



Patronato de la Alhambra y Generalife
CONSEJERÍA DE CULTURA

La presente colección bibliográfica digital está sujeta a la legislación española sobre propiedad intelectual.

De acuerdo con lo establecido en la legislación vigente su utilización será exclusivamente con fines de estudio e investigación científica; en consecuencia, no podrán ser objeto de utilización colectiva ni lucrativa ni ser depositadas en centros públicos que las destinen a otros fines.

En las citas o referencias a los fondos incluidos en la investigación deberá mencionarse que los mismos proceden de la Biblioteca del Patronato de la Alhambra y Generalife y, además, hacer mención expresa del enlace permanente en Internet.

El investigador que utilice los citados fondos está obligado a hacer donación de un ejemplar a la Biblioteca del Patronato de la Alhambra y Generalife del estudio o trabajo de investigación realizado.

This bibliographic digital collection is subject to Spanish intellectual property Law. In accordance with current legislation, its use is solely for purposes of study and scientific research. Collective use, profit, and deposit of the materials in public centers intended for non-academic or study purposes is expressly prohibited.

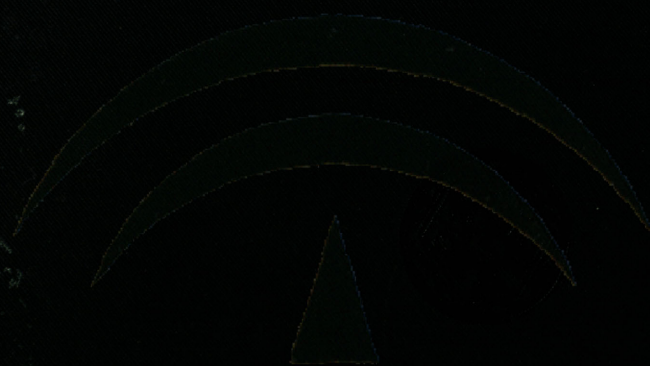
Excerpts and references should be cited as being from the Library of the Patronato of the Alhambra and Generalife, and a stable URL should be included in the citation.

We kindly request that a copy of any publications resulting from said research be donated to the Library of the Patronato of the Alhambra and Generalife for the use of future students and researchers.

***Biblioteca del Patronato de la Alhambra y Generalife
C / Real de la Alhambra S/N . Edificio Nuevos Museos
18009 GRANADA (ESPAÑA)***

+ 34 958 02 79 45

biblioteca.pag@juntadeandalucia.es



JUNTA DE ANDALUCIA

POTTERY AND PORCELAIN.

POTTERY & PORCELAIN

A Guide to Collectors



By Frederick Litchfield.



P.C. Monumentale de la A... Generalife
CONSEJERIA DE CULTURA

THE DRESDEN GALLERY,

28. & 30, HANWAY STREET,

LONDON, W.



Presented by *Mr.* **Fitchfield**

TO THE PROPRIETORS OF *the*

Hotel **Metropole**

Hotel

FOR THE READING ROOM.

NOTICE. Mr. LITCHFIELD may be consulted every afternoon (except Saturday) by Amateurs who wish to ascertain the genuineness or value of specimens of Pottery and Porcelain.

Valuations of collections of Objects d'Art for Probate or Transfer made, and Catalogues of Private Collections prepared for the Press

28 & 30, Hanway Street,

Oxford Street, W.

(TELEPHONE NO. 3795.)

BIBLIOTECA DE
LA ALHAMBRA

Est. A-3

Tabl. 1

N.º 3



JUNTA DE ANDALUCÍA

P.C. Monumental de la Alhambra y Generalife
CONSEJERÍA DE CULTURA



HISPANO MORESQUE VASE.
(See page 15.)



JUNTA DE ANDALUETA

Comisaría y Generalife
URA

R. 78

PRESENTATION.

POTTERY AND PORCELAIN:

A Guide to Collectors.

BY

FREDERICK LITCHFIELD.

P.C. Monumental de la Alhambra y Generalife
CONSEJERÍA DE CULTURA

"Hath not the potter power over the clay
ROM, ix. 21.

THIRD EDITION.

Revised and Augmented.

LONDON:

BICKERS & SON, 1 LEICESTER SQUARE.

1884.

Donativo de S. Cónde de
Romanones á la Biblioteca
de la Alhámbrá. 1909
JUNTA DE ANDALUCÍA



JUNTA DE ANDALUCIA

Ballantyne Press
BALLANTYNE, HANSON AND CO.
EDINBURGH AND LONDON

P.C. Monumental de la Alhambra y Generalife
CONSEJERÍA DE CULTURA

PREFACE TO THE THIRD EDITION.

THE third edition of this little "Guide" requires but a brief introduction to its readers. The purpose with which it was originally written we have endeavoured to explain fully in the preface to the First Edition, and the fact of having reached a Third Edition encourages the hope that, in spite of some shortcomings, it has not altogether failed in the object which we had in view.

Our grateful thanks are due to many readers and correspondents for flattering expressions of approval, and for their courteous assistance in bringing to our knowledge numerous facts of interest, which, with information from various other sources, has enabled us to make the notices of several factories more complete and valuable for reference. These important additions, supplemented by an index, fresh illustrations, and a careful revision of the text throughout, will prove to our readers an earnest desire to merit their approbation; and with their kind encouragement accorded, we look forward to the pleasure of introducing to their notice many future editions of this unpretentious, but, we trust, useful little book.

FREDERICK LITCHFIELD.

25 ADDISON GARDENS, W.

PREFACE TO THE SECOND EDITION.

THE few months that have elapsed since the First Edition of this little work was published, have not been sufficiently eventful to cause any very material alterations to be necessary; some omissions have been made good, many errors rectified, and a few representative quotations from recent public sales added, which may be of use.

It cannot be too earnestly requested that collectors, or firms connected with the manufacture or sale of high-class porcelain, will communicate with the author respecting any new fabric, or any fact of interest, which may come under their notice, of which a record may fall within the scheme and purpose of this little guide—that of supplying the collector with some practical information, in a convenient form, and at a small cost.

FREDERICK LITCHFIELD.

HANWAY STREET, OXFORD STREET. W.,

August 1830.

PREFACE.

It may be a very imperfect definition of a preface, to say that it is an excuse for intruding the author's work upon public notice, but in these days of an overstocked press, when there seems some danger of having more writers than readers, an apology appears necessary.

The operation, for which the term "art-furnishing" has of late years become the acknowledged title, being now so fashionable, and that class of decoration known as bric-a-brac, entering so considerably into the arrangement of the houses of the well-to-do, has caused the writer to think that a short account of the history of Pottery and Porcelain, with an alphabetical list of the different ceramic factories and their distinguishing marks, together with some practical hints and cautions to the collector, would be opportune and useful.

The books on the subject already published are mostly departmental and expensive; while the present little work, though unambitious from a literary stand-point, will, it is hoped, be found comprehensive so far as it goes, at the same time giving references to the different larger works, which the more studious reader can consult for detailed and minute information.

It may be affirmed without egotism that a man who has a fair knowledge of his business, knows considerably more technically, and somewhat more generally, of the particular department

of commerce in which he is engaged, than one who has not the same opportunity of acquiring practical experience; and though it might be argued that refinement of taste might exist without, or even with very little technical knowledge, and that such technical knowledge and commercial instincts, amply sufficient for the purposes of buying and selling advantageously, would not necessarily conduce either to a love of art, or even an acquaintance with its higher principles, still, in matters where money values have to be computed, the dealer's experience should be useful in guiding the uninitiated.

It is with the purpose of spreading a wider knowledge of the "Potter's Art," of making "Old China" interesting to many who have looked upon its acquisition as a kind of mania, and of aiding those who have the taste for collecting, to do so with advantage, and with fewer of those disappointments to which the unwary amateur is subjected, by the deception of unscrupulous persons, or the errors of ignorant ones, that these pages have been penned. That they may be successful in even a small degree, is the sincere wish of

THE AUTHOR.

CONTENTS.

	PAGE
PREFACE TO SECOND EDITION,	v
PREFACE,	vii
CURRENT PRICES OF OLD CHINA,	xi
CHAPTER I.	
ANCIENT POTTERY,	I
CHAPTER II.	
MEDIAEVAL AND RENAISSANCE PERIODS,	14
CHAPTER III.	
MODERN PERIOD,	35
CHAPTER IV.	
PORCELAIN: ITS INTRODUCTION INTO EUROPE AND GENERAL ADOPTION,	46
CHAPTER V.	
MARKS AND MONOGRAMS, WITH A SHORT ACCOUNT OF EACH FACTORY IN ALPHABETICAL ORDER,	51
CHAPTER VI.	
HINTS AND CAUTIONS TO COLLECTORS,	191
CHAPTER VII.	
NOTES AND EXPLANATIONS,	199
INDEX,	212

CURRENT PRICES OF OLD CHINA.

WITH a view of informing the collector of the current prices of specimens of old china, the following quotations from recent public sales are given, showing the amounts realised by certain representative specimens.

It may be remarked generally of auction prices, that any judgment formed upon them, should be qualified by some knowledge of the circumstances of the sale; artistic objects have doubtless a certain value, that may be called "a standard price," such a value, in fact, as a competent valuer for probate would estimate, but this will be exceeded more or less, in a fashionable auction room, according to the temper and resources of wealthy collectors or speculative dealers; the quotations, therefore, only serve to indicate the *direction* of taste at the present time as applied to the collection of old porcelain.

The enormous prices given at the sale of Dr. Shuldham's collection in February last, for blue and white nankin, prove, that although the extravagant rage for this pure form of ceramic decoration has subsided, still, if specimens of undoubted quality and remarkable size are offered for sale, there is little falling off in their value.

The sale of Mr. Callander's Bristol figures must have taught the observer of the market, that, the decline in value of old English china, is only conspicuously manifest in the comparative worthlessness of second and third-rate specimens, the high prices given for such, three or four years ago, being due, more to the eagerness of many to participate in a fashionable craze, than to any real love, or feeling for the subject. It is the development of taste, assisted by much that has been written, and by the spirited endeavours of our South Kensington authorities, that has caused a demand for more informa-

tion, and as a result, the average collector knows considerably more now, than he did some few years ago when the rage was at its height, and persons bought recklessly any ill-modelled, ill-coloured specimens that were dignified by the magic titles of Bow or Chelsea.

This so-called rage is now very much modified, and in its place we have a calmer, more deliberate, and discriminating mode of collecting, that is healthier and more satisfactory. The amateur is more wary, but he is still generous to his hobby, and we contend, that the highest quality of old English porcelain, be it Chelsea, Bristol, Bow, Plymouth, or Worcester, will always command a fair price.

The large sum given for a fine plaque of Wedgwood (see table of prices), at Christie's in May last, shows the growing appreciation of this great master's work. The plaque was made expressly for the ancestor of the gentleman who sold it, and it would be interesting to know how much was *originally* paid for such a specimen. It may safely be asserted, that a sum of one hundred pounds expended on Wedgwood ware, with moderate judgment, forty years ago, would now produce a return of ten times the amount, reckoning the prices at which genuine specimens are now changing hands.

The value of old Dresden and Sévres, of the best periods, has been continually rising, and recent sales are only wanting in the extravagant figures of the previous year or two, simply because specimens, of the extraordinary kind, have not been offered for sale. An instance, however, occurred, only a short time ago, of the high price of Sévres china, when an eminent firm of auctioneers valued a small table, ornamented with some fifteen or twenty plaques of fine Sévres, and painted in flowers only, at the enormous sum of ten thousand guineas, and this was a probate valuation of the late Duke of Portland's collection.

As regards modern decorative porcelain, we find, that when sold by auction, the productions of the Royal Saxony Factory bring prices, approximating more closely to their cost, than those of any other fabric, excepting of course, such English plaques as have been painted by favourite artists, but this is simply on account of the decorator's merit and fame, and does not therefore apply to the general productions of the manufactory.

October 1883.

THERE is little to add to the above remarks, written three years since. Some quotations of later date, and particularly a few representative ones from the Hamilton Palace sale, will be of use to the collector as a reference.

With the exception of a further reduction in the prices of blue and white, and of the inferior kinds of English porcelain, the different classes of specimens appear to hold much the same rank respectively in the collector's estimation, as they did when the previous edition of this little guide was published.

A few wealthy collectors still vie with each other in the possession of really fine specimens of old Sèvres, Oriental, or Dresden, and when these are mounted in gilt metal of the Louis Quinze period, the most extravagant prices are given both at public auction or in private treaty with the dealer.

The most remarkable instance of this occurred when Mr. Leyburn Popham's collection was sold at Christie's in March 1882, and a celadon vase about twenty-four inches high, mounted in the best manner, fetched £2300.

The effect of the Hamilton Palace sale which occupied so much of last year's season, was to cause excitement, and inflate prices for a short time with a reaction afterwards, but it affected the value of old porcelain less than that of fine furniture and other decorative objects, from the fact that there were comparatively few really first-class specimens;—it may be added for the reader's guidance that as a rule when any of these have since come to the hammer, substantially less has been realised than at the famous sale which certainly caused more excitement than any within the recollection of the present generation.

As a matter of individual taste and opinion I may add, that compared with the enormous prices given for specimens of certain special classes of porcelain, it appears to me strange that many really beautifully modelled and decorated pieces of old Italian and Spanish factories should change hands at such small prices, and this is also true of the more delicate groups and figures of Frankenthal. A really good specimen of Venetian, Le Nove Bassano, or of Buen-Retiro, though scarce, may be bought for a small price, because the attention of the most wealthy collectors has not been turned to these, the preference being given to the more eagerly sought after, and fashionable classes of their hobby.

FRED. LITCHFIELD.

25 ADDISON GARDENS, KENSINGTON.

A Pair of Old Chinese Porcelain Cisterns, enamelled in birds, flowers, and fishes.	Christie's Rooms.	Feb. 2, 1880.	£236 5 0	<p><i>Note.</i>—A full description of these figures, the finest of their kind, will be found, with illustrations, in Owen's "Two Centuries of Ceramic Art in Bristol." Dr. Shuldham's collection.</p> <p>Chinese and blue and white Nankin porcelain.</p> <p>Bristol.—Mr. G. W. Callander's collection.</p>
A Globular Bowl and Cover, Hawthorn pattern, 10 inches high.	Do.	Do.	262 10 0	
A Globular Bowl and Cover, deep Mazarin blue ground.	Do.	Do.	257 5 0	
A Set of Five Jars and Beakers, Hawthorn pattern, 18 inches high.	Do.	Do.	320 0 0	
A Globular Bowl and Cover, Hawthorn Pattern.	Do.	Do.	620 0 0	
A Bristol Figure, emblematical of Winter (one of Set of Seasons), about 8 inches high.	Do.	Do.	650 0 0	
A Bristol Finely-modelled Figure, emblematical of Water (one of the Set of Elements), 9 inches high. This Figure was sold as one of a pair at Sotheby's Rooms (Edkins' collection), April 1874, for £70.	Do.	May 6, 1880.	64 1 0	
A Bristol Figure of Shepherd and Dog, about 9 in. high.	Do.	Do.	43 1 0	
A Set of the Four Seasons, about 9 inches high, very finely modelled.	Do.	Do.	60 0 0	
A Pair of Portrait Plaques, with profile busts of a lady and gentleman, exquisitely modelled in costume of the period, the point lace cap and frill of lady being of wonderful finish; size of ovals about 6 x 4 inches.	Do.	Do.	170 0 0	
This pair of plaques were sold at Sotheby's Rooms (Edkins' collection), 24th April 1874, and realised £28.	Do.	Do.	21 10 6	
A Pair of Shell-form Saltcellars on Tripod Feet. This pair of saltcellars was sold at Sotheby's Rooms (Edkins' collection), 24th April 1874, for £36.	Do.	Do.	14 3 6	

CURRENT PRICES OF OLD CHINA.

xx

A Bow Shepherdess, about 10 in. high, of fine quality.	Christie's Rooms.	March 3, 1880.	£23 10 0	Tidbury's collection.
A Bow Figure of Kitty Cleve as Mrs. Riot, about 8 inches high. This figure was sold in 1874 for £40, and in 1875 for £31.	Sotheby's Rooms.	May 4, 1880.	22 0 0	Tiffin's collection.
A Bow, the companion figure, Woodward as a "Fine Gentleman."	Do.	Do.	15 0 0	Bow china.
A Set of Four Figures, Seasons, about 6 inches high.	Do.	Do.	12 0 0	
Two Chelsea Plates, about 8 inches in diameter, white and gold scroll border, and painted with bird subjects.	Christie's Rooms.	March 3, 1880.	5 0 0	Tidbury's collection.
A Pair of Standing Figures, with open panniers, about 7 inches high, gold marks.	Sotheby's Rooms.	May 4, 1880.	13 0 0	Tiffin's collection.
A Pair of Figures, Haymakers—Man with Scythe and Woman with Rake—gold mark, fine quality.	Do.	Do.	24 10 0	Chelsea.
A Pair of Derby Chelsea Figures of Boy and Girl playing with Dog and Cat.	Do.	Do.	5 5 0	Tiffin's collection.
A Group of Diana, with her right hand on her breast, and holding her dog with her left.	Do.	Do.	6 0 0	Chelsea.
A Magnificent Plaque, white bas-relief on blue ground, 26 inches long and 11 inches high; subject—A Sacrifice to Hymen. Catalogued as the most important plaque ever known.	Christie's Rooms.	May 6, 1880.	415 0 0	Derby-collection.
A Worcester Cup and Saucer (square mark), painted with exotic birds.	Do.	March 3, 1880.	7 7 0	Wedg-wood.

Patrimonio Monumental de la Alhambra y Generalife
CONSEJERÍA DE CULTURA

JUNTA DE AYUNTAMIENTO

A Pair of Fine Old Dresden Hawks. Two Groups (part of set of 4) representing Asia and Africa.	Christie's Rooms. Do.	March 11, 1880. Do.	£40 0 0 25 0 0	Old Dresden of the best period.
A Group, Lady and Gentleman.	Do.	Do.	55 0 0	
A Pair of Woodpeckers.	Do.	Do.	25 0 0	
A Figure of a Camel and Trappings.	Do.	Do.	34 10 0	
A Pair of Figures (about 11 inches high) of a Shepherd and Shepherdess.	Do.	Do.	80 0 0	
A Group of Bacchus and Bacchanalians, about 11 inches high.	Do.	Do.	44 2 0	
A Cabaret or Small Service, of Mayflower pattern, painted with landscapes and figures; six cups and saucers and four pieces.	Do.	Feb. 2, 1880.	107 2 0	
A Pair of Small Candelabra for two lights each.	Do.	Do.	42 0 0	Ludwigsburg.
A Ludwigsburg Inkstand, the design comprising a group of two figures of children.	Do.	March 10, 1880.	11 0 6	
A Fine Old Sévres Tulip-shaped Vases.	Do.	Do.	94 10 6	Tidbury's G. Smith's collection.
A Cup and Saucer, painted with children, in two landscapes, by Veillard.	Do.	Do.	36 4 6	
A Turquoise and White and Gold Vase, decorated with bouquets of flowers.	Do.	Do.	266 14 0	Old Sévres.
A Single Secau or Flowerpot.	Do.	Do.	94 10 0	

Christie's Rooms.	Date.	Price.	Collection.	Quality.
A Pair of Octagonal Dishes, with vases of flowers and foliage in red, blue, and gold, eight circular pierced medallions in border.	June 20, 1882.	£15 15 0	Hamilton Palace Collection.	Old Japan China of finest quality.
A Pair of Jars and Covers, with flowers and foliage in red, blue, and gold, and borders of smaller flowers, the covers surmounted by gilt groups of kyilins.	Do.	336 0 0	Hamilton Palace Collection.	Old Chinese Porcelain.
Two Large Old Dishes, with vases of flowers in the centres, medallions of birds, flowers, and dragons on the borders.	July 11, 1882.	71 8 0	Hamilton Palace Collection.	Old Chinese Porcelain.
A Pair of Vases, with views and plants in gold and colour, in medallions, and ornaments in gold on blue ground, 24 inches high.	Do.	420 0 0	Hamilton Palace Collection.	Old Chinese Porcelain.
A Pair of Mandarin Jars and Covers, enamelled with figures in landscape in gold and colours on white ground, and with animals in gold and small medallions in richly enamelled trellis borders.	Do.	603 15 0	Hamilton Palace Collection.	Old Chinese Porcelain.
A Bottle of Grey Crackle, with bronze mask and ring handles, 10 inches high.	June 26, 1882.	5 5 0	Hamilton Palace Collection.	Old Chinese Porcelain.
A Crimson Crackle Vase, mounted with ormolu.	July 10, 1882.		Hamilton Palace Collection.	Old Chinese Porcelain.
A Pair of Small Turquoise Kyilins.	Do.	31 10 0	Hamilton Palace Collection.	Old Chinese Porcelain.
An Ovoid Vase of Old Chinese Porcelain, mounted in ormolu, with masks forming handles, 25 inches high.	Do.	21 0 0	Hamilton Palace Collection.	Old Chinese Porcelain.
	July 11, 1882.	472 10 0	Hamilton Palace Collection.	Old Chinese Porcelain.

Christie's Rooms.

A Pair of Octagonal Dishes, with vases of flowers and foliage in red, blue, and gold, eight circular pierced medallions in border.

A Pair of Jars and Covers, with flowers and foliage in red, blue, and gold, and borders of smaller flowers, the covers surmounted by gilt groups of kyilins.

Two Large Old Dishes, with vases of flowers in the centres, medallions of birds, flowers, and dragons on the borders.

A Pair of Vases, with views and plants in gold and colour, in medallions, and ornaments in gold on blue ground, 24 inches high.

A Pair of Mandarin Jars and Covers, enamelled with figures in landscape in gold and colours on white ground, and with animals in gold and small medallions in richly enamelled trellis borders.

A Bottle of Grey Crackle, with bronze mask and ring handles, 10 inches high.

A Crimson Crackle Vase, mounted with ormolu.

A Pair of Small Turquoise Kyilins.

An Ovoid Vase of Old Chinese Porcelain, mounted in ormolu, with masks forming handles, 25 inches high.