the wreaths, which are most frequently found as bordering (sometimes the only decoration), are of a laurel green. Some very fine figures were also made at this factory. The most usual mark is a plain cross in blue, but others are also found.

![Image of marks](image)

**BRISOL—BRUSSELS—BUEN RETIRO.**

BRUSSELS.—There was a manufactory here of porcelain (hard paste) about the end of last century. The marks are in blue.

![Image of marks](image)

BUEN RETIRO (MADRID).—This manufactory was established by Charles III. (who became King of Spain on resigning his crown of Naples in 1759), at a country house much frequented by his court, and called Il Buen Retiro. As he brought with him his workmen and models from the Neapolitan factory, the Spanish productions bear much resemblance to those of Capo di Monte. Great secrecy was observed as to the processes used,
and the King took the greatest personal interest in the work, assisting with his own hands in turning out some of the pieces. The productions were chiefly for royal use, for presents to contemporary sovereigns or favourites; and many thus preserved are singularly beautiful. On the accession of Charles IV. in 1789, it was thrown open to the public, though still remaining under royal patronage, but without the close personal interest of the preceding monarch. During the Peninsular War the works were destroyed by the French, and the buildings turned into a fortification, and surrendered with its two hundred cannon to the English, under the Duke of Wellington on his entry into Madrid, August 14, 1812.

Soft paste, beautifully white, and susceptible of most lustrous colouring. Groups of fruit were favourite subjects for the decoration of services. Designs in relief were also executed in white, sometimes decorated by part gilding. The china is generally beautifully transparent, and has altogether a shell-like appearance. Some pieces, being representations of shells ornamented with coral, are delicate to a degree. Figures are very rare.

The marks are two C's interlaced, the royal cypher, and also the fleur-de-lis (the Bourbon crest), both in blue, and generally found somewhat indistinct; but the character of the porcelain is unmistakable, being only like that of Capo di Monte, which, however, it excels in delicacy and thinness of body. In the pottery gallery at the South Kensington Museum is a magnificent vase of this factory, and also other specimens.

NOTE.—In Major Hume's collection (see also p. 51) are portions of a tea service richly gilt on rich gros blue ground, and bearing the arms of the Prince of Peace exquisitely painted. They were taken by Major Hume's great-grandfather at the sacking of Prince Godoy's palace, 1808, and are, though unmarked, with little doubt Buen Retiro, though unusual in decoration.
CAPO DI MONTE.—This factory, which following that of Buen Retiro in alphabetical order should precede it if arranged chronologically, was established close to Naples by Charles III. in 1736, whose marriage with Queen Amelia of Saxony has been supposed by some to have brought the secret from Meissen to Naples; but Marryat is probably right in giving the Queen credit only for the impetus she gave to ceramic art, and in considering the manufactory of native birth, and independent of those runaway Dresden workmen that carried to so many new factories the secret from their late works. The character of the paste is thoroughly different from that of the Meissen works, the only thing in common being that which we find in all young ceramic factories—the Oriental style in the decoration of the first specimens, doubtless from the idea of imitating the true Chinese porcelain.

The King here, as afterwards in Spain, took the greatest personal interest in the conduct and welfare of the manufactory, and we are told looked with favour upon those of his subjects who were customers at his royal warehouse. Marryat quotes from a letter to Lord St. Vincent from Lord Nelson: "A little circumstance has also happened which does honour to the King of Naples, and is not unpleasant to me. I went to view the magnificent manufactory of china. After admiring all the fine things sufficient to seduce the money from my pocket, I came to some busts in china of all the royal family; these I immediately ordered, and when I went to pay for them, I was informed that the King had directed whatever I chose should be delivered free of all cost—and it was handsome of the King."

As we have seen in the notice of the Buen Retiro factory, Charles III., on his resignation of the crown of Naples, took with him workmen and models, to found the new works. The Neapolitan factory was, however, continued under the patronage of his successor Ferdinand, and with his sanction and assistance other factories were started by private subjects. The royal aid was ill requited, by a conspiracy between some of those who had
left the parent establishment, and others who were still on the original staff, to steal some of the gold and silver models, and other valuable articles. They, however, benefited but little from the new works—which soon languished and died from want of capital and energy.

Revolutions are not conducive to the prosperity of ceramic factories, and during the troublous times that vexed Naples at the latter part of the last, and commencement of the present century, the Capo di Monte establishment had a hard time of it; and after languishing for some years, became extinct in 1821, the requisitions of part of the site for a hospital being the last straw that completed its breakdown.

The productions of this celebrated manufactory are very beautiful, and, like the old Sévres, its soft paste has a charm of its own, in what one is tempted to term its “texture,” so delicate and soft-looking is it. Services were made—each piece being decorated with a peasant in the costume of a different province, while underneath, in addition to the mark N surmounted by a crown impressed or in blue, is written in a brownish-red colour the name of the province, or the place of which a view is rendered, on the specimen.

Groups of shells were very favourite designs, and also subjects from mythology, executed in alto and bas-relievo and tinted on a white ground; borders of swags of flowers were also prevalent. Some large presentation pieces—vases and plateaux—were made chiefly as presents, and figures were, as in the Buen Retiro factory, more rare.

Some years ago the Marquis Ginori commenced a factory near the old site for making reproductions, and as in addition to his other fabrique marks he has also adopted the same signs as used at the original factory, collectors must beware of deception. But the paste is much more vitreous in appearance, and the tinting of the subjects in relief is less delicate and refined. The peculiar "stipling," too, of the old process is replaced by a quicker method.
of colouring, and the figure work is altogether more "waxy" and less carefully finished than in the old specimens. The majolica, however, manufactured at the present time is inferior to none, highly lustrous pigments, and bold effective designs, executed on forms that are correctly adapted from the classical and antique, render the Marquis Ginori's factory near Florence of very high reputation. Besides the marks given below, the coronet surmounting a G is sometimes formed on the more recent specimens.

GINORI.

CHANTILLY (DEPT. OISE).—This minor factory was one of a group that sprung up in France founded by unfaithful artizans from the St. Cloud manufactory. One, named Siroux, is said to have carried the secret to Chantilly in 1735, and under the patronage and support of Louis Henri, Prince of Condé, it flourished for a time, being conducted by the brothers Dubois until 1740; and produced chiefly imitations of Corean porcelain, the paste being soft like that of Menecy, and the decoration generally very simple and often in blue. The factory ceased at the commencement of the French Revolution. Its distinguishing mark was a hunter's horn, generally in blue.

CHANTILLY

CHELSEA.—The early history of this most celebrated of English china manufactories is involved in some obscurity. Even Mr. Llewellyn Jewitt, whose painstaking work on English Ceramics cannot
CHELSEA.

be too highly praised as a source of information, fails to give with any certainty the date of its establishment. We know, however, from his, and other works, that a factory of glass had existed there at a very early date; and as a considerable quantity of pounded glass formed one of the component parts of the first attempts at porcelain manufacture, it may be assumed that the rage for porcelain which the importation of the Oriental china had produced, and which had received an impetus by the success of the factory established at Meissen, caused the chemists and others connected with the glass factory to turn their attention to experiments for producing porcelain. The clay first used is said to have been brought in ships as ballast from China, but its exportation was prohibited when discovered. Mr. Jewitt attributes the commencement of the Chelsea works to John Dwight, who in 1684 had been granted a patent for his manufactory at Fulham, he having claimed the discovery of "the mystery of making transparent porcelain."

Under the reign of Queen Anne the factory does not appear to have flourished, but with the accession of the House of Hanover to the throne an impetus seems to have been given by the royal support and the employment of foreign artists. It can be readily understood that as other German princes, together with the King of Naples and princes and nobles of France, had ceramic factories under their protection, our English monarchs would be anxious to add also the fashionable pursuit of china-making to their amusements.

George II. gave the Chelsea factory his especial care and support, and under the management of M. Nicholas Spremont, a foreigner, from 1750, until his retirement in 1768-69, the finest specimens were produced, and the factory in all respects reached its height of prosperity. Horace Walpole, writing in 1763, mentions a present from the King and Queen to the Duke of Mecklenburg of a service costing £1200. The general returns of the factory a few years previous to this was about £3500 per
annum; and its staff consisted of a hundred men with thirty boys in training. Mr. Jewitt gives some very interesting extracts from the work-books, showing the wages earned by those who worked at the Chelsea factory, one of which is copied here:—

"Boreman, chief painter, 5s. 3d. per day; Jinks, Snowden, Barton, 3s. 6d. per day; Gauron, 8s. 9d.; Roberts, 2s. 6d.; Piggot, 1s. 9d., and 1s. 6d. Sunday, for taking care of the horse (used for turning the flint and clay mills); Thomas (turning the wheel for a thrower), 1s. 6d.; Inglefield, 1s. 8d. per day."

On the retirement of Spremont, who was one of the few potters (successful in a pecuniary sense), his manager became director in the pay of Mr. James Cox, to whom the manufactury had been assigned or sold. It is to this manager (Francis Thomas) that the "case" of the undertaker of the Chelsea manufactury is attributed. The case, which is fully quoted in Marryat's "Glossary," was a protest against the importation of Dresden porcelain, which then paid a duty of eightpence a pound-weight, and was then only to be imported for private use, but which the "case" fully set out to be imported largely for sale, thus being detrimental to the English manufactury; the protest, however, does not appear to have been successful.

In 1770 a contract was signed, by which the works were sold to Mr. Duesbury, the proprietor of the Derby factory, and though he for a time carried on the two concerns jointly, the models and workmen were ultimately removed to the Derby works in 1784.

The paste is soft, and one of the chief peculiarities about the Chelsea porcelain is, that its composition is such, that any attempts to re-fire would result in the specimen flying to pieces; there can, therefore, be no after-decoration of white or sparsely-coloured specimens in order to increase their value, as has so frequently been the case with the St. Cloud and Sèvres porcelains.

Some of the first pieces produced at the Chelsea works were
unmarked, but the sign generally adopted was the anchor in red or gold, and also on some pieces, though rare, a small embossed medallion with the anchor in relief (the whole colourless). General Randolph has a pretty little saucer thus marked. The Rev. W. Egremont, of Clapton, has two peacocks of very early period with this medallion mark, but in each case the anchor is coloured, one red, the other mauve. Mr. Jewitt’s authority bears out the writer’s experience, that the gold mark is not a sign always of the highest quality, but simply one in reference to gilding.

The earliest *dated* specimen of English porcelain, is quoted by Mr. Jewitt to be one with the triangle and the word Chelsea below it, accompanied by the date 1745; but the most general mark is the anchor in gold or red as above named, sometimes two anchors being used, and in many cases no mark whatever save three dirty-looking patches in the form of a triangle; which were made by the clumsy tripod on which the piece was baked, these marks are often, where the base is glazed, like raised blisters in the glaze. A collection of specimens is in the Museum of Practical Geology, and some magnificent pieces in the loan collection in the South Kensington Museum.

Mark used during *Chelsea-Derby* Period, 1769–1780.
China.—The discovery of the secrets of the manufacture of art pottery in China, is claimed so long ago as B.C. 2698-2599, during the reign of the Emperor Hoang-ti, and whether this date be speculative or accurate it is doubtless of great antiquity. It is very probable that, like other nations, the Chinese learned the arts gradually, and that improvements upon improvements had resulted in some degree of perfection, while the world was young, and this wonderful people, so prepared for a development of art, by their high state of civilisation, took the more readily to ceramics from the scarcity of marbles with which to decorate their architecture.

Chinese pottery differs from any other in the density of its paste, and for this reason has not unfrequently been confounded with porcelain, the special characteristic of which, translucency, however, is absent. Some of the earlier productions are of a dull brownish-red colour. An ornament peculiar to the Chinese potters, and adopted at an early date, was the crackle; this is generally found of a brownish grey, and relieved by raised ornaments of a dark ferrugious colour, much resembling bronze; handles of this kind consist of kylin’s heads, with movable rings placed inside the teeth; circular ornaments are also found, some three or four upon a vase, at irregular intervals, about the size of a shilling piece, with seal-like impressions, and bands of the same bronze-like paste round the lips and bodies of the vases. The crackle appearance is produced by a very simple method, the body or pâte being made more sensitive to heat, and expansion, than the coating, or glaze; only a little manipulation is required to cause the cracks all over the surface to be more or less frequent, and so form crackle of a larger or smaller pattern; black, and sometimes red, were then rubbed into these tiny cracks to give this curious decoration a more marked form.

Another notable style of ornamentation which shows considerable knowledge of chemistry is that known as “flashed.” It has been supposed that these agate-like specimens were the result of
mistakes or misfires, but there is now no doubt that the Chinese set a very high value on the potter’s art, and endeavoured to make specimens in imitation of many beautiful agates. It was well known that metallic oxides were susceptible of influence by oxygen; and by bold manipulation in the furnace, with a strong current of air, the oxygen would combine with the metal in fusion, the introduction of thick smoke would absorb the oxygen, and, causing the destruction of the oxide, give the colour of the pure metal. To such an extent was this science of decoration perfected, that it was possible to imitate a ripe fruit somewhat resembling our peach, with its many varied and beautiful tints, entirely by this process, and without the aid of the pencil.*

When porcelain was first made in China we cannot tell. Marryat puts the date from B.C. 185 to A.D. 88, but it was probably somewhat later than this. The earliest decorations appear to have been the blue, now so much prized by collectors. Jacquemart quotes the following story, which should be interesting to collectors of blue and white:—“In the year 954 a potter having petitioned Tchi-tsong to order a model, the Emperor replied, ‘For the future let the porcelain for the use of the palace be of the blue, as the heavens appear after rain.’”

As the Hieratic law, forbidding the likeness of any animal, gave a distinct stamp to Arabian art, and as Egyptian religion cramped the artistic power of the people which Greek idealism encouraged, so Chinese religion and politics gave a yet more distinct character to the forms and decoration of their porcelain.

Those sets of five and seven, those curious monsters that surmount covers and form handles of vases, those contorted dragons with four and five claws, are not the creatures of the painter’s fancy, but signs and symbols of religion and politics. Thus the dragons with five and four claws represent the imperial, and the ordinary

* At the Hamilton Palace sale in 1882 a globular jar of flashed, or, as it is often called, “splashed,” crimson and purple colour, with silver-gilt rim, 11 inches high, realised £246, 15s.
insignia, respectively; the kylin is an animal foretelling good; and the sacred horse, immortal bird, and many another quaint device that has been passed over as a Chinese oddity by the uninitiated, has its own distinct meaning. As with the devices, so with the forms, figures, and colours; thus the Ming dynasty adopted green as their livery, the Tai-thsing took the colour of the earth, yellow, and the Thang dynasty required it should be white.

The plan of a vase, the observation of its angles or the division of its decoration, would enlighten us upon its religious destination or the rank of him who was allowed to make use of it. Vases were given as presents and highly valued, being rewards for good and noble deeds, and also for more ordinary occasions.

The production of exquisite specimens was pursued as an art, and received the greatest encouragement and court patronage. The height of excellence may be said to have been attained about 1465; this date would be included in the Ming dynasty, which began 1368 and ended 1647.

The marks of Chinese porcelain are so numerous and complicated that they have not been attempted; but the reader who wishes to study the subject is referred with much confidence to Mrs. Bury Palliser's translation of Jaquemart's "Ceramics," or to Chaffer's large edition of "Marks and Monograms." In this latter work there are no less than 140 illustrations of different sets of marks, including the distinguishing cyphers of the six dynasties from A.D. 25 to the present time.

Clignancourt (Dept. de la Seine).—A small factory established by Deruelle, who obtained the patronage of "Monsieur" afterwards Louis XVIII., and marked with the cypher M under a crown; a former mark was a windmill, and sometimes Deruelle used his cypher imperfectly stencilled in red. There is very little to distinguish the specimens of this manufactory from many other French hard-paste fabriques.
COALBROOK DALE (known also as COALPORT).—This factory, founded by the enterprising firm of John Rose & Co. about 1750, absorbed the Swansea manufactory in 1820, and that of Nantgarw in 1828, and was worked up to a very large concern.

The principal productions, however, of an artistic character
have been imitations of Chelsea, Worcester, and Sévres china, and from a collector's point of view are not therefore describable. Perhaps for this reason they are seldom marked, though a few pieces have been observed with the fictitious mark of the imitated factory. On Mr. Rose's death in 1841, he was succeeded by his nephew, and the latest proprietor was Mr. William Pugh. The affairs of the manufactory are now, however, being wound up, owing to some family disagreement. (Collection of specimens in the Museum of Practical Geology.)

COPENHAGEN.—This factory was founded about 1760 by a Frenchman named Fournier, who, however, estimated his own services at so high a rate of remuneration that the undertaking was for a time abandoned. In 1772, however, the factory was resuscitated by Müller, a chemist of some repute, the requisite capital being raised by shares, which the Government took at par in 1775, on its failure as a paying concern, and continued it as a State establishment; but it was still very unprofitable. Of late years, however, a fresh amount of vigour has been given to the undertaking, and the sales now, especially in this country, are considerable. Some of the earlier specimens are finely finished, with landscapes well executed. Hard paste, and the marks—three parallel wavy lines in blue—signifying the Sound and the Great and Little Belts. The manufactory was until lately a Government concern, and is "Royal," as distinguished from other private factories. The chief artistic productions are copies of Thorwaldsen's models in biscuit, both in statuettes and bas-reliefs. Useful services, prettily decorated, are also made to a large extent (a favourite colour being blue) in simple designs. The manufactory was unrepresented at Paris 1878 Exhibition, but at Denmark in 1872 it received a special certificate of its merit.
ROYAL DANISH (COPENHAGEN). MODERN PERIOD.

STATUETTE IN BISCUIT.
CUPID WITH DART.

STATUETTE IN BISCUIT.
CUPID WITH LYRE.
COPELAND, COURTILLE, CREIL, DAVENPORT. 83

COPELAND (see Spode).

COURTILLE (Rue Fontaine au Roi, Paris).—This factory was established in 1773 by Jean Baptiste Locré, whose partner, one Russinger, was director through the Revolution. One of the finest specimens of ceramic art produced by this factory was a life-size bust of La Comtesse du Barry, valued at that time at 3000 francs (£120).

It was hard paste, and the mark in blue, two torches crossed. This should not be mistaken for the Dresden crossed swords.

CREIL (Dept. Oise).—A manufactory of a fine faience, possessing some of the qualities of porcelain but lacking its transparency, was founded here at the latter end of the last century. It was generally white, and printed with historical subjects. The mark was stamped in the paste, and also stencilled. (Specimens in Museum of Practical Geology.)

DAVENPORT.—The manufactory established in 1773 at Longport in Burslem, passed into the hands of a Mr. Davenport in 1793, and has remained ever since in the family. They manu-
facture porcelain of good quality, earthenware or stone china, and also glass. Their trade mark is an anchor with name of firm printed in a variety of designs.

Davenport
LONGPORT.

Darte.—A small factory of hard-paste porcelain was established in the Rue de Popincour in 1796; and there are some richly-coloured and well-gilt plates still extant, marked with the potter's name, "Darte," stencilled in red.

Deck.—Theodore Deck established a factory of artistic faience in the Rue Halévy in 1859, and since that time his works at each international exhibition have shown considerable progress and gained distinction. The first copies of the famous Alhambra vases were made by this firm; and at the Paris Exhibition, 1878, some remarkably fine plates were shown by him. Our art department have purchased some of his recent specimens, and they may be seen at the South Kensington Museum. The process of decoration is somewhat similar to the old Henri Deux ware, being by incrustation of different coloured clays, and is very effective, the designs being mostly eastern.

FD

PARIS.  XIX. Century.  T. Deckr

DELFt.—(See page 32.)
DERBY.

DERBY.—The first evidence of a porcelain manufactory at Derby is the partnership deed, quoted by Mr. Jewitt, between William Duesbury, an enameller, John Heath, gentleman, and Andrew Planché, "china maker," dated 1st January 1756. The latter seems to have learnt the secret of china making from Saxony, where, on the death of his father, a French refugee, he had resided; and Mr. Jewitt suggests that as the partnership-deed draft was never duly executed, and his name does not occur in any future papers, he was by some means or other turned out of the concern after all the information he could give had been obtained. Heath appears to have been the capitalist, and Duesbury to have found the ability and energy necessary to make the business a profitable and successful one.

The site of the manufactory was the Nottingham Road, since built over by the Midland Railway Co., and under Duesbury's management the "output" of the factory would appear to have grown rapidly. In 1763 a consignment of goods sent to London for sale consisted of 41 cases of china, and realised the sum of £666, 17s. 6d. Mr. Jewitt gives the contents of some of these cases, which are interesting.

No. 41 contained—

8 large Flower Jars.................. at 21s.
3 large Inkstands.................... at 42s.
1 small do. .......................... at 24s.
4 large Britannias.................... at 36s.
6 second-sized Hussars............... at 12s.
4 large Pigeons...................... at 7s.
12 small Rabbits.................... at 2s.
12 Chickens ........................ at 2s.
16 small Baskets.................... at 2s. 6d.

Box No. 31—

4 large Quarters.................... at 40s.
4 Shakespeares..................... at 42s.
6 Miltons .......................... at 42s.
24 Bucks on Pedestals.............. at 2s. 6d.
The finer models of figures, however, appear to have been made during the Chelsea-Derby period, from 1769-1785, Mr. Duesbury having purchased the Chelsea manufactory in August 1769.

The production of the Chelsea-Derby factories were disposed of by periodical auctions, and Mr. Jewitt quotes in extenso a catalogue in which there were as many as 529 lots, and he gives the prices which each lot realised; an interesting reference for the collector of the present day, as many of the specimens are sufficiently described for identification with those in his own cabinet.

At this time, 1773-1785, Mr. Duesbury had a London house in Bedford Street, Covent Garden, and the business appears to have been conducted in a very able manner; considerable assistance had been rendered in the management by the eldest son of the proprietor, who became partner a few months before his father's death in 1786. Duesbury the second seems to have applied himself very closely to the improvement of the manufacture, and to have received considerable support from royalty and the court, models being lent by the Duke of Newcastle and Lady Spencer, and sketches by Lord Lonsdale. Those services which are now so well known for their medallion decoration of landscapes, may be assigned to this date, and also many of the portrait-pieces which are due to the talent of Mr. Kean, sometime partner in the firm, and who managed the business for a short time after Mr. Duesbury's death in 1796.

In 1815 the premises were leased to Robert Bloor, formerly clerk to Mr. Duesbury, and though by the sale of many indifferently-finished specimens he became rapidly rich, the decline of the Derby manufactory may be traced from his assumption of the management. The London house at this time was 34 Old Bond Street, where Mr. Courteney sold the productions consigned from Derby.

The paste of Derby porcelain is fine, white, and soft, and many of the landscapes and flower-pieces are admirably painted. The finest of the latter are by the hand of William Billingsley, the
pupil of Zachariah Bowman, who was one of the best landscape and flower artists of the Chelsea factory. The beautiful biscuit, too, of Derby, is worthy of notice, and some admirably modelled figures are in existence, rivalling in many respects the biscuit of Sèvres.

A distinctive feature in the decoration of the tea and coffee services is a beautiful transparent full blue, which is generally as a border, relieved by gilding, and the cups were often fluted.

Mr. Jewitt tells us that a workman, who joined Mr. Copeland after leaving the Derby works, discovered the now celebrated "parian" in an unsuccessful attempt to reproduce the biscuit of his late factory. Within the last few years a china manufactory, on a small scale, has been revived by Mr. Sampson Hancock, of King Street, Derby, and a few of his white pieces are delicate and pretty; his coloured specimens are not, however, so successful.

Mr. Sampson Hancock, in 1877, sold the right to use the crown as a mark to a new limited company, formed in that year to resuscitate porcelain manufacture at Derby. The old workhouse in Osmanston Street was purchased for the works, and has been altered and enlarged for this purpose. The company's London warehouse is at No. 27 Ely Place, Holborn, and the managing-director, Mr. Edward Phillips.* Their productions are much upon the old lines, such well-known models as those of Dr. Syntax and Dr. Sangrado, and the Mansion House dwarfs being very fairly reproduced in the chief characteristics of the originals. These quaint figures are the china representations of two human dwarfs, who used to stand outside the Mansion House some 120 or 130 years ago, their curious appearance being enhanced by some advertising placard attached to their costume (which was also regulated by the particular business in hand), and they acted for their employers in a similar fiduciary capacity to that filled by our modern "sandwich man." The Mansion House being at that time used for purposes of recreation, public auctions, meetings, &c., that required such advertisements. No

* The London house relinquished in 1882, and Mr. Phillips since dead.—Note 3d edition.
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<thead>
<tr>
<th>Derby</th>
<th>Duesbury and Kean</th>
<th>W. Duesbury, 1803</th>
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Mark of New Manufactory | Duesbury | Derby | W. Duesbury, 1803 |

Derby (On transfer printed ware) | Duesbury | Bloor |

DERBY MARKS.