

English Transfer Printed Earthenware at Junagarh Fort, Bikaner, Rajasthan, India

An Extraordinary Occurrence

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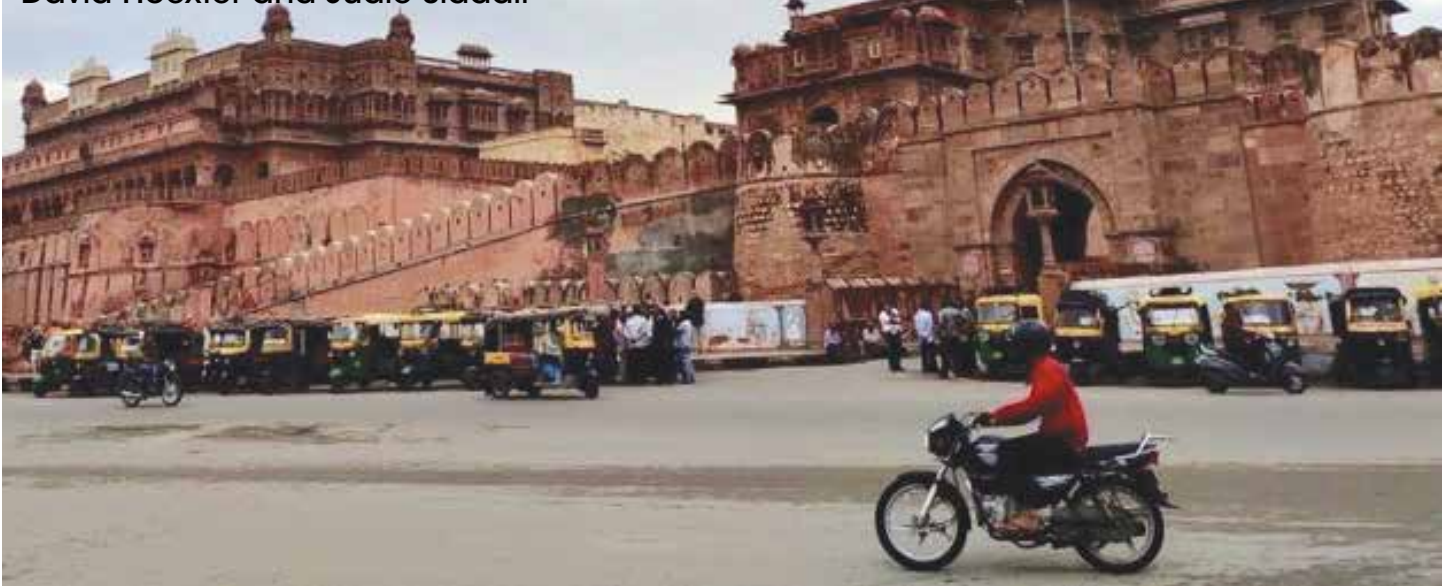


Figure 1. Junagarh Fort Exterior

INTRODUCTION

Although not exactly remote, the city of Bikaner in Rajasthan, India, situated near the border with Pakistan, is certainly not a common tourist destination. While not ignored, it is much less visited than the so-called Golden Triangle, consisting of Delhi, Agra, and Jaipur, or other popular destinations within India. The city is best known for its 16th – 20th century Junagarh Fort (Figure 1). It is not generally known for 19th century English transfer printed pottery. However, transferware enthusiasts would be well-rewarded if they arranged a visit to the fort, where four locations display a fascinating assemblage of at least 107 transferware, two painted creamware, and three Chinese export patterns. Exactly how such a varied accumulation of English transferware ended up at this location is uncertain.

Thirteen transferware enthusiasts participated in a tour to India in February and March, 2020, returning home just in time to be greeted

by the coronavirus pandemic. The tour participants were all Transferware Collectors Club (TCC) members, although the tour was not an official TCC activity. The primary purpose of the tour was to view some of the remaining Indian scene locations pictured on 19th century transferware, primarily spread across the northern part of the country (perhaps the best known Indian scene on English transferware is the Taj Mahal, as viewed on “Tomb of the Emperor Shah Jehan”, but there are many more). Download Michael Sack’s excellent article on this aspect of the tour from the TCC website:

Visit the website at
www.transcollectorsclub.org >
Research & Learning > Articles >
enter “#27 India” in Search Articles.

One of the highlights of the tour was the aforementioned Junagarh Fort (not pictured on transferware). This huge complex, initially constructed 1589 – 1594 and encompassing approximately 44 acres, features a five-

story palace complex (a total of 39 individual palaces) covering 13 acres enclosing innumerable rooms, court yards, temples and shrines (at least 9), gardens, stables for both horses and elephants (!), armories, barracks and jail, and of course, staircases, which have been constructed, re-constructed, and expanded over centuries. In addition to exquisite Indian art and stonework are four locations featuring transferware, installed, of course, long after the fort’s initial construction. These four locations comprise an extremely small portion of the fort. The source(s) of the transferware is (are) unknown.

A note about the images included in this article. We were provided with very limited time at each of the four transferware locations, and were faced with documenting far too many individual patterns in way too little time and tight quarters with poor lighting. In addition, some of the pottery had obviously been impacted by prior handling and by the elements, including wear and soiling of the pieces, smearing of the plaster

adhesive onto surfaces, and pigeon excrement on outdoor surfaces. We've done the best we can with the images, and at the same time, have avoided extensive retouching or "photoshopping" to alter image appearance and thus to present the transferware pieces as they now appear.

"DISCOVERY" OF THE TRANSFERWARE

The Junagarh Fort transferware was first brought to the attention of Friends of Blue (FOB) members in a brief article in its Summer 1984 Bulletin. The article consisted of two pages of text but no images. The article was based on images provided by FOB member Judith Busby, although the source of the images was an unnamed friend of Judith's. The friend visited the fort and gave Judith three pictures, from which she described the transferware occurrence

to the FOB bulletin editor, L.G. Fuller, and named some of the patterns.

FOB and TCC members Sue and Frank Wagstaff visited the fort in 1993, and wrote about their experience in an article titled "Blue and White Palace in India", published in TCC Bulletin Vol. VI, No. 3 (2005). The article included three images and a brief description of their visit. Sue and Frank returned to Bikaner in 2015, and described their visit in a second article, titled "Return to Bikaner", published in TCC Bulletin Vol. XVI, No. 2 (2015). The article included additional information and images. These three articles and the Wagstaffs' enthusiastic description of the fort inspired us to add Bikaner to our transferware tour.

A BRIEF HISTORY OF JUNAGARH FORT

Much of the following discussion

is based on the excellent postings by Scott Hanson on his personal Facebook page, which include several hundred images of the entire India tour and of course many from Junagarh Fort. Additional information is derived from a Wikipedia article; a useful study conducted during the 1940s by the German art historian Herman Goetz, an authority on Indian art and architecture (*Art and Architecture of Bikaner State*, published in 1950); and other sources.

Bikaner was a princely state founded in the 15th century. The Junagarh Fort complex was built under the supervision of Karan Chand, the Prime Minister of Raja Rai Singh, the sixth ruler of Bikaner, who reigned from 1571 to 1611 AD. The fort was built outside the original city, about 1.5 kilometers (0.93 mi) from the city center. An aerial view from Google Earth and a representative view of the



Figure 2. Junagarh Fort Aerial View

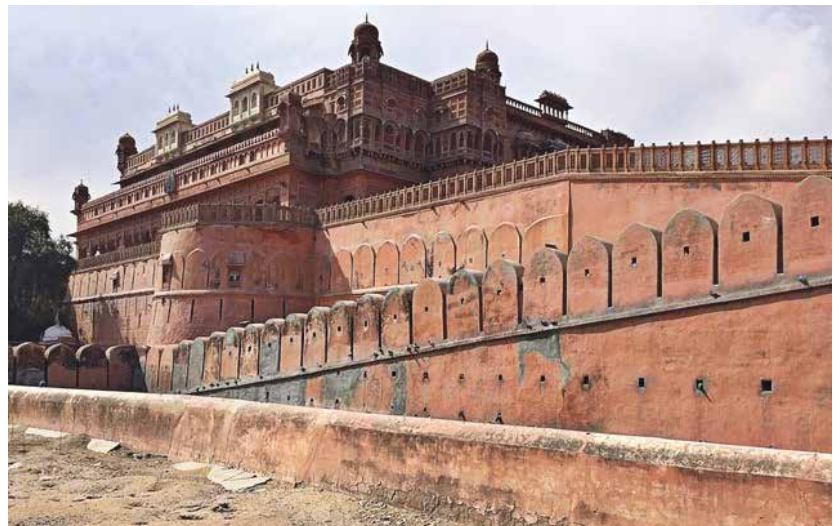


Figure 3. Junagarh Fort Additional View of Exterior



Figure 4. Rooftop Pavilion Exterior



Figure 5. Rooftop Pavilion Interior

fort complex exterior are presented in Figures 2 and 3, respectively. Construction of the walls and associated moat commenced in 1589 and was completed in 1594. Subsequent rulers added rooms and entire palaces and temples within the complex. Bikaner and Junagarh Fort came under suzerainty of the British Raj in 1818, although improvements and additions continued to be made at least through the 19th century. In particular, extensive renovations and additional construction were conducted by the 20th Maharajah of Bikaner, Dungar Singh, who reigned from 1872 to 1887.

TRANSFERWARE OCCURRENCE WITHIN THE FORT

If you visit Junagarh Fort, you may be confused by terminology. Our guide, and apparently previous guides over past decades, referred

to the transferware as “Delft”, and to the patterns as painted, as opposed to printed. We are not certain that we were able to convince him of the proper term. One wonders how many visitors to the site have carried the misconception away with them. In addition, a portion of the transferware appears as “tiles”, square or rectangular pieces. In reality, there appear to be few if any actual transferware tiles, with the apparent tiles actually pieces cut from larger flat wares such as platters and plates. Finally, there are multiple spellings of the transliterations of the various Rajasthani names identifying various parts of the fort, and the names may be difficult for an English speaker to remember. Thus, for simplicity, we have primarily used English names which we have derived.

Transferware is present at four

locations within the fort: an isolated rooftop tower or pavilion (Chhattar Mahal) (Figures 4 and 5); surrounding the exterior of a window opening (Sur Mandar (Mandir) Jharokha from one of the palaces onto a courtyard (Figure 6); the interior of the window surround (Figure 7); and an interior room (Badal Mahal, the “Cloud” or “Weather” room) (Figure 8). The Pavilion location and the Window Surround Exterior locations can be viewed from the adjacent courtyard (Figure 9). Portions of transferware pieces (primarily drainers and parts of platters and/or plates) are affixed with plaster or mortar to both interior room and building exterior surfaces. Some of the pieces are cracked, and the surfaces of many are smeared with the adhesive, or occasionally paint or bird droppings (Figure 10). When not employing an entire



Figure 6. Window Surround Exterior



Figure 7. Window Surround Interior



Figure 8. Interior Room (Badal Mahal)

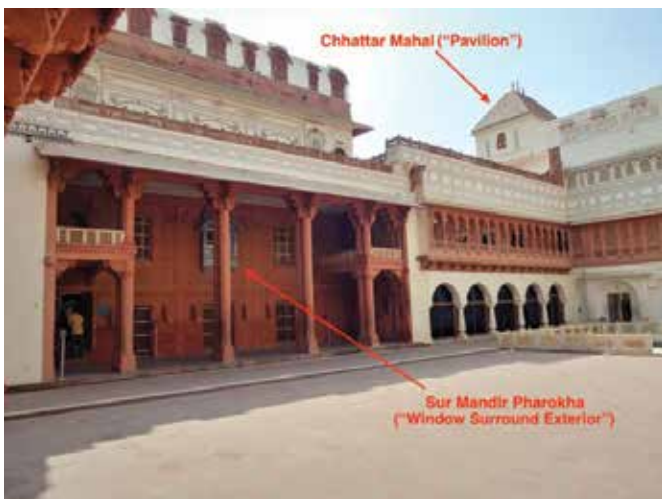


Figure 9. Courtyard View of Pavilion and Window Surround Exterior



Figure 10. Window Surround Pigeon



Figure 11. Random Patterns in Pavilion



Figure 12. Repeated Patterns in Pavilion

transferware pattern, the artisans who selected the pattern fragments commonly repeated the same small portion of a larger pattern, as opposed to cutting a pattern into pieces and using all of the pattern. Apparently, large parts of some patterns were discarded. Unrelated pattern themes are juxtaposed, and pattern placement is commonly random (Figure 11), although occasionally patterns are repeated or alternate in a clearly intentional manner (Figure 12). The intervening surfaces between transferware pieces, particularly within the Chhattar Mahal (Pavilion), are both undecorated and hand-painted, or are filled with smaller fragments of various patterns, primarily the Willow pattern (Figure 13).

Nearly all of the patterns are blue-printed. However, red, green, purple, and brown printed wares are also present. Two patterns appear to be painted underglaze and the bodies

are likely creamware, and three hand painted Chinese Export examples also occur (these three Chinese origin patterns are present only as single drainers at one location within one room). Patterns include identified locations, both in England and on the Continent; named Indian views and additional Indian scenes; both stylized and botanically accurate florals; generic and Romantic period scenes; geometric shapes; and a handful of makers' marks. Each of the four locations also includes the Willow pattern.

We should note that there are additional ceramics of various origins at Junagarh Fort. In particular are spectacular displays of English 19th century encaustic floor and molded tiles on walls at other locations within the fort, as well as tiles of non-British origin.

Following are descriptions of the four transferware localities within Junagarh Fort.

Chhattar (Chattar, Chhatar) Mahal (Tower / Pavilion)

The Tower / Pavilion is a small roof-top addition to one of the palaces (Figure 4). It is not currently included on the regular Junagarh Fort tour, and thus a considerable amount of negotiation was required for us to access this somewhat isolated location. It is a small room, roughly 10 by 20 feet in plan dimension, constructed in approximately 1877 (Goetz, 1950) to provide a relatively cool place for sleeping for the Maharajah and his family, as previous renovations reduced cooling air ventilation to older royal apartments. In addition to transferware the room features an elaborate and colorful painted ceiling, including Indian musicians in various poses, and numerous alcoves, doors, stained glass, and mirrors (Figure 14).

The most striking feature of this room from a transferware perspective is the predominance of drainers



Figure 13. Willow Fragments Surrounding Willow Drainer in Pavilion



Figure 14. Rooftop Pavilion Additional Interior View



Figure 15. Rooftop Pavilion View of Various Drainer Patterns, including Cowman, Lange Lijsen, with Chinese Export at base.



Figure 16. Painted Plaster Between Drainers in Pavilion

arrayed on portions of all four walls (Figure 15). Many of the drainers are nearly intact (all or most of the pattern is presented), as opposed to most of the patterns at the three other locations within Junagarh Fort which range from partial to scraps of pattern. The small drainer holes were filled with the plaster adhesive when placed, and the prominent center holes filled with either a small fragment from a different pattern, or again, with the adhesive. Sometimes the adhesive was painted blue (commonly a rendition of flowers or clouds) (Figure 16) and was sometimes unadorned.

Also present are fragments of platters and/or plates, primarily placed along the base of walls, seemingly as an afterthought (Figure 17). A number of colors in addition to blue are present. For the most part these platter/plate fragments are present only at the Pavilion. Three maker

marks, including Joseph Stubbs and likely John and William Ridgway, and an unknown maker, are also present at one location along the baseboard (Figure 18). Willow pattern squares are present as entire panels (Figure 19), and Willow is also present as drainers and as plate or platter fragments filling space between unrelated theme drainers (Figure 13).

Of particular interest are three Chinese export hand painted porcelain drainers, each a different pattern (Figures 15 and 20). According to Loren Zeller, these drainers date from the mid-18th century as opposed to the later 19th century transferware. We observed only the three individual pieces, and wonder how and why these three Chinese export drainers found their way among the multitude of British-origin transferware. As they occur together, the three export pieces were clearly noted by the installers as different from the trans-

ferware patterns.

Also of interest are two hand-painted creamware drainers (Figure 21). We made a tentative maker identification of one, but the maker of the other thus far remains elusive.

We observed 67 discrete patterns at this location, consisting of 62 transferware, 3 Chinese Export, and 2 hand-painted creamware.

Sur Mandar (Mandir) Jharokha (Projecting Window Surround)

The Projecting Window Surround (Jharoka or Pharokha) consisted of both exterior and interior surfaces, discussed separately, below. The exterior façade consisted of two balconies at the opposite ends and three intervening windows. Only the center window (exterior and interior) was adorned with transferware, the central location being a common architectural design feature providing a focal point for the eye to rest.



Figure 17. Fragments Forming Base of Walls in Pavilion



Figure 18. Stubbs, Ridgway, and Unknown Maker Marks in Pavilion



Figure 20. Three Chinese Export Drainers in Pavilion



Figure 19. Willow Pattern Squares Forming Panels in Pavilion



Figure 21. Creamware Drainer in Pavilion

Window Surround Exterior

The Window Surround Exterior (Figures 9 and 22) consists of numerous transferware fragments surrounding a window, and faces a large courtyard. The base is located approximately 15 feet above the adjacent courtyard ground surface, and thus the surround must be viewed upwards, resulting in some degree of neck strain. Our images of the transferware are therefore taken from a distance and an upward angle. Some of the transferware fragments are obscured by pigeon excrement.

The base of the Window Surround Exterior is composed almost exclusively of the Willow pattern, with a few additional patterns randomly dispersed among the Willow. Numerous individual patterns are present on multiple pieces as one moves up the window surround and within the arch above the window (Figure 22). The very upper part of the arch primarily includes pattern borders and bits/pieces, some of which may be derived from larger fragments employed at the Pavilion and Surround Interior (Figure 23).

An interesting feature of this location is an historic photograph mounted in a wooden frame under the window (Figures 6 and 24). Over-



Figure 22. Window Surround Exterior Direct View



Figure 23. Arch Above Window Surround Exterior



Figure 24. Detail of Historic Photo Below Window Surround Exterior



Figure 25. Historic Photo of Courtyard and Window Surround Exterior (late 1940s)



Figure 26. Bada Mahal (Blue Room) Alcove Detail

whelmed by the multitudes of transferware patterns, we didn't initially focus on the photo, and only on our return home did we wonder about its significance. It is badly faded and is difficult to view, but careful comparison of the photo with current views of the window and surrounding wall clearly indicate that the historic photo depicts the Window Surround wall, although the currently existing transferware surround, nearby support columns and overhang are not present in the historic photo and obviously were constructed at a later date (a late 1940s view in Goetz (1950) shows this feature with the later nearby modifications, but the small photo is not present (Figure 25). One only wishes the photo date was included in the text arrayed above the photo. We attempted to obtain a translation of the text, and our efforts are on-going. The script is apparently Devnagri, a form of script no longer used. The text is apparently Marwari or another old Bikaner dialect of Rajasthani, a common Rajasthan language. As of the writing of this article we could not obtain a complete translation, but it apparently commemorates a brave king or noble (probably a maharaja), and/or the noble's court.

We observed 37 patterns total at this location, consisting entirely of transferware.

Window Surround Interior

The Window Surround Interior is essentially an alcove with a thin framing border of various pattern fragments, and the interior walls on either side and the ceiling fully faced with roughly square pattern pieces (Figure 7). The walls and ceiling of this small alcove consist of blue printed patterns, while blue and four symmetrically arranged examples of a green and red floral pattern form the forward border. The alcove is approximately 6.5 feet high and 4 feet square.

We observed 36 patterns total at this location, consisting entirely of transferware.

Badal (Badel) Mahal (aka “Blue Cloud or Weather Room”)

Badal can be translated as “clouds”, and Badal Mahal as “Weather Place” (Figures 8 and 26). This room was a part of the palace women’s quarters. To say that blue predominates would be an understatement. This small spectacular room features decorative painting of clouds and falling rain on the walls and ceiling, as well as blue Willow “tiles” used as an accent in several alcoves which feature Indian sculptures and paintings. In actuality, the Willow “tiles” are pieces cut from larger wares, and form only a small portion of the room’s surfaces. It is likely that only a ceramics enthusiast would take particular notice.

Willow was the only transferware pattern used in the Badal Mahal.

MECHANICS OF PATTERN IDENTIFICATION

We identified and documented the various patterns (Table 1, Transferware Patterns Identified at Junagarh Fort), initially using the Transferware Collectors Club Database of Patterns and Sources (TCC DB). The DB is a research resource which included over 16,600, distinct patterns as of late October 2020 (and continues to grow at a rate of 60 to 70 patterns per month). The DB can be searched in a variety of ways, including using keywords, predominant pattern features, categories of patterns, border class, maker, print process, series or pattern

name, etc. It also includes an extensive bibliography of transferware publications and resources.

Many of the transferware patterns at Junagarh Fort are well known to collectors. They were easily recognized and located by name in the DB. Other patterns proved to be relatively obscure and in some cases, remain unknown to us (we were not able to locate them in the DB or from other sources). We identified additional patterns which we could not locate in the DB in various printed references, and asked other TCC members for assistance. A total of 18 patterns remain a mystery to us (see Table 1).

Many of the unidentified patterns are on drainers, a relatively uncommon shape. If the drainer was part of a pattern series, the pattern may not have, as of yet, come to light, and thus not to date been documented in the DB. An example is Unidentified Pattern 13 (Figure 27), which is a partial drainer located in the Pavilion and bears a striking resemblance to the Caledonia series, but is not to date among the 15 similar Caledonia patterns (none drainers) documented in the TCC DB or in published or Internet sources. Additional examples of currently unidentified patterns are a brown Romantic classical scene (Figure 28) and a blue pastoral 1820s drainer fragment (Figure 29).

In conducting our research, we initially reviewed several hundred photographs of the four transferware

locations within Junagarh Fort. We created a spread sheet for each of the four locations, and entered information on each individual pattern. We also prepared a table summarizing all observed patterns, both identified and unidentified, which indicates the locations and relevant information of each identified pattern (Table 1). Space limitations preclude inclusion herein of images of all observed patterns; Table 1 includes a listing of all patterns and the corresponding TCC DB identification number, and the reader is invited to view the patterns on the DB. We also intend to post images of all patterns on the TCC website in the Image Gallery. Visit the website at www.transcollectorsclub.org > News & Information > Image Gallery > India Junagarh Fort.

At the Pavilion, many intact patterns were used (mainly drainers, with the exterior circumference rim pushed into the underlying plaster adhesive and thus not visible). At the other three locations, however, a few drainers and possibly platters were used, but the majority of the transferware pieces were apparently cut from plates. The patterns on many pieces ranged from recognizable to obscure; in size from up to approximately 16 inches for some drainers and up to approximately 6 inches for most square pieces, down to as little as 2 or 3 inches for some fragments. Although a primary segment of a pattern was often used, some of the pieces were not the primary or readily identifiable portion of the pattern. Three representative examples of an available fragment and the complete pattern are presented in Figures 30 and 31 (Solar Rays #04, TCC DB



Figure 27. Unidentified Pattern, Possibly Caledonia Series



Figure 28. Unidentified Brown Romantic Pattern 16



Figure 29. Unidentified Pastoral Scene

7318), Figures 32 and 33 (Monk Driving Mule, TCC DB 3161), and Figures 34 and 35 (Dooreahs Leading Out Dogs, TCC DB 16093).

WHAT DOES THE PATTERN ASSEMBLAGE TELL US?

All observed patterns, with relevant information, are included in Table 1. Altogether, we noted the presence of **112** unique patterns at Junagarh Fort, primarily transfer printed, including **94** patterns which we have identified by name or series and **18** not yet identified. The assemblage includes **107** transfer print, **three** painted Chinese Export, and **two** painted creamware patterns. Bearing in mind that many patterns were present at more than one of the four locations, we observed **67** patterns at the Tower/Pavilion, **36** patterns at the Window Surround Interior; **37** at the Window Surround Exterior, and **one** pattern at the Blue Room. A total of **14** patterns were present at two locations, **six** at three locations, and **one** (Willow) at

all four locations. As already noted, Willow was the only pattern present in the “Blue Room”.

The observed transferware patterns fall into 9 of the 14 primary TCC DB pattern categories, comprising 24 subcategories. The specific categories and subcategories are identified on Table 2, TCC DB Transferware Categories at Junagarh Fort. There would seem to be no particular rationale for such a varied assemblage of categories or, for that matter, patterns, other than that a wide variety was available, and thus, purchased and used.

What have we learned from the Junagarh Fort transferware assemblage? Foremost, it is clearly evident that there is no particular theme(s) to the collection, unless one wants to consider the theme to be “no theme”. As noted, a total of 9 of 14 TCC DB pattern categories and 24 subcategories are represented at Junagarh fort. The observed shapes are primarily drainers and other flat wares, primarily plates with some platters. Drainers

occur in abundance, but apparently without associated platters. Were other shapes (bowls, tureens, cups/saucers, etc) ever present? Although other shapes were not evident at the locations we viewed, Goetz clearly indicates that there were pieces in the kitchens at the time of his visit more than a century after most of the transferware was manufactured. Whether these other shapes remain at Junagarh Fort is unknown at this time; an excuse for a return visit and in depth search!

Identified pottery makers are listed in Table 3, Makers of the Junagarh Fort Transferware. We have identified **27** makers (including “Unknown”) in the assemblage. As there are 18 unidentified patterns, the total number of makers is likely greater than 27. With four exceptions (Wales, Northumberland, Yorkshire, and Lancashire), all of the identified makers were located in Staffordshire.

Based on known transferware pattern production and dates of pottery

Table 1
Transferware Patterns Identified at Junagarh Fort

Pattern Name	TCC DB ID	Maker	Dates	Color	TCC DB Pattern Category and Comments	Location			
						Pavilion	Window Surround Exterior	Window Surround Interior	Blue Room
3184	6559	Spode	1770-1833; ca. 1815 per Godden1965.	Printed & painted	Floral and Botanical / Floral Stylized			x	
Albion	6858	Wm. Ridgway (& Co.)	1830-1854	Blue	Floral and Botanical / Floral Natural	x			
Antiquarian #03; Deer and Ruins	6649	Unknown	Unknown	Blue	Romantic Themes / Architectural		x		
Antiquarian #09; Deer and Ruins	10260	Unknown	Unknown	Red/purple	Romantic Themes / Architectural	x			
Basket of Flowers	3558	GM & CJ Mason	1813-1826	Blue	Floral and Botanical / Floral Stylized	x			
Batalha, Portugal	3571	Unknown	Unknown	Blue	European Themes (literal and imaginary) / Other		x		
Botanical; P903-1, B146	2767	Spode	1770-1833	Blue	Floral and Botanical / Botanical		x	x	
Bridge	983	Unknown	1820s	Blue	European Themes (literal and imaginary) / Italy	x			
Bridgeless Chinoiserie variation; Hermit	Various	Various	Various	Blue	Chinoiserie / Based on Chinese Original	x			
British Cattle	3101	Unknown; likely Bourne, Baker, & Bourne, possibly Bourne, Baker & Baker	1805-1830 or 1834-1835.	Blue	Animals / Domestic			x	
British Flowers (#02)	5690	Wm. Ridgway (& Co.)	1830-1854	Blue	Floral and Botanical / Botanical		x		
Camilla #02, #5619 (not prev. in DB)	19343	Copeland & Garrett	1833-1847	Blue	Floral and Botanical / Floral Natural	x			

To view the entire Table 1, please visit the TCC website: https://www.transferwarecollectorsclub.org/bulletins/20_TCCXXI_No3.pdf

operation, represented transferware patterns were conceivably produced as early as 1759 and as late as 1873 (ignoring the extremely long-lived Wedgwood). Many of the makers were well out of business by the probable time of installation on the walls of the fort (more on this in a subsequent section of this article). An example would be the pottery Hopkin & Vernon, which operated from 1836 to 1839, and The Cowman pattern from an unknown maker (Figure 36), which based on its style and pearlware glaze, was produced during the 1820s. In our opinion, the likely

earliest date for the Junagarh Fort transferware production is ca. 1820, and based on the presence of the numerous Romantic themed wares, the latest likely date of production is the 1850s. Note that the painted creamware and Chinese export are likely from the late 18th century. We have no explanation for the presence of these wares in conjunction with the much more abundant transferware.

We made no attempt to count the number of each pattern present at any of the locations, nor did we count the number of any particular shape or the total number of pieces. We ques-

Table 2
TCC DB Transferware Categories at Junagarh Fort

Category	Sub-Category
Animals	Birds
	Chinoiserie
	Domestic
British Themes	Places
	Rural and Genre Scenes
Chinese Export (not TW)	N/A
Chinoiserie	Based on Chinese Original
	Pictures with Chinese Influence
	Uncategorized
Creamware (painted, not TW)	N/A
European Themes (literal and imaginary)	France
	Greece
	Italy
	Other
Floral and Botanical	All over sheet pattern
	Botanical
	Floral Natural
	Floral Stylized
	Oriental Influence
	Uncategorized
Indian and Oriental Themes	N/A (no subcategories)
Literature and the Performing Arts	Fables
Miscellaneous	Geometric
Romantic Themes	Architectural
	Classical
	Landscape
	Not categorized



Figure 30. Solar Rays Fragment / Detail



Figure 31. Solar Rays Plate Showing Fragment Location



Figure 32. Monk Driving Mule Fragment / Detail



Figure 33. Monk Driving Mule Plate Showing Fragment Location

tion the utility of such an endeavor, given that there could be more than one explanation as to the distribution of patterns (artisan preference, availability at the time of installation, etc.). Certain patterns are present in relative abundance, others are represented by a single example. First and foremost in terms of profusion is Willow, the only transferware pattern in the Blue Room, but present at each of the other three locations as well, both as primary placements and as fill between placements. We did note, in particular, multiple examples of Cowman, Nuneham Courtney (Wild Rose), and Lange Lijsen, particularly within the Pavilion (Figures 15 and 36 (Cowman)). Also present are pairs of the same pattern, such as two Spode patterns (Trophies Etruscan and Dresden Border) placed within panels with numerous other patterns (Figure 12).

A FEW DISCOVERIES

The TCC DB was initiated in 2005. One might think that most of the produced patterns, particularly in popular series, would be documented by this point (2020). Who would think that 11 new discoveries would result from research of the walls of a 16th century Indian fort? Certainly, none of our discoveries has broken new

ground or altered concepts. Yet, a number of previously undocumented patterns (at least in the TCC DB) were identified at Junagarh Fort, for example additional versions of Picking Hops (TCC DB # 19377) (Figure 37), Conway Castle, and Swan Center (DB # 19384) (Figures 38 and 39).

ORIGIN OF THE JUNAGARH FORT TRANSFERWARE, THE BIG QUESTION

The question begging for an answer is how and why did all this transferware travel from its origin in England and Wales to a relatively remote location in western India? And was it all intended for use in the various kitchens or tables, or for display on the walls of the palaces?

Of course, it is logical that large quantities of English transferware would have found their way to India. Until relatively recently, we are told that one could purchase transferware at various markets throughout India. And it would not be unusual to find a mixture of patterns in use at one location, particularly one feeding so many individuals (no doubt in the thousands) from multiple kitchens. Given the obvious wealth associated with Junagarh Fort it seems likely that such a kaleidoscope of patterns

would have been used to feed large numbers of palace residents and guests, and if used, there would likely have been a great many related bowls, tureens, lids, and saucers, and certainly additional flatware. Some should have survived. It is quite possible that these other shapes still exist somewhere within the fort, and that the objects we see plastered to the walls of the fort, like the drainers, either were no longer used or were broken, or were in such abundance (such as the voluminous occurrence of Willow), that they were repurposed as decoration.

Based on Goetz's late 1940s research, the Pavilion was constructed in approximately 1877 during the reign of Maharajah Shri Dungar Singh, who died in 1887. We do not know for certain when the transferware was added, but we do know that his brother and successor, Ganga Singh, visited England to attend the August 1902 coronation of King Edward VII. As documented on a Royal Warrant held in the Spode Archives and on display at the Spode Heritage Museum in Stoke-on-Trent, Ganga Singh visited W.T. Copeland & Sons pottery on July 7, 1902 (Figure 40) (thanks to Sue Wagstaff for this "discovery", and to Janice Rodwell and the Spode Heri-



Figure 34. Dooreahs Leading Out Dogs Fragment Detail



Figure 36. The Cowman Drainer



Figure 38. Swan Center Fragment



Figure 35. Dooreahs Leading Out Dogs Platter Showing Fragment Location



Figure 37. Picking Hops, Newly Identified Pattern



Figure 39. Swan Center Drainer (TCC Database)

tage Museum for permission to use this document). We can surmise that Ganga Singh saw examples of earlier Spode transferware, and we can postulate that he was smitten. However, there is no evidence of Ganga Singh having purchased or installed the fort's transferware, and in fact Goetz indicates that Ganga Singh's interests were with new construction and not with decorating the old.

Alternatively, Goetz states that all four of the transferware spaces were completed between 1872 and 1887, including the interiors. The sources utilized by Goetz, decades after the fact, are unknown, and he appears to get some other facts wrong, such as attributing all of the transferware to one specific maker, S. Hughes & Co. In fact, S. Hughes & Co. is not among the 27 makers identified thus far by our research. Goetz also incorrectly identified the transferware as painted. There is no definitive record to our knowledge of when the transferware was installed, whether at the time of construction of the four transferware locations, or later, but the evidence suggests installation during the 1870s.

Also unknown for certain is whether the transferware was initially purchased earlier in the 19th century for use in the various Junagarh kitchens, as claimed by Goetz, or for decoration. Various lines of evidence

point towards most of the transferware arriving at Junagarh Fort during the earlier rule of Maharajah Ratan Singh (1828-1851), which aligns with the production dates for most of the patterns we have identified. According to Goetz, Ratan Singh was the first maharajah to have extensive contacts with the British; during his rule Western manners and furnishings found their way into Bikaner and were incorporated into the daily life of Junagarh Fort. It would appear that British transferware was a part of this Western trend. Goetz states that the oval "fish strainers" found in the interior of the Chattr Mahal (Pavilion) were "such as are still found (at the time of Goetz's visit) in the late 1940s) among the palace crockery". Goetz is definitive in this statement, so we can ascribe an elevated level of certainty to this concept.

IMPLICATIONS FOR THE TCC PATTERN DATABASE

The primary purpose of this article has *not* been to advertise the TCC Pattern Database. However, we would be remiss in not emphasizing this extraordinary source of information on transferware patterns. Without the DB, our research would not have been nearly as successful, if even possible.

Our research indicated that 27 of the 116 Junagarh Fort patterns were not included in the DB when we initiated our research. We (with considerable help from fellow researchers) identified 11 new patterns, which have now been added to the DB. Eighteen (18) patterns remain unidentified. Clearly, although including more than 16,600 patterns, new discoveries await.



Figure 40. Indian Princes Warrant (1902)

Table 3:
Makers of the Junagarh Fort Transferware

Maker	Location	Dates
Bevington, T & J & Co.	Swansea, Wales	1817-1824
Bourne, Baker & Baker (possible)	Fenton, Staffordshire (not in DB)	
Bourne, Baker, & Bourne (possible)	Fenton, Staffordshire	1813-1833
Burton, Samuel & John	Hanley, Staffordshire	1832-1845
Castleford (Dunderdale & Co.)(probable)	Castleford, Yorkshire	1790-1820
Clews, Ralph & James	Cobridge, Staffordshire	1814-1834
Copeland & Garrett	Stoke-on-Trent, Staffordshire	1833-1847
Davenport	Longport, Staffordshire	1794-1887
Fell, Thomas & Co.	Newcastle-upon-Tyne, Northumberland	1817-1890
Griffiths, Beardmore & Birks	Lane End, Staffordshire	1829-1831
Hamilton, Robert	Stoke-on-Trent, Staffordshire	1811-1826
Herculaneum	Liverpool, Lancashire	1796-1840
Hopkin & Vernon	Burslem, Staffordshire	1836-1839
Keeling, James	Hanley, Staffordshire	1790-1832
Mason, Charles James & Co.	Lane Delph, Staffordshire	1845-1854
Mason, G.M. & C.J.	Lane Delph, Staffordshire	1813-1826
Minton	Stoke-on-Trent, Staffordshire	1793-1873
Minton & Boyle	Stoke, Staffordshire	1836-1841
Ridgway, John & William	Shelton, Hanley, Staffordshire	1813-1830
Ridgway, Wm. (& Co.)	Shelton, Hanley, Staffordshire	1830-1854
Riley, John & Richard	Burslem, Staffordshire	1802-1828
Rogers, John & Son	Longport, Staffordshire	1815-1842
Spode	Stoke-on-Trent, Staffordshire	1770-1833
Stubbs, Joseph	Longport, Staffordshire	1822-1835
Unknown	Various	Various
Walley, Edward	Cobridge, Staffordshire	1845-1858
Wedgwood, Josiah	Burslem, Etruria & Barlaston, Staffordshire	1759-2005

Note: Goetz (1950) identifies the maker of the Junagarh Fort transferware as S. Hughes & Co. of Cobridge, Staffordshire. However, we did not identify any S. Hughes & Co. patterns, and this maker is not identified in the TCC DB, although possibly some of the unidentified patterns may be attributed to this maker.

CONCLUSIONS

In our view, it is likely that the transferware was initially purchased for, and used in, the palace. After it was no longer in use, the transferware was employed for decoration. Oh for a few invoices or bills of lading to definitively prove this point! Additional research will hopefully clarify the origin and use of the transferware.

ACKNOWLEDGEMENTS

Thanks, first, to Sue and Frank Wagstaff, who brought Junagarh Fort to our attention, and provided vital observations and information on the history of the fort and its transferware. Then, equally, to Scott Hanson, who conceived of and worked tirelessly to turn our India trip dream into reality, and Michael Sack, who worked with Scott to develop the trip itinerary. Scott and Sue also provided historic background, and extensive, useful insight and comments on our initial draft. Finally, to Robin (Robindro) Saikhom of Serene Journeys, Delhi, India, and to our guide in Bikaner, Rahmat Kahn, who arranged our access to locations within Junagarh Fort which are not generally accessible to tourists.

The authors identified most of the patterns, primarily using the Transferware Collectors Club Database of Patterns and Sources (TCC DB), as well as published references. Several dozen DB editors have devoted unknown thousands of hours to researching and documenting the more than 16,600 patterns thus far entered to the DB. Leslie Bouterie, Susan Ferguson, Dick Henrywood, Len Kling, Connie Rogers, Michael Sack, Sue Wagstaff, and Loren Zeller assisted with pattern identifications and/or background research of specific patterns observed at Junagarh Fort. Photos were provided by David Hoexter, Scott Hanson, and Susan Ferguson. Minati Roy provided insight into the meaning of the Window Surround picture caption. And last but not least, thanks to our wonderful fellow transferware travelers, who are shown here near the entrance to Junagarh Fort (Figure 41).

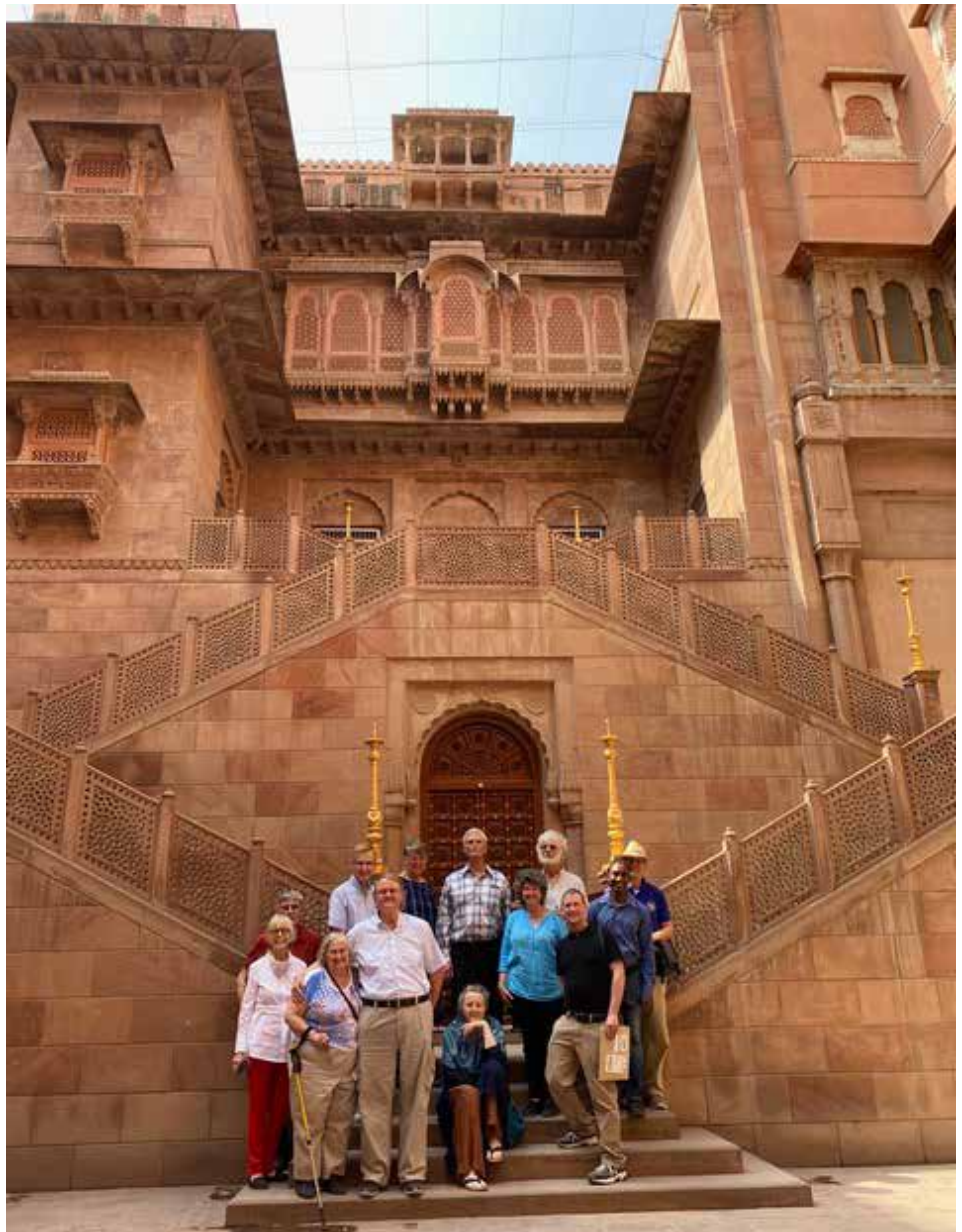


Figure 41. India Transferware Travelers

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Table 1
Transferware Patterns Identified at Junagarh Fort

Pattern Name	TCC DB ID	Maker	Dates	Color	TCC DB Pattern Category and Comments	Location			
						Pavilion	Window Surround	Window Surround Interior	Blue Room
3184	6559	Spode	1770-1833; ca. 1815 per Godden1965.	Printed & painted	Floral and Botanical / Floral Stylized			x	
Albion	6858	Wm. Ridgway (& Co.)	1830-1854	Blue	Floral and Botanical / Floral Natural	x			
Antiquarian #03; Deer and Ruins	6649	Unknown	Unknown	Blue	Romantic Themes / Architectural		x		
Antiquarian #09; Deer and Ruins	10260	Unknown	Unknown	Red/purple	Romantic Themes / Architectural	x			
Basket of Flowers	3558	GM & CJ Mason	1813-1826	Blue	Floral and Botanical / Floral Stylized	x			
Batalha, Portugal	3571	Unknown	Unknown	Blue	European Themes (literal and imaginary) / Other		x		
Botanical; P903-1, B146	2767	Spode	1770-1833	Blue	Floral and Botanical / Botanical		x	x	
Bridge	983	Unknown	1820s	Blue	European Themes (literal and imaginary) / Italy	x			
Bridgeless Chinoiserie variation; Hermit	Various	Various	Various	Blue	Chinoiserie / Based on Chinese Original	x			
British Cattle	3101	Unknown; likely Bourne, Baker, & Bourne, possibly Bourne, Baker & Baker	1805-1830 or 1834-1835.	Blue	Animals / Domestic			x	
British Flowers (#02)	5690	Wm. Ridgway (& Co.)	1830-1854	Blue	Floral and Botanical / Botanical		x		
Camilla #02, #5619 (not prev. in DB)	19343	Copeland & Garrett	1833-1847	Blue	Floral and Botanical / Floral Natural	x			
Canton variant (Chinese Export)	N/A	Unknown	Mid 18th c. per L. Zeller	Blue	N/A	x			
Christ Church, Oxford; Oxford and Cambridge Colleges Series	7222	John & William Ridgway	1813-1830	Blue	British Themes / Places			x	
Conway Castle; Cherub Medallion Border Series (not prev. in DB)	19366	Herculaneum	1796-1840	Blue	British Themes / Places		x		
Cowman #01, The (a border fragment also present in Window Surround Exterior)	1956	Unknown	1820s	Blue	British Themes / Rural and Genre Scenes	x	x	x	
Creamware Grapes and Leaves Border - (Hoexter given name); probable maker attribution.	Not in TCC DB (not printed) ?	Castleford (Griffin2012 Plate 438). AKA Dunderdale, David & Co. Possibly Spode, Wedgwood per Sue Wagstaff	Castleford/Dunderdale 1796-1835	Creamware painted	Drainer, grapevine border alternating leaves and bunches of grapes, brown with red enameled. Possibly late 18th-early 19th c. per Jeff Ruda.	x			
Curling Bridge and Temple; Chinese Garden Festival	2902	Herculaneum	1796-1840	Blue	Chinoiserie / Pictures with Chinese influence		x		
Death of the Bear; Indian Sporting Series	303	Probably Spode	1770-1833 (probably)	Blue	Indian and Oriental Themes			x	
Diamond Pattern (mark only)	7648	Unknown	Unknown	Blue	Floral and Botanical / Floral Natural	x			
Domestic Cattle #16; (iv) Three Sheep, a Cow and a Bull	989	Unknown	Unknown	Blue	Animals / Domestic		x	x	
Dooreahs Leading Out Dogs (Indian Sporting Series)	16093	Spode	1770-1833	Blue	Indian and Oriental Themes	x	x		
Dresden Border (P719)	15394	Spode	1770-1833	Blue	Miscellaneous / Geometric	x			
Dresden Opaque China (mark)	n/a	Likely John & Wm. Ridgway	1813-1830.	Blue	Miscellaneous / Geometric	x			
Driving a Bear out of Sugar Canes; Indian Sporting Series	1121	Spode	1770-1833	Blue	Indian and Oriental Themes	x			
Eastern Scenery #01 (Cows and Ruins)	4196	Unknown	Unknown	Blue	Romantic Themes / Landscape	x	x	x	

Filigree	7162	Spode	1770-1833	Blue	Floral and Botanical / Floral Stylized	x		x	
Filigree; Nankeen	4005	Minton	1793-1873	Blue	Floral and Botanical / Floral Stylized	x			
Fishermen With Nets #01	3952	Robert Hamilton	1811-1826	Blue	European Themes (literal and imaginary) / Other	x		x	
Flowers and Fruit	3686	Unknown	Unknown	Blue	Floral and Botanical / Floral Stylized (ID by LB)	x			
Flowers and Vase #04	14278	Herculaneum	1796-1840	Blue	Floral and Botanical / Floral Natural			x	
Gate of a Mosque Built by Hafiz Ramut, Pillibeat	1370	Herculaneum	1796-1840	Blue	Indian and Oriental Themes			x	
Geometric Star (not prev. in DB)	19369	Minton & Boyle	1836-1841	Teal	Miscellaneous / Geometric	x			
Girl at the Well; The Font	2572	Spode, others?	1770-1833	Blue	British Themes / Rural and Genre Scenes	x		x	
Herculaneum Cattle #02 (not prev. in DB)	19374	Herculaneum	1796-1840	Blue	British Themes / Rural and Genre Scenes	x			
Herculaneum Cattle #03 (not prev. in DB)	19375	Herculaneum	1796-1840	Blue	British Themes / Rural and Genre Scenes			x	
Horse Drawn Covered Wagon Crossing a Bridge; Rural Scenery	1346	John & William Ridgway	1813-1830	Blue	British Themes / Rural and Genre Scenes	x			
Hunting A Buffalo; Indian Sporting Series	1126	Spode	1770-1833 (series orig. 1809)	Blue	Indian and Oriental Themes		x		
India	8	Spode	1770-1833	Blue	Chinoiserie / Based on Chinese Original		x		
Italian; P710; Spode's Italian; Blue Italian	12253	Spode	1770-1833	Blue	European themes (literal and imaginary) / Italy	x	x	x	
Key-hole Scrolls with Bouquet #01	6391	Unknown	Unknown	Blue	(Floral and Botanical / Floral Natural		x		
Kirkstall Abbey; Light Blue Rose Border Series	17465	Griffiths, Beardmore & Birks	1829-1831	Blue	British Themes / Places	x			
Lakeside Meeting; Italian Lakeside	1955	James Keeling	1790-1832	Blue	British Themes / Rural and Genre Scenes	x			
Lancaster; Cherub Medallion Border; British Views	462	Herculaneum	1796-1840	Blue	British Themes / Places		x		
Lange Lijzen; Long Eliza; Jumping Boy	5	Spode	1770-1833	Blue (light)	Chinoiserie / Based on Chinese original	x			
Mare and Foal #01	8432	Davenport	1794-1887	Blue	British Themes / Rural and Genre Scenes			x	
Mare and Foal #04	10659	Davenport	1794-1887	Blue	British Themes / Rural and Genre Scenes		x		
Mausoleum of Nawaub Assoph Khan	1283	Herculaneum	1796-1840	Blue	Indian and Oriental Themes		x	x	
Milanese Scenery (mark) in TCC DB (pattern 7881).	7881	Joseph Stubbs	1822-1835	Blue	European Themes (literal and imaginary) / Italy	x			
Milanese Scenery #02	9091	Joseph Stubbs	1822-1835	Blue	European Themes (literal and imaginary) / Italy	x			
Milanese Scenery #05 (not prev. in DB)	19382	Joseph Stubbs	1822-1835	Blue	European Themes (literal and imaginary) / Italy	x			
Monk Driving Mule (fragment)	3161	Unknown	Unknown	Blue	British Themes / Rural and Genre Scenes		x		
Morea #01	5667	Unknown	Unknown	Blue	Romantic Themes / Classical			x	
Octagonal Chinoiserie	212	Unknown	Unknown	Blue	Chinoiserie / Pictures with Chinese influence		x		
Oriental Birds #01	1786	John & William Ridgway	1813-1830	Blue	Animals / Birds	x			
Pembroke Castle; Blue Rose	6323	Josiah Wedgwood	1759-2005	Blue	British Themes / Places	x			
Peonies Mosaic	2233	John & Richard Riley	1802-1828	Blue	Floral and Botanical / Floral Stylized	x			
Picking Hops (not prev. in DB)	19377	Unknown	Unknown	Blue	British Themes / Rural and Genre Scenes	x			
Ponte Rotto; River Scene with Fort; Pons Aemilius	2833	Ralph & James Clews	1814-1834	Blue	European Themes (literal and imaginary) / Italy		x		

Rogers Views Series Unidentified Scene #02	4591	John Rogers & Son	1815-1842	Blue	British Themes / Rural and Genre Scenes		x		
Rome; Tiber	3943	Spode	1770-1833	Blue	European Themes (literal and imaginary) / Italy	x			
Rose Garden #03; Italian Flower Garden	6717	Unknown	Unknown	Blue	Floral and Botanical / Floral Natural	x			
Ruined Abbey with Beasts of Burden; Gazebo-Bevington	6008	T & J Bevington & Co.	1817-1824	Blue	British Themes / Rural and Genre Scenes		x		
Ruined Castle	4178	Robert Hamilton	1811-1826	Blue	British Themes / Rural and Genre Scenes	x		x	
Ruins	11618	Hopkin & Vernon	1836-1839	Brown	Romantic Themes / Architectural	x			
Sarcophagi and Sepulchres at the Head of the Harbour at Cacamo - Caramanian series	1055	Spode	1770-1833	Blue	Indian and Oriental Themes			x	
Shells, Scrolls and Seaweed	18819	Thomas Fell & Co.	1817-1890	Blue	Floral and Botanical / All over sheet pattern	x			
Solar Rays #04	7318	Unknown attributed to Ralph & James Clews	Unknown	Blue	Romantic Themes / Landscape	x			
St. Peter's College, Cambridge; Oxford and Cambridge Colleges Series; Peterhouse	1631	John & William Ridgway	1813-1830	Blue	British Themes / Places			x	
Star and Garter (not prev. in DB)	19383	Edward Walley	1845-1858	Blue (light)	Miscellaneous / Geometric	x	x		
Swan Center (not prev. in DB)	19384	Unknown	Unknown	Blue	Animals/Birds			x	
Swiss Scenery #05	8800	Joseph Stubbs	1822-1835	Brown	Romantic Themes / Landscape			x	
Swiss Scenery #07	13747	Joseph Stubbs	1822-1835	Blue	Romantic Themes / Landscape	x			
Switzerland; Cluse on the Arve, Savoy	6632	Unknown	Unknown	Blue	European Themes (literal and imaginary) /		x		
The Benevolent Cottagers (The Lame Beggar) (Hospitality)	1954	Minton	1793-1873	Blue	British Themes / Rural and Genre Scenes	x			
The Fox and the Lion; "Aesop's Fables"	3024	Spode, possibly Copeland & Garrett	1770-1833; 1833-1847	Blue	Literature and the Performing Arts / Fables			x	
The Philosopher	4939 18348	Unknown Unknown	Unknown Unknown	Blue Brown	European Themes (literal and imaginary) / Greece		x	x	
The Rookery; Auricula Border Series	16719	Unknown	Unknown	Blue	British Themes / Places	x	x		
Tomb of the Emperor Acber at Secundra; Oriental Scenery; Oriental Scenery Cartouche	1375	Unknown	Unknown	Blue	Indian and Oriental Themes	x			
Tower	1764	Spode	1770-1833	Blue	European Themes (literal and imaginary) / Italy	x	x	x	
Trentham Hall, Staffordshire; Hercules Fountain; Fountain	529	Charles James Mason & Co	1826-1848	Blue	British Themes / Places		x		
Triumphal Arch at Latachia	14756	Unknown	Unknown	Blue	Indian and Oriental Themes			x	
Trophies Etruscan	1928	Spode	1770-1833	Blue	Chinoiserie / Based on Chinese Original	x	x	x	
Tuscan Rose	4151 6966	Ralph & James Clews; John & Wm. Ridgway	1814-1834; 1813-1830	Purple and Pink	Floral and Botanical / Floral Stylized	x			
Two Birds (Chinese Export)	N/A	Unknown	Mid 18th c. per L. Zeller	Blue	Chinese Export	x			
Two Figures 1 (variant) (Chinese Export)	N/A	Unknown	Mid 18th c. per L. Zeller	Blue	Chinese Export	x			
Unidentified #01	N/A	Unk.	Unk.	Blue	Romantic scene (drainer)	x			
Unidentified #02	N/A	Unk.	Unk.	Blue	Romantic scene (drainer)	x			
Unidentified #03	N/A	Unk.	Unk.	Blue	Romantic scene (drainer)	x			
Unidentified #04	N/A	Unk.	Unk.	Blue	Romantic scene (drainer)	x			
Unidentified #05	N/A	Unk.	Unk.	Blue	Romantic scene (drainer)	x			

Unidentified #06	N/A	Unk.	Unk.	Blue	Floral including carnation (drainer)	x			
Unidentified #07 (1257a(left)1257g(rgt) 1257h(rgt))	N/A	Unk.	Unk.	Blue	Stylized bird & vase (drainer)	x			
Unidentified #08	N/A	Unk.	Unk.	Green painted	Stylized creamware painted repeated "floral" (drainer)	x			
Unidentified #09	N/A	Unk.	Unk.	Green	Printed floral (drainer)	x			
Unidentified #10	N/A	Unk.	Unk.	Blue (Pavilion) and Green (Window Surround Interior)	Romantic scene, two small figures (plate)	x		x	
Unidentified #11	N/A	Unk.	Unk.	Green	Romantic scene (plate)	x			
Unidentified #12	N/A	Unk.	Unk.	Blue	Country scene, cows, man (fragment of plate ?)	x			
Unidentified #13 (likely Caledonia series)	N/A	Unk.	Unk.	Blue	British Themes / Rural and Genre Scenes; likely unique to drainer.	x			
Unidentified #14	N/A	Unk.	Unk.	Blue	Romantic scene; partial left side of drainer, buildings on a plain.	x			
Unidentified #15 (similar to India series of Wm. Adams IV & Sons, aka Temple Warriors)	N/A	Unk.	Unk.	Blue	Romantic Chinoiserie plate (?)			x	
Unidentified #16	N/A	Unk.	Unk.	Brown	Romantic scene on plate (?), columned ruins with figures.			x	
Unidentified #17; Similar to Table and Vases TCC ID 10755 G.L. Ashworth & Bros. (Ltd.) 1860-1968	N/A	Unk.	Unk.	Blue	Floral and Botanical / Oriental Influence.		x		
Unidentified #18	N/A	Unk.	Unk.	Blue	Floral and Botanical		x		
Vase of Flowers; Lovick	5940	Samuel & John Burton	1832-1845	Blue	Floral and Botanical / Floral Stylized		x	x	
View in the Fort, Madura	1042	Herculaneum	1796-1840	Blue	Indian and Oriental Themes	x			
View of the Imperial Park at Gehol	290	Davenport	1794-1887	Blue	Indian and Oriental Themes			x	
Village Church	1060	Multiple Josiah Wedgwood 1783 or Unk (1060)		Blue	British Themes / Rural and Genre Scenes		x	x	
Wild Rose (Nuneham Courtney)	Various	Various	Various	Blue	British Themes / Places	x	x	x	
Willow	various	Various	Various	Blue	Chinoiserie / Pictures with Chinese Influence	x	x	x	x
Windmill at Charenton near Paris; "English-Scenery"	2568	Minton	1793-1873	Blue	European Themes (Literal and Imaginary) / France		x		
Zebra pattern (border only)	276	John Rogers & Son	1815-1842	Blue	Animals/Chinoiserie		x		