



**Wood's Italian Scenery**  
**Database Discoveries – Contribution # 3**  
**Transferware Collectors Club**

**Len Kling**

**June 2012**

Very little is known today about the life of early 19th century artist Elizabeth Frances Batty. She was the sister of Captain Robert Batty, a member of the Grenadier Guards whose military career was ended by wounds received at the Battle of Waterloo, and who was also an artist. Although like her brother Elizabeth was a member of the Royal Academy, she was not as prolific, her own career doubtlessly curtailed by marriage (to Philip Martineau) and motherhood. Robert's drawings were the basis for a number of illustrated travel books, *French Scenery*, *German Scenery*, *Welsh Scenery*, and others; published in the 1820s and 1830s; however Elizabeth's principal claim to fame came first, and it could be reasonably assumed that his similarly named works were an effort by his publishers to continue her success.

*Italian Scenery, From Drawings Made in 1817 by Miss Batty*, was published in 1820 by Rodwell & Martin of London. The beautifully drawn and well engraved plates displayed what a contemporary critic called her "eminent...topographical taste", and it was not long before the publication came to the attention of Enoch Wood. The result was a series of dark blue views on dinnerware of which Sam Laidacker said over 60 years ago, "It would be difficult to say which foliage border series was the most attractive but this one would receive a good many votes...the color is a brilliant dark blue and most pieces found are in new condition". Coysh & Henrywood note that very little of it is found in Britain and must have nearly all been exported, and this disconnect between the pots in one country and its sources in another surely contributed to the two not being reconnected until quite recently. So it was exciting to recently receive, through the generosity of Terry Neale-Sheppard, images of the source prints for nearly all of the views currently in the database. Terry has spent a considerable amount of time studying the prints and comparing them to the pieces in the database, and so was able to bring a number of interesting things to our attention.

A number of the views in the series are fairly straightforward copies of the prints in Miss Batty's book. An example, "Coliseum" is illustrated (**Figure 1**) along with its source print (**Figure 2**). Others follow the sometimes maddening practice of using only a portion of the source print, which might entail even greater scrutiny to be sure that the view in the Enoch Wood series correlates with its supposed source. We show a chestnut basket with "Genoa" as an example of this (**Figure 3**) with its source print (**Figure 4**), illustrating a much greater area. It is well known that Staffordshire potters did not always mark their views correctly, and the Enoch Wood factory was often guilty of this offense. By examining the prints Terry was able to point out that three of the views in the database were misidentified, and this was completely due to mismarked examples.

A 6 inch plate was identified as "Naples from Capo di Chino"(**Figure 5**), from an 8 inch plate

with that mark illustrated in Williams and Weber's Staffordshire III. However, Terry was able to set the record straight with the actual source print, which was "Scene of Tivoli" (**Figure 6**), correlating to the "Tivoli" view listed in Laidacker and in Coysh & Henrywood. He was also able to send us a picture of a 5.5 inch pickle dish with the actual Naples view (**Figure 7**), along with the source print (**Figure 8**).

A 6.5 inch plate (**Figure 9**) in the database bears the mark "Temple of Venus, Rome" (**Figure 10**). The same pattern is illustrated on two plates in Williams and Weber's Staffordshire II, pp. 86-87, one with the same mark as on this plate - demonstrating that the pattern may commonly be found with that mark - and one with the correct mark "La Riccia", as shown in the print of the same name (**Figure 11**).

A 3.625 inch cup plate is named "Lake Avernus #2" (**Figure 12**) as it is one of four cup plates illustrated in Arman's Anglo American Ceramic Cup Plates, all of which were reportedly found with the Lake Avernus mark. In fact the structure found on this cup plate is found nowhere in the Lake Avernus source print (**Figure 13**), although the view in Lake Avernus #1 (**Figure 14**), a 4.5 inch cup plate, is apparently a representation of Baia Castle on the Gulf of Naples, a very small part of the total print, and a view that omits Lake Avernus itself almost entirely.

Several unidentified views remain in this series, and it would be interesting to compare marked examples not yet in the database with the prints they copy. If anyone has pieces with views of Bridge of Lucano, Castle of Nepi Italy, Castle of St. Angelo, Rome, Lake of Albano, Sarento, or any of the other so-called Lake Avernus cup plates - or any views NOT yet recorded - we would love to see them. And add them to the examples already in the database, with your permission!

**Figures on following pages**



[www.transferwarecollectorsclub.org](http://www.transferwarecollectorsclub.org)



Figure 1



Figure 2



Figure 3



Figure 4



Figure 5

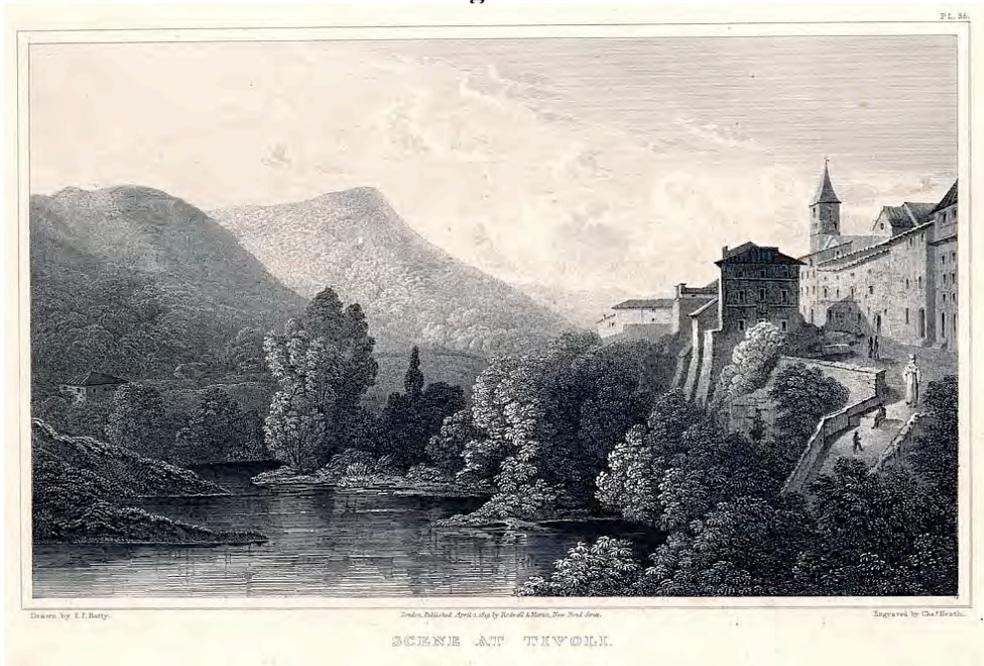


Figure 6



**Figure 7**



**Figure 8**



Figure 9



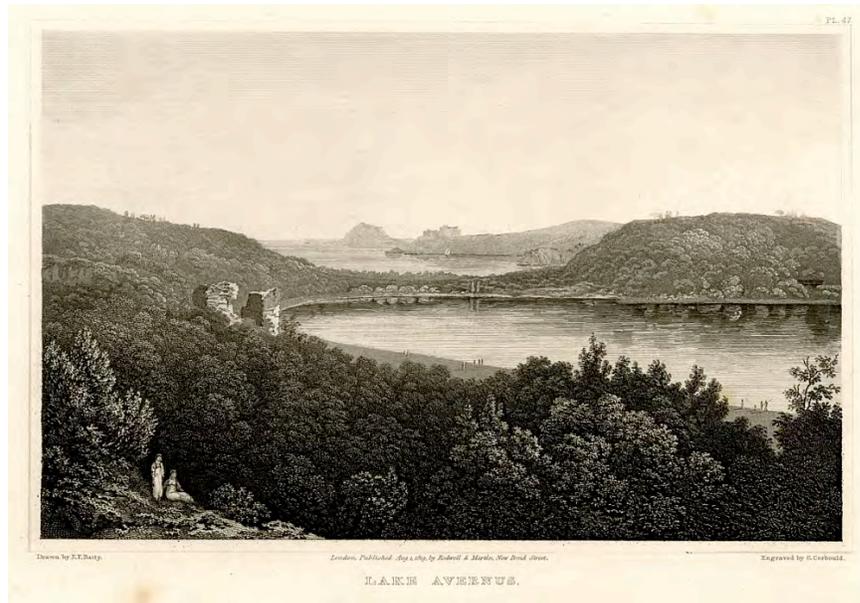
Figure 10



Figure 11



Figure 12



**Figure 13**



**Figure 14**