

Derby, Leeds, Pinxton, Liverpool, Swansea, Plymouth—all sent out fine pieces without having any factory mark of any kind to denote their origin; yet each of them had its own distinctive marks, which often were used or dispensed with, according to the caprice of the individual painter. English Salt Glaze Ware, now so much sought by American collectors, was very seldom marked. In the same category of usually unmarked we must include most of the Silver and Gold Lustre Ware produced in England during the eighteenth and in the early part of the nineteenth centuries.

It must be borne in mind that at the time of their production very little importance was attached to marks by the various potters; and certainly it never occurred to any of the painters that after a lapse of a hundred years or more the work would be of enthralling interest to an appreciative class of collectors, and that the most trivial or cursory mark which might serve to identify a special piece with either an individual or a factory or a period would undoubtedly enhance the worth of the piece in the collector's eyes.

Then there are certain peculiarities or characteristics which, whether in conjunction with marks or in the absence of them, are of great help in determining the origin and approximate period of a specimen. The minute particles of coal dust perceptible in the very choicest pieces of Arras Porcelain, due to imperfect construction of the kilns, and to change