An Oval-Shaped Plateau, painted with subject from the life of Ulysses, in landscape and *gros bleu* border, enriched with festoons and medallions in imitations of moss agate, gold chasings and jewels, 11 1/2 inches by 8 1/2 inches.

An Old Cup and Saucer, with jewelled ornaments and imitation of agate, gold chasings on olive green ground.

A Sucier and Cover, *gros bleu* and gold, with landscapes in two medallions, date 1758.

A Vase and Cover, 13 1/2 inches high, turquoise ground, with white and gold bands and gilt festoons of foliage; beautifully painted with medallion of female peasant, two children, a cat, and a medallion of flowers on the reverse.

A Centre Vase, about 16 inches high, *gros bleu* and white, fluted with two small oval medallions.

A Pair of Vases *en suite*.

A Plate, with turquoise and gold border, painted with bouquet of flowers in the centre.

A Small Plateau, only 3 inches square, pierced border, turquoise bands and cupids.
<table>
<thead>
<tr>
<th>Description</th>
<th>Christie's Rooms</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Square Böttcher Teapot and Cover, and a Basin, Cover, and Stand, with foliage and flowers in gold.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>An Oval White and Gold Basket, on basket pattern stand of ormulu.</td>
<td>Do.</td>
<td></td>
</tr>
<tr>
<td>A Pair of Tall Cups and Saucers, with flowers and trellis in pink and gold.</td>
<td>Do.</td>
<td>22 1 0</td>
</tr>
<tr>
<td>An old Group of Two Men with a Rat-Trap, on plinth, encrusted with flowers, about 8 inches high.</td>
<td>Do.</td>
<td>7 7 0</td>
</tr>
<tr>
<td>A Group formed of an old figure of a Horse with harness drawing a Cart of metal gilt, containing a tub and various vegetables, on oval wood plinth.</td>
<td>Do.</td>
<td>210 0 0</td>
</tr>
<tr>
<td>A Set of Four White Figures, representing Seasons, 8 inches high.</td>
<td>Do.</td>
<td></td>
</tr>
<tr>
<td>A Pair of Figures, Spring and Summer, about 8 inches high, with fluted ormulu plinths.</td>
<td>Do.</td>
<td></td>
</tr>
<tr>
<td>A Pair of Sea-Guils, half-life size, mounted in the centre of ormulu branches, forming candelabra, and numerous Dresden flowers.</td>
<td>Do.</td>
<td></td>
</tr>
<tr>
<td>A Pair of Storks, mounted in a similar manner, but smaller.</td>
<td>Do.</td>
<td></td>
</tr>
<tr>
<td>A Pair of Fluted Cups and Saucers, with flowers and borders of ornaments in lilac, gold, and green.</td>
<td>Do.</td>
<td></td>
</tr>
<tr>
<td>Three Baskets, with pierced covers and stands, flowers and foliage in relief, and a pair of stands similar.</td>
<td>Do.</td>
<td></td>
</tr>
<tr>
<td>A Tea Service, with festoons of green and gold drapery, comprising 29 pieces.</td>
<td>Do.</td>
<td></td>
</tr>
<tr>
<td>Do.</td>
<td>July 19, 1882.</td>
<td>29 8 0</td>
</tr>
<tr>
<td>Do.</td>
<td>March 1, 1882.</td>
<td>105 0 0</td>
</tr>
<tr>
<td>Do.</td>
<td>Do.</td>
<td>399 0 0</td>
</tr>
<tr>
<td>Do.</td>
<td>Do.</td>
<td>220 10 0</td>
</tr>
<tr>
<td>Do.</td>
<td>July 19, 1882.</td>
<td>27 16 6</td>
</tr>
<tr>
<td>Do.</td>
<td>Do.</td>
<td>63 0 0</td>
</tr>
<tr>
<td>Do.</td>
<td>Do.</td>
<td>90 6 0</td>
</tr>
<tr>
<td>Description</td>
<td>Christie's Rooms</td>
<td>Price</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>A Straight-shaped Pint Mug, blue scale ground and panels of birds.</td>
<td>March 1882</td>
<td>£42 0 0</td>
</tr>
<tr>
<td>A Set of Three Small Tulip-shaped Vases, rich mazarine blue, panels of birds and beautiful gilding, centre vase and two side ones, from 6 to 7½ inches high.</td>
<td>March 1882</td>
<td>110 0 0</td>
</tr>
<tr>
<td>Portion of a Fine Service, blue salmon scale, with medallions of birds and flowers, comprising 34 plates, 2 bowls and covers, 1 pair of oval dishes, and 2 beautiful tureens. A similar service was sold, December 14, 1769, by Mr. Christie, then of Pall Mall, for £9, 9s.</td>
<td>April 20, 1883</td>
<td>473 0 0</td>
</tr>
<tr>
<td>An Oval Dish, with scalloped border and pink handles, painted with tropical birds and foliage, and another painted with fruits.</td>
<td>July 17, 1882</td>
<td>12 12 0</td>
</tr>
<tr>
<td>A Fine Cup, with flowers in colours on gold ground.</td>
<td>Do.</td>
<td>45 3 0</td>
</tr>
<tr>
<td>A Figure of a Man in Fancy Dress, inscribed, “George Holmes did this figure, 1765.”</td>
<td>Do.</td>
<td>36 15 0</td>
</tr>
<tr>
<td>A Set of Six Fine Chelsea Figures, about 15 inches high, representing Apollo, Urania, Thalia, Melpomene, Euterpe, Polyhymnia.</td>
<td>March 16, 1883</td>
<td>493 17 0</td>
</tr>
<tr>
<td>A Pair of Prettily Modelled Figures in Masquerading Costume, about 11 inches high.</td>
<td>Do.</td>
<td>73 10 0</td>
</tr>
<tr>
<td>A Group of Summer and Winter, two figures about 10 inches high, magnificent in colour and decoration.</td>
<td>Do.</td>
<td>171 0 0</td>
</tr>
<tr>
<td>Three Chelsea-Derby Cups and Saucers, with flutings of ruby colour (one imperfect).</td>
<td>April 20 1883</td>
<td>30 19 6</td>
</tr>
</tbody>
</table>
CHAPTER I.

ANCIENT POTTERY.

Jacquemart has rather strikingly observed, that the potter's art may be said to have originated almost with the creation of man. The first time the earth was moist, the earliest inhabitant (were he the generally accepted first man of the Book of Genesis, or a more mythical pre-Adamite), must have noticed the impressions made by his own weight in the wet, plastic earth; and, in accordance with our homely proverb, necessity doubtless produced the invention of some water-holding earthen vessel, crude and rough, sun-dried and porous. Without much archæological investigation, it is simply obvious that this crude form of pottery would become improved by degrees, the earth would be better selected for its purpose, artificial heat would be introduced, and, that the vessels might be really water-tight, some kind of glaze would be applied to the rough porous composition. Patterns of forms have never been wanting since the first gourd or the first fruit of any kind enriched the earth, and improvements in manufacture for utility and art must have taken place quite naturally. The very word ancient suggests the pyramids and Egypt; and from the famous old countries at the eastern end of the Mediterranean we have gathered our earliest specimens of pottery, as we have gathered our earliest specimens of almost every other branch of art or industry—from Egypt, Phœnicia, Assyria, Cyprus, and Asia Minor.
ANCIENT POTTERY.

Mr. C. Drury Fortnum has Dr. Birch's authority for saying, that although the invention of glass is attributed to the Phœnicians, a considerable use was made of some opaque glasses in Egypt as early as the fourth dynasty; and therefore, with a chemical knowledge that would produce anything like glass, there would be no difficulty in adapting a vitreous glaze to their ceramic productions, though at first some experiments would be required to alter the paste to admit of an incorporation of the glaze, and prevent its scaling. It is well known that the knowledge of metallic oxides was patent to Eastern nations centuries before its importation into Europe, and Mr. Fortnum also points out the early use of copper for the production of the beautiful turquoise blue, by the Assyrians and Babylonians. This art was specially adapted to the decorative bricks of terra-cotta, which were also enriched by geometrical designs, and in some cases by such subjects as the chase. The most recent date of these has been computed B.C. 522, when Babylon was destroyed by Darius. In old tombs of Mesopotamia have been found some curious shoe-shaped coffins of terra-cotta covered with a vitreous saline glaze, and inside them some glass beads showing a moderately accurate knowledge of vitrification and the use of silex (a property of sand which forms the flinty element of glass). These coffins, and the glass beads they contain; are mentioned by Jacquesmart, Dr. Birch, and Drury Fortnum.

In the earliest attempts at decoration, a white surface was an important matter, and to obtain this a light pipeclay was milled with water, and when the piece was sufficiently fired to be fixed, this thin clayish coating, known as "slip," was applied; the design then being scratched through, showing the ornament on the coarse buff ground, and the whole afterwards re-fired. This process shows the first attempt at decoration, and many specimens are now in our museums.

The introduction of stanniferous or tin enamel was a much later invention, though it has been asserted that in the ancient's
manipulation of metallic oxides, this was used as a pigment in colouring, but not as an enamel, the invention of which will be noted much later. In a rapid sketch like the present, it is unnecessary to dwell long on each epoch of ceramic art. The reader, if interested, will find in our museums specimens carefully arranged and labelled, in such a way that, with a slight guide, he will soon find his taste almost unconsciously ripening, and these splendid national institutions with their educational libraries will be more to him what they were intended by a wise Government to be—"the picture-book of the art student." If he have the time and inclination to deepen a cursory information, works such as those of Brogniart, Marryat, Jacquemart, Chaffers, Drury Fortnum, and Llewellyn Jewitt will not be consulted in vain.

Passing on, then, from the earliest known specimens, we should follow ceramic art guided by history, and find how the contact between Phoenician merchants and the ancient Greeks, brought about an importation from Egypt of such art as existed, but which the many peculiar characteristics of the Greek people turned aside, altered, and improved into a quite distinct school. Art in Egypt has been well said to be "the expression of religious sentiment and representation of revered symbols." In its earlier stages it had belonged to that school of art which has been termed sensu- listic, that is, the manifestation of an art having for its ideal the reproduction of nature, and not the embodiment of thought. This latter stage was prevented by the peculiar tenets of Egyptian religion, and the utter subjection of art to canon law.

Now, with the Greeks, we find this great difference; instead of being held down and fettered by religion, in the hands of a poetical imaginative people, their art may be said to some extent to have governed their religion. A well-told, though perhaps very old, story of the origin of the Corinthian capital, given by Jacquemart, is so apropos as to excuse it being here. "Callimachus wandering in the country, dreaming of numerous conceptions, was struck by a child's grave, on which the mother had,
placed a basket of fruit, but had laid a tile on the orifice of the basket, to prevent the birds devouring the collation prepared for the beloved manes. An acanthus had sprung up there, and its flexible stalks, arrested in their ascent by the rough tile, had bent spirally. Nothing more was necessary; the tile became the abacus of the capital, the leaves of the acanthus enveloped its base with a notched crown, and the most elegant among the orders of Greek architecture was found."

The ordinarily accepted derivation of ceramic from its Greek root, was for the Greeks too prosaic, and another source has been suggested by according to the potter's art a divine or heroic origin—Ceramus, son of Bacchus and Ariadne, being credited with its invention. This is merely quoted here to show the amount of sentiment that did so much for the growth of the ideal in Greek art, and not to admit even a groundwork of truth for the fable. Like art in every other country, it was imported in a certain form, and gradually improved, and was certainly not any sudden invention of a single genius. The paste used in the vases, especially those made for domestic use, and called amphorae, was of a very coarse, common description, and they are only entitled to rank as works of art, from their purity of form.

These amphorae were used for the storage of wine and grain; those for the former being made with pointed bases, so that they could only stand by being inserted some inches in the earth, and were in this manner placed in the cellars; some of these vessels were six feet high. The second, and higher class of pottery of ancient Greece, was that composed of vases suitable for prizes at the Olympian Games, for wedding and other presents.

The paste was of better quality, and considerable pains are manifest in its finish and decoration. There were only three colours used—brick-red, black, and the natural colour of the paste—buff. The black colour was laid on as a glaze, and with a very fine lustrous effect. It is said to have been composed from oxide of iron; and when both inside and outside of a vessel were so
ANCIENT POTTERY.

coated, the paste had every appearance of being black throughout. Mr. Robinson, formerly the referee of the South Kensington Museum, appears to have been much struck by the beauty of these vases. He says: "The forms or contours of the pieces display such admirable combination of beauty and fitness, that it is difficult to resist the conclusion that they were the result of an inherent art instinct in the producer, guided and controlled by abstract geometrical laws of the profoundest nature; and yet it is difficult to believe that any such abstruse scientific knowledge could have guided the artisans who produced them" (Catalogue of the Shandon Collection).

The only explanation that offers itself is, that these people had an inherent art instinct, and despising servile copies of natural objects, sought beauty in the combination and modification of patterns so lavishly supplied by nature. The custom of preserving such vases in the tombs, has been the means of handing down a considerable number, and so much light has been thrown upon the dates by archaeologists, that they can now be with moderate certainty assigned to different epochs from 700 B.C. to 150 B.C., thus the most modern being some two thousand years old. Minute descriptions of specimens are rendered quite unnecessary by the many to be seen 'simply for the trouble of a visit to the British Museum, where the vases of this kind are classified into different periods of the fictile art with dates, and a catalogue may be obtained of the attendant.

To the Greek ceramics belong also those amphorae made in the islands of the Archipelago, and there are some cases of these specimens in the South Kensington Museum, the collection having recently been considerably augmented by Dr. Schliemann's excavations, their chief peculiarity being the buff-coloured coarse paste, with some signs of decoration by scratching lines through the surface, and the glaze being so incorporated with the body as to leave only a slight surface polish. Probably this tended to harden and make the vessel more durable.
The shattered condition of many Greek vases is accounted for by the custom of placing them on the funeral pile before removal to the tomb, and in some cases the ornament is almost charred away.

The best period of ceramic art in Greece was a little after Pericles, when civilisation was at its zenith. The drawing was infinitely more refined, gods and heroes being no longer represented as angular beings with exaggerated muscles, but as near as possible, by the perfection of human forms, and simplicity of outline, replaced a love of ornament.

In the decline of Greek art which followed, artists appear to have indulged in fancy, without being guided by those governing principles necessary for its proper restraint, and from the latter end of the fourth century, a great falling off in the artistic quality of their productions appears to have taken place.

Roman simplicity in the earlier ages gave little encouragement to decorative art, and it was only after the Second Punic War, when the Romans were thrown into so much contact with the Greeks, that more attention was paid to the arts introduced from Greece. Prisoners taken in battle who were artists, were set at liberty and much honoured; and as with their works the mythology of their country also became naturalised, there is a great similarity in the specimens preserved to us of both countries. The term "Etruscan" used to be applied to the art products during this transition state, especially to the black and red ware, the manufacture of which the Romans learned from the Greeks, but latterly this term has been abandoned for the more correct one of Græco-Roman or Italo-Greek. The only fabrique that, according to Jacquemart, is strictly entitled to be termed Etruscan is that founded 655 B.C. by Demaratus, father of Tarquin the Elder, a celebrated Greek potter, who fled to Tarquinii, then a flourishing town of Etruria, and who was followed by many of the principal potters from the fatherland.

Under the Republic, Roman citizens became more luxurious,
and the plastic art received greater encouragement, but chiefly in terra-cotta ornaments for architectural purposes; the love of gold and purple was great, and vases of the precious metals, of sardonyx, onyx, and jasper, were in greater favour than the potter’s clay, however delicate and beautiful. For architectural purposes, however, terra-cotta, from its lightness compared with stone, was still much used; in witness of which some of the large cupula of the Eternal City may be quoted. The decline and fall of the vast Roman Empire, however, wrought a great revolution in art as in politics, and we now lose sight of the potter’s art in Italy until its revival in the Middle Ages.

In this brief sketch the transition of ceramic art is apparent—from Egypt as its cradle, to Greece as its nursery, and to Rome for its after-growth, and struggle, where lost for a time amidst the chaos of revolution, it appears again hereafter, but as it were from a fresh source, some notice of which will be found in the next chapter.

Taking Egypt again as a starting-point, we find the Jews, after their long sojourn in the land of their advanced taskmasters, carried away some of the arts of civilisation they had learned; and though with a nomadic people fragile vessels would be but in little request save for use, still the knowledge of manufacture of articles of clay and some methods of decoration would have been acquired. The strict Mosaic law, however, forbidding the making of any graven image, was the raison d’être of a new school of decoration—religion here, as in all ages, leaving its stamp deeply impressed upon art.

Though the Jews were not artistic potters, they may be said for this reason to have founded the school of floral and geometrical decoration to the exclusion of any animal representation; and as their successors, the Arabs, were subject under Islamism to a similar law, upon the Hebrew foundation was raised the edifice of Arabian art. The conquests of the Moors spread over the north of Africa, Spain, and Sicily, and there are abundant traces of
brilliant tile decoration, to which they were so partial, ornamenting their famous mosques, and penetrating wherever the ramifications of trade carried the art products made for other than their own use. Whether the Arabs taught the Persians, whose country they invaded, 651–652, the art of decorating pottery, or whether, as Major Murdoch Smith suggests, they were themselves the pupils of the vanquished, must of course remain doubtful; and in the consideration of this question the specimens of Persian and Hispano-Moresque pottery, forming part of the valuable collection bequeathed in 1878 by Mr. Henderson to the British Museum, should be carefully studied and compared, the arrangement of the collection in the room set apart for its reception being very favourable for an instructive inspection.

For this theory there is much to be said, and Major Smith points out that whereas the followers of Mohammed were rude Bedouins, the Persians at the time had acquired considerable culture. On the other hand, there are but few if any specimens, of dates anterior to the Arab conquest, and Major Smith only accounts for this by the statement that every artistic object of less durable materials than metal or stone, was destroyed by the conquerors. Be this as it may, the fact remains of a high state of ceramic art in Spain, existing previous to its conquest by the Christians, which brought about the introduction of this school of art into Italy in the latter end of the fifteenth century.

Apart altogether from this rise of art in Egypt, and its divergence in two streams, the one to Greece, and the other through the exodus of the Israelites into Arabia, we have a ceramic art of great antiquity, and remarkable for the high state of progress which it appears to have attained with none but native help, and keeping its own secrets so well, that until a comparatively recent date, scarcely anything was known to the outside world of its history.

The object of this chapter being, however, to show the connecting art links between the different countries mentioned, a notice
ANCIENT POTTERY.

of Chinese ancient pottery may be more properly classed with the alphabetical notices of different manufactories.

This chapter would be incomplete without some mention of the early growth of the fictile art in Great Britain. Mr. Llewellyn Jewitt's admirable work has almost exhausted this subject, so thorough and painstaking is it, and from its pages we give the following rough outline:

The first specimens of artistic pottery made by the Celtic or ancient British populations were of coarse clay mixed with pebbles and sand; later the forms were less clumsy and the mixture of clays finer. The vases or urns were wrought entirely by hand, without even the assistance of the wheel, and were thick, clumsy, and imperfectly fired, being most probably placed on the funeral pyre while the body of the deceased was being consumed. That they were not sun-dried, their preservation is sufficient evidence, for had they been so, their long stay in the earth would have softened them into the original clay. The drinking-cups were of more delicate composition. A considerable improvement appears to have taken place after the Roman invasion; the lathe was used, and ornament introduced by means of the "slip" process, already described; the hunting scene, or some such rough representation, being scratched in the surface of the soft clay by pointed sticks of varying thickness, and then the vessel plunged into the "slip" and fired without any further finishing process.
CHAPTER II.

MEDIÆVAL AND RENAISSANCE.

Some Italian writers have expended a good deal of logic to prove the ceramic art a native of Italy, but their arguments and deductions appear strained; whereas, following history very simply, we find the sequences pointed out by Marryat so natural, that we have no hesitation in agreeing with him that the revival of the manufacture of artistic pottery was imported from Spain and the Balearic Isles, though Mr. Drury Fortnum and others have proved, by extant specimens, that there were potteries at Pisa at an early date.

In 1115 the Pisans besieged and took Majorca, and there can be no doubt that the booty carried back included some of the best specimens of Moorish art. The name, too, Majolica, is more than suggestive of the title being borrowed from the island of that name, or, as it is now called, "Majorca."

The gradual conquest, too, a century later, of Spain by the different Christian kings, drove colonies of Moors into the Papal States, whither they would carry with them their highly coloured earthenware.

There is a very interesting plate in the British Museum, which, Marryat points out, is really an historical tablet, bearing its own approximate date in its decoration—the arms of Castile and Leon impaled with those of Arragon.

The date of the annexation of the Balearic Islands is given by
Haydn as about 1286 (after the Moors had held them for nearly three hundred years), and the marriage and death of the Princess whose arms this plate bears, took place in 1375–1382.

While the gradual conquest of Spain was proceeding, and for some time afterwards until the decline of ceramic art in this country, those specimens of lustred pottery were produced which are now known and easily recognised, as Hispano-Moresque. One of the finest examples of this class is a two-handled vase in the Pottery Gallery of the South Kensington Museum (No. 8968). It is labelled as the production of Malaga, and was purchased by our Government from the Soulages Collection. An engraving of this beautiful vase forms the frontispiece of this book, but the vase itself should be carefully viewed, as no illustration could do it justice.

The process that produced the effect known as lustred, madreperla, reflet métallique, and other synonymous terms, is thus described by Mr. Fortnum:—

"Certain metallic salts were reduced in the reverberatory furnace, leaving a thin film upon the surface, which gives a beautiful and rich effect."

The last refuge of the Moors from the power of their Christian conquerors was Granada, and here the first king built the Alhambra, a fortress-palace, at the end of his reign (about 1273), so that we have with tolerable accuracy the date of the famous Alhambra vases. These fine specimens of Moorish pottery are said to have contained gold and treasure. Only one now remains; and from careful drawings and tracings taken by Baron Davillier, M. Deck of Paris was enabled some years ago to make a representation in faience. The original is four feet three inches high and seven feet in circumference; its body is very graceful, and terminates in a pointed base, while its beautifully proportioned neck is ornamented by two handles that are flat, and not unlike outspread wings.

The principal Moorish manufactures were at Malaga, Granada,
and Valencia, at which latter place the Spaniards have continued
the manufacture of the celebrated tiles.

From the Moorish settlers then in Italy, and partly from
travellers who had visited the Iberian peninsula and the Balearic
Islands, the Italian potters learned their art, which, under the
patronage of such art-loving Dukes as Guidobaldo II. of Urbino,
grew and flourished to an eminent degree, and spread to France,
where, under Henri II., it again received encouragement and
impetus.

The earliest manufacture of glazed or enameled earthenware
in Italy has been claimed by most writers on the subject for
Pesaro, and its date ascertained to be the commencement of the
fourteenth century. It was here that Lanfranco succeeded in
obtaining a patent from Guidobaldo for his newly-discovered
process—applying gold to pottery.

The earlier decoration was by means of a "slip" composed of
fine white clay, and the painting was upon this surface, which was
then glazed by a transparent preparation composed of oxide of
lead and glass, the finished productions being known by the term
"Mezza-Majolica."

By the introduction, however, of oxide of tin, an opaque glaze
or enamel was produced, thus obviating the necessity of the
"slip," and serving as a much better vehicle for colours.

The invention of this latter preparation is accorded by accla-
mation to Luca della Robbia, a name synonymous with Italian
plastic art, and though it is asserted by M. Jacquemart and Mr.
Fortnum that the knowledge of stanniferous or tin enamel was
anterior to Luca della Robbia, there can be no reasonable doubt
that he altered and improved the process, in a way quite original.

This talented artist was born 1399–1400, and worked under a
clever goldsmith of Florence, one Leonardo. Finding his genius
for design cramped by the process of working in metal, he applied
himself to sculpture, and became a pupil of Lorenzo Ghiberti,
to whom are attributed the gates of the Baptistery at Florence.
SPECIMEN OF DELLA ROBBIAN WARE.

One of a set of twelve round plaques, 28 inches in diameter, in the South Kensington Museum, painted in various shades of blue, with a white moulded border or frame.
Luca was fortunate enough to secure the favour and patronage of Pietro di Medici, who gave him some commissions for sculpture in the Church of Santa Maria dei Fiori at Florence; and though the rising artist was a very young man at this time (Paul Lacroix gives his age at seventeen), he appears to have had so many orders pressed upon him for execution, that he abandoned marble, as he had metal, for the more easily manipulated clay. Jacquemart suggests that, as a sculptor, he would have made his models in wax or clay, before executing his designs in marble, and therefore, as rapidity of production became desirable with his increasing fame, the idea would naturally occur, of rendering the clay atmosphere-proof by some enamel, which would improve its effect and make it an excellent substitute for marble. He also appears about this time to have taken into partnership his two pupils, who have been termed his "brothers," Ottaviano and Agostino; but one does not hear much of them, save as working under his direction. Several fine specimens of his workmanship still adorn the principal churches of Florence; there are also some good pieces in the Louvre, and our own South Kensington Museum is very rich in Della Robbia ware.

Most of his subjects are in high relief, and adapted for church enrichment. The enamel is fine in quality, beautifully white, opaque, and highly lustrous; and the modelling of his cherubs, especially the faces, which have been left quite unglazed and their original sharpness untouched, are really masterpieces of plastic art. From some good specimens extant, we know that he also painted on the flat surface. A set of round plates or "tondi" (Nos. 7632–7643), now at the South Kensington Museum, are remarkably fine. They represent the twelve months of the year, and the figure in each is a husbandman at work according to the month represented, and they are painted in different shades of blue on a white ground. (See engraving.)

Luca was succeeded by two generations of artists, their style varying but in detail, and so forming what may be termed a Della Robbia school of art, 1420–1530. Of his descendants
the nephew Andrea is the most famous, and many of his productions are so excellent as to be easily confounded with those of his uncle. At his death in 1528, Andrea was succeeded by his four sons, three of whom followed the family calling, but at a considerable distance, though doubtless many pieces sold as the work of the great Luca, in reality were the product of his grandsons' workshops. One of these, Girolamo, went to France, where Jacquemart tells us he superintended the decoration of the Château de Madrid in the Bois de Boulogne. Meanwhile the home works had been directed by Giovani Della Robbia, but the "art" had degenerated into "manufacture," and a general decadence took place. Moreover, the secret of the white enamel had become widely known, and therefore many imitations were made.

While Florence had become famous for Della Robbia ware, other Italian states and cities had made rapid strides in the manufacture of enameled earthenware—Pesaro, Faenza, Gubbio, Urbino, Pisa, Bologna, Ravenna, Forli, Castel Durante, Caffagiolo, Naples, Turin, and others; and with a view to become acquainted with the characteristics of these different fabrics, the reader should study M.M. Delange and Borneau's beautifully illustrated volume, "Fayence Italiennes de Moyen Age et de la Renaissance," which also contains a sketch-map showing the geographical position of some twenty-three of these Italian factories.

For the purpose of this work it is only necessary to mention the more striking incidents in the history of ceramic art at this period, but in Jacquemart's excellent book, or in Mr. Chaffers' "Marks and Monograms," the reader will find detailed information of each and all of these factories. For a short account of those few who have been revived, and are still going concerns, the reader is referred to the alphabetical list in a later chapter.* And here let me record my thanks to Signor Leonida Caldesi, who, in reply to my request for information, has, at considerable pains, sent me the result of his inquiries in carefully prepared MS., for the translation of which I am beholden to my esteemed friend Mr. Shakeray.

* See Bologna, Faenza, and Imola.