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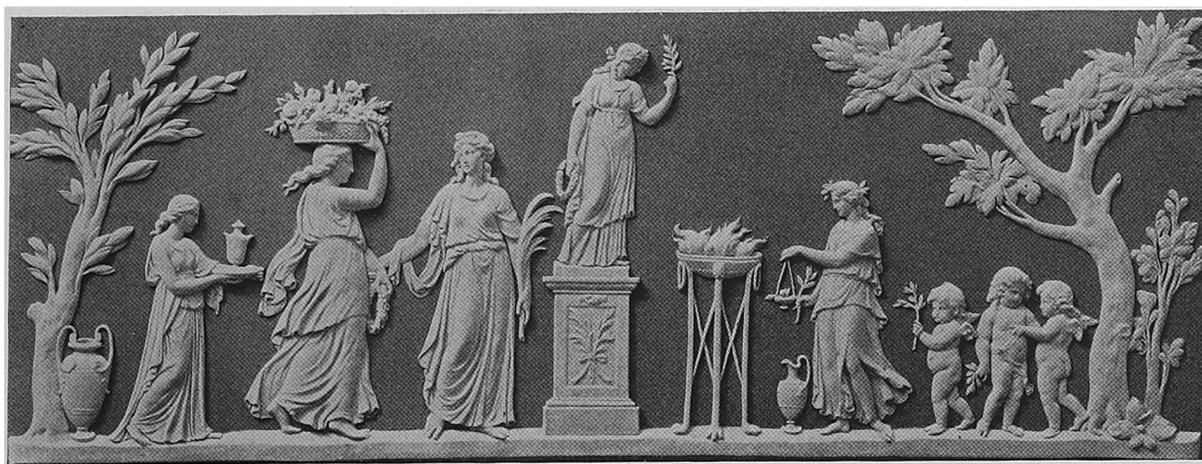
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Courtesy Metropolitan Museum of Art

THE SACRIFICE TO FLORA. WEDGWOOD MEDALLION, BLUE-AND-WHITE, DESIGNED BY LADY TEMPLETOWN

Lady Templetown and Josiah Wedgwood

BY HORACE TOWNSEND

JOSIAH WEDGWOOD, resolutely plodding through life on one leg, was without any doubt the most capable of English potters, not only of his own time, the late Eighteenth and early Nineteenth centuries, when the fame of the potters of Great Britain was at its height, not only throughout Europe, but even extended across the Atlantic to the United States of America, but of these later days concerning which Arnold Bennett has written so realistically and appealingly in his novels anent the Five Towns. But Josiah was something more than a potter; he

must have been a man of a somewhat remarkable personality as may be gathered from the records of his vast acquaintanceship.



PORTRAIT OF LADY TEMPLETOWN, FROM A PASTEL BY JOHN RUSSELL, R.A., PRESERVED AT CASTLE UPTON, COUNTY ATRIM, IRELAND

Those were the days when, in England, the dividing line between the classes and the masses was very definitely drawn. A barrier, with difficulty to be surmounted, was interposed betwixt the aristocracy and the professions and the manufacturers and tradesmen. In the last named category Wedgwood must be placed, for he was both a manufacturer and a seller at retail, and striking indeed must have been the individuality which enabled him to make

intimate and sincere friends of professional men such as Doctor Joseph Priestley, the discoverer of oxygen, Doctor Erasmus Darwin, the poet of science, Sir Joshua Reynolds, the best-known painter England has produced, James Brindley, the civil engineer, and Du Costa, the naturalist; of statesmen such as Charles Fox, Lords Chatham and Sheffield, Sir Charles Grey and Richard Brinsley Sheridan, and of such men of title as the Dukes of Bridgewater and Marlborough, Lords Gower, Auchland, Teignham and Cathcart, Sir William Chambers, Sir George Saville and Sir William Meredith. To the various circles of society of which these men of widely differing aims and characters formed the separate centers, Wedgwood, the Staffordshire plebeian was admitted, not merely on sufferance, but as a valued and honored equal, and as such we find reference to him made in the published letters of the period. But it is when we come to scan the list of artists whom Wedgwood employed that we gain an abiding sense of the man's catholicity of judgment, wide knowledge of mankind and keen commercial instinct.

At first, indeed, he



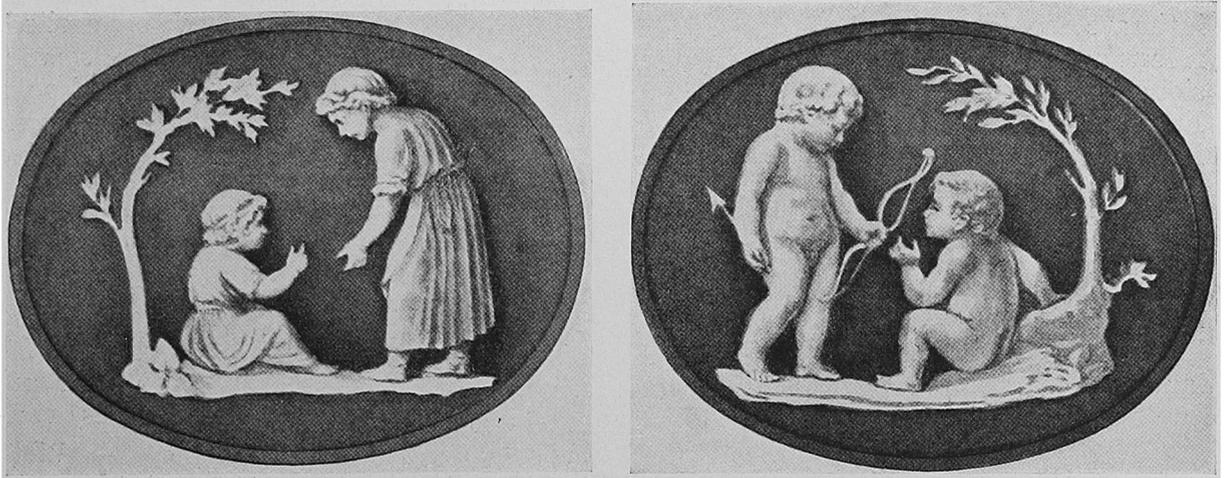
PORTRAIT OF JOSIAH WEDGWOOD



GRIEF. A WEDGWOOD MEDALLION
DESIGNED BY LADY TEMPLETOWN

seems to have relied, in great measure, either upon books of consequence such as those of the Comte de Caylus, James Stuart and Sir William Hamilton, which reproduced in such magnificent fashion, the vases, the gems and the sculptures of antiquity, or upon drawings made to his order and directly from the so-called Etruscan vases or the Greek and Græco-Roman bas-reliefs. As the years went on, however, we find him relying more and more upon the sculptors and modelers whom he attracted to Etruria or whose services he engaged in London and elsewhere. Among these of course, pride of place must be given to John Flaxman, R.A., whose name is closely connected with that of Wedgwood, by the pecuniary and other assistance afforded him by whom it was largely due that this fortunate youth attained the position he held for so many years as the most highly regarded and prominent among English sculptors. It was Wedgwood who sent him to Italy and enabled him, while in England, to overcome those early years of stress which seem to fall peculiarly to the sculptor's lot.

Among others in England regularly employed



TWO WEDGWOOD MEDALLIONS DESIGNED BY LADY TEMPLETOWN

by Wedgwood were John Bacon, William Hackwood, the Hoskins brothers and Henry Webber, while, principally through Flaxman who acted as his agent, he employed in Rome such Italian sculptors as Pacetti, Angelini, Angelo Dalmazzoni, Mangiarotti and Manzolini, while from France he enlisted either the services or the original models of Jean Baptiste Nini, Claude Michel (better known to us as Clodion), Jean Devaere and L. F. Rou-

billac who did so much and such excellent work for one of Etruria's chief rivals, the Chelsea Porcelain Manufactory. It is interesting to note, by the way, as revealing a strongly marked idiosyncrasy of the old potter that, much as he owed to these modelers, Flaxman and the Hoskins in especial he never publicly allowed his artistic debt to them. Just as he carefully refrained from mentioning

the services of Hackwood and his other leading assistants in the pottery sheds of Etruria so he never referred, outspokenly, to the assistance he received from Flaxman and other sculptors. In his last catalogue, for instance, the sixth edition, published in 1787, he refers by name only to John Dassier, who modeled the original set of 60 Medals of Roman History, reproduced in Bassattes, to Miss Crewe, Lady Diana Beauclerk

and to Lady Templetown. To the last-named, indeed, he pays a special tribute in his introduction to the section devoted to "Bas-reliefs, Medallions and Tablets," saying that their "exquisite taste is universally acknowledged." He quotes the names of the painters, Michael Angelo, Correggio, LeBrun and Sir Joshua Reynolds and acknowledges the help rendered by a long list of titled and other amateurs



WEDGWOOD MEDALLION DESIGNED BY LADY TEMPLETOWN



WEDGWOOD SQUARE MEDALLION DESIGNED BY LADY DIANA BEAUCLERK

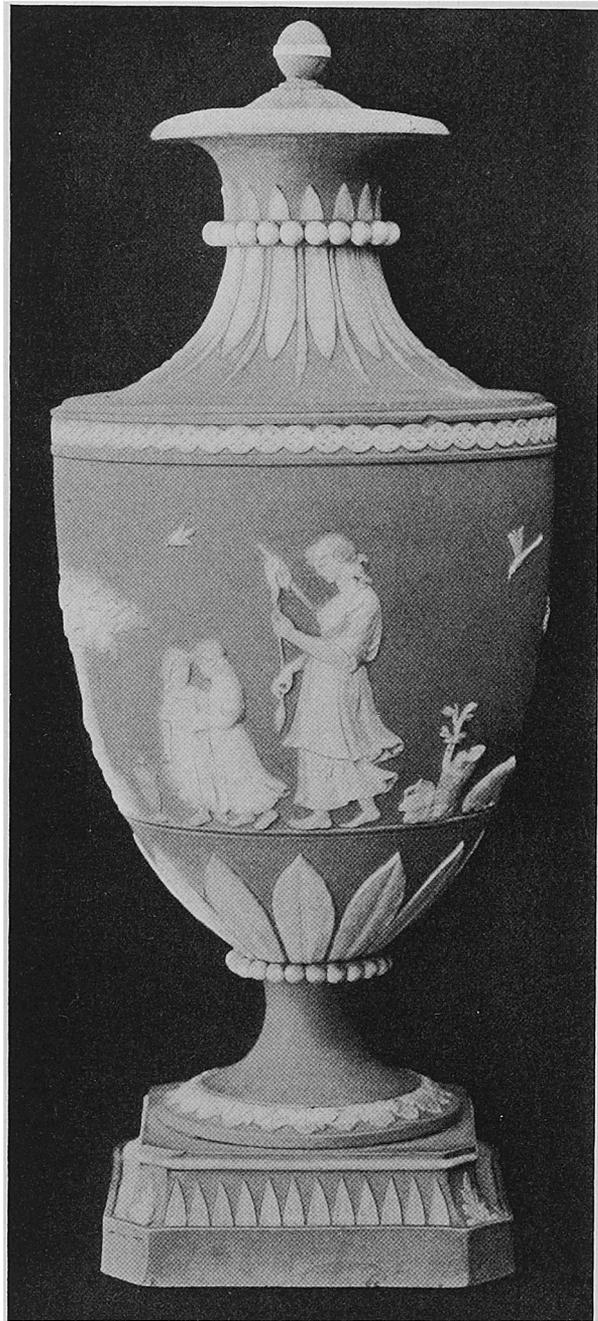


Courtesy Metropolitan Museum of Art
WEDGWOOD MEDALLION DESIGNED BY LADY TEMPLETOWN

but as has been pointed out, of Flaxman and his contemporaries he has nothing to say.

The fact that with the almost negligible exception of Dassier whose Roman medals had attained a popularity of their own, Wedgwood should single out for mention in his catalogue the names of women only has in these days of triumphant feminism a peculiar significance. Both in his factory at Etruria and in his Modelling Room he seems to have entrusted some of his best work to women of whom he made consistent use. Thus we learn that a group of young and clever girls were always at work painting or enameling his pottery productions while among the names of his creative artists those of women were always prominent. We find, for instance that Mrs. Wilcox, a daughter of that Thomas Frye who invented the paste of Bow porcelain, was at work painting the figures upon his so-called Etruscan vases, though she was probably employed in other and more important ways. Among those who have aided him, Wedgwood in his catalogue, includes Mrs. Crewe and her daughter Emma, and this Miss Crewe and Mrs. Landre, both of them professionals, are responsible for many of the bas-reliefs produced at Etruria between 1780 and 1790. It is, however, to the two aristocratic amateurs, Lady Diana Beauclerk and Lady Templetown that Josiah seemed to think his best thanks were due. Lady Diana, for instance, sister of the Topham Beau-

clerk, who was renowned not only as a friend of Samuel Johnson, but for his amours, his knowledge of the gay world, his fastidious tastes and his sarcastic wit, was among the best-known of Wedgwood modelers. And yet she did not do a very great deal for him, for with the exception of several groups of Bacchantes and Youthful Fauns, we find little that can



Courtesy Metropolitan Museum of Art
WEDGWOOD VASE WITH FIGURES DESIGNED BY LADY TEMPLETOWN



WEDGWOOD VASE DESIGNED BY
LADY TEMPLETOWN

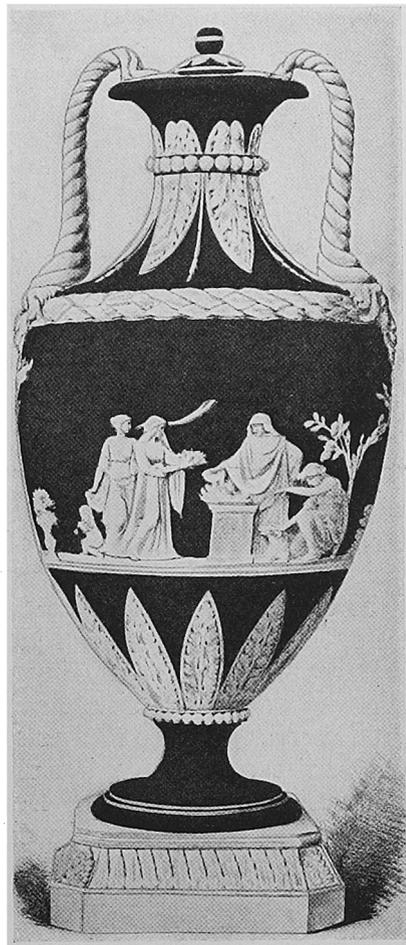
safely be attributed to her modeling tool.

Of Lady Templeton let me begin by directing attention to the manner which her name is usually mis-spelled. Wedgwood, in his catalogue calls her Templeton, but as he also slightly mis-spells the names of Beauclerk, Crewe and Lansdowne, this is hardly to be regarded.

Curiously, however, Miss Metyard calls her Templeton and in this has been followed by Professor Church, Frederick Rathbone and countless compilers of Wedgwood catalogues. It is indeed, almost a piece of pedantry to refer to her as Lady Templeton. Yet such was her name, Elizabeth, Lady Templeton, was the fifth child of Sir William Shuckworth Broughton, Bart, of Poston Court Hereford, and was born shortly before the middle of the Eighteenth century. In August, 1769, when in her early twenties she was married to Clotworthy Upton, a

member, as clerk-comptroller, of the household of the widow of Frederick, Prince of Wales, who, before her marriage was Princess Augusta of Saxegotha. This was no very exalted position, for the Dowager Princess of Wales was by no means a favorite with either the ruling powers or the English people. Mr. Upton, however, quite evidently exercised considerable political influence, for, four years after the death of his late mistress, namely in 1776, he was raised to the peerage as Baron Templeton of Templeton, County Antrim, Ireland.

In the latter part of the Eighteenth century, it was the fashion, to use an applicable term, for young women of social distinction to devote much of their time to the arts of drawing and painting and the drawing master or mistress played an essential part in the comedy of education that was con-



WEDGWOOD VASE ATTRIBUTED TO
LADY TEMPLETOWN



WEDGWOOD TEAPOT DESIGNED BY LADY TEMPLETOWN

ducted in the "Young Ladies' Academies" or Girls' Schools of that period. Above the level of average mediocrity raised themselves those naturally gifted women who, as amateurs, did such notable work in England during the latter half of the Eighteenth Century. One such rarissima avis was Lady Templetown, who undoubtedly possessed artistic talents of a very high order. In the Victoria and Albert



WEDGWOOD TEAPOT IN BLUE-AND-WHITE JASPER. (CONSIDERED THE MOST BEAUTIFUL TEAPOT WEDGWOOD PRODUCED). DESIGNED BY LADY TEMPLETOWN

pair of scissors, silhouettes of figure subjects. In 1783, only two years before her husband's death, she sent to Josiah Wedgwood some "cut-outs" of children which she thought might be of service to him; evidently he thought so, for there is a letter of his dated June 27th, 1783, in which he gives her grateful thanks for what she has already sent to him and entreats the favor of receiving



WEDGWOOD VASE PROBABLY DESIGNED BY FLAXMAN

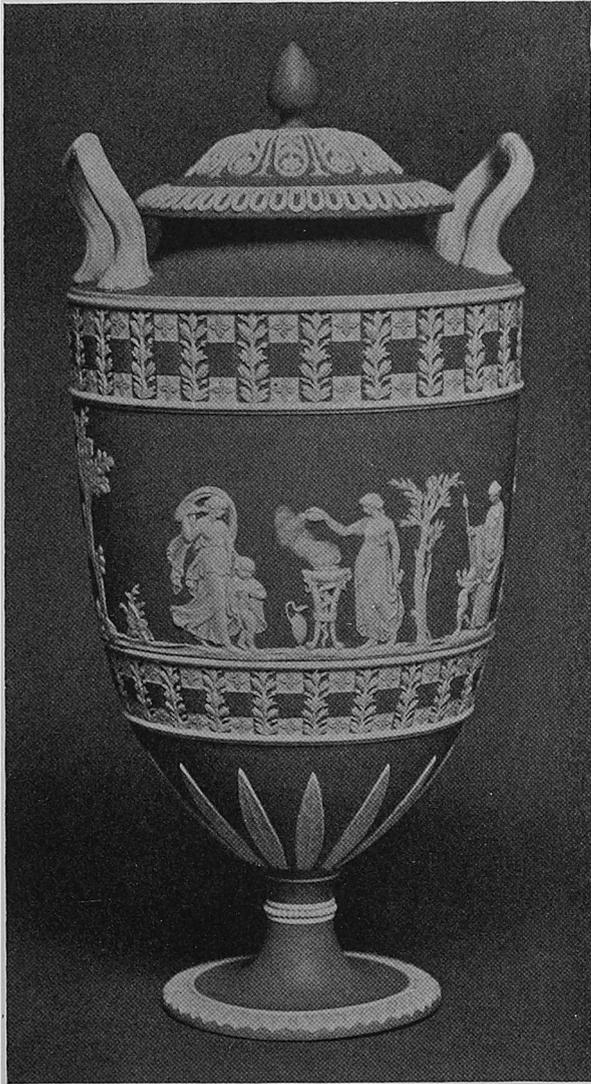
Museum at South Kensington, there is to be seen today a landscape, drawn in pen and ink over a wash of color, which shows capability of an unusual description while family tradition says, that she modeled with admirable judgment and taste. Her special aptitude, however, was in cutting out from paper, with the aid only of a

from her more designs of the same nature conceived in the same style. This

was the beginning of a long and successful co-operation between them. In July, 1785, Wedgwood writes to Charles J. Fox who had introduced Lady Diana Beauclerk to him that he had sent to him "a few bas-reliefs, which were modelled from some beautiful cut Indian paper which Lady Temple-



WEDGWOOD VASE DESIGNED BY LADY TEMPLETOWN

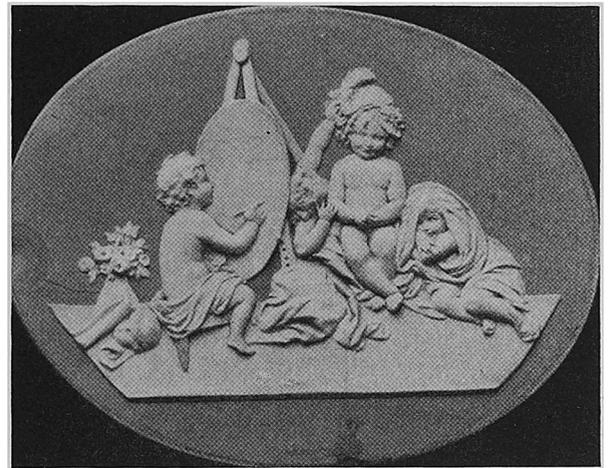


WEDGWOOD VASE DESIGNED BY LADY TEMPLETOWN. IT WILL BE SEEN THAT THE DESIGN ON THIS VASE IS THE SAME AS THAT ON THE VASE SHOWN ON PAGE 190

town favored him with." Among the medallions and bas-reliefs listed in his 1787 catalogue as having been modelled by Lady Templetown are "An Offering to Peace," "Domestic Employment," "Family School," "Study," "Maria and her Dog," "The Bourbonnais Shepherd," "Charlotte at the Tomb of Werther"—Goethe was then very popular in England—"Contemplation" and "Sportive Love." The first-named of these, "An offering to Peace," is the largest of the Templetown bas-reliefs. We know that, in many cases, she sent drawings and not merely "cut-

outs," and it is entirely likely that this was among the subjects so handled. More expressive, though, were the smaller studies of "Domestic Employment," with its graceful figure of a woman wielding the distaff, "Maria and Her Dog" visualizing an incident in Sterne's "Sentimental Journey," the "Bourbonnais Shepherd" and, among the most frequently reproduced of all, "Sportive Love," a seated figure of a draped Venus balancing Cupid on her foot. The "Offering to Peace" was a classical subject treated, save perhaps for one figure, classically, but the others which breathed the romance of everyday life better caught and retained the fancy of the public. Indeed, it was this faculty of idealizing the inhabitants of her own world that gave Lady Templetown her vogue.

Apart altogether from her artistic gifts Lady Templetown seems to have been a woman of a strongly marked character and of great executive ability. After her husband's death she managed with signal success the large Irish estates of the family. This was during the minority of her son who subsequently married Lady Wortley Montague and was raised a step in the peerage, becoming Viscount Templetown in 1806. After her son's succession the dowager spent much of her life in Rome, where she died, having far exceeded the Scriptural limit of three score years and ten, in September 1823.



Courtesy Metropolitan Museum of Art
WEDGWOOD MEDALLION. SOME COLLECTORS ATTRIBUTE THIS DESIGN TO LADY TEMPLETOWN