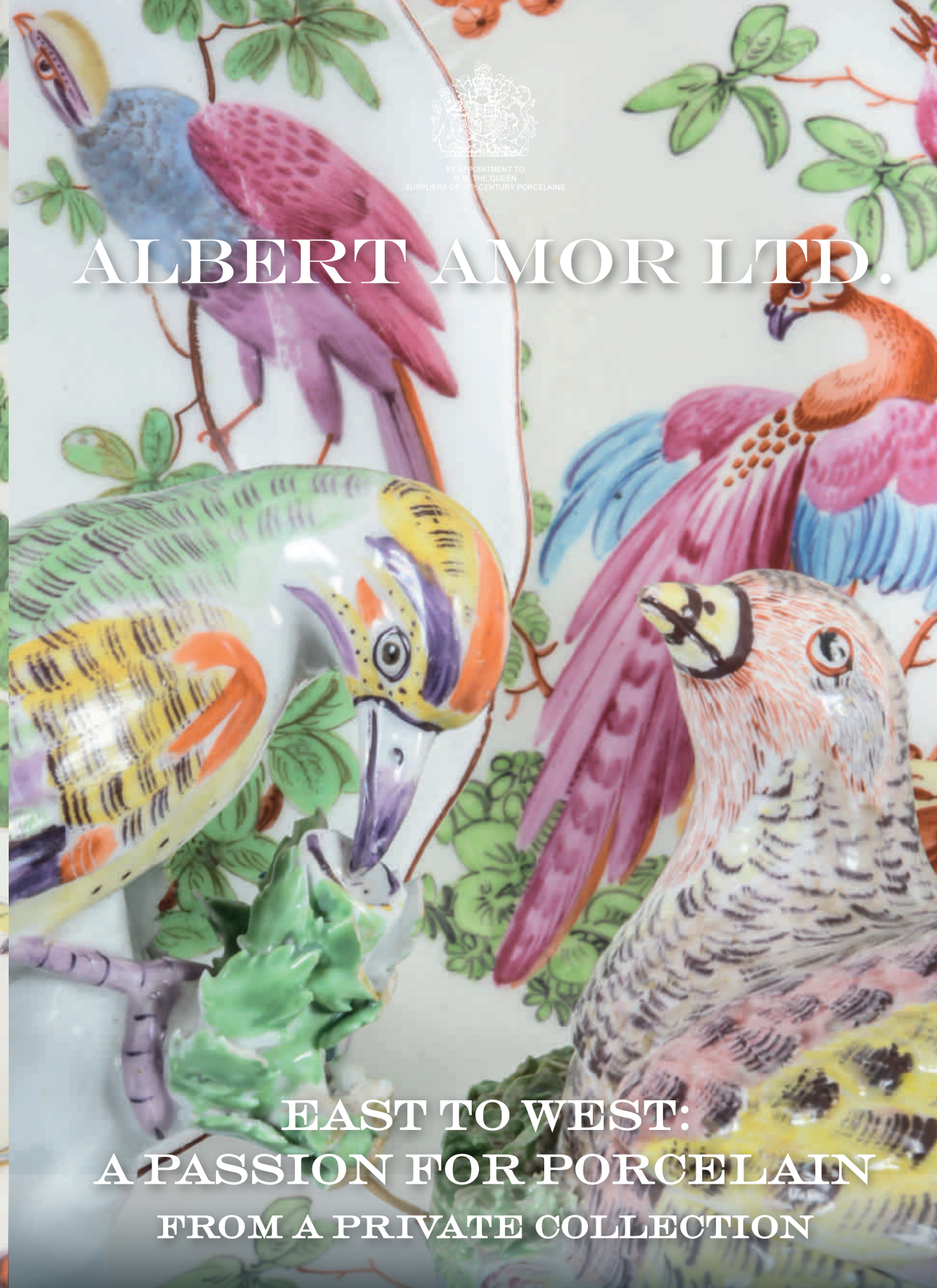




[WWW.ALBERTAMOR.CO.UK](http://WWW.ALBERTAMOR.CO.UK)



BY APPOINTMENT TO  
HER MAJESTY THE QUEEN  
SUPPLIERS OF 19th CENTURY PORCELAINS

ALBERT AMOR LTD.

EAST TO WEST:  
A PASSION FOR PORCELAIN  
FROM A PRIVATE COLLECTION





# ALBERT AMOR LTD.

## EAST TO WEST: A PASSION FOR PORCELAIN FROM A PRIVATE COLLECTION

WEDNESDAY 14TH JUNE - MONDAY 3RD JULY 2017

BY APPOINTMENT



37 BURY STREET, ST JAMES'S, LONDON SW1Y 6AU

TELEPHONE: 0207 930 2444

## FROM THE COLLECTOR

School days and an archaeological excavation in Somerset... the 'feel' of Iron Age Durotrigian pottery quite different from that of Roman coarse ware...

Oxford days visiting the Ashmolean to study Greek pottery

*Shapes* - amphora, krater, kylix, lebes, oinochoe...

*Artists* - Exekias, the Amasis Painter...

*Images* - a Trojan War duel, the winner enters from the left...

quiet scenes of Athenian domestic life painted on funeral lekythoi...

mythological monsters, coy goddesses, matrons in peplos or chiton, children playing, men fighting, fornicating, feasting...

*Technique* - peptised clay applied, then oxidisation, reduction, re-oxidisation = black figure / red-figure, clever Greeks!

Reading a Jane Austen novel and getting closer to her by handling a Regency cup and saucer, drinking from the cup...tea from China...cultural exchanges...*chinoiserie*...

Kakiemon to Chelsea.

Collecting - the joy of handling porcelain,  
of admiring technical skill,  
of marvelling at the beauty of certain shapes,  
of rejoicing at the brilliance of enamel,  
of reading learned monographs,  
of enjoying provenance - Zorensky, Rous Lench...

The collector does not own, he is a steward who passes loved items to other collectors, grateful for happy memories...

and then returns to Albert Amor to start all over again.

The joy of drinking a cup of tea at 37 Bury Street,  
surrounded by Georgian porcelain,  
listening to Mark Law discuss his recent acquisitions -

life holds few pleasures so innocent, so civilised.

ALBERTO AMORI GRATIAS AGO !

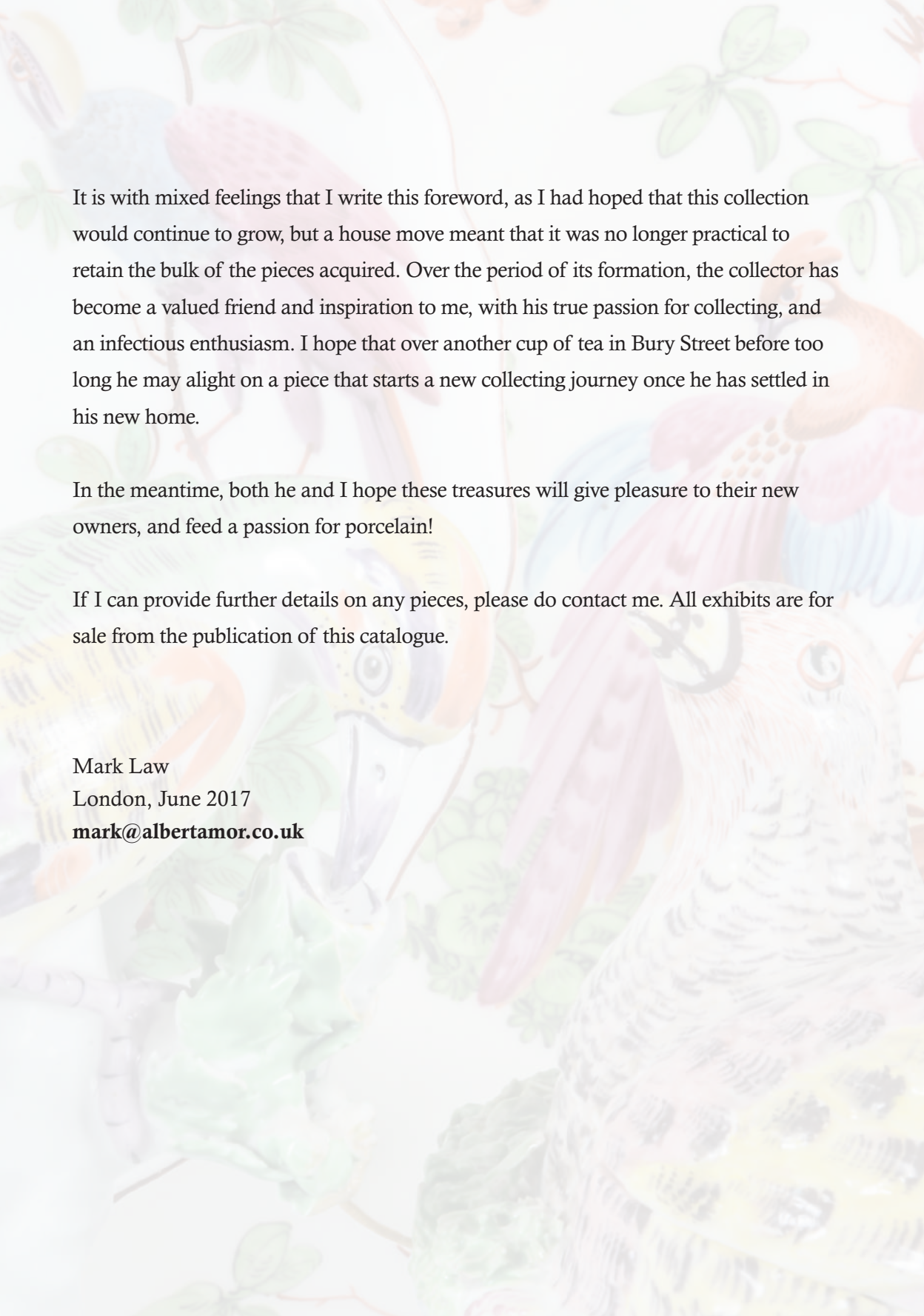
## FOREWORD

Many Albert Amor catalogues have begun with the words ‘the collector first walked into Bury Street’, but the collection offered for sale in this catalogue began in a very 21st century way!

I received an email asking about a piece displayed on the Albert Amor website, and after a series of emails back and forth a purchase was made. From here a ‘virtual’ friendship began by email, helped by the fact that both the collector and I are nocturnal. Frequently I would add something to our website late one evening, only to get home and find a message asking about condition, rarity and price. In this way, many pieces were secured overnight, before other collectors spotted them, often causing great disappointment elsewhere!

In time I had the pleasure of meeting the collector in Bury Street, and over a cup of tea we would discuss possible additions, and the direction the collection should take. As the years progressed, there were changes of emphasis – initially a snap shot of 18th century dining appealed, then a flurry of Bristol acquisitions to acknowledge a family connection with the city, then the idea to try and tell the story of ceramics – hence the Neolithic bowl – something we have never shown in a catalogue before.

Eventually the decision was made to buy what the collector liked – always the best course to follow, I think, and birds, butterflies and insects made their way in. There were always certain pieces on the ‘wish list’ – something all collectors will understand, so a good Chelsea O’Neale Fable piece was added, fine Giles London decorated Worcester, a superb Worcester Duke of Gloucester plate, and two exceptional English Delft chargers.



It is with mixed feelings that I write this foreword, as I had hoped that this collection would continue to grow, but a house move meant that it was no longer practical to retain the bulk of the pieces acquired. Over the period of its formation, the collector has become a valued friend and inspiration to me, with his true passion for collecting, and an infectious enthusiasm. I hope that over another cup of tea in Bury Street before too long he may alight on a piece that starts a new collecting journey once he has settled in his new home.

In the meantime, both he and I hope these treasures will give pleasure to their new owners, and feed a passion for porcelain!

If I can provide further details on any pieces, please do contact me. All exhibits are for sale from the publication of this catalogue.

Mark Law  
London, June 2017  
**[mark@albertamor.co.uk](mailto:mark@albertamor.co.uk)**

1.

A Chinese Neolithic pottery two handled bowl, painted with a band of geometric motifs to the exterior, 13" diameter



2.

A Chinese green glazed iridescent pottery model of a 'sheep pen', 8  $\frac{3}{4}$ " diameter, Han Dynasty (206BC-AD220)

3.

A Changsha type 'bird' necked painted ewer, the ovoid body painted with brown details, and with two fluted bands, rising to a ribbed neck surmounted by a bird forming the mouth and spout, covered in a buff glaze, 9  $\frac{1}{4}$ " high, probably Tang Dynasty-Five Dynasties



4.

A Chinese 'Henan' russet-splashed bowl, rising to a waisted groove below the rim, covered in a lustrous black glaze thinning to a speckled dark brown colour, with three bold russet-coloured splashes to the interior, the glaze finishing neatly above the splayed foot to reveal the buff-coloured body, 6  $\frac{7}{8}$ " diameter, 12th-13th century



5.

A Chinese 'Jun' bowl, the steep rounded sides of almost conical form, covered overall with a sky-blue glaze, thinning at the rim to a pale purple, stopping at the splayed foot revealing a burnt russet-orange in the firing with black painted foliage, 7  $\frac{5}{8}$ " diameter, Yuan Dynasty (1279-1368)

6.

A Chinese white glazed vase, Yuhuchunping, the pear shaped body with an even glaze falling short of the foot revealing a grey stoneware body, 7  $\frac{5}{8}$ " high, Song Dynasty





- 7.**  
A Chinese Ding type moulded small dish, with central dragon motif bordered with partitioned floral panels, 3  $\frac{5}{8}$ " diameter, Northern Song/Jin Dynasty, 12th-13th century

- 8.**  
A small Chinese Qingbai moulded saucer, decorated with two fish swimming in a lotus pond, bordered by a band of flowers and key-fret, all but the rim covered in a pale blue glaze, 4  $\frac{1}{2}$ " diameter, Southern Song Dynasty, 14th century



- 9.**  
A Chinese white glazed barbed dish, the interior with an incised circle and four slit marks, 5  $\frac{1}{4}$ " diameter, 17th-18th century

- 10.**  
A Chinese Dehua bowl, thickly potted with rounded sides, an impressed seal to the base, 5  $\frac{7}{8}$ " diameter, 17th century

11.

A Chinese celadon dish, sturdily potted with a tapered foot, the centre with a flower and bordered with radiating lines, covered overall with an even translucent glaze of soft sea-green tone with the exception of the wide ring on the recessed base, 10 <sup>5</sup>/<sub>8</sub>" diameter, Yuan Dynasty-Ming Dynasty



12.

A Chinese celadon bowl, carved to the interior and exterior with scrolling foliage, covered overall with an unctuous sea-foam green glaze save for the ring on the base fired brick red, 6 <sup>1</sup>/<sub>8</sub>" diameter, Yuan Dynasty-Ming Dynasty

13.

A Kakiemon Nigoshide porcelain bowl, of lobed form with stepped sides lightly moulded to the caveat with scrolling lotus, brown glazed Kuchibeni rim, 5 <sup>3</sup>/<sub>8</sub>" diameter, circa 1680-1700



14.

A pair of Chinese fluted Ko-sometsuke blue and white dishes, moulded to the sides with a brown rim around the barbed foliate edge, painted to the centre with a bird, possibly a magpie, perched on a rock with peonies,

grasses and insects, 5 <sup>1</sup>/<sub>4</sub>" diameter, the bases with Chenghua six character marks within a double circle

Provenance; E G Kostolony Collection, number SF12, and then sold 26th May 1973 to the Fiorentini number AC12A



15.

A Japanese porcelain Arita barbed blue and white dish, painted with a Ho-Ho bird perched on a rock, and an opposing bird flying opposite, with brown iron-oxide rim with Kuchibeni rim, 7 ¼" diameter, circa 1690-1720

16.

A Chinese blue and white dish, the centre painted with cranes in a lotus pond, 7 ¾" diameter, second half 17th century



17.

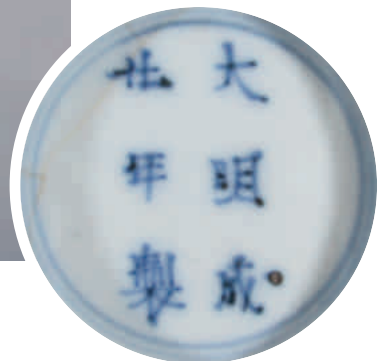
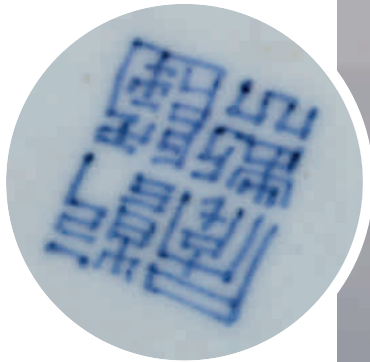
A Japanese Arita blue and white dish, painted with two geese before stylised mountains and clouds, brown rim, 8" diameter, circa 1670-1700

18.

A Japanese Arita blue and white dish, painted with two landscape panels of prunus and trees, on a 'paper-cut' ground, 7 ¼" diameter, circa 1680-1720

19.

A Chinese lavender-blue and white enamelled vase, of baluster form, with two handles, painted to the front with a flowering prunus and to the reverse with bamboo, 7 <sup>5</sup>/<sub>8</sub>" high, Qianlong four character mark and of the period



20.

A Chinese yellow glazed footed bowl, incised to the exterior with phoenix birds and foliage, 5 <sup>3</sup>/<sub>4</sub>" diameter, underglaze blue Chenghua six character mark, 18th century



21.

A Japanese blue and white shaped dish, Arita Kilns, decorated with a design inspired by 'Ode to the Red Cliff' by Su Shi (1037-1101), with calligraphy and a figure in a boat before mountains, brown line rim, 7 <sup>7</sup>/<sub>8</sub>", circa 1770-90



22.

A Pair of Japanese Kakiemon dishes, each painted with a single bird and a flowering branch, in turquoise, blue and yellow enamels and iron red, 7 <sup>1</sup>/<sub>4</sub>" diameter, circa 1690

**23.**

A small Chinese blue and white vase, of slender baluster form, painted with flowers and foliage, 4  $\frac{3}{4}$ " high, Kangxi

**24.**

A small Chinese blue and white vase, of slender baluster form, painted with flowers and foliage, 4  $\frac{1}{2}$ " high, Kangxi



**25.**

A Chinese famille verte tea bowl and saucer, the tea bowl painted with the 'Three Friends of Winter', with bamboo and pine, and the saucer painted with a pine tree with birds, Kangxi

Provenance; The Dukes of Devonshire, Chatsworth, Derbyshire

**26.**

A Chinese fluted famille rose tea bowl and saucer, painted with sprigs of flowers, Yongzheng

**27.**

A Chinese powder blue saucer dish, painted in gilt with a vase on a table, and two fighting cockerels below, 5  $\frac{1}{4}$ " diameter, Kangxi



**28.**

A rare Chinese Dehua tapering sided octagonal beaker, finely enamelled in Holland in Japanese Kakiemon style with two quails, flowering prunus and leaves, above a lappet carved band, 2  $\frac{3}{4}$ " high, the porcelain circa 1705, the decoration circa 1715-20

Provenance; Victor Rienaeker Collection  
American Private Collection



**29.**

A Chinese blue and white saucer dish, in Arita style, painted with a lady holding a fan, 7  $\frac{7}{8}$ " diameter

**30.**

A Chinese blue and white small plate, painted with flowering prunus, 6  $\frac{3}{8}$ " diameter, Chenghua six character mark within a double circle but Kangxi



**31.**

A Chinese blue and white saucer dish,  
painted with a man holding a scroll,  
7 <sup>7</sup>/<sub>8</sub>" diameter

**32.**

A Chinese blue and white saucer dish,  
painted with a scholar seated at a table,  
7 <sup>7</sup>/<sub>8</sub>" diameter

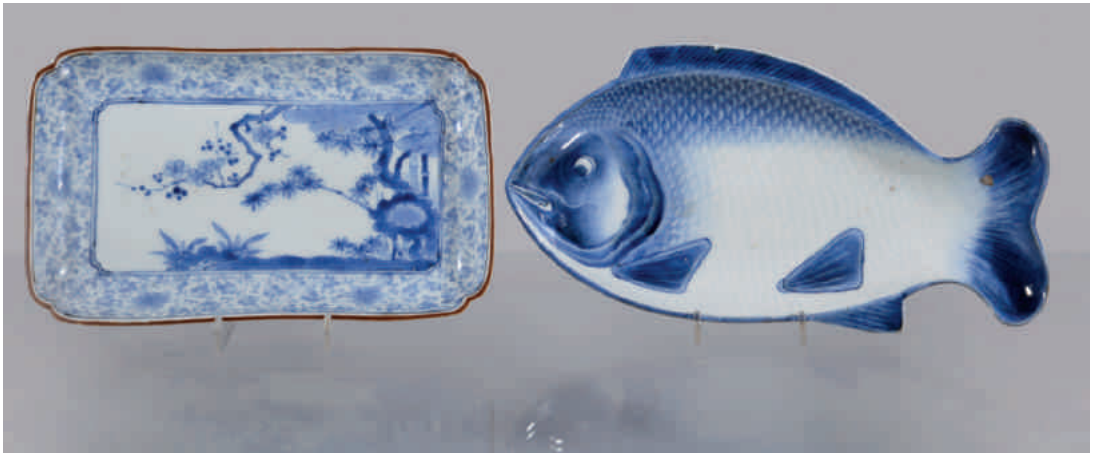


**33.**

A Japanese Arita saucer, painted in  
underglaze blue with birds and flowers and  
enamelled in green and iron red, 5 <sup>1</sup>/<sub>8</sub>"  
diameter, circa 1690-1740, four character  
mark in underglaze blue

**34.**

A Chinese famille verte Ko-sometsuke  
quatrefoil shaped dish, painted in bright  
green and yellow enamels with figures in a  
boat with birds overhead, and a tree with  
rockwork on the riverbank, 7" wide,  
Transitional Period, underglaze blue square  
seal mark



35.

A Japanese Kakiemon type blue and white rectangular dish, Arita Kilns, the central scene depicting 'The Three Friends of Winter', and the reverse painted with Karakusa scrolling foliage, 8 <sup>7</sup>/<sub>8</sub>" diameter, circa 1690-1720, the base with a running Fuku mark

36.

A Japanese blue and white 'Sea Bream' dish, 10 <sup>1</sup>/<sub>2</sub>" wide, circa 1700-1730, the base with Ming four character mark



37.

A Chinese Export famille rose coffee cup and saucer, painted with a lady in a boat with a baby and three men drinking tea on the bank, Qianlong



38.

A Japanese Two Quail tea bowl and tripod saucer, Arita Kilns, the barbed forms painted in gold and iron-red with panels of Two Quail amongst millet, grasses with two butterflies and flower with two grasshoppers, the saucer stand on three shaped legs, circa 1720-1740



**39.**

A Chinese famille rose squat baluster shaped teapot and cover, with loop handle and ball knob, finely painted with two figures in a boat, flowering branches and rockwork, within flower panelled puce and green diaper bands, 4" high, early Qianlong

Provenance; Stephen Unwin Collection



**40.**

A Japanese lobed blue and white dish, painted with a fan-shaped landscape panel, 8 ½" diameter, circa 1740-1770, Chenghua six character mark to base in underglaze blue

**41.**

A small Japanese blue and white dish, painted with a stylised landscape, 4 ¾" diameter, circa 1700



42.

A rare Chinese Export famille rose tea bowl and saucer, finely painted with three masted vessels in full sail, within borders of flower garlands suspended from pink diaper panels, circa 1780, no mark



43.

A Worcester leaf shaped pickle dish, with stalk handle, painted in underglaze blue with the Two Peony Rock Bird pattern, 4 ½" long, circa 1758, workman's mark

44.

A rare Liverpool tapering sided hexagonal beaker, finely painted in underglaze blue with flower head medallions, beneath a flower panelled diaper band, 2 ½" high, Richard Chaffer's Factory, circa 1758, no mark

45.

A fine Worcester round bowl, painted in underglaze blue with the Cormorant pattern, the interior with a simple flower, 6" diameter, circa 1754-55, workman's mark and an incised line inside the footrim



46.

A Worcester tea bowl and saucer, painted in underglaze blue with the Warbler pattern, within flower panelled diaper borders, circa 1756-58, workmans marks

47.

A Worcester tea bowl, of thinly potted form, painted in underglaze blue with the Warbler pattern, 3" diameter, circa 1755, workman's mark

48.

A rare Worcester ovoid teapot and cover, with loop handle and open flower knob, finely painted in underglaze blue with the Thrush pattern, 4 ½" high, circa 1758, workman's mark

See Branyan, French and Sandon, I.C.25, for a similar teapot



49.

A Liverpool baluster shaped sparrow beak milk jug, with notched loop handle, painted in underglaze blue with a bird on a branch, in Chinese style, beneath a diaper band, 4" high, circa 1760, Philip Christian's Factory, no mark

50.

A Worcester cylindrical mug, with notched loop handle, finely painted in underglaze blue with the Walk in the Garden pattern, in Chinese style, 4 ¾" high, circa 1760, crescent mark



51. A Worcester globular spittoon, printed in underglaze blue with the Three Flowers pattern, the flared rim printed with flowers and a butterfly, 4" high, circa 1768-70, hatched crescent mark
52. A Worcester round patty pan, with flat everted rim, painted in underglaze blue with the Mansfield pattern, 4 ¼" diameter, circa 1770, crescent mark

Provenance; Stirling Lee Collection



53. A rare Flight Worcester plate, painted in underglaze blue with the Music pattern, within a blue and gilt flower panelled trellis border, and brown line rim, 7 ½" diameter, circa 1785, blue crescent mark
54. A Worcester Blind Earl sweetmeat dish, with stalk loop handle, painted in underglaze blue with four insects, the moulded leaves picked out in blue, 6" diameter overall, circa 1765, blue crescent mark

See Branyan, French and Sandon, I.F.11, for a sucrier and cover in this rare pattern

Exhibited; Albert Amor Limited, Golden Age Exhibition, 1980



**55.**

A Lambeth Delft plate, simply painted in blue in Chinese style with a river landscape, within a roundel, the rim with stylised flower heads, 8  $\frac{3}{4}$ " diameter, circa 1720, no mark

**56.**

A Bristol Delft plate, finely painted in blue with a Chinese figure seated beneath a tree, within a 'Woolsack', the powder blue ground with four cartouche shaped panels of flowers, within a brown line rim, 8  $\frac{5}{8}$ " diameter, circa 1760, no mark



**57.**

An English Delft charger, painted in Chinese famille verte palette with bamboo, flowering branches and rockwork, the border with flower sprays, 13  $\frac{1}{2}$ " diameter, circa 1770

**60.**

A Bristol Delft dish, finely painted in with buildings in a river landscape, with a figure fishing from a bridge, and two figures in a boat, within a bianco-sopra-bianco band of fruits, flowers and leaves, 11  $\frac{1}{2}$ " diameter, circa 1760, no mark

**58.**

A superb English Delft 'blue dash' charger, painted in yellow and blue with three tulips, a lily and other flowers and buds, the reverse with a pinkish tin glaze, 13 ¾" diameter, circa 1700, probably London

Provenance; From the celebrated Collection formed by Cecil Baring, 3rd Lord Revelstoke (1864-1934)



**59.**

An exceptional English Delft 'blue dash' charger, comically painted in coloured enamels with Adam and Eve flanking the serpent in the apple tree, 12 7/8" diameter, circa 1680-1700, probably Brislington

This wonderful charger depicts Adam and Eve in particularly muscular and comical style, and has survived in mint condition



**61.**

A rare Chinese blanc de chine libation cup, of flared oval form, moulded in relief with growing prunus, on branch moulded feet, and with European gilt decoration, highlighting the raised prunus decoration, beneath a leaf scroll and diaper panelled band, 2 ¼" high, the porcelain circa 1700, the gilt decoration circa 1715-20

**62.**

A rare early Meissen Bottger porcelain tea bowl, with everted rim, in the white, finely applied with three sprays of roses, buds and leaves in bold relief, 3" diameter, circa 1720, blue crossed swords mark



**63.**

A Japanese Kakiemon tea bowl, painted in coloured enamels on a Nigoshide milky white ground, the central scene of a 'Banded Hedge' with bamboo, the rim with a brown Kuchibeni line, circa 1670-90

**64.**

A Meissen small tea bowl, painted in Japanese kakiemon palette with a bird, flowering branches and banded hedges, and a bird in flight, beneath a brown line rim, circa 1730, no mark

Provenance; Mr and Mrs George Clarke  
Collection, Luxembourg  
Mr and Mrs G Guy-Jones  
Collection

**65.**

A rare pair of Meissen oval salt cellars, each bowl painted in Japanese Kakiemon palette with flowers and leaves to the interior and exterior, on four scroll shaped supports each headed by a female term, and picked out in puce, black and gilt, 3 ¼" wide, circa 1735, traces of blue crossed swords marks

See Sotheby's London, 14th March 1967, lot 126, for a similar pair of salts



**66.**

A Meissen plate, from the Red Dragon Service, finely painted in iron red and gilt with two phoenix, the border with two scaly dragons and auspicious emblems, within a gilt line rim, 9 ¼" diameter, circa 1735, blue crossed swords mark

Provenance; From the service produced for the Saxon Court

**67.**

A Meissen lobed oval sucrier and cover, with ball knob, finely painted in coloured enamels with butterflies, insects, flowers and leaves, within brown line borders, 4 ¾" wide, circa 1750, blue crossed swords mark

**68.**

A Mennecy small cylindrical pomade pot and cover, with tapering knob, brightly painted in coloured enamels with sprays of flowers and leaves, within purple line borders, 2 ¾" high, circa 1740, incised DV mark





69.

A Meissen oval dish, the two twig loop handles with applied flower and leaf terminals, finely painted in coloured enamels with two Blue Tits pecking at nuts and a cut melon, and another bird swooping, and with numerous butterflies and insects, within a fluted and basket moulded border and gilt line rim, 12 ¼" wide overall, circa 1750, blue crossed swords mark



70.

A pair of Meissen shell shaped dishes, each finely painted in coloured enamels with clusters of fruits and leaves, within a border of garlands of flowers suspended from blue ribbon ties, and gilt dentil rim, 8 ¾" wide, circa 1775, blue crossed swords marks

71.

A rare Chelsea small round 'Fable' dish, finely painted in coloured enamels by Jeffreyes Hamett O'Neale with the fable of 'The Leopard and The Wild Boar', within concentric red bands, the barbed rim with a brown band, 5  $\frac{3}{4}$ " diameter, circa 1750-52, no mark

Provenance; Australian  
Private Collection

Exhibited; The Ceramics  
Collectors Society  
Exhibition  
'Chelsea, Derby  
and Bow Porcelain',  
Sydney, 1979,  
number 34

Illustrated; Paul Atterbury, The  
History of  
Porcelain, 1982,  
plate 134



72.

A rare Chelsea saucer dish, finely painted in coloured enamels in Japanese Kakiemon style with a tiger watching a bird in a flowering tree, flowering branches and rockwork, the fluted border with indented rim, 6  $\frac{7}{8}$ " diameter, circa 1752, spur marks



73.

A Chelsea tureen and cover, in the form of a bunch of asparagus, tied with two brown bands, and with one stem forming a loop handle, naturalistically painted in purple and green, 7 ½" long, circa 1755, red anchor mark



74.

A fine Chelsea fluted saucer, superbly painted in coloured enamels with a botanical specimen and scattered flowers, within a brown line rim, 4 ½" diameter, circa 1755, red anchor mark

Provenance; R F Butler Collection, number R17



**75.**

A rare Chelsea bottle cooler, of waisted form, with flared rim, finely painted in coloured enamels with naturalistic birds on branches, the two pale green glazed twig loop handles with applied flower and leaf terminals, on domed foot, 5" high, circa 1755, red anchor mark



**76.**

A Chelsea fluted teacup, the 'C' scroll handle with scroll thumbpiece, brilliantly painted in coloured enamels with figures in extensive landscapes, with ruins and trees, within black and iron red lobed panels, and painted with a caterpillar and flowers, the interior with a monument within a roundel, 2 <sup>3</sup>/<sub>8</sub>" high, circa 1754-55, stilt marks

Another cup of this form, but with a damaged handle, and decorated in Japanese Kakiemon style, in the Victoria and Albert Museum, the gift of Lady Charlotte Schreiber



**77.**

A Chelsea plate, finely painted in coloured enamels with a cut melon, nuts and berries, in Hans Sloane style, the indented border with brown line rim, 8 ¼" diameter, circa 1760-62, brown anchor mark

**78.**

A Chelsea plate, boldly painted in coloured enamels with a cluster of nuts, plums and a cut orange, and with scattered fruits, the border with three butterflies, within a brown line rim, 8 ½" diameter, circa 1760, brown anchor mark



**79.**

A Chelsea plate, finely painted in coloured enamels with an exotic bird perched on rockwork, flanked by birds in branches, within a brown line rim, 8 ¼" diameter, circa 1758, red anchor mark

**80.**

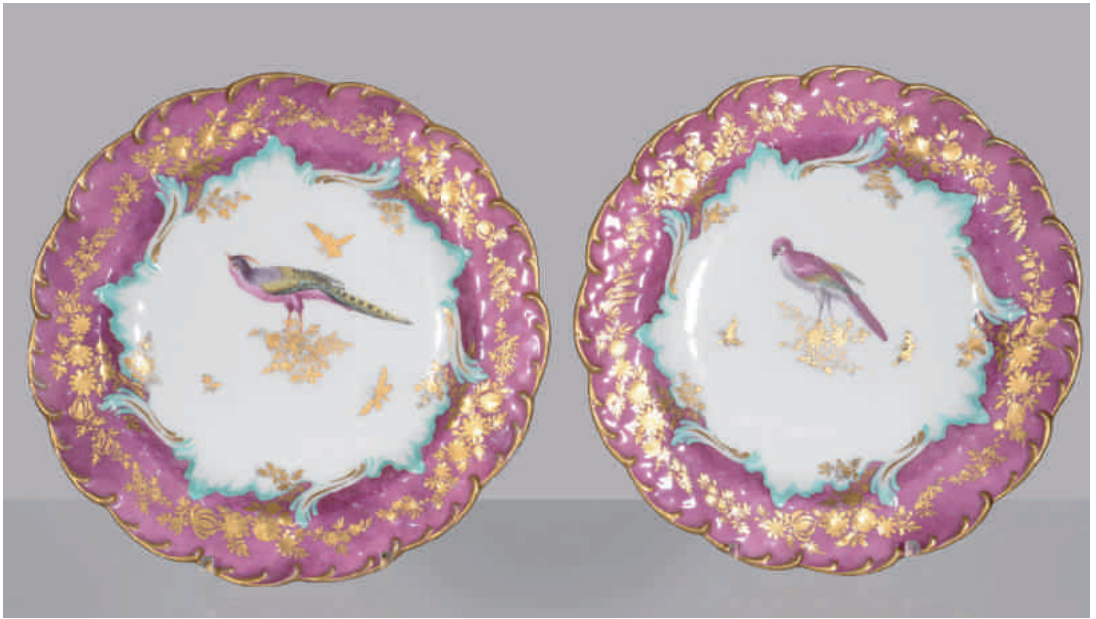
A fine Chelsea plate, from the Duke of Cambridge Service, boldly painted in coloured enamels with a cluster of fruits and leaves, and a winged insect, the border with fruits and leaves, alternating with winged insects within scroll moulded cartouches picked out in pale blue and gilt, within a turquoise and gilt rim, 9" diameter, circa 1763-65, gold anchor mark

An oval dish from this service is in the Collection of Her Majesty The Queen



**81.**

A pair of Chelsea plates, each brightly painted in coloured enamels with scattered flowers and fruits, the border painted with pairs of confronting birds, fruits and leaves, within leaf and scroll moulded borders picked out in gilt, 8 ½" diameter, circa 1762-65, gold anchor marks



**82.**

A pair of Chelsea plates, each painted in coloured enamels with an exotic bird perched on a gilt branch, and with scattered gilt leaves and butterflies, within a turquoise and gilt scroll moulded cartouche, the claret ground border painted in gilt with trailing flowers, and with scroll moulded rim, 8 ½" diameter, circa 1762-64, gold anchor marks

See The Herbert Allen Collection, Victoria and Albert Museum, for a Chelsea plate similarly painted, but with a 'peacock feather' border

**83.**

A rare pair of Derby 'Mulberry Leaf' shaped chamber candlesticks, each with 'S' scroll handle and finely painted in coloured enamels in 'Moth Painter' style with butterflies, fruits and insects, within a brown line rim, 5 ½" wide, circa 1758, no marks



**84.**

A Derby model of a Woodpecker, the brightly naturalistically coloured bird perched on a tree-stump, and pecking at a branch, the stump applied with coloured flowers and leaves, 4 ½" high, circa 1760-62, patch marks



**85.**

A Derby chocolate cup and saucer, the cup with 'C' scroll handle, the interior of the cup and the saucer finely painted in brown monochrome by Zachariah Boreman with figures and buildings in wooded landscapes, within gilt roundels, the borders with gilt swags suspended from bows, circa 1790, crowned crossed batons marks in puce



**86.**

A rare Derby botanical lobed oval dish, from the Powis Dessert Service, finely painted in coloured enamels with 'Butterfly Orchis' and 'Jacob's Ladder', within a brown line rim, 11 ½" wide, circa 1793, crowned crossed batons mark in blue and pattern number 139, and titled in blue verso

Provenance; From a service commissioned by Richard Norman of Leatherhead, Surrey, in 1792. He married in 1798 Lady Elizabeth Manners. The service was then bequeathed by one of her sons-in-law to his daughter Evelyn Mary in 1871, then inherited by her brother Arthur Littleton Powys





**87.**

A rare Bow tureen and cover, in the form of a Partridge, the plumage finely picked out in coloured enamels, the basket moulded base with an applied granitic band, 7" wide, circa 1760, no mark



**88.**

A Liverpool coffee cup, with flattened loop handle, painted in Japanese Kakiemon style with flowering branches, alternating with orange and gilt trellis bands with mons, the interior with three iron red mons, 2 1/4" high, circa 1760-62, Richard Chaffer's Factory

**89.**

A Bow cylindrical coffee can, with simple loop handle, finely painted in Chinese famille rose style with flowering branches and rockwork, 2 1/8" high, circa 1754, no mark

Provenance; American Private Collection, acquired from Albert Amor Limited in 1983

**90.**

A Vauxhall tea bowl and saucer, painted in underglaze blue, iron red and gilt in Chinese Imari style with birds perched on rockwork and in flight, and flowering branches, circa 1760-64, no mark

A comparable tea bowl and saucer is in the Victoria and Albert Museum, accession number C.1078&A-1924



**91.**

A Lowestoft 'Low Chelsea Ewer' cream boat, painted in coloured enamels in 'Tulip Painter' style with three sprays of flowers and leaves, beneath a brown line rim, 4" long, circa 1770-75, no mark

**92.**

A Lowestoft baluster shaped sparrow beak milk jug, with 'S' loop handle, boldly painted in Chinese famille rose palette with a spray of flowers and leaves, and scattered flowers, beneath a purple scroll band, 3 ¼" high, circa 1775, no mark

Provenance; Stephen Unwin Collection

93.

A Plymouth oval cream boat, of rococo silver form, with double 'C' scroll handle, painted in Chinese famille verte palette with flowers and leaves, within shell and scroll moulded cartouches, and with scattered flowers and fruits, the shell and scroll moulded spreading foot with a puce band, the interior painted with a leaf spray, 5 ½" long, circa 1770, no mark

Provenance; Frank Arnold Collection

Illustrated; F Severne Mackenna, *Cookworthy's Plymouth and Bristol Porcelain*, figure 33



94.

A very rare Plymouth small globular teapot and cover, with loop handle and pointed knob, painted in Chinese famille verte palette with two seated figures, vases, stand, and birds in flight, within iron red line borders, 4 ½" high, circa 1770, painted mark in red

A similar teapot and cover, but with a damaged spout, is in the Collection of Lady Charlotte Schreiber, Victoria and Albert Museum

95.

A rare Bristol barrel shaped teapot and flat cover, with ball knob and leaf moulded ear shaped handle, finely painted in coloured enamels in Chinese famille rose style with figures playing games in a fenced garden, within iron red loop and dot borders, the spout painted in puce with stiff leaves, 4 ¼" high, circa 1772-75, blue painted X mark

Provenance; American Private Collection, acquired from Winifred Williams, London



**96.**

A Bristol coffee cup, with loop handle, painted in coloured enamels with flowers and leaves, beneath a puce and gilt scroll band entwined with leaves, 2 ¼" high, circa 1775, no mark

**97.**

A Bristol coffee cup, brightly painted in coloured enamels with a spray of flowers and leaves, and scattered flowers, beneath a brown line rim, the laurel moulded ear shaped handle picked out in blue enamel, 2 ½" high, circa 1772, blue painted X mark and numeral 5



**98.**

A rare Bristol tea bowl and saucer, of simple fluted form, painted in coloured enamels with sprays of flowers and leaves, and scattered flowers, within puce line and pendant borders, circa 1775, no mark

This form does not appear to be recorded in the Alfred Trapnell Collection

**99.**

A rare Bristol tea bowl and saucer, very finely moulded with spirally fluted bands, and painted in coloured enamels with scattered flowers and leaves, within moulded borders with gilt line rims, circa 1772, blue painted X marks and numeral 7 in gilt

Provenance; E L Bristoll Collection

See Albert Amor Limited, The Alfred Trapnell Collection, 1912, number 326, for a similar tea bowl and saucer of this rare form



**100.**

A rare Bristol large coffee can and saucer, the can with laurel moulded ear shaped handle, painted in coloured enamels with sprays of flowers and leaves, and scattered flowers, within brown line borders, circa 1772, blue painted B7 marks

Provenance; Alfred Trapnell Collection

Exhibited; Albert Amor Limited, The Alfred Trapnell Collection, 1912, number 355



**101.**

A Bristol small round bowl, the exterior painted in coloured enamels with a spray of flowers and leaves, and scattered flowers, the interior with a central pink rose, within a puce pendant flower head and loop band, 4 ¾" diameter, circa 1775, no mark

This bowl displays particularly well the 'wreathing' found in the body of Bristol porcelains

**102.**

A Bristol ogee shaped tea bowl and saucer, finely painted in coloured enamels with swags of flowers and leaves, suspended from gilt loops, within gilt dentil borders, circa 1772-75, blue painted X mark



**103.**

A Bristol fluted lozenge shaped dish, finely painted in coloured enamels with sprays of flowers and leaves, and scattered flowers, the border painted with flower garlands, within a gilt dentil rim, 10 1/4" wide, circa 1775, blue X mark

**104.**

A Bristol fluted lozenge shaped dish, finely painted in coloured enamels with a spray of flowers and leaves, and scattered flowers, within a gilt dentil border, 10" wide, circa 1772-75, blue X mark

Provenance; American Private Collection



**105.**

A Bristol baluster shaped sparrow beak jug, with loop handle, boldly painted in Chinese famille verte palette with three figures in a fenced garden, beneath an iron red and black cell diaper band, 3 1/2" high, circa 1775, blue X mark

spray of flowers and leaves, and scattered flowers, beneath a brown line rim, 2 5/8" high, circa 1775, blue painted X mark and numeral 1 in red enamel

**106.**

A Bristol coffee cup, with simple loop handle, painted in coloured enamels with a

**107.**

A Bristol coffee cup, with loop handle, boldly painted in coloured enamels with a flower spray and scattered flowers, 2 1/2" high, circa 1775, blue painted X mark



**108.**

A Bristol ogee shaped coffee cup and saucer, the cup with laurel moulded ear shaped handle, painted in green and black with floral garlands, suspended from rings, within brown line borders, circa 1775, blue painted B1 and B7 marks

**110.**

A rare Bristol ogee shaped beaker, painted in green and black with swags of flowers and leaves, beneath a brown line rim, 3 ¼" diameter, circa 1775, blue X mark and numeral 17

**109.**

A Bristol small ogee shaped tea bowl and saucer, painted in green and black with floral garlands suspended from rings, within brown line rims, circa 1775, blue painted X marks and numeral 7

A teacup and saucer in this pattern is in the Lady Charlotte Schreiber Collection, Victoria and Albert Museum, there described as the 'Horace Walpole Pattern'

**111.**

A Bristol baluster shaped sparrow beak milk jug, with loop handle, boldly painted in Chinese famille rose palette with three sprays of flowers and leaves, the interior of the rim with a green and black flower head and 'chain-link' band, 3 <sup>3</sup>/<sub>8</sub>" high, circa 1775, no mark

Provenance; Macdonald Collection



**112.**

A rare Bristol biscuit porcelain small model of a birds nest, 2 <sup>1</sup>/<sub>2</sub>" diameter x 1 <sup>1</sup>/<sub>4</sub>" high, circa 1775, no mark

Amongst the most remarkable products of the Bristol porcelain factory, porcelain birds nests were not produced by any other eighteenth century English porcelain factory. The current example is smaller than those normally found



**113.**

A rare Bristol hexagonal teapot stand, finely painted in coloured enamels with a spray of flowers and leaves, and scattered flowers, the fluted border with a flower garland and a laurel garland, each intertwined with a tooled gilt band, within a gilt dentil rim, 5 <sup>1</sup>/<sub>4</sub>" wide, circa 1772-75, no mark

The Gainsborough Pattern

See F Severne Mackenna, Champion's Bristol Porcelain, page 62, for details of this pattern, and figure 82 for a coffee cup and saucer from this service

**114.**

A rare Longton Hall leaf shaped dish, with green glazed stalk loop handle, finely painted in coloured enamels with a cockerel, hen and chicks in a landscape, a wicker birdcage and a house beyond, within a brown line rim, 8 ¼" long, circa 1755, no mark

We can find no other example of Longton Hall painted in this style in our archive



**115.**

A rare Worcester round finger bowl, with slightly everted rim, printed in black with the Red Bull pattern, and the subsidiary print of the Mother and Child, and picked out in coloured enamels, the interior with a black band, 3" high, circa 1758, no mark



**116.**

An early Worcester octagonal coffee cup, the 'C' scroll handle with scroll thumbpiece, painted in Chinese famille rose style with a

young woman, vases, flowers and insects, 2 ¼" high, circa 1753-54, no mark

Provenance; Stephen Unwin Collection



**117.**

A Worcester coffee cup, with notched loop handle, painted in Chinese famille verte palette with a mother and child chasing a butterfly, and two seated figures in a garden, the interior with an iron red flower head and green diaper band, 2 1/2" high, circa 1756-58, no mark

**118.**

A Worcester coffee cup and saucer, the cup with notched loop handle, printed in black and painted in famille rose palette with geese in a landscape, with flowering trees, circa 1760, no mark



**119.**

A rare Worcester pistol handled small knife and fork, in the white, each finely moulded in relief with 'C' scrolls and flower heads, and with original steel mounts and silver collars, circa 1756, no marks



**120.**

A fine Worcester bell shaped coffee cup, with 'wishbone' handle, well painted in Chinese famille verte palette with two figures in a garden, and a woman looking from a window, the interior with an iron red and gilt spearhead band, 2 3/8" high, circa 1760, no mark

Exhibited; Albert Amor Limited, 18th Century English Chinoiserie Porcelain Exhibition, 1990

**121.**

A Worcester coffee cup, with notched loop handle, painted in Chinese famille rose palette with two figures and a dog in a garden, with a large vase, a fence and rockwork, the interior with an iron red looped band, 2 3/8" high, circa 1760, no mark



**122.**

A Worcester yellow ground junket dish, painted in coloured enamels with a central roundel of flowers and leaves, and three similar cartouches, with puce borders, the indented rim with a band of flowers and leaves, 9" diameter, circa 1770, no mark



123.

A pair of Worcester cos lettuce leaf moulded sauceboats, each with stalk loop handle, finely painted in coloured enamels with flowers, butterflies and insects, beneath a brown line rim, 7 ¼" long, circa 1755-56, black painted workmans marks



124.

A rare Worcester pierced oval butter cooler and cover, with two lug handles and fruit knob, painted in coloured enamels with scattered European flowers and leaves, the cooler with two yellow bands, on four scroll feet, 5 ¼" long, circa 1758, no mark

Provenance; Rous Lench Collection

**125.**

A rare Worcester plate, 'pencilled' with a bird on a flowering branch, in Chinese famille rose style, the border with four sprays of flowers, within a gilt spearhead band, 8 ¾" diameter, circa 1770-75, no mark

Provenance; Zorensky Collection

The style of decoration, and the flat potting of this plate indicate that it was made as a direct replacement for a slightly earlier Chinese Export dinner service



**126.**

A fine and rare Worcester plate, from the celebrated Duke of Gloucester Service, brilliantly painted in coloured enamels with a cluster of fruits and leaves, the border with cartouches of insects, alternating with fruits, within a green rim, 9" diameter, circa 1770, gold crescent mark

Provenance; Canadian Private Collection, acquired from Albert Amor Limited

From the renowned service commissioned by William Henry, Duke of Gloucester (1743-1805) – the first documented Worcester Royal service, and often considered the finest English porcelain service of the eighteenth century



127.

A fine Worcester plate, brilliantly painted in coloured enamels in the London atelier of James Giles with an exotic bird perched on rockwork, and another in a tree, the fluted border painted with a berried branch, a butterfly and an insect, within a gilt line rim, 7 ½" diameter, circa 1770, pseudo Chelsea red anchor mark

128.

A Worcester plate, finely painted in coloured enamels in the London atelier of James Giles with a central cluster of fruits, the fluted border with fruits, a butterfly and three insects, gilt line rim, 7 ½" diameter, circa 1768-70, no mark



129.

A Worcester teacup, coffee cup and saucer, painted in coloured enamels in the London atelier of James Giles with the Sheridan

pattern with sprays of flowers and leaves, within vines entwined with a brown band, gilt dentil rims, circa 1770, the teacup with blue crossed swords and numeral 9 marks



**130.**

A Worcester saucer, finely painted in coloured enamels in the London atelier of James Giles with exotic birds perched on rockwork, within gilt cartouches, and smaller mirror shaped panels of butterflies and insects, on a blue scale ground, 5 ¼" diameter, circa 1768, blue fret mark

**131.**

A Worcester teacup and saucer, the cup with loop handle, painted in coloured enamels with exotic birds in branches, within gilt fan shaped

panels, and with roundels of insects, on a powder blue ground, the interior of the teacup painted with a ladybird, circa 1768, no mark

Provenance; Canadian Private Collection

**132.**

A Worcester plate, finely painted in coloured enamels with exotic birds and insects, within gilt cartouches, on a blue scale ground, the fluted border with gilt line rim, 8 ¼" diameter, circa 1770, blue fret mark



**133.**

A Worcester teacup and saucer, of Meissen form, painted in Chinese famille rose style with the 'Spinning Maiden' pattern, within gilt spearhead bands, circa 1768-70, blue crossed swords and numeral 9 marks

Provenance; Rous Lench Collection

**134.**

A rare Worcester tea bowl, finely painted in underglaze blue, iron red and gilt with a bird on a prunus branch, the reverse with a gilt bird in flight, 3" diameter, circa 1772, no mark



**135.**

A Worcester coffee cup and saucer, the cup with notched loop handle, painted in shades of green with poppies and leaves, picked out in gilt, within green interlinked borders, circa 1775, no mark

**136.**

A rare Worcester small plate, painted in shades of green with poppies and leaves, picked out in gilt, within an interlinked

band, the fluted rim pierced with a flower head trellis design, 7 ¼" diameter, circa 1775, no mark

**137.**

A Worcester tea bowl, large coffee cup and saucer, the coffee cup with scroll handle, finely moulded in relief with scrolling flowers and leaves, within green ground bands and gilt scroll and stiff leaf borders, circa 1770-72, no marks



**138.**

A Worcester globular teapot and cover, of unusually small size, with loop handle and flower knop, boldly painted in coloured enamels with birds on branches, the cover painted with a large winged insect and flowers, 4 ½" high, circa 1770-72, no mark

**139.**

A Worcester faceted ovoid tea canister and domed cover, with flower knop, decorated in Japanese style with the Queen's pattern, 6" high, circa 1770, blue fret mark

Provenance; The Metropolitan Museum of Art, New York



**140.**

A Worcester facettted teacup and saucer, with moulded handle, painted in Japanese Kakiemon palette with the Sir Joshua Reynolds pattern, within brown line borders, circa 1768-70, blue fret mark

Provenance; With Tilley and Co, London

A C D Pain Collection

**141.**

An unusual Worcester facettted baluster shaped coffee pot and domed cover, with entwined handle and flower knob, finely painted in coloured enamels with two bold sprays of European flowers and leaves, and scattered flowers, the handle terminals picked, out in green, and the knob in puce and yellow, within gilt line borders, 9 ¼" high, circa 1770-72, blue fret mark

Provenance; Sir Jeremy Lever Collection



**142.**

A Worcester coffee cup, with notched loop handle, finely painted in Chinese Mandarin style with numerous figures in a garden and on a terrace, the black cell diaper ground panelled with iron red and puce landscapes and flowers, the interior with a cell diaper band, 2 ½" high, circa 1772, no mark

**143.**

A Worcester coffee cup, with notched loop handle, painted in Chinese famille rose style with five figures in a boat, in a river landscape, the iron red diaper ground panelled with puce and black landscapes and flowers, 2 ½" high, circa 1772, no mark

**144.**

A Worcester coffee cup, with notched loop handle, boldly painted in Chinese famille rose style with an archer and three other figures in a garden, the gilt scroll ground panelled with puce and black flowers, iron red line borders, 2 ½" high, circa 1772, no mark



**145.**

A Worcester coffee cup, with notched loop handle, very finely London decorated, probably in the atelier of James Giles, in Chinese Mandarin style, with numerous figures in a garden, the gilt scroll ground panelled with puce and iron red flowers, landscapes and a bird, 2 ½" high, circa 1770, no mark

**146.**

A Worcester coffee cup, with notched loop handle, painted in Chinese famille rose style with three figures in a fenced garden, the interior with an iron red and gilt loop and dot band, 2 ½" high, circa 1770, no mark  
Provenance; Grant Davidson Collection

**147.**

A Worcester coffee cup, with notched loop handle, painted in Chinese famille rose style with two figures at a table in a garden, the gilt scroll ground panelled with iron red, black and puce flowers and leaves, iron red line borders, 2 ½" high, circa 1772, no mark



**148.**

A Chamberlain's Worcester saucer dish, richly decorated in Imari style with a vase of flowers, the border with flowers, leaves and two small green birds, 8  $\frac{3}{4}$ " diameter, circa 1802-1805, pattern number 240 in puce

This pattern is that used on a breakfast service ordered from the Chamberlain's Factory by Admiral Lord Nelson in 1802

**149.**

A Derby oval straight sided teapot, cover and stand, with angular loop handle and loop knob, finely painted in Billingsley style with bands of pink full blown roses and leaves, within broad salmon ground gilt and blue diaper borders, 5  $\frac{3}{4}$ " high, circa 1795, crowned crossed batons marks in puce and pattern number 529



**150.**

A Coalport London Shape teacup, coffee cup and saucer, London decorated in coloured enamels in 'micro mosaic' style with naturalistic birds perched on branches, on a blue stipple ground, within gilt cartouches, on a lime green ground, circa 1815-20, no mark

Provenance; The late Countess of Lanesborough, Swithland Hall, Leicestershire

**151.**

A Coalport London Shape round bowl, London decorated in coloured enamels in 'micro mosaic' style with naturalistic birds perched on branches, on a blue stipple ground, within gilt cartouches, on a lime green ground, 6  $\frac{3}{4}$ " diameter, circa 1815-20, no mark

Provenance; The late Countess of Lanesborough, Swithland Hall, Leicestershire

**152.**

An unusual English porcelain large pastille burner and cover, in the form of a square cottage, with 'tiled' roof with two dormer windows and a chimney, and gothic tracery windows, finely painted in coloured enamels with growing flowers and leaves, and picked out in gilt, on pale green glazed base, 6 ¼" high, circa 1820, possibly Spode



**153.**

A wine glass, with bell shaped bowl, on multi spiral air twist stem, 7" high, circa 1750

Provenance; Macdonald Collection

**154.**

A wine glass, the bell shaped bowl engraved with a fruiting vine and a bird, on multi opaque spiral twist stem, 6 ⅛" high, circa 1755

Provenance; Macdonald Collection



**155.**

A fine English enamel oval plaque, superbly painted in colours by Henry Pierce Bone with a head and shoulders portrait of John Milton, 4" high, signed and inscribed verso 'Milton. London, November 1845. Painted by Henry Pierce Bone, Enamel Painter to Her Majesty, HRH Prince Albert & from a mutilated picture in the possession of Mrs Dyrnоте Wells', in original carved giltwood 'Florentine' frame

Provenance; Alfred Trapnell Collection, number 1061

The Celebrated Collection of Bristol porcelain formed by Alfred Trapnell was exhibited by Albert Amor for sale in 1912. In the Exhibition catalogue it is noted 'Included in the Trapnell Collection are several fine portrait medallions by Henry Bone. The career of Henry Bone is intimately connected with that of Richard Champion and the Bristol china factory. He was Champion's first apprentice, and several specimens marked with the figure 1 are attributed to him (the 1 standing for 1st apprentice). His son Henry Pierce Bone continued the family tradition of enamelling.



