in vogue at the time at which they were designed are therein given, as well as the social, civil, and military life of the people. All Bible readers will recollect numerous passages of Scripture in which allusion is made to the work of the potter. In Jeremiah xviii. 1—6, we have:—

1. The word which came to Jeremiah from the Lord, saying,
2. Arise, and go down to the potter's house, and there I will cause thee to hear my words.
3. Then I went down to the potter's house, and, behold, he wrought a work on the wheels.
4. And the vessel that he made of clay was marred in the hand of the potter: so he made it again another vessel, as seemed good to the potter to make it.
5. Then the word of the Lord came to me, saying,
6. O house of Israel, cannot I do with you as this potter? saith the Lord. Behold, as the clay is in the potter's hands, so *are* ye in mine hand, O house of Israel.

There is an allusion in Isaiah xli. 25, to the practice of kneading the clay with the feet:—

I have raised up *one* from the north, and he shall come: from the rising of the sun shall he call upon my name: and he shall come upon princes as *upon* mortar, and as the potter treadeth clay.

In a life of Homer, attributed to Herodotus, it is related that the poet, when blind, happened one day to pass near the celebrated potteries of Samos. The potters requested him to compose a poem on their art, offering him as a reward a selection of their vases. Homer accepted their offer, and composed for them the hymn called "The Furnace," still extant, in which are described with singular felicity and exactitude the qualities and excellencies of the vases fabricated by these artisans, and the accidents to which they are exposed in the process of baking. These incidents of the oven, and their effects, have counterparts so exact in the processes of the present day, that the reader of Homer's lines might well imagine that the poet had visited a Staffordshire pottery.

The Grecian potters were remarkably expert in their work, and their productions are marked by the taste and elegance which characterised the whole people. Forty of the most celebrated potters of Greece have been recorded, including Dibutader of Sicyon; Coræbus

of Athens; Talos, son of Perdix, sister to Dædalus; Therides of Corinth, and some others.

Chinese authorities in the art of pottery, as in all things Chinese, carry us back to a remote antiquity; and there is no doubt that the Chinese potters distinguished themselves, peculiarly favoured as they were in material, at a very early period. The most important ingredient in the manufacture of Chinese porcelain is the material called kaolin, a compound of pure earth or clay combined with small proportions of magnesia, potash, soda, and iron. The Chinese consider that it is the kaolin which imparts to their porcelain all its strength. They call it the *nerve* of the porcelain, meaning, probably, the plasticity of the paste, and its power to resist the intense heat of the furnace. Hearing of the attempts of the European potters (before the discovery of China clay) to make porcelain of felspar alone, they ridiculed the attempt, observing that they might as well attempt to make a body of flesh without bones.

The Moors are said to have been the first who attempted to manufacture glazed earthenware in Europe. A factory was established in the Balearic Islands. Majorica and Majorca are the principal islands of the group; hence the work there completed came to be called Majolica.

An attempt was subsequently made by an Italian sculptor to introduce the art into Italy. His children continued his efforts after his decease, and some beautiful specimens of the art are still preserved.

BERNARD PALISSEY.

In France Bernard Palissey distinguished himself by his self-denying labours in ceramic art. He was born in the early part of the sixteenth century, on the western coast of France. He was educated as a painter on glass, and maintained himself with tolerable comfort by the exercise of his vocation. Painting and staining church windows and the oriels of great men's halls was then much in vogue, and Palissey, who was a clever and expe-

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