



ALBERT AMOR LTD

18th Century English Porcelain

A PRIVATE COLLECTION



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Tuesday 16th March – Thursday 1st April 2010

9.30am until 5.30pm

Saturdays and Sundays closed



Details No. 63.

FOREWORD

Following the success of the Gelston Collection which we exhibited for sale in November, we are delighted to open 2010 with a single owner selling exhibition, though one formed in the last twenty five years rather than almost a century ago.

The current catalogue illustrates a collection formed by English collectors who had always had a family interest in porcelain, but were really inspired to begin to collect in earnest after viewing the first Sotheby's sale of pottery and porcelain from the Rous Lench Collection, formed by the late Tom Burns, in 1986. The initial criteria for collecting was to buy examples with as great a variety of shape as possible, concentrating on Worcester, and with an equal preference for coloured and blue and white pieces. The scope of the collection gradually grew as the merits became obvious, particularly with the blue and white pieces, of displaying the wares from different factories side by side.

In these strange economic times it is noticeable how little fine porcelain has been coming onto the market, and when it does, how fierce the competition is at auction for even damaged pieces. With very few exceptions this collection is in immaculate condition; quality and condition that has not been seen for some time.

The catalogue is divided between blue and white and coloured pieces, beginning with the rare and beautifully potted Worcester octagonal teabowl and saucer, number 1, decorated in the wonderful early pale blue particularly sought by collectors. The early Worcester coffee cup, number 2, also in the Prunus Root pattern, complements this well. A particular favourite was the Dragon pattern, and the Worcester and Bow bowls, numbers 3 and 29, are good boldly painted examples of this pattern, and the Worcester teapot stand, number 18 is a rare piece.

With good provenances we show number 6, the rare Worcester ewer of uncertain purpose from the Zorensky Collection; the rare and beautifully painted Worcester cup, number 13, from the Lady Palmer Collection, and the Liverpool silver shape cream jug from the Barbara Leake Collection. Familiar footnotes to Amor exhibitions of the past, including Paul Zeisler and Stirling-Lee abound in this catalogue - I wonder how many times some of these pieces have passed through our hands in the last 100 years?

Turning to polychrome pieces, the collectors had a particular interest in pieces from 'named' Worcester services, the plate from the Mrs Arthur James Service, number 62, being the best

example I have seen. A number of pieces come from the Kneller Collection, mostly acquired from Albert Amor from the 1950s onwards, and sold about 10 years ago. The centre dish from the Reagan Service, number 61, the rare powder blue ground mug, and the Sheridan pattern pieces here all share this provenance.

Worcester blue scale ground pieces are well represented by the spectacular pair of junket dishes, number 52, acquired from us; the rare Bodenham pattern coffee cup and saucer, number 58, and the powder blue ground Worcester trio from the Rous Lench Collection which displays the finest potting.

From other factories we have the Plymouth vase, number 36, still bearing early Albert Amor labels and those for the Trapnell Collection, and the pair of Plymouth candlestick figures which were in our 2002 Golden Jubilee Exhibition.

The collection also includes some pieces from post 1775, including the rare and immaculate Flight Worcester plate from the celebrated Duke of Clarence service, and the Flight chocolate cup and saucer, number 64, with Royal provenance from Queen Charlotte. The Spode 'conjuring' cup, circa 1815, is rare and amusing, and especially interesting to have its Chinese Export prototype alongside it.

We have, in addition, included one or two pieces of 18th century English Delft and Chinese Export porcelain, as these pieces were acquired by the collectors to sit alongside their English porcelain.

It is always sad when collections are sold but hope this catalogue will present a great opportunity for collectors to acquire rare and carefully chosen pieces of the highest quality.

I do hope you are able to visit the Exhibition. Please do call me if I can provide further information. All pieces are for sale from publication of this catalogue.

Mark Law
London, February 2010



1.

A Worcester octagonal teabowl and saucer, the teabowl with slightly everted rim, finely painted in pale blue with the Prunus Root pattern, the underside of the saucer with two flowering branches and an insect, circa 1754, workman's mark.

2.

A Worcester slender coffee cup, with notched loop handle, painted in underglaze with the Prunus Root pattern, the interior with two flowering branches and an insect, $2\frac{3}{8}$ " high, circa 1754-55, workman's mark.





3.

A Worcester round bowl, the interior and exterior painted in underglaze blue with the Dragon pattern, 8" diameter, circa 1765, hatched crescent mark inside the footrim.



4.

A Worcester saucer, painted in underglaze blue with the Two Quail pattern, within a double line and dot border, 5" diameter, circa 1770-75, crescent mark.

See Branyan, French and Sandon, I.C.15, for another saucer in this uncommon pattern.

5.

A Worcester saucer, painted in underglaze blue with a version of the Waiting Chinaman pattern, within a pale brown line rim, 5" diameter, circa 1770, crescent mark.



6.

A rare Worcester ewer of ovoid form with cylindrical neck, grooved angular scroll handle and lobed spout, printed in underglaze blue with the 'Globe Flower Sprays' pattern and scattered flower sprigs 6 ⁵/₈" high, circa 1775, blue crescent and W marks.

Provenance: Zorensky collection, Illustrated catalogue of the Zorensky Collection, fig 652.

The original purpose of these rare ewers has yet to be determined. For a discussion see John Sandon, *The Dictionary of Worcester Porcelain*, page 368.

7.

A Worcester bottle shaped guglet, with 'onion' neck, painted in underglaze blue with the Willow Bridge Fisherman pattern, beneath a flower and diaper band, 10 ¹/₄" high, circa 1760, no mark.

Provenance: The Paul Zeisler Collection.

Exhibited: Albert Amor Limited, The Paul Zeisler Collection, 1986.

8.

A Worcester bottle shaped guglet, with 'onion' neck, painted in underglaze blue with the Willow Bridge Fisherman pattern, beneath a flower and diaper band, 10 ¹/₄" high, circa 1760-65, crescent mark.

Provenance: Barrett Collection.





9.

A Worcester beaker vase, of Chinese Gu form, with flared rim and foot, painted in underglaze blue with a central Chinese figure holding a fan and flowers, within flower panelled scroll and diaper borders, 7 ⁷/₈" high, circa 1770, no mark.

The 'Telephone Box' Pattern.

See Branyan, French and Sandon, I.A.8 for a garniture in this pattern.

10.

A Worcester pierced shallow round basket, printed in underglaze blue with the Pinecone pattern, the broad border with interlinked roundels and painted in blue with flowers and diaper, the exterior applied with flowerheads, 9" diameter, circa 1770, hatched crescent mark.



**11.**

A Worcester coffee cup, with notched loop handle, painted in underglaze blue with the Peony pattern, the interior with a flowerhead panelled and pendant leaf band, 2 1/2" high, circa 1770, crescent mark.

12.

A Worcester coffee cup, with notched loop handle and scalloped rim, painted in underglaze blue with the 'Scalloped Peony' pattern, the interior with a flowerhead panelled and pendant leaf band, 2 1/2" high, circa 1768-70, no mark.

See Branyan, French and Sandon, I.E.9 for a bowl in this uncommon pattern.

**13.**

A Worcester teacup after a Meissen original, with slightly everted rim and scroll handle, finely painted in underglaze blue in Deutsche Blumen style with flowers and two insects, 1 3/4" high, circa 1757, crossed swords mark and numeral 9 in blue.

Provenance: Lady Palmer Collection.

Exhibited: Albert Amor Limited The Palmer Collection, 2003, Number 61.

See Branyan French and Sandon, I.E. 29A, for another rare cup in this pattern, the Meissen floral pattern.



14.

Worcester round patty pan with flat everted rim, painted in underglaze blue with the Mansfield pattern, 4 1/4" diameter, circa 1770, crescent mark.

Provenance: Stirling-Lee Collection.

Exhibited: Albert Amor Stirling Lee Collection 1994, no. 45.



15.

15.

A Worcester coffee cup, with 'S' scroll handle, finely moulded in relief with scrolling chrysanthemum and leaves, within underglaze blue cell diaper bands, 2 1/4" high, circa 1757-60, no mark.

20.



16.

A Worcester 'Blind Earl' plate, with lobed rim, moulded in relief with two rosebuds and leaves, picked out in underglaze blue, and painted with a caterpillar, butterflies and insects, 7 ³/₄" diameter, circa 1765-70, crescent mark.

17.

A Worcester ogee shaped chocolate cup and saucer, the cup with leaf moulded scroll handle, with bird's head terminal, printed in underglaze blue with the Three Flowers pattern, within blue painted pendant flower and diaper borders, circa 1770, hatched crescent marks.

Provenance: English Private Collection.

Exhibited: Albert Amor, Autumn Exhibition, 2002, no. 17.

This single handled form of chocolate cup is uncommon.





- 18.**
A Worcester hexagonal teapot stand, with raised fluted rim, boldly painted in underglaze blue with the Dragon pattern, 6" wide, circa 1760-65, no mark.

Provenance: English Private Collection.



- 19.**
A Seth Pennington Liverpool octagonal deep plate, printed in underglaze blue with a bold spray of flowers and fruits, the rim with smaller flower sprays and scattered sprigs, 8" diameter, circa 1780-85, unmarked.

Provenance: Bernard Watney Collection.

Illustrated: Bernard Watney, Liverpool Porcelain, colour plate 22f.

Exhibited: Bonhams, Liverpool Loan Exhibition.

20.

A Liverpool coffee cup, with loop handle, very finely moulded in relief with trailing leaves, on a fluted ground, beneath an underglaze blue leaf and berry band, the interior with a trellis band, 2³/₈" high, circa 1765, Philip Christians Factory.



21.

A Liverpool octagonal coffee cup, with flattened loop handle, painted in underglaze blue with the Jumping Boy pattern, the interior with a flower panelled diaper band, 2¹/₄" high, circa 1758, Richard Chaffers Factory, pseudo Chinese three character mark.

See Albert Amor Limited, The Paul B Zeisler Collection, 1986, number 70, for a similar coffee cup.

**22.**

A Liverpool cream jug, of silver shape, the ovoid body moulded in relief with flowers and buds, picked out in underglaze blue, the elaborate scroll handle with 'biting serpent' and leaf moulded thumb piece, on gadrooned round foot, 4 ³/₄" high, circa 1770-75, John Pennington's Factory, no mark.

Provenance: Barbara Leake Collection.

Exhibited: Dreweatt Neate 18th Century English Porcelain Loan Exhibition, 1996, number 114.

International Ceramics Fair and Seminar Loan Exhibition, 1999, number 49.

See Bernard Watney, *Liverpool Porcelain*, page 82, for related jugs.

**23.**

A Liverpool leaf shaped pickle dish, moulded in relief with a flowerspray, a butterfly and a leaf, and decorated in underglaze blue, within a 'feathered' border, 4 ¹/₂" long, circa 1760-65, probably Philip Christians Factory, no mark.

See Bernard Watney, *Liverpool Porcelain*, figure 273, for a similar dish, and also "A Taste of Elegance", The George R. Gardiner Museum of Ceramic Art, no. 38.

24.

A Chinese Export baluster shaped custard cup and cover, with scroll handle and ball knob, painted in underglaze blue with figures on a bridge, in a Chinese river landscape, within diaper borders, 3 ¹/₄" high, circa 1800, no mark.

**25.**

A Lowestoft globular teapot and cover, with loop handle and flower knob, painted in underglaze blue with a version of the Mansfield pattern, within scroll and diaper panelled borders, 6" high, circa 1770-75, decorator's numeral 3 inside the footrim.

Provenance: English Private Collection.

26.

A Lowestoft flared round patty pan, with flat rim, painted in underglaze blue with a central butterfly, the border with two trailing flower sprays and insects, the exterior with flowers, beneath a flowerhead band, 4 ³/₄" diameter, circa 1775, decorator's numeral 11 inside footrim.

27.

A Bow small round bowl, the interior and exterior painted in underglaze blue with the Dragon pattern, in Chinese style, 4" diameter, circa 1755, decorator's number 13 in underglaze blue.

Provenance: Pinewood Collection,





28.

A Bow octagonal plate, painted in underglaze blue with the 'Golfer and Caddy' pattern, the border with a scrolling blue ground band, 8³/₄" wide, circa 1755-58, pseudo Chinese five character mark.

29.

A Bow round bowl, the interior and exterior painted in underglaze blue with the Dragon pattern, in Chinese style, 8" diameter, circa 1758-60, no mark.





30.

A Bow octagonal plate, painted in underglaze blue with the 'Golfer and Caddy' pattern, the border with a scrolling blue ground band, 7" wide, circa 1755-58, no mark.

31.

A Caughley shell shaped pickle dish, printed in underglaze blue with the Fisherman pattern, within cell diaper and spearhead borders, 4³/₄" long, circa 1780-85, no mark.

32.

A Caughley miniature teabowl and saucer, painted in underglaze blue with the Island Pattern, in Chinese style, within a flower panelled trellis border, circa 1780-85, no mark.

Provenance: Billie Pain Collection.





33.

An English Delft octagonal plate, painted in underglaze blue with a basket of flowers and leaves, in Chinese style, within a scroll and stiff leaf roundel, the border with four sprays of flowers and emblems, 8 ⁵/₈" diameter, circa 1760-70, no mark.

34.

An English Delft octagonal plate, painted in underglaze blue in Chinese style with a woman in a fenced garden, the powder blue border with flowerheads and trailing leaves, 8 ¹/₂" wide, circa 1760, no mark.



35.

An English Delft plate, painted in underglaze blue in Chinese style with two women on a terrace, the border with scrolls, within oval panels, on a diaper ground, 9" diameter, circa 1765-75, no mark.



Provenance: G H Buxton, Sandbach (Dealer's label).



36.

A Plymouth vase of slender baluster shape, boldly painted in coloured enamels with exotic birds and a tree in a continuous landscape within gilt bands, 6" high, circa 1770, numeral 4 mark in gilt.

Provenance: Trapnell Collection Catalogue Number 601 and purchased from the 1912 Albert Amor Exhibition.

Exhibited: Albert Amor Limited 18th Century English Porcelain from Renowned Collections 2000 no. 50.

The painting of this vase is attributed to legendary artist 'Mons Soqui'.





37.

A pair of Plymouth candlestick figures each in the form of a putto seated beside a flower applied tree stump, supporting a pierced scone, decorated in coloured enamels, the triangular scroll moulded bases picked out in turquoise, puce and gilt, 9 1/2" high, circa 1770, no marks.

Provenance: American Collection.

Exhibited: Albert Amor Limited, Golden Jubilee Exhibition, 2002, no. 57.

38.

A Worcester large cylindrical mug, the strap loop handle with kicked out terminal, printed in black with a head and shoulders portrait of the King of Prussia, titled beneath and with the date 1757, and with a figure emblematic of Fame and military trophies including Welham and Breslau, and inscribed 'Worcester', 5 1/2" high, circa 1757, no mark.

39.

A Worcester small cylindrical mug, with notched loop handle, printed in black with a head and shoulders portrait of the King of Prussia, titled beneath and dated 1757, and with a figure emblematic of Fame and military trophies including Breslau and Neumark, 3 1/4" high, printed RH Worcester mark and with the anchor rebus for Holdship, circa 1757-59.

Provenance: Clarke Collection, Luxembourg.



**40.**

A Worcester round bowl, unusually printed in black with a head and shoulders portrait of the King of Prussia, titled beneath on a scroll, and with military trophies and a figure emblematic of Fame, the interior printed with a cannon and cannonballs, beneath a black line rim, 5 1/8" diameter, circa 1758-60, no mark.

Provenance: Clarke Collection, Luxembourg.

Exhibited: Albert Amor Limited, The Clarke Collection, 2005, number 27.

The bust portrait is adapted from a painting by Pesne.

**41.**

A Worcester saucer dish, printed in black with L'Amour, within a black line border, 7" diameter, circa 1757-59, printed RH monogram and Worcester, and with the anchor rebus for Holdship.



42.

A Worcester hexagonal teapot stand, painted in famille verte palette with three Chinese figures and a young boy in a garden, and pencilled with a butterfly, the fluted border with a green diaper band, panelled with iron red flowerheads, 5 1/2" wide, circa 1756-58, no mark.



43.

A pair of Worcester spirally moulded cornucopia shaped wall pockets, each painted in famille verte palette with flower sprays, scattered flowers and insects, the flower and leaf moulded rim picked out in green, yellow, orange and puce, 10" high, circa 1756-58, no marks.

Provenance: Zorensky Collection.



44.

A rare Worcester small cylindrical mug, with notched loop handle, painted in kakiemon style with a bird and insects in flight, in a landscape with flowers and banded hedges, within a gilt lobed cartouche, the powder blue ground with four smaller roundels of flowers, and trailing gilt flowers and leaves, 3 1/2" high, circa 1765, no mark.

Provenance: With Stoner and Evans, 3 King Street St James's (dealer's label).

Kneller Collection.

A very similar mug is in the Lady Ludlow Collection.





45.

A Worcester teabowl, coffee cup and saucer, the cup with notched loop handle, painted in coloured enamels with exotic birds in wooded landscapes, within fan shaped panels, and with roundels of insects, with gilt leaf, flower and line borders, on a powder blue ground, circa 1765, the saucer with rare anchor mark in red enamel.

Provenance: Rous Lench Collection, number 555, and with collection labels.

The red enamel anchor mark on this saucer is most uncommon.

See The Klepser Collection, colour plate 33 for a teapot in this pattern.



46.

Worcester canted rectangular dish from the Calmady service, decorated in coloured enamels in the London atelier of James Giles with an armorial crest and initial W.C., flanked by trailing flowers, within a scrolling leaf and berry band and gilt dentil rim, 9 ³/₄" wide, circa 1770-72, no mark.

The arms are those of Warwick Calmady.

Exhibited: Dyson Perrins Museum, Worcester Porcelain Loan exhibition, 1995, no. 131.

The teapot from this service is in the collection of the Museum of Worcester Porcelain.



47.

A pair of Worcester plates, each painted in the London atelier of James Giles in coloured enamels with a spray of flowers and leaves, within a brown band, entwined with leaves and tendrils, the fluted border with a gilt dentil rim, 8 ¹/₂" diameter, circa 1770-72, no marks.

The 'Sheridan' Pattern.

Provenance: Kneller Collection.



48.

A Worcester teacup, coffee cup and saucer, the cups with notched loop handles, painted in the London atelier of James Giles in coloured enamels with sprays of flowers and leaves, within brown bands entwined with leaves and tendrils, gilt dentil rims, circa 1770-72, no marks.

The 'Sheridan' Pattern.

Provenance: Kneller Collection.

49.

A Worcester saucer dish, painted in kakiemon style with flowers, bamboo and banded hedges, within lobed and mirror shaped cartouches, with gilt 'C' scroll borders, on a blue scale ground, 7 1/4" diameter, circa 1768-70, blue fret mark.

The blue scale ground on this saucer dish is particularly well defined.





50.

A Worcester fluted lozenge shaped dish, unusually painted in gilt with a central flowerhead, and scrolling flowerheads and leaves, on a blue ground, 12" wide, circa 1770-72, no mark.

51.

A Worcester large coffee or chocolate cup, the rounded loop handle with scroll terminal, painted in famille rose palette with the Putai pattern, the interior with an iron red and gilt loop and dot band, 2⁷/₈" high, circa 1765, no mark.





52.

A pair of Worcester lobed round junket dishes, each brilliantly painted in coloured enamels with exotic birds in wooded landscapes, butterflies and insects, within gilt 'C' scroll cartouches, on a blue scale ground, 9 1/2" diameter, circa 1770, crescent marks.

Provenance: English Private Collection.





53.

A Worcester plate, boldly painted in coloured enamels with exotic birds in wooded landscapes, within gilt cartouches, on a blue scale ground, the fluted border with gilt line rim, 7 1/2" diameter, circa 1770, blue fret mark.

54.

A Worcester fluted ovoid milk jug, with 'ear' shaped handle, painted in coloured enamels with three sprays of flowers and leaves, beneath a turquoise diaper and gilt 'C' scroll band, 4 1/2" high, circa 1775, no mark.

Provenance: Kneller Collection.

55.

A Worcester baluster shaped sparrowbeak milk jug, with notched loop handle, painted in famille rose palette in Chinese style with a lady seated at a table, the reverse with a tree and rockwork, the interior with an iron red loop band, 3 5/8" high, circa 1768, no mark.





56.

A very rare Worcester flared toasting beaker, finely painted in coloured enamels with a running hare and a hound, inscribed 'Honest Tom', and with initials 'BR' in gilt, the interior with a gilt dentil band, 4 1/2" high, circa 1780, no mark.

Provenance: Peter Merry Collection, Bridge House. Zorensky Collection.

Illustrated: The Zorensky Collection, figure 222.

No comparable beaker is recorded.





57.

A Worcester faceted teabowl and saucer, painted in famille verte palette with a chequered 'tent', flowers, bamboo and birds in flight, and picked out in gilt, within gilt line borders, circa 1768, blue fret marks

The Chequered Tent Pattern.

Provenance: English Private Collection.

Exhibited: Albert Amor Limited, 2001.

58.

A Worcester coffee cup and saucer, from the Bodenham Service, the cup with notched loop handle, finely painted in coloured enamels with Chinese figures in landscapes, within gilt cartouches, and with mirror shaped panels of puce and iron red flowers and leaves, on a blue scale ground, gilt line rims, circa 1768, no marks.

Provenance: F.C. Dykes Collection, no. C 31.





59.

A Worcester faceted round bowl, the exterior painted in kakiemon palette with the Sir Joshua Reynolds pattern of a long tailed bird perched on rockwork, and trailing flowers and leaves, beneath a gilt line rim, the interior with a flowerspray, 6 1/2" diameter, circa 1770, blue fret mark.

60.

A Worcester coffee cup, with notched loop handle, painted in puce monochrome with two clusters of fruits and flowers, and a single flower, the interior with a gilt dentil band, 2 1/2" high, circa 1772-75, no mark.

61.

A Worcester lobed oval dish, painted in dry blue enamel with a spray of flowers and leaves, within a turquoise and gilt leaf scroll band, the purple ground border with turquoise 'shagreen' panels, within gilt cartouches, gilt flowerheads and 'C' scrolls, and suspending turquoise and black leaf garlands, 10 3/4" wide, circa 1775, no mark.

The 'Reagan' Pattern.

Provenance: Kneller Collection.

From the service from which Albert Amor supplied a pair of dishes to Her Majesty The Queen, for presentation to President and Mrs Reagan on their State Visit to the United Kingdom.





62.

A Worcester plate finely painted in coloured enamels with exotic birds in a wooded landscape and with scattered insects, within a purple 'fish-roe' and pink chevron border interspersed with turquoise diaper panels and picked out in gilt, 8" diameter, circa 1775, no mark.

The Mrs Arthur James pattern.

Provenance: With old label for Stoner and Evans, 3 King Street, St James's Square.

63.

A Flight Worcester lobed plate, from the celebrated Duke of Clarence Service, finely painted in coloured enamels with the Arms and Garter insignia of William Henry, Duke of Clarence, flanked by oak leaves, acorns and laurel, the border with entwined ribbons, containing the Badges of the Orders of the Garter and the Thistle, pink roses and leaves, 9 3/4" diameter, circa 1789-90, painted crown, crescent and Flight marks in blue.

From the service commissioned by H R H The Duke of Clarence in 1789, to commemorate his creation as Duke of Clarence and investiture as a Knight of the Thistle.

Provenance: A. Imbert Collection, Rome.

Exhibited: English Ceramic Circle, Armorial Porcelain Loan Exhibition, 2008.

See no. 92 "A Taste of Elegance", The George R. Gardiner Museum of Ceramic Art for a detailed history of this service.





64.

A Flight Worcester ogee shaped chocolate cup and saucer, the cup with two scroll handles with birds' head terminals, painted in kakiemon palette with growing flowers and leaves, alternating with blue ground panels decorated in iron red and gilt with mons and leaves, 3" high, circa 1785, blue crescent marks.

The 'Rich Queen's Pattern'.

Provenance: The Royal House of Hanover, and presumed to have passed by descent from Her Majesty Queen Charlotte.



65.

A pair of Flight Worcester shell shaped dishes, each decorated in underglaze blue, iron red, puce and gilt with the Queen Charlotte pattern, 7 1/4" wide, blue crescent marks, circa 1785.



66.

A rare Chelsea Derby teabowl and saucer, finely decorated in green, puce and gilt with a version of the Hop Trellis pattern, within turquoise borders, and gilt dentil rims, circa 1775, anchor and D marks in gilt side by side.

67.

A Derby ogee shaped chocolate cup, cover and trembleuse saucer, the cup with two loop handles and loop knop, painted in coloured enamels with sprays of flowers and leaves, within gilt line and dentil borders, 4 ³/₄" high, circa 1780, crowned crossed batons marks in puce and blue.





68.

A pair of Bow candlesticks, each in the form of a squirrel and a monkey, or a squirrel and a goat, eating fruits, before floral bocage, and decorated in coloured enamels, beneath a boldly striped leaf moulded sconce, the scroll moulded bases picked out in puce, 7 ³/₄" high, circa 1760, each impressed T beneath the drip pan.

See Raymond Yarborough, *Bow Porcelain and the London Theatre*, page 109, figure 158.

69.

A Chinese famille rose deep plate, unusually decorated in gilt with a crouching figure holding an inscribed banner, within an iron red and gilt interlinked banner, the border with iron red and puce monochrome landscapes, within gilt cartouches, 9 ¹/₄" diameter, Qianlong.





70.

A Chinese famille rose plate, finely painted with a woman seated at a table, a maid at her side, and a young boy looking in from the window, within an iron red and gilt loop band, the border with four sprays of flowers and fruits, 9 1/4" diameter, Qianlong, no mark.

71.

A Meissen flared beaker, painted in kakiemon palette with two quails, flowering prunus and leaves, beneath a brown line rim, 2 5/8" high, circa 1745, blue crossed swords and star mark.





72.

A pair of Barr, Flight and Barr Worcester saucer dishes, each finely painted in coloured enamels in 18th century Worcester style with exotic birds, in wooded landscapes, within gilt cartouches, and mirror shaped panels of butterflies and insects, on a blue and gilt scale ground, 8" diameter, circa 1810, impressed and brown printed roundel marks.

73.

A Flight, Barr and Barr Worcester rectangular pen tray, the interior painted in coloured enamels with a young woman carrying corn, in a landscape with a ruin, on a gilt seaweed ground, the exterior decorated in gilt with flowerheads and stiff leaves, within gilt line borders, 9 3/4" long, script London address mark in brown, circa 1815.





74.

A rare Spode 'conjuring' cup, after a Chinese original, in the form of a Chinese Immortal, in flowing robes, standing in a flared cup, the figure decorated in coloured enamels and gilt, the green ground cup decorated in blue with a flowering tree and insects, 3" high, circa 1818, printed mark in blue, and an early 19th century Chinese famille rose version, the exterior painted with three figures in a landscape, 3" high.

See Leonard Whiter, *Spode*, page 114, no. 300, and page 118, for details of these cups.

Blank



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