Abstaining from West India Sugar and Rum

however effective the Free Product Movement may have been, it could not put much of a dent into England's massively profitable cotton

main aim of the medallion, along with majority of the antislavery ceramics produced by the English factories. The Romantic movement, which

to advance their cause, abolitionists first had to make a case for the essential humanity of black people, and that appears to have been the

Wedgwood's friendship with Thomas Clarkson, an active abolitionist campaigner and the first historian of the British abolition movement,

money for the cause. Wedgwood, we should note, was more than a successful industrialist: he was a man of conscience, deeply interested in

Britain outlawed the slave trade in 1807. In 1833, Parliament passed the Slavery Abolition Act, which freed slaves under the age of six

 devotees. One early antislavery poem by William Cowper was titled "The Negro's Complaint: A Subject for Conversation

for women. The tea table, around which people gathered for companionship and conversation, was an opportunity for voicing anti-

Southern plantations. One of the earliest calls for the abolition of slavery decorates this teapot: "Success to the Lover, Freedom to the Slave

Health to the Sick, Honour to the Brave, Sister and Brother," from Thomas Day's 1773 poem, "The Dying Negro."

"...[its] rim bore the delusive legend, – EAST INDIA SUGAR, NOT MADE BY SLAVES. Alas! They had forgotten to send the

inscriptions: "SUGAR How it grows & How its made CANE MILL " and "RUM How it grows & How its made SUGAR MILL "

In the scene, a slave is dancing on a barrel. This was not uncommon; one former slave noted that they were forced to "dance, jump,

walk, leap, squat, tumble, and twist about, that the buyer may see they have no stiff joints, or other physical defect."

The poem on the

This child's mug, decorated with a scene of a slave auction and an anti-slavery poem, was meant to teach a child a stark lesson about

"apprenticed" older slaves to their former owners for several years. Public pressure cut these apprenticeships short, and on

Lovejoy's murder, and the acquittal of his murderers by a pro-slavery jury, galvanized abolitionists; it moved John Brown, who led an

aroused his interest in slavery. Clarkson described the social uses of Wedgwood's medallion: "[Gentlemen had it] inlaid in gold on the lid of

them as a way to make their voices heard at a time when they lacked the right to vote and had little access to other ways to effect political

for the tea table.

"Perish Slavery Prosper Freedom, " this child's mug would impress on its young owner the contradiction of a nation

"The Sorrows of Yamba, " or "The Negro Woman's Lament, " written by Hannah More and Eaglesfield Smith in 1797. It

or "The Negro Woman's Lament, " written by Hannah More and Eaglesfield Smith in 1797. It

"The Sorrows of Yamba, " or "The Negro Woman's Lament, " written by Hannah More and Eaglesfield Smith in 1797. It

"The Sorrows of Yamba, " or "The Negro Woman's Lament, " written by Hannah More and Eaglesfield Smith in 1797. It
Randy Boyer on April 1, 2020 at 2:09 pm

Excellent topic, photos are beautiful. I am a member of the Transferware Collectors Club and, with your permission, I would like to share this article with our members.

I have a special interest in this topic. I have a large collection that includes many pieces of "The Residence of the Late Richard Jordan" and have done a lot of research on him. Rev Jordan was born in 1756 on a farm in Surry, VA. He gained fame as an itinerant Quaker minister and as an outspoken abolitionist. He advocated against slavery to the state government of North Carolina, where he owned property. When he was willed slaves from the family farm, he set them free. Later, he became a farmer/Quaker meeting leader in Camden NJ. The bucolic scene in this pattern was drawn in 1825, and it became a transferware pattern potted by J. Heath & Co sometime between 1828-1841. The pattern was widely exported to the US, where many pieces of this pattern still exist, and Richard Jordan is a revered figure in Quaker history.

Today the quaint farm and Quaker meeting house is in a slum in Camden, NJ, and Rev Jordan is buried there.

I invite anyone who is interested in more info about Richard Jordan or this transferware pattern to contact me.

John Fiske on April 1, 2020 at 3:14 pm

Thank you Robert. We’re always delighted to share our articles with interested readers.

Please tell your club members that they can receive DAJ twice a month for free by sending me their email address, john@antiquesjournal.com. Thanks, too, for sharing your research, I sure that we have readers who will be interested and will contact you.

John Fiske on April 1, 2020 at 3:04 pm

Dear Mr. Fiske,

I always enjoy the DAJ Newsletter and it is, perhaps, even more enjoyed and appreciated by many of us readers during these challenging times of Covid-19 quarantine. Thank you for continuing it.

This is a very small thing, but in reading the Antislavery Ceramics article, I thought important to note that Colonial Williamsburg owns the sugar bowl pictured in the article. We have loaned the piece to the Reeves Center for the exhibition. I’ve included a link to CW’s online record for the sugar bowl: https://emuseum.history.org/objects/6978/sugar-dish

If it’s possible for you to update the caption in the article for that piece so that it reads “Colonial Williamsburg Foundation,” that would be great.

Thanks again for your always great newsletter.

My best,

Angelika (via Email)