

the cupidity of would-be sellers who convert early nineteenth-century chairs by a nod of the head into "Queen Anne," and who aver with equal veracity that ordinary blue transfer printed ware has "been in the family a hundred years."

Cottage and farmhouse furniture may be said to be in somewhat parallel case to English earthenware. A quarter of a century ago, or even ten years ago, collectors in general confined their attention mainly to porcelain. The rage was for Worcester, Chelsea, Derby, or Bow. With the exception of Wedgwood and Turner, the Staffordshire potters had not found favour with the fashionable collector. Nowadays Toft dishes, Staffordshire figures by Enoch Wood, vases by Neale and Palmer, and the entire school of lustre ware, have received attention from the specialist, and scientific classification has brought prices within measurable distance of those paid for porcelain.

What earthenware is to porcelain, so cottage and farmhouse furniture are to the elaborate styles made for the use of the richer classes. The French insipidities and rococo ornament of Chelsea and Derby and the oriental echoes of Worcester and of Bow are as little typical of national eighteenth-century sentiment as the ribbon-back chair and the Chinese fretwork of Chippendale or the satinwood elegances of Sheraton.

To Staffordshire and to local potteries scattered all over the country from Sunderland to Bristol, from Lambeth to Nottingham, from Liverpool to Rye, one instinctively turns for real individuality