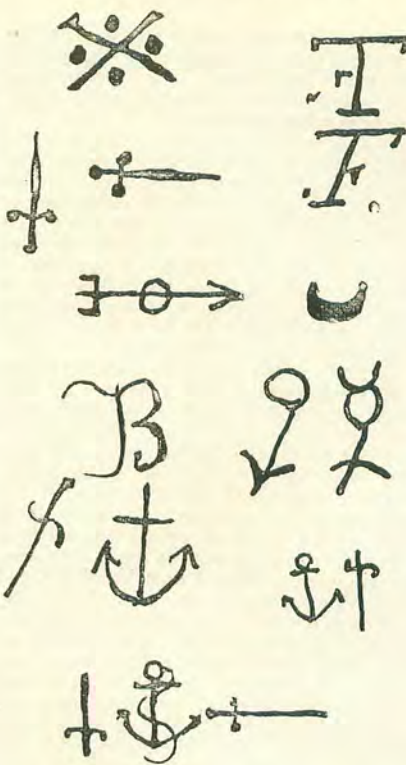




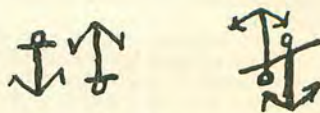
The Chelsea manufacture of china is said to date from *Cenwrons*, 1745-49, but a species of porcelain was produced in a glass factory at Chelsea in 1676, established there by some Venetians, patronised by the then Duke of Buckingham. Clay from Dorsetshire, sand



 "Chelsea 1745"



Chelfea 1745



(To be continued.)

CHINA MARKS.

ENGLISH PORCELAIN.

PART II.

THE SWANSEA WORKS.

THE introduction of porcelain manufacture into the earthenware factory of Swansea was due to Messrs. Hains & Co. towards the close of the last century; but it was of an inferior kind. In 1802 Mr. Dillwyn purchased the works, and in 1814 they had arrived at great perfection under the management of Billingsley. The former retired in 1813 and was succeeded by his son. The next year the porcelain manufacture was revived and carried on for about seven years very successfully; Baxter, an accomplished figure painter, having entered the service of Mr. Dillwyn, junior, and continuing with him for three years, but returning to the Worcester works in 1819.

Dillwyn's china seems to have been, as a rule, distinguished by the impressed or stencilled name (in red) "Swansea," also the tridents, as illustrated.

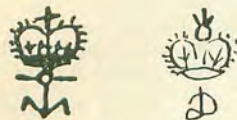


The factory was closed about the year 1820, John Rose of Coalport having purchased the plant and removed it to his own works.

Sometimes the name "Swansea" is stencilled in red and sometimes impressed only. A very scarce mark is "Dillwyn & Co.," also the two words stamped in capitals are enclosed in lines all round.

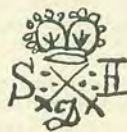
DERBYSHIRE WORKS.

Derbyshire porcelain represents four different periods, the manufactory having been founded by William Duesbury, of Longton, Staffordshire, in 1781. It was formed from the Bow and Chelsea china, the founder having purchased part of the plant of the former factory and the whole of the works of the latter, carrying on the Chelsea and Derby works



simultaneously. His son succeeded him in 1788, taking Michael Kean into partnership; who ultimately disposed of the works to Robert Bloor (in 1815), at whose death they were closed. But a small factory was opened by Locker, Bloor's manager, which afterwards passed into the management of Messrs. Stevenson, Sharp, & Co., and then Stevenson & Hancock. In the hands of Robert Bloor the manufacture declined in excellence.

The earliest mark is a "D" or the name "Derby" incised or painted in red. On the union of the works with those of Chelsea and Bow there was an indication of the combination as seen in the second and third illustrations given (a "D" crossed horizontally by an anchor), and the crown was added above the anchor after the Royal visit in 1737, the mark being, as a general rule, painted in blue. The crown, crossed batons, dots, and letter "D" were painted diversely, sometimes in gold, blue, or puce, and subsequently in vermilion. Later on three Chinese marks



genuine Derby work, a sign borrowed from the Meissen factory to which reference has been made. The Duke of Cumberland, Sir F. Fawcner, and Nicholas Sprimont (a Frenchman) were amongst the first proprietors, and were succeeded by the latter (Sprimont).

As I observed, the Derby china manufacture passed through four periods or states of artistic development, the Duesbury being the first and best (1749), and then the younger Duesbury and Kean. Under the Bloor direction—lasting from 1815 to 1849—for some reason or other the artistic excellence declined.

Bloor's agent, Locker & Co., Stevenson, Sharp & Co., and Courtsay marked their work with their own names. The proprietors at the present time are Messrs. Stevenson & Hancock, and they have ceased to use the old mark as regards the batons, and now employ hilted swords, and have added their initials ("S" and "H") one on either side, as will be seen in the illustration. It may be well to observe that a six-pointed star, stamped in the centre, at the bottom of any article may be accepted as a Crown Derby mark. The porcelain produced by Mr. Duesbury resembled the Venetian in the Cozzi period.

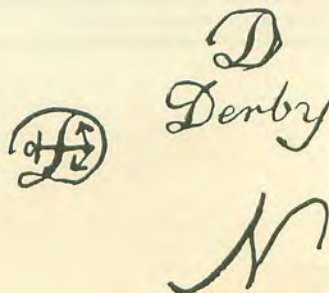


were employed, known as "the potter's stool," the Sèvres mark (a "D" in the centre and crown above), and the crossed swords of the Meissen factory. The batons in early use are now transformed into the swords by the present manufacturers, Stevenson & Hancock, and they have added their own initials; the whole device (crown, swords, dots, and initials) surmounting the letter "D," as will be seen in the last illustration.

It was in the third epoch of the manufacture of what is distinguished as the "Crown Derby," that porcelain works were established in the same county by John Coke at Pinxton (near Alfreton), 1793-5. Fine transparent, soft paste was used there; but the factory was closed in 1812. The patterns distinguishing this ware was a small sprig copied from the Angouleme porcelain—such as a blue forget-me-not, or cornflower, and a gold sprig. At Church-Gresley and at Winksworth (in the same country) there were other factories connected with the name of Gill, but undistinguished by any special marks.

The counterfeit mark employed at times on the Worcester china was likewise used on

It would be impossible to enter into a detailed account of all the various marks that distinguish the Derby china; but I may observe, as regards the last given (in a square form), that it appears on a plate of Oriental pattern, the crown and letter "D" painted in red. The square is not always surmounted by the crown. The capital "D" in italic lettering surmounting the written name "Derby" is the early mark used before 1769, and is found on very old china. The "N" is an incised mark and is probably an indication



that the porcelain was produced in the old works in Nottingham Road; and when in 1769 the Chelsea works were united to those of Derby, the union was indicated by the anchor of Chelsea crossing an italic capital of the letter "D." Derby figures are generally very roughly marked with three round blotches underneath them and the number scratched on the clay.

THE LIVERPOOL WORKS.

To Mr. Richard Chaffers—contemporary of Josiah Wedgwood—we owe the introduction of porcelain ware into the pottery factory in Liverpool in 1769. Of him, the latter said, "Mr. Chaffers beats us in all his colours." After ten years' work, having caught a fever from his manager Podmore, he died.

Philip Christian became the leading potter after that, and he produced large china vases equal to Oriental work and of great perfection. His china is marked "Christian" in capital letters.

John Pennington was specially celebrated for beautiful punch-bowls and for a very fine blue, for the recipe for making which he refused 1,000 guineas from a Staffordshire house. His business began in 1760 and lasted for thirty years. His mark was "P" "p" or his name in capital letters. He had been apprenticed to Josiah Wedgwood, thence he went to Worcester as foreman and chief artist to Flight & Barr, before he conducted the works at Liverpool.

Pennington carried on the china manufacture in Liverpool from 1760 to 1790. And, prior to him, I may name the factory of W. Reid & Co., of Castle Street, Liverpool, whose principal manufactures were in all descriptions of blue and white said to have been as good as any produced elsewhere in England.

Chaffers was drawing soap-rock from Mullion (Cornwall) in 1756 in preparation for the manufacture, even before Cookworthy of Plymouth had produced his hard-paste porcelain.

Besides the Penningtons and Philip Christian, Barnes, Abbey, Mort, Case and Simpson are all names celebrated in the Liverpool factory and in the neighbourhood.

THE LOWESTOFT PORCELAIN.

The Lowestoft manufactory in Suffolk was founded by Hewlin Luson, Esq., in 1756 and erected on his own estate in the first instance at Gunton Hall.

In 1775 the Lowestoft porcelain had attained great perfection. Hard paste was then introduced, after a period of twenty years of the use of the soft, which was of fine quality. The hard was of very thick substance, but with a fine glaze.

So close was the resemblance acquired to Oriental porcelain at this factory that it was difficult for the general observer to distinguish between them, which difficulty was enhanced by the fact that no mark was ever used as it was an object with the proprietors to make their work pass for genuine Oriental ware. Yet there were certain peculiarities in style and colouring which were sufficient to betray their origin. Amongst these the prevalence of the rose in the decoration of a very large proportion of the china often served to identify it, being painted by Thomas Rose. The flower was generally pink and represented as having fallen from the stem. The most difficult of recognition amongst the varieties of Lowestoft china are the examples in white and blue.

Amongst other designs, the "fan and feather" pattern was striking in character in

imitation of the Capo di Monte; painted in blue, purple, and red, and often in diaper work in gold and colours. Here also a very fine egg-shell china was produced bearing delicately-painted ciphers, coats of arms, crests and scrolls, and designs in pink camaieu, with highly-finished gold borders, pearly with colours; also dessert services with raised mayflowers on blue and white grounds and pierced sides; transfer-painting being also in use.

As every description of device taken from nature, including Oriental figures and other designs, was produced at this factory, it is impossible to describe them all. I may here observe that a china teapot of the distinctive "owl service" pattern was recently sold for upwards of £50.

The revival of the works after the opposition raised to them in Luson's time by the London manufacturers was due to Messrs. Walker, Browne, senior and junior, Aldred, and Richman, and Allen, who carried on a large trade with Holland.

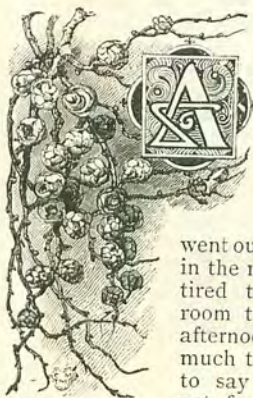
The ultimate closure of the works was due to a disastrous combination of circumstances, which took place about 1803-4. There was a decline in the art some few years previously. It became too showy and over-gilded.

I said that the Lowestoft manufactory had no distinctive mark, nevertheless some pieces may be found bearing the painted initials "F. R." in capital letters, standing for "Frederick Rex" (the Great), and two other examples of marking are those of a head of Christ, which is inscribed "R. Allen, Lowestoft, aged 88, 1832," and a teapot (in hard paste) of Oriental design has the name "Allen" surmounting "Lowestoft," painted in red underneath it.

(To be continued.)

ABOUT PEGGY SAVILLE.

By JESSIE MANSERGH (Mrs. G. de Horne Vaizey), Author of "A Girl in Springtime," "Sisters Three," etc.



CHAPTER VI.

WEEK after this, Mrs. Saville came to pay her farewell visit before sailing for India. Mother and daughter went out for a long walk in the morning, and retired to the drawing-room together for the afternoon. There was much that they wanted to say to each other, yet for the most part

they were silent, Peggy sitting with her head on her mother's shoulder, and Mrs. Saville's arms clasped tightly round her. Every now and then she stroked the smooth brown head, and sometimes Peggy raised her lips and kissed the cheek which leant against her own, but the sentences came at long intervals.

"If I were ill, mother—a long illness, would you come?"

"On wings, darling! As fast as boat and train could bring me."

"And if you were ill?"

"I should send for you if it were

within the bounds of possibility, I promise that! You must write often, Peggy—long, long letters. Tell me all you do, and feel, and think. You will be almost a woman when we meet again. Don't grow up a stranger to me, darling."

"Every week, mother! I'll write something each day, and then it will be like a diary. I'll tell you every bit of my life. . . ."

"Be a good girl, Peggy. Do all you can for Mrs. Asplin, who is so kind to you. She will give you what money you need, and if at any time you should want more than your ordinary allowance, for presents or any special purpose, just tell her about it, and she will understand. You can have anything in reason; I want you to be happy. Don't fret, dearie. I shall be with father, and the time will pass. In three years I shall be back again, and then, Peg, then, how happy we shall be! Only three years."

Peggy shivered and was silent. Three years seem an endless space when one is young. She shut her eyes and pondered drearily upon all that would happen before the time of separation was passed. She would be seventeen, nearly eighteen—a young lady who wore dresses

down to her ankles, and did up her hair. This was the last time, the very, very last time when she would be a child in her mother's arms. The new relationship might be nearer, sweeter, but it could never be the same, and the very sound of the words "the last time" sends a pang to the heart.

Half an hour later the carriage drove up to the door. Mr. and Mrs. Asplin came into the room to say a few words of farewell, and then left Peggy to see her mother off. There were no words spoken on the way, and so quietly did they move that Robert had no suspicion that anyone was near as he took off his shoes in the cloak-room opening off the hall. He tossed his cap on to a nail, picked up his book, and was just about to sally forth, when the sound of a woman's voice sent a chill through his veins. The tone of the voice was low, almost a whisper, yet he had never in his life heard anything so thrilling as its intense and yearning tenderness. "Oh, my Peggy!" it said. "My little Peggy!" And then, as in reply, came a low moaning sound, a feeble bleat like that of a little lamb torn from its mother's side. Robert charged back into the cloak-room, and kicked savagely at the boots and shoes which were scattered about

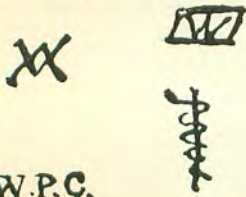
CHINA MARKS.

ENGLISH PORCELAIN.

PART III.

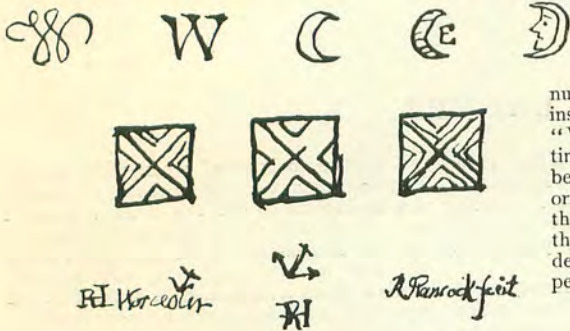
THE WORCESTER FACTORIES.

THE factory at Worcester was opened in 1750-51, contemporaneously with that of Derby, the old mansion of Warmstry House being the first seat of the works. The latter passed into various hands, but were instituted by Dr. Wall, a physician, and Dr. Davis, an apothecary. The excellence of the colouring was a feature of manufacture, and it reached its highest degree of perfection from 1760 to 1780. Imitations from Chinese and Japanese designs were chiefly in vogue, enamelled, painted, or pencilled on the glaze, or in blue under it. Amongst the early marks distinguishing the Worcester porcelain, there is a "W" standing both for Worcester and Wall, the sign of Esculapius, a "W" enclosed in a square, and one formed of two "V's" intersecting each other, besides outlined

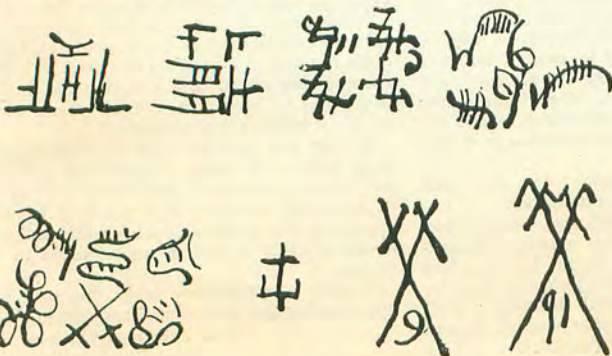


W.P.C.

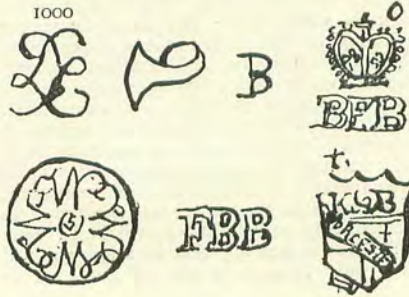
crests in gold or blue, fretted squares, anchors, and names. It may here be observed that according to general opinion no figures have been produced at Worcester.



In the second period of the Worcester manufacture, under Messrs. Flight & Barr, 1783, the name "Flight," or that name with a crescent, distinguished the work, and likewise "Flight and Barr," surmounted by a crown; and then with initials. The Chinese, Chantilly, Dresden, and Sèvres marks were also borrowed, but the exact date of their adoption does not appear to be decided.



Robert Chamberlain, apprentice of the old Worcester factory, took up a separate business with his brother Humphrey, and Messrs. Kerr & Binns succeeded them, and employed the marks here following. One consisted of four "W's" enclosed within a circle; three initial letters, and a shield bearing initials and the name "Worcester."



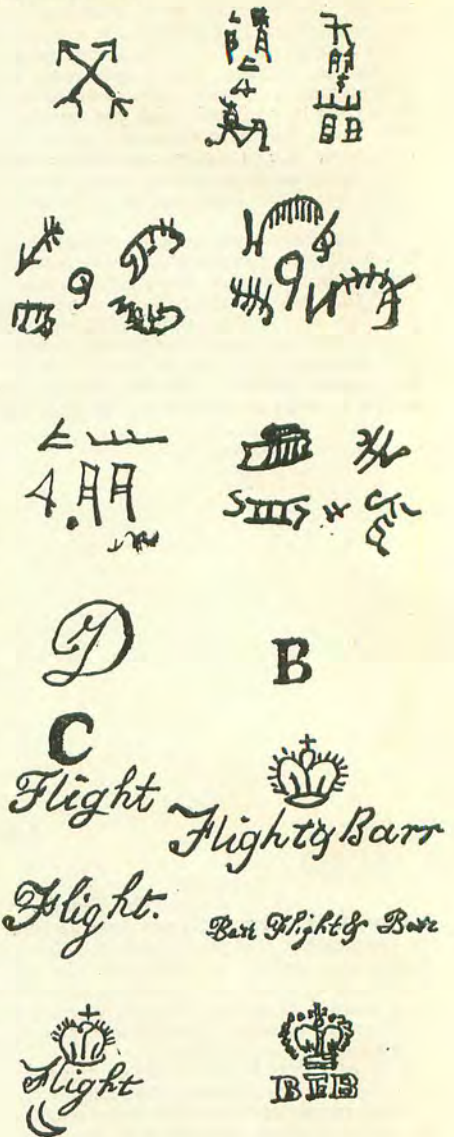
A third factory has been instituted by Chamberlain's nephew, Mr. Grainger, in partnership with Messrs. Lee & Co., under whose names the present Worcester china is executed.

The original founder, Dr. John Wall, died at Bath in 1776. In 1783 Mr. Flight purchased them, and took Binns into partnership, Solomon Cole, and Baxter. Amongst other names connected with the Worcester works are Blaney, Davis, Holdship, whose name, "R. Holdship," appears on some examples, and "RH" united as a monogram, as also a "B" for Binns. There are some fifty-seven workmen's marks on this china, which are too numerous to give, mostly of a very insignificant character. A large "W" (capital letter) is rare. Sometimes a square Chinese seal may be found on a specimen by no means oriental, and this is accounted for by the painting of such a mark on the paste before the glazing or the decorative design was executed or perhaps decided upon by the artist.

July 31
1773

A few more of the Worcester marks may be added. First, the date, as given in the Shreiber Collection in the South Kensington Museum. The second is on the small sprig pattern of small blue flowers (like the *Angoulême*). The third is a group painted in blue, on imitation Japanese porcelain, very fine and old. The fourth,

fifth, sixth, and seventh groups are all on Japanese china.



THE BRISTOL PORCELAIN.

Richard Champion, the founder of the Bristol Porcelain works, Castle Green, 1765, having applied for an extension of his patent (granted for fourteen years), was strongly opposed by Josiah Wedgwood, and other Staffordshire potters. The extension under certain conditions was obtained, but two years subsequently he sold it to some Staffordshire potters, and the work was carried on at Tunstall and Shelton. The designs on Champion's Porcelain were taken extensively from Dresden, for which his work is often mistaken, as he affixed the crossed swords of that manufactory to his own china. He also copied those of Sèvres and Vincennes. In one case the Bristol cross is united with that of Plymouth, i.e.,



The plain cross is painted in blue. The Bristol marks next following are painted on the glaze in blue or slate-colour, *i.e.*,

The marks of Champion, in designs taken more or less from the Dresden and French are as here given, all under the glaze in blue, excepting the last three which are over the glaze.

The letter "T" is embossed, standing in relief, and the plain cross is painted in blue. The Dresden crossed swords in a triangle, is impressed on the clay.

i.e., the teapot, milk jug, sugar basin and three cups with their saucers. Of course, their value was greatly enhanced by their age.

PLYMOUTH PORCELAIN.

To William Cookworthy, or Kingsbridge, and Lord Camelford we owe the production of porcelain at Plymouth. They worked together, and took out a patent in 1768. For the manufacture, Cookworthy discovered kaolin and pentuse in Cornwall, both natural substances, requisite for the production of hard paste; the former to supply an opaque body, and the latter a perfectly transparent substance, commonly called "moonstone," or "chinastone," the two being blended together.

In the first patent taken out in this country in 1768, the porcelain was described as made of moonstone, or granite and china clay, the latter giving infusibility and whiteness, Henry Bone, the enameller, and M. Soqui, a painter from Sèvres, being the decorators of the Coxside manufactory at Plymouth. After a lapse of a few years, the interest of the latter was sold, and the patent rights transferred to Mr. Champion, of Bristol, in 1774. The mark of the original Plymouth porcelain was the alchemic symbol for tin, sometimes, but rarely, incised in the clay, in blue under the glaze, or in gold or red upon it; but many pieces have no mark at all. A great similarity

24

PLYMOUTH MARK.

appeared between the work executed at Plymouth and that in Bow, which may be accounted for by the fact that Cookworthy employed workmen procured from the last-named factory. Some £3,000 were expended in perfecting the discovery of how to bring the porcelain to perfection.

(To be continued.)

NEIGHBOURS.

ONE of the penalties of the "civilisation" that drives so many people to live in cities, is that they must have neighbours, good, bad or indifferent, in close proximity.

There are still some houses in cities standing alone and surrounded by garden or shrubbery, but the majority of dwellers in towns must, by force of circumstances, have people next door. These cannot be altogether ignored (though it is wonderful how the habit grows of minding one's own business), and we have to bear with their faults and their failings. A great help in this direction is to remind ourselves that we are also somebody's neighbour, and, no doubt, they have faults to find with us.

Still, there is no denying that whatever are our faults, those of our neighbour are very aggravating. What can be more intolerable than the barking and yelping of our neighbour's dog, the crowing of our neighbour's cock, the creaking of his rusty gate, and the crying and even screaming of his children? Only one thing can be worse, and that is the strumming on our neighbour's piano. Next door noises are a source of much ill-temper and even of

ill-health to those whose nerves are strained to tension-point, and in these days of high pressure, this is one of our most serious troubles. The minor annoyances of our neighbour's washing and our neighbour's cooking are as nothing compared to these, and we must consider ourselves fortunate if we have quiet people next door. Better still if they are godly people who recognise the divine duty of a neighbour.

I think there is no time when the disposition of a neighbour is more evident than in times of sickness, and our happiest recollection of neighbours was under those circumstances. Up to then our acquaintance was limited to pleasant exchange of courtesies over the weather, the new baby and the gardens; and friendly relations were established between us when, one morning we received a little note saying that they were having a new flagstone put down at their gate, and as ours was also worn, would we allow their workman to put one down for us—surely a most neighbourly and considerate proposition! This led to pleasant intercourse between the houses, exchange of household recipes, bouquets and

visits. But the testing came when long and severe illness laid one of our family low; and then in truth we learnt to know what "to be neighbourly" meant. No distance was too great, no journey too irksome—if any special delicacy were needed for the invalid—every morning, afternoon, and evening brought some kind message for the patient or the nurse, and, when recovery happily came, it was our kind neighbour, the head of the house, who carried the convalescent downstairs for the first time.

And now, years after these events, when we have moved away—as well as they—the children are grown-up, and the families are scattered, there is a bond of happy recollections between us, which time does not efface, or change of circumstances alter. It is our old neighbours who send us Christmas and other greetings, when friends and relatives forget to send them, and some of our pleasantest conversations refer to the time when we lived "next door."

May this continue till we find ourselves with them again, neighbours, but in heavenly mansions!

CHINA MARKS.

ENGLISH PORCELAIN.

PART IV.

SALOPIAN WORKS, CAUGHLEY.

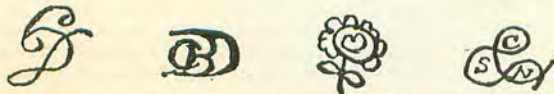
THE Salopian Porcelain Works were founded by Thomas Turner, of Caughley Place, who had been employed in the Worcester factory, and becoming manager of the pottery works at Caughley, near Broseley, in 1772. To him are attributed the famous "willow pattern," the "Nankin" and the "blue dragon," and the production of the beautiful and distinguishing dark blue colour; Thomas Minton, of Stoke, assisted in the completion of the "Nankin," being an artful engraver at Caughley. Or Turner the Messrs. John Rose bought the factory in 1799, and in 1814-15 it was broken up. This was a grievous loss, as the porcelain produced there was remarkable for the brilliancy of its glaze, the fineness of its substance, and the beauty of its blue colour. The name "Salopian" indicates its origin, but several other marks of very elaborate designs were employed, being a series of Arabic numerals, as here given, although



some slight varieties are noticeable in the different illustrations published.

COALPORT AND COLEBROOK DALE.

John Rose, an apprentice of Thomas Turner, of Caughley, Salop, was also the founder of the Coalport and Colebrook Dale, Shropshire, manufactories, and after a time, having purchased the Caughley plant, he united the latter with Coalport, Swansea and Nantgarw factories; the paste of Coalport was a combination, and "felspar porcelain" was produced. Turner's "willow" and "blue dragon" designs were again resuscitated to a great extent, and various sprig patterns, copied from Chelsea, Dresden and Sèvres porcelain, as well as bearing their marks. Besides these latter, the names and initial letters of the original factories are found on the early examples, and the more recent bear the marks next here following.



The letters "C. B. D." in monogram, "C. D." and "C. Dale" stand for Colebrook Dale, and the Coalport mark is simply its name in writing hand. There are other marks that cannot be omitted in the series, such as the name "Salopian" in capitals, in small *romans*; the name "Turner" in capitals; the letter "S" in blue stands for "Salopian" (an early mark); the letters "So S" and "Sx." Also, the crescent surmounting the name "Salopian," the former in blue and the latter impressed only. One other mark may be named, a dot, and an "S" surmounting the crossed swords.

C.D.
C.Dale.

Coalport.

S

(THE STAFFORDSHIRE WORKS—SHELTON NEW HALL.)

The porcelain manufacture was introduced into the Staffordshire potteries in 1777 on the purchase of Champion's patent, obtained by him from Cookworthy, of Plymouth. The New Hall Works, Shelton, built by Whitehead,

produced hard porcelain, much like that of Bristol. The blue tea-ware was in hard paste, with the "willow pattern," and having Champion's mark under the glaze, was made in this factory by Turner. Some seventeen or twenty celebrated manufacturers were connected with the Shelton China Works at the "New Hall." One of these was the celebrated Josiah Spode, who in 1784 took the factory from Banks and Turner, and was in his turn succeeded by his son, J. Spode, junior. This latter introduced soft felspar and bones into the Staffordshire porcelain. Turner junior was followed by Copeland, and Garrett, Thomas Minton and his son, Herbert. Hard paste was introduced into the Staffordshire china by the latter. The second Josiah Spode was the most successful porcelain manufacturer of his time, and the new parish church at Stoke was mainly built and decorated by him. He contributed to it the best porcelain, jasper

ware, patent stone pottery, and blue-painted ditto to beautify it.

Mr. William Copeland was his partner, and the exquisite Parian biscuit china or Parian Carrara was carried to the utmost perfection by him. The firm of Josiah Spode and William Copeland, and then Copeland and Garrett, is now known as "Copeland and Sons."

The Spode china bore the maker's name, painted or impressed, and surmounted by a crown and inscribed between the branches. Later on it bore "Copeland and Garrett," or two C's interlaced; also "Saxon Blue" and "New Blanche."

The *pâte sur pâte*, or "slip painting," was brought to great perfection by M. Solon, the principal artist employed by Messrs. Minton, as well as Mr. Toft.

Josiah Wedgwood's nephew, Thomas Brierly, introduced the soft paste porcelain at Etruria in 1808; but it was not of long existence. The examples to be seen are decorated with landscapes, birds, and flowers, and are, for the most part, distinguished with the name "Wedgwood" coloured red.

The early marks on Minton's porcelain are the following (the special mark of Solon Miles being the most ornate)—

M



MINTON.

M
499

Specimens of the earthen, clay, stone, sand, etc., were placed in Josiah Wedgwood's hands by a Mr. Bradley Blake, a resident at Canton, such as employed at Nankin for porcelain. And Wedgwood produced very excellent examples, but he never manufactured this china ware for commerce, although his nephew, Thomas Brierly, did, in 1808, at Etruria. For himself he was a potter, and it was for beautiful varieties of this ware that the famous Flaxman worked designs for him.

The names of Ridgway and Sons, and Heath, Warburton, Clowes, Hollins, and Daniel, are well known in connection with the New Hall China Works at Shelton. But during a course of many years and many successions of proprietorship, there is little space for lists of names in a brief article.

I may here observe that when the Derby works began to decline, after 1825, many highly efficient workmen joined the factory at Stoke-upon-Trent, founded by Turner and rendered illustrious by Spode. Thus the artistic work of the Staffordshire factory at Stoke was greatly improved.

Up to the year 1798 the Stoke manufactures were chiefly restricted to white ware decorated with blue, like ordinary Nankin. The factory was first established in 1790 by Thomas Minton, who had been an apprentice of Thomas Turner (of Caughley) as an engraver, and had then worked for Spode; and in 1788 he settled at Stoke.

The next year he took Joseph Poulson into partnership—the late manager for Spode—and from the year 1793 to 1800 he continued to be a joint manager and proprietor. He died in 1809, when Thomas Minton carried on the business alone. Mr. Minton's second son, Herbert, succeeded him. John Boyle was his partner for some years, and was succeeded by Daintry Hollins and Mr. Colin Minton Campbell, his nephews. After his death they owned the business.

Steele, Bancroft and Handcock were Minton's most distinguished painters, and John Simpson was his chief enamel painter of figures and of all the work of the highest class.

M. Solon-Milès, from Sèvres, began work for him in 1870; and to the latter we owe the application of *engobe* (white slip) on celadon grounds, toned chocolate, grey, and

green, which is known as *pâte sur pâte*—originally a Chinese invention of some centuries old. Solon's monogram, or "Solon"



or "Miles" are sometimes found on his work. The other three given were Minton's early marks. The ermine surmounting his name has been employed since the year 1851—painted in colours or in gold or else indented.

Some services were produced in Felspar china, decorated with oriental flowers and birds. They were distinguished by a scroll in violet, enclosing a number in red, and below this the mark, "M. & B. Felspar Porcelain."



NANTGARW CHINA.

The factory of Nantgarw was a small one, founded in 1813, by Billingsley & Walker, at some ten or a dozen miles from Cardiff. The former had been an apprentice to Duesbury, of Derby, and had had great experience, having been in partnership with Coke at Pinxton, then acting as manager at Mansfield, working afterwards at Torksey, Lincolnshire, then at Bristol, and serving under Flight & Barr at Worcester, prior to his founding the manufactory at Nantgarw. In 1820, eight years before the death of Billingsley, John Rose, of Coalport, purchased the plant, Billingsley and Walker going into his service. The marks on the Nantgarw porcelain were either in red or impressed, as illustrated. The

NANTGARW
G.W.

G.W.

paste employed was exceedingly soft and fine in texture; the vases, with beautiful handles and covers, the table services and plaques were painted with landscapes, birds, insects, and flowers. At one time Mortlock (of London) purchased Billingsley's porcelain in white and decorated and fired it himself. The extreme softness and vitreous fracture of the paste identifies it as of Nantgarw when the mark is lacking. Two other marks of this factory may be given. The name is in capital

NANTGARW.

No 6

letters, either painted in red, or more usually impressed, and the second is in red. Sometimes the letters "C.W." are found impressed underneath the name of the factory, which is supposed to mean "China Works." Billingsley is supposed to have produced an excellent dessert service painted in flowers which is now the property of Mr. Firbank, M.P.

THE ROCKINGHAM PORCELAIN—SWINTON, YORKS.

The Rockingham factory was originally established for earthenware; but Thomas Brameld introduced the manufacture of the finest description of porcelain in the year 1820 or 1823, collecting his materials from Cornwall, Dorset, Sussex, and Kent. His dessert, dinner, and breakfast sets, and his ornamental pieces and figures, all highly decorated, were of first-class excellence. The mark usually employed—adopted in 1828—was the Rockingham crest—a Griffin—the Swinton Works being on the estate of Charles, Marquis of Rockingham, together with an inscription giving the name of the factory, and of Brameld



—himself a painter on porcelain. The mark was in red. In 1826 they became embarrassed, no expense having been spared on the

manufacture of the finest work; but they were kept open through the assistance of Earl Fitzwilliam until 1842. In some examples of the Rockingham china (preserved in the Scheiber collection) the mark varies to "Royal Rock Works, Brameld," and the words "Manufacturers to the King" below the crest; also the name "Brameld" is sometimes enclosed in an oval design. Some genuine Rockingham ware is unmarked; some have incised marks such as "No. 22," and "No. 31," also "Brameld," giving the batons and dots in addition.

BRAMELD.



There is a splendid specimen of this china to be seen in the South Kensington Museum—a highly decorated vase standing four feet high, and fired in a single piece, also having three handles, representing gold oak-branches, and the whole standing on three lions' paws, a rhinoceros surmounting the lid or cover. The painter, Isaac Baguley, took over some part of this factory, Speight, Cordon, and Lucas being amongst the chief painters employed.

BELLECK WHITE PORCELAIN.

The factory at Belleck, County Fermanagh, Ireland, was established by Messrs. Armstrong and McBirney in 1856-7, and the porcelain was produced from the Felspar clays on the estate of J. C. Bloomfield, Esq. The use of salts of bismuth, resin, and oil of lavender produced the lustrous glaze for which this ware is remarkable, and the colours obtained from metallic oxides. So unique is this porcelain that no mark is required to identify it; but there is one stencilled or painted upon it in brown, green, or red, and the design is a round tower, a harp, shamrock, and greyhound



—the former three being characteristic emblems of the country—but I do not know the origin of the latter. Perhaps it is the crest of the Bloomfields of Fermanagh, on whose estate the felspar was found.

ANSWERS TO CORRESPONDENTS.

MEDICAL.

TROUBLED ONE.—Yours is a complaint which often causes great uneasiness to girls of your age. It is usually of very little import, and its greatest harm results, not from the condition itself, but from the patient's fixed idea that she is suffering from some serious ailment. Almost anything can cause it. Indigestion and anemia are among the most common causes. You will probably find that carefully treating your indigestion will cure your trouble. A short course of iron, if your digestion will stand it, will do you good.

KANOWNA.—Try washing your face with warm water and sulphur soap. A very little sulphur ointment applied to your face at night-time will help you.

S. D.—1. Yes; vaseline is not a bad preparation for the hair. It is rather messy, and does not suit some persons' hair. As regards the question, "How often should you wash your hair?" it depends a good deal upon yourself and the condition of your hair. If the hair is quite healthy, it need not be washed more often than once a month.—2. Simply a curiosity. It means nothing.

MAVIS.—Read our advice to "Troubled One." Of course, in a case like that of your friend, the question of a local cause for her symptoms must be considered. A course of iron, or of iron with some astringent, such as aromatic sulphuric acid is often of extreme value when the annoyance is due to constitutional causes. When taking iron in any form, constipation must be carefully guarded against.

ANXIOUS TOPSY.—Drinking excessively does cause profuse perspiration. But profuse perspiration produces excessive thirst; so that it is difficult to say which is the cause and which the effect. People who perspire freely should avoid tea and coffee, as these stimulate the sweat glands. They should wash in warm (not hot) water, and sponge over those parts which perspire most profusely with toilet vinegar and water. When the hands and feet are the members chiefly at fault, a powder consisting of one part of salicylic acid to ninety-nine parts of powdered silica may be dusted inside the gloves and socks. When the face perspires more freely than the other parts of the body, sulphur soap should be used to wash with, or the face may be bathed occasionally in toilet vinegar and water.

MARKS ON DRESDEN PORCELAIN.

THE manufacture of porcelain at Dresden was due to the discoveries of Böttger (a physician) and Tschirnhaus, and the foundation of the manufactory at Meissen, on the Elbe, to the Elector of Saxony, Augustus II., King of Poland. Their experiments were begun about the year 1706. At first a fine jasper-like ware was produced, of which a specimen may be seen in the South Kensington Museum, representing the head of a boy, which ware was improved upon and was in some respects Japanese. Not long after the death of his coadjutor Tschirnhaus, which took place in 1708, Böttger (or Böttcher) analysed a soft white clay employed to substitute wheat-flour for hair-powder, and discovered that it possessed the properties of kaolin, a necessary ingredient in the paste of which porcelain is made. This discovery completed his invention, and he could procure all he required at Aue, near Schneeberg in the Erzgebirge. Extraordinary precautions were adopted up to the year 1812 for keeping the secret of the manufacture, dumb persons being employed for sealing the casks of kaolin; workmen were shut up under lock and key at Meissen; oaths were administered to them, and printed rules and pledges of secrecy hung on the walls of the factory. At the date given the new director, Steinauer, was released from the imposition of guarding the mystery, for the purpose of transmitting all necessary information to an agent of Napoleon I. to enable him to found a factory at Sèvres. This agent was M. Brougnart, the director of the latter celebrated institution. The works also at St. Cloud and in the Faubourg St. Antoine, Paris, derived their existence from the discoveries of Böttger, the director of the Meissen manufactory so constituted in 1710. The painters Lindener and Höroldt and the sculptor Kändler brought the work to a standard of great perfection, which lasted during the period between 1731 and 1756, and which constituted the best epoch of the Dresden manufacture.

The first mark employed at Meissen on hard paste was the monogram "A. R.," or Augustus Rex.

This mark was employed from 1709 to 1712, but has been placed on modern Dresden ware, though, by a connoisseur, easily distinguished from the early manufactures.

Although the merit attached to the first discovery of porcelain manufacture in Europe is very commonly accorded to Dresden, where it dates from 1709, this is not quite fair to Florence, for although the manufacture of the true hard paste was yet undiscovered, in 1580 a durable variety of porcelain had been produced in the last-named city. About the year 1716 the Arms of Saxony were adopted as the Dresden mark, though not to the exclusion of others. At an earlier period the collection made by Augustus (the Strong), King of Poland and Elector of Saxony, was marked with a number cut through the glaze by a lathe, accompanied by a sign to secure the Royal property from light-fingered courtiers. But these numbers, as I said, were of very early date.

Some pieces may yet be seen having a cut in the paste made across the crossed swords at their junction, sometimes two, three, or four, and otherwise one or two immediately above or below them. These latter were meant to indicate some defect in the piece; and when one cut only, at the junction of the swords, appeared, it signified that the piece

had been white and undecorated with any coloured design when turned out of the Royal factory. Private works existed in Dresden (city), where white and also defective wares were purchased and decorated, one maker stamping the name "Meissen" on his own fabrications, while another placed his initial "M," for "Meyers," between the sword-hilts.

From 1712 to 1720, the wand of Æsculapius was employed in view of the profession of the first discoverer and producer of the Meissen ware, Böttger; and between these dates we find the much-copied crossed swords, in blue, surmounting the date. The bent swords marked between the hilts are found on Watteau subjects.

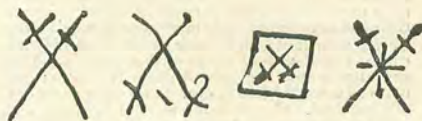


Date 1718 (all three).



Red ware.

Red paste.



ALL BÖTTGER.



1730



Surmounting crossed swords.

It was under Höroldt's direction, in 1720, that a superior description of painting was introduced, with gilding, together with medallions of Chinese figures and floral subjects. Twelve years subsequently, copies from the Flemish school were brought in by the artist Lindener and the groups of animals and other designs were superintended by the sculptor Kändler. From 1731, to 1756, the best work emanated from the Dresden factory. Kändler modelled life-size representations of men, animals, and birds. He produced the twelve Apostles life-size; but his great work, on which he was engaged for five years, was never completed in consequence of the invasion of Frederick the Great. It was an equestrian statue of Augustus III., of colossal size, of which the members were all then scattered.

Höroldt's marks, on succeeding Böttger (1720), commenced with four batons crossing each other.

Afterwards he adopted the letters dated "1726," and the

mark and date were in red paint; and two years later, the mark dated "1728" appeared on the Meissen ware. Later still, that dated "43."

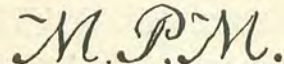


Christian Dietrich was director about the year 1754; and in 1796, Marcolini succeeded him; and M. von Appel in 1814. In 1833 the directorship again changed hands, and was undertaken by M. Kahn.

Under that of Marcolini, Angelica Kauffman was one of the most distinguished of the Dresden painters of porcelain. The special mark of Marcolini was the crossed swords, points upwards, and an eight-rayed star between the hilts, as here illustrated.

The directorship again changed hands, and M. Kahn reigned in his stead. To give an idea of the beauty and general perfection to which the Dresden manufacture of china has attained, as much as a thousand guineas were given for a dinner service. Private persons have sometimes purchased the white porcelain and engraved them with their own designs, notably Baron Busch (Canon of Hildesheim), the only person who knew the secret of engraving on china with a diamond.

The letters "M.P.M.," of which the



fac-simile is illustrated, signify *Meissener Porzellan Manufaktur*. The mark for Royal pieces in blue, under the glaze, is



The Meissen work was, as a rule, distinguished by crossed swords of small size. Those with a dot and a star denote the "King" and Marcolini periods successively; the former from about 1763 to 1796, the latter, from 1796 to 1814. Numerals inscribed on the paste in addition to the swords are only found on modern productions, and refer to the models.

The crown surmounting the letters "S.P.M." as a modern mark. The initials mean *Sächsische Porzellan Manufaktur*.



CHINA MARKS.

ITALY.

By S. F. A. CAULFEILD.

ITALY must be credited as the cradle of the beautiful art of china manufacture in Europe, and to the Grand Duke of Tuscany, Francesco I., the distinction of having inaugurated the first factory, which was erected in the Boboli Gardens. This event dates back to the year 1580. The substances he employed were softer than those used in Oriental china, and more translucent, and he availed himself of the rare artistic talent of Bernard Buontalenti—correctly so called. The Duke of Ferrara, Alphonzo II., was another patron of the art, being aided in his work by Giulio d'Urbino.

At a ball given in Florence in the early part of the seventeenth century, the tickets issued were made of the *porcellana regia*, having the arms of the Medici on one side and a scimitar on the other, in fired painting; and this was the earliest example of porcelain produced in Europe—some specimens made at Venice by an unknown artist alone excepted. Only a very few pieces of the original Medici porcelain of Florence are in existence (some thirty-six in number). These are known by the blue mark representing the baptistery of the cathedral in Florence, with the initial of Francesco de Medici—the reigning Duke—beneath it,

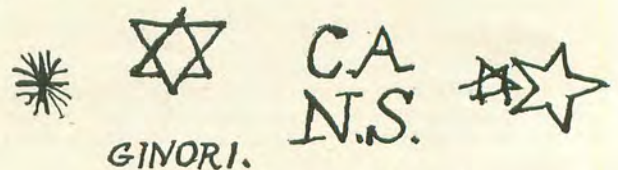


who was the father of the art, not only in Italy alone, but in Europe. The dome is not always rendered in exactly the same style. It is the earliest employed in European porcelain. Afterwards the Medici family was represented otherwise, as on a vase belonging to M. Gustave de Rothschild, which shows six pellets, the central one marked with a capital "F" and three small *fleurs-de-lys*, and those pellets surrounding it (two above and three below) with the initials "M," "E," "D," and the numeral "II."

About one hundred and fifty years after the foundation of the manufactory of Florence, that of Doccia was instituted by the Marchese Carlo Ginori, A.D. 1735, in one of the family residences outside Florence. At present the original and genuine *fabrique* is owned by the great-grandson of the founder (Lorenzo Ginori Lisci). Unhappily, the early moulds of the Capo di Monte porcelain were transferred to Doccia, when that earliest manufactory was closed in 1821, with the result that quantities of spurious examples of Capo di Monte porcelain are for sale at Doccia, the mark being a counterfeit representation. The founder of the original factory at Doccia spared no expense in obtaining the best materials for his work, and sent a ship at his own expense to the East to ascertain exactly what was employed by the Chinese, instituting Carlo Wandhelion (chemist) as director of the works. Some of the Doccia china is made of hard and soft paste. Amongst the ordinary distinguishing marks employed are the following, but others of a more complicated character were sometimes employed. After a period of existence of some eighty-four years this manufactory was abandoned. The next mark is part of the Ginori arms in gold; and the next following—a cross filled in with rays—appears in red on a porcelain *écuelle* elaborately decorated with various devices, and the Ginori arms in a shield. The initials "P. F." are those of the painter and chemist, Pietro Fanciullacci.



Before entering further on the subject of the Capo di Monte china, the collector should be warned of the fact that a gold leaf (to which reference has been given) is sometimes found on china plaques and other articles laid over the glaze to conceal the original mark of another manufacture than that of the Capo di Monte. An example of the leaf is given. There are several other marks distinguishing the Neapolitan porcelain, such as the outline of a crown (like that of the Capo di Monte) surmounting the letter "R," the initials "B. G.," the name "Apiello," etc. Here follow the chief marks distinguishing the Doccia porcelain.



GINORI.

A few notes may now be given respecting the famous Capo di Monte manufacture at Naples. This seat of porcelain manufacture was founded a year later than that at Doccia, by Charles III., in which soft paste was employed. A *fleur-de-lys*, roughly painted in blue, was the earliest mark employed, and this has made some confusion between the Italian china and that of Madrid, both employing it; but the first mark represented in the examples given is invariably that of the Capo di Monte, and a very defective representation it is. They are as follows:—



The Naples porcelain is distinguished by so many marks; only a few examples will suffice for a brief article. Crowns surmounting the two initial letters denote the second period of the manufacture—in one case those of the King Ferdinand IV., date 1759, in others marked thus:—

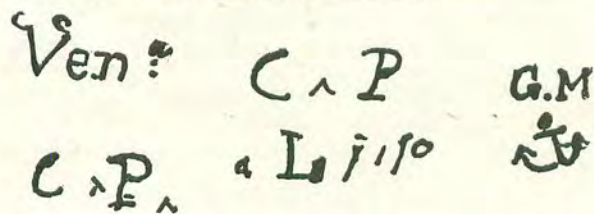


A brief notice should be given to the manufactures of other parts of Italy—Milan, Treviso, Turin, Venice, Nove, and Este being those of the greatest note. Those of Treviso are stamped or marked with the name. Those



of Turin are generally distinguished by a plain cross resembling the signature of illiterate people who cannot write their names, and sometimes it is enclosed in the arms of a "V," or within the upward pointing crescent, with the date "1775," or a cross within a "V," with the letters "D. G." beneath. The mark illustrated shows the simple style of the cross and "V."

Venice followed in the wake of Vienna, which city obtained the secret of making the true porcelain from Dresden about the year 1715, having found kaolin near Schneeberg. But a porcelain manufactory already existed in Venice when the production of the soft paste was introduced in about 1720, though when it was established does not appear to be known. To Francesco Vezzi (born 1651) and his brother Giuseppe, goldsmiths, the founding of the *Casa Excelma. Vezzi* was due. For a large sum given to the State they were ennobled. Other manufacturers followed, such as the Hewelckes, Antonibon, and Cozzi. A few of the marks are as follow:—



An anchor was a favourite mark, some of them very roughly executed, as will be seen in that surmounted by the initials of Giovanni Marcone, of the Cozzi manufactory (about the year 1789). At Nove the name was very usually adopted surmounting a sort of asterisk; and the comet surmounting the name "Noue" (capital letters) is seen on objects from Antonibon's *fabrique*.

The founder of the manufactory at Este was Girolamo Francini, who discovered suitable material round that neighbourhood and Vincenza. The subjoined mark of this house may suffice. At Modena, all attempts at introducing a porcelain manufactory were rendered futile by the malicious jealousy of the Venetian manufacturers—1776, and again in 1782. The art was carried on, it would appear, at Parma, but it did not rise to any degree of lasting notoriety. At Rome, nothing was produced but "Biscuit porcelain," introduced in the year 1790 by an engraver of distinction—Giovanni Volpato, a Venetian—and at one time some twenty experienced artists were at work. They produced fine copies from the antique, as also from Canova. The manufacture declined after an existence of thirty years, and died out after the year 1831. The mark on this kind of porcelain was "G. Volpato Roma."

ESTE



The United Kingdom of Great Britain will claim our attention next in order, and France and Dresden will follow, as the best known and most remarkable for their beautiful porcelain manufactories.

A SCOTS THISTLE.

By LESLIE KEITH, Author of "Lisbeth," "Cynthia's Brother," etc.

CHAPTER XI.

"You certainly have ancient Roman as well as modern French sanction for regarding New Year's Day as a national holiday; but you're an Englishwoman now, and you'll have to reconcile yourself, my Puritan daughter, to rejoicing with your neighbours on Christmas Day."

"I like the service on Christmas Day. Uncle John says it's a pity the Scotch Church discouraged the observance at the Reformation, for we might celebrate the event, even if we can never know the right date."

"It has been a Church festival ever since the fifth century. Isn't that old enough for you?"

"I like the Church bit of it. I wish Mr. McTavish could have a service as they do in Edinburgh and Glasgow; but what would the glen think and say?"

"Mr. McTavish would no doubt be branded for a papist at once. And yet Scotland holds fast to the belief in *strenae*—gifts for good luck. For that's the superstition your Handsel Monday resolves itself into, Betty."

"Well, superstition or not, I like my presents on New Year's Day. It's a nice clean sort of day, when you can begin to do things in a new way, and haven't twelve months behind you to repent about."

"Yes, you're at the age of good resolutions, Betty. When you're a grey old man like me, you have outlived the desire to make them."

"Then I hope that will be because I have learned to be good without making them."

"Or have found out their uselessness," he said, a little sadly.

Beth had stolen to her father's study one afternoon when her step-mother and sisters were engaged, and,

becoming absorbed in a volume of an encyclopædia, was carried unconsciously from one interesting subject to another. Glancing up suddenly, she perceived her father watching her with amusement in his eyes.

"Don't go!" he said, noticing her confusion.

"May I stay, really?" astonishment merged into delight on her expressive face.

He pulled a large leather easy-chair forward and sat down on it, and she instantly perched herself on the arm.

"You've answered yourself! It's the tyranny of the idle over the busy; but I suppose I must submit to that sometimes since you've the freedom of my room. I have done a good stroke of work to-day, and I can afford you half an hour. We must make the most of it, little woman, because you won't have me by-and-by."

"But you're not going away, father?"

He took note of the dismay in her voice, and put an arm about her. Then he told her it had only that morning been definitely settled that he was to join the retinue of an illustrious personage who was about to make a tour through India, China, and Japan, a journey that would occupy several months.

"But why does he want you?" she asked faint-heartedly, scarcely realising as yet the magnitude of the disaster.

"To chronicle his goings, I suppose," he laughed. "I'd rather it had been a war. There would have been some scope for good writing then; but a peaceful progress has its advantages. It will be a rest. Betty, don't look so miserable. Think of the honour conferred on your daddy—commanded to play Bozzy to a prince!"

"I don't think it's any honour!" wailed Beth. "Why can't he keep his own nasty diary? I suppose he can read and write? Oh, what shall I do without you all that time? Father"—a sudden gleam of hope came

CHINA MARKS.

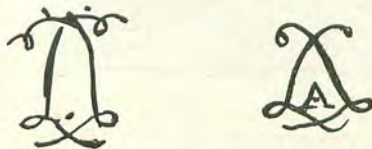
FRANCE.

BY S. F. A. CAULFEILD.

THE success of the porcelain manufacture in Saxony under Böttcher, director of the Meissen factory, gave birth to attempts at imitation at Sèvres, St. Cloud, and the Faubourg St. Antoine, Paris. The Sèvres period dates from 1756, the Vincennes factory having been removed thither; and there the *pâte tendre* was produced, of which the enamel is only a kind of vitrification, less hard even than that of Fayence, which is procured by much the same degree of heat, and is easily cut or scratched. It may be well to observe, when naming Fayence, that it is not true porcelain, which latter is heavier, hard and cold, and milk-white in colour, and is of *pâte dure*. Fayence is merely an imitation of porcelain, but is really terra-cotta enamelled, lacking the transparency of porcelain.

To supply all the china marks of a country like France in a magazine article would be quite out of the question, which will be evident when I mention the fact that there are upwards of two hundred. St. Cloud is the parent manufactory of France, as it can be traced back to the year 1695. Thence, in 1735, the manufacture was carried to Chantilly, after that to Vincennes, and then to Sèvres. The earliest decorations of the French porcelain were copied from the Chinese. The material employed until about the year 1761 was the *pâte tendre*, when the secret of producing the *pâte dure* was purchased from Peter Anthony Hanüng (from Saxony), and about eight years afterwards, Macquer (a chemist) succeeded in manufacturing the hard porcelain at Sèvres. Louis XV. and Madame de Pompadour had greatly encouraged the work at the Château Vincennes; and in 1760, the former, with Boileau as director, became sole proprietor of the institution.

The directors of the chief and earliest French manufactories already named were Charles Adam, Eloy Brichard, M. Boileau, Macquer, Brongniart and Regnault. Brongniart was distinguished, not alone for his manufactures but for a celebrated work, entitled, *Traité des Artes Ceramiques*. The Sèvres period began with the mark "D," and in the year 1755, the King gave an order for the marking of the china with a double (writing) "L," enclosing the letter "F," then "A A," "R R," and "A Z." Then followed "R F," or "Republic Française." The double "L's," when employed as Royal presents or for the King's

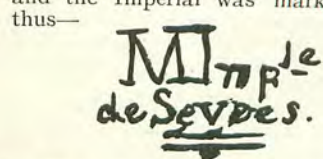
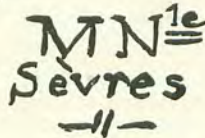


own use, were occasionally surmounted by a crown or *fleur-de-lys*.

After the use of these marks under Royal patronage—that is to say, up to the year 1792—a new epoch opened on the marking of the china under the First Republic, and all through this form of government, the Consular and First Imperial epochs, the second Royal (under Louis XVIII. and Charles X.) and of Louis Philippe, the name "Sèvres," or the initial letter "S," was always included in the device. The Second Republic and Second Imperial adopted the initial letter in addition to the device. Thus there will be little difficulty in allocating pieces of French porcelain to the Sèvres manufactory. The letters "R F," interlaced



at first, then in capital letters, then in writing form, and then the name "Sèvres" only, were employed in the First Republic. The mark in the Consular period, from 1804 to 1814, was—

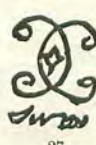


thus—
dating from 1804 to 1809. Then Napoleon assumed the Imperial Eagle from 1810 to 1814—the time of his abdication—and which was thus represented—



Then followed the reign of Louis XVIII., when the old Royal cipher of Louis XV. was resumed, the *fleur-de-lys*, and the name "Sèvres," surmounting the date "21," being afterwards enclosed in the interlaced "L's." The cipher was printed in blue. Six varieties of marks were employed in the reign of his successor,

Charles X., from the year 1824 to 1830, all of them guaranteeing their origin at Sèvres save one, by the inscription of the name; two "C's" for "Charles," being substituted for the "L's," one enclosing the numeral "X," and the other a *fleur-de-lys*. The only exception to the use of the name of the factory being a single "C," and an "X" surmounted by a crown, and the date "30" beneath the "C" thus:—
Decorated pieces were likewise distinguished by a crown, surmounting a double "C," interlaced in blue, the date below them, and the words in capitals "DÉCORÉ À SÈVRES" around on each side.



Louis Philippe followed, whose reign was distinguished on the Sèvres porcelain by three different marks, one on that of the Château d'Eu, and one on the white china in chrome green, thus—



The three first-named were painted, one in blue, another in blue or green (when for decorated pieces), and the third is the "Citizen King's" double cipher, dated—



Then followed another Republican period—in 1848—and the mark used from 1848 up to the Second Imperial epoch under Napoleon III. (in 1852), was a ring enclosing initials and a date, painted in red.

Then followed the Eagle with an "S" at one side, and a large capital "N"



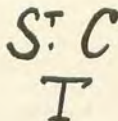


surmounted by a crown, and the date, two years after his succession, "54," on the other side.

It would greatly exceed the limits of a magazine series to illustrate all the marks of painters and decorators during a period of upwards of fifty years, dating up to 1800.

No less than one hundred and fifteen were in use, followed by some eighteen more up to 1845, not to speak of all the letter-signs employed in this manufactory. For these, and many which must be omitted, the reader must refer to the exhaustive works brought out on the subject. I may add that a comet was employed; that which appeared in 1769 was occasionally substituted on the Sèvres work, for any other mark.

Although I have given precedence to Sèvres as being the most important amongst the twenty-four factories of France—all more or less celebrated—I can scarcely pass over the mother-institution of St. Cloud, established in 1695. It began with soft paste, supposed to have really been a fine fayence. The works were under the patronage of Louis XIV. in 1702, and the mark used in compliment to him was the sun, under two forms, then a large *fleur-de-lys*, and subsequently the initials "St. C" surmounting a capital "T." Chantilly followed next in priority of



date to Sèvres. The former adopted a horn in red or blue as its distinguishing mark. It was established in 1735 by letters patent in the patronage of the Prince de Condé, and under the direction of Ciquaire Cirou.



The latter (Menecy) founded in the same year, was under the patronage of the Duc de Villeroq. Within forty-five years the firm removed to Bourg la Reine, the only mark employed being two capital letters, "D. V."

The china factories in France were greatly multiplied

from this time forth, and it would exceed due limits of space to do more than give some of their names in the order of their several dates. There were factories at Sceaux, Arras, and Vincennes, all of *pâte tendre*, the latter sometimes marked by a three-pointed crown surmounting the separate initials or monogram, "L. P.," supposed to be those of Louis Philippe, Duc de Chartres, afterwards King. The first French porcelain factory producing the *pâte dure* was that at Brancas-Lauragais, in 1753, and distinguished by the monogram of the Comte de Lauragais (L. B.). The *pâte tendre* was produced at Etioles and Bourg la Reine, but the *dure* was manufactured, as well as the *tendre*, at Clignancourt. The first mark employed at the latter factory—which was under the patronage of Monsieur le Comte de Provence (the King's brother), in 1775—was unique in character. It was a windmill in two forms; the



first is rare; both are in blue. There were other marks besides these.

I should have placed the Orleans factory on the same footing as that at Brancas-Lauragais, having both produced the *pâte dure* at about the same time. The mark was a *lambel d'Orleans*, the points being filled in with colour on the hard paste, and only outlined on the soft. Le Brun, the last director, marked his work with his monogram, "B. L." In 1769, the potters of Lorraine distinguished themselves in their fine artistic works in *bâte de marbre*, and *Biscuit de Nancy*, under the patronage of the Duc de Lorraine. For Niderville, established in 1768 by the Baron Beyerlé, there are nine marks, for which the reader must be referred to the exhaustive works published on the subject, as also for those of many fabriques which were of brief existence. In Paris there have been some twenty-three factories. That in the Rue du Faubourg St. Denis was the first which possessed the secret of the *pâte dure* manufacture in 1769, and was distinguished by the letters "C. P." surmounted by a coronet, for Charles Philippe, Comte d'Artois, its patron.



TWO RECIPES FOR SEPTEMBER.

PICKLED ONIONS.

Choose the smallest onions, peel them and throw them into a brine of salt and water strong enough to bear an egg. Allow them to remain in this brine all night, and the next day drain them from it and dry them between two soft cloths. Put the onions when dry into jars or wide-mouthed bottles.

Boil enough good vinegar to cover them with one ounce of peppercorns, one ounce of sliced ginger, one salt-spoonful of mustard seeds, one teaspoonful of grated horseradish, and a pinch of allspice. Allow the vinegar and seasonings to boil for five minutes, and when it is just off the boil pour it over the onions in the bottles. Put the pickles away till next day, then cork the bottles firmly and tie them down.

The onions must be covered by the vinegar in the bottles, and if more vinegar has been prepared than is required, it may be bottled separately and will be handy for flavouring salads and made dishes.

PRESERVED LETTUCE STALKS.

Peel the stalks of old lettuces, throwing the stalks into cold water as you peel them. Boil them in the water until they are quite tender. Then take them out, cut them into lengths of about two inches, and lay them on a sieve to drain. (If the stalks are not transparent, they must be peeled again.) Make a syrup sufficient to cover them, allowing one pound of sugar to one and a half pints of water. Skim the syrup carefully, and add to it one ounce of crushed root ginger. Boil altogether for ten minutes. Place the lettuce stalks in a basin, pour the hot syrup over them, and cover them closely down. (The syrup must be boiled three times and poured over the stalks.) If necessary, for the second and third boilings add a quarter of a pound more sugar to the syrup. Place the lettuce stalks in wide-mouthed glass bottles and pour the syrup over them for the last time when it is cold. Cover the bottles down tightly and store them in a dry place.

This makes a very nice dessert dish through the winter.

CHINA MARKS.

By S. F. A. CAULFEILD.

AUSTRIA.

THE manufacture of hard paste at Vienna was of early date, Stolzel, who escaped from Meissen, establishing a factory as a private undertaking under Claude du Pasquier. No mark distinguishes any examples extant of this early production. The escutcheon of Austria identifies the work under the patronage of Maria Theresa, 1744, and subsequently of the Baron von Sargententhal in 1785. I may observe that the characteristic feature of the modern work produced by private individuals is the application of solid platina and gold in relief upon it.

The chief manufactories in Austria are those of Vienna, Elbogen, Pirkenhammer (Bohemia), Shlakenwald, and Altenrothau, and at Herend in Hungary. Since the year 1818 the works at Pirkenhammer, near Carlsbad, have ranked as the first in Austria, and the early mark "C. F." was changed to "F. & R." The hard paste of Elbogen is distinguished by an arm holding a sword in the left hand.



The hard paste produced at Altenrothau consists only of the letters "A. N" in capitals, and uncoloured.

The Hungarian factory at Herend employs the iron crown and arms of Austria.

PRUSSIA.

Hard paste was worked in Berlin by Wegeley, 1751, and carried on by Gottskowski, but when Frederick the Great occupied Dresden, he appropriated many of the best designers and workmen to inaugurate a royal factory in 1761 at Berlin. It was a splendid success. Then the original mark (for Wegeley) was substituted by a sceptre, under two forms, and surmounted by a short horizontal line. Of two other marks, the first was used at Berlin and the second at Charlottenburg. The three are here illustrated, *i.e.* :—



At the present time the porcelain is stamped with the Prussian eagle, encircled by the words "*Koenigal Porzellan Manufaktur.*"

Amongst the other Principalities and Duchies of the German Empire that of Bavaria is distinguished by the earliest establishment of a porcelain as well as a fayence manufactory, founded by Marz and Romeli in 1712 at Nuremberg. It was sold at the death of Marz. There are other factories in Bavaria, viz., those of Frankenthal, 1755, Nymphenburg, Bayreuth, Greinstadt, and Neudech, the latter in 1747.

In the Duchy of Nassau, in 1740, the factory of Höchst (Mayence) was established, the ware being marked by a wheel, sometimes surmounted by a crown or surmounting the letter "D."

Brunswick has its china factories: Furstenburg and Höxter. The former was founded by Bengraf, 1750, and

was carried on at his death by the Baron von Lang, the Duke of Brunswick being the patron. The china is marked with two "F's" in capital italics, or a singular form of that letter (for Furstenberg); and for Höxter, a monogram looking like an F and L interlaced.



In 1758 hard paste porcelain manufactories were established in both Thuringia and Wurtemberg. The former was commenced at Rudolstadt, 1758, under Gotthelf Greiner, and the latter at Ludwigsburg, established in 1758 by Ringler, under the patronage of Charles, the reigning Duke. The original mark at Rudolstadt was a capital "R," or "R. g.," in blue, on hard paste. At Raunstein, in Saxe-Meiningen, the mark is "R—n"; at Wallendorf, Saxe-Coburg, a "W." For all those severally of Grosbreitenbach, Zimbach, Gera, Gotha, Veilsdorf, Anspach, Baden, and Alt Haldenstaben, the reader must look elsewhere. Also for the factories established at Hildesheim in Hanover, at Fulda, at Hesse-Cassel, identified by a horse at full speed, and at Hesse-Darmstadt. The earliest marks were a double "C" entwined, surmounted by a crown, and others followed. That of Hanover is in blue, an "A" only, or a monogram of "F. A.," apparently, surmounted by a crown.



BAVARIA.

Space cannot be afforded for all the marks of the Wurtemberg and Thuringian porcelain, but Bavaria can boast of priority in the establishment of factories over many places I have named. One at Nuremberg dates back to 1712, founded by Herr Christoph Martz and Herr Johann Romeli. It commenced with soft paste, but the hard was produced at Frankenthal in 1755 under Hanüng and Ringler, of Höchst.

RUSSIA.

Hard paste was produced in the imperial manufactory, in 1744, by the Empress Elizabeth Petrowna, and the factory enlarged by Catherine II. Three strong vertical lines marked it; but the cipher of the sovereign has been the usual form of distinction. For example, a large capital "C," an "E" crossed through the centre, or what seems to be a "S" (Fig. 1), and for the Emperor Nicholas I. (Fig. 2), and Alexander II. (Fig. 3), still of St. Petersburg.



FIG. 1.



FIG. 2.



FIG. 3.

The Moscow china marks are not many. The two following may be illustrated.



ПАРАНЕПЗ.



Of Poland there is one mark—a pyramid surmounting the name, "Korzec," in Wolhynie.

THE NETHERLANDS.

In Holland hard paste was produced, in 1764, at Weesp, near Amsterdam, the first mark resembling the "W" for "Wegeley," at Berlin (two "V's" intersecting each other); also two crossed lines with dots. Another mark, with the original "W" surmounting the name "I: Haag," likewise distinguishes the china of Weesp. There are nine excellent and celebrated factories in this country, of which I can only give the names—Amsterdam, Amstel, La Haye (or the Hague), distinguished by a stork with a fish in its bill, all of hard paste. Tournay and Lille for soft paste, the latter marked with a fish crowned, the former by imitations of potters' kilns with chimneys, or crossed swords with points downwards, divided by four small crosses.

SWITZERLAND.

The porcelain of Nyon, in Switzerland, is so much admired that I may observe, *en passant*, that the paste is hard, as that also of Zurich. The former may be identified by a fish in blue; the latter a "Z," with a line through the upright stem.

DENMARK.

Copenhagen has a royal manufactory, founded on one instituted, in the first instance, by Müller, a chemist, three years previously. It dates from the year 1775.

SWEDEN.

Soft paste porcelain was produced in Sweden at Mariberg, in 1758, and an enamelled fayence at Stockholm, marked—

Storhulm $\frac{22}{8}$ 1751
DB

At the neighbouring town of Mariberg, the enamelled fayence is marked—

WBB
W 14 68
10

The manufacture of earthenware at Rörstrand dates back to the year 1728, beginning with that of Delft, and at Helsingberg early in this century, as also at Gustafsberg, near Gothenberg.

BELGIUM.

Hard paste was produced in Belgium—in Brussels and Luxemburg, the mother institution being founded in the capital, and the latter about the beginning of this century, distinguished by the monogram—

.B

in red; or "L. Cretté de Bruxelles." The work produced at Luxemburg was distinguished by the capital letters "B. L.," or monograms of the same letters, *i.e.*—

B L

SPAIN.

The manufacture of soft paste china has been carried on at Madrid since the founding, by Charles III., of the factory at El Buen Retiro, in 1759, in the gardens of the palace. I give the original mark of the royal founder—a crown surmounting his monogram. Besides this there are three other marks; one a monogram of the same king; one with the letters "M. D." surmounted with a slightly outlined crown; and a fourth a *fleur-de-llys*, resembling that of the Capo di Monte, surmounting the letters "O. F. L." The fact that the original workmen were imported by the founder from Naples, may naturally account for the resemblance of one mark to that of the Capo di Monte.



PORTUGAL.

The manufactory at Vista Alegre Oporto for hard paste porcelain was closed in 1840, after a fifty years' existence under Pinto Basso. The mark consists of a crown, surmounting the capital letters "V. A."

With Portugal my notes on European china marks must conclude, which, while necessarily so very far from exhaustive, have at least supplied a good deal of interesting information to the uninitiated in the beautiful art of porcelain manufacture, and the principal distinguishing marks of the several factories. I can only hope the selection of these has been wisely made, amongst so extensive and perplexing a variety.

ANSWERS TO CORRESPONDENTS.

GIRLS' EMPLOYMENTS.

INDUSTRIAL TRAINER (*Training for Work Among the Defective*).—Your letter is particularly interesting to us. Your success in training the mentally defective most certainly encourages you to go further in this work, and to prepare yourself regularly for the duties of teaching domestic subjects to girls of this unhappy class. Few realise how much may be done to awaken the dormant intelligence of girls who appear to be little short of imbeciles. Yet these persons often suffer greatly from a sort of consciousness of not being like other people, and their lives could be made much happier than they are if the right sort of teaching could be imparted. It is certain that you will not lack for employment if you can enter this department of the teaching profession, for numberless philanthropic persons would like to engage teachers for the defective, but at present the supply of competent women is lamentably small. As it would be convenient to you to be trained at Woolwich, we may mention that there is a good Polytechnic School of Domestic Economy in William Street, Woolwich. Here you could doubtless learn laundry-work and housewifery, such as would be suitable for the purpose you have in view. We wish you much success in the interesting line of work which you have taken up.

JUNO (*Children's Nurse*).—We fear that your general education has not yet been carried sufficiently far to enable you to be trained at the Norland Institute. But you would do well to become a children's nurse. On the whole you will learn the duties best by going as under-nurse into some good private household. Suitable vacancies may be found sometimes by answering advertisements in the daily papers.

BLA (*Home Employment*).—It would be hopeless to seek for typewriting work, living as you do in a quiet uncommercial part of England. It would be wisest to cultivate your gift for needlework; and, in your place, we should offer to do dress repairs, hat re-trimming, and little matters of that kind. In almost every neighbourhood there are ladies who want somebody to keep their wardrobes fresh and in good order. In this way you might ultimately build up a dressmaking business.

RED ROSE (*Nursery Governess*).—It is still early in life for you to make any very definite plans. But, as you seem to be fond of children and your tastes are not intellectual, we recommend you to be trained as a children's nurse. This plan could be carried out in your own part of the country by attending the training institution for children's nurses which has recently been established in Manchester by the Gentlewomen's Employment Association, 27, King Street, Manchester.