an absence of only two or three weeks.

This story reminds one of the earlier exploits of Astbury and Twyford, who feigned idiotcy to obtain the entry to the Elers' works at Bradwell Wood, and by this artifice succeeded in witnessing all the manipulations and mastering most of the secrets.

Jewitt illustrates a blue painted mug inscribed "James and Mary Curtis, Lowestoft, 1771," and after instancing other dated examples, mentions a mug of 1789 as the latest known dated specimen. He says:—

"The great characteristic of the latter and more advanced porcelain made at Lowestoft is its extreme minuteness and intricacy of pattern and beauty of finish. Indeed the decorations on many of the specimens which I have examined are of a character far superior both in design and in the exquisite and almost microscopic nicety of finish, to those mostly produced at other manufactories. The borders are

"frequently very minute and elaborate, and the wreaths, festoons, "or groups of flowers are equally delicate in their proportions."

If this glowing statement stood by itself, one would speculate whether he was not describing some of the Chinese porcelain which has been previously alluded to, but the next passage makes it quite clear, for he says, "Some of the productions of the Lowestoft works are apparently painted on Oriental body," and later on he quotes one of the well-known Chinese "Wilkes and Liberty" bowls, and gives a woodcut of what is patently a Chinese coffee pot, decorated with festoons and sprigs of flowers, part of a service made for Captain Welch, whose initials are borne within an oval shield supported by Cherubim, with a human heart pierced by two arrows, the whole surmounted by a crown. The latter is probably a crest, but the general device has been before referred to. He describes another tea service, with the crest of an owl and the monogram "W. W." conjoined. The writer has seen several cups of this service, which were beyond doubt Chinese. Another woodcut illustrates a barrel mug and tea and coffee cups with a saucer. The coffee cup is a piece of a well-known Lowestoft service, bearing the arms of the Rev. Robert Potter, Prebendary of Norwich and Vicar of Lowestoft, instituted 26th June, 1789. The tea cup, which has the initials "M. S. J." surrounded by wreaths and ornamentations, surmounted by a crest, is of different pattern to the saucer, which is decorated with the usual scale border and sprigs, with a pair of large full-blown roses in the centre, and with the barrel mug, which is decorated with the net-work and flame border and sprigs and bouquet of roses, are all three obviously Chinese. No one can hope to be more than a contributor to the general stock of knowledge, and if we except these mystifications, the article is a valuable contribution. It concludes with some information as to some specimens of transfer printing, and the simple figures executed by the pottery, and gives the names of some sixteen painters, besides women, who he found were employed at the

works. The principal of these were Thomas Rose, a French refugee, who is said to have given the French character to the general style of decoration of many of the services; Robert Allen, who was employed in the factory as a boy and became foreman and mixer, and is said to have been a painter in blue, after the close of the factory painted the east window for the church, and carried on business on his own account as a painter of china; Thomas Curtis, said to have been employed at Dresden; Redgrave, Abel, John and Joseph Bly; James, John, and Margaret Redgrave, and others named Stephenson, Balls, Mollershed, and Simpson. The causes assigned for the closing of the works are said to have been the successful competition of the Staffordshire manufacturers, the loss caused by the failure of the London agents, and the capture of a quantity of the ware at Rotterdam during the Napoleonic invasion.

The Rev. E. A. Downman, in his small book on "English Pottery and Porcelain," comes to a conclusion negating the manufacture of hard paste, and is a little doubtful as to the other productions, though he gives woodcuts of the mug and inkpot in the South Kensington Museum.

In an edition of his "Marks and Monograms on Pottery and Porcelain," published subsequently to the articles by Mr. Jewitt in the *Art Journal*, Mr. William Chaffers makes full use of Mr. Jewitt's material. He makes the statement that the pottery was established in 1756 for the manufacture of pottery and porcelain *soft* paste; about 1775 *hard* paste was introduced. He thus fixes on the period when Champion was applying for an extension of Cookworthy's patent, which it has been shown he succeeded in obtaining so far as respects the manufacture of porcelain. It would, therefore, have been impossible for hard paste to be made at Lowestoft without infringing Champion's rights. He further says, "it is probable that a manufactory of ordinary pottery existed many years before, or at least the Delft ware was painted

at Lowestoft. Gillingwater would certainly have mentioned the fact if this had been the case, whereas he states Mr. Hewlin Luson's trial ware "proved to be finer than that called delft." This may mean that it was earthenware, or that it was that dense opaque porcelain of which the flat flask in the British Museum, inscribed "Thomas Butterfunt A trifle from Lowestoft," is an example. It is just possible that when the manufacture was commenced in Lowestoft, earthenware was made, for, allowing a year or so for the conversion of the purchased buildings and the erection of the kilns, the pottery must have been turning out something prior to the earliest date (1761) found on the soft paste porcelain pieces. In the Seago sale was an earthenware jug (now in the collection of Mr. Fred. A. Crisp, of Grove Park, Denmark Hill), with landscapes in medallions and armorial bearings, inscribed "The Rev. Mr. Bowness, Lowestoft, Suffolk," with green borders. The Rev. Fras. Bowness was rector of Gunton and vicar of Corton, and was instituted in 1758, somewhat later than Mr. Hewlin Luson's trials. At the same sale was another jug similar in shape, and inscribed "C. Cook 1792," with flowers and Carpenter's coat of arms surrounded by flowers, with colored bands and lip (now also in the Crisp collection), and if it was made at the factory would from its date prove that earthenware was made throughout the whole period of the pottery's existence. Another curious pottery jug sold at the same sale, was in the form of a Bacchanalian figure and Pan seated on a tub with an owl, fruit, &c. In the present state of the evidence, the writer can only express his conviction that the last is undoubtedly Staffordshire, whilst the form, ware and glaze, of the others, appear indistinguishable from a well-known manufacture of cream ware.

Mr. Chaffers gives an extract from *Essays for December 1716, by a Society of Gentlemen for the benefit of the People of England*, which relates how a shipwrecked Dutch sailor, who had been received into the house of a

gentleman for shelter, identified a white earth disclosed by some draining operations on his property, as the clay used by the makers of Delft ware in his own country, and suggests that the incident may probably relate to the discovery made by Mr. Hewlin Luson. Seeing, however, that Mr. Luson's father only purchased the estate at Gunton in 1724, and Mr. Hewlin Luson only succeeded to it in 1746, the little anecdote scarcely fits.

Mr. Chaffers seems to have paid a visit to Lowestoft in 1865, and to have obtained the declaration from Abel Bly giving particulars of the works, which has been already quoted, but in his enthusiasm for pastures new, he devotes a greater part of his article to claiming for the Lowestoft pottery all the services of Chinese porcelain he was shown in the neighbourhood, on no greater evidence than that afforded by the presence of the armorial bearings of East Anglian families and the local traditions that they were the productions of the factory. Some new facts he adds, however, when he says that dessert services, with raised mayflowers and pierced sides similar to Worcester, were produced here. Or, again, that towards 1800 they began to imitate the French china, like that of Angoulême, with a small blue cornflower. He also gives extracts from some memoranda as to the mixing of the colours employed in the factory which formerly belonged to Robert Allen, and adds some information as to the character of the figures made at the works, and some particulars he gathered locally as to the proprietors and artists. He supplements his article with a list of inscribed and dated pieces, with a schedule of the Birth Tablets in the collection of Mr. Fred. Crisp. This is followed by a list of pieces with mottoes, inscriptions, cyphers, and crests, which requires to be used with caution, as it embraces a large number of Oriental examples. It should be added that the present Editor of the last editions of the work takes occasion to express in a note his difference with the opinions expressed by Mr. Chaffers on the subject of these Oriental pieces.

Professor Church, in his S. K. Handbook on English Porcelain, has done his utmost to clear away the mystifications of previous writers, and to relegate the ware to its proper position. He gives a careful list of the dated and inscribed examples which had been brought to his notice at that date, and devotes to the subject as much space as the compass of his Handbook enables him to bestow on minor factories.

Mr. Frederick Litchfield, in his work on "Pottery and Porcelain," opens no new ground, but he gives an excellent illustration of several examples from the collection of Mr. Fred. Crisp.

In his valuable "History and Description of English Porcelain," Mr. William Burton, F.C.S., brings the weight of his technical knowledge to settle the controversy which has been waged over the Lowestoft productions in a notice regrettably brief, and illustrates an inkpot and the Oriental teapot in the South Kensington Museum with Allen's name painted underneath. He falls into a slight error in dating the decoration in enamel colours subsequent to 1790, for examples are known bearing dates nearly 20 years before.

The *Burlington Magazine* for August, 1903, also gives an illustration of the Allen teapot.

The *Connoisseur Magazine* for October, 1903, contains an article on Lowestoft by Mrs. Willoughby Hodgson, in which she illustrates a Mandarin Mug inscribed, a cylindrical mug inscribed and dated, and one of the flat flasks inscribed and dated, all from the British Museum Collection, with some other pieces from other sources; amongst which are one or two which look very like Staffordshire china. These latter, however, she omits in her recently published bright little work, "How to identify Old China," whilst she adds an admirable illustration of a tea pot and scent bottle in the possession of Mr. Ernest Woods of Beccles.

In his delightful work, "A Brief History of Old English Porcelain," recently published, M. Solon addresses

himself with his unique knowledge of the ceramic art, to clear away the mystifications cast around the description of ware produced by the Pottery. After indicating the general character of its productions, he suggests, as a possible solution of the theory that oriental porcelain could have come from Lowestoft, that the proprietors and their London agent may have undertaken to get orders for Chinese services executed with their customers armorial bearings from the wholesale importers. It is an ingenious theory, were one necessary, but the advertisement of the London agent does not support it, neither would there appear to have been any greater difficulty in the local china dealer in such towns as Norwich, Ipswich, and Colchester, in that day getting their customers orders executed through the London depôts, than there is at the present time. M. Solon gives an illustration of a blue painted inscribed and dated tea-pot, and also the dish in the British Museum with blue ground and panels containing views of Lowestoft church, light-houses, and shipping.

The first discovery in the autumn of 1902, consisted mainly of parts of plaster moulds, with a few fragments of porcelain before and after firing. Some account of these moulds, illustrated by photographs, appeared in the *Connoisseur* for August, 1903. Most of them were for fluted cups, cream jugs and sauceboats, others were embossed with flowers and conventional designs. Of the latter was the mould of a well-known teapot with a pretty floral design, with the date, 1761, on a raised medallion. There was also a jug, evidently copied from the cabbage jugs of Worcester or Caughley. A sugar or grounds basin had a decoration of embossed leaves and scrolls. There were likewise moulds of part of an oval open work fruit basket, the embossed border of a plate, and of a scallop shell, spouts of teapots, and handles of cups, and fruit knobs for tureens, with a cat, stag, and other small ornaments. A fluted helmet-shaped sauce boat, with medallion and sprays of leaves, had the date 1785 cut in

the back. The greater part of these moulds passed into the collection of Mr. Fred. A. Crisp.

The result of the more systematic investigation in the summer of 1903, revealed a much more varied *trouvaille*. Fragments of biscuit, blue painting under glaze and enamel painting, some of the former before firing.

The unglazed specimens included portions of saucers decorated with Chinese pagodas with borders, also with flowers after the Japanese style, fragments of cups of the same character, portions of fluted jugs with bold conventional blue painted borders, a small cream jug with oval panel intertwined with a running wreath of flowers. Two portions of a large bowl, one with blue painted Chinese landscape, the other with flowers in blue, and triangle and spider-web border. Portions of plates painted in blue with Chinese pagodas, and borders of plates with basket-work edges embossed. Parts of birthday tablets, one with the inscription, "Barrett, April ye"—part of a sauce boat and handle, with other fragments with leaves and scrolls in relief. Fragments of reeded tea cups and a coffee can. Reeded tea-pot covers, with blossom and leaf knobs. Portions of a sauce boat with flowers in bold relief, and panels formed with leafy scrolls. A small leaf-shaped artichoke butter-boat, with feet slightly raised in the form of a trefoil leaf. Bottoms of mugs and portion of a tray. Part of a dome-shaped coffee pot cover with broad flutes, and spout of a jug. Fragments of the necks of three bottle-shaped ewers. Tea-pot covers with plain knobs, and modelled blossom and leaf knobs, others with raised decoration and plain knobs, and the cover of a mustard pot. Parts of a dessert basket, with border in relief and pierced sides. A nest of saucers (wasters). Various forms of handles of sauce boats and artichoke butter-boats, and, perhaps, the greatest surprise of all, two pistol-shaped knife handles, one plain, and the other with a bold tendril pattern, with hawthorn flowers. Two arms of small figures and the wing and portion of a bird. There were several toy tea

cups, both glazed and unglazed, some of them blue painted.

Amongst the glazed specimens were pieces blue painted, with Chinese pagoda and trellis pattern and Chinese flowers, one with white panels with blue sprigs, divided by spiral bands of blue scale ground. Parts of a bowl or teapot decorated with blue painted fishing-smacks and lighthouses. There was also the bottom of a cup with the open crescent mark of Worcester—of which mark more will be said anon—with several fragments of Oriental cups, the decorations of which had evidently served as studies for the painters. There were also three china blocks for moulding the birthday tablets.

Of enamel painting there were numerous fragments, amongst them specimens of the Bourbon and Tournay sprigs. A number of clay churchwarden pipes were found, evidently used by the workpeople, some probably made at the Great Yarmouth Factory. There was also a plaster cast of some ornament, probably an angel, and a large mould for an openwork or pierced dish.

Careful photographs were taken of all the *trouvaille*, which passed into the possession of Mr. W. R. Spelman, of Norwich.

Could we know the date of the anecdote related of Robert Browne's visit to one of the London factories it might help to establish the date at which the manufacture of porcelain commenced, for, whatever knowledge the workmen brought with them, it is clear something was wanting to ensure success, and that something Robert Browne went to London to acquire.

The forms manufactured at the Lowestoft Works have been fairly indicated by the description of the fragments discovered. Others which have come under the writer's observation are punchbowls, mugs globular, bell shaped, and cylindrical, flat flasks, pickle leaves, candlesticks, inkpots, ornamental jars with covers, and beakers, scent bottles, trinket stands and trays, birthday plaques, simple figures, animals, and other small ornaments.

The paste of the earliest pieces is apparently a frit porcelain made from the local sand and clay. It is white and fairly translucent, a greenish yellow when viewed through a transmitted light, generally exhibiting slight imperfections in the potting, is somewhat heavy at the lower parts of the ware, and the glaze frequently somewhat speckled, due to careless manufacture.

The earliest decoration was blue painted under glaze, in imitation of the Chinese, and later a floral decoration, much in the style of the Worcester of the Dr. Wall period. Occasionally a pattern of vine leaves and grapes may be met with. This blue decorated ware, of which the earliest inscribed piece yet noted is a birth tablet dated 1761, probably continued to be the staple production throughout the whole period of the existence of the pottery. A frequent feature in this blue ware is the drawing a line in blue down either side of the junction of the handle with the body, probably suggested by the little curly scroll sometimes seen in a similar position on old Nankin sauceboats. This can be seen quite plainly in several of the examples on plate I. Often it will be present at the junction of the upper part only. In pairs of sauceboats perhaps one will be lined and the other plain. The colour of the blue varies very much from a very dark to a very faint blue, and between these extremes it is occasionally excellent in tone and depth of colour. After 1760 some of the pieces are not so translucent, and by the transmitted light are much more brown in appearance, suggesting that, as with other soft paste factories, experiments were being made to render the paste less susceptible to the variations of temperature in the kiln. Soap rock was probably the constituent introduced, if we may judge from the colour; bone-ash may have been tried later. Decoration in relief now becomes very frequent, and there is a marked similarity in the designs of jugs, sauceboats, and tea ware to the Worcester of that period. Some of the designs are undoubtedly original, but much of the embossed and

fluted ware savours of a Worcester inspiration. Where in cases of doubt the specimen is placed side by side with Worcester of the Dr. Wall period, the comparison is always to the disadvantage of Lowestoft, the Worcester being better potted and better painted.

It is said that no mark was employed, and this is true as regards the factory, but evidently some mark was found necessary to distinguish the work of the painters in blue underglaze, who probably all copied from the same designs and were paid by the piece. At Worcester the practice prevailed of each painter in blue having his own mark, and a large number of such workmen's marks have been observed and recorded, and at some of the Staffordshire potteries a similar plan has been pursued with enamel painters filling in outline patterns, and with the painters of figures. At Bristol the enamel painters each boldly recorded his number under the mark of the pottery. At Lowestoft a large number of the blue pieces will be found marked with a number, generally on the inside of the rim underneath the piece, and occasionally on the flange of the covers. The writer has noted most of the numbers from 1 to 24, and there may be others. The names of the painters have yet to be identified with the numbers. As the painters but seldom signed their work, this may prove a matter of considerable difficulty. The "Ann Hammond" mug (1764), illustrated on plate I., is signed under the tip of the handle by "Richard Phillips," and the John Cooper mug (1768), on the same plate, has the initials "R. P." in a similar position, both are marked with the figure 3, which may perhaps settle the mark of this artist. Several other pieces in the writer's collection bear the same number. One of the most prolific painters, if one may judge by the frequency with which the number appears, is No. 5, which, if one may hazard a conjecture, is probably Robert Allen.

Jewitt drew attention to pieces which were shewn to him locally, bearing the crescent mark, and adds, that "it is perhaps unnecessary to say that the pieces marked

Plate I.



LOWESTOFT CHINA. Blue Painted underglaze.

From Collection of H. C. Casley.

with the Turkish crescent are the ordinary blue and white, with the Worcester and Caughley marks; and that some of the pieces are the well-known cabbage leaf and other forms of those makers." Besides the Salopian imitations of the Worcester mark, Staffordshire and French forgeries are also known. Is Lowestoft to be added to the others? It has already been said that amongst the fragments recently discovered, was a piece with the Worcester open crescent mark, and did this stand alone it might be fairly inferred it was a piece from which the workpeople had been copying the decoration or form, both of which it is clear were imitated. But Mr. Crisp has a whole tea service of the blue painted spiral scale pattern shewn in the cups and saucers on plate iv., with the open crescent mark on each in a very black blue, whilst an undoubted Lowestoft cup and saucer in the writer's collection bears on the rim a triangle and a dot, which is generally classed amongst the Worcester workmen's marks. A number of opaque dishes and plates with blue grounds and circular and fan-shaped panels, clearly made in imitation of the Worcester powder-blue ground, have marks so closely resembling the Japanese and Chinese marks copied on the similar ware at Worcester, that a comparison is necessary to detect the difference.

Perhaps no Pottery, unless it be Leeds, did so much in the way of inscribing its wares. In all probability this was due to the well-known predilection of visitors to a sea-side resort to take away with them a memento of their visit. "A trifle from Lowestoft" is quite commonly met with, both in blue painting underglaze and on enamel painted mugs, and similar mugs were inscribed for Yarmouth, Beccles, Bungay, &c. Bowls and other mugs, teapots and coffee jugs, are frequently found inscribed with the name and address of an individual, with the date. Circular plaques, painted with sprigs of flowers, and panels reserved by rococo scrolls, inscribed with the name and date of birth, and pierced with two holes to be suspended by string from the wall, were a favourite form

of presentation. Upwards of twelve of these are in Mr. Fred. Crisp's collection. On plate i. will be seen a large medallion so inscribed, it is remarkable also for having the back decorated with a transfer print of fruit and flowers. Other forms of transfer printing in blue may be met with, the commonest on tea services is a variation of the Willow pattern. The willow trees, orange and peach trees are all in different positions to the Caughley story, whilst the mandarin gesticulates from the balcony of his pavilion at the escaping lovers. The doves, too, become two flocks of birds. The border is of the honeycomb and diaper pattern, with an inner border of sprays of leaves and flowers. Two or three jugs with a print of a sportsman carrying a gun and accompanied by a dog are known. This print is said to have been presented by Gamble, of Bungay. There is a mug with this print on plate v.

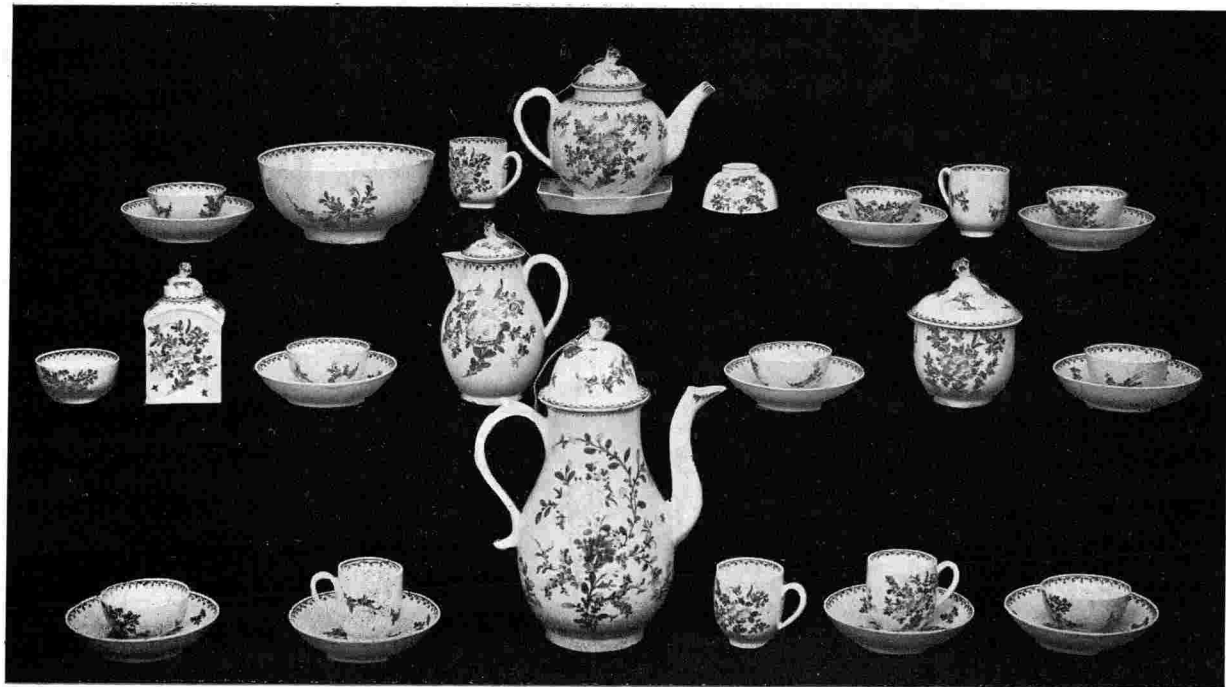
Decoration in enamel colours appears on dated and inscribed pieces as early as 1776 in the writer's collection, and as the dates are found to the end of the century, no doubt such decoration continued to the close of the pottery. Some of the coffee jugs and punch bowls are executed with considerable care, which bespeaks the work of the best artists. They are occasionally inscribed with verses or conundrums—one such is illustrated on plate II. Mandarin decoration is found on tea services, and on mugs inscribed with names and dates. Others of the tea services are distinctly French in character (see plates II. and III.), the decoration most frequently met with being a bouquet of roses and flowers with green leaves, sometimes issuing out of a Cornucopia or basket, as a central design on a white ground, the rest of the ground being decorated with scattered sprigs. The borders are generally of red, lake, and maroon network or trellis, sometimes relieved by a black, red, or green line, or at other times a serrated edge in green. The trellis borders are frequently outlined with red scrolls and a somewhat gaily painted butterfly, festoons of flowers with loops of brown beads, heightened with a dash of yellow, depend from these borders; or a

Plate II.



LOWESTOFT CHINA. Enamel Painting.

From Collection of H. C. Casley.



LOWESTOFT. CHINA.

Enamel Painted Tea and Coffee Service.

From Collection of H. C. Casley.

double red line, broken at intervals with clusters of red sedge leaf, will form the border, from which are suspended swags of bright green laurel, intertwined with festoons of roses and flowers. This form of decoration is often repeated with considerable variety of detail in the borders; which are sometimes simply single or double red lines, with an additional trefoil or a crenelated and dot ornament in red. Occasionally the scale or network border is in bright pink, outlined with red, and panels in a blue-grey; or the panels may be reserved by a kind of chain work in lake colour. A decided feature on the teapots is the strokes of red on knobs and tips of the spouts. Of the Lowestoft rose, it was said by Chaffers that it had the appearance of being plucked from the stalk and dropped upon the surface, the stalk being seldom represented, or if at all, only a slight thread-like line to denote it. This is partially correct, but the writer's observations tend in the direction of the stalk being more often represented than not. The roses are clearly of at least four different types. That most frequently seen is an overblown, ill-drawn rose, the shading being conveyed by lines of colour on each petal. When this rose is repeated on the commoner tea ware, probably by the apprentices, it seems to lose all semblance of a rose at all. Another form of rose, very small, seems to be indicated by dabs of colour, rather than drawn, yet it is decidedly effective. Another rose is somewhat stiff—the high-lights are left unpainted, the inner petals being merely indicated, whilst the outer petals are shaded down with lines of colour. A fourth form noticed is a large open-mouth rose, with more deliberate attempts at drawing, the light and shade being imparted in the more usual methods. A pretty pattern seen on tea ware is a bunch of pinks, with a border of festoons of roses passing through rings from a single red line. Another most effective pattern on tea ware is a delicate festoon of the vine, with tendrils and leaves in gold, the grapes being in bright red. One of the wedding tea services made for the second Robert Browne, in the

possession of Mr. Crisp, is decorated with flowers in pink *en camaïeu* in a superior fashion. As in the Worcester, Derby, and Pinxton Potteries, the Bourbon and Tournay sprig copied from the china of Angoulême may be seen on mugs and tea services, sometimes with the addition of a gold sprig in the spaces. Another Browne wedding tea service, in the possession of the late Mr. Peter de Lande Long, was of the Bourbon sprig, every piece having the date of the wedding painted under the rim. Lowestoft also had its Japan patterns, so favoured at Derby, Worcester, and elsewhere. Four such are represented in the writer's collection (see plate iv.). These Japan patterns being sometimes painted in underglaze blue, with over-decoration in enamel colours, the painter's number may be found in the usual place. Occasionally the decoration on jars and mugs may be found in black. A covered jar in this decoration is shown on plate II.

Armorial bearings, contrary to what has been generally alleged, seem to have been but sparingly executed. The best-known service is that made for the Rev. Prebendary Potter, which was probably a presentation service. It was of the old frit porcelain, translucent, and evidently executed with care, though it depends for its decoration solely upon the emblazonment and the gilt edge. Specimens of this service are given on plate II. Only one or two other instances have come under the writer's observation. Mr. Crisp has a mug with the Blacksmith's arms painted in enamel colours.

The forms of the blossom and leaf knobs on these enamel-painted tea services are obviously copies of Worcester, but they are not modelled or finished off with anything like the same care. The lids of the teapots are more dome-shaped than the Worcester, and, unlike the latter, the flange is glazed.

The glaze is soft, but not so soft as the Chelsea, although, like the latter, it is frequently found to have run down the sides in tears in the firing. It is easily abraded, and is sometimes slightly iridescent, and the enamel colours

Plate IV.



LOWESTOFT CHINA. Japan Patterns and Miscellaneous.

From Collection of H. C. Casley.

in the firing seem to merge into it. Probably with the view of improving the white of the ware, the glaze seems to have been tinged with cobalt, and seemingly was more or less in an experimental stage. On some of the blue underglaze painted ware the glaze is comparatively clear; on others it is heavily toned with cobalt. On the polychrome pieces the glaze is sometimes scarcely more than straw-coloured; at other times, where it has gathered in the bottom of the pieces, or at the junction of the handles, the blue is most striking.

Gilding was but sparingly used. It is good in quality, but indifferently applied, which gives it an imperfect appearance. Chaffers quotes some memoranda in the possession of Mr. Robert Allen Johnson, a descendant of Robert Allen, the former manager, which principally relates to the mixing of the colours employed in the factory, but amongst them is a letter from James Mollershead, of Hanley, dated 5th November, 1793, "the process for preparing the gold," which seems to suggest that Allen was not satisfied with the gilding so late as ten years before the closing of the works.

In his Declaration, Abel Bly speaks of two kilns only, which must have been a biscuit kiln and an enamelling kiln, and at the period of its greatest prosperity it is not suggested that more than between 60 and 70 hands were employed. The output cannot, therefore, at any time have been very large. Whether the "blurred" specimens of blue and the coarsely-painted enamel pieces which are sometimes met with were allowed to leave the pottery, or whether they were "seconds" dispersed at the final sale, will probably never be known. It would be satisfactory to think they were the latter.

Much speculation has been wasted as to the singularity of a pottery being established at such a seemingly land's-end part of the country. When, however, it is remembered that in the days of the early frit porcelains the only requirements were a supply of sand and clay, with wood for firing and facilities for water carriage, and

that all these conditions were complied with at Lowestoft, it can readily be seen that the chances of success were as good as at several other parts of the country where soft paste works were located.

Several reasons have been urged as contributing to the closing of the works. One alone was sufficient. The change from wood to coal for firing, enabled the Staffordshire manufacturers, with their proximity to the coal-fields, and the abundant supply of local clays, to make their bone-ash porcelain at such a price as made competition impossible, especially when, on the close of Bristol, the Cornish china stone and clay became available for introduction into the various compositions. Bow, Chelsea, Longton Hall, Plymouth, Bristol were closed down, Lowestoft was bound to go, to be followed later on by Nantgarw, Swansea, Rockingham, and eventually Caughley Derby itself, to say nothing of other minor factories.

After the close of the works in 1803, Robert Allen, the manager, opened a shop for the sale of china in the town, and appears to have done some little business in painting ware bought in the white from other potteries, which he enamelled in a muffle kiln, which he had erected on his own premises. Absolon, at Yarmouth, had been doing a similar business at Yarmouth for some years, enamelling china and glass as souvenirs for visitors to the sea port town. Lowestoft had come and gone, and, although the competition of the English factories had done much to undersell and check the trade in Chinese porcelain, it continued to be imported for some years, for the wars with England and France, and the Taiping rebellion, which almost entirely checked the importation for a time, were yet to come, and Allen seems to have dealt in it, as we see from the oriental teapot in South Kensington Museum, bearing his name and address painted on the bottom.

Reference has been made to the various quarters where illustrations of the museum exhibits and specimens from private collections have been given. They have



LOWESTOFT CHINA. Dated and Inscribed Pieces.

From Collection of W. H. Booth.

been mostly selected on account of their bearing external evidences in the shape of inscriptions and dates to connect them with the Pottery. To the general collector it may be of interest to see side by side with such pieces, some of the specimens more generally accessible. The first four illustrations to this paper have, therefore, been selected with this object from the writer's collection, only those being given as are verified, either by the numbers upon them or by the fragments which have been recently discovered on the site of the Pottery. Plate v. contains a selection from the collection of inscribed and dated pieces in the possession of a neighbour, Mr. W. H. Booth. A special feature is the jug with the Ipswich to Lowestoft coach painted in blue underglaze, starting by the old Spring Road. This jug was especially ordered at the Pottery by a gentleman traveller, who desired to make the coachman a present. The panel of the coach is inscribed "Lowestoft," whilst under the painting appears the inscription, "Willm. Bevein, Lowestoft coachman, 1786." The large "Ellis" plate is dated behind "1770." The small mugs are painted in enamel colours, and exhibit a somewhat novel form of dancette border, intertwined with a running border of tendrils, and another form with ribbons in festoons intersected with a sprig.

It is hoped the observations here recorded may be some contribution towards dispelling the mist which has hitherto obscured the productions of the Pottery, and that it may dispose of the oriental and hard paste theory. A monograph yet remains to be written. Such a work, even of a minor factory, whose productions may have done little to contribute to the development of the Ceramic Art of the country, must possess a value, from an antiquarian point of view, in the hands of a writer with access to the books of the factory, and who does not allow his patriotism to outstrip a due sense of proportion.

EXCURSIONS, 1903.

I. NEEDHAM MARKET, HAUGHLEY, AND WETHERDEN.

The members of the Institute were favoured with bright weather on the occasion of their visit to Haughley Park and its neighbourhood, Wednesday, 24th June, 1903, at the kind invitation of Mrs. Pretyman. The carriages which left Ipswich and Bury were so well filled, that the attendance was equal to that of any of the previous excursions.

The first stoppage was at Needham Market, where the vicar, the Rev. A. C. Dundas, received the visitors at "the wayside chapel of St. John the Baptist," and pointed out several features of interest in his church, especially the double hammer-beam roof, and the fount of good workmanship. The roof, until recently, had been concealed by a ceiling of lath and plaster. In response to the Vicar's request the Hon. Sec. endeavoured to throw additional light upon the history of the building, an account of which is given in Volume IV., page 245, of the Proceedings of the Institute. Mr. Redstone mentioned that he did not agree with the author of that article, the Rev. W. H. Sewell, who ascribes the foundation of the chapel to Bishop Grey of Ely (1458—1478). A church or chapel was standing upon the site at least two centuries before Bishop Grey was appointed to the see of Ely. In a survey of the manors belonging to the Bishop of Ely, in 1277 (see page 270), two chapels, one at Vermundesdon and the other at Needham, are mentioned as being attached to the church of Barking. It is most probable that at Needham, as in other Suffolk parishes, church restoration or re-building was being extensively carried out, whilst the northern and midland counties were plunged in the miseries of the war raging between the rival factions of York and Lancaster.

The early English dripstone worked into the wall above the priest's door, standing in the south wall near the east end, may be a fragment of the old wall; and the pierced buttress leaning against the east wall, may owe its construction to the necessity of erecting a support in a narrow passage-way between the church and an adjacent building. Many wills of the 15th century mention various bequests, such as, the leading of the roof (1460), the erection of a stone cross and three stone beasts upon the porch, '*new-building*' in that year, and confirm the statement of the existence of an early church.

The inscription upon the walls:—

Pray we alle for grace
For hē y^t hath holpe y^s place.
God reward hē for her ded
And heaven may be her mede.

—points to the number of benefactors to the church-building as being

1937.

ALDEBURGH'S TOWN CLERK DEAD

MR. H. C. CASLEY'S GREAT SERVICES TO IPSWICH

WORK FOR PORT AUTHORITY AND CHAMBER OF COMMERCE

The news of the death at his residence, Claremont, Woodbridge Road, Ipswich, last evening, of Mr. Henry Clement Casley will be received with widespread regret.

Mr. Casley, who had been in ill-health since Christmas, was one of the town's grand old men. Until his last illness he practised as a solicitor, and he was also Town Clerk of Aldeburgh. He was in his 85th year.

The youngest son of the late Mr. and Mrs. John Casley at one time resided at premises in Northgate Street, which are now occupied by the County Club.

Mr. Casley was a personality in the official life of Ipswich, his interests for many years being identified with organisations directly connected with the commercial life of the town.

INFLUENCE ON PORT DEVELOPMENTS

Those bodies of which he was more or less the directing head made considerable progress, and public offices benefited through his ability and wise counsel as a member of the legal profession. For a long period he was Clerk to the Ipswich Dock Commission, and during his tenure of that office big changes took place, which eventually led to the developments of more recent years.

With the increasing burden of the work associated with the promotion of Bills in Parliament in connection with the raising of the status of the Port of Ipswich, Mr. Casley found that increasing years and the affliction of failing eyesight, from which ultimately he secured some measure of relief, made it necessary for him to give up his duties as Clerk to the Commission. He filled that office to the general satisfaction of the large and unwieldy body which comprised the Commission years ago.

Mr. Casley was for 48 years the secretary of the Ipswich Chamber of Commerce, which he initiated in conjunction with the late Sir Edward Packard, and although for a considerable time his sphere of usefulness was somewhat of a limited character it was no fault of his that these activities failed—it is different now—to awaken that interest which the circumstances demanded. When Mr. Casley relinquished the secretarial office in 1932 he was presented with a set of silver Georgian "salts" and unanimously elected a life member of the Chamber.

As honorary vestry clerk of St. Mary-le-Tower, Mr. Casley rendered for a number of years ungrudging service, for which on many occasions he received fitting acknowledgment.

ALDEBURGH ASSOCIATIONS

As Town Clerk of Aldeburgh, he rejoiced in the fact that he was not only serving the interests of that ancient borough, with which his family had had long association but he was upholding the traditions of the past.

The Corporation of Aldeburgh recognised in Mr. Casley they had the services of one who occupied the position of Clerk for something more than his interests, and this was reflected in his modest emoluments.

Mr. Casley must have been, if not in point of age, certainly in respect of service, the senior member of the Suffolk Institute of Archaeology, with which he had been associated and actively identified for just over half-a-century.

As long ago as 1886 his name first appeared among those elected to constitute the Council of the Institute, and with one or two short intervals, he continued in office thereafter. From 1901 until the present year he was on the Literary Committee, responsible, with the Hon. Editor, for the publications of the S.I.A. To Volume XI. of the Institute's Transactions he contributed a valuable article on "The Lowestoft China Factory," illustrated with photographs of many fine pieces from his own collection and from that of the late William Henry Booth, with whom he had many other interests in common.

MASONIC DISTINCTION

He was a veteran in Freemasonry, and for long was one of the best-known and keenest figures in the Suffolk Province. Indeed, despite his advanced years, it was only comparatively recently that, owing to ill-health, he was compelled to curtail his activities, but never his very real interest, to which all Freemasons owe a deep debt of gratitude. His initiation at Ipswich in the "British Union" Lodge, No. 114, took place 63 years ago, on March 26th, 1874, and in 1879 he became Master. At the time of his death he was the oldest Past Master in Suffolk.

In 1890 the Lodge in which he was playing such a prominent part honoured him by again inviting him to the chair. Provincial honours came his way in 1879, when he was invested P.P.G.W. In Royal Arch Masonry he was associated with the "Royal Sussex" Chapter, being P.P.T.G.P. in 1882, and in Mark Masonry was invested P.P.J.G.O. in 1882. One of his marked interests was the New Masonic Hall Trust, to which he had long been secretary.

Mr. Casley's main hobby was associated with horticulture, and it was unusual to meet him without a buttonhole of flowers from his garden or his greenhouse. Mr. Casley, who was the possessor of the King George V. Silver Jubilee Medal, was brother of Dr. R. K. Casley, who for many years practised in Carr Street, Ipswich, his residence now being replaced by Woolworths.

more than one (*hē* = *them*, *her* = *their*, in Early English). Doubtless the brethren and sisters of the three gilds—Gild of Holy Trinity, Gild of St. John the Baptist, Gild of St. Thomas—which met in the church, were its chief supporters.

When a careful examination of the building had been made, the carriages proceeded to Haughley Church, where the members from the Bury district had already assembled. Here the rector of Wetherden, the Rev. A. Dimock, kindly acted as guide. He stated that the orientation of Haughley Church exactly coincides with the pole star. Compared with the neighbouring churches in size and proportion it was second only to Woolpit Church. The tower is decorated and of five stages, the exterior and interior pillars of the porch are remarkable for their unusually elaborate, round, and hollow mouldings. A curious feature is the small sanctus bell on the apex of the roof. The east window shows elaborate tracery of the Transition period; and the traces of the remains of the Chapel of the Holy Cross (see page 307) are yet visible in the east end of the south aisle. A small chapel, which stood to the north of the Sacarium, has been removed.

The old Castle mound, in close proximity to the church, was next visited and examined, by the kind permission of Mr. Wilfrid Bevan, of Plashwood. The party assembled on the summit of the mound to listen to a paper on "Haughley Castle and its Park," read by Mr. V. B. Redstone (see page 301). Mr. J. S. Corder made a few remarks upon the subject of the paper, and after a vote of thanks had been passed to the owner (Mr. Bevan) and to the occupier, who had taken great pains to make access to the summit easy and pleasant, the carriages proceeded to Wetherden Church, where the Rector again acted as guide.

Wetherden Church is smaller than Haughley Church, but bears the same general features. The interior tower arch is fine, and is considered to be of Early English construction. The double hammer-beam roof, with its double set of carved figures, or, rather, the harmonising of this roof with the wood carving of the seats, is the unique feature of the church.

The south aisle was built in the 16th century, by Sir John Sulyard, of Wetherden Hall, Chief Justice of the Common Pleas. This aisle constituted a private chapel. It consists of three bays, and within it are the tombs of the founder and his grandson. The desecration of these tombs is noted by W. Dowsing in his journal, 1643, as follows:—

"We brake a hundred superstitious pictures in Sir Edward Suliarde's Isle, and gave orders to brake down sixty more. . . . There were taken up nineteen superstitious inscriptions that weighed sixty-five pounds."

The north chapel retains its vaulting, and is reputed to be the smallest in England.

The base of the exterior walls of the Sulyard aisle, and of the porch, as also the wood carving of the interior and three hatchments,

give the Sulyard arms, with numerous quarterings, marking alliances with the Faynford, Bacon, Good, Andrewes, Weyland, Burnavill, Stratton, Bedingfield, and Sydenham families.

A short and delightful walk across Haughley Park brought the visitors to the picturesque home of the Sulyards, where Mrs. Pretymann offered her guests the most cordial welcome. A free inspection of all the rooms was granted to the visitors, and especial notice was taken of the hall, the grand oak staircase, and the room wainscotted with oak panelling.

The Rev. A. Dimock read an interesting paper on "Haughley Park and the Sulyards."

In 1463 a John Sulyard became possessor of the Manor of Wetherdene. "Sir John Suylliarde descended of the Ancient family of the Suylliards of Aye here in Suffolk was in the time of King Henry the 7th one of the Justices of the King's bench and afterward Lord Cheife Justice of England." ("Suffolk in the xviiith Century," by Reyce, p. 135.) John, the grandson of Sir John Sulyard, was a loyal supporter of Queen Mary, who, tradition states, slept for one night at Wetherden Hall, when her adherents were collecting their forces to oppose the Duke of Northumberland. For his services he received knighthood, and the Haughley estates, possessions of the Duke of Suffolk, which had reverted to the Crown. A manuscript formerly belonging to Mr. Appleton, nephew to Reyce, of Preston, states that the house within The Park was built by Sir John Sulyard in the latter years of the reign of James I., and that his son, Sir Edmund Sulyard, was residing at the Hall in 1653, the year in which the manuscript was written. If such were the facts, the writer must have been living when he could obtain reliable information from inhabitants of Haughley who assisted at the building, and thus we have circumstantial evidence that Sir John Sulyard, Lord Chief Justice in the reign of Queen Mary, did not try nor condemn to the stake "prisoners for conscience' sake" within the panelled room of the old Hall. Sir Edward Sulyard, son of the Lord Chief Justice, was vigorously persecuted as a recusant in the reign of Elizabeth. His son, John, who succeeded to his father's estates in 1605, and was knighted by James I., erected the Hall.

"The Hall was never environed with a broad and deep ditch or moat. Its three leading characteristics were—plenty of materials, large chimneys and small windows."—*Reyce* ms. The east front, excepting the library windows and minor details, remains practically the same as it was when first built.

A vote of thanks was passed for Mr. Dimock's kindness in preparing the paper and in acting as guide during the day. Mr. J. S. Corder and Mr. Cotman expressed the gratitude of all present to Mrs. Pretymann and the members of her household for the warm hospitality which they had bestowed upon their guests.

Before quitting the park, many members took the opportunity of inspecting the grand old tree known as "The Gospel Oak."

II. EXCURSION TO LOWESTOFT AND ITS NEIGHBOURHOOD.

On Thursday, July 30th, the members of the Institute made an excursion to the extreme north of the county. A visit was first made to the curious vaulted underground chambers belonging to the shops of Mr. F. Able, butcher, Cromwell House, and of Mr. R. Simons. These vaults appear to have been used as store-houses late in the 15th century.

Later on a visit was paid to the Marine Biological Laboratory in Waveney Road, where an inspection was made of specimens of labelled fishes as set free by the Government s.s. *Huxley*, to trace their immigrations in the North Sea. In the absence of Mr. Garstang, Mr. C. Foster Cooper acted as guide, and explained the various charts and the object of the work. The method of determining the age of fish was also explained, and specimens of North Sea fauna were shown.

Before luncheon, Miss Coates, of London Road, Lowestoft, kindly invited the members to inspect her interesting collection of china and other local curios.

Luncheon was served at the Suffolk Hotel. The Mayor of Lowestoft (Councillor L. F. Orde) presided. After luncheon Mr. H. C. Casley thanked the Mayor for presiding and for the welcome they had received. He spoke of the manufacture of Lowestoft china and of hard oriental ware, and complimented the inhabitants upon their efforts to protect the East Coast from the erosion of the sea. The Mayor, in reply, announced the great pleasure it gave him to welcome the members of so influential a society as the Suffolk Institute of Archaeology. Votes of thanks were also passed for the kind reception accorded to the visitors by Mr. Garstang and his assistants, and for the help rendered by Mr. C. Ganz of Aldeburgh.

It was in a downpour of rain, which unfortunately continued for the greater part of the day, that the carriages started for St. Margaret's Church. An examination was made of this handsome Perpendicular church, its font, brasses, eagle-desk, and the crypt beneath the chancel. The inclement weather compelled the excursionists to forego a visit to the site of the old Lowestoft china works and to hasten to Blundeston Church, where Mr. V. B. Redstone read a short paper. The building has recently undergone judicious repairs, and still maintains many features of interest to the antiquary. Its association with the life-history of David Copperfield will not be soon forgotten. Traces still remain of "The Sepulchre" in the north wall and of the site of St. James' chapel in the south wall. The corbel stones in the north wall and the head now placed beneath the stoup by the south door appear to be the work of the fourteenth century. The panels of the screen, which is of good workmanship, probably date from the early sixteenth century.

Butts Bacon, who was buried in the chancel, was the grandson of the physician to Henry VIII., and of Sir Nicholas Bacon, of Redgrave.

In the year 42 Edward III. the manor of Blundeston and the advowson of the church was granted by Osbert de Blundeston to Wm. Roger and Hugh Fastolf, and thus began the connection of the Fastolf family with this district, a connection which is brought prominently to our notice in the Paston letters. In 1274 Patrick of Blundeston endowed the church with three acres of land.

It was a long drive from Blundeston to Burgh Castle, and the heavy roads caused great delay, so that only a few remarks were made on the spot about the character and history of this ancient Roman camp. The paper, which the rain prevented the Hon. Sec. from reading at the Castle ruins, is published in this number of the Proceedings. The thanks of the Institute are due to Sir Maurice Boileau, the owner of the ruins, and to Canon Venables, rector of Burgh, for the permission to inspect the Castle, and for the trouble which they had taken to welcome their visitors.

From Burgh Castle a journey was made to Fritton, but there was no time to examine Fritton Church, with its Norman apse and tower of flint and rubble work. The present church extends some distance from the foundations of the ancient church. There are features of Norman and imitative Norman work, barbarised with Gothic. The small piscina within the chancel rails appears to have been recently recut; it may be Norman. The chancel was enlarged in 1350. The mural paintings of St. Christopher with the infant Christ upon his shoulder, and the figure of St. John in the splay of the south window, are clearly visible.

At Fritton Decoy old Hall, Miss Coates, of Lowestoft, kindly arranged to provide her guests with a most inviting tea; an abundance of fruit was placed before the visitors, who fully appreciated this lady's generosity, and before departing accorded her a hearty vote of thanks.

A short time was then given to examine the ruins of St. Olave's Priory, and to listen to Dr. W. A. S. Wynne, who had taken great pains to give his visitors a warm welcome. He had made excavations in the floor of the vaulted rooms, and had thus brought to light the whole of one of the octagonal pillars which support the roof. By this work the true character and early form of the building was made manifest. Everyone present thanked Dr. Wynne for his kindness.

The arrangements for members to enter the train at St. Olaves, considerably shortened the homeward journey.

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GIPPS' ANTIQUITATES SUFFOLCIENCES.

In Vol. VIII. of the Proceedings of the Suffolk Archæological Institute will be found Sir Richard Gipps' *Antiquitates Suffolciences*. It was transcribed from a manuscript in the British Museum. But in that transcript, and I presume also in the manuscript from which it was made, are three large gaps. One of these Mr. Haslewood was aware of and has noted. The other two he was not aware of and has printed right away as if nothing was missing. Consequently the half of one family is tacked on to the half of another family, a bit of one sentence is tacked on to another sentence, and the result is nonsense.

Miss Merelina Stanley, of Heathfield, in Sussex, possesses a manuscript copy of Sir Richard Gipps' manuscript, which has evidently been transcribed, not from the copy in the British Museum, but from some other copy. This copy has the missing folios. She has been good enough to lend me her ms. and has given me permission to supply what was missing in our printed version. For convenience of reference I call these gaps A, B, C, respectively.

Gap A occurs at p. 168, under GOULSTON. This gap Mr. Hazlewood has noted. It will be seen that the last few lines of what is printed under Goulston belongs to Hastings, and that several families are omitted between.

Gap B occurs at p. 184, under MORIEUX, and turns that paragraph into utter nonsense.

Gap C occurs at p. 194, under ROOSE, and does the same by that

What is now printed in italics is as printed in Vol. VIII. What is printed in ordinary type is now supplied from Miss Stanley's ms. All that is now printed in ordinary type was omitted in Vol. VIII.

GAP A. VIII. 168.

GOULSTON to the College for ever. (The remainder of Goulston is missing in the B. M. MS. Goulston is omitted altogether from Miss Stanley's MS.)

GURDON. This ancient family was seated at Assington Hall in Babergh Hundred, by purchase of Corbett. John Gurdon Esq. was one of the Council of State in ye time of the Long Parliament, and thought to be worth £1,400 a year. They bare sable 3 leopards' faces jessanter flow de lyss or.

HAMELDON was a name of great antiquity in the county, and ye family very flourishing *temp.* Henry III., but when extinct is uncertain. They bare arg. a frett g. upon every knott a flower de lyss or.

HANNINGFIELD. This most ancient family was seated at Hanningfield in Lawshall, in Babergh Hundred. William de Harningham (*sic*) was lord of ye manor of Harningfields 29 Edward I., and Hanningfield was buried in Lawshall church 44 Edward III.; but when they failed is uncertain. They bare or a chevron sable.

HARBOTTLE. John was a merchant of Ipswich, and seated at Crowfield Hall in Coddendam, in Bosmere Hundred, by purchase of Woodhouse; but the names did not continue long, he leaving only one daughter and heir, viz., Joan, married to Thomas(?) Risby Esq. of Lavenham. He bare ar. 3 long drops on a bend or; also a border on erm.

HARE. This most ancient family was seated at Brewsyard in Plomesgate Hundred. Michael Hare Esq. built ye hall and left his estate to Sir John Rous of Henham. They were possessed of lands in Horn and Watton 25 Edward III.: the monastery of Brewsyard, Weston and Kemys with ye advowson of Brewsyard, Burgh and Sutton 30 Henry VIII.: the manor of Huntis with the advowson of Saxmundham, the manor and advowson of Micklefield, and ye manors of Woodbridge—Ufford, and Kettleborough 4 Phil. and Mary; and the manor of Bocking Hall 2 Eliz. They bare or 2 barrs g. a chief party per fess indent of the first.

HARVEY. This antient family was seated at Nether Hall in Little Bradley, in Risbridge Hundred, till a sole daughter and heir marry'd Edw. Underhill. They bare party per fess indent ar. and g. Vide *Manuisme*.

HEIGHAM. This antient family was of knight's degree, and seated first at Heigham and afterwards at Barrow in Thingoe Hundred. Sir Clement Heigham was Speaker of ye House of Commons, Privy Chancellor and Lord Chief Baron, *temp.* Phil. and Mary. His son, John Heigham, was High Sheriff 1579. They were possessed of ye manors of Semers 34 Henry VIII.; Nedging with the advowson 1 and 2 Phil. and Mary; and Branches in Cowlidge 1 Eliz., with divers other lands

in Heigham, Barrow, etc. ; and bare sable a fess counter compone or and sable between 3 nags heads erased arg.

HASTINGS. This most antient family was seated at Lydgate in Risbridge hundred for many descents. John Hastings was lord of Lydgate and possessed of one knight's fee and 3 in Withersfield, Bradley, Gazeley; *Horningsheath and Rede. and 5 knights fees in Waldingfields* (etc. as printed).

GAP B. VIII. 184.

Morieux. *This very ancient family was seated at Thorpe in Cosford Hundred, from whom ye town is called Thorpe Morieux to this day. Sir Hugo de Morieux was knight of the shire 6-7 Edward II. Thomas de Morieux was knight of the shire 28 Edward III. They had great possessions at Thorpe, Brettenham, Felsham, and thereabouts, till about 3 Richard II. ; but then the male line failing, Sir Thomas Morieux left Alice his sole daughter and heir marryed to Sir Richard Wallafer. They bare g. a bend arg. billeted sable. Glover 349.*

MOSELL. Of this family was Thomas Mosell, who left Jane, his sole daughter and heir, marryed to Thomas Felton alias Chapman of Coddendam. They bare arg. a chev. between 3 bears' heads coupé sab. murr'd or. Vide vice de lieu.

MOYN LE. This family was very antient, and of knights degree, but failed about the latter end of the reign of Henry III. They bare or a cross engr. g.

NAUNTON HUGO DE. He was lord of Alderton in Wilford hundred, and there ye family continued some hundreds of years, till William Naunton marryed Elizabeth, one of ye daughters and coheirs of Sir Anthony Wingville, and then they removed to Leatheringham in Loes hundred. Sir Robert Naunton, who was Master of the Wards and of ye Privy Council to King James I., and principal Secretary of State to King Charles I., built ye house. He marryed Penelope, ye sole daughter and heir of Sir Thomas Perrot by the Lady Dorothy his wife, daughter of Walter, Earl of Essex, and afterwards Countess of Northumberland ; but having but one only daughter marryed to ye Lord Bayning, he left Leatheringham estate to William Naunton Esq., his brother. This William married Ann, one of the daughters and coheirs of Laurence Pell [Pitt] gent. by whom he had issue 5 sons and 5 daughters, and dyed anno 1635. (Etc. as printed.)

GAP C. VIII. 194.

ROOSE *The last time we meet with this name is among the Benefactors to Trinity College Library in Cambridge, where Roose of Mildenhall is mentioned. They were lords of Sibton, Redsham, and Ringfield, 8 Ed. II., and bare g. 3 water Bougetes sab.*

ROSSE. This family was very ancient and seated at Wissete in Blything Hundred, till Rosse left Anne, his sole daughter and heir, married to Sir John Swillington of Yorkshire. They were lords of Wissett, Spixhall. and Holton, 3 Edw. II., and bare g. a griffin segnante.

ROUSE Anciently le Ruse. This ancient family is now and has been for many generations seated at Henham Hall in Blithing Hundred. Peter le Ruse married the sole daughter and heir of ————Hobert, by whom he had Dennington. His son, William le Ruse, married the sole daughter and heir of Walfre.; his son, William le Ruse, married Avelyne, the sole daughter and heir of John Clouting, of Laxfield. They were possessed of the manors of Worlingworth, Icklingham, Bedfield, Henham Hall, Chevenhall, Dennington, Tyes in Cretingham, Ilketshall, Monks Soham and Soterton, 29, 30, 37 Henry VIII.; Barrews and Russell, 1, 5 Edward VI.; Pakefield and Badingham, 2 and 4 Phil. and Mary; Southwold, Cravens, and Roydon, 1, 16, 24 Eliz.; and lands in Henham, Dynnington, Southwold, and Tannington, Icklingham, Lakenheath, Stow, Bradfield Combust, Great Weltham, Bawdesey, Wantisden, Butley and Tongham, 29 Hen. VIII.; at Rodeham 5 Edward VI.; at Wilby, Laxfield, and Stradbroom, 2 Phil. and Mary. Sir John Rouse was created baronet, Aug. 17, 1660, 12 Charles II. *They bare sable a fess indent or between 3 crescents arg. Vide Clouting, Hobert, Wafre.*