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ANSWERS TO ENQUIRIES

Howden (Liverpool). The title Beaker is generally used for a cylindrical vessel with a mouth which widens like a trumpet end. This shape is common in Chinese wares and often forms part of a set of chimney ornaments such as those made by Pennington of Liverpool.

Pearson (Windermere). Those Chelsea-Derby figures, the Mansion House Dwarfs, are thus accounted for in Mr. Litchfield's "Pottery and Porcelain," 2nd edition, published in 1880. "These quaint figures are the china representations of two human dwarfs who used to stand outside the Mansion House, some 120 or 130 years ago; their curious appearance being enhanced by some advertising placard attached to their costume (which was also regulated by the particular business in hand), and they acted for their employers in a similar fiduciary capacity to that filled by our modern 'sandwich man'." These dwarfs were also made in pottery, probably by Enoch Wood.

Pickford (Brighton). You put a question difficult to answer. Why have Continental firms been allowed to put the marks of English firms on imitations of their wares? In the first place, I should imagine that English law has no jurisdiction on the Continent; and secondly, the firms whose wares are imitated are (with the exception of Worcester) no longer represented. The only legal hold a purchaser might have would be against the person selling a forged piece as the genuine article—knowing it to be a fake. It must be remembered, however, that a dealer can be deceived as well as a collector. Some English firms, Derby, Worcester and others, occasionally marked pieces copied from Continental models with their original mark (crossed swords of Dresden, for instance) though with no intention of fraud.

DUNCAN PHYFE FURNITURE

W. J. (Maidstone). Duncan Phye (1768-1854) was a furniture maker and designer whose work in the U.S.A. equals in fame that of Hepplewhite and Sheraton in England. Born in Scotland, he went to Albany, New York, at the age of sixteen, moving to New York City early in 1790, where he remained until his retirement. Phye was heir to the art of Chippendale, Robert Adam, Hepplewhite and Sheraton. Yet his best work had a grace and strength of a distinct character easily recognizable. His furniture is a good indication of sophisticated taste of New York society in the early XIXth century, for Phye's work was done mostly for people of means. Mahogany was his favourite wood; there was no inlay. Cameo-like carving of acanthus leaves, dogs' feet, festoons of drapery and the lyre (a favourite *motif*) characterized his tables, chairs and sofas. He occasionally used brass-mounted feet, but always with restraint. In 1818 the influence of the Empire style began to show itself in his productions, though he succeeded in impressing it with his own refinement. After 1830 the output of his workshop was seriously affected by the ugly fashions that prevailed. He himself called it "butcher work."

J. M. O. (Edinburgh). I have just bought a pair of plain, barrel-shaped decanter-like bottles, each standing on three shell feet. Around the neck are two rings. The base, instead of being closed like a decanter, is open with the lower rim curled upward and inward to form a gutter about two inches deep. Could you tell me the function of these decanters and their date?

These are wasp or fly catchers. The gutter was charged with sweetened strong ale as an insect bait. The insects soon found their way into the decanter, where the alcohol fumes made them drowsy, so that, casting discretion to the wind, they alighted upon the luscious liquid and were drowned. The glass stoppers appear to be missing from this pair. Such decanters are seldom found in pairs and usually the necks are either plain or decorated with three rings. The date of this pair would be about 1780.

DOVE. The dove as a crest is borne by the following families:—Albeney, Alberly, Alberty, Alderson, Allardice, Allen, Aillsop, Aillsup, Alsop, Ardington, Arthington, Baldwin, Balston, Barclay, Barker, Barrow, Beckwith, Blanckagam, Bradston, Brasier, Brazier, Brummel, Brummell, Buchanan, Burt-Marshall, Calderwood, Campbell, Chalmers, Clayton, Collingwood, Cowcher, Creed, Dabetot, Dabitot, Daniels, Darroch, David, Davy, D'Olier, Dowdall, Duffield, Duguid, Durie, Dury, Dylkes, Edwards, Exeter, Fairholm, Fairholme, Finnie, Leith-Forbes, Foulis, Fowllis, Francis, Frederick, Gairdner, Garioch, Girvan, Golbourn, Gonvill, Goodwright, Gordon-Cumming-Skene, Goulburn, Grayhurst, Gypsies, Hall, Hanson, Harkness, Higgan, Hill, Hodgson, Hodson, Hopkin, Hunter-Marshall, Ireland, Irland, Irliland, Irwin, Jackson, Jessop, Jolly, Kennison, Laing, Lang, Langdon, Law, Learmouth, Leith, Lemoine, Lendrum, Leslie-Duguid, Leveret, Lord, Lumley, Makepeace, Marshall, Mayo, Monnoux, Morant, Morland, Mower,

Moyes, Murray, Mussenden, Newmarch, Newsham, Newville, Noyes, Oldham, Omer, O'Sheehan, Pearson, Petrie, Phaire, Pigott, Pinford, Plunkett, Porteous, Prior, Puller, Rathbone, Revett, Ribton, Ross, Rubridge, St. Clair, Salt, Sand, Saptie, Scarisbrick, Scott, Shanan, Shand, Shearman, Sinclair, Skirrow, Smith, Southcomb, Stuart, Surdevile, Tattersall, Tallis, Thornburn, Tothill, Towle, Travess, Trimmer, Turvile, Vicars, Wade, Waldie, Walker, Walters, Walkinshaw, Ward, Warner, Whannell, Whittington.

A FINE PEWTER FLAGON



THE fine pewter flagon illustrated above was made by John Hardman and Thomas Leatherbarrow, of Wigan, c. 1700. It is in the collection of Roland J. A. Shelley, F.R.Hist.S., President of the Society of Pewter Collectors. One of a pair, the other of which is owned by Dr. A. J. Young, of Christchurch, Hants, these two flagons are of a probably unique type in pewter. The late Howard H. Cotterell, in his profusely-illustrated work, *Old Pewter: Its Makers and Marks*, has not included an illustration of a similar piece, as he would have done had he come across any during his long experience of old pewter. Mr. Shelley's flagon is 13 inches high, to top of thumbpiece, whilst the spreading base is 9 inches in diameter, and is a church piece.

"WIGAN & LIVERPOOL PEWTERERS"

"Wigan and Liverpool Pewterers," by Roland J. A. Shelley, a paper read before the Historic Society of Lancashire and Cheshire at Liverpool, is of much more than the local interest the proceedings might suggest; the hesitant pewter novice will have his imagination fired and the veteran collector willingly browse over the feuds and the good and bad conduct of those early pewterers (the earliest reference is to Rafe Bancks of 1470). There is a useful list of the Wigan Pewterers and the extracts from the Wigan Court Leet Rolls and other records excite a wish to know more of the medieval history of Lancashire.