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THE INFLUENCE OF THE EAST INDIA COMPANY ON THE INTERRELATION OF FINE CERAMIC ART OF SPAIN AND ENGLAND

The article provides coverage of the circumstances of emergence and development of fine ceramic art stylistics of Spain and England. It has been found that the crucial role in mutual enrichment of the porcelain and earthenware culture of the mentioned countries belonged to the commercial activities of the East India Company. Starting from the 17th century the latter under the laws of England carried out continuous deliveries of ceramics from East to West, and subsequently – performed a mutual trade between the mentioned European countries as well. As a result of such interaction within three centuries, Spanish and British fine ceramic art went through the following phases: 1) the imitation of Asian examples; 2) synthesis of eastern and western features as for form-making and decorating of crockery; 3) establishing its own local tradition that was gradually becoming free from the influence of chinoiserie.

Strong interrelation between the abovementioned countries is evidenced by such production facilities in Spain as Manufactura De Alcora, Buen Retiro Porcelain Factory, La Cartuja-Pickman Ceramics Factory. In their practice of making the ceramic mixture and manner of decoration, products of the mentioned centers appealed to the pieces of work of the leading western centers of arts of the 17th–18th centuries, mostly Italian and English. A good visual evidence of the above mentioned are shapes of the Alcora tableware of 1770s, Buen Retiro tea and coffee cup and saucer sets of the second part of the 18th century, motifs of painting on La Cartuja-Pickman products of 1840s, decoration of the interior of one of the rooms in the building of San Lorenzo de El Escorial with ceramic tile in Wedgwood style. Besides, we can speak about the reverse influence as well. In particular, in 1850s the English extensively imported luster pottery from the shores of Spain and used Spanish subjects in painting (Henshall, Williamson and Partners).

It has been found that the period of imitation of the British porcelain and earthenware was not long, however, it is of interest for the holistic comprehension of the mentioned art of England and its role in further transformations of the Spanish fine ceramics.

The research methodology is based on the art analysis of products of Spanish and British manufactories of the first part of the 18th – early 19th centuries. Such methods have been used as axiological, historical and chronological, comparative historical and historical and cultural, which made it possible to provide insights into the interrelation of the art of ‘white gold’ of the mentioned countries. Besides, we used cross-cultural analysis to compare and single out the adopted and authentic features of form-making and decoration of the porcelain and earthenware of Spain and England.

Key words: *fine ceramics, porcelain, earthenware, jasperware, England, Spain, 18th–19th centuries.*

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ВПЛИВ ОСТ-ІНДСЬКОЇ КАМПАНІЇ НА ВЗАЄМОЗВ'ЯЗОК ТОНКОКЕРАМІЧНОГО МИСТЕЦТВА ІСПАНІЇ І АНГЛІЇ

У статті висвітлено обставини формування і розвитку стилістики тонкокерамічного мистецтва Іспанії й Англії. З'ясовано, що першочергову роль у взаємозбагаченні культури фарфору-фаянсу окреслених країн відгравала торговельна діяльність Ост-Індської кампанії. Починаючи з XVII століття остання під юрисдикцією Англії реалізовувала безперервне постачання кераміки зі Сходу на Захід, а згодом впливала на обопільну торгівлю між вказаними європейськими країнами. Внаслідок такої взаємодії упродовж трьох століть іспанське та британське мистецтво тонкої кераміки пройшло такі стадії: 1) наслідування азійських зразків; 2) синтезу східних і західних рис щодо формотворення і декорування посуду; 3) започаткування власної місцевої традиції, яка поступово звільнялася від впливу шинуазрі.

Про тісний взаємозв'язок зазначених вище країн свідчать такі виробництва Іспанії, як мануфактура «Алко-ра», фарфорова фабрика «Буен Ретіро», керамічний завод «Ла Картуя-Пікман». Продукція вказаних осередків апелювала у технології виготовлення маси й характеру оздоблення до творів провідних західних художніх центрів XVII–XVIII століть, здебільшого італійських і англійських. Вдалим унаочненням окресленого є форми столового посуду Алкора 1770-х років, чайні та кавові пари Буен Ретіро другої половини XVIII ст., мотиви розпи-

сів виробів Ла Картуя-Пікман 1840-х років, декорування інтер'єру однієї із кімнат будівлі Сан-Лоренцо-де-Ель-Ескоріал у Мадриді плиткою у стилі Веджвуду. Крім того, визначено й зворотний вплив. Зокрема, у 1850-х роках англійці активно імпортували люстровану кераміку з берегів Іспанії та використовували іспанські сюжети у розписках («Хенісел, Вільямсон і партнери»).

З'ясовано, що період наслідування британського фарфору-фаянсу не був тривалим, проте він становить інтерес для цілісного розуміння означеного мистецтва Туманного Альбіону та його ролі у подальших трансформаціях іспанської тонкої кераміки.

Методологія дослідження базується на мистецтвознавчому аналізі творів іспанських і британських мануфактур першої половини XVIII – початку XIX століття. Застосовано аксіологічний, історико-хронологічний, історико-порівняльний та історико-культурний методи, які дозволяють глибше розкрити взаємозв'язок мистецтва «білого золота» згаданих країн. Крім цього, було використано крос-культурний аналіз для порівняння та виокремлення запозичених і самобутніх рис формотворення і декорування фарфору-фаянсу Іспанії й Англії.

Ключові слова: тонка кераміка, фарфор, фаянс, кам'яна яшмова маса, Англія, Іспанія, XVIII–XIX століття.

Target setting. The issue of peculiarities of genesis and changes of the fine ceramics of Spain and Britain is mostly represented in the context of characterization of activities of particular factories and manufactories. However, if we consider the relations and mutual influences of porcelain and earthenware production facilities of the mentioned countries, it should be noted that little attention is given to this aspect in literature. Due to this fact it is difficult to give the low-down on the artistic mutual enrichment, as well as on further separation of authentic features of the English and Spanish “white gold”.

Purpose of the study is to define the specific features of the development and the interrelation of form making and decorating, as well as artistic production practices of fine ceramics of Spain and England.

Analysis of the study. We used the historical and chronological method that makes it possible to throw light on historical processes of the commercial activities of the East India Company that was of great importance for the issue under study. The comparative historical method was used to define historic ties of Spain and England within the specified period, their role for the fine ceramic art. For the purpose of providing the insights into the mutual influences of form making and decorating of porcelain and earthenware products of the mentioned countries we used the cross-cultural analysis. Notably, the latter is crucial for comparing pieces of work, for singling out the adopted and authentic features of the manufacturing practices, form making and decorating of porcelain and earthenware.

Instead, the historical and cultural method is used to define the cultural background of the mentioned period that was of value to find out the specific features of the development and interrelation of the fine ceramic arts of the mentioned countries. And the art analysis of the pieces of work made by Spanish and British manufactories was carried out for a more profound covering of the topic.

The issue of reflecting the interrelation between the eastern and western fine ceramics is illustrated by

the pieces of work from the collections of the Victoria and Albert Museum in the UK, the Metropolitan Museum of Art and the Andalusian Museum of Art in Spain. Besides, of special interest are photos of certain items and legends to them represented by the Cervantes Virtual Center (Spain) (Porcelain Buen Retiro, 2021) and in a number of catalogues of the European porcelain and earthenware.

Among the articles reviewed we should point out to the importance of explorations of Russian fine art expert T. B. Arapova “*Chinese Porcelain in the Hermitage*” (2013), of O. Prokofieva *Monteith* (2017). The former traces back to extensive use of chinoiserie motif and its meaning in the décor of porcelain and earthenware of different countries of Europe in the second part of the 17th century (Arapova, 2013: 23–26). While the second work already characterizes purely European form of crockery that was in the assortment of fine ceramics of England (Prokofieva, 2017), and subsequently, due to the latter, it materialized in the forms of Spanish products.

A valuable source of information about decoration of pieces of work from the mentioned countries is the “*Handbook of Pottery and Porcelain Marks*” (1996) by J. Cushion (UK). In the handbook the author demonstrates variations of markings of European porcelain manufactories and factories of 17th–19th centuries (Cushion, 1996). Notably, he delivers a brief information-packed review of the peculiarities of the mentioned production facilities.

The publications that give a deeper insight into the specific features of fine ceramic pieces of work of the Kingdom of Naples include articles by Spanish authors E. Gomez “*Longton connection: Pickman and Seville*” (2014) and L. Montoto Carlos “*Pickman, el primer emprendedor moderno de Sevilla*” (2021). The mentioned works mostly review the phases of activities of La Cartuja-Pickman Ceramics Factory (Gomez, 2014) and single out the attractive features of their pottery (Montoto, 2021). However, what remains to be a live issue is

the way the mutual influences are reflected between the English cultures of form making and decorating and Spanish pieces of work made by the mentioned manufacturers.

Statement of basic materials. It is known that in the first half of the 16th century Chinese porcelain pieces of work, in a roundabout way, reached the shores of Portugal that bordered on Spain, and they were even custom-made by ceramists of the Celestial Empire. This is evidenced by one of the earliest dated fine ceramic items of the first decades of the century mentioned above – a jug with a coat of arms of King Philip II (ill. 1).

It is beyond argument that porcelain went mainstream in Europe starting from the late 16th – early 17th centuries. That went hand in hand with the activities of the East India Company and with the growth of its potential on the Eurasian continent. First it was headed by Holland, occasionally Spain got involved into the management of processes of stock movement from China to Europe. In late 1600 the British East India Company was established that ensured a continuous movement of porcelain and earthenware from the Far East to the European territories for almost three hundred years. Thus, on the cusp of the mentioned centuries the import of Holland only could reach about 200 thousand items per year.

Whereas, due to its high cost and tough stuff about exporting, fine ceramics was available mainly for well-off sections of society. Accordingly, first and foremost, the connoisseurs of the ‘white gold’ were the monarchs of the leading European countries like Portugal, Spain, France, Holland and England (Arapova, 2013: 24).

An open access to a Chinese port in Canton (now the city of Guangzhou) – the largest production and distribution center of the Celestial Empire porcelain was crucial for commercial intercourse expansion between East and West on the cusp of late 16th- early 17th centuries. Due to that Europe gradually increased the amount of goods exported from China, while the forms were adapted in the course of time according to the form making and decoration demands of new consumers. In this way the varieties of cups with handles, saucers, sugar bowls, milk jugs, chocolate jugs and gravy boats made their appearance that had not been intrinsic to fine ceramics of China before. Asian masters increasingly produced custom-made goods ordered by monarchs, individual businessmen and collectors. An interesting visual evidence for the above mentioned is a china set made for John Elwick, the director of the English East India Company (up to 1730) (ill. 2).



Ill. 1. Jug. Porcelain painted with underglaze blue (the national emblem of Portugal is turned upside down by mistake). China. 1520–1540



Ill. 2. Plate. Hard-paste porcelain with transfer-printed, gilded. China. 1725–1730

Besides, the fact that Britain held the trade routes in check contributed to the circulation of pottery between the European countries. That resulted both in appearance of chinoiserie motifs on forms and in decoration of items made by the European porcelain and earthenware manufactories and in reflection of the features intrinsic to the products of neighboring art centers that were in contact with each other.

It is worth mentioning that a vigorous sea-born trade and establishing colonies on the territories of India and America were constant causes for conflicts between Spain, Britain and France. In that context the wars between the former two (1727–1729, 1740–1748, 1756–1763) did not interfere with their occasional cooperation. Thus, in times of peace ports in certain Spanish cities and colonies in India and America were open for trade in British products. Instead, England imported Seville luster pottery, while British masters adopted the subjects for decoration of their own porcelain items from the latter (Henshall Manufactory, Williamson and Partners) (Bates, 2014: 24).

The common problem for the countries under study was also a break-up of commercial relations with China. Since Spanish and British goods, except opium, were of no interest for the East, that resulted in so-called «opium wars» that were detrimental for the trade. The above mentioned can be considered one of the reasons that encouraged the expansion of porcelain production facilities in Europe.

In spite of troubled territorial relations between Spain and Britain and their short-term mutual activities, an intermediated mutual enrichment of the fine ceramic art of the countries under review was nonetheless gradually in progress. This is evidenced by one of the oldest centers of art of the Kingdom of Naples Manufactura De Alcora that was founded in 1727 by Count of Aranda, don Don Buenaventura Pedro de Alcantara Abarca de Bolea, supported by the kingship of Bourbons.

At the early stages of production the enterprise specialized in making glazed earthenware, and the product range included crockery, sing plates (plaquettes), lockets, statuettes and portrait busts. As for the sources of inspiration, masters mainly turned to the artworks of French artists. From the date of its establishment the production of Alcora items was rapidly expanded, and subsequently the assortment of ceramic products of the latter started to be exported to Europe. In 1742 under the mentorship of the founder's, Don Pedro's son – Pablo Ximénez de Urrea, the mentioned manufactory started to produce soft-paste porcelain and creamware (Tatlock, 2011: 56).

A considerable weight for Alcora production was carried by participation of England and Spain in the active trading processes of the 1730s within the East India Company. It resulted in delivery of the latest novelties of the English ceramic industry to Spain. That, in its turn, brought about manufacturing of products with the adopted motifs for decoration of pieces of work, from Staffordshire, in particular. This is evidenced by a shell-shaped saltcellar from soft-paste porcelain that in return takes its shape from a monteith (ill. 3) (Prokofieva, 2017). It is known that the maritime motif in form making of the English crockery is traced as far back as to Nicholas Sprimont's silverware of the early 17th century, and starting from 1760s it can be found in the works by Chelsea, Bow, Vauxhall (ill. 4).

A well-known factory in Spain is Buen Retiro porcelain factory that existed from 1760s to the first decades of the 19th century. The history of this business goes hand in hand with the Capodimonte Porcelain Manufactory (Italy). After ascending the throne in 1759 Charles III, king of Spain, closed down the latter, and sent a considerable number of

pottery masters to Buen Retiro that was in the vicinity of Madrid. By the way it should be noted that the founders of Capodimonte were the mentioned Charles III de Bourbon and his wife Maria Amalia of Saxony who in their production took cues from the famous Meissen and later on aspired to surpass it. This circumstance makes it possible to get the idea of the level of skills of the experts of the Italian porcelain and earthenware factory, as well as of the Spanish one further on (Cushion, 1996: 403).



Ill. 3. Salt Cellar and cover. Porcelain painted with enamels. Manufactura De Alcora. 1770



Ill. 4. Salt Cellar (monteith-based shape). Porcelain painted with enamels and moulded Chelsea Porcelain factory. 1745–1750

However, regardless of the outlined background of establishing of Buen Retiro, it aligned its early products with French samples of pottery, Sèvres and Saint-Cloud, in particular. After the 70s of the mentioned centuries the Seville pottery masters took the English Wedgwood jasper-ware as a pattern. Fascination with the latter resulted in creation of one of the best examples of fine ceramic art works of Buen Retiro – a porcelain room in the building of San Lorenzo de El Escorial (1790–1796) in Madrid. Sky blue tiles with white relief pieces incorporated in the mentioned interior completely recreate the design and subjects of the products made by Josiah Wedgwood. In general, 243 ceramic tablets of various shapes and sizes fill the entire space of the interior. Among them there are motifs of classical ancient Greek and Roman subjects, a series of busts of women and men and landscapes with ruins.



Ill. 5. The building of San Lorenzo de El Escorial, Spain. The second half of the XVIII century. The room is decorated with the products of the Buen Retiro Porcelain Factory, 1790–1796. Photo from: https://cvc.cervantes.es/actcult/patrimonio/ceramica/buen_retiro/casita_principe/indice.htm

In this context, if we analyze the Spanish products of the mentioned business, we can also establish a relationship with form making and decorating of the British Chelsea and Bow (ill. 7, 8). It is known that the source material for such decoration is Chinese ware with a typical relief image of plum tree blossom, mostly against a white background. This motif is also traced in pieces of work made by Meissen, Saint-Cloud, Capodimonte (ill. 6). Notably, the shape of a Buen Retiro cup is yet the evidence of imitating Chelsea.

Besides, according to certain sources the prototype of production technologies of Buen Retiro soft-paste porcelain is the formulation of the British Chelsea mixture.

In this context, the difference between pieces of works of the mentioned businesses was in using somewhat different materials that influenced the color of the ware. Thus, the Spanish version of earthenware mixture was coarser than the thin-walled Chelsea. While the glazing on the surface of Buen Retiro ware was notable for its delicate, intense yellowish or creamy white shade. Unfortunately, the mentioned products were preserved in a small number, or as fragments of crockery, which are the source for a research.

The most striking instance of the interrelation of the «white gold» culture of Spain and England is La Cartuja-Pickman Ceramics Factory founded by Charles (Carlos – according to the Spanish transcription) Pickman who was British. He was a son of Richard Pickman, a well-known tradesman of Staffordshire glassware and pottery in London and Liverpool. Besides, he had a commercial center in a Seville city of Cadiz, where there was a high demand for English porcelain and earthenware. It was Charles's stepbrother, William Pickman who was to succeed the family business, but the latter died prematurely. This accident made Pickman the junior leave his homeland, England, and take the management of the business in Cadiz upon himself (Gomez, 2014).



Ill. 6. Cup. Soft-paste porcelain with applied decoration and moulded Capodimonte. 1740



Ill. 7. Cup. Soft-paste porcelain with applied decoration and moulded. Chelsea Porcelain factory. 1750



Ill. 8. Cup and sauser. Porcelain with applied decoration and moulded. Buen Retiro Porcelain Factory. The second half of the XVIII century

Ten years later, in his effort to expand the business Charles Pickman moved to Seville where the trade was more vigorous and generated a far larger profit. It should be mentioned that within approximately twenty years of work with the import and export of British porcelain, C. Pickman came to understand the peculiarity of production of the outlined art, its leading trends and requirements of connoisseurs of the costly tableware. And as an already experienced expert in the mentioned business, the Englishman found a wider field for it. Thus, the demand for fine ceramics in the 19th century remained high, while the incoming delivery of the mentioned products to Spain was mainly possible due to export only.

Notably, the received products were of a high cost. Due this circumstance C. Pickman decided that it was feasible to establish his own fine ceramic factory of his own instead of transportation of the products.

The factors that contributed to it were no competition on the territory of the Spanish Kingdom, its geographical location and wealth of C. Pickman

himself that had increased and made it possible to carry out business transactions like that. Thus, in 1839 he bought out a closed building of a local monastery, Santa-Maria-de-la-Cartuja in the city of Cadiz to open an independent center for porcelain and earthenware production.

It is from the this very moment that the paths of Spanish and English fine ceramic art began to cross. The construction of the factory started in 1839, the first trial batch of earthenware was already prepared in early 1841 under the name of Pickman & Partners (Cushion, 1996: 405), and later the ceramic factory got the name of Pickman & Partners (La Cartuja-Pickman Ceramics Factory) (Ill. 9, 10). It should be noted that the cofounders of the production facility were Spanish businessmen M. Francesco de Aponte and Juan Pablo Eche copar who went out of the business though.



Ill. 9. Porcelain Mark. La Cartuja-Pickman Ceramics Factory. 1741



Ill. 10. Porcelain Mark. La Cartuja-Pickman Ceramics Factory. After 1741

The distinctive feature of early products of the mentioned enterprise was their orientation on the mass market. The tableware like that was characterized as “opaque porcelain”, “plain pottery” or cream earthenware of a quality that was not too high. Among the works of the early years of existence of the factory there are well-known forms of tableware and tiles decorated by Moresque motifs that in general was intrinsic to the primary sources of the local pottery. But manufacturing of the latter was shortly stopped due to the higher demand for European types of decoration (Archivo Histórico, 2021).

Later on the specific nature of products changed, and they were already focused on imitating the

English porcelain, earthenware and stoneware. It is not only shapes and decoration that was copied, but the very search for the formulation of the material as well. Besides, the samples of fine ceramics of England remained the examples for the Spanish in the late 19th century, and that was the key to such a choice of production.

The introduction of new shapes and painting was definitely influenced by other circumstances as well. First, production of the excellent porcelain called for the appropriate materials that were scarce if any on the territory where La Cartuja was located, except the deposits of argil. For this reason the difficulties in searching for the raw materials needed to make products of desired quality brought C. Pickman to turn to his homeland for the import of coal, clay, white bole and varnishes.

Second, the pattern of development of ceramic workshops in Staffordshire was taken as a prototype of the Spanish factory. For this reason within the first decades La Cartuja business employed mostly English pottery experts, among which the form making and ceramic painting experts were also mentioned. C. Pickman’s correspondence with his step-brothers who lived in England can be considered a crucial aspect of transformations of the stylistics of Seville ware. In particular, Benjamin Harris was a potter in Longton Hall, one of the centers of the British ceramic industry. In one of his messages Harris provided layouts and technical details of the Longton Hall factory in Staffordshire. The latter was the reason of the peculiarity that a considerable part of Spanish products imitated the porcelain made by the above-mentioned center (Gomez, 2014).

Since the end of 1841, C. Pickman actively restored and improved the factory's equipment. Even the outdated technologies from England, such as steam stamping machines, yielded good results in production. And among the innovative implementations it is worth mentioning a new power-assisted press, which had almost no analogues at that time. In 1849, La Cartuja had 22 large furnaces, four of them for biscuit porcelain, five – for varnish, four – for printing, two for clay drying, two for gypsum and five for ceramics (Montoto, 2021).

In addition, the Englishman sought to surpass domestic products by creating a different type of porcelain and the manner of decoration inherent only in Spain. In general, the production of fine ceramics in La Cartuja included porcelain, opaque clay pottery, feldspar earthenware, cream earthenware, and tiles. Of the above mentioned, the most successful and characteristic were thick-walled clay products of tableware and decorative tiles.

Since the 1870s, at the factory there was a tradition of using heraldic motifs for decorating fine ceramics, tiles in particular. Most common were emblems of Spanish cities and noble families. The archive of the Andalusian Museum in the city of the same name presents sketches for finishing fine ceramics of La Cartuja-Pickman, which are also indicative of making the national emblems of countries such as Spain, Monaco, Russia and Great Britain (ill.11).



Ill. 11. Sketch. Coat of arms of Great Britain. La Cartuja-Pickman. 1875–1876.

Photo from: <https://artsandculture.google.com/exhibit/la-cartuja-ceramics/iQJiPn1L-BULJg>

The range of La Cartuja-Pickman tableware was wide enough, producing tableware, coffee and tea sets, vases, flowerpots, various accessories, sanitary molds. Chinoiserie motifs, English landscapes with architecture, including ruins, botanical compositions, and hunting scenes were used for decoration. One of the outlined subjects in the technique of color printing is the design of a porcelain jug manufactured at the early stages of production. As with most products of the specified period, the decoration of this form was quite typical in the late 19th-early 20th centuries in Europe (ill. 12). Notably, the characteristic curves of the jug resemble the outlines of Wedgwood products (Ill. 13).

Typically occurring motifs for decoration of fine ceramics of La Cartuja-Pickman are flower arrangements, architectural landscapes of countries that were exotic at that time, such as India and China. Over time, purely Spanish subjects also gained popularity, among them painting based on the artworks of F. Goya, episodes from the life of mariners, bullfighting scenes, Spanish landscapes and images of literary characters.

With each passing year, the focus of form making and decorating of Seville works on England decreased. The contributing factor was the involvement of French and Spanish masters in the work. The latter made significant changes in the narrative variety of decorating porcelain products. Besides, there were workshop schools at the factory that invited more than fifty teachers from England. However, already in the next decade of the XIX century, that was locals

who prevailed among the ceramists of La Cartuja-Pickman (Montoto, 2021).



Ill. 12. Jug. Porcelain with transfer-printed in underglaze blue. La Cartuja-Pickman. 1841



Ill. 13. Cream jug (part of a set). Jasperware. Josiah Wedgwood and Sons. 1785.
Photo from: <https://www.metmuseum.org/art/collection/search/193127>

Thus, the work of English specialists and significant experience of C. Pickman made it possible for a small center of the mentioned factory to achieve a remarkable success. In the second half of the XIX century, the famous Spanish entrepreneur of British origin was one of the most famous ceramic manufacturers in Spain, and eventually in Europe. At the end of this period, the company received a huge number of awards at international exhibitions. Among them, it is worth highlighting the gold medal in London in 1862 and in Paris in 1878. Furthermore, C. Pickman received the right to become an official supplier of products to the Royal House of the Spanish King Amadeo I.

In addition to the production of porcelain, all the mentioned Spanish manufactories and factories specialized in the production of earthenware, but since the 18th century it began to lose its artistic independence and increasingly imitated the forms and paintings of porcelain. And at the close of the 18th century, the production of earthenware finally took a back seat. It is worth noting that a weighty contribution in that was the competition with Wedgwood jasperware (Kube, 2020: 8).

Conclusions. On the whole, considering the ceramics of Spain in the context of its relationship with England, first of all, it is worth mentioning

the activities of the East India Company, in particular under the British rule. Since the 17th century, the latter contributed to the systematic supply of Chinese porcelain to European countries, and later – to mutual trade between them as well. The transportation of products by the East India Company led to the fascination of fine ceramics of the Celestial Empire by Europeans, and subsequently to the imitation of Eastern motifs in the products of their own enterprises. In addition, the short-term but significant interaction between Spain and England in the middle of the 18th century affected the affinity of technologies for manufacturing and decorating fine ceramics of these countries. In this regard, the trade in British products in Spanish cities and colonies

and the involvement of masters from England in cooperation in the production of ceramics in Spain, had a special influence.

This is evidenced by a number of products of such enterprises as the Alcora Manufactory, the Buen Retiro Porcelain Factory and the La Cartuja-Pickman Ceramic Factory. It is worth noting that the works of porcelain and earthenware of the outlined centers were directly influenced by the culture of form making and decorating, as well as technologies of English productions, Chelsea, Longton Hall, Wedgwood and Staffordshire in particular. Also in this region, fine ceramics was noted for appealing to the style of the tableware and accessories of French and Italian production, mainly Saint-Cloud and Capodimonte.

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