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Dr Glaisher also exhibited a sgraffiato-ware cup ($3\frac{3}{4}$ inches high, the bowl $4\frac{1}{2}$ inches in diameter), with four handles and the inscription "John Jenkins his dish Dicenber (*sic*) 1634." The underneath clay is brown, and the upper one yellow: the whole covered by a lead glaze. The inscription occupies the space between two consecutive handles. The three similar spaces between the other handles are occupied by three different flowers, in all of which a considerable portion of the upper clay has been removed. Each flower is enclosed by a rough frame of dots. The outsides of the handles are decorated with horizontal scratches, and beneath them tree-shaped decorations are scratched. Fig. 4 shows the cup and one of the flowers, and fig. 4a the inscription. In fig. 4 the shaded portion represents the underneath (dark) clay, and the unshaded portion the yellow clay.

The earliest piece of sgraffiato ware recorded by Hodgkin is dated 1670 (No. 206), so that the present piece is 36 years older if the date is to be relied upon. The possibility of doubt in regard to the date arises from the fact that the line forming the loop of the 6 is continued beyond the long stroke, so that the figure somewhat resembles an 8 with the upper half of the top loop erased (see fig. 4a). Apart from the shape of the figure, however, the character of the piece and the use of the word 'dish' for an upright vessel render the date 1834 unlikely.

The exhibition of these four pieces was accompanied by a historical account of the manufacture of salt-glazed and sgraffiato wares in England, illustrated by specimens. Sgraffiato wares have never been much made in England, and attention was directed to a Doulton vase, decorated in this manner, with the date 1879.

EXHIBITION OF DELFT PHARMACEUTICAL WARE.

By MR W. AMBROSE HARDING.

Preserved in the comparative security of the apothecary's shelf considerable numbers of these drug vessels have survived the fate which has overcome so many of the domestic pieces, and so have the merit of being examples of Delft-ware of fairly

frequent occurrence; the inscriptions upon them throw an interesting light on the state of pharmacology at the period of their manufacture, whilst their quaint and varied forms and simple directness of decoration give them a peculiar charm sometimes wanting in pieces of purely decorative intention.

It is unnecessary to do more than summarise the chief points in the history of Delft-ware, referring the reader for fuller information to the work of M. Havard¹, to Dr Glaisher's monograph², and amongst writers on English Delft-ware to Mr Hodgkin³, M. Solon⁴, and Professor Church⁵.

Herman Pietersz, a potter of Haarlem, came to Delft in the height of its prosperity. We hear of him first in 1584, when he married and acquired considerable property. In 1600 he paid hearth tax on one potter's kiln. In 1611 the artists and craftsmen of Delft gathered themselves together into the Guild of St Luc; in its Act of Constitution occurs the first mention of pottery, and first among the eight master-potters mentioned in its *Meesterboek* commencing in 1613 stands the name of Herman Pietersz. Little more is known of him. It is not clear how he obtained his knowledge of tin enamel⁶.

The Guild of St Luc founded a school of design, insisted on a long and effective apprenticeship, secured its members from unauthorised competition, attended to their wants in sickness and old age, registered and protected the signs and marks placed by master-potters on their wares.

The earliest productions of the Delft potters, usually painted in blue, are remarkable for the fulness of their decoration, which chiefly consisted of crowded battle scenes and historical subjects, such as would appeal to a people just emerging from a long and strenuous struggle for freedom and independence. The absence

¹ Havard, *Histoire de la Faïencé de Delft*. Paris, 1878.

² J. W. L. Glaisher, *Delft Ware* (Journal of the Society of Arts, Vol. XLV., p. 665).

³ Hodgkin, *Examples of Early English Pottery*, 1891.

⁴ Solon, *The Art of the Old English Potter*, 1883.

⁵ Church, *English Earthenware* (South Kensington Art Handbooks).

⁶ M. Havard has brought forward indisputable evidence to prove that Herman Pietersz first promoted the manufacture of Delft-ware, and that sometime between 1596 and 1611, probably in the year 1600, the first pieces were made.

of Oriental ornament on these early pieces tends to refute the theory that Delft-ware originated in an attempt to imitate the porcelains of the East. It was only in 1641 that the Dutch East India Company, after the expulsion of the Portuguese from Japan, established themselves on the island of Deshima, in the harbour of Nagasaki¹, and commenced to export porcelain in any quantity, and so furnish the Delft potters with fresh means of inspiration.

The Delft potteries produced their best work between 1650 and 1710 and reached their greatest prosperity about 1680, when thirty factories were in existence. To this period belong the masterpieces of Fictoor, the Pynackers, and Van Eenhoorn, decorated in polychrome and gold, sometimes upon a black ground, and the finest examples of the still more successful imitations of porcelain in blue for which Delft became particularly celebrated.

In the 18th century Delft pottery assumed a commercial aspect. Utilitarian pieces of every kind and quality were manufactured in immense numbers, and as the output of the factories increased the artistic excellence of the ware diminished. Before the middle of the century the potteries had begun to decline. In 1794 only ten factories remained; in 1850 the last one disappeared, and this beautiful but friable ware gave way to European porcelain and the more durable earthenwares and stonewares of modern times. Meanwhile Delft-ware had been manufactured, in some cases with considerable success, in England, Germany, Switzerland, Italy and other countries. In England, where tin-enamelled ware approached most nearly to the Dutch original, Delft-ware was made at Lambeth in the 17th century and at Bristol 'as early as 1706 and as late as 1784².' The Bristol imitations of blue Oriental porcelain equalled at times the work of the Dutch potters, and with these pieces was frequently associated a floral decoration in pure white upon the greenish-blue tint of the white enamel. Delft-ware was also made in Liverpool and in Staffordshire, whilst the very large amount of tin-enamelled ware found in the Eastern Counties

¹ Audsley and Bowes, *Keramic Art of Japan*, 1881.

² Prof. Church.

suggests the possible existence at one time of Delft factories, doubtless small and isolated, in eastern England¹.

Owing to the immense amount of Delft-ware exported from Holland the name 'Delf' was used, and still is used in some places in England, to denote all kinds of common domestic earthenware just as the name China has become a generic term for all kinds of porcelain.

We now come to the consideration of Delft pharmaceutical ware.

Delft drug vessels painted in polychrome are rare; the devices on all the pieces exhibited are executed in the usual blue, and a glance at the accompanying plate will convey far more clearly than any written description an idea of their great variety of form and decoration.

The diverse forms of these pieces may be traced to three distinct types, viz., the bottle, the drug pot, and the syrup pot. Only one example is shown of the pharmacy bottle (Fig. 32). This piece is 10 $\frac{3}{8}$ inches high and its decoration is tricked in black. The blue colour has crazed, showing the white enamel through the cracks, and appears to have been applied after the enamel had been fired. Decoration upon baked enamel was not unknown to the potters of Delft, but this piece judged as a whole does not seem to be of Dutch origin.

The drug pot usually takes the form of a cylindrical jar with straight sides, generally relieved by mouldings round the neck and base (Fig. 40), provided with a vertical rim surrounding its mouth for the reception of a flat brass cover (Figs. 20, 21, 23 and 24). A modification of this vessel consists of a more or less oviform pot in which the vertical rim is superseded by a lip, which is curled over possibly to enable a vellum cover to be tied down with string (Figs. 42 and 43).

The syrup pot has a spherical or oviform body furnished with handle and spout supported on a slender pillar spreading out into a wide circular base. The profile and front aspect of a common variety of this vessel may be seen in Fig. 10 and Fig. 29. The handle is occasionally absent as in Figs. 14 and

¹ Downman: *English Pottery and Porcelain*, 1896, p. 12, and Dr Glaisher *ut supra*.

16; the vertical rim and curled lip suggest covers of brass or vellum as in the case of drug pots, and it is not impossible that in some instances the well-formed spout was designed to receive a metal cap (Figs. 35 and 41). The syrup pot was one of the test pieces which the apprentice was required to throw and fashion correctly when examined by the Guild of St Luc.

The hybrid combination of syrup pot and drug pot seen in Figs. 11 and 15 may be considered as the prototype of the pharmacy jug, a fourth kind of drug vessel of which no example is exhibited.

The decoration on Pharmaceutical Delft-ware is generally confined to the label which is often elaborately ornamented. Whether the angels, peacocks, baskets of fruit, scallop shells and other devices were mere decorative artifices or have an emblematic or other meaning is a matter which it is difficult to determine. They are not always associated with a particular factory. The well-known peacock design (Fig. 40) seems to have been a favourite one with the potters of Delft; the pot seen in Fig. 26 bears the monogram of Anthony Pennis (1759), that seen in Fig. 27 is signed by Johannes Van Duyn (1764)¹.

The scroll surmounted by an angel's head with wings (Figs. 6 and 37) is a characteristic English pattern, and Mr Hodgkin illustrates a similar syrup pot and drug pot of Lambeth manufacture dated respectively 1666 and 1673. The example dated 1653 (Fig. 5) may also be ascribed to Lambeth.

The pot shown in Fig. 2 bears the mark of the Delft factory of the Greek A as seen on the base shown in Fig. 28. The base of Fig. 7 is seen in Fig. 25 inscribed 'L. P. Kan,' the mark of the Delft factory of 'The Ewer.' Fig. 4 bears the mark of the same factory.

The syrup pots had their bases usually filled up and glazed (Fig. 9). In Fig. 1 is seen the hollow unglazed base of the vessel shown in Fig. 30. The base of Fig. 35 is seen in Fig. 9, that of Fig. 38 is similar to the smaller base seen in Fig. 36. The marks on both these pieces are unknown to me. Fig. 19

¹ The dates given are the years in which they deposited their marks in the Guild of St Luc.

shows the base of a piece which appears to have been put during the second firing upon the mouth of a similar pot placed below it in the seggar—an unusual and careless proceeding.

These hand-produced pharmaceutical vessels solve the whole mystery of decorative art by satisfying the taste without encroaching upon the demands of utility, and their quaint and varied forms contrast favourably with the cylinders of harder earthenware and glass which superseded them in the early part of the nineteenth century¹.

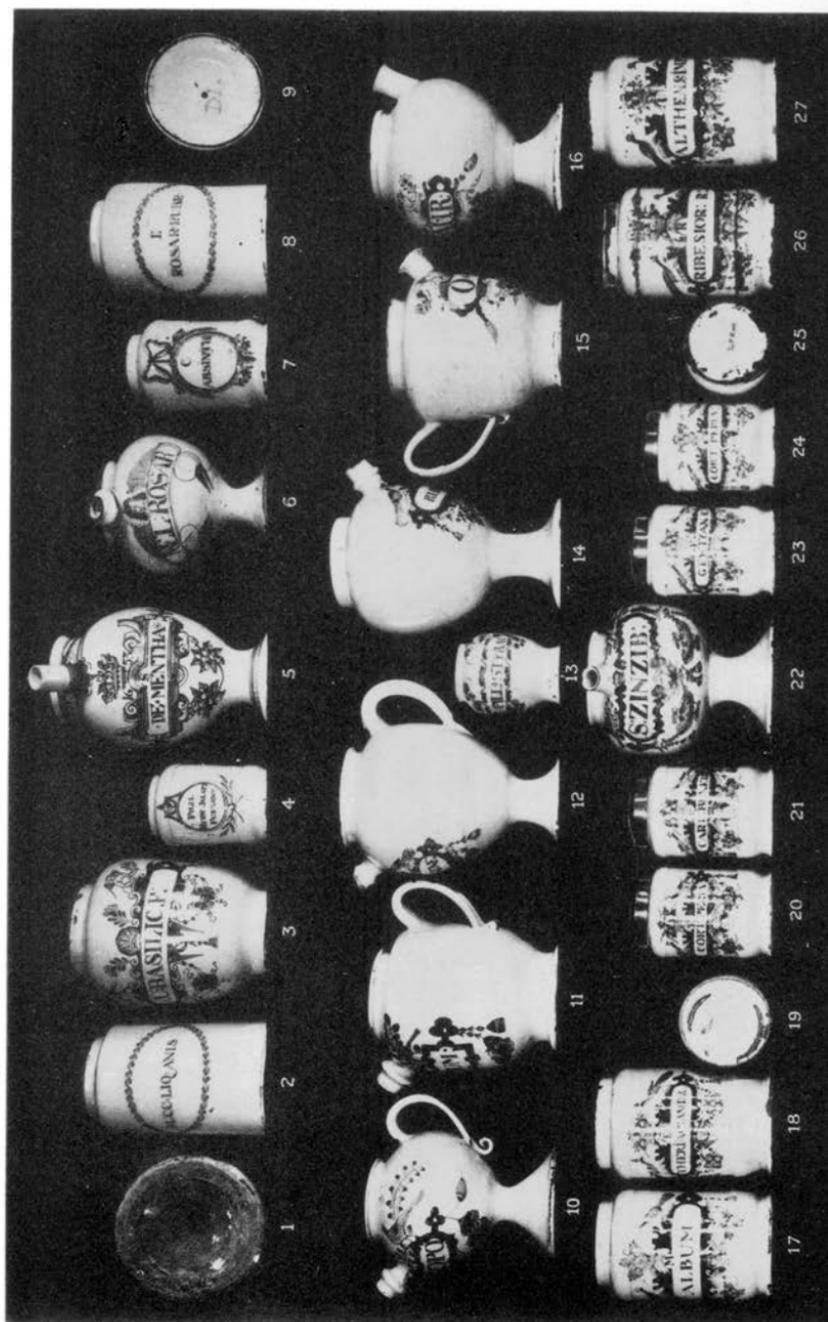
The following is a list of names of drugs found by the writer inscribed on Delft Pharmaceutical Ware².

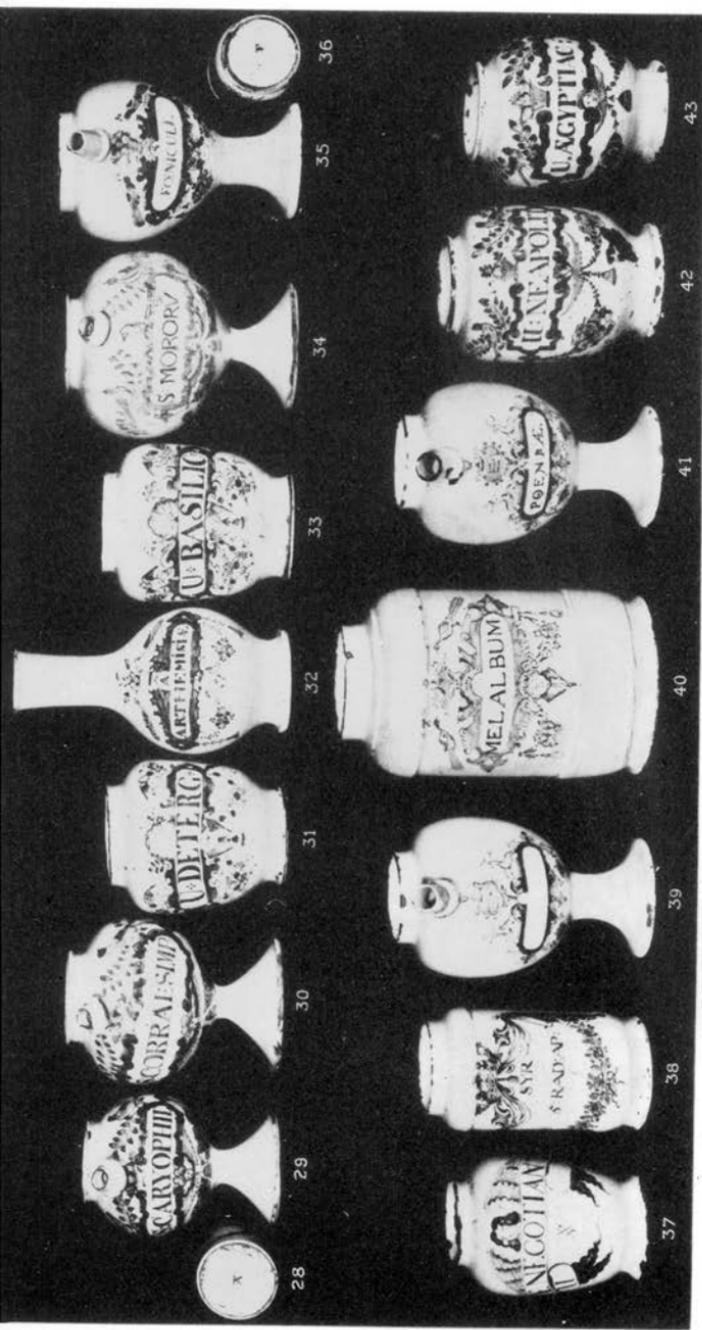
| | |
|--------------------|--|
| A. ARTEMISIAE | Aqua Artemisiae, a simple distilled water prepared from Mugwort (<i>Artemisia vulgaris</i> , Linn.). |
| C. ANTHOS | Conserva Anthos. A conserve of Rosemary (<i>Rosmarinus officinalis</i> , Linn.). Syn. <i>Anthos</i> . |
| E. ABSINTHI | Extractum Absinthii. Extract of Wormwood. |
| E. ABSINTH } | |
| E. CARD. BENED. | E. Cardui Benedicti. Extract probably of the Blessed Thistle (<i>Carduus benedictus</i>). |
| E. CORT. PERUV. | Extractum corticis Peruviani. Extract of Peruvian bark. |
| E. GENTIANIAE | Extractum Gentianae. Extract of Gentian. |
| E. HYOSCYAMI | Electuarium Hyoscyami, an Electuary prepared from Henbane (<i>Hyoscyamus niger</i>). |
| E. NECOTIAN. U. | E. Necotiana Unguentum. An ointment of tobacco. 'Is the best ointment that is for gouts of all sorts' (Culpeper). |
| E. PILL STYRAC. | E. Styrace pilulae. Pills of Storax. <i>Styrax Calamita</i> was used. |
| E. RHEI | Extractum Rhei. Extract of Rhubarb. |
| E. ROSAR. RUB. | E. Rosarum rubrarum, an Electuary (probably) of the Red Rose (<i>Rosa Gallica</i>). |
| EL. THERIAC. ANDR. | Electuaria Theriaca Andromachi, or Venice treacle. 'It resists poyson, and bitings of venomous beasts, inveterate Head-ach, Vertigo, Deafness, the Falling sickness, Astonishment, Apoplexies, dulness |

¹ Cf. 'Pharmaceutical Ceramics' in *The Chemist and Druggist*, 27 Jan. 1900.

² The quotations from Culpeper are taken from: 'Pharmacopoeia Londinensis; or, the London Dispensatory...By Nich. Culpeper, Gent., Student in Physick and Astrology.' London. George Sawbridge, 1675. Cf. also 'Pharmacopoeia Collegii Regalis Medicorum Londinensis.' Londini, MDCCXLVI., and 'Pharmacopoeia Collegii Regii Medicorum Edinburgensis,' Ed. 3. Edinburgi, MDCCXXXV.

- of sight, want of voice, Asthmaes...Feavers, Dropsies, Leprosies, ...and is a good remedy in Pestilential Feavers' (Culpeper). This mixture contained more than sixty ingredients, including the dried flesh of vipers. It is said to have been composed by Andromachus, physician to Nero.
- MEL ALBUM }
M. ALBUM }
MEL ROSAR.
- O. HYPER.
- O. VIOLARUM
- R. RIBESIOR. R.
- S. ALTHEAE FERN.
- S. CAPILLOR. VENE.
- S. CARYOPHIL
- S. FLOR. CHAMOM.
- S. CORRAL. SIMP.
- S. CORT. AUR.
- S. CYDONIOR.
- S. ERISIMI
- S. FOENICULI
- White honey.
- Mel Rosarum or Honey of Roses. A syrup of the flower of the Red Rose (*Rosa Gallica*) made with honey.
- Oleum Hyperici. Oil of St John's Wort (*Hypericum perforatum*, Linn.).
- Oil of Sweet Violets (*Viola odorata*, Linn.).
- Rob Ribesiorum rubrorum or Rob of Red Currant (*Ribes rubrum*). 'Rob or Sapa, is the Juyce of a Fruit, made thick by the heat either of the Sun, or the Fire...it is usually made...sometimes thicker than the honey' (Culpeper).
- Syrup of Marshmallow (*Althaea officinalis*, Linn.).
- Syrupus Capillorum Veneris or Syrup of English maiden-hair fern (*Adiantum Capillus-Veneris*, Linn.).
- Syrupus Caryophyllorum or Syrup of Cloves (*Eugenia caryophyllata*, Thunb. *Caryophyllus aromaticus*, Linn.)
- Syrupus florum chamomillarum, or Syrup of Chamomile Flowers.
- Syrupus e Corralis simplex, or Simple Syrup of Red Coral. Composed of powdered red coral dissolved in juice of Barberries boiled into a Syrup with Sugar. 'Special good for Hectic Feavers, etc. And indeed it had need be good for something, for it is exceeding costly. Half a spoonful in a morning is enough for the Body, and it may be too much for the purse' (Culpeper).
- Syrupus Corticis Aurantii, Syrup of Orange peel.
- Syrupus Cydoniorum, Syrup of Quinces (*Pyrus Cydonia*, Linn.).
- Syrupus Erisimi, or Syrup of 'hedge mustard' (*Sisymbrium officinale*, Scop. Syn. *Erysimum vulgare*).
- Syrupus Foeniculi. Fennel (*Foenicula vulgare*, Gaetn.)





Approximate Scale 1 Foot.

DELFT PHARMACEUTICAL WARE

This plate is presented by Mr W. A. Harding.

- S. DE HYSOPO Syrup of Hyssop (*Hyssopus officinalis*).
- S. DE MENTHA Syrupus de Mentha or Syrup of Spearmint
(*Mentha viridis*, Linn.). Peppermint (*Mentha
piperita*, Sm.) was not used till the eighteenth
century.
- S. MPRORV. Syrup of Mulberries (*Morus nigra*, Linn.). 'Being
eaten in the morning' they cure 'Inflammations
...of the Mouth and Throat, mixed with *Mel
Rosarum* in which Receipt they do best¹.'
- S. POENIAE Syrup of *Peonia corralina*.
- S. PRASIO Syrup of horehound (*Marrubium vulgare*, Linn.
Syn. *Prasium*).
- SYR. 5. RAD. AP. Syrupus quinque radicum aperientium. The
roots were Smallage, Fennel, Parsley, Butchers'
broom and Asparagus.
- S. SIMPLEX Simple Syrup.
- S. ZINZIB. Syrup of Ginger.
- SUCC. LIQ. ANIS. Succus Liquoris Anisi. Juice of Aniseed (*Pim-
pinella anisum*, Linn.).
- U. ALTHEAE SIMPL. Unguentum Altheae Simplex. Simple ointment
of Marsh-mallow.
- U. BASILIC. Unguentum Basilicum. There are four kinds of
U. BASILICUM } this ointment. The 'Flavum' consisted of
U. BASILIC. F.) olive oil, yellow wax, Burgundy pitch, etc.
U. DETERG. A 'detergent' ointment².
- U. EGYPTIAC. Unguentum Egyptiacum, an ointment composed
of verdigris, honey and vinegar.
- U. NEAPOLITANUM Unguentum Neapolitanum. One receipt is as
follows:—'Take of Hogs grease washed in
juyce of Sage a pound, quicksilver strained
through leather killed with spittle four ounces,
Oyl of Bays, Chamomel and Earthworms, of
each two ounces; Spirit of Wine an ounce;
yellow Wax two ounces; Turpentine washed in
juyce of Elicampane three ounces, Powder of
Chamepitys and Sage, of each two drams; make
them into an Oyntment according to Art.'

The writer is greatly indebted to Dr Glaisher for much valuable information given when these Delft drug vessels were exhibited to the Society.

¹ J. Evelyn, *Silva, or a discourse of Forest-Trees*, 1706 (Ed. 4).

² The composition of this is unknown to me.

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