

Ceramics

151. TEA AND COFFEE SERVICE

China, *1800-1810

Chinese Export porcelain

Coffeepot H. 9½" Max. width 8¼"

Teapot H. 6" Max. width 9¾"

Hot water pot H. 5" Max. width 8½"

Stand Diam. 5⅞" H. ¾"

Sugar bowl H. 5½" Max. width 6⅞"

Creamer H. 5⅜" Max. width 6½"

Tea caddy H. 5⅞" w. 3⅜" D. 1½"

Coffee cups Diam. 4⅝" H. 2⅞" (average)

Saucers for coffee cups Diam. 6⅞" H. 1⅜"

Tea cups Diam. 3⅞" H. 1⅝"

Saucers for tea cups Diam. 5¾" H. 1⅜"

Serving plates Diam. 7½" H. ⅞"

Fruit dish Diam. 8" H. 1⅞"

N-106

DESCRIPTION: White Chinese export porcelain tea and coffee service with gilt trim, all bearing gilt script initials JP (John Perkins) in a wreath. Coarse porcelain and glaze with unglazed foot rings. Set consists of the following pieces. Coffeepot (1): lighthouse type with straight tapered spout mounted at angle, double strap handle forked at top and bottom and terminating on body with molded floral decoration. High-domed lid with gilded berry finial and leaves; vent hole in lid. Teapot (1): cylindrical body with S-curved paneled spout and double-strap handle as on coffeepot. Low-domed lid with finial as on coffeepot; vent in lid. Hot water (or coffee-) pot (1): same as teapot but smaller. Stand for hot water pot: circular, flat-bottomed, with nearly vertical scalloped rim. Sugar bowl (1): circular, slightly bulbous body with flared rim. Two pairs of double-strap handles as above. Medium-domed lid with finial as above. Creamer (1): helmet-shaped body with broad lip all around and pouring groove, mounted on a circular pedestal. Curved, horn-shaped handle, cut-off flat at top. Tea caddy (1): flask-shaped body with flat sides, flat bottom, and curved top. Plain cylindrical spout. Small circular lid with finial as above. Coffee cups (12): circular deep bowls without handles. Saucers for



coffee cups (12): circular shallow dish. Tea cups (12): circular deep bowls without handles. Saucers for tea cups (12): circular shallow dish. Serving plates (7): circular plate with angled rim (resembles a modern bread and butter plate). Fruit dish: circular shallow bowl.

PROVENANCE: John Perkins of Boston, Obediah Perkins, John MacGregor Perkins, Ella Jane Perkins, Shumway, Nadeau. The set was given by John Perkins to his bride prior to their marriage.

COMMENTS: The Peabody Museum of Salem, Mass., owns a similar teapot with twisted handles and applied gilt leaves. It was made for a North Shore branch of the Prescott family.

REFERENCE: Nelson, *Directly from China: Export Goods for the American Market, 1784–1930*, p. 72. But see also Lee, *Philadelphians and the China Trade, 1784–1844*, no. 94, for a very similar set.

152. *PUNCH BOWL

China, *1760

Porcelain

Diam. 9½" H. 4¼"

N-213

DESCRIPTION: Circular deep bowl with circular foot ring unglazed on the bottom. White ground with polychrome enamel painting. Outside: panels on opposite sides, each with a cartouche containing a small landscape with trees in purple, framed by scrolls and sprigs; above and below cartouche are three rondels containing trees or floral sprays in orange; background of panels infilled with beige pinwheels; between panels, on both sides, is a Chinese family group consisting of six figures: an adult in a light green robe seated on a low table, the figure flanked by a younger child and an older child or servant; to the right are three more children. Inside: a red line above a red floral border beneath rim; large red flower amidst smaller leaves and flowers on bottom.

PROVENANCE: Ward, Shumway, Nadeau



153. VASE

England, 1860–1880

Stoneware

H. 12¼" Diam. 9"

N-244

DESCRIPTION: Circular vase with pronounced bulbous body, narrow neck, and flaring rim; circular foot. Made in two vertical halves of a white, highly fired clay. Painted brown around rim and base; rest of body canary yellow with grisaille painting of birds on tree branches with flowers and leaves. Same painting inside rim; rest of inside white (clear glaze over white body). Painted in rust color on underside under the glaze: "I / 639" [I is cursive]. Stamped underside under the glaze: "8".

COMMENTS: Based on the painted decoration, the vase appears to be a product of England's Aesthetic movement. The birds-in-foilage design is clearly a western interpretation of a certain type of Japanese porcelain painting and, hence, reflects the mania called Japonisme in France. It is an extraordinarily successful design.



153



154

154. PLATTER

Ralph Hall, Tunstall, England, 1822–ca. 1836

Cream-colored earthenware

L. 19⅛" W. 14⅞"

N-416

DESCRIPTION: Rectangular with rounded corners, incurved rim, and deep well. Transfer-printed under the glaze in varied shades of blue. On front: river scene in center; man and woman on left, the man fishing, a sailboat on right; two stately buildings on far bank, one on left with a high dome and towers, one on right a three-story structure of classical design; all in a frame of C-scrolls and acanthus leaves; surrounded by fruit and blossoms; small acanthus leaf border on rim. Transfer-printed on back: "R•HALLS / SELECT VIEWS / GYRN, FLINTSHIRE / WALES. / Stone China".

PROVENANCE: MacGregor, Perkins, Shumway, Nadeau; when General Lafayette went through Rice City (now Plainfield, Conn.) he was the invited guest of Col. MacGregor. The platter was used by Lafayette to carve the turkey.

COMMENTS: Ralph Hall operated a pottery at Tunstall from 1822 to ca. 1836, following which the firm was known as

169

Ralph Hall & Son, and in 1841 as R. Hall & Co. Hall's most interesting products were dark-blue-and-white transfer-printed plates and platters with floral borders, especially the "Select Views" series, of which this is one. Some other views in the series are Biddulph Castle, Staffordshire; Castle Prison, St. Albans; Pain's Hill, Surrey; and Warleigh House, Kent. There was another series entitled "Picturesque Scenery."

REFERENCES: Geoffrey Godden, *Illustrated Encyclopedia of British Pottery and Porcelain*, p. 176, and Coysh, *Blue and White Transfer Ware, 1780-1840*, p. 38.



154A

155. LIVERPOOL JUG

England, 1790-1810
 Creamware
 N-1048

DESCRIPTION: Circular bulbous body, flared slightly at rim and bottom; flat bottom with foot ring; V-shape pouring lip; applied strap handle. Masonic design, transfer-printed in black, on one side: three castles in a shield with a chevron, two above, one below; a man seated to right wearing knee britches and an apron; beehive above the shield, a sun with a face above that; below, the dividers and square; two columns flanking, one of the Corinthian order, one of the Doric order, both with globes atop; to the left, three pyramids and three lighted candles on a checkerboard; in ribbon above: "THE MASONS ARMS"; below:

The graces and virtues united,
 Regard us with fond admiration,
 Beholding their work so completed,
 In forming the heart of a Mason.

Transfer-printed in sepia on other side: a circular patterned frame inset with four medallions (two hearts, one bow and arrow, and an unknown device); two hearts and two love birds above on branches; within frame a poem:

Art thou not dear unto my Heart
 Oh search that Heart and see
 And from my Bosom tear the part
 That beats not true to thee
 But to this Bosom thou art dear
 More dear than tongue can tell
 And if a fault is cherish'd there
 T'is loveing thee two well



155

PROVENANCE: The jug was given to RWN, ca. 1988, "after being a mason for 50 years" by the Rev. Dr. Robert Stuart.

COMMENTS: There is a creamware mug in the collections of the Museum of Our National Heritage with a similar Masonic design which is described by curator John Hamilton as "an engraving of a Master of a lodge seated beneath a radiant sun and among the working tools of a Mason. He is flanked by the pillars of Solomon's Temple and supports a shield bearing the armorial arms of the Moderns." English Freemasons split in 1738 over changes in ritual into the "Ancients" and the "Moderns."

REFERENCES: Hamilton, *Material Culture of the American Freemasons*, fig. 6.22 and pp. 127–28. For general reference see McCauley, *Liverpool Transfer Designs on Anglo-American Pottery*.

COMMENTS: This is a simple piece of early American earthenware, but its sponged decoration is colorful and quite attractive. Unfortunately, early American earthenwares have been only spottily studied, and the literature is insufficient to identify the origins of this example.



156. DISH

Connecticut or New York, 1820–1840

Coarse earthenware

Diam. 11" H. 2³/₄"

N-424

DESCRIPTION: Red earthenware with clear glaze. Circular body with flat bottom; plain inside; heavy rim scalloped on outside; outside of body fluted. Heavily potted. Outside and rim sponged in black and yellow.

PROVENANCE: MacGregor, Perkins, Shumway, Nadeau



156

157

157. MILK PAN

Possibly Coventry, Connecticut, *1720–1740

Earthenware

Diam. 15¹/₈" H. 4⁷/₈"

N-514

DESCRIPTION: Cream-colored earthenware with a reddish tint. Circular bowl with large flaring sides and rounded rim. Rudimentary semicircular handles applied flat to two sides. Flat bottom. Brown glaze on interior only.

PROVENANCE: MacGregor, Perkins, Shumway, Nadeau

COMMENTS: See previous entry.

158. PITCHER / JUG

Possibly United States, *1810–1830

Earthenware

H. 7³/₈"

N-413

DESCRIPTION: Creamy-gray earthenware covered on outside with a dark green glaze. Circular somewhat bulbous body with a straight neck, pouring lip, C-shape handle, and a flat bottom. Cast in two halves vertically. Impressed design: diamond and leaf pattern around middle, large acanthus leaves around base, small acanthus leaves below neck, pairs of diagonal ribs around neck with a single floral medallion on each side of neck; eagle's head spout, serpent head on handle.

PROVENANCE: MacGregor, Perkins, Shumway, Nadeau

COMMENTS: A surprisingly similar piece is a molded dark-green-glazed pitcher made by David Seixas who worked in Trenton, N.J., and Philadelphia from 1817 to 1822, but it is coarser.

REFERENCE: *Classical America*, no. 128.

