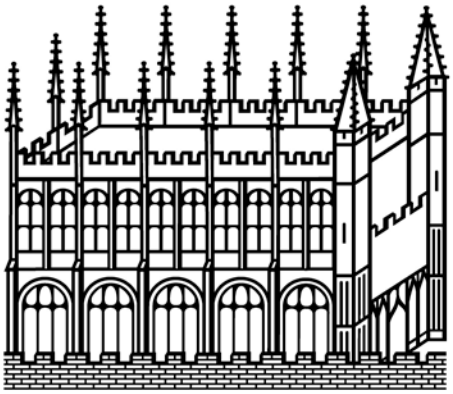

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FRENCH CLOCK. BUHL-WORK.

LOUIS QUATORZE.

A HANDBOOK OF ART INDUSTRIES

IN

POTTERY

AND THE

PRECIOUS METALS.

BY

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Many of the engravings in this book are representations of the choicest works of Industrial Art that are to be found in the South Kensington Museum and other National Collections.

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EARTHENWARE.

CHAPTER I.

ANCIENT POTTERY.

THE productions of the potter's art are intended primarily to be useful, and only secondarily to be artistic. The artistic nations of antiquity, however, managed to give beauty of form to the most ordinary objects, and it is chiefly in later times that a portion of the productions of the ceramic art have been made for purposes of ornament alone. The formation of household utensils from clay is so obvious a proceeding that it must naturally be one of the greatest antiquity. The earliest sun-dried pottery would, however, be of the rudest character, and even after ovens were used for the purpose of baking the clay it must have been found that the porosity of the vessels was very inconvenient until some means of giving them a coating of glaze was discovered.

The two main divisions of the potter's art are EARTHENWARE, including STONEWARE, and PORCELAIN. Earthenware is described as a soft opaque material formed of an earthy mixture, refractory, or hard to fuse, in the kiln. Stoneware is a hard earthenware, glazed with salt. Porcelain, on the other hand, is obtained by the union of a fusible earthy mixture and an infusible one; the combination becoming semi-vitrified and translucent in the kiln.

In the present part we have only to deal with Earthenware, and shall reserve the history of Porcelain for separate treatment

As is the case with so many of the arts, we must go to Egypt for the earliest recorded specimens of pottery. Bricks were long made by the Egyptians of unbaked or sun-dried clay cemented by straw; and kiln-dried bricks did not come into use until the Romans had subjugated Egypt. Some other objects were made by the Egyptians of sun-dried clay, but vases of baked earthenware were in use at the earliest period of their civilization, and are supposed to be contemporary with the construction of the pyramids themselves. Some of the finer pottery produced by the Egyptians, which was made of a fine sand or frit loosely or slightly fused, and covered with a thick siliceous glaze of a blue, green, white, purple, or yellow colour, holds a middle place between earthenware and porcelain. This porcelain of the old world was largely exported from Egypt to the neighbouring nations.

(*Fig.* 1.) ANCIENT EGYPTIAN LOTUS VASE.
[*From the Louvre.*]

Paintings have been discovered in the Catacombs of Thebes which exhibit the processes of the potter from the kneading of the dough by the feet and the shaping of the vessel on the wheel to its removal from the oven. In the vase (Fig. 1) the potter has imitated the graceful outlines of the lotus, the sacred flower of the Nile. The next illustrations (Figs. 2 and 3) show the full and side views of a lenticular (lentil-shaped) phial with royal cartouche engraved upon it.

There are constant allusions in the Bible to the works of the potter. In *Isaiah* (xli. 25) the treading of the clay is used as a simile, and in *Jeremiah* (xviii. 1—6) the processes are fully described: "Arise, and go down to the potter's house. Then I went down, and behold he wrought a work on the wheels. And the vessel that he made of clay was marred in the hand of the potter; so he made it again another vessel. And the Lord

said, O house of Israel, cannot I do with you as this potter? Behold as the clay is in the potter's hand, so are ye in Mine." With respect to the remark that the Egyptians used sun-dried bricks, we may note here that the bricks used for the tower of Babel were apparently kiln-dried, as we read, "Let us make bricks and burn them thoroughly" (*Genesis* xi. 3).

To Assyria we must look for the first use of the stanniferous enamel which was long supposed to have had its origin in the Middle Ages. Dr. Percy has analyzed the opaque white enamel

(*Fig.* 2.) LENTICULAR PHIAL.
[*From the Louvre.*]

(*Fig.* 3.) LENTICULAR PHIAL.
[*From the Louvre.*]

on bricks from Assyria and Babylon, and proved beyond question that this enamel was produced by the use of tin. Mr. Kennet Loftus was the first European to visit the ruins of Warka in Mesopotamia, where he found large quantities of enamelled earthenware coffins which appear to have been used in that place for a period of more than two thousand years. He writes: "Warka is without doubt the Erech of Scripture, the second city of Nimroud, or the Orchoe of the Chaldeans; the rubbish to be seen within the interior of the walls offers great interest to the historian and the antiquarian. The rubbish is literally composed

of coffins piled upon each other to the height of forty-five feet. This town has evidently been the great burial-place of generations of the Chaldeans. The coffins are strangely constructed: they have generally the form of a slipper-bath, but more depressed and symmetrical, with a large oval aperture to admit the body, which is closed with a lid of earthenware. The coffins themselves are of baked clay, covered with green glaze, and embossed with figures of warriors with strange enormous head-dresses, dressed in a short tunic, and underneath a kind of long jupon, a sword at their side, their arms resting upon their hips, and their legs apart. Quantities of pottery and earthen figures, some modelled with great delicacy, have been found with these coffins." [1]

The early history of pottery in Greece is lost in the dim perspective of the past, and it is impossible to fix upon any date when the Greeks first practised the art.

The Athenian Corœbus who flourished in the time of Cecrops, fifteen centuries before Christ, has been claimed as the inventor of pottery, and the Cretan Talos, nephew of Dædalus, was said by others to be the inventor of the potter's wheel; but although the old writers have not been behindhand in repeating such fables as these, they have been singularly deficient in the transmission of trustworthy information respecting the early potters. One of the Homeric Hymns entitled the "Furnace," contains a description of the qualities and excellences of the vases and the accidents to which they are exposed in the process of firing. It opens thus, according to Cowper's translation,—

> "Pay me my price, potters! and I will sing,
> Attend, O Pallas! and with lifted arm
> Protect their oven: let the cups and all
> The sacred vessels blacken well, and, baked
> With good success, yield them both fair renown
> And profit, whether in the market sold
> Or streets: and let no strife ensue between us."

It is related that Homer happened to pass one day near the celebrated potteries of Samos. The potters addressed him, and requested him to compose a poem on their art, offering him as a

[1] Quoted in Jacquemart's "Ceramic Art," 1877, p. 111.

reward a selection of their vases. The poet accepted the offer, and produced the above poem, which is particularly interesting as showing how early the fame of the Samian ware was spread abroad.

If we consider the form alone, we shall find that the ancient Greek potter stands unrivalled in excellence. The elegant adaptation of the material to the purpose for which the vessel was intended was so complete that subsequent ages have been unable to equal Greek pottery, and have been forced to imitate what they could not surpass. Colour, except in some instances, on their amphoræ, &c., was but little used by the Greek potter; and for the complete application of beautiful and varied colouring to the surface of earthenware the world had to wait until the period of the Italian Renaissance.

In referring to the supposition that the first beginning of Greek painted pottery was about B.C. 700, and its final decadence the second century before Christ, Mr. J. C. Robinson observes, "This term of about five hundred years, thus assigned as the duration of the period of production of the painted wares, is probably sufficiently near the truth, and is quite sufficient to account for the extreme perfection to which pottery had arrived, and would even seem an inordinate time, when the singular uniformity of style displayed from first to last is considered."[2]

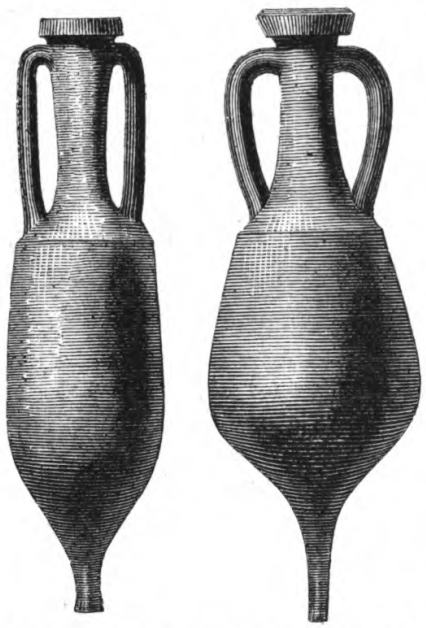
Mons. Jacquemart in his "History of the Ceramic Art" has treated very elaborately some of the chief points connected with the Greek vases, and we propose here to follow his classification of these points. They are, 1. Nature of Greek vases: their Inscriptions. 2. Use. 3. Ornamentation. 4. Classification. 5. Denomination.

1. These Greek vases all belong to the class of soft pottery, and here it will be necessary to explain what this word soft (*tendre*) really means. It must not, of course, be understood as implying anything more than relative softness in the material. It is meant to express the fact that the paste is fused at a lower temperature than that at which hard pottery is baked. There are two tests of soft paste; the surface adheres to the tongue, and the glaze can be scratched with an iron point.

[2] Waring's "Art Treasures of the United Kingdom" ("Ceramic Art," p. 3).

The commonest clay was used by the Greek potter; but he took so much care in the preparation of his materials, and formed it into such beautiful shapes, that he was able to raise the products of coarse earth to a level with the most esteemed works of art.

The amphoræ, and other utensils for purposes of domestic economy, were made of the unglazed soft pottery. The amphoræ represented (Fig. 4) were used for holding wine or oil, and the points at the lower extremity were buried in the sand of the cellar, so as to allow of their standing upright. The soft glazed pottery presented several varieties. Besides the coloured glazes the Greeks enriched their vases with argillaceous slips of brilliant colours which were not glazed.



(*Fig.* 4.) GREEK AMPHORÆ OF RED EARTH.

2. Besides the large number of vases which were intended for a specific use in the house, there were others evidently made for ornament alone. Most important of these were the panathenaic amphoræ, a fine specimen of which is represented in the annexed illustration (Fig. 5). This particular vase is preserved in the museum of the Louvre, and has the name of the chief Archon Archippus (B.C. 321) inscribed upon it. These amphoræ filled with oil, the product of the sacred olives of Minerva, were publicly awarded to the victors in the panathenaic festivals.

Wedding presents, drinking-cups, funeral urns, and numerous objects intended as offerings of friendship and love, were common, and each was inscribed with appropriate words or sentences. It was the practice of the potter to inscribe his name upon the work of his hands, and in some instances the name of the painter has also been thus preserved to us. Among the names of the painters we find Æniades, Asteas, Clitias, Doris, Euthymides,

Hischylos, Onesimos, Philtias, Poseidon, Socles, Zeuxiades. Sometimes potter and painter were united in one man. Such was Amasis, examples of whose work are to be found at the Louvre. The fine amphora shown in the annexed illustration (Fig. 6) was from the hands of Nicosthenes, a renowned potter. In a few cases certain potters associated themselves with particular painters. Thus Mons. Jacquemart tells us that Glaucythes worked with Archechles, Hilinos with Psiax, and Nicosthenes with Epictetos.

(*Fig.* 5.) GREEK PANATHENAIC VASE.
[*From the Louvre.*]

3. In reference to ornamentation M. Jacquemart writes, — "One special character of Greek pottery, is that from its origin it adopted a conventional style of ornament, from which it never departed; no natural object, be it plant, bird, or animal, is rendered in its real form, or in its intimate details. The artist has evidently looked around him; the physical sources are no strangers to him; but in the pride of genius he has despised servile copies; naturalism would have degraded him in his own eyes; he has inspired himself with things placed within his reach, by modifying them according to his wishes, and thus creating where others would have copied."

4. Baron de Witte has classified the different styles adopted by the Greek potters under nine headings. The first refers to painted vases of primitive style. These are made of a white or yellowish earth, and "have in brown or reddish black zones, vandykes, chequers, and more rarely fish, birds, and serpents drawn with a brush. Executed, some in Greece, others in Asia, they go back ten or twelve centuries before the Christian era. The second division is devoted to the Asiatic vases of red earth, relieved by mouldings and bas-reliefs on friezes, representing animals, processions, chariot-races, and hunting subjects of rudimentary execution. Vases of yellowish earth, painted in the Asiatic style, are included in the third division. Fantastic animals, and monsters with rosettes, plants, and flowers, are represented on these vessels as in the accompanying illustration (Fig. 7). Corinthian vases form the fourth division. This pottery is said to bear the first known inscriptions, which are in Greek characters of the most ancient form. The fifth division is appropriated to black vases, graved and in relief; the sixth to Italo-Greek vases with black paintings, and the seventh to Italo-Greek vases with red paintings. The eighth division contains rhytons and vases of remarkable form, of which instances of caprice the Louvre possesses a very rare series. Vases with double heads are common, as are also the representations of figure-pieces. The rhytons, or drinking-cups, were made in many and varied forms, and the annexed illustration (Fig. 8) is a good representation of these grotesque objects. The original

(*Fig.* 6.) GREEK AMPHORA BY NICOSTHENES.
[*From the Louvre.*]

form of the rhyton is supposed to have been the horn of the ox, but one end of it was afterwards ornamented with the heads of various animals and birds. At the bottom was a small opening, which the person who drank put in his mouth, and then allowed the wine to run in. The last division is devoted to the black vases ornamented in white, which are dated B.C. 300—260.

5. Each of the various forms into which the Greek potter threw his different vessels has had a special name attached to it. Thus the *amphoridion* is an amphora of reduced size, the *hydria* is the water-jug, and the *œnochoe* is the wine-jug, a graceful specimen of which is shown in the next illustration (Fig. 9).

(*Fig.* 7.) GREEK ARYBALLOS IN THE ASIATIC STYLE.

Much of the beautiful polish on the surface of the red clay of the Greek vases was obtained by the potter's use of the lathe, and was not due to glaze at all. Such glaze as was used by the Greeks, more particularly their celebrated black enamel, was of extraordinary thinness, so that the delicate contours and forms of the mouldings of the pieces were in no way injured by the material placed over them. Immense quantities of fictile vases were discovered in the last century in the sepulchres of Etruria, and hence have been styled Etruscan, although there can be no doubt that they are the work of Greek artists. The style of painting, the designs and the inscriptions, all prove the Greek origin of these beautiful objects. So large is the number of Etruscan vases that have come down to our times, that it is calculated over 40,000 are preserved in public and private collections. Of this total, about 5000 are in the British Museum, 1500 at Paris, and nearly 2000 at Berlin.

Great is the contrast when we turn from the pottery of Greece to that of Rome. The Romans used earthenware chiefly for the humblest purposes of life, and with that love of luxury for which they were notorious, preferred to surround themselves with vases of gold and silver, and cups of precious stones, and to neglect the potter's art. It was from Etruria that Rome first obtained such plastic works as were required for the decoration of the temples, and later the red glazed wares of Arezzo were worked with a taste approaching the art of Greece.

(*Fig.* 8.) GREEK RHYTON.

The annexed illustration of a vase (Fig. 10) shows the care with which the ornamentation was worked, although the form has no peculiar merit. The red pottery of Arezzo is not unlike the so-called Samian ware, which is found wherever the Romans settled. Pliny says that this ware was exported not only to Rome, but "to every nation under heaven." These objects had little beauty of form, but the scrolls and other ornamentation with which they were adorned were often elegant.

It has been the fashion to call all the red ware found among

the excavations of Roman remains in Great Britain by the name of Samian; but there is really a considerable difference between the pottery which came from Samos and that which was probably made in Britain.

Besides the amphoræ, the ampullæ, the cinerary urns, and other objects of a like character, a large number of terra-cotta lamps have been found among Roman remains in London and elsewhere. These lamps were called *mono-myxos*, *di-myxos*, *tri-myxos* or *poli-myxos*, according as they contained one, two, three or more *myxai*, nozzles or holes for the wicks.

(*Fig.* 9.) GREEK ŒNOCHOE, OR WINE JUG, OF BLACK GLAZE.

Although the Romans cared so little for beauty of form and elegance of ornamentation in the cups and bowls which they used, there was one branch of the ceramic art greatly esteemed by them. This was the terra-cotta bas-reliefs which they used for the decoration of the interior and exterior of their houses. Even in this department they were not their own artists, but had to depend either upon the Greeks trading with Rome, or upon those settled in Italy. This is shown from the fact that the greater part of the subjects treated relate to the heroic mythology of Greece. Thus the illustration of one of these bas-reliefs in the Louvre (Fig. 11) represents Hercules taming the Cretan bull. Many of these objects came to Rome from Athens, as we learn from a letter of Cicero's, where the great orator requests his friend, Atticus, to obtain models for him with which he may decorate his atrium.

(*Fig.* 10.) RED LUSTRED VASE OF AREZZO.

With this notice of pottery in Rome we must close the chapter on ancient ceramics.

(*Fig* 11.) ROMAN TERRA-COTTA BAS-RELIEF.
[*From the Louvre.*]

CHAPTER II.

MEDIAEVAL POTTERY.

WITH the decay of Greek pottery the art seems to have died in Europe, and it was several centuries before earthenware was again made the subject of artistic treatment. This revival is supposed to have taken place about the 11th or 12th centuries, and there is every reason to believe that it originated in the East. We have already noted that stanniferous enamel has been recognized among the ancient Assyrian and Babylonian bricks, and with regard to the transmission of the secret to more modern times, Mr. J. C. Robinson writes: "When the singular vitality or permanence of national customs and technical processes in the East is taken into account, it appears more reasonable to infer that the Arabs inhabiting the very country which was the seat of the great Assyrian and Babylonian dynasties derived their knowledge of the stanniferous glaze from their ancient predecessors in the land, than that they invented it themselves."[1]

The substance of the mediæval enamelled pottery is a common clay of a red or brown tint, fired at a low temperature, over which was laid a thick opaque white glaze that hid the natural tint of the material, and formed a fine, colourless ground for the painter. This opacity and whiteness were produced by oxide of tin mixed in varying proportions with siliceous and alkaline substances, capable of being fused into a glass by heat. The honour of introducing into Europe the beautiful pottery which afterwards was brought to the highest perfection in Italy,

[1] Waring's "Art Treasures" ("Ceramic Art," p. 6).

is due to the Moors in Spain. It is only of late years that the so-called Hispano-Moresco wares have been properly distinguished from the lustred majolica of Italy. Some of the earliest examples of this enamelled pottery are to be found in the tile decorations of the mosque at Cordova, and of the palace of the Alhambra. The famous amphora-shaped vase of the Alhambra, called "La Jarra," is supposed to have been made at Malaga early in the fourteenth century. It measures four feet seven inches in height; the decoration is of a pure blue enamel surrounded by a yellow lustre on white ground. It is ornamented with scrolls and Arabic inscriptions, and has two antelopes on a medallion. This vase is the only survivor of three which were discovered by the Marques de Mondejar at Adarves, in Spain, in the sixteenth century. The vases were exposed to public view and sustained great injury by being handled. In 1785 two only remained, and about the year 1820 one of these disappeared.

Mr. Robinson writes: "The best-known specimens of Hispano-Moresco pottery are large circular dishes or salvers, generally about eighteen or twenty inches in diameter, sometimes shallow with a raised circular medallion or umbilicus in the centre, and a wide border, sometimes abruptly deep sunk, with a narrow margin." Vases of shapes not easily to be described also occur, and cylindrical drug-pots, cruets, cups, &c.; but these are of much rarer occurrence than the salvers. The ground of the ware is always the plain white enamel glaze, and the painted decoration is executed in blue, manganese brown, and the lustre tints: on the Alhambra tiles, a beautiful light greenish turquoise-blue is found; this however is less frequent in the pottery. The lustre pigments vary from a dull greenish golden tint to a full copper-red, the latter undoubtedly characteristic of the more modern specimens, being probably still known in Spain. . . . The salvers are ornamented in a style which there is no mistaking; those of pure Moorish origin frequently have large grotesque figures of animals, lions, antelopes, &c., surrounded with geometrical and foliated diaper ornaments in the well-known Arabic taste; those apparently executed for the Spanish or foreign market are generally enriched in the centre with shield of arms of the Spanish kingdoms and princes, also

relieved or detached on a diapered ground; the borders are sometimes decorated with inscriptions, either real or simulated, in Gothic letters, such for instance as 'Santa Catalina guarda nos,' on a dish in the British Museum; 'In principio erat Verbum,' &c., reiterated on many specimens." [2]

The golden vase of Valencia, belonging to Baron Gustave de Rothschild, which is shown in the annexed illustration, belongs to the second epoch of Valencian fabrication (Fig 12.). It has a floriated zone in open work, beneath which is a votive inscription. This and some other vases of a similar character are referred to the fifteenth century by Baron Davillier.

(*Fig.* 12.) GOLDEN VASE OF VALENCIA, WITH VOTIVE INSCRIPTION, 15TH CENTURY.

We have already alluded to Malaga as an ancient centre of Moorish pottery. In the "Travels of Ibn Batuta" (1350) we read: "They make at Malaga the beautiful golden pottery which they export to the most distant countries;" but a still earlier document refers to the ceramics of Valencia. In the year 1239, when James I. of Aragon, "el Conquistador," had taken possession of Valencia, he guaranteed the Saracen potters of Xativa (San Felipe), by a charter which set forth "that every master potter making vases, table-ware, tiles, 'rajolas' (wall tiles), shall pay annually one besant for each kiln, in consideration of which he may freely exercise without any servitude." [3]

It is a curious fact that although there can be no doubt that this ware was manufactured in Spain, few specimens are to be

[2] Waring's "Art Treasures" ("Ceramic Art," pp. 7, 8).
[3] Jacquemart's "History of the Ceramic Art," p. 182.

found in that country ; and it is in Italy that collectors seek for them with the greatest success.

Before passing on to the consideration of the majolica of Italy, it will be well to set down in this place some note of other kinds of Oriental earthenware, although in doing so we may be forced to come down rather later than mediæval times.

Persian enamelled ware, known as "Faïence de Perse," or

(*Fig.* 13.) PERSIAN PLATE, 17TH CENTURY. GERMAN MUSEUM.

Persian porcelain, holds an intermediate place between earthenware and porcelain ; but as it is more nearly allied to the enamelled wares with which we are now dealing than to true porcelain, the present seems to be the most appropriate place for its consideration. The body of the finer specimen of this ware is of a brilliant white colour, soft and friable in texture, and a stanniferous enamel is therefore not required, as in the ordinary enamelled wares, to hide the colour. The glaze is of the greatest brilliancy, and being thick, it binds together and

strengthens the pieces, which would otherwise be extremely fragile. Mr. J. C. Robinson writes: "The difference betwixt the Persian ware and the various white-glazed earthenwares on the one hand, and true porcelain on the other, may be briefly stated as follows: The stanniferous-glazed earthenwares are composed of ordinary red or brown clay, or terra-cotta, the natural colour of which is concealed by the superadded opaque, thick white enamel glaze, whilst true porcelain is a compound substance, the principal chemical elements being silica, alumina, and an alkali,

(*Fig.* 14.) PERSIAN BOWL, WITH POLYCHROME DECORATION.

generally combined in natural minerals; the siliceous and alkaline minerals being in their nature fusible, whilst the albuminous elements are entirely refractory or infusible; these constituents therefore, when mixed together as a *pâte* and fired at a very high temperature, combine and partially fuse together into a compact semi-vitreous matter. Being of a pure white colour, porcelain has no need of the opaque white enamel glaze of the earthenwares or 'faïences;' in like manner the substance or 'body' of Persian ware, less dense and compact in texture than true porcelain though also of pure white colour, because its

constituent particles, whilst they are of very similar composition, are in little better than mechanical combination instead of actual chemical union, also requires a translucent colourless glaze. From what has been now said it will be obvious that the difference betwixt the three varieties of pottery, though radical and most strongly marked, is one of a chemical or internal nature, rather than of a visible or external kind." [4]

(*Fig.* 15.) PERSIAN BOTTLE, WITH PALE GREEN GROUND.

In the annexed illustration (fig. 13) we have a Persian plate of the seventeenth century which retains all the characteristics of the earliest specimens.

There is reason to believe that the Persian wares were imported into Italy as early as the twelfth century, and this view is corroborated by a discovery made by Mr. C. D. E. Fortnum in the Church of St. Andrea at Pisa, and described by Mr. J. C. Robinson in the "Catalogue of the Exhibition of Works of Art at the South Kensington Museum (1862)." "Many of the churches of the eleventh and twelfth centuries in Italy, notably in Pisa, Rome, and Bologna, are it is well known adorned with concave dishes ('bacili') of enamel-glazed pottery of various brilliant colours let into the walls and campaniles at great heights from the ground." In 1859 Mr. Fortnum, succeeded with the aid of long ladders in gaining access to the "bacili"

[4] "Catalogue of Works of Art on Loan at the South Kensington Museum,' June, 1862, p. 289.

placed underneath the cornice of the Church of St. Andrea, the date of which is the eleventh century, or at latest the twelfth century. One of these "bacili" struck him as being different

(*Fig.* 16.) RHODIAN PLATE, 17TH CENTURY. GERM. MUS.

from the rest, and he was allowed by the authorities to bring away some fragments which had become detached. They were of pure white ware, covered with a brilliant vitreous glaze of turquoise-blue colour, on which was painted a conventional

floriated diaper pattern in black outline. Mr. Robinson at once recognized them as Persian ware, and when he put one of them by the side of a small turquoise bird fountain of modern origin, the two were found to be identical in every essential respect. We thus have proof that this particular kind of pottery has been manufactured without alteration for upwards of 700 years. The following is a list of the enamel colours used in the Persian ware: blue, turquoise-green, red, orange or buff, purple or mulberry colour, black, rich olive-green of various tints, and various tints of purplish-slate colour or indigo. The lustres are rich orange-gold coloured lustre, dark copper colour inclining to crimson, and a pale cupreous or brassy lustre. There is a considerable amount of similarity in the decoration of the Persian ware, flowers of various kinds, both natural and conventional constituting the chief feature of nearly all the forms into which this pottery was made. The bowl and bottle (Figs. 14 and 15) are very fine specimens, but it is not easy to do justice in black and white to objects which owe so much to the extreme beauty of their colouring. Persian ware in large quantities has been produced in Asia Minor and in the islands of the Mediterranean, and certain specimens have been commonly described as of Rhodian ware, but considerable difference of opinion exists among experts on this question. The annexed illustration (Fig. 16), represents a Rhodian plate of the seventeenth century.

(*Fig.* 17.) PERSIAN TILE.

One special form which Persian ware took must not be passed by without mention. Wall tiles, with the same floral decorations as the plates, bowls, &c., to which we have already referred, are very frequently met with. One of these is represented in the

annexed illustration (Fig. 17). Other tiles have figures of monsters mixed with the more frequent floral decorations. Some which have been found in their original position on a kitchen furnace, represent a hunter on horseback with a falcon on his wrist, and surrounded by flowers. This horseman has been described as the Shah Abbas I., but without authority. A large number of tiles of a similar character are to be found in collections, and differences of make and style in them indicate the different periods at which they were produced.

(*Fig.* 17*a.*) PERSIAN BOWL.

CHAPTER III.

MAJOLICA.

THE Spanish island of Majorca and the Italian town of Faenza have given their names to some of the most beautiful work of the Renaissance. The term "majolica" has been applied to the productions of the several Italian cities which vied with each other in the beauty of their manufacture, but the French word "faïence" has been used generically to describe all the different varieties of ware covered with stanniferous enamel. In the present chapter we shall confine ourselves to the consideration of the majolicas of Italy, and in the next chapter we shall deal with the faïences of France.

Before the introduction of the true majolica the Italians had produced a ware which has been styled "mezzo-majolica," or half-majolica. The red or brown ware was coated with a thin coating of white clay called an "engobe" or "slip. The vessel was partly baked, and then covered with a transparent plumbo-vitreous glaze. Yellow, blue, and black were the colours employed, and the lead glaze imparted a specially iridescent lustre to the ware.

Passeri traces the origin of this process as far back as the year 1100, and Mr. Robinson remarks that it has been continued to our own day, and was in full operation during all the flourishing period of the majolica manufacture.

The honour of inventing the opaque stanniferous enamel has been attributed by Vasari to the celebrated sculptor, Luca della Robbia, early in the fifteenth century; but although that artist doubtless did much to raise majolica to its high position as an art product, yet his claim cannot be allowed, unless we believe

that he re-discovered it, as this glaze had been in use centuries before he was born.

At the time of the great revival of learning the potter's art,

(*Fig.* 18.) TERRA-COTTA ENAMEL, BY LUCA DELLA ROBBIA.
[*In the Hôtel Cluny, Paris.*]

which had sunk almost to insignificance, was raised into one of importance, and the Hispano-Moresco wares which were distributed over Italy began to exercise an important influence on the original productions of the country.

Luca della Robbia was born about the year 1400, and devoted

his youth to the study of the goldsmith's art. When he was nearly thirty years of age he became a sculptor, and about 1438 he executed his celebrated bas-relief of the singing boys on the tribune of the organ in the church of Santa Maria de' Fiori at Florence. Orders now came in such rapid succession to the fortunate sculptor that he sought a more expeditious process than those he ordinarily used. He was in the habit of making a clay model, and it occurred to him that he might bake the model and protect it from the influence of atmospheric changes by covering it with an enamel of tin and lead. This experiment being successful he carried the idea out more thoroughly, and having become a potter he produced a large number of beautiful objects that have made his name a most distinguished one in the annals of ceramics. The annexed illustration (Fig. 18) represents an excellent specimen of Della Robbia's skill.

Luca della Robbia died in 1481, and was succeeded by his nephew, Andrea, who continued to work on the same lines. Andrea's productions, however, were less refined than those of Luca.

In describing the wide-spread manufacture of majolica in Italy, Mr. Robinson writes: "There were, then, in the flourishing days of the art, first, the private manufactories (*botteghe*), producing on the usual industrial conditions, and generally aggregated in certain great centres of manufacture; secondly, the manufactories attached to the courts, castles, or villas of princes and nobles, producing works of special value for their patrons; and thirdly, artists unattached, i. e. working on their own account, and frequently changing their places of abode. The manufacturers, as a rule, repeated in gross the regular patterns which were their respective copyrights. An infinity of unique designs were executed on all hands by the painters who worked on their own account or for noble patrons; so that, in fact, majolica, not less from the high artistic excellence displayed than from the fact of this frequent independence of the usual commercial conditions, may be justly regarded as a development of fine art."

FAENZA.

Faenza has obtained the credit of being one of the earliest centres of the majolica manufacture in Italy, and it appears to have been during the first quarter of the sixteenth century that

its productions were brought to the highest perfection. These wares are usually remarkable for the beautiful design of their wide borders. "Betwixt the years 1510-20, several Faentine *maestri* seem to have devoted their talents to the decoration of small *scudelle* or deep plates, generally about eight inches in

(*Fig.* 18 *a.*) SCUDELLA, OR SWEETMEAT-DISH OF FAENZA.

diameter; the medallion centres of these pieces are usually painted with *amorini*, or emblems encircled with strings of pearls and bands of sopra-bianco work, whilst the wide borders are decorated with the most exquisite arabesques, generally on a ground of brilliant orange colour, interspersed with circular medallions, containing also minute emblematical devices with their appropriate mottoes. The glaze of these pieces in lustre and richness will scarcely lose even by comparison with that of

the finest old Sèvres porcelain, whilst the execution of the paintings rivals that of the book illustrations of the period: these charming pieces are in fact the *ne plus ultra* of majolica."[1]

Among the artists who helped to raise the fame of Faenza may be mentioned Baldesara Manara, Vergiliotto da Faenza, and Nicolo de Fano. The Casa Pirota was a manufactory of distinction, from which issued many fine objects. A splendid plate in the possession of Baron Gustave de Rothschild, which represents the finding of Joseph's cup in Benjamin's sack, has the following inscription on the back: "1525. FATE IN FAE. IOXEF I CA. PIROTE."

(*Fig.* 19.) TILE OF CAFFAGGIOLO.

A very interesting little piece of Faenza ware, formerly in the Fould Collection, was shown at the Loan Exhibition at the South Kensington Museum in June 1862. It is thus described in the catalogue: "Small bowl-shaped plate or saucer of beautiful porcellaneous quality of ware and glaze; the enamel colours likewise of the most brilliant and lustrous tints. In the centre, within a large circular medallion, is a composition of Christ with His hands tied behind Him, led by two soldiers, being part of a composition by Albert Dürer (Jesus led before Annas; small passion, the series engraved on wood); round it a beautiful border of arabesques with cupids playing pipes, &c., in the well-known style of the 'Faenza sopra azzuro' pieces, on the most intense and brilliant dark blue ground; the other colours, especially bright yellow and a fine transparent orange, are of the utmost vivacity and the most transparent impasto; on the reverse the border is decorated in blue and orange, and in the centre is the signature in large capitals, 'IN FAENCA' diameter 7½ in." This piece is also of great interest as showing the wide-spread fame of Albert Dürer's engravings, and how soon the majolica painters of Italy laid them under contribution.

[1] Waring's "Art Treasures" ("Ceramic Art," p. 13.)

CAFFAGGIOLO.

Mons. Jacquemart claimed for Caffaggiolo the title of the first home of majolica, and held the opinion that Luca della Robbia acquired his knowledge of stanniferous enamel from that place, which is on the road from Bologna to Florence, and in the neighbourhood of the first of those cities. It was there that Cosmo de Medici built his country house. It has been supposed that the ware which goes by this name was produced at a private manufactory in which the Medici established the artists whose works and discoveries they wished to encourage.

(*Fig.* 20.) CUP WITH GROTESQUES, CAFFAGGIOLO.

The two illustrations annexed (Figs. 19 and 20) are fine examples of the productions of this place, and both are of an early date. The tile (Fig. 19) is gracefully ornamented with arabesques, and the cup from Sir Richard Wallace's Collection (Fig. 20) is singularly elegant and effective; the clearly defined outlines are enhanced in beauty by the brilliant colours of the original. The celebrated plate shown in the next illustration (Fig. 21) was purchased from the Bernal Collection, and is now in the South Kensington Museum. It represents a majolica artist in his studio painting the border of a plate in the presence of a lady and gentleman. The designer of this is not known, but he is indicated by a monogram which is found on many of the finest specimens of the

Caffaggiolo manufactory. This ware continued to be made during the whole of the sixteenth century, and Mons. Delange in his translation of Passeri's treatise mentions a plate signed "In Chaffaggiolo fato adj. 21 di Junio 1590."

(*Fig.* 21.) MAJOLICA PLATE OF CAFFAGGIOLO.
[*In the South Kensington Museum, from the Bernal Collection.*]

DERUTA.

The manufactory at Deruta (a dependency of Perugia) is of importance, both as one of the earliest and also as one of the largest producers of majolica. Vincenzo Lazari attributes to Agostino di Antonio di Duccio, a pupil of Luca della Robbia, the foundation of this manufactory, and Mons. Jacquemart writes that he accepts "willingly this illustrious origin, for it explains the elevated tendencies of the first artists in

majolica, and the simultaneous employment in their works of drawing and relief."

The peculiarities of this *fabrique* are marked. Blue is a predominant colour, and next to it in frequency is a bright copper-green, the third in order being a brilliant but opaque yellow. Mr. Robinson writes: "This manufactory produced an infinity of wares, of an admirable style of design, many of which are characterized by special excellences, fully counterbalancing the defects alluded to." These being chiefly the coldness and monotony stamped on nearly every piece.

(*Fig.* 22.) TAZZA OF DERUTA, WITH HEAD OF "ROME."

The tazza represented in the annexed illustration (Fig. 22) is a fine specimen of the work that the artists of Deruta could produce. A large number of important works were produced about the year 1540, which are all signed "Il Frate." Nothing further is known of the artist. The subjects are chiefly taken from fable, particularly from Ovid's Metamorphoses, and nearly all are copied from contemporary engravings. The various monograms that have been registered have not as yet been identified with any names, but a few single pieces have come to light signed with names not otherwise known.

Mons. Jacquemart writes: "A cup in the collection of the Comtesse de Cambis supplies us with another name. In the centre, in a circle ornamented in 'sopra-bianco,' Cupid and Apollo armed are facing each other; round the edge are several episodes in the life of the god of day; there he stands before the laurel which was once Daphne; there he kills the serpent

Python. All this treated upon a pale berettino in crude tints, is drawn without art, and is of common execution. The whole is not wanting in effect, and the painter has inscribed under the piece his name and a date: 'FRANCESCO URBINI I DERUTA, 1537.' Who was this Francesco d'Urbino, who came there at the same time as the Frate to bring an execution so inferior to those of his own country? How—a still more inexplicable thing—came he to put himself in competition without any other resource but a hard, dry pallet, with these majolica painters, who still traced so delicately their busts with golden lustre?" Another name, found on a piece dated 1554, is that of Antonio Lafreri, a French publisher of engravings, and it is supposed that the painter in copying an engraving had copied the name of the publisher as well.

Mr. Robinson mentions a rudely-painted piece in the South Kensington Museum, signed by a certain "Jo. Silvestro d'Angelo Trinci da Deruta," and dated 1691, and adds, "Even in this the characteristic peculiarities of glaze and colour before alluded to are most distinctly visible, affording a singular instance of the extreme vitality of local styles and practices in art."

GUBBIO.

The city of Gubbio was distinguished for its lustred wares, and the renowned artist who gave it fame was known as Maestro Giorgio. The account which Passeri has left of the founder of the Gubbio fabrique is as follows. Giorgio Andreoli, a gentleman of Pavia, after having received in his own city the honours due to his merit as statuary and ceramic artist, came to Gubbio to establish himself, with his two brothers, Salimbene and Giovanni. In 1498, he obtained there the right of citizenship, and later on was named Gonfalonier. In 1511 he executed two altar reredos in majolica, one for the private chapel of the Bentivoglio family, the other for the chapel of San Antonio Abbate in the Church of St. Domenico. In 1515 he built in the same church the altar of Madonna del Rosario, and that of the Church of the Osservanti, near Bevagna. In spite of all this fulness of detail, it has been doubted by some whether the Giorgio Andreoli, of the municipal records of Gubbio, who appears to have been the

founder of the noble family of Andreoli, and the eminent Maestro Giorgio, were one and the same person. Mr. Robinson gives 1518 as the earliest date at present found for one of the pieces of the master, and 1537 as the date of the latest authenticated work. There is reason, however, to believe that the works of Maestro Giorgio extend back at least eight years before the earliest of these dates; and there is in the South Kensington Museum an early lustred plaque in relief, which has been attributed to this artist, and which is dated 1501. Among the assistants of the artist, his brothers, Salimbene and Giovanni, and his son, Vicentio or Cencio, are mentioned as well as Maestro Prestino, whose lustred wares are dated as late as 1550.

(*Fig.* 23.) GUBBIO CUP, BY MAESTRO GEORGIO.
[*In the Louvre.*]

Mons. Jacquemart makes the following remarks on the manufactures of this celebrated city:—

"The oldest ornamental pieces of Gubbio are generally of the style 'a candelieri,' large scrolls terminated by heads of birds, sea-horses, &c., combined with the heads of winged cherubs. This decoration, pretty bright in tone, is detached from a pale blue ground, worked up (*réchamp*) with a brush. Later appears the bright ground, laid on by the lathe, and decorated by taking out (*enlevage*); trophies with mottoes surrounding busts, appear from 1519, in the middle of these varied styles, as well as open cups with low feet; the whole surface occupied by the bust of a man or woman. Of vigorous drawing, modelled in polychrome colours dexterously laid on, these plates, sometimes heightened with metallic colours, sometimes soft and sober in tone, are

always elevated in style. The men are heroes of the epoch, scarcely veiled under the name and attributes of the gods, or heroes of antiquity. As to the women, their poetic denominations, coupled with the epithet "bella," sufficiently ex-

(*Fig.* 24.) MAJOLICA PLATE, XVITH CENTURY.

plain they are the ladies whose gallant artifices Garzoni fears for the youths of his time."

The cup shown in the illustration (Fig. 23), is in the Louvre, and bears on a fillet this inscription, "*ex o Giorg.*"—"of the fabric of Giorgio." The plate in the next figure (24) is executed in a very similar style of art.

CASTEL-DURANTE.

The city of Castel-Durante, situated on the banks of the river Metaurus—celebrated for the excellent clay extracted from its bed—was long famous for its ceramic manufactures.

Mention is made in the Durantine archives of one Giovanni dei Bistugi (John of the Biscuits) in the year 1361, and in 1363 Maestro Gentili was supplying the ducal court with table ware.

Signor G. Raffaelle published, in 1846, an account of the majolica of this place, under the title of "Memorie istoriche delle Maioliche lavorate in Castel-Durante, &c." He enumerates the artists who produced wares up to 1507, none of which can now be identified. A bowl by Giovana Maria, with the arms of Pope Julius II., is dated 1508; and in 1519, Sebastiano di Marforio produced that fine drug vase in the British Museum, a companion to which is at the South Kensington Museum. Raffaelle found a mention of Marforio in 1507, and he appears to have died about 1543. Mons. Jacquemart writes:—"The general character of the Castel-Durante majolica is a good fabrication and freedom of painting announcing a practised execution; the colours are highly glazed, perhaps a little pale, but harmonious and broadly laid on. The arabesques are at first in greenish-grey camaieu upon a blue ground, then in compartments of various colours. Towards the second half of the sixteenth century, the grotesques and trophies assume a lustred orange tint, crude and disagreeable

(*Fig.* 25.) CUP OF CASTEL-DURANTE WARE, 1525. APOLLO AND MARSYAS.

to the eye ; the interest in the art is lost in the excess of execution."

Subject-pieces were not so common at Castel-Durante as at some of the neighbouring towns of the Duchy of Urbino, and the representation of Apollo and Marsyas in the next figure (25), is more like the work produced at the neighbouring city of Urbino. It is taken from a cup in the Louvre, dated 1525. There is a remarkable dish in the South Kensington Museum, having in the centre a striking portrait of Perugino, which is supposed to have been produced at Castel-Durante.

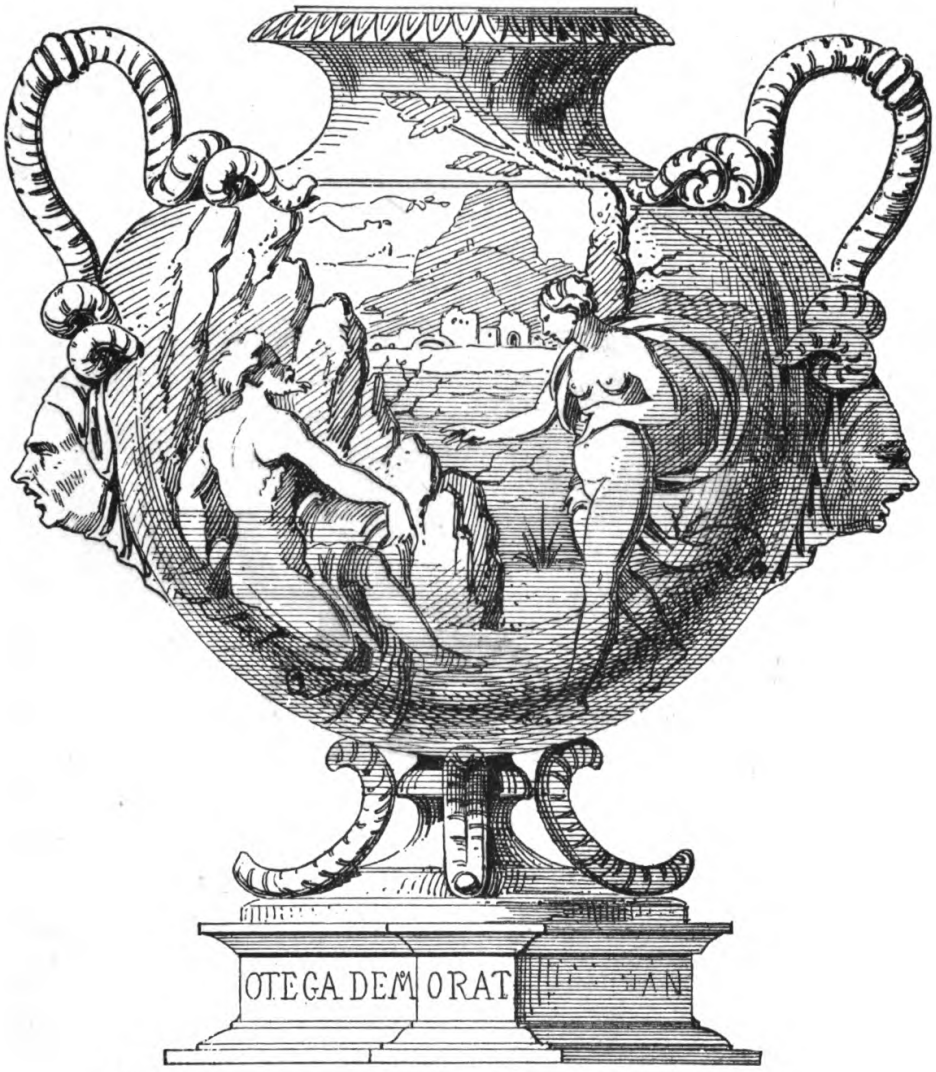
(*Fig.* 26.) PLATE OF URBINO, BY ORAZIO FONTANA. CARRYING OFF OF EUROPA.

URBINO.

We now come to consider the productions of that city which was, perhaps, the most renowned for fine majolica. The old name of "Raffaelle ware" had a certain appropriateness when given to the works of the famous Urbinese. Mr. Robinson writes :—

"The belief which formerly obtained, that Raffaelle himself was in the habit of painting majolica plates is now entirely exploded ; but the ceramic artists of his native city were so deeply imbued with his genius, that they must be classed amongst his most faithful, if not servile, followers. A distinct style of art, as applied to majolica, therefore sprang up in Castel-Durante and Urbino ; historical compositions, in fact pictures, now almost invariably covered the entire surface of the pieces, whilst purely ornamental decoration was a very secondary feature,

being almost exclusively confined, when it does occur, to an imitation of the classical system of grotesque ornamentation, previously revived by Giovanni da Udine and Giulio Romano. The majolica painters now, in fact, almost entirely relied on the

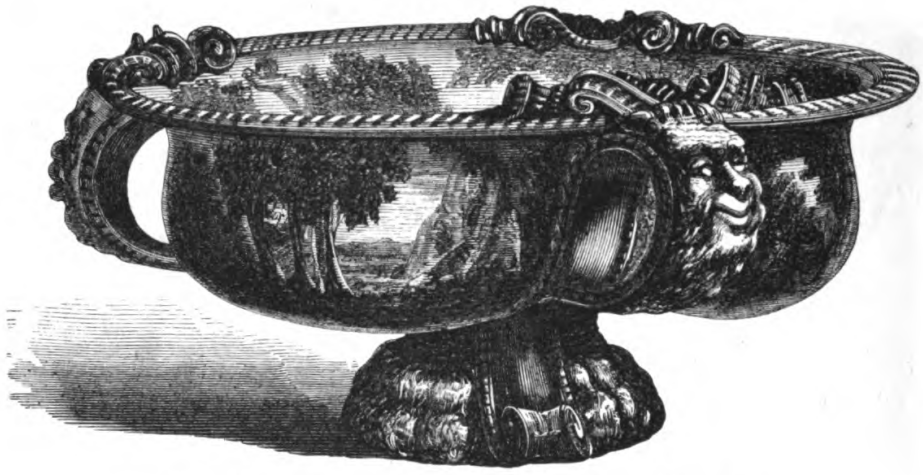


(*Fig.* 27.) MAJOLICA VASE, BY ORAZIO FONTANA—URBINO WARE, 1571.

innumerable engravings of Marc Antonio and his school for the motives of their compositions, combining or transposing, in a great variety of ingenious ways, figures or entire groups from various composition, so as to compose *pasticci*, or fresh subjects, without any labour other than that of selection."

A potter named Giovanni di Donino Garducci is cited by Pungileone as having produced majolica paintings in 1477. Francesco Garducci received an order for vases for Cardinal Carpaccio in 1501, and Ascanio del fu Guido is mentioned in 1502; but it was not until the sixteenth century had passed its first quarter that any work of distinguished merit was produced.

The greatest artist produced by the city of Urbino was Orazio Fontana, one of a family of artists. The first of this family was Nicolà, who was alive in 1540. He had a son, Guido, who in turn was father of Orazio, Camillo, and

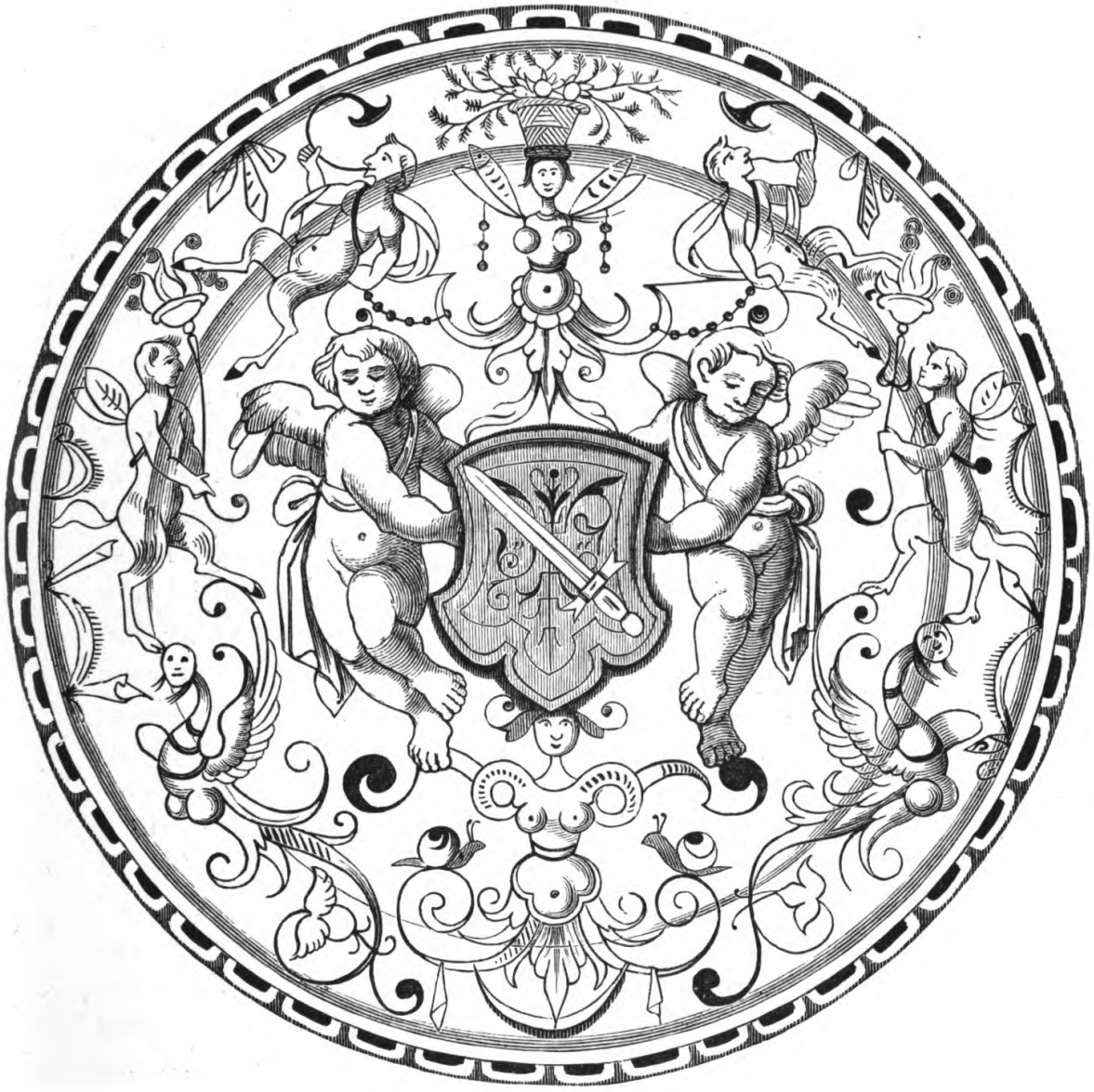


(*Fig.* 28.) CISTERN, MAJOLICA WARE, OF URBINO, CIRCA 1540.
[*In the possession of Lord Hastings.*]

another Nicolà. Orazio appears to have worked with his father up to the year 1565, when he set up a *bottega* of his own. The annexed illustration (Fig. 26) of a plate by Orazio Fontana, representing the carrying off of Europa, has a strong resemblance to Fig. 25; but a vase by the same artist, dated 1571 (Fig. 27) is in a different style of ornamentation. This last, it will be seen, has the designer's name inscribed upon the pedestal. Signed examples of Fontana's work are not common.

Francesco Xanto Avelli, originally of Rovigo, was the maker of a large number of the Urbino wares, the greater part of which were signed by him, and they range from about 1530 to 1542.

He borrowed largely from Raffaelle, and in the South Kensington Museum is a magnificent dish by him, painted with the



(*Fig.* 29.) PLATE, URBINO WARE, 1550-80.
[*German Museum.*]

marriage of Alexander and Roxana, after Raffaelle's picture. The cistern represented in the annexed figure (Fig. 28) is a very fine example of Urbino ware, the date of which is about 1540. The next illustration of a plate (Fig. 29), exhibits a rather later

style of decoration (*circa* 1550-80). Shortly after this the art began to decay, and it died out in the works of the Patanazzi, the last of which family was Vincenzio.

Early in the seventeenth century the art received its death-blow in the Duchy of Urbino by the extinction of the reigning family. At Santa Casa, at Loreto, were preserved upwards of 350 majolica vases, brought from the Spezieria or Medical Dispensary attached to the palace of Urbino. The last Duke of Urbino, Francesco Maria II., in his dotage had abdicated in favour of the Holy See, and at his death in 1631, his heir, Ferdinando de Medici removed the more ornamental pieces of majolica to Florence. The vessels from the Spezieria he presented to Loreto. These did not consist only of drug vases, but among them were many choice pieces and some statuettes. Mr. Chaffers has described a curious piece of majolica, inscribed with the words "*con polveri di Santa Casa.*" This was made "within the precincts of the sanctuary, with the dust shaken from the dress of the Virgin and swept off the walls, mixed with clay." Cups and bowls were thus formed and painted with the Virgin and Child, and a view of the Santa Casa. They were presented to the faithful, who preserved them as precious tokens of their visit to the shrine.[2]

(*Fig.* 30.) GROTESQUE EWER, MAJOLICA WARE, SECOND HALF OF THE XVITH CENTURY.
[*In the Collection of S. Addington, Esq.*]

PESARO.

Another of the towns of the Duchy of Urbino famous for the

[2] "Cantor Lectures on Pottery and Porcelain," by W. Chaffers ("Journal of the Society of Arts," 1867, vol. xv. p. 159).

production of majolica was Pesaro. Passeri, who wrote about the year 1750, makes great claims for this place as one of the

(*Fig.* 31.) EWER, MAJOLICA WARE, XVITH CENTURY.
[*Formerly in Mr. Barker's Collection.*]

earliest homes of the art; but later writers are not inclined to give implicit credence to these pretensions. Pedrinus Joannes of the potteries came from Forli to Pesaro in 1396, and on the 1st of April, 1486, Giovanni Sforza of Aragon, Count of Pesaro,

issued a decree prohibiting the introduction of foreign potteries into the town and the district. Mons. Jacquemart believes that the invention of pieces ornamented with portraits and mottoes, such as those we have given specimens of under the heading of Gubbio, may be claimed with success for the town of Pesaro. He mentions a beautiful vase in the possession of Baron Gustave de Rothschild, which has upon its sides the portraits of two betrothed persons.

The most notable Pesarese artist was Girolamo Lanfranco,

(*Fig.* 32.) CUP OF "MAJOLICA SGRAFFIATO."
[*Museum of the Louvre.*]

who possessed a *bottega*, and manufactured large vases and other ornamental pieces, about the middle of the sixteenth century.

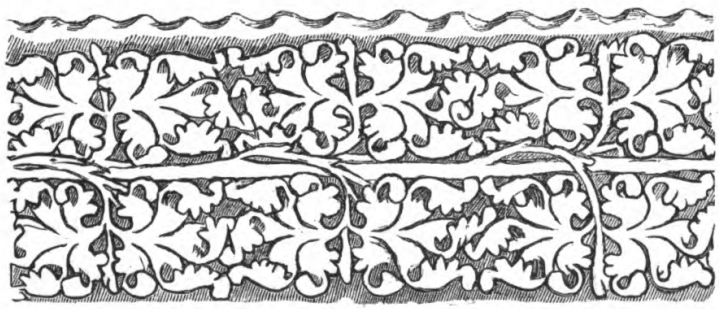
Other Italian cities such as Forli, Fabriano, Ferrara, &c., might be mentioned here as the producers of majolica ; but more than a passing word is due to the interesting productions of the Venetian potters. Some of these are associated with the great name of Titian. Tebaldo, the agent of Alfonso I., Duke of Ferrara, wrote to his patron on the 1st of June, 1520, to the following effect:—"By the boatman, Giovanni Tressa, I send your Excellency eleven large vases, and eleven middle-sized and twenty little in majolica with lids ordered by Titian for the

pharmacy of your Excellency." There is a very characteristic salver in the South Kensington Museum which is fully covered with beautiful arabesques, and has a light appearance, although it is covered with ornamentation.

Before closing this chapter on the majolicas of Italy, we must make some mention of the so-called "majolica sgraffiato," or incised ware. The decoration is upon "engobe" or slip, the design being scratched with an iron point and covered over with lead glaze, coloured by a few clouded tints. This process was at its best about the middle of the fifteenth century, and was chiefly adopted in the north of Italy. Monsieur Jacquemart observes that the enamelled faïence did not succeed in dethroning it entirely, "for we find graffiti of the sixteenth century, and there was an amateur at Pavia who continued the fabrication to the end of the seventeenth."

(*Fig.* 33.) SUBJECT IN THE INTERIOR OF THE ABOVE CUP.

There is a very beautiful cup on stem, with lion supporters, in the Museum of the Louvre, which forms a fine example of this manufacture. The cup itself, with its clearly-defined mulberry ornamentation, and the figure-piece and border in the interior are well shown in the accompanying illustrations (Figs. 32-34).



(*Fig.* 34.) BORDER IN THE INTERIOR OF THE ABOVE CUP.

CHAPTER IV.

FAÏENCE IN FRANCE.

IT is somewhat remarkable that the manufacture of majolica, which was so widely spread over Italy, should have been practically confined to that country. Although the potters of France were doubtless influenced by the designs of the Italian artists, when they replaced Gothic ornament by elegant scrolls and arabesques, yet they were content to work out the principles of the Renaissance in their own way. Italian artists are said to have introduced the tin enamel into France at the beginning of the sixteenth century. Jerome Solobrin, supposed to be the brother of Leochadius Solobrinus of Forli, settled at Amboise about the years 1494—1502, and in 1509, Jacques and Loys Ridolfi of Caffaggiolo, founded a *faïencerie* at Machecoul; but so little was known generally of the process that Palissy laboured for years to discover that which the commonest potter of the artistic centres of Italy could have taught him in a day.

In the middle of the sixteenth century the stanniferous glaze was adopted at Nevers, and the introduction of Italian art into this famous ceramic locality appears to have been due to the accession of Louis of Gonzaga to the Duchy of Nevers, by his marriage with Henrietta of Cleves, in 1565. Experienced potters followed the prince to France, and their works formed models for the native artists to copy. In course of time native influences told in the manufacture, and a distinctive style was elaborated. The annexed figure (35) represents an ewer of the seventeenth century which is both elegant in form and beautiful in ornamentation.

Several years, however, before the introduction of Italian faïence into Nevers, an exquisite pottery had been originated in France which was without precursor, and which has had no successor. Up to within a few years of the present time, the artists who conceived the so-called Henri Deux ware, and the place where it was brought forth, were equally unknown; but owing to the energetic and valuable researches of the late Monsieur Benjamin Fillon, we now know that the artists were François Charpentier and Jehan Bernart, and the place of production, the town of Oiron, near Thouars in Poitou. In consequence of this discovery, the old name, which was found to be singularly inappropriate as applied to all the pieces, has been superseded, and this exquisite pottery is now known as Oiron ware. Unlike majolica and ordinary faïence, it is made of a fine white pipe-clay,

(*Fig.* 35.) EWER, NEVERS WARE, XVIITH CENTURY.
[*Slade Collection, British Museum.*]

and the glaze is plumbo-vitreous, of some brilliancy, and of a warm yellowish tint. It is inlaid with coloured pastes in the same manner as the champlevé enamels or niello work on metal. Mr. Chaffers has given a full description of the complicated process of manufacture from careful examination of a fractured specimen in the Sèvres Museum. "The foundation of the vase being first modelled into the required form by hand, quite plain, and hatched all over with crossed lines, that the outer crust might the better adhere to it, one or more thin plaques or bands of moist clay were then laid on a flat board, corresponding in size to the portion of the vase to be covered. These plaques were stamped by the bookbinders' tools into various patterns. The strong borders of frets, guilleches, foliated scrolls, rosettes, &c., were accomplished by swivel stamps, held in the hand, and rolled from one end to the other; the interlaced arabesques and diapered grounds were produced by means of metal stamps, such as were used for gilding the leather surfaces of books. These cavities or incised patterns were then filled in with different coloured clay, the superfluous portions being removed by a sharp chisel, and the bands were applied to the shaped foundation, and pressed closely to it. The next process was the application of ornaments in relief, such as brackets, masks, shells, terminal figures, &c.; these were either modelled by hand or pressed into moulds and stuck on to the vase, together with the handle, and placed in the kiln for the first baking. The piece was then removed, and dipped into a thin, transparent lead glaze, with here and there some enamel tints of purple, blue, green, and yellow sparingly applied, and again subjected to a less degree of heat in the muffle kiln, sufficient to melt the glaze. From the manner in which the encrusted pattern was applied round the exterior of the vase, it would be next to impossible to make it correspond exactly at the junction of the two ends. This trifling irregularity has given rise to the supposition that the ornamentation was merely a printed design, transferred to the surface of the ware. This, to a superficial observer, appears very feasible; but if we look beneath the surface and examine the section of the fractured vase at Sèvres, it is clear that the

coloured pastes were inlaid, the sharp angles of the grooves or furrows presenting too regular an appearance to have been caused by the mere absorption of any colouring matter either by surface transfer or with a brush. It will also be observed, that the furrows in which the coloured pastes have been inserted are slightly depressed from shrinkage in the kiln, thus essentially differing from painted earthenware, which would rather produce a low relief."[1]

(*Fig.* 36.) BIBERON, FAÏENCE OF OIRON.
[*Mr. Malcolm, of Poltalloch.*]

Hélène de Hangest, Dame de Boisy (widow of Artur Gouffier, formerly Governor to Francis I. and Grand Master of France), was the inspirer of the finest specimens of the Oiron ware, and their actual authors were François Charpentier, potter in the service of Hélène, and Jehan Bernart, her secretary and librarian. From 1524 this lady passed every summer at the Chateau of Oiron, which her husband had intended to rebuild, and which she enlarged and embellished with the assistance of her eldest son, Claude Gouffier. Monsieur Fillon has published a letter which proves that Madame de Boisy had already rewarded Charpentier and Bernart with a grant of the house and orchard where their oven and workshops were situated. After the death of Hélène de Hangest, in 1537, her son carried on the manufacture of pottery; but the productions of this second period are much inferior to those which appeared with the sanction of that lady's

[1] "Journal of the Society of Arts," vol. xv. p. 174.

refined taste. Architectural ornament was largely introduced, and royal emblems, cyphers, and shields, were multiplied during this period. The salamander of Francis I., the interlaced crescents, and the initial H of the Dauphin Henry (afterwards Henri II.), besides the arms and marks of less important persons were frequently introduced, but still the elegant design of Bernart and the skilful handiwork of Charpentier is distinguishable. During the third period the signs of decay were apparent, and about the date of the accession of Henri II. in 1547, the manufacture had fallen into unskilful hands, so that the colours were no longer pure and harmonious, and the manipulation ceased to be skilful. The Oiron ware was essentially a "poterie de luxe." It was not made for purposes of trade, but was produced to please the fancy of a noble house. When that house ceased to be interested, the manufactory ceased to exist. About eighty pieces of the ware are supposed to be in existence, and none is a duplicate of another. Although the ewers, candlesticks, tazze, salt-cellars, &c., have a considerable resemblance to each other they all differ considerably in outward form and details. One of the finest examples is the candlestick of elaborate Italian design now in the possession of Sir Anthony Rothschild. It is ornamented in high relief with masks and garland; three figures of boys support an escutcheon on which occur the arms of France, the interlaced monogram of Henri II. and Diana of Poitiers, and a coat of arms which has not been identified (Fig. 37). A catalogue of all the pieces (fifty-five), known to be extant in July 1862, is given in the "Catalogue of the Special Exhibition of Works of Art on Loan

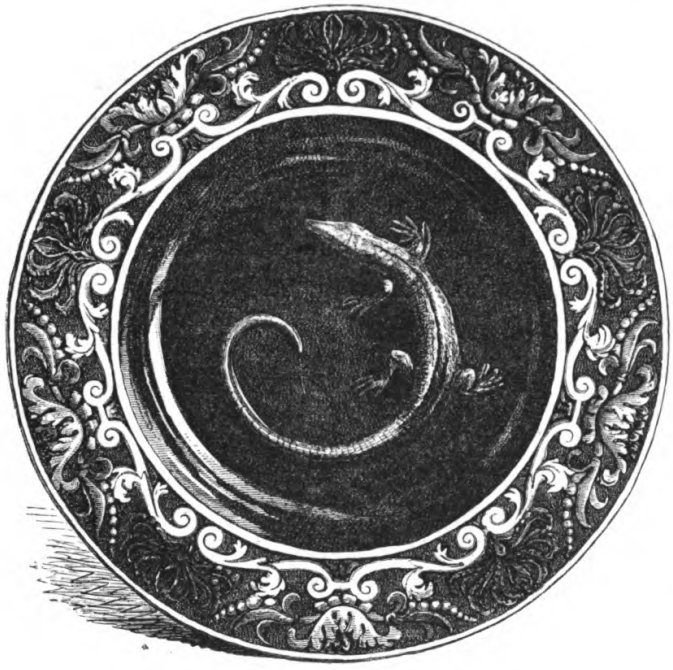
(*Fig.* 38.) FAÏENCE OF OIRON.
[*Museum of the Louvre.*]

(*Fig.* 37.) CANDLESTICK, FAÏENCE OF OIRON.) [*Sir Anthony Rothschild, Bart.*]

at the South Kensington Museum," but the number now known to exist is raised to about eighty. The tazza shown in the annexed illustration (Fig. 38) is in the Louvre; the design has all the appearance of being more due to the jeweller than to the potter.

About the time that the Oiron ware was in its prime, Bernard Palissy, perhaps the most famous potter that ever lived, and one of France's chief worthies, was trying to find the secret of the true enamel.

Palissy was born about the year 1510 of poor parents, probably at Saintonge. He began life as a glass painter, and educating himself, he studied the works of the great Italian artists. He was not contented with the opportunities that were around him, and therefore determined to follow the wandering life common among the artisans of his time. He visited Germany and the Low Countries, and gathered up the results of learning in the sciences as well as in the arts. In 1539 he returned to his native land and established himself at Saintes. He married, and made a good living out of glass-making and land-measuring. A few years afterwards he saw an enamelled earthenware cup of great beauty, which raised in his mind the earnest desire to discover the art of making such enamels. This is the description he has himself left us, and many conjectures have been made as to the character of this cup. Mons. Fillon, with some show of reason,



(*Fig.* 39.) PALISSY DISH.

affirms that it was a piece of the white enamel of Ferrara. The story of Palissy's troubles in the search for the secret of the enamel—how he reduced himself to poverty, and used even his furniture and floors to feed the furnace—is well known. At length his indomitable perseverance conquered, and he succeeded in obtaining a satisfactory enamel which gained him wealth and fame. His ware is a fine white earthenware composed of pipe-clay. He used a plumbo-vitreous glaze, and his enamel colours were mixed with the glaze.

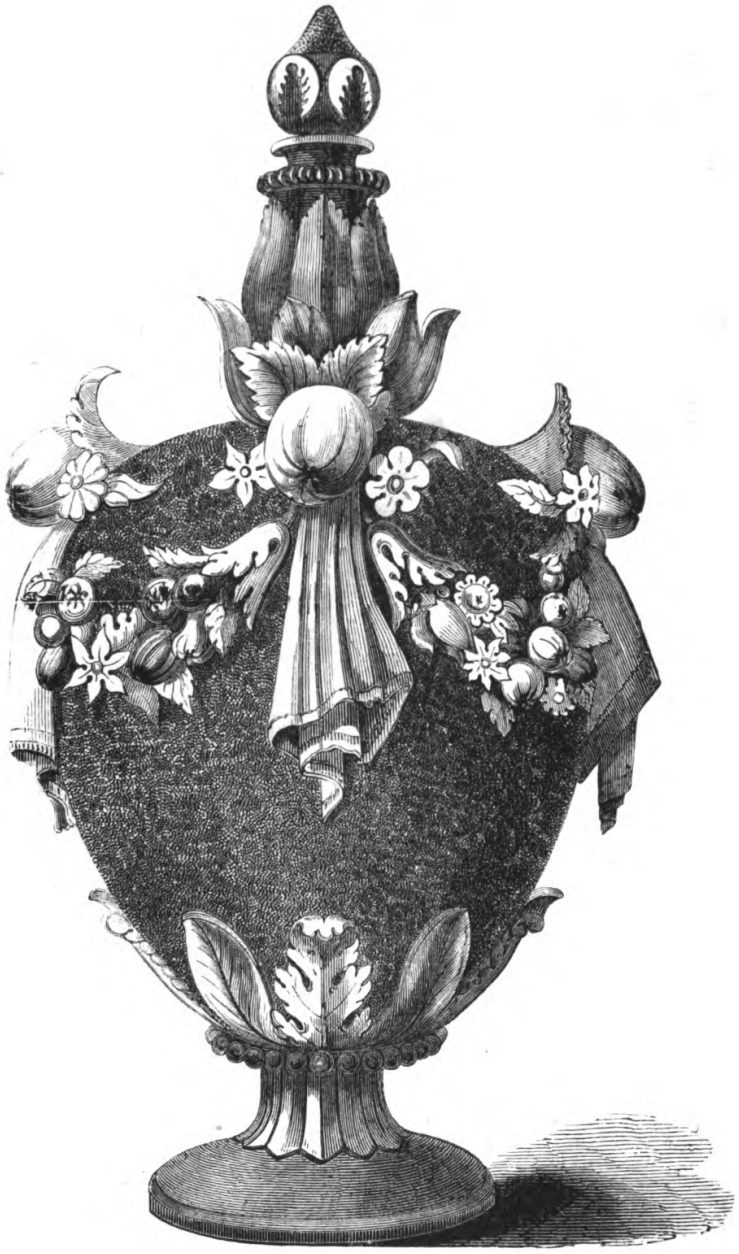
(*Fig.* 40.) PALISSY JUG.

The most remarkable of Palissy's productions is the so-called rustic pottery. He took the greatest pains in the moulding of the fishes, reptiles, shells, and plants which he placed upon these curious dishes. A few years ago some fragments of Palissy's pottery, and the moulds used by him, were found during some excavations in Paris, and it was supposed that the workshop of the great potter had been discovered. The illustration on the previous page (Fig. 39) shows a dish with one of Palissy's favourite reptiles in the centre. The ordinary specimens of rustic pottery are, however, much more extravagant than this.

Mr. Robinson thus describes from a contemporary manuscript the mode of forming these pieces :—

" First a tin plate was prepared of the exact shape and size of the dish to be made, and on this the natural leaves, fibres, pebbles, shells, &c., were fastened in the required positions with

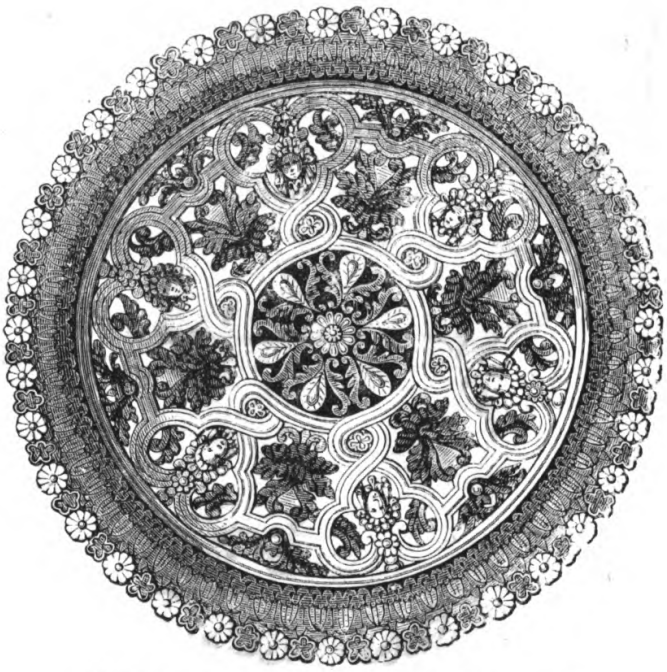
Venice turpentine ; the fishes, reptiles, insects, &c. (or more probably casts of them) were also fastened down with wires and



(*Fig.* 41.) VASE, PALISSY WARE, XVITH CENTURY.
[*Sir A. Rothschild.*]

other contrivances, and the whole details carefully arranged, so as to be an exact type or model of the piece to be manufactured. On the original thus disposed a coat of fine plaster was poured

which, when disengaged, formed a hollow mould. In this mould the pieces were afterwards formed by the moist clay being pressed into the cavities; thus again producing an exact repetition in clay of the original model. The lizards, snakes, frogs, &c., so conspicuous for their lively attitudes, were, in all probability, moulded from the living animals, which when stupefied by exposure to the fumes of some narcotic, remained rigidly fixed in their momentary attitudes for a sufficient time to admit of a mould being taken from them in plaster; casts from them being fixed down to the tin plate instead of the real animals."[2]



(*Fig.* 42.) DISH (INTERIOR) BY BERNARD PALISSY.

Although these reptile dishes are the best known of his work Palissy's fame as an artist must chiefly rest upon the more beautiful products of his workshop, such as the jug and vase here shown (Figs. 40 and 41). The dish (Fig. 42) is singularly elegant in its design, and the jug (Fig. 43), although somewhat stiff in form and German in character, is covered with delicate ornamentation.

When he was successful members of the great potter's family assisted him, and as early as 1570 we find mention of Nicholas and Mathurin Palissis, "sculpteurs en terre," who were probably his nephews. The same enthusiasm which Palissy exhibited in his business was carried out in his religion, and he was arrested as a Huguenot heretic. He was set

[2] Waring's "Art Treasures" ("Ceramic art," p. 26).

free through the intervention of the Constable Montmorency, who obtained for him the title of "Inventor of rustic potteries (rustiques figulines) to the king and queen-mother." In his old age, however, he was confined in the Bastille on account of his religious opinions. It was there that the memorable conversation took place between the young King Henri III. and the old potter. The king wished to set him at liberty, but said that if Palissy would not conform he should be compelled to leave him in the hands of his enemies. "Sire," answered the old man, "I was already willing to surrender my life, and could any regret have accompanied the action, it must assuredly have vanished upon hearing the great King of France say 'I am compelled.' This, sire, is a condition to which those who force *you* to act contrary to your own good disposition can never reduce *me*; because I am prepared for death, and because your whole people have not the power to compel a simple potter to bend his knee before images which he has made." In this famed prison Palissy died about the year 1589, leaving behind him both pupils and imitators.

(*Fig.* 43.) JUG BY BERNARD PALISSY.

The hunting-flask here shown (Fig. 44) is glazed in green and diapered with little flames of a deeper shade. It bears the arms

(*Fig.* 44.) HUNTING-FLASK OF JASPERED EARTH, WITH MONTMORENCY ARMS.

[*In the Louvre.*]

(*Fig.* 45.) DISH BY CLAUDE RÉVEREND, XVIITH CENTURY.

of the Constable Montmorency, who was Palissy's patron, and has generally been supposed to be the work of that artist, although in a very different style to that usually adopted by him.

While Palissy was labouring to obtain a satisfactory glaze,

(*Fig.* 46.) PHARMACY POT BY DIGNE, XVIIITH CENTURY.

another potter, also patronized by Montmorency, was obtaining fame at Rouen.

Masseot Abaquesne was the maker of the remarkable paving of the Château de Ecouen which has been attributed to a member of the family of Della Robbia, and also to Palissy. These attributions should not have been made, for among the arabesques was an inscription, "A. Rouen, 1542." In 1535 Abaquesne

had decorated a "salle faïencée" at the hôtel de ville of Havre, known as the "Logis du Roi," but his fame was not confined

(*Fig.* 47.) FOUNTAIN OF RENNES, FAÏENCE, XVIIITH CENTURY.

to the making of wall tiles, for between 1543 and 1545 he made 346 dozen of pots in enamelled earth for the use of the apothecaries. During the seventeenth and eighteenth centuries faïence was made in all parts of France, and these manufactories are

fully described by Mons. Jacquemart in his "History of the Ceramic Art."

In 1664 Louis XIV. granted letters patent to Claude Réverend authorizing him to establish a manufactory of earthenware, apparently at Paris. Some of his works are imitations of the Dutch style, and others of oriental porcelain. The annexed illustration (Fig. 45) gives a good idea of these table-pieces with the stiff figures in the costume of the time, and the light and elegant frameworks. The material is thin, with a white enamel, painted with clear polychrome colours.

A few years later arose another famous Parisian potter named Digne, who made emblazoned pots for the Duchess of Orleans, one of which is here represented (Fig. 46). Brittany possessed a manufactory of faïence in the seventeenth century, and in the eighteenth century Rennes had obtained some celebrity for the productions of its potteries. Workmen from Marseilles carried with them to the north some of the soft colours and elegant ornament which was prevalent in the south. The fine example represented in figure 47 bears the inscription, "Fait à Rennes, rue Hüe, 1769 et 1770."

The limited space at our disposal will not allow us to allude more fully to the interesting pottery produced at some of the chief towns of France, and those who wish for further information on this subject cannot do better than seek it in the important work of Mons. Jacquemart.

CHAPTER V.

DUTCH AND GERMAN POTTERY.

GERMANY and Holland have obtained great renown for the production of both faïence and stoneware. Veit Hirschvogel, a potter, of Schelestadt (born 1441, died 1552), a contemporary of Luca

(*Fig.* 48.) DELFT PLATE, XVIITH CENTURY.

della Robbia, settled at Nuremberg about the year 1470, and produced good specimens of faïence. Mr. Chaffers describes these early specimens as "somewhat like the majolica of Italy; but

the colours are brighter, the green predominating in most of the specimens; figures in relief in niches are frequently seen on vases, and many tiles of the sixteenth century which formed portions of stoves and chimney-pieces are still in existence."[1] The stanniferous glazed earthenware of Delft, a town in Holland, between the Hague and Rotterdam, was famous at an early period, and is supposed to owe its origin directly to Italy. It is known that during the early years of the sixteenth century the art of making majolica was practised at Antwerp by Guido di Savino, an artist of the Castel-Durante fabrique, who with his two sons settled at that place. Specimens of Delft ware appear to have been introduced into England from the time of its first manufacture, and in 1506 some "immense Delft ware dishes" were given by Philip of Austria, Governor of the Netherlands, to Sir Thomas Trenchard. A large number of the productions of Delft were of a very ordinary description, but some very fine work was also produced. The plate shown in the accompanying illustration (Fig. 48) exhibits a remarkable instance of the survival of an early style of ornamentation to a somewhat late period. The pagoda (Fig. 50) is a good specimen of a totally different style. It shows well the style of work which was largely manufactured for our William III., whose Dutch taste is seen at Hampton Court Palace. Delft faïence was greatly affected by the introduction of Chinese porcelain into Europe, and this influence is strikingly exhibited in the richly decorated coffee-pot shown in

(*Fig.* 49.) DELFT COFFEE-POT, XVIITH CENTURY.

[1] "Journal of the Society of Arts," vol. xv. pp. 191, 192.

the figure here given. (Fig. 49.)

We may now pass on to consider the remarkable development of the manufacture of stoneware in Germany.

Stoneware is a hard, dense and highly vitrified earthenware, formed of clay mixed with sand which is impervious to the action of acids. The glazing is effected by throwing common salt into the kiln towards the end of the firing. The salt is volatilized, and its vapour surrounds the various objects which are being baked. The glaze is then formed partly out of the silica of the ware and partly out of the vapour with which the ware comes in contact.

(*Fig.* 50.) PAGODA FOR BULBS OR FLOWERS, OLD DELFT WARE, CIRCA 1690.
[*Hampton Court Palace.*]

Germany and Flanders were early famed for the excellence of their stoneware, and it has been common to confound the grey specimens together under the name of "grès de Flandres." Some writers have affirmed that Jacqueline, Countess of Hainault, was one of the first makers of siliceous pottery. This unfortunate princess was the wife of John, Duke of Brabant, who shut her up in the

(*Fig.* 51.) GERMAN CANETTE OF WHITE STONEWARE.

(*Fig.* 52.) GERMAN ENAMELLED STONEWARE CRUCHE, XVITH CENTURY.
[*In the Collection of D. Davidson, Esq.*]

fortress of Teylingen in the year 1424. Here her lonely hours were solaced by the manufacture of pots and pitchers, which were thrown into the moat as a record of her imprisonment when they should be found in future ages. A special treatise on these, "Vrouw Jacoba's Kannetjes," has been published, but Monsieur Jacquemart observes that the pot in the museum of the Hague and the one at Sèvres prove "that the Countess Jacqueline was not an artist of the first order."

Some of the finest specimens of the German stoneware of the sixteenth century are due to the taste and skill of the potters of Cologne. The canette of white ware here shown (Fig. 51) is richly ornamented, and is historically valuable as having the date 1574 inscribed upon it. The enamelled cruche (Fig. 52) is of an earlier date and more crude style of ornamentation. Monsieur Jacquemart attributes to Creussen in Bavaria the use of colours to brighten the sombre tint of the stoneware.

Figures and moulded ornaments were covered with bright enamels and gold. A favourite form was a cruche with figures of the apostles and evangelists, known as the "Apostles' mug." A good specimen, of the seventeenth century, is seen in the annexed illustration (Fig. 53). A curious instance of the heraldic grotesque is seen in the lion with a bowl in his forepaws (Fig. 54), the details of which are exceedingly well executed.

Fig (.53.) APOSTLES' MUG OR CRUCHE, FRANCONIAN ENAMELLED STONEWARE, XVIITH CENTURY.

In the next figure (Fig. 55) we have a specimen of Flemish stoneware of the seventeenth century.

Professor Church divides the prominent specimens of German and French stonewares under the following four classes :—

(*Fig.* 54.) GERMAN STONEWARE.

"*Class I.*—White canettes, glazed and unglazed, belonging to the latter half of the sixteenth century, and resembling in body the white Staffordshire stoneware of the first period. They are finely decorated in relief.

"*Class II.*—Yellow and brown short jugs, generally with acorn and oak-leaf patterns in high relief, and referable to the close of the fifteenth and the beginning of the sixteenth century.

"*Class III.*—Jugs, tankards, &c., of greyish-yellow body, variously decorated with incised and applied ornaments and frequently further enriched with cobalt blue and manganese-puce, often attributed to Cologne and Aachen districts. Similar productions have been traced to Beauvais in France.

"*Class IV.*—Tankards, jars, and other vessels of brown stone-

(*Fig.* 55.) FLEMISH STONEWARE CRUCHE, XVIITH CENTURY.
[*In the possession of P. H. Howard, Esq.*]

(*Fig.* 56.) STONEWARE OF BEAUVAIS.

ware, with dark-brown or black glaze, and decorated further (in the enamel kiln) with enamel colours—sometimes gilt also. They are often of Franconian origin." [2]

The beautiful specimen of stoneware of Beauvais shown in the illustration above (Fig. 56), may be compared with the productions of Germany and Flanders.

[2] "Cantor Lectures on Pottery and Porcelain" (Society of Arts), 1881.

CHAPTER VI.

ENGLISH EARTHENWARE AND STONEWARE.

THE history of early and mediæval pottery in England is one fitter for antiquarian than for artistic treatment. Pottery of some sort has been made in various parts of the country in all ages, and Staffordshire is known to have been a special producer from an early period. This is corroborated by the fact that the surname Tellwright (or Tylright) is found in the most ancient provincial records, and tilewright is the Saxon name for the potter. In the Saxon gospels the potter's field appears as the "tilewright's acre." Although the chief seat of pottery production was in Staffordshire, the works here were not of any great extent until well on in the eighteenth century. About 1715 the total amount of annual proceeds of the potteries of Burslem was not more than 6417*l.* The authority for this is a MS. of Josiah Wedgwood's. The first use of salt glaze has been very generally attributed to John Philip Elers, a German, who came over to England in 1688, and worked at Bradwell; but Professor Church thinks it highly probable that salt-glazing must be put back more than a century. He points out that two English patents were granted for making stoneware as early as 1671. One of these, dated 23rd April, was in favour of J. Ariens van Hamme; the other, dated 13th April, was that of J. Dwight, of Oxford, and was for "stoneware commonly called Cologne ware." Some of Dwight's stoneware is earlier than any pieces of Elers's manufacture, and yet it exhibits all the characteristics of salt-glaze.[1]

[1] "Cantor Lectures on Pottery and Porcelain," 1881, p. 12.

The earthenware and stoneware made in England did not exhibit any specially artistic characteristics until the genius of Josiah Wedgwood raised the potteries of England to such universal fame, that M. Faujas de Saint Fond wrote that "in travelling from Paris to Petersburgh, from Amsterdam to the farthest part of Sweden, and from Dunkirk to the extremity of the south of France, one is served at every inn with English ware. Spain, Portugal, and Italy are supplied with it, and vessels are loaded with it for the East Indies, the West Indies, and the Continent of America." Wedgwood had the great advantage of being able to secure the services of Flaxman, but it must not be supposed that all the success was due to this great artist's designs. Some interesting bills have been printed by Mr. Jewitt, from which it appears that Flaxman received two guineas each for his portrait models of Herschel, Dr. Buchan, Captain Cook, Dr. Johnson, and the King of Sweden, and three guineas each for portraits of Governor Hastings and the Queen of Portugal. These works were executed before the artist's visit to Rome.

Wedgwood was greatly helped in his spirited undertaking of again giving the productions of the potter the elegant forms of Greek and Egyptian art, by the assistance of his partner Bentley, a man of classical learning and elegant taste. Antique specimens of the highest value were lent to the potters by eminent connoisseurs, one of these lenders being Sir William Hamilton. Bentley died in the year 1780, and in a few years afterwards Wedgwood produced his greatest work, the copy of the famous Portland Vase. Of the original we shall have more to say in our treatise on glass, here we have only to deal with Wedgwood's reproduction. The vase was originally known by the name of Cardinal Barberini, afterwards Pope Urban VIII.; but having been purchased in 1784 by the Dowager Duchess of Portland, it took her name. At the sale of her museum, in 1786, Wedgwood wished to purchase it, but the Duke of Portland obtained it for 1029*l.*, and lent it to Wedgwood for the purpose of being copied. Fifty copies were produced, and sold at fifty guineas each. One of these was sold at the poet Rogers's sale for 127 guineas; another, which was obtained from Mr. Charles Darwin,

F.R.S., is in the Museum of Practical Geology, Jermyn Street.

Most of Wedgwood's productions consist either of earthenware or fine stoneware, but some nearly approach to the characteristics of porcelain. The earliest of his famous wares was that which he produced in the first instance for Queen Charlotte, and which he designated "the Queen's Ware." Originally it had a simple cane-coloured surface, but subsequently a pattern was added which greatly increased the beauty of the services made of the ware. More ornamented objects were made of terra-cotta, which represented porphyry, granite, &c. Then came the black Egyptian basaltes, so called, because it resembled basalt in appearance and colour. The bamboo and jasper wares partook more of the character of porcelain. Mr. Marryat's description of the jasper ware, founded on Wedgwood's own words, is as follows,—

(*Fig.* 57.) WEDGWOOD EAR-RING.

"It presents to the eye a white, porcellanous biscuit of exquisite delicacy and beauty, which has the property of receiving through its whole substance, from the admixture of metallic oxides, the same colours as those oxides communicate to glass on enamel in fusion. This peculiar property, which it shares with no other porcelain or earthenware body of either ancient or modern composition, renders it applicable, in a manner no less pleasing than extraordinary, to the production of cameos, portraits, and all subjects which require to be shown in bas-relief; since the ground can be made of any colour that may be preferred, while the raised figures are of the purest white."

(*Fig.* 58.) WEDGWOOD VASE.

The activity of the great potter in producing articles of the most varied character is something remarkable. Copies from the antique in the purest taste, and original designs in the true spirit of sculpturesque art are numberless, and all are highly appreciated by collectors as noble monuments of an Englishman who showed the world what this country could produce. Josiah Wedgwood died in 1795, but the celebrated Etruria works have been continued by members of his family, and they still produce an endless variety of beautiful objects.

(*Fig.* 59.) WEDGWOOD CUP.

(*Fig.* 60.) OLD WEDGWOOD-WARE VASE.
[*In the collection of J. Mayer, Esq.*]

Besides Wedgwood's productions there were many other Staffordshire wares that obtained considerable fame, thus Neale & Co., of Hanley, followed in the steps of their famous contemporary, and successfully imitated many of his works. Josiah Spode conducted works at Stoke-upon-Trent, and manufactured various coloured stonewares. He died in 1798, and was succeeded by his son Josiah, who soon afterwards manufactured porcelain. The business was

subsequently conducted by Messrs. Copeland and Garrett. Some of the perforated enamelled bricks manufactured by Messrs. Minton & Co., are designed with elegant scroll-work adapted from the designs of the goldsmith.

The Lambeth potteries have been famed for the production of useful articles in stoneware since the middle of the seventeenth century, but it is only within the last few years that Messrs. Henry Doulton & Co. have made them famous for artistic works of a very high character. At the International Exhibition of 1862 this Lambethware did not exist, but at the Paris Exhibition of 1878 it formed a special feature of the show. The chief divisions of the art-work produced by Messrs. Doulton are (1) the revival of the old grès de Flandres, which is usually called Doulton ware; (2) the Lambeth faience; (3) the impasto; and (4) the pâte sur pâte.

(*Fig.* 61.) DOULTON-WARE VASE.

There are considerable varieties in the treatment of the Doulton ware, thus in some cases the pattern is scratched or cut into the clay, and in others discs, dots, rosettes, and many other figures from moulds are applied to the surface of the ware. The first is called *sgraffito*, the last *appliqué* work. Sometimes the

(*Fig* 62.) LAMBETH FAIENCE VASE.

brown stoneware body is dipped into a slip of lighter colour, which is afterwards cut through so as to expose the deeper tone of the body below. In the illustration (Fig. 61) we see a vase with a diapered background of light colour and a conventional floral decoration of a much deeper colour of blue.

In the case of the "Lambeth faience," the smooth surface of white biscuit is hand-painted with floral designs, and in some instances with landscapes. The vase with ornaments of Indian design (Fig. 62) is a characteristic example of this style of art. The faience differs from the Doulton ware also in the fact that it requires more than one firing. In the impasto ware the colour is applied to the raw clay. This colour is thickened by the vehicle with which it is incorporated, and the result is that the design appears in slight relief. The vase with natural floral decoration shown in Fig. 63 is a good specimen of this. Although one of the modes of

(*Fig.* 63.) VASE OF IMPASTO WARE.

ornamentation adopted at the Lambeth potteries is styled "pâte sur pâte," it is somewhat different from the French ware that bears the same designation. A considerable variety of treatment is obtained by this method of decorating one body with another of a different tint.

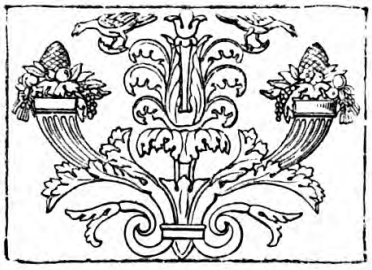
One important feature that requires to be specially noticed in respect to the Lambeth pottery is, that the artist transfers his or her own design straight to the object, and therefore no two objects are exactly alike. Much attention is paid to the preparation of ornamental plaques for wall decoration; on some of these landscapes are drawn, and on others studies of heads, such as the old Majolica artists delighted in. One of these richly ornamented plates, in Lambeth faience, is shown in Fig. 64.

(*Fig.* 64.) PLAQUE FOR WALL DECORATION (LAMBETH FAIENCE).

The same artistic impulse which has caused a revival of decorated earthenware in Europe has been felt in the United States. In 1874 Mr. Benn Pitman, of the Cincinnati School of Design, opened a ladies' class for painting on pottery, and since that time a considerable variety of styles in decoration have been

adopted at that place. Some of the first efforts to emulate the Lambeth style were made in 1878. A well-illustrated article on the decorative pottery of Cincinnati appeared in Harper's Monthly Magazine for May, 1881.

We here close our short notice of some of the chief features connected with the history of the manufacture of earthenware and stoneware, an art that was early brought to a high state of perfection, and continued to give occupation to fine artists for a long period. The manufacture of decorative pottery of this class was, at one time, almost annihilated by the introduction into Europe of eastern porcelain, but the artistic treatment of earthenware has been revived in the present day in a very remarkable manner, insomuch that the production of common clay now stand side by side with the works of more delicate porcelain.




JOHN
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LAMP FROM AN ARAB MOSQUE.

XIV CENTURY.

PORCELAIN.

CHAPTER I.

ORIENTAL PORCELAIN: CHINA.

TRUE PORCELAIN is a semi-vitrified compound consisting of *kaolin* or china-clay (hydrated silicate of alumina), and *petuntse*, a felspathic rock consisting largely of quartz. When fired the kaolin remains infusible while the petuntse vitrifies and envelopes the infusible part, producing the smooth, compact and shining texture, as well as transparency, which is characteristic of true porcelain.

Porcelain is broadly divided into "hard" and "soft," the former, however, is considered to be the only true porcelain. Hard paste is composed of a larger proportion of kaolin and a smaller proportion of felspar than is used for soft paste. To fuse hard paste a higher degree of furnace heat is required, and this gives it a greater degree of density. The soft paste, from the larger proportion of felspar and the addition of alkaline fluxes, requires less heat and acquires less density. Oriental porcelain is made entirely of hard paste; of European porcelain it may be broadly stated that that made in Germany is hard, and that in England soft. In France the earlier manufacture was of soft paste, but afterwards hard paste was substituted. This is not the place to do more than generalize upon this point, as the particular instances will be given in later chapters.

Mr. Franks tells us that the first distinct mention of porce-

lain out of China may be fixed at 1171, in which year Saladin sent as presents to Nur-ed-din forty pieces of Chinese porcelain. In the next century (1280), Marco Polo visited one of the porcelain factories, and he mentions that the ware was exported all over the world. Two centuries later, in 1487, the Sultan of Egypt sent a present of porcelain vases to Lorenzo de' Medicis, but porcelain was not commercially introduced into Europe until early in the sixteenth century, when the Portuguese imported some specimens, and for many years after this it does not seem to have been much known.

The secret of manufacture was jealously guarded by the Chinese, and inquirers were supplied with much false information, thus Lord Bacon speaks of *mines* of porcelain, "which porcelain is a kind of plaster buried in the earth, and by length of time congealed and glazed into that fine substance." This idea appears to have been widely spread, for we find frequent allusions to it in literature. It was this that suggested the absurd etymology of the word porcelain which is given by Johnson, viz. *pour cent années*, because the materials were matured under ground for one hundred years. There is some difficulty as to the origin of the word, because it was certainly in use before China ware was generally known in Europe. A list of instances of its use in French inventories (beginning with that of the Duke d'Anjou, 1360) is given in Marryat's "History of Porcelain." The object there described as *pourcelaine* appears to have been mother-of-pearl; and it is probable that when the Portuguese gave the name of *porcellana* to the new ware from its likeness to the interior of a cowrie shell, the existing French word was used as a translation of the name.

The earliest pieces of Oriental china known to have been brought to England, which still exist, are some blue and white Nankin bowls presented by Philip of Austria, King of Castile, to Sir Thomas Trenchard in the year 1506, now in the possession of his descendant; and a drinking-bowl of pale sea-green thick ware, preserved at New College, Oxford, and called Archbishop Warham's (1504—1532). The particulars of the latter piece are not known with certainty, but as it is mounted

in silver-gilt of that period, there is reason to believe that the date is approximately correct.

In the seventeenth and the earlier part of the eighteenth century oriental porcelain was generally known in England as "Gombron ware," from the fact that the first establishment of the East India Company, where the commodities of India and China were exchanged for those of Europe, was formed at the port of Gombroon, opposite to Ormuz in the Persian Gulf. Horace Walpole used this term as well as china and porcelain.

The fashionable taste for collecting porcelain is mentioned by Evelyn in his *Diary*, and the rage which set in after the Revolution of 1688, is due to the influence of Dutch habits. Macaulay wrote of William's queen—"Mary had acquired at the Hague a taste for the porcelain of China, and amused herself by forming at Hampton a vast collection of hideous images, and of vases on which houses, trees, bridges and mandarins were depicted in outrageous defiance of all the laws of perspective. The fashion, a frivolous and inelegant fashion it must be owned, which was thus set by the amiable Queen, spread fast and wide. In a few years almost every great house in the kingdom contained a museum of these grotesque baubles. Even statesmen and generals were not ashamed to be renowned as judges of teapots and dragons."

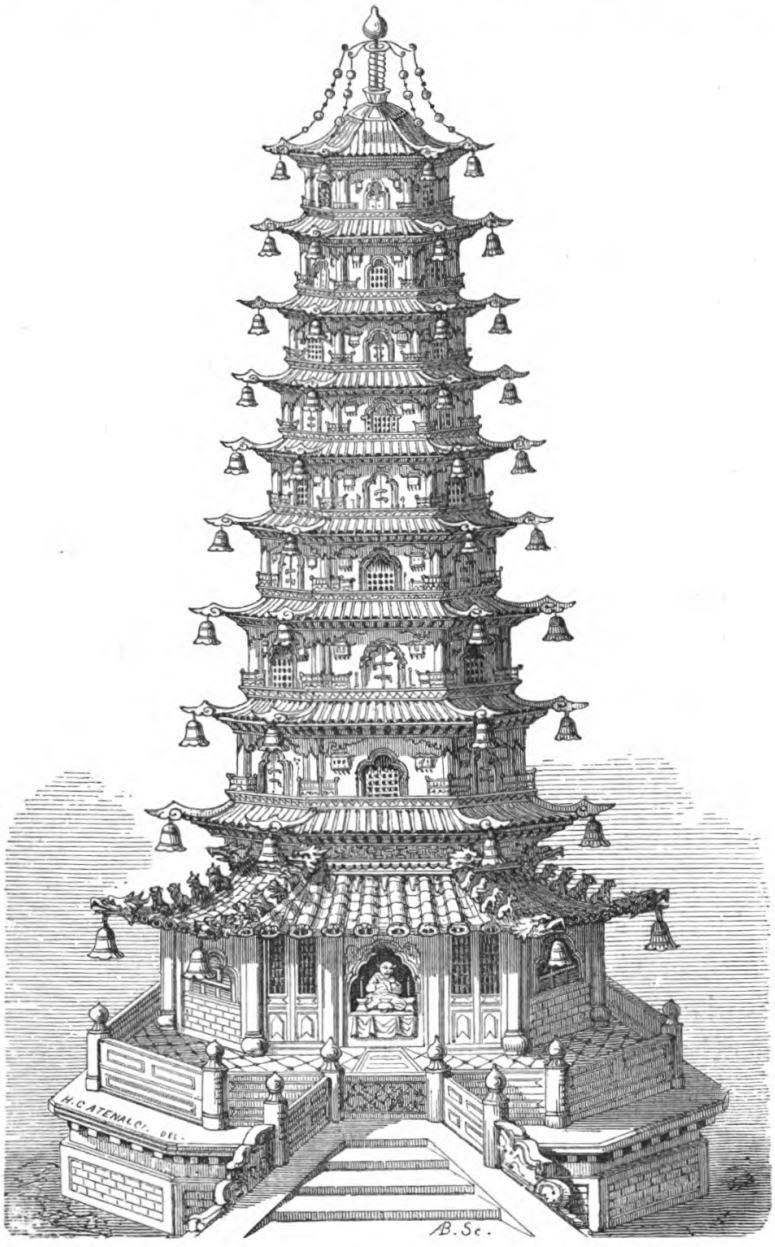
The antiquity of the manufacture of porcelain in China is very great, and a large number of fables have been in circulation respecting its origin. Thanks, however, to the researches of M. Stanislas Julien, some definite facts and exact dates have been obtained. A native magistrate, in 1815, collected from old documents materials for a history of porcelain and of the famous manufactory of King-te-chin. This work was translated and commented upon by M. Julien, who published it in 1856 under the title of "Histoire de la fabrication de la Porcelaine chinoise." That pottery of some kind was made in China upwards of 2000 years before Christ is affirmed by Chinese writers, and European authorities are not prepared to dispute the statement, but there is very considerable difficulty in distinguishing the Chinese pottery, especially stoneware, when covered with a thick coloured glaze, from true porcelain, and the native writers never

attempt to make any distinction, so that it is generally agreed that the ware made at this early period was simple pottery. The manufacture of porcelain is supposed to have commenced under the Han dynasty, between the years 206 B.C. and 87 A.D., but little progress appears to have been made at first, as we hear of only two manufactories more than two hundred years after this last period. Under the Sui dynasty (A.D. 581—618) a green porcelain was made, and under the Tang dynasty (A.D. 618—907) we hear of six different kinds. The names of the makers now begin to be recorded, and a long list of these might be compiled. The Emperor Chin-tsung, who flourished about the year 954, has made a name in the history of porcelain by the speech which is recorded of him. He is said to have commanded that all the porcelain for the palace should be "blue as the sky after rain, when seen between the clouds," and the ware that was produced in consequence is described as being blue as the sky, shining as a looking-glass, thin as paper, and giving a sound like a musical stone. So highly is this porcelain esteemed in China that Mr. Franks tells us fragments are treasured up and set as personal ornaments. It was under the Yuen dynasty of Mongols (1260—1367) that painted decorations appear first to have come into general use; and that the mark *Choo Foo* was introduced. These two words mean the pivot residence, that is the pivot on which everything turns, or the imperial palace. Porcelain intended for the palace has been so marked since that time.

The manufacture was greatly developed under the native dynasty of the Mings (1368—1644), but during the reigns of the later emperors of this dynasty, the porcelain works appear to have fallen into decay, on account of the disorganized condition of political affairs.

A new period of activity, however, commenced with the accession of the Tsing dynasty of Tatars, and many improvements in the manufacture were introduced during the reign of Kang-he, the second emperor of the dynasty (1661—1722). Mr. Franks refers to this period most of the old specimens of Chinese porcelain to be seen in collections even when they bear earlier dates. It would be useless in this place to give the names of the chief manufactories of porcelain, and we will only mention the most famous of them, that of King-te-chin, in the province

of Keang-se. As early as the year 583 the then emperor ordered the inhabitants of the district to send him porcelain vases. At that time the name of the manufactory was Chang-nan-chin, but in the period King-te (A.D. 1004—1007) the present name was



(*Fig.* 1.) PORCELAIN TOWER OF NANKIN.

assumed. The Père d'Entrecolles, writing in 1712, states that there were then 3000 porcelain furnaces in the town, which found employment for large numbers of people.

Mr. Franks divides Chinese porcelain under the following five classes.—(1.) porcelain not painted; (2.) crackle porcelain; (3.) porcelain with white slip decoration; (4.) painted porcelain; (5.) porcelain with pierced ornaments filled with glaze.

1. The well-known porcelain tower of Nankin (Fig. 1) which no longer exists, was made with the plain white porcelain, but the title is really a misnomer, for the nine stories of this pagoda were faced with enamelled bricks of five colours, which were merely glazed pottery, and the only porcelain bricks were the white ones. In this first class also, are arranged those objects which are glazed over with single colours. These are very numerous, and one of the most esteemed is the sea-green tint called by the French *céladon*. It is worthy of remark that the earliest specimens of oriental porcelain which found their way to Europe were of this kind, viz. the cup of Archbishop Warham, and the present of the Sultan of Egypt to Lorenzo de' Medicis in 1487, already alluded to. The yellow glaze is highly prized as having been the imperial colour of the later dynasties, as is also the red glaze, which is of considerable antiquity.

In Mr. Franks's collection is a bottle covered with a deep but brilliant red glaze which issued from the Lang furnace. The Lang family are said to have been a family of famous potters who possessed the secret of this peculiar glaze and paste. They became extinct about the year 1610, and since that time attempts to imitate this ware have been unsuccessful. Another variety in this section is due to variegated and mottled glazes, called by the Chinese *Yao pien* and by the French *flambé*. A vase of this character is seen in the annexed figure (Fig. 2). A third section of the first class contains specimens of glazes of several colours.

2. If, as seems probable, the crackled appearance owed its origin to accident, it has long been obtained by artificial means. Different modes adopted by the potter have been described, thus the history of King-te-chin contains the following explanation. "The clay employed was coarse and compact, the vases were thick and heavy, some were of rice white, others pale blue. They used to take some Hoa-chi (steatite),

(*Fig.* 2.) VASE OF FLASHED PORCELAIN, CHINESE.

powder it and mix it with glaze. The vases exhibited cracks running in every direction as though broken into a thousand pieces. The cracks were rubbed over with Indian ink or a red colour, and the superfluity removed. Then was seen a network of charming veins, red or black, imitating the cracks of ice. There were also vases on which blue flowers were painted in the crackled ground." This description refers to the crackled vases called Tsui-khi-yao produced under the Sung dynasty (1127—1279). Another Chinese writer gives the following description of the process. "After covering the vases with glaze they are exposed to a very hot sun, and when they have become hot, they are plunged into cold water for a moment. On being baked they appear covered with innumerable cracks."

3. *Porcelain with white slip decoration.* Specimens of this decoration were possibly made by the Chinese for the Persian or Indian markets, and M. Jacquemart went so far as to attribute them to the workshops of Shiraz, but Mr. Franks believes that

there is no reason for such an attribution. The object is covered with a coloured glaze, on which is applied the white slip with flowers and other ornamentation.

4. *Painted Porcelain.* This class is divided into three sections. The first of these is devoted to objects painted in blue, specimens of which have always been highly esteemed by the Chinese themselves. The colour is painted on the unburnt clay before the glazing is applied. The second section contains objects painted in blue with other colours under the glaze, and the third, such as are painted in colours, over the glaze. In this last division, we find specimens in which the colours have been painted on after the glazing had been

(*Fig.* 3.) CHINESE CUP FOR LIBATIONS. (GREEN.)

completed and burnt in at a lower temperature. M. Jacquemart makes three families of this section, viz. (1.) the Chrysanthemo-pæonian family, so called on account of the frequent use of the flowers of the chrysanthemum and the peony as a decoration. Mr. Franks is inclined to class the chief portion of these specimens as Japanese rather than Chinese. A few he considers to be Chinese copies from the Japanese. (2.) The green family, so called from the brilliant green decoration usually laid on in thick patches. This porcelain was general during the Ming dynasty (1368—1615), and appears to have been continued during the Kang-he period (1661—1722). This is the "green enamel" of collectors. (3.) The rose family.

The decoration consists of a carmine red, lowered to pale rose, and a ruby colour derived from gold. The beautiful "egg-shell" pieces are included in this family.

5. In the fifth class we have those elegant specimens of porcelain which are decorated with pierced ornaments that have been cut through the substance of the material and then filled in with glaze.

Mr. Jacquemart attributes to the Japanese a class of porcelain which, however, he styles "mandarin." Mr. Franks points out that the subjects are Chinese, and that they are unquestionably made by Chinese artists (Fig. 5).

(*Fig.* 4.) CHINESE VASE WITH HISTORIC SUBJECT. (GREEN FAMILY.)

There is one important division of oriental porcelain which requires some mention here, and that is the ware which was imported in the white state and decorated in Europe. The Chelsea painters decorated Oriental porcelain as did Hancock of Worcester. The same practice was carried on in Venice and Saxony. Many of these specimens of oriental porcelain were painted with coats of arms, more particularly of the London merchants who traded with the East Indies. Armorial china became the vogue at the beginning of the eighteenth century, and the fashion appears to have continued until the beginning of the nineteenth century. There seems to be little doubt that a large amount of this decorated porcelain was painted in China to order, and not in Europe as is generally supposed.[1]

One very important feature of oriental ornamentation is that each colour and flower used has its appropriate meaning and purpose. These symbols are very numerous, and a

[1] "The Antiquary," vol. iv. p. 1.

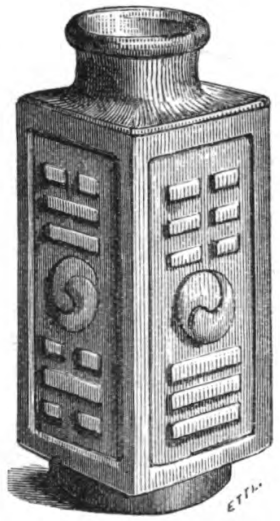
large proportion of them are connected with the number eight, thus there are the eight immortals, the eight lucky emblems, the eight precious things, but the most important of these are

(*Fig.* 5.) MANDARIN JAR WITH GOLD FILIGREE WORK.

the eight mystical trigrams (pa-kwa). The eight groups of three broken and unbroken lines are arranged in various ways,

but the most ancient is where they are placed in a circle in connexion with the points of the compass. Another form is shown in the accompanying illustration (Fig. 6).

The entire lines represent the male, strong or celestial element in nature, and the broken lines the female, weak or terrestrial. The object in the centre is the mystical device of the two principles, *yang* the male or active, and *yin* the female or passive elements of nature.



(*Fig.* 6.) VASE ORNAMENTED WITH THE TWO PRINCIPLES AND THE EIGHT TRIGRAMS.

Longevity is the first and greatest of the "five blessings," and the great object of desire to the Chinaman. The god of longevity (Fig. 7) is represented with a smiling countenance and a forehead of monstrous height. He is sometimes surrounded with a variety of emblems. These emblems of longevity are very numerous, such as the deer, the hare, the fox, the tortoise, and the stork among animals; and the pine-tree, bamboo, plum-tree, gourd, mushroom, fungus, and peach (Fig. 8) among plants. Mr. Franks has given an interesting account of these symbolical ornaments in the Catalogue of his collection of Oriental Porcelain and Pottery, exhibited at the Bethnal Green Museum (1878).

(*Fig.* 7.) CHEOU-LAO, THE GOD OF LONGEVITY.

(*Fig.* 8.) TEAPOT IN VIOLET ENAMEL, SHAPE OF THE PEACH OF LONGEVITY.

The Chinese are fond of representing their deities in statuettes, thus we have Buddha (Fig. 9); Kuan-in, a female divinity, sometimes identified with the sun (Fig. 10); and the god of contentment, a corpulent figure reclining against a wine-skin which contains his terrestrial goods (Fig. 12). The Père d'Entrecolles, owing to some confusion, supposed that this Pou-tal was the god of porcelain, and he related a story which does

(*Fig.* 9.) FO OR BUDDHA.

(*Fig.* 10.) KUAN-IN.

not appear to have any foundation in fact. A certain emperor required some porcelain to be made after a model he gave. He was told that the thing was impossible, but this made him only the more anxious for his commands to be carried out. The

workmen were urged on with blows, and one of them threw himself into the furnace. The victim was consumed, but the porcelain came out perfectly beautiful. The emperor was satisfied, and the martyr was accepted as the god of porcelain.

(*Fig.* 11.) CHINESE VASE WITH EMBLEMS OF LONGEVITY.

Chinese marks often indicate the date, the fabric, and sometimes the maker of the object upon which they are placed. The date is indicated by cycles of sixty years each, or by the name of a particular emperor, but the system upon which these are set forth is somewhat complicated, and we can here only allude thus shortly to it. There has been some difference of opinion among Keramic authorities as to the meaning of the inscriptions in which the word tang (hall) is used, but Chinese scholars agree that the word indicates the establishment at which the specimen was made. Mr. Franks gives a translation of some of these inscriptions.

(*Fig.* 12.) POU-TAL, GOD OF CONTENTMENT.

In concluding this short account of Chinese porcelain we may remark that the finer specimens are so highly esteemed in China, and so jealously guarded by native collectors, that there is little hope of getting sight of such specimens in China.

Referring to the fact that so much is hidden, Mr. Franks remarks, that "until some European residing in China, well versed in the

(*Fig.* 13.) WHITE ENAMELLED COMPOTIER. (*In the possession of the Queen.*)

CHINESE VASE. (*In the possession of Mr. J. P. Fixher.*)

COLOURED TEAPOT, DOUBLE KYLIN HANDLE AND GILT COVER. (*In the possession of Earl of Cadogan.*)

subject and well acquainted with the Chinese language, has obtained access to the stores of native collectors, we shall be to a certain extent working in the dark."

CHAPTER II.

ORIENTAL PORCELAIN: JAPAN, COREA, PERSIA, INDIA.

THE Japanese learnt the Keramic art from the Chinese and the Coreans, but they impressed their own individuality upon the objects they produced.

Most writers are inclined to fix a very early date for the introduction of the manufacture of porcelain into Japan, but this view is merely founded upon tradition, and Mr. Franks states on the authority of a Japanese report edited by him,[1] that "the first porcelain made in Japan is attributed to Gorodayu Shonsui, who returned from China about 1513." He also writes that "the first good Japanese glazed pottery was made at Seto, about 1230, by Tôshiro, who had learnt the art in China, whence he even brought some of his materials." The clays used by the Japanese are less tenacious than those used by the Chinese, and the processes adopted by the potters of the two nations are different. In Japan the object is baked in a biscuit state before being painted or glazed. After the paint and glaze have been applied the principal firing takes place. Seggars are said to have been introduced into the manufactory at Arita, in 1770, but they are only employed for the choicer specimens of porcelain.

The following description of the various processes is obtained from Messrs. Audsley and Bowes's complete work on the Keramic art in Japan.

The principal supply of the material called *Pe-tun-tse* by the Chinese is obtained from a mountain named *Idsumi-yama*

[1] "Japanese Pottery." Chapman and Hall, 1880.

(mountain of springs), in the neighbourhood of Arita. This "hard earth," being extracted in hard and solid pieces, is reduced to impalpable powder by hammers and stamping-mills. It is then mixed with a fixed proportion of "soft earth"

(*Fig.* 14.) JAPANESE VASE WITH FLOWER DECORATION.

(kaolin), and the mixture is put to soak in tanks of water. After being frequently stirred, the fluid mass is filtered through rush baskets into reservoirs, where the materials are allowed to settle. After a time the clear water is run off and the upper

layers of the deposit removed to form the finest porcelain, the middle layers to form the second quality, and the lower deposit to be thrown away. The paste is dried and kneaded with fresh water when it is ready to be used by the thrower and moulder. The ovens are heated entirely by wood, and require constant attention both day and night to keep them at the proper temperature. The porcelain object is placed in the oven before the fire is lighted, and allowed to cool gradually when the baking is completed. On being removed from the oven the object is washed

(*Fig.* 15) JAPANESE RETICULATED VASE.

(*Fig.* 16.) JAPANESE VASE.
White, red, rose, and green. Blossoms on left white raised enamel.
Height, 6¼ in.

in fresh water, and wiped clean with a cotton cloth. After the painting and glazing have been applied it is fired in the grand ovens, which are erected in groups. Each oven has its own fire, which is kept up day and night for about one hundred and twenty hours, but it is so constructed that the heat may circulate throughout the entire group. Six furnaces together are stated to occupy about one hundred and ninety-five feet. Between the preparation of the paste and the final firing the processes are so numerous that each article is said to pass through the

hands of no fewer than seventy-two workmen. The decorations in enamel colours and gold are executed after the final firing, and are fixed in small ovens at a comparatively low temperature.

Mr. Franks has given in the introduction to "Japanese Pottery," some important information respecting the rules adopted in decoration, and we propose to abstract the chief points in these pages. There are seven gods of good fortune, which are frequently depicted on pottery, viz.: 1. The god of longevity (as with the Chinese, see Fig. 7); 2. The god of daily bread, represented as a fisherman; 3. The god of riches, a short figure holding a miner's hammer, and seated on or near bales of rice; 4. The god of contentment, a fat old man holding a bag and a handscreen (as with the Chinese, see Fig. 12); 5. Jurojin, a dignified figure in the costume of a learned man; 6. The god of military glory; and 7. Benten, the goddess of love. The first four of these are the most popular. Historical scenes rarely occur, but scenes from domestic life are more common. Landscapes of Japanese scenery are frequently seen. The principal quadrupeds represented are, the horse, buffalo, deer, tiger, and dog, besides two animals—the badger and the fox—about which the Japanese have a number of strange transformation stories.

The crane, as the emblem of longevity, is a favourite bird, and is represented sometimes in flocks flying across the sun. Eagles, hawks, pheasants, ducks, domestic fowls, and a variety of small birds are frequently found. Fishes and insects occur in considerable abundance. The Japanese signs of the zodiac consist entirely of animal forms, and the set is often to be found on porcelain figures. Five monstrous animals are also very commonly depicted; these are: 1. The *dragon*, probably borrowed from the Chinese, but it has not the same imperial significance that it bears in China. It has generally three claws only, instead of four or five as in the Chinese dragons; 2. The *phœnix*, the emblem of imperial dignity in Japan; 3. The *kirin* (kylin of the Chinese), a monstrous animal with the body and hoofs of a deer, the tail of a bull, and with a horn on its forehead; 4. A *lion monster* with tufts of curly hair issuing from its body; and 5. The sacred *tortoise*, an emblem of longevity.

The fir, the bamboo, and the plum-tree, commonly occur in

combination, and form an emblem of longevity. Flowers and grasses are reproduced by the Japanese on their porcelain with great delicacy and elegance. An important branch of decoration is to be found among the various badges that constitute Japanese heraldry. Mr. Franks also specially alludes to a very noticeable characteristic of Japanese art, and one which has been largely imitated by western nations. He writes, "In simple ornaments we should call attention to the fondness of the Japanese for disposing their designs in panels of strange and irregular shape, often represented overlapping each other, and without any regard to symmetry. Any spare spaces, borders, &c., are filled with diapers, of which the variety is endless, all possessing quaintness and many of them great beauty. Among these are to be found the Greek fret and other patterns which we are apt to associate with classic times."

We will now enumerate some of the most distinctive wares of Japan, taking Messrs. Audsley and Bowes's book as our guide. The best blue and white porcelain is produced at Arita in Hizen, at Seto in Owari, and at Kioto in the province of Yamasiro. The blue of Arita is preferred to that of Seto by the Japanese themselves on account of the greater richness of colour; but the authors of the "Keramic Art of Japan" give the preference to the productions of Seto, on account of their superior finish and delicacy. The Japanese, however, as a rule, prize articles fabricated in Kioto far above those produced elsewhere, and as a consequence but little Kioto porcelain comes to Europe. There is considerable difficulty in distinguishing between much of the blue ware of China and Japan. Thus the so-called "Nankin" ware strongly resembles some of the old Japanese porcelain, and authorities differ as to which nationality originated the so-called "hawthorn pattern" (see Fig. 17). Messrs. Audsley and Bowes, however, give the credit of producing these beautiful objects to the Japanese. They write:—"The peculiarity of this ware exists entirely in its ornamentation, which consists simply of white flowers upon a clouded blue ground. These flowers, which certainly do resemble our hawthorn,[2] are those of the favourite *mume*

[2] This pattern really resembles the flowers of the "black-thorn" much more nearly than those of the "hawthorn."

of Japan, the emblem of spring-time, youth and health. We are strongly of opinion that the ware came from Japan, and was probably imported into Europe at an early date. Two fine covered jars are preserved in Dresden, where they are represented as Japanese. Specimens of this *mume* porcelain are difficult to meet with, and command high prices." It is now, however, being largely imitated.

(*Fig.* 17.) JAPANESE OR CHINESE VASE. BLUE AND WHITE FLOWER PATTERN.

The ware known as "Old Japan," that is the earliest Japanese porcelain imported into Europe by the Dutch East India Company, was a production of the Hizen factories. "The paste of the old Hizen ware is hard, of uniform texture, and pure white, denoting skilful and careful manipulation. The leading peculiarities of its decoration consist in the almost invariable adoption of the red, blue, and gold; and the massing together of

chrysanthemum and peony flowers, so as to cover the entire surface with a scrollwork or twining composition, or to fill panels divided by conventional ornamentation. Black is sometimes used in the marginal lines round the panels, and in some rare instances the whole ground of the object is covered with a fine black enamel, upon which the brightly coloured and gilded decoration stands out with great effect."[3]

The porcelain districts of Japan are numerous, but Hizen contains the largest manufactories, and produces a greater quantity of articles than any other. There are two ports in the province of Hizen—Nagasaki and Imari—from which porcelain is shipped. These places give their names to the wares exported, although there are no manufactories in either port. The wares shipped from Imari are made chiefly in the town and neighbourhood of Arita, which has already been alluded to. The egg-shell porcelain is exported from Nagasaki, but a considerable proportion of the articles that come from that place are made for the European market, and are of a very inferior character. The chief potteries of Hizen are situated on the slopes of the *Idsoumi-Yama*, or mountain of springs, and a list of these has been extracted by Professor Hoffmann, of Leyden, from a Japanese encyclopædia of 1799. The names of some of them are curious, such as the "Three mountains between the rivers," the "Beautiful upper plateau," the "Quarter of the painters in red," &c.

The province of Kaga produces a characteristic ware which chiefly comes from the district of Kutani. Kutani signifies *the nine valleys*, and is situated amidst a group of hills. The factory at this place was founded in the seventeenth century by Tamura Gonzayemon, who had studied porcelain-making in Hizen. The older wares are decorated with deep purple, green, and yellow, but Mr. Franks informs us that about 1650 Gotô Saijiro introduced the well-known decoration in red. Subsequently the manufacture declined, but was revived about 1810 by Yoshidaya. White porcelain is sometimes sent from other parts of Japan, particularly from Arita, to be decorated at Kutani.

Kioto has long been famous for its potteries, but the porcelain

[3] Audsley and Bowes's "Keramic Art of Japan," p. 24.

produced at them was of an inferior character until the commencement of the present century, when a blue ware, in imitation of that of Arita, was manufactured. The province of Owari has been famous for its potteries for many centuries, and it is believed, as already stated, that Kato Shorozaimon, otherwise known as Tôshiro, introduced the potter's art from China in the year 1225. It was not, however, until the beginning of the present century that the porcelain manufacture was adopted at Seto, the place in Owari where the proper clay was to be found. In 1800 a descendant of Tôshiro, named Kato Kichiyaemon, sent his brother Tamikichi to Hizen to learn the processes adopted in the Arita factories. In order to succeed in his undertaking he found it necessary to marry the widow of one of the Arita potters. Messrs. Audsley and Bowes mention several members of the Kato family, all descendants of Tôshiro, who are distinguished potters at the present time, and have produced many fine works.

(*Fig.* 18.) JAPANESE, OWARI PORCELAIN, DECORATED AT YEDDO.

The small saké cups, covered with fine bamboo basket-work which come to Europe under the name of Owari, are mostly made in the adjoining province of Mino. Several districts have a hand in their production, thus the ware is first sent to Tokio, where it is decorated by the Sheba artists, and from thence it is sent to the province of Saruga, where the bamboo covering is added. An imitation of Chinese porcelain, called *Aka-yé*, was, Mr. Franks tells us, made at Inu-Yama in the province of Owari, in 1810. Two special adaptations of the Keramic art in Japan, which require some notice at our hands, are lacquer work and cloisonné enamel on porcelain. With regard to the first of these

processes, Messrs. Audsley and Bowes remark that "articles of porcelain and faience have at all periods been used by the Japanese as recipients for ornamentation of various styles, executed in materials quite at variance with the nature of the wares themselves." They add, with regard to lacquer, "This is prepared with great care, and coloured with various pigments, black, red, and dark green being most commonly used. When an article of porcelain or faience is to be decorated with lacquer the artist proceeds in one of the following ways: He entirely covers the article, simply looking upon its material as a ground-work for his varnish, and ornaments it with various designs in gold and colours; specimens of this treatment are frequently met with, the most notable being the large trumpet-mouthed vases made in Hizen, and exported at Nagasaki. He partially lacquers it by covering the external surface, leaving the inside in its original state: in this case it is usual to find that blue or enamelled decoration has been applied to the portions to be left unlacquered; specimens of this are generally found in the shape of cups and saucers, dishes, boxes, and such like. He partially lacquers the surface of the article, leaving medallions and other ornamental forms which have already been prepared for, and decorated by the pottery painter, and so treats his lacquered enrichments as to produce a final artistic result; specimens of this method are to be seen in vases, placques for cabinets, and indeed, on every kind of object produced by the potter: or the artist selects some choice specimen of crackled or quaintly splashed ware or enamelled porcelain, and decorates it with figures, flowers, or birds in raised lacquer. This last treatment is the most uncommon, although examples are occasionally to be seen."

The art of cloisonné enamelling on porcelain is one of very modern introduction, and appears to be chiefly followed at Seto in Owari. Shortly after the revolution of 1868, when fine ancient examples of cloisonné enamels on copper were brought to light, an attempt to imitate them was made. The enamels upon grounds of thin copper were not successful; and the workman, despairing of being able to imitate the work of the mediæval artists, gave up the manufacture. The more novel process of

enamelling upon porcelain has, however, been carried on with considerable success. The enamel pastes used are of a soft nature, and they vitrify at a much lower temperature than must have been required for the old work on copper. The decoration chiefly consists of birds, foliage, and diaper patterns, outlined by brass or white metal cloisons, and rendered in brilliant colours usually on a blue ground. Messrs. Audsley and Bowes add that they differ in this from the earlier efforts, which were executed in dark green and other low-toned colours. The principal maker of this enamel is one Takenchi Chiubei. Messrs. Audsley and Bowes mention another method of applying cloisonné decoration to porcelain. This is to use lacquer instead of vitreous pastes for the purpose of filling in the patterns formed by the cloisons.

Much faience is made in Japan, and the most famous of this pottery is the beautiful Satsuma ware.

Japanese marks differ considerably from the marks used by the Chinese. Dates are less frequently to be found on Japanese wares, but in some cases Chinese dates have been placed on Japanese articles without the slightest regard to the actual age of the specimens. The Japanese potter gives an individual character to his work, and he is therefore proud to mark it with his name. It is far otherwise in China, where every piece passes through the hands of a number of workmen, each of whom contributes his share of the decoration. The name of the potter attached to one object is therefore a distinctive mark of Japanese pottery. We have already occupied so large a proportion of our space with notices of Chinese and Japanese porcelain that we can only allude somewhat hurriedly to a few of the other varieties of Oriental porcelain.

The art of pottery appears to have passed from China to Japan through the peninsula of Corea, but the Coreans have not made the same progress that the Japanese have. Their principal productions consist of a common glazed stone ware, and there is little to be said of their porcelain, although some of it has been described as extremely thin. Mr. Franks writes in his "Catalogue of Oriental Porcelain," "We may therefore set aside as idle tales all that M. Jacquemart has written about Corean porcelain. The specimens he describes are mostly Japanese, though a

few may be Chinese; and his opinions are founded on the most erroneous data. He had received from Dr. Hoffmann information of which he was unable to take advantage, from an original error in terms, the word *Yaki* being indifferently used to signify both pottery and porcelain, and having been taken in the latter sense by Dr. Hoffmann."

The existence of Persian porcelain has been doubted, but Alexandre Brongniart without having seen any specimens acknowledged their existence from the statement of Chardin in the seventeenth century, who wrote, "The earth of this

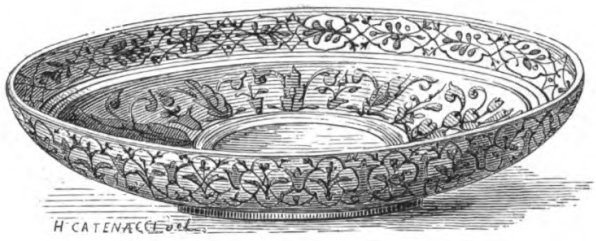
(*Fig.* 19.) PERSIAN WINE BOTTLE.

(*Fig.* 20.) PERSIAN NARGHILI.

faience is as pure enamel both within and without, like Chinese porcelain; it has a grain so transparent, and this it is which causes us often to be so deceived in this porcelain, that we cannot distinguish the Chinese from the Persian." M. Jacquemart pays particular attention to the production of the hard paste potteries of Iran, and divides them under several heads. But after all it is said by better authorities than M. Jacquemart, that there is no hard paste Persian porcelain.

Indian pottery, like all the native arts, has long been highly appreciated for the beauty of its form, and elegance of detail in its

ornamentation; but less attention has been paid to the examples of porcelain. M. Jacquemart has devoted much space in his "History of the Keramic Art" to Indian porcelain, and after quoting a passage from "L'Histoire et la Fabrication de la Porcelaine



(*Fig.* 21.) PERSIAN BOWL.

chinoise," he adds, "This proves that notwithstanding its anteriority in the keramic arts, the Celestial Empire does not hesitate to acknowledge the borrowing it has made from its neighbours and even from barbarian strangers. Who then would dare to

(*Fig.* 22.) INDIAN PORCELAIN BOWL.

deny the existence of Hindoo porcelains when the Chinese admit that they have imitated them?" There are not, however, wanting those who entirely deny the existence of Indian porcelain. The porcelain bowl (Fig. 22) and cup (Fig. 23) are

probably made in China with Indian designs. The cup is singularly beautiful on account of the united elegance and boldness of its design.

(*Fig.* 23.) INDIAN PORCELAIN CUP.
(*Imitation of Cloisonné enamel.*)

We here close our sketch of some of the chief varieties of oriental porcelain and pass on in the next chapter to consider the attempts to introduce the porcelain manufacture into Europe.

CHAPTER III.

GERMAN PORCELAIN.

IT was through the enlightened patronage of Frederick Augustus I., Elector of Saxony and King of Poland, that the first hard porcelain came to be made in Europe. The history of this remarkable discovery is as follows: Johann Friedrich Böttcher, having been suspected of dabbling in alchemy, fled from Berlin to escape persecution and settled in Saxony. The elector asked him whether he possessed the secret of the philosopher's stone, and not getting a satisfactory answer, he placed him in Tschirnhausen's laboratory in hopes that these chemists together might discover the art of making gold. During the course of his experiments, Böttcher produced a material which possessed some of the characteristics of oriental porcelain. The elector forgot the search for gold, and was so delighted with the result of Böttcher's researches, that he desired him to direct all his efforts towards the manufacture of true porcelain. The

(*Fig.* 24.) POLISHED RED STONEWARE COFFEE-POT BY BÖTTCHER, ABOUT 1709.

annexed illustration (Fig. 24) represents a specimen of the so-called red porcelain, which was really a kind of red stoneware, capable of resisting a high temperature.

The kaolin of Aue, a territory near Schneeberg, in the Erzegebirge, which forms the basis of Saxon porcelain, was discovered by a curious accident. One day Böttcher noticed that the powder which he used for his hair was unusually heavy, and on inquiring of his valet respecting it, he found that it was a substance called *Schnorrische weisse Erde*, which was then coming into use as a substitute for flour for the purpose of powdering the hair. Finding that it was earthy, he tried it for making paste, and to his great joy he found that at last he had obtained the material required to make white porcelain. The kaolin was no longer used for hair powder. It was carried to the manufactory in sealed barrels by persons sworn to secrecy, and its exportation was strictly forbidden. The way in which this substance obtained its name is worthy of record. John Schnorr, an ironmaster in the Erzegebirge, noticed that when he was riding near Aue his horse's feet stuck continually in a soft white earth. It at once struck him that this might be used as a hair powder, and hence its name of *Schnorrische weisse Erde*.

(*Fig.* 25.) DRESDEN, BLUE FESTOON, PINK ROSETTE.

Frederick Augustus established the manufactory at Meissen, and in 1710 appointed Böttcher director, Tschirnhausen having died two years previously. In 1715 Böttcher succeeded in making a perfect porcelain,

which he continued to manufacture until 1719, when he died at the early age of thirty-seven. The material was perfect, but the painting was in the archaic oriental taste, and not artistic. Unceasing attempts were made by foreigners to obtain the

(*Fig.* 26.) WALL CHANDELIER OF DRESDEN PORCELAIN AND BRONZE.

secret; and in spite of the strictest precautions these attempts succeeded. In 1718 Stenzel, a foreman at the Meissen works, fled to Vienna, and from that place the art of making hard porcelain spread over Germany.

Höroldt succeeded Böttcher as director of the Saxon works, and greatly improved the artistic character of its productions. About 1731 Kändler, a skilful sculptor, introduced wreaths in relief upon the vases, and afterwards added figures. Linderer painted the birds and insects which are so greatly admired.

The Seven Years' War (1756—1763) caused sad disaster to overtake the manufactory. Frederick the Great sold large quantities of porcelain at Meissen and at Dresden, and forcibly carried off the workmen and moulds to his own establishment at Berlin. In 1759 Meissen was one of the battle-fields in the conflict between Prussia and Austria, and the manufactory was again plundered and its archives destroyed.

When peace was restored great efforts were made to re-establish the works in their former state of efficiency. Dietrich, Professor of painting at Dresden, undertook the artistic direction, and was assisted by the sculptors Luch of Frankenthal, Breich of Vienna, and François Acier of Paris. Acier came from Sèvres about 1765, and introduced the French style. The Meissen factory was unrivalled in the production of chandeliers and candelabra covered with coloured flowers or finely modelled groups. Such is the beautiful wall chandelier

(*Fig.* 27.) OLD DRESDEN. (*Double Collection.*)

(*Fig.* 28.) DRESDEN POT-POURRI VASE.

(*Fig.* 29.) DRESDEN PORCELAIN JUG.

of bronze and porcelain shown in Fig. 26. The pot-pourri vase (Fig. 28) and jug (Fig. 29) are specimens of the work produced during the directorship of Dietrich.

During the most flourishing period of the manufactory no attempt was made to obtain a financial success, and in consequence the ware was very fine, but the drain upon the Elector of Saxony's privy purse was considerable. When Wedgwood visited the works about the year 1790 he was so convinced that under good management a profit might be made, that he is said to have offered 3000*l.* a year to be allowed to undertake the responsibility himself. In 1796 Marcolini was the director, but although the decoration of his time is rich, and the figures and landscapes well painted, this is usually considered to be a period of decay. At present the establishment is carried on upon commercial principles, and besides the fine objects much useful ware is pro-

duced. The beds of fine clay which were discovered nearly two centuries ago have long been exhausted, and a less beautiful, although equally white clay has had to be substituted for it. The chief mark upon Dresden china consists of the crossed swords, which were derived from the ancient arms of Saxony. They were introduced in 1712, in substitution of the wand of Æsculapius, formerly used by Böttcher. Höroldt modified the form of the swords in 1720. The Elector Frederick Augustus III. (who became king in 1806) personally took the direction of the works upon himself in 1778, when the swords reappeared in their original form with a dot or small circle between the two handles. In 1796 Marcolini substituted a star for the dot. There are many fraudulent pieces of so-called Dresden ware in existence. Groups have been copied in Staffordshire, and white pieces obtained from the Royal Manufactory have been painted over to imitate genuine Dresden decoration.

VIENNA.

As already stated, the secret of hard porcelain making was taken to Vienna from Meissen by a runaway workman, named Stenzel. The manufactory was founded in 1718 by Claude Innocent Du Pasquier, a Dutchman, who obtained the services of Stenzel by means of heavy bribes. Du Pasquier formed a company for the purpose of carrying on his manufactory, and united with himself Peter Henry Zerder, Martin Peter, and Christoph Conrad Hunger, an artist. He obtained a privilege from the Emperor Charles VI., available for twenty-five years, but the enterprise did not succeed, and to add to his difficulties Stenzel returned to Meissen. Du Pasquier managed, however, to carry on his works until 1744, when they became the property of the State. The Empress Maria Theresa, took great interest in the undertaking; and from this time the fame of Vienna porcelain may be said to date. Du Pasquier remained at the head of the works under the superior direction of the president of the Bank. Joseph Niedermayer was appointed master modeller in 1747, and small figures were made from that

time. The manufactory began to increase rapidly, as will be seen by the following numbers : In 1744 20 workmen only were employed, in 1770 there were 200, and in 1780 the number had reached 320. The heavy outlay was not, however, altogether satisfactory to the Emperor ; and in 1782 he ordered an inquiry to be made into the condition of the manufactory, after which he decided to sell it, but no buyer presented himself at the auction on 20th July, 1784, and therefore, the Baron von Sorgenthal, who had been appointed director, was confirmed in his position. He introduced reforms and organized a school of art, by which means he raised the manufactory to a high state of efficiency. Much of the fame of the Vienna porcelain is due to Joseph Leithner, a chemist, who obtained a black from uranium, which formed a brilliant ground. He also employed platina, and was highly successful in his gold decoration burnished in relief upon dead gold. The decoration was massive ; and the designs, which were taken from pictures by Boucher, Watteau, Lancret, Angelica Kauffmann, and other artists, are peculiarly brilliant. Sorgenthal also undertook imitations of some of Wedgwood's wares. The Vienna factory languished during the period of political troubles at the beginning of the century, but it recovered again and celebrated its centenary in 1818, at which period the staff consisted of five hundred persons. It was broken up in 1864 and the stock sold by auction. The artists and workmen who were thus thrown out of employment have in some cases set up workshops of their own and produce pieces similar to those of the Imperial factory.

Anspach.

The manufactory of this town was founded at the same time as that of Vienna, and also by means of the knowledge gained from a runaway Saxon workman. The products were good, but of no special mark, and the manufacture ceased when the founder, Johanne Heinrich Wackenfeld, moved to Strasburg about 1721.

Höchst.

Gelz, a merchant of Frankfort-on-the-Maine, and a potter of

Höchst on the Nidda, in the territory of Mayence, tried to change his faience works into a porcelain manufactory, but failed in his attempt until he obtained in 1740 the services of Ringler, a workman from the Vienna establishment, who brought with him the secret of hard porcelain. The Elector of Mayence subsequently made the Höchst manufactory a State establishment, and obtained the services of J. B. Melchior, the spirited modeller, to whose skill this porcelain owes its chief celebrity. When Melchior left he was succeeded by Ries, who allowed the productions to deteriorate in artistic value. The figures became noted for their disproportionately large heads. In 1794 the establishment was broken up consequent on the invasion of the French under General Custine. Although the manufactory was at Höchst the sale-rooms were in Mayence, and the porcelain is therefore as much known by the latter name as by the former.

Soon after Ringler had joined Gelz he was made drunk by some fellow-workmen, who thus obtained his secret from him. By this means the art of making hard porcelain came to spread over Germany, for each of these workmen was ready to divulge the secret upon receipt of a money consideration.

The number of factories in various parts of Germany was great; but although considerable interest attaches to them, they are not of sufficient importance artistically to

(*Fig.* 30.) BERLIN PORCELAIN. PORTRAIT OF QUEEN OF PRUSSIA, MOTHER OF THE PRESENT EMPEROR.

call for special notice here, and we shall therefore close this chapter with a reference to the factory at

BERLIN.

Wilhelm Gaspar Wegeley obtained the secret from some of the Höchst workmen, who were in possession of copies of Ringler's papers, and started a porcelain factory at Berlin, in 1750, but he did not succeed in his undertaking. In 1761 Joam Ernest Gottskowski, a banker, carried on the establishment, and brought the porcelain to a great state of perfection. Frederick the Great was much interested in the success of this venture, and when he occupied Dresden, he sent large masses of the Saxon clay to Berlin. Besides this he transferred the bulk of the collection to his own city, and compelled many of the best modellers and painters to follow him to Prussia. By these high-handed proceedings Frederick greatly improved the Berlin manufactory, which, soon after peace was established, was taken under his royal protection and management. Unlike the

(*Fig.* 31.) BERLIN PORCELAIN JUG.

(*Fig.* 32.) BERLIN PORCELAIN. (*About* 1770.)

royal establishments of other countries, this one was made to pay, and Frederick is said to have realized 200,000 crowns annually by the manufacture, although he reserved a large quantity for his own use and made magnificent presents. The paste is good, and the form and painting are second in merit only to the productions of the more famous Dresden establishment.

CHAPTER IV.

FRENCH PORCELAIN.

M. JACQUEMART has gathered together certain particulars respecting the early French seekers for a translucent pottery, which are of considerable interest in the history of the art, but are not otherwise of much practical value. Claude Reverend, the faience maker, obtained a privilege from Louis XIV., as early as the year 1664, for the manufacture and sale of "counterfeit porcelain after the manner of the Indies." In 1673 letters patent were granted to Louis Poterat, Sieur de Saint Étienne, of Rouen, for the same purpose, and he appears to have produced a porcelain which is described by Jacquemart as "very translucent, with vitreous enamel of rather a bluish cast, painting fused in the paste, but without blisters." Other specimens are not so successful, and are ornamented in the style of faience. Some of the pieces are inscribed with the initials A.P. This Rouen porcelain is treated with some contempt in the letters patent (of 1702) granted to the heirs of Chicanneau, who founded the establishment of St. Cloud in 1695. It is there stated:—"We formerly considered the manufacture of porcelain so advantageous to our kingdom, that we accorded privileges to a person named St. Étienne at Rouen; but the said St. Étienne did nothing more than approach the secret, and never brought it to the perfection these petitioners have acquired; and because he made his work consist in the manufacture of faience, and since his death, which took place several years back, neither his wife, who has always continued to make faience, nor any one on his part has

(*Fig.* 33.) FRENCH SOFT PORCELAIN SPICEBOX, BY POTERAT.

made porcelain; and that thus we could, without doing wrong to the said St. Étienne, his heirs and assigns, grant to the petitioners the same privilege for the making of porcelain only, being certain that no one but them make it in the kingdom."

A specimen of Poterat's trial porcelain is represented in the annexed figure (Fig. 33).

St. Cloud.

In the year 1695 Pierre Chicanneau founded at St. Cloud the manufactory of soft porcelain which may be considered as the parent of all subsequent establishments in France. Chicanneau appears early to have produced creditable work, for our countryman, Dr. Lister, visited St. Cloud in 1698, and he confesses in his "Travels" that he could not distinguish between the pots made there and the finest China ware he ever saw. He adds:—"They sold these pots at St. Cloud at excessive rates—and for their ordinary chocolate-cups asked crowns a-piece. They had arrived at the burning in gold in neat cheque-work. They had sold some furniture of tea-tables at 400 livres a set. There was no moulding or model of China ware which they had not imitated, and had added many fancies of their own, which had their good effects, and appeared very beautiful." Lister says that the proprietor of the works "had been practising the secret of his paste for more than twenty-five years, yet it was only within the last three that he had succeeded in bringing it to perfection." He appears, however, to have blundered in naming the proprietor M. Morin, for Jacquemart proves from contemporary evidence that the credit is entirely due to Chicanneau. In the *Mercure de France* for 1700 we read that the Duchess of Burgundy visited, on the 3rd of September of that year, the "manufactory of fine porcelain, which, without contradiction, has nothing like it in all

Europe." Some of the pieces she saw are described as being better executed "than the porcelain of the Indies." We are further told that the proprietors "have established their shops for the sale of their porcelain at Paris, at the corner of the Rue Coquillière, and Des Petits-Champs, near the Place des Victoires."

We do not know when Pierre Chicanneau died, but the establishment appears to have been carried on at this date by his sons, as the *Mercure* speaks of Messieurs Chicanneau; and the letters patent of 1702 are granted to Barbe Coudray, widow of Pierre Chicanneau, and to Jean, Jean Baptiste, Pierre and Geneviève Chicanneau, brothers and sister, children of the said Coudray and of the said Pierre Chicanneau. The widow married Henri Trou, who did not belong to the company of earthenware makers. He was subsequently apprenticed, and became head of the St. Cloud establishment. After this, disagreements appear to have arisen between the various members of the family, and in 1722 Marie Moreau, widow of Pierre Chicanneau the younger, opened a workshop in the faubourg St. Honoré, Paris, Trou continuing to direct that at St. Cloud.

(*Fig.* 34.) PORCELAIN SALT-CELLAR OF ST. CLOUD "AU SOLEIL."

(*Fig.* 35.) POLYCHROME PORCELAIN OF ST. CLOUD.

Brongniart, who had collected some specimens of St. Cloud porcelain in the museum at Sèvres, describes it as coarse and little different from faience; but Jacquemart thinks that selected specimens bear out the high praise bestowed upon the ware by

Lister. The salt-cellar (Fig. 34) is an early specimen marked with the sun to indicate the protection of Louis XIV.

The cream pot (Fig. 35) has Trou's cipher, and is described as being decorated in colours of charming harmony. The St. Cloud works were destroyed by fire in 1773, and the manufacture ceased.

CHANTILLY.

The foundation of the manufactory at Chantilly has been attributed to Siroux, a runaway workman from St. Cloud ; and Brongniart affirmed that the founders were the brothers Dubois, but from the letters patent, dated 1735, it appears that the credit was due to Ciquaire Cirou, who for more than ten years previously had " applied himself to the making of porcelain similar

(*Fig.* 36.) CHANTILLY PORCELAIN TEAPOT.

to that which was anciently made in Japan." Jacquemart describes the characteristics of this ware as follows :—" Upon a tin enamel, which deprives it a little of its transparency, giving it a dead whiteness analogous to that of the fine Corean pottery, are oriental creeping plants. The squirrel climbs and perches on the hedge, in varied but rather cold tints. Later, the opaque enamel and the flowers in the Saxon style were given up; and decorations in the Sèvres style were melted in a vitreous glaze similar to that of Mennecy. The invariable mark of Chantilly has been a hunting-horn first carefully traced in red, then rapidly sketched in blue, accompanied by letters indicating the names of the decorators." The teapot (Fig. 36) is a good specimen of this ware. When Cirou retired,

the manufactory passed into the hands of Messrs. Peyrard, Aran and Antheaume de Surval, but at the period of the Revolution they were forced to close it. In 1793, an Englishman named Potter attempted to restore the manufacture for the benefit of the workmen out of employment, but after losing his fortune he was obliged to give up the enterprise in 1800. In 1803, M. Pigorry, Mayor of the town, set up a new establishment chiefly for the making of common wares.

MENNECY-VILLEROY.

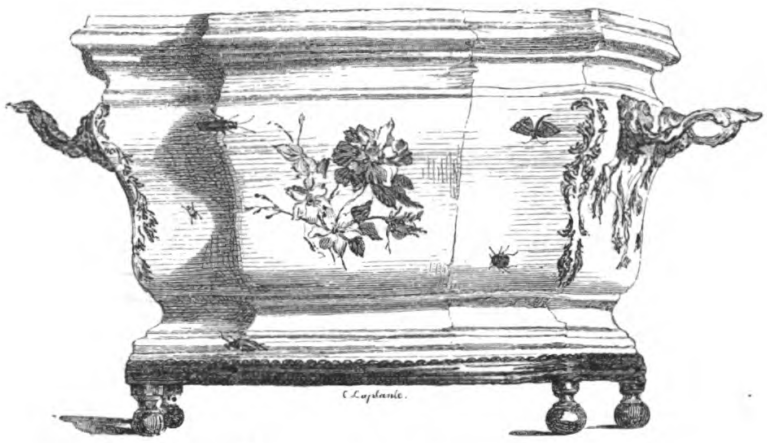
François Barbin founded a porcelain manufactory at this place in 1735 under the protection of the Duc de Villeroy. The paste used was fine and translucent, and the glaze smooth and even. The decoration was very varied, but the majority of the objects were ornamented with floral paintings, such as is shown in the annexed illustration (Fig. 37). Barbin was succeeded by Messrs. Jacques and Julien, who continued the manufactory until 1773, when their lease expired. The materials and stock were then transferred to Bourg la Reine, where the manufacture was continued for a time.

(*Fig* 37.) MENNECY PORCELAIN MILK-POT.

VINCENNES.

The royal factory at Vincennes, the precursor of that at Sèvres, owes its origin to the deceit of the brothers Dubois, who learnt their trade at St. Cloud and Chantilly. They offered in 1740 to reveal to M. Orry de Fulvy, Intendant of the Finances, the secret of a new porcelain, when they were given a laboratory at Vincennes, and their expenses were defrayed. After a great expenditure of money the experiments were still fruitless, and in consequence the brothers were expelled. One of the workmen named Gravant, had in the meantime learnt the secret of making

soft porcelain, which he sold to M. Orry de Fulvy. In 1745 a company was formed, composed of eight sleeping partners and guaranteed by a privilege granted under the name of Charles Adam. At this time fear was expressed that if something was not done for the purpose of fostering French porcelain considerable sums of money would leave France for the purchase of English porcelain. Neither Charles Adam nor his successor, Eloy Brichard, made the manufactory financially successful, and in 1753 Louis XV. agreed to bear a third part of the expenses of the establishment, from which time the official title became "Manufacture royale de porcelaine de France." There was now a great development in the productions, and a new



(*Fig.* 38.) VINCENNES PORCELAIN COOLER.

home was required. Land was bought at Sèvres, buildings were erected, and the king became sole proprietor.

At first, the decoration of the Vincennes porcelain was almost entirely an imitation of the Chinese. Afterwards, other styles were introduced, some of which were those which have since been associated with the name of Sèvres. There is a story told which says much for the softness and beauty of this porcelain. Madame de Pompadour took Louis XV. into a hot-house where was a parterre filled with roses and other flowers, which threw off a sweet perfume. When, however, the king stooped to gather one of the roses, he discovered that they were made of Vincennes porcelain, and scented with volatilized

essences. The above illustration (Fig. 38) represents a wine cooler, an excellent piece of Vincennes porcelain.

SÈVRES.

In 1756 the new works were established at Sèvres, and from that time to this an enormous number of the most exquisite works of art have been produced. Originally costing a large amount of money, these pieces have gradually increased in value, so that now the prices which fine specimens fetch seem almost fabulous. Lord Coventry's sale at Christie's will long be remembered, when three fan-shaped jardinières were bought by Lord Dudley, on the 23rd March, 1870, for over ten thousand pounds.

The Sèvres establishment owed much to the liberality and taste of Madame de Pompadour, and one cannot but regret that the English people have blundered so completely as to name the beautiful pink tint for which Sèvres is so famous after her worthless successor, Madame Du Barry. This is uniformly called "rose de Pompadour" in France, and the dates on the finest specimens range from 1757 to about the date of the death of the Pompadour in 1764. It would be well if the incorrect term "rose du Barry" could be abolished.

There was no necessity for any attempt to make the manufacture profitable. The highest talent, both scientific and artistic, was always at the command of the director of these world-famed works. Jacquemart gives the following particulars respecting the salaries of the first staff.

	livres.
The Sieur Boileau, director	2000
The Sieur Duplessis, goldsmith to the King, composer of models	3600
The Sieur Bachelier, who superintended all the artistic parts and directed the painters	2400

He also gives the following particulars respecting the succession of directors.

"At the time Sèvres became the property of the king, Boileau had been named director; in 1773 Parent succeeded him, and was replaced in 1779 by Régnier, who was imprisoned in 1793. Commissioners, members of the convention then administered,

leaving to Chanou the inspection of the works, he was replaced under the Directory by a triumvirate, composed of MM. Salmon, Ettlinger, and Meyer, who remained in office till 1800, the period of the appointment of Alexandre Brongniart. At

(*Fig.* 39.) SÈVRES SOFT PORCELAIN VASE.

his death, which took place in 1847, this learned director had for a successor M. Ebelmen, too soon taken away from the manufactory and science. M. Regnault, another celebrity of physical science, came afterwards ; and now M. Robert directs the establishment." [M. Gerspach is the present director.] The soft paste of Sèvres consists of eight parts of marl and seventeen of chalk, associated with seventy-five parts of a glassy frit, and

covered with a lead glaze. Professor Church writes, "The

(*Fig.* 40.) SÈVRES VASE.

body, after having been baked, was glazed and fired. Then the

colours were applied by dusting on to the glazed surface, which had been previously covered with a thin film of fat oil of turpentine. Then the pieces were fired, and the process of dusting on the enamel colour was repeated—the piece being fired again. By repeating these two processes several times, the fine coloured grounds for which Sèvres was famous were obtained. The *bleu du roi*, often marbled and veined with gold, was in early use; the *bleu turquoise* was invented in 1752, and the rose carné or pompadour, the *violet pensée*, the *vert pomme*, *jaune clair* (or *jonquille*), *vert pré*, and *vert jaune*, in 1775. The special beauty of old Sèvres lies not in the intrinsic excellence of the enamel colours, though this is high, but in the penetration of the glaze by the enamel ground-colours, and the rich but soft effect thereby produced—an effect which is enhanced by the special qualities of the soft and fusible paste beneath."[1]

Although the soft paste manufactured at Sèvres was an excellent vehicle for the display of the exquisite ornamentation placed upon it, the makers of it felt that it was not true porcelain. Boileau, therefore, set himself to the task of discovering the secret of hard paste almost immediately after he undertook the direction. Various attempts were made to buy the secret from the foreigners who manufactured hard porcelain, but without success, and kaolin was subsequently found by chance. Madame Darnet, the wife of a surgeon of Saint Yrieix-la-Perche, near Limoges, found a white unctuous earth in a ravine, which seemed to her to be suitable for washing linen. Her husband suspected the true character of the clay, and took it to M. Villaris, an apothecary at Bordeaux, who at once knew it to be kaolin. Specimens were then sent to Macquer, the chemist at Sèvres, who went to Saint Yrieix in August, 1765, and made many experiments on the substance. In June, 1769, Macquer was able to read a full paper upon French hard porcelain before the Academy of Sciences at Paris, and to exhibit perfect specimens. From that time, both hard and soft porcelain were manufactured at Sèvres until 1804, when Brongniart discontinued the use of soft paste. The latter was by far the most beautiful

[1] "Cantor Lectures on Pottery and Porcelain," 1880, p. 15.

vehicle for the high art displayed at Sèvres, but Brongniart was a scientific man, and in his eyes the technical excellence of the hard or only true porcelain, outweighed the beauty of the *pâte tendre;* of late years, however, soft paste has again been made at Sèvres. The productions of the manufactory during the years between 1756 and 1769 are the most admired. In consequence of this a considerable amount of falsification has been committed in order to make the productions of later years appear to be those of the more highly esteemed period. A process was discovered by some fraudulent persons by which the original pattern and glaze could be rubbed off, and a new colour and painting added to resemble the style of the old *pâte tendre.* Works from English factories, such as Derby, have been treated in the same way, and made to look like Sèvres. Some of the vases produced at the royal factory are as remarkable for their beauty of form as for their substance and decoration, but as a rule, these vases are somewhat wanting in elegance. An attempt was made by Louis XVI., in 1785, to improve this deficiency, when he obtained from Denon a collection of Greek vases to serve as models.

Falconnet supplied models for the statuettes, and some of the first artists of France produced the paintings which have made the Sèvres plaques so famous. In 1768 Louis XV. presented three porcelain paintings, of the estimated value of 2520 livres, to the King of Denmark. M. Jacquemart gives in his "History of the Ceramic Art," a full list of the monograms, ciphers, and emblems of the various artists.

The great establishment at Sèvres, for many years had almost a monopoly of the porcelain manufactured in France, and the small establishments were hardly able to exist.

Hard Porcelain Factories of France.

Various attempts were made in different parts of the country to obtain the hard paste before the authorities at Sèvres were successful in the search, and the Count de Brancas Lauraguais was the first to discover the true kaolin in the environs of Alençon. This gave a brownish porcelain, which was used for

medallions in bas relief. "The first dated piece is oval, and represents a countryman half-length, in the style of Teniers, holding a pipe and a pot of beer; long hair surrounds his laughing face, which is seen three-quarters, and he wears a soft hat and feather. On the reverse is the date graved in the paste, October, 1764." [2]

(*Fig.* 41.) HARD PORCELAIN OF THE COMTE DE PROVENCE.

Several factories were established near the end of the eighteenth century, under the patronage of members of the royal family. Pierre Deruelle established works at Clignancourt in 1775, under the patronage of the Comte de Provence (afterwards Louis XVIII). This porcelain is remarkable for the beauty of its paste, and the elegance of its paintings (see Fig. 41). Horace Walpole possessed "a white and gold handle cup and saucer with Chinese figures of the porcelain of Clignancourt, a new manufacture established by the Count of Provence, called Porcelaine de Monsieur."

(*Fig.* 42.) HARD PORCELAIN DE LA REINE.

André-Maire Lebœuf founded a manufactory in 1778, in the Rue Thiroux, which he was allowed to place under the patronage of the queen. Besides common ware, many fine pieces of porcelain were issued from these works. The usual mark is the A crowned, cipher of Marie Antoinette.

Some very fine works of art were produced at a porcelain manufactory established at Paris, in the Rue Bondy, by Guerhard and Dihl, which was under the patronage of Louis Antoine Duc d'Angoulême. "Inventor of an improved mineral palette which does not change in firing, Dihl had his portrait, in 1798, by Le Guay, upon a plaque of middle-size; in 1801 he went

[2] Jacquemart's "History of the Ceramic Art," p. 575.

further, and had himself painted full size upon a plaque of 23 inches × 20." He thus created a style in which Sèvres was afterwards to distinguish itself."[3] M. Lemaire established a manufactory at Vincennes, in 1786, under the protection of Louis Philippe, Duc de Chartres (afterwards King of the French), which was directed by Hannong. The products were very felspathic, and the decorations consisted chiefly in wreaths of flowers, interlaced with ribbons, bouquets, and sprigs.

by Martin Drolling

(*Fig.* 43.) HARD PORCELAIN OF THE DUC DE CHARTRES.

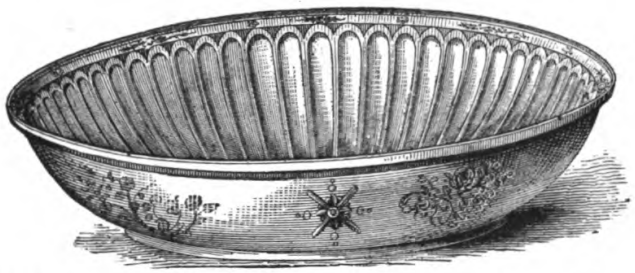
[3] Jacquemart's "History of the Ceramic Art," p. 588.

CHAPTER V.

ITALIAN AND OTHER EUROPEAN PORCELAINS.

ITALY.

MR. CHAFFERS attributes to Francesco I. (one of the Medici), Grand Duke of Tuscany, the honour of being the first maker of porcelain in Europe. He established a manufactory in the Château de San Marco, at Florence, in 1580, but the fabrication was discontinued at his death. Although a considerable number of articles were produced at the manufactory during the period of its existence, specimens are now of excessive rarity. Mr. Chaffers



(*Fig.* 44.) FLUTED DISH. MEDICIAN PORCELAIN, FLORENTINE.
The figures of St. Mark reading and the lion are painted in blue at the bottom of the dish.

gives a list of some pieces, and puts the whole number extant at thirty. The material used was a composite paste, having for basis quartz and a vitreous frit with a small quantity of the kaolin of Vicenza. It comes within the class styled by Brongniart hybrid or mixed porcelain, because it contains a part of the natural elements of Chinese porcelain, and a part of those used in making soft porcelain. According to Vasari, Bernardo Buontalenti was the agent in the discovery of this material.

We must now pass over a period of nearly one hundred and fifty years, before we find anything further to record relating to porcelain in Italy.

Venice.—A manufactory for the production of soft porcelain was founded at Venice, about 1720 or 1730, by Francesco Vezzi, but it does not appear to be certain that the paste used was obtained in Italy. The pretty covered bowl with piquant floral decoration shown in the annexed illustration (Fig. 45), was produced at the *Casa eccellentissima Vezzi.* Subsequently Gimminiano Cozzi discovered a porcelain clay at Tretto, near Vicenza, and in 1765 obtained from the Senate a patent for the erection of another manufactory, at which some fine groups of figures were produced. In 1812 the works were closed.

(*Fig.* 45.) VENETIAN PORCELAIN BOWL.

Le Nove (*Venetia*). — Many very remarkable pieces were produced at this factory, which was founded in 1732 by Gio-Batista Antonibon. There are vases (Fig. 46), centre-pieces, and many other table ornaments, from these works still existing.

(*Fig.* 46.) LE NOVE PORCELAIN. (*About* 1760.)

Doccia. — The establishment, in 1735, of one of the most famous manufactories in Italy, was due to the enlightened taste

and enterprise of the Marchese Carlo Ginori. This nobleman sent a ship at his own expense to the East in order to obtain samples of the paste used for oriental porcelain. In 1737 he obtained the services of the chemist Carl Wandelheim, and appointed him director of the works. The founder died in 1757, and was succeeded by his son Lorenzo, who enlarged the factory. Subsequently Carlo Leopoldo Ginori made still further improvements, and established a museum of models and a school of design. In 1821, when the Capo di Monte manufactory was discontinued, the early moulds were transferred to Doccia, and of late years the latter establishment has produced a large quantity of imitation Capo di Monte porcelain.

Capo di Monte.—This factory was established in 1736, near Naples, by Charles IV., King of the Two Sicilies, who exhibited so great an interest in the work, that he is said to have personally assisted his artists. His wife, Queen Amelia of Saxony, also showed the greatest interest in the productions of the factory. The king was informed of the sales at the annual fair, and is reported to have looked with a favourable eye upon those persons who had shown sufficient taste to make these purchases. In 1759, three years after the establishment of porcelain works at Capo di Monte, Charles IV. succeeded to the Spanish crown as Charles III., and he took with him to Madrid twenty-two of the employés of the old factory to assist in the formation of another in his new home. Ferdinand IV., who became King of the Two Sicilies when his father left Naples, reorganized the factory, and carried on its management with spirit. During the troubles of the Napoleonic epoch, the works languished, and in 1821 they became finally extinct. The first productions of Capo di Monte were made in imitation of the finest Japanese ware, but afterwards very original designs were adopted, and the shells, corals, and marine plants, which were moulded with the greatest beauty, give a very distinctive character to the work of this famous establishment. Several other factories in Italy produced some fine specimens of soft porcelain, but we must now pass on to notice the productions of

SPAIN.

Buen Retiro.—We have already alluded to the establishment of a porcelain manufactory at Madrid by Charles III. when he left Naples. This was placed in the palace of *El Buen Retiro*, and the productions were singularly like those made at Capo di Monte. The processes adopted were kept secret, and few pieces were manufactured except such as were for the use of the king himself, or were intended as presents for other royal personages. When the French invaded the peninsula they destroyed the china manufactory; but in 1827 the director, M. Sureda, founded another at Monclea, near Madrid. The only other place in Spain where porcelain was made was the factory of Count d'Aranda at Alcora, but its productions have not obtained any great fame.

HOLLAND.

Amstel.—The first porcelain factory founded in Holland was one at Weesp, which was established by Count von Grönsfeld during the period of the Seven Years' War (1756-63) with the help of some runaway workmen from Saxony. When, however, peace was restored to Germany, and the famous factories again began to produce, it was not easy for this Dutch establishment to carry on its rivalry with success. The count was therefore ruined, but in 1772 the Pastor de Moll, with the assistance of some capitalists, set up a new establishment at Oude-Loosdrecht, with the materials of the works at Weesp, which was removed to Amstel in 1784 after the pastor's death.

Hague.—A German named Lynker, or Leichner, founded an establishment at the Hague in 1778, which was chiefly distinguished by the beauty of its tea services. The manufacture was not very extensive, and in 1793 the factory ceased to exist.

It may be added that hard paste was used for the Dutch porcelain, although some soft paste porcelain was manufactured at the Hague.

Belgium.—Hard porcelain was produced at Brussels and at

Lille in the last century, and a soft paste was used at the establishment at Tournay, founded by Peterinck in 1752.

Denmark.—The famous manufactory at Copenhagen owes its foundation to a statesman named Müller, who opened it in 1772 with a capital obtained by the creation of shares. It was not successful, and in 1775 the Danish Government took it into its own hands, and paid the shareholders at par. A large number of figures were made, but soon after Müller's death, in 1802, this branch of the business was discontinued. Of late years Thorwaldsen's works (both bas-reliefs and statuettes) have been largely copied in biscuit. It is said that Müller's factory was a resuscitation of one founded about the year 1760 by a Frenchman named Fournier. Copenhagen porcelain is made of hard paste.

Russia.—The Empress Elizabeth Petrowna obtained the assistance of workmen from Meissen, and established the Imperial china manufactory at St. Petersburg in 1744, under the superintendence of Baron Yvan Antinnovitch. Catharine II. considerably enlarged the works, and placed them under the direction of J. A. Olsoufieff. Early in the present century workmen were obtained from Sèvres, and the productions of the factory have since then partaken much of the French character.

There are many other places in Europe which might be mentioned as the seat of porcelain factories, but we have only space to notice those which have been the most distinguished.

CHAPTER VI.

ENGLISH PORCELAIN.

THE high esteem in which Oriental Porcelain was held after its general introduction into Europe induced certain ingenious persons to attempt an imitation of this beautiful material, and about the middle of the eighteenth century several manufactories were established in various parts of England for this purpose. The secret of the composition of true porcelain was not, however, discovered, and the productions of all the celebrated factories, with the exception of that at Plymouth, were made of soft paste.

CHELSEA.

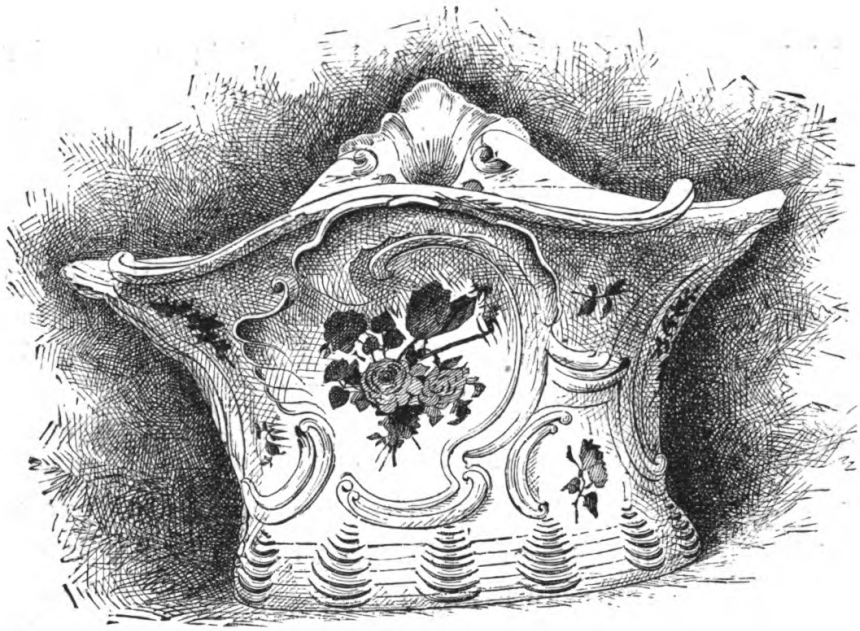
It is somewhat remarkable that the manufacture of one of the most renowned English porcelains, that of Chelsea, was carried on for a short time only, and that during the few years the factory was in active operation considerable changes were made in the composition of the material. Professor Church arranges the productions of the Chelsea factory in three periods, to each of which he gives a designation suitable to the chemical analysis of authentic pieces :—

Period I. 1745 (?) to 1757.—Vitreous.
„ II. 1759 to 1769.—Phosphatic.
„ III. 1769 to 1784.—Kaolinic.[1]

A manufactory of glass was established at Chelsea in 1676 by some Venetians under the auspices of the Duke of Buckingham, and it is supposed that the porcelain referred to by Dr. Martin Lister in 1699, as made at that place, was little more than an

[1] Cantor Lectures on Pottery and Porcelain, 1881, pp. 15, 16.

opaque glass. From Dr. Lister's remarks in his "Journey to Paris" it would appear that good painters were then employed to ornament oriental porcelain at Chelsea, before the home manufacture had attained to any excellence. There are two undated specimens of oriental porcelain, painted with birds at Chelsea, in the Museum of Practical Geology, and it is supposed that the existence of this practice gave rise to the popular notion that China clay was surreptitiously procured from China for use at this manufactory.



(*Fig.* 47.) JARDINIÈRE. CHELSEA PORCELAIN.
[*In the Collection of Mr. T. L. Winthrop.*]

In 1740 the French potters of Vincennes complained of the injury which resulted to their fabrics from the Chelsea porcelain, meaning thereby apparently these English painted oriental pieces. Three specimens of Chelsea china are known to exist, all of which are marked with an incised triangle, and are dated "Chelsea 1745," and these seem to prove that the factory at that time was in active operation. George II. patronized the Chelsea works, and procured models, workmen, and materials from Saxony and Brunswick for their use. William, Duke of Cumberland, was also a patron, and it is supposed that he was

at one time associated with Sir Everard Fawkener in the proprietorship of the factory. Between the year 1757 and 1759 the manufacture ceased for a time, but in the last-named year the works were resumed with vigour. Bone-ash was now used in the composition, and gold ornamentation was generally adopted. At this time the demand for the ware was so great that it was purchased as soon as baked, and dealers surrounded the doors for the purpose of buying.

In 1763 Horace Walpole wrote to Sir Horace Mann about a magnificent service of Chelsea china which the king and queen were sending to the Duke of Mecklenburg, and which cost £1200. In spite of this prosperity the proprietor, Nicholas Sprimont, tried to sell the factory in 1764, possibly because having realized a large fortune he wished to retire. In 1769 the works were purchased by William Duesbury of Derby, who carried on the two businesses at Chelsea and Derby until 1784, when the plant was transferred to the latter place and the Chelsea works were discontinued. There is a very considerable variety in the designs of this *fabrique*. Thus oriental ornamentation was copied at one time, then French models were in the ascendant, and at a later period the execution of figures, flowers, and branches equalled that of Dresden. Foreign artists were employed to paint birds and insects in the style of Sèvres and Dresden, and the landscapes were painted by Beaumont. The claret colour used was a specialty of Chelsea, and the colours generally were vivid and in good taste.

(*Fig.* 48.) FIGURE OF MARS. CHELSEA PORCELAIN.
[*In the Collection of Mr. G. W. Walas.*]

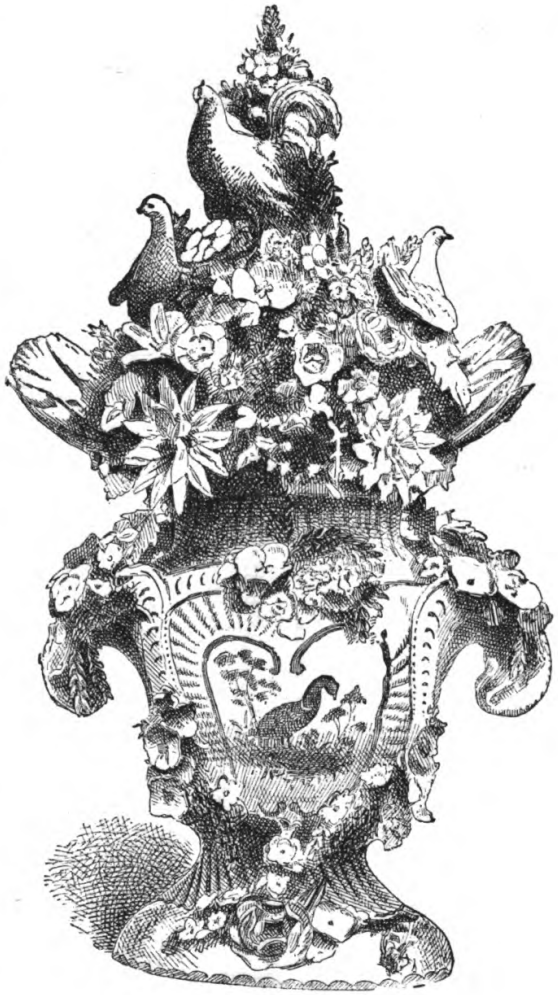
STRATFORD-LE-BOW.

BOW porcelain is often confused with that of Chelsea, as the marks are somewhat alike. The porcelain works of Stratford-le-Bow are said to have been established about the year 1730.

(*Fig.* 49.) CHELSEA VASE WITH PAINTED FIGURES.
[*In the British Museum.*]

They soon grew to be very extensive, and in 1760 about 300 workmen were employed, of which number ninety were painters. In 1744 an attempt was made to introduce china-clay from America, and a patent was taken out by Edward Heylyn, of Bow,

and Thomas Frye, of West Ham, for the production of a porcelain containing among other ingredients "an earth, the produce of the Cherokee nation in America, called by the natives *unaker*." Frye was an eminent painter and engraver who managed the Bow works for a time. Moser, afterwards keeper of the Royal academy, and Bacon, the sculptor, modelled some of the groups and figures, besides painting figures upon plates and dishes. The figures produced by these and other artists were much sought after. Amongst the spirited objects produced, Smith in his Life of Nollekens, mentions Quin as Falstaff, Garrick as Richard III., Frederick Duke of Cumberland striding triumphantly over the pretender, who is begging quarter of him, John Wilkes, and many others. The china was in some instances sent to Liverpool to be painted. The Bow works were built on the model of those at Canton in China, and in the early period of their existence were named "New Canton." About 1775 or 1776 William Duesbury bought the Bow works, and the moulds and models were then removed to Derby.



(*Fig.* 50.) VASE. BOW PORCELAIN.
[*In the Collection of Lady C. Schreiber.*]

DERBY.

The DERBY porcelain factory was established within a few

years of the establishments at Chelsea and Bow. An extensive pottery had previously existed at Cockpit Hill, Derby, which produced a limited amount of porcelain in addition to the staple manufacture of earthenware. William Duesbury was at one

(*Fig.* 51.) THE FARNESE FLORA. BOW PORCELAIN.
[*In the South Kensington Museum.*]

time connected with these works, and having learnt the art of making porcelain he founded his famous china factory in 1751. He subsequently purchased, as already stated, the factories of Chelsea and Bow, and as some of the best artists and workmen from those places settled at Derby, Duesbury's works gradually

(*Fig.* 52.) VASES AND EWER OF DERBY PORCELAIN.
[*In the Collection of Mr. T. L. Winthrop.*]

obtained the renown which attached to those of Chelsea and Bow. Dr. Johnson visited this manufactory in 1777, and expressed his opinion that the china was beautiful, but too dear as "he could have vessels of silver of the same size, as cheap as what was here made of porcelain." On the death of William

(*Fig.* 53.) PAIR OF VASES, CHELSEA DERBY PORCELAIN.
[*In the Collection of Lord Scarsdale.*]

Duesbury in 1786, his eldest son carried on the works in partnership with Michael Kean. Subsequently the business was thrown into chancery, but after a time it became the property of Robert Bloor, who had been a clerk in the firm of Duesbury and Kean. This was in the year 1815.

In the Museum of Practical Geology, there is a bottle of 9½ inches high, marked in red, "Bloor, Derby," in circle surrounding a crown. The French chemists Chevreul and Ebelman were so struck with the beauty of the dark pink colour of this specimen that they remarked to Dr. Percy that so fine a tint had not been produced at Sèvres. The favourite colour was a beautiful bright blue, usually introduced on the border or edge of the tea-services. Several of the artists employed at the Derby works in the decoration of the porcelain have obtained some fame. Both Duesbury and Kean are said to have been good artists, and subsequently John Hancock, jun., Zachariah Boreman, Askew, Edward Withers, William Billingsley, John Haslem, Moses Webster, and William Pegg did much to secure the position of the works by the beauty of their painting of landscapes, flowers, and fruit. During the later period of the works a large proportion of the productions were decorated in the Japanese style. Derby also was noted for the white biscuit figures which rivalled those of Sèvres in beauty and elegance.

Bloor died in 1846, and after passing into the hands of Mr. Thomas Clarke, who sold it to Mr. Boyle, of Fenton, the business was broken up in 1849.

The mark used previous to amalgamation with Chelsea is not known, but after that period the Chelsea anchor was joined to the Derby *D*, which might also stand for Duesbury. In 1773 a crown was added in allusion to the royal patronage which was then extended to Duesbury. Subsequently the cross batons with three dots in opposite angles were added, thus completing the well-known "Crown Derby." The china manufactory has now been revived at Derby, and in 1877 Mr. Sampson Hancock sold the right to use the crown as a mark to a limited liability company styled the Derby Crown Porcelain Company The celebrated manufactory of Worcester claims attention here

as being established in the same year as the Derby works, but we shall postpone a notice of its productions until later on in this chapter.

LOWESTOFT.

Earthenware appears to have been manufactured at Lowestoft as early as 1752, and in 1756 Mr. Hewlin Luson, of Gunton Hall, near Lowestoft, attempted, without success, to manufacture porcelain. In the following year, a porcelain factory was established by Messrs. Walker, Browne Aldred, and Rickman. At first a soft paste was made, but it is asserted that the manufacture of a hard body was introduced about 1780. Much so-called Lowestoft porcelain is unquestionably oriental, and there is reason to believe that plain oriental porcelain was decorated at the Lowestoft works. The opinion, however, that a great proportion of the old armorial china was made there must be given up, for Dr. Marshall has proved that some authentic specimens date back to 1720, and he thinks it probable that the custom of painting arms on China arose about 1700, or a little later.[2] There can be no doubt, therefore, that many of these pieces were made to order in China or Japan. The distinguishing features of Lowestoft Porcelain are the rose ornament, the scale pattern, and the delicate and carefully delineated borders. The productions were

(*Fig.* 54.) COFFEE POT. LOWESTOFT CHINA.

[2] *The Antiquary*, July, 1881, p. 1.

chiefly services and bowls, and the decoration chiefly blue and Indian red, although some other colours were occasionally used. The period of greatest prosperity was from 1770 to 1800, and in 1802 the works were abandoned and the stock sold. Lowestoft china is unmarked.

PLYMOUTH.

(*Fig.* 55.) VASE WITH RAISED FLOWERS. PLYMOUTH PORCELAIN. [*In the possession of Mr. Francis Fry, of Bristol.*]

The chief fame of the manufactory at this place must rest on the fact that here the first English hard porcelain was made. William Cookworthy, a chemist of Plymouth, was experimenting on Cornish kaolin and porcelain granite in the second quarter of the eighteenth century, and it appears from a letter of his that as early as 1745 he was in communication with a person from Virginia, who had discovered there both kaolin and petuntse. In 1755 Cookworthy discovered, near Helstone, the china-clay which answers to the Chinese kaolin, and soon afterwards, near St. Austel, the "white moorstone" or pegmatite, which had the characteristics of the "petuntse." Lord Camelford entered with interest into the spirit of these researches, and helped Cookworthy to establish works at Plymouth for the manufacture of porcelain of hard paste about

the year 1760. In 1768 Cookworthy took out a patent[3] for "the sole making and vending of porcelain so manufactured," but the undertaking did not prove remunerative, partly owing to the cost of fuel, and the works were closed at the end of 1771. The earliest attempts were unsuccessful from an artistic point of view, but afterwards, when the decoration of the ware was entrusted to a painter and enameller from Sèvres, the demand became considerable. The ware has now, however, become very scarce. It is generally asserted that the celebrated enameller, Henry Bone, a native of Truro, served his apprenticeship to Cookworthy, and pieces supposed to be painted by him are greatly admired, but this seems to be a mistake as it appears that he was apprenticed to Champion at Bristol.[4] When the Plymouth factory was closed the manufacture of porcelain was transferred to Bristol, where Richard Champion had established works in 1768, under the firm of Cookworthy and Co., and in 1773 he purchased the interest of the Plymouth patent. A brass tablet to the memory of Cookworthy was erected two years ago in St. Andrew's Church, Plymouth. It bears the following inscription :—" On the return of 100 years from his death this tablet in memory of William Cookworthy—born at Kingsbridge, April, 1705 ; died at Plymouth, October, 1780—is erected by his great granddaughter Sarah Crewdson of Kendal, A.D. 1880."

(*Fig.* 56.) CENTRE-PIECE. PLYMOUTH PORCELAIN.
[*In the Collection of Mr. W. Edkins.*]

[3] The Comte de Brancas-Lauraguais took out an English patent for hard or true china in June, 1766, but his invention was never specified.

[4] Catalogue of British Pottery and Porcelain in the Museum of Practical Geology.

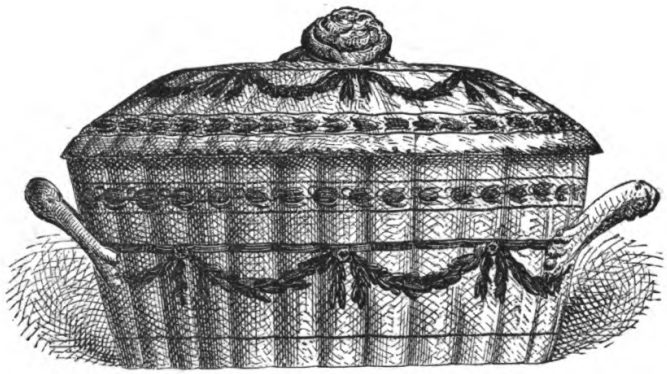
Bristol.

Richard Champion was experimenting in 1765-6 on some kaolin sent to him by Caleb Lloyd, from Charleston, South Carolina, but without any success. In 1768 he began to make porcelain, and on the 22nd of March, 1770, he advertised as follows in the *Worcester Journal*:—"China ware painters wanted for the Plymouth new invented porcelain manufactory. A number of sober, ingenious artists, capable of painting on enamel or blue, may hear of constant employment by sending their proposals to Thomas Frank, in Castle Street, Bristol." Henry Bone, the miniature enameller, who is said to have worked for the Plymouth factory, was indentured as apprentice to Champion for seven years on the 20th of January, 1772, and the official registration of his indenture is found in the "Book of Apprentices of the Corporation at Bristol." The various facts recorded go far to prove that the factories at Plymouth and Bristol were for a time little more than branches of the same establishment. About the year 1776 Champion opened a warehouse in Salisbury Court, Fleet Street, for the sale of his porcelain. Edmund Burke appears to have been much interested in the success both of the warehouse and the manufactory. Mr. Marryat notices a handsome tea-service made by Champion, for Burke, which is of historic interest. In 1774, during the contested election for the city of Bristol, in which he was successful, Burke stayed with Mr. Smith for a fortnight. In acknowledgment of the kindness he had received he ordered the service, and presented it to the wife of his

(*Fig.* 57.) BRISTOL VASE.
[*In the Collection of Mr. Francis Fry, F.S.A.*]

(*Fig.* 58.) FIGURES OF BRISTOL PORCELAIN.
[*In the Collection of Mr. Callander, F.R.S.*]

host and supporter. It is decorated with delicate wreaths, and Burke's electioneering colour is predominant in the ornamentation. Mrs. Smith's initials are inscribed upon every piece. Champion presented another service to Burke himself, which was decorated with the statesman's arms. Mr Hugh Owen writes that "one of the distinguishing characteristics of Bristol porcelain which also marks the Plymouth ware, but in a greater degree, is the series of spiral ridges often to be observed on the surface of thrown ware when held in reflected light. The difficulty of



(*Fig.* 59.) BOWL AND COVER. BRISTOL PORCELAIN.
[*In the Geological Museum, London.*]

preserving a uniform density in the clay of any vessel raised on the wheel by spiral action must be obvious. The hands of the workman are dipped in water, from time to time, whilst raising a vessel on the potter's wheel, and thus certain portions of thrown ware acquire an unequal hygrometric condition. In the subsequent process of drying and firing, those parts that have imbibed the most moisture shrink in proportion more than the denser parts. As a natural consequence, the moister layers of the clay being in the direction of the throwing or spiral, the whole vessel, without any change of form, has a spiral action imparted to its molecules in the reverse direction to that given to them on the wheel."[5] Professor Church has made a chemical examination of a specimen of Bristol porcelain, and found the hardness of the paste extraordinarily high. He writes, "It will be seen that the alkalies and lime of the Bristol porcelain do not amount to four per cent. This is a remarkably small amount of fluxing or fusible ingredients. The average amount of alkaline oxides in fine oriental porcelain appears to be six per cent., in Dresden 6.3 per cent., and in Sèvres seven per cent. It may be safely affirmed that few if any hard porcelains have ever been made with so little alkaline matter as this porcelain of Bristol."[6]

In spite of the excellency of his material Champion seems to have found that he could not successfully compete with the manufacturers of soft porcelain, and it is stated on the authority of Mr. Rose (quoted by M. Brongniart) that he actually made soft porcelain himself about 1776.[7]

Champion lost much money by his endeavours to establish a porcelain manufactory, and he left Bristol somewhat disheartened in 1781. Subsequently his patent rights were transferred to Messrs. Flight and Barr, of Worcester, and the Bristol works ceased to exist. When Burke was made paymaster of the forces he appointed his son Richard, and Richard Champion joint deputy-paymasters-general, but the appointment did not last long: Champion went to South Carolina, where he died in 1791.

[5] Catalogue of British Pottery and Porcelain in the Museum of Practical Geology, p. 205.

[6] The same, p. 204.

[7] Marryat's "History of Pottery and Porcelain," 1857, p. 1290.

We have given a somewhat longer account of the two manufactories at Plymouth and Bristol than their relative artistic merits appear strictly to warrant; but these early attempts to introduce the manufacture of hard porcelain into England are of so much historical and scientific interest that it seemed necessary to state their history pretty fully.

Swansea.

Earthenware was made on a small scale at Swansea about the year 1750, and in 1790, the works were extended under the management of Mr. George Haynes, with the name of the "Cambrian Pottery." Early in the present century a superior kind of ware was produced, and called "opaque china." When Mr. Lewis Weston Dillwyn purchased the works in 1802, he employed Mr. W. W. Young to draw birds, butterflies, and shells upon this opaque china, which became famous on account of the beauty of the painting upon it. The fine translucent paste, which has caused the Swansea porcelain to be so renowned, was not produced until 1814. In 1817 the manufacture was discontinued, and the Swansea potteries again produced earthenware only.

Mr. Marryat says of the products of these four years:—"The wares produced there and at Nantgarrow were perhaps superior in quality to any porcelain that had hitherto been made in this country. No expense was spared, either in procuring the materials or in conducting the manufactures; and the want of success on the part of the spirited proprietors is to be attributed solely to the deficiency of public patronage, it being found impossible to obtain a remunerative price for the porcelain. Since the discontinuance of these establishments the excellent quality of the ware has been more justly estimated, and the prices which are now eagerly given by amateurs and collectors are much greater than those originally demanded by the makers."

Pinxton.

In 1795 a manufactory of porcelain was established at Pinxton, in Derbyshire, by Mr. John Coke, who obtained the services of

William Billingsley, the flower-painter from the Derby works, who was a practical potter as well as a good artist. Billingsley did not remain here more than four or five years, and after his departure the porcelain was of a decidedly inferior character. The works were closed in 1812.

NANTGARW.

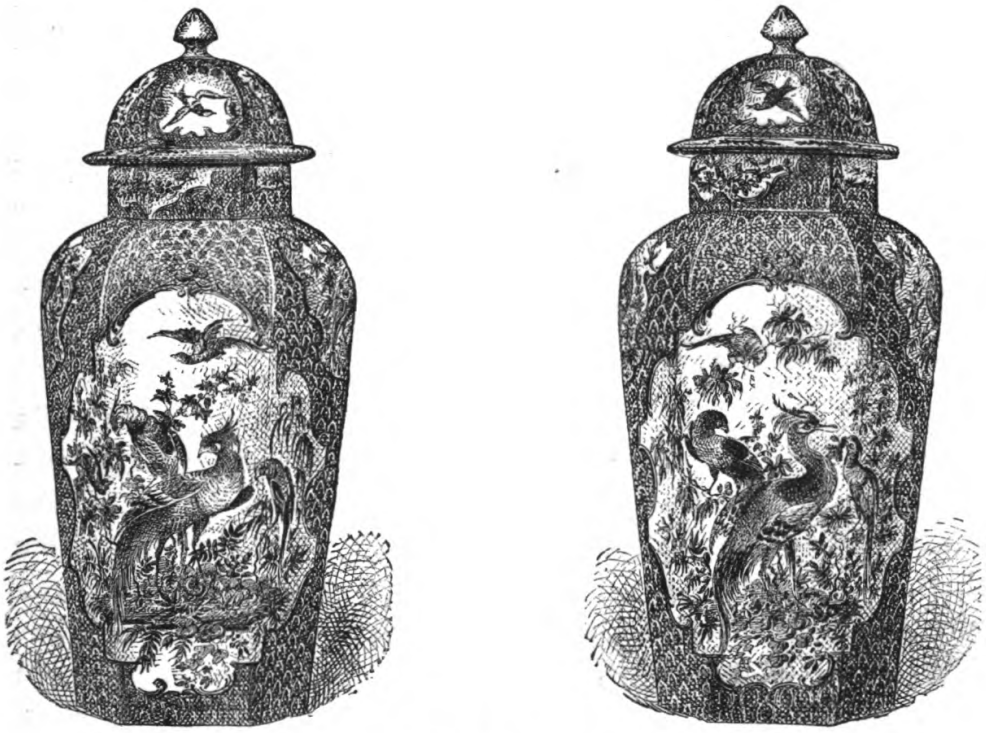
(*Fig.* 60.) VASE. COALPORT PORCELAIN.

Billingsley took away his recipes for making the paste and the glaze when he left Pinxton, and he was able to make use of them when, in 1813, he established with Walker the porcelain manufactory at Nantgarw, near Cardiff. Mr. John Rose, of Coalport, purchased these works in 1820, and transferred the business to Coalbrookdale, where he retained the services of Billingsley and Walker until the death of the former in 1828. Billingsley is sometimes referred to under the name of Beely. The Coalport works are still carried on.

With Nantgarw we close our notices of the famous porcelain manufactories that have long since been stopped, although a few others might have been included, such as the manufactory at Swinton, near Rotherham, where the famous Rockingham ware was produced. Here from 1820 to 1842 Messrs. Brameld produced some very fine porcelain, in the manufacture of which no labour or cost was spared. We now pass on to notice some of the porcelain establishments still existing.

WORCESTER.

The establishment in 1751 of the "Worcester Porcelain Company" is chiefly due to the exertions of Dr. Wall, a physician of the city, who was both a skilful chemist and a good artist. Very shortly after the formation of the company the process of transferring printed engravings to a glazed surface was adopted by Dr. Wall for the purpose of decorating porce-



(*Fig.* 61.) PAIR OF VASES OF WORCESTER PORCELAIN.
[*In the Collection of Mr. T. L. Winthrop.*]

lain, and a very famous specimen of this process, dated 1757, exists in the pint jug decorated with a three-quarter portrait of Frederick the Great. This is on one side, on the other is an allegorical figure of fame, and in the centre is a military trophy with three flags bearing the names of Frederick's victories:—"Reisberg, Prague, Collin, Welham, Rossbach, Breslau, Neumark, Lissa, Breslau." Carlyle has taken this "pottery apotheosis of Frederick" as a text,

(*Fig.* 62.) VASE. WORCESTER PORCELAIN.
[*In the Collection of Baron Rothschild.*]

and written a long account of it, remarking on these misspelled names of places by the way. At first the chief productions of the manufactory were blue and white ware in imitation of Nankin, and some few fine specimens in bright colours, copied from oriental china. Subsequently the Sèvres and Dresden styles were followed. The colours were rich and the forms good, but the paste was inferior to that used at Derby and Bow. Dr. Wall died in 1776, and the works suffered considerably from this event. Changes were made in the proprietorship, and in 1783 Mr. T. Flight purchased the whole plant. Ten years later the firm became Flight and Barr, and in 1807, when another partner was admitted, the style was changed to Barr, Flight, and Barr, to be again changed, in 1813, on the death of the elder Barr, to Flight, Barr, and Barr. When the works were originally sold to Mr. Flight two of the employés, Robert and Humphrey Chamberlain commenced business on their own account, but in 1840 the two establishments were united after a long period of rivalry. The works belong now to a company, who have the advantage of Mr. R. W. Binns's great knowledge, taste, and experience as art director. Several new styles of production have been introduced by Mr. Binns, such as an imitation of Limoges enamel and an ivory porcelain, so that the productions of this famous factory keep up their old renown.

JOSIAH WEDGWOOD produced what he called white porcelain biscuit, but the paste he used was not, strictly speaking, porcelain. True porcelain was made for a time after his death by his nephew, Thomas Byerley, but the manufacture was discontinued at the beginning of the present century. In 1879 it was again made at the works of Etruria.

(*Fig.* 63.) VASE. WORCESTER PORCELAIN.
[*In the Collection of Mr. T. L. Winthrop.*]

Josiah Spode, after serving his apprenticeship with Thomas Whieldon (who at one time was a partner of Wedgwood), started on his own account as a potter at Stoke upon Trent. He died in 1798, was succeeded by his son Josiah, who soon afterwards commenced the manufacture of porcelain, which he improved by using bone-earth and felspar. William Copeland was the London agent of the firm in 1779, and his son (afterwards Lord Mayor) purchased the whole business in 1833, and the firm was known for a time as Copeland and Garrett. Copeland's porcelain is to a great extent modelled on the beautiful specimens of *pâte tendre* produced by the Sèvres manufactory.

Thomas Minton, who at one time had been in the employ of Josiah Spode, founded his famous works at Stoke on Trent in 1793, but the manufacture of porcelain was not undertaken there

until 1821. The paste is soft and adapts itself to highly successful imitations of the style of the old *pâte tendre* of Sèvres. The decoration is undertaken by first-rate artists, one of these, Laus Solon, who was formerly at Sèvres, has obtained great fame for his masterly productions.

(*Fig.* 64.) VASE. WORCESTER PORCELAIN.
[*In the Collection of Mr. R. W. Binns.*]

(*Fig.* 65.) PLATE. WORCESTER PORCELAIN.
[*In the Collection of Mr. R. W. Binns, F.S.A.*]

Of late years there has been so great a revival of interest in all kinds of pottery that a considerable amount of high-class work has been produced to supply the demand. Had we space, we might mention several other potters who have distinguished themselves in the production of artistic porcelain.

GOLD AND SILVER SMITHS' WORK.

CHAPTER I.

THE METALS—GOLD—SILVER—EARLY COINS AND MEDALS—ASSAY OF GOLD.

THE two chief precious metals have been largely used as the medium of such art as has existed from the earliest historic times. We learn from the second chapter of Genesis that the gold of the land of Havilah was good; and in the thirteenth chapter we are told that Abraham was rich in silver and gold. Homer constantly alludes to gold, and less frequently to silver; and gold ornaments have been found in tumuli of very early periods. Silver was chiefly obtained from Europe, as gold was from Asia. Homer does not mention the sources from which gold was obtained in his time; and the first hint as to the locality of the mines is obtained from Sophocles (Antigone), who speaks of the electrum (or pale-coloured metal) of Sardis, and the Indian gold. Fuller details are furnished by Herodotus, who mentions the gold-mines of Thasos, opened by the Phœnicians, the first colonists of the island, and the more productive gold-washings in the bed of the Pactolus. The latter furnished the gifts sent by Crœsus, the Lydian king, to Delphi, which were seen and

described by Herodotus. Besides ingots, there were a lion weighing 10 talents (600 lbs.), a female figure 4½ feet high, a basin weighing 8½ talents and 12 lbs. over, besides other objects in gold. The amount of gold paid into the treasury of Darius by the Indians equalled the entire assessment of all the other tributaries.

This metal is very equally spread over the surface of the globe, and new sources of supply have been successively discovered. The mines of Egypt were long famous for the large supply which they produced ; and the Gauls in their various invasions are said to have possessed an instinctive faculty for discovering gold. In modern times Europe was chiefly supplied from Mexico, Brazil, New Grenada, Chili, and Peru, until in 1847 the rich gold region of California was discovered. The first find of gold in Australia was made four years after, in 1851. At present the annual yield of gold in the whole world is calculated at between thirty and forty millions sterling.

Herodotus mentions a silver-mine adjacent to the Lake Prasias in Macedonia, from which Alexander I. obtained a talent (60 lbs.) in weight per day ; but the most extensive and richest mines were in the chain of hills occupying the southern extremity of the Attic peninsula, which are described by Xenophon as of great antiquity. These were nearly worked out when Diodorus contrasted their poverty with the wealth of the Spanish mines. Considerably more than three-fourths of the present supply of silver comes from America, which produces over 2,000,000 lbs. troy annually. Until lately, Mexico yielded the largest percentage of this amount, but a rival has now arisen in the state of Nevada (United States), where singularly rich mines have been discovered. The chief European supply is derived from Spain, where genuine silver ore exists : the British Isles rank next as producers of silver, on account of the large amount obtained in the lead-mines by the process of desilverizing lead, which in 1879 produced 333,674 oz., worth 70,905*l.* A large part of this amount is required merely to supply the loss by abrasion and other causes. Mr. Lutshaunig[1] calculates that the annual loss of silver by wear of coinage, by plating, by fire, by wrecks, and

[1] "Book of Hall Marks," 1872.

chiefly by photographic processes, is about 1,365,000 oz., or say thirty-five tons. The waste of gold is even greater proportionately than that of silver, on account of the large number of trades in which it is used and lost. This may be put at about fifteen tons annually. As there are no statistics upon which to base this calculation, it must be taken merely as an approximate estimate.

The unanimity with which all races of mankind have selected gold as the first and chief representative of value is not a little remarkable. Pliny seems to have been much struck with this and he straightway attempted to find a reason for the preference, He says it could not have been selected for its utility, nor for its heaviness or ductility, nor for its colour, as yellow is not particularly admired in other things. He therefore came to the conclusion that it must have been chosen for its indestructibility. The philosopher is clearly wrong in dismissing so summarily the claims of colour, for the constant association by the poets of the term "golden" with the light of the sun shows what attribute of the metal most struck them. In fact, the colour and brightness of gold makes it highly attractive for ornamental purposes. When to these advantages are added its ductility, and under ordinary circumstances its freedom from rust and tarnish, it is easier to understand why the choice of this metal has been so universal.

In the earliest times the precious metals were used for the construction of personal ornaments; and the savage found it easy to beat out the pure ore into circlets to adorn his limbs. The intrinsic value of these metals has been at the same time both beneficial and injurious to art treatment; beneficial because the value of the material made it worth while to expend the best work upon it, and injurious because, being valuable in itself, it was frequently changed in form as it passed from hand to hand. Even when the plainest treatment was employed it could never be despised. In the earliest times gold and silver were chiefly used as mediums of exchange, and this metallic money was in the form of bars, spikes, and rings; the ring money could be opened, closed, and linked in a chain for convenience of carriage.

The earliest money current in Mesopotamia consisted of small gold bars weighing about 260 and 130 grains, and silver bars of 172 and 86 grains. In still earlier periods, payments were made in Assyria in silver of specific weight.[2]

It is generally considered that money was first coined in Asia Minor, when subject to the kings of Lydia, and at a period not earlier than the seventh or eighth century B.C. Herodotus expressly states that the Lydians were the first nation to introduce the use of gold and silver coin, and that they coined money before the Greeks. On the other hand, some numismatists maintain, from the authority of the Parian marble, that Pheidon, king of Argos, first coined silver money at Ægina. The date of Pheidon's reign is assigned by some authorities between 783 and 730 B.C., although Herodotus and Strabo date it, according to the Newton chronology, 576 B.C.

COIN OF LYSIMACHUS, KING OF THRACE.

The earliest coins of the cities of Asia Minor before the time of Crœsus were of alloyed metal, known as *electrum*.[3] The artistic treatment of coinage has usually been considered of secondary importance, and therefore we need scarcely take this form of gold and silver work into account. Most early coins have a lumpish appearance; but some of those struck in Greece and in Mediæval Italy have great merit.

Among those celebrated artists who have devoted their attention to designs for coins are Francia, the greatest painter of the earlier Bolognese school, who at the time of his death, 1517, was master of the mint at Bologna; Raphael also designed medals, if not coins. The coins of Clement VII. are mainly the work of Benvenuto Cellini, who appears himself to have drawn the designs for the coins which he engraved; the coins of Innocent XII. were the work of Ferdinand Saint Urbain and Hameranus.[4]

[2] "Ninth Annual Report of the Warden of the Standards," p. 52.

[3] Ibid. p. 52.

[4] "Seventh Annual Report of the Deputy Master of the Mint," p. 19.

Several of the engravers to the English Mint have been men of some distinction ; Simon Rawlins, Roetier, Blondeau, Natter, and Pingo are all well-known names. Mr. Fremantle describes the works of Thomas Simon, the pupil of Nicholas Briot, as without question the best specimens of the art of coinage ever produced by an Englishman.[5]

John Roetier coined for Charles II. and James II. ; and, being a Jacobite, he took advantage of his position after the Revolution to make King William's halfpence so that the back part of the head represented a satyr's face with horns. For this he was turned out of his office ; but he soon after obtained employment in the French mint. Mr. Chaffers remarks that it was not until Henry VIIth's reign that any real expression was given to the human countenance, either in sculpture or coinage. The fact here stated, it may be observed, is curious, inasmuch as good portraits are extant of earlier kings, such as those of Edward III., preserved in illuminated MSS. at Windsor, and that of Richard II. at Westminster Abbey. The portraits on the coins of Henry VIII. are excellent, and it may be safely inferred that the genius of Holbein was not without influence on the coinage of this reign, so closely do the likenesses resemble the portraits of the king by that master.[6]

Although gold and silver in a pure state, without any mixture of alloy, are too soft to be used with advantage in the arts, we find that many coinages have been really unalloyed ; thus an aureus of Vespasian was found, on being assayed, to contain only $\frac{1}{788}$ of alloy, a native mixture which the most careful modern process could hardly extract. Even as late as the eleventh century the bezants of the Comneni were still of 22 carats, the standard of the English sovereign, which is now the highest in Europe. This was not always so, for the Venetian and Papal zechins and the Dutch and Austrian ducats were largely minted of fine gold. In the thirteenth century the Palæologi debased the standard to a miserable extent. Michael minted bezants of only 16 carats, or $\frac{2}{3}$ fine gold ; but his son Andronicus reduced this to 10, and ultimately to 8 carats fine,

[5] "Seventh Annual Report of the Deputy Master of the Mint," p. 23.

[6] Ibid. pp. 20—23.

or one less than the base metal of 9 carats, which can be legally hall-marked in England. The present French standard is $\frac{1}{10}$ alloy for both gold and silver, and this is now adopted in all the mints of Europe except our own. Several alloys were in use among the Romans, and all had distinct names, thus: gold containing as much as $\frac{1}{5}$ silver took the name of *electrum;* a mixture of copper with $\frac{1}{4}$ gold was known as *pyropus,* apparently the same alloy as that better known as *aurichalcum.* Electrum was in request for drinking-cups, partly because it was more lustrous by lamp-light than the unalloyed metal, and partly because that which was found native in the Spanish gold-washings was supposed to betray the presence of poison in the draught it contained by a changing colour and crackling noise.[7]

The principal alloy of silver is copper, but other metals are occasionally employed in the commoner qualities of silver. The English standard for silver has always been high; and the coinage only contains $\frac{3}{40}$ of alloy (copper) against $\frac{37}{40}$ of fine silver. There are really two standards, one called *the old,* the other *the new,* although the latter is practically in abeyance; the old standard is 11 oz. 2 dwts. fine silver in the pound troy; but a law was passed in the reign of William III. (1697), raising the standard to 11 oz. 10 dwts. for plate alone, the object being to prevent the melting down of coin. This is called the new standard; but as the articles made from this silver were found not to be so durable as those from the more alloyed metal, silversmiths were permitted by a law passed in the reign of George III. (1819), to manufacture from the former standard, the use of the new one being, however, permitted to those who chose to avail themselves of it.[8]

Means of testing, or assay, are of considerable antiquity; the ancient Greeks made use of a testing stone; but we have no records of any system of stamping gold and silver wares earlier than the thirteenth century. In the year 1238 it was ordained in England that no one should use any gold of which the mark was not worth 100 shillings at the least, nor any silver worse than

[7] C. W. King's "Natural History of Precious Stones," 1865, p. 116.

[8] G. E. Gee's "Silversmiths' Handbook," 1877, p. 60.

the standard of the coins. The privilege of assaying the precious metals was conferred upon the Goldsmiths' Company by the statute 28 Edw. I., c. 20 (1300), in which directions are given as to the mark to be attached to the object. The first charter of the Company bears date March 30th, 1327 (1 Edw. III.).

In France certain rules for the regulation of the goldsmiths of Paris, made about the middle of the thirteenth century, are in existence. In an ordinance of Philippe le Hardi (1275), the *argentarii* were compelled to stamp their works with the *seign* of the town in which their forge was situated, on pain of the confiscation of the goods ; and in the reign of Philippe le Bel (1313), gold was ordered to be stamped with the punch of the Goldsmiths' Company of Paris. In these old ordinances the *touche de Paris* is recognized as the standard for gold, and the English *sterling* for silver.

Hall-marks are so-called from the special places or halls where all plate manufactured in the country has to be sent to be assayed and stamped. These places are fixed by Act of Parliament, and the towns where they are situated are styled assay towns.

The punch marks used on plate are—

1. *Standard.*—A figure representing number of carats; a crown in England a thistle in Scotland, and in Ireland a crowned harp (22), or a unicorn's head (18). [The three lower standards (15, 12, 9) are not marked with the crown or sovereign's head.]

The silver standard mark is a lion passant in England, a harp crowned in Ireland, a thistle in Edinburgh, and a lion rampant in Glasgow.

2. *Duty.*—Head of the reigning sovereign, and the figure of Hibernia in Dublin.

3. *Date.*—Letter of the alphabet.

4. *Place.*—Mark of assay town.

5. *Maker.*—Initials of the maker's Christian and surnames.

The clumsy process of marking the date by a letter of the alphabet is of some antiquity. Mr. Chaffers [9] gives a list of 23 cycles of twenty years each for the London Assay Office.

[9] "Hall Marks on Gold and Silver Plate," by W. Chaffers, 5th ed., 1875.

These letters change their form with each cycle, and black letter, roman, italic, court and lombard types are all represented. The complete cycles of letters begin with Queen Elizabeth (1558-9), cycles 1 to 6 (1438—1558) being incomplete. The letters for the other assay offices are also given by Mr. Chaffers.

Most of the European countries followed England and France in the use of hall marks. Augsburg and Nuremberg were the great centres of goldsmiths' work in Germany during the sixteenth and seventeenth centuries, but most of the other cities had their special marks as well as these. Many of the cities of Spain had their corporations of goldsmiths and silversmiths, and these bodies mostly used stamps showing the place of manufacture and the maker's name. Two sheets of electrotype casts of stamps used in Flanders from 1567 to 1636, containing 105 names of the sixteenth and 81 of the seventeenth century, have been obtained for the South Kensington Museum by Mr. Weale.

The assay of gold is effected by adding to a weighed piece of alloyed gold three times its weight of fine silver. These are wrapped together in a piece of sheet lead and cupelled or melted in a porous crucible called a cupel. All the impurities are thus got rid of, and there only remains on the cupel an alloy of gold and silver, which is flattened out on an anvil and bent into a screw, called a *cornet.* This is treated first with nitric acid, and afterwards with hydrochloric acid. This dissolves all the silver and leaves the gold only, which is dried, shrunk, and weighed. The difference between the weight of this pure gold and the original metal before cupellation shows the exact quantity of alloy.

The operation of making a silver assay is simpler. The piece of silver to be tested must be weighed accurately and wrapped in twelve times its weight of sheet-lead. The whole is then melted in a cupel, and all the alloy is expelled with the lead, a bead of fine silver only being left. This is weighed in a sensitive balance, and the amount of alloy is calculated from the loss in cupelling.

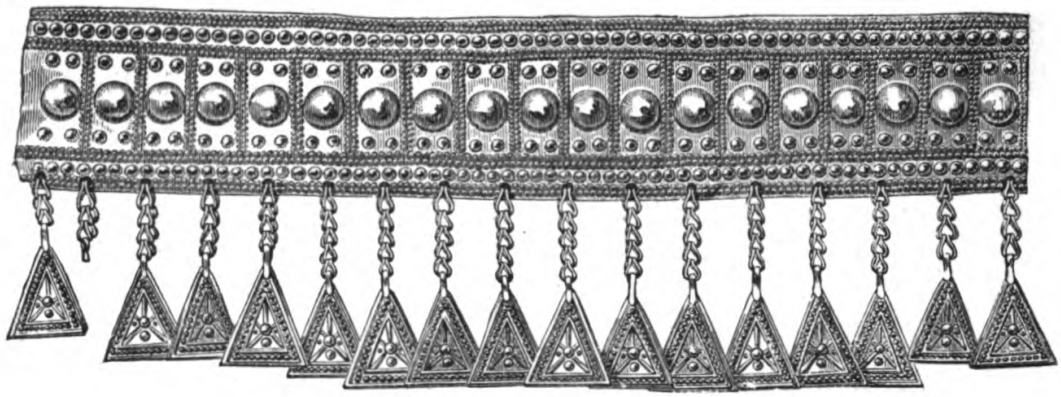
The value per ounce of the different qualities of gold allowed to be stamped is as follows :—

	£	s.	d.
24 carat or pure gold	4	4	11½
22 „ (1st standard and currency) . . .	3	17	10½
18 „ (2nd standard)	3	3	8½
15 „	2	13	1
12 „	2	2	5¾
9 „	1	11	10½

It must be borne in mind that the carat when applied to diamonds is an actual weight, but when used to indicate the purity of gold it is only equivalent to one part of an imaginary subdivision into twenty-four parts. Thus 22 carat gold represents 2 carats of alloy; 18 carat gold, 6 carats of alloy; and so on, whatever the weight may be.

One quality only of silver is recognized, the market price of which is constantly varying. Sterling silver contains 222 dwts. of silver to 18 dwts. of copper.

CYLIX OR CUP OF SILVER.
Found in the ruins of Alesia (Côte d'Or) France.



(*Fig.* 1.) EGYPTIAN ORNAMENT IN GOLD.

CHAPTER II.

ANCIENT ART.

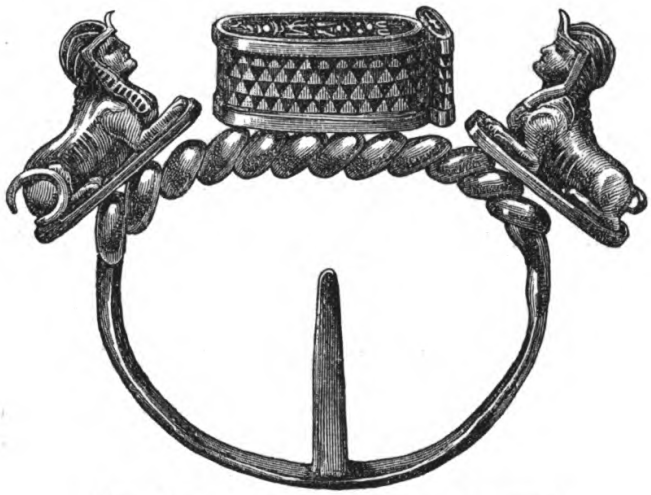
IN considering the objects that have been produced by goldsmiths and silversmiths during different ages, we shall find that they may be divided broadly under the three heads of—

I. Personal jewellery, and household plate.
II. Ecclesiastical work.
III. Secular work for corporate bodies.

Although the contents of the following pages will not be arranged exactly in this order, it will be well for the reader to bear these divisions in mind. The earliest specimens of art in metal work that have been preserved to us are personal ornaments (Fig. 1 to 7), and this is the natural effect of the custom of burying these treasures with the body of their former possessor. The treasures of palaces and temples were destroyed in the political convulsions of kingdoms. When we come to the Christian era we find the church, which was the only place of safety in times of violence, to be the chief possessor of art treasures. In later and more settled times the secular began to rival the ecclesiastical plate. Personal ornaments are of course general in all ages. The Bible is full of references to work in the precious metals. When Eleazar wished to forward his master's suit he presented Rebekah with "a golden earring of half a shekel weight, and two bracelets for her hands of ten shekels weight of gold" (Gen. xxiv. 22). The earliest specimens

of goldsmiths' work of which we have any real knowledge, owe their origin to Egypt. During their captivity in that country the Israelites must have learnt that dexterity in the working of gold and silver, which enabled them to make the sacred vessels that were required for the tabernacle. The two chief artificers who were chosen "to devise cunning works, to work in gold, in silver, and in brass," were Bezaleel, of the tribe of Judah, and Aholiab, of the tribe of Dan (Exod. xxxi.). The description of the various articles is very full, as, for instance, that of the candlestick with its seven lamps, which was made of a talent of pure gold. "Of beaten work made he the candlestick; his shaft, and his branch, his bowls, his knops, and his flowers, were of the same; and six branches going out of the sides thereof; three branches of the candlestick out of the one side thereof, and three branches of the candlestick out of the other side thereof" (Exod. xxxvii. 18). This candlestick is figured among the sculptures inside the arch of Titus, at Rome.

The late M. Auguste Mariette (Mariette Bey) discovered at Thebes a remarkable set of gold ornaments, which he assigned to the period 1500 years B.C. These treasures were found in a mummy case, which was supposed to contain the remains of the Queen Aah-Hotep. Among various other articles were a diadem of gold and lapis lazuli (Fig. 2), a square brooch set with precious stones, and a gold boat with silver rowers, upon which was the name of the husband of the queen, Rameses. These relics belong to the Khedive of Egypt, and were shown in London at the Exhibition of 1862.



(*Fig.* 2.) DIADEM OF GOLD AND LAPIS LAZULI.
Found in the tomb of Queen Aah-Hotep.

Pliny remarks that "Egypt stains silver in order to see her darling Anubis upon the plate; and paints the metal instead of chasing it," from which Mr. King draws the conclusion that the Egyptians at some unknown period invented the art of *niellatura*, afterwards perfected by the Florentines of the Quattrocento school. The pigment was made by adding one-third by weight of the finest copper, and as much of sulphur, to some silver; this mixture was roasted in a pot with a luted cover, until the cover opened of itself.[1]

Sir Henry Layard has expressed the opinion that alloyed metals were largely used, both by the Assyrians and the Jews, and that much of the metal called gold by sacred and profane writers was really the aurichalcum of the Greeks, or copper alloyed with other metals, such as that used in the bowls and plates discovered at Nimrod, but this opinion has been disputed.

The statues erected by the ancients in honour of their gods were often of colossal size. Herodotus saw one of these in the Temple of Belus, which consisted of a golden image seated upon a throne, of which the seat and base were gold. The Chaldeans informed the historian that the weight of the whole was 800 talents, or 48,000 lbs., but there is reason to believe that the foundation of the structure was of wood, and that the gold was laid on in plates, as is described in the accounts of the Jewish tabernacle. The Asiatic method of covering other materials with plates of gold may be illustrated by the passage in the book of Isaiah (xl. 19), where we read, "the workman melteth a graven image, and the goldsmith spreadeth it over with gold and casteth silver chains."

In the Homeric poems we read of the golden shield of Achilles, and of the golden armour of Diomede and Glaucus, but, really, gold was excessively rare in Greece before the conquest of Persia. It is related that the Lacedemonians when they required the small amount of gold necessary for gilding the face of a bronze statue, sent all over Greece in a vain search for it. When in despair they consulted the Delphic oracle, they were advised to apply to Crœsus. Another instance of this rarity may be found in the conduct of Philip,

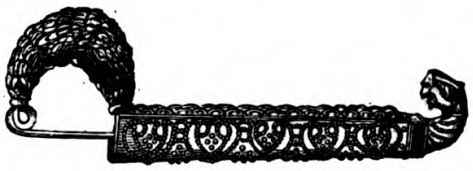
[1] C. W. King's "Natural History of Precious Stones," 1865, p. 75.

who, when he first became the possessor of a golden cup, set so high a value upon it, as always to keep it under his pillow. Pliny observes as a strange fact that although the great Greek artists had obtained a high reputation for chasing in silver, yet none of them were similarly famed for working in gold.

(*Fig.* 3.) GOLD FIBULA (BROOCH). [*Greek.*]

The first statues seen in Greece, and ascribed to the mythical Dædalus or his pupil Learchus, were executed with the hammer alone; the several parts being hammered out separately and joined together by pins or rivets: the process of soldering not having been invented until long afterwards.

Three different processes were used by the Greeks in the production of their silver work. The first was that of beating with the hammer thin plates into various forms. These sheets of metal were placed upon a substratum of cement, which yielded sufficiently to allow of the requisite amount of relief; it was then worked upon with blunt punches of different shapes, the ornament or figure being gradually raised by the ground being sunk. This kind of work, called by the French *repoussé*, was revived by the Italians in the sixteenth century, and brought to great perfection by them. The second process adopted by the Greeks was that of engraving the surface of the work with a sharp tool, or chasing; and the third, that of inlaying one metal into another, or damascening.[3]



(*Fig* 4.) GOLD FIBULA. [*Greek.*]

The names of a large number of Greek artists in the precious metals have come down to us. The head of his profession was

[2] King's "Natural History of Precious Stones," 1865, p. 82.

[3] "The Art of the Silversmith," by W. H. Singer (Journal, Soc. of Arts, vol. xxviii. p. 370).

Mentor, whose work was held in high repute. Crassus is said to have paid 100 sestercia (or 1000*l.*) for two bowls by him. After Mentor came Acragas, who gained fame by the production of a hunting-scene; Bœthus; and Mys, whose most admired piece was a group of Sileni and Cupids. All these three were Rhodian goldsmiths. In the third rank were Calamis, Antipater,

(*Fig.* 5.) *Greek.*

GOLD EARRINGS.
(*Fig.* 6.) *Greek.*

(*Fig.* 7.) *Byzantine.*

Stratonicus of Cyzicus, Tauriscus, and others. After these in point of time came Pasiteles, Hedystratides, Zopyrus, and Pytheas. The last artist was specially famed for his small cups, embossed with cooking scenes, and made so thin that it was impossible to take a cast from them for fear of bruising the relief.

Some of the greatest Greek sculptors were also workers in the precious metals, and Pheidias is known to have formed statues of ivory and gold, or chryselephantine. The Romans were not themselves artists, but they highly appreciated the work of the Greeks, and eagerly sought after old chased plate, although the chasings had often become obliterated by age and wear. The artistic element was soon overlooked, and the luxurious vied with each other in the possession of the largest silver dishes. Drusillanus, a slave of Claudius, and the treasurer of Hither Spain (the province containing the mines), had a silver dish, weighing 500 lbs., made in a forge built for the purpose, with eight plates to match it, weighing together 250 lbs.

All kinds of household effects were decorated with silver, and it is recorded that Nero's wife Poppea had her mules shod with gold. The Romans in their ostentation imitated a Persian fashion, and covered their robes with disks in thin gold plate, ornamented with designs in *repoussé* work. The substance of the plate was usually of the thickness of stout cartridge paper, and the weight of the robe was necessarily very considerable.

A large business was done by those men who produced the statues of gods and goddesses in connexion with the temples, and we see from the account in the "Acts of the Apostles" (xix. 24) that Demetrius the silversmith who "made silver shrines for Diana" was a man of considerable influence in the city of Ephesus.

We should have little more than the descriptions of Pliny and others to guide us in estimating the examples of Greek gold and silver smiths' work, were it not that buried treasures have at different times been discovered. We have already alluded to the late Mariette Bey's excavations at Thebes. Dr. Schliemann discovered at Mycenæ a large quantity of gold and silver articles —such as belts, buttons, breastplates, and helmets.

From the vast quantity of ornaments sometimes found together, it has been supposed by some that goldsmiths in the early ages kept regular stocks-in-trade.

Numerous gold crowns, spoons, and gems of all kinds were found at Rourivum in Cyprus, and offered to the British Museum by General Cesnola, in 1876. These are now in a public museum at New York. Amongst the objects are many vessels of elaborate silver workmanship.

The excavations made in the present century in Etruria, especially in the tombs, have produced many examples of old Greek work. Some of the specimens, known as funeral ornaments, are light and delicate, while others, evidently intended for constant use, are firm and strong. All are usually of the purest gold. Repoussé figures alternate with strings of the finest granulated work, and the exquisite devices testify to the use by the Etruscans of agencies unknown to us. Grains of gold, scarcely perceptible to the naked eye, were joined with such nicety that they appeared portions of the original, and

exceed in delicacy of manipulation anything produced in later ages.

This exquisite workmanship, which has remained a marvel to succeeding artists, was chiefly devoted to the production of personal ornaments. The accompanying representation of an engraved hand-mirror (Fig. 8) is of great beauty. Ancient

(*Fig.* 8.) HAND-MIRROR. [*Etruscan.*]

mirrors were usually made of an alloy of copper and stannin (or tin), with backs of bronze; but sometimes silver was burnished and used for the surface, while occasionally gold was introduced at the back to assist the reflection.

There is a special interest appertaining to the art of Etruria, in that it was through her that the Romans first learnt the art of Greece.

Some Phœnician earrings discovered by M. Salzmann among the ruins of Camyrus, in the Island of Rhodes, are attributed by him to the eighth century before the Christian era. They are made of fine gold, the surfaces being of two beaten plates, fixed together by means of solder. They are executed in embossed work, and covered with filigree ornament. The mane of a lion, which is the central figure, is composed of the minutest granulated balls, and his mouth and ears are designed in the same way. Pomegranate blossoms, attached to fine chains, are joined to the rings at the base of the earring, and these divide into three parts to represent pomegranate branches.

(*Fig.* 9.) GOLD EARRING.
[*Found in the Island of Rhodes.*]

In the year 1830 a Norman peasant, named Tronchin, struck, in ploughing his field at Bernay, upon a large tile covering a hoard of silver articles, weighing over 50 lbs. This was the treasure of the temple of Mercurius Cannetonensis, which had been buried during some time of trouble and never reclaimed. It consisted of utensils of various periods from that of Alexander (some of the objects of which epoch were in the purest Greek style) to the more practical one of the Romans, whose large flat dishes were ornamented with a solid and strong chasing. Among the most important of these objects were two tall flagons, embossed with scenes from the "Iliad," which have been referred to the time of Pasiteles. The shape is similar to that for which Cellini was famous.[4] This treasure is now deposited in the Bibliothèque nationale at Paris. Another of the treasures of this institution is the well-known Patère de Rennes, a shallow gold bowl ten inches in diameter, and weighing forty troy ounces, which was discovered at Rennes in the year 1777. In the centre

[4] King's "Natural History of Precious Stones," 1865, p. 81.

is an "emblema," a spirited scene containing eight figures, and representing the drinking-match of Bacchus and Hercules. This scene is enclosed within a frieze, displaying in low relief the triumph of Bacchus over his competitor. The broad rim is adorned with equidistant garlands, alternately of acanthus and laurel.[5] This magnificent object is of special interest as giving a

(*Fig.* 10.) SILVER PATERA. [*Found at Hildesheim.*]

faint idea of that profusion of gold plate which glittered on the sideboards of the Roman nobles after Pliny's day.

One of the most remarkable discoveries of Roman silver plate was made in 1869 by some German soldiers under the hill above the city of Hildesheim in Hanover. This treasure is now in the museum of Berlin, and consists of a table service and portions of candelabra. The best pieces are supposed to be of a date not later than the first century. Copies of the different objects in

[5] King, pp. 82, 83

the Hildesheim treasure made by Messrs. Cristofle, of Paris, are in the gallery of electrotypes in the Architectural Court at the South Kensington Museum.

An open saucer with handles, called a cylix or patera, represented in Fig. 10, is one of the most beautiful of the series. The

(*Fig.* 11.) SILVER CRATER OR MIXING-CUP.
[*Found at Hildesheim.*]

seated figure of Minerva, leaning on a shield in relief is partly gilt, and the concave sides are ornamented with a delicate frieze of Greek flower and scroll. The vase (Fig. 12) is severely classical in form and ornament. The crater or mixing-cup (Fig. 11) is decorated with flowing ornament, and forms a very remarkable

contrast to it in every particular. Figs. 13 and 14 are alike in exhibiting the Bacchanalian emblem. Mr. Pollen remarks that this "Hildesheim treasure illustrates the splendour with which the kitchen and the sitting-rooms of the Roman house, even

(*Fig.* 12) SILVER VASE. [*Found at Hildesheim.*]

of the campaign tent, were furnished." Silver stewpans, like those now in use in shape, have their handles elegantly moulded

(*Fig.* 13.) SILVER DRINKING-CUP.
[*Found at Hildesheim.*]

into leaf-work, ending in the necks or heads of aquatic fowls, where they clip round the edges of the pans.[6]

The Gauls were famous for the possession of great quantities

[6] "Gold and Silver Smiths' Work," by J. H. Pollen, p. 35.

of gold, which they made into torques and armlets. There are many allusions to these riches in the classical writers. Diodorus Siculus, for instance, specially remarks on the abundance of gold in the shrines and temples of these people. In 1832 a peasant, digging in a ruined Druidical circle in the Commune of Vieux-bourg, near Quentin, Brittany,[7] discovered a hoard of torques, the total value of which was about 1000*l.* There were ten torques and one bracelet; some of them were very elegantly ornamented and of great weight, the heaviest being 49 oz., the others from 30 oz. upwards.

(*Fig.* 14.) SILVER DRINKING-BOWL.
[*Found at Hildesheim.*]

[7] "Archæologia," vol. xxvii. p. 1.

(*Fig.* 15.) ANCIENT TORQUE OR COLLAR.

(*Figs.* 16, 17.) GREEK EARRINGS, AND PORTION OF A NECKLACE (ENLARGED).

CHAPTER III.

BYZANTINE AND EARLY CHRISTIAN ART.

DURING the first three centuries of the Christian era there was little that could be called Christian art; but a great change occurred on the conversion of Constantine to Christianity, and the removal of the seat of government to Byzantium. The emperor, under the inspirations of St. Sylvestre, gave many costly gifts to the Roman churches; and by the aid of the *Liber Pontificalis* we are able to obtain some detail of these riches, and to a certain extent restore the knowledge of the gold and silver work of this brilliant period. But the emperor's chief care was devoted to the temples of his own city of Constantinople, which for many years was the harbour of refuge for those whose love of art continued through those tumultuous times, and was also the storehouse of their finest productions. In the early simplicity of Christianity, all that appeared fanciful or unreal to the earnest minds of its first teachers was discouraged; but the imagery of paganism could not fail to exert its influence when the Christian religion was established.

The expensiveness of the material used has naturally brought about the destruction of the majority of the work of the early ages, and little is left to us but such buried treasures as have been discovered in modern times. The intrinsic value of the

objects is duly chronicled, but little is said to assist us in forming an idea of its artistic merit. We learn, however, that as the Greeks cultivated beauty and purity of form, so the Byzantine artists sought their ideal of beauty in richness of colour, obtained sometimes by enamelling, and sometimes by the profuse use of precious stones.

Pope Symmachus, in the first years of the sixth century, enriched the basilica of St. Peter's at Rome by offerings, the gold of which was estimated to weigh 130 lbs., and the silver 700 lbs.

The triumphs of Justinian's reign added largely to the treasures of Constantinople, amongst which was the silver column of Theodosius, weighing 7400 lbs., that had been removed and appropriated by Justinian. Gibbon describes the golden thrones and other trophies of martial or effeminate luxury, which, after the subjugation of the Vandals, went to swell the treasury of their conquerors. The church of St. Sophia, destroyed by the populace of Constantinople, and rebuilt with great magnificence by Justinian, exhibited in a remarkable degree the prevailing taste of the day. The pillars of the sanctuary were plated with massive silver, and the altar was a slab of marble, plated with gold, and set with precious stones and plates of enamel, and supported on columns covered with massive plates of gold. When we are further told that the canopy which stretched over the altar was vaulted with sheets of silver, and rested upon four silver-gilt columns, we cannot be surprised to learn that 4000 lbs. weight of silver was used in this sanctuary.

Very few names of the artificers of these grand works have come down to us, although the goldsmiths and silversmiths must have been held in high estimation.[1]

The collection of objects known as the Treasure of Petrossa, which was dug up by some peasants in 1837 on the banks of the river Argish, a tributary of the Danube, is of pure gold, and of great value, one of the dishes being estimated at 1000*l.* Mr. Soden Smith is of opinion that these vessels are the work

[1] A golden cross is described as the work of Marbuinus in the will of a Bishop of Tours of the fifth century.

of Byzantine artists, made for military officers or colonists, who were forced to retire suddenly before some inroad of the Huns. The finders of the treasure hid the various objects and mutilated them, one massive round dish being cut into four pieces. Only twelve of the pieces out of the original twenty-two now remain. These were exhibited at the Paris Exhibition of 1867 in the section of *Histoire du Travail*, and were afterwards lent to the South Kensington Museum. They are now in the Museum of Antiquities at Bucharest.[2]

We have much evidence besides the finding of this treasure to prove that the lavish expenditure of precious metals was not confined to ecclesiastical purposes.

The taste for goldsmith's work, says Labarte, became a general passion about the reign of Arcadius (395—400). The fabrication of sacred vases for the new temples ceased to be the principal productions of this art. The emperors were the first to take the initiative. Their diadem was set with precious stones; their robe was brooched with gold; their armour and that of their principal officers was ornamented by gold work. Their throne was of massive gold, their chariots and the harness of their horses were enriched with gold: in short, their palaces rivalled the magnificence of the churches.[3]

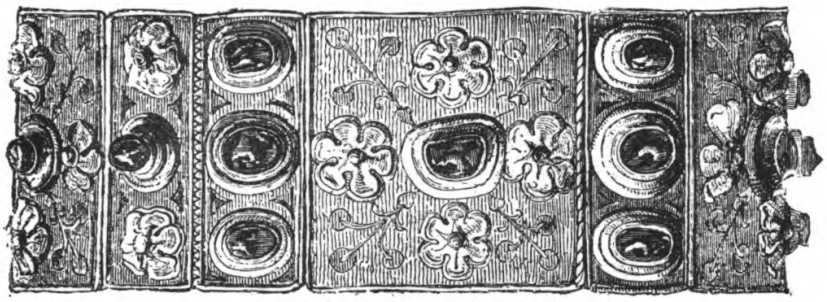
Gibbon remarks that according to the invective of St. Chrysostom "an auction of Byzantine luxury must have been very productive. Every wealthy house possessed a semi-circular table of massive silver, such as two men could scarcely lift, a vase of solid gold of the weight of forty pounds, cups, and dishes of the same material."

There were several schools of the goldsmith's art in various parts of Western Europe, which followed the teaching and example of Byzantium. The Lombards, after their conquest of Rome, soon became well skilled in the art; and Queen Theodolinda, in the early part of the seventh century, presented to the cathedral of Monza a box containing a selection from the Gospels, with the celebrated iron crown of the Lombard kings (Fig. 18).

[2] Electrotype casts of these twelve pieces may be seen in the South Kensington Museum.

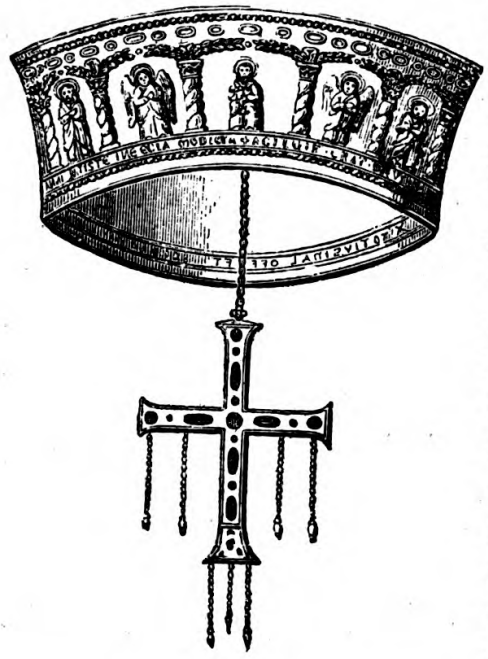
[3] Labarte, "Histoire des Arts," i. 285.

This crown was composed of six equal pieces of beaten gold joined together by close hinges, and set with large rubies, emeralds, and sapphires, on a ground of blue and gold enamel.



(*Fig.* 18.) THE IRON CROWN OF THE LOMBARDS.
[*In the Cathedral of Monza.*]

It takes its name from the iron ring, said to have been made from one of the nails of the true cross, which was inserted within it. Napoleon I. used this relic when he was crowned King of Italy at Milan on the 23rd May, 1805.



(*Fig.* 19.) CROWN OF AGILULPH, VITH CENTURY.

A superior specimen of Lombard workmanship was the crown of Agilulph, the husband of Theodolinda (Fig. 19). Labarte gives a description of this crown, which was taken to Paris in 1799, after the conquest of Italy. In 1804 it was stolen from the Bibliothèque Impériale and melted down. The circumference of the circle was occupied by fifteen figures, Christ between two angels and the twelve apostles. Each figure was placed under an arcade composed of a wreath of leaves and supported by twisted columns. The upper edge of the circle was enriched by fine stones and pearls; the

under edge contained this inscription, declaring the gift which Agilulph had made of this crown to the church of St. John: AGILULF. GRAT. DI. VIR. GLOR. Rex. Totius. ITAL. offeret. SCO. JOHANNI. BAPTISTAE. in. ECCL. MODICIA.[4]

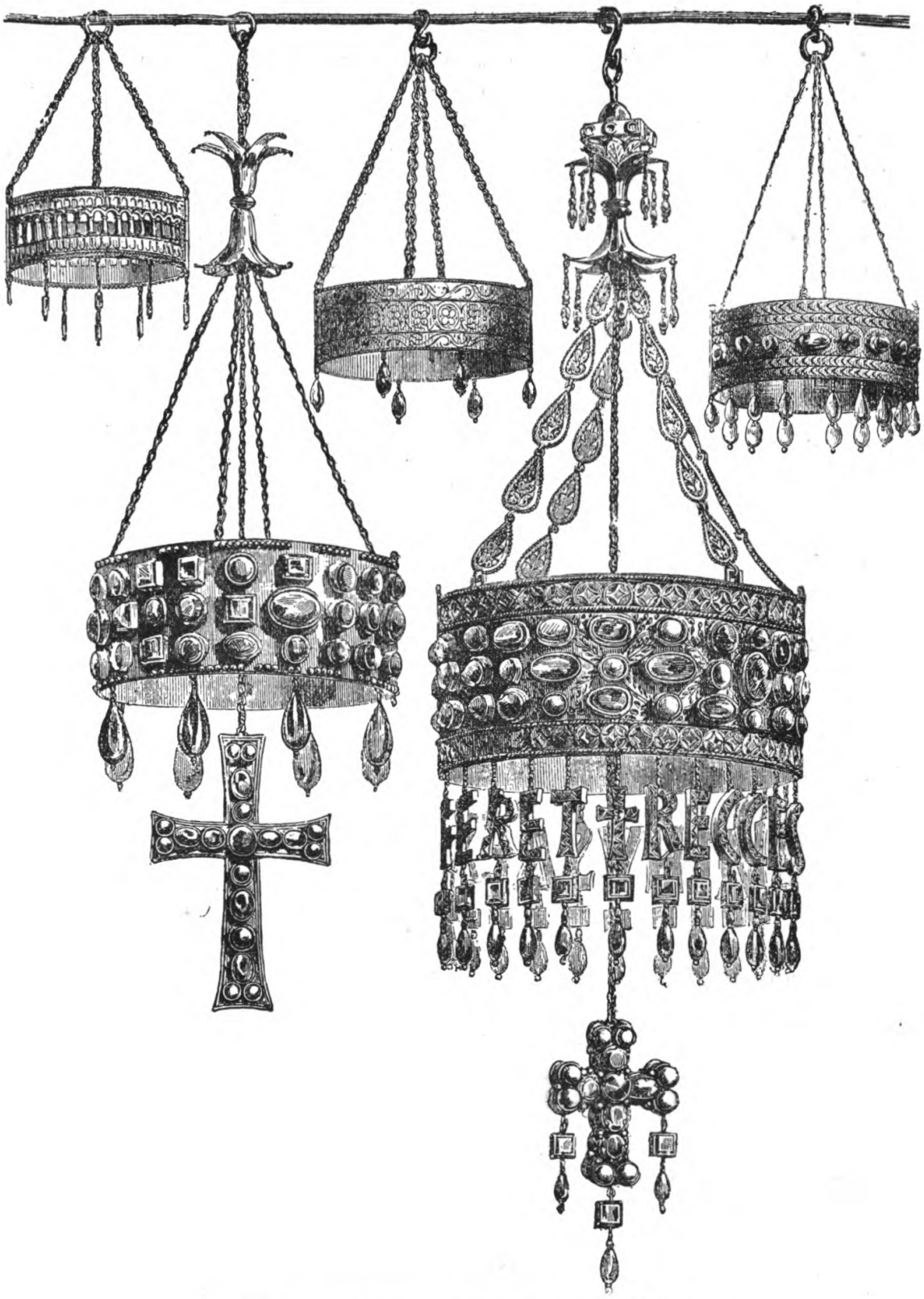
The Treasure of Guerrazzar, which was found by some peasants while bringing under cultivation a deserted cemetery at Fuente di Guerrazzar, two leagues from Toledo, bears good evidence of the state of the goldsmiths' art in Spain in the seventh century. The employer of these workmen was a Frenchman, and he transferred the treasure to France, where he sold it to the French Government, who deposited it in the Hôtel Cluny. The treasure consists of nine crowns of different sizes, made of the purest gold, some hammered in relief; three crosses of the same style; an emerald rudely engraved with an Annunciation, and various fragments of hammered gold with chains fastened to them, by which they appear to have been hung over an altar. It was the custom for each king in those days to present a crown to the cathedral of the city in which he lived, bearing an inscription relating to his life and reign. Most of the crowns in the Guerrazzar treasure appear to have been of this votive character (Fig. 20); one of them bears the name of King Suinthila (621—631), and another the legend of King Reccesvinthus (649—672).

One of the crosses is of the greatest interest, as an inscription records its dedication, by Sonnica, in the church of S. Maria, in Sorbaceis (in the grove of sorb-apples), supposed to be the present S. Maria de Abaxo, placed at the foot of the hill on which stands the city of Toledo.[5]

The articles of the treasure of Guerrazzar have nothing approaching the coarse jewellery, nor the rude goldsmiths' work of the barbarians who came from Germany and invaded Gaul, Italy, and Spain in the fifth century. On the contrary, they are the product of an art far advanced. They discover a style quite

[4] Labarte, "Histoire des Arts," &c., i. 234.

[5] A full description of the treasure, with facsimiles the actual size of the objects in chromolithography, has been published by M. Lasteyrie, Paris, 1860.



(*Fig.* 20.) THE CROWNS OF GUERRAZZAR, VIITH CENTURY.
[*In the Hôtel Cluny.*]

in keeping with that which the Romans have bequeathed, and with the rich and elegant productions of Byzantine art.[6]

The goldsmiths' art continued to flourish in Spain for many centuries after the period when the various objects in this treasure were worked. Mr. Juan Riaño, in describing the work of the goldsmiths of Spain,[7] refers more particularly to two crosses, and a casket to contain relics preserved in the camera santa of Oviedo. The *cruz de los angelos* is formed of gold plates, with filigree and precious stones, and is dated A.D. 808. The *cruz de la victoria* was made A.D. 908, and part of the ornamentation of the silver plates of the *arca santa* belongs to the seventh, while the rest was added at the end of the eleventh century.

A noted goldsmith of the seventh century was Abbo, master of the mint to Clothaire II., who educated several pupils to follow his art, and left a sufficient sum at his death to carry out his cherished object of covering the altar of Auxerre with gold and precious stones. Limoges, the city so famous in later years for its enamels, was the scene of the early life of the famous Eligius, or St. Eloy (588—659). A simple artisan, learning his craft under the guidance of Abbo, he rose to great distinction, and is credited with many marvellous pieces of workmanship. He was charged with a commission to make a gold throne, enriched with precious stones, for Clothaire II. But with the gold which he had received from the king for the work, he not only produced the throne ordered by the king, but another one besides, and the story of the king's astonishment at the work is told dramatically by Audoenus, in his life of St. Eloy, with whom he was contemporary. Many early historians have treated this production of the two thrones as a miracle on the part of the saint, but Mons. Lenormant has set the matter at rest by proving that St. Eloy knew the value of alloy in hardening the gold, and that by this means he had more material on hand than enough for the one throne originally ordered by the king.[8] Among the many works

[6] Labarte, "Histoire des Arts," i. 282.

[7] "Classified and Descriptive Catalogue of the Art-Objects of Spanish production in the South Kensington Museum," 1872.

[8] Labarte, "Histoire des Arts," i. 244.

executed by St. Eloy, both for Clothaire and for Dagobert I., the principal is a large gold cross inlaid with precious stones, for the church of St. Denis.

Hinckmar, Bishop of Reims, in this century enriched his new cathedral with a magnificent shrine, destined to receive the relics of St. Remi, which was overlaid with silver plates, and overshadowed by large figures. Labarte also mentions the shrine of St. Geneviève, St. Germain, St. Severin, St. Colombus, St. Julien, and one of surpassing workmanship for the relics of St. Martin, of Tours, executed entirely in gold, and studded with precious stones, and known by the name of *miro opificio.*

Much of the goldsmiths' work which existed in France until the final dispersion of treasures, at the period of the great Revolution in 1792, was attributed to St. Eloy, and although Labarte considers some of it very questionable, he instances the treasure of the abbey of St. Denis as containing genuine relics of St. Eloy's work. In the year 640 the saint was made Bishop of Noyon, and during the remainder of his life he encouraged the workers in gold and silver in every possible way. In the monastery of Solignac (or Solemniac), founded by him, artists of every kind were invited to take the vows; and St. Eloy himself, assisted by Thillo, one of his pupils, directed the education of the younger monks who were to become goldsmiths.

The Franks, Burgundians, and Germans, who burst upon the Roman empire in successive waves, were essentially warriors, and attached great importance to the beauty of their arms. Accordingly, there is quite an epoch in the history of goldsmiths' work, represented by the remains of this age, buckles, hooks, plates, and different ornaments, which evidently served for the decoration and equipment of horses and their warrior riders. Labarte in his "Histoire des Arts" gives many specimens of this work (i. 264, et seq.).

The workers in precious metals found in Charlemagne a munificient patron, who not only himself gave largely to the churches he founded or restored, but encouraged others to do the same. He also loved to be surrounded by gorgeous objects, and in his will mention is made, among other treasures, of three tables of silver and one of pure gold, all four richly chased or hammered.

His funeral too was a type of his life. His body was placed in a coffin of gold, and deposited in the principal room of the palace at Constantinople, on an elevated stage, which was surrounded by a great number of candelabra of gold.[9] His imperial crown (Fig. 21) has been preserved for use in the coronation of successive emperors, and is now deposited with the regalia at Vienna, a monument of antiquity of the greatest interest. It is octa-

(*Fig.* 21.) DIADEM OF CHARLEMAGNE.
[*In the Imperial Treasury at Vienna.*]

gonal, formed of eight round-headed plaques of pure gold, four of them being nearly six inches high, and four smaller, these are placed alternately. The larger plates are set with large stones, and the smaller ones with enamels, representing Solomon, David, Isaiah before Hezekiah, and Christ between seraphim. Above all rises a Greek cross, also set with large

[9] Labarte, "Histoire des Arts," i. 284.

stones, from which springs an arch, like a flying buttress, giving strength to the whole crown. There are traces of a second arch on the back of the side plates, which probably crossed the existing one. This upper portion is apparently of a later date than the original structure, as it is inscribed in pearls with the legend, "CHOUONRADVS DEI GRATIA ROMANORVM IMPERATOR AUG." As Conrad III. was crowned in the year 1138, the date of the additions must be fixed as late as the twelfth century.

One of the most magnificent relics of ancient art that has come down to our time is the high altar in the church of St. Ambrozio at Milan, which was the work of one Master Wolvinus in the ninth century. It is of silver, partly gilt, and in the front are set in great profusion precious stones, and plaques of enamel. Figures of Christ, the evangelists, and the apostles, with scenes from the life of the Saviour are here represented. In the side panels there are twelve compositions representing the election of St. Ambrose to the see of Milan, and other acts of his life. This grand work was executed in the year 835, and was a peace offering from Angilbert II., Archbishop of Milan, to atone for the profanation of the relics of St. Ambrose, of which he had been guilty.

Another beautiful example of the goldsmiths' art is the undoubted work of Byzantine artists in the succeeding century. It is known as the *Pala d'oro*, and is on the high altar of St. Mark's, Venice. It is of pure gold, surrounded by borders enriched with stones and medallions, and divided by little arches or square panels into eighty-three pictures inlaid on a ground of gold. It is adorned with representations of scenes out of Old and New Testament history, and with figures of saints. The order for this gold and enamelled altar was given by the Republic of Venice, under the Doge Pietro Orfeolo in the year 976. It was constructed at Constantinople, and afterwards renewed in 1105, so that much of the execution belongs to the early part of the twelfth century; and, moreover, it has been frequently restored since that period.

Another superb work of the end of the tenth century, which requires a passing notice here, is the golden altar which the archbishop of Sens presented to his church in the year 999. It

was the production of the most skilled artificers of his diocese, and remained in its place until it was sold by Louis XV. to defray his war expenses.

Although our own islands were somewhat removed from the influence of those arts which spread over the rest of the continent during the early centuries of our era, yet a sufficient number of objects have been preserved to show that the inhabitants were not without considerable skill in the treatment of the precious metals. Mr. Roach Smith remarks that the jewellery of the Saxons from the middle of the fifth century shows, "in artistic merit, in style, and design, a closer relationship to classical or Roman art than those from other parts of the kingdom." In another place he says, "The girdles of the Franks and Saxons of distinction were usually ornamented most profusely. Not only were the buckles often of the richest workmanship, and conspicuous for size and decoration, but they are sometimes supplemented by enchased plates, or plates set with precious stones."

The ring of King Ethelwulf, which dates from the eighth century, was found at Laverstock, in Hampshire, and is preserved in the British Museum. It is of gold, with dark blue-black enamel, bearing the name of the king, and Laborde believes it to be certainly of Saxon workmanship. Alcuin, the world-renowned scholar, did much to advance the goldsmiths' art. He made a journey to Italy specially to confer with Charlemagne on the methods in use among the artificers who were devoted to the arts employed in the service of religion. In the following century Alfred the Great greatly encouraged goldsmiths, and in his prime made use of that technical knowledge which he had acquired when he visited Italy in his youth. His celebrated jewel (Fig. 22), found at Athelney, in Somersetshire, whither he had fled from his enemies in the year 878, and where he founded an abbey, is now preserved in the Ashmolean Museum at Oxford. It is of gold, richly wrought with filigree, chasing, and engraving, the face being formed of a piece of rock crystal, four-tenths of an inch thick. The legend round the edge is, "AELFRED MEC HEHT GEVVR CAN" (Alfred ordered me to be wrought).

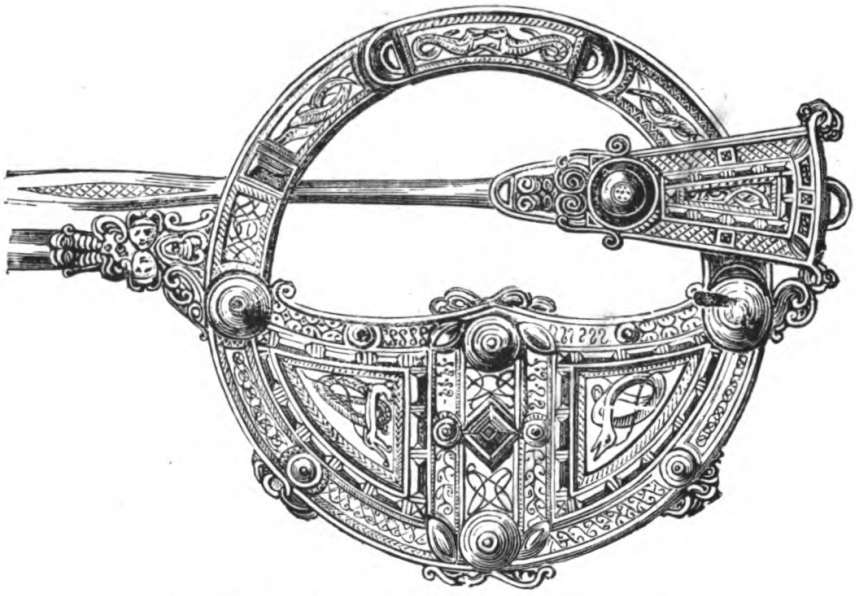
A large variety of golden jewels, mostly personal ornaments, have been discovered in Ireland, but unfortunately the greater

number of them have found their way to the melting-pot. Sufficient has, however, been preserved to prove that the goldsmiths of Ireland produced work in the ninth and tenth centuries, which was not surpassed by their fellow-workmen in the rest of Europe. A two-handed chalice, made of silver, alloyed with one-third part of copper, which was found at Ardagh, near Limerick, is a fine example of their skill. It is decorated with filigree gold, and ornamented in a great variety of ways. Crystals and

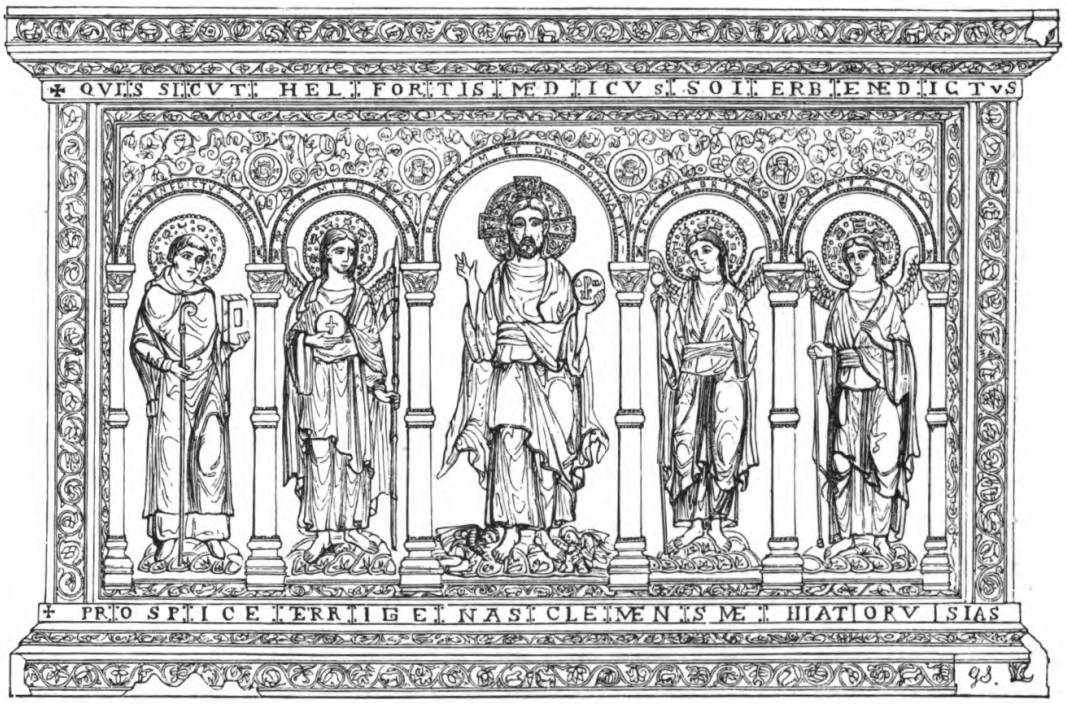
(*Fig.* 22.) KING ALFRED'S JEWEL
[*In the Ashmolean Museum, Oxford.*]

pastes, as well as bosses of various kinds of enamel, are distributed over the surface in the most effective manner. Lord Dunraven remarks that "the ornamental designs on this cup belong to the Celtic school of art, which, according to Dr. Petrie, reached its highest perfection, as regards metallurgy, in this country (Ireland) in the tenth and eleventh centuries." Dr. Petrie reports to the Royal Irish Academy upon the Royal Tara Brooch, found near Drogheda (Fig. 23), that a peculiarity of this

brooch is the attached chain, which is intended to keep the pin tight and in its proper position. This chain, which is of silver, is of that peculiar construction known as Trichinopoli work; but it is not the only example of the manufacture of such chains in Ireland. Of the patterns of these brooches, it has been found that there are no less than seventy-six varieties, all of which exhibit an admirable share of ornamental beauty. As to the age to which these exquisite specimens of art should be assigned, Dr. Petrie inclines to the opinion that they are of the eleventh or, perhaps, the beginning of the twelfth century. Copies of the Tara and other brooches were exhibited in the Great Exhibition of 1851.



(*Fig.* 23.) TARA BROOCH (FOUND NEAR DROGHEDA).
[*Royal Irish Academy.*]



(*Fig.* 24.) GOLDEN ALTAR-TABLE MADE FOR THE EMPEROR HENRY II.
[*In the Musée Cluny, Paris (formerly at Bâle).*]

CHAPTER IV.

THE ELEVENTH CENTURY TO THE RENAISSANCE.

DURING the tenth century war was so general in Europe that there was little encouragement for the artistic worker, and the old order of things was followed by a state of gloom and apathy. With the eleventh century, however, a new spirit was awakened, and artists, tired of following dead traditions, attempted to create for themselves new forms and designs. Increased intercourse between nations widened the scope of the goldsmith's art; and when the restlessness of the age culminated in the first Crusade, the impetus given to all trades was most extensively felt by the workers in silver and gold, who supplied the church with such objects as were considered necessary for its services. One of the most important works of the early part of this century known to us, is the golden altar-table (Fig. 24) presented to the Minster at Basle by the Emperor Henry II., surnamed "the lame," also "the pious," and "the Hungarian apostle"

(b. 972, d. 1024). This altar-table is between five and six feet wide; the principal part consists of a colonnade resting on belted columns; under the arches are images—hammered up in relief—of the Saviour and the three archangels, Gabriel, Raphael, and Michael, with St. Benedict. At the foot of Christ the emperor and his empress—St. Cunegunda—are represented on a small scale as lying prostrate. This altar was bought by the French government, and is now preserved at the Hôtel Cluny, in Paris.

Although made at the beginning of the eleventh century, when the Byzantine style was slowly dying out, the characteristics of that school are strongly marked, both in its general design and in its details. Another handsome work of the same kind, made in the twelfth century, and still preserved in the abbey church of Comburg, near Hall, in Suabia, is also a piece of true Byzantine design.

The most venerable relic of regular Byzantine art, however, is the crown of Hungary, which was sent in the year 1072 by the Emperor Michael Ducas to Geisa, the first Duke of Hungary. It is formed by a broad flat band of fine gold, whence springs an arch, supporting a cross. Four enamelled portraits are set at the springing of the arches, which close the top of the crown, and on the front of the band itself are placed four smaller enamels of the angels Michael and Gabriel, of St. Cosmus, St. Damien, St. George, and St. Demetrius.

The two last figures are of the most interest; the one represents a young, beardless man bearing the imperial crown, and holding a sceptre composed of a rod, which surmounts a sort of labarum (Constantine's imperial standard). The other figure is that of an older man, having a long, well-formed beard; he is crowned by a circle of gold set with gems, and holds with one hand a sceptre presenting the aspect of a cross, and in the other a sword. Under each figure there is an inscription in Greek capital letters.[1]

The large monasteries spread over Europe became at this time busy workshops for the production of all those objects in gold and silver and bronze, which were required for the use and adornment of the churches that were rising on all sides. A very celebrated

[1] Labarte, "Histoire des Arts," i. 327-9.

school of goldsmiths was formed during the eleventh century at Hildesheim, in Hanover; and Bishop Bernward (992—1022) himself made with his own hand a crucifix of gold set with stones, and a chalice set with antique cameos and gems, which are preserved in the treasury of the cathedral at Hildesheim. Casts of candlesticks, also executed by the bishop in alloyed metal, are to be seen in the South Kensington Museum. His scholars, and Hezilo his successor, made large coronas, or circlets of light, for the nave and choir of the cathedral, which were greatly admired. Parts of these circles were silver gilt, pierced and chased in a series of patterns, arcades, and rolling scrolls of leaf-work, with twelve large towers, each containing four images, and representing the circuit of the heavenly Jerusalem, and twelve smaller niches with images of the apostles in silver.[2]

In the year 1011 a crucifix of gold, said to weigh as much as 600 lbs., was presented by the Archbishop of Mayence to the cathedral of that place. It was of exquisite workmanship; and the figure was so put together that every limb was movable at the joints. The eyes were formed of precious stones.

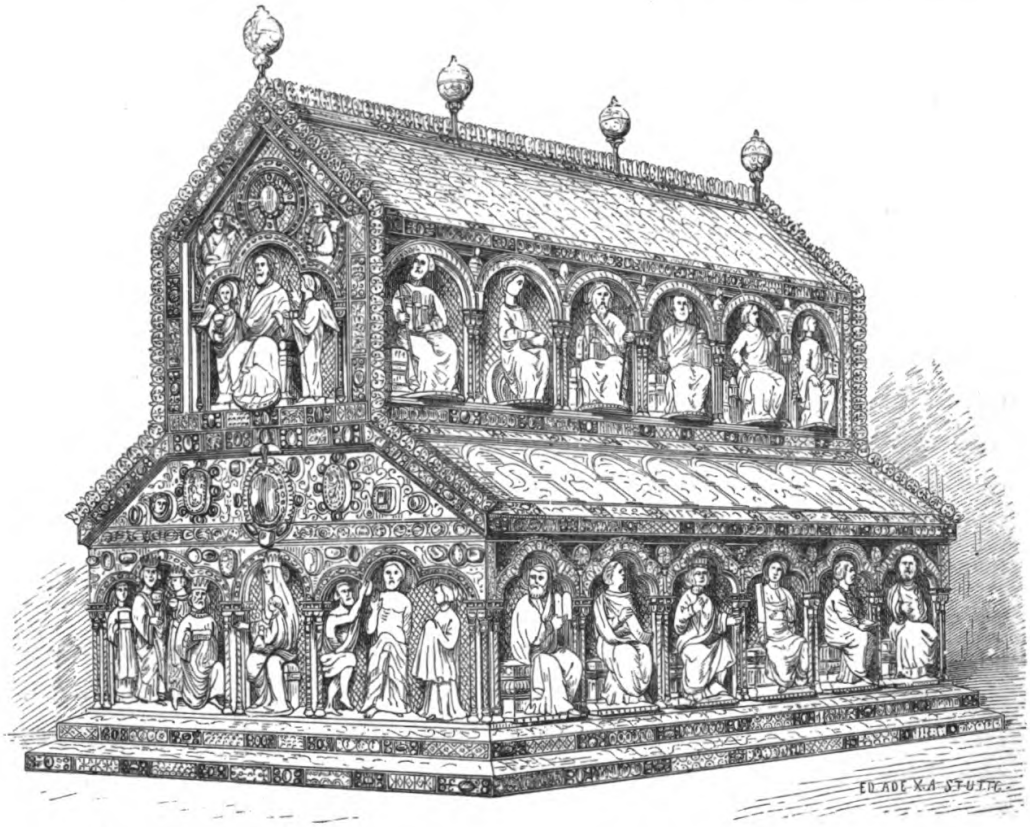
Much activity was shown in Italy, as well as in all the other countries of the Christian world, to replenish the churches with beautiful vessels. The great Benedictine monastery of Monte Cassino obtained a large number of precious objects from Constantinople, and its example was followed by the abbey of Subiaco. Schools of metal work were founded in these places; and John, the thirty-second abbot of the latter establishment, is reported to have made an image of gold and silver, a chalice, and many other beautiful objects, at the end of the eleventh century.

Spanish goldsmiths produced in the eleventh century one of the most magnificent works of that age. This is the high altar of the cathedral of Gerona, in Cataluña, which is described by Mr. Juan Riaño.[3] "It is of alabaster, and is covered on three sides with silver plates, fastened on wooden boards, while in front the plates are of gold. It is decorated with figures in relief, representing

[2] A cast of one of these chandeliers is exhibited in the South Kensington Museum.

[3] "Classified and Descriptive Catalogue of the Art-Objects of Spanish Production in the South Kensington Museum."

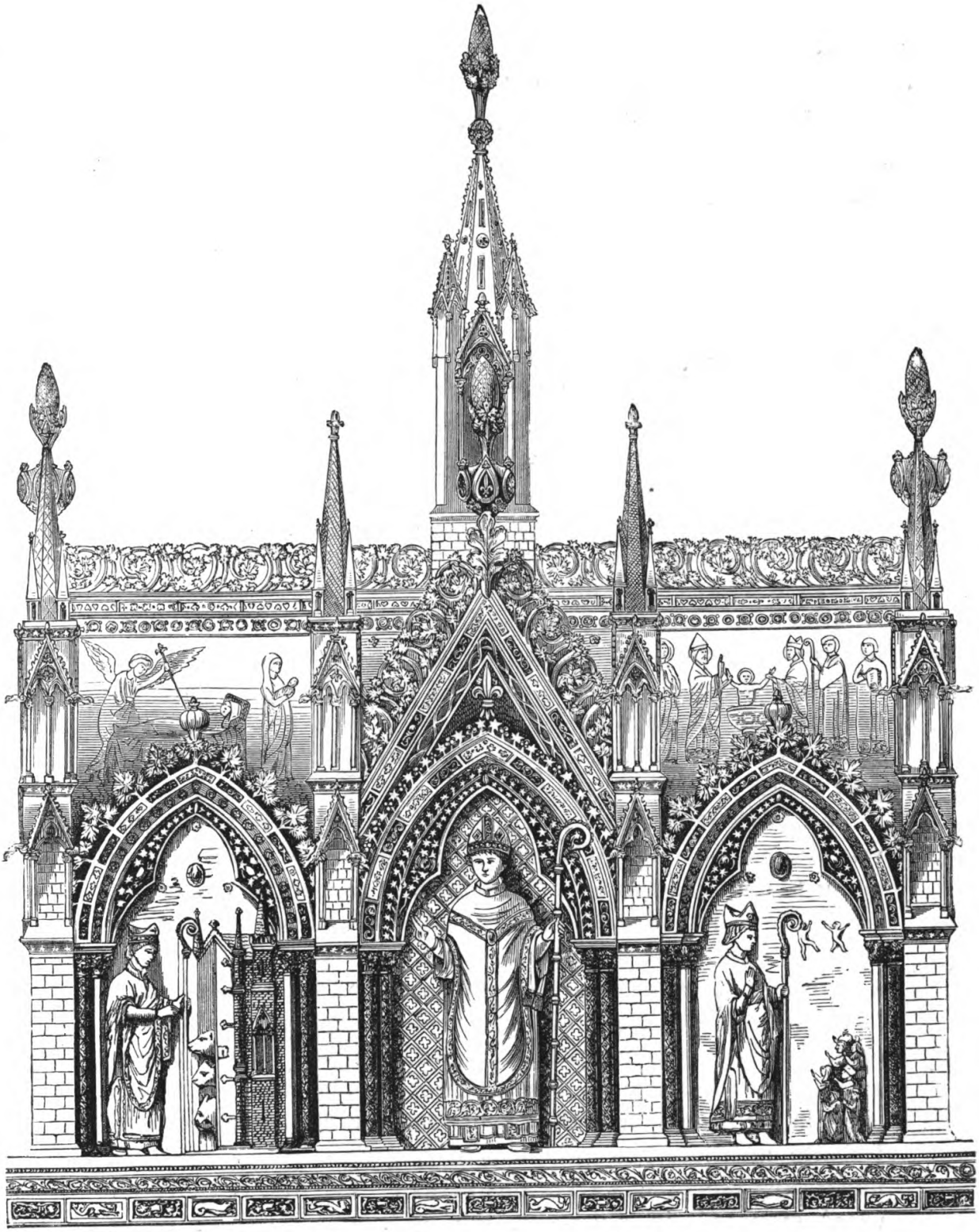
subjects from the life of our Lord, the blessed Virgin, and saints. In the centre, towards the bottom, there is a female sphinx on green enamel, with the legend *jussit fieri Guisla Comitissa* (who died 1035). Between the figures and borders precious stones are set, some of them antique. The retable over the altar is also of silver plates, with figures and religious subjects, made



(*Fig.* 25.) SHRINE OF THE THREE KINGS IN COLOGNE CATHEDRAL, XIITH CENTURY.

in the fourteenth century by Pedro Benes, or Barners, a silversmith of Valencia."

The best examples of goldsmiths' work, in England, were to be found in the abbeys and churches, and Labarte particularly mentions the monastery of Ely, the abbey of Evesham, the cathedrals of Canterbury and St. Albans, as having possessed magnificent examples of the art. At Ely Brithnodus the first abbot himself made four statues, which he placed near the altar, and had executed by his order a splendid crucifix of silver.



(*Fig.* 26.) CHASSE OF ST. TAURIEN, XTH CENTURY.

Mannius, abbot of Evesham, was the author of some magnificent pieces for Canterbury Cathedral.[4]

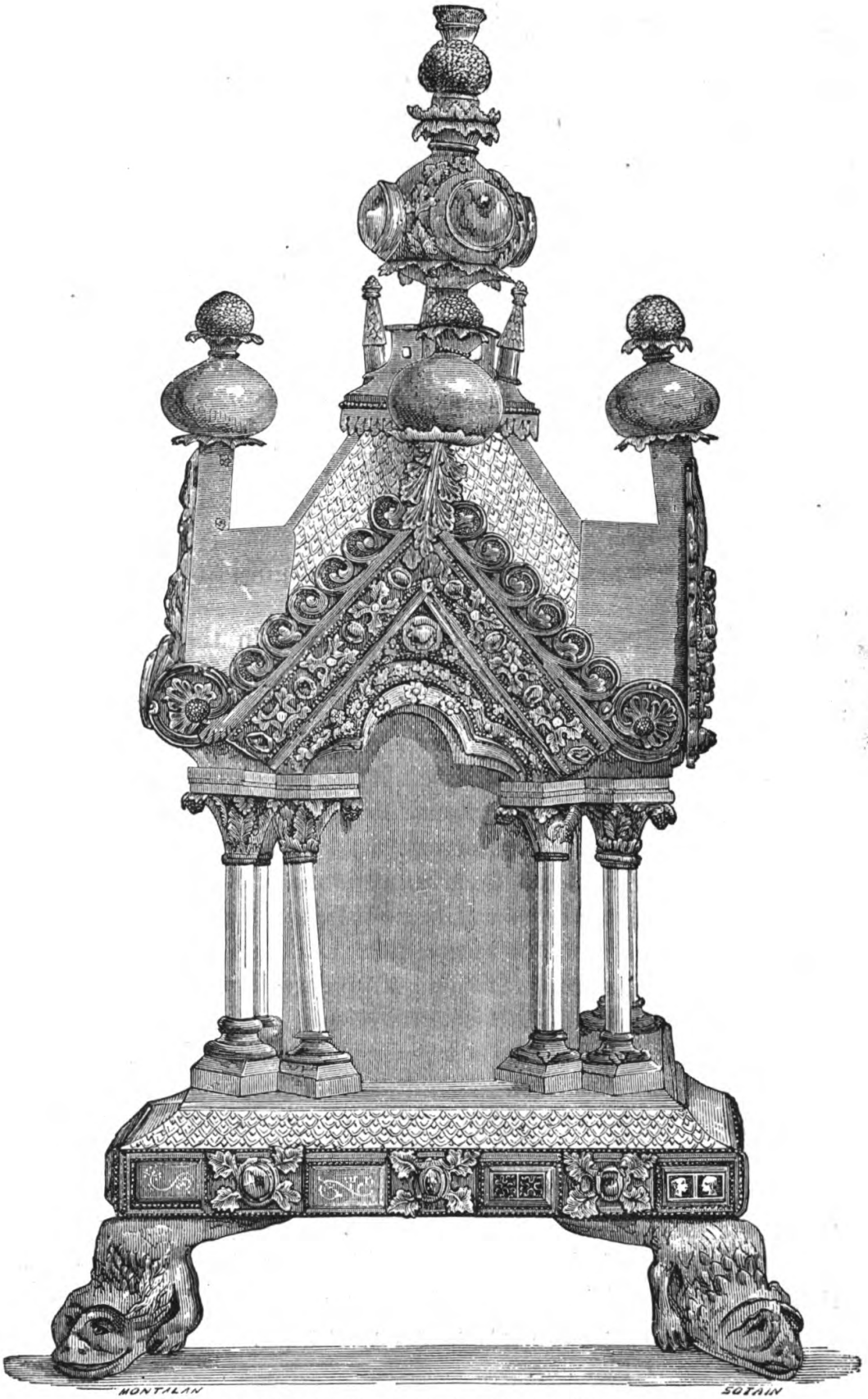
When the Crusaders returned home from the Holy Land loaded with relics, the want of receptacles worthy to receive these sacred treasures was necessarily felt, and a great impetus was thus given to the art of the goldsmith and silversmith. Relic-holders were made in a great variety of forms; but the large shrines, intended to contain whole bodies of saints, were usually constructed like a sarcophagus, with a sloping or gabled roof. They were usually made of wood overlaid with gold plates or silver-gilt, and the flat surfaces were covered with embossed figures, and ornamented with precious stones, filigree, and enamel.

The Shrine of the Magi at Cologne, containing the supposed skulls of the so-called three kings, is of a very elaborate character, being formed like a church with low side-aisles. It is unsurpassed by any other object of the same kind in architectonic treatment and richness of decoration. The length of the shrine is 5 ft. 6 in., the height 5 ft., and the width 3 ft. The cornice bands round the structure are of gold, and the other architectural details covered with enamels and precious stones; the cover or upper part being silver-gilt (Fig. 25). This grand work was commenced by order of Archbishop Philip von Heinsberg, in the year 1191.

The celebrated abbot of St. Denis, Suger (died 1152), who was also minister of Louis le Gros, and regent of the kingdom under Louis VII., was one of the greatest encouragers of art in the age in which he lived. He enriched his church with many valuable gifts, some of which are preserved in the Louvre, but a far larger number have been destroyed. Two shrines which he caused to be erected in 1144, for the reception of the ashes of St. Denis and his companions, caused the greatest enthusiasm among contemporary princes and nobles, who vied with each other in the splendour of their contributions towards this object. Labarte mentions two specimens of Suger's work as specially illustrating the French art of this period. The first is a crystal vase,[5] mounted in silver-gilt, the neck and the base being

[4] Labarte, "Histoire des Arts," i. 394.

[5] Of this vase Labarte gives an illustration.



(*Fig.* 27.) RELIQUARY OF COPPER-GILT, GERMAN, XIITH CENTURY.
[*From the Basilewski collection.*]

enriched with precious stones. The second is a vase of porphyry, which was long preserved in the abbey, shut up in a casket. Suger mounted it in silver plate in the form of an eagle, to contain relics.[6]

The cathedral at Aix la Chapelle possesses a most beautiful specimen of those shrines which were constructed in the form of an edifice. This shrine was commenced by the orders of Frederic Barbarossa before 1220 and completed about 1237. It represents a long nave with two transepts, thus giving the form of a cross, and is surmounted by a roof of two sides. Twelve gables, distributed under the front of the monument, support statues of the apostles. Larger statues representing Christ, the Virgin Mary, the Pope St. Leo, and Charlemagne, ornament the four façades; they are placed under a rich arcade which surmounts the pointed gable. Filigree work of graceful foliage, and enamels of brilliant colours, enrich all parts of this splendid monument.[7]

The "Chasse de St. Taurien," represented in the engraving on a previous page (Fig. 26), is a highly elaborate specimen of these architectural reliquaries.

Another reliquary of a different form is shown in the last illustration (Fig. 27). It is an elaborate specimen of German work of the twelfth century, made of copper, and richly gilt. It is from the Basilewski collection.

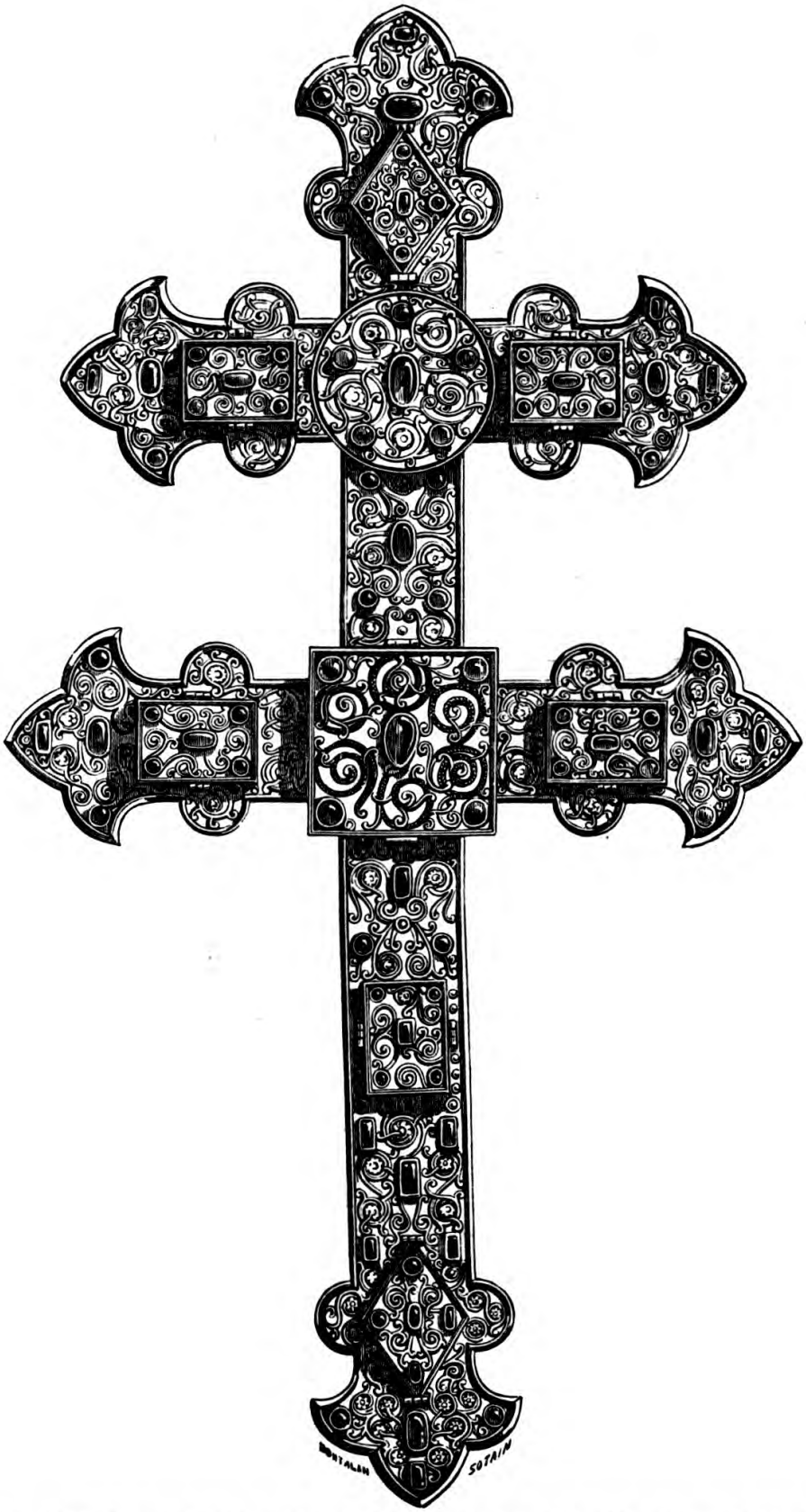
As already remarked, reliquaries were made of every possible form, and naturally a cross was one of the most general.

A reliquary cross of copper-gilt (Fig. 28), of very beautiful Byzantine design, ornamented with filigree work, is now preserved in the Hôtel Cluny, Paris.

Of the various vessels necessary for the service of the church the chalice is the most important, and it is very instructive to notice the change of form in this vessel during successive centuries. For the purpose of bringing the illustrations of some of these varieties together, it will be necessary to depart a little from the strict chronological order. We find during the Romanesque period attention paid more to colour and richness of pictorial decoration, and a comparative neglect of

[6] Labarte, "Histoire des Arts," i. 410.

[7] Ibid. ii. 5.



(*Fig.* 28.) RELIQUARY CROSS, BYZANTINE, ORNAMENTED WITH FILIGREE WORK AND JEWELS.
[*In the Hôtel Cluny, Paris.*]

form; while in the Gothic period the form was improved and the ornamentation reduced. The contour became slimmer and more beautiful, the membering finer, and such ornament as was introduced was architectonic in character.

(*Fig.* 29.) THE TASSILO-CUP, SECOND HALF OF VIIITH CENTURY. [*From Kremsmünster.*]

The first illustration (Fig. 29) represents the oldest of the chalices known in Germany. It is in the monastery of Kremsmünster, and an inscription bears witness to its having been the gift of Duke Tassilo, who founded the monastery in the year 777.

The next (Fig. 30) shows the fine cup at Wilten, in Tyrol, which dates from the end of the twelfth century.

Every chalice has its proper paten for the reception and distribution of consecrated bread. Some of these were very large, being used for the reception of offerings. One of gold, weighing 30 lbs., is recorded. The paten of the Wilten cup is about nine inches in diameter. It is decorated on both sides with pictures, the lower one with a relief of the crucifixion.

The next chalice (Fig. 31) represented is that of St. Remigius, formerly in the cathedral at Rheims, and now in the National Library, Paris. It belongs to the eleventh century.

It is to be observed that as in the twelfth century the wine was no longer given to the people, but the cup reserved for the celebrant, the chalice was made from that time of a much smaller size.

The earlier Censers were usually made of bronze and copper, but later examples are mostly of silver. Although the necessities of construction by which a basin for the reception of

glowing coals, with openings in the lid for the escape of the smoke are constant, much variety of design has been produced by the artificers.

The censer of an architectural character (Fig. 32) here represented is probably of the latter part of the fourteenth or beginning of the fifteenth century. Previous to that time, the sacred utensils which were required for the service of the church were chiefly made in the ecclesiastical workshops which

(*Fig.* 30.) CHALICE OF GOLD AND ENAMEL, END OF XIITH CENTURY.
[*From Wilten, in Tyrol.*]

were attached to cathedrals and monasteries. There was a celebrated workshop in the cloister of St. Denis, another in the precincts of Notre Dame; and many of the famous monasteries had their own *atelier d'orfévrerie.* The style adopted was purely ecclesiastical, and the cross was used wherever it was practicable; but in the fourteenth century this work for the service of the church was often executed by the laity, and a different kind of ornamentation was introduced, in which architectural features were very prominent.

The Croziers and Pastoral Staffs of bishops and other ecclesiastical dignitaries allowed of great variety of treatment by the goldsmith. The crozier of Lismore in Ireland, now in the museum of the Royal Irish Academy, is of a very primitive shape; but the simple crook was soon superseded by something more elaborate. Thus in the crozier of the twelfth century (Fig. 33), formerly belonging to the Bishop of Laon, and now in the possession of Mr. H. Magniac, the metal is rolled over in a

(*Fig.* 31.) CUP OF ST. REMIGIUS, XITH CENTURY.
[*In the Treasury of Rheims Cathedral.*]

graceful whorl or volute, finished with a large flower. Below the whorl comes a boss of open metal work. This, with varieties of detail, represents a large number of these utensils at this period. Sometimes the crozier was made to receive relics.

Allusion has already been made to the beautiful chandeliers that were general in the large churches, such as the great corona at Hildesheim. During the twelfth century was produced the great chandelier suspended under the cupola of the cathedral of Aix-la-Chapelle, and very like the one at Hildesheim, though not

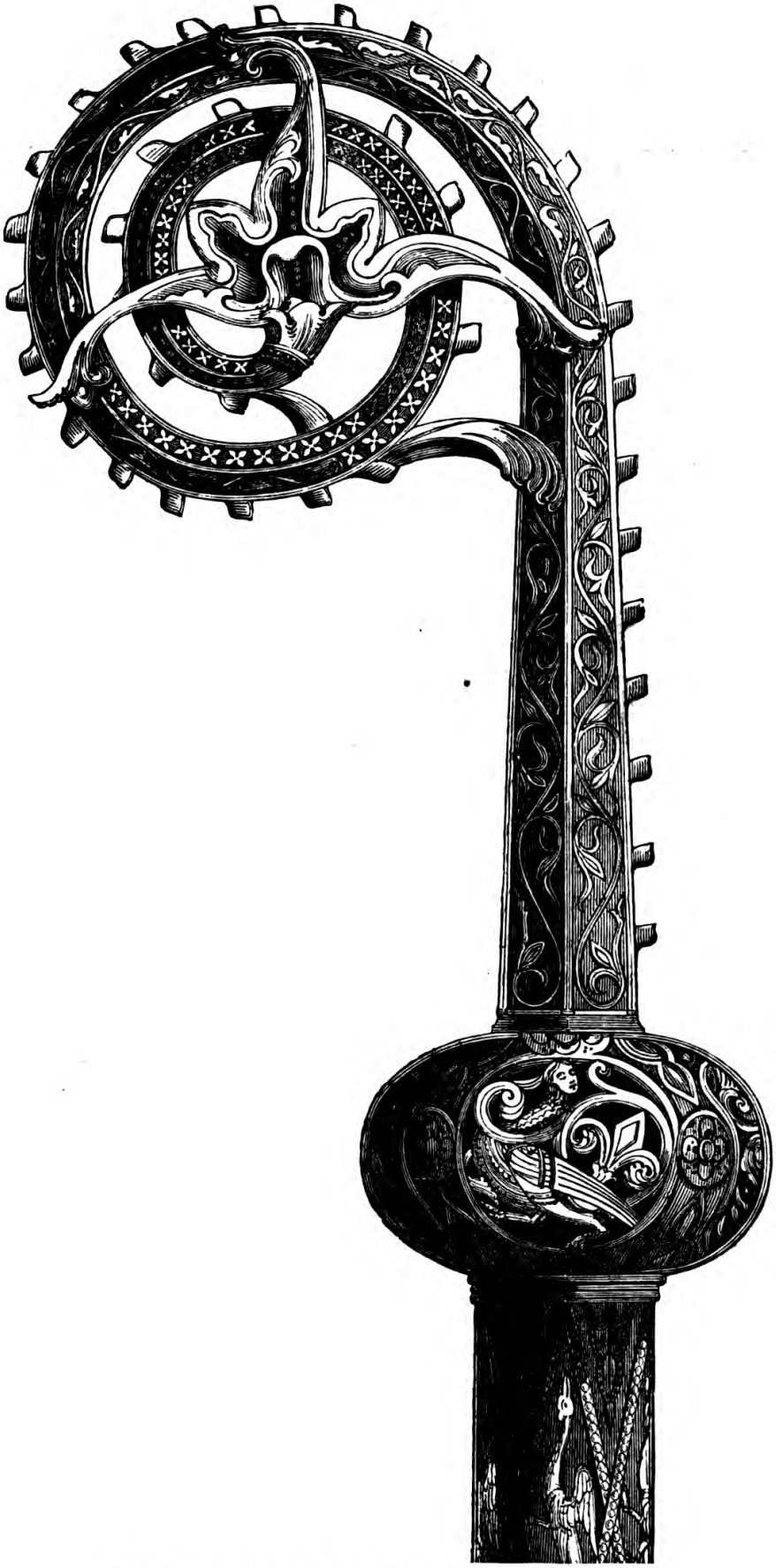
(*Fig.* 32.) CENSER, RUSSIAN, EARLY PART OF THE XVTH CENTURY.

so large. It has eight circular arches, made of two plat-bands of metal, between which run a network of silver in raised open-worked carving. At the eight points where the arches touch, is raised some little turrets in rounded form, and at the top of the arches larger turrets, alternately in squares and quatrefoils.[8] Besides these chandeliers, there were the large candlesticks which stood on the floor of the church, and were often made of common metals. Altar candlesticks of this character were not used before the twelfth century,[9] but in the early part of that century was produced one of the most artistic objects of the period, which is known as the Gloucester candlestick. It is executed in a white alloyed metal, containing apparently a fair proportion of silver. In general design it follows the type common to these objects, having a straight stem divided by three bosses, with a triangular base, a large receptacle at the top to prevent the grease from dropping, and a pricker to hold the candle. It is covered with decoration, every member being loaded with ornamental detail, consisting of volutes and foliage, in the folds of which are grotesque figures of men, birds, and monsters. The whole composition is most symmetrical, and although full of action, the treatment is in every way appropriate to the purpose for which it was made. This fine specimen of English workmanship is now in the South Kensington Museum.

The idea of the seven-branched candlestick of the Jewish temple was frequently reproduced for Christian churches in bronze or some other alloyed metal. These candlesticks were sometimes gilt, as is the fragment still preserved in the cathedral at Prague, which is traditionally supposed to be a part of the original Jewish candlestick. Another fragment of a similar design is in the cathedral of Rheims. Others complete are at Brunswick and at Essen. The Brunswick candlestick is of bronze, with bands of enamel, and stands about ten feet high. It was the gift of William the Lion in the twelfth century to the cathedral of Brunswick. The largest and grandest specimen of these seven-branched candlesticks is the so-called *albero* (tree) of Milan Cathedral. It is of gilt bronze, and stands over fourteen

[8] Labarte, i. 401.

[9] Lübke, "Ecclesiastical Art in Germany," 1870, p. 180.



(*Fig* 33.) CROZIER FROM LAON CATHEDRAL, XIITH CENTURY.
[*Now in the possession of Mr. H. Magniac.*]

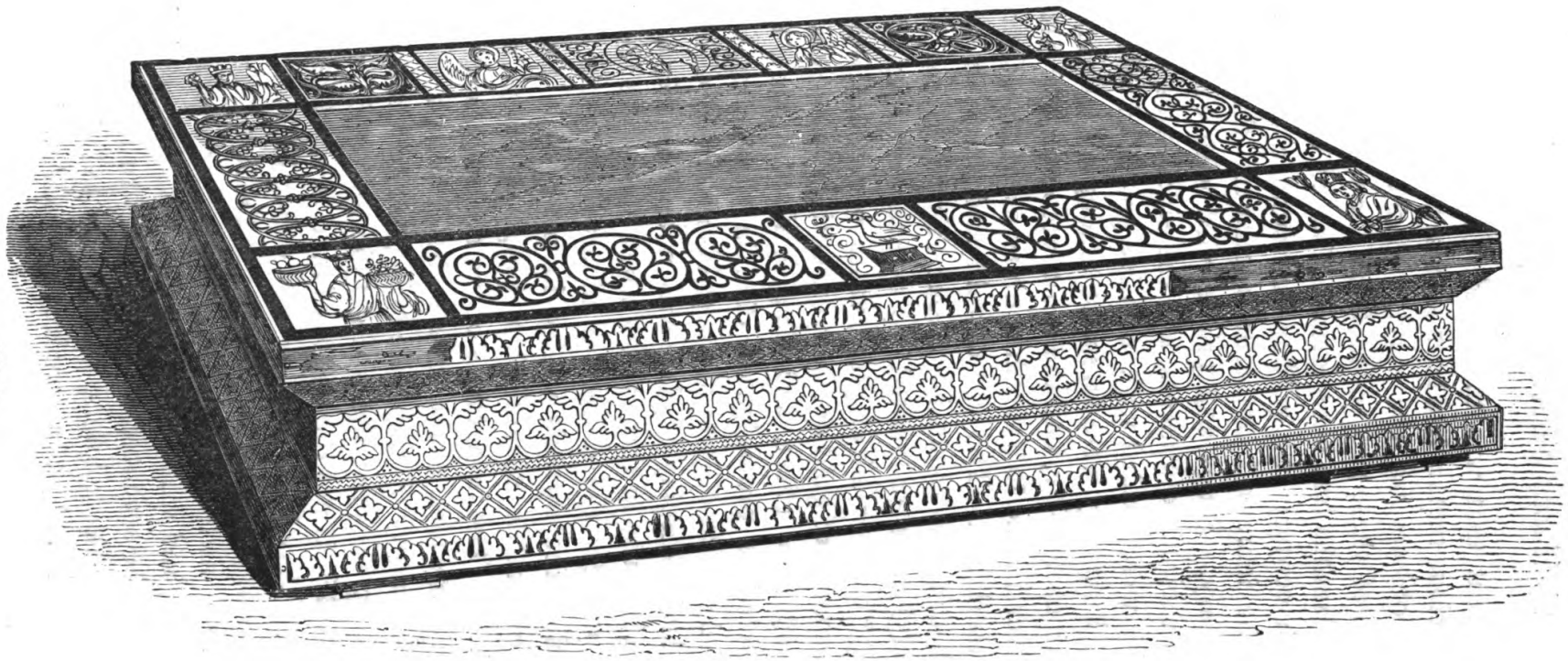
feet in height. The design consists of a straight reeded stem divided by round bosses, from which the branches spring. The lower boss is treated in a very beautiful and elaborate manner. The base is formed by four dragons, between which foliage and a variety of figures are represented. There is reason to believe that when the candlestick was restored in the sixteenth century, some of its old figures were replaced by others of a more modern character. There is a cast of the *albero* in the South Kensington Museum.

A beautiful portable altar, called a Super-Altar, made of wood, and covered with jasper, inlaid with silver (Fig. 34), and decorated with niello, was in the possession of the late Dr. Rock. It is of Italian workmanship of the thirteenth century, and worthy of study for the chasteness of its ornamentation.

At the beginning of the fourteenth century a new and beautiful object was added to the list of sacred vessels. This was the Monstrance, formed for the purpose of holding the consecrated host, the need of which arose upon the occasion of the festival of Corpus Christi, which was first celebrated about this period. Most of these vessels are of a rich Gothic design, and belong to the fifteenth century. They are frequently miniature copies of ecclesiastical buildings. The silver monstrance of the fifteenth century, now in the possession of Mr. H. Magniac, is an excellent example of this style of work.

The monstrance of the Castle of Sedletz, in Bohemia (Fig. 35), is a *chef-d'œuvre*, and unsurpassed by any other known specimen. It also was made in the fifteenth century. These objects show, in a very marked degree, that influence which was exerted by Gothic art over the whole of the goldsmith's and silversmith's work. The heavy lines of the Romanesque style disappear in their productions, and a total change was effected by the pointed style of architecture.

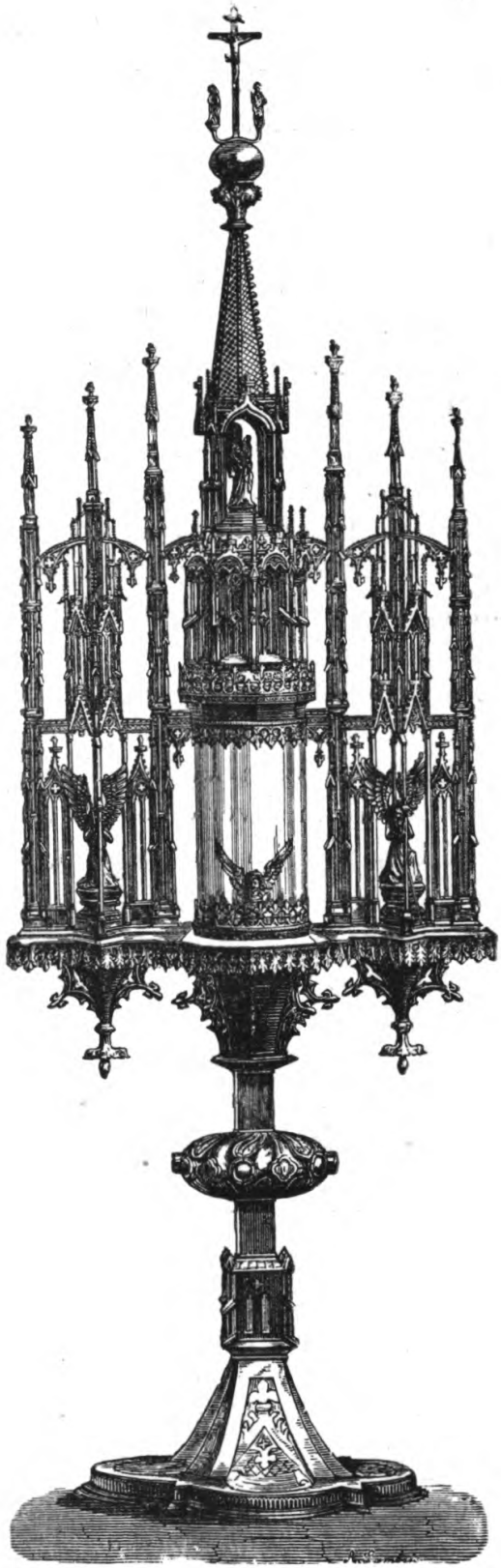
Another of the various vessels used for the reception of the consecrated bread was the Ciborium. Some of the Gothic specimens are not unlike monstrances, but the old Byzantine form was retained by the Greek church. The Ciborium, belonging to the Grand Duke Vassilievitch, made at the end of the fourteenth century (Fig. 36), shows the character of the eccle-



(*Fig.* 34.) SUPER-ALTAR IN JASPER AND SILVER, ORNAMENTED IN NIELLO, ITALIAN, XIIITH CENTURY.

[*Formerly in the possession of the Rev. Dr. Rock.*]

siastical ornament that was then used. Up to this period the workers in precious metals had been almost exclusively employed in producing objects for the service of the church, and the greater portion of these proceeded from the monasteries, where schools of goldsmiths had been formed; but at the beginning of the fourteenth century the goldsmiths found a new source of industry in the increased domestic appliances that were considered necessary. Kings and princes vied with each other in the luxury of their appointments, and the sideboards and tables of the wealthy were loaded with massive gold and silver plate. The dukes of Burgundy were foremost among the princes of the age for luxurious display, and the most accomplished artists in gold and silver in the fourteenth century came from Burgundy and the Netherlands. The use of gold and silver in personal adornment became so excessive about this time, that in 1356 King John of France prohibited, by ordinance, the goldsmiths from making "gold or silver plate, vases, or silver jewellery, of more than one mark of gold or silver, excepting for the churches." This edict had little effect, and Charles V. of France, the son and successor of its promulgator, died in the possession of a treasury crowded with objects of the goldsmith's art of immense value. The lavish display of plate was not altogether a sign of extravagance, because in those times when there were few means of investing money, the collection of articles in the precious metals gratified the owner's vanity in prosperous times, and in the day of trouble secured him property which could be quickly realized. The inventories of the royal and noble households give us some idea of the varied character of these possessions. The inventory of the plate belonging to Louis, Duke of Anjou, drawn up between the years 1360 and 1368, comprises 717 items, and this is not the whole of it, as several leaves have been torn out. Very little of these vast collections of plate has come down to our times, partly because at the Renaissance large quantities were melted to be remodelled according to the taste of the time, and what then escaped was destroyed during the civil wars of the seventeenth century, and turned into money with which to pay the soldiers. Cellini melted down, by command of Clement VII., two hundred pounds' weight of gold



(*Fig.* 35.) MONSTRANCE OF SEDLETZ CASTLE,
BOHEMIA, XVTH CENTURY.

obtained from the jewels of St. Peter's, when that pope was blockaded in the Castle of Saint Angelo by the Spaniards in 1528.

The salt-cellar and the Nef were amongst the most important of the articles that were produced by the silversmith for secular purposes. The Salt-Cellar was usually of silver, but was sometimes of gold or silver-gilt. It was of considerable size, and made in all kinds of form, sometimes in that of a dog or other animal. In most instances it was supplied with a cover. The Nef was formed in the shape of a miniature ship, and was used as a receptacle for the goblet and other utensils, besides spices and sweetmeats. It was placed in the middle of the table and occupied the position of the modern épergne. Ropes and sails are found in these miniature vessels, and figures executed with great skill were often placed upon the deck. A nef of the early part of the seventeenth century is preserved in the Rathhaus of Emden, in Hanover, from the hull of which wine was drunk. Among the jewels possessed by Piers Gaveston in 1313, mention is made of a ship in silver on four wheels, and one belonging to Edward III. was on four wheels, had gilt dragons at both ends, and was valued at 12*l.* 7*s.* 4*d.*

Mechanical contrivances were often resorted to by the workers in precious metals; thus, a fountain made by the Parisian goldsmith, Guillaume Boucher, which weighed 3000 silver marks, was in the form of a tree, around which were four lions, from whose mouths wine poured. Upon the top of the tree stood an angel, who, when a particular spring was touched, raised a trumpet to his mouth.

When the collection of these valuable objects became a fashion, it was necessary for the owners to prepare some means of keeping them in safety, and in the fourteenth century we find that strong rooms for the reception of gold and jewels first became common.

The wills of the middle ages often contain inventories of plate, and thus throw light upon the special fashions of the time. Presents were given and exchanged at certain periods of the year by all classes, from the king downwards. At coronation feasts and ceremonial banquets the officers in attendance on

(*Fig.* 36.) CIBORIUM, BYZANTINE, END OF XIVTH CENTURY.
[*Belonging to the Grand Duke Vassilievitch.*]

royalty frequently received as perquisites the gold and silver vessels which it was their duty to bear.

The new year was a very general time of gifts. Among the manuscripts of the Rev. F. Hopkinson, of Malvern Wells, Worcester, there is preserved a skin of parchment, dated 1315, and headed, "Jewels found in two coffers of the wardrobe of the time of Sir I. de Warke," opened by King Edward II. and given to divers persons. Each entry contains a description of the thing given, its weight and its value, and the person to whom it was given. Nearly all these were New Year's gifts, and consisted of silver-gilt cups, silver-gilt dishes, and gold brooches, set with emeralds and gold flowers. The king sent to the Queen Isabella from this treasure a cup and dish of gold value 260 marks.[1]

Although the goldsmiths were actively engaged in the service of the nobles, they obtained about this time a new class of customers in collegiate, municipal, and other corporate bodies, who collected for the ornament of their tables, cups and hanaps, and other objects of elaborate design. Most of these cups, &c., that have come down to our time, belong to a later period, and will be described more fully in the next chapter. Two very important cups, however, which belong to the fourteenth century must be mentioned here. The Founder's Cup, preserved at Pembroke College, Cambridge (Fig. 37), is of silver-gilt, and has the following inscriptions: *on the bowl*, "Sayn denes y^{t} es me dere for hes lof drenk, & mak gud cher;" *on the stem*, "God help at ned." The letters "V.M." also occur on the stem, and are supposed to stand for *Valence Marie*, the old name of the college, which was founded in memory of her husband and herself

[1] Hist. MS. Com. iii. 262. Under the Tudors and especially in Elizabeth's reign the practice was carried to an extravagant height. The sovereigns received gifts—a custom that can be traced back to the reign of Henry VI. The gifts yearly presented to Elizabeth were of great value, and an exact and descriptive inventory was made of them every year on a roll which was signed by the queen herself and by the proper officers, and although the exact value cannot be ascertained, some estimate can be made from the presents of plate given by the queen in return. The total weight of plate so given in 1577-8 amounted to 5882 ounces. This custom seems to have ceased with the Commonwealth.—See Chambers' "Book of Days," i. 32.

by Mary de St. Pol, the widow of Aymer de Valence, Earl of Pembroke. The remarkable cup belonging to the Corporation of Lynn, known as "King John's Cup," is of silver partially gilt and decorated with figures and symbols of the chase on an enamelled field. It is supposed to have been presented to the town by King John of France.

The Church, however, was not neglected, and magnificent examples of ecclesiastical goldsmith's work continued to be

(*Fig.* 37.) FOUNDER'S CUP, XIVTH CENTURY.
[*Pembroke College.*]

produced. Croziers of silver-gilt, like that of William of Wykeham, now in New College, Oxford; golden chalices enriched with precious stones (Fig. 38), missals and books of Hours, with their jewelled covers and elaborate ornamentation, all show the munificence of the ecclesiastics of these centuries.

This is proved by the following extracts from a list of plate, &c., of New College, Oxford, circa. 1400,—"First, three crosses, one of which is of silver-gilt and stands on a foot; the other

two of copper, one of them gilt, with a painted staff, and the other plated with silver, with a staff of copper plated with silver. Six thuribles, one of silver-gilt, three of copper-gilt, and two others of latten. One silver boat, with a silver spoon for incense. Nine chalices, eight of which are gilt. One silver-gilt pyx, for placing the body of Christ thereon, upon the high altar. One pyx of beryl (berello) adorned with silver-gilt. One round jewel like a ball of silver-gilt, with the arms of our lord the founder inscribed thereon. Thirty cruets, two of which are silver-gilt. Two basins of silver. Seven pax-breads, one of which is of silver-gilt, and the others of copper-gilt. Four processional candlesticks, two of which are of silver, the others latten. Two great candlesticks of latten. A silver pail for holy water."[2] Silver statuettes of saints were common in the fourteenth century, and many of them have been preserved to our times.

(*Fig.* 38.) CHALICE IN KLOSTER-NEUBERG, XIVTH CENTURY.

In the Museum of Sovereigns at the Louvre is an elaborate silver-gilt reliquary, surmounted by a statuette of the Virgin with the infant Jesus. This fine specimen of French art is thus described in Jacquemart's *History of Furniture.* "The chased pedestal is ornamented with enamels; in the niches and buttresses which surround it are twenty-two statuettes representing the prophets of the new dispensation. In the medallions reserved between the reliefs, of which the ground is resplendent with a fine blue translucent enamel, rendered still more brilliant by hatchings made in the silver in an opposite direction, are subjects engraved and wrought as if in niches, representing the Annunciation, the Visitation, the Nativity, the appearance of the angels to the shepherds, the Adoration of the Magi, the

[2] Hist. MS. Com. ii. 135.

presentation in the temple, the flight into Egypt, the Massacre of the Innocents, the Resurrection of Lazarus, the kiss of Judas, the bearing of the Cross, the Calvary, the Resurrection, and Jesus taking the just out of purgatory. On enamel plaques applied at the angles of the reliquary are the united blasons of France and Evreux, being those of Charles le bel and Jeanne d'Evreux, his wife. A fine Gothic inscription, engraved and enamelled in blue, confirms this, in these words: "*Ceste ymage donna céans ma dame la Royne Jehe devreux royne de France et de Navarre compaigne du roi Challes le XXVIII^e^ jour d'Avril l'an MCCCXXXIX.*"

Another very fine example of the same school of art is the shrine of St. Anne, the work of Hans Greiff, the celebrated Nuremberg goldsmith, which is now in the Hôtel Cluny. It is made of enamelled silver, enriched with precious stones, and forms a group consisting of St. Anne seated in a canopied arm-chair with the Virgin Mary and another child, whom the German legends claim to be intended for the Virgin's brother, on her lap. Above is a shrine containing the sacred relics.

We may here pause a moment to notice a very remarkable work, which contains some excellent directions for the use of the artificer in the precious metals. The monkish artist Theophilus wrote a Latin description of the arts of his time ("Diversarum Artium Schedula"), and devoted seventy-nine chapters of his book to the art of the goldsmith. He has fixed no date to his essay, and authorities have differed as to the age in which he lived. Lessing supposed him to have lived as early as the ninth century, but the Abbé Texier held the opinion that he flourished in the thirteenth century. This last date, however, is probably about a hundred years too late. Theophilus commences his chapter on the working of the precious metals by mentioning the different tools that were required, and then describes minutely the various processes necessary for the metal-worker to understand. The goldsmith was required to be a modeller, sculptor, smelter, enameller, jewel-mounter, and inlay-worker. He had to form his own models in wax, as well as to labour with his hammer, or embellish with his graver. He had to lavish all the resources of

his art upon the vessels for the church, and the ornaments for the table, and to produce by the ordinary processes of punching the openwork or copper designs for printing.[3]

The present chapter may well conclude with some notice of the goldsmiths who made the beautiful objects that glorified the ages of which we have been treating.

A valuable list of workers in gold and silver was drawn up by Baron Pichon, and incorporated by the late Mr. Jacquemart in his *History of Furniture.* We have not room for the entire inventory, but will insert a few of the names with dates attached.

(*Italy.*)

1300 Bertucci, goldsmith of Venice.
1334 Mondino of Cremona, goldsmith of Venice.
Cristofano of Paolo, employed on the altar of the baptistery of Florence.
1338 Ugolino of Siena, maker of the reliquary of Orvieto.
1345 Gianmaria Boninsegna, restorer of the pala d'oro of St. Mark.
1382 Giacomo di Marco Benato, Venetian goldsmith.
1398 Andrea Arditi of Florence.
1415 Bartoluccio Ghiberti, father-in-law of Lorenzo.
1466 Leone Sicuro, Venetian goldsmith.
1487 Bertolotus de Puteo, maker of the cross of Monza.
1498 Antonio del Pollaiuolo, pupil of Bartoluccio Ghiberti.

(*Germany.*)

1472 Hans Greiff, of Nuremberg.
1482 Heinrich Hufnagel.

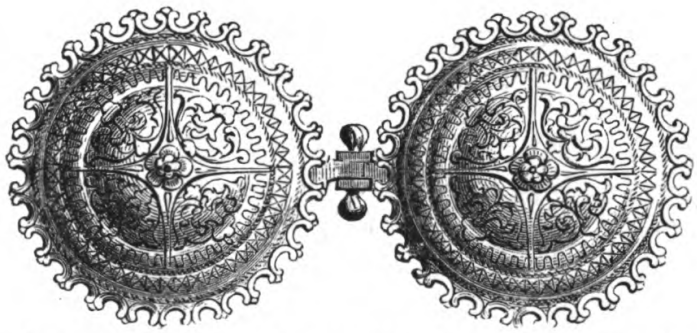
(*France.*)

1322 Nicolas des Nielles or di Nigella, goldsmith at Paris.
1352 Jehan le Brailler, goldsmith to John II. the good.
1364 Jean de Mantreux, goldsmith to the same king.
1396 Hance Croist, goldsmith to the Duke of Orleans.
1399 Ghiselin Carpentier of Tournay.
1405 Jehan Manfroy, goldsmith to the Duke of Burgundy.
1417 Michel Blondel of Blois.
1455 Gilbert Lorin, goldsmith to Charles VII.
1495 Jehan Gallant, goldsmith to Charles VIII.
1499 Henri, goldsmith to Louis XII.

Some others in Baron Pichon's list and some artists not included in it require a somewhat extended notice.

[3] Lacroix's "Arts of the Middle Ages," p. 133.

The celebrated Niccolo of Pisa (thirteenth century), according to Vasari, first worked under some Greek sculptors who were employed to execute the figures and other sculptured ornaments of the Duomo of Pisa, and the chapel of San Giovanni. His son Giovanni, although chiefly employed in marble sculpture, found time to make fine silver chasings, and to design clasps and jewels. He was succeeded by his pupils, Agostino and Agnolo of Siena. Andrea of Ognibene executed, in 1316, the altar front for the cathedral of Pistoia, which still exists. A greater name is that of Andrea di Cione Orcagna, who was the author of the two silver bas-reliefs on the altar of the Baptistery at Florence. Cione Orcagna formed a numerous school of artists, who exercised a considerable influence upon their times. His two most eminent pupils were Forzane of Arezzo and Leonardo of Florence, who worked upon two of the most magnificent monuments of the goldsmiths' art of the fourteenth century, viz. the altar of Saint Jacques, at Pistoia, and the altar of the Baptistery to which the bas-reliefs of Cione were adapted. Mons. Paul Lacroix remarks that "during more than a hundred and fifty years the ornamentation of these altars, of which no description can give an idea, was, if we may so say, the arena wherein all the most famous goldsmiths met." [4]



(*Fig.* 39.) BROOCH, SILVER WITH NIELLO; ITALIAN, XVTH CENTURY. [*In South Kensington Museum.*]

At the end of the fourteenth, and the beginning of the fifteenth century, Luca della Robbia, the great potter; Filippo Brunelleschi, the architect and sculptor; Donato di Betto Bardi, known as Donatello, the great sculptor; and Lorenzo Ghiberti, to whom we owe those marvellous doors of the Baptistery which Michel-

[4] "Arts in the Middle Ages," p. 146.

angelo pronounced worthy of being placed at the entrance to Paradise, all obtained their first lessons of art in the studios of goldsmiths; well, therefore, may M. Labarte say that from such pupils "we may judge what artists the Italian goldsmiths of that period must have been."

Some names of the French artists have been handed down to us by the rolls of accounts and inventories of the time. Labarte mentions Gabriel Closier, who worked for Charles VI. and Louis, Duc de Touraine; Aubertin Boilleféres, goldsmith to the Duc d'Orleans in 1414. Then we have other names mentioned as the authors of fine specimens of the art.

The beautiful shrine of Saint-Germain-des-Prés, not now in existence, had the form of a small Gothic church, and was finished in the year 1408 by Jean de Clichy, Gautier Dufour, and Guillaume Boey, celebrated Parisian goldsmiths of their time. And merely to mention the names of other artists, we have Jehan Villain, of Dijon (1414—1431); Gilbert, Jehan, and Martin Hersaut, goldsmiths to Charles VII.; Remy Fortier, Lubin de Queux, Guillemin Chenu, Guillaume Janson, Etienne Huliévre, Jehan Fernicle, Jehan Barbier, of Paris, Gerard Loyet, Jean Galant, and Lambert Hautement.

The wars and tumults that devastated France at this period paralyzed all industries, and the princes and nobles, instead of patronizing the goldsmith, were forced to melt down the treasures they possessed, in order to pay their soldiers or redeem their fellows from captivity. During this period the goldsmiths' art flourished in the neighbouring country of Flanders, and was encouraged by the dukes of Burgundy: Corneille de Bonte, who worked at Ghent, was considered to be the most skilful goldsmith of his time.

Few names of goldsmiths are associated with the English work of the centuries here treated, but we have reason to believe that these artificers occupied a very prominent position in the commonwealth. Among the heads of the trade may be mentioned Leofstane, Provost of London in 1100; Ade, the king's goldsmith in 1200; Itger, Master of the Mint in 1222; Gregory de Rokesby, eight times mayor (1275—1281, 1285), who was Chief

Assay Master of all the king's mints in England; William Farringdon, sheriff in 1280; Sir Nicholas Farringdon, four times mayor (1308, 1313, 1320, 1323), and Sir Dru Barentine, twice Lord Mayor (d. 1415).[5]

There is another name which may be added to this list, although it is little more than a name. William Shore, the husband of the more famous Jane Shore, was an eminent goldsmith of the fifteenth century. In the ballad of *Jane Shore* we read,—

"To Matthew Shore I was a wife,"

but in a letter from Richard III. to Russell, Bishop of Lincoln, and Lord Chancellor, the goldsmith is distinctly referred to as William Shore, and we presume a state paper may be considered a more trustworthy document than a popular ballad.

About the middle of the fifteenth century that great change in the feelings of men which caused the revival of learning and of the arts throughout the whole of Europe first began to make itself felt. No art was more thoroughly affected by the spirit of the Renaissance than that of the goldsmith, and, as already pointed out, many of those who afterwards shone as great painters first exhibited their genius in designs for gold and silver work.

Francesco Raibolini, better known as Francia (b. 1450, d. 1517), is mentioned by Vasari as an excellent enameller, and sinker of dies for medals. Domenico Bigordi (b. 1449, d. 1494), surnamed Ghirlandaio, on account of the garlands of jewels he made for the Florentines, was the son of Tommaso, a celebrated goldsmith, and was brought up to his father's business. Although he afterwards distinguished himself as a painter, he had previously attained fame by the workmanship of two silver lamps in the church of the Annunziata at Florence, which were destroyed in the year 1529. Another celebrated goldsmith was Andrea del Verrocchio, the master of Leonardo da Vinci, and one of the workers employed upon the silver altar of San Giovanni. He was engaged upon the restoration of the silver statuettes of the Apostles in the

[5] Chaffers' "Hall Marks," 1875, p. 134.

pontifical chapel when he decided to devote the remainder of his life to painting and sculpture.

Ambrogio Foppa, surnamed Caradosso, of Milan, was a skilful artist in gold and silver, and distinguished himself more especially in medal-cutting and engraving. He was a contemporary of Michelagnolo, the famous goldsmith of Pinzi di Monte, Florence, who was the first instructor of Benvenuto Cellini.

Having now arrived at the period when modern art may be said to have commenced, we will close this chapter in order to begin the second division of our subject with some notice of Benvenuto Cellini, who stands out as the most prominent among the workers in precious metals during the period of the Renaissance.

(*Fig.* 40) BROOCH OF SILVER FILAGREE WORK.
[*Date uncertain.*]

IVORY TANKARD. AUGSBURG.

XVII CENTURY.

(*Fig.* 41.) SPANISH NECKLACE, SILVER GILT, FILAGREE.

THE RENAISSANCE OF ART

IN THE SIXTEENTH CENTURY.

WE have already alluded to that wide-spread movement which changed the artistic aspect of Europe; and we mentioned two or three of the distinguished men who preceded Cellini in carrying out the principles of the art of the Renaissance. We cannot therefore do better than commence the account of modern art with a few words respecting the most famous of the artists of the revival.

Benvenuto Cellini was born at Florence in the year 1500. His father was an engineer and an artist in ivory, as well as one of the court musicians, and wished his son to become a professional flute-player. To this Benvenuto would not consent, and at the age of fifteen he apprenticed himself to Antonio di Sandro, surnamed Marcone, a famous goldsmith of his time. At sixteen he was banished for six months from his native city for fighting in the streets in defence of a younger brother. He visited Siena and Bologna, and then returned to Florence. One of the first works of which Cellini speaks in his memoirs,[1] is a silver clasp, upon which he had represented in low relief cupids and grotesque heads intermingled with foliage. At nineteen he went to Rome, where he devoted himself chiefly to the study of ancient examples of his art during two years, and then returned to Florence. In 1523 another quarrel obliged him to leave his

[1] Memoirs of Benvenuto Cellini, written by himself. Translated by Thomas Roscoe. Bohn's Library. 1847.

home, and he took refuge in Rome, where he remained for several years. There he entered the service of Clement VII., and designed coins and medals for that pope.[2] His fame now spread far and wide, and Francis I. was anxious to obtain his services. In consequence he visited Paris in 1537, but he made no long stay. Three years afterwards he again visited France, and worked there till 1545, when he finally left that country on account of a quarrel with Madame d'Estampes, the king's mistress. Cellini then returned to Italy and entered the service of Cosmo de Medici, with whom he remained until his death on February 15, 1570. Very few of his numerous works have come down to us : one of the most important of those that remain is the golden salt-cellar, made for Francis I., which is now in the Cabinet of Antiquities at Vienna. Besides his "Memoirs," one of the most perfect pieces of autobiography ever penned, he wrote a treatise on his art, in which he describes the method of making jewellery, the engraving of coins, the art of

(*Fig.* 42.) VASE DESIGNED BY BENVENUTO CELLINI.

[2] At the siege of Rome by the Duke of Bourbon, in 1527, Cellini defended the castle of St. Angelo, and, according to his own accounts, shot the duke with an arquebus.

damascening, by which designs in gold or silver are formed on iron, bronze, or other hard metal, and all the processes known in his day.

The highly elaborate jug represented in fig. 42 will give the reader a good idea of one class of Cellini's work. It is over-ornamented and such as might have been expected from the character of the man. He was a blusterer with but little admiration for any work but his own. He had no compunction in melting down the fine productions of his predecessors ; still he was a great artist and his influence was immense. The Pope absolved him from the sin of his many homicides on account of the work he had done in the service of the Church. An illustration of the magnificent sardonyx ewer, known as the " Cellini Ewer," which formed part of the crown jewels of France before the first revolution, and is now in the possession of the Right Hon. A. J. B. Beresford Hope, will be found in the chapter on the enamels.

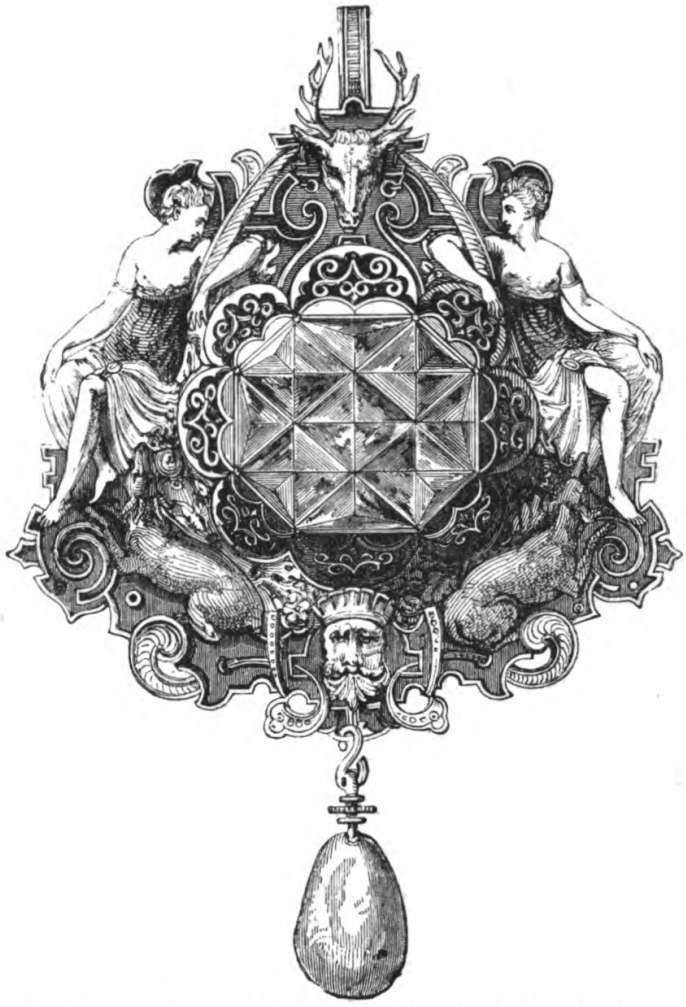
The residence of Cellini in France from 1540 to 1545 exerted an important influence upon the goldsmiths' art in that country, and this was chiefly shown in jewellery, a branch of the art in which he had no rival. All the designs were executed in the Italian style, and mythological subjects occupied almost exclusively the attention of the artists of this kind of work. We obtain some idea of the articles most in vogue during this age from the inventory made after the death of Francis II. There are pendants, rings, bracelets, and, above all, medallions worn on the hat and in the hair. The belts worn by the ladies were often ornamented to a great extent, and some of the entries in the accounts of Francis I. enable us to judge of the character of these belts, which were invariably made of gold and studded with jewels.

The exquisite jewel shown in the next illustration (Fig. 43) is attributed to Benvenuto Cellini, and if not by him it is certainly a fine example of his school.

Albert Jacquemart in his " History of Furniture " makes a vigorous protest against the opinion that France needed to be taught by Italians, and holds that she has not received sufficient credit for her share in the great revival. He writes :— " Before following the foreign schools, before Matteo del Nassaro had mounted gems or Benvenuto Cellini had created his vases

and jewels, the French artists, notwithstanding the taste of Georges d'Amboise for the Italian school, did not want either for orders or encouragement."

Among the French goldsmiths of the sixteenth century whose names have come down to us may be mentioned Benedict



(*Fig.* 43.) PENDANT; ENAMELLED; ENRICHED WITH JEWELS.
[*Attributed to Cellini.*]

Ramel, who executed a portrait in gold of Francis I.; Guillaume Arondelle, goldsmith to Catherine de Médicis; Gilles Suramond and Jehan Doublet, from whom Henri II. commanded the plate for the royal table; François Desjardins, goldsmith to Charles IX.; François Guyard, goldsmith to Henri III.; Delahaie and David

Vimont, goldsmiths to Henri IV.; and François Briot, famous for his skill in embossing pewter and all kinds of plate.[3]

The silver-mounted tankard which was once used by the unfortunate Mary of Scotland bears evidence of the peculiar taste of the period (Fig. 44). It is supposed to be of French origin.

In Germany the goldsmiths were not copyists of the Italian revival, but succeeded in producing a national art of their own. The two cities of Nuremberg and Augsburg were the headquarters of these artificers. The father of Albert Durer, who was a goldsmith at Cula in Hungary, settled in Nuremberg in 1502.

(*Fig.* 44.) TANKARD OF HORN WITH SILVER-MOUNTING.
[*Once the property of Mary, Queen of Scots.*]

There are two remarkable pieces of German table plate at the South Kensington Museum, which are very distinctly national in their character. The first is a gilt hanap made to represent one of the towers of Nuremberg, in which all the details are most elaborately carried out.

The other is a cup in gilt metal, probably Augsburg work of the end of the fifteenth century. It is particularly rich and imposing, full of elaborate details which were characteristic of the work of the German goldsmith before the influence of the renaissance had become apparent. The annexed engraving (Fig. 45) represents a silver cup of German workmanship, singular in its bulbous ornament, which may be dated about 1500.

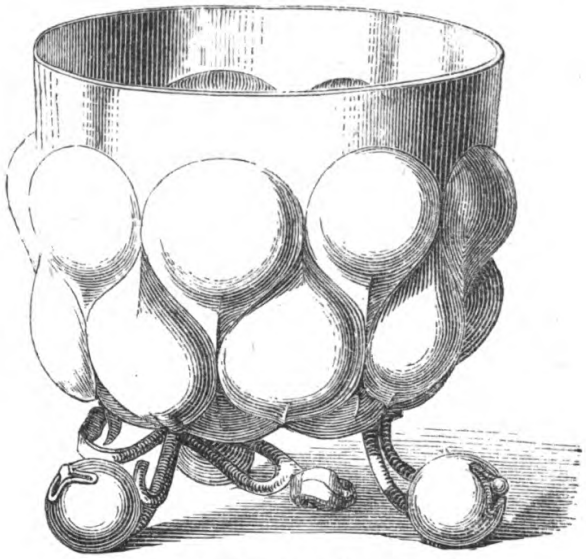
The little cup or vase in silver gilt (Fig. 46) is dated about thirty years after this. It is enriched with arabesque ornament, and set with a number of cameos in onyx, some of which are

[3] Labarte, "Histoire des Arts," ii. 134.

antique and others apparently of Italian cinque-cento origin. This also is in the South Kensington Museum.

Etienne Delaune (born 1518) was a Frenchman who settled at Augsburg and obtained great influence by means of his designs. All his works, with the exception of one medal of Henri II., which is in the Louvre, have perished, but pen and ink sketches on vellum and prints engraved with his own hand show his imagination and taste.

Theodor de Bry (born at Liege in 1528, died at Frankfort, 1598,) was a German goldsmith of the sixteenth century, best known



(*Fig.* 45.) SILVER CUP (MEIGELLIN).
[*German, about* 1500.]

by the richness and delicacy of his designs for chasing, many of which he carried out himself. A silver table of his workmanship is preserved in the Green Vaults at Dresden. He was also a bookseller, and the designer of "Nova Alphabeti Effictio," and other alphabets in which ornament plays an important part.

Some other German goldsmiths of the sixteenth century must not be forgotten, although we can only register the names of Virgil Solis of Nuremberg, Hirschvogel of Vienna, Jonas Silber of Nuremberg, Georg Wechter, Daniel Mignot of Augsburg, and Paul Vlindt of Nuremberg.

In the latter part of the sixteenth century the Italian influence began to be strongly felt in Germany, and the two following designs for a silver cup (Fig. 47) and jug (Fig. 48), both by Wenzel Jamnitzer, (1508—1585) who was one of a family of goldsmiths of the Nuremberg guild, exhibit this influence in a marked degree.

(*Fig.* 46.) VASE, SILVER-GILT.
[*Augsburg work, about* 1530.]

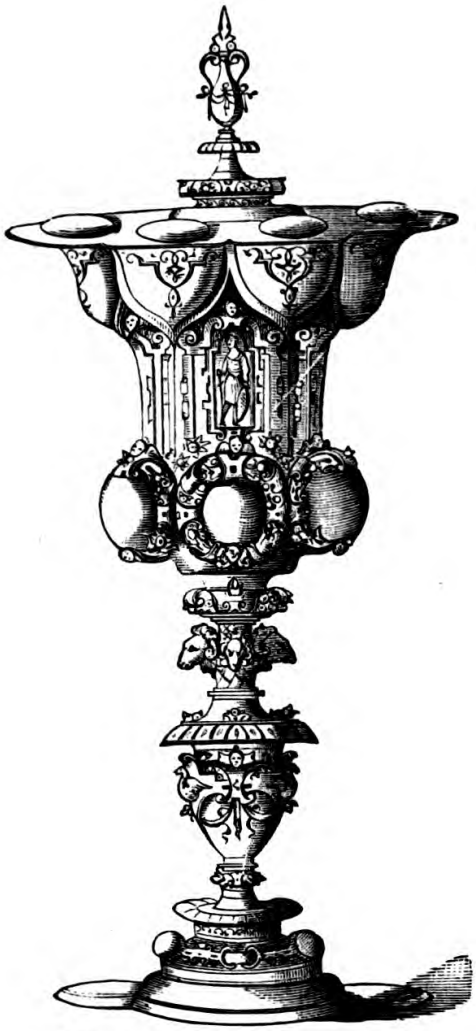
Spain very early followed the example set by Italy at the period of the Renaissance, and the large amount of silver and gold that poured into the country on the discovery of the New World gave a distinct impetus to the art of the goldsmith, which was chiefly devoted to the enrichment of the churches and cathedrals. Mr. Riaño has discovered the names of a large number of Spanish artists in some manuscripts containing designs presented by them on admission to the Corporation of silversmiths of Catalonia. These names and dates are as follows :—Joan Masanell, 1534 ; Rafael Ximenis, 1537 ; Antonio de Valder, 1537 ; Benedicte Sabat, 1545 ; Gabriel Comes, 1546 ; Pero Juan Poch, 1551 ; Antonio Conill, 1553 ; Francesco Perez, 1559 ; Juan Ximenez, 1561 ; Francisco Vida, 1561 ; Felipe Ros, 1567, 1597 ; Joan Font, 1572 ; Narciso Valla, 1575 ; Juan Pau, 1586. Mr. Riaño, however, affirms that the greatest goldsmiths of Spain were the members of the d'Arfe family, who originally came from Germany.

When, after years of turmoil, peace was established in England by the accession of Henry VII., and the arts began to be encouraged, it was necessary to invite foreign artists to visit this country.

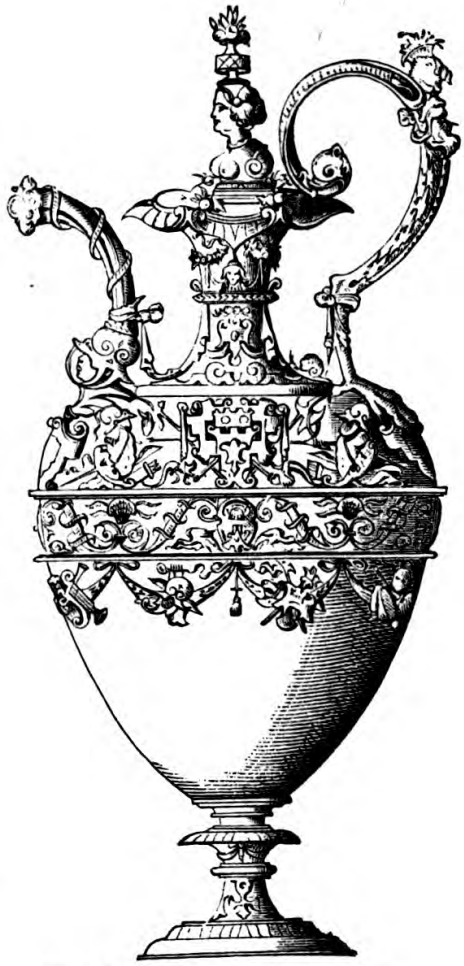
It was in this king's reign that apostles' spoons first came into general use. Mr. Chaffers mentions one of these spoons, dated 1493, as the earliest known to exist.[4] At a rather later date

[4] Chaffers' "Hall Marks on Plate," 5th ed. p. 85.

(1516), Amy Brent bequeathed "thirteen silver spoons, with the figure of J'hu and his twelve apostles." There were large quantities of precious metals spread about the country in these times, and the bequest of John, Lord Dyneham, in 1505, of 1590



(*Fig.* 47.) DESIGN FOR A SILVER CUP.
[*By Wenzel Jamnitzer.*]



(*Fig.* 48.) DESIGN FOR A SILVER JUG.
[*By Wenzel Jamnitzer.*]

ounces of plate to his wife is by no means an isolated instance of these riches.

On the occasion of Prince Arthur's marriage, the feast was served upon gold plate set with precious stones. But it was during the reign of Henry VIII. that some of the most splendid

specimens of the goldsmiths' art ever made in England were, produced.

The emulation between Henry and Francis I., which caused them to outvie each other in the luxury of their surroundings, is a matter of history, and it is, therefore, not surprising to find Henry attempting to obtain the services of some of the artists who graced the court of Francis. Holbein, whose portraits of Henry prove the king's passion for personal ornament, made designs for all kinds of goldsmiths' work. One of the most important of these was that for the famous cup presented to Jane Seymour by Henry, which is described as follows:—"A faire standing cupp of goulde, garnished about the cover with eleaven dyamonds, and two poynted diamonds about the cupp, seaventeene table dyamonds, and one pearle pendent uppon the cupp, with theis words, *bound to obey and serve*, and H and I knitt togeather; in the topp of the cover Queene Jane's armes houlden by twoe boyes under a crowne imperiall; weighing three score and five ounces and a halfe."[5] The original design, by Holbein, for this cup is in the Bodleian Library, Oxford (Fig. 49). The courtiers were not slow to imitate the splendour of the royal table, and Wolsey, besides some thousands of ounces of plate in use, possessed a cupboard filled with gold plate intended only for show and many other instances might be cited to illustrate the widespread profusion at this period.

At the wedding feast of Queen Mary a sideboard of nine stages was exhibited, which was filled with gold cups and silver dishes. Her husband sent to London so large a quantity of plate that it filled ninety-seven chests, loaded on twenty carts.

Queen Elizabeth also followed the example of her father, and surrounded herself with elaborate specimens of the goldsmiths' art. On the occasion of the baptism of James VI. of Scotland, she sent a font of gold to the young prince's mother, Queen Mary, the estimated value of which was one thousand pounds. At a later date she sent a cupboard of plate to James, when Prince Henry was baptized.

During the reigns of Henry VIII., Edward VI,, and Elizabeth, the chief portion of the church plate over the country was de-

[5] Rymer's "Fœdera," vol. xviii. p. 236.

stroyed as "monuments of superstition." In place of "prophane cuppes, bowles, dishes or chalises, hitherto used at masse," the Commissioners of Queen Elizabeth directed a "fair and comely communion cup of silver, and a cover of silver for the same, which may also serve for the ministration of the communion bread," to be used in every parish in England. The production of these cups, which were mostly made of the same pattern, gave considerable occupation to the silversmiths.

(*Fig.* 50.) A SILVER-GILT TANKARD AND COVER.
[*Belonging to the Corporation of Norwich.*]

A silver tankard belonging to the Corporation of Norwich, (Fig. 50) is evidently of this date.[6]

Personal ornaments of all kinds were abundantly used at this time by all who could afford them, and the pictures of Queen Elizabeth show her dresses literally covered with jewels. One of the ornaments upon which the goldsmith could exhibit his skill was the pouncet-box, which excited the ire of Hotspur,—

> "He was perfumed like a milliner,
> And 'twixt his finger and his thumb he held

[6] Peter Paterson was an eminent goldsmith of Elizabeth's reign, and his name is inscribed in one of the cups belonging to the city of Norwich, which were the gift of John Blenerhasset, steward of the city in 1563.

(*Fig.* 49.) QUEEN JANE SEYMOUR'S CUP, DESIGNED BY HANS HOLBEIN.
[*From the drawing preserved in the Bodleian Library.*]

A pouncet-box, which ever and anon
He gave his nose and took't away again."
I. Henry IV. Act i. Scene 3.

The pouncet-box was succeeded in a later age by the elegant pomander. The annexed illustration (Fig. 51) represents one of these ornaments of the full size of the original. It was formed to hold a variety of essences both fragrant and medicinal, and each slice contained a specific against infection and ill odours.

Much of the plate of Elizabeth's time that has come down to us is now in the possession of various corporations. The colleges

(*Fig.* 51.) A SILVER ENGRAVED POMANDER OR SCENT-BOX.
[*Shown open and closed.*]

of Oxford and Cambridge were endowed by munificent men, many of whom gave valuable plate as well as money. An inventory of all the plate given to Winchester College by William of Wykeham is preserved in the muniment-room of the school.[7] The value of this must have been very great, but none of it remains now. As these various incorporated bodies increased in importance, the governors gathered around them handsome specimens of table plate, and we find that in the sixteenth century the silversmith was very largely employed in producing cups, hanaps, and tankards.

Richard Fox, Bishop of Exeter, Bath and Wells, Durham

[7] Journal of the Arch. Institute, vol. x. p. 235.

(*Fig.* 52.) SALT-CELLAR, SILVER-GILT, XVTH CENTURY.
[*Christ's College, Cambridge.*]

Presented by Lady Margaret, Countess of Richmond.

and Winchester in succession, revived the memory of the munificence of prelates such as Wykeham and Waynflete. He founded the College of Corpus Christi, Oxford, and bequeathed to it his crozier, his salt-cellar, his high-standing cups, his silver-gilt low bowl and cover, enriched with a stamped pattern of roses and fleur-de-lis; his rose-water dish, enamelled in the centre; and his two sets of spoons, one with owls and the other with balls or knops at the end of the stem. The crozier and the salt-cellar are said to be among the finest pieces of goldsmiths' work in existence.

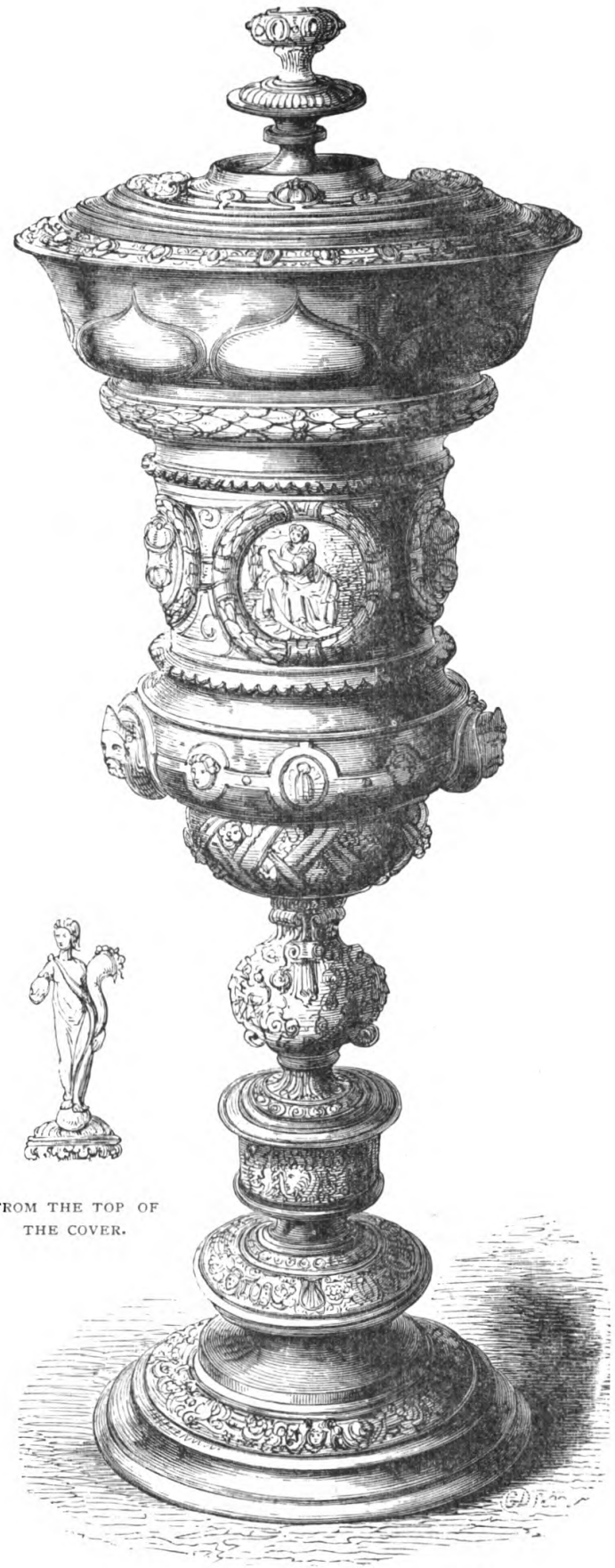
The accompanying engraving, (Fig. 52,) represents one of the salt-cellars presented to Christ's College, Cambridge, by its foundress, Lady Margaret, Countess of Richmond. It is of that common form known as the hour-glass salt, and is ornamented with the Tudor rose, the portcullis and the fleur-de-lis. Another gift of the famous mother of Henry VII. to this college is the silver-gilt cup and cover in the form of a Tudor rose, battlemented and engraved with roses and portcullises.

The silver-gilt hanap (Fig. 53), the property of Baron Lionel de Rothschild, is elaborately decorated with moresque ornaments, masks, shells, and heads in relief. Three medallions on the middle of the tazza contain figures of Faith, Hope, and Charity. A figure of Pomona surmounts the cover.

Many of the cups and tankards belonging to the various municipalities and chartered companies of the country date back to the sixteenth century; thus the richly ornamented Grace-cup belonging to the Mercer's Company, which was presented by Sir Thomas Legh, is dated in the last year of the fifteenth century. It is described in the chapter on Enamels.

The silver-gilt cup which was presented to the Goldsmith's Company by Sir Martin Bowes in 1561 (Fig. 54) is dated a few years earlier (1554). The record of the presentation stands as follows:—"June 26th, 1561, Mr. Alderman Bowes freely gave to the Company, in remembrance, a faire gylte standing cup, weighing 80 oz. with a Byrall in the body, in the foote, and in the cover, with a manikin on the cover holding a scutcheon whereon his arms be engraved in an enamel plate of gold."

The very elegant silver-gilt tazza, next represented (Fig. 55),



FROM THE TOP OF THE COVER.

(*Fig.* 53) TAZZA WITH COVER, SILVER GILT.
[*The property of Baron Lionel de Rothschild.*]

(*Fig.* 54.) SILVER-GILT CUP, ENGLISH, DATED 1554.
[*Presented to the Goldsmiths' Company by Sir Martin Bowes.*]

is the property of Emmanuel College, Cambridge. To the same College belongs another tazza, with the enamelled arms and quarterings of Sir Walter Mildmay, who founded the College in 1584. The upper part of this tazza is decorated with a fringe of nereids and tritons, and supported by four satyrs. Shells and other marine emblems are introduced among the ornaments.

In the next chapter we shall deal with the productions of the seventeenth century. During this period there was even a greater destruction of valuable plate than at the time of the Renaissance. In England many works of art were melted down to obtain money for the belligerents of the Civil war, and later on in France when Louis XIV. had exhausted his treasure by a ruinous and unsuccessful attempt to subjugate Europe he and his subjects were forced to destroy all the plate they possessed.

(*Fig.* 54*a*.) HAND-BELL, SILVER-GILT.
[*Once the property of Mary, Queen of Scots.*]

(*Fig.* 55.) TAZZA WITH COVER, SILVER-GILT, XVITH CENTURY (THE GIFT OF THE FOUNDER, SIR WALTER MILDMAY.) [*Emmanuel College, Cambridge.*]

CHAPTER VI.

SEVENTEENTH CENTURY.

FOLLOWING on with our account of some of the chief pieces of collegiate plate we have now to notice the very beautiful tankard of glass and silver belonging to Clare College, Cambridge, and known as the poison cup (Fig. 56), which is only separated in date by a few years from the last specimen noticed in the previous chapter. This cup was presented to Clare Hall by William Butler, a well-known physician in the reign of James I. It obtained its name in allusion to the superstition that on any poison being poured into it the glass would break, and the crystal on the lid become discoloured.

The richly decorated Hanap (Fig. 57) on the accompanying page exhibits the excess of ornamentation which became so prevalent in the seventeenth century. It is said to have been made in the reign of Charles I., and is now the property of her Majesty the Queen.

The next Hanap (Fig. 58), the property of Mr. O. Morgan, is very similar in character, but not quite so highly ornamented.

The cavaliers, as long as they had money to spend, were fond of expending it upon all kinds of gold and silver work, more especially upon jewellery. A puritan named Reeve attacked their extravagancies in his "God's Plea for Nineveh," where he declared that "the wife oftentimes doth wear more gold upon her back than the husband hath in his purse, and hath more

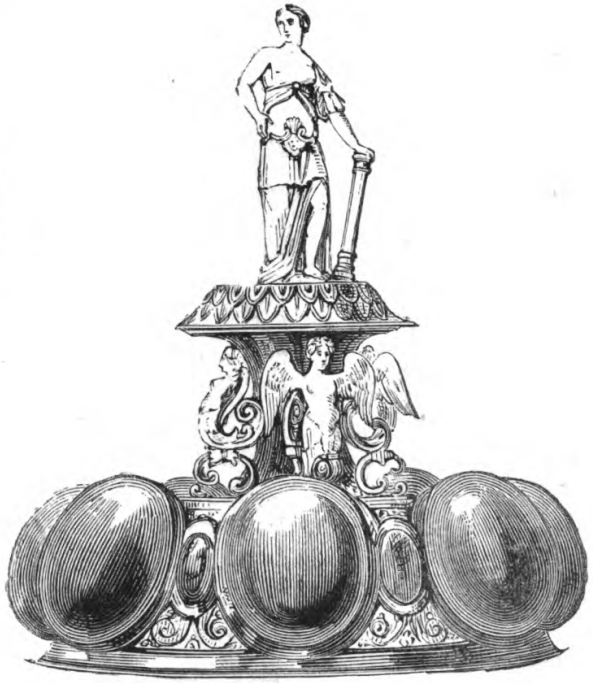
jewels about her neck than their annual revenue doth amount to."

As the Reformation caused the church plate to be swept into

(*Fig.* 56.) THE POISON CUP, GLASS AND SILVER, XVIITH CENTURY.
[*Clare College, Cambridge.*]

the melting-pot, so the civil war between Charles I. and the Parliament wrought equal destruction to domestic and corporation plate. Cities and towns were forced to melt their gold and

(*Fig.* 57.) HANAP, SILVER GILT, TIME OF CHARLES I.
The property of her Majesty the Queen]



LID OF THE HANAP.

silver for the assistance of one side or other of the combatants, and thus many fine works of art undoubtedly perished.

The cup with cover (Fig. 59) is a good example of the more modern taste introduced after the Restoration. It is silver parcel gilt, ornamented with foliage and birds of perforated appliqué work in frosted silver, detached on a burnished gold ground. This specimen is in the South Kensington Museum.

(*Fig.* 59.) SILVER PARCEL GILT, CHARLES II.
[*South Kensington Museum.*]

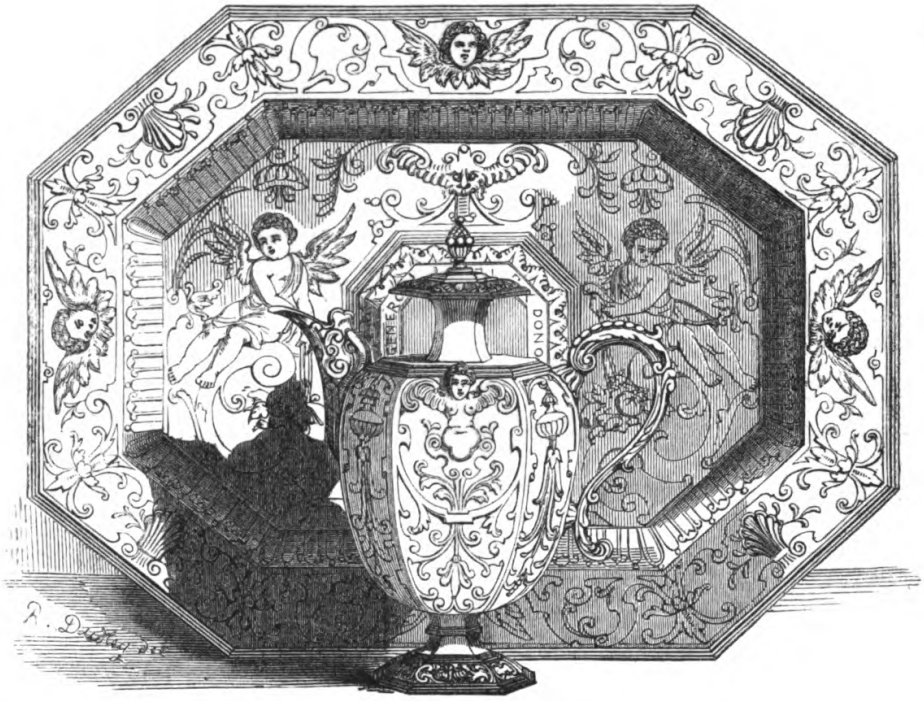
St. John's College, Cambridge, possesses an elegant vase and rose-water dish (Fig. 60), which are exceedingly good examples of the beautiful work which was produced by English workmen in the second half of the eighteenth century. The dish bears the following inscription, "Ex dono Edwardi Villiers generosi."

After the Restoration a large number of Maces were made for presentation by Charles II. to those corporations who had aided

(*Fig.* 58) HANAP, SILVER-GILT, XVIITH CENTURY.
[*The property of Mr. O. Morgan.*]

his father's cause. Very few of these important articles of the municipal insignia date further back than this period; but the most beautiful specimen that has come down to our time belongs to the city of Norwich, and was presented to the corporation by Queen Elizabeth. It is a chamberlain's mace, and is made of crystal set in silver—gilt and jewelled (Fig. 61).

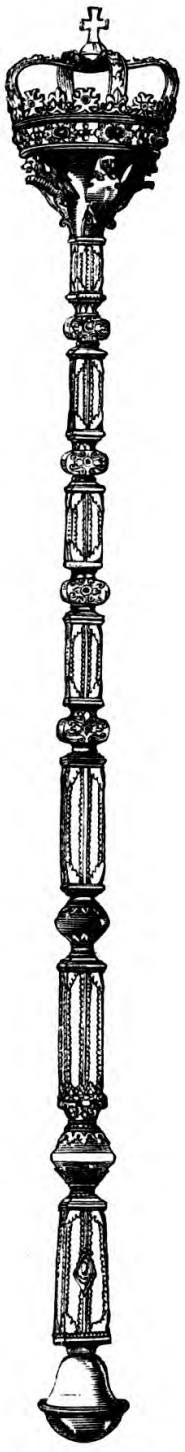
Most of the corporation maces are somewhat similar in design,



(*Fig.* 60.) ROSE-WATER DISH AND EWER.
[*From St. John's College, Cambridge.*]

but varieties occur. The Boston mace of the year 1587 is in the form of an oar, while that of Dunwich, in Suffolk, is in that of a bird-bolt, or arrow.

One of the maces of the wards in the City of London was made in the reign of James I., and seven belong to the reign of his son and successor. That of Cheap Ward is dated 1624, and has the plate mark of that year. The crown with orb and cross that now surmount the mace were added in 1678. The mace of Walbrook Ward was presented in 1634, and that of Lime-street Ward was made in 1637.



(*Fig.* 61.) MACE OF CRYSTAL AND SILVER-GILT. [*City of Norwich.*

During the seventeenth century there was a general deterioration in the art-workmanship exhibited in the precious metals. The forms of the various objects were generally massive and handsome, but there was an absence of the delicate elegance formerly prevalent. German goldsmiths retained the traditions of their ancestors for the first half of the century, but then by degrees accepted the commonplace ideas of the age. Two of the celebrated Augsburg artists of the earlier period were Matthias Walbaum, who designed the silver images of the famous chest of the dukes of Pomerania, now in the Kunstkammer of Berlin, and Hans Pegolt. Models in lead of the chief works produced by the German gold and silversmiths are kept in the Kunstkammer of Berlin. In the seventeenth century tankards came into general use, and displaced in a measure the lobed cups of earlier usage.

Johann Melchior Dinglinger (1665—1731) was an artist of great repute. In 1702 he settled at Dresden as goldsmith to Augustus the Strong, elector of Saxony, and adopting the peculiar taste of his time, he produced a large quantity of excellent work in the most grotesque of forms. Many of his productions are preserved in the Green Vaults at Dresden.

The beautiful silver-gilt salver (Fig. 62) in the South Kensington Museum is due to a Flemish artist

of the middle of the XVIIth century. The scroll border, which is very gracefully designed, is *repoussé* work. The silver-gilt tankard, enriched with an embossed diamond pattern (Fig. 63), is also of Flemish work.

The next two examples are of Dutch workmanship. Fig. 64 is a silver-gilt tankard of pleasing design, and Fig. 65 is a

(*Fig.* 62.) FLEMISH SALVER (ABOUT 1660).

beaker and cover with ornaments in *repoussé*, and some spirited chasing.

The introduction of tea into Europe caused a considerable development in the work of the silversmith, and silver tea-sets, consisting of caddies, urns, kettles, tea-pots, and cream-jugs, came into general use.

The workers in gold and silver received much encouragement

at the court of France, where luxury reigned supreme. Cardinal Mazarin is said to have possessed fire-dogs and braziers of silver, lustres of crystal and goldsmiths' work, mirrors ornamented with plaques of gold and silver. Louis XIV. was not inclined to be left behindhand in splendour, and he therefore surrounded himself with magnificent objects. Labarte mentions Claude Ballin, Delaunay, Labarre, two of Courtois family,

(*Fig.* 63.) FLEMISH TANKARD, XVIITH CENTURY.

Bassin, Roussel, Vincent, Petit, and Julien Defontaine as among the most skilful artists of their time. Perrault, in his "Hommes Illustres," says that there were by Ballin "tables of such exquisite carving, and so admirably chased, that the material, massive silver though it was, hardly constituted one tenth part of their value; there were cressets, and huge gueridons some eight or nine feet in height, for supporting flambeaux or girandoles; large vases for holding orange-trees, and great barrows for carrying them about; basins, chandeliers, mirrors,

all of such splendour, elegance, and good taste in workmanship, that they seemed to give a more correct idea of the grandeur of the prince who had had them made."

Louis XIV. suddenly came to the conclusion that his courtiers were becoming too prodigal, so on the 31st January, 1669, he issued a decree prohibiting absolutely the use of gold plate, and limiting the weight of that of silver, compelling those in pos-

(*Fig.* 64.) DUTCH TANKARD, XVIITH CENTURY.

session of objects in the precious metals to take them to the mint. This was the first attack upon the art of the goldsmith, but later on a worse was to follow. When the treasury was empty by reason of the exhausting wars, and the reverses which clouded the last years of the "grande monarque's" reign, it became necessary to obtain money by some means. The decree of the 3rd December, 1689, consigned to the mint all silver plate used in apartments, such as mirrors, fire-dogs, girandoles, and vases of all kinds. Then it was that nearly the whole of the magnificent secular plate of France was destroyed.

England saw much the same changes as other countries during this period. Very little ecclesiastical plate was produced, and the goldsmiths' art was mainly encouraged by the wealthy nobles for the decoration of their houses. The influence of French art was predominant, and French artists came over to England to

(*Fig.* 65.) BEAKER OF DUTCH WORKMANSHIP, XVIITH CENTURY.

give designs to native workmen. The very remarkable series of silver tables now at Windsor, which were presented to Charles II. by the citizens of London, are described as follows by Sir Digby Wyatt :—

"Exhibiting already in their broken scrolls an anticipation of the impending licence of the age of Louis XIV., they yet dis-

play the fine Italian character which the genius of Inigo Jones, and the patronage of the martyr king, the Arundels, Evelyns, and Buckinghams, so warmly fostered during the reign of the two Charleses. Executed almost entirely in thin silver plates of *repoussé* work, planted on in the cases of the large table to a wooden frame, and in the two tripods remarkably well-soldered together, these objects assume the massive grandeur of Venetian work. The drawing and chasing of the acanthus-leaves and running scrolls which constitute the principal ornaments, are in the best style, at once free and delicate; no trace of the coarseness and prevalent bad drawing of foliage of the antecedent age of Elizabeth, is to be recognized in these details, which are no less free from the heaviness of handling introduced for the most part by the Dutch and Flemish wood-carvers in the reigns of James II. and Anne."[6]

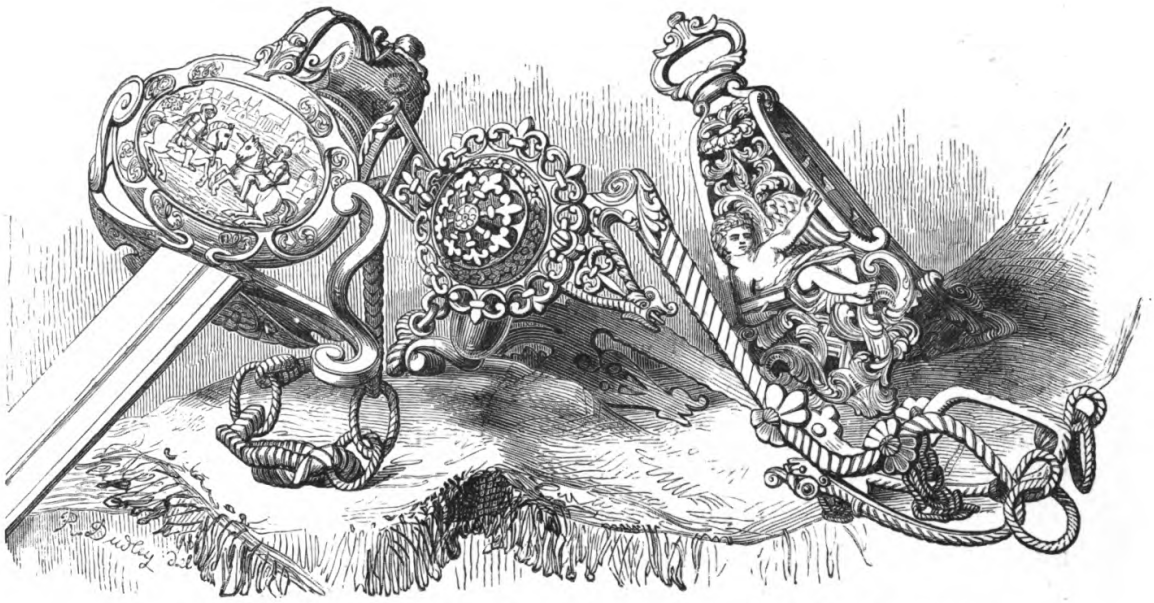
Electrotype reproductions of these tables may be seen in the gallery of the Architectural Court in the South Kensington Museum, where there are also fac-similes of several choice examples of art-work from the regalia in the Tower of London, and many beautiful pieces of old English plate from Knole. In the same gallery are reproductions of several of the finest works in metal,—such as ewers, salvers, and shields now in the Louvre.

Unfortunately the necessities of war were as fatal to the valuable articles of domestic use as they were to the ecclesiastical treasures. The silver toilet services and decorative table-plate in this precious metal, which were so numerous in the royal palaces, were found useful by William III. when he melted them down for the purpose of obtaining the money necessary for his troops.

There is one large branch of the subject to which allusion has not yet been made, as it more properly belongs to the class of a less precious material, we mean military metal-work. When arms and armour ceased to be employed exclusively for personal defence, they rapidly became the vehicle for parade, and the dis-

[6] "Art Treasures of the United Kingdom—Metallic Art," p. 29.

play of a princely taste and magnificence. The most eminent artists in gold and silver were employed to damascene their metals upon the steel. The hilts of swords also adapted themselves to the arts of the workers in the precious metals, and great sums were spent in such ornamentation. When Christian, the brother of Queen Anne of Denmark, visited England in 1606 he presented James I., among other regal gifts, with a rapier and hanger, valued at 7000*l.*



(*Fig.* 66.) A SWORD, BELONGING TO HER MAJESTY, AND STIRRUP AND HORSE-BIT.
[*In the Tower of London.*]

CHAPTER VII.

THE EIGHTEENTH AND NINETEENTH CENTURIES.

DURING the reign of Queen Anne great attention was paid to the art of the silversmith, and much success in design and execution was obtained. The bold and masterly work of this period has not been surpassed, and continues to be held in high estimation.

The eighteenth century was an era of ornamental knicknacks, and more skill was devoted to the elaboration of snuff-boxes, chatelaines, and watches than to the more ponderous productions of a previous period. Although snuff-boxes were common in the seventeenth century, it was not until the eighteenth century that their manufacture became in France a special branch of art. Albert Jacquemart mentions the names of fifteen artists who were famous as makers of these fashionable appendages. The snuff-boxes with twisted outline and sharp point are almost all of the Louis XV. period. Under Louis XVI. the oval form or rectangular with truncated angles prevailed. The "equipage" described by Lady Mary Wortley Montagu in her fourth "Town Eclogue" was an elaborate kind of chatelaine upon which nearly every conceivable kind of trinket could be attached.

> Behold the equipage by Mathers wrought,
> With fifty guineas (a great penn'orth) bought.
> See on the tooth-pick Mars and Cupid strive,
> And both the struggling figures seem to live.
> Upon the bottom see the Queen's bright face ;
> A myrtle foliage round the thimble-case ;
> Jove, Jove himself does on the scissors shine,
> The metal and the workmanship divine.

Watches when first introduced were clumsy in appearance, but with the improvement of the works a more elegant

(*Fig.* 68.) MARIE ANTOINETTE'S TIMEPIECE.

exterior was obtained, until at one period the beauty of the case was more considered than the trustworthiness of its time-keeping

properties. The illustration (Fig. 68) represents a remarkable timepiece which was made for Marie Antoinette.

In the more pretentious works of the goldsmith purity of outline was lost in an exuberance of detail and the rococo style that made architecture ridiculous was carried out to the most extreme extent in gold and silver work. Thomas Germain introduced into his designs leaves of an unnatural vegetation. Claude Ballin's epergnes, with their very complicated and florid ornamentation, had a great success, but the greatest sinner was Just Aurèle Meissonier, who is described by Jacquemart as taking advantage of the talent among the numerous engravers and chasers, and making them put forth their full strength on works with complicated outlines and a superfluity of details. Here the straight line disappeared beneath a mass of senseless ornamentation, where the eye wanders uneasily amid glittering confusion. Other French artists of the eighteenth century who should be mentioned in this place are Rondet, Jacques Roettiers, Jacqmin, Auguste Cheret, and Antoine Bouillier.

(*Fig.* 69.) COVER OF WRITING-TABLE.
[*Augsburg work.*]

On the 21st of September, 1786, Louis XVI. issued orders to his plate-keeper to send to the mint "a whole service of plates, dishes, and covers," and when soon afterwards the Treasure of St. Denis was destroyed, the history of the goldsmiths' art in France was wiped out for a time.

But while art was rapidly declining in France, good work was being produced in Germany. The next illustration (Fig. 69) represents the silver-gilt cover of a writing-table of elegant design which was produced by C. Schmidt of Augsburg.

(*Fig.* 71.) SILVER TAZZA, DESIGNED BY MOREL LADEUIL.
[*Repoussé, chased, and damascened.*]

In England the brothers Adam, architects, adopted in their designs for goldsmiths the classical style which, having travelled from France, became fashionable towards the end of the eighteenth century. A still more eminent artist was Flaxman, who was employed by Rundell and Bridge, the court goldsmiths. His shield of Achilles is well known to students of art.

A century is a sufficiently long period to allow of considerable

(*Fig.* 72.) PUNCH-BOWL, TRAY, AND GOBLETS.
[*By Sassikoff of St. Petersburg.*]

changes in taste taking place during its course. We have seen that the eighteenth century opened with a brilliant display of the silversmiths' art, but later on there was a general decay of good taste, until a revival took place at the close of the eighteenth and beginning of the nineteenth century. Again the art was for a time neglected, to be revived with vigour in our own day.

Modern art is too apt to run into mere imitation, and although

(*Fig.* 73.) SILVER-GILT CASKET.
[*By Cortelazzo of Vicenza.*]

a good copy is always to be preferred to a bad original, no age should be content to produce only copies, however good. The aim of the artist should be by the study of a variety of good designs, so to educate his taste that he may ultimately be able to produce beautiful originals of his own. Each age has stamped its own individuality upon its productions, and no art can stand that does not possess this individuality.

We are able to give here some illustrations of the very fine work that has been produced in the present day.

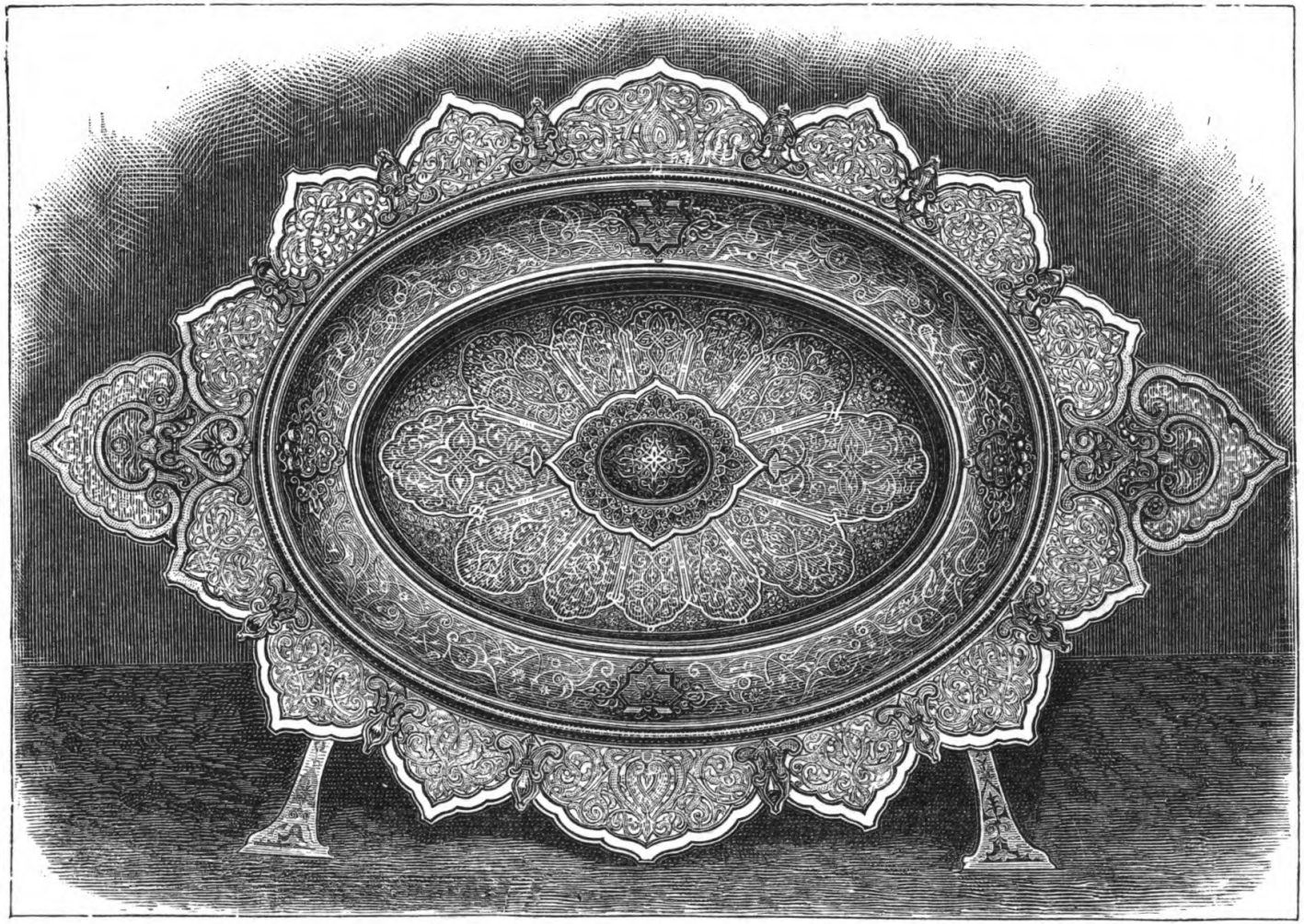
Mr. Morel Ladeuil has designed some beautiful objects which have been executed by Messrs. Elkington. The Milton shield (Fig. 70) now in the South Kensington Museum, is his most important work. The designs are intended to illustrate the chief incidents of Milton's poems. The circular plaque in the centre represents Adam and Eve in Paradise, on the left are the Hosts of Heaven, and on the right, the Fall of the rebellious Angels. Below, is Saint Michael's victory over Satan. It is *repoussé* work in iron and silver with damascene work (or engraved ornament inlaid with gold wire) introduced.

Another specimen of excellent *repoussé* chasing by Morel Ladeuil is the top of a silver table or tazza (Fig. 71) which was presented by the town of Birmingham to H.R.H. the Princess of Wales on the occasion of her marriage.

Some important statistics connected with the condition of the goldsmiths' and silversmiths' art in France are given in the Report of her Majesty's Commissioners for the Paris Exhibition of 1878.[1] It is there said that "the artists of our day have kept up the glorious traditions of French talent in goldsmiths' work, and placed the trade on a level with other great artistic industries."

About 89,000 kilogrammes (or 196,289 lbs.) of silver are manufactured yearly in the silversmiths' trade, and this represents a value of 17,800,000 fr. (712,000*l.*). This when worked by the silversmith is worth 50,000,000 fr. (2,000,000*l.*) in the following proportions,—

[1] Vol. I. p. 215.



(*Fig.* 74.) DAMASCENED AND CHASED SALVER, BY ZULOAGA OF MADRID.
[*The property of Mr. A. Morrison.*]

(*Fig.* 70.) THE MILTON SHIELD, BY MOREL LADEUIL, RÉPOUSSÉ AND DAMASCENED.
[*In the South Kensington Museum.*]

Large silver articles	about	18,000,000 fr. (£720,000)
Small „ „	„	5,000,000 fr. (£200,000)
Forks and spoons	„	10,000,000 fr. (£400,000)
German silver and plated articles	„	17,000,000 fr. (£680,000)

The work of the French goldsmith and silversmith divides itself naturally into the two groups of secular and ecclesiastical work.

1. Lay work of all kinds, which comprises artistic pieces, race-course prizes, and competition prizes, embossed work, large statues; gold, silver, and enamelled ornamental furniture; mounted dinner-table "epergnes;" dishes, plate-warmers, candelabra, drinking-cups, enamelled pieces, electro-plate in general, forks and spoons, &c.

2. Church and ecclesiastic goldsmiths' ware, such as sacred vases, chalices, pixes (ciboires), pixes (ostensoirs), cruets for holy oil, &c., necessary for the celebration of the rites of the Church; the episcopal insignia, croziers, crosses, aignières, flat candlesticks, vases for extreme unction oil, croix pectoralis; and for the furniture of the church, such as altars, shrines, candlesticks, crosses, candelabra, &c.

Considerable difference may be noticed in the taste exhibited by the artists of the various countries. Although there is a large amount of cosmopolitanism, the distinctive characteristics of different nationalities are at times very marked.

The examples of Russian silver work shown in the punch-bowl tray and goblets (Fig. 72) are by Sasikoff of St. Petersburg and Moscow.

The elegant and delicately ornamented casket (Fig. 73) by Antonio Cortelazzo of Vicenza belongs to Sir William Drake. It proves that decorative Art of the first kind is still to be found in the country of Cellini.

Zuloaga of Guipuscoa and Madrid is famous for the richness of his designs in a style of art peculiar to himself; the damascened and chased salver here represented (Fig. 74) is a fine specimen of his work; it is between four and five feet long, and the whole surface is engraved most elaborately in the Moresque manner.

CHAPTER VIII.

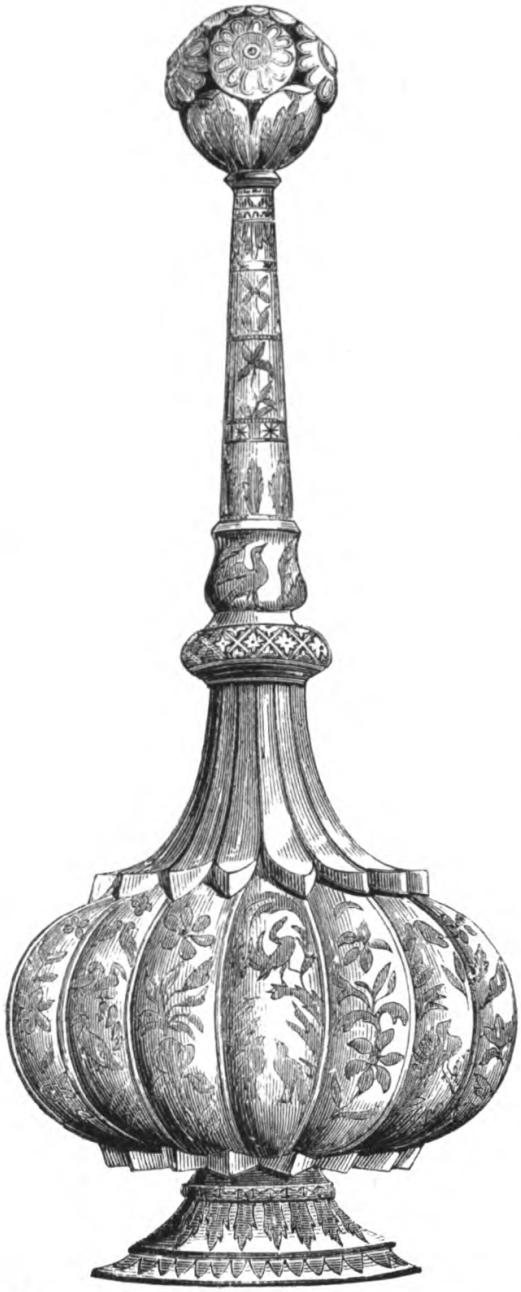
EASTERN ART.

THE genuine productions of the East have special characteristics of their own, which have remained the same for centuries; as Albert Jacquemart observes, "the traditions of the past, handed down from generation to generation, form the rules of modern art; and one is astonished to see reproduced by the most rudimentary means, works of surprising delicacy."

There is one very strong distinction between the productions of Western and those of Eastern art, which consists in this—that the figures of men and animals so much used in Europe are not allowable among Mahometan peoples. With the latter, most designs consist of a skilful combination of geometrical figures with patterns drawn from the vegetable world.

Among the magnificent presents which the Prince of Wales received from the Princes of India, was a fine series of gold and silver plate. These were exhibited at the Paris Exhibition of 1878, and, in common with the other contents of the British Indian Section, were fully described by Dr. Birdwood, C.S.I., in his Handbook to the Section, published in the second volume of the Report of Her Majesty's Commissioners. A prominent object was the silver-gilt service for *pan* and *atar* (betel-leaf and perfumes), from Mysore, an example of pure Hindu work, in which the shawl-pattern cone of Cashmere manufacture is introduced in the chasing. Some of the ornaments exhibited were, however, bad imitations of English patterns, not originally good, and

these contrasted unfavourably with the examples of native art uncontaminated by European influences. The Indian Court contained a large collection of the chased parcel-gilt work of Cashmere. In these the elegant tracery is graven through the gilding to the dead white silver below, by which means a beautiful effect is produced, that is greatly increased by the contrast of colours. Dr. Birdwood, after drawing attention to the origin of Hindu art, which was derived from the contact and mixture of the Aryan immigrants with the local Turanian races, and was subsequently influenced to a great degree by Arabian and Persian art, points to the evident decay of taste among the Indian artists caused by imitation of European designs. The influence of English society, of schools of art and International Exhibitions, upon the progress of Indian art, has been most mischievous. The native has a great genius for imitation, and he naturally thinks that copies of the productions of the ruling race will be more highly appreciated than the older and more national designs of his own



(*Fig.* 75.) ROSE-WATER BOTTLE, SILVER, INDIAN.
[*In the India Museum, South Kensington.*]

people. This evil was very perceptible in a large number of the Prince of Wales' presents; and Dr. Birdwood thinks it fortunate that it was so, because being so conspicuous, this tendency is the more likely to be checked.

The annexed representation of an Indian rose-water bottle in the South Kensington Museum (Fig. 75), exhibits a fine example of beautiful and consistent ornamentation. It is worked in silver, and richly decorated with translucent enamels.

The Indian Court of the Paris Exhibition contained a very remarkable collection of peasant jewelry contributed by Mrs. Rivett Carnac, which consisted of over 6000 objects. The characteristic art of all parts of India was there represented, and Dr. Birdwood has most fully pointed out the chief features of these objects in his admirable Handbook. The silver filigrain work made by the people of Cuttack is the same in character with that of Malta, Denmark, and other countries famous for skill and delicacy in its production. The finest gemmed and enamelled jewelry in India comes from Cashmere and the Punjab, but the Eastern jeweller cares little for the rarity or purity of his gems. His first object is to obtain brilliant combinations of colour, and to unite the stones with the metal setting in a thoroughly effective manner. He does not aim at making the chasing subordinate, but endeavours so to construct his jewel that it may be admired as a whole.

The jewelry of Ceylon, in filigrain, chasing and repoussé, is compared by Dr. Birdwood with the antique jewelry of Etruria. It is remarkable for delicacy of ornamentation and for exquisite finish.

There is a great variety of personal ornaments in India, some of which are used as amulets. There are ornaments for the head which hang over the forehead, earrings and ear-chains, nose-rings and nose-studs, necklaces, strings of precious stones, armlets, bracelets, rings and anklets. Except, as before noticed, where European influence has been brought to bear upon native art, the forms and the ornamentation of Indian jewelry and goldsmith's work generally remain the same as they have been for centuries upon centuries. The native worker in gold and silver obtains a most elaborate surface of ornament, with the smallest possible amount of metal. He lavishes his art in

boundless profusion ; so that the intrinsic value of the material is but small in comparison with the value of the product of his consummate skill. In illustration of this point we may quote an interesting passage from Mons. Burty's " Chefs-d'Œuvre of the Industrial Arts :"—

" We have seen on the neck and arms of a young girl who had been educated in India, necklaces and bracelets of a degree of thinness and suppleness which defied all comparison with our European workmanship. They were actually as fine and supple as a thread of silk ; and yet not a single one of these threads, in themselves so fine as hardly to be discernible with the naked eye, had given way in the twenty years that she had had them in her possession. She told us how, that every year, at a certain season, four poor itinerant goldsmiths came and established themselves in a little tent by the roadside opposite her father's house ; they came in, and a few ounces of gold were measured out and handed to them ; then they fixed a small anvil into the ground, squatted on their carpets, and from morning till night they would hammer, chisel, and beat with a surprising degree of patience, ability, and taste. A handful or two of rice was given them every morning, and about a fortnight afterwards they came and returned the equivalent amount of gold to that which had been lent them, transformed into trinkets and chains so light that Queen Mab might have selected them to harness her butterflies to her chariot. After which, with stoical indifference they would fold up their tent, remove a few leagues off, and establish themselves at the door of some other nabob."

The Indian section of the South Kensington Museum now contains a magnificent collection of Indian goldsmiths' work, such as has never before been seen. Dr. Birdwood's Catalogue includes engravings of many of the richest and best jewels, and is a most valuable contribution to the history of the decorative arts in India.

CHASSE OR RELIQUARY. LIMOGES ENAMEL.

XIII CENTURY. SOLTIKOFF COLLECTION.

(*Fig.* 76.) RELIQUARY, GOLD, ENAMELLED, EARLY ROMANESQUE.

ENAMEL ON GOLD AND SILVER.

ENAMEL is an easily fusible silicate or glass, to which colour and the required degree of opacity are imparted by mixtures of metallic oxides. It is added to the surface of metals and pottery in a variety of ways.

There are three distinct classes of enamels as applied to metals, viz.,—

1. *Inlaid* or *encrusted*, in which the outlines are formed by metal divisions.

2. *Transparent*, in which the design on the metal is seen through the vitreous matter over it.

3. *Painted*, in which the outlines are made by a difference of tint of the enamel itself, completely concealing the metal base.

Of the first class there are two distinct modes of treatment—the "cloisonné" and the "champlevé." In the "cloisonné" process the base is usually a thin plate of gold, and the enclosures for the enamels are surrounded by a network of gold filigree bands. This kind of enamel prevailed chiefly at Con-

stantinople from the eighth to the twelfth century. The other mode of treatment was called "champlevé," because the ground of metal work was cut or dug away to receive the enamels. The metal employed was usually copper. The enamels of Celtic and Roman origin, and the productions of the schools of Germany and Limoges during the twelfth, thirteenth, and fourteenth centuries were thus treated.

The second class, or transparent enamels, were chiefly produced in Italy and France during the fourteenth and fifteenth centuries, and occasionally in the East at a later period.[1] Transparent enamel is usually executed on gold or silver, and the chasing and modelling of the metal is seen through the translucent medium.

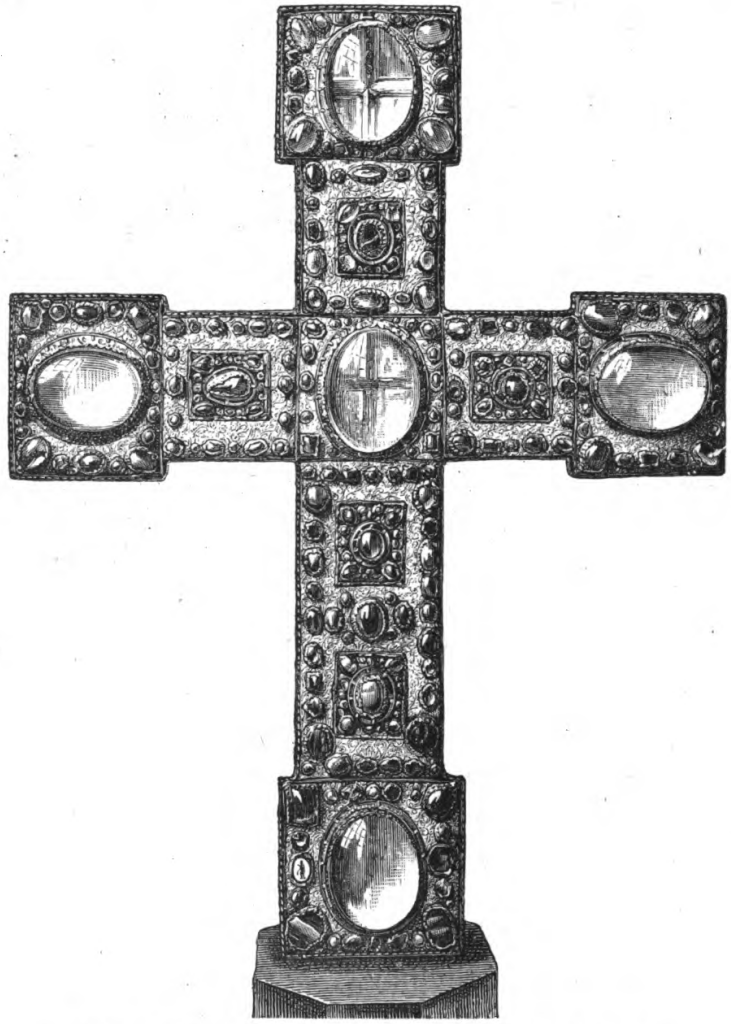
The third class includes that mode of enamelling employed at Limoges from the end of the fifteenth to the seventeenth century, and since then in other countries.

It is necessary thus to state the characteristics of the various kinds of enamels; but in the present chapter we shall only have to refer to the application of enamel to goldsmiths' work.

Mr. Franks has headed a subdivision of his article on "Vitreous Art" with the title "Enamelling among the Ancients;" but this reminds us of the famous chapter on "Snakes in Iceland," for his object is to show that the art was not known to the ancients. Mons. Labarte has attempted to prove, by collecting a large number of passages from early Greek writers, that enamelling was in existence in their time; but his theory is mainly founded on the interpretation of the word *electrum* as enamel. Count Ferdinand de Lasteyrie controverted this view, and brought forward evidence to prove that the art of enamelling was unknown to the early classical authors. The later Greeks appear to have had some knowledge of enamelling; and after the Christian era the Romans cultivated the art. Some enamelled goldsmiths' work was found by Dr. Ferlini, of Bologna, at Meroe, the ancient capital of Ethiopia, about 800 miles to the south of Egypt, which may have belonged to one of the famous queens of Ethiopia. Amongst the ornaments were four golden bracelets ornamented

[1] See Mr. Franks's valuable essay on Vitreous Art in Waring's "Art Treasures of the United Kingdom."

with busts and figures in low relief, and a rich enamelled diaper. Mr. Franks describes the figures as in the Egyptian style, considerably modified by the influence of classical taste, while the patterns of the diaper closely resemble those to be found



(*Fig. 76a.*) BISHOP BERNWARD'S CROSS, ABOUT A.D. 1000.
[*In the Magdalene Church, Hildesheim.*]

on works of art of late Roman origin. The colours employed are dark and light blue, white and red, which are kept separate by delicate fillets of metal.

Byzantine enamel was chiefly confined to the ornamentation of the precious metals; and in many instances the enamel was made in small pieces, and applied as a stone would be to the

decorated object. Most of the early productions of Byzantine art were destroyed by the iconoclasts.

Bernward's Cross in the Magdalene Church, at Hildesheim (Fig. 76a), is a good representative of the work of the early part of the eleventh century. Bernward, bishop of Hildesheim, tutor to the Emperor Otho III., is said to have executed with his own hands several of the precious objects still preserved in his cathedral.

(*Fig.* 77.) RELIQUARY CROSS, ENAMELLED GOLD.
[*Found near San Lorenzo, Rome.*]

Byzantine influence became very potent in Italy, especially in Venice, and the celebrated *Pala d'Oro*, to which allusion has already been made, is a fine example of the skill of the enamellers of Constantinople. The Right Hon. A. J. B. Beresford-Hope possesses a pectoral cross, or reliquary, of Byzantine cloisonné enamel of the ninth century, consisting of two cruciform plates widening at the extremities, and united together by a silver gilt frame with hinges, forming a box for relics. These early enamels are very rare. The following is a list of the chief specimens now in existence; the crown and sword of Charlemagne, of the ninth century, at Vienna; the Pala d'Oro, of the tenth century, at Venice; the cup of St. Remi, of the twelfth century, now at Rheims; the sword of Childeric, at Paris; the cover of an évangéliaire at Munich; portions of the Shrine of the Three Kings at Cologne; the Alfred Jewel (of the ninth century) found near Athelney Abbey in 1696, now in the Ashmolean Museum, Oxford; and a golden ouche, formerly belonging to Mr. C. Roach Smith discovered in London, and now in the British Museum.[2]

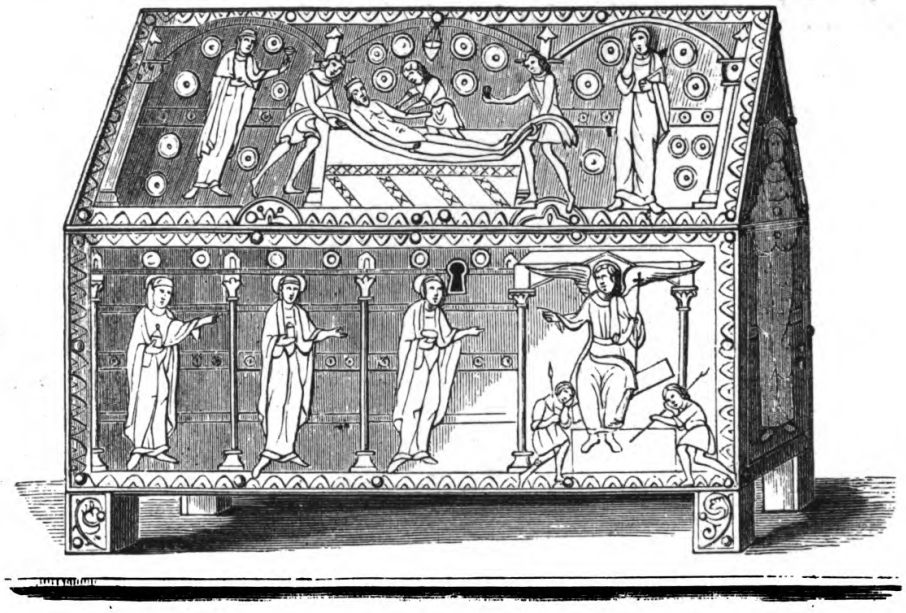
A small cross found at Ringsted, in the tomb of Queen Dagmar, the daughter of Ottocar, king of Bohemia, who died in 1213, is preserved in the museum at Copenhagen.

The enamelled shrine representing the martyrdom and en-

[2] "Catalogue of Antiquities exhibited at Ironmongers' Hall," London, 1861, p. 533.

tombment of St. Thomas of Canterbury (Fig. 76), of Limoges work of the twelfth century, was found in an old mansion, Toddenshaw Hall in Cheshire. The figures, with the heads in relief, are gilt; the background is of blue enamel.

Another shrine in gold and wood, ornamented with enamels, from the Soltykoff collection (Fig. 78), forms a good representation of the early Romanesque art, as exhibited on these objects. Relic crosses were very frequently made of a size that could be conveniently worn. The cross represented in the annexed cut



(*Fig.* 78.) RELIQUARY, EARLY ROMANESQUE. GOLD AND WOOD.
[*Soltykoff Collection.*]

(Fig. 77) was found by Cavaliere di Rossi on the breast of a corpse among the rubbish of the ancient basilica of San Lorenzo, outside the walls of Rome.

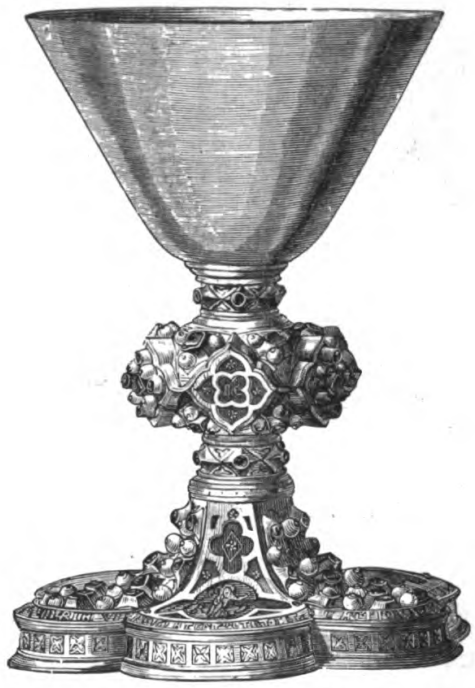
The chalice of Kloster Neuberg (Fig. 79) shows both the form and ornamentation which was prevalent in the XIVth century.

Of transparent enamels the famous cup belonging to the corporation of Lynn (Fig. 80) is a good example of the work of the fourteenth century; but Mr. Franks writes that owing to frequent restorations, it is doubtful whether any of the original enamels remain. The cup is of silver, partially gilt, and decorated with figures engaged in hawking, accompanied by symbols of

KNOP FROM TOP OF COVER.

the chase. It is usually called "King John's Cup," but there is no local history to account for this name. [The knop, or handle of the cover has been cut off the engraving.]

Some fine examples of the German school of enamelling are preserved in England. One of these is the crosier at Goodrich Court, which is said to have been found in the tomb of Ragenfroi, Bishop of Chartres, who died about the year 960. The knop is ornamented with four medallions formed by the interlacing of stems of foliage, and the crook is elaborately ornamented.



(*Fig.* 79.) THE CHALICE OF KLOSTER-NEUBERG, XIVTH CENTURY, GOLD ENAMELLED.

Another is the Warwick bowl (Fig. 81), an enamelled ciborium in the collection of the Earl of Warwick. The ground of the subjects was originally blue enamel and the rest of the ground pale green; the foliage and the upper and lower borders have been richly enamelled in bright and strongly-contrasted colours. The figures are entirely in gilt metal. The subjects represented are (1) the sacrifice of Cain and Abel; (2) the circumcision of

(*Fig.* 80.) THE LYNN CUP, SILVER, PARCEL GILT AND ENAMELLED, XIVTH CENTURY.

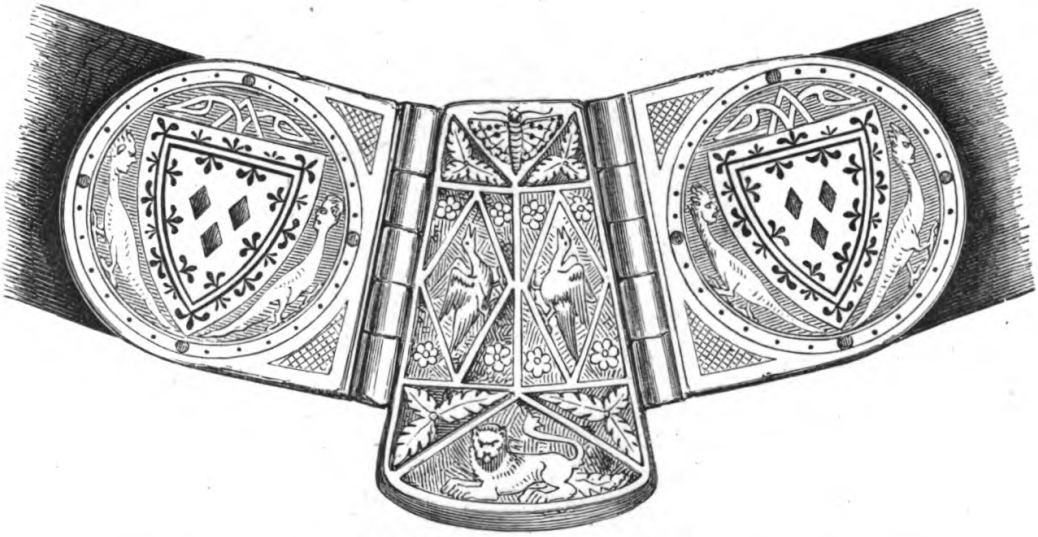
Isaac; (3) Isaac bearing the wood; (4) sacrifice of Isaac; (5) Jonah issuing from the whale's mouth; (6) the burning bush; and over each subject is a leonine verse describing it. Three of these subjects are the same as those on the famous Bruce bowl.

(*Fig.* 81.) THE WARWICK BOWL.
[*An enamelled Ciborium in the collection of the Earl of Warwick.*]

The Bruce horn (the property of the Marquis of Aylesbury) is a fine specimen of the transparent enamel (Fig. 82), which was much employed by the goldsmiths of Italy, and soon after its introduction into France, became nearly as popular as the native productions of Limoges. This horn bears the arms of the ancient earls of Moray, and probably belonged to Thomas Fitz-

Randolf, nephew of Robert Bruce, and regent of Scotland, who died in the year 1331. The illustration shows the enamelled ornament at the junction of the strap; and on the mounting of the mouth of the horn there is a figure of a king (possibly Robert Bruce), besides other figures.[1]

The peculiarity of the treatment of these transparent enamels consisted in the chiselling of the designs in very low relief. These showed through a transparent coating of enamel of various colours, the outer surface of which was level.



(*Fig.* 82.) PART OF THE BRUCE HORN.
[*An enamelled ornament of the straps with the arms of Randolf, the Earl of Moray.*]

Our next illustration represents a very fine silver and enamel cup (Fig 83), the work of English silversmiths of the fifteenth century. It is now in the South Kensington Museum.

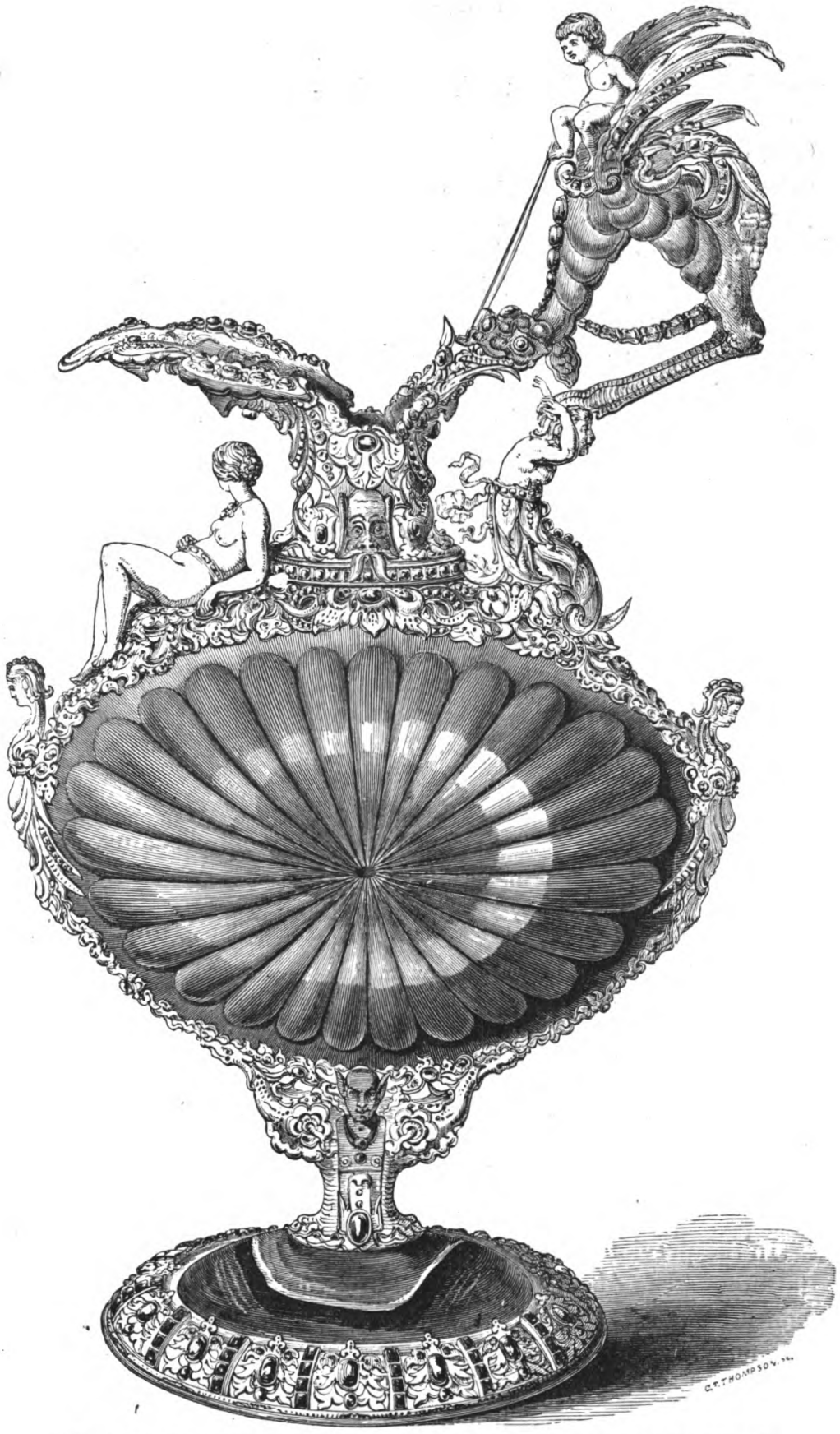
We may here notice the very fine piece of Italian work of the sixteenth century, known as the "Cellini Ewer." The body of the vase is formed of two convex pieces of sard of a rich dark brown colour, carved with radiated convex flutings from the centre. It is encircled by a gold framework round the sides, covered with enamel of white, blue, and green leaves and flowers in pierced work, set with diamonds and rubies; on each side of the sardonyx centre are projecting female heads wearing

[1] An engraving of the horn will be found in "Archæologia," vol. iii. pl. 6.

helmets ending in scrolls; on the upper half are two enamel figures, that under the spout is a nude recumbent figure, and opposite is the head and body of a man terminating in two dragons' tails; on the head of this last figure stands a sort of cockatrice or monster with the head, body, and wings of a dragon, and birds' legs, forming a handle which reaches high above the

(*Fig.* 83.) STANDING CUP OF SILVER AND ENAMEL, ENGLISH, XVTH CENTURY.
[*In the South Kensington Museum.*]

mouth of the vase; between its wings a cupid is seated holding a pair of reins, enamelled with green, yellow, and black, the wings set with rubies and diamonds, and a row of opals on the neck and back. The foot is an oval piece of striated onyx, with a rich border of enamel leaves set with vertical lines of four emeralds and a ruby between each line. This magnificent ewer



(*Fig.* 84.) EWER OF SARDONYX AND ENAMELLED GOLD WORK, ITALIAN, XVTH CENTURY.
Known as the Cellini Ewer. Formerly among the Crown Jewels of France.]

(Fig. 84), which formerly belonged to the French Crown before the great Revolution, is now in the possession of the Right Hon. A. J. B. Beresford-Hope.

The richly ornamented grace cup belonging to the Mercers' Company was presented by Sir Thomas Legh in the last year of the fifteenth century. The maidens' heads and the flagons in the panels are the badges of the company. The foot also rests on three flagons, and has a deep chased border, with a pierced trefoil enrichment. On the cover are the arms of the City of London and the Company, surmounted by a maiden seated with a unicorn reclining in her lap, the word "Desyer" on its side (Fig. 86). Round the cover and cup are bands of blue enamel with letters of silver to this effect,—

(*Fig.* 85.) PENDANT, ORDER OF ST. GEORGE, XVIITH CENTURY.

"To ellect the master of the Mercerie hither am I sent,
And by Sir Thomas Legh for the same entent."

Enamels were highly appreciated in England in the sixteenth century; and Shakespeare has a special reference to them in the *Comedy of Errors*, where he makes Adriana say,—

"I see the jewel best enamelled
Will lose his beauty; yet the gold bides still,
That others touch, and often touching will
Wear gold."

The poet also twice uses the word in a metaphorical sense as when he speaks of a snake throwing off her enamelled skin, or of water making sweet music as it rushes over enamelled stones.

In the previous pages we have considered, in a somewhat rapid fashion, some of the chief features of the history of the goldsmiths' art. Personal ornaments were amongst the earliest productions in the precious metals, and they will probably continue to be largely called for as long as man remains what he is. Ecclesiastical work, which once exercised nearly all the

(*Fig.* 86.) THE GRACE CUP OF THE MERCERS' COMPANY, GOLD AND ENAMEL, XVITH CENTURY.

energies of the goldsmiths, has now comparatively small influence upon art, at all events in England. The larger and more important pieces of plate are required for corporations, for prizes, and testimonials.

In looking at the splendid examples of ancient art, it is necessary to bear in mind that their production extended over a long period of time. Each school came to perfection, remained stationary, and then was superseded by a new one. The Byzantine gave way to the Gothic, as that in due course gave way to the Renaissance. The main advantage of study is to make us capable of appreciating the spirit of the great designers. We should be induced to emulate their work, and not merely to imitate it, because imitations must naturally be inferior to the originals. There is no real reason why the moderns should be inferior to the ancients in the power of artistic treatment, although it must be confessed that they usually are so.

We have seen how in the earliest times most of the personal ornaments in use were little more than solid lumps of precious metal, and how after a time a proper artistic treatment was introduced. We have seen how the modern Indian follows in the steps of his forefathers, and continues to elaborate his materials with the same fairy-like and elegant design that has prevailed for centuries. All must admit that in the setting of precious stones in England little attempt is made to beautify the gold work, but surely there is no real reason why a true English artist should not emulate the work of Cellini and his school.

What is required is this. The study of beautiful objects should first fill us with admiration for what has been done in past ages, then it should cultivate our eyes so that we are unable to tolerate what is not in good taste, and lastly it should make us capable of elaborating new and living beauty out of the reminiscences of the old.