

Mas^o Giorgio
doe ugnbio
daprils
1525

A large, ornate decorative flourish in a dark, textured ink. It features a central vertical stem with two large, symmetrical, swirling scrolls at the base. From the upper part of the stem, several smaller, more intricate scrolls and flourishes extend outwards, framing the text above. The overall style is reminiscent of 16th-century calligraphic ornamentation.

SOME OF M. GIORGIO'S SIGNATURES.

The most noted of the list of Italian Renaissance ateliers is that of Gubbio, not on account of its average productions being more excellent than the others, but that here a certain artist, Giorgio Andreoli, worked, with whose name the celebrated Gubbio plates are now associated. He was a native of Pavia, and on becoming established at Gubbio, which was in the Duchy of Urbino, he acquired the right of citizenship, and subsequently was ennobled by his patron the Duke Guidobaldo, and, from the number of specimens extant, must have worked diligently. The first known dated specimen by him is a plate in the British Museum, signed and dated 1517, and in the same show-case are several other very fine specimens. He was known as, and generally signed himself, Maestro Giorgio, in various curious contractions and combinations of rough sketchy monograms. (See engraving.)

The pigments he used were particularly brilliant, and his lusted ware is remarkably iridescent.

About the end of the fifteenth to the beginning of the sixteenth century, and especially while Guidobaldo was Duke of Urbino, 1538-74, ceramic art in Italy may be said to have been at its best. Artists of celebrity not only prepared designs, but painted many of the pieces, though the fallacy that Raffaele actually decorated the majolica known as Raffaele ware has been exploded by Marryat's careful explanation, showing the incompatibility of dates. During this period, too, the introduction of subjects from the Scriptures and mythology took place as decoration for vases and plates, and many of the finest specimens were made for presentation to neighbouring potentates, serving as a great encouragement to the art, by emulating the recipients of these much-valued gifts to become proprietors of majolica manufactories, and take personal interest in their progress.

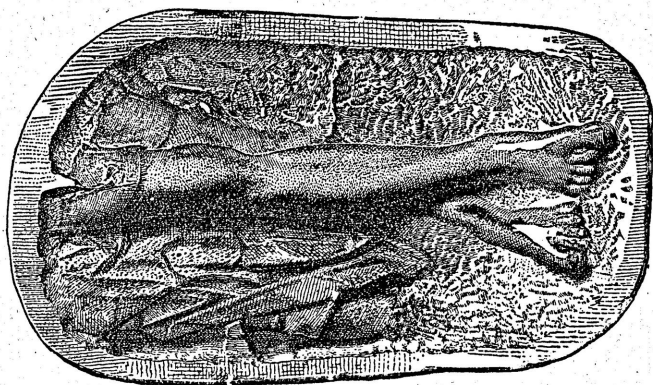
Towards the end of the sixteenth century, however, Eastern porcelain was introduced into Italy, and, together with increased competition and the emigration of many artists, the art seems to have languished; the factory at Castel Durante being the latest

in a flourishing condition. At the death of its patron, however, the Duke Francesco Maria II. (1631), it followed the wake of the Pesaro, Urbino, and many other important manufactories of Italian enamelled earthenware.

We have observed that the art of making enamelled earthenware, called generally, though, to speak strictly, incorrectly, majolica, spread from Italy to France. Doubtless the manufacture of pottery of some artistic pretension may be traced to native fabriques before any foreign introduction, but certainly a great improvement may be clearly attributed to the importation of Italian potters and artists just before and during the reign of Francis I. The taking of Naples by Charles VIII., though only temporary, prepared a road which Francis I. followed, and the taste of the French was thoroughly awakened by contact with the Italians and a view of their cities, so rich in works of art. The marriage, too, in 1533, of the Dauphin, afterwards Henri II., with Catherine de Medici, daughter of the Duke of Urbino, would account for the introduction of Italian artists into France.

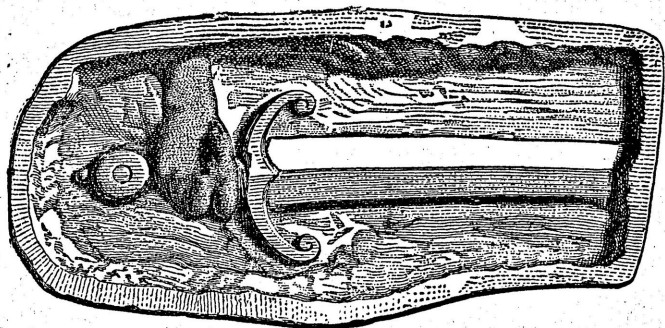
The French, however, appear very speedily to have naturalised Italian art, and adapted the different improvements they thus learned to their existing potteries of Beauvais, Saintes, and others; soon the trace of a foreign element vanished, and can now chiefly be detected by experts in pieces with French inscriptions that show signs of hands unfamiliar with the language. In the archives of Rouen is a document quoted by Jacquemart, dated 22d September 1557, which proves the manufacture of artistic tiles of somewhat elaborate design, for the King, by a potter of that time. The introduction of the tin-enamel gave a great impetus to ceramic art, which also found liberal patronage amongst the nobility of France.

About this time, too, Bernard Palissy, after so many trials and failures, had achieved the success so dearly bought and so richly merited, and was producing those curious dishes, plates, and vases which have rendered him so famous. This remarkable man was born, about 1510, at La Chapelle Biron, a small village



JUNTA DE ANDALUCIA

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



FRAGMENTS OF MOULDS FOUND IN ONE OF PALISSY'S OVENS AT THE TUILERIES.

between the Lot and Dordogne in Perigord. Of poor parentage, he seems to have had a natural thirst for knowledge, to which want of means was but a slender barrier, and he found time to visit the chief provinces of France and Flanders. He married in 1539, and settled in Saintes as a glass painter and land measurer, and some years later, happening to observe a beautiful cup of enamelled pottery, he seems to have been seized with a remarkable enthusiasm to become a potter, and to have had no other end in life but to discover the secret of a fine enamel. Beyond a knowledge of glass manufacture he possessed no other technical information, and, therefore, set about his task with considerable difficulties. Experiment after experiment only resulted in disappointment, and the whole of his savings and principal part of his scanty earnings were also devoted to the object he had so enthusiastically set his mind to attain. The complaints of his wife and distress of his home could not deter him from the keen pursuit of what appeared to all his friends and neighbours a hopeless task, and at length, after discharging his last workman for want of money to pay wages, and parting with every marketable chattel he possessed, he actually burned the boards of his house in a last attempt to make a successful firing. For sixteen long years victory was denied to this zealous potter, but, tardy as it was, it came at last, and Palissy had the delight of removing from his kiln a comparatively perfect specimen of the enamelled earthenware with which his name has been identified. The subjects he elected to illustrate are well known: reptiles of every variety, in high relief and of wonderful fidelity to nature, were the strong points of his decoration, though figures and flowers were occasionally introduced. His fame soon spread, and obtained for him the patronage of Henri II. of France, who gave him liberal commissions and protection. In religion, as in art, Palissy was earnest and conscientious; having embraced Protestant principles, he was proscribed by the edict of the Parliament of Bordeaux in 1562, and, notwithstanding the personal influence of the Duc

de Montpensier, was arrested and his workshop destroyed. The King claimed him as a special servant in order to save his life, and subsequently he only escaped the massacre of St. Bartholomew by court protection. At the age of eighty, however, he was again arrested and confined in the Bastille, and, after again and again refusing to sacrifice his religious principles, though, it is said, once personally urged to do so by the King (Henri III.), lingered on in prison until 1589, when he died, a martyr, like so many others of his time, to the Protestant faith. That he was naturalist as well as potter, his excellent representations of reptiles and insects can leave no doubt, and it is worthy of remark, that these natural objects are, without exception, *national*; and his celebrated Marguerite daisy ornament was in all probability adopted out of compliment to his Protestant protectress, Marguerite of Navarre.

Palissy had many imitators and pupils, and the manufacture of the Palissy ware was continued until the time of Henry IV. A plate, with a family group of this monarch and his children, exists now, and has been repeatedly copied.*

After Palissy, in speaking of French ceramics of the Renaissance period, the celebrated, and now extremely rare, Henri Deux ware claims attention; this, unlike Palissy ware or the enamelled pottery of Italy, is a hard *stoneware*. Its origin is attributed to a woman of great taste, H elene de Hangest, widow of Artur Gouffier, formerly governor of Francis I., and Grand-Master of France. Since 1524 she had passed each summer at the chateau of Oiron (a small locality in the dependency of Thouars), and established under her immediate patronage a pottery by Bernart and Charpentier. The ware was of fine paste, worked with the hand, and very thin, and upon the first nucleus the potter spread a still thinner layer of purer and whiter earth, in which he graved the principal ornaments, and then filled them in with a coloured

* MM. Delange et Borneau's illustrated volume, "L'Œuvres de Bernard Palissy," should be consulted.



DESIGN OF ORNAMENT ON POTTERY BY PALISSY.

clay, which he made level with the surface. It is, therefore, a decoration by incrustation rather than by painting. During Hélene's lifetime the pieces were principally vases commemorating the death, virtues, and idiosyncrasies of her friends, but after her demise, in 1537, the fabrique being continued by her son, the decoration became richer and more of an architectural type; and pieces of this class are now occasionally seen in good collections, though it is said that not more than forty authenticated specimens are in existence. Salt-cellars, triangular or square, give us the Gothic window of the collegiate chapel of Oiron, supported by buttresses having the form of the symbolic termini supporting the chimneypieces of the great gallery of the Chateau Gouffier (some few years afterwards sacked during the religious wars). Royal emblems, cyphers, and shields are also found. Pieces known to be genuine have brought very high prices; a single candlestick, sold from the Preaux Collection, was bought by Sir A. de Rothschild for 4900 francs, or nearly £200.*

The success of this beautiful and delicate stoneware did not outlive the two first potters, and the limited production, therefore, is a reason for its value, added to its own undoubted merit.

The famous potteries of the Renaissance period were, then, the "Henri II.," a hard stoneware, and the softer fabrique of Palissy; but at this time a considerable number of smaller ateliers were producing specimens of considerable merit, under the immediate patronage of many art-loving seigneurs in Southern France; and as it was then the custom to use, as a protection or trade-mark, the heraldic device of the owner of the property, many pieces can be traced by those who take the trouble to do so.

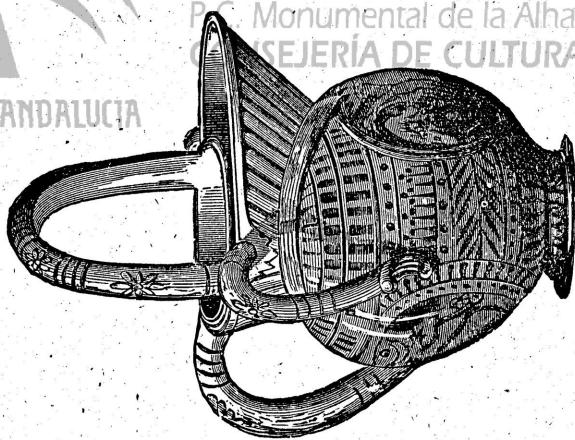
With the Middle Ages had come, too, the Crusades, bringing to Europe a better acquaintance of the Saracenic art, and the production of tiles, now so enormous in England, may, without much doubt, be said to have originated from this source.

* MM. Delange et Borneau's illustrated volume "Faience dites de Henri II.," should be consulted. At the sale in 1882 of the Hamilton Palace Collection two specimens of Henri II. ware, a hexagonal salt-cellar and a small Tazza 4 in. high and 5½ in. wide, realised £840 and £1218 respectively.

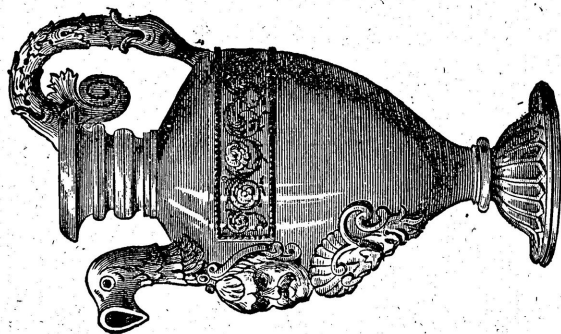
Stoneware of a decorative kind was also made in Nuremberg and many other parts of Germany; the famous cannettes of Cologne being made about the sixteenth century, and imported thence to England, where their manufacture was attempted, and patents granted in 1626. Some thirty or forty years previous to this date, however, stoneware of a superior kind had been made at Staffordshire, one of the earliest potters being one William Simpson, and, later, the fictile art in England received an impetus in the immigration of some Dutch potters, the brothers Elers, who brought with them the secrets that were known at the time in Holland.

The well-known "greybeards" may be mentioned here. These jugs were first made in caricature of Cardinal Bellarmine, who, through opposition to the Reformed religion, was unpopular in the Low Countries. Every one is familiar with the face at the spout, the beard of which ornaments the neck of the jug, and these were then called "Bellarmines." For those who are interested in tracing our slang terms back to their derivation, Mr. Jewitt quotes from an old play, showing that the vernacular "*mug*" was taken from these jugs.

Before passing on to the introduction of porcelain, mention must be made of the celebrated delft, the manufacture of which flourished in the seventeenth century. The old Dutch town of Delft, between the Hague and Rotterdam, belonging to a nation which, at that time, was the only European power that the Japanese allowed an entrance into their ports, availed itself of its large importation of Eastern porcelain to attempt copies thereof. These resulted in a product known as delft, which, though an earthenware in substance, has yet much of the feeling and character of Oriental porcelain, and in the fine colour (the Oriental blue) and peculiar bluish white of the ground of some of the best specimens, it is very closely assimilated to its original models. Like the term majolica, "delft" is often wrongly applied to all sorts of glazed earthenware.



FOUR-HANDLED WATER-JUG (GERMAN WARE).
SIXTEENTH CENTURY.



COFFEE-POT (GERMAN). SIXTEENTH
CENTURY.

JUNTA DE ANDALUCÍA

PG Monumental de la Alhambra y Generalife
CONSEJERÍA DE CULTURA

CHAPTER III.

MODERN.

IN art, as in manufactures, the great difference between the ancient and the modern times, is the education of the million to a knowledge of its many wants, and with the growth of wealth and civilisation the circumstances of art have materially changed, even if her laws are but little altered. She now aims, not only and chiefly, to produce luxuries for the few, but to supply wants for the many, and the artist is no longer dependent upon a single patron, but upon society at large. That great commercial test, too, of making a speculation remunerative, is applied more and more to undertakings having for their object the production of artistic works, and in too many cases *art* develops into *manufacture*. Against this disadvantage, however, we must set off the vast increase in the supporting power of artists, and therefore the far greater number of persons trained to art pursuits; also the scope for recouping the expense of the most costly originals by the enormous demand for *copies*, which in former days did not exist.

With respect, however, to pottery and porcelain, one can scarcely contrast the *modern* period against the *ancient*, as most of the finest ceramic specimens would only date back some hundred years or so. In considering the matter, therefore, we must take the productions of our own time, and compare them with those of that period when potteries were the playthings of

sovereigns ; and, therefore, what has been observed of the limited production holds good.

When we look around, even going no farther than the shop-windows of one of our fashionable London streets, and notice in many instances the utter trash exhibited, *compared* with the fine old specimens we have in our mind's eye of early Sèvres, Dresden, or Oriental, how apt are we to exclaim that there is a dreadful falling off in our latter-day ceramic art ! But before passing a condemnatory verdict we must consider two things. First, to separate carefully *art* from *manufacture* ; and though the bad copy offends the critical eye of the connoisseur, surely it is better that, if the people must have ornament cheaply provided, they should have something to educate them towards the original, rather than something utterly foreign in its nature. Secondly, to recollect that "the survival of the fittest" is an axiom in art as in political economy, and that the *best* is preserved to us from former ages ; so posterity will judge of our nineteenth century art, not by its worst specimens, but by its best, even should some of these pass *now* with their merit unacknowledged.

It will be seen by reference to the list of different factories (chap. v.), that, with a very moderate number of exceptions, the decline and fall follow the rise and progress in a comparatively short space of time, from the limited production being unable to support the heavy expenses attending their conduct and management. Of those, however, who, since their foundation, have with varying vicissitudes lived to the present time, the following are the chief:—Dresden, founded 1709 ; Sèvres, 1745 ; Worcester, 1751 ; Berlin, 1751. The ranks of the fallen have been recruited by an army of potters who started some years afterwards ; our English Wedgwood commencing business 1759, Spode 1784, and Minton 1793. A revival of the old Capo di Monte works has been made by the Marquis of Ginori at his establishment near Florence ; the Copenhagen factory, too, was resuscitated in 1772, and made a state concern in 1775.

The first-named of these factories, the Royal Saxony, has fairly stood its ground to the present time. Its chief fault is an ultra-conservatism in its management, and too rigid an adherence to the old models and designs, and want of vigour in taking fresh ground. The German Government prohibition, that prevented its newest works from being exhibited in Paris in 1878, is regrettable, for it is such world's fairs as those international competitions that stir up the directors of art and manufacture to do their best, and show the progress made in comparison with their rivals.

In the spirited modelling and delicate colouring of its figures, however, the Meissen factory certainly holds its own against the world, and the English and French manufacturers show their appreciation of this fact by copying their models and imitating the colouring. The landscape and subject painting, too, of the best pieces, show the highest finish, while the canary yellow, the dark royal blue, and a peculiar green recently introduced, are beautiful ground colours, though the old mauve, the old gray and yellow grounds, now so highly prized by collectors, appear to have been lost. The prices, too, of the factory's productions compare very favourably with those of any other of similar merit. A little more enterprise and departure from the regular grooves would do some good, and we should like to see, as a change from the copies of Wouvermann, Watteau, and Teniers in the Dresden Gallery, pretty and excellent as they doubtless are, some bolder and original conceptions.

Of the Berlin factory the modern productions are not generally of a high order, though some of the best specimens, notably a *biscuit* wine-cooler in the South Kensington Museum, show the management is capable of turning out some fine pieces. (See BERLIN.) To the modern German school also belong the different ateliers in Vienna, whose productions very closely approach those of the now extinct state factory. (See VIENNA.)

The Sèvres manufactory lives, too, somewhat upon its past reputation, and though the forms and ground colours are very good,

the delicacy of the old *pâte tendre* is wanting, and the painting of the subjects shows a great falling off from the days of Madame Pompadour. The high prices, too, compared with the many rival factories in Paris that imitate its mark, keep its productions out of the general market.

Since 1875, however, a competent correspondent (M. Billequin) has been established at Pekin, for the general observation of all processes likely to prove useful at headquarters, and he has also commenced the purchase of representative specimens, so that the national porcelain manufactory of France may be kept *au courant* with any improvements adopted by the Chinese potters. Let us hope, therefore, that this unmistakable sign of fresh spirit will soon show the good fruits we have every right to expect. (See SÈVRES.)

To the modern French school of ceramic art, too, belong those factories of M. Pillevuyt (which see), of M. Deck, of Limoges, now owned by Haviland & Co., and many others, including that factory of excellent ceramic statuary or biscuit of "Maison Gille," whose life-size figures of Love and Folly, and statuettes of the different models of Venus, may often be seen in some of the best of our London china houses. In a notice, too, of the modern French, one must not forget those many and various minor fabriques, where the soft paste of Tournay is decorated after the manner of the old Sèvres. Many of these specimens are really beautiful examples of the art, and in softness of glaze and brilliancy of colour approach very closely to the veritable *pâte tendre* which they imitate. Of the colours thus revived, that imitating the *vert* and *gros bleu* are the best, and that of the beautiful *rose du Barry* the least successful. The enrichment of these pieces by jewelling is very clever, and is better in effect than that of our English manufacturers. These firms of porcelain decorators affect the double L of Sèvres as a mark, and place in lieu of a date-mark the initial of their own name.

Of the modern Italian school of ceramics, perhaps the chief is

the large manufactory of the Marquis of Ginori, whose artistic majolica is particularly good, the shapes graceful, and the decoration of a high class, and in some of the best pieces very finely finished. The lusted or iridescent majolica of the sixteenth century has been successfully reproduced, and in fact some of the pieces have been palmed off by unscrupulous dealers, as original specimens. Of the porcelain, the sharpness of the bas relief is inferior to that of the old Capo di Monté, and the colouring is harsher, but the shapes are excellent, and the peculiar kind of twisted handles (*intrecciato*) very pretty. (See CAPO DI MONTE.)

The majolica manufactories of Bologna, of Faenza, Imola, Le Nove, and Gubbio (which see), and some others, are making, with considerable success, reproductions of the Urbino of the Renaissance period. At Valencia and Seville manufactories exist. In Portugal the painting of pottery pictures, mostly for the embellishment of churches, is carried on; and a notice of modern foreign ceramics would be incomplete without mention of the factories of Copenhagen, the products of which are familiar to every observer of shop-window display in the metropolis. In the reproduction of Thorwaldsen's models and bas reliefs in terracotta, the Danish potters are very clever, and the chief of these manufactories is under state management. (See COPENHAGEN.)

Of all countries, none has shown anything approaching the progress made by England within the last few years. In speaking of what present writers would call our own day, we must take, as a starting-point, the Great Exhibition of 1851. The short notices of our English factories—that of Minton, with its decorative majolica, covering the floors and walls of palace and public building in every part of the world; of Worcester, supplying the most varied forms of ceramic art ever emanating from a single management; of Spode (now Copeland), with its delicate porcelain and beautiful parian; and of Henry Doulton, the perhaps most useful combined with the most decora-

tive, supplying vase for hall or cabinet, and drinking-cup or what not for the table;—these and others, not forgetting Wedgwood, still exporting the light queen's ware to all parts of the globe, the short notices given, will show the dates of their progress; but readers who happen to have been present at the Exhibitions of 1851 and 1862 in London, and those of 1867 and 1878 in Paris, will have remarked the great strides made in ceramic art within the last quarter of a century.

When we refer to the two official catalogues of the Exhibitions of 1851 and 1878, this progress is not apparent from the *number* of exhibitors in each Exhibition in this particular class, that of the former giving a list of sixty against the modest number of twenty-six only in the latter. But in the consideration of artistic pottery, we must subtract the larger proportion of exhibitors in both instances, and against five firms who had important exhibits in 1851, namely, Minton, Copeland, Wedgwood, Chamberlain, and Charles Meigh & Son, we find the same number in 1878, the enterprising firm of Doulton & Co., having come prominently forward, and that of Charles Meigh being unrepresented. Specimens of this firm's productions can, however, be seen at the Museum of Practical Geology in Jermyn Street.

Chamberlain's Worcester porcelain in 1851 was an inconsiderable and unimportant exhibit, while the display of the Royal Porcelain Works Company, Worcester, was one of the best of its class in the Exhibition.

In thinking of this subject, however, one cannot help owning, with some abatement of national pride, that the excellence of our ceramics is due more to English energy and capital than to native artistic talent—a defect evident from the number of foreign artists employed in our principal potteries.

With our National Art School at South Kensington and its many affiliated branches, and the praiseworthy step in the same direction made by the originators of the Lambeth School of Art, we may hope to see an alteration in this matter, and English art

become more thoroughly national. (See also notice on Lambeth pottery.)

The speech of Mr. Gladstone at the opening of an exhibition at Chester, on the 11th August 1879, deals with this subject very efficiently, and its general tone is one calculated to do much good in the direction of the minds of our artists and artisans, towards a higher order of interest in their work. The whole speech might be quoted with advantage, but the following extracts will serve to emphasise the above view of our national art, which applies to ceramics as to all other branches :—

“I apprehend you will agree with me that, in all the visible and material objects that are produced to meet the wants and tastes of man, there are two things to look to: one is utility, and the other is beauty. Well, now, utility of course includes strength, accuracy of form, convenience, and so forth. I do not enter into detail. I only want to remind you that, besides the utility of these objects which are made to meet our common wants of every possible description, there is an important consideration in their beauty, which also divides itself into various branches, on which I need not dwell in detail—beauty of form, beauty of colour, and beauty of proportion. . . . I am going to give an opinion which, from my sense of duty and from a long experience in public life—which has placed me very much in relation to the great industries of the country—has been originally suggested and long ago formed in my mind, namely, that an Englishman is a marvellous man in business production when he is put under pressure, but, if he is not put under pressure, he is apt to grow relaxed and careless, and is satisfied if he can produce things that will sell. He has not got as much as he ought to have of the love of excellence for its own sake. Now, there are those who will say it is a very visionary idea to promote a love of excellence for its own sake, but I hold it is not visionary at all; for, de-

pend upon it, every excellence that is real, whether it relates to utility or beauty, has got its price, its value in the market. . . . When we come to touch upon what is material—painting, sculpture, and architecture,—in this country, there is no deficiency in the English people in their sense of beauty. What there is—what there has been—seems to be some deficiency in the quality or habit which connects the sense of beauty with the production of works of utility. Now, these two things are quite distinct. In the oldest times of human history, among the Greeks there was no separation whatever—no gap whatever—between the idea of beauty and the idea of utility. Whatever the Greek produced in ancient days, he made as useful as he could, and, at the same time, accordingly it lay with him to make it as beautiful as he could. . . . If we take porcelain, a similar improvement has taken place. Anybody who is familiar with tea, coffee, and dinner services of forty or fifty years ago, supposing he had been asleep during those fifty years, and that he awoke to-day and went to the best shops and repositories to observe the character of the manufactures that are offered for sale, he would think he had passed into another world, so entirely different are they, and so far superior to what was produced in the time of one generation, and especially two generations back. . . . We want to carry this work of improvement to such a condition that it shall not depend upon the spirit or enterprise of this or that master, of this or that workshop or factory,—we want to get it into the mind, and brain, and heart, and feeling of the workingmen. That is what we want. . . . There are difficulties in the way, and one very great difficulty I cannot deny; yet the difficulty arises from what is now absolutely inseparable from the system of modern production, namely, the division of labour, which confines a workman to some one, perhaps a comparatively trifling, portion of the manipulation of the thing he produces, and naturally diminishes his interest in it as a

whole. I do not deny that that is a difficulty. We are told that it takes I don't know how many people to make a pin; and, probably, the man who has to shape the head of the pin does not care much about the goodness, neatness, and efficiency of the pin as a whole. I can understand that this is an obstacle and a difficulty, but, at the same time, it is a difficulty which can be overcome, and there is no reason why we should extinguish the feeling I now describe. Labour is not always so divided as it is in this. In many of the great industries there is plenty of room for this appreciation of beauty. A great many people—for instance, those who are engaged in moulding earthenware—are concerned directly in that which must be beautiful or the reverse. We must not expect too much; we must not look for miracles, but what we may reasonably look for is progress—progress in the adoption of principles recommended, not merely by theory, or by some apparently plausible grounds of reason, but by the surest investigation we can make, as well as by the surest testimony of long experience, which show that to unite all forms of beauty, all varied qualities of beauty, with different characteristics that make up utility in industrial productions, is the true way to the success of our national enterprise and commerce."

The adoption by the Worcester and Minton factories, particularly by the former management, of the *pâte sur pâte* process of decoration has been, in the writer's opinion, one of the most successful improvements to be noticed. It conveys to the specimen much of the beautiful appearance of a cameo, an effect which is heightened by the high polish given to the lower stratum, forming the groundwork of the subject, which is in slight relief. A good example of this class of decoration is a pair of Minton vases by Solon in the loan exhibition of the South Kensington Museum, lent by W. Ingram, Esq., M.P.

Minton's newest improvement is an excellent reproduction of the *vieille pâte tendre* (see MINTON), due to Mr. C. M. Campbell's

enterprise, and the turquoise blue which this paste is capable of taking is really equal to the colour it is meant to imitate. Of Copeland's ceramic statuary, of Wedgwood's jasper and queen's ware, and their recently revived manufacture of porcelain, of Doulton's faience, and the Irish factory of Belleek, we have spoken elsewhere, and to these leading houses may be added the new Derby Porcelain Factory (see DERBY), established only in 1877, and many other firms of industrious Staffordshire, including Maw & Son for majolica, Jones & Co. for a kind of *pâte sur pâte* decoration, and the Watcombe Company for terracotta, and numerous minor manufacturers, for a complete list of which Mr. Jewitt's book should be consulted.

A most interesting collection of specimens of these different firms' manufactures is on view at the Museum of Practical Geology in Jermyn Street, and also at the South Kensington Museum. At the former place, on account of the collection being within so small a compass, the reader will find it most instructive to study the progress of English ceramics, illustrated by specimens of every class, from the earliest period down to some very recent productions.

One great feature, too, of our modern English school, quite lately developed, is that of plaque painting; and from the large and moderately level surface which the piece here presents to the artist, many excellent specimens of ceramic decoration result, and, in many houses, vie with the watercolour drawing for a space on the wall, where, framed as a picture or forming the centre piece of some *étagère*, they take an important part in mural decoration.

Many such plaques, painted by Solon or by Coleman and others, have been sold for very high prices, and, with the encouragement given to amateurs at competitive exhibitions by enterprising houses such as Howell & James, painting in pottery by ladies and gentlemen (the former more frequently) has become a very fashionable recreation.