A POTTERY OF "SOULFULNESS"

The art of William Moorcroft reassessed

JONATHAN MALLINSON

Throughout the career of William Moorcroft, a "thoughtful" or "soulful" quality was identified in his pottery; it commanded attention, not simply because of its distinctive technique, but because it had something to say. Often noted in reviews, it was evoked too in private letters of appreciation which regularly spoke of the uplifting effect of his work, decorative and functional alike. For a French critic writing in 1939, this sensitivity underlay what he called the *valeur morale* of Moorcroft's art; it was seen to have an enduring relevance, international in its reach. Such reactions were consistent with Moorcroft's view of his vocation as a potter, described in 1903 as the ambition to "express my own feeling in clay". His stylistic vocabulary was clearly adapted to a radically (and often rapidly) changing world, but its underlying integrity, its "soul", remained constant, and unmistakeably his.

At the British Industries Fair of February 1930, held just three months after the Wall Street Crash, Moorcroft's pottery stood out. If most exhibits vied for attention with their 'blaze of colour' or 'novelty' of design, Moorcroft's stand made a quite different impact; his pottery did not dazzle, it exuded calm:

> 'W. Moorcroft, Ltd., Burslem, once more presented an exhibit which… provided a real resting place for the eye. …Somehow, each individual pot seems to have some quality which is personal, and belongs to no other pot in quite the same degree. In short, there is a soulfulness about every individual piece of 'Moorcroft' ware ....'[1]

An inventory of pots taken to this Fair included Moorcroft's flambé *Toadstools* (Fig. 1), a surreal vision of flourishing nature, where boldly drawn toadstools are highlighted against a dark background, rising above a receding landscape and smaller, variously-shaded fungi below. What the critic called 'soulfulness' derived in part from the fact that this pottery was entirely handmade – just two years earlier, Bernard Leach had affirmed that no 'factory-made pot' ever had 'a nature of its own, a soul'.[2] But it was more than that. As he looked closely at this ware, he noted in each piece a particular expressiveness, a reflection of the 'artistic sensibilities of Mr Moorcroft'.

One can easily imagine why pottery of this kind would be noticed at a trade fair dominated by the bright angular designs of *Art Moderne*. But Moorcroft's ware had been singled out from the very start of his career more than three decades earlier. Little more than a year after he took over the Ornamental Pottery department at J. Macintyre & Co. Ltd., one critic explicitly set it apart from commercial 'art pottery': '…each piece is dealt with individually, and so retains that spirit of the artist which is so woefully lacking in the ordinary commercial "art pottery"'.[3]

---

1. W. Moorcroft, *Toadstools*, Flambé glaze, c.1930 (private collection).

The distinctive production technique – hand-thrown bodies, tube-lined decoration, staining of the unfired clay with metallic oxides – was clearly one reason for its individuality. But it was attributed, too, to Moorcroft's skills as a designer-potter. The article included illustrations of early Florian wares (Fig. 2), characterised by the integrity of design and depth of colour. The combined sensitivities of clayworkers, paintresses, and artist were seen to produce '…a ware that really exhibits evidences of thoughtful art and skilful craftsmanship.'[4]

The concept of 'thoughtful art' would become a recurrent motif in reviews. The British-born U.S. potter William Jervis identified in this pottery the expression of 'some beautiful thoughts in an imperishable material'.[5] This idea was developed by the decorative artist Fred Miller, who implicitly likened Moorcroft's designs to poetic inspiration via an allusion to lines from *A Midsummer Night's Dream*.[6] Each pot was seen to be the realisation of an artist's vision, 'expressive of our higher aspirations': '…the reproductions of a few examples of 'Moorcroft' ware accompanying these notes will enable the reader to gain some slight idea of what this "fine phrenzy" becomes when it has "a local habitation and a name".'[7]

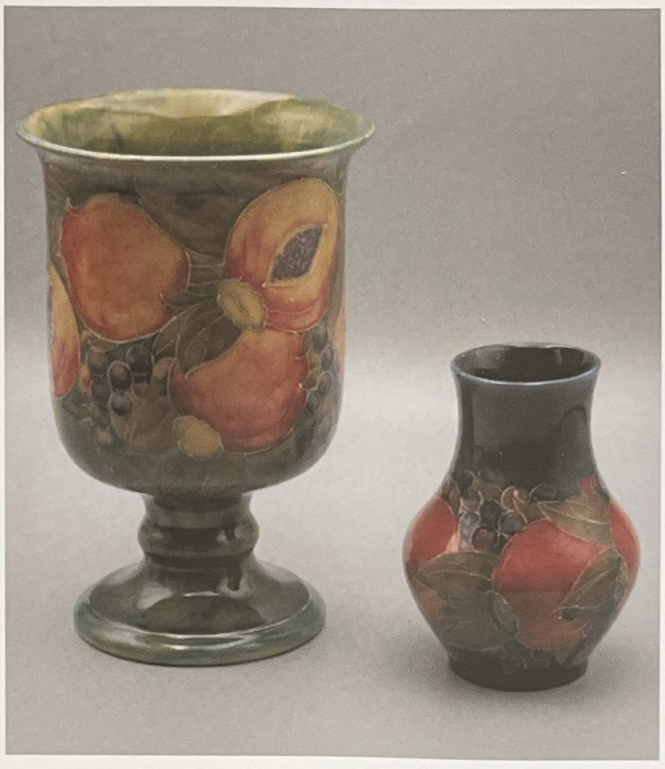
One piece illustrated in his article incorporated a crocus motif (Fig. 3). Its upward movement from corm to flower, following the curved lines of the vase, embodying an almost abstract visualisation of growth. Its restrained palette was quite different from the bright lead-based colours in widespread use at the time, and its perfect harmony of form and decoration a distinct change from the clutter of 'ornament piled upon ornament' which characterised much art pottery of the late nineteenth century.[8]

2. *(left)* W. Moorcroft, *Cornflower*, Florian ware, c.1898 (private collection).

3. *(right)* W. Moorcroft, *Crocus*, made for Liberty & Co., c.1901 (private collection).

Miller's point was that this ware should be observed closely, since it had something to say. A reviewer of Moorcroft's exhibit at the second British Industries Fair in 1916, (held midway through World War I) identified in it a 'dignity' which marked it out, 'If there was anything in the whole Fair which appealed definitely to one's aesthetic nature it must surely have been the stand of this firm, the atmosphere surrounding which was one of quiet, dignified artistry.'[9]

Many of Moorcroft's wartime productions were adaptations of earlier designs. *Pomegranate* (**Fig. 4**), introduced in 1910, in colours of striking richness to celebrate a new Georgian age, was now shrouded in sombre colours, a once optimistic vision now viewed from the perspective of war. The *Peacock* feather motif (**Fig. 5**), vibrant and refined in its late-Victorian form, was drained of colour, reduced to the merest outline of what once



4. *(above)* W. Moorcroft, *Pomegranate*: goblet, made for Liberty & Co., 1910; vase, 1915 (private collection).
5. *(below)* W. Moorcroft, *Peacock*: vase, Florian ware, c.1900; vase, c.1917 (private collection).

6. W. Moorcroft, *Poppy*: vase, Florian ware, 1902; vase, 1916 (private collection).

had been. *Poppy* (Fig. 6) was particularly eloquent; its early Edwardian version featured deep blue poppies, freshly defined against a white ground. It re-appeared now, as the wide dissemination of John McCrae's poem 'In Flanders Fields' (first published 8 Dec 1915) put the flower in everybody's mind; red and ochre flowers emerge from an impenetrable darkness, the familiar forget-me-not accompaniment a discreet expression of mourning. This was not a pottery of escapism, like the contemporaneous Fairyland designs of Daisy Makeig Jones for Wedgwood; Moorcroft spoke to the times. The impact, and value, of his art were spontaneously conveyed in a letter from Edith Harcourt Smith, wife of the Director of the V&A, writing on 9 March 1919:

'I wonder if you realise the intense delight you give everyone with your art… When one looks back on these years of war, one wonders how we ever lived through them… Therefore these ornaments you have given me mean such a tremendous lot, in every sense.'

That term 'mean' was not said lightly; Moorcroft's pottery had significance and struck a chord.

In the immediate post-war years, the compelling, expressive quality of Moorcroft's art was often highlighted. A review of his stand at the British Empire Exhibition (1924) noted particularly the layout of his display, '…a restrained selection of pieces displayed in such a way that each individual piece has a chance to convey its own message and exert its own appeal.'[10]

This same quality was identified in his exhibit at the Paris International Exhibition of Modern Decorative and Industrial Arts of 1925:

'Of all the exhibits… none could be regarded as being more stimulating than that of W. Moorcroft, Ltd., of Cobridge, whose displays always powerfully exemplify… how art in relation to pottery production can become a cogent and articulate thing.'[11] Terms such as 'stimulating', 'cogent' and 'articulate' were significant; it was pottery which spoke. One design often seen to exert this power was *Moonlit Tree* (Fig. 7), singled out by J. Fraser in an article on Moorcroft's Wembley exhibit in the *Daily Graphic* of 28 June 1924:

> 'Stall 464 M in the Palace of Industry provides a real feast of beauty. Take, for example, the vase… entitled 'Moonlit Tree', a nocturne in blue and old gold, with foliage of blue-grey and pale gold against deep dark blue, and misty blue hills encircling the base. It is a masterpiece.'

Fraser's implied allusion to Whistler's celebrated painting 'Nocturne: Blue and Gold' equated Moorcroft's pottery with fine art, drawing attention to his evocative use of colour. But no less expressive was the scene itself. Where mutilated trees had conveyed the horrors

7. W. Moorcroft, *Moonlit Tree*, 1922 (private collection).

of war in the paintings of Paul Nash, Moorcroft's central motif was a poignant vision of nature at rest. In a review of his work exhibited at Jenners department store in Edinburgh that year, the *Edinburgh Evening News* of 2 December 1924, explored its impact. Barely six years after the Armistice, this 'fantasy in clay' captured a widespread nostalgia for a tranquil world, longingly imagined, if not completely restored:

> '…the haunting fascination of a summer's night is embodied in the subtle allure of one he calls 'Moonlit Tree'. I am told that many artists have expressed great admiration for this beautiful fantasy in clay; I do not wonder.'

Moorcroft's artistic sensibility was attuned to the growing political tensions of the 1930s. At the 1937 International Exhibition of Art and Technology in Paris, he exhibited a range of new designs, including floral and landscape motifs characterised by their clean lines and restrained palette, a distillation of nature's beauty. (Fig. 8) More radical, were pots whose marred form was a haunting reminder of human limitations. (Fig. 9) In the same year,

8. W. Moorcroft, *Willow Tree*, matt glaze, 1937; *Orchid*, matt glaze, 1937 (private collection).

he donated pieces to the Deutsches Museum in Munich, whose representatives had admired his pottery at the British Industries Fair. The Museum wrote to Moorcroft on 29 September 1937, thanking him for his 'outstandingly beautiful pieces', and assuring him that they would be the 'centrepiece of our ceramic exhibits'; the letter was published in *The Times* on 6 November 1937, under the heading 'German Tribute to British Pottery'. The gift coincided with two events of uncompromising nationalist propaganda, held little more than a mile away from the Deutsches Museum: the inaugural exhibition of National Socialist art, and the companion display of Degenerate Art. The impact of Moorcroft's art as one that transcended national boundaries was appreciated, too, in France. In an article published in the *Revue moderne illustrée*... in 1939, R. Serlanges explicitly noted in this pottery an inspirational quality which rose above fashion or propaganda:

> 'These pieces derive from this [representation of nature] an enlightening force, because they lift the spirit of the people; added to which, they follow neither artistic trends, nor the transient whims of fashion, and are therefore appreciated by those of any cultural background...'[12]

The artist's 'higher aspirations', identified by Fred Miller at the turn of the century, were still evident now, their value appreciated all the more in these deeply troubled times. The effect of uplift sensed by Serlanges was regularly noted in reviews; Moorcroft's pottery brought immeasurable pleasure, irrespective of its price. A review of his exhibit at the 1925 Paris Exhibition made this clear:

> 'We have heard that, at Wembley last year, a hundred pounds was offered for a single piece of Moorcroft ware, but... even a simple and tolerably inexpensive piece of Moorcroft ware is regarded by thousands of people as a priceless possession.'[13]

As the Depression deepened, and inexpensiveness became the principal commercial virtue, the value of Moorcroft's pottery required a quite different computation; what mattered was not its price, but its effect:

> 'As judged by present-day standards, Moorcroft pottery is not cheap; by its very nature, it could not be that, for it represents the best in thought and effort that can be put into pottery... Its purpose is to please and at the same time to uplift; and invariably, a Moorcroft pot does succeed in rising to the full height of that purpose. At the same time, for what it is and stands for, Moorcroft pottery is by no means expensive. It is full value for money, and that is something which, in the ordinary affairs of life, one often fails to get.'[14]

What was noted in critical reviews was confirmed in letters regularly written to Moorcroft. His pottery did not simply blend into a domestic setting; it was looked at and responded to. For Edith Harcourt Smith, in a letter of 29 December 1925, its effect was inspirational in the febrile atmosphere of the post-war world: '...you ever give me great pleasure in having near

---

9. W. Moorcroft, *Fish, with Jelly Fish*, vase of marred form, 1937 (private collection).

me your interesting and delicious pottery which soothes one with its beauty and form. No one in your profession achieves as you do. A thousand grateful thanks.'[15]

What was true of his decorative pottery, was no less true of his functional ware. One correspondent wrote warmly of her newly acquired *Powder Blue* teaware (**Fig. 10**), her appreciation expressed (via Mary Baker Eddy, the founder of Christian Science) in a letter of 6 July 1924:

> '...the things came at a moment when I had been having a very difficult and trying time, and it was simply wonderful the sense of happiness they seem to bring with their beauty. It made me realise what a great thing people who are making really beautiful things are doing for the world. My favourite writer says 'beauty typifies holiness'. Well, thank you ever so much.'

Even in a non-domestic environment, Moorcroft's ware commanded attention. A letter from Austin Reed Ltd., dated 24 April 1935, described the effect of a pot commissioned for their new headquarters; it is not known what the pot was, but its impact was unequivocal: 'The only trouble I find with this creation of yours is that it is impossible to stop looking at it. It expresses a masterpiece, and we are very happy with it.'

On 29 November 1931, Moorcroft told his daughter of one exultant customer, for whom his pottery had acquired a value far beyond the decorative; a rush of rhetoric, of course, but eloquent nonetheless: 'A visitor from Australia told her husband that she would prefer to live in an orange box with a piece of Moorcroft than to be without it.'[16]

So widespread was this appreciation that it found expression in fictional form. For the narrator's father in George Wolfenden's novel, *The Undefeated*, a piece of Moorcroft's pottery had almost talismanic significance:

> 'Also he carried with him a beautiful little Moorcroft vase that he liked to stroke sensuously with his thumb, for the appeal of its rich ruby-tinted texture. One day, it jumped from his fingers and a tiny chip was knocked out of its neck. Now he abominated anything chipped, ... but he had a pretty filigree cap of silver fitted to the neck, and the vase remained in his pocket'.[17]

The character of Moorcroft himself, both as potter and designer was often clearly sensed. Even while he was working for J. Macintyre & Co., his work was referred to (though never marketed) as 'Moorcroft ware', a tendency expressly approved by one critic: 'No more appropriate name could have been chosen. He is a skilful potter, with a pronounced artistic individuality, and he succeeds in imparting that individuality to every piece of ware produced under his direction'.[18]

'Moorcroft ware' was a generic category, but there was only one originator. For W. Thomson, writing in the *Pottery Gazette*, its unique qualities were inseparable from the man, and irreducible to a particular technique or design: 'He lets you see him do the primary, and most essential, part of the work, and tells you how it is completed. But you cannot "go and do likewise".'[19]

10. W. Moorcroft, *Powder Blue* coffee can and saucer, c.1920 (private collection).

For a reviewer in the *Canadian Mail (Supplement)*, 7 March 1914, its distinctive appeal was all the greater for its production being (self-evidently) finite:

> '...the output of the ware, individually treated as each piece is, is necessarily small, and is limited moreover to the life of the artist, and to the expert staff working under his direction. 'Moorcroft' ware, therefore, is sought after by the collector with an eye to the future...'.

Nearly twenty years later, at a time when many of his designs featured *Fish* or *Leaf and Berry* motifs (**Fig. 11**), this same personal quality was underlined; Moorcroft, as so often, was referred to as an individual, not as a firm: '... whenever Mr Moorcroft applies himself to the creation of a new piece of pottery, he keeps constantly in front of him that old injunction: "To thine own self be true..."'.[20]

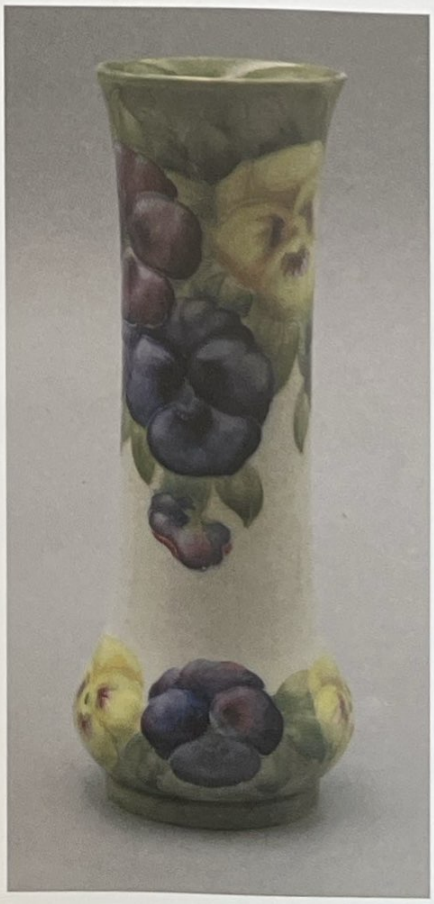
This perception was expressed too in private correspondence. In a handwritten postscript to a letter of 11 April 1912, Wm. Prentice, director of Cassidy's, the china importers, added this appreciation of the recently launched *Pansy* ware (**Fig. 12**) which, in its sensitivity and refinement, seemed to embody all that Moorcroft stood for:

> 'The new Pansy treatment... I am delighted with it. 'It is actually your self'. Please accept my congratulations.'

---

11. *(left)* W. Moorcroft, *Fish, with aquatic plants*, matt glaze, c.1931; *Leaf and Berry*, matt glaze, c.1931 (private collection).

12. *(right)* W. Moorcroft, *Pansy*, 1911 (private collection).



One of the most eloquent testimonies was written on 9 August 1923 by the Canadian interior designer, Kate Reed, for whom Moorcroft had made a Pansy tea set before the war; she wrote asking for replacement pieces, and ended her letter:

> 'I pass Birks's window many times in a month and always gaze at your work, and feel a peculiar nearness to it, and you. Some day I hope we will look into each other's faces, and shake each other's hands, and I will say to you with sincerity: "You have made the world better, for you have put beauty into it!" '.

For all that Kate Read had never met Moorcroft: she discerned in his pots the sensitivity of the man.

This reading of Moorcroft's pottery was not fanciful; he had long conceived his pottery as a means of expression. Looking back after just six years to the start of his career, he evoked his ambition as an artist and its early fulfilment at the Washington Works:

> 'It was after long dreaming of what was possible in this direction, that in 1898 I was first able to express my own feeling in clay.'[21]

For him, design was not about style but integrity, and he saw truth to self as the defining characteristic of his work. Writing to *The Times* on 7 October 1925 in response to a letter from Sir Lawrence Weaver urging designers to take note of modern trends recently on show in Paris, Moorcroft argued that fashion was no basis for successful or enduring design:

> 'If we are to succeed in the markets of the world, it will be mainly by being ourselves...'.

Moorcroft found inspiration in the contemplation of the natural world, outside fashion, outside time. As the bright angularity of the Jazz Age arrived in commercial pottery, he responded with the cool sobriety of *Dawn* (Fig. 13), a design which took the gaze past the confines of a chevroned border into a landscape beyond. This same ambition inspired him at the end of the following decade, as he worked on new floral motifs for the New York World's Fair:

> 'I believe it will be possible with your help to make a display that will be original, yet breathing with life, something at once appealing, something undateable, something that will be a pleasant oasis in this often restless age.'[22]

---

13. W. Moorcroft, *Dawn*, matt glaze, 1926 (private collection).

14. *(left)* W. Moorcroft, *Flamminian*, 1905 (private collection).
15. *(right)* W. Moorcroft, *Landscape*, partial flambé glaze, c.1930 (private collection).

Using a term coined by Nikolaus Pevsner two years earlier to describe *Powder Blue* ('undatedly perfect'), Moorcroft expressed the wish to create timeless works, a source of peace and stability in a troubled age.[23] Even *Flamminian* ware (**Fig. 14**), one of his sparest designs, embodied these same principles. In notes sent to Arthur Veel Rose, Head of Ceramics at Tiffany's, who published an article on the design in the *American Pottery Gazette*, Moorcroft underlined its difference from the 'extravagant twirling lines' of *art nouveau*:

> 'Simplicity, the Alpha and Omega of all great effort, is the main characteristic of this ware. It is in marked contrast to the so-called New Art…; one wearies of such restless expression and longs for repose'.[24]

He sought to incorporate in these pots some of nature's beauty, expressed not through his own decorative motifs, but via the fire of the kiln, leaving its traces in the glaze:

> 'The fire plays the notes upon the pottery, and leaves its expression in thousands of different forms, as varied and infinite as nature herself. At one moment one sees results echoing the beauty of crystals, as seen in frozen snow under the searching light of the sun; at another moment is depicted the spirit of the sea shore, as seen in the beautiful lines left by the waves on the sand'.[25]

Moorcroft was not simply describing his new design, he was suggesting a way of reading it, of contemplating the individuality of form, colour and texture in any one given piece. To do so brought the 'repose' so often experienced by observers of his pottery. This response to

his pottery mirrored exactly Moorcroft's response to nature: a compelling attraction to form or colour, a journey of reflection beyond surface appearance, a sense of uplift. In a letter to his daughter of 12 October 1930, he described his reaction to a sunset:

> '... In parts there were beautiful turquoise blue clouds behind the dark purple hill, and in other places there were the rich glowing clouds that suggested the fire of the sun... These beautiful scenes carry our thoughts both before and beyond our time. How delightful it is to live and to think of worlds beyond, of all that is infinite...'.[26]

Some of his most striking landscape scenes date from this period (**Fig. 15**), their distinctively rich glaze effects revealing his skills as a ceramic chemist. But these were no mere exercises; above all, they expressed his sensitivity to the calm majesty of the natural world. In a review of a concert by the celebrated violin virtuoso Jascha Heifetz, the *Times* critic considered whether his performance had a quality which took the listener beyond appreciation of its technical brilliance; he called this quality 'soulfulness'. His conclusion that day was negative: 'Still we do not yet feel that his music is a symbol of something greater than itself; it opens no window on to the immensities'.[27]

There was no such hesitation for critics of Moorcroft's ware. In 1932, a review sensed in his work that very intimation of a world beyond:

> 'In many ways, Mr Moorcroft's exhibit this year, as so often has been the case in years gone by, lifted the mind far above the level of the materialistic, and caused one to reflect that there is a sense in which the calling of the potter can be one of the most dignified and uplifting...'[28]

The 'soulfulness' of Moorcroft's art took observers beyond the surface of his pottery; it often took them, too, beyond words. One critic, noting its compelling quality, recognised that it could not be conveyed by words alone, 'There is an indefinable charm and fascination that is part and parcel of them, something that is too subtle to find expression in a mere critique'.[29]

A decade later, another review opened with this admission, 'We must confess that whenever we come to speak of Mr Moorcroft's wonderful and individualistic creations in pottery, we invariably experience a feeling that our choice of words may be inadequate to express what we have in mind...'.[30]

But for all its inexpressibility, critics sensed that this distinctive effect would continue to engage observers long beyond the life of its originator. From an early point in his career, Thomson saw Moorcroft's work destined for posterity, 'Mr William Moorcroft...has already made a name for himself, which, whatever now happens, will in the future be classed with the most famous art potters of the country.'[31]

Nearly twenty-five years later, following Moorcroft's award of the Royal Warrant, this review was quoted with approval in the same journal, 'That writer of many years ago... knew, in his own mind, that there was something inherent to the Moorcroft creations which was bound to be irrepressible.'[32]

It was a revealing comment. The designs (and the world for which they were made) had radically changed between these two reviews, but the same qualities were found. And so it was again, at the end of the following decade, in the article of Serlanges, '...they will not fail to be admired by generations to come, for they are stamped with the mark of true art: that which is universal and eternal'.[33]

For observers across nearly forty years, the essence of William Moorcroft's art was not located in a technique, nor in a particular style, but in its sensitivity. The critic, captivated

by his 1930 British Industries Fair exhibit, understood that well. Like poetry, Moorcroft's pottery had an expressive quality which was both compelling and irreducible, revealing something more of itself with every look:

> 'If, however, Mr Moorcroft never evolved anything in pottery beyond what is represented by his present achievements…, he has proved how pottery, as a plastic medium, can be used to express the finer susceptibilities, just as literature or poetry is chosen by some to attain the same ends. Moorcroft pottery is no ordinary pottery; it stands in a class by itself and has to be viewed from that standpoint'.[34]

Even as economic conditions deteriorated, critics (and private owners) never doubted the value of Moorcroft's work. The design of his pottery evolved over time, but its integrity, its 'soul', remained constant, and unmistakeably, inimitably his.

ACKNOWLEDGEMENTS
I am deeply grateful to members of the Moorcroft family for permission to consult the archive of family papers assembled by William's daughter Beatrice, most of which are now housed in the Stoke City Archives.

ENDNOTES

1 *Pottery Gazette and Glass Trade Review (henceforth PG)*, (April 1930), p.612.
2 B. Leach, 'A Potter's Outlook' [1928], in: Carol Hogben, ed., *The Art of Bernard Leach* (London: Faber, 1978), p.189.
3 'Florian Ware', *Magazine of Art* (January 1899), p. 232.
4 ibid. p. 234.
5 W.P. Jervis, 'Florian Ware', *Keramic Studio* (April 1902), p. 260.
6 The poet's eye, in fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
…Turns them to shapes and gives to airy nothing
A local habitation and a name.
Shakespeare, *A Midsummer Night's Dream*, Act V, Sc.1
7 F. Miller, 'The Art Pottery of Mr W. Moorcroft', *The Art Journal* (February 1903), p. 58.
8 'Something New and Beautiful', *PG* (February 1899), p.194.
9 *PG* (April 1916), p.390.
10 *The Overseas Daily Mail*, 22 August 1924.
11 As note 1 (September 1925), p.1398.
12 *Revue moderne illustrée des arts et de la vie*, 15 March 1939, p.20, 'Ceux-ci acquièrent, de ce fait, une force éducatrice, car ils relèvent l'esprit des masses; en même temps ils échappent à l'influence de toute doctrine d'école, ou des fantaisies d'une mode passagère, et c'est pourquoi ils s'imposent dans le présent à l'estime générale des hommes de toute culture '.
13 *PG* (September 1925), p.1398.
14 *PG* (November 1934), p.1323.
15 This and all subsequent uncredited quotations from letters are in: William Moorcroft, Personal and Commercial Papers, currently held in Stoke-on-Trent City Archives, SD1837.
16 Moorcroft Family Archive
17 G. Wolfenden, *The Undefeated* (New York: Greenberg, 1941), p.112.
18 'The Art of William Moorcroft Applied to Ceramics', *Canadian Pottery and Glass Gazette* (August 1908), p.7.
19 *PG* (October 1904), p.1114.
20 *PG* (June 1932), p.731.
21 'The Art Pottery of Mr W. Moorcroft', *Art Journal* (February 1903), p.57.
22 Letter of 26 July 1938 to the British Commissioner General, Sir Louis Beale.
23 N.Pevsner, 'Pottery: Design, Manufacture, Marketing', *Trend in Design* (Spring 1936), p.19.
24 A.V. Rose, 'Flamminian Ware', *American Pottery Gazette* (February 1906), p.37.
25 Ibid.
26 Moorcroft Family Archive.
27 *The Times*, 29 May 1922
28 *PG* (April 1932), p.495
29 *PG* (April 1921), p.600.
30 *PG* (June 1932), p.729.
31 *PG* (October 1904), p.1114.
32 *PG* (May 1928), p.773.
33 '…ils s'imposeront par la suite à l'admiration des générations à venir; ils portent, en effet, la marque de l'art véritable: celui qui est universel et éternel'.
34 *PG* (April 1930), p.612.

Jonathan Mallinson is an Emeritus Fellow of Trinity College, Oxford, where he was Professor of Early Modern French Literature, publishing widely on comedy and prose fiction of the seventeenth and eighteenth centuries. His interest in British art pottery dates back many years, and he is currently completing a monograph on William Moorcroft's career as a potter, based on extensive archival research.