

en rain, and long pods like sword blades.

There are, also, countless acacia, babul, full of swinging weaver-birds' nests, and endless clumps of aloë, and of prickly pear, as well as the classical kadamba and bright green karanda bushes; not to forget the banyan, the pipul, and palms of many kinds.

One may even see the fragrant pandanus; the sandal-wood; with everywhere bushes of erandi, the castor-oil plant. While in the dark deep thicket there grows the deadly datura, with her flowers so milky white and fragrant and her poison so quick; the sampans, which the little mongoose is said to eat when the cobra has bitten him; and the char-baje, that opens her blooms at exactly four o'clock every afternoon, as punctual and almost as curious as the Desmodium gyrans, which twists and untwists her pink stem twice every 24 hours.

DRESDEN CHINA.

(By Ceramicus.)

THE history of the Dresden, Meissen, or Saxon porcelain factory (the three names apply to the same establishment) is generally divided into three periods—(1) the King's, 1710-98; (2) Marcolini, 1798-1814; (3) the Modern. We propose to confine this article to the first period only.

The discovery of porcelain in Germany was due to the munificence of Augustus II., King of Poland, and Elector Saxony, who employed a clever young chemist named Botticher to search for the Philosopher's Stone,

and the secret of its transmutation. We are told that Botticher's valet purchased a new hair powder in Dresden, and promptly dressed his master's wig with it. The chemist soon noticed that his peruke was heavier than usual, and added a sample of the powder to one of his mixtures. Calling his valet, Botticher was informed that the heavy hair powder was discovered by an ironmaster named Schnorr, who observed a peculiar clay adhering to his horse's hoofs when riding one day near Aue. A few hours' investigation led to the discovery that the powder was made from the one clay that is capable of producing hard paste porcelain—we refer to what is known as "kaolin." The result was the production of true porcelain.

The Elector monopolised the discovery, and attempted to keep it a close secret. The mineral was placed

of taking the oath of secrecy. The first perfect piece of Dresden china produced at Meissen was a teapot, which Botticher withdrew from the oven and threw into cold water in the presence of Augustus, and, greatly to the delight of all concerned, the teapot sustained no injury. Botticher managed the Meissen factory until his death in 1719. In 1731, the Elector of Saxony himself assumed the direction of the fabric, which he controlled personally until his decease in 1733. Count Bruhl was appointed to succeed to this office by the new Elector, Augustus III.

During the Seven Years' War (1756-63), Frederick the Great took Dresden, selling huge quantities of fine porcelain which he found stored in the Royal warehouses at Dresden and Meissen. The Prussian King, with the keen eye to business which has ever distinguished the Hohenzollerns, carried away all the best workmen, the models and moulds, and all the Aue clay he could lay hands on, to Berlin. From the period of this robbery the Berlin china factory dates the origin of its success. Peace being restored (1763), the manufactory was re-established under the direction of Countess Bruhl and a special commission.

It is recorded that when Frederick the Great approached Dresden in 1745, the so-called "porcelain King" (Augustus) fled with his best china and pictures, leaving the rest of his valuables and his archives to the tender mercies of the Prussians. An interesting contemporary side-light on the history of this factory is contained in a letter from Jonas Hanway, the celebrated merchant and philanthropist, who, on his return from Russia in 1750, passed through Dresden. He says: "There are about 700 men employed at Meissen in the manufactory, most of whom have not above 10 German crowns a month, and the highest wages are 40, so that the annual expenditure is not estimated above 80,000 crowns. This manufacture being entirely for the King's account, he sells yearly to the value of 150,000 crowns, and sometimes 200,000 crowns (£35,000), besides the magnificent presents he occasionally makes, and the great quantity he preserves for his own use. They pretend they cannot execute fast enough the commissions they receive from Asia, as well as from all parts of Europe, and are, consequently, under no necessity to lower the enormous price. However, this must be the consequence ere long, if the English and French continue to make such great improvements in this art. It is with great satisfaction that I observe the manufactures of Bow, Chelsea, and Stepney so improved."

"Are you ready?" asked the first man.
 "I am," came the answer, in a firm tone.
 "Then come. We may as well know the worst."
 Closing the door behind them, they resolutely descended the stairs.
 When they rose from the boarding-house table, however, they agreed that the meal had been no worse than usual.



DRESDEN TANKARD.

Painted in colours, signed "Georg Ernst K. il," Me's en den 8 Juli, 1724."



DRESDEN PLATE, DATED 1767-74.

Again, the sky is full, especially near towns and stations, of kites and vultures, soaring aloft and wheeling round and round with shrill cries.

Over the pools and rivers the fish-hawk hovers; and everywhere are noted white and black halcyons, and the pretty snow-white egrets stalking along among the grey cattle, the king-crow flitting with his long black tail, and the jungle dove with pearly and jewelled neck, cooing from every bush; as well as the green and bronze bee-eater hawking the butterflies, the "seven brown sisters" feeding and chattering in the bushes, and, perhaps, some grey thievish jackals stealing home at dawn.

In the central plains there are glimpses to be caught of the beautiful and graceful Indian antelopes—the black buck; and whilst passing through the green flats and forests of Guzerat, for miles and miles the journey is to be beguiled by watching the monkeys, the bandarlog, those strange four-handed folk, who come down to sit in the babul trees, and to look at the passing trains and the travellers. They perch by families on the branches of the trees lining the track, with their long tails swinging and their furry jaws busy with the fruit, which they have stolen. Or they squat in companies about the fields of millet and grain, the old gossips together, and the youngsters merrily playing.

In Rajpootana shoals of beautiful dark blue peacocks flutter from the white marble rocks at the edge of the jungle. But one of the most extraordinary sights is the wandering tribes offering tributes to the passing locomotives, and even prostrating themselves before the telegraph wire, which they style the "devil's string."

Nearly all of the engine drivers are Europeans, for neither the Hindu nor Mahomedan has, as yet, the courage or the knowledge to drive the ferrible and wonderful fire-horse. The station masters, however, are Bengali Babus or Deccani clerks, or else some other Hindus educated at the schools and colleges.

which, of course, he failed to find. However, instead of solving the mystery of the transmutation of metals, he happened on a system of attracting gold to his master's treasury. Working in his laboratory, some crucibles which he was preparing assumed many of the characteristics of Oriental porcelain. This was the inception of the Dresden china.

Botticher's further experiments seem to have been conducted without much method. They consisted of making various pastes, which, being baked in the oven, failed to produce true porcelain, but the secret was not discovered until 1710. The means by which it came to light was, we think, one of the most curious incidents in the his-

tory of invention. We are told that Botticher's valet purchased a new hair powder in Dresden, and promptly dressed his master's wig with it. The chemist soon noticed that his peruke was heavier than usual, and added a sample of the powder to one of his mixtures. Calling his valet, Botticher was informed that the heavy hair powder was discovered by an ironmaster named Schnorr, who observed a peculiar clay adhering to his horse's hoofs when riding one day near Aue. A few hours' investigation led to the discovery that the powder was made from the one clay that is capable of producing hard paste porcelain—we refer to what is known as "kaolin." The result was the production of true porcelain.

The King himself when he visited his manufactory, went through the form



DRESDEN CUP AND SAUCER,

Painted in colours, with gilding inscribed "Loche fecit Dresden."