



Majolica Matters!

THE QUARTERLY PUBLICATION OF THE MAJOLICA INTERNATIONAL SOCIETY
www.majolicasociety.com

JANUARY 2003

"Meet Me in St. Louie"

15th Annual Meeting - May 2-4, 2003

Nearly a century ago, the 1904 Worlds Fair brought world acclaim to the "Gateway City". Ninety-nine years later, St. Louis will be host to majolica lovers of the world as they congregate the first weekend of May for the Majolica International Society's fifteenth annual meeting and Majolica Heaven.

The meeting site picked for the convention center will be the Millennium Hotel, which is literally in the shadows of the famous Gateway Arch on the Mississippi riverfront. St. Louis offers a setting with both a cosmopolitan and historical ambiance for majolica lovers. You may want to begin your St. Louis experience with an early dinner Friday evening in the revolving restaurant on top of the 28 story Millennium hotel which offers a great panoramic view of the city.

The majolica society will first convene at 7:30 on Friday evening for MajoliCake, Cookies and Coffee.

Saturday's packed agenda will include breakfast, Barter 'n Buy - an opportunity to dispose of an item you have multiples of or that you've outgrown. Jim Trout will be managing this lighthearted and fun event for sellers and buyers! Remember that your proceeds could be directed to the special MIS authorship fund! Then on to "MajoliCollege" where several majolica collectors will share comments, experiences and slides of their majolica passion prior to the optional bus tour of St. Louis leaving the hotel at 11:30 am.

The Saturday bus trip is being designed to provide those who are not familiar with St. Louis with a glimpse into the history and culture of St. Louis with some antiquing opportunities included. Tour stop options are numerous, and final plans will be made soon. Stay tuned for more detailed information.

A gala banquet planned for Saturday evening

includes our featured speaker Richard Dennis, publisher with forty years' experience in the collecting field. Mr. Dennis specializes in books on antique/collectable ceramics, glass and works on paper. Each title is usually the only book on that particular subject, illustrated in great detail, taken several years of research and written by an enthusiast. These books are standard reference works, sought after by collectors, specialists, auctioneers, museums and libraries all over the world, and in themselves usually become investments when they go out-of-print.

Sunday morning will begin with breakfast at 8:00 am followed by a short business meeting prior to highlight of the convention - Majolica Heaven 2003 (doors open for MIS members at 10:00 am).

You can register for the convention and reserve a seat for the bus tour (first come - first serve) by mailing in the registration form enclosed. Call the Millennium at 866-866-8086 (toll-free) for hotel reservation. We will have more information on the upcoming convention in the next newsletter, or better yet, check out the majolica society website for convention updates www.majolicasociety.com.

We look forward to "Meeting you in St. Louie"

Morris J. Wizenberg

Morris J. Wizenberg passed away at home on December 7, 2002, after a brief battle with cancer. A resident of Oklahoma City since 1974, he was chairman of the department of radiation oncology at Mercy Health Center and also practiced at Southwest Medical Center.



Moe was born on April 9, 1929 to the late Ely and Dora Wizenberg of Toronto, Canada. In his youth, his most fervent wish was to become a doctor and to help people, and in this he succeeded remarkably. Throughout his long career, he was devoted to his patients and formed lasting friendships with many of them. His work sustained him throughout his life; indeed, his retirement came only with his death.

Moe graduated from the University of Toronto School of Medicine in 1953. He decided to specialize in oncology while a resident in obstetrics and gynecology at Sinai Hospital in Baltimore, MD and completed a second residency in radiation oncology at the University of Maryland Hospital in Baltimore. He was a professor and a practicing oncologist at University of Maryland Hospital and served as chairman of its department of radiation therapy from 1968-74. He was a professor and practicing physician at the University of Oklahoma College of Medicine from 1974-81 before going into private practice.

Moe's contributions to medicine are numerous. He served in the American Cancer Society for over 35 years and was president of local and regional units in Maryland and Oklahoma, as well as a member of its national board of directors. He served, as president of the American Radium Society, was a fellow of the American College of Radiology, and a former member of several advisory committees for the National Cancer Institute. He served as an examiner for the American Board of Radiology. While at OU, he was chairman of the faculty senate. He authored and co-authored more than fifty research papers in his field and was instrumental in establishing the Cancer Centers at Mercy Health Center and Southwest Medical Center.

Moe was deeply involved in his community in ways that reflected his diverse interests and passions: he was a former member of the board of trustees of the Oklahoma Museum of Art, past chairman of the advisory board for KCSC radio, as well as past president of the Tulsa Opera Company's regional council and Trout Unlimited's Central Western Chapter. Moe was president of the Hospice Foundation, Inc. and a member of the board of directors of the James L. Hall Jr. Center for Mind, Body, and Spirit.

An avid collector of majolica pottery, he was vice president of the Majolica International Society and editor of 'Majolica Matters' newsletter. Moe's passions also included cooking, traveling,

photography, and fly-fishing. He was a collector of books and a true 'wordsmith'-a lover of crossword puzzles, poetry, and the French language.

'Burg,' as he was known to family and close friends, is survived by his wife of 25 years, Toni; daughter Molly, of Seattle, WA; son David, of Washington, D.C.; son Adam, of Cambridge, MA., and daughter-in-law Susan Pollak and grandchildren Hillary and Nathaniel; daughter Lisa, of Huntington, NY, and son in-law Dr Lawrence Chalif and grandchildren Joshua, Karen, Brian, Eric, and Jacob; brother Arnold Wizenberg, of Nanuet, N.Y., and sister-in-law Reva; as well as other family members, close friends, colleagues, and patients too numerous to count. All who knew his sharp mind, his wisdom, his deeply compassionate spirit and his wonderful sense of humor will miss him.

Thus we note the passing of Morris J. Wizenberg, M.D. (Moe), a truly extraordinary human being. We were privileged to have known him and honored to have been his friends. Rest in peace dear Moe.



Majolica Bees . . .

By Helen Cunningham



Bee detail from the Oriental Wedgwood floral, butterfly, and bee plate at the left.

For their symbolic value, insects frequently appear on coins, heraldic emblems, flags, and seals. Bees commonly symbolize industry, resourcefulness, energy, ingenuity, and prosperity. These traits so clearly to describe the industrial age that the

honeybee seems a natural symbol for the nineteenth century. Is it only in hindsight that we connect the two? I find it curious that majolica bees of all shapes and sizes do not saturate the market. There are cicadas, grasshoppers, and flies. Insect predators like the frogs abound. However, I cannot think of many bees. Rather surprising to me, since majolica so clearly reflected the tastes and trends in the nineteenth century.

Napoleon used the bee as the Bourbon family emblem. The bee appeared in the royal palace and on the Napoleonic coat of arms. Many suggest that the bee is simply an inversion of the fleur de lis. Although the system of Napoleonic heraldry reverted back to the fleur de lis after Napoleon, the bee remains closely connected to France.

In 1653 the tomb of Childeric I was discovered in Tournai. Childeric I was father of Clovis and founder of the Merovingian dynasty in 457. "Golden bees" were discovered in the tomb; consequently, the bee came to symbolize immortality and resurrection. Bees represent the oldest emblem of the sovereigns of France. Golden Bees, however, are cicadas. This fact explains the omnipresence of the insect in southern France. Wall pockets shaped like cicadas, plates and utensils with cicadas perched somewhere on them are abundant.

The honeybee appears on the French Laguiole knives still hand crafted today. Known for high quality craftsmanship and tradition, these knives are handed down from generation to generation. Each knife has a bee at the top of the blade which most believe represents the connection between ancient and modern France, symbolizing the immortality of France.

Moreover, symbolic bees exist in mythology, legends, and religions of a number of countries. Egyptians believed that bees were born from the tears of the Sun-god, Ra. Bees symbolizing afterlife and resurrection are found in ancient tombs. Since bees do not leave their hive during the three-month hibernation period but reappear later, they were an obvious symbolic choice. The oldest recognized temple in Egypt, at Sais in the Nile delta, was named "Hwt-bit" meaning Castle of the Bee.

In Christian allegory, bees represent resurrection, while the honey and sting stand for Christ and the Judgment Day. The beehive symbolizes the Church as well as the sweetness of Mary, while a queen bee represents the Virgin Mary herself. Christ is called

the "aethereal bee." British farmers believe that bees hummed in honor of the first Christmas.

The bee is also the emblem of several Greco-Roman and Indian gods, including Cupid and Ka, both gods of love. The God of love, Ka, has a bow-string of bees. The bee on top of a triangle represents the Shiva. Krishna has a blue bee on his forehead.

In ancient Greece, Plato, Virgil, and Sophocles had their lips touched with honey in infancy. In Ireland bees are protected legally because their honey produces mead, the drink of immortality that flows in the Otherworld.

With such widespread and longstanding history as a symbol and with such an obvious connection to the nineteenth century, it does seem odd bees don't appear in all sizes on majolica. How many majolica bees can you name?

Bad eMail Addresses

By Duane Matthes - duane@emajolica.com

I'm still look for help in finding the eMail Addresses of the following 15 members. Our society eMails continue to get returned to sender. If your one of these members please eMail me at or fill out one of the 2003 membership dues forms and return it to mail it into the Society.

Member	eMail Address
Brodsky, M & B	bebrodsky@sandata.com
Creach, S & D	screach999@aol.com
Greene, Rebecca	rgreene@christies.com
Grzesiak, T & L	tjgrz@hotmail.msn.com
Heidt, Barbara	heidt@bellatlantic.net
Herchik, David	devojos@aol.com
Hoffman, G A.	gayandhome@comcast.net
Horn, J & G	flyblue@flash.net
Monetta, Caren	whistler@sprintmail.com
Mullins, D V	ddelune@aol.com
Phelps, B & K	bpblade@aol.com
Queen, B. S.	brandonqueen@webtv.net
Silby, MD, H.	hsilby@ix.netcom.com
Stough, M.D., D	drstough@mmcable.com
Taback, M & J	jtaback@pacbell.net

*Wishing You All,
Happy New Year!*

Please send your comments and material
for the newsletter to MIS Editor:

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"Majolica and More"

by Roberta McDonnell

After a year's anticipation, and a promise from the family not to burn down the house or dehydrate the dog, I was going to set out on a journey. My mind had been made up! I was going to the land where majolica dreams come true. I had heard stories of "Majolica Heaven" and those who knew my passion and enthusiasm suggested a stress test and cardiogram at the very least before attending. As the months turned to weeks and the weeks to days, I found myself flying the friendly skies to a weekend of bliss! After countless rain delays I finally landed in Atlanta only to follow miles of endless "to baggage claim" signs and not soon enough figured out the trains were there to take the baggage and saved myself the last three miles! Bags in hand, shuttle boarded, my adventure was before me!

The hotel in all its magnificence stood waiting.

Yes! There is a life beyond the kitchen! After catching my breath, people began to appear. More than just any people. People I had emailed for up to two years, buying from, fellow eBAYers, and they all began to take a shape and form! I loved them in person even more than in print! With photos in hand, thinking my collection was meager at most, I saw peoples faces light up as they flipped through the pictures. More than that I found how transparent I had actually been buying on eBAY! To my surprise not one person kicked me! Not even a dirty look, just warmth, comradeship, and fellow obsessive collectors. I actually had one woman apologize for all the things she silently called me in bidding wars

on eBAY! I laughed. I found, in my enthusiasm over the years, it had never occurred to me that my RMRM identity might have been on an international majolica "hit list"!

The weekend proved to be informative as well; with guest speakers but what I really enjoyed the most were the people themselves...all of them. I finally felt validated! No, I did not need a twelve-step program to recover from "majolica madness". And if I did; I found comfort around fellow majolicaaholics. Here at last was my very own support group! One man had so many collections I came away feeling deficient!!! (Mr. F.) As I listened to people speak, I saw before me mirror images, people not really obsessed but creative people who loved beauty, art, lots were gardeners all with similar interests, who enjoyed the better things in life but most importantly had a zest and love for people! I was inspired, and motivated. I was not alone.

The weekend passed all too quickly and "Majolica Heaven" was all and more than I expected. My heart must be fine as I survived every booth of magnificence. I will, however, now know to squirrel away twice-as-much money for next year! The Sunday Majolica Heaven experience was bitter sweet. Bitter because in a few short hours "Cinderella" would be back to the "cinders" and my coach back to a pumpkin and life as RMRM behind the computer would be changed forever. Sweet because I was carrying new purchases screaming for a home and I would envision all the booths of majolica in the clouds as I flew home.

A heartfelt thanks to all who made RMRM feel whole, happy, and validated my passions for collecting, but you do realize don't you? I will be back stronger than ever on eBAY. . . . you guys fueled my fire, stimulated my already "over" stimulated majolica gene and intensified the collecting virus!

I am back home, until I see you next year. . .
or meet you on eBAY!

A special and warm thanks to Jerry L., the "Trouts", Moe, the Davis', Randi & Margi, John W, Linda & Peter, Fran, Tom C, Charlie & Celso, the Berhardt's, the Tulk's, Michael S., and all the people I had the greatest pleasure to share chat and laughs with!

Roberta M. a/k/a RMRM

The following group of photos is from Roberta McDonnell's private collection and resonate her passion for Victorian majolica.





Roberta's photo above gives members some idea what the Holidays are like in her home! It takes talent and daring to mix holiday garland and Roberta's wonderful majolica. One can almost smell the aroma of hot apple cider and home made cookies baking in the oven!



Meet Me in St. Louis!

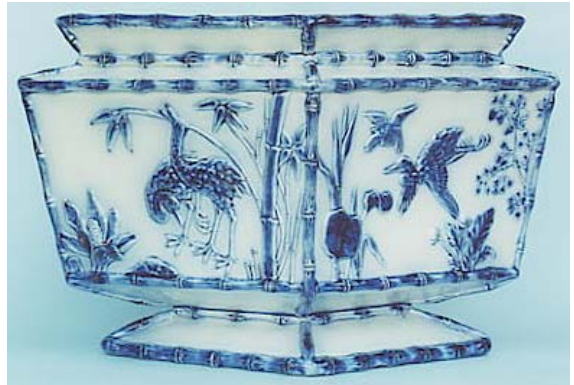
George Jones Nankinese Ware

By Thelma Cluett

In 1876 a reporter for the Crockery & Glass Trade Journal visited the showrooms of W.B. Maddocks at 48-50 Park Place, New York (sole agents for Messrs George Jones & Sons Ltd.) The purpose of his visit was 'to inspect the new goods in the shape of Staffordshire fancy ware'.

Subsequently, in the edition of the Crockery & Glass Trade Journal dated 31 August 1876, under the heading 'Majolica', his report appears, part of which reads:....'A diamond shaped jardinière is a gem also. The body of this is in Mazarine blue. The corners are banded with strips of bamboo and the sides decorated with cranes, flowers and plants'.....

The report concludes: 'The Nankinese ware is similar in shape and design to the majolica. The body of this is white, however, while the ornaments, raised work, roses, vines, leaves, and flowers, are in mazarine blue shaded with white. The effect is novel and pleasing. This ware is very popular in England, and bids fair to become so in our own country' (George Jones Ceramics 1861-1951 p30. Robert Cluett)



I was reminded of this article after noting in Michael Strawser's Majolica Auction catalogue, Aril 2002, a George Jones Majolica monkey tea set similarly decorated in mazarine blue (Lot 643).



Interestingly, we have in our collection a George Jones flower holder also decorated in mazarine blue



A majolica-glazed example is shown in Sotherby's, New York, English Majolica Auction catalogue of March 11 1997, Lot 257.

However, one of our most prized pieces is an example of the aforementioned diamond shaped jardinière. It is truly

beautiful and much treasured.

My observations have raised a few questions - How many other examples of George Jones esigns where decorated in blue and white? Could this start a trend with majolica enthusiasts for this Nankinese ware?

Finally, does anyone know of an example of our jardinière decorated in majolica colours? I can imagine it may have been coloured similarly to a GJ jug, an example of which is shown in Cluett's book fig. 88. Happy hunting!

Editors note: Mazarine blue, a deep blue color, named in honor of Cardinal Mazarin.

Who was Emily Norton?

By Deborah English

This large centerpiece (22" x 30") is puzzling in its apparent reference to something which may have been obvious to the Victorian audience but whose meaning has been lost in the intervening years. It's not marked but is attributed to Brown-Westhead and Moore, designer unknown.



A young woman embraces a doe upon whose coat one can see faint traces of a fawn's spots. Because of the doe's presence, we are tempted to think of Diana, the Roman Goddess of

the Hunt. But Diana is always scantily dressed, if not nude, and armed with a bow. This girl is unarmed and modestly attired. She wears a headpiece found in Renaissance paintings of virtuous maidens. So, who is this girl and why has she caught the imagination of the unknown designer?

Quite by accident, I stumbled across a picture of another sculpture of the same subject matter. The caption identified that one as "Emily and the White Doe of Rylestone". I was to learn that this is a poem written by William Wordsworth in 1815 and which enjoyed popularity in the Victorian period.

The poem's title is :

The White Doe of Rylstone
Or, The Fate of the Nortons

If you are among the fortunate who heard Marilyn Karmason's talk at Michael Strawser's, forgive the repetition. I hope to add a little more than she had time for in her presentation.



The poem opens twelve years into Queen Elizabeth's reign as a doe emerges in a Churchyard ruin. Townspeople leaving the Sabbath service point to her and murmur her legend as a healer and comforter. She "glides o'er the Earth like an angel of light."

Emily is introduced as the devoted youngest child and only daughter of the widowed Lord Norton, a Catholic sympathizer to Queen Mary. At her father's

request, Emily embroiders a banner with symbols of his Rebel leanings, his avowal of the "True Faith". The oldest son, Francis, opposes the war plans and pleads unsuccessfully with his father to abandon them. Family loyalty demands he accompany his father and brothers, so in a stolen last hour with Emily, he predicts the fall of the House of Norton. "We are doomedto perish utterly." He goes, unarmed to join the others.

The war begins and goes badly for the Rebels who are besieged by incidents of cowardice and self-doubt. A brooding Norton rebuffs Francis' attempts at reconciliation. Meanwhile, a worried Emily is comforted by a presence she has failed to notice. The Doe follows her footsteps quietly and unregarded. Memories of her mother and her instructions in faith occupy Emily. Although tempted by a desire to join her family, she obeys Francis' admonition to stay and wait.

Norton and the seven younger sons are captured and executed. Francis, as reward for his forbearance against arms, is freed. A last visit with his father produces his pledge to return the disgraced banner to home in Bolton Priory at Rylstone. On the way home, Francis is ambushed by Loyalists who have mistaken the meaning of his carrying the standard. Two days later, he is discovered and brought to the Churchyard for a quick burial for it is hoped that Emily won't learn of Francis' death. She had been told by a friend of Francis' survival and is waiting for him to come home. He is buried a small distance from the townspeople as would befit a person of "gentle breeding".

The poem ends with a vision of Rylstone Hall in ruins and Emily alone, a hermit who lives in a hut in the woods. She has traded her noble clothing for the humble garb of a Pilgrim and has no contact with humanity. Beneath a "self surviving oak rested, herself most like a stately flower...single on the gladsome earth." A herd of deer runs by and the Doe breaks off to approach Emily. Here is the moment shown in the sculpture:

*So to her feet the Creature came,
And laid its head upon her knee,
And looked into the lady's face,
A look of pure benignity.
And fond unclouded memory.*

Thus, Emily begins her return to humanity and it's clear that she is returning to her Faith as well. It's

revealed that the Doe was a gift to Emily from Francis who brought her home, presumably after a hunt. Emily dies, but only after a renewal of the spirit in which all things about earthly care are vanished. She is buried with her mother and, forever since, the Doe comes to rest there on the Sabbath, in the Priory Close.

While this poem chronicles a battle between Rebel and Elizabethan forces, its greater significance is as a depiction of tragedy and the healing power of faith. The poem abounds with Christian imagery, all of which would have been familiar to Victorians (shepherds, mansions, etc.) and the Doe herself becomes an agent of Redemption. It's Christianity with a Romanticist twist, however. The Doe, in spite of her ethereal demeanor, and apparent immortality, never loses her primal connection with the earth. In every phrase, she is linked with the grasses or herbs or dirt. She lies in shade, or in sun. Under a tree. On Francis' mound. Always there is the reminder of her primitive, perhaps pre-Christian origins. The final two lines are:

*Thou, thou art not a Child of Time
But Daughter of the Eternal Prime.*

Now, it's nearly two hundred years since this 2000 line poem was written. As I read this, I see I've sorely tested the essence of it in my synopsis. I've also left out whole plot lines. So if you want to read it right, I couldn't find it in any anthology or in any bookstore but it is on the Internet at:

www.everypoet.com/index.htm and click on William Wordsworth to arrive at the index of his enormous works.



See –
Cats and Dogs Can be Herded and Posed –
With great difficulty, however.

Looking Forward to Another Book!

Member and author Robert Cluett just signed a contract with Schaffer's to produce a book on Brown-Westhead, Moore & Co / Cauldon. If any member has pieces of majolica they would like included in the book please contact him. He has a March 2003 deadline for all photographs. He hopes the book will be in stores by the middle of 2004..



Jim Trout's shares a jardinière example of Brown-Westhead, Moore & Co. It exudes the quality of workmanship of this pottery and makes us all want to know more! Hurry - Bob!

Potteries Museum Makes Key Acquisition

Last summer's auction of items from the Minton Museum Collection netted some interesting results. We can happily report that many of the Majolica pieces have found a new home in the Stoke-on-Trent, Potteries Museum & Art Gallery. Thanks to Chrissy and Paul Atterbury, we can share some details.

The Potteries Museum & Art Gallery bought 51 individual pieces, nine of which were majolica. The figure on the right is the actual price paid in British pounds sterling, including buyer's premium. Notice that many lots failed to make their reserves and were therefore passed.

Ceramics included a majolica stick stand in the form of a stork; a pate-sur-pate plaque by Louis Solon, four items from the Lord Milton bone china dessert service and the world famous majolica peacock by Paul Comolera;

Lot 157	Thomas Kirkby Plaque	1,292
Lot 158	Kirkby (attr.) 2 handled Vase	1,880

Lot 160	Riechgitz painted Vase	1,880
Lot 171	Chinese Lantern Pedestal	1,762
Lot 172	Rose & Anthemion Garden Seat	2,467
Lot 173	Bacchus Garden Vase	9,987
Lot 176	Teapot with Chinese Boy and Mask	1,410
Lot 178	Henck Stork Stick Stand 6	6,815
Lot 179	Comolera Peacock	117,750



Garden ornament, circa 1873, 154 cm high. Life size peacock perched on a rocky plinth around which is coiled a fruiting and blossoming branch with toadstools. All the items purchased will be on display in the near future along with additional items that have been generously donated.



You never know when - -

Bought in the Ozarks for \$322. Yes, it's Minton. Yes it Mint!

What have you found?

Auction Calendar

February 15, 2003:

Member and auctioneer, Dwaine Bauer is hosting an auction in Windsor, Illinois. Here are some samples of the auction items:



Bauer Auctions. -- Saturday February 15, 2003, 9:00 AM, 350 Piece Collection of Quality Majolica & Rare Political Buttons, Collectibles. Dwaine wants you all to know that Bauer Auctions charges **NO** buyers premium! That's 0% to the buyer! Visit the following site for more information and 17 pages of photos! www.bauerauction.com

April 4 & 5, 2003:

Member Michael Strawser will be hosting another **Majolica Auction**, April 4 & 5, 2003, Hatfield, Pennsylvania. He has the "The Beverly Emrick Estate Collection" and others. www.strawserauctions.com

May 3, 2003:

Barter 'n Buy - Silent Auction - the ever-popular annual event of the Majolica International Society's. This is an opportunity for you to dispose of an item you have multiples of or that you've outgrown. Bring or send your items to the 15th MIS Convention. Jim Trout will be managing this lighthearted and fun event for sellers and buyers! Remember that your proceeds could be directed to MIS or one of our special event funds!

*Meet Me
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St. Louie!*

Help! Who made this?

By Jim Trout

While traveling in the Northeast I found this 10" spill vase in Maine. Does anyone have any ideas about who the potter might be? Send any comments and ideas to Jim Trout, Stokeontrent@webtv.net



Base view of Eagle vase

Seen Anything Like This?

Two Tower Jugs with Minton marks. On the right is the colorful complete lidded version! The one on the left has the same molding as its colorful twin but it has no pewter hinged lid and its glaze is done in a rare monochrome strawberry red. Wonders are: how many monochrome colors were produced; or which one cost more then and now?

