

A porcelain figurine of a woman in traditional Chinese attire. She has a white face with delicate features, including dark, arched eyebrows, closed eyes, and a slight smile. Her hair is styled in a black bun with a red ornament. She wears a teal robe with a yellow collar and a red sash. In her right hand, she holds a purple tray containing a pink lotus flower and a green gourd. In her left hand, she holds a wooden object, possibly a fan or a brush. The background is a plain, light gray.

ALBERT AMOR LTD.

TREASURES FROM A
RIVERBANK IDYLL

SELECTED PORCELAIN FROM
THE MELLOR COBHAM COLLECTION
JUNE 2026



Wednesday 10th June - Tuesday 30th June 2026
10.00am - 5.00pm Monday to Friday
Saturday and Sunday by appointment

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FOREWORD

Our Summer Exhibition 2026 is particularly important to me for two reasons.

Firstly, it is the launch exhibition in our new gallery – 3 Bury Street - where we moved on 1st April, having been at 37 Bury Street since 1943. In those 83 years, Albert Amor has prided itself on sourcing the finest English porcelain, and working with clients around the world to help form collections. The company has been based in St James's for over 120 years, at addresses in King Street, St James's Street and now Bury Street, and we are delighted to remain part of this unique area of London.

The new gallery now gives more space at street level, and excitingly a designated exhibition space on the lower floor, enabling us to mount exhibitions and also show our regular stock at the same time.

This space will be put to very good use with our summer 2026 exhibition – Treasures From A Riverside Idyll – Selected Porcelain from the Mellor Cobham Collection.

For over 25 years, I have been fortunate to work with David Mellor and Penny Cobham, to help form what is today an extraordinary collection of 18th century English porcelain. David has always bought with the heart, and has been quick to realise when there was an opportunity to make significant additions to the collection. Over those years, the collection has evolved – always adding exceptional examples, chosen to fit into numerous categories within the overall collection. It was then Penny who with great flair incorporated the new acquisitions into their riverside home – to be lived with and enjoyed, as David has an aversion to pieces behind glass!

Both David and Penny have been generous in allowing fellow collectors access to their home, and very much enjoy these interactions with fellow enthusiasts. We are also working together to complete a new book on Chelsea porcelain from the collection.

As all collectors know, the best collections are those refined over time, and there is also a desire to create space for new treasures. So, together we have worked to select pieces from the collection to give an insight into the whole, and to give other collectors an opportunity to acquire treasures from a carefully curated group, many with exceptional earlier provenance.

I do hope you will enjoy this catalogue and hopefully find time to see these superb pieces whilst on show in Bury Street.

Please do contact me if I can tell you more?

Mark Law

London, May 2026



1.
A rare early Bow figure of Roman Charity, by the 'Muses Modeller', in the white, the young woman standing, her shawl over her hair, and wearing flowing robes, holding a child in her left arm, and with another child at her side, taking a coin from her right hand, on oval mound base, 9 ¼" high, circa 1752, no mark

Provenance; American Private Collection

See Peter Bradshaw, Bow Porcelain Figures, page 66, figure 15, for a coloured version of this figure

2.
A Bow figure of the Muse Erato, by the 'Muses Modeller', in the white, she seated, with Cupid's bow in her lap, and Cupid standing at her side, and with flowers and leaves at her feet, on mound base, 6 ¼" high, circa 1748-50, no mark

Provenance; American Private Collection





3.
A rare Bow figure of Apollo, by the 'Muses Modeller', in the white, standing, wearing a laurel chaplet, and flowing robe, and playing a lyre, on mound base, 6 ½" high, circa 1751-52, no mark

Provenance; American Private Collection

See Peter Bradshaw, Bow Porcelain Figures, page 65, figure 14, for a coloured version of this figure



4.
A rare Bow figure of Clio, by the 'Muses Modeller', in the white, seated, a large book in her left hand, and a quill pen in her right, her left foot resting on another volume, on shaped base, 6 ½" high, circa 1750-52, no mark

See Peter Bradshaw, Bow Porcelain Figures, page 69, figure 22, for a coloured example of this model





5.
A rare canteen of Bow porcelain handled cutlery, comprising 12 steel bladed knives and 12 three prong forks, each pistol form handle painted in Japanese Kakiemon style with the Two Quail pattern, circa 1755, in original shagreen slope front cutlery box, with velvet and silver thread interior, the canteen 10 3/4" high



6.
An extremely rare pair of Bow low candlesticks, of bold scroll moulded form, each with knopped stem and picked out in pale yellow, puce, blue and green, the shell moulded base painted in coloured enamels with a spray of flowers and leaves, 4 $\frac{3}{4}$ " high, circa 1760, no marks

We can find no record of a comparable pair of Bow candlesticks in our archive

See Bow Porcelain, The Freeman Collection, page 98, figure 146, for a scroll moulded bowl relating to these candlesticks



7.
A pair of Bow figures of Turk and Levantine Woman, in the white, he wearing a plumed turban, fur trimmed robe and with a dagger at his waist, and she with her right arm raised to lift her headdress, on flower and leaf applied mound base, 7 $\frac{1}{8}$ " high, circa 1755, no marks

See Peter Bradshaw, Bow Porcelain Figures, colour plate XII, for a slightly later coloured pair of these figures



8.
A rare Bow centrepiece, in the white, in the form of three tiers, each with three scallop shells, supported by pillars applied with shells and seaweed, and surmounted by a shell, the base finely applied with naturalistic shells, 14 ¼" high, circa 1755, no mark





9.

An extremely rare Bow figure of Father Time, the winged figure seated on a globe, holding an hourglass and a scythe, and decorated in coloured enamels, the pierced base with four scroll feet, picked out in puce and blue, 6 ¼" high, circa 1765, no mark

Provenance; M Newton Collection

See Peter Bradshaw, *Bow Porcelain Figures*, page 191, figure 200, for another version of this rare figure
The finely painted globe bears the names 'Asia, Africa and America'





10.
A fine pair of Bow figures of Turkish Dancers, each figure standing, he wearing a turban, with gilt crescent, pale yellow coat and patterned waistcoat and trousers, his left arm outstretched, and she wearing a headdress, pale yellow coat, with puce belt, and patterned skirt and underskirt, her right arm raised, on flower and leaf applied scroll moulded mound base, picked out in puce, 7" high, circa 1762, no marks

See Peter Bradshaw, Bow Porcelain Figures, page 136, figure 121 for a similar pair



11.
A rare Bow small model of a bird of prey, its head turned towards its neck, and brightly decorated in coloured enamels, on flower painted mound base, 3 ¼" high, circa 1758, no mark

See Bow Porcelain, The Freeman Collection, page 156, number 265, for a pair of Bow birds of this model



12.

A rare pair of Bow models of buntings, their plumage finely detailed in yellow and puce, and each perched on a flower and leaf moulded mound base, brightly picked out in coloured enamels, 3 ½" high, circa 1756, no marks



13.

A rare pair of Bow models of buntings, in the white, each perched on leaf moulded mound base, 3 ½" high, circa 1755-56, no marks



14.
A pair of Bow models of finches, in the white, each perched on a tall tree-stump, boldly applied with flowers and leaves, on mound base, 5 ¼" high, circa 1755, no marks



15.
A rare Bow model of a peahen, its plumage finely picked out in coloured enamels, and perched on a tree-stump, applied with coloured flowers and leaves, 5 ¾" high, circa 1760 no mark

See Yvonne Hackenbroch, *Chelsea and Other English Porcelain, Pottery and Enamels in the Irwin Untermyer Collection*, Plate 92, Figure 261, for a similar model. Another exhibited Albert Amor, *Birds in Branches Exhibition*, 2000, number 20



16.
 A Bow model of a goldfinch, naturalistically decorated in coloured enamels, flanked by coloured flowers and leaves, the square tapering base picked out in puce, 4" high, circa 1765, no mark



17.
 A Bow model of a Bunting, its plumage decorated in shades of yellow and puce, and perched on a tree-stump, applied with coloured flowers and leaves, 3" high, circa 1760, no mark

18.
 A Bow small model of a finch, its plumage decorated in pale brown, and perched on a stump, applied with coloured flowers and leaves, 2 ¼" high, circa 1758-60, no mark

See Peter Bradshaw, *Bow Porcelain Figures*, page 160, figure 176, for a similar model. See also Yvonne Hackenbroch, *Chelsea and Other English Porcelain, Pottery and Enamels in the Irwin Untermyer Collection*, Plate 87, Figure 258, for a similar model



19.
A Bow model of a Goldfinch, naturalistically decorated in coloured enamels, and perched on a stump, flanked by coloured flowers and leaves, 3 3/8" high, circa 1760, no mark

20.
A rare Bow model of a seated tabby cat, with shaded purple markings, a mouse held in its front right paw, and another scurrying under a log beneath its left front paw, the scroll moulded mound base picked out in puce, 3" high, circa 1758-60, no mark

See Peter Bradshaw, Bow Porcelain Figures, page 168, figure 193, for a similar model. Another was exhibited ECC Loan Exhibition, 1948, number 193





21.

A rare Lowestoft small model of a seated tabby cat, finely painted in brown, on bright green glazed oval mound base, 2 ¼" high, circa 1780-90, no mark

See Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum*, Volume 2, number 101 for a similar model. A mould for this model was excavated at the Lowestoft factory site in 1902.

22.

A pair of extremely rare Longton Hall models of recumbent horses, of Snowman class, in the white, each oval mound base applied with flower heads and leaves, 7 ¼" long overall, circa 1750-52, no marks

Provenance; English Private Collection
French Private Collection

Exhibited; Albert Amor Limited, Grosvenor House Art and Antiques Fair, 2005, and illustrated in the fair handbook

A comparable pair of horses, from the Wallace Elliot Collection, are in the Victoria and Albert Museum (bequeathed 1938)





23.
A rare Longton Hall group of two recumbent sheep, in the white, the oval mound base applied with flower heads, 4" wide, circa 1753, no mark

Another slightly earlier example is in the Katz Collection, Museum of Fine Arts, Boston



24.
A rare Chelsea group of two recumbent sheep, sparsely decorated in brown, the oval mound base applied with coloured flowers and leaves, 4 3/8" wide, circa 1750, raised anchor mark picked out in iron red

See Elizabeth Adams, *Chelsea Porcelain*, figure 7.38 for a similar group.



25.
A Chelsea group of La Nourrice, modelled by Joseph Willems, the nurse seated on a square stool, holding the child wrapped in swaddling clothes to her right breast, on rectangular base, 7 $\frac{3}{4}$ " high, circa 1750, raised anchor mark

See F S Mackenna, Chelsea Porcelain, The Triangle and Raised Anchor Wares, figure 81, for a coloured example of this model



26.
A rare French earthenware figure of La Nourrice, probably Fontainbleau, Workshop of Claude Berthelemy, after a model by Guillaume, 8 $\frac{1}{2}$ " high, first half 17th century

Provenance; Stanley F Goldfein Collection



27.
A Chelsea model of a finch, in the white, perched on a flower and leaf applied tree-stump, 4" high, circa 1750, raised anchor mark



28.
An extremely rare Chelsea figure of Putai, in the white, after a Chinese blanc de chine original, the corpulent figure seated in flowing robes, a fruit in his upturned left hand, 3 ½" high, circa 1748-1750, no mark

Provenance; Delhom Collection

Exhibited; Flowers and Fables, National Gallery of Victoria, Melbourne, 1984-85, number 1



29.

An extremely rare early Chelsea model of a duck, with yellow bill, the plumage picked out in turquoise and brown, on bullrush moulded flattened base, 4 ½" high, circa 1750, no mark

Provenance; Mary Wise Antiques, Grosvenor House Art and Antiques Fair, 2005

We do not record a comparable example in our archive





30.
A very rare Chelsea large model of a lion, standing, its front right paw raised on a tree-stump, and naturalistically decorated in coloured enamels, on shaped mound base, 7 ½" long, circa 1750, no mark

For a damaged version of this model, in the white, see The Rous Lench Collection, Christie's, London, 29th and 30th May 1990, lot 348. Another is in Salisbury Museum. These two white examples, another white example sold by Albert Amor in 2012, and the current coloured model, are the only four examples of this model recorded.



31.

An extremely rare Chelsea Italian Comedy small figure of Pantalone, standing, wearing a black cap and flowing cloak, and red suit, a dagger at his waist, his right arm extended, the mound base applied with coloured flowers and leaves, 4 ¼" high, circa 1750, raised anchor mark

This figure is after a Meissen model by Peter Reinicke and J J Kandler, circa 1744

See Yvonne Hackenbroch, *Chelsea and Other English Porcelain, Pottery and Enamels in the Irwin Untermyer Collection*, plate 21, figure 13, for a similar figure. Another is in the Victoria and Albert Museum



32.
A rare Chelsea fluted rectangular dish, painted in puce monochrome by Jeffreyes Hammett O'Neale with the fable of The Lion and The Cows, and with scattered flowers and leaves, brown line rim, 7 7/8" wide, circa 1752-55, red anchor mark

Provenance; Dunning Collection

Exhibited; The International Ceramics Fair and Seminar, Loan Exhibition, 1999, number 20

See The Ladies Amusement, for a related lion, engraved in reverse, attributed to O'Neale



33.

A rare Chelsea group of dancers, standing, arm-in-arm, facing in opposite directions, she with flowers in her hair, bodice with blue ribbons and puce skirt, and he with flower adorned wide brimmed hat, blue coat and black breeches, his left arm raised, and flanking a flower and leaf applied tree-stump, on mound base, 7 ¼" high, circa 1755, red anchor mark

See Yvonne Hackenbroch, *Chelsea and Other English Porcelain, Pottery and Enamels in the Irwin Untermyer Collection*, plates 32 and 33, Figure 37, for a similar group

The Chelsea Auction Catalogue, March 24th 1755, lot 15 lists 'A curious groupe (sic) of a man and woman dancing'



34. A superb Chelsea baluster shaped large mug, with flower moulded loop handle, exceptionally finely painted in coloured enamels with a Tawny Owl, perched on a branch, flanked by animated birds, and with a butterfly and other winged insects, brown line rim, 5 ¼" high, circa 1755, red anchor mark

Provenance; With Robyn Robb, who stated this is the only Chelsea mug recorded painted with an owl.



35.

A rare Chelsea figure of a Italian beggar, modelled by Joseph Willems, standing, wearing a black tricorne hat, and pale long cape, his right hand holding out a purse, the square canted base applied with coloured flowers and leaves, 8 ¾" high, circa 1754, red anchor mark

Provenance; A Scottish Noble Collection

See Yvonne Hackenbroch, *Chelsea and Other English Porcelain, Pottery and Enamels in the Irwin Untermyer Collection*, Figure 44, Plate 20, for a similar figure. Another, from the Wallace Elliot Collection, is in the Victoria and Albert Museum





36.
A rare Chelsea carp form tureen, cover and stand, the tureen finely naturalistically painted in brown and pale yellow, the oval stand moulded in relief with overlapping leaves, picked out in turquoise and shades of green, with puce veining, and in coloured enamels with a flower spray and scattered flowers, brown line rim, the stand 15 ¼" wide overall, circa 1755, no marks

Provenance; The tureen with The Antique Porcelain Company Limited, the stand from the T D Barclay Collection, number 66

Mr Ford's 1755 Chelsea Auction Catalogue records 'Two exceeding fine carps, and two fine dishes to ditto'. Another example, lacking the stand, was in The David and Peggy Rockefeller Collection





37.

An extremely rare Chelsea figure of a fisherman, modelled by Joseph Willems, the young man standing, wearing a black wide brimmed hat, white shirt and red breeches, a long handled basket of fish over his left shoulder, before a tree-stump, the mound base applied with coloured flowers and leaves, 8" high, circa 1754, red anchor mark

Provenance; Nelson A Rockefeller Collection

Exhibited; Flowers and Fables, National Gallery of Victoria, Melbourne, 1984-85, number 65

Figures of fishermen appear several times in the 1755 Chelsea Catalogue, and this model is probably that listed in the Thirteenth Day's Sale, 24th March 1755, lot 7 'A fine figure of a fisherman with a basket on his back'

A related figure, from the Untermyer Collection, is illustrated by Yvonne Hackenbroch, Chelsea and Other English Porcelain, Pottery and Enamels in the Irwin Untermyer Collection, plate 27, figure 41



38.
A rare pair of Chelsea large melon shaped tureens, covers and stands, each stalk loop handle with applied flower and leaf terminals, the tureens naturalistically decorated in bright yellow, green and brown, the stands centrally painted with flowers and leaves, 6 $\frac{3}{4}$ " long, circa 1755, red anchor marks and numerals 2 and 7

Provenance; With The Antique Porcelain Company
American Private Collection

See F S Mackenna, Chelsea Porcelain, The Red Anchor Wares, plate 32, figure 65, for a similar pair
Melon tureens are recorded in the Christies sale catalogue, 10th May 1755, lot 38 'Two fine melon for desart(sic)





39.

A rare Chelsea round stand, for an eel tureen, moulded in relief with overlapping leaves, boldly picked out in coloured enamels, on a basket moulded ground, brown line rim, 10" diameter, circa 1755, no mark

Eel tureens and stands are mentioned in the 1755 Chelsea Sale Catalogue, Second Day's Sale, Tuesday 11th March, lot 94 'Two very fine eels and plates'



40.

A Chelsea model of a finch, its plumage finely detailed in coloured enamels, and perched on a leaf applied tree-stump, 4 1/4" high, circa 1755, red anchor mark



41.

An extremely rare Chelsea small tureen and cover, in the form of a lemon, after a Meissen original, naturalistically decorated in yellow, the sides of the base applied in bold relief with very finely modelled flowers and leaves, picked out in coloured enamels, drawing towards ribbon tied stems, which form the handle, the cover with high flower and leaf knob, 5" high, circa 1753-55, no mark

Provenance; American Private Collection

See The Catalogue of The Lady Ludlow Collection of English Porcelain at Bowes Museum, number 75, for an identical tureen, (possibly the pair to the present example), acquired by Lady Ludlow in 1923

The Christies sale of 1756, Third Day, records lot 10 'Two fine lemons, ornamented with flowers'



42.
An unrecorded Chelsea figure of a young Chinese woman, the modelling attributed to Joseph Willems, standing, her hair tied up with a black head scarf, her yellow and red trimmed turquoise long coat revealing a flower painted dress, and holding a long cane and a rose, on flower applied and scroll moulded base, picked out in puce, 8 ¼" high, circa 1754-55, red anchor mark

See Yvonne Hackenbroch, *The Irwin Untermyer Collection*, figure 39, plates 29-3, for a figure of a Chinese boy relating to this figure, his robes similarly painted to the present figure. The distinctive scroll base of the present figure is also unrecorded





43.
A Chelsea large round tureen stand, boldly painted in coloured enamels, probably by Jefferyes Hamett O'Neale with a central roundel of flowers and leaves, the broad border with exotic birds in wooded landscapes, and birds in flight, within a formal gilt border, 11 ⁵/₈" diameter, circa 1756-58, gold anchor mark

Illustrated; Stephen Hanscombe, Jefferyes Hamett O'Neale, China Painter and Illustrator, figure 73





44.

A rare pair of Chelsea plates, finely painted in purple monochrome by Fidelle Duvivier with continuous scenes of military encampments, with mounted figures and tents, gilt line rims, 7 ⁷/₈" diameter, circa 1765-69, gold anchor marks

Provenance; Hugh Langmead Collection

A teapot with near identical decoration is in the Victoria and Albert Museum. See also Geoffrey Godden, *Fidelle Duvivier*, 2004, where the author suggests these pieces are from a unique service





45.
A Chelsea chocolate cup and trembleuse saucer, the cup with two 'C' scroll loop handles, painted in coloured enamels with 'dishevelled' birds in wooded landscapes, within gilt flower and scroll cartouches, the claret ground with gilt winged insects, gilt dentil rims, circa 1765, gold anchor marks

Provenance; Lady Ludlow Collection



46.

A rare pair of Chelsea plates, each finely painted in coloured enamels with interlinked flowering branches, supporting exotic birds, the rim with five claret ground panels, each decorated in gilt with a butterfly, within a gilt scroll moulded cartouche, and gilt scroll moulded border, 9" diameter, circa 1770, gold anchor marks

Provenance; With Roderick Jellicoe

Hugh Langmead Collection

The decoration of these plates is inspired by the drawings of imaginary flowers by Jean Pillement, engraved and published by Edouard Gautier Dagoty in 1770 in the book 'Fleurs Idealee Inventee et Dessinee par Jean Pillement'





47.
A Chelsea flared beaker, finely painted in coloured enamels with elegant child couples in wooded landscapes, one boy playing a violin, within gilt flower, leaf and trellis cartouches, on a blue ground, the interior with gilt flowers, beneath a gilt dentil rim, 3 ½" high, circa 1758-60, gold anchor mark





48.

An important pair of Chelsea ogee shaped castors and pierced domed covers, from the Mecklenburg Strelitz Service, each painted in coloured enamels with three panels of birds in fruiting branches, within gilt scroll moulded cartouches, the blue ground finely decorated in gilt with butterflies and other insects, each cover pierced with three 'fish-scale' panels, and with leaf moulded knop, on round base, 7 ½" high, circa 1763, gold anchor marks

Provenance; From the service commissioned by King George III and Queen Charlotte and presented in 1764 to the Queen's brother, Adolphus Frederick IV, Duke of Mecklenburg-Strelitz (1738-94)

Mrs John Ravensky, Sotheby's, New York, 26th January 1957, lot 514

In the Royal Collection are 137 pieces from this service, presented to HM Queen Elizabeth in 1947 by James Oakes, to celebrate her Silver Wedding Anniversary



49.

A rare Derby large vase, of exaggerated rococo form, boldly painted in coloured enamels with butterflies, caterpillars and other winged insects, within pale turquoise borders finely applied with white flowers and leaves, and flanked by figures of Venus and Cupid, on scroll moulded base picked out in turquoise and gilt, 12 ½" high, circa 1760, patch marks

Provenance; Dennis G Rice Collection

See Dennis G Rice, *Derby Porcelain*, Page 161, figure 139, for a related vase, where the author notes these vases have insect decoration by an uncommon hand





50.

A Derby small model of a Bullfinch, naturalistically decorated in coloured enamels, and perched on a green glazed tree-stump, applied with coloured flowers and leaves, 2 ⁵/₈" high, circa 1770, no mark

Provenance; Whiteley-Tolson Collection

Exhibited; Albert Amor, Birds in Branches Exhibition, 2000, number 26



51.
A Derby small model of a Blue Tit, naturalistically decorated in coloured enamels, and perched on a green glazed tree-stump, applied with coloured flowers and leaves, 2 ⁵/₈" high, circa 1770, no mark

52.
A Derby small model of a Blue Tit, naturalistically decorated in coloured enamels, and perched on a green glazed tree-stump, applied with coloured flowers and leaves, 2 ⁵/₈" high, circa 1770, no mark



53.

An extremely rare pair of Plymouth models of pheasants, each modelled with head turned, and tail feathers raised, its plumage decorated in yellow, pale blue, puce, brown and iron red, on tree-stump shaped base, applied with coloured flowers and leaves, 5 ³/₈" high, circa 1768-70, no marks

Provenance; Sotheby's, London, 14th May 1974, lot 125

See F S Mackenna, Plymouth and Bristol Porcelain, numbers 45 and 46, for a pair of taller models of pheasants, in the white. A coloured pair of this larger model is in the Lady Ludlow Collection, Bowes Museum



54.
A rare set of four Plymouth figures of the Continents, in the white, each represented by a standing young woman; America with feathered headdress and tunic, drawing an arrow from a quiver, a dog at her feet, Asia holding a censer, a camel at her side, Africa with a crocodile and a lion at her feet, and Europe holding a book and an artist's palette, a horse, cannon and cuirass at her feet, each on scroll moulded mound base, 13 ½" high overall, circa 1768-70, no marks

Provenance; T D and T O Kellock Collection
Sotheby's, London, 18th July 1972, lot 127

Exhibited; Mint Museum, Charlotte, NC, October 2004 – January 2005



55.

A rare Worcester hexagonal 'frill' vase, in the white, with flared pierced basketwork rim, probably modelled by John Toulouse, each handle modelled as a female mask, united by finely modelled swags of flowers, suspended from ribbon ties, above a bold leaf scroll band, the foot moulded with stiff leaves, 8 ½" high, circa 1768-72, no mark

Provenance; Coldwell Collection

Clifton Collection





56.
A Worcester deep plate, from the celebrated Duke of Gloucester Service, brilliantly painted in coloured enamels with a cluster of fruits and leaves, and two insects, the border painted with cartouches of insects, alternating with fruits, within a green and gilt rim, 8 ¾" diameter, circa 1772, gold crescent mark

Provenance; Sir Jeremy Lever Collection



57.

A rare Worcester large round punch bowl, the interior painted in coloured enamels with exotic birds in a wooded landscape, within a blue and gilt flower head and leaf scroll roundel, and with blue and gilt flower head medallions alternating with coloured scattered flowers and leaves, two butterflies and a bug, within a blue and gilt leaf scroll and diaper band, the exterior superbly painted with exotic birds in wooded landscapes, within three gilt 'C' scroll cartouches, and with smaller cartouches of puce flowers and leaves, and mirror shaped cartouches of birds, on a blue scale ground, 11 ¼" diameter, circa 1770, blue fret mark





58.

A rare Worcester twelve sided dish, finely painted in coloured enamels with the Lord Henry Thynne pattern, with a house in a wooded river landscape, within a turquoise, black and gilt border, and with clusters of fruits and leaves, alternating with birds in flight, the blue ground rim with a gilt leaf scroll and interlinked band, 11 ¼" wide, circa 1780, blue crescent mark

Provenance; Zorensky Collection

Illustrated; Worcester Porcelain, The Zorensky Collection, page 200, number 221





59.

A rare pair of Worcester hexagonal vases and domed covers, each with pointed knob, finely painted in Japanese Kakiemon style with fantastic birds perched on rockwork, in branches and in flight, amidst flowering branches, within gilt 'C' scroll cartouches, the blue scale ground with smaller cartouches of flowers and leaves, 11 ¼" high, circa 1768, blue fret marks





60.
A Worcester ovoid vase and domed cover, with flower knob, finely painted in Japanese Kakiemon style with fan shaped panels and roundels of exotic birds, flowers and banded hedges, on a powder blue ground decorated in gilt with flowers and leaves, 7 3/4" high, circa 1768, no mark

Provenance; Hugh Langmead Collection

See ECC Loan Exhibition, 1947, number 427, for an identical vase and cover

61.
A Worcester ovoid vase and domed cover, with flower knob, finely painted in Japanese Kakiemon style with long-tailed birds, flowering trees and rockwork, within gilt 'C' scroll cartouches, and with smaller panels of flowers, on a blue scale ground, 9 1/4" high, circa 1768, blue fret mark



62.

A superb pair of Barr, Flight and Barr Worcester flared vases, each with two fixed gilt ring handles, brilliantly painted in coloured enamels with a basket of flowers and leaves, on a stone ledge, within a square canted gilt panel, on a salmon ground decorated in gilt with an all-over star design, with Greek-key borders, on round base, 5" high, circa 1805-10, script mark in brown beneath a crown, and inscribed 'Manufacturers to Their Majesties and The Royal Family

See Henry Sandon, *Flight and Barr Worcester Porcelain, 1783-1840*, page 80, plate 64, for a rare garniture, including a pair of vases of this form



63.
 A rare Coalport garniture of three shield shaped vases, of Nelson interest, painted by Thomas Baxter in puce monochrome, the central vase with Cupid with his bow, the smaller vases with Emma Hamilton standing in a garden setting, within gilt oval panels, on a gilt chequered ground, within boldly coloured bands of flowers and leaves, on square base, 11 ¼" high, one vase signed T Baxter and dated 1802

Provenance; The central vase from the Godden Reference Collection

See Bonhams, London 23rd April 2024, lot 21, for a pair of vases of this form, 'The Nelson Vases', also painted by Baxter with Emma Hamilton, sold by Albert Amor in the early 20th century with a supposed provenance to Nelson. The scenes on the present smaller vases are taken from engravings of Emma Hamilton's 'attitudes'







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