



BLOOR. Succeeded 1815 to 1839.



LOCKER.



DERBY.



DERBY. Stevenson & Co. in 1859.



SAMPSON HANCOCK in 1859.

explanation of these quaint devices in porcelain has ever, to the writer's knowledge, been published before, and he is indebted for the story to General Randolph, whose famous collection of harlequins and mountebanks in old china is so interesting and unique.*

The greater portion of the new Derby Crown Porcelain Company's manufactures, however, consist of useful services, and in the decoration of these the old "Crown-Derby" patterns are reproduced. The mark is a monogram surmounted by the crown, and also the word DERBY impressed. (*See first mark, page 88.*)

(Collection of specimens of Derby, 1750-1790, in the Museum of Practical Geology.)

DIHL.—Jacquemart quotes this small factory as being established in the Rue de Bondy.

* The date of the different harlequin figures may be determined by their varieties of costumes—the tight-fitting jacket being first worn by Byrne in 1800 when playing clown as Grimaldi.—(*Vide Dickens' Grimaldi.*)

Pieces are very rare, of good colour, and in excellent taste. The paste is hard, and the mark "Dihl," the director's name, in blue. Lord Romilly has a good specimen, formerly in the Shandon Collection, and Mr. W. E. Gumbleton, of Belgrove, Co. Cork, has a pair of vases of mottled brown glaze, which the author bought at the Hamilton Palace sale.

Dihl.

PARIS. Rue de Bondy.

DOULTON WARE (see LAMBETH POTTERY).

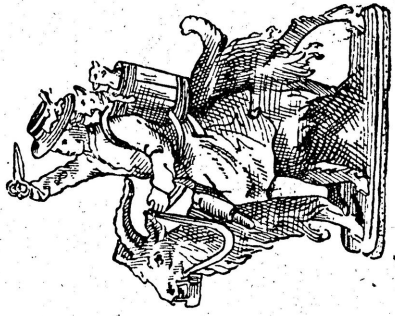
DRESDEN (SAXONY).—The credit of what may be justly termed the second invention of the manufacture of hard porcelain belongs to Saxony. It is true that the Portuguese merchants had, as early as the sixteenth century, introduced Chinese porcelain very generally into Europe, but the mode of its production was perfectly secret, and was only discovered by John Böttcher, an apothecary's assistant at Berlin, who, being suspected of alchemy, had fled to Saxony to elude persecution; and, his secret being deemed of importance by the king-elect, a manufactory was established at Meissen in 1709, when, after a number of experiments had been effected, the desired porcelain was at last produced. The earlier specimens—now very rare, and called after their producer—were of a dark red colour, something like jasper, and were only ornamented by the gilders or silversmiths of that time. Later on, however, a fine white earth was discovered, out of which the first really fine porcelain was manufactured. Augustus the Strong, Elector of Saxony, who has been termed the "King of China Maniacs!" took the greatest personal interest in this novel art, and to this royal support we are indebted for many of the finest old specimens that now adorn the gallery at Dresden.

It is a historical fact that he presented William I., of Prussia, with a regiment of dragoons, completely equipped, in return for twenty-two enormous vases, still to be seen in the royal collec-

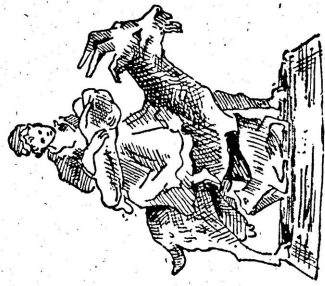


JUNTA DE ANDALUCIA

P.C. Monumental de la Sombra y Generalif
CONSEJERÍA DE CULTURA



TAILOR.



TAILOR'S WIFE.

DRESDEN. EARLY PERIOD.

COUNT BRÜHL'S TAILOR AND WIFE. MODELLED BY J. KÄNDLER.

tion at Dresden. Böttcher, the first director, died, at the early age of thirty-seven, his death, Marryat tells us, being accelerated by intemperate living, and he was succeeded in office by Höroldt, in 1722, who introduced into the manufactory the intricate gilded borders and medallions, "*à la Chine*," by which that period is known. Höroldt's time is also distinguished by the swords (the mark of fabrique) being smaller, and connected by the handles.

In 1731, Kändler, an artist of great merit, superintended the modelling, and introduced wreaths, bouquets of flowers, chandeliers, vases, and animals. In none of his productions, however, was shown so keen a sense of humour as in those two interesting specimens, "Count Brühl's tailor and wife."

We quote the anecdote from Marryat's "Pottery and Porcelain." Count Brühl, the profligate minister of Augustus II., whose splendid palace and terrace are the great ornaments of Dresden, was importuned by his tailor to be allowed to see the manufactory, admission to which was strictly prohibited. At length he consented, and the tailor upon his entrance was presented with the two last new pieces made—which were, one a grotesque figure, a portrait of himself, mounted upon a he-goat, with the shears and all the other implements of his trade, and the other, his wife upon a she-goat, with a baby in swaddling clothes. The poor tailor was so annoyed with these caricatures, that he turned back without desiring to see more.

Kändler had also commenced a colossal statue of Augustus II., but had only completed the head when the works were stopped by the war, when, in 1745, Frederick the Great attacked Dresden, and many pieces were seized and sold, and the electoral archives plundered. In 1759, too, the manufactory was again a severe sufferer from military pillage, Meissen being the battle-field between the Austrians and the Prussians.

Upon the restoration of peace, Dietrich, a native painter of some eminence, became director, but from this time the concern was unable to pay its expenses, and became a heavy drain on the King's private means. The period which followed was under his Majesty's immediate directorship, and is known as the King's

period (1778), indicated by a dot between the hilts of the swords, from which mark it has also acquired the cognomen of "Saxe au point," and specimens produced at this time are of the highest quality. The Marcolini period followed in 1796, indicated by a star between the sword hilts, and very frequently a number in blue. The decoration of this time is very rich, the deep *gros bleu*, or *bleu de roi*, being much used as a ground, and groups of mythological figures and landscapes very carefully painted. The present manufacture manufacture largely from the old models, now and again adding fresh ones. Though much has been said and written to disparage the present productions, the remarks often apply to a fraudulent ware made in imitation and bearing a forged mark. Though undoubtedly inferior in sharpness, brilliancy of colouring, and tone of gilding to the finest of old specimens, the modern period has much to commend it, and the lowness of price is not the least of its merits.

Until the last three years the directors had taken no means to check the adoption of the fabrique marks by others, but they have recently registered these in London, Paris, and Dresden ; and in the result a lawsuit is still dragging its weary length in the German law courts, respecting the use of the royal cypher A.R., which is claimed by a private manufacturer in Dresden as his property, the State establishment only having used it to denote those pieces made for the King's use, and not as a usual mark, though some dealers have unscrupulously sold some thousands of these "royal relics" to a credulous public for the last twenty years.*

The old clay beds in the immediate neighbourhood have been long exhausted, and the material now used is of a harder and more vitreous composition, though beautifully white. The more highly finished specimens are very artistic ; and some of the useful ware, especially the "onion pattern" in blue and white, is particularly to be commended from its pretty simplicity and very low price.

* This litigation has since been decided in favour of the Royal Manufactory, and the private firm has in consequence altered their mark.



SPECIMEN OF DRESDEN. MODERN PERIOD.

SUBSCRIPTION WHIST CANDLESTICK. The design adapted from an old Chelsea model, manufactured for Mr. S. Litchfield in 1876. The set comprised four, each representing the ace of a suit, and the centre medallion being heraldically painted with subscriber's crest.

At the present time no porcelain commands a higher price than old Dresden of the best periods, at the recent sale of the Dickens' collection as much as £380 being given by Mr. E. Joseph for a small group of some four figures, and the tiny etui cases of this time, from three to five inches in length, and some three-quarters of an inch to one and a half diameter, realising as much as £40 and £50 each.

The loan collections of the Hon. Mr. Lee Mainwaring, and Mr. W. F. B. Massey Mainwaring, and other amateurs, now on view at the South Kensington Museum, afford a capital opportunity of studying the best productions of the Meissen factory.

The marks have been already alluded to, the most generally used one being the cross swords, with the little differences noted above, to show the periods or directorships, the rarest being that of the Caduceus, or wand of Æsculapius, supposed to have originated from Böttcher's trade sign as a chemist. Mr. Bohn possessed a cup and saucer with this mark (flowers on a yellow ground), which was sold at Christie's in the spring of 1878. Lord Romilly has a finely-modelled white figure with the Marcolini mark scratched in the paste.



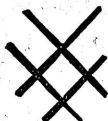
DRESDEN (Meissen).
Augustus Rex, 1709-1726. For the
King's use.



DRESDEN. Wand of Æsculapius.
Established c. 1712. Porcelain for
sale, 1715-1720.



NOTE.—Another maker and decorator in Dresden has also adopted the cross-swords, but with a bar across the blades, and underneath the initial letter of his name, "Myers." This work is not unfrequently mistaken for that of Marcolini, Dresden.



Used 1716 to 1720.



King's period, 1770.



About 1796. One or more stars denote the Marcolini period.

M.P.M.

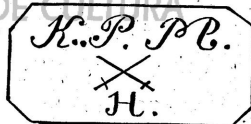
DRESDEN.



B.P.T.
Dresden. 17.39.



K.P.H.
Königliche Porzellan Manufaktur.



C.F. Herald

invl; et fecit, a meistē

1750. In 12 Sept:



NOTE.—Much misapprehension has arisen respecting the nick or cut (in the paste) across the mark (swords). One such cut signifies that the white china was sold as white, and therefore has been coloured in some other atelier. In some cases, however, this after-colouring is exceedingly clever, and has more the appearance of an old piece than one finished in the orthodox manner.

Either one or more such "nicks," not across the swords but above or below, signifies some defect in the piece, but these defects are sometimes so slight as to cause little or no difference in the value of the article so marked.

ELBOGEN (BOHEMIA).—Established in 1815 by M. Haidinger, but a factory of which little is known, and specimens are very rare. Hard paste, and mark, an elbow holding a sword, impressed in the paste.



ETIOLLES (DEPT. SEINE ET OISE).—A small factory, established by Monnier in 1766, near Corbeil. The mark is composed of letters, M. P., joined together, and sometimes the word Etiolles in full. The specimens of this factory are very similar to many other French fabriques of hard-paste porcelain. It is sought after chiefly for its rarity.

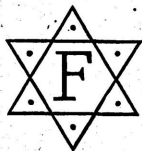
Etiolles
1766
Pellevé

FAENZA.—A revival of the art of making artistic majolica took place here in 1850, when Professor Farini, having purchased part of the collection of the Museum Passelini, which was dispersed at this time, established a factory, and, owing to his skill and energy, the productions attained considerable excellence. In 1863

FAENZA



A FARINI & C



he was succeeded at his death by his son Ludovicus, and in 1878 a partial change in the proprietorship took place. The old models and decoration are successfully reproduced, and are of high merit. The marks are an anchor and the word FAENZA, A. FARINI & CO., altered in 1878 to the device of two triangles intersecting each other and the letter F.

FLORENCE.—Soft-paste porcelain is said to have been first manufactured at Florence in 1570, in a laboratory established in the Château de San Marco by Francesco I. (Medicis), Grand Duke of Tuscany, after whose death, however, the enterprise appears to have lapsed; and genuine specimens of what was in reality the first European porcelain are now extremely rare, Chaffers putting the whole number of specimens extant at thirty. The mark was painted in blue, and represented the cathedral of Florence surmounting the cypher F.



FULDA (HFSSE).—A porcelain manufactory was established in the city of Fulda by Ringler's workmen in 1763, under the immediate protection of Arnandus, Prince Bishop of Fulda, and carried on in a building adjoining the episcopal palace, the clay being found in the district of Höhe Rhin, and the fuel supplied from the beechwood forests in the vicinity. The expenses, which were very heavy, were borne by the Bishop, and some excellent specimens in vases, figures, groups, and services were produced. The factory was discontinued in 1780 on account of its great expense, and the models, &c., sold by public auction. Hard paste. Mark, two F's interlaced under a crown, signifying

Fürstlich Fuldäisch (belonging to the Prince of Fulda), also a cross (the arms of Fulda). Both marks are in blue under the glaze.



FONTAINEBLEAU.—A manufactory was established at Belleville in 1790 by Jacob Petit, and the earlier pieces were carefully painted; but as of late the proprietor has copied the Dresden models and style of decoration, and in order to compete in price has considerably lowered his standard of excellence, the productions of this manufactory are not much sought after, save by dealers, who may buy them to sell as Dresden; some of the white figures are, however, very pretty. The mark is in blue, and, until a recent registration of trade marks hindered it, the cross swords of Saxony were also added. The present manufactory is in the Rue Paradis Poissonnière, Paris.

jP

FULHAM.—The honour is claimed for Fulham of the first discovery of porcelain-making in England. John Dwight, a man of considerable learning, obtained a patent in 1671 from Charles II. for the manufacture of "transparent porcellane," and appears to have made a superior earthenware only, chiefly in the form of jugs, in imitation of those of Cologne imported about this time. The works are now carried on very successfully by a Mr. Baily, who has improved and enlarged the original manufactory, which was of a primitive and unimportant character. (Specimens in the Museum of Practical Geology.)

FÜRSTENBURG (BRUNSWICK).—The establishment of a porcelain manufactory at Fürstenburg was due to Charles William Ferdinand, Duke of Brunswick (who in 1737 married Augusta, daughter of Frederic, Prince of Wales, and granddaughter of George II.). He, being ambitious to be the proprietor of some ceramic works, engaged a Höchst workman, one Bengraf, to leave his employment and take the superintendence of a furnace. His master, Gelz, however, learning his intention, obtained an electoral commission to force his secret of the various processes to be given up to him before leaving, and on Bengraf's refusal to do this, he was placed under arrest and kept without food until the terms were complied with, when he was released, and arrived at Fürstenburg in 1750 to found a manufactory. He died, however, very shortly after its commencement, when the enterprise was taken up with much skill and spirit by Baron Von Lang, whose knowledge of chemistry enabled him to carry on the works with success. The paste is hard, and character of ware somewhat like the Meissen, but coarser. The mark is the cypher F, in blue under the glaze.





FRANKENTHAL (PALATINATE, NOW BAVARIA).—A manufactory of hard-paste porcelain was established at Frankenthal, by Paul Hanüing in 1754, formerly a potter of Strasbourg; but whether the invention of porcelain-making was his own or purchased from Ringler, who had left Höchst in disgust at the discovery of his papers and piracy of his secret, is disputed by different writers. Ringler appears to have directed, and good porcelain was made until his death in 1761, when the Elector-Palatine, Carl Theodor, rescued the factory from collapse and purchased the plant, and

his Christian names became the title of the factory. He was a zealous patron of the fine arts, and raised the tone of the Frankenthal ceramics, until its decline was brought about by his becoming Elector of Bavaria (1778) and withdrawing his personal superintendence.

The earlier mark was a lion rampant, the crest of the Palatinate, and the monogram of Joseph Adam Hanüng* also is often found accompanying this mark, but on it becoming a Government establishment the mark was the Elector's monogram surmounted by his crown.

During the best period, 1765-1778, when the first artists were employed, some very fine specimens were produced, and these, though somewhat rare, are to be had now for comparatively reasonable sums. A characteristic of this factory is the painting



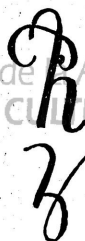
FRANKENTHAL.
Crest used from 1755 to 1761.



J. A. Hanüng.



FRANKENTHAL.
Mark of Carl Theodor, 1761.



Hanüng.



○
IHI

* Paul's son.

in grisaille, and in a reddish brown, of the subjects, and of these the drawing and shading is excellent. In the loan collection at the South Kensington Museum are some very characteristic specimens of the different styles of decoration executed at this factory. Frankenthal and Ludwigsburg are often confounded, being very similar in every respect.

GERA.—Very little is known of this factory, which was founded in 1762 or 1780, according to different authorities. Hard paste, and mark an upright italic G, in blue under the glaze.

G

GOTHA (SAXE COBURG).—A small and insignificant factory, founded by one Rothenburg in 1780, and after 1802 continued by one Henneburg. Hard paste, and mark a capital G, or the name Gotha in full.

Gotha.

G
G

R



GREINSTADT.—The stock and utensils of the Frankenthal factory were purchased in 1800 by M. Von Recum. The works were recently carried on by one Franz Bartolo, whose mark is his two initials.

FB

GREINSTADT. Bartolo.

GROSBREITENBACH (HESSE DARMSTADT).—An unimportant factory was established here in 1770 by Gotthelf Greiner, who was also the director of four other ceramic works—namely, Rudolstadt, Limbach, Kloster Veilsdorf, and Volkstadt.

The character of all five factories is very similar, and the mark of three of them the same (a trefoil). Greiner died in 1797, and left his porcelain works to his sons, who do not appear, however, to have inherited their father's taste or energy. Cups and saucers of all these factories are found with prettily painted landscapes (hard paste). The mark, a trefoil, is generally painted somewhat sketchily in a brownish colour.



GUBBIO.—One of the many places in the Duchy of Urbino where majolica was made early in the sixteenth century; but Gubbio is pre-eminently important on account of Maestro Giorgio Andreoli, whose name is so well known, and whose works are so eagerly sought after by collectors. These are famous, not only for bold and masterly drawing, but for the peculiar lustrous pigments that he used, and the divers marks, by which he has signed some combination of his initials, or peculiar signature, are a study in themselves. Both the British and South Kensington Museums contain some good specimens, which the amateur would do well to notice. His first signed work was dated 1519, and his last 1541. He appears to have worked at Castel Durante and other factories besides Gubbio, but as he was established here, it is with this factory that his name has been identified. An interesting collection of his marks will be found in Chaffer's 6th edition of "Marks and Monograms," where they occupy nearly eleven pages.

A revival of the old majolica manufacture has recently taken

place at Gubbio, and several specimens are in the South Kensington Museum Pottery Gallery. Mr. Isaac Falcke has an interesting plate, signed G. A., and dated a year or two previous to Andreoli's ennoblement.

Ma^{tr}: Gio^o

1537

Ma^{tr}: Gio^o

GUBBIO. Maestro Giorgio.

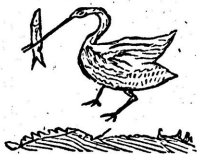
1529

M^{tr}: Gio^o

GUBBIO. Maestro Giorgio.

(For other signatures of M. Giorgio, see page 21.)

HAGUE.—A porcelain (hard paste) factory was established in 1778 by Lynker,* a German potter, and during its short existence produced some carefully-decorated specimens, chiefly tea services. The general characteristics were those of Amstel, but the painting was in some cases much finer. Specimens are rare from the few pieces produced, as, owing to political events and the



* Sometimes spelt Leichner.

inability to compete with rival establishments, the factory was closed in 1793. The mark is a stork, generally standing on one leg, with a fish in its mouth (in blue).

HAVILAND & Co. (see LIMOGES).

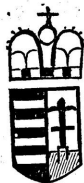
HÖCHST (see MAYENCE).

HUNGARY.—A china manufactory was established at Herend by Moritz Fischer in 1839, and is at the present time carried on by his son Samuel. The speciality of the productions is the imitation of old Sèvres, and Oriental porcelains, and the finest specimens are so closely copied as to deceive any but the most experienced collector. Our managers of the South Kensington Museum have owned to their being imposed upon by one of Fischer's counterfeits of Oriental by the removal of the specimen, and many others have also been "taken in" by these excellent deceptions. The execution both in gilding and painting is very fine, and it seems a great pity that so much talent is applied to furnish specimens, that, in the hands of unscrupulous dealers, are the means of deception and fraud.

The earlier marks of the Herend fabrique were the arms of Hungary, but on the counterfeits of other factories the false mark is also added.

HEREND.

MF



HEREND. Arms of Hungary.

IMOLA (ITALY).—M. Jacquemart throws some doubt upon the existence of a factory here, but the writer is indebted to Mr. Leonida Caldesi, an Italian gentleman of position and influence, for the following particulars :—Since the middle of the last century

a manufactory of majolica was in existence at Imola; but it was not until 1831 that it became the property of Sante Brucci, under whose direction it progressed in importance, and was noted for the elegance of the forms of its productions and the beauty of the glaze used. In 1861 the gold medal was awarded at the Florence Exhibition, and it then assumed the title of "Ceramic Co-Operative Society," the first of the kind created in Italy.

"Sante Brucci."

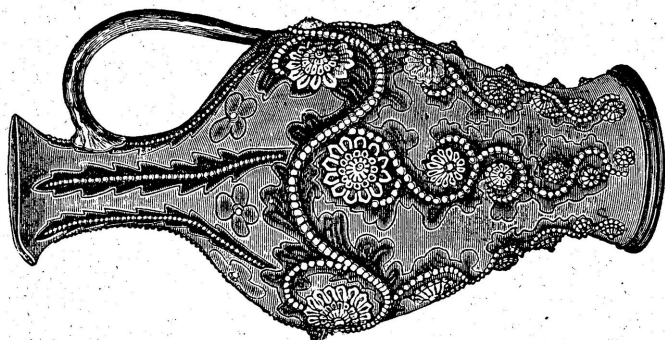
JAPAN.—From the researches of Dr. Hoffman, of Leyden, we know that in the spring of the year B.C. 27, a Corean vessel landed in Japan, in the province of Halima, and the expedition settled in the island of Nippon, and there founded a fabrique. Vases in earthenware were made, and, what is more remarkable, the ceramic art at this early period seems to have had a civilising influence, for, Jacquemart tells us, in allusion to Dr. Hoffman's narrative, that large figures of a coarse paste were made, and buried, instead of the slaves, who, according to a barbarous custom, were formerly interred with their masters. The art grew rapidly in Japan, and enterprising master potters travelled into China to learn many of the higher branches of their work.

In the South Kensington Museum is a historic collection of Japanese porcelain, recently formed by the Government of that country especially for our Science and Art department.

The marks are, like those of China, very many, and some of them differing so little apparently as to be very confused. Chaffers gives some thirty or forty illustrations of them, but there are very many more, and a great number of specimens are unmarked.

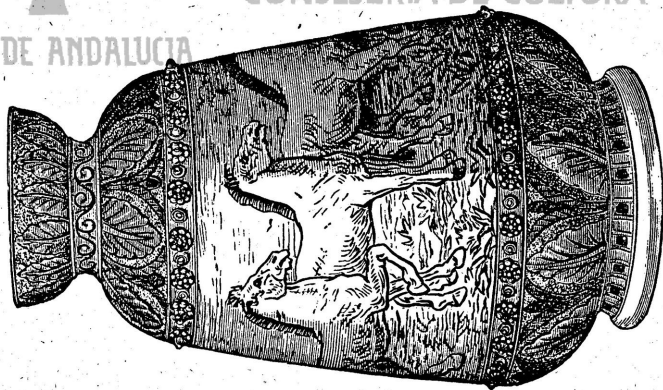
KRONENBURG (see LUDWIGSBURG).

LAMBETH POTTERY (DOULTON).—Mr. John Doulton established a stoneware manufactory in 1818 at Vauxhall, and with Mr. Watts as partner, the business was afterwards removed to High Street, Lambeth. Since the 1851 Exhibition, great strides have



HENRY DOULTON & CO, LAMBETH.

A JUG, by Mr. George Tinworth. The design drawn with a sharp instrument which forms a burr on either edge, and thus keeps the various colours more sharply defined. The "dotting" process done afterwards.



HENRY DOULTON & CO, LAMBETH.

VASE, by Miss Hannah Barlow. The ground of the body of the vase is in the natural colour of the clay, the animals being scratched on the surface and colour rubbed in. This colouring is done under the artist's direction.

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



been made in the development of the artistic branches of their manufactures; and the recently erected ornamental buildings on the south side of the Thames' Embankment, just above St. Thomas's Hospital, contain comfortable studios, where some hundred or more lady artists are constantly employed painting original designs on the different vases; and for their education and reference there is a library, and also a museum attached.

The artistic pottery may be divided into three classes, each bearing a special mark (see marks 1, 2, 3), namely, Doulton Ware, Lambeth Faience, and Impasto.

The processes employed to produce the first-named well-known stoneware are very simple. The vessel after leaving the wheel is handed to the artist, who with a pointed instrument scratches in the soft surface of the clay an original design; the "pattern" so delineated is then coloured some neutral tint that will harmonise with the ground colour; and any such ornament as the often seen "beaded" veins is added, the whole being coated with a saline glaze, and stamped with a die, which always bears the year of its production, and so hinders the possibility of fraud. The piece is then placed in the kiln, and so only receives one firing, instead of the three to which porcelain is subjected.

The appearance of Doulton ware is very like the old Grès de Flandres, of which it is really a revival.

The title "Lambeth Faience" has been given to those pieces which are hand-painted, the designs being mostly floral, though a few of their lady artists are singularly clever in rendering landscapes (original sketches), on the slabs of white biscuit prepared for them; the "faience" therefore differing in this respect from the Doulton ware, in the fact that it requires more than one firing. The glaze of this class, too, differs somewhat, giving a duller polish to the surface.

The decoration of the Impasto consists in a bold application of coloured clays, more or less thickened, to the surface, and this leaves the design in slight relief, and is very effective. An ingenious manipulation, too, of these argillaceous pigments, varying