

At the present time, the rage for Japanese art would seem to threaten the purity of our designs. It is, of course, quite in accordance with, and is, in fact, a natural outcome of, our adoption of the Gothic order of architecture; but the very distortion of natural forms that gives a weird quaintness to the Japanese and Chinese art products, is incompatible with that beauty of ideal which has for its realisation the perfection of natural forms, and which may be said to be the truth in art to which artists should attain. One of the most fashionable classes of decoration in our modern porcelain is the representation of Japanese subjects; and though at first sight one may be struck with its cleverness as an adaptation and its quaintness as a device, it surely can be but a short-lived taste; and a return must come before long to the more classic forms and suitable decorations in which there is alone a positive repose and perpetual charm.



P.C. Monumental de la Alhambra y Generalife  
CONSEJERÍA DE CULTURA



## CHAPTER IV.

*PORCELAIN; ITS INTRODUCTION INTO EUROPE AND  
GENERAL ADOPTION.*

CERAMICS have always been rightly divided into two distinct classes—pottery and porcelain. The term “porcelain,” or, as it is often called, china, should include those articles produced by an artificial mixture of certain mineral elements, known by their Chinese names of *kaolin* and *petuntse*, or their English ones of china-clay and felspar. They both result from the natural disintegration of granite, and while the former is infusible under the greatest heat, the latter is not, but unites in a state of fusion with the china-clay, making a paste which is translucent, hard, capable of bearing extremes of heat and cold, and which breaks with a smooth, vitreous fracture, in which points it differs from pottery.

The derivation of the word is said to be from the Portuguese *porcellana* (a little pig), and is explained by the fact that these pioneers of Eastern trade used as a currency in their traffic, little cowrie shells (*porcellana*), so called from their shape resembling that of a pig. When they brought home the first specimens of real porcelain from China, and the novel commodity required a name, its shell-like appearance at once suggested the title, and as porcelain or china it has ever since been known.

Specimens of Chinese porcelain found their way to England as early as 1506, when a present of some “Oriental china bowls” was made to Sir Thomas Trenchard, then High Sheriff, by Philip of Austria, when his Majesty visited Weymouth, being driven

there by stress of weather during his voyage from the Low Countries to Spain; and amongst the new year's gifts to Queen Elizabeth, 1587-88, was "a porringer of white porselyn and a cup of green porselyn," presented by Lord Burghleigh and Mr. Robert Cecil.

The secrets of manufacture were well kept by the select Celestials, and inquisitive travellers were regaled with many a hoax, that, in default of better information, was sent to Europe and believed. Thus Lord Bacon, certainly one of the best-informed men of his time, in an argument at the bar during the impeachment of Haste, speaks of the "*mines*" of porcelain, "which porcelain is a kind of plaster buried in the earth, and by length of time congealed and glazed into that fine substance."

It was also stated that porcelain was made of eggshells and seashells beaten small and buried in the earth for a hundred years; hence the old couplet—

"True fame, like por'lain earth, for years must lay  
Buried and mixed with elemental clay."

And another fable was that the mysterious porcelain cups were of such a nature as to detect poison by a sudden change of transparency.

It must of course be borne in mind, that, before the Cape of Good Hope had been doubled by the Portuguese traders, every specimen brought home had been carried across the desert on the backs of camels, and that owing to the monopoly of Eastern trade, first by the Portuguese and subsequently by the Dutch, the English East India Company was shut out from importing Oriental porcelain for some time after its formation in 1650.

Père d'Entrecolles, the Superior-General of the French Jesuits in China, who established a mission in most of the provinces of the Celestial Empire, writing in 1717, mentions the number of furnaces in a single province, that of Feouliang, as having increased from 300 to 3000, and the same writer, who appears to have been most anxious to impart to his countrymen the secret of porcelain manufacture, having learnt from his Chinese converts

many particulars, sent home a list of specific instructions, accompanied by specimens, to Father Orry at Paris in 1712, and the information thus acquired by the French laid the foundation of the famous manufactory at Sèvres.

We have seen, in a previous chapter, how the introduction of true porcelain into Europe about the end of the seventeenth century caused the languishing of the majolica fabriques. Its finer and more compact body, its superiority for all vessels of use, and, moreover, the novelty and secret of its production, attracted the attention of art-loving sovereigns and noble patrons of the different ceramic ateliers, and the manufacture of artistic majolica was comparatively forsaken. It must also be remembered that, previous to its introduction into Europe as a manufacture, Oriental porcelain had commanded a very high price amongst collectors; the difficulty of importation, owing to the exclusive manners of the Chinese, accounting in a great measure for this.

There is some doubt as to who can claim the credit of having first made porcelain in Europe. Jacquemart tells us of the liberal offers made by Alfonso, Duke of Ferrara, Modena, and Reggio, to obtain the services of a Venetian potter who was reputed to possess the coveted secret, but who declined the Duke's overtures on account of the journey and his age; and another story, which is substantiated by the archives of Florence, is interesting as showing the importance attached to the secret of making porcelain. In 1567, owing to the accidental discharge of a cannon in the ducal arsenal, the master-founder, who was also chief potter, one Camillo, was mortally wounded, and there was considerable excitement lest he should die without first revealing the secret of making porcelain, of which he was believed to be possessed. Jacquemart quotes an extract from the note of the ambassador to the Grand Duke of Florence announcing the event to his master:—"Camillo da Urbino, maker of vases, and painter, chemist in some sort to your Excellency, who is the real Modena inventor of porcelain."

There would be no difficulty in quoting from different authors, numerous anecdotes showing how anxious were these rival dukes to become patrons of the first porcelain manufactory in Europe, and though it is difficult to determine the exact date, the distinction seems to have been earned by the Medici family at Florence. The first specimens were scarcely true porcelain, but still a substance infinitely harder than the preceding majolica, and partially translucent. Venice also claims to have been the first, but there is no record of any successful production until later, though we know attempts were made as early as 1520. In 1695 a soft porcelain of fine quality was made at St. Cloud (which see), and the invention was protected by a special royal concession, dated 1713, which Jacquemart quotes *in extenso*, and also some interesting extracts from the "Mercur de France" for the year 1700, recording the visits of royalty and aristocracy to the factory.

The first true hard porcelain was, however, made in Saxony in the year 1709, and under the keen personal interest of Augustus II., Elector of Saxony and King of Poland, this manufactory became in a few years famous for its beautiful productions. Every precaution was taken to prevent the escape of the highly-prized recipe; and when Charles XII. of Sweden invaded Saxony in 1706, Böttcher, at that time busily employed in making experiments that resulted so successfully some three years later, was sent with three workmen under a cavalry escort to Königstein, where, safe from molestation, he could continue his work, in a laboratory especially fitted up for him in the fortress. His fellow-prisoners formed a plan of escape, but Böttcher was prudent enough to disclose the scheme, and by this act of confidence became subjected to less rigorous confinement. In 1708 he succeeded in withdrawing from his furnace a *seggar* containing a tea-pot, which, in the presence of the King, was plunged into a vessel of cold water without sustaining any injury, and on this signal triumph he improved

by subsequent trials, until the great manufactory at Meissen was opened under his directorate in 1709-10.

From the notices of the different factories in the next chapter, it will be seen how, by means of runaway workmen, the secret of porcelain manufacture spread; first to Vienna, and afterwards to many other German towns wherever the facilities existed, more or less, for the establishment of the necessary works, and supply of the kaolin. In a great number of cases, however, the career of prosperity has been short, owing to many difficulties, of which the expense of management was not the least; such factories were often the expensive toys of artistic potentates, and perished for lack of the necessary subsidies, and their specimens have, in consequence, become rare and valuable, not only for their scarcity, but because, as they were in many cases produced at great cost, without regard to making the factory self-supporting, they have intrinsically an artistic value superior to the vast bulk of the productions of more recent prospering manufactories.

The introduction of porcelain manufacture into England appears to have been brought about by our commercial connection with the Dutch, and also to have resulted from the persevering experiments of some of our chemists.

Porcelain appears to have been made at Lowestoft in 1756, though there is some doubt as to whether the materials were not brought from China (see *LOWESTOFT*); but we know that Cookworthy succeeded in producing porcelain from the now famous Cornwall clay about this date (see *PLYMOUTH*), and, therefore, this may be set down as the probable time when the industry which now forms a considerable portion of our exports was first commenced.

The notices of the different ceramic factories, arranged alphabetically, will show the date of establishment, together with many items of information respecting their history and peculiarities, so that their chronological order can be easily determined.

## CHAPTER V.

*A SHORT ACCOUNT OF THE DIFFERENT CERAMIC FACTORIES IN ALPHABETICAL ORDER, WITH THEIR DISTINGUISHING MARKS AND MONOGRAMS.*

ALCORA.—This factory of Count d'Aranda is said to have been the only one in Spain where porcelain was made, with the exception of the Buen Retiro factory. Some very fine plaques of faience, and, at a later date, of porcelain, were made here, with good paintings of figures in Spanish costumes on a fine brilliant white ground. The mark is **A** in red or gold, and some specimens have also the letter scratched in the paste. Major Martin A. S. Hume has four two-handled cups and covers marked in this way, and a soup-plate of very good quality with the gold mark only. The general character of the porcelain is that of the early Doccia. Of the enamelled earthenware produced at this factory he has also a fine and interesting plaque, measuring 23 by 17 inches, painted in an allegorical trophy in honour of Charles III., who died in 1788. The date of this specimen can therefore be fixed approximately. Major Hume's great-grandfather was an officer in this king's service, and several specimens in his interesting little collection were taken by him at the sacking of Godoy's (Prince of the Peace) palace in 1808. The plaque is partly in relief, and is marked boldly in red

**A**

AMSTEL.—This manufactory, the first porcelain establishment in Holland, was founded in 1764 by Count Von Grönsfeld, with the assistance of some runaway workmen from Saxony.

Owing to the great expense of the establishment, and disproportionate returns, occasioned partly by the growing importation of Oriental porcelain, the Count's means were exhausted, and the effects of the factory were sold off in 1771. In 1772, however, the Protestant Pastor de Moll reopened a manufactory at Loos-

drecht, midway between Amsterdam and Utrecht, where it was carried on with some success until his death, when its removal to Amstel, in 1784, took place.

Its characteristics are:—Hard paste, a fine white body, and the decoration generally in landscapes and country scenes, or single figures of Dutch peasants (specimens in Museum of Practical Geology, Jermyn Street).

The marks are the cypher A for Amstel, the word in full, or with some abbreviation, and the letters M.O.L., which stand for Manufacteur oude Loosdrecht. The earliest marks being the cross swords, possibly in imitation of Dresden, and a W. for Weesp (near Amsterdam).



M.\*L

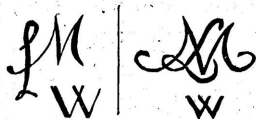
M.O.L.



A. Lafond & Comp  
à Amsterdam

W  
J. Haag

Amstel.



A

M. O. L.

Amstel



ANGOULÊME.—A small factory was established at Paris (Rue de Bondy), under the protection of the Count d'Artois, about 1785-92, and the productions were called porcelaine d'Angoulême, but specimens are rare, and little is known of the factory.

The paste is hard, and marks stencilled in red.



PARIS. Rue de Bondy, 1780.  
"D'Angoulême." Dihl & Guehard,

In a case by itself in the new pottery gallery of the South Kensington Museum, is a vase of this factory standing on a tripod pedestal, formed of three lions, about seven feet high (inclusive of pedestal), with a battle-subject beautifully painted *en grisaille*, and it is certainly one of the most magnificent specimens of fine porcelain that could be desired.

ARRAS.—An inconsiderable fabrique established about 1782 by the Desmoiselles Deleneur under the patronage of M. de Calonne, at that time Intendant of Flanders and Artois. The works only lasted four or five years, and its productions were similar to those of Tournay, being founded out of rivalry to that factory.

Soft-paste. Mark in blue under the glaze



ANSPACH (THE MARGRAVIATE, IN BAVARIA).—Founded by a runaway workman from Dresden named Wachenfeld, but ceased, on the migration of its founder to Strasburg.

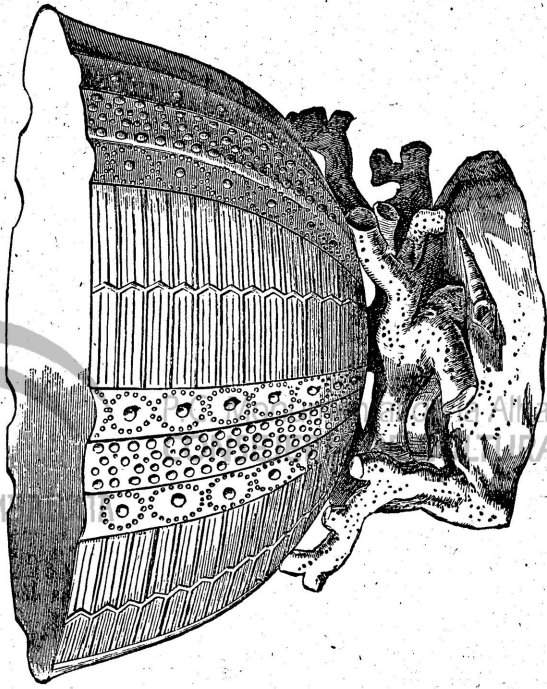
Hard paste and similar in character to Amstel. The marks are the cypher A and very rarely the crude figure of an eagle in blue.



BADEN-BADEN.—Established in 1753, under the patronage of the reigning Margrave, by a widow named Sperrl, who carried it on with considerable success by the aid of workmen from Höchst until 1778. Subsequently the factory became the property of a man named Pfalzer, who, becoming insolvent, it was sold, when a tanner, one Meyer, bought it and afterwards turned the building into an inn, known now as "Grüne Winkle."

Hard paste; and of the general character of porcelain made in the Palatinate. Marks—sometimes one, but generally two axe-blades in neutral tint or gold.






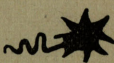


SPECIMEN OF BELLEEK.

GROUND'S BASIN. PART OF A SERVICE MADE FOR H.M. THE QUEEN.

BASSANO (LE NOVE, LOMBARDY).—Jacquemart informs us that this manufactory was founded in 1728 by Giovanni Battista Antonibon, but for the first twenty years he appears only to have succeeded in producing a fine faience. In 1752 it passed into the hands of Pasquale Antonibon, who, with the help of one Sigismund Fischer, brought the productions of the factory to much excellence.

The chief characteristics are soft paste, and being generally decorated with copies of the Chinese. A few pieces, however, were very finely finished and decorated with a deep lustrous mazarine blue. The mark is an asterisk or star of six rays in blue, red, or gold, sometimes accompanied by "Nove" in gold; this last mark is generally on the finest and most decorative specimens.

Nove  
Antonio Bon  
Nove  
No:   
G·B·A·B·:  
Giovanni Battista. Antonio Bon  
or Antonibon.

  
**NOUVE.**  
Gio:ni Marconi pinx.  
NOVE. Marconi, painter.  
 |   
Nove  
Nove

BELLEEK, IRELAND.—These works were founded by Mr. David M'Birney of Dublin in 1857, at the recommendation of Mr.

Armstrong, a well-known architect, who had made some satisfactory experiments with some of the Irish materials.

The peculiarity of the china is its lustre, which is just like the polished surface inside a mother-of-pearl shell, and the designs of compotiers and flower vases are generally those of sea-shells, merely tinted,—with a relief of some coral branches as a support. Very handsome services are in the possession of Her Majesty and the Prince of Wales, and the factory must have a very considerable output. The ware is very thin, light, and altogether shell-like; but as specimens at very moderate prices are to be found in most china shops, they are familiar to the public.

The mark is a device printed in colour, and stamped in the clay.



**BENTLEY WARE** (see WEDGWOOD).—Bentley, sometime partner with Wedgwood.

**BERLIN.**—This manufactory was established in 1751 by W. Gaspar Wegeley, a merchant who had purchased the secret of making porcelain from some Höchst workmen, who, as will be seen in the notice of this latter factory, had obtained possession of Ringle's papers, and sold them to some wealthy persons desirous of embarking in the manufacture of porcelain. After 1761 it was under the management of a celebrated banker named Gottskowski, but became a royal manufactory with the immediate patronage of Frederick the Great, who, during his short occupation of Dresden, transferred a quantity of the clay, together with modellers and painters, from Meissen to Berlin; and as Dresden was at this time suffering greatly from the Seven Years' war which



SPECIMEN OF BELLEEK.

ICE PAIL FOR H.R.H. THE PRINCE OF WALES.



JUNTA DE ANDALUCÍA

Alhambra y Generalife  
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ended in 1763, the productions of Berlin came into considerable repute. Marryat mentions that Frederick the Great would not allow the Jews to marry until they had purchased a service at the royal manufactory.

The paste is hard, and the drawing of the figures, especially those of a classical type of the best periods, very delicate and fine; there is also a chasteness and neatness about the decoration of specimens of this time, but the later productions are coarse in modelling, and not refined or delicate in colour. At the present time, much more useful ordinary china is made than pieces of an artistic character, and the factory is not improving. That the management are, however, capable of occasionally turning out



KPM



KPM

fine specimens, we have ample evidence in the magnificent *Biscuit* Winecooler presented to the South Kensington Museum by the Prussian Government in 1867, and now on view in the new pottery gallery of the Museum, together with some other choice specimens, both old and new, of this factory.

The mark of the earliest specimens is a W (Wegeley); but when it became a royal manufactory the sceptre was adopted, and this mark was sometimes accompanied by the letters K. P. M. (Königliche Porzellan Manufactur), also the imperial globe and

62 *BORDEAUX—BOURG LA REINE—BOLOGNA.*

cross, and the eagle, printed in a reddish brown colour ; this more often occurs on the modern productions. The sceptre of the better period is thinner than that more lately adopted, and these marks are always in blue. One or two specimens have been seen by the writer with the sceptre stamped in the paste (colourless).

**BORDEAUX.**—Authorities differ as to the date of the foundation of a porcelain factory here by M. Verneuille. It was probably between 1760 and 1780. The date of a pair of vases in the Sèvres Museum is given as 1780-90. The general characteristics are those of other hard paste French factories such as Angoulême. The marks in blue are




**BÖTTCHER WARE** (see DRESDEN).

**BOURG LA REINE (PARIS).**—A small atelier where a potter, Jacques Julien, made soft porcelain in 1773.

**BR**

OR

**B la R**

† OB

**BOLOGNA (ITALY).**—A manufactory of artistic majolica was established here in 1849 by Angel Minghetti, and through his perseverance and knowledge soon attained a high state of perfection in the reproduction of the old ware, especially that of Luca della Robbia, in colossal busts, allegorical figures, and madonnas, also medallions ornamented with fruits and flowers. Particular attention has also been given to the imitation of the old Urbino majolica, following the styles of the great masters of this school, and some very fine pieces have also been made in the Raffaelesque ware. One of the largest vases ever produced was





SPECIMEN OF BELLEEK.

CENTREPIECE FOR H.R.H. THE PRINCE OF WALES.

made at this factory, measuring no less than seven feet six inches in height, and besides many other important specimens, the entire decorations of Prince Simonetti's saloon in his villa near Orsino, and that of the Duke de Montpensier's gallery in his palace of St. Jelmo at Seville, were made at Bologna.\*

Mark—the director's monogram.



Bow.—The manufacture of porcelain appears to have commenced at Stratford-le-Bow, Essex, by the grant of a patent in 1744 to Edward Heylyn and Thomas Frye; the specification is very interesting, as given, verbatim, page 112 of Mr. Jewitt's work, the invention being thus particularised, "A new method of manufacturing a certain material whereby a ware might be made of the same nature and kind, and equal to, if not exceeding in goodness and beauty, china and porcelain ware imported from abroad." And the recipe is also given with full directions for burning, glazing, and the method of preventing discolouration.

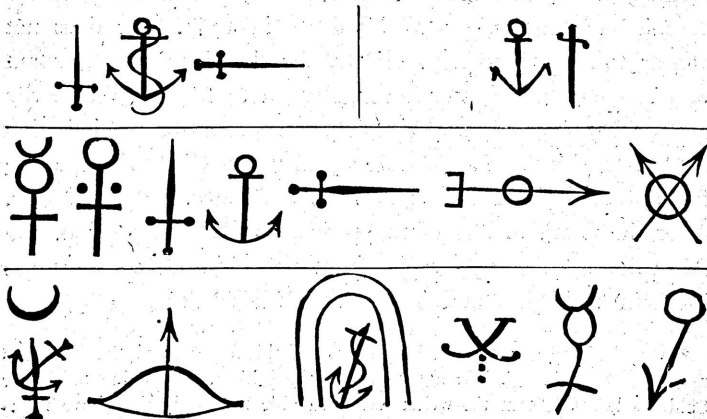
Thomas Frye appears to have been an artist of considerable merit, and was also a mezzotint engraver, and assiduous in his attention to the works until his death in 1763. He does not appear to have been a proprietor, for there are papers extant which prove the works to have belonged to Messrs. Weatherby & Crowther since 1750, and perhaps on account of the imitation of Oriental china, the works were styled "New Canton"—the title that appears in an inscription on some of the earliest specimens. After the death of one of the partners and bankruptcy of the other, the manufactory with its plant passed into Mr. Duesbury's hands in 1775, who at this time held the Chelsea, Derby, Bow

\* Very little appears to have been known of this factory, and the mark has never yet been included in any work on the subject. It is due to Signor Caldesi's kindness that the writer has been able to supply the above information.

besides one or two minor potteries. Messrs. Bell & Black's match manufactory marks the site of the old Bow works, which were discontinued shortly after Mr. Duesbury's purchase, and the moulds, &c., removed to Derby.

The paste of Bow is similar to Chelsea, but as a rule of a coarser and more vitreous appearance, and the colours of the dresses for the figures are somewhat higher. The white pieces with simple Chinese designs in relief are very fine. The basket pattern, with flowers in relief, where the trellis crossed, was also executed to a large extent. The trade of the factory increased from £6573, in 1750, to £11,229, in 1755. In the British Museum is a curious specimen of the Bow factory. A bowl, with a memorial affixed, stating it to be the handiwork of Thomas Craft in 1760, by whom the said document is signed and dated 1790. The "Bee" milk-jug, sold at the Stowe sale for five guineas, is also a striking relic of this factory. The design is well known, and reproductions have recently been made of which collectors should beware (a good collection of specimens at Museum of Practical Geology).

The following marks are either incised or roughly painted in red : \*—



\* Where, as is most frequently the case, specimens are unmarked and likely to be mistaken for Chelsea, a peculiarity may be looked for in a square shaped hole generally to be found at the back of a group or a figure, on the scroll work which forms the base.

BRISTOL.—The manufacture of porcelain was acquired by the purchase, in 1774, of the patent rights of William Cookworthy of Plymouth (see notice on PLYMOUTH) by Richard Champion, who, with the aid of some capitalists, carried on the manufacture of a fine hard-paste porcelain, much like the Oriental, for some years. With a view to increase his chances of recouping himself for the large sum paid to the patentee, by an extension of the monopoly, he applied to Parliament for this privilege, and obtained it in spite of strenuous opposition of Wedgwood, on the part of the Staffordshire potters, and others, who used their influence in Parliament against him. The benefit gained, however, was barren, for the great expense and loss of time involved drained his resources, and the works were discontinued and right of patent sold to a company of Staffordshire potters in 1781. The clay of which the paste was composed he brought from Cornwall, and this was mixed with pulverised "growan stone," also from Cornwall—out of Lord Camelford's estate, who had assisted Cookworthy, the original patentee.

A fine specimen is now in the Museum of Practical Geology (Jermyn Street): a cup and saucer that formed part of a handsome tea-service made by Champion to Edmund Burke's order, for presentation to Mrs. Smith, in recognition of her and her husband's warm support, during his contested elections, 1774. The service is decorated with delicate wreaths (a favourite ornament at the Bristol works), and the coat of arms of the Smith family and two S's entwined. Another remarkably fine service, decorated with the arms of "Burke," was presented to the successful M.P. by Champion. Genuine specimens of either of these services realise large prices when by any chance they are brought to the hammer.

A peculiarity of the paste is its hard, vitreous appearance, and a kind of "ribbing" that can be noticed, as though in turning the vessel on the wheel the marks of a slight irregularity of the lathe were left; small black spots are often seen, too, in the paste. Landscapes, when they occur, are most carefully painted; and