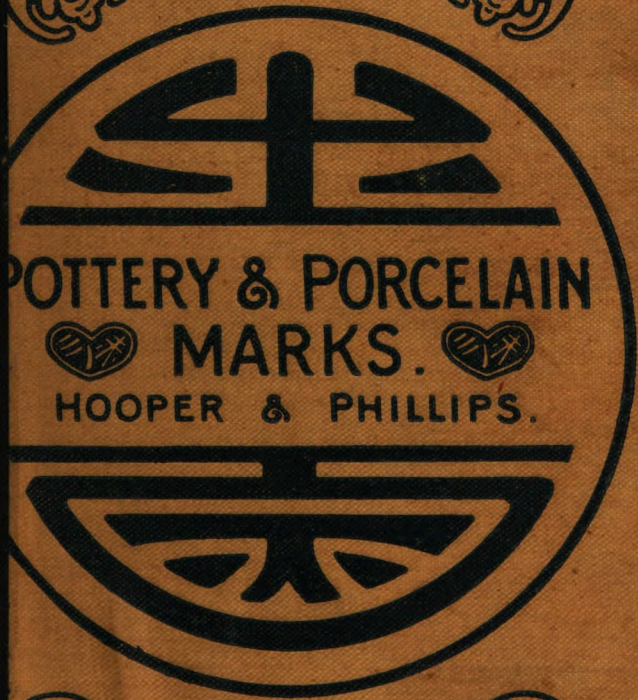

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POTTERY & PORCELAIN



MARKS.



HOOPER & PHILLIPS.



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A MANUAL OF MARKS

ON

POTTERY AND PORCELAIN

A DICTIONARY OF EASY REFERENCE

BY

W. H. HOOPER AND W. C. PHILLIPS

London

MACMILLAN AND CO., LIMITED

NEW YORK: THE MACMILLAN COMPANY

1898

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with corrections and additions, 1894, 1896, 1893.

P R E F A C E.

THIS edition has been carefully revised and enlarged by the addition of many new marks.

When first issued none of the marks of Japan had been published. At that time information was difficult to obtain, and much of it has since been found to be unreliable; by the kind permission of Sir A. W. Franks a large number of marks are now inserted, which will be found to include all the factories of importance.

Being only intended for a pocket-volume, unimportant factories and unknown marks are left out. For more detailed information, the works of Brongniart, Chaffers, Demmin, Jacquemart (admirably translated by Mrs. Bury Palliser), Marryat, Robinson and others may be consulted.

The work is divided into four parts; in the first, the Marks are classed under descriptive heads, as Anchor, Animal, etc.; in the second—Majolica—the factories of Italy are arranged alphabetically; in the third, other factories of Europe on the same plan; and in the fourth, the Oriental Marks are arranged by the number of characters inscribed.

The Marks on Pottery and Porcelain are of three kinds—factory, workman, and pattern mark. The first is usually placed in a prominent position, sometimes accompanied by the mark of the maker or decorator. Sèvres Porcelain, for instance, often having four or five workmen's marks, besides that of the factory. The pattern mark is usually a number; this is seldom given, being useless without a description of the pattern itself.

The Marks, when pencilled or incised, vary very considerably; a different hand, a full brush, or a flaw in the material, all tend to make them unrecognizable; even when printed they are often blurred by the action of the fire or running of the enamel, and when impressed, a shrinking of the wet clay will change or obliterate them.

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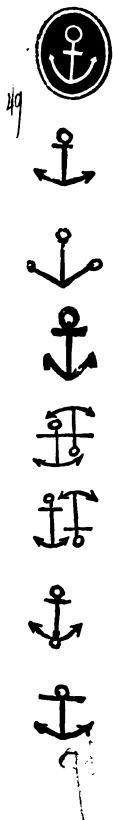
CONTRACTIONS.

The quality of the Ware is described in the first column, and the mode of marking in the second, as follows :—

| | | | |
|--------------|--------------------|--------------|--------------------|
| maj. | <i>Majolica.</i> | inc. | <i>Incised.</i> |
| h. p. | <i>Hard Paste.</i> | imp. | <i>Impressed.</i> |
| s. p. | <i>Soft Paste.</i> | p.... | <i>Pencilled.</i> |
| pot. | <i>Pottery.</i> | pr. | <i>Printed.</i> |
| | | sten. | <i>Stencilled.</i> |








The third column contains the dates.








ANCHOR.











| | | | | | | |
|-------------------|-----|-----|-----|-----|------------------|------|
| CHELSEA | ... | ... | ... | s p | inp | 174. |
| " | ... | ... | ... | " | p gold or red | " |
| " | ... | ... | ... | " | " | " |
| " | ... | ... | ... | " | " | " |
| " | ... | ... | ... | " | " | " |
| " | ... | ... | ... | " | " | " |
| POPPLSDORF | ... | ... | ... | pot | imp | 176. |
| SCEAUX PENTHIEVRE | ... | ... | ... | s p | p blue | 175. |

B

| | | | | |
|---|--|------|------------------|------|
|  | SCEAUX PENTHIEVRE | pot | p blue | 175- |
|  | VENICE | h p | p red | 1765 |
|  | „ <i>This mark varies very much</i> | maj. | p color | 17— |
|  | COLOGNE | pot | p blue | 17— |
|  | BOW <i>The form and position of the sword vary.</i> | s p | p red | 173- |
|  | COALBROOK DALE ... | h p | p blue | 18— |
|  | DERBY CHELSEA ... | s p | p gold or red | 1770 |

| | | | | |
|--|---|--|-----|------------------------|
| GM |  | VENICE <i>Giovanni Marconi</i> | s p | p gold 17- or color |
|  | RH | WORCESTER <i>Richard Holdship, decorator</i> <i>He also worked for Derby</i> | | p color 175- |
| DAVENPORT |  | LONGPORT | pot | imp 1793 |
|  | | " | " | pr blue 1805 |
| LIVERPOOL |  | " <i>Thus read from imperfect impression of name</i> | pot | imp 18- |
| MAFRA |  | CALDAS <i>Imitation of Palissy Ware</i> | pot | imp 18- |
| CALDAS ORTUGAL | | | | |
|  | | MIDDLESBOROUGH <i>20, Pattern mark</i> | pot | pr blue imp .. |

| | | ANIMAL. | | |
|---|--|---------|--------|------|
|  | SWINTON <i>The Rockingham Crest.</i> | h p | p red | 1824 |
|  | MEISSEN <i>Near Dresden.</i> | pot | imp | 17— |
|  | HESSE CASSEL | h p | p blue | 1763 |
|  | AMSTERDAM | h p | p blue | 1772 |
|  | " | " | " | " |
|  | FRANKENTHAL | h p | p blue | 1754 |
|  | CHINA <i>On old Nankin Ware.</i> | h p | p blue | |
|  | " | " | " | |

ARROW.



Bow s p p blue 173-



(?) PLYMOUTH h p ,, ,,



CAUGHLEY h p p blue 17-



LEEDS pot imp 177-
Also with name Hartley, Green & Co.



PARIS h p p blue 1773
De la Courtille (sometimes called
Torches)



.. .. " " "

AXE.



BADEN BADEN h p p gold
Widow Sperl. or color 1753



.. .. " " "



HAGUE (The)
The Arms of.

h p p blue 177-



" ... " " "

BOW.



Bow

s p p blue 173-

BUTTERFLY.



CHINESE *On old Nankin*

h p p blue

CADUCEUS.



DRESDEN ...
This mark varies very much.

h p p blue 1712

WORCESTER ...
In imitation of Dresden

s p p blue 1753

CIRCULAR MARKS.



FAENZA ...
*And other varieties, and also
without the circle*

maj. p blue 15-



" " " "

| | | | |
|--|---|--------------|-------------------------|
| | <p>HOCHST <i>The arms of the Archbishop of Mayence.</i></p> | h p | p gold 1720 or color |
| | <p>„ <i>Dahl</i></p> | pot & h p | p color 1794 |
| | <p>DAMM <i>Aschafenberg</i></p> | h p | p blue 17— |
| | <p>DELFT <i>T Fortuyn Fortune P. Van der Breil</i></p> | pot | p blue 1691 |
| | <p>„ <i>Martinus Gouda</i></p> | pot | „ 1675 |
| | <p>FLORENCE <i>The arms of the Medici. Francis II. A very rare mark.</i></p> | s p | p color 15— |
| | <p>URBINO <i>Orazio Fontana Urbino fecit.</i></p> | maj. | p color 15— |



DERBY h p pr color 1815



COLOGNE pot 16—



MONTPELLIER pot imp 18—
Le Vouland.



SHELTON pot pr color 1820



BERLIN h p pr 1850
Royal Factory



SEVRES h p pr color 1830
*The mark was used with the year
date from 1830.*



Louis Philippe h p 1834



SEVRES h p pr color 1834



„ Republic h p p red 1848



BURSLEM pot & imp 1768
Wedgwood & Bentley
h p

CLAW.
—

185
186
180
181
1920

DELFT
De Klaauw (The Claw) pot p blue 1764
Lambertus Sanderus.

„ „ „

„ „ „

„ „ „



CRESCENT.

CAUGHLEY ... h p. p blue 1750
And without name.



WORCESTER ... s p p blue
 or gold 1751



" " "











URBINO ... maj. p blue 1594
Also with the initials E. F. B.

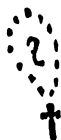


NAPLES ... maj. p blue 17—



WORCESTER ... h p p blue 1783

| | | | |
|--|-------------------|---------------|---------------------|
|  | MARIEBERG, Sweden | pot & p color | 1750 |
|  | Ehrenreich, | " " | 1759 |
| — | | | |
| CROSS. | | | |
|  | BRISTOL ... | h p | p in color 1773 |
|  | FULDA ... | h p | p blue 1763 |
|  | VARAGES ... | pot | p black or red 1730 |
|  | DRESDEN ... | h p | p blue 1720 |
|  | COPENHAGEN | h p | p color 1772 |
|  | CASEMENE ... | pot | imp 18— |



BOURG-LA-REINE
Le Chappelet.

h p p 17—



BRISTOL ...

h p p color 1773



TURIN *Vineuf*
Dr. Gioanetti.

h p imp 1770

—
CROWN.



BASSANO
Also with the signature of
Antonio Terchi & B° Terchi

maj. p color 1540



CASTELLI ...

maj. p color 16—










ST. PETERSBURG
Alexander I.

h p p blue 1801
or color



Alexander II.

h p p blue 1865
or color

| | | | | |
|--|--|-----|--------|-------------|
|  | PARIS <i>Porcelaine de la Reine (Antoinette)</i> | h p | p red | 1778 |
|  | VENICE | ... | maj | 17— |
|  | DERBY | ... | s p | p gold 177- |
|  | BRUSSELS | ... | h p | p color 18— |
|  | WORCESTER <i>Barr, Flight & Barr.</i> | ... | h p | imp 1807 |
|  | NAPLES <i>Crown of various shapes. sometimes B.C.</i> | ... | maj. p | 16— |
|  | SEVRES <i>Charles X.</i> | h p | n blue | 1829 |



SEVRES *Charles X.* h p p blue 1829



LUDWIGSBURG ... h p p blue 1758

Also attributed to
BUEN RETIRO ... s p p color 176—
Madrid. Carlos III. & pot



LUDWIGSBURG ... h p p blue 1758
Initial of Duke Charles



NIEDERVILLER ... h p p blue 1786
De Custine, director & pot



" ... " "



URBINO ... maj. ,, 16—
(?) Luca Cambiasi



HOCHST ... h p p gold & color 1720



PARIS h p p blue 1769
*Charles Philippe, Comte
 d'Artois, patron*



FRANKENTHAL h p p blue 1761
Carl Theodore



DERBY h p p red or 1780
Duesbury
 violet



„ with monogram D K
Duesbury and Kean „ „ 1798










„ also without crown „ „ „


















„ *Stevenson & Hancock* „ „ 186-










HILDERSHEIM h p p blue 1760

| | | | | |
|---|---|-----|--------------------|------|
|  | FULDA | h p | p blue | 1763 |
|  | CAPO DI MONTI, Naples <i>Ferdinandus Rex</i> | s p | p color | 1780 |
|  | PARIS <i>Dihl and Guerhard</i> | h p | pred | 1780 |
|  | HESSE DARMSTADT | h p | p blue | 1756 |
|  | ST. PETERSBURG <i>Nicholas I.</i> | h p | p color | 1825 |
|  | SÈVRES <i>Louis-Philippe</i> | h p | imp or pr color | 1845 |
|  | CLIGNANCOURT | h p | st red | 1780 |

| | | | | | |
|--|---|-----|--------------|------------------|------|
|  | BUEN RETIRO, Madrid | ... | s p | p color | 176- |
|  | MARIEBERG, Sweden | ... | pot & s p | p color | 1750 |
|  | " " | ... | " " | " " | " |
|  | CAPO DI MONTI, Naples | ... | s p | p red or blue | 1759 |
|  | " " | ... | " " | " & imp | " |
|  | SÈVRES. <i>Napoleon III.</i> <i>In this year the manufacture of soft paste was resumed</i> | ... | s & h p | p color | 1854 |
|  | SAVONA. (?) <i>Guidobono</i> | ... | maj. | " | 16— |
|  | ORLÉANS | ... | pot | p color | 1753 |

| | | | | |
|--|--|-----|--------------------|------|
|  | ST. PETERSBURG. <i>Paul I.</i> ... | h p | p color | 1796 |
|  | DRESDEN ... <i>Sachsische Porzellan Manufacture</i> | h p | p blue | 1750 |
|  | LUDWIGSBURG ... | h p | p blue | 1806 |
|  | OPORTO ... <i>Vista Allegra</i> | h p | p gold or color | 1790 |
|  | WORCESTER ... <i>Flight and Barr</i> | h p | p color | 1793 |
|  | LIVERPOOL ... | pot | imp & pr color | 1796 |
| | ————— DOME. | | | |
|  | FLORENCE ... <i>A rare mark</i> | s p | p color | 1580 |

| | | | | | |
|--|------------------------------|-----|-----|--------------------|---------|
|  | DOT. | | | | |
| | LIMBACH | ... | ... | h p p | 1761 |
|  | URBINO & FAENZA | | | | |
| | | ... | ... | maj. p | 16— |
| — | | | | | |
| ERMINE. | | | | | |
|  | STOKE-ON-TRENT ... | | | | |
| | <i>Minton</i> | ... | ... | h p p color & gold | 185— |
| — | | | | | |
| FISH. | | | | | |
|  | GENOA ... | | | | |
| | | ... | ... | maj. p | 16— |
|  | NYON ... | | | | |
| | | ... | ... | h p p blue | 1790 |
|  | LILLE ... | | | | |
| | <i>The Dauphin. Patron</i> | ... | ... | h p sten & p red | 1784 |
|  | CHINA ... | | | | |
| | <i>Old Nankin ware</i> | ... | ... | h p p blue | 969 |
| | <i>This mark varies much</i> | | | | to 1106 |



CHINA h p p blue 969
to 1106



" " " "

FLEUR-DE-LYS.



BOW s p p blue 173-



CAPO DI MONTI, Naples ... s p p blue 1736
Removed to

BUEN RETIRO, Madrid ... " " 176-



MARSEILLES pot pr color 1777











" " p " "



ROUEN " p color 1542



" " " "

| | | | | | | |
|--|--|-----|-----|-----|-----------------|-----------------|
|  | ST. CLOUD | ... | ... | s p | imp | 1702 |
|  | SÈVRES | ... | ... | h p | p blue | 1830 |
| — | | | | | | |
| FLOWER. | | | | | | |
|  | CHINA. (P) <i>Sesamum</i> | ... | ... | h p | p color | 1403 to 1424 |
|  | " | ... | ... | " | p red & gold | 1426 to 1433 |
|  | " | ... | .. | ... | " | " |
|  | " (P) <i>Emblems of longevity</i> <i>These marks are from old</i> <i>Nankin ware; date un-</i> <i>certain</i> | ... | ... | " | p blue | |
|  | " | ... | ... | ... | " | " |
|  | " | ... | ... | ... | " | " |



CHINA h p p blue



" " "



" " "



" " "



JAPAN. *On old and modern
ware in imitation of old
Nankin patterns* ... h p "



" " "



" " "

GRASS.

CHINA. *This mark is known as the "Grass Mark," but it is meant for a water plant ...*

h p p blue 960
to 963

" ... " " "

" ... " " "

" ... " " "

HAYFORK.

RUDOLSTADT ... h p p color 1758

" ... " p blue "

" ... " " 17—

Also WORCESTER



HATCHET (*see* AXE).

HEAD.



DELFT pot p color

HEART.



MOUSTIERS. *Olery* ... pot p color 17—



NAPLES maj „ 15—



ST. SAMSON pot imp 183—

HORN.



CHANTILLY s p p blue
cr imp 1725



LUDWIGSBURG h p p red or
blue 1758



LABEL.

| | | | | | |
|--------------------------|-----|-----|-----|---------|------|
| ORLEANS | ... | ... | h & | p color | 1753 |
| <i>Gerault Daraubert</i> | | | s p | | |

LEAF.

BERLIN



This mark is frequently painted in green or gold over the Berlin sceptre on damaged pieces



| | | | | | |
|-----------------|-----|-----|-----|---------|------|
| GROSBREITENBACH | ... | ... | h p | p color | 1770 |
|-----------------|-----|-----|-----|---------|------|



„ *Sometimes a mere flourish* „ „ „

| | | | | | |
|-------|-----|-----|-----|-----|--------|
| CHINA | ... | ... | ... | h p | p blue |
|-------|-----|-----|-----|-----|--------|

A great variety of leaves are found on old Nankin ware, the mark was imitated by DELFT and other factories



| | | | | | |
|---|-----|-----|---|---|--|
| „ | ... | ... | „ | „ | |
|---|-----|-----|---|---|--|



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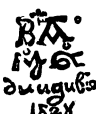
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| | |
|---|---|
|  | <p>DELFT pot p blue 1764 <i>De Griekse A (The Alpha)</i> <i>J. T. Dickstraat or Dextra</i></p> |
|  | <p>" " " "</p> |
| <p>A.K.</p> | <p>DELFT pot p blue " <i>De Witte Ster (The White Star)</i> <i>A Kiell</i></p> |
|  | <p>" " " "</p> |
| <p>A.N.</p> | <p>ALTENROHHAU h p & imp 1829 <i>A Nowotny Director</i> pot</p> |
| <p>A.P.</p> | <p>URBINO maj p 160- <i>Alphonso Patanazzi</i></p> |
| <p>AR</p> | <p>ARRAS s p p blue 1782</p> |
| <p>AVH D7M ZD 1773</p> | <p>DELFT pot p 1773</p> |

| | |
|--|--|
| B B | WORCESTER h p inc 1793 <i>Barr. B is also on Bow ware</i> |
| B | MARSEILLES pot p color 1769 <i>Bonnefoy</i> |
| * B | DELFT pot p blue 175- <i>I. Brouwer</i> |
| B | SAINTES pot inc 1538 <i>Attributed to Bernard Pallissy</i> |
| B ₇ | BRISTOL h p p color 1773 |
|  B. L. | GUBBIO maj p color 15- <i>Maestro Giorgio</i> |
| B. L. | LUXEMBOURG pot p color 1806 & h p |
| BlaR | BOURG LA REINE ... s p p blue 1773 & pot |
| B:P | DELFT pot p blue |

| | | | | | | |
|--------------------|---|-----|-----|-----|---------|------|
| BR | BAYREUTH | ... | ... | pot | p blue | 15— |
| Bt | DELFT ... (?) <i>Berghem</i> | ... | ... | not | p blue | |
| BVD | DELFT ... (?) <i>Van der Does</i> | ... | ... | pot | p blue | |
| Cc | ST. PETERSBURG ... <i>Catherine</i> | ... | ... | h p | „ | 176— |
| (B) | BAYREUTH | ... | ... | h p | p color | 1744 |
| * CB | DELFT — | ... | ... | pot | p blue | 17— |
| <u>D PX</u> | <i>De Paauw (The Peacock)</i> (?) <i>Cornelis Boumeester</i> | | | | | |
| C.D. | COALBROOK DALE | ... | ... | h p | p blue | 1787 |
| C.D | LIMOGES | ... | ... | h p | p red | 1773 |
| C.H | PARIS ... <i>Chanou</i> | ... | ... | h p | „ | 1784 |

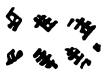


| | | | |
|-------------------|---|------------------|-------------|
| +C+ | SINGENY pot | p color | 177- |
| +S+ | <i>Joseph le Cerf</i> | | |
| D | DERBY s p | p red | 1756 |
| | <i>Duesbury</i> | | |
| | CAUGHLEY | | |
| D | (A Crescent, not a Letter, though often mistaken for one) | h p | p blue 1750 |
| D2 | LILLE pot | p color | 174- |
| | <i>Dorez</i> | | |
| QD | ROUEN pot | p color | 15— |
| DEX | DELFT pot | p blue | 1764 |
| | (de Griekse A) (The Alpha) <i>T. Dextra</i> | | |
| <u>D.S.K</u> 1 | DELFT pot | p blue | „ |
| | (de Dubbelde Schenkkan) (The Double Can) | | |
| DV | MENFCY VILLEROY ... s p | p color & inc | 1735 |
| | <i>Duc de Villeroy, patron</i> | | |
| Ⓔ | ST. PETERSBURG h p | p blue | 1762 |
| | <i>Catherina II</i> | | |

| | |
|--|--|
|  | ST. PETERSBURG h p p blue 1762 <i>P. Korniloffe</i> |
|  | MARIEBERG pot p color 1759 <i>Ehrenreich, director</i> |
| E B S | DELFT pot p 1764 <i>T' jongue Moriaans Hoff</i> (The young Moors head.) |
|  | BRISTOL h p p color 1773 (Imitation Oriental.) |
| F | FLORENCE maj " 17— (A late mark on Fine Pottery.) |
|  | FAENZA maj " 14— (Many varieties of the letter are found.) |
|  | FURSTENBERG h p p blue 1750 |
|  | " " " " " " <i>F is also found on Bow ware</i> |
|  | DELFT pot p blue |

D

| | |
|--|--|
| F^{co}X: ROU: | URBINO. <i>F^{co}. Xanto</i> ... maj. p color 15— |
| F^dgd | MOUSTIERS. <i>Féraud</i> ... pot p color 178— |
| EDV N | NAPLES ... maj. imp <i>Fab. del Vecchio, Napoli</i> & h p 17— |
| FI | FLORENCE. <i>For Firenze</i> ... maj. p 17— |
| F.P. 1617 | URBINO. <i>F^{co}. Patanazzi</i> ... maj. p 1608 |
| FR | NEVERS ... pot p color 1730 |
| F&R | PERKENHAMMER. <i>Fischer & Reichembach</i> ... h p „ 1802 |
| F ↑ R △△ 1536 | GUBBIO ... maj. „ 1536 |
| G | CAFFAGIOLO. <i>G is found on Bow ware</i> ... „ „ 1507 |

| | | | | | |
|-------------|---|-----|--------------|------------------|------|
| G | NAPLES. <i>Giustiniani</i> | ... | maj. | imp & p color | 17— |
| GG | GERA ... | ... | h p | p blue | 1780 |
| GG | GOTHA ... | ... | " | " | 175— |
| G.B.C | DELFT | ... | pot | p red | |
| G7G 1779 | " | ... | " | p | 17— |
| GW | " <i>T'oude Moriaans Hoff.</i> (The old Moor's head) <i>Geertruy Verstelle.</i> | | pot | p blue | 1764 |
| .H | STRASBOURG. <i>Hannong</i> | ... | h p & pot | " | 1752 |
| H | PARIS. <i>Hannong</i> | ... | " | p color | 1773 |
| HB | NEVERS. <i>Henri Borne</i> | ... | pot | p color | 168— |
| H Z | DELFT. <i>Jacobus Halder Adriens</i> <i>soon</i> ... | ... | " | p color | 1765 |

| | | | | | |
|--|-------------------------------------|-----|-----|------------|------|
| H. F | NAPLES | ... | ... | maj. p | 17— |
| H.S.J | | | | | |
| R | DELFT ... | ... | ... | pot p red | |
|  | | | | | |
| H.S.K.V.N | NUREMBERG | ... | ... | pot p blue | 15— |
| | <i>Hans Kraut Villingen</i> | | | | |
| H.V.H | DELFT ... | ... | ... | pot p blue | 1764 |
|  | <i>Hendrick Van Hoorn</i> | | | | |
| | DELFT ... | ... | ... | pot p blue | .. |
| H.V.M.D | <i>T^rHart (The Hart)</i> | ... | | | |
| | <i>Hendrick van Middeldijk</i> | | | | |
| I.A.G.  | LISBON | ... | ... | pot imp | 18— |
| I.D.M | DELFT ... | ... | ... | pot p blue | 1764 |
| | (?) <i>Jacobus de Milde</i> | | | | |
| J.R.H | DELFT ... | ... | ... | pot p blue | |
| <u>1182</u> | | | | | |

I&K

DELFT pot p blue 1680
Jan Kuylich

I.P

(?) PESARO. (?) In Pesaro ... maj p

ITD
7

DELFT pot p blue 1764
De Griekse A (The Alpha)
J. T. Dijkstraat or Dextra.

iW

DELFT " "

s.i.8

DELFT " "

j.P.

PARIS h p p blue 1790
Jacob Petit

J.P
L






LIMOGES pot p red 18—
J. Pouyat










VOISONLIEU pot st color 1834
Jean Zeigler
& imp

K

DELFT pot p blue
(?) Jan Kuylich

| | |
|---|---|
|  | DELFT pot p blue 1680 <i>Jan Kuylich</i> |
| $\frac{K}{B}$ $\frac{K}{B}$ $\frac{AL}{L}$ | KIEL " p gold 177 - <i>Buchwald, director</i> <i>A. Leihamer, decorator</i> |
| K.H.C.W | DRESDEN h p p blue 17— |
|  | " " " " |
| KVK 1731 | DELFT pot " 17— |
|  | LIMBACH h p p red 1761 |
|  | MONT'ELUPO maj. p Given by Jacquemart, <i>Wolfs</i> <i>Brush</i> |
| LC. | BRUSSELS h p p color 1791 <i>L. Cretté</i> |
|  | DELFT pot p blue 1764 <i>De Lampetkan (The Pitcher)</i> <i>Widow G. Brower</i> |

| | |
|--|--|
|  | BORDEAUX h p p color 18— <i>Lahens and Rateau</i> |
|  | DELFT pot p blue (P) <i>Van Dammelar</i> |
|  | CAFFAGIOLO maj p 15— |
|  | SINCENTY pot p color 1864 <i>Moulin</i> |
| MAP | PARIS h p p blue 1773 <i>Morel à Paris</i> |
|  | GUBBIO maj 15— <i>Maestro Giorgio</i> |
|  | " " " " " |
| 1582 | " " " " " |
|  | " " " " " |
| M:o:L | LOOSDRECHT h p p blue & imp 1772 <i>Manufactur oude Loosdrecht</i> <i>Moll director</i> |

MP

| | | | | | |
|--------------------|-----|-----|-----|----------|-----|
| OPORTO | ... | ... | pot | p gold | 17— |
| <i>Rocha Soare</i> | | | | or color | |

MP

| | | | | | |
|---------------------------------------|-----|-----|-----|--------|------|
| DELFT ... | ... | ... | pot | p blue | 1639 |
| <i>De Metaale Pot (The Metal Pot)</i> | | | | | |
| <i>Lambertus Cleffius</i> | | | | | |

 $\frac{MVC}{4}$

| | | | | | |
|-----------|-----|-----|-----|---|--|
| DELFT ... | ... | ... | pot | " | |
|-----------|-----|-----|-----|---|--|

N

| | | | | | |
|--------|-----|-----|-----|---------|-----|
| NEVERS | ... | ... | pot | p color | 15— |
|--------|-----|-----|-----|---------|-----|

1332

| | | | | | |
|-----------------------------------|-----|-----|-----|---|------|
| GUBBIO | ... | ... | maj | p | 153. |
| <i>Vincentio or Cencio son of</i> | | | | | |
| <i>Maestro Giorgio</i> | | | | | |

N

1333

| | | | | | |
|--------|-----|-----|---|---|---|
| GUBBIO | ... | ... | " | " | " |
|--------|-----|-----|---|---|---|

N

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|--------------------|-----|-----|-----|--------|------|
| BOURG-LA-REINE ... | ... | ... | h p | p blue | 1773 |
|--------------------|-----|-----|-----|--------|------|

P

| | | | | | |
|--------------|-----|-----|-----|---------|------|
| LILLE ... | ... | ... | pot | p color | 1778 |
| <i>Petit</i> | | | | | |

| | | | | |
|----------------|---|-----------|-----------------------------|------|
| P P | LIVERPOOL <i>Pennington</i> | pot & h p | p gold or color & imp | 1760 |
| P P | PINXTON <i>These letters are ascribed to Pinxtton, but the ware was seldom marked</i> | s p | p color | 1794 |
| P | GUBBIO <i>? Maestro Perestino</i> | maj | p | 15— |
| $\frac{P}{15}$ | DELFT | pot | p | |
| PA | CAFFAGIOLO | maj | p | 15— |
| PA | ROUEN | pot | p color | 15— |
| PBC | NIMES <i>Plantier, Boncourant & Co.</i> | " | imp | 183. |
| PP | ROUEN | pot | p color | 15— |
| <u>P.V</u> | DELFT <i>P v Doorne</i> | pot | p blue | 1764 |

PVDB

| | | | | | |
|------------------------|-----|-----|-----|--------|------|
| DELFT ... | ... | ... | pot | p blue | 1691 |
| <i>P van der Breil</i> | | | | | |

PVM
6

| | | | | | |
|---------------------|-----|-----|-----|--------|------|
| DELFT ... | ... | ... | pot | p blue | 1764 |
| <i>P van Meerum</i> | | | | | |

P

| | | | | | |
|-----------|-----|-----|---|---------|--|
| DELFT ... | ... | ... | " | p brown | |
|-----------|-----|-----|---|---------|--|

R

| | | | | | |
|---------------|-----|-----|-------|---------|------|
| MARSEILLES | ... | ... | pot | p black | 1777 |
| <i>Robert</i> | | | & h p | | |

R

| | | | | | |
|------------------------|--|--|-----|--------|-----|
| REGENSBURG OR RATISBON | | | h p | p blue | 17— |
|------------------------|--|--|-----|--------|-----|

R-g

| | | | | | |
|---|---|-----|-----|--------|-----|
| " | " | ... | h p | p blue | 17— |
|---|---|-----|-----|--------|-----|

R-n

| | | | | | |
|------------|-----|-----|-----|--------|------|
| RAUENSTEIN | ... | ... | h p | p blue | 1760 |
|------------|-----|-----|-----|--------|------|




R.S

| | | | | | |
|-----------|-----|-----|-----|---|--|
| DELFT ... | ... | ... | pot | " | |
|-----------|-----|-----|-----|---|--|

RVH
1111

| | | | | | |
|---------|-----|-----|-----|--------|-----|
| COLOGNE | ... | ... | pot | p blue | 16— |
|---------|-----|-----|-----|--------|-----|

| | | | | | | | |
|---------------------|-----------------------------|---|-----|--------------|----------|------------|------|
| S | CAUGHLEY | ... | ... | h p | p blue | 1750 | |
| | <i>Salopian</i> | | | | | | |
| S | SCHLAKENWALD | ... | ... | h p | p color | 1800 | |
| S. | SINCENY | ... | ... | pot | p color | 1733 | |
| S.48. | SEVRES <i>on white ware</i> | ... | ... | h p | pr green | 1833 | |
| S/61 | „ | <i>The Scratch denotes that the piece left the factory undecorated.</i> | | | „ | „ | 186- |
| S ⁺ T | ST. CLOUD | ... | ... | pot & s p | p blue | 173- | |
| | <i>Trou Director</i> | | | | | | |
| SX | SCEAUX PENTHIEVRE | ... | ... | s p | inc | 1750 | |
| Ven ² | VENICK | ... | ... | maj & h p | p color | 15— 17— | |
| W | BERLIN | ... | ... | h p | p blue | 1751 | |
| | <i>Wegeley, founder</i> | | | | | | |

| | |
|---|---|
| W | PLYMOUTH h p p blue 176- <i>Probably the usual mark, the sign Jupiter, carelessly pencilled</i> |
| WW | WORCESTER s p p blue 1751 |
|  | " <i>And others in imitation of oriental marks</i> " " " |
| WVB | DELFT pot p blue 1764 <i>De Twee Wildemans (The two Savages) Willem Van Beek</i> |
| WVDB | DELFT pot p blue 1764 <i>Widow van der Briel</i> |
| 1539  | URBINO maj p 15— <i>F^{co} Xanto</i> |
| X.N | " maj X p blue , N red lustre |
|  | " maj p " |



GUBBIO maj p 15—



ZURICH h p p blue 1759

Z·DEX

DELFT pot p 1765
Dextra xoon

LINES.



ALT HALDENSTEBEN h p imp 17—



COPENHAGEN h p p blue 1772
*The Sound, the great and
little Belts*



ST. PETERSBURG h p p blue 17—





















” ” ” ” ”










MITRE.


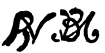







WURZBURG h p p blue 17—

| | | MONOGRAMS. | | | | |
|---|--|------------|---------|--------------|--|--|
|  | LILLE | pot | p color | 17— | | |
|  | AMSTERDAM or Amstel ... <i>Daeuber director</i> | h p | p blue | 178— | | |
|  | PARIS <i>Gros Caillou Advenir Lamarre</i> | h p | p color | 1773 | | |
|  | DELFT | pot | p blue | 1774 | | |
|  | ANDENNES <i>A Der Vander Waert</i> | pot | imp | 18— | | |
|  | MOSCOW <i>A Gardner</i> | h p | p color | 17— | | |
|  | GUBBIO <i>Giorgio Andreoli</i> | ma j | p | 1519 1537 | | |
|  | DELFT <i>De witte Ster (The White Star)</i> <i>A Kielle</i> | pot | p blue | 1764 | | |

| | | | | | | |
|--|--|-----|-----|-----|---------|------|
|  | DELFT ... <i>A Kielle</i> | ... | ... | pot | p blue | 1764 |
|  | " ... | ... | ... | " | " | " |
|  | ... | ... | ... | " | " | " |
|  | MOSCOW <i>A Popoff</i> | ... | ... | h p | p color | 1830 |
|  | APREY ... | ... | ... | pot | p black | 1750 |
|  | " ... | ... | ... | " | " | " |
|  | DELFT ... <i>De twee Scheepjes (The two Ships) Ant Pennus</i> | ... | ... | pot | p blue | 1764 |
|  | MOSCOW <i>A Popoff</i> | ... | ... | h p | p color | 1830 |
|  | DELFT ... <i>Keyser & Pynaker</i> | ... | ... | pot | p blue | 1680 |
|  | " ... | ... | ... | " | " | " |

| | | | | | |
|---|--|-----|-----|-----------------|------|
|  | DELFT <i>Keyser & Pynaker</i> | ... | pot | p color | 1680 |
|  | " | ... | " | " | " |
|  | DRESDEN <i>Augustus Rex</i> | ... | h p | p blue | 1709 |
|  | DRESDEN <i>A modern mark</i> | ... | " | p blue & imp | 18— |
|  | PARIS <i>Reverend</i> | ... | pot | p blue | 16— |
|  | DELFT | ... | " | " | 16— |
|  | ANSPACH OF Frankenthal <i>J. A. Hannong</i> | ... | h p | " | 17— |
|  | TOURS <i>Victor Avisseau</i> | ... | h p | " | 184— |
|  | NEVERS <i>Jacques Bourdu</i> | ... | pot | p color | 1602 |

| | | | | |
|--|---|--------------|----------|------|
|  | LUXEMBOURG <i>Boch</i> | pot & h p | p color | 1806 |
|  | NIEDERVILLER <i>Beyerlé founder</i> | h p & pot | p blue | 1760 |
|  | MARANS <i>Jean Pierre Roussencq</i> | pot | p color | 1740 |
|  | NYON <i>Pierre Mülhausen decorator</i> | h p | p blue | 18— |
|  | COALBROOK DALE | h p | p blue | 1787 |
|  | URRINO <i>A similar mark is dated 1549.</i> | maj | p | 15-- |
|  | STOKE-ON-TRENT | h p | pr color | 185— |
|  | SEVRES <i>Charles X.</i> | h p | p blue | 1824 |



VENICE maj p 15—
*Probably Gian Andrea and
 Pietro Bertolini*



COALBROOK DALE h p p blue 1787



DIERUTA maj p 16—



PARIS h p p red 1784
Chanou



URBINO maj p 15—
Nicolo d' Urbino











DELFT rot p blue 1651
*De Paauw (The Peacock)
 Jacobus de Milde 1764*











" " " "



" " " "

| | | | | | | |
|---|---|-----|-----|-----|---------|--------------|
|  | DIBUTA | ... | ... | maj | p | 16— |
| DL.1429 FAC-ERAT | FLORENCE | ... | ... | maj | p | 14— |
|  | NEVERS <i>Denis Lefebvre</i> | ... | ... | pot | p color | 1636 |
|  | DELFT ... <i>Johannes Mesch</i> | ... | ... | pot | p blue | 1680 |
|  | URBINO | ... | ... | maj | , | 16— |
|  | TOULOUSE <i>Fouqué Arnoux & Co.</i> | ... | ... | pot | p color | 1820 |
|  | LILLE ... <i>F. Boussemart</i> | ... | ... | pot | p color | 1729 |
|  | KREUSSEN <i>Caspar Vest</i> <i>Hans Christophe Vest</i> | ... | ... | pot | p color | 1610 1690 |
|  | PARIS ... <i>Dühl & Guerhard, Duc d'Angoulême patron</i> | ... | ... | h p | p red | 1780 |

| | |
|---|---|
|  | NUREMBERG pot p blue 1667 <i>George Liebolt</i> |
|  | DELFT pot p blue 1764 <i>De drei porceleyne Fleschjes</i> (The 3 porcelain bottles) <i>Hugo Brouwer</i> |
|  | NUREMBERG pot imp 1550 |
|  | NAPLES maj p 17— |
|  | DELFT pot p blue 1680 <i>Jan Jan soon Kuylich</i> |
|  | |
|  | NUREMBERG pot p blue 15— <i>Hans Kraut</i> |
|  | STRASBOURG & FRANKENTHAL pot p blue 17— <i>Paul Hannong</i> & h p & inc |



GUBBIO maj p 16—
Hipollito Rombariotti



STRASBOURG & FRANKENTHAL pot p blue 17—
Hannong & h p



FRANKENTHAL & STRASBOURG "
J. & P. Hannong "



NEVERS pot p color 17—
Jacques Seigne



NIEDERVILLE pot sten 1802
Lanfray & h p










LIMBACH (?) h p p color 176—



















" p gold ..





















PARIS h p p color 1773
Gros Caillou


| | | | | |
|---|---|-----|---------|------|
|  | SEVRES | ap | p blue | 1753 |
| | <i>The letter indicates the date See Sévres</i> | | | |
|  | " | hp | p blue | 1814 |
| | <i>Louis XVIII.</i> | | | |
|  | MOUSTIERS <i>Olerly</i> | pot | p color | 17— |
|  | REGENSBURG or Ratisbon | hp | p blue | 17— |
|  | COLOGNE | pot | p blue | 1589 |
|  | HEREND | hp | p blue | 1839 |
| | <i>Maurice Fischer</i> | | | |
|  | DELFT | pot | p blue | 1639 |
| | <i>De Metaale Pot (The Metal Pot)</i> | | | |


| | | | | | | |
|--|--|-----|-----|-----|--------|------|
|  | FAENZA | ... | ... | maj | p | 154- |
|  | " | ... | ... | " | " | " |
|  | " | ... | ... | " | " | " |
|  da Urbino | URBINO <i>Nicolo d' Urbino</i> | ... | ... | maj | p | 15— |
|  | DELFT ... <i>Q Kleyoven</i> | ... | ... | pot | p blue | 1680 |
|  | URBINO ... <i>Orasio Fontana</i> | ... | ... | maj | p | 15— |
|   | CLIGNANCOURT ... <i>Monogram of the patron Louis Stanislas Xavier Comte de Provence</i> | ... | ... | h p | st red | 1775 |
|  | DELFT ... <i>(P) Philip Wouermans</i> | ... | ... | pot | p | 16— |

| | |
|---|---|
|  | DELFT pot p blue 1680 <i>J. Pynaker, C. Keyser & A. Pynaker</i> |
|  | DELFT pot p blue 1764 <i>De Romeyn (The Roman) Petrus van Meerum</i> |
|  | DELFT pot " 1691 <i>P van der Briel</i> |
|  | DELFT pot p blue 1764 <i>De porceleyne Fles (The porcelain bottle) Pieter van Doorne</i> |
|  | SEVRES h p color 1792 <i>République Française</i> & s p |
|  | GUBBIO maj p 16— <i>(?) Salimbene</i> |
|  | COALBROOK DALE h p p blue 1861 <i>Caughley Swansea & Nantgarw</i> |

| | |
|---|---|
|  | DELFT pot p blue 165-- <i>Samuel Piet Roerder</i> |
|  | DIBUTA maj p 16— |
|  | CAFFAGGIOLO maj p 15— |
|  | " " " " |
|  | ST. AMAND pot p 175. <i>Fauquez</i> |
|  | STOKE-ON-TRENT ... h p p blue 179— <i>Minton</i> or red |
|  | CASTELLI maj p 17— <i>Saverio Grue</i> |
|  | DELFT pot p blue 1580 <i>Suter van der Even</i> |

| | | | | | |
|---|--|-----|-----|---------|------|
|  | SCHAFFHAUSEN ... <i>Tobias Stimmer</i> | ... | pot | p color | 1660 |
|  | FAENZA ... | ... | maj | p | 15— |
|  | DELFT ... <i>Antoni Ter Humpelin</i> | ... | pot | p blue | 1650 |
|  | NEVERS ... <i>Tite Ristori</i> | ... | pot | p color | 1850 |
|  | DELFT ... <i>Jan van der Kloot Jan Zoon</i> | ... | pot | p blue | 1764 |
|  | DELFT .. <i>(?) Van der Even</i> | ... | pot | p blue | 1580 |
|  | " ... | ... | " | " | " |
|  | " ... | ... | " | " | " |
|  | PESARO ... <i>(?) Giovanni Vejaso</i> | ... | maj | p | 15— |
|  | MARSEILLES ... <i>Veuve Perrin</i> | ... | pot | p black | 1760 |


| | | | | | | |
|--|---------------------------|-----|-----|-----|--------|------|
| VR | URBINO | ... | ... | maj | p blue | 16— |
| WD | DELFT ... | ... | ... | pot | p blue | 1764 |
| | (P) <i>W van der Does</i> | | | | | |
| — | | | | | | |
|  | MUSICAL INSTRUMENTS. | | | | | |
| | CHINA ... | ... | ... | h p | p blue | |
| | <i>Nankin ware</i> | | | | | |
| — | | | | | | |
| NAMES. | | | | | | |
| <i>W. Adams.</i> | TUNSTALL | ... | ... | pot | imp | 1780 |
| <i>Astbury.</i> | SHELTON | ... | ... | pot | imp | 17— |
| <i>R. & J. Baddeley,</i> | " | ... | ... | pot | imp | 1750 |
| <i>Bailey & Batkin.</i> | LANE END | ... | ... | pot | imp | 18— |
| Baldasara manara | FAENZA | ... | ... | maj | p | 15— |
| <i>Barr, Flight & Barr.</i> | WORCESTER | ... | ... | h p | pr | 1807 |

| | | | | | | |
|---|--|-----|-----|--------------|------------------|------|
| <i>Enoch Booth.</i> | TUNSTALL | ... | ... | pot | imp | 1750 |
| <i>Brameld.</i> | SWINTON | ... | ... | h p & pot | pr red | 1807 |
| <i>М. Verboom Х. Verboom</i> | DEFT <i>Verboom painter</i> | ... | ... | pot | p color | 1680 |
| БРАТЬЕВЪ КОРНИЛОВЫХЪ | ST. PETERSBURG ... <i>Korneloffski Brothers</i> | ... | ... | h p | pr color | 1827 |
| SAMBRAY | SWANSEA | ... | ... | h p | p color | 178- |
| Richard  <i>Choffers</i> | LIVERPOOL | ... | ... | pot | p color | 1751 |
| <i>Chamberlain.</i> | WORCESTER | ... | ... | h p | p color & imp | 178- |
| <i>Child.</i> | TUNSTALL | ... | ... | pot | imp | 1763 |
| <i>Christian.</i> | LIVERPOOL | ... | ... | pot | imp | 1765 |
| <i>Coalport.</i> | COALBROOK DALE | ... | ... | h p | p blue | 1787 |

| | | | | | | |
|-----------------------------------|---|-----|-----|--------------|--------|------|
| <i>Copeland.</i> | STOKE-ON-TRENT ... | ... | ... | h p & pot | imp | 1847 |
| | <i>Copeland and Garrett, 1833</i> | | | | | |
| | <i>Copeland, late Spode, 1847</i> | | | | | |
| <i>Dagoty.</i> | PARIS ... | ... | ... | h p | p red | 179- |
| <i>Davenport.</i> | LONGPORT | ... | ... | pot | imp | 1793 |
| <i>Dihl.</i> | PARIS... | ... | ... | h p | p red | 1780 |
| DON GIORGIO 1489 | FAENZA (?) | ... | ... | maj | p | 1489 |
| | DELFT ... | ... | ... | pot | p blue | 1764 |
| <i>Duyn</i> | <i>De porceleyne Schootel (The porcelain plate) J. van Duyn</i> | | | | | |
| <i>Eastwood.</i> | HANLEY | ... | ... | pot | imp | 179- |
| <i>Elers.</i> | BRADWELL | ... | ... | pot | imp | 1690 |
| <i>Feuillet.</i> | PARIS ... | ... | ... | h p | p red | 179- |

| | | | | | | |
|-------------------------------------|--|-----|-----|-------|-----------|------|
| <i>Flight.</i> | WORCESTER | ... | ... | h p | p color | 1733 |
| <i>Flight & Barr</i> | " | ... | ... | " | " | 1793 |
| <i>Flight, Barr & Barr.</i> | " | ... | ... | " | " | 1807 |
| <i>Fortuyn</i> | DELFT | ... | ... | pot | p blue | 1691 |
| | <i>T. Fortuyn (Fortune)</i> | | | | | |
| | <i>P van der Breil</i> | | | | | |
| ФГ ГУЛИНА | MOSCOW | ... | ... | h p | imp color | 18— |
| | <i>Galena. Fabrica Gospodina The Factory of our Lady</i> | | | & pot | | |
| ГАРДНЕРЪ | MOSCOW | ... | ... | h p | imp | 17— |
| | <i>Gardner</i> | | | | | |
| <i>Ginori.</i> | DOCCIA | ... | ... | s p | imp | 1735 |
| <i>Giustiniani</i> I & N | NAPLES | ... | ... | maj | imp | 17— |
| | <i>Giustiniani Brothers</i> | | | | | |
| <i>Grainger, Lee & Co.</i> | WORCESTER | ... | ... | h p | p red | 1800 |
| GRATAPAGLI FE.TAVR | TURIN (so attributed) | | ... | maj | p | 17— |
| <i>Guerhard et Dihl.</i> | PARIS | ... | ... | h p | st red | 1780 |

| | | | | | | |
|---|----------------------------|-----|-----|-------|----------|------|
| <i>Hackwood.</i> | SHELTON | ... | ... | pot | imp | 1842 |
| <i>Harley.</i> | LANE END | ... | ... | pot | imp | 1809 |
| <i>Heath.</i> | DERBY ... | ... | ... | & h p | imp | 1760 |
| <i>Herculaneum.</i> | LIVERPOOL | ... | ... | pot | imp | 1796 |
| <i>T. & J. Hollins.</i> | SHELTON | ... | ... | " | imp | 1796 |
| <i>Housel.</i> | PARIS ... "De la reine" | ... | ... | pot | imp | 18— |
| <i>A. & E. Keeling.</i> | TUNSTALL | ... | ... | h p | p color | 1799 |
| KIEB <u>15</u> | KIEF ... | ... | ... | pot | imp | 1770 |
| <i>Hans Kraut</i> 1578 | NUREMBERG | ... | ... | pot | p color | 178— |
| <i>Lakin & Poole.</i> | HANLEY | ... | ... | pot | p color | 1578 |
| <i>J. Lockett.</i> | LANE END | ... | ... | pot | imp | 177— |
| <i>Mason's</i> <i>Ironstone</i> <i>China.</i> | HANLEY, Lane Delph near | ... | ... | pot | pr color | 17— |
| | | | | | | 1813 |

| | | | | | | |
|---|--------------------|-----|-----|--------------|--------------------|------|
| <i>E. Mayer.</i> | HANLEY | ... | ... | pot | imp | 177- |
| <i>Mayr & Newb^d.</i> | LANE END | ... | ... | pot | imp or pr color | 18- |
| <i>T. Mayer.</i> | STOKE-ON-TRENT... | ... | ... | pot | imp | 182- |
| <i>Meigh.</i> | HANLEY | ... | ... | pot | imp | 178- |
|  | STOKE-ON-TRENT ... | ... | ... | h p | pr | 18- |
| <i>Nast.</i> | PARIS ... | ... | ... | h p | st red | 1783 |
| <i>Neeld.</i> | HANLEY | ... | ... | pot | imp | 178- |
| <i>Neale.</i> | " | ... | ... | pot | imp | 1776 |
| <i>Neale & Cc.</i> | " | ... | ... | " | " | 1778 |
| <i>Nauw</i> | DELFT ... | ... | ... | pot | p blue | 1651 |
| <i>Pennington.</i> | LIVERPOOL | ... | ... | h p & pot | imp & p color | 1760 |
| <i>Phillips.</i> | LONGPORT | ... | ... | pot | imp | |

| | | | | | | |
|-------------------------------|-------------------------------------|-----|-----|--------------|----------|------|
| Phillips & Co. | SUNDERLAND | ... | ... | pot | pr color | 1780 |
| B. Plant. | LANE END | ... | ... | pot | imp | 177- |
| ПОПОВЫ | MOSCOW <i>A Popoff</i> | ... | ... | h p | p color | 1830 |
| Pouyat & Kussinger. | PARIS ... <i>De la Courtille</i> | ... | ... | h p | p red | 1773 |
| Reid & Co. | LIVERPOOL | ... | ... | h p | imp | 175- |
| Rockingham. | SWINTON | ... | ... | pot & h p | imp | 1757 |
| Sadler & Green. | LIVERPOOL | ... | ... | pot & h p | pr color | 1756 |
| William Sans. | BURSLEM | ... | ... | pot | imp | 167- |
| MN ^{le} Sèvres | SEVRES <i>National Factory</i> | ... | ... | s p | st red | 1803 |
| MI ^{le} de Sevres | " <i>Imperial Factory</i> | ... | ... | h p | st red | 1806 |

| | | | | | | |
|-------------------------------|----------------------------|-----|-----|------------|--------------|------|
| <i>Sever</i> <i>R</i> | SEVRES Republic | ... | ... | s p | p color | 1792 |
| <i>Shaw.</i> | LIVERPOOL, | ... | ... | pot | imp | 170- |
| <i>R. Shawe.</i> | BURSLEM | ... | ... | pot | imp | 173- |
| <i>Shorthose.</i> | HANLEY | ... | ... | pot | imp | 1770 |
| <i>Shorthose & Heath.</i> | „ | ... | ... | pot | imp | 18— |
| T. SNEYD. | „ | ... | ... | pot | imp | 18— |
| SPODE. | STOKE-ON-TRENT ... | ... | ... | pot h p | imp p red | 1770 |
| <i>Steel.</i> | BURSLEM | ... | ... | pot | imp | 18— |
| <i>Steen</i> | DELFT ... | ... | ... | pot | p | 1650 |
| THARI | „ ... | ... | ... | pot | p | 1764 |
| THOMAS TOFT | BURSLEM Also Ralph Toft | ... | ... | pot | in relief | 1670 |
| TURNER. | LANE END | ... | ... | pot | imp | 1276 |

| | | | | |
|------------------------------------|--------------------|-------|-----|------|
| <i>W. Veldt</i> | DELFT | pot | p | 1660 |
| <i>1769 P. Vizeer</i> | " | pot | p | 1769 |
| Voyez. | COBRIDGE | pot | imp | 1773 |
| Aaron Wood. | BURSLEM | pot | imp | 1750 |
| Enoch Wood. | " | pot | imp | 1783 |
| <i>Wood & Caldwell.</i> | " | " | " | 1790 |
| WEDGWOOD. | " | h p | imp | 175- |
| <i>Wedgwood & Bentley.</i> | " | & pot | " | 1768 |
| Wedgwood & Co | FERRYBRIDGE | h p | imp | 1793 |
| | | & pot | | |

NUMERAL.



CAUGHLEY h p p blue 177-

*There are many other numerals
thus pencilled, to resemble
Oriental marks*



| | | | | | |
|----------|----|-----|-----|-----|-----|
| MALTA... | .. | ... | pot | imp | 18— |
|----------|----|-----|-----|-----|-----|

4

| | | | | | |
|--------|----|-----|-----|---------|-----|
| NEVERS | .. | ... | pot | p color | 15— |
|--------|----|-----|-----|---------|-----|

2

| | | | | | |
|----------|----|-----|-----|--------|------|
| PLYMOUTH | .. | ... | h p | p blue | 176— |
|----------|----|-----|-----|--------|------|

*This mark, the sign of Jupiter,
is often considered as 2, 4
joined*

i2
BB

| | | | | | |
|------------------|----|-----|-----|---------|------|
| ST. CLOUD | .. | ... | pot | p color | 1700 |
| J. B. Chicanneau | | | | | |

12

| | | | | | |
|-----------|----|-----|-----|---|--|
| DELFT ... | .. | ... | pot | p | |
|-----------|----|-----|-----|---|--|

KPM

ORB.

| | | | | | |
|--------|----|-----|-----|--------|------|
| BERLIN | .. | ... | h p | p blue | 1830 |
|--------|----|-----|-----|--------|------|

L.L.

| | | | | | |
|--------|----|-----|-----|---|-----|
| SAVONA | .. | ... | maj | p | 16— |
|--------|----|-----|-----|---|-----|



GUBBIO uaj p 15--

ORIENTAL.



CHINA h p p blue

Old Nankin ware. *Sacred axe*



„ *Precious things. Instru-
ments of writing* „ „



„ „ „ „ „



„ „ „ „ „



„ *Kwei, or emblems of a
Mandarin* „



„ „ „ „ „



„ „ „ „ „



„ „ „ „ „



CHINA h p p blue
Instrument used as a tuning
fork



DELFT pot p blue 18—
In imitation of the 'six mark'

—
OVAL.



ANDENNES pot imp 18—
B. Lammens & Co.



UZES pot imp 18—
François Pichon











(?) VENICE maj p 18—
On modern ware



MONTET pot imp 18—
Laurjorois



PESARO AND FAENZA maj p 15—

| | | | | | |
|---|---|-----|-----|-------------|------|
|  | PESARO AND FAENZA | ... | maj | p | 15- |
|  | VAL SOUS MENDON <i>Mittenhoff & Mourot</i> | ... | pot | imp & pr | 179- |
|  | COLOGNE | ... | pot | p blue | 16- |
| — | | | | | |
| PALETTE. | | | | | |
|  | PARIS ... | ... | h p | p gold | 18-- |
| — | | | | | |
| PICKAXE. | | | | | |
|  | LEEDS ... | ... | pot | p color | 1770 |
| — | | | | | |
| PIPE. | | | | | |
|  | ARNSTADT | ... | pot | p color | 176- |
|  | " | ... | " | " | " |
|  | VINCENNES | ... | h p | " | 178- |



ROSE.

| | | | | | |
|--------------------------|-----|-----|-----|---------|------|
| CAUGHLEY | ... | ... | h p | p color | 1799 |
| <i>J. Rose & Co.</i> | | | | | |



| | | | | | |
|--|-----|-----|-----|--------|------|
| DELFT | ... | ... | pot | p blue | 1764 |
| <i>De Roos (the Rose), Dirk van der Does</i> | | | | | |



| | | | | | |
|---|---|---|---|---|---|
| " | " | " | " | " | " |
|---|---|---|---|---|---|



SCEPTRE.

| | | | | | |
|--------|-----|-----|-----|--------|------|
| BERLIN | ... | ... | h p | p blue | 176- |
|--------|-----|-----|-----|--------|------|



| | | | | | |
|---|---|---|---|---|---|
| " | " | " | " | " | " |
|---|---|---|---|---|---|



| | | | | | |
|---|---|---|---|---|---|
| " | " | " | " | " | " |
|---|---|---|---|---|---|



SHELL OR HELMET.

| | | | | |
|-------|-----|-----|-----|--------|
| CHINA | ... | ... | h p | p blue |
|-------|-----|-----|-----|--------|



CHINA h p p blue



" " "

SHIELD.



ANSPACH h p p blue 1718



NYPHENBERG h p imp 1758



SAVONA maj p 16—

*Sometimes with initials G.
A. G., (?) Gian Anto. Guido-
bono, G. S. & B. C.*



" " "



" *Girolamo Salomone* " "



SAVONA maj p 16—



DELFT pot p red 17—



VOLKSTADT h p p color 1762



TURIN maj p 15—
*And Shield alone with Cross.
 Arms of Savoy*



VIENNA h p imp or
 p blue 1774











—
 SHIP.
 COBRIDGE pot p blue 18—

SQUARE MARKS.



CHINA h p p blue
*For other Square Marks, see
 Oriental, used also by
 WORCESTER and DRESDEN*

| | | | | | |
|---|--------------------------------|-----|-------|--------------------|------|
|  | DRESDEN ... | .. | h p | r blue | 17— |
| | <i>Imitation Oriental</i> | | | | |
|  | " ... | ... | " | " | " |
|  | " <i>On Böttger ware</i> | ... | " | " | " |
|  | URBINO ... | ... | maj p | | 15— |
| | <i>Orazio Fontana</i> | | | | |
|  | " " <i>In Greek Characters</i> | | " | " | " |
| | — | | | | |
| | STAR. | | | | |
|  | DOCCIA ... | .. | s p | p color | 1735 |
|  | NOVE ... | ... | h p | p gold or color | 1750 |
|  | DELFT ... | ... | pot | p red | |



SUN.

| | | | | | |
|-----------|-----|-----|--------------|--------|------|
| ST. CLOUD | ... | ... | pct & s p | p blue | 1702 |
|-----------|-----|-----|--------------|--------|------|

| | | | | | |
|---|-----|-----|---|---|---|
| " | ... | ... | " | " | " |
|---|-----|-----|---|---|---|








| | | | | | |
|--------|----|-----|-----|----|-----|
| SAVONA | .. | ... | zaj | .. | 16— |
|--------|----|-----|-----|----|-----|








SWORD.

| | | | | | |
|----------|-----|-----|-----|--------|------|
| CAUGHLEY | ... | ... | h p | f blue | 1750 |
|----------|-----|-----|-----|--------|------|

| | | | | | |
|---------|-----|-----|-----|--------|------|
| DRESDEN | ... | ... | h p | p blue | 1723 |
|---------|-----|-----|-----|--------|------|

| | | | | | |
|---|-----|-----|---|---|------|
| " | ... | ... | " | " | 1730 |
|---|-----|-----|---|---|------|

| | | | | | | |
|---|--------------------------------------|-----|-----|-----|-------------------|------|
|  | DRESDEN | ... | ... | h p | p blue | 1770 |
|  | „ <i>Marcolini Manager</i> | ... | .. | .. | .. | 1796 |
|  | „ <i>on White Porcelain—for Sale</i> | ... | ... | .. | .. | 17— |
|  | „ <i>on imperfect pieces</i> | ... | .. | .. | scratched through | .. |
|  | .. | .. | .. | .. | .. | .. |
|  | .. | .. | .. | .. | .. | .. |
|  | .. | .. | .. | .. | .. | .. |

| | | | | | |
|---|--|-----|-----|-------------------|------|
|  | DRESDEN ... <i>Brühl Manager</i> | ... | h p | p blue | 1750 |
|  | " ... | ... | " | " | 17— |
|  | ELBOGEN ... | ... | h p | mp | 1810 |
|  | MONTREUIL ... <i>Tinet</i> | ... | " | p blue | 18— |
|  | TOURNAY ... | ... | s p | p gold or blue | 175— |
|  | (?) CAUGHLEY ... <i>Attributed to Worcester</i> | ... | h p | p blue | 177— |
|  | WORCESTER ... | ... | s p | p blue | 17— |



WORCESTER s p p blue 17—



TABLE.

CHINA h p ..



„ „ ..



„ *imitated by* DERBY „ ..



TOWER.

TOURNAY s p p blue 175



VINCENNES s p p color 17—

—
TRIANGLE.



BOW, CHELSEA & DERBY ... s p & p gold & 17—
h p color &
imp & inc



BRISTOL h p imp 18—
& bis



DOCCIA s p p gold 1735
& imp











KORZEC l. p p blue 1803

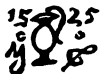


NYPHENBERG h p p blue 1753



QUIMPER pot imp 1809
Hubaudière

| | | TRIDENT. | | | | |
|--|---|-------------------------|-----|--------|-----|---------------|
|  | Bow | ... | ... | ... | s p | p blue 173- |
|  | " | ... | ... | ... | " " | " |
|  | " | <i>the triangle imp</i> | ... | ... | " " | " |
|  | CAUGHLEY | ... | ... | ... | h p | p blue 17- |
|  | CAFFAGIOLO | ... | ... | ... | maj | " 15- |
| | <i>Also attributed to Faenzu & Gubbio</i> | | | | | |
| SWANSEA | SWANSEA | ... | ... | ... | h p | imp 18- |
|  | <i>And one trident</i> | | | | | |
| | — | | | VASES. | | |
|  | BRISTOL | ... | ... | ... | h p | pr blue 18- |
| | <i>The Cross imp</i> | | | | | |
|  | JAPAN | ... | ... | ... | h p | imp color 18- |



GUBRIO maj p blue 15—

WINDMILL.



CLIGNANCOURT & hp i color 1775
Varies greatly



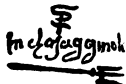




MAJOLICA.




THE manufacture of Italian Pottery—generally known as Majolica or Raffaele ware—was for many years under the patronage of the Urbino family, and was principally carried on at Urbino, Gubbio, Pesaro, Castel Durante, Faenza and Diruta.





The ware is coarse and bad, but it is valued for the decorations, which are from designs by Raffaele, Michael Angelo, Guilio Romano, and other great masters; and some are thought to be painted with their own hands.

Marryat says: "It was the usual custom for the Artists to write the title of the subject, in blue characters on the back of the dish, but rarely to affix their names and place of abode." The examples given will, it is hoped, be sufficient for the identification of such marks as may be met with in duplicate, those that are given in type are too large for engraving in a small handbook.

MAJOLICA.

| | |
|---|---|
|  | <p>BASSANO, Venetia 1540 Also with the signature of <i>Antonio Terchi</i> and <i>B^o. Terchj</i></p> |
|  | <p>CAFFAGIOLO, Tuscany 1507 The ordinary mark is thus made, it is S. P. in a monogram, sometimes the P is alone given.</p> |
|  | <p>„ The trident is used both with and without above. The name is also signed <i>In Cafagiolo</i> ..</p> |
|  | <p>„ This mark is also attributed to <i>Faenza</i> and <i>Gubbio</i> „</p> |
|  | <p>„ (?) for <i>Cafagiolo</i> „</p> |
|  | <p>„ „</p> |
|  | <p>„ „</p> |

| | | | | |
|--|---|---|---------------|---------------|
| 1324 In Castel Durante | CASTEL DURANTE, Urbino ... | ... | ... | founded 1361 |
| | The earliest known date is | ... | ... | 12 Sep., 1508 |
| | Sebastiano d' Marforio signs and dates a piece in | ... | ... | 1519 |
| | Francesco Durantino | .. | .. | 1533 |
| Fattoin Botega di Piccolpasso | .. | The Chevalier Piccolpasso was director of a | factory about | 1550 |
| In Castello Durante, 1841. | .. | On Modern Ware, in imitation of the old | | |
|  | CASTELLI, Naples | ... | ... | 14— |
| | So attributed by Passeri | ... | ... | 16— |
|  | .. | Saverio Grue. Also initials and name | ... | 17— |
| L. G. P. | .. | Luigi Grue ... | ... .. | .. |
| | .. | Fra ^o . Ant ^o . Grue | ... .. | 1722 |
| G. Rocca di Castelli, 1732. | .. | ... | ... .. | 1732 |
| Gentili P. | .. | ... | ... .. | 17— |
| 1545. in deruta Srate fecit  | DIRUTA, Papal States | ... | ... | 15— |
| | Other varieties of this signature are found | | | |

| | |
|--|--|
| jnderuta 1554 | DIRUTA, Papal States 15— |
|  | " 16— |
|  | " " |
|  | " Given by Darcel as a mark of this factory " |
| NICOLAUS DEMASNO AD HONOREM S ^{AN} CTI MICHAELIS VECT FIERFANO | FAENZA On one of the earliest pieces of Majolica known 1475 |
| DON SIORSK 1489 | " (?) Gubbio. Supposed to be <i>Maestro Giorgio</i> 14— |
|  | " Many varieties of the letter F are found " |
| Fata in Faenza In Casa Pirola | " Casa Pirola—The name of a factory of Faenza 15— |



FAENZA

And without the circle 15-



„ Also attributed to *Pesaro* ”



„ Many other varieties of this mark are found .. ”

Baldasara
manara

„ Also initials B. M. 154-



„ ”



„ ”



„ ”



„ And B without the T ”
(?) *Baldasara*

| | |
|---|---|
| | FAENZA Attributed to <i>Baldasara</i> 15— |
| AVOCIPPA | " " |
| F. R. | ,, In a square, and initials only " |
| DL.1429 FAC-EBAT | FLORENCE, Tuscany 14— <i>Luca della Robbia</i> and his family made their famous ware here until about 1560 This mark and another, LR FA, 1454, is attributed to <i>Luca</i> , but both are very doubtful |
| F. | ,, A late mark on fine pottery 17— |
| FI | " " (F) for <i>Firenze</i> " |
| <i>Fata in Forli,</i> 1542. | FORLI 15— Also without date, and with signature of <i>Leucadius Solombrinus</i> , 1555 |
| <i>I la Botega d</i> <i>M^o Jero da</i> <i>Forli.</i> | " " |



GENOA 15—
The beacon is well known, it varies very much



„ Given by Demmin 16—



GUBBIO, Urbino 14—
Giorgio Andreoli, afterwards known as *Maestro Giorgio*, first used the beautiful metallic lustre which caused the Gubbio ware to be so valued

G
A

„ Also ascribed to him 19










„ „ „ „ „ 1519










„ „ „ „ „ 19



„ „ „ „ „ 1525

| | | | | | |
|---|--------------------------------|---|-----|-----|------|
|  | GUBBIO— <i>Maestro Giorgio</i> | B A, Merchants' mark... | ... | ... | 1528 |
|  | " | ... .. | ... | ... | 1532 |
|  | " | With merchants' mark | ... | ... | 15— |
|  | " | | ... | ... | " |
|  | " | | ... | ... | " |
|  | " | Attributed to <i>Maestro Gillio</i> | ... | ... | " |
|  | " | <i>Vincentio or Cencio, son of M^o. Giorgio</i> | ... | ... | " |

| | |
|---|---|
| 1535 N | GUBBIO Also N. G. 15— |
| P | „ (P) <i>Maestro Perestino</i> . Also signature in full „ |
|  | „ (P) <i>Salimbene</i> 16— |
|  | „ (P) <i>Hipollito Rombariotti</i> „ |
| F ↑ R △ △ 1536 | „ (P) <i>Rovigo</i> 15— |
| M. A. I. M. | „ „ |
| M Lodi 1764 | LODI, Lombardy 16— And with the initials only |

| | |
|---|---|
|  | MILAN, Lombardy 17— And name only |
|  | " " |
| G. R. | " On modern pottery 18— |
| M. 1627. | MONTELUPO, Tuscany 16— Variously written |
| M ^o L ^o 1639. | " With signature <i>Raffaello Girolamo</i> |
|  | " Given by Jacquemart p black (?) Wolf's brush modern |
|  | NAPLES 15— |
|  | " Crown of various shapes, some- times B. C. 16— |

| | |
|---|---|
| <i>In Pesaro.</i> | PESARO 13— With dates, 1542 to 1765 |
| <i>Fatto in Pesaro</i> | „ „ 15— |
| I.P | „ Doubtful |
| VFO | „ (?) <i>Giovanni Vejaso</i> 1542 |
| <i>Ravenna.</i> | RAVENNA Between two flourishes 16— |
| <i>In Arimin</i> 1535. | RIMINI 15— Stiffly written |
| <i>In Rimino</i> 1535. | „ 1535 |
| <i>Fato in</i> <i>Ariminensis</i> 1635. | „ 1635 |
| <i>Fatto in Roma</i> <i>da Gio Pavlo</i> <i>Savino</i> <i>M.D.C.</i> | ROME 16— Pencilled in oval 1600 |
| <i>In Roma.</i> | „ Pencilled and impressed „ |

Alma Roma
1623.

ROME.

" 16—



SAVONA, Genoa 16—
(?) *Guidobono* "



„ *Girolamo Salomone* 16—






„ „ „ „ „ "



„ „ „ „ „ "



„ With initials G. A. G. (*Gian Ant. Guidobono*)
and G. S. (*Salomone*) & B. C. "

| | | |
|--|--|--------------|
|  | SAVONA, Genoa | 16— |
|  | .. .. | 16— |
| <i>Futa & Siena.</i> | SIENA, Tuscany With signatures of <i>M^o Benedetto</i> | 15— |
| <i>Bar Terese Roma.</i> | „ <i>Bartolomeo Terenzio Romano</i> | 1727 |
| <i>F. C.</i> | „ Also in monogram <i>Ferdinando Maria Campani</i> | 1733 |
| <i>Treviso.</i> | TREVISO, Lomardy In circle | 15— |
| <i>N.</i> | „ So attributed ... .. | .. .. |
|  | TURIN, Piedmont And Shield alone with Cross. Arms of Savoy | 15— |

| | | | | | |
|-------------------------------------|---|-----|----------|-----|------|
| FattainTorino | TURIN, Piedmont | ... | ... | ... | 1577 |
| Fabrica Reale di Torino 1737. | " | ... | ... | ... | 17— |
| GRATAPAGLIA FE.TAVR | " So attributed | ... | ... | ... | " |
| .1531. | URBINO | ... | ... | ... | 14— |
| .f.X.A.R. .T.Urbino. | Francesco Xanto Avelli da Rovigo | ... | p colour | ... | 15— |
| 1532- f.Xanto A.R. Purbino. | " | " | " | " | " |
| F ^{ro} X: Rou: | " | " | " | " | " |
| 1539 X: | " | " | " | " | " |
| X:N | " X in blue, N in red lustre, probably Vicentio's mark | | | | |



URBINO 15—
Francesco Xanto Avelli



„ *Orazio Fontana* 15—



„ „ *Urbino Fecit*



„ „ *In Greek characters*



„ „



„ *A similar mark dated 1549*



„ *Nicolo d' Urbino. About* 1530
also signed Nicolo di F.



URBINO

Nicolo d' Urbino 15—
Geronimo Urbino, with date 1583

T. R. F.
1587.

" 1587



" Also with initials E F B, dated 1594

F. G. C.

"

Alf. P. F.
Urbini, 1606.

" *Alfonzo Patanazzi. Also name in full* ... 1606

A. P.

" " "

F. P.
1617

" *Francesco Patanazzi. Also name in full* ... 1608

" *Vicenzio Patanazzi, aged 12 years* ... 1619









" (?) *Luca Cambiasi, of Genoa* 16—

B. F. V. F.




" (?) *Battista Franco Urbini Fecit* "

R

" "

| | |
|--|--|
|  | URBINO 16— |
|  | „ Also attributed to <i>Faenza</i> „ |
| VENEZIA | VENICE 1545 Venezia is also written in full |
|  | „ Probably <i>Gian Andrea</i> and <i>Pietro Bertolini</i> , too confused to be made clearer |
|  | „ A well-known mark, with many variations ... 17— |
|  | „ Doubtful 17— |
|  | „ On modern ware 18— |

FACTORIES.

| | | | | |
|---|---|--------------|--------|------|
| A. N. | ALTENROLHAU near Carlsbad, Germany <i>A. Nowotny, Director</i> | pot & h p | imp | 1829 |
| <i>Amstel.</i> | AMSTEL, Oude, near Amsterdam, Holland | h p | p blue | 1782 |
| <i>Amstel</i> | AMSTEL, Niewer | h p | p blue | 18— |
|  | AMSTERDAM, Holland | h p | p blue | 1772 |
|  | " " " " " " | | | |
|  | „ <i>A. Daeuber, Director</i> | „ | „ | 178— |



AMSTERDAM, Holland ... pot p color 1780
Hartog & Brandeis



ANDENNES, France ... pot imp 18—
B. Lammens & Co.

AW

" " ... " " "
A. Der Vander Wært

AAA

ANSPACH, Bavaria ... h p p blue 1718
*And other varieties of the
 A, sometimes like crossed
 swords*



" *The Eagles and Shields* ... " " "
*vary very much, and
 sometimes are used
 without the letter*



" " ... " " "



ANSPACH h p p blue 1718



„ And FRANKENTHAL
J. A. Hannong



APREY, France pot p black 1750



„ „ „ „ „



ARNSTADT, Germany pot p color 176-








„ „ „ „ „









ARRAS, France s p p blue 1782







LADEN-BADEN, Germany h p p gold 1753
Widow Sperl or color

| | | | | |
|---|--------------------------|-----|--------------------|------|
|  | BADEN-BADEN, Germany ... | h p | p gold or color | 1753 |
| | Widow Sperrl | | | |
|  | " " ... | " | " | " |
| Bayreuth K Hu | BAYREUTH, Bavaria ... | pot | p black | 15— |
|  | " " ... | pot | p blue | 15— |
|  | " " ... | h p | p | 1744 |
| — | | | | |
| BERLIN, PRUSSIA. | | | | |
| <i>Established by W. G. Wegeley, in 1751, and purchased by Frederick the Great, in 1763. Pott, a chemist at this factory, claims the invention of transfer printing on porcelain.</i> | | | | |
|  | BERLIN, Prussia. | | | |
| | " Wegeley ... | h p | p blue | 1751 |


BERLIN, Prussia







| | | | | | |
|---|--|-----|-----|--------|------|
|  | „ Royal Factory. Many forms of sceptre | ... | h p | p blue | 176- |
|  | „ | „ | „ | „ | „ |
|  | „ | „ | „ | „ | „ |
|  | „ Königliche Porzellan Manufactur | ... | „ | „ | 1830 |
|  | „ This Eagle is also used by Schuman, of Moabit, with names | ... | „ | PF | 1850 |
|  | „ Frequently painted in green or gold over the sceptre mark, on damaged pieces | ... | „ | „ | 18- |



| | | | | | |
|---|--|-----|--------------|---------|------|
|  | BORDEAUX, France <i>Lahens & Rateau</i> | .. | h p | p color | 18— |
|  | BOURG-LA-REINE, France | .. | s p & pot | p blue | 1773 |
|  | " " | ... | h p | " " | " " |
|  | " <i>Le Chapelet</i> " | ... | " | p | " " |


BOW.







This factory was established about 1735, but did not become celebrated until many years later.






| | | | | | | |
|---|-----|-----|-----|-----|--------|-----|
|  | Bow | ... | ... | s p | p blue | 173 |
|  | " | " | " | " | " | " |








| | | | | | | |
|--|-----|---|-----|-----|---------------------------------|------|
|  | Bow | ... | ... | s p | p blue | 173- |
|  | „ | <i>The form and position of the sword vary</i> | | „ | p red & gold | „ |
|  | „ | <i>The triangle has long been considered a Bow mark, but recent researches have rendered it doubtful, it is often hard to say if it is a Bow or Triangle, the latter is now proved to have been used at CHELSEA and DERBY</i> | | | imp inc p gold & color | „ |
|  | „ | Triangle, imp | ... | „ | p blue | „ |
|  | „ | ... | ... | „ | „ | „ |
|  | „ | <i>A. B. F. G. & K. are also found, probably workmen's marks</i> | | „ | „ | „ |
| T° | „ | Also BRISTOL | ... | | | |

| | | | | | | |
|--|---|-----|-----|-----|------------------|------|
| ELERS | BRADWELL | ... | ... | pot | imp | 1690 |
| + ✕ | BRISTOL | | | | | |
| | <i>Founded by Richard Champion</i> | | | h p | f color | 1772 |
| 王 | „ <i>And other imitations of Oriental marks</i> | ... | .. | .. | .. | .. |
| + B | „ | ... | ... | .. | .. | .. |
| B ₇ | „ | ... | ... | .. | .. | .. |
|  | „ <i>The cross impresscd</i> | ... | .. | h p | pr blue | 18— |
|  | „ | ... | ... | .. | imp & biscuit | .. |
| T ^o | „ <i>For Tebo, the modeller. Many other workmen's marks are found</i> | ... | .. | .. | inc | 17— |

| | | | | | |
|--|--|-----|-----|-----------|------|
| <i>C. Cretté de Bruxelles rue D'Anvers 119/1</i> | BRUSSELS, Belgium L. Cretté | ... | h p | p color | 1791 |
| LC. | " " | ... | " | P " | " |
|  B | " | ... | " | P " | 18— |
| THOMAS TOFT | BURSLEM, Staffordshire And Ralph Toft | ... | pot | in relief | 1670 |
| William Sans. | " | ... | " | imp | 167— |
| R. Shawe. | " | ... | " | " | 173— |
| WEDGWOOD. Wedgwood. | " | ... | " | " | 175— |
| Wedgwood & Bentley. | " | ... | " | " | 1768 |
| Aaron Wood. | " | ... | " | " | 175— |
| Enoch Wood. | " | ... | " | " | 1783 |
| Wood & Caldwell. | " | ... | " | " | 1790 |
| Steel. | " | ... | " | " | 18— |

| | | | | |
|--|---|--------------|----------------------------|------|
|  | BUEN RETIRO (Madrid), Spain <i>Attributed to Royal Factory, Charles III., but probably LUDWIGS- BURG</i> | s p & pot | p color | 176- |
|  | „ <i>The Capo di Monte mark is found on early pieces</i> | „ | „ | „ |
|  | „ <i>And M only ...</i> | ... | „ | „ |
| caen | CAEN, France ... <i>Also in capitals</i> | ... | h p p red | 1793 |
| MAFRA  CALDAS PORTUGAL | CALDAS, Portugal ... <i>Mafra, maker. Imitations of Palissy ware</i> | ... | pot imp | 18- |
|  | CAPO DI MONTI, Naples ... <i>And various other forms of Fleur de lys</i> | ... | s p p blue | 1736 |
|  | „ <i>Ferdinand IV, patron ...</i> | „ | p red or blue & imp. | 1759 |

| | |
|---|---|
|  | <p>CAPO DI MONTI, Naples „ This factory has success- fully imitated old ma- jolica s p p color 1759</p> |
|  | <p>„ Ferdinandus Rex ... „ p color 1780</p> |
|  | <p>CASEMÈNE, France pot imp 18— <i>Lafléchère and Paillaird</i></p> |
| <p>D. D. & Co. CASTLEFORD POTTERY.</p> | <p>CASTLEFORD, near Leeds pot imp 1790 <i>D. Dunderdale</i></p> |
| <p> SALOPIAN.</p> | <p>CAUGHLEY, Shropshire h p p blue 1750 <i>Established in 1750, by Brown, taken in 1772 by Thomas Turner.</i></p> |
|  | <p>„ Crescent marked thus is p blue <i>often mistaken for D and attributed to Duesbury of DERBY.</i></p> |
| <p>S</p> | <p>„ „ „ „</p> |

| | | | | | |
|---|--|-----|--------------|-------------------|-------|
|  | CAUGHLEY, Shropshire | ... | h p | p blue | 1750 |
| TURNER. | " | ... | h p & pot | imp | 1772 |
|  | " | ... | h p | p blue | 17— |
|  | " | ... | " | " | " |
|  | " <i>And other numerals thus treated, to resemble oriental marks</i> | ... | " | p blue | 177-- |
|  | " (?) <i>Turner, attributed to WORCESTER</i> | ... | " | " | " |
|  | " <i>Rose & Co.</i> | ... | " | p color | 1799 |
|  | CHANTILLY, France <i>Also with name</i> | ... | s p | p blue and imp | 1725 |

CHELSEA.

This factory, established in the 17th century, acquired little celebrity until about 1750, when the modelling and beauty of the paste rendered its productions equal to those of any foreign factory.



| | | | | | |
|---------|-----|-----|-----|-----|------|
| CHELSEA | ... | ... | s p | imp | 174- |
|---------|-----|-----|-----|-----|------|



| | | | | | |
|---|---------------------------------|---|---|------------------|------|
| " | " | " | " | p gold or red | 174- |
| | <i>The best quality in gold</i> | | | | |



| | | | | | |
|---|---|---|---|---|---|
| " | " | " | " | " | " |
|---|---|---|---|---|---|









| | | | | | |
|---|---|---|---|---|---|
| " | " | " | " | " | " |
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







| | | | | | |
|---|---|---|---|---|---|
| " | " | " | " | " | " |
|---|---|---|---|---|---|



| | | | | | |
|---|---|---|---|---|---|
| " | " | " | " | " | " |
|---|---|---|---|---|---|

| | |
|---|---|
|  | CHELSEA s p p gold <i>And with name in full</i> or red & imp 1745 |
|  | CLIGNANCOUET, near Paris ... h & s p p color 1775 <i>This varies very much</i> |
|  | .. <i>Monogram of the Patron,</i> h p st red .. <i>Louis Stanislas Xavier,</i> <i>Comte de Provence</i> |
|  | .. <i>Porcelaine de Monsieur</i> 1780 |
| <i>Coalport.</i> | COALPORT, or COALBROOK h p p blue 1787 DALE, Shropshire |
| <i>C.D.</i> | .. <i>And C. Dale</i> |
|  | |
|  | 18- |

| | | | | | | | |
|---|--|---|---|---|-----|--------|------|
|  | COALPORT, or COALBROOK DALE, Shropshire | " | " | " | h p | p blue | 18— |
|  | " Caughley, Swansea, Nantgarw, united 1821 | " | " | " | " | " | 1861 |
| Voyes. | COBRIDGE, Staffordshire | " | " | " | pot | imp | 1773 |
|  | " | " | " | " | " | p blue | 18— |
|  | COLOGNE, Germany | " | " | " | pot | p blue | 1589 |
|  | " | " | " | " | " | " | 16— |
|  | " | " | " | " | " | " | " |



COLOGNE, Germany ... pot p blue 16-

„ *Cremer* „ „ 17--

Given by M. Demmin.

„ B. M. | L. W., 1573.

„ B. V., 1574. | M. G., 1586.

„ F. T., 1559. | M. O.

„ F. V. O., 1543. | S. M.

„ I. E., 1539. | W. R.

„ I. R., 1588. | W. T.

„ K^o. R., 1598.



COPENHAGEN, Denmark ... h p „ 1772

*The Sound and great and
little Belts*



„ „ p color ..

CRIEL.

CRIEL, France pot imp 178-

*Also with monogram of
Stone-Coquerel and Le
Gros of Paris*



DAMM, Germany h p p blue 17-

DELF, HOLLAND






Potteries were established here at a very early date; it is said that fine ware was produced in 1480, nothing certain is known before 1614, when a patent was granted to Claes Janssen Wytman's, for making porcelain, probably fine pottery.





DELF, Holland







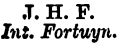


„ The ALPHA De Griekse A. Mark registered 1764
J. T. Dextra or Dijkstraat pot p blue „



„ „ „ „












| | | | | | |
|---|---|-----|-----|--------|----------|
| DEX | DELFT, Holland ... | ... | pot | p blue | 1764 |
| Z:DEX | „ Zoon Dextra ... | ... | „ | „ | 1765 |
|  | „ On ware with same patterns as that with first mark ... | ... | „ | „ | |
|  | „ The works were carried on by Jacobus Halder Adriens Zoon in 1765... | | „ | „ | „ |
| I. H. D. | „ (P) Jacobus Halder ... | ... | „ | p blue | |
| | „ Cornelis van Os had the works in 1767 | | | | |
| | „ The <u>AXE</u> . De Byl ... | ... | | | reg 1764 |
|  | „ Justus Brouwer ... | ... | „ | p blue | „ |
|  | „ „ ... | ... | „ | „ | „ |
|  | „ „ ... | ... | „ | „ | „ |

| | | | | |
|--|---|-----|--------|----------|
| * iB | DELFT, Holland | pot | p blue | 1764 |
| | <i>Justus Brouwer.</i> <i>This is also attributed to</i> <i>A. Kielle, of the White</i> <i>Star.</i> | | | |
|  | " The CLAW. <i>De Klaauw</i> <i>Lambertus Sanderus.</i> | " | " | reg 1764 |
|  '80 | " <i>This mark is so varied</i> <i>that it is usually "un-</i> <i>known." It has been</i> <i>called The Griffin!</i> | " | " | " |
|  180 | " | " | " | " |
|  19½4 | " | " | " | " |
| <u>D.S.K</u> A | " The DOUBLE PITCHER. <i>De Dubbelde Schenkan</i> <i>Thomas Spaandonck...</i> | " | " | " 1764 |

| | | | | | | |
|---|---|-----|--------|----------|---|------|
|  | DELFT, Holland | | | | | |
| | „ FORTUNE. T ^r Fortuyn... <i>Pieter van der Briel</i> | pot | p blue | reg 1691 | | |
|  | „ | „ | „ | „ | „ | „ |
|  | „ | „ | „ | „ | „ | „ |
|  | „ | „ | „ | „ | „ | „ |
|  | „ | „ | „ | „ | „ | „ |
|  | „ <i>Weduwe v. d. Briel</i> | „ | „ | „ | „ | 1764 |
|  | „ | „ | „ | „ | „ | „ |
|  | „ The GOLDEN BOAT. <i>In der vergulde Boot</i> <i>Johannes der Appel</i> | „ | „ | „ | „ | 1764 |
|  | „ The GOLDEN FLOWER POT. <i>De vergulde blompot</i> <i>P. Verberg</i> | „ | „ | „ | „ | 1764 |



| | | | | | |
|--|-------------------------------------|-----|---------|----------|--|
| | DELFT, Holland | | | | |
| THART | „ The HART. T ^r Hart ... | pot | p blue | reg 1764 | |
| HVMD | „ Hendrik van Middeldijk | „ | „ | „ | |
| MP | „ The METAL POT ... | | | 1639 | |
| | <i>De Metaale Pot</i> | | | | |
| MP | <i>Lambertus Cleffius</i> ... | „ | „ | „ | |
| | <i>Pieter Pares</i> ... | „ | | „ 1764 | |
| | „ The old MOOR'S HEAD ... | „ | „ | „ | |
| | <i>In t' oude Moriaans Hoff</i> | | | | |
| CVS | „ <i>Geertruy Verstelle</i> ... | „ | „ | „ | |
| | „ The young MOOR'S HEAD | „ | „ | „ | |
| E. B. S. | <i>T'jongue Moriaans Hoff</i> | | | | |
| | <i>Widow of Pieter Jan</i> | | | | |
| | <i>v. d. Hagen</i> | | | | |
|  | „ Probably a mark of one or | | | | |
| | other of these factories | „ | p color | | |
| DAW | „ The PEACOCK. <i>De Paauw</i> | „ | p blue | .. 1651 | |
| | <i>Jacobus de Milde</i> ... | | | „ 1764 | |
|  | „ | „ | | „ | |


| | | | | | |
|--------------------------|--|-----|-----|---------|----------|
| <i>patw</i> | DELFT, Holland | | | | |
| | „ <i>Jacobus de Milde</i> | ... | pot | p. blue | 1761 |
| <u>I.D.M</u> | „ „ | ... | „ | „ | „ |
| <u>* CB D RW</u> | „ (?) <i>Cornelis Boumeester</i> | | „ | „ | 17— |
| <u>P.V</u> | „ The PORCELAIN BOTTLE <i>De Porceleyne Fles</i> | | | | reg 1761 |
| | „ <i>Pieter van Doorne</i> | ... | „ | „ | „ |
| <u>PD</u> | „ „ | ... | „ | „ | „ |
| <i>Duyn</i> | „ The PORCELAIN PLATTER <i>De Porceleyne Schootel</i> | | | | |
| | „ <i>Johannes van Duyn</i> | ... | „ | „ | „ |
| <u>PVM 6</u> | „ The ROMAN <i>De Romeyn</i> | | | | |
| | „ <i>Petrus van Merum</i> | ... | „ | „ | „ |
| <u>M</u> | „ „ | ... | „ | „ | „ |











| | | | | | |
|---|--|-----|--------|----------|---|
| | DELFT, Holland | | | | |
|  | „ Jan van der Kloot Janzoon took the factory | pot | p blue | 1764 | |
|  | „ The ROSE ... De Roos | ... | | reg 1764 | |
|  | „ Dirk van der Does | ... | „ | „ | „ |
|  | „ | „ | „ | „ | „ |
|  | „ The THREE BELLS De drie klokken | | | | |
|  | „ W. van der Does | ... | „ | „ | „ |
|  | This varies so much that it is often “unknown” | ... | „ | „ | „ |
|  | „ | ... | „ | „ | „ |
|  | „ Doubtful | ... | „ | „ | „ |

| | | | | | | | |
|---------|--|-----|--------|---|---|----------|---|
| | DELFT, Holland | | | | | | |
| | „ The THREE PORCELAIN BOTTLES <i>De drie Por- celeyne fleschjes</i> | | | | | reg 1764 | |
| FB | „ <i>Hugo Brouwer</i> ... | pot | p blue | | | | „ |
| Hooren. | „ The THREE PORCELAIN BARRELS <i>De drie Por- celeyn astonnen</i> | „ | „ | „ | „ | | „ |
| HVH | „ <i>Hendrick van Hoorn</i> ... | „ | „ | | | | „ |
| | „ The TWO SHIPS <i>De twee Sheepjes</i> | „ | | | | | „ |
| R | „ <i>Ant. Pennis</i> ... | „ | „ | | | | „ |
| | „ The TWO WILD MEN ... <i>De twee wildemans</i> | | | | | | „ |
| WVB | „ <i>Widow of Willem van Beek</i> | „ | „ | | | | „ |
| | „ The WATER CAN ... <i>De Lampetkan</i> | | | | | | „ |
| LPK | „ <i>Widow of Gerardus Brouwer</i> | „ | „ | | | | „ |
| L P Kan | „ | „ | „ | | | | „ |



| DELFT, Holland | | | | | |
|---------------------|--|-----|-----|------------|----------|
| * A.K. | „ The WHITE STAR <i>De witte ster</i> | ... | | | reg 1764 |
| | „ <i>A Kielle</i> | ... | ... | pot p blue | |
| ³ A | „ „ | ... | ... | „ | „ |
| A.K. | „ „ | ... | ... | „ | „ |
| A | „ „ | ... | ... | „ | „ |
| A | „ „ | ... | ... | „ | „ |
| A | „ „ | ... | ... | „ | „ |
| A | „ „ <i>And other variations</i> | | | „ | „ |
| ADB ANNO 1774 | „ (?) <i>Van der Bosch</i> | ... | ... | „ | 1774 |
| Bt | „ <i>Berghem</i> | ... | ... | „ | |

| DELFT, Holland | | | |
|--|------------------------------|-----|------------|
|  | „ <i>Isaak Brouwer</i> | ... | blue 1750 |
| <i>BVD</i> | „ (?) <i>Van der Does</i> | ... | .. |
| <i>LB</i> | „ (?) <i>Van Dammelar</i> | ... | .. |
| <i>SE</i> | „ <i>Suter van der Even</i> | ... | .. 1580 |
| <i>VE</i> | „ .. | ... | .. .. |
| <i>VE</i> | „ .. | ... | .. .. |
| <i>VE</i> | „ .. no attributed | ... | .. .. |
|  | „ <i>Martinus Gouda</i> | ... | reg 1675 |
| <i>HA</i> | „ <i>Antoni Ter Humpelin</i> | ... | color 1650 |

| | | | | |
|---|---|-----|--------|----------|
|  | DELFT, Holland | | | |
| | " Q. Kleynoven | ... | p blue | reg 1680 |
| I&K | " Jan Kuylich the younger | | " " | |
| HK | " " | ... | " | " |
| IT | " " | ... | " | " |
| K <i>Keyser</i> | " " | ... | " | " |
| ES | " Johannes Mescà | ... | " | " |
| D <i>Keyser</i> | " Cornelis Keyser | ... | " | " |
| A <i>Pynaker</i> | " Jacobus Pynaker and Adrien Pynaker | | " | " |
| R | " " | ... | " | " |
| A | " " | ... | " | " |

| | | | | |
|--|----------------------------|-----|--------|------|
| | DELFT, Holland | | | |
|  | „ Keyser & Pynaker ... | ... | p blue | 1680 |
|  | „ (?) Pynaker ... | ... | „ | „ |
|  | „ | ... | „ | |
|  | „ Jan Steen ... | ... | „ | 1650 |
|  | „ Samuel Piet Roerder ... | ... | color | „ |
|  | „ Willem van der Velde ... | ... | „ | 1660 |
|   | „ Abraham Verboom ... | ... | „ | 1680 |
|  | „ Piet Viseer ... | ... | „ | 1769 |
|  | „ (?) Philip Wouermans ... | ... | „ | 16— |

| | | | | | |
|--|-----------------------|-------------------------------------|------------|----------------|-------------|
| <p>AVH D7M ZD 1773</p> | <p>DELFT, Holland</p> | <p>UNKNOWN MARKS</p> | <p>...</p> | <p>p color</p> | <p>1773</p> |
| <p>B:P</p> | <p>"</p> | <p>"</p> | <p>...</p> | <p>p blue</p> | |
| <p>7/180</p> | <p>"</p> | <p>"</p> | <p>...</p> | <p>"</p> | |
| <p>G.B.C</p> | <p>"</p> | <p>"</p> | <p>...</p> | <p>p red</p> | |
| <p>G7G 1779</p> | <p>"</p> | <p>"</p> | <p>...</p> | <p>"</p> | <p>1779</p> |
| <p>J.C.S.J R 1774 1775 1776 1777</p> | <p>"</p> | <p>"</p> | <p>...</p> | <p>"</p> | |
| <p>J.R.F. 1182</p> | <p>"</p> | <p>(?) In T^o Fortune</p> | <p>...</p> | <p>p blue</p> | |

| | | | | | |
|---|----------------|--|-----|---------|------|
| IW | DELFT, Holland | | | | |
| | UNKNOWN MARKS | ... | ... | p blue | |
| S.S.8 | " | " | ... | " | |
| K [^] | " | (P) Jan Kuylich | ... | " | |
| KVK 1731 | " | " | ... | p blue | 1731 |
| MVC 4 | " | " | ... | p color | |
| P 13 | " | " | ... | p blue | |
|  | " | " | ... | p brown | |
| RS | " | " | ... | p blue | |
| 18 | " | " | ... | " | |
|  | " | On ware painted in the style of Naples, in imitation of a Savona mark. | | p red | 17— |

*10/1

DELFT, Holland

p red

三 尉
保 春
益 亭" Imitation of the "Six
mark." On ware painted
with Oriental patterns

p blue 18-

From M. Demmin.

| | | | |
|------------------------------------|-----------------------|--------------------------|--------------------|
| A. D. W. A ^o . 1769. | D. M. | <u>I. G. V.</u> 1768. | R. or A. R. |
| A. I., 1663. | D. V. X. I., 1540. | <u>I. H. F.</u> 1480. | R. T. C. |
| E. P. | G. D., 1605. | I. V. L., 1662. | S. B. + + 1742. |
| B. V. S., 1702. | G. V. M. | J. G. | S. L., 1650. |
| D., 1540. | H. N. I. | J. V. L. | S. M., 1725. |
| <u>D.</u> 12 | <u>I. G.</u> 22½ | M. Q. | V. H., 1620. |
| B. | | | |

DECORATORS.

Aalines.

C. Boumester, 1680.

J. Dam.

S. Dam.

J. Decker, 1698.

Heinding Waanders, 1781.

J. Kuwyt.

J. Meer.

Meer.

A. Veerhart de Gouda.

C. Zachtleven Fu. 1650.

} Jan v. d. Meer de Delft

DERBY.

Founded in 1751, by W. Duesbury, who, in 1770, purchased the Chelsea Works, and, in 1781, removed the moulds and models to Derby; also Bow, 1776.



| | | | | | |
|------------------|-----|-----|-----|-------|------|
| DERBY | ... | ... | s p | p red | 1756 |
| <i>Duesbury.</i> | | | | | |



| | | | | | |
|---------------|-----|-----|-----|------------------|------|
| DERBY CHELSEA | ... | ... | s p | p gold or red | 1770 |
|---------------|-----|-----|-----|------------------|------|










| | | | | |
|---|------------------------------------|---|--------|------|
| „ | <i>Later in lilac, then in red</i> | „ | p gold | 177- |
|---|------------------------------------|---|--------|------|



| | | | | | |
|---|-----|-----|-----|--------------------|------|
| CROWN DERBY | ... | ... | h p | p red or violet | 1780 |
| <i>Also without the dots— with monogram D K Duesbury and Kean ...</i> | | | | | |
| „ | „ | „ | „ | „ | 1798 |








| | | | | | |
|---|--|-----|---|---|------|
| „ | <i>Also with D in old English type</i> | ... | „ | „ | 1780 |
|---|--|-----|---|---|------|







| | | | | | | |
|---|--|---------|-----------------|--------------|--|--|
|  | DERBY | | | | | |
| | „ <i>In imitation of the Sèvres mark</i> | h p | p red or violet | 1798 | | |
|  | „ <i>In imitation of the Chinese</i> | „ | p blue | „ | | |
|  | „ <i>Probably a workman's mark</i> | „ | „ & imp | „ | | |
|  | „ <i>And in oval ...</i> | ... h p | pr color | 1815 1839 | | |
|  | „ <i>Stevenson & Hancock ...</i> | ... h p | p color | 186- | | |
| Joshua Heath. | „ <i>Cockpit Hall</i> | ... pot | imp | 1760 | | |
|  | DOCCIA, near Florence, Italy | s p | p color | 1735 | | |
| | <i>Various star marks</i> | | | | | |
|  | „ | ... „ | imp & p gold | „ | | |

| | | | | |
|---------|---------------------------------|-----|-----|------|
| GINORI. | DOCCIA, near Florence, Italy... | s p | imp | 1735 |
| | <i>The founder's name</i> | | | |
| | <i>The Capo di Monti moulds</i> | | | |
| | <i>were transferred here</i> | | | |
| | about ... | | | 1821 |

DRESDEN, SAXONY.

The first European Porcelain manufactory, established by Augustus II. in 1709, under the management of Böttger.

| | | | | |
|---|--|-----|--------|-----------------|
|  | DRESDEN, Saxony | | | |
| | „ Augustus Rex, founder ... | h p | p blue | 1709 |
|  | „ <i>The Caduceus (sale mark)</i> | „ | „ | 1712 to 1720 |
|  | „ <i>Böttger ware</i> ... | „ | | about 1718 |
|  | „ „ ... | „ | „ | „ |
|  | „ <i>And other square marks</i> <i>in imitation of oriental</i> | „ | „ | „ |

| | | | | | |
|---|---|-----|-----|--------|------|
|  | DRESDEN, Saxony... | ... | h p | p blue | 1720 |
| | <i>Herold, manager</i> | | | | |
|  | " " | ... | " | " | 1726 |
|  | " " | ... | " | " | 1730 |
|  B.P.F. Dresden 1739 | " " | ... | " | " | 1739 |
|  | " <i>Brühl, manager</i> | ... | " | " | 1750 |
| K.H.C.W. | " | ... | ... | " | 17— |
|  | " <i>Meissen porzellan manu- factur. Also without the swords.</i> | | " | " | " |



DRESDEN, Saxony... .. h p p blue 17—
Early mark



„ *Sachsische porzellan manu-
 factur* 1750



„ *Königliche porzellan manu-
 factur* 17—



„ 1770









„ *Marcolini, manager* 1796



„ *On white porcelain (per-
 fect), for sale.* .. p blue 17—
 scratched
 through



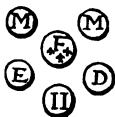
„ *On imperfect pieces*

| | | | | | |
|--|--|-----|-----|--------------------------------|------|
|  | DRESDEN, Saxony... <i>On imperfect pieces</i> | ... | h p | p blue scratched through | 17— |
|  | „ <i>On faulty table goods</i> | ... | „ | „ | „ |
|  | „ | „ | „ | „ | „ |
|  | „ | „ | „ | „ | „ |
|  | <i>A modern imitation of early mark</i> | „ | „ | p blue & imp | 18— |
|  | ELBOGEN, Bohemia | ... | h p | imp | 1810 |
| | ETNURIA— <i>see Wedgwood</i> | | | | |
| Wedgwood & Co | FERRYBRIDGE, near Burslem | „ | „ | „ & pot | 1796 |



FLORENCE, Italy ... s p p color 1580

This varies very much



„ *The arms of the Medici family. Rare mark.* „ „ 15—



FRANKENTHAL, Bavaria ... h p p blue 1754

The arms of. Hannong of Strasbourg, removed here, 1753.











„ *Paul Hannong* ... „ „ „
 „ *Also J. A. H., in monogram* & pot & inf










„ *Carl Theodore, patron* ... h p p blue 1761











FULDA, Germany ... h p p blue 1763
Fürstlich Fuldaisch to 1780

| | | | | | |
|---|--|-----|-----|---------|------|
|  | FULDA, Germany ... <i>On figures.</i> | ... | h p | p blue | 1763 |
|  | FURSTENBERG, Germany ... | ... | h p | p blue | 1750 |
|  | „ <i>The F varies very much...</i> | .. | .. | .. | .. |
|  | GERA ... | ... | h p | p blue | 1780 |
|  | GOTHA ... | ... | h p | p blue | 175- |
|  | „ <i>Rothenberg, the founder</i> | .. | .. | .. | .. |
|  | GROSBREITENBACH ... | ... | h p | p color | 1770 |
|  | „ <i>Sometimes a mere flourish</i> | .. | .. | .. | .. |

| | | | | |
|---|-------------------------------------|-----|---------|------|
|  | HAGUE (THE), Holland ... | h p | p blue | 177- |
| | <i>A Stork—the Arms of the Town</i> | | | |
|  | " | " | " | " |
|  | HALDENSTEBEN, ALT, Germany | h p | imp | 17- |
| | HANLEY | | | |
| <i>E. Mayer.</i> | " | " | pot imp | 177- |
| <i>Lakin & Poole.</i> | " | " | " | " |
| <i>Shorthose.</i> | " | " | " | " |
|  | " | " | " | 1776 |
| NEALE & CO. | " | " | " | 1778 |
| J. MEIGH & SONS. | " <i>Also Meigh</i> ... | " | " | 178- |
| NEELD. | " <i>In imitation of Wedgwood</i> | " | " | 178- |

| | | | | | | |
|---|--|------------------|-----|-----|----------|------|
| J. Keeling. | HANLEY | ... | ... | pot | imp | 179- |
| Eastwood. | „ | W. Baddeley | ... | „ | „ | „ |
| Shorthose & Heath. | „ | ... | ... | „ | „ | 18- |
| T. SNEYD, HANLEY. | „ | ... | ... | „ | „ | „ |
| Mason's Ironstone China. | „ | Lane Delph, near | ... | „ | pr color | 1813 |
| HERCULANEUM—see LIVERPOOL. | | | | | | |
| HEREND. | HEREND, Hungary | ... | ... | h p | p blue | 1800 |
| | Also Shield & Crown of Austria, & Shield & Crown of Hungary. | | | | | |
| MF | „ | Maurice Fischer | ... | „ | „ | 1839 |
|  | HESSÉ CASSEL, Germany | ... | ... | h p | p blue | 1763 |
|  | HESSÉ DARMSTADT, Germany | ... | ... | h p | p blue | 1756 |
|  | HILDERSHEIM, Germany | ... | ... | h p | p blue | 1760 |

| | | | | |
|---|---|-----|--------------------|---------|
|  | HÖCHST, near Mayence, Germany | h p | p gold | 1720 |
| | <i>The arms of the Archbishop of Mayence</i> | | & color | |
|  | " | " | " | " |
|  | " Dahl | ... | pot | 1794 |
| D | | | & h p | |
| $\frac{KIEB\bar{D}}{15}$ | KIEF, Russia | ... | pot | 178- |
| $\frac{K}{B} \frac{K}{B}$ $\frac{AL}{L}$ | KIEL, Denmark | ... | pot | 177- |
| | <i>Buchwald, Director Abr. Leihamer fecit</i> | | p gold or color | |
| $\frac{Kiel}{T}$ | " Also K. T. G | ... | " | " |
|  | KORZEC, Poland | ... | h p | 1803 |
| | <i>" The mark varies very much, and is sometimes used with the name</i> | | p blue | |
|  | KREUZEN, Germany | ... | pot | 1610 |
| | <i>Caspar Vest Hans Christophe Vest</i> | | p color | to 1690 |

| | | | | | |
|---|---|-----|--------------|-------------------|------|
| <i>J. Lockett.</i> | LANE END OF LONGTON, Staffordshire | ... | pot | imp | 17— |
| TURNER. | " | ... | " | " | 1762 |
| <i>B. Plant.</i> | " | ... | " | " | 177— |
| <i>T. Harley, Lane End.</i> | " | ... | pot & h p | imp | 1809 |
| <i>Mayr & Newbold</i> | " <i>Mayer & Newbold</i> | ... | " | imp & pr color | 18— |
| <i>Bailey & Batkin.</i> | " | ... | pot | imp | 18— |
| LEEDS POTTERY. | LEEDS | ... | pot | imp | 1770 |
|  | " | " | " | p color | " |
|  | " <i>Also with name, Hartley, Green & Co.</i> | " | " | imp | " |
| <i>lille</i> | LILLE, France | ... | pot | p color | 1711 |
| <i>D2</i> | " <i>Dorez</i> | ... | " | " | 174— |
| | <i>D is also found on soft paste.</i> | | | | |
|  | " | ... | " | " | 17— |



LILLE, France pot p color 1729
F. Boussemart.



„ *Petit* „ „ 1778



„ *Patron, The Dauphin* ... h p sten & 1784
Leperre Duroo. p red



LIMBACH, Saxe-meiningen ... h p p red 1761



„ „ p gold „







„ (P) „ p color „







„ „ „ „











LIMOGES, France ... h p p red 1773

| | | | | | |
|--|---|-----|--------------|---------------------------|------|
| J P L | LIMOGES, France ... <i>J. Pouyat</i> | ... | pot | p color | 18. |
| LAG  | LISBON | ... | .. | imp | 18— |
| SHAW. | LIVERPOOL | ... | .. | .. | 17— |
| <i>Richard</i>  <i>Chaffers</i> | " | ... | .. | p color | 1751 |
| SADLER. | " <i>Sadler claims the inven-</i> <i>tion of transfer printing</i> <i>on pottery, 1756.</i> | ... | .. | pr color & h p | 1754 |
| SADLER & GREEN. | " | ... | .. | .. | 1756 |
| <i>Reid & Co.</i> | " | ... | h p | .. | 175— |
| P P | " <i>Pennington—also name</i> <i>in full</i> | ... | pot & h p | imp p gold or color | 1760 |
| <i>Christian.</i> | " | ... | pot | imp | 1765 |
|  | " <i>Herculaneum</i> | ... | pot | .. | 1796 |
| | " <i>Also name on garter round</i> <i>a crown</i> | ... | .. | pr color | .. |
|  | " <i>Case, Mort & Co.</i> | ... | pot | p color | 1833 |
| | <i>A liver—arms of the town.</i> | | | | |

| | | | | | | |
|---|--|---|-----|------|---------|------|
| Davenport. | LONGPORT | .. | ... | pot | imp | 1793 |
| LONGPORT. | „ | J. Davenport | ... | „ | pr red | „ |
|  | „ | <i>A blurred impression of the mark is read Liverpool in mistake for Davenport.</i> | | „ | imp | „ |
|  | „ | ... | ... | „ | | |
|  | „ | ... | ... | „ | pr blue | 1805 |
| Phillips. | „ | ... | ... | „ | „ | 1760 |
| | LOOSDRECHT, near Amsterdam, | | | h p | p blue | 1772 |
| | Holland | | | | | |
| M: o: L: | <i>Manufactur oude Loosdrecht. Moll, director</i> | | | | | |
| | LOWESTOFT | ... | ... | s&hp | „ | 175- |
| | <i>No mark used by factory</i> | | | | | |
|  | LUDWIGSBURG, Württemberg | | | h p | p blue | 1758 |
| | <i>Initial of Duke Charles, sometimes used without the crown</i> | | | | | |

| | | | | |
|-----|---|-----|-------------|-----------------|
| | LUDWIGSBURG, Württemberg | h p | p blue | 1758 |
| | <i>This form is also attributed to Madrid</i> | | | |
| | „ <i>An antler—from the arms of Württemberg</i> | „ | „ or red | „ |
| | „ <i>Also W. R. ...</i> | ... | „ p blue | 1806 to 1818 |
| | LUXEMBOURG, Belgium | ... | pot p color | 1806 |
| B.L | <i>Boch, Director</i> | | & h p | |
| | MADRID—see BUEN RETIRO. | | | |
| | MALTA ... | ... | pot imp | 18— |
| | MARANS, France ... | ... | pot p color | 1740 |
| | <i>Jean Pierre Roussencq</i> | | | |
| | MARIEBERG, Sweden | ... | pot p color | 1750 |
| | „ | „ | & s p | „ |
| | „ | „ | „ | „ |

| | | | | | |
|---|--|-----|--------------|---------|------|
|  | MARIEBERG, Sweden <i>Ehrenreich.</i> | ... | pot & s p | p color | 1759 |
|  | " " | ... | " | " | " |
|  | " " | ... | " | " | " |
|  | MARSEILLES, France <i>Also with C. & S.</i> | ... | pot | p color | 1777 |
|  | " <i>Savy</i> | ... | " | pf " | " |
|  | " <i>Veuve Perrin</i> | ... | " | p black | 1760 |
|  | " <i>Bonnefoy</i> | ... | " | p color | 1769 |
|  | " <i>Robert</i> | ... | h p & pot | p black | 1777 |

| | | | | | |
|-------------------------------|---|-----|--------------|-----------------|------|
| ПОПОВЫ | Moscow, Russia ... <i>A. Popoff.</i> | ... | h p | p color | 1830 |
| АП | " " | ... | " | " | " |
| Р | " " | ... | " | " | " |
| ФГ БУЛИНА | " <i>F. G. Fabrica Gospodina</i> <i>(The factory of our</i> <i>Lady) Galena</i> | | h p & pot | imp color | 18— |
| Q | MOUSTIERS, France <i>Olery</i> | ... | pot | " | 1686 |
| Q O ♥ | " " | ... | " | p color | 172— |
| F ^d f ^d | " <i>Féraud</i> | ... | pot | p color | 178— |
| MOUSTIERS G | " <i>Guichard</i> ... <i>Also the G only</i> | ... | " | sten in dots | " |
| NANTGARW. | NANTGARW, Wales | ... | h p | imp & color | 1813 |

N

NAPLES.—See CAPO DI MONTI.

NEVERS, France pot p color 15—

4

" " " " "

B

" *Jacques Bourdu* " " 1602

MF

" *Denis Lefebvre* " " 1636

H.B

" *Henri Borne* " " 1689

S





" *Jacques Seigne* " " 17—









FR







" *François Rodrigue* " " 1730







R


" *Tite Kastori* " " 1850



| | | | | | |
|---|--|-----|--------------|--------------------|------|
| NEWCASTLE. | NEWCASTLE-ON-TYNE | ... | pot | imp | 18— |
|  | NIEDERVILLER, near Stras- bourg, France <i>Baron de Beyerlé, the founder</i> | ... | h p & pot | p blue | 1760 |
|  | „ <i>General de Custine</i> | ... | „ | „ | 1786 |
|  | „ <i>And other varieties of the coronet</i> | ... | „ | „ | „ |
|  | „ <i>Lanfray, director</i> | ... | „ | sten | 1802 |
| NIDERVILLE | „ | ... | „ | imp | „ |
| PBC | NIMES, France <i>Plantier Boncourant & Co.</i> | ... | pot | „ | 183— |
| Nove * | NOVE, Italy | ... | h p | p gold or color | 1750 |
| NOVE * | „ | ... | „ | „ | „ |

| | | | | | | |
|---|---|-----|-----|-----|--------------------|------|
|  | NOVE, Italy | ... | ... | h p | p gold or color | 175 |
|  | NUREMBURG, Germany | ... | ... | pot | imp | 1550 |
| <i>Hans Kraut</i> 1578 | „ <i>Hans Kraut</i> ... | ... | ... | „ | p blue | 1578 |
|  | „ „ ... | ... | ... | „ | „ | „ |
|  | „ <i>George Liebolt</i> | ... | ... | „ | „ | 1667 |
|  | NYPHENBERG, Bavaria <i>The arms of Bavaria</i> | ... | ... | b p | imp | 1758 |
|  | „ | ... | ... | „ | p blue | „ |
|  | NYON, Switzerland | ... | ... | „ | „ | 1790 |
|  | „ <i>Pierre Mülhausen, painter</i> | ... | ... | „ | „ | 18— |

| | | | | | |
|---|--|-----|--------|--------------------|------|
|  | OPORTO, Portugal <i>Vista Allegre</i> | ... | h p | p gold or color | 1790 |
| M.P. | „ <i>Manr. Porto. Rocha Soares</i> | pot | „ | „ | „ |
|  | ORLEANS, France ... <i>Gerault Daraubert.</i> | ... | h & sp | p color | 1753 |
|  | „ „ ... | ... | pot | p color | „ |
| R.R. | PARIS, France ... <i>Reverend</i> | ... | pot | p blue | 16— |
|  | „ <i>Hannong. Charles Philippe,</i> <i>Comte d' Artois, patron.</i> | h p | p blue | 1769 | |
| MAP | „ <i>Morel</i> ... | ... | „ | „ | 1773 |
|  | „ <i>De la Courtille</i> <i>Pouyat & Russinger.</i> | ... | „ | „ | „ |
|  | „ „ ... | ... | „ | „ | „ |

| | |
|---|---|
|  | PARIS, France h p p color 1773 Gros Caillou. |
|  | " " <i>Advenir Lamarre</i> " " " |
| H | " <i>P. A. Hannong</i> ... " " 1773 |
|  | " <i>Porcelaine de la Reine</i> ... " p red 1778 . |
|  | " <i>Lebœuf. Marie Antoinette,</i> <i>patroness</i> " " " |
| | " <i>Housel took the factory</i> ... 1799 |
|  | " <i>Dihl & Guerhard</i> ... " p rod 1780 <i>Duc d'Angouleme, patron</i> |
|  | " " " " " |
| Manufre. de MMrs. Guerhard et Dihl à Paris. | " <i>Also the names in full— together and separate.</i> " " " |
| Nast | " <i>Nast</i> h p st red 1783 |

| | | | | | |
|---|---|-----|---------|--------|------|
| <i>Dagoty.</i> | PARIS, France <i>Dagoty</i> | ... | h p | p red | 179- |
| <i>Feuillet</i> | „ <i>Feuillet</i> | ... | „ | „ | „ |
| jP | „ <i>J. Petit</i> | ... | h p | p blue | 1790 |
| CH | „ <i>Chanou</i> | ... | „ | p red | 1784 |
| Q | „ „ | ... | „ | „ | „ |
|  | „ <i>Schlossmacher</i> | ... | „ | p gold | 187- |
| F&R | PERKENHAMMER, near Carlsbad, Austria <i>Fischer & Reichembach</i> | h p | p color | 1802 | |
| P P | PINXTON ... <i>So attributed, but the factory had no acknow- ledged marks.</i> | sp | „ | 1794 | |
| 2 | PLYMOUTH ... „ <i>The sign of Jupiter</i> | h p | p blue | 176- | |

| | |
|---|--|
| W | PLYMOUTH h p p blue 176- <i>Probably Jupiter carelessly pencilled</i> |
| <i>M: W. Cookworthy's Factory Plymouth 1770.</i> | " h p p blue 1770 |
| ←○ | " <i>Doubtful</i> " " 17— |
|  | POPPLESDORF, Germany pot imp 176- |
|  | QUIMPER, France pot imp 1809 <i>Hubaudière.</i> |
| R-r | RAUENSTEIN, Germany h p p blue 1760 |
| R-g | REGENSBERG or RATISBON h p p blue 17— Germany |
| R | " " " " " |



REGENSBURG, or RATISBON, h p p bl. 17—
Germany

ROCKINGHAM—see SWINTON



ROUEN, France pot p color 1542



" " " " "

PA

" *A great many initials are
given by Jacquemart,
as Rouen marks* " " "

PT

" " " " "



" " " " "



RUDOLSTADT, Germany ... h p p color 1758
*Hay fork, part of the
Arms of Schwartzberg*

Y y

| | | | | |
|---------------------|-----|-----|---------|------|
| RUDOLSTADT, Germany | ... | h p | p color | 1758 |
|---------------------|-----|-----|---------|------|

SAINTES, FRANCE.

Bernard Palissy settled here about 1538 and after unceasing efforts succeeded in producing the well-known pottery called by his name

B

| | | | | |
|----------------------|--|-----|-----|--|
| SAINTES, France | | pot | inc | |
| <i>So attributed</i> | | | | |

X

| | | | | |
|---------------------------|-----|-----|---|------|
| ST. AMAND, France | ... | pot | p | 1750 |
| <i>Fauquez, director.</i> | | | | |

Fleur-de-lis

| | | | | |
|-------------------|-----|-----|-----|------|
| ST. CLOUD, France | ... | s p | imp | 1702 |
|-------------------|-----|-----|-----|------|

12
B B

| | | | | |
|--------------------|-----|-----|--------|------|
| „ J. B. Chicanneau | ... | pot | p blue | 1700 |
|--------------------|-----|-----|--------|------|



| | | | | |
|-------------------------------|-------|---|--|---------|
| „ When patronised by the king | „ | „ | | 1702 |
| | & s p | | | to 1715 |



| | | | |
|-------------------|-----|---------|------|
| St. CLOUD, France | ... | pot & p | 1715 |
| | | s p | |



| | | | |
|------------------|----|----|------|
| „ Trou, director | .. | .. | 1730 |
|------------------|----|----|------|



| | | | | |
|------------------------|-----|-----|--------|------|
| St. PETERSBURG, Russia | ... | h p | p blue | 1744 |
|------------------------|-----|-----|--------|------|



| | | | | |
|----|----|----|----|----|
| .. | .. | .. | .. | .. |
|----|----|----|----|----|



| | | | | |
|----|----|----|----|------|
| .. | .. | .. | .. | 176- |
|----|----|----|----|------|









| | | | | |
|-----------------|----|----|----|------|
| „ Catherine II. | .. | .. | .. | 1762 |
|-----------------|----|----|----|------|



| | | | | |
|---|-----|----|----|----|
| „ Made for the Palace by Paul Korniloffe | ... | .. | .. | .. |
|---|-----|----|----|----|



| | | | | |
|--------|----|----|---------|------|
| „ Paul | .. | .. | p color | 1726 |
|--------|----|----|---------|------|

| | | | | |
|--|---|-----|---------|-----------------|
|  | ST. PETERSBURG, Russia ... <i>Alexander I.</i> | h p | p color | 1801 |
|  | „ <i>Nicholas I.</i> ... | ... | „ „ | 1825 |
| БРАТЬЕВЪ Корниловыхъ | „ <i>Brothers Korneloffski</i> ... | ... | pr „ | 1827 |
|  | „ <i>Alexander II.</i> ... | ... | p „ | 1855 |
|  | ST. SAMSON, France ... | pot | imp | 183- |
| SX | SCEAUX PENTHIEVRE, France <i>Also S P.</i> | s p | inc | 1750 to 1760 |
|  | „ <i>Duc de Penthièvre. Lord High Admiral, patron</i> | pot | p blue | 1751 |
|  | „ ... | s p | „ | 1753 |
| Sceaus. | „ ... | „ | „ | 1792 |

SCHAFFHAUSEN, Germany ... pot p color 1560
Tobias Stimmer.

SCHLACKENWALD, Austria ... h p ,, 1800

SEVRES, FRANCE.

This Factory was removed from Vincennes in 1756, and, under the patronage of Madame de Pompadour, became the most celebrated in Europe. The soft paste vases, etc., are now invaluable, owing to their form, colour, and artistic decoration.








SEVRES, France.
,, Royal period. Sometimes s p p blue 1753
with crown. The letter
indicates the year. See
Table.

,, Hard paste first made ... 1768
,, Republic ... h & s p color 1792

,, ,, And name only ... ,, ,, "

,, National Manufactory ... h p st red 1803
Mark 1804. See Table.

,, Imperial Manufactory ... ,, ,, 1806

| | | | | |
|--|--|------------|-------------------------------------|-------------|
|  | <p>SEVRES, France <i>Imperial Manufacture.</i></p> | <p>h p</p> | <p>p red sten & imp</p> | <p>1810</p> |
|  | <p>„ <i>Louis XVIII.</i> <i>Dated with the year of the century.</i></p> | <p>„</p> | <p>p blue</p> | <p>1814</p> |
|  | <p>„ <i>Charles X.</i></p> | <p>„</p> | <p>„</p> | <p>1824</p> |
|  | <p>„ „ <i>On plain ware</i></p> | <p>„</p> | <p>„</p> | <p>1829</p> |
|  | <p>„ „ <i>On decorated ware</i></p> | <p>„</p> | <p>„</p> | <p>„</p> |
|  | <p>„ <i>Louis Philippe. From August to December.</i></p> | <p>„</p> | <p>„</p> | <p>1830</p> |
|  | <p>„ 1830, to November, 1834</p> | <p>„</p> | <p>p color</p> | <p>„</p> |



SEVRES, France h p p blue 1834
Louis Philippe



.. .. *With the above* .. imp or 1833
 pr color



.. .. " " "



.. *On white porcelain* pr green 1848



.. *Republic to 1851* p red ..
On decorated ware.



.. *Napoleon III., Emperor* h p pr color 1852






.. .. *The manu- h & 1854*
facture of soft paste was s p
revived 1854.



.. *The scratch marks the piece* .. pr green 1861
as undecorated.

SEVRES.—TABLE OF DATES.

| | | | | | |
|---|------|----|------|---|------|
| A | 1753 | T | 1772 | | |
| B | 1754 | U | 1773 | T. 9* | 1801 |
| C | 1755 | V | 1774 | X* | 1802 |
| D | 1756 | X | 1775 | 11* | 1803 |
| E | 1757 | Y | 1776 | * The year of the Republic. | |
| F | 1758 | Z | 1777 | | |
| G | 1759 | AA | 1778 |  | 1804 |
| H | 1760 | BB | 1779 |  | 1805 |
| I | 1761 | CC | 1780 |  | 1806 |
| J | 1762 | DD | 1781 | | |
| K | 1763 | EE | 1782 | 7 | 1807 |
| L | 1764 | FF | 1783 | 8 | 1808 |
| M | 1765 | GG | 1784 | 9 | 1809 |
| N | 1766 | HH | 1785 | 10 | 1810 |
| O | 1767 | II | 1786 | | |
| P | 1768 | JJ | 1787 | o.z. (onze) | 1811 |
| Q | 1769 | KK | 1788 | d.z. (douze) | 1812 |
| | | LL | 1789 | t.z. (treize) | 1813 |
| | | MM | 1790 | q.z. (quatorze) | 1814 |
| | | NN | 1791 | q.n. (quinze) | 1815 |
| | | OO | 1792 | s.z. (seize) | 1816 |
| | | PP | 1793 | d.s. (dix-sept) | 1817 |
| R | 1770 | QQ | 1794 | 18 | 1818 |
| S | 1771 | RR | 1795 | 19 &c. | 1819 |

The two last figures of the year to present date.

The months are given by numerals—q.z. 10=October, 1814; 19, 1=January, 18 9.

| SEVRES.— <i>Initials and Monograms of Decorators, &c.</i> | |
|---|--|
| <i>AA</i> | Asselin Portraits. |
| <i>A</i> | Girard Arabesques, Chinese Subjects, &c. |
| <i>B</i> | Boullemier Gilding. |
| <i>B</i> | Bonnier Borders. |
| <i>B</i> | Barré Flowers. |
| <i>A. D.</i> | Mde. Ducluzeau ... Subjects and Portraits. |
| <i>A</i> | Poupart Landscapes. |
| <i>X</i> | Rocher Figures. |
| <i>B</i> | Bar Detached Flowers. |
| <i>B</i> | Boulangier " " |
| <i>B D</i> | Baudouin Borders, Ornaments. |
| <i>B n</i> | Bulidon Detached Flowers. |
| <i>B. r.</i> | Beranger Figures. |
| <i>C</i> | Castel Landscapes, Hunting Subjects, Birds. |
| <i>C D</i> | Develly Landscapes and Figures. |
| <i>ch.</i> | Chabry Portraits, Pastoral Subjects. |
| <i>C. M.</i> | Commelin Flowers, Wreaths. |

| SEVRES.— <i>Initials and Monograms of Decorators, &c.</i> | |
|---|---|
| <i>C.P.</i> | Chapuis, aîné ... Flowers, Birds, etc. |
| <i>D</i> | Dusolle ... Detached Flowers. |
| <i>DC</i> | Derichsweiler ... Borders, Arabesques. |
| <i>D.I.</i> | Didier " " |
| <i>DR</i> | Drand ... Chinese Subjects and Gilding. |
| <i>DT.</i> | Dutanda ... Bouquets, Wreaths. |
| <i>E.</i> | Conturior ... Gilding. |
| <i>B</i> | Bulot .. Flowers. |
| <i>E.L.</i> | Leroy ... Gilding. |
| <i>FR</i> | Richard ... Flowers. |
| <i>R</i> | Rejaunr ... Borders, Wreaths. |
| <i>ER</i> | Richard ... Flowers. |
| <i>F</i> | Falot ... Birds, Butterflies, Borders. |
| <i>f.</i> | Levé ... Flowers and Chinese Subjects. |
| <i>f</i> | Pfeiffer ... Detached Flowers. |

F.
FB
B
M
R
fx
Gd.
G.G.
Gt.
H
S
hc.
n.d.
HP
j

SEVRES.—*Initials and Monograms of Decorators, &c.*

| | | |
|-------------------|--------|----------------------|
| Fontaine | ... | Flowers. |
| Barrat | ... .. | Wreaths, Bouquets. |
| Barbin | ... .. | Borders, Arabesques. |
| Merigol | ... .. | Flowers and Wreaths. |
| Regnier Ferdinand | | Figures, etc. |
| Fumez | ... .. | Flowers and Borders. |
| Gerard | ... .. | Pastoral Subjects. |
| Georget | ... .. | Portraits. |
| Gremont | ... .. | Wreaths and Flowers |
| Hunny | ... .. | Flowers. |
| La Roche | ... .. | Flowers, Tropæes. |
| Hericourt | ... .. | Flowers and Wreaths. |
| Huard | ... .. | Borders, etc. |
| Prevost | ... .. | Gilding. |
| Jubin | ... .. | . |














| SEVRES.— <i>Initials and Monograms of Decorators, &c.</i> | | |
|---|--------------------|-------------------------|
| J. A. | André ... | Landscapes. |
| j.c. | Chapuis, jeune ... | Detached Flowers. |
| J.D. | Mde. Chanou ... | Flowers and Borders. |
| E | Julienne ... | Arabesques. |
| J.H. | Henrion ... | Wreaths and Flowers. |
| J.N. | Chavaux fils ... | Flowers and Gilding. |
| J.T. | Thovenet fils ... | Borders, &c. |
| J.V. | Trager ... | Birds and Flowers. |
| K. k | Dodin ... | Figure, Subjects, Heads |
| L. L | Levé, père ... | Flowers, Birds, Borders |
| L.B. | Le Bel, jeune ... | Flowers and Wreaths |
| L.B. | | |
| L. B. | Le Bel ... | Landscapes. |
| L ^e . | Le Bel, aîné ... | Flowers. |
| L.G. | Le Guay ... | Gilding |
| L.G. | | |
















| SEVRES.— <i>Initials and Monograms of Decorators, &c.</i> | |
|---|---|
| L.G. | Le Gay Portraits. |
| L.G. ^{cc} | Langlacé Landscapes. |
| LL | Lecot Chinese Subjects. |
| LL | |
| L | Armand Birds and Flowers. |
| LP | Mdlle. Parpette Detached Flowers. |
| LR. | La Roche Bouquets, Flowers and Trophies. |
| M. | Massy Flowers and Trophies. |
| M.m | Michel Detached Flowers. |
| M | Moiron fils „ „ |
| M. | Morin Sea Views, Military Subjects, Cupids |
| MB | Mde. Bunel Flowers. |
| mb | |
| N. | Aлонcle Birds, Animals, Trophies. |
| ng. | Niquet Detached Flowers. |
| P | Parpette Flowers. |
| P. | Pierre, aisé Flowers and Bouquets. |











| | | SEVRES.— <i>Initials and Monograms of Decorators, &c.</i> | |
|------|---|---|--------------------------------|
| P | | Pline ... | Borders, etc. |
| Pb | } | Boucot ... | Flowers, Birds and Arabesques. |
| PB | | | |
| L.h. | | Philippine ... | Flowers, etc. |
| S.j | | Pithou fils ... | Flowers, Trophies. |
| S.t. | | Pithou, père ... | Historical Subjects. |
| P7 | } | Pierre, jeune ... | Flowers and Wreaths. |
| p.7. | | | |
| R | | Regnier ... | Subjects. |
| R | | Richard ... | Borders, Arabesques, etc. |
| Rx | | Riocreux ... | Landscapes. |
| R.B. | | Mde. Maqueret ... | Flowers. |
| R.L. | | Roussel ... | Detached Flowers. |
| S | | Merault, aîné ... | Borders. |
| Sc. | | Mde. Binet ... | Flowers and Wreaths. |
| D | | Mde. Nonailher ... | Detached Flowers. |

| SEVRES.— <i>Initials and Monograms of Decorators, &c.</i> | |
|---|--|
| S ⁿ . | Schadre Birds and Landscapes. |
| S.S.p. | Sinsson Flowers. |
| S.Y.Y. | Swebach Landscapes, etc. |
| T. | Binet Flowers. |
| V. | Vandé Gilding and Flowers. |
| Y ^t | Mde. Gerard Flowers and Borders |
| Y ^g | Hilken Pastoral Subjects |
| W | Vavasseur Arabesques. |
| X | Grison Gilding. |
| X | Micaud Flowers, Vases. |
| Y. | <i>Bouillat</i> Landscapes and Flowers. |
| Z. | Joyau Detached Flowers. |
| UNKNOWN. | |
| F. C | Figure subjects, finely painted. |
| G. A | Do. do. |
| J J | } On fine ware, with other marks. |
| L F | |
| R. F | |

SEVRES.—*Marks of Decorators, &c.*

| | | |
|---|------------------------------|--|
|  | Buteux, père ... | Flowers and trophies. |
|  | Rosset ... | Landscapes. |
|  | Pouillot ... | Detached flowers. |
|  | Gomory ... | Birds. |
|  | Sioux, jeune ... | Flowers and wreaths, <i>en camaïeu</i> . |
|  | Cardin ... | Detached flowers. |
|  | Mutel ... | Landscapes. |
|  | Ledoux ... | Landscapes and birds. |
|  | Richard, Paul ... | Gilding. |
|  | Catrice ... | Flowers and bouquets. |
|  | <i>Xzrowet</i> , inventor of | Arabesques and flowers. |
|  | Rose Pompadour, | |
|  | called Rose du Barré. | |

| | SEVRES.— <i>Marks of Decorators, &c.</i> | |
|---|--|------------------------------------|
|  | Chavaux | ... Gilding. |
|  | Tandart ... | ... Flowers and wreaths. |
|  | Theodore | ... Gilding. |
|  | Fontaine... | ... Trophies, miniatures. |
|  | Sioux, aîné | ... Detached flowers. |
|  | Raux ... | ... " " |
|  | Choisy ... | ... Flowers and borders. |
|  | Taillandier | ... Flowers, etc. |
|  | Fontelliau | ... Gilding. |
|  | Anteaume | ... Landscapes and cattle. |
|  | Viellard ... | ... Figures, trophies and borders. |
|  | Thevenet, père | ... Flowers, vases. |
|  | Cornaille... | ... Bouquets and flowers. |
|  | Chulot ... | ... Trophies and emblems. |
|  | (?) Thevenet, père | |

| | SEVRES.— <i>Marks of Decorators, &c.</i> | |
|---|--|------------------------------------|
| 5 | Carrier .. | ... Flowers. |
| 6 | Bertrand .. | ... Detached bouquets. |
| 9. | Buteux ... | ... Bouquets and wreaths. |
| 9 | Merault, jeune .. | ... " " |
| 2000 | Vincent ... | ... Gilding. |
|  | Tardy .. | ... Detached flowers. |
|  | Caton ... | ... Pastoral subjects, cupids. |
|  | Bienfait ... | ... Gilding. |
|  | Evans ... | ... Landscapes, birds and insects. |
|  | Bouchet ... | ... Landscapes and figures. |
|  | Capelle ... | .. Borders, trophies. |
|  | Buteux fils .. | ... Pastoral subjects—children. |
|  | Dieu ... | ... Chinese subjects and flowers. |
|  | <i>L guay</i> ... | ... Children—Chinese subjects. |
|  | Sinsson ... | ... Flowers and wreaths. |



SEVRES.—*Marks of Decorators, &c.*
 Noël Flowers, medallions.

Choisy Flowers, trophies.

Aubert Flowers.

Martinet... .. "

The best Painters, &c., are in Italics.



M 8.
 ASTBURY.
 R. & J.
 BADDELEY
 I. & G.
 RIDGWAY.
 J. & W. R.
 Sinceny.

SHELTON pot pr color 1820
 „ *New Hall Works* 1842
 and name *Hackwood.*

„ *Miles* „ „ 1685

„ *Astbury* „ imp 17—

„ *Baddeley* „ „ 1750






„ *Bell Works* „ „ 177—
 to 1816

„ „ „ „ to 1854





SINCENY, France pot p color 1733









„ „ „ „

S.

| | | | | | |
|---|--|-----|--------------|--------------------|------|
| +C + +S + | SINCENY, France <i>Joseph le Cerf.</i> | ... | pot | p color | 177- |
| M | „ <i>Moulin</i> ... | ... | „ | „ | 1864 |
| SPODE. | STOKE-UPON-TRENT | ... | pot h p | imp p red | 1770 |
|  | „ <i>Minton</i> ... | ... | „ | p color | 179- |
|  | „ „ <i>On best ware</i> ... | ... | h p | p gold or color | 185- |
|  | „ „ ... | ... | „ | pr blue | 18- |
|  | „ <i>Copeland. Copeland & Garrett, 1833. Copeland, late Spode, 1847.</i> | „ | „ | pr color | 185- |
|  | STRASBOURG, Germany <i>Hannong removed to Frankenthal, 1754.</i> | ... | pot & h p | p blue | 17~ |






| | | | | | |
|---------------------------|-----------------------------------|---|--------------|----------|------|
| | STRASBOURG, Germany | ... | pot & h p | p blue | 17— |
| | „ J. Hannong. Paul Hannong. | ... | „ | „ | „ |
| PHILLIPS & CO | SUNDERLAND | ... Sunderland Pottery. | pot | pr color | 1780 |
| DIXON & CO. | „ | „ | „ | „ | 1805 |
| MOORE & CO. SOUTHWARK. | „ Wear Pottery | ... | „ | „ | 180— |
| | SWANSEA | ... ... | n p | p color | 178— |
|  | „ | ... ... | „ | imp | 18— |
| | „ And trident only | ... | „ | „ | „ |
| SWANSEA. | „ And with name, Dyllwyn & Co. | ... ... | „ | sten red | 181— |
| | SWINTON, Rockingham | ... The Rockingham Crest. First used about 1824. Brameld, maker, | h p | pr red | 17— |

| | | | | | |
|---|--|-----|-------|-------------------|------|
| BRAMELD. | SWINTON, Rockingham | ... | h p | pr red | 1807 |
| | | | & pot | | |
|  | TOULOUSE, France | ... | pot | p color | 1820 |
| | <i>Fouqué, Arnoux et Cie.</i> | | | | |
|  | TOURNAY, France | ... | s p | p blue | 175- |
| | <i>Tour aux oiseaux. Also a potter's kiln.</i> | | | | |
|  | " | ... | " | p gold or blue | " |
|  | TOURS, France | ... | h p | p blue | 184- |
| | <i>Victor Avisseau.</i> | | | | |
| BOOTH. | TUNSTALL | ... | pot | imp | 1756 |
| | <i>And name in full—Enoch Booth.</i> | | | | |
| CHILD. | " | ... | " | " | 1763 |
| <i>A. & E. Keeling.</i> | " | ... | " | " | 1770 |
| W. ADAMS. | " | ... | " | " | 1780 |

| | |
|---|--|
|  | TURIN, Italy h p imp 1770 <i>Vineuf, Dr. Gioanetti.</i> |
|  | UZES, France pot ,, 18— <i>François Pichon.</i> |
|  | VAL SOUS MEUDON, France... .. ,, ,, 179— <i>Mittenhof & Mourot.</i> & pr |
|  | VARAGES pot p black 1730 or red |
|  | VENICE, Italy h p p red 17— or blue |
|  | „ <i>Giovanni Marcone</i> s p p gold 17— or color |
|  | „ h p p red 1765 |
|  | VIENNA, Austria ,, p blue 1774 <i>The shape of the shield varies.</i> or imp |







Factories.








181

| | | | | | |
|---|---|-----|--------------|---------------|-----------------|
|  | VINCENNES, France <i>The Tower varies.</i> | ... | s p | p color | 17— |
|  | „ Hannong ... | ... | h p | „ | 178— |
| H ^S K.VN | VILLENGEN, Nuremberg <i>Hans Kraut.</i> | ... | „ | „ | 15— |
|  | VOLKSTADT, Germany | ... | h p | „ | 1762 |
|  | VOISONLIEU, France <i>Jean Ziegler.</i> | ... | pot | st „ & imp | 1839 |
| WEDGWOOD. | WEDGWOOD, Burslem and Etruria. | | pot & h p | imp | 175— 1770 |
| <i>Wedgwood.</i> | „ ... | ... | „ | „ | „ |
|  | „ ... | ... | „ | imp | 1768 to 1780 |

WORCESTER

This Factory was established, in 1751, by Dr. Wall and others. The invention of transfer printing on porcelain is attributed to Dr. Wall, but is also claimed for Sadler, of Liverpool, and Dr. Pott, of Berlin.

| | | | | | | |
|---|---|-----|-----|-----|-------------------|------|
|  | WORCESTER | ... | ... | s p | p blue or gold | 1751 |
|  | " | ... | ... | " | " | " |
|  | " Dr. Wall | ... | ... | " | " | " |
|  | " Imitation of Chinese marks | | | " | p blue or red | " |
|  | " Many marks are found in this style, in imitation of Oriental. | | | p | p blue or red | 17— |
|  | " | .. | ... | " | " | " |

| | |
|---|--|
|  | <p>WORCESTER s p p blue 17— <i>Imitation Dresden marks</i> or red</p> |
|  | <p>„ „ „ „ „</p> |
|  | <p>„ „ „ „ „</p> |
|  | <p>„ <i>Flight</i> n p p blue 1783 <i>and name only</i></p> |
|  | <p>„ <i>Flight & Barr</i> „ ... „ „ 1793</p> |
|  | <p>„ <i>Barr</i> h p inc 1793</p> |
|  | <p>„ <i>Barr, Flight & Barr</i> „ imp 1807 <i>Also F B B, and names in full.</i></p> |



RI



Absolom Yam.

Z

| | | | | | |
|---------------------|--|-----|-----|---------|------|
| WORCESTER | ... | ... | h p | pr | 18— |
| „ | <i>And Chamberlains only.</i> | | | | 178— |
| „ | <i>Grainger, Lee & Co.</i> | ... | „ | „ | 1800 |
| „ | <i>Richard Holdship. A Decorator's mark. He also worked for Derby.</i> | | „ | p color | 175— |
| WURZBURG, Bavaria | ... | ... | „ | p blue | 17— |
| YARMOUTH | ... | ... | pot | p | „ |
| | <i>A Decorator Also with name in full</i> | | | | |
| ZURICH, Switzerland | ... | ... | h p | p blue | 1759 |

W.C.P.

ORIENTAL MARKS.

CHINA.

CHINESE porcelain is said to date from about a century before the Christian era; their pottery is of the greatest antiquity, and, like the porcelain, is of every quality. The oldest example that can now be obtained is of the *Ming* period, though, if the marks could be relied on there are many pieces of the 10th century still to be found, but marks are so easily imitated, and Chinese potters are so fond of reproducing old patterns with marks complete, that very little reliance can be placed upon them. The best periods of the manufacture of porcelain during the *Ming* dynasty, were—

| | | | |
|----|-----------|-----|--------------|
| 樂永 | Yung-lo | ... | 1403 to 1424 |
| 德宣 | Seuen-tih | ... | 1426 ,, 1435 |
| 化成 | Ching-hwa | ... | 1465 ,, 1487 |
| 靖嘉 | Kea-tsing | ... | 1522 ,, 1566 |
| 歷萬 | Wan-leih | ... | 1573 ,, 1619 |

"Egg Shell" ware was first made in the *Yung-lo* period.
The *Seuen-tih* was famous for all sorts of coloured ware.

大
年
明
製
成

The *Ching-hwa* produced the best ware and the finest decoration. This mark commands larger prices in Europe than any other. The dark rich blue of the *Kea-tching* and the white granulated surface of the *Wan-leih*, are very choice. "Old blue China," or Nankin ware, is from the Imperial factories at King-te-chin—a town of potters named after *King-te*, the Emperor, who first patronized the manufactory in 1004-1007. The ware bore the "six mark" dates until 1667, when they were forbidden by an edict from the governor of the province, lest any piece being broken, the Emperor's name might be profaned by being carelessly thrown on the dust heap. This blue ware was made by direction of the Emperor, who ordered it to be of the colour of the sky after the winter rains.

The marks on Chinese work are seldom either Factory or Painter's marks. M. Stanislas Julien gives the mark of a potter of the *Wan-leih* period, named *Hao-chi-khieou*, who excelled in writing verses and in painting; he appears to have taken religious vows and lived in retirement; his mark is *Ou-in-tao-jin*. *Ou*, the hermit. M. Jacquemart mentions a "six mark," "sold by *Pei-tching*, made by *Kien-ki*." Some of those given are no doubt makers' names—as *San-yuh*, Mountain of Gems; but the marks most commonly found are in four or six characters, and denote the date of the manufacture.

道
壺
入
隱

The "six mark" may be made out from the table of dates without much trouble, except from badly formed characters, handwriting being as varied in China as elsewhere.

Chinese writing is arranged in columns commencing at the right, reading downwards. If in a horizontal line it reads from right to left.

WOO·YA
武大
NĒEN·MING
年明
CHE·HUNG
製洪

The first and second characters of the "six mark" show the dynasty, thus: ^{TA}大 the third and fourth, the *period* _{MING}明 (*nĕen haou*), name of the years; the fifth signifies 年 *year*, and the sixth 製 *made*: thus, *Ta-Ming, Hung-woo, nĕen che*. Great Ming (illustrious) dynasty, *Hung-woo, years*; made. 1368 to 1398. Or arranged thus, *Ta-Ming, Seu-en-tih, nĕen, che*. Made in the *Seu-en-tih* period of the Ming dynasty. 1426 to 1435.

NĒEN·SEUEN·TA
年宣大
製德明
CHE·TĪH·MING

The next example is—

年徑大
製正清

Ta Ts'hing, Yung-ching, nĕen, che, Great Ts'hing (pure) dynasty Yung-ching period. 1723 to 1735. The "four mark" is more troublesome, as it does not give the dynasty it necessitates a search through the whole list of dates; it is read in the same order, thus: *King-tih nĕen, che*, made in the King-tih period, about 1004 to 1007.

年景
製德

The square marks called the Imperial Seal, which have been in use from the beginning of the last century, are read in the same way; they are written in an archaic character that is only understood by antiquaries, and are usually very badly done. In the list given, from the best examples that could be obtained, it will be seen that the first, second, fifth and sixth, which should be alike in all, vary considerably; "four mark" seals are also given which show similar variations.

NĒEN·YUNG·TA
年景大
製德明
CHE·CHING·TSHING

萬曆八年

生製

生造

大明時憲

年大
製明

丁亥

Dates are also written thus: *Wan-lëih pah nēen che*.
Wan-lëih eighth year, made 1580.

All these may be known as dates by the last characters,
Nēen year; and *che*, to make, form or fashion.

Sometimes another character is used, *Nēen tsaou*, made
or make.

Ta Ming-she-hēen, made in the time of the Great Ming
government. An example was found that probably read
thus: but it was too confused to be read with certainty;
the piece was modern ware.

Ta Ming nēen che, made in the years of the Great Ming.
This is also to be found, but is probably a modern mark.

Another mode of dating is by the cycle of sixty years,
but as only the year of the cycle is given it does not
identify the period.

24th year

...

...

p blue

年戊
製辰

子甲
丑乙
寅丙
卯丁
辰戊
巳己
午庚
未辛
申壬
酉癸
戌
亥

One example was written thus—

Woo shin nēn che, 5th year ... p blue

The first column is called the ten celestial stems, and the second the twelve terrestrial branches. The twelve "branches" are the Chinese Zodiac: The Rat, Bull, Tiger, Rabbit, Dragon, Serpent, Horse, Sheep, Monkey, Cock, Dog and Boar. The ten "stems" are double characters; they are allied to the five Chinese elements: Water, Fire, Wood, Metal and Earth. This system is also used in Japan and Siam. The 76th cycle commenced in 1864.

| | | | | | |
|------------------|------------------|------------------|------------------|------------------|------------------|
| 寅甲 ⁵¹ | 辰甲 ⁴¹ | 午甲 ³¹ | 申甲 ²¹ | 戌甲 ¹¹ | 子甲 ¹ |
| 卯乙 ⁵² | 巳乙 ⁴² | 未乙 ³² | 酉乙 ²² | 亥乙 ¹² | 丑乙 ² |
| 辰丙 ⁵³ | 午丙 ⁴³ | 申丙 ³³ | 戌丙 ²³ | 子丙 ¹³ | 寅丙 ³ |
| 巳丁 ⁵⁴ | 未丁 ⁴⁴ | 酉丁 ³⁴ | 亥丁 ²⁴ | 丑丁 ¹⁴ | 卯丁 ⁴ |
| 午戊 ⁵⁵ | 申戊 ⁴⁵ | 戌戊 ³⁵ | 子戊 ²⁵ | 寅戊 ¹⁵ | 辰戊 ⁵ |
| 未己 ⁵⁶ | 酉己 ⁴⁶ | 亥己 ³⁶ | 丑己 ²⁶ | 卯己 ¹⁶ | 巳己 ⁶ |
| 申庚 ⁵⁷ | 戌庚 ⁴⁷ | 子庚 ³⁷ | 寅庚 ²⁷ | 辰庚 ¹⁷ | 午庚 ⁷ |
| 酉辛 ⁵⁸ | 亥辛 ⁴⁸ | 丑辛 ³⁸ | 卯辛 ²⁸ | 巳辛 ¹⁸ | 未辛 ⁸ |
| 戌壬 ⁵⁹ | 子壬 ⁴⁹ | 寅壬 ³⁹ | 辰壬 ²⁹ | 午壬 ¹⁹ | 申壬 ⁹ |
| 亥癸 ⁶⁰ | 丑癸 ⁵⁰ | 卯癸 ⁴⁰ | 巳癸 ³⁰ | 未癸 ²⁰ | 酉癸 ¹⁰ |

又
年 辛
製 丑

同
治

癸
酉 十
年

明大

武洪
文建
樂永
熙洪

The most interesting of these dates is that used in the year 1721, *Yew sin-chow nēcn che*. Made in the *Sin chow* year again (recurring). The Emperor Kang-he came to the throne in the 38th year of the 68th cycle, and died in 1722. He therefore had reigned for a whole cycle on the recurrence of the 38th year in 1721, an event unexampled in Chinese history.

In a later example the date is given both by the year of the Emperor, and the year of the cycle.

T'hung-che shih urh nēcn. Kwei yew, 12th year of T'hung-che. 10th year of cycle=1874. The 11th year also commences in 1874.

DATES.

| TA MING Dynasty | | DATES. | |
|-----------------|------|--------|---------------------|
| — | | 德宣 | Seuen-te ... 1426 |
| Hung-woo ... | 1368 | 統正 | * Ching-t'hung 1436 |
| Kēen-wān ... | 1399 | 泰景 | King-tae ... 1450 |
| Yung-lo ... | 1403 | 順天 | * T'hēen-shun 1457 |
| Hung-he ... | 1425 | 化成 | Ching-hwa ... 1465 |

* Some authorities reverse these two periods—they both belong to the Emperor Yung Ching, who was taken prisoner by the Tartars, and held captive for seven years.

| | | | |
|----|----------------------|----|-----------------------|
| 治弘 | Hung-che ... 1488 | 大清 | TA TH'SING Dynasty |
| 德正 | Ching-tih ... 1506 | 天命 | T'hëen-ming ... 1616 |
| 靖嘉 | Kea-tsing ... 1522 | 天聰 | T'heen-tsing ... 1627 |
| 慶隆 | Lung-king ... 1567 | 德崇 | Tsung-te ... 1636 |
| 歷萬 | Wan-leih ... 1573 | 始順 | Shun-che ... 1644 |
| 昌泰 | Tae-chang ... 1620 | 熙康 | Kang-he ... 1662 |
| 啓天 | T'hëen-k'he .. 1621 | 正雍 | Yung-ching ... 1723 |
| 禎崇 | Tsung-ching ... 1628 | 隆乾 | Këen-lung ... 1736 |
| 光弘 | Tsung-kwang 1644 | 慶嘉 | Kea-king ... 1796 |
| 武紹 | Shaou-woo ... 1646 | 光道 | Taou-kwang ... 1822 |
| 武隆 | Lung-woo ... 1646 | 豐咸 | Han-fung ... 1851 |
| 曆永 | Yung-leih ... 1647 | 治同 | T'hung-she ... 1861 |
| | | 緒光 | Kwang-seu ... 1876 |

DATES in the "Seal" Character.

Six Characters.

Ta-th'sing, Shun-che n'ëen che 1644



Kang-he ... 1662



Yung-ching 1723



K'een-lung ... 1736



Kea-king ... 1796



Taou-kwang 1822



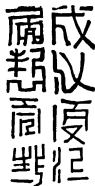
Han-fung ... 1851



T'hung-che ... 1861

Four Characters.

Ching-hwa ... 1465
Probably a forgery.



Shun-che ... 1644



K'een-lung ... 1736



Taou-kwang 1822



Han-fung ... 1851



T'hung-che ... 1861



Two Characters.—
Name only.

T'hung-che .. 1861



BAT.

Fuh, used as a synonym for happiness.



DRAGON,



With five claws, is an Imperial emblem, with four, of the blood royal, and with three, of the nobility. *Lang-fung*, a dragon and a phoenix (divine bird of felicitous omen), was a mark of the *Seuen-te* period, 1426 to 1435.



FISH.



The two fish, an emblem of domestic felicity, is a mark usually found on old blue or Nankin ware; it is one of the earliest known, from 969 to 1106. Cups with handles in the form of a red fish are of the *Seuen-te* period.



FLOWER.



Many varieties of this mark are found in blue and also in colours. A sesamum flower painted under the foot of a vase, &c., is a mark of *Tou-cheou*, 969 to 1106.



The *Che* plant, a kind of fungus, used as an emblem of longevity.



Emblem of longevity.



(?) Bat and peach.



(?) The lotus.



Hoa, a small flower painted inside a cup, is a mark of the *Fung-lo* period, 1413 to 1424. It signifies pleasure in a vicious sense.



FLY,



Or Butterfly, is found on old "Nankin."



GRASS.

The "grass mark" is probably a water plant. About A.D. 960 some such mark was used to denote ware of the best quality.

INSCRIPTIONS.

A great variety are to be met with on old porcelain, often in the place where the European mark is found. Some are compliments and good wishes; others are in praise of the articles inscribed; many are quotations from the poets and classical authors of all ages. These last are not exemplified.

Tsew, wine. Small white cups thus marked were used by the Emperor *Kea-tsing*, 1522 to 1566.

Këen, rectitude. Mark of an early period, said to be on articles sent to disgraced Mandarins.

Show, long life. This is a common Oriental compliment, "May you live for ever," and occurs oftener than any other character. It has many variations; sometimes a piece of pottery or porcelain is marked with a hundred or more; these are called "the hundred *show*."

酒

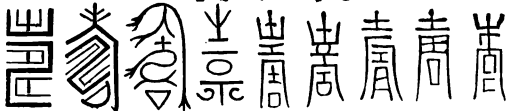
虔

壽

Varieties of Show. Longevity.



Show, is also drawn in circular, oval and elongated forms.



In *Show* this form is known as the spider mark.



Füh

Happiness, divine protection, felicity.



„

Also written in many different ways.



祿
 祿
 發
 文
 興
 囍
 囍
 寶
 廷
 順

Lü'h

{ Prosperity, wealth, great pos-
sessions

祿
祿

壽 祿 福

{ Füh, lüh, and show are
often found together.

Fü

Prosperous.

Keih

Felicity, good luck.

Yüh

{ Jade, a gem, beautiful, precious, valu-
able, &c., known as the F mark, being
often indistinct, and like that letter.

Wan

{ Literature. On articles made for use of
literary men, the ruling class of China.

Hing

Exalted, highly esteemed.

(?) Ke

A vessel, vase, ability, capacity.

”

”

”

Paou

Precious, valuable.

Ting

Perfect.

Shun

Elegant.

古
聖
全
慶
漢
五
福
珍
玉
王
珍
五
珍
玩
玉

| | |
|-----------------|---|
| <i>Kò</i> | Antique. |
| <i>Shing</i> | Holy. |
| <i>Tsuen</i> | Complete, perfect, a name. |
| <i>King</i> | Good, excellent, congratulations. |
| <i>Ch'ha</i> | Name. |
| <i>Woo fūh</i> | { The five blessings: which are long life, riches, health, the love of virtue, and a natural death. |
| <i>Chin yūh</i> | Precious or valuable jade. |
| <i>Yūh chin</i> | Jade of great value; pearl of great price. |
| ” | { This is an example of the way marks are usually written. |
| <i>Wan yūh</i> | Rare jade. |

珍玩

大吉

樞府

薑湯

棗湯

同安

永益

Chin wan { A precious rarity.
A valuable curiosity.
Veritable jade. *Chin yuh*

An elegant rarity. *Yew wan*

Ta keih { Great prosperity, felicity
or good fortune.
Western jade. The best
jade comes to China
from the West. } *Se yuh*

Choo foo { A pivot, and the most
polite expression for
the house of another.
Palace of the centre
of the universe—mark
used 1260-1367.

Keang t'ang Ginger preserved in syrup.
Inexpressibly precious. *Paou shing*

Tsau t'ang { A fruit (called dates, by
Europeans) in syrup
—*Chow Chow*. Both
marks of the *Kea-
tsing* period, 1522-66.

The arrival of friends. *Yew lae*

Tung gan Name—imp on old ware.
Red olive—cinnamon.
The *kwei* is a me-
taphor for literary
honours. } *Tan kwei*

Yung ching Name—p blue on old ware.

真玉

雅玩

西玉

宝勝

友來

丹桂

為
珙
乘
仁
和
館
慕
漪
堂
奉
先
堂

堂
奇
製
堂
彩
製
潤

Wei foo ching { Made to multiply (or increase the stock of) veined jasper.

“HALL” MARKS.

There has been some uncertainty as to the exact meaning of the word *tang*, but Mr. Franks has ascertained that it means the name of the establishment at which the specimens so marked were made.

Jin ho kwan Hall of brotherhood and peace.

Luh e tang Waving bamboo hall.

Fung seen tang { Hall for the honourable reception of those who have gone before.
Hall of ancestors.

Khe yüh }
tang che } Made at the Hall of rare jade.

Tsae jun }
tang che } Made at the Hall of brilliant colours.

堂 偵
製 德

Ching tih } Made at the Hall of virtuous research.
tang che }

堂 珮
製 玉

Pei yüeh } Made at the Hall of
tang che } the jewelled girdle.

堂 紫
製 刺

Tze tze } Made at the Hall of the
tang che } violet embroidery.

堂 敬
製 畏

King wei } Made at the Hall of wor-
tang che } ship and veneration.

印
佛
日
堂

Made at the encourage- } *Yang ho*
ment of harmony Hall. } *tang che*

Ming

Fuh

Yüë

Tang

} The illustrious Fo's (or Buddha) hall of au-
dience or prayer.

堂 益
製 右

堂 林
製 玉

堂 大
製 樹

堂 養
製 和

Made at the Hall of } *Yih yew*
advantage. } *tang che*

Made at the Hall of } *Lin yüeh*
abundant jade. } *tang che*

Made at the Hall of } *Ta shoo*
the great tree. } *tang che*

| | | | |
|--------------------------------|---|--|----------------------------------|
| <p>佳玉 器堂 堂慎 製德</p> | <p><i>Yäh tang</i> <i>keä ke</i></p> | <p>} Beautiful vase (or excellent vessel) of the jade hall—the Academy.</p> | <p>慎 德 古 製 堂</p> |
| <p>堂慎 德</p> | <p><i>Shin tih</i> <i>tang che</i></p> | <p>} Made at the Hall of the cultiva- tion of virtue.</p> | |
| <p>玉聚 堂順 製美</p> | <p><i>Tseu shun mei</i> <i>yuh tang che</i></p> | <p>Antique made at } <i>Shin tih tang</i> the <i>Shin tih</i> } Hall. } <i>pö koo che</i></p> <p>} Made at the Hall of beautiful jade.</p> | |
| <p>景 古 製</p> | <p><i>Kinglëen tang</i> <i>fang koo che</i></p> | <p>} Imitation of antiques made at the <i>King</i> <i>lëen</i> Hall, named after a distinguished scholar.</p> | |
| <p>長富 春貴</p> | <p><i>Fäh kwei</i> <i>chang chun</i></p> | <p>} Wealth, honours, and a long spring time, or lasting youth.</p> | <p>長富 命貴</p> |
| <p>賜天 福官</p> | <p><i>T'ëen kwan</i> <i>tsze füh</i></p> | <p>Wealth, honours, } <i>Fäh kwei</i> and long life. } <i>chang ming</i></p> <p>} May heaven confer happiness.</p> | |

萬疆
無疆
壽

Wan show }
woo kang } An unlimited long life.

壽疆壽疆

In "Seal" characters.

珍愛
賞蓮

Gae lēn }
chin shang } Precious reward for the lover of the water lily.

公師
用府

Shwae foo }
kung yung } For the public use of the general's hall.

齋湛
製靜

Chan tsing }
chae che } *Chan tsing chae* maker. One of a pair, the other marked *Ching tik* Hall.

臯江
造嗚

Keang ming }
kaou tsaou } *Keang ming kaou* maker.

祥葛
製明

Chang ming }
tseang che } *Chan ming tseang* made it. Said to be as old as the Sung dynasty 960-1127.

御雍
製正

Yung ching }
yu che } Made for the service of *Yung ching*.

奇連
后成

Läen ching }
khe how } (?) Name.

珍若
藏深

Jo shin }
chin tsang } Deep like a treasury
of gems.

珍莊 珍莊
藏深 藏深

This mark is of frequent occurrence, but is usually very indistinct.

如吉
意祥

Këih tseang }
jou e } As fortunate as you can desire.

鼎奇
之石
珍寶

Khe she paou }
ting che chin } A gem among precious vessels of rare
stone.

奇玉寶
鼎之珍

Khe yüh paou } A gem among precious vessels of rare
ting che chin } jade.

玉忠有
雅美

Chung yeu mei } For the possessor of a true and faithful
yüh ya che } heart this elegant gem was made.

福壽比
如南山

Show pe nan shan, Long life as south mountain.

Föü jou tung hai, Happiness similar east sea.

Nan-shan is a mountain in *Fong-thesang-fou*. The inscription may be read, May you live to be as old as the hills, and your happiness be as great as the sea is wide.

LEAF.

The leaf mark is very common on pieces of every period ; probably a leaf of the artemisia, an emblem of good augury.





(?) Bamboo leaves; used as a mark in a factory of King-te-chin, 1573 to 1619.

NUMERALS.

| | | | | | | | |
|---|---|-----|----------|-----|-----|-----|----|
| 壹 | 一 | 1 | Yüh ... | ... | ... | ... | 1 |
| 貳 | 二 | 11 | Urh ... | ... | ... | ... | 2 |
| 參 | 三 | 111 | San ... | ... | ... | ... | 3 |
| 肆 | 四 | ㄨ | Sze ... | ... | ... | ... | 4 |
| 伍 | 五 | ㄥ | Woo ... | ... | ... | ... | 5 |
| 陸 | 六 | ㄥ | Lew ... | ... | ... | ... | 6 |
| 柒 | 七 | ㄥ | Tseih | ... | ... | ... | 7 |
| 捌 | 八 | ㄥ | Pä ... | ... | ... | ... | 8 |
| 玖 | 九 | ㄥ | Kew ... | ... | ... | ... | 9 |
| 拾 | 十 | 十 | Shih ... | ... | ... | ... | 10 |

These are given to assist in deciphering dates.



RABBIT,

or Hare, sacred to the moon, found on old Nankin ware, an emblem of longevity.



SACRED AXE,

so called, it is probably the symbol *Fuh* embroidered on the Emperor's sacrificial robes; perhaps an equivalent for *Fuh*, Happiness.



SHELL,

a Buddhist emblem. A shell was lent by the Government to the ambassadors to Loochoo, to ensure them a prosperous voyage.



SQUARE.

Paou. Precious, valuable.



Kwo, National or Governmental.



Tc shan, name.



Shan yüh or *Shan wang*, name.



On old ware, dragon pattern.



” ”



Found on old Nankin ware; imitated by factories of Europe.



Maker or decorator's mark. Called House marks by the Chinese.



Le Chih, name.



Chung-kuh she The Chung-kuh family.



*Foü kwai
kea ke or
wong ke* } Beautiful vase for the wealthy and noble; or wealth, honours, and a vast intellect or capacity.



*Ling Chang
tsee tsaou* } Made by Ling Chang-tsee.



*Chin chow
she tsuen* } Valuable (vase) to explain the future.



*Jo shin
chin tsang* } Deep like a treasury of gems.



*Heae chuh
choo jin tsan* } Made by (or for) the lord of the Heae bamboos. Heae is the name of the place where Ling Lun, minister of the fabulous Emperor Hwang Ti, cut bamboos to form musical instruments.



Tsun Chin Name.

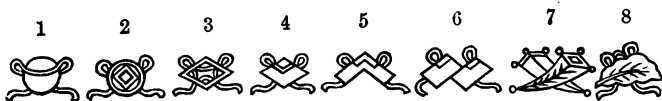


Examples of marks on Canton ware, of recent date possibly to represent the Imperial "Seal."

” ” ”

” ” ”

SYMBOLICAL ORNAMENTS.



Pa-paou. The eight precious things.

1. Pearl or "tide jewel."
2. Probably a coin as an emblem of riches.
3. Probably one of the dual symbol (?) the female.
4. Variant of last or male of dual symbol.
5. *King*, emblem of happiness or luck.
6. Probably books.
7. Rhinoceros horns.
8. Leaf of artemisia, emblem of good augury.



Pa che siang. The eight lucky emblems of the Buddhists.

1. *Chung*, a bell. 2. *Lo*, a chank shell. 3. *San*, State umbrella. 4. *Kae*, a canopy. 5. *Hwa*, the lotus, this is always without fillets. 6. *Kwan*, a vase with cover. 7. *Yu*, two fishes united by fillets, may signify domestic felicity. 8. *Chang*, an emblem of longevity. These emblems are found as marks, and are also used in decoration.



Wan-tse, Ten thousand things, everything, all creation. The "swastika" or fylfot; cross of Buddha.



" " "

King, an emblem of good fortune.



This is also intended to give forth a sound when struck; it is used as a tuning fork; it has been mistaken for a Masonic emblem.



Gourd, an emblem of longevity, inscribed *Fuh*, happiness, in "Grass" character.



Joo-c, or sceptre of longevity, and musical instruments.



Peach and bat, the peach is an emblem of longevity and the bat of happiness, here they symbolise the phrase *Fuh show shwang chuen*, a two-fold perpetuation of happiness and longevity.



Pi, a pencil, *ting*, a cake of ink, *joo-e*, a sceptre of longevity symbolizing the phrase, *Pi ting joo c.* May things be fixed as you desire.



Faou. Precious things. Pencil and roll of paper.



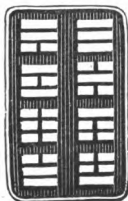
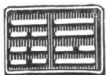
TABLE.

Many varieties of this mark are found on old Nankin ware. It was imitated by Delft, Dresden, Worcester, and other factories of Europe. Mr. Franks is of opinion that it is a four-legged vase with a high car on each side. Probably a wedding cup.



These figures occur so often on old ware, especially that intended for sacrificial use, that a few words may be given to explain their purport.

The unbroken line *Yang*, represents the masculine or perfection; the divided line *Yin*, the feminine or imperfection. The group of four is called the *Sze-seang* or four similitudes; the eight are the *Pa-qua* or eight symbols of *Föh-he*. The circle was added by *Chow*, a member of the *Sung* dynasty, who analysed and explained them. The circle represents the original principle, the waved line dividing it makes the dual power or the active and passive principles of creation, it is called the *Tae-keih*, this when in action, produced a male power, when at rest a female power. From these were generated four visible forms which represent in the innumerable combinations of the eight symbols, the changes and transmutations that take place in nature and in the affairs of the world.



J A P A N .

THE manufacture of pottery is said to date from B.C. 660. A factory was established by Corean potters A.D. 200. The first good glazed pottery was made at Seto about 1230, by *Tōshiro*, who had learnt the art in China. Porcelain is said to have been first made by *Gorodayu Shonsui*, who also studied in China, and on his return in 1513 settled in Hizen.

The great centre of the Japanese manufacture is in the province of *Hizen*, where twenty-five villages are congregated on a mountain which affords a plentiful supply of material for their work. Other districts have, however, their peculiar wares, some of which are undoubtedly of great antiquity.

The marks used in Japan are usually the name of the factory or of the maker or decorator; sometimes all are given.

DATES

are marked in the same fashion as the Chinese, sometimes the year of the period is written :

| | | | | | | | | | | |
|----------|---|----------------------|---|------|--|----------|---|-------------------|---|------|
| 天正 十歲 | } | Ten-sho, 7th year | } | 1580 | | 承應 貳歲 | } | Jō-o, 2nd year | } | 1653 |
|----------|---|----------------------|---|------|--|----------|---|-------------------|---|------|

As a rule it may be assumed that when an article is marked *Dai Nipon* it is a modern production. Chinese periods are to be found on work made after Chinese patterns.

DATES.

| | | | | | |
|----|-----------------|------|----|-----------------|------|
| 德建 | Ken-toku... .. | 1370 | 德延 | En-toku | 1480 |
| 中 | Bun-chū | 1372 | 應明 | Mei-ō | 1492 |
| 授 | Ten-ju | 1375 | 龜文 | Bun-ki | 1501 |
| 和弘 | Kō-wa | 1381 | 正永 | Ei-shō | 1504 |
| 中元 | Gen-chū | 1384 | 正永 | Dai-ei | 1521 |
| 德明 | Mei-tcku | 1393 | 祿亨 | Kō-roku | 1528 |
| 德永 | Ō-ei | 1394 | 文天 | Tem-bun | 1532 |
| 長正 | Shō-chō | 1428 | 治弘 | Kō-ji... .. | 1555 |
| 享永 | Ei-kiō | 1429 | 祿永 | Ei-roku | 1558 |
| 吉安 | Ka-kitsu | 1441 | 龜元 | Gen-ki | 1570 |
| 德寶 | Bun-an | 1444 | 正天 | Ten-shō | 1573 |
| 德德 | Hō-toku | 1449 | 祿文 | Bun-roku... .. | 1592 |
| 正康 | Kō-toku | 1452 | 長慶 | Kei-chō | 1596 |
| 祿長 | Kō-shō | 1455 | 和元 | Gen-na | 1615 |
| 正寶 | Chō-roku... .. | 1457 | 永安 | Kwan-ei | 1624 |
| 正文 | Kwan-shō | 1460 | 保正 | Shō-hō | 1644 |
| 仁應 | Bun-shō | 1466 | 安慶 | Kei-an | 1648 |
| 明文 | Ō-nin | 1467 | 應承 | Jō-ō | 1652 |
| 亨長 | Bun-meī | 1469 | 曆明 | Mei-reki | 1655 |
| | Chō-kō | 1487 | 治萬 | Man-ji | 1658 |

| | | | | | |
|----|--------------|------|----|--------------|------|
| 文寬 | Kwam-bun ... | 1661 | 明天 | Tem-mei ... | 1781 |
| 寶延 | Em-pō ... | 1673 | 政寬 | Kwan-sei ... | 1789 |
| 和天 | Ten-na ... | 1681 | 和享 | Kiō-wa ... | 1801 |
| 享貞 | Jō-kiō ... | 1684 | 化文 | Bun-kwa ... | 1804 |
| 祿元 | Gen-roku ... | 1688 | 政文 | Bun-sei ... | 1818 |
| 永寶 | Hō-ei ... | 1704 | 保天 | Tem-pō ... | 1830 |
| 德正 | Shō-toku ... | 1711 | 化弘 | Kō kwa ... | 1844 |
| 保享 | Kiō-hō ... | 1716 | 永嘉 | Ka-ei ... | 1848 |
| 文元 | Gem-bun ... | 1736 | 政安 | An-sei ... | 1854 |
| 保寬 | Kwam-pō ... | 1741 | 延萬 | Man-en ... | 1860 |
| 享延 | En-kiō ... | 1744 | 久文 | Bun-kiū ... | 1861 |
| 延寬 | Kwan-en ... | 1748 | 治元 | Gen-ji ... | 1864 |
| 曆寶 | Hō-reki ... | 1751 | 應慶 | Kei-ō ... | 1865 |
| 和明 | Mei-wa .. | 1764 | 治明 | Mei-ji ... | 1868 |
| 永安 | Au-ei ... | 1772 | | | |

FACTORIES AND WARES.



Akahada ware, Kōriyama, founded about 1644-47.
Aka-hada, name of factory imp
 Arita, see Hizen.

朝日



Asahi, Uji, established 1644-47.

Asa-hi, Morning light, so named from colour of the ware imp

Min-pei.

Awaji, established about 1840 by *Ka-shiu Min-pei*.

Nipon

Awa-ji

Ka-shiu

San-pei

} (Made by) Kashiū Sanpei in Awaji, Japan.

AWATA.

Awata, see Kioto.

Banko Kichibei, established by, 1652-60 at Koume-mura, near Tokio, known as Yedo Banko, now closed. imp

Isé Banko.

Nipon Banko.

Shiba-ta

tsukuru

} Made by Shibata Banko, Japan imp

Banko.

”

Articles known as Banko ware are now made at Kuwana, Yokka-ichi, and neighbourhood.

日本淡路
賀集三平

萬古



日本
方古





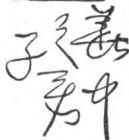
Nippon } name imp
Yiu setsu }



Shi-gen, name "



Banko } Not easy "
Nai yasui } Difficult.



Banko, The eminent of flowers ... inc



Go-so, name imp



Bizen, supposed date, B.C. 97-30.

At Imbe-mura a kiln has been worked since 1390.

Ro-kei sei, Made by Rokci, modern mark.

Fujina, commonly called Idsumo ware.

Fujina, Matsuye.



Un-yei, name.

三平
川戶
内造

Hirato, Mikawaji, Hizen, established 1655-57.

The ware was made for the use of a prince of the Matsu-ura family, not for sale.

Hirato, Mikawaji.

接平
糸中
造是

Hirato Shi-aye tsukuru, Shiaye maker.

森三
力川
造内

Mikawaji.

Mori Chikara tsukuru.

御平
止戸
焼

Hirato.

O tome yaku, The honourable close of burning.

The prince closed the factory; the article so marked may have been the last fired.

田肥
力前

Hizen. A large number of kilns have been worked in this province, but only those so marked are named here.

Hezen Arita Ka-mi. Arita is an important town where many noted kilns are situated. Kami, name.

三右

Nishi Hezen Arita yama, West Hezen.

南西
里肥
有
田
山
製

Nan-di sei, Made by Nandi.

信肥
南備
造山

Hezen.

Shin-pō tsukuru, Made by Shinpō.

肥前
川
造山

Hezen.

Reki-san tsukuru, Made by Rekisan.

肥前
山
深川

Hizen.

Sara yama.

Fuka-gawa (sci omitted), Made by (Yeizayemon) Fuka-gawa at Arita.

老
三

Fukami (Suminosuké).

Fukami, Arita ; also 辻 Fuka with Hezen and Great Japan.

肥前
田
造

Hishu Arita.

Ten-tai tsukuru, Made by Tentai.

三藏
保春
造亭
西藏
畝春
造亭
深日
川肥
製山

五
三
三

九
谷

九
谷

Zô-shun tei.

Sam-pô sei, Made by Sampô at the Zôshun
(inclosure of Spring) Hall.

Zô-shun tei.

Sai-chi tsukuru, Made by Saichi.

Arita ware is also known as Imari.

Nichi Hizen.

Fuka-garwa sei, Made by Fukagawa of
Nichi Hizen. On Okawaji ware.

Imado, Tokio. Origin unknown ... imp
Go-saburo, name.

Kaga or Kutani ware, established about 17th century.

Kutani, The nine valleys p red

Kutani p gold

Kutani tsukuru, Made at Kutani ... p red

| | | | | |
|----|---------------|----|---------------|----------|
| 九加 | <i>Kaga</i> | 九加 | <i>Kaga</i> | } p gold |
| 谷陽 | <i>Kutani</i> | 谷陽 | <i>Kutani</i> | |

Kaga Kutani p red

„ *tsukuru* p black

Dai Nipon, Great Japan.

Kutani sei, Made at Kutani p black

Kutani Bokuzan, name p blue

Kutani, in centre the name *To zan*, a decorator p red

Dai Nipon.

To zan no in, Seal of Tozan „



To-zan p red



Kiyo-zan, name „



Pon-zan „ imp



Diwo-zo „ „



To-wo „ p red

加長軒
九谷製

Kutani sei, Made at Kutani.

Kaga, Na-ken, Kaga Long house ... p black

吉内
造海

Dai Nipon Kutani, omitted.

Uchi-umi kichi-zo, name

友山

Yu-zan, name, Yuzan Hall, Kutani.*Fuku*, happiness*Roku*, riches

Are often found on Kaga ware.

*Ju*, long life

Kioto. A potter entitled *Nin-sei*, 1644-51, erected kilns in various places; amongst them were those still working at Awata, Kinkozan, and Kiomidzu.

信

Nin-sei, Mark of Nonomura Ninsei about 1650 imp

" " " "

Awata ware.

錦
光
造日本
京都*Nipon Kioto*, Japan, Kioto.*Kin ko zan tsukuru*, Made by Sobei Kinkozan p gold錦
造*Kin ko zan* imp



上野一平



白鳥

Ichi-gaya.

Tan-zan, Mark of Seikai Tanzan ... imp

Tanzan „

„ „

„ p black

Iwa-kura-zan, Mark of I. Kichibeye ... imp

Ho zan, name „



Ken-zan, Mark of Ogata Shinsho, about
1730 p brown

Kiomidzu ware.

Sci kan ji, Name of village whence came
the maker.



Dôhachi, name imp



,, (Takahashi D.) inc



Kan-zan, name, K. Denshichi p



Sei-fu, name p

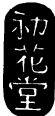


With "Great Japan," "maker," etc.



Ki-tei, name, Waké Kitei.

園偕
製樂



Kishiu ware. Wakayama, an old-established kiln ; wares greatly improved in 1827.

Kai-raku } Made at the garden of
yen-sai } mingled enjoyment ... imp

Shu-ka Dō, Early flower Hall.

Yeiraku ware, made at an old establishment by the Zengoro family. *Riyozen* (the 10th generation) was the first to make porcelain. The Prince of Kii honoured him with the title *Yeiraku*, and presented him with the seals used as marks.



Ka-hin } The branch factory of the river. Seal
shi-riu } used by Yeiraku Riyozen about 1810.



Yei-raku, Perpetual enjoyment.

大日鹿
不
二
真
葛
造

Dai Nipon.

Yca-raku tsukuru.

Makuzu, near Kioto.

Fu-ji yo, Made at the Fuji kiln of Makuzu.

Ma-kuzu tsukuru.

真葛窑
香山造



日本美濃國
加藤五輔製



Makuzu yo p blue

Ko-zan tsukuru, Made by Kozan at the Makuzu kiln.

Minato ware, near Saki, Idsumi. Of great antiquity, it is believed that *Giycji*, the inventor of the potter's wheel, was the first to work here.

Minato yaki, Minato ware imp

Mino ware. Worked in 17th century. Porcelain first made in 1810.

Nipon Mi-no kuni } Made by Kaito Gosuké, in the province of Mino, Japan.
Kaito Go-suké sei }

Raku ware, used in the tea ceremonies. Introduced by a Corean named Ameya, 1658-69. He settled at Kioto, and worked with clay found at Juraku. Taiko Hideyoshi honoured the son of Ameya, Chojiro, with a seal engraved *Raku*, enjoyment, since which it is called *Raku yaki*, and marked with a seal so inscribed.

Sen-raku } Made at the Senraku garden. Seal used by Chojiro Kichizayemon of the 11th generation.
yen sei }

Ôhi Raku, Ôhi-machi, Kaga. Founded 1680 by
Ohozayemon.

Ôhi, seal used by the fourth C.

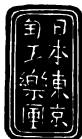


Osaka Raku, made by *Kikko*, 187-.

Kitzu-ko or *Kikko*.



Tokio Raku, made by *Kozawa Benshi*, who is still working.



Ni-pon, To-kio } Rakuho, potter of Tokio,
to-ko Raku-ho } Japan imp

Sado ware. Made of a material found in the mines ; the ware is scarce, and in Japan is valued both as a curiosity and as having some medicinal quality. Small portions are broken off, crushed in the mouth and swallowed for no special disorder, but simply as a good thing to take.

Sado kin gin zan wo mottei mu-mei di kore wo tsukuru.

Made of an unnamed material found in the gold and silver mines of Sado.



薩摩大日本
 中嶋瀬戸製
 川本勘吉造

*Sho ju**sen nen*

} May you live 1000 years.

Jo-zan, name.

All written on the soft clay with a point.

Satsuma, established 1467-86. The Prince brought potters from Corea about 1592, when the well-known ware was first made. No mark is found on old ware.

*Satsu-ma.**Naka-jima (sei)*, Made by N. ... p gold 187-

Seto, Owari, of great antiquity; date unknown.

*Dai Ni-pon.**Se-to sei*, Made at Seto, Great Japan.*Nipon, Seto.* Japan, Seto.*Kawa moto, Masu-kichi tsukuru*, Made by M. Kawamoto.

大日本
 今製

Dai Ni-pon, Great Japan p blue

Han-suké sei, Made by Hansuké Kawamoto.

日本
 瀬戸
 與六製

Nipon, Seto.

(?) *Eu-roku sei.*

青
 月

Sei-getsu, name of a celebrated painter of porcelain.

相
 戸

Ai-wo, name.

春
 山
 集

Sin-zan fude, name of decorator.

山本
周且瀬
后
助車
印
芝
住
主
乃
九

Yama-moto Sho-tan, Name of a celebrated painter of porcelain.

Seto-Suké, Yokkaichi, established 1764-80.

Se-to-suké, Name of factory.

Shiba.

Resident of *Shiba* in *Tokei*.

Sei-un-tei, Factory.

Hikomaro, name p black

Soma ware, Naga-mura. It is a popular belief in Japan that this is the oldest ware made there, and the possessors of specimens prize them highly. The running horse with which they are decorated probably dates from 1670.

So ma, name imp



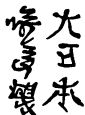
Yen zan, name



Kane-shige ... imp
name

Tokio.

Dai Ni-pon.



Dio-to sei, Maker's name p blue

Tokio.

Matsu-moto

} Name p red

yashi-nobo

Both marks on one piece.



Dio-to, Maker.

Toyo-ura ware, Nagato, established 1716-35.

Toyo-ura yama, Name of factory ... imp

Tozan ware, Himeji.

Hime-ji sei, Made at Himeji.





寿



寿 龍

与
造

嗣
德

FLOWER.

Many varieties of this mark occur on porcelain both old and of recent date.



LEAF.

And other varieties are often found on porcelain.



INSCRIPTIONS

Of a similar character to the Chinese are found on all kinds of ware.

Dzou, long life.

So-wo, name h p imp

Kami sei, *Kami*, maker ,, p blue

Raku-masa tsukuru ,, p red
,, ,, maker.

Huji-nori, name ,, p blue

| | | |
|------------------|--------------------------|---|
| <p>珍若 藏保</p> | <p><i>Jo-shin</i></p> | <p>} Deep like a treasury of gems h p p blue</p> |
| | <p><i>Chin tsang</i></p> | <p>} An imitation of an old Chinese mark.</p> |
| <p>心芸 房瓦</p> | <p><i>Shin fo</i></p> | <p>} Name " "</p> |
| | <p><i>se-seki</i></p> | |
| <p>會七 社寶</p> | <p><i>Shippo</i></p> | <p>} The seven jewels Com- pany or Enamel Co. " "</p> |
| | <p><i>kuai sha</i></p> | |
| <p>吟晉 館靜</p> | <p><i>Sin sitzu</i></p> | <p>} Hall of the increase of peace and harmony " "</p> |
| | <p><i>kin kang</i></p> | |
| <p>長百 命費</p> | <p><i>Fu'ki</i></p> | <p>} Wealth, honours and long life.</p> |
| | <p><i>chō min</i></p> | |
| <p>園陶 製玉</p> | <p><i>To giyoku</i></p> | <p>} Made at the jade pot- tery house " "</p> |
| | <p><i>yen sei</i></p> | |

五陶
取玉
製園

To giyoku yen }
Gosuki sei } Made by Gosuki at the jade
pottery house. h p p blue

五陶
助玉
製園

屬
製
同
德

The Chinese dates *Seuen-tih* and *Ching-hwa* are often found on Hezen ware decorated with old Nankin patterns.

身
製
成
化

年
製
元
龜

Gen-ki }
nen-sei } Made in the Gen-ki years 1570-73.

遠
之
龜
山

Kame yama }
Zō no } The work of Kameyama.

玉
清
製
復
春
軒

Fuku-shun ken }
Giyoku-sei sei } Made by Giyokusei at Returning
Spring House.

北奇
半陶
製軒

Ki-to ken }
Hoku-han sei } Made by Hokuhan at the Curious
Pottery House.

SQUARE.

Called House Marks.



Hata, name of a factory h p p red



San-han, mountain middle, name p blue



Yeh-san or }
Itsi-yama } one mountain, name



Ka, felicity.



Goa, strong, name

All on blue decorated ware called *Hezen*; marks such as these are found in great variety, they often differ in a set of cups and saucers that are evidently from the same hand.



Roku, wealth.



Aoi, blue.



This appears to be "happiness."



So-wo, name.



Fuku, happiness.



VASE.

This curious mark is impressed and coloured; it represents a sacred vessel used in sacrificing and is inscribed with the characters *Fuku*, happiness, and *ja* longevity.



W. H. H.

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