

Reinterpreting Dalpayrat's "Pomegranate" Mark: A Case for the Flaming Grenade

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Abstract. *The impressed mark on the stoneware of Pierre-Adrien Dalpayrat (Limoges 1844–1910) is routinely called the “pomegranate” mark in English, including in the English text of the 2020 Phaidon catalog of the Peter Marino collection. French sources call it a “grenade”—a word that means both the fruit and the explosive—and the Phaidon catalog itself, in its original French, is one of them; the German text of the standard monograph calls it a *Flammenkugel*, a ball of flame. This essay argues that the mark’s attributes are those of the military flaming grenade (*grenade enflammée*) long used in French insignia, and that “flaming grenade,” already used in museum cataloging, is the correct description. The family biography by André Dalpayrat (1999), whose pages on the marks were consulted for this essay, confirms both the form and the reason: the ceramist created the grenade as his own stamp at the end of 1892, the family describes the mark’s body and flames, and the emblem was chosen, in the family’s words, because it suggests fire.*

Introduction

One of the most recognizable features on the ceramics of Pierre-Adrien Dalpayrat is a small, impressed mark on the underside of the piece, its recesses often pooled with the ceramist’s red glaze. In English-language sale catalogs and museum records, it is regularly called the “pomegranate” mark. In French sources it is called a “grenade”—most often “grenade éclatée,” sometimes simply “à la grenade.” Because the French word carries both meanings, the choice of English term is not a neutral translation but an interpretation. This essay argues that the device is the flaming grenade of French military and civic emblem—the *grenade enflammée*—and that the English “pomegranate” commits readers to a botanical interpretation that the object, the French literature, and the ceramist’s own family do not support. The family biography, in the one passage of the literature that addresses the question, states that the emblem was chosen because it suggests fire.

The word “grenade”

French “grenade” denotes both the fruit of *Punica granatum* and the hand-thrown explosive. The two are related: the weapon is named after the fruit. The English “grenade” first meant “pomegranate” (1520s) and later “small explosive shell” (1590s), with the transfer of sense attributed to similarities of shape or contents between the fruit and the powder-filled bomb.[1] The consequence for Dalpayrat scholarship is simple: when a French cataloger writes “grenade,” the word does not by itself decide between fruit and bomb. English writers who render it as “pomegranate” resolve that ambiguity in favor of the fruit. This interpretation can be tested against the object; its origin in the literature is a separate question.

The heraldic descriptions cited here distinguish the two. The fruit—“grenade”—is blazoned as a body “terminated by a kind of crown with points,” with an oblong opening showing its grains, and “its stalk and a few leaves at the bottom”; it may be described as “ouverte” (open) when the interior differs in tincture. The explosive is a separate charge, the “grenade d’artifice,” which is called “enflammée” when it appears to burst into flame.[2] These descriptions distinguish the fruit’s pointed crown and, in an opened fruit, visible grains from the bomb’s sphere and flame.

The mark itself

Figure 1 reproduces impressed marks on the bases of four Dalpayrat vessels. The clearer impressions show a rounded body with a short neck or collar and a spreading, flame-like plume above it. That is how the maker’s family describes it. André Dalpayrat, in the family biography published in 1999, records two early vases on which the mark was drawn by hand before a stamp was cut; on one, “the body of the grenade is not circular but oval, visibly impressed with the fingertip, and the flames, set 3 mm apart from the oval, are drawn with a spatula.”[3] The plume is flame by the family’s own account, not only by resemblance. Glaze pooled in the recesses can obscure the stamp’s details; the clearest impressions therefore carry the greatest evidential weight. Madeleine Strobel’s three drawings of the stamp in the standard monograph illustrate the point, showing impressions ranging from clearly defined to largely filled in: the first clearly separates the rounded body from the flames above it; the second and third present increasingly merged silhouettes in which those features are less readily distinguished.[4]



Figure 1. Four impressions of Dalpayrat’s pictorial mark. Top left: Pierre-Adrien Dalpayrat and Jean Coulon, *La Nuit*, 1894 (Sotheby’s). Top right: stoneware vase, early twentieth century (Christie’s). Bottom

left: stoneware vase, circa 1900 (Aguttes). Bottom right: stoneware vase, circa 1900 (Art Valorem). Variations in clarity result from differences in the impression and the accumulation of glaze within its recesses. Auction catalogs variously describe the device as a “pomegranate,” a grenade, or, in Art Valorem’s notably ambiguous formulation, *la grenade éclatée*. Images not to scale.

Figure 2 shows four nineteenth-century French military and civic ornaments employing the flaming grenade. Although their flame patterns vary, each joins a rounded body to a short collar and a spreading plume. Set beside Dalpayrat’s marks, they demonstrate that this basic configuration was established in French material culture well before the mark’s creation at the end of 1892. The comparison does not prove that Dalpayrat copied a particular badge; it supplies the visual and historical basis for describing the mark as a flaming grenade.



Figure 2. French flaming-grenade emblems (*grenades enflammées*), nineteenth century. Top left: brass belt plate (FCP Coridon, via Proantic). Top right: National Guard cartridge-box ornament, cataloged as dating to the July Monarchy, 1830–1848 (Bertrand Malvaux). Bottom left: ornament on a National Guard grenadier’s cartridge box, cataloged as 1825–1830. Bottom right: National Guard cartridge-box ornament, cataloged as nineteenth century (Jadis38). The examples show variations in the rounded body, connecting collar, and spreading flames. Dates and identifications follow the dealers’ descriptions, except that the belt plate is assigned only a broad nineteenth-century date. Images not to scale.

The flaming grenade in French military and civic emblems

The flaming grenade was a familiar emblem in French service iconography by Dalpayrat’s lifetime. It originated with the grenadiers formed under Louis XIV in 1667, for whom the grenade—the “*bombe enflammée*”—was a distinctive mark.[5] The gendarmerie adopted the

device during the Revolutionary period; the Société nationale de l'histoire et du patrimoine de la gendarmerie dates its extension to the whole corps to 1797.[6] Accounts of Foreign Legion traditions date its adoption to 1874, while describing the familiar seven-flame form as developing progressively. In 1875 a seven-flame grenade within a hunting horn was assigned to the military corps of the customs service.[7] Its use on uniforms and equipment made the device part of the visual vocabulary of nineteenth-century French public service.[8]

The distinction between formal and descriptive vocabulary also matters. The standard French terms for the emblem are “grenade enflammée” and “bombe enflammée.”[9] The trade phrase “grenade éclatée,” routinely applied to Dalpayrat’s mark, is not the heraldic term for the bomb but a descriptive nickname meaning “burst grenade”; the family biography itself gives it as the alternative name (“on dit aussi ‘à la grenade éclatée’”).[10]

What the literature says

French sources use a consistent vocabulary. The Musée d’Orsay describes the mark on its Dalpayrat pitcher (OAO 1031) simply as “Marque à la grenade en creux sous la pièce.”[11] The Petit Palais records its dish *The Judgment of Paris* as bearing a “marque à la grenade éclatée.”[12] The Musée des Beaux-Arts de Reims, in Catherine Delot’s curatorial notice, calls it a “cachet à la grenade éclatée.”[13] The term also appears in the official notice issued by La Poste for its 1994 Dalpayrat stamp, which describes the atelier’s cachet as “une grenade, souvent accompagnée de son nom.”[14] The standard monograph, the bilingual Arnoldsche volume of 1998, is more specific than its plate suggests. The plate that reproduces the stamp is captioned simply “Stempel/cachet,” but Horst Makus’s chronology of the marks calls the device a “grenade de tailles diverses”—a grenade in various sizes—and, in the German text, a “Flammenkugel,” a ball of flame, a word that admits no botanical reading. Hetjens Museum likewise uses *Flammenkugel* in its descriptions of marked Dalpayrat vases.[15] Paul Arthur’s *French Art Nouveau Ceramics: An Illustrated Dictionary* records that Dalpayrat’s “products also sometimes bear a small stamped grenade.”[16]

The family says the same. André Dalpayrat’s biography calls the device “le cachet d’atelier Dalpayrat dit ‘à la grenade’” and, in its appendix on the marks, “la grenade, appelée aussi la ‘grenade éclatée’”; it describes the mark’s body and flames; and it records the grenade on the faience of the Bourg-la-Reine works as well, painted above the initials “B. la R.” and stamped on tiles.[17] Nowhere in these pages does the fruit appear. It is not hard to see how the fruit reading arose in English: the word is ambiguous, Art Nouveau is saturated with botanical motifs, and Dalpayrat himself modeled gourds and fruit forms. But the reading has no support in the French record.

English usage is where the divergence appears, and it is not uniform. The Victoria and Albert Museum records its 1896 Dalpayrat vase (accession 495-1896, made at the factory of Adèle Lesbros & Cie) as marked with “A flaming grenade ... Impressed.”[18] The Petit Palais’s own English text reads “exploded grenade,” while Blairman’s 2007 uses “Grenade” in describing the

marks on a group of Dalpayrat vases.[19] Other English sources, including curatorial scholarship, use “pomegranate.” Ulysses Grant Dietz’s 2009 article describes a Newark Museum vase as bearing that mark; Christie’s also uses the term, as does Sotheby’s in its 2017 Design sale, cataloging four lots from the artist’s family as “impressed with the pomegranate’s mark.”[20] English usage was therefore divided before the 2020 Phaidon catalog.

A particularly instructive comparison appears in the scholarly catalog *Adrien Dalpayrat: The Peter Marino Collection* (Phaidon, 2020). Étienne Tornier’s French text, printed at the back of the volume, uses the same expression as the French sources above: after the death of his partner Alphonse Voisin-Delacroix, “la marque VD est remplacée par le signe de la grenade éclatée.” The English translation of the same passage, printed at the front, renders this as “the burst pomegranate mark,” and the catalog entries also use “pomegranate mark.”[21] The English wording specifies the fruit where the French does not. Who chose the English word is not recorded.

When the mark was adopted

The family biography gives the fullest account. Pierre-Adrien Dalpayrat created the grenade as his own stamp at the end of 1892, while the “VD” stamp of the Voisin-Delacroix partnership, in use from about May 1892, was still current; it was intended as a distinctive mark belonging to the ceramist, alongside a partnership monogram that evoked Voisin-Delacroix rather than the firm. The earliest known example is a bust of a young woman signed Voisin-Delacroix and dated 1892, made from the sculptor’s plaster just after his death in April 1893 and now at the Musée d’Orsay, where it stands on the Dalpayrat chimneypiece exhibited at the Salon of 1894; it bears the grenade and no VD stamp. From 1893 the grenade was used alone—drawn by hand on two early vases, then stamped, in four heights of 12, 15, 20, and 24 mm—and the name stamp “Dalpayrat” joined it about 1897. The family estimates that only about 40 percent of the workshop’s stoneware bears the grenade, and records it on the faience of the Bourg-la-Reine works as well.[22]

The other sources agree on the essentials. Tornier states that the grenade replaced the VD stamp after Voisin-Delacroix’s death; Makus assigns the grenade stamp to 1893–1906, with the VD stamp confined to 1892–93 (not 1889–93, he notes, as is often written). The Reims notice describes the device as the *marque de fabrique* of the société Dalpayrat-Lesbros of June 1893; on the family’s account, that société inherited a mark Dalpayrat had created six months earlier.[23] Makus adds that the grenade was certainly not used between 1907 and 1909, and that although it cannot be excluded that it later served as the sole signature of Adolphe Dalpayrat’s workshop at Bagneux, this is very improbable and no object proves it.[24] The family biography, less precise at the late end, says only that the grenade appears on the workshop’s stoneware “from the beginning to the end of production.”

This has practical consequences for cataloging. The grenade gives a date before which a piece cannot have been marked—late 1892, in practice 1893—and, on Makus’s chronology, a date after which it almost certainly was not. Dalpayrat continued to issue models created during the Voisin-Delacroix collaboration, and an example carrying the grenade rather than the VD stamp should be

dated from 1893 onward, whatever the date of its model. The 40 percent figure cuts the other way: the absence of the grenade proves nothing. Makus cautions, further, that the stamps were used for a certain span of time, that pieces were signed in different ways within the same period, that a model could be shown some time after it was made, and that an example could be repeated well after its first showing.[25] The mark supplies a dating framework, not the precise date of an individual example.

Why a grenade

The preceding sections concern the mark's form, terminology, and dating. Why Dalpayrat adopted it was, until the family biography was consulted, a matter of inference. It no longer is. Describing the arrangement under which the grenade was to accompany the VD monogram as a mark "belonging to the ceramist, albeit an anonymous one," André Dalpayrat writes: "This 'grenade' stamp (one also says 'grenade éclatée') was well chosen, because it suggests fire, but only the initiated could attach a name to it." [26]

Two things follow. The emblem meant fire. Dalpayrat's reputation rested on his grès flammés—flamed stoneware—and on the copper red he first showed in 1892–93, which came to be called "rouge Dalpayrat"; a body wreathed in flame was the natural trademark of a potter whose art was an art of the kiln.[27] The later mark "Les Grands Feux de Dalpayrat," created for the short-lived company his eldest son Albert founded in 1903, belongs to the same language.[28] And the emblem was chosen to be anonymous: a device that identified the workshop to those who knew it without carrying a name—a considered choice for a ceramist who, the same biography suggests, was sometimes reluctant to see his name on work he thought unequal to his stoneware.

What the family account does not contain is as telling as what it does. It says nothing of the Republic, the army, or the war of 1870–71. The flaming grenade was a familiar sign of French martial identity in Dalpayrat's lifetime, and the form he borrowed was the military form; but the reason for borrowing it, as his family transmitted it, was the fire and not the flag. A patriotic reading remains possible; it is not what the one family account says.

Conclusion

The device long called the "pomegranate" mark in English is a flaming grenade—the grenade enflammée of French military and civic emblem. The French sources call it a "grenade"; the German text of the standard monograph calls it a Flammenkugel; and the ceramist's family, describing its body and its flames, records that it was chosen because it suggests fire. The English "pomegranate" is a botanical interpretation that none of these sources supports and that the maker's family contradicts. Several institutions, the Victoria and Albert Museum among them, already read the mark as a flaming grenade; the correction proposed here brings the rest of the English usage into agreement with the object, with the French record, and with the family. The dating of the stamp—created at the end of 1892, used from 1893, and on Makus's chronology no later than 1906—is a separate finding, and a useful one.

Notes

1. “Grenade,” Online Etymology Dictionary, <https://www.etymonline.com/word/grenade>, for the English fruit sense (1520s), explosive sense (1590s), and the proposed resemblance of shape or contents. See also Dictionnaire de l’Académie française, 9th ed. (2024), “grenade,” senses I and II, <https://www.dictionnaire-academie.fr/article/A9G1410>. Online sources cited here were accessed September 20, 2026.
2. L.-A. Duhoux d’Argicourt, *Alphabet et figures de tous les termes du blason* (Paris, 1899), “Grenade”; Nicolas Viton de Saint-Allais, *Dictionnaire encyclopédique de la noblesse de France* (Paris, 1816), “Grenade.” The quotations describing the fruit are from Saint-Allais. Both entries are transcribed separately at <https://blason-armoiries.org/heraldique/g/grenade.htm>.
3. André Dalpayrat, *Pierre-Adrien Dalpayrat, 1844–1910: Céramiste de l’art nouveau. Étude biographique*, Mémoires du Musée de l’Île-de-France 4 (Sceaux: Musée de l’Île-de-France, 1999), 181: “le corps de la grenade n’est pas circulaire mais ovale, visiblement imprimé par l’extrémité du doigt et les flammes, détachées de l’ovale de 3 mm, sont tracées à la spatule.” The pages of this volume concerning the marks (44–45, 80, 94–95, and Annexe 3, “Les marques de fabrique,” 180–183) were consulted in a reproduction supplied by the documentation service of the Musée du Domaine départemental de Sceaux; translations are the author’s.
4. Horst Makus, “Datation et signatures,” drawings by Madeleine Strobel, in Horst Makus, Helen Bieri, André Dalpayrat, Jean Girel, and Madeleine Strobel, *Adrien Dalpayrat 1844–1910: Französische Jugendstil-Keramik / Céramique française de l’Art Nouveau. Kunst aus dem Feuer / Art du feu* (Stuttgart: Arnoldsche, 1998), 199–202, fig. 3 at 202 (“Stempel/cachet”).
5. Richard Filmotte, “Gendarmerie : La grenade, un symbole d’élite,” *Revue historique des Armées* 227 (2002): 130–131, https://www.persee.fr/doc/rharm_0035-3299_2002_num_227_2_5119; “Patrimoine de tradition,” Société nationale de l’histoire et du patrimoine de la gendarmerie, March 16, 2021, <https://www.force-publique.net/2021/03/16/patrimoine-de-tradition/>.
6. “Patrimoine de tradition,” as in n. 5, dates extension to the whole gendarmerie to 1797. Filmotte, as in n. 5, p. 130, discusses regulatory texts of 1798; these accounts need not refer to the same stage of adoption.
7. “La grenade à sept flammes,” Légion–2e REP traditions website, <https://legion-2rep.fr/tradition-2rep-2.html>, gives 1874 for adoption and describes the familiar form as developing progressively. Direction générale des douanes et droits indirects, “Insignes et symboles de la douane française,” <https://www.douane.gouv.fr/la-douane/qui-sommes-nous/insignes-et-symboles-de-la-douane-francaise>, records the 1875 assignment of the seven-flame grenade within a hunting horn.
8. Filmotte, as in n. 5, pp. 130–131; “Patrimoine de tradition,” as in n. 5; Dictionnaire de l’Académie française, “grenade,” sense II.2, as in n. 1, describing the stylized round grenade with a lighted fuse on military uniforms.
9. “Bombe enflammée,” as in n. 5; “grenade enflammée,” as in n. 2.
10. Dalpayrat, *Pierre-Adrien Dalpayrat*, 45.
11. Musée d’Orsay, “Pichet,” 1894, OAO 1031, <https://www.musee-orsay.fr/en/artworks/pichet-12041>.
12. Petit Palais, “Plat : Le Jugement de Pâris,” PPO03803, <https://www.petitpalais.paris.fr/oeuvre/plat-le-jugement-de-paris-0>.
13. Musée des Beaux-Arts de Reims, “Vase historié,” inventory 907.19.419, notice by Catherine Delot (2017), <https://musees-reims.fr/oeuvre/vase-historie>. The online notice spells Lesbros as “Lesbos”; the correct surname is retained here.
14. La Poste, philatelic notice for “Dalpayrat, Grès, v. 1898” (1994), describing the atelier’s cachet as “une grenade, souvent accompagnée de son nom.” Scan reproduced by WikiTimbres, <https://www.wikitimbres.fr/public/stamps/pdf/POSTE-1994-4.pdf>, PDF p. 2.
15. Makus, “Datation et signatures,” 204 (“Grenade de tailles diverses (3) : 1893–1906”; German column: “Flammenkugel,” e.g. “ohne Flammenkugel” beside the French “sans grenade”); the chapter text, 199–200, uses only “cachet” (“cachets de marque,” “le cachet peut être recouvert d’un émail épais”), and the plate is captioned “Stempel/cachet,” fig. 3 at 202. See also Hetjens Museum, Düsseldorf, Bodenvase, HM.2002-142a, <https://emuseum.duesseldorf.de/objects/208174/bodenvase>, and Kürbisvase, HM.Z-299, <https://emuseum.duesseldorf.de/objects/523256/kurbisvase>, both recording Flammenkugel.

16. Paul Arthur, *French Art Nouveau Ceramics: An Illustrated Dictionary* (Paris: Norma, 2015), 121.
17. Dalpayrat, *Pierre-Adrien Dalpayrat*, 44 (“le cachet d’atelier Dalpayrat dit ‘à la grenade’”), 181 (“la grenade, appelée aussi la ‘grenade éclatée’”; “le corps de la grenade”; “les flammes”), 80 and 183 (the faience mark “B. la R.” accompanied by the grenade, and faience tiles “estampillés de la marque à la grenade”).
18. Victoria and Albert Museum, vase, 1896, accession 495-1896, record O160626, <https://collections.vam.ac.uk/item/O160626/>; a second vase of 1896, accession 492-1896, record O160625, <https://collections.vam.ac.uk/item/O160625/>. Both record “A flaming grenade” as an impressed mark.
19. Petit Palais, “Dish: The judgment of Paris,” English record for PPO03803, <https://www.petitpalais.paris.fr/en/oeuvre/dish-judgment-paris>. H. Blairman & Sons, 2007 catalog, no. 20, group of Dalpayrat vases, describing impressed “Grenade” marks; https://blairman.co.uk/wp-content/uploads/2017/08/Blairman_Cat_2007.pdf.
20. Ulysses Grant Dietz, “When Pottery Became Art, 1880–1930,” *Antiques & Fine Art*, Autumn/Winter 2009, 158–165, especially 160, fig. 4 (Newark Museum vase 2007.34.1), https://www.antiquesandfineart.com/articles/media/images/00901-01000/00965/Dietz_Pottery.pdf. Christie’s, Dalpayrat vase, lot record 6356872, <https://www.christies.com/en/lot/lot-6356872>. Sotheby’s, Paris, *Design*, 2017 (PF1704), lots 11–14, all from the collection of the artist’s family, each “impressed with the pomegranate’s mark on the underside,” <https://www.sothebys.com/en/auctions/ecatalogue/2017/design-pf1704/lot.13.html> and <https://www.sothebys.com/en/auctions/ecatalogue/2017/design-pf1704/lot.14.html>. The same house, cataloging in French, had used the other vocabulary: Sotheby’s, Paris, *Arts décoratifs du XXe siècle et design contemporain*, 2012, lot 12 (the ex-Jeanneney cornet vase, c. 1894), “Porte la grenade éclatée, symbole de l’artiste au revers,” <https://www.sothebys.com/zh/auctions/ecatalogue/2012/arts-dcoratifs-du-xxe-sicle-design-contemporain/lot.12.html>; and *Design*, 2016 (PF1614), lot 266, “Porte la signature à la grenade au revers.” The Sotheby’s entries are cited here for terminology, not as evidence for their proposed dates.
21. Étienne Tornier, *Adrien Dalpayrat: The Peter Marino Collection* (London: Phaidon, 2020), 245 (original French text: “Après la mort d’Alphonse Voisin, la marque VD est remplacée par le signe de la grenade éclatée”); 14 (English translation: “the burst pomegranate mark”); 118, cat. nos. 70–72 (“impressed ‘Dalpayrat,’ pomegranate mark”).
22. Dalpayrat, *Pierre-Adrien Dalpayrat*, 44–45 (the 1892 bust, its acquisition with the chimneypiece by the Ministry of Public Instruction and Fine Arts on June 30, 1894, and its present location at the Musée d’Orsay; the author’s n. 12 traces its deposits at the Musée du Luxembourg, Besançon, and the Musée des Arts Décoratifs); 180 (the VD stamp used “vers mai 1892 jusqu’au décès d’Alphonse Voisin en avril 1893”); 181 (“C’est à cette époque, fin 1892, que Pierre Adrien Dalpayrat crée son propre cachet, la grenade”; “à partir de 1893, la grenade a été utilisée seule”; stamp heights of “12, 15, 20 ou 24 mm”; “son taux d’emploi est statistiquement estimé à 40%”; the name stamp “vers 1897”); 80 and 183 (the faience).
23. Tornier, *Dalpayrat*, 14 and 245; Reims notice, as in n. 13; Makus, “Datation et signatures,” 204: “DV (1, 2, 2A) : 1892–1893 (et non pas 1889–1893, comme on lit souvent dans les textes)”; “Grenade de tailles diverses (3) : 1893–1906.” The Besançon exhibition catalog dates the collaboration the same way in its title: Arielle and Robert Guillaume, Mathieu Pinette, and Frédérique Thomas-Maurin, *Alphonse Voisin-Delacroix, ou quand un sculpteur rencontre un céramiste, 1892–1893* (Besançon: Musée des Beaux-Arts et d’Archéologie, 1993). The family biography’s date of “fin 1892” for the creation of the grenade, and its 1892 bust, predate the société Dalpayrat-Lesbros of June 1893 to which the Reims notice attributes the mark.
24. Makus, “Datation et signatures,” 204: “certainement pas utilisée entre 1907 et 1909 ; il n’est pas exclu qu’elle ait servi plus tard de seule signature utilisée dans l’atelier d’Adolphe Dalpayrat à Bagneux, mais c’est très improbable, aucun objet ne le prouvant.” Compare Dalpayrat, *Pierre-Adrien Dalpayrat*, 181: the grenade “figure sur les grès de l’atelier Dalpayrat du début à la fin de la production.”
25. Makus, “Datation et signatures,” 200: “les cachets n’ont été utilisés que pendant un certain laps de temps ... on a signé les pièces de manière différente pendant une même période ... un modèle a pu être présenté quelque temps après sa réalisation, ou ... un exemplaire a pu être répété bien après avoir été montré une première fois.”
26. Dalpayrat, *Pierre-Adrien Dalpayrat*, 45: the partners agreed that the VD stamp “puisse être accompagné d’une marque distinctive propre au céramiste bien qu’anonyme. Ce cachet ‘à la grenade’ (on dit aussi ‘à la grenade éclatée’) était bien choisi car il suggère le feu mais seuls les initiés pouvaient y rattacher un nom. Les pièces

continuèrent à être ainsi marquées ‘à la grenade’ après la mort de Voisin.” On the ceramist’s reluctance to see his name on productions he considered inferior, *ibid.*, 80.

27. Victoria and Albert Museum records O160625 and O160626, as in n. 18, for the 1892–93 exhibition context; Tornier, *Dalpayrat*, 14.
28. H. Blairman & Sons, 2007 catalog, no. 20, as in n. 19, records the mark “Les Grands Feux de Dalpayrat”; Dalpayrat, *Pierre-Adrien Dalpayrat*, 181–182 (type 5, probably created on the initiative of Albert Dalpayrat for the company he founded on June 6, 1903; in use until 1905).

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