

VESSELS FOR APOTHECARIES

ENGLISH DELFT DRUG JARS

by AGNES LOTHIAN

Librarian

The Pharmaceutical Society of Great Britain

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THE art of tin-enamelling earthenware is believed to have been introduced into England by two Protestant potters, Jasper Andries and Jacob Janson, who came from Antwerp about the year 1567. In their petition to Queen Elizabeth I they asked permission to settle in England and manufacture 'Gally paving Tiles and Vessels for Apothecaries and others.'¹ After first settling in Norwich, they came to London in 1570 and founded the first English delftware pottery on the South Bank of the Thames. Little is known, however, of this early work.

Early seventeenth-century wares for apothecaries were either unpainted or decorated with stripes and simple patterns. Some representative ointment pots recovered from excavations in London and elsewhere are shown in illustrations Nos. i to iv.

The largest pot is 3 in. in height and 4½ in. in diameter (No. i). The decoration is in blue and manganese, the glaze being pink. The stripes of the two ointment pots, Nos. iii and iv, are dark blue over pale blue glaze. The larger of the two, formerly in the Hodgkin Collection, is 3½ in. in height.

White glazed ointment pots such as those depicted in No. ii (actual size) are frequently dug up in excavations; the white enamel is sometimes discoloured to a dark glossy brown, and dated specimens are rare.

It was not until about the middle of the Seventeenth Century that English delft jars inscribed with the name of the drug began to appear, although wine bottles with inscriptions are known dated as early as 1629.

An early inscribed 'Lambeth' drug jar, dated 1652, height 6 in., is illustrated in No. v a and b (British Museum). The drug name C. ANTHOS (an old term for Conserve of Rosemary) is enclosed in a cartouche bearing at either end a grotesque of a man smoking a pipe. This early series may also be recognized by the presence of a mask below the centre of the inscription, although in small jars such as P. RVFFI, height 3½ in. (see No. vii also xxii b), the mask and scrolls may be absent.

Pilulae Ruffi have a long history. Named after the Hiero of Ruffus of Ephesus (100 B.C.), they are said to have been prescribed by Avicenna. Official in the first London Pharmacopoeia,

1618, as *Pilulae Pestilentiales*, RUFFI, the name is still used a synonym for pills of Aloes and Myrrh. Another example, c. 1652 is O. LVMBRICOR (No. vi), reproduced by permission of Mr. L. G. Matthews, London. Oil of Earthworms (or Lubricies) was used for wounds and bruises. Earthworms, after being washed in water and macerated in white wine, were boiled in olive oil.

This shape, like an electuary jar with a spout and handle, is less frequently encountered than the globular or pear-shaped type on a high foot, illustrated in No. ix a and c. Both were used for liquid preparations.²

The spouted jar from the Howard Collection (No. x) height 7½ in., illustrates the Commonwealth design which persisted for a further 15 years after the Restoration. The ends of the inscription band terminate near the base enclosing the letters RD and the date 1658. S. DE ALTHÆ is syrup of marshmallow. The same design is seen on the jar labelled O SCILLITICV., dated 1661 (No. ix a), from the Museum of the Royal College of Surgeons, London.

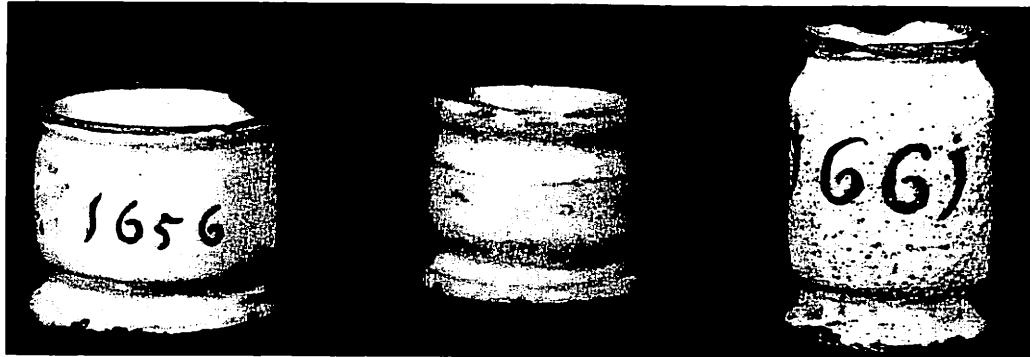
The shape of jar used for storing more solid preparations such as ointments or electuaries depicted in No. x, AGRIPPÆ, dated 1661, in the possession of Mr. R. L. Lownsborough, London. The letter V. at the beginning of a drug.

inscription usually signifies U. meaning unguentum or ointment. King Agrippa's ointment, made from the juices of wild herbs, was applied to the stomach in dropsical conditions.

In the next example, S. TVSSIL, No. xii, the inscription band is surmounted by the head of a unicorn. From time immemorial the mythical unicorn has enjoyed a great reputation in medicine, almost magical properties being attributed to the horn. Pomeranian druggist to Louis XIV, tells us that in 1553, a great unicorn's horn was brought to the King of France valued at £20,000 more than its weight in gold. One presented to Charles I of England, 'The Greatest that was ever seen in the World' was 7 ft. long and weighed 13 pounds. The horn was believed to be an antidote against poisons. It was also much valued in malignant fevers and pestilential diseases. Dr Nathaniel Hodges



NO. 1—OINTMENT JAR PAINTED IN BLUE AND MANGANESE: LATE SIXTEENTH OR EARLY SEVENTEENTH CENTURY: MUSEUM OF THE PHARMACEUTICAL SOCIETY



NO. II - SMALL OINTMENT JARS RECOVERED FROM EXCAVATIONS: GLAZE WHITE BROKEN WITH PINK. THE DATES ARE PAINTED IN BLUE. H. 1½ TO 2½ INCHES

however, in his *Account of the Plague in London in 1665*,⁴ tells us that 'the Powder of an Unicorn's Horn, so much cried up for an Antidote, never answered any good Expectations. . . . The Powder of Toads was likewise prodigiously extolled by every Body; but I found more Success in Spirits of Hartshorn, given in Plague-water.' . . . 'But before I proceed further, Gratitude obliges me to do Justice to the vertues of Sack, as it deservedly is

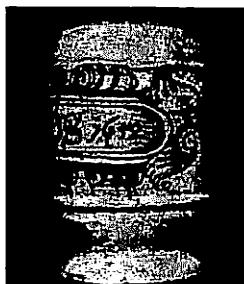
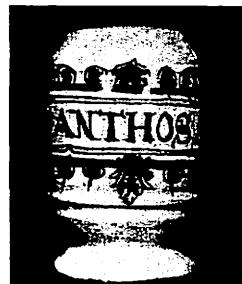


NOS. III-IV - OINTMENT JARS DECORATED WITH BLUE STRIPES: SEVENTEEN CENTURY: MUSEUM OF THE PHARMACEUTICAL SOCIETY

ranked amongst the principal Antidotes, whether it be drank by it self or impregnated with Wormword, Angelica, &c. . . . and it is certainly true, that during the late fatal Times, both the infected and the well found Benefit from it.'

Blood letting and other minor surgical operations were performed by the apothecaries. The 'Lambeth' bleeding bowl, No.

xiii, Louis L. Lipski collection, illustrated with the SACK wine bottle (No. xiii a), is decorated in blue and pale manganese. Bleeding bowls in dark blue with white mottling, in imitation of Nevers faience, were also made at the 'Lambeth' potteries during the second half of the Seventeenth Century.



NO. V (a and b) - MAN-SMOKING-PIPE DESIGN: 1652: (a) FRONT VIEW, (b) SIDE VIEW. HEIGHT 6 INCHES: COURTESY BRITISH MUSEUM

To return to the drug jars, the predominating design of the second half of the Seventeenth Century is that known as 'the angel with outspread wings' (Nos. viii, ix b and c, xiv to xxiv). Found on 'Lambeth' jars from the Restoration until the end of the century, it is basically the scroll design of Nos. x and xi surmounted by the head of an angel whose wings are spread out over the inscription. The clawlike appendages which



NO. VI - OIL OF EARTHWORMS. circa 1652. H. 7½ IN.



NOS. VII-VIII - PILLPOT circa 1652: LOZENGE POT circa 1680. H. 3½ IN.



NO. IX (a, b and c) - DATED SEVENTEENTH-CENTURY DRUG JARS. (a) 1661 H. 7½ IN. (b) 1672 NO. X - KING AGRIPPA'S OINTMENT H. 3½ IN. (c) 1669 H. 7 IN. : MUSEUM OF THE ROYAL COLLEGE OF SURGEONS, LONDON 1662 : HEIGHT 7½ INCHES

terminate the inscription scroll are a characteristic feature. They persist until the end of the century and then disappear altogether. On the last 'angel' jar, U. DIALTH, circa 1700 (No. xxii a), they are represented by tightly rolled scrolls at the ends of the cartouche.

A more elaborate design with swags and upturned tassels appears for the first time about 1669 and continues throughout the 1670s. The name of the drug is enclosed in a thick wavy-lined cartouche. The conserve of chicory jar, C. CICHORI, dated 1675 (No. xxii b), from the Museum of the Royal College of Surgeons and also the spouted jar S. CAP. VEN. or syrup of maidenhair fern (No. xxii c) are examples of this type.

Special interest is attached to the syrup-pot dated 1672, S. DE SPIN. CERV. (No. xxv), as this is the earliest recorded appearance of the 'songbird' motif on an English

drug jar. The *upturned tassels* distinguish it from the more conventional 'Bird' jars of the next century. Also, the birds *below* the centre of the drug inscription are absent in the later jars. S[yrupus] DE SPIN CERVina is an old term for Syrup of Buc thorn, a purgative syrup used to-day chiefly in veterinary medicine.

Among the more interesting inscription V. AEGIPTIACVM or Egyptian ointment (No. xiv) (Museum of the Pharmaceutical Society) is worthy of special mention, the original recipe is given in the Papyri Ebers (1553-50 B.C.). Prepared from vert gris, honey and vinegar, it was used for gangrenous wounds and ulcers.

In early times when rulers and importunate personages lived in constant fear of being poisoned, great attention was paid to Alexipharmacis or preparations which would counteract the effects of poison. Mithridatum (No. xix b) E. METHRID. also No. xxxi



NO. XI - COMMONWEALTH JAR, 1658



NO. XII - THE UNICORN - A RARE DESIGN. LANTHORN DELFT: THIRD QUARTER OF THE SEVENTEENTH CENTURY : (SYRUPUS) TUSSIL(AGINIS) IS SYRUP OF COLTSFOOT



NO. XIII (a) - LANTHORN WINE BOTTLE, (b) - BLEEDING BOTTLE PAINTED IN BLUE AND MANGANESE. DIAMETER 5½ BY 7½



NO. XIV - THE PURITAN: RESTORA-
TION JAR. H. 6½ IN.: PHARM. SOC. 1666.



NO. XV - SYRUP OF FIVE ROOTS,
1666. H. 6½ IN.: MR. D. CLARE



NO. XVI - THE JOLLY FELLOW, 1668.
H. 5½ IN.: MR. M. MACTAGGART



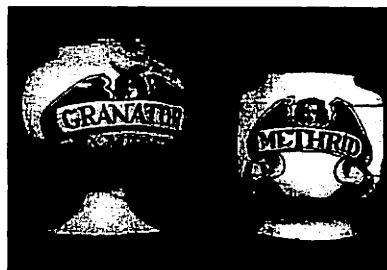
NO. XVII - LOHOCH OF FOXES' LUNGS,
1668. H. 8 IN.: PHARM. SOC.

was an electuary believed to have been devised by King Mithrates VI of Pontus as an antidote against poisons and venomous bites. The recipe, which contained over fifty ingredients, included the bellies of skinks (a kind of lizard). This formula was later modified by Damocrates, a Greek physician living in Rome

made in Venice enjoyed a higher reputation than any other. And Evelyn records in his *Diary*, May 23rd, 1646: 'Having packed up my purchases of books, pictures, casts, treacle, &c., (the making and extraordinary ceremony whereof I had been curious to observe, for it is extremely pompous and worth seeing) I



NO. XVIII - SYRUP POT, 1674.



NO. XIX (a and b) - DRUG JARS CHARLES II PERIOD:
(a) DATED 1684, H. 7½ IN. (b) circa 1680, H. 6½ IN.



NO. XX - ON RIGHT, MASSIVE JAR FOR VENICE TREACLE,
circa 1684. H. 12 IN., CIRCUM. 31 IN.: PHARM. SOC.

about A.D. 26. Andromachus (A.D. 37 to 68), physician to the Emperor Nero, is said to have originated the celebrated Theriaca Andromachus or Venice Treacle. Intended to be an improvement on Mithridatium, it contained seventy-three ingredients, one of which was the flesh of vipers. Certain cities became celebrated for its manufacture, which was carried out publicly with much ceremony in the presence of the municipal authorities. That

departed from Venice.' In the reign of Queen Elizabeth I large quantities were imported into England. Hugh Morgan, her apothecary, writes in 1585: 'It is very lamentable to consider that straungers doe dayly send into England a false and naughty kinde of Mithridatium and Threacle in great barrelles more than a thousand weight in a year . . . to the great hurt of Her Majestie's subjects and no small gaine to straungers purses.'



NO. XXX (a, b and c) - DATED DRUG JARS. (a) THER. LOND. (16)78, (b) 1675, (c) 1697. H. 7 IN.: ROYAL COLLEGE OF SURGEONS, LONDON



NO. XCII (a, b and c) - SEVENTEENTH-CENTURY
DESIGNS: (a) circa 1700, (b) circa 1652, (c) circa 1672



NO. XCIII - OIL OF FOXES:
WILLIAM III PERIOD



NO. XXIV (a, b and c) - WILLIAM III PERIOD. HEIGHT 7 INCHES: A SET OF DRUG JARS IN THE MUSEUM OF THE PHARMACEUTICAL SOCIETY. (Right) NO. XXV - EARLY 'SONGBIRD' DESIGN, DATED 1672. HEIGHT 7½ INCHES



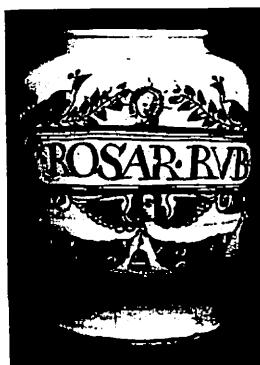
The date of the massive jar labelled THER. VEN. (No. xx) is *circa* 1684 (Museum of the Pharmaceutical Society). Venice Treacle was publicly made, ported and sealed in London by the Apothecaries' Company as late as the Eighteenth Century. The title of the companion jar is DIASCORDIV (not illustrated), Diascordium, another anti-plague electuary, was first prescribed by Fracastoro, the Italian physician. He gives the recipe in his treatise *De contagiosis morbis*, 1546. Among other ingredients it contained the famous Terra Sigillata or Lemnian sealed earth. Diascordium Fracastorii was official in the London Pharmacopoeia until 1721. The title was changed to Electuary of Scordium in the 1746 edition.

The history of London Treacle dates from 1612,⁵ when 'The Master and Wardens of the

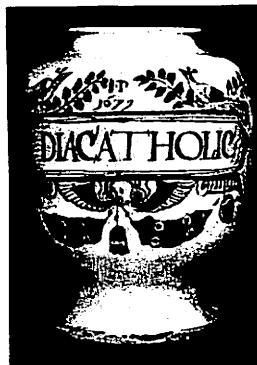
Grocers' Companie⁶ obse that a filthy and unwhols baggage composition ter commonly Triacle of G (Genoa) hath bene craftily monstrous quantity some t sand weight yearly bro into this Realme . . . and deliberate consultations thought it best to entreat learned Society of Phisitio set downe some effectual ceite of Triacle.' Official mulae for the Mithridatiu Damocrates, Venice Treacle London Treacle were issue the London College of P. cians in their first Pharm poeia of 1618. C. R. B. Ba in his *History of the Socie Apothecaries* mentions tha Assistant was charged in with making London Tr 'without public viewe' duly admonished. This tuary was much valued the Seventeenth Cent



NO. XXVI - PILL TILE: APOTHECARIES' AND CITY OF LONDON ARMS



NO. XXVII - APOLLO DESIGN. NO. XXVIII - DATED 1679. HEIGHT 7½ INCHES



NO. XXVIII - DATED 1679. HEIGHT 7½ INCHES



NO. XXIX (a and b) - 'APOLLO' JARS *circa* 1717: ST. GEORGE'S HOS





NO. XXX - 'BIRD' JAR 1714: NO. XXXI (a and b) - BIRD AND BASKET DESIGN PILLPOTS. BRITISH MUSEUM: H. 7½ IN. EARLY EIGHTEENTH CENTURY: HEIGHT 3½ INCHES



NO. XXXII (a and b) - 'BIRD' AND 'CERUB' OIL JARS. HEIGHT 4 INCHES: MURRAY COLLECTION

Nicholas Culpeper, writing in 1653, says: 'It is a good antidote in pestilential times. A man may safely take two or three of it in a morning and let him fear no harm.' A London Treacle jar, THER. LOND. dated (16)78, from the Museum of the Royal College of Surgeons, is shown in No. xxi and No. xxxv.

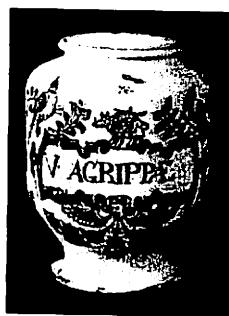
The initials seen frequently on dated specimens were probably those of the apothecary or whom the set of jars was made. Note the different pairs of initials, IW. and S.G. on the drug jars No. ix b and c, dated 1672 and 1669 respectively, which are apparently by the same hand. Another jar by this artist, recorded in Hodgkin's *Early English Pottery*, 1891, p. 92, is the letters H.L. and the date 1673. The initials M.H. on the syrup pot S. GRANATOR, dated 1684, are believed to be those of Michael Astings of Dublin (No. xix a).⁷

The earliest appearance of the healer Apollo as a decoration on English drug jars is on the morial delft of the Worshipful Society of Apothecaries, made at the potteries on Thames-side about the middle of the Seventeenth century.⁸ In the coat of arms as shown on a pill tile (No. xxvi), Apollo is represented as a youth holding a bow and arrow; at his feet Python, the serpent killed by him at Delphi. The same motif, Apollo as god of medicine, appears again above the centre

of a straight-lined cartouche on a late seventeenth-century drug jar (No. xxvii). A peacock stands at each end between branches of foliage. Below, an angel's head with wings, peacock's feathers and tassels. A similarly decorated jar in the Howard Collection has the date 1679 in place of Apollo (No. xxviii). Peacocks are unusual on English drug jars. It is possible that this set of jars was painted by a Dutch potter working in this country. DIACATHOLICON or Catholicon was a lenitive electuary known as the Universal Purge.

The theme recurs on a pair of massive 'Lambeth' jars in the dispensary of St. George's Hospital, London (No. xxix a and b). Here the radiant head of Apollo surmounts a cartouche suggesting a mythical serpent. A syrup pot with a similar design in the Howard Collection is dated 1717.⁹

A rhinoceros, the crest of the Society of Apothecaries, is the most striking feature of the 'Bird' ointment jar from the collection of Mr L. G. Matthews (No. xxxiii). The horn of the rhinoceros was held in high esteem as a remedial agent in early times. Drinking cups made from it were believed to have the power of absorbing poison placed in them and of indicating its presence by sweating or changing colour. Scrapings from the horn itself were given internally in small doses. As late as 1693, William



NO. XXXII - 'RHINOCEROS' CREST



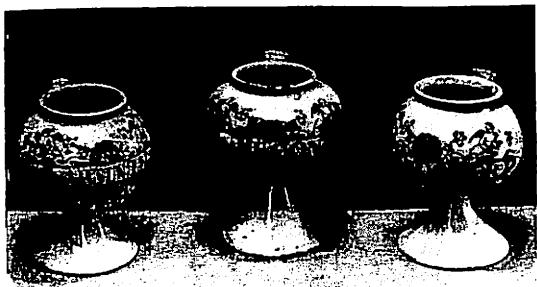
NO. XXXIV - CHERUB WITH TRUMPET



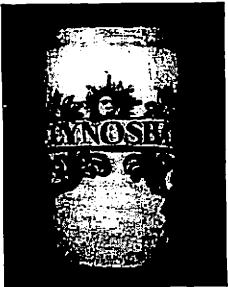
NO. XXXV - 'CHERUB' JAR. 18TH CENT.



NO. XXXVI (a and b) - 'CHERUB' DESIGN: SPOUT AT FRONT. c. 1740



NO. XXXVII (a, b and c) - 'CHERUB' DESIGN. SPOUT AT BACK. *circa* 1750. NO. XXXVIII (a and b) - (a) 'SUN' DESIGN. BRISTOL DELFT?: MR D. CLARKE
HEIGHT 7 INCHES. SYRUPS OF WORMWOOD, WHITE POPPIES AND QUINCES (b) 'CHERUB' DESIGN: DR C. H. SPIERS: BOTH *circa* 1750. H. 7½ IN.



NO. XXXVIII (a and b) - (a) 'SUN' DESIGN. BRISTOL DELFT?: MR D. CLARKE
(b) 'CHERUB' DESIGN: DR C. H. SPIERS: BOTH *circa* 1750. H. 7½" II



GN. BRISTOL DELFT?: MR D. CLAR
RS: BOTH *circa* 1750. H. 7½" D.

Salmon writes: '... the Horn is good against Poyson, Contagion, the Plague and all manner of malignant fevers. It is thought by some to be as efficacious as Unicorn's Horn.'

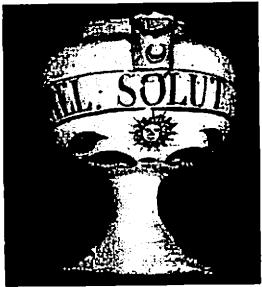
In the more typical 'Bird' design, illustrated in Nos. xxx to

from their Dutch contemporaries. Dated examples, such as the spouted pot inscribed S. BALSAMIC, 1714, are rare (British Museum, No. xxx).

The pill pots illustrated in No. xxxi *a* and *b* are only $3\frac{1}{2}$ in. i



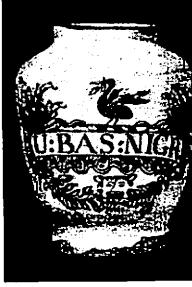
NO. XXXIX—MATHEW'S PILLS (see note ¹⁰)
EIGHTEENTH CENTURY. HEIGHT 3½ INCHES



NO. XL - 'SUN-AND-MOON' DESIGN:
MID-EIGHTEENTH CENTURY. H. 7 IN.



NO. XLI - THE FLYING DRAGON.
H. 7½ IN. ALLEN AND HANBURYS



NO. XIII - THE 'LIVERPOOL'
CIRCA 1750. HEIGHT 7 INCH

xxxii(a), songbirds perch among foliage on the ends of a wavy cartouche, which usually has a basket of fruit in the centre. Below, the head of a winged angel, swags and tassels. This decoration, a descendant of the pattern of the 1670s (see No. xxv) becomes one of the stereotyped designs which make English eighteenth-century jars often difficult to distinguish

height. P(il) FAETIDÆ, fetid or stinking pills as Nichol Culpeper called them, contained spikenard, myrrh and asafoetida among other ingredients. He tells us that they are good for 'Gouts of all sorts, pains in the backbone, and other jointys.' The formula for Greater Cochlea pills, P. COCH. MAJ. No. xxxi is said to have been originated by Rhazes, the Arabian physici-



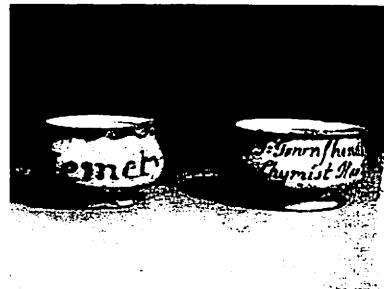
NO. 1111 - DATED 1364



NO. XLIV (a, b and c) — APOTHECARY'S UNGUENT POTS, 18TH CENTURY. H. 1½ TO 1½ IN.: SPIERS COLLECTION.



NO. XLV (a, b and c) - SINGLETON'S EYE OINTMENT POTS INSCRIBED (a) T. SINGLETON, (b) W. S. FOLGHAM, (c) W. SINGLETON: EIGHTEENTH CENTURY. HEIGHT $\frac{1}{2}$ TO 1 INCH



NO. XLVI - POTS INSCRIBED (a) HEMET, c. 1775, (b) T. TOWNSHEND, c. 1750. H. 1 IN.: FITZWILLIAM MUS.

(A.D. 860-932). The principal ingredient was *Hiera Picra* or *Holy Bitter*. Compound *colocynth* pills are the modern equivalent.

Vipers were considered to have invigorating properties, and were official in both the London and Edinburgh Pharmacopoeias in the Seventeenth and Eighteenth Century. Used both 'live and dried in the shade' they were an important ingredient in the various treacles and lozenges renowned as antipestilentials and antidotes to poison. Oil of Vipers was prepared by boiling black vipers (after cutting off the heads and tails) in 'oyle of jessamin' (jasmin). It was used as a cure for 'Gout, Palsie and Leprosie.' An early eighteenth-century oil of vipers jar from the collection of the late Dr D. S. Murray, Stratford-on-Avon, is shown in No. xxxii b.

A modification of the bird and basket design appears on the next jar, E. MITHRIDAT., No. xxxiv. In the place of songbirds are cherubs with trumpets.

The decoration found more often than any other on English eighteenth-century drug jars is that known as the 'Cherub' design. Instead of a songbird, a cherub holding a sprig or branch sits at either end of a scroll-work cartouche. Above the centre, a pectoral replaces the basket of fruit. The angel's wings, which on the 'Bird' jars were spread out underneath the centre of the inscription, are now tightly folded. The 'Lambeth' Cherub jar, THER. LOND. (No. xxxv), painted in clear cobalt blue, is a fine example of this type.

The miniature jar S. DIACOD. or syrup of white poppies, is only $\frac{1}{2}$ in. high (No. xxxvi a). The other handled syrup jar, S.E. S.Q.RAD. or Syrup of the Five Roots (No. xxxvi b), has both the spout and the design on the front. The date of this example is *circa* 1740. The Five Roots were butcher's broom, sweet fennel, asparagus, parsley and smallage. Another version of this inscription is S. DE QUINque RADICibus (seen on

No. xv). Another type, which has the design on the front and the spout at the back, is represented by No. xxxvii. This shape, which has no handle, is usually on a high foot to facilitate grasping. The inscriptions are sometimes in manganese: date *circa* 1750.

The straight sided jars C. CYNOSBAT and C. FRUCT. CYN. No. xxxviii contained Conserva fructus Cynosbati or conserve of rose hips, a valuable source of Vitamin C, re-introduced during the late war when oranges and other citrus fruits were not available. These conserves were forerunners of the marmalades, 'giams' and other preserves which to-day belong to the larder rather than the medicine chest.

Contents of the earlier drug jars were protected from flies and dust by means of a parchment or bladder tied over the top: hence the flanged lip, but some eighteenth-century jars had metal lids which were made to fit exactly. No. xxxviii a and b show the straight lip of this type.

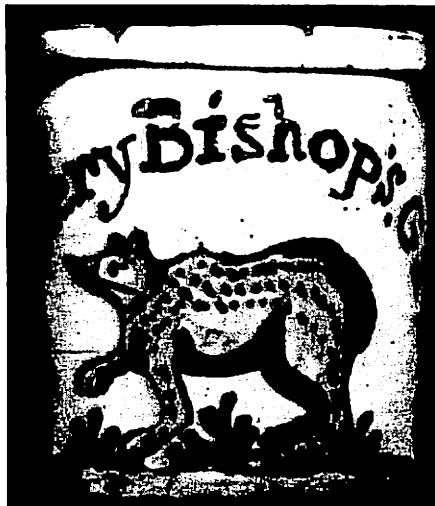
The sun-and-moon design of MEL SOLUT. (solutive honey) No. xl is most unusual. The glaze, like that of many eighteenth-century specimens, is slightly bluish. The jar, which has no handle, is the property of Mr F. Gillibrand, Blackburn.

The attractive syrup pot S. RHEI or syrup of rhubarb (No. xli) from the London pharmacy of Allen & Hanburys, Ltd., bears the unusual decoration of a flying monster, claimed by

some to be the Welsh Dragon.

Another interesting mid-eighteenth century specimen is the Liverpool delft jar labelled U. BAS. NIGR. (No. xlvi) (*Museum of the Royal College of Surgeons*). Unguentum basilicum nigrum or Tetrapharmacum is pitch ointment. The fabulous 'liver-bird' is holding a sprig of liverwort in its beak.

The jar, C. PRUN^R. SYL. (Conserve of Sloe) which is dated 1764 on the back (No. xlvi), may be the product of a West Country pottery. It is reproduced by courtesy of Mr A. S. Johnson, Cardiff.



NO. XLVII - BEAR'S GREASE POT INSCRIBED VICKERY, BISHOP'S GATE ST^R: c. 1783. H. 1 $\frac{1}{2}$ IN.: MR D. CLARE, CRANLEIGH



NO. XLVIII – TRADE CARD OF THOMAS TOWNSHEND, CHYMIST TO GEORGE II.
(See No. XLVI b)

The colour of the hand-painted decoration of these drug jars varies from pale indigo to dark cobalt blue. English polychrome drug jars are exceedingly rare. The Howard Collection includes three in polychrome inscribed with the name of the drug, as well as two large armorial jars with the full arms of the Apothecaries' Company in blue, green, yellow and turquoise.^{9, 11}

The glaze of most seventeenth-century specimens is milky-white, sometimes broken with pink. Later wares often have a faint bluish or, more rarely, turquoise-green tinge.

Eighteenth-Century Unguent and Bear's Grease Pots

Of the small delft unguent pots, inscribed with the names of London apothecaries, dentists, and perfumers the following are of interest:—

Delesot, was in business at 19 Duke St., Pall Mall (No. xlvi b); He patented his Conserve of Myrtle Opiate in 1749.

Grindle, Pall Mall. John Grindle, 'chemist to the Prince of Wales,' is in the *London Directory* for 1790.

Hastings & White, 17 Haymarket, were the predecessors of White, Chemist, 8 Haymarket.

Hermet, Jacob Hermet took out a patent in 1773 for his Essence of Pearl and Pearl dentifrice (No. xlvi a). His grandfather, Peter Hermet, held the appointment of Operator for the Teeth to George II until 1747, when he was succeeded by his son, also named Peter Hermet.

Ruspin, Bartholomew Ruspin was another notable eighteenth-century figure. Surgeon dentist to the Prince of Wales, he lived

in St Albans Street, Pall Mall. The little pots contained I dentifrice. The *Morning Chronicle* of October 13, 1783, reports that Mr Ruspin had been summoned for selling 'inctures ai dentifrices' without stamps in contravention of the Medicine A.

Perhaps the best known of the small unguent pots are the ones with the name of T. or W. Singleton. They once contained Singleton's Golden Eye Ointment, claimed to be the old English proprietary remedy. The earliest are labelled *T. Singleton Lambeth Butts*, (see No. xiv a). Thomas Singleton (1700-177 left the business to his son, William (No. xlvi c). The name of his great-grandson *W(illiam) S(ingleton) Folgham*, 2 Union Place, Lambeth, appears on pots from about 1816 to 1826 (No. xlvi l) after this date that of *S(tephen) Green* (brother-in-law). The proprietors are still in business at the same address, now renamed Lambeth Road.

The fat or grease of the bear has always been held in high esteem for promoting the growth of the hair, and pomad containing bear's grease became very popular during the second half of the Eighteenth Century, when the fashion for wearing wigs went out. An announcement in the *Public Advertiser*, January 7, 1765, runs:—

'A Bear to be Slain and seen on Thursday next, the 10th instar at R. Sangwines, Perfumer at the Sign of the Rose, Number opposite to New Round Court in the Strand, where Ladies & Gentlemen may have any quantity of Fat, they please, cut off the Bear's Back before their Face at 2s. an ounce . . . after which Time [three days] it will be melted and put into Pots for sale at the above price. . . .

An early bear's grease delft pot, *circa* 1750, in the Fitzwilliam Museum, Cambridge, is inscribed 'prepared by T. Townshend and sold only by C. King, Chymist, Haymarket.' The other side is decorated with a picture of a bear (No. xlvi b). Thomas Townshend, of the Golden Head in Panton St., Haymarket, was Chymist to George II. His trade card is illustrated (No. xlvi).

William Vickery, whose bear's grease pot is shown in No. xlvi, was a perfumer at The Rose, 119 Bishopsgate Street. In 1783 he published an affidavit, sworn before the Lord Mayor, in order to assure the public of the genuineness of his product. His business was later carried on by Ross & Sons at the same address.

Jesse Waller and his son were apothecaries in Guildford, Surrey at the end of the Eighteenth Century. The little pots are labelled *Waller & Son, Guildford* [sic] (No. xlvi c).

Apart from small unguent pots, there was little delftware for apothecaries made after the Eighteenth Century. The decline of the industry was brought about by the competition of the Staffordshire potteries.

¹ Stow, John. *A Survey of London*, ed. by J. Strype, 1720.

² In some sets, e.g. Nos. vi, xix(a) and xxv, the drug jars which contained ointments were similar to O. LVMBRICOR. (No. vi), while syrups and preparations of honey were stored in the globular shape with a high foot. More usually the last shape was used for both oils and syrups as in No. xxiv(a) and (c).

³ Actually the horn of the Unicorn fish or Narwhal, *Monodon monoceros*.

⁴ Hodges, Nath., *Thesaurus*, by J. Quincy, London, 1720.

⁵ Band, R., London Triad, being the enemy to all infectious diseases; &c., 161.

⁶ The Apothecaries were incorporated with the Grocers' Company until 1617.

⁷ Howard, Geoffrey E., *Early English Drug Jars*, 1931, p. 16. The Howard Collection contains a set of eight of these jars.

⁸ Lethian, A. THE CONNOISSEUR. March (Amherst, April) 1951, p. 21.

⁹ Howard, Geoffrey E., *Early English Drug Jars*, Plate XIII, No. 44.

¹⁰ Richard Mathew, who lived 'by the Lyons Den at the Tower,' described his famous pills in *The Untested Alchymist, his Autodise*, published in 1660.

¹¹ Howard, Geoffrey E., *Early English Drug Jars*, 1931, p. 12. Plate II, No. Plate III, No. 7, and Plate XVI, No. 58.

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