



SHAKESPEARE and STRATFORD **as modelled in Crested China**

The start point is always the most difficult when putting pen to paper. There has been much written about Shakespeare, and I've no intention of adding any more; but I should like to add a few words about the crested china associated with the great bard, not least because during the course of my searches I have come to question a small number of previously held beliefs about the china.

As any crested china collector will attest to, there are an infinite number of themes that are possible for collecting, and yet I have not, to my knowledge, ever come across a collection associated with Stratford and Shakespeare. Perhaps, just perhaps, after our weekend fair and AGM in Stratford, we might attract a new member or two!

It was William Henry Goss's son, Adolphus, who travelled the country seeking new agents. When negotiating sales (and there is no actual evidence for this) it is not unreasonable to think that the discussion would include possible local models, and that the agent would take the lead in this as he would have the knowledge of what tourists were wanting. The Stratford agent was William Pearce of the 'Shakespearean Depot' 6-7 Bridge Street, and from his advert in "The Goss Record" we can see that the tourist had a selection of "my quaint and interesting shapes" to choose from. William Pearce, arguably one of the most successful of all the Goss agents, is listed in all 9 issues of *The Goss Record* as the Stratford agent. A jeweller and china-dealer by trade, he sold an abundance of items: walking sticks from "Shakespeare's woodland" with silver mounts, crosses made of oak from Stratford Church, Nine-Men's Morris "copied from the original board in Shakespeare's House". Pearce operated from at least 1881 up until at least 1922, lived to be 95, and served as Mayor at one time.

WILLIAM PEARCE,
Shakespearean Depot, STRATFORD-ON-AVON.



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For Particulars and prices of these Models illustrated above, see opposite page.

NO COLLECTION IS COMPLETE WITHOUT ONE OR MORE OF THESE SHAKESPEAREAN MODELS.

Before looking at the Goss china models, a note on the arms of Stratford might be appropriate. The blue chevron represents the river Avon, and the three red leopard's faces come from the Royal coat-of-arms of Richard the Lionheart, who gave the original charter to the town in 1196. (These arms were changed in 1984.)



Shakespeare's Arms were actually granted to his father, John, in 1596 and are a pun on the name, incorporating a spear as they do. There is a very rare second version, in both black and coloured, titled "Shaksperian (sic) Relics" and which has only been seen in connection with a small transfer portrait of Shakespeare and, on the two examples I know of, with an agent's base stamp for "Lambert Stratford on Avon". Who this retailer is remains a mystery, even the Shakespeare Birthplace Trust (SBT) have been unable to identify him, though they do have in their collection a saucer with a transfer of Shakespeare's house and the Lambert mark to the reverse.



Shakespeare's Birthplace: (see photo BC) John Shakespeare, William's father, lived and worked in this house for 50 years. He married Mary Arden and they had a total of eight children. The house doubled as a glover's shop where John worked. Around 20 years after its construction, a two-roomed cottage was added to the western end of the house, which is now known as Joan Hart's cottage. Shakespeare's sister Joan lived here with her husband William Hart in the early 17th C. John Shakespeare died in 1601 and, as the eldest child, William inherited the house. He leased part of the property and it became an inn, later called the Swan and Maidenhead, which remained in the house until 1847. When Shakespeare died he left the house to his daughter Susanna, although Joan Hart continued to rent the property as her home. When Susanna died the house passed to her daughter, Elizabeth. Although Elizabeth married twice, she had no children, so when she died the house fell to Joan Hart's descendants. The house was owned by the family until it was bought in 1847 by the Shakespeare Birthplace Trust. There are any number of models of the house, by an equal number of makers, such was its popularity to the Victorian and Edwardian visitor.



Ann Hathaway's Cottage Shottery (approx 1 mile west of Stratford) is amply accommodated by just about any of the makers of coloured cottages. The Goss version is listed in two sizes in the 'Price Guide', but in May 2020 a middle size was reported (see photo BC). In the *Goss Record* the night-light is referred to as "made for use as a Fairy-light". There are also 3rd period examples in Royal Buff Ware, as well as a lovely GOSS COTTAGE POTTERY advertising plaque in the form of Ann Hathaway's house. My question about this model (every model has a question attached to it, don't you find?) is when you look at the cottage as it is visited today, you will notice that the china representations only show the approx two-thirds to the right side of the whole. Writing to the Shakespeare Birthplace Trust, who manage the cottage, they wrote back: *In relation to the model of Anne Hathaway's Cottage, I think it may be possible that this model ties in with a change in how we culturally perceived that part of the building that was the home of William Shakespeare's wife. The Hathaway family moved into the*

house, then known as Hewland's Farmhouse. in 1543 as tenants. When they moved in the house was half the size, like the model you have. They purchased the cottage in 1610 and at some point, between 1610 and 1624, they extended it - which is the higher part of the current building. The family were forced to sell the cottage in 1838, after which they remained as tenants. The then landlord split the cottage up into three separate homes and the Hathaway's remained living in the central part of the cottage. The family opened their home to passing tourists and they put a plaque on their home, like the one depicted on the model. I suspect that the model is trying to show the original - not extended - farmhouse that Anne Hathaway lived in between 1556-1582. It is also possible that they are trying to reflect the cottage that visitors visited at the end of the 1800s. The cottage was purchased from the landlord in 1892 by the Trust and the partitions were not removed until about 1900, so visitors only saw the central section until that point.



Whilst on the subject of buildings, and as a final note, I'd like to mention the two Goss models of Harvard University - Holden Chapel and Massachusetts's Hall. It's long been pondered as to why these two American buildings were modelled, and maybe the answer, just might, lay in their link to Stratford. Harvard House in Stratford, built in 1596, once belonged to Katherine Rogers, mother of John Harvard – the man who financed the founding of Harvard University in America. Though Harvard House belongs to Harvard University, it is managed by the Shakespeare Birthplace Trust (and now contains the British Museum of Pewter). Does this take us any nearer answering the initial question? Or is it a blind alley? I don't know the answer, I just add this new information into the discussion.

Holy Trinity Church

A church on the banks of the Avon is mentioned as early as the 9thC; the current church is believed to have started being built at the start of the 13th century. Grade I listed, it is sometimes known simply as Shakespeare's Church because it is where he was baptized, married and buried. It is approached along an avenue of lime trees, said to represent the twelve tribes of Israel and/or the twelve Apostles.

The font is thought to be that in which William Shakespeare was baptised on 26th April 1564. It is an octagon, and although broken, a series of quatrefoils can be seen on each of the surviving faces –



and which are very well represented on the crested china models. The font was removed from the church, probably when the late renaissance font was erected (which is now in the Guild Chapel) and was found later in the garden of the parish clerk, Thomas Paine, in Church Street. It remained there a while used as a water cistern, before further removals, then finally being bought from the Shakespearean Hotel and restored to the church, by William Hunt in 1861. Though relined in 1910 and used for Christenings for several more years, eventually it could no longer be used, and was replaced – by a replica of the original medieval bowl! The Willow model, on a plinth, is more truthful to how the font is displayed inside the church. Both this, and the Goss model (which has no plinth, and which is also available in brown parian) are inscribed to the centre of the bowl, round the



coat-of-arms, *Model of font in which Shakespeare was baptized*. Though examples with the matching arms of Shakespeare are relatively easy to come by, look out for the (arguably) more appropriate “Arms of Shakespeare’s Church”.

The church is entered through massive 15thC doors, the left one of which has a smaller door let into it, just big enough to let one person through, and on this is the Stratford Sanctuary Knocker, of which there is a Goss model in relief. Under medieval English common law, ‘sanctuary knockers’ supposedly afforded the right of asylum to any person who touched them. Other examples are in Durham (of which there are several crested china models and transfer prints) and St Nicholas Gloucester. These ‘laws’ were overturned by 1623. The following is taken from the online guide to the church: *Any fugitive that reached the knocker could claim temporary shelter in the church, safe from their pursuers for a period of 37 days. The right of sanctuary can be traced back to Saxon times and the Normans continued to observe the practice... Failure to observe it incurred penalties of excommunication or death. This was an attempt by the church to alleviate the severity of the laws of the time and offer a criminal the chance to atone. The only people who could not claim the right of sanctuary were witches, heretics or those who had committed a crime in church... At the end of the period the fugitive would have to decide whether to leave and stand trial, or to plead guilty and ‘abjure the realm’ - a medieval form of deportation or banishment. An abjurer would usually have to leave the realm from a port some distance away, and would have to make the journey dressed in sackcloth and ashes, bare foot and carrying a cross. If he strayed from the main road, he would be executed on the spot.*



Edward VI Grammar School

It is believed there was a school on the current site as early as the early 13thC. A schoolroom, schoolhouse and payment of £20 per annum for a master was one of the provisions of King Edward VI's charter which established Stratford as a borough in 1553. It is thought that Shakespeare attended the school between the ages of seven and fourteen. His father, John Shakespeare, held a position of Bailiff of the Borough and so his son would have been entitled to a free school place, and it was the only school in the area, but there is no conclusive evidence in the affirmative. Following a tradition established in 1893, each year on Shakespeare's birthday, pupils and masters lead a procession through the town from the school in Church Street to Holy Trinity Church, where they lay flowers at Shakespeare's grave. The Goss arms are named "EDV. VI Grammar School Stratford-on-Avon" (also seen without "EDV. VI" which appears either side of the lion atop the crest). A model has been recorded with the additional inscription to the base, "School at which Shakespeare was educated".



The late Nicholas Pine, in his encyclopaedic bible "The Price Guide to Arms and Decorations on Goss China" records, as well as the above, arms for "Queen Elizabeth's Grammar School Stratford Upon Avon" but I have not been able to find any image of these arms, nor any history of the school, and if a member can help here the editor would be pleased to hear from you.

Figural representations

In November 2022 a 1608 portrait of a sitter of 44 years of age (which would correspond with Shakespeare) by Robert Peake, was on the market for £10m: it was known and accepted as a period picture with a provenance including those with a link to Shakespeare. But is it of Shakespeare? The jury was reportedly still out on that one. "In the world of alleged Shakespeare 'portraiture', evidence is scant. Art history is littered with posthumous portraits, misidentifications, forgeries and hopeful attributions." It seems the crested china modellers copied suit, and there are numerous different examples of the bust of Shakespeare available (considerably less so of Ann Hathaway) both white and coloured, from a number of different crested china makers (see FC photo). It seems the public just could not get enough of the Bard of Stratford!

Bust of Shakespeare from the Church Monument

William Shakespeare died 23rd April 1616, his 52nd birthday. In truth, the exact date of his death is not known but assumed from a record of his burial two days later at Holy Trinity. According to which story you read, in 1621 Shakespeare's son-in-law commissioned this monument from the sculptor Gerard Jansen, and it stands above Shakespeare's grave in the church. It was made while Shakespeare's wife was still alive, so is generally thought to be a good likeness of the poet.



The Goss bust, on two books, inscribed *Copied from the monument erected by Shakespeare's family in the church at Stratford-on-Avon* isn't quite correct because the original bust is shown resting on a cushion, not books. The monument features a demi-figure of the poet holding a (real) quill pen in one hand and a piece of paper resting on a cushion in the other. Shakespeare is bareheaded, dressed in a doublet, collar and cuffs; over the doublet he wears a gown. The date of the bust is unknown exactly, but must have been before 1623 for in that year the 'First Folio' of Shakespeare's works was published, prefaced by a poem by Leonard Digges that mentions "thy Stratford monument" [sic]. The monument has had several restorations and re-paints, and the quill is often taken, probably by some tourist. In fact, the quill is a part of the annual birthday celebrations, when the head scholar of Edward VI School carries a quill through the town to

the church where it is put into the hand of the bard. Willow Art made a more accurate copy of the memorial with the boastful inscription to the reverse: "*Exact copy of the bust in Stratford-on-Avon Church which was erected by Shakespeare's family shortly after his death*"



The Chandos portrait is the most famous of those images that claim to depict William Shakespeare. It is named after the Dukes of Chandos, who formerly owned the painting, which was given to the National Portrait Gallery, London on its foundation in 1856, and it is listed as the first work to be given to the collection. Titled to the back “The Chandos



Shakespeare” the Goss model, to me, looks nothing like the portrait: where is the extended hair, the full beard, and the earring? It does, however, look remarkably similar to the bust from the church, as before.



The Davenant Shakespeare is one of two examples in terra-cotta of busts of Shakespeare, by the sculptor Louis-François Roubiliac, one in the British Museum, and one in the Garrick Club known as “The Davenant”. This is named after Sir



William Davenant, proprietor of the Duke’s Theatre London. It used to be said (some say encouraged) that the bust was found in the early 18thC when the playhouse was being demolished and replaced by another, during which refurbishment it was found, bricked up in a niche, along with a bust of Ben Johnson, above the stage door.





The Rysbrack Shakespeare is not named so by Goss. Born in Antwerp, Rysbrack moved to England about 1720 and soon established a reputation for funerary and portrait busts, many examples of which can be seen in Westminster Abbey. Trying to find the originals of these Goss busts has not been easy, and this was no exception. The Rysbrack bust (top right) looks very similar to the Goss version, but the collar is more closed and there are no string-ties. However, looking around images of other Shakespeare imagery I chanced across the marble bust (right) in the Royal Collection, attributed to John Cheere (d1787) and acquired by KGVI and there is no doubt in my mind that this, and the Goss, are a closer match. With the revival of theatre following the restoration of the monarchy in 1660, and especially throughout the 18thC, prominent actors and theatre managers set out to restore the status of William Shakespeare, and a new demand grew for images of him. And not just Shakespeare, but other English 'worthies', for display in the classical fashion, in libraries and galleries. In the Victorian era, with a burgeoning middle class, copies in Parian china, imitating marble, became very popular – enter Goss stage right! Third period Goss examples of this bust are impressed H&L to the back, are on a rectangular plinth and inscribed 'Shakespeare' to the front.

Westminster Abbey Memorial

William Shakespeare was buried in Holy Trinity Church, Stratford. Shortly after his death there was some talk about removing his remains to Westminster Abbey but the idea was soon abandoned. Though his remains were never removed, a memorial to him was unveiled in the Abbey in 1741 in Poet's Corner, designed by William Kent and executed by Peter Scheemaker. The figure of the poet stands with his right leg crossed in front of his left, leaning his elbow on a pile of three untitled books. William's left hand index finger points to a scroll hanging from the pedestal: The carved heads of Queen Elizabeth I, Henry V and Richard III appear on the base of the pedestal (see right). In the 1970s and 1980s it appeared on the back of the £20 note.



For all my crested china collecting life I have understood the Westminster memorial to be the original for the Goss model. It is reported as such in the 'Price Guide', and the local agent, William Pearce, in his advert in the 'Goss Record' says it was "modelled from the original in Poet's Corner Westminster Abbey". That seems to be the definitive statement on the subject. But is it? Goss was a master ceramicist and would have had no difficulty copying the Westminster statue, and I find it hard to believe he would just change it for no discernible reason – but it is obvious that the plinth of the original and that on the Goss model are grossly dissimilar. Perhaps there was another, an intermediary, inspiration? And such is the beauty of the Internet that it took all of 5 minutes to find such a possibility! The statue (next page) is a Grade II listed marble figure, modelled after the Scheemaker by Giovanni Fontana, in London's Leicester Square Gardens, and unveiled in 1874. I cannot offer any documentary evidence, but the similarity of this plinth to the Goss model seems to make this statue a highly credible alternative to the Westminster memorial. Perhaps it's all a question of semantics - "modelled from" is not the same as "copied from". And for sure, Westminster Abbey



carries more kudos than Leicester Square Gardens! Perhaps the fuller attribution might thus be “modelled from the statue in Leicester Square Gardens by Fontana, after the original in Westminster Abbey”.

ORNAMENTAL

The last of the portrait images is this substantial (15 inches tall), very heavy, and highly ornamental Goss bas-relief wall plaque profile of Shakespeare to which the word ‘unique’ might well apply. A centre-piece for any Shakespeare collection without question.



To end we have to mention Ann Hathaway. Her busts (see FC) though obviously not as numerous as Shakespeare’s, are still easily obtainable. Emily White from the SBT writes, “*Unfortunately finding a source for the bust imagery might be a bit tricky. There is one image which purports to be of Anne Hathaway but it dates from the 1700s. I’m unsure if this image was widely known by the time the busts in the photograph were made. I can say that by the 1800s there was a fascination with who Anne Hathaway was, and what she looked like ... Souvenirs depicting Anne Hathaway began to be made. They tend to all depict Anne as a generic woman from the Tudor Period.*”

Macbeth

Macbeth receives a prophecy from three witches that one day he will become King of Scotland. Consumed by ambition he murders King Duncan and takes the throne. MacDuff sees the body and flees to England. Macbeth, disturbed, visits the witches again and asks them to reveal the truth of their prophecies to him. They summon horrible apparitions, each offering further prophecies to put Macbeth's fears at rest: first, an armoured head tells him to beware of Macduff; second, a

bloody child tells him that no one born of a woman will be able to harm him; thirdly, a crowned child holding a tree says Macbeth will be safe until Great Birnam Wood comes to Dunsinane Hill. Macbeth is relieved. MacDuff returns fighting to Scotland and camps in Birnam Wood, and orders the soldiers to cut down and carry tree branches as camouflage (first and third prophecy). A battle culminates in Macduff's confrontation with Macbeth, who boasts he has no reason to fear Macduff, for he cannot be killed by any man born of woman. Macduff declares that he was "from his mother's womb, Untimely ripp'd" (i.e. Caesarean section) and is not therefore "of woman born", fulfilling the second prophecy. Macduff kills Macbeth – end of tragedy! In the theatre, some believe that the play is cursed, and will not mention its title aloud, referring to it instead as 'The Scottish play'.



This Goss model of a witch's cauldron is inscribed to the back with the opening words of the witches' speech prophesising Macbeth's ascent to the throne, words chanted whilst brewing a potion:

*Double double, Toyle and trouble,
Fyre burne and caldrone bubble, Macbeth.*

An interesting model with several interesting possibilities, but first, have you noticed the dice in each corner of the initial 'D' are two 3s and two 6s (quite literally "Double double")? And that the dice are placed on the bodies of bats "Eye of newt and toe of frog, wool of bat and tongue of dog.". The matching arms of Shakespeare are an easy find, but not so others such as Birnam or, best of them all, MacDuff. (See Richard Moore "Witch Matching Crests?" GH November 2020)



Hamlet

The ghost of the dead King of Denmark tells his son, Hamlet, to avenge his murder by killing the new king, Hamlet's uncle. Hamlet feigns madness and seeks revenge. The play ends with a duel, during which the King, Queen, Hamlet's opponent and Hamlet himself are all killed. Along the way we meet Ophelia, rejected by Hamlet, who goes mad and drowns; and Hamlet's friends, Rosencrantz and Guildenstern.



After Ophelia has died, Hamlet, and his friend Horatio, just happen to be walking through the cemetery where two men are digging her grave. They stop to chat and Hamlet shows an interest in the skulls they have uncovered. The gravediggers talk jokingly about the people they once were, and point to one and tell Hamlet it was the king's jester, Yorick. Hamlet picks it up, and this is where he says, "Alas, poor Yorick". The next four words of the quote are usually misquoted as "I knew him well": they are correctly "I knew him, Horatio". He remembers riding piggyback on him, and finds it a sobering thought; all those jokes, singing and merriment have come to this, a grinning skull, covered with muck. The larger of the three Goss models (above) of Yorick's skull is a nightlight (try a candle in it, it is truly gruesome!).

*This above all,
To thy owne selfe be true.
And it must follow, as the night the day,
Thou canst not then be false to any one. Hamlet.*

This Goss verse is illustrated on a teapot stand along with the *very* matching arms of Hamlet Prince of Denmark! The speech comes from act 1 and is spoken by the new king's chief minister, Polonius, giving advice to his son, Laertes, on how to behave



whilst at university. Goss misquotes the last line, which should read "Thou canst not then be false to any man". Hamlet, so far as I can find, is based on the Scandinavian legend of Amleth. As such, these "Hamlet Prince of Denmark" arms are wholly fictitious, though it is interesting to know what they are representing: the three blue lions on a gold shield with red hearts, are the arms of Denmark; and the white label of three points is what, in English usage, denotes an eldest child. Natural arms then, even if made up, for a Prince of Denmark!

Merchant of Venice

Another of the Goss verses, and again illustrated on a teapot stand with matching arms. Antonio, an antisemitic merchant, takes a loan from the Jew Shylock to help his friend to court Portia. Antonio can't repay the loan, and without mercy, Shylock demands a pound of his flesh. The heiress Portia, now the wife of Antonio's friend, dresses as a lawyer and saves Antonio. It is as the 'lawyer' that she makes her most famous speech, begging Shylock to show mercy on Antonio:

*The quality of mercy is not strain'd,
It droppeth as the gentle rain from heaven
Upon the place beneath; it is twice blest;
It blesseth him that gives and him that takes;
Tis mightiest in the mightiest: it becomes
The throned monarch better than his crowne. Merchant of Venice.*



Piping Pebworth

When considering the numerous Goss connections with Shakespeare, one might be forgiven for not thinking of the bard in terms of drink; however, one of the stories told about him concerns a famous drinking bout, and the following verse which can be found on some pieces of Goss – if you're lucky – has been accredited to Shakespeare, written apparently 'after the night before' - so to speak!

*Piping Pebworth, Dancing Marston,
Haunted Hillbro. Hungry Grafton,
Dodging Axhall, Papist Wexford,
Beggarly Broom, and Drunken Bidford. Shakespeare.*

This 'booze-up' took place at Bidford-on-Avon, near to Stratford, where Shakespeare and some cronies had gone to take 'The Bidford Topers', (toper – an habitual drinker) but the Topers had departed for the Evesham Fair. However, a second team 'The Sippers' took on the Stratfordians at the The Old Falcon Inn and promptly drunk them under the table. The Stratfordians staggered barely a mile up the hill out of Bidford and collapsed under a crab apple tree where they slept it off for the night. Shakespeare awoke with a dreadful hangover and vowed never again to drink with the men of Piping Pebworth, Dancing Marston etc, the villages of which are all visible from Shakespeare's Crab as it became known. The tree, in a very decayed state, was moved to Bidford Grange in 1824. (Extract from Sylvia Munday "Shakespeare a Sot – Surely Not!", Goss Hawk, Sept 1986)



King Henry V

Goss model of the Welsh Leek with verse inscription to the back, *K. Henry V The Welshmen did goot servace (at Crecy) in a garden where leeks did grow, Shakespeare*. The matching arms for this model could be Wales or Shakespeare; but best of all would be those of Henry of Monmouth who became King Henry V (the arms are known, but the combination with this model is still to be recorded).



The Merry Wives of Windsor

Why this one play is so well represented by the three, late Goss, figures of (L-R) Mistress Page, Falstaff and Mistress Ford is unknown. Falstaff arrives in Windsor short of cash and decides to court these two wealthy married women. He wants to send them identical love letters, but his servants



– Pistol and Nym – refuse and Falstaff sacks them. In revenge, they tell the husbands Ford and Page of Falstaff's intentions. The rest is mistaken identities ad infinitum, but in the end, everyone is happy – and a trifle squiffy! (Photo courtesy of David Staff)

Of the 'Historic Models' the Shakespeare's Jug is inscribed "Model of the Jug of William Shakespeare" the name as a facsimile signature, and according to the *Goss Record* "Copied from the original in the Museum at Shakespeare's Birthplace." Not a difficult model to find, and terrific with the triple arms of Queen Elizabeth I, Stratford and Shakespeare. The original Elizabethan jug is of glass c1600 and 20cm tall, the official description being of "A glass jug; belonged to Mr. William Hunt, Town-clerk of Stratford (about 1768), and Garrick sipped wine from it at the Jubilee in 1769. Traditionally said to have belonged to the Poet.". The SBT have in their collection a photo of a paper label stuck to the back of a piece of furniture that describes William Pearce as the "publisher of the celebrated Shakespeare's Jug".

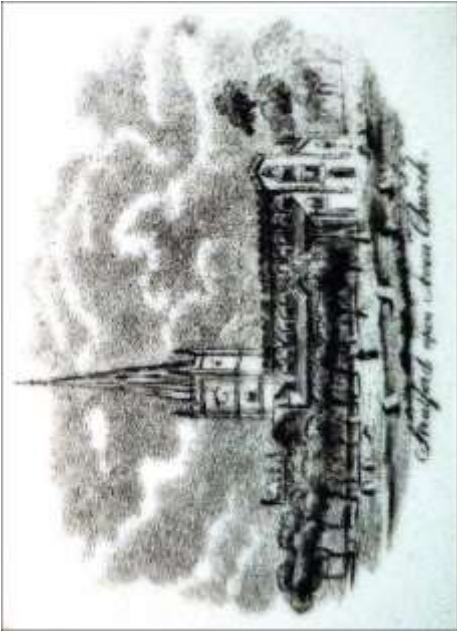




Stratford Toby Jug and Basin: of these two models *The Goss Record* says, “copied from the smallest Toby Jug known with basin to match”. As to the whereabouts of this tiny Toby, it gives no clue, but obviously William Pearce knew of them! The SBT has no knowledge of any such items.

Apart from those Goss models that appear in the ‘*Price Guide*’ under the section of “Historic Models”, there are other “special shapes” listed elsewhere and amongst these is this decorative wall pocket with a relief profile of Shakespeare above his facsimile signature. Though the arms of Shakespeare would be the more preferable, and they are known with this model, if you were offered an example with Stratford (as illustrated) don’t turn it down – it might be a decade plus before you see another example for sale!







Goss Transfers

Although the 'Goss Price Guide' records four Stratford transfers, there are at least eight to choose from. When Shakespeare's house was put up for auction in 1847 it was described as the "most honoured monument of the greatest genius that ever lived". Washington Irving described it on a visit as "a small mean looking edifice of wood and plaster". Bought by a Committee, they made extensive renovations to the dilapidated building: the last two transfers, arguably the scarcest, show the house before renovation and would seem to have been copied from contemporary prints.



As a final thought, after looking through some of the records and books of the other crested china manufacturers, apart from numerous examples of the busts and cottages, the only other associated model I could find was this one Grafton China "*Model of Shakespeare's Jug*" (named to base) no.124, 76mm. The SBT could not recognise any source, and wrote, "Could it be that the incorrect stamp has been added to the bottom of the jug?"

Acknowledgements I should particularly like to express my gratitude to Emily White, of the Shakespeare Birthplace Trust, who seemed always so helpful and willing to answer questions. To Colin Blakebrough for allowing me unfettered access to his large Goss collection, and going off to check some detail for me "just once again", without complaint; and David Staff, another Goss Club member. After a while writing, there comes a point when word-blindness can set in, and it was at just such a time that David and Sandy Clarke stepped in to proof-read the article: so many thanks to you both – for pointing out so many mistakes to me!

