

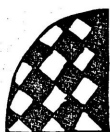
Luca della Robbia, seems to have carried back his experience to some purpose, and produced in his native town some fine specimens of dark copper-green earthenware, with subjects in relief. Some of these were large tiles used for the ware stoves then in vogue, and there are also still extant mantelpieces with very fine bas-reliefs, for which high prices have been given, attributed to him. The finest specimen of this class is still in its original position in the Château of Salzburg.

The South Kensington Museum has a fine *cruche*, or pitcher, with figures of Adam and Eve enamelled in different colours, and also two or three of the large earthenware stoves in the new pottery gallery. Pieces are rarely marked.

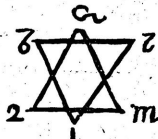
NYMPHENBERG (BAVARIA).—A manufactory of porcelain was attempted here, and at Neudeck on the Au, in 1747, by a potter named Niedermayer, but does not appear to have flourished until 1756, when Ringler, the head from which so many factories received assistance, was sent for, and succeeded in organising it as an establishment under the protection of Maximilian Joseph, Elector of Bavaria, and in 1758 the works were altogether removed to Nymphenberg.

When the Frankenthal factory was discontinued, owing to the death of Charles Theodore, the workmen and some models were removed to Nymphenberg, and the factory, now under the royal patronage, and close to the present King's suburban residence, is in existence, and can be seen by visitors taking a drive from Munich. Its present productions appear, however, to be chiefly white, and very little energy is apparent, though a few plaques well decorated in "Murillo" subjects may occasionally be bought. Some of the earlier pieces were very beautifully painted in landscapes by Heintzmann. The marks are found both impressed in the paste and also under the glaze in blue.

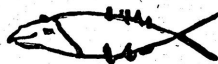
The shield is that of Bavaria, and the alternative mark is a masonic sign.



NYMPHENBERG.



NYON, SWITZERLAND (LAKE OF GENEVA).—A small manufactory was established here towards the end of the last century by a French flower-painter, who had left the royal works at Sèvres. The paste is of good quality, and paintings generally floral, carefully executed.

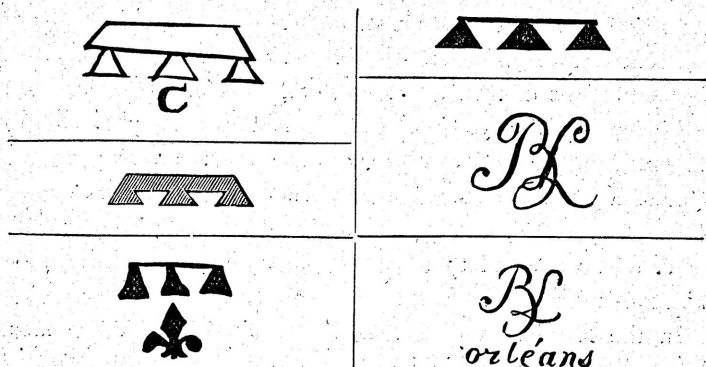


OPORTO (VISTA ALLEGRE).—A factory was established here about 1790, directed by M. Pinto Basto, and a specimen cup and saucer, turquoise, with white and gold flowers, is now in the South Kensington Museum. The paste is hard, and the mark, V A, sometimes surmounted by a crown.

A manufactory still exists at Vista Allegre.



ORLEANS.—In 1753 a manufactory was established here under the protection of the Dukes of Penthièvre, the director being first Gérard and later Benoist le Brun, architect of the city of Orleans, and both these directors placed their initials underneath the Orleans *lambel* which formed the fabrique mark. Soft paste was first made, but, following the fashion of other factories, this was discontinued for the more durable hard paste.



PALISSY (see *MEDIÆVAL and RENAISSANCE*, pages 24–28).

PARIS (see *AUGOULÈME, BOURG LA REINE, CLIGNANCOURT, DARTE, DECK, DE LA COURVILLE, FONTAINEBLEAU, HAVILAND & CO., NAST, PILLIVUYT ET C<sup>IE</sup>, SAMSON*).

PERSIA.—In a little volume published by the South Kensington authorities, “*Persian Art*,” Major Murdoch Smith, R.E., gives much useful information, that his official position has enabled him as a resident to glean. He tells us that ceramic art has existed from a very early date in Persia, and in his illustrated description of the collection in the South Kensington Museum he divides Persian ceramics into seven different classes. A peculiarity, too, which he notices is borne out by a view of those specimens extant, and it is this, that the pottery was almost always made for *use*, and though the rice dishes, the bowls, and jars are highly decorative, they were not made for ornament *only*.

Both Jacquemart and Chaffers doubt the existence of porcelain; but some bowls in the Henderson collection, now arranged in the British Museum, leave little doubt of the fact of porcelain of a high quality having been made, and which has generally been known as “Gombroon ware,” from the fact of its exportation from the port of this name in the Persian Gulf.

In Jacquemart’s philosophical study of the subject, he traces

the *raison d'être* of each style of decoration to a religious cause, different sects departing more or less from the proscribed law of representations of men and animals, a class of decorations not forbidden by the original canons laid down by Zoroaster. The modern productions of Persian factories are very poor, the time of highest excellence having been during the reign of Shah Abbas, 1555-1628, who appears to have been a kind of Louis XIV. of *Persia*, and to have decorated his palace at Ispahan with national pottery.

In the Henderson collection, before alluded to, some most interesting specimens will be found of the 12th, 13th, 14th, and 16th centuries, and the collection also includes many pieces of Damascus and Rhodian ware, the latter being rightly classed, according to Jacquemart, with Persian ceramics; his suggestion being, that the manufacturè of artistic pottery at Rhodes was brought about by the capture of a vessel containing Persian potters, material, and moulds, which fell into the hands of the famous Rhodian knights, who had joined the Christians in the war against the Mussulmans.

The decoration of Persian ware is generally floral, carnations and hyacinths being favourite subjects; the cypress, too, is frequently introduced in ornament. The colouring is very artistic and striking, the pigments having somewhat the appearance of vitreous enamels. Some of the tiles in the Henderson collection are ornamented with texts from the Koran in high relief.

PINXTON (EAST DERBYSHIRE).—The establishment of a china factory here is due to John Coke, Esq., who, during a residence at Dresden, had acquired a taste for artistic pottery, and finding upon his family estate some suitable clay, he secured the services of Billingsley, the celebrated flower-painter of Derby, who also possessed a secret of porcelain-making, and a small factory was started in 1796, which produced some fine pieces, very similar to the Derby, but bearing no mark. The pieces decorated with views of different country seats in medallions, on canary

ground, are now often mistaken for unmarked Derby china, but may generally be ascribed to the Pinxton factory.

A disagreement with Billingsley took place about 1800-1802, and he left afterwards to work at the Worcester factory, and founded those of Nantgarw and Swansea, (see notices of these factories). Mr. Coke continued the works at Pinxton with other help, but without any great success, and they were closed in 1818.

Mr. Jewitt quotes an interesting fact respecting this factory. Payment to the workmen was made in china tokens, having the sum represented stated on the round flat piece of china, and this china-money was passed current in and about Pinxton, and was known as "Mr. Coke's coin." The mark is a cursive P, but specimens are often unmarked.

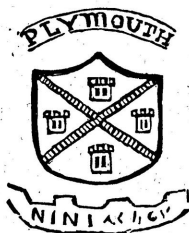
P

PLYMOUTH.—William Cookworthy, like the first of European porcelain-makers, Böttcher, was a chemist's apprentice. He had acquired a thorough knowledge of his business in London, and started on his own account in Nutt Street, Plymouth; and in a letter, dated 1745, to a friend and customer, he first mentions the importation of both the kaolin and petunse, necessary for the manufacture of porcelain, from Virginia. After this he seems to have taken up the matter thoroughly, and to have made researches in many parts of Cornwall, for the elements of china-making, and these were successful in 1754-55, when he discovered at Boconnoc, the family seat of Lord Camelford, both a white plastic clay, and a kind of moor stone, or granite, which, by pulverising, would form the vitreous property required. The proprietor, Lord Camelford, took the matter up *con amore*, and assisted Cookworthy with funds and interest. A patent was taken out in 1768, and the Plymouth manufactory was prominently before the public—the first English china factory from *native* materials. Cookworthy's chemical knowledge was of great assist-

ance in the manufacture of colours, and he was the first who produced the cobalt blue direct from the ore. Approaching old age, and the great expense he incurred in making continual experiments for perfecting his invention, prevented the concern being conducted on remunerative principles, and after removing to Bristol he sold his patent rights and plant to a cousin, Richard Champion, in 1774 (see BRISTOL).

The paste is hard, and some of the white pieces have a beautiful glaze something like polished ivory; only of a milky white, instead of yellow. Groups of shells, with limpets, cockles, and scallops, were very favourite patterns; also shells arranged in tiers for oysters, it is supposed, and smaller ones for pickle-stands, both in blue and white, and natural colours, are to be found. There are some good specimens in the Jermyn Street Museum.

Birds and flowers painted on some of the cups and saucers, and vases, were by a clever French artist that Cookworthy engaged from the Sèvres manufactory, and Henry Bone, a native of Plymouth, one of Cookworthy's apprentices, is also accredited with some of the best blue decorations.



March

14

1768

C<sup>d</sup>J

M<sup>r</sup>

W Cookworthy's

Factory Plymouth

.1770.

24

24

21

9

C. H. PILLIVUYT ET C<sup>IE</sup>, A PARIS.—The manufactory owned by this firm is, according to Chaffers, the largest in France, employing about 1500 workmen. Their ornamental specimens are of a very high character, and vary considerably in style. The finest specimen seen by the writer is a large bottle purchased by the South Kensington Museum from their exhibit in Paris in 1878. It is a large bottle of dark lustrous green, and the effect produced by the varying shades of the colour is very good. The mark is the name of the firm.

ROCKINGHAM.—In the year 1745 a manufactory of pottery was established at Swinton, near Rotherham, in Yorkshire, on the Marquis of Rockingham's estate, and called Rockingham ware.

The factory has passed through several hands, until in 1807 it was carried on by Messrs. Brameld, and a portion of the original works are now occupied by one of their former employees, Mr. Baguley. The manufactory was especially celebrated for its tea-pots, which were said to have the valuable quality of extracting the full flavour of the tea. In 1823 the mark of a griffin was adopted, it being the Rockingham crest, but the word Rockingham (capitals) is also found.

ROCKINGHAM.



*Rockingham Works.  
Brameld.*

RUDOLSTADT (see GROSBREITENBACH).—Hard paste. Estab-  
lished by Gotthelf Greiner, originally at Volkstadt, and  
removed to Rudolstadt (Swartzburg), near Jena. The  
mark adopted was a hayfork in blue under the glaze.



ROUEN (DEPT. SEINE-INFERIEURE).—A manufactory of artistic pottery was flourishing here in the sixteenth century, and will be found noticed in the chapter on Mediæval and Renaissance, as one of the principal ceramic factories that existed in France when the wave of art rolled from Italy. When Louis

XIV., straitened for money to carry on his wars, sent his plate to the mint, he had a service of Rouen faience made for his use, and this was marked with the fleur-de-lis. This was in 1713, but as early as 1542 we find beautiful specimens marked with that date. Two of the most remarkable were at Orleans House, Twickenham, being pictures composed of 238 tiles joined together and framed, and painted in representations of Mucius Scaevola, and of Curtius jumping into the gulf.

There are also extant in the Sèvres Museum and elsewhere beautiful specimens of this ware, and our South Kensington Museum possesses one of the best, in the bust of Flora on a high pedestal, that was presented by the late Duke of Hamilton.

The marks of the fabrique are very numerous, and many would appear to be simply painters' marks.

*faïence a Rouen*  
1647

A ROUEN  
1542



R

ROUEN. XVIII. Century.

A porcelain factory was also attempted under the protection of patent letters, but owing to the successful rivalry of the St. Cloud factory lapsed.

SAMSON.—A maker and decorator of French porcelain and faience of this name merits special mention here, while numerous other Parisian firms are unnoticed, because some of his figures are remarkably original and clever. His mark, as under, is frequently used by unscrupulous dealers to deceive amateurs, and his productions are sold as old Dresden.

*St*

SALOPIAN.—The Salopian works, also known as the Caughley pottery, were under the management of Thomas Turner, an engraver from the Worcester factory, for some years previous to



1775, when new premises were prepared for the manufacture of porcelain; pottery, mostly printed, having only been produced up to this date.

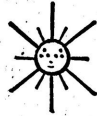
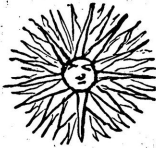
In 1799 the firm of J. Rose & Co. purchased the concern and amalgamated it with their other factory at Coalbrook Dale (*which see*), removing the productions in the biscuit to Coalport for decoration.

The specimens of the best period, 1780-99, are desirable. The porcelain has mostly the characteristics of Worcester of same date, and the decoration is in good taste and very simple. The mark is a cursive **S** in blue. Some imitations of Oriental marks are also attributed to this factory.

ST. CLOUD.—This pretty suburb of the French capital claims to have first produced soft-paste porcelain in Europe, and was in reality the parent of the celebrated Sèvres manufactory.

Louis XIV. had become especially desirous of having a national porcelain, and had already granted royal letters and concessions to many specialists who claimed to have discovered the secret of making true porcelain. A potter named Chicanneau introduced this invention about 1695, and his fabrique mark was a sun. At his death, which happened about 1700, the works were conducted by his widow and children, to whom he had imparted his secret. Owing to a second marriage of the widow, family disagreements ensued and the family separated; one branch opening a rival establishment.

The St. Cloud factory was burned down in 1773 by an incendiary, and not being rebuilt for want of funds, the manufactory ceased. The decoration was mostly in blue on white ground, the designs being simple, and in many cases of an Oriental character.



S<sup>t</sup>.C  
T

ST. CLOUD. Trou, 1730-1762.

SCHLAGGENWALD.—With the exception of the Vienna factory, this is said to have been the oldest in Austria. The paste is hard, and the subjects are sometimes finely painted. The mark is an S. It was established about 1800.

## S

SÈVRES.—The history of this most important ceramic manufactory, whose productions have within the last few years realised prices at auctions that have made one's ears tingle, really commenced with the invention of soft-paste porcelain, at St. Cloud. The secret was carried from this place to Chantilly by two brothers, named Dubois, formerly pupils at St. Cloud, and upon their offering to sell their information to the French Government every facility was afforded them, and a laboratory furnished by the Intendant of Finance in the Château of Vincennes. After three years' trial, however, they were expelled, not having fulfilled their contract satisfactorily. One of their workmen, however, Gravant by name, an intelligent man, had gained much useful information, which he sold to the Intendant.

In 1745 a company was formed by Charles Adam, a sculptor, and certain privileges were granted. Eight years afterwards, however, these privileges were transferred to Eloy Richard, and the King (Louis XV.) took an active interest, paying one-third of the expenses, and allowing it to assume the title of "Manufactory Royale de Porcelaine de France." The two L's in reversed cyphers became the regular mark, and the first letter of the alphabet between them formed the distinguishing date-mark (1753), commencing this new starting-point in the factory's history, the rest of the alphabet denoting successive years, until (omitting W), Z was reached in 1777. The double-letter period then commenced, A A for 1778, and so on until R R denoted 1795, when this mode of marking was discontinued, until in 1801 the new signs adopted by the Government of that time were used. (See TABLE of MARKS.)



SPECIMENS OF OLD SÈVRES.

Portions of a famous dessert service made originally for Louis XVI., and afterwards purchased by George IV., and placed in the green drawing-room of Windsor Castle. The medallions of mythological subjects are the work of Legay, Philippine, Dodin, and Asselin. The whole service has been assessed at £100,000. Mr. Goode has seventeen specimens, from which these woodcuts were taken.

From the King's partnership dated the prosperity of the factory, and in 1756 the buildings at Vincennes having become too cramped for the operations, the company built a large and suitable edifice at Sèvres, where a site had been purchased.

In 1760 Louis XV. purchased the establishment from the company, and appointed M. Boileau director, at a salary of 2000 louis, and a competent staff of the first men in each department of the operations, the royal grant to the manufactory being 96,000 francs. Duplessis, goldsmith to the King, composed the models for the vases. Bachelier superintended the decoration, and directed the painters from the finest examples at his command.

The oldest colour is the beautiful bleu de roi. In 1752 Helbot discovered the lively blue ground colour obtained from copper, known as bleu turquoise, and in 1757 the pink known as Du Barri, or Du Pompadour, was used; and about the same time other chemical experiments resulted in the violet pensée, jaune claire et jonquille, vert-pomme et vert-pré, combinations which, entering as they did into the most delicate composition forming the *pâte tendre*, rendered the pieces so produced the most beautiful that can be imagined or desired.

Madame de Pompadour, whose court influence was supreme for twenty years, gave the factory every encouragement; and doubtless to her artistic taste and her extravagance, the Sèvres porcelain of the best period owes much of its fame.

Beautiful, however, as were the productions of the Royal works, the desire to equal the Saxons in their hard paste, and also to imitate the durability and utility of the Chinese and Japanese porcelains, caused continued researches to be made, until in 1761 Pierre Antoine Hanüing, youngest son of the Frankenthal potter, sold the secret of hard-paste porcelain, to the Sèvres manufactory; and, alas for art, with its adoption, the ability to make the more delicate *pâte tendre* would appear to have vanished. The necessary kaolin was accidentally discovered in large quantities near Limoges by the wife of a poor surgeon, who had noticed a white unctuous earth, which she thought might be used as a sub-

stitute for soap,—this, on analysis, proved the desideratum for hard-paste porcelain, and so revolutionised ceramics in France.

The direction passed at M. Boileau's death successively to Parent, 1773, and Regnier, 1779, who however was imprisoned, and a commission, appointed by the Convention, administered the affairs of the factory until M. Alexandre Brogniart, to whom ceramics owe so much, was appointed by the First Consul in 1800, and remained director for nearly fifty years, during which time he founded the Museum of Ceramic Productions, with Napoleon's approval and assistance.

The finest period was, however, that from 1740 to 1769, when the *pâte tendre* was in its perfection, the more durable and later process preventing that beautiful "blending" of body and decoration, which is so eminently artistic.

Probably the highest price ever realised was the set of three fan-shaped vases sold at Lord Coventry's sale, on 23d March 1870, at Christie's Rooms, to Lord Dudley, for £10,200 and commission.

At the present time the Government manufactory turns out some handsome specimens; but so many rival private factories have sprung up, and the extravagant court encouragement and interest no longer support it, and only the pieces of the old soft-paste period are in active demand by collectors.

In the South Kensington Museum are four very handsome vases, lent by Mr. Harvey Farquhar, that are fine examples of the best period of hard paste, being of the time of the First Empire. In the loan collection are many specimens of the beautiful soft paste, notably some lent by Her Majesty the Queen, that are well worth a journey to the Museum to study carefully; and of the modern period there is a case of very fine pieces, in quaintly-shaped vases and cups and saucers in white, showing the high quality of the to-day's manufacture of porcelain. These were presented to this country by the Minister of Industry a short time ago.\*

\* The writer is indebted to M. Gerspach, the present director, for his treatise of Chinese Ceramics, in which attention is called to the advantages expected to accrue to the manufactory by the appointment, since 1875, of a special commissioner at Peking.



SPECIMENS OF OLD SÉVRES.

Portions of the service which originally comprised 744 pieces, and was made for the Empress Catherine of Russia at a cost of £12,560. The decoration is extremely beautiful, bands of turquoise with paintings in camei, the initial E (Ekaterina), and the numeral II. Mr. Goode owns eleven specimens, from which these woodcuts were taken.

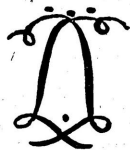
The collection of Mr. Goode, of which the specimens illustrating the two preceding pages form a part, is a very valuable and interesting one. It also contains portions of Madame du Barri's dessert service and Marie Antoinette's tea service, together with specimens collected by Horace Walpole at Strawberry Hill, and many choice productions of the Sèvres manufactory of the best period.

The collection is well arranged in a room built specially for its reception in the rear of Mr. Goode's English pottery gallery in South Audley Street, and permission to view it is readily given.

Early marks "Vincennes."



Mark showing date 1754.



Mark showing date 1778.

First date mark, 1753.

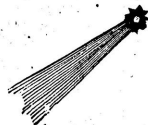


Marks during Consulate, Empire, and Louis XVIII.

Year IX	...1801...	T 9	1807	.	.	.	.	.	7
			1808	.	.	.	.	.	8
„ X	...1802...	X	1809	.	.	.	.	.	9
			1810	.	.	.	.	.	10
„ XI	...1803...	II	1811	.	(onze)	.	.	.	o.z.
			1812	.	(douze)	.	.	.	d.z.
„ XII	...1804...		1813	.	(treize)	.	.	.	t.z.
			1814	.	(quatorze)	.	.	.	q.z.
„ XIII	...1805...		1815	.	(quinze)	.	.	.	q.n.
			1816	.	(seize)	.	.	.	s.z.
„ XIV	...1806...		1817	.	(dix sept)	.	.	.	d.s.

From this date the year is expressed by the last two figures only—thus, 18 for 1818, &c.—up to the present time.

The comet of 1769 furnished the Administration of the time with the idea of transmitting the recollection of their productions. This comet was sometimes substituted for the ordinary mark of the letter Q.



## FIRST REPUBLICAN EPOCH.

1792 TO 1804.



R  
Sèvres.



NAPOLEON. 1809 to 1814.

## SECOND ROYAL EPOCH.

1814 TO 1848.




Louis XVIII 1814 to 1823.

R.F

Sèvres.



R.F  
Sèvres.



Charles X. 1824 to 1829.



1792 to 1799.



MN<sup>1e</sup>  
Sèvres

1801 to 1804.



Charles X. 1829 and 1830.

## FIRST IMPERIAL EPOCH.

1804 TO 1814.



M.Imp<sup>1e</sup>  
de Sèvres.

NAPOLEON. 1804 to 1809.



Charles X. 1830.





Louis Philippe. 1831 to 1834.



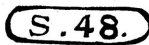
Louis Philippe. 1834-1835.



On services for the Palaces.



Louis Philippe. 1845-1848.



After 1803, this mark in green was used for white porcelain.

SECOND REPUBLICAN EPOCH.  
1848 TO 1851.



The S stands for Sèvres, and 51 for 1851.

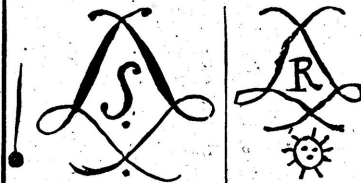
SECOND IMPERIAL EPOCH.  
1852 TO 1872.



Napoleon III. From 1852.






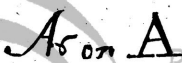



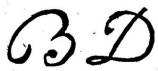




This mark used for white pieces ; when scratched it denotes issue undecorated.

















SÈVRES. Examples of 1770 and 1771, with unknown emblems of painters.

TABLE OF MARKS AND MONOGRAMS  
OF  
PAINTERS, LECORATORS, AND GILDERS OF THE ROYAL  
MANUFACTORY OF SEVRES.

1753 TO 1800.

<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
	ALONCLE . . .	Birds, flowers, and emblems.
	ANTEAUME . . .	Landscapes, and animals.
	ARMAND . . .	Birds, flowers, &c.
	ASSELIN . . .	Portraits, miniatures
	AUBERT aîné	Flowers.
	BAR . . . . .	Detached bouquets.
	BARRAT . . . . .	Garlands, bouquets.
	BAUDOIN . . . . .	Ornaments, friezes.
	BERTRAND . . . . .	Detached bouquets.
	BIENFAIT . . . . .	Gilding.
	BINET . . . . .	Detached bouquets.
	BINET, M <sup>dme</sup> , née } Sophie CHANOU }	Garlands, bouquets.

Marks.	Names of Painters.	Subjects.
	BOUCOT . . .	Birds and flowers.
<i>Pb</i> or 	BOUCOT, P. . .	Flowers, birds, and arabesques.
	BOUCHET . . .	Landscapes, figures, ornaments.
	BOUILLAT . . .	Flowers, landscapes.
	BOUILLAT, Rachel } afterwards } M <sup>dme</sup> MAQUERET }	Detached bouquets.
	BOULANGER . . .	Detached bouquets.
	BULIDON . . .	Detached bouquets.
<i>m. b</i> or 	BUNEL, M <sup>dme</sup> , née } BUTEUX, Manon }	Detached bouquets.
	BUTEUX, Sen. . .	Cupids; flowers, emblems, &c. <i>en camaieu</i> .
	BUTEUX, eld. son . . .	Detached bouquets, &c.
	BUTEUX, yr. son . . .	Pastorals, children, &c.
	CAPELLE . . .	Various friezes.
	CARDIN . . .	Detached bouquets.
	CARRIER . . .	Flowers.

<i>Marks.</i>	<i>Names of Painters.</i>	<i>Subjects.</i>
C.	CASTEL . . .	Landscapes, hunting subjects, birds, &c.
✱	CATON . . .	Pastorals, children, portraits.
S or S	CATRICE . . .	Detached bouquets and flowers.
ch.	CHABRY . . .	Miniatures, pastorals
Sc	CHANOU, Sophie, afterwards M <sup>me</sup> BINET. }	Garlands, bouquets.
c.p.	CHAPUIS, Sen. . .	Flowers, birds.
j.c.	CHAPUIS, Jun. . .	Detached bouquets.
✱	CHAUVAUX, Sen. . .	Gilding.
j.n.	CHAUVAUX, Jun. . .	Gilding & bouquets.
♣ or m	CHOISY, DE . . .	Flowers, arabesques.
U	CHULOT . . .	Emblems, flowers, and arabesques.
c.m. or CM	COMMELIN . . .	Garlands, bouquets
~	COUTURIER . . .	Gilding.
♪	CORNAILLE . . .	Flowers, bouquets.