BY APPOINTMENT TO
H.M. THE QUEEN
SUPPLIERS OF 18TH CENTURY PORCELAINS

ALBERT AMOR LTD.



THE ROBERT F BURKE COLLECTION

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



Robert F Burke at home.

Wednesday 15th May - Tuesday 4th June 2024

10.00am - 5.00pm Monday to Friday
Saturday and Sunday by appointment

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FOREWORD

When I first began to work closely with Mrs Anne George at Albert Amor in 1996, before I acquired the company in 2000, she would tell me of an extraordinary collection that she had helped a secretive collector in a remote part of Australia to form over the previous twenty years. The collector, in those days before the internet, and unable to easily leave his successful chemists practice to travel to London regularly, relied on hand written letters from Mrs George, and polaroid photographs, in addition to Amor catalogues, to guide him in his acquisitions. His objective was to form the finest collection possible of primarily Chelsea and Worcester, with a particular fondness for superb flower painting, and for the work of the Giles atelier. Condition was also very important, and he was very willing to pay substantial sums to secure a special piece.

Following the retirement of Mrs George in 2001, and with the addition of a website for Albert Amor, the collector – Robert F Burke – with the help of others to access the internet – would buy regularly from me, but always asking very detailed and astute questions before each purchase. Often he would call Bury Street mid morning our time, (late evening for him), after a long day of business, and talk about porcelain, and the pleasure his cabinets of treasures gave him. He also acquired fine pieces from Robyn Robb, Australian herself, and whom he had met through Amor.

In February 2019, Mr Burke asked me to go to Australia to meet him, and to see the collection. Having heard so much about it, and aware from the Amor archive of the depth of the collection, I could not wait to make the long journey, and was certainly not disappointed. His home – the house where he had been brought up – was filled from the entrance hall onwards with cabinets beautifully arranged with the most spectacular porcelain of this period I had ever seen in one private collection. On the first night there, he asked me to give a tour of the collection to his family and friends (daunting, as I had only just seen it for the first time!), and I was genuinely able to say I considered it one of the finest collections of its type in private hands in the world. It was agreed at the end of this trip that I would return in May 2019, and together he and I would number the collection, and start to prepare a detailed catalogue of it. Mr Burke had decided that on his death the collection should return to Albert Amor for sale, as he was aware a collection of this size and exceptional importance could not be offered at auction in one sale, and certainly not in Australia.

The collection continued to grow, even through the pandemic, with parcels regularly despatched to Tamworth, and with Mr Burke as excited as ever when each purchase arrived. Indeed, he made his final purchase from me only a few weeks before he died in March 2022.

It would have been a tremendous shock to Bob had he known that his family would choose not to honour the specific instructions in his will regarding the return of his porcelain to Amor for sale, and to consign his beloved collection to a small auction house in Australia. With little publicity, the porcelain was sold over two days, and I am delighted to report that Albert Amor was able to secure a large proportion of the collection, acting on commission for a number of clients, and buying for stock. The result is the present catalogue – 86 of the finest examples of mostly Chelsea and Worcester, many returning to Bury Street for the first time in forty years. Many dealers and collectors were either unaware of the Australian auction, deterred by the logistics of shipping pieces back, or unable to actually believe such a wealth of treasures could emerge so unexpectedly. I was very fortunate to know the collection well, and to have access to Bob's and the Amor archive of the collection, so could buy with total confidence, and I hope you will agree with my selection.

The true credit though should go to Bob. I was fortunate to get to know this extraordinary man, who had achieved so much, and had also given so much to so many. A talented Pharmaceutical Chemist (who invented a number of new products), an accomplished tennis player, a devoted son and brother, and a man who truly cared for his patients and their families over several generations. He was an extremely modest man, yet I know he wanted there to be an Albert Amor exhibition of The Robert F Burke Collection, and I am proud that unlike others, we have been able to honour this wish.

I do not intend to select individual pieces to write about in this foreword for two reasons. Firstly, it is almost impossible to choose between the extraordinarily fine pieces we are able to offer for sale here – I cannot imagine we will ever offer better Giles decorated Worcester again in this quantity. And secondly, I wanted this to be about Bob, a friend and client still missed very much in Bury Street. The man who drove me for an afternoon into the countryside outside Tamworth, determined I would see kangaroos in their natural habitat (I did), and a gentleman collector whose name will now live on with the great collectors such as Mackenna and Untermyer.

All pieces are available for sale from publication of this catalogue. Please do contact me if I can tell you more.

I do hope you will be able to visit us in Bury Street to see these exceptional treasures.

Mark Law

London, April 2024
mark@albertamor.co.uk

ROBERT F BURKE – AN APPRECIATION

Robert Francis Burke, affectionately known as Bob or Bobby, was a true gentleman with a smile that lit up the room, a cheeky sense of humour and a passion for porcelain.

I had the honour of assisting Bob and his sister Jan for 30 years and together, we delved into countless discussions, carefully selecting, and showcasing pieces for Bob's collection. This is where my passion for porcelain began. Bob always included Jan in his decisions. With endearment Bob would ask her – "What do you think of this Lovey?" Jan's response always being "Bob, if you want it buy it!" And so, he did.

From the comfort of Bob's living room and through his exceptional intellect we were transported to another time in history. Poised with a cup of tea and an Arnott's biscuit, Bob recounted incredible facts and stories related to each piece in his collection. I remember these times fondly.

Over the years Bob's collection continued to grow in beauty, size, and importance.
This is attributed to the contributions of many respected dealers, both in Australia and Internationally, with whom Bob built very trusting relationships and friendships.

It was, however, the trust in Mark Law, combined with his deep understanding of Bob's collection, that ensured only the finest pieces found their way into Bob's possession. Mark's unwavering support and friendship throughout the years are cherished beyond measure.

With gratitude and appreciation, thank you Mark for the loyalty and friendship that you have given to Bob over the years. Thank you also for compiling this catalogue showcasing the most exquisite pieces from Bob's collection to be sold by Albert Amor London.

Bob would be both pleased and proud.

Ricky Hollis







1.
An important Chelsea leaf shaped sauceboat, the stalk loop handle entwined with strawberries, blossom and leaves, the interior very finely painted in coloured enamels with an arrangement of flowers and leaves in a wicker basket, a ladybird and other winged insects, on four strawberry moulded short feet, linked by relief moulded strawberries, blossom and tendrils, brown line rim, 6 ¾" long, circa 1750-52, raised anchor mark on a pad

Provenance; An old English Private Collection
Acquired from Albert Amor

We can find no record of another raised anchor marked example of this famous Chelsea model in our archive. This model is normally associated with the Red Anchor period, so the discovery of this earlier marked example is an important addition to Chelsea scholarship



2.
A superb Chelsea square section bottle shaped vase, particularly finely painted in coloured enamels with a spray of flowers and leaves, and scattered flowers, beneath a brown line rim, 7 ¼" high, circa 1754, no mark

Provenance; With James A Lewis and Son, New York
The Lorenz B Knouff Collection
With Robyn Robb

Illustrated; F S Mackenna, Chelsea Porcelain, The Red Anchor Wares, plate 17, figure 35



3.
A rare pair of Chelsea octagonal plates, each very finely painted in Chinese famille rose palette with a long-tailed bird on a flowering branch, flowering branches and blue rockwork, the turquoise diaper border with four panels of trailing flowers, and iron red bands, 9 ¼" wide, circa 1752, no marks

Provenance; With Robyn Robb

See Elizabeth Adams, Chelsea Porcelain, page 103, figure 86, for a matching plate, then with Albert Amor



4.
A rare Chelsea teacup and saucer, the flared cup with loop handle, with leaf scroll thumbpiece picked out in puce and gilt, very finely painted in coloured enamels with puce flower sprays and leaves, on a pale yellow ground, gilt line borders, circa 1758, gold anchor marks

Exhibited; Sydney Ceramic Collectors Society, 1979, number 5
National Gallery of Victoria, Flowers and Fables Exhibition, 1984, number 159

Illustrated; Flowers and Fables, Exhibition catalogue, 1984, page 72







5.
A rare pair of Chelsea sweetmeat figures, after Meissen originals, in the form of a man and woman in Turkish costume, he wearing a striped turban, puce long coat and green trousers, and she a black headdress, puce long coat and yellow dress, each seated holding a large scallop shell, the interior painted in coloured enamels with a flower spray and scattered flowers, the mound base applied with coloured flowers and leaves, 6 ¼" high, circa 1755, she with red anchor mark

Provenance; F S Mackenna Collection, number 52

Illustrated; F S Mackenna, Chelsea Porcelain, The Red Anchor Wares, plate 50, figure 99
Flowers and Fables, Exhibition catalogue, 1984, plate 71

Exhibited; National Gallery of Victoria, Flowers and Fables Exhibition, 1984, number 138



6.
A rare Chelsea plate, unusually painted in coloured enamels with a naturalistic bird, probably a Brambling, perched on a tree-stump, and with scattered flowers, the border painted with three sprays of flowers and leaves, within scroll moulded cartouches, alternating with basket moulded panels, the barbed border with brown line rim, 9 ½" diameter, circa 1755, red anchor mark and numeral 5

Provenance; With Albert Amor
With Robyn Robb

See F S Mackenna, Chelsea Porcelain, The Red Anchor Wares, plate 23, number 48, for a scroll moulded plate of this period, also painted with a naturalistic bird





7.
A rare Chelsea figure of Flora, probably modelled by Joseph Willems, standing, with flowers in her hair, and wearing a flower painted robe, before a tree-stump, and with flowers in her right hand, beside a large ovoid vase, moulded with drapery, on scroll moulded mound base, picked out in puce and gilt, and applied with coloured flowers and leaves, 9 ½" high, circa 1756, no mark

Provenance; With Robyn Robb



8.
A Chelsea large oval dish, of Warren Hastings type, painted in coloured enamels with a spray of flowers and leaves, flowers and a bold leaf, the border very finely painted in coloured enamels with numerous figures in extensive European landscapes, within four puce scroll moulded cartouches, alternating with trellis moulded cartouches, brown line rim, 16 ¾" wide, circa 1755, red anchor mark





This pattern takes its name from Warren Hastings (1732-1818), the first Governor General of Fort William in Bengal, as a service in this design was included in the sale of the contents of his home Daylesford House in 1818



9.
A rare pair of Chelsea figures of 'Ranelagh Masqueraders', each standing, one wearing a tricorn hat and a mask, and playing a pipe, a lantern, wine bottle and glass suspended from a berried leaf garland over his shoulder, the other wearing a wide brimmed hat, and holding out a bottle and a glass, on flower and leaf applied scroll moulded mound base, picked out in gilt, 8 ⅛" high overall, circa 1759-63, gold anchor marks

See J C Austin, Ceramics at Colonial Williamsburg, page 143-145, for other figures from this series



10.
A rare Chelsea group of two children, eating porridge from a bowl, which rests on a churn, and decorated in coloured enamels, before a fruiting tree, he seated on upturned basket of fruits, the base scroll moulded applied with coloured flowers and leaves, and picked out in gilt, 7 5/8" high, circa 1756, red anchor mark

Provenance; Alfred Hutton Collection
With Robyn Robb

Illustrated; The Cheyne Book of Chelsea China and Pottery, number 147





11.
A pair of Chelsea silver shape dishes, each boldly painted in coloured enamels with exotic birds in a wooded landscape, within a turquoise feuille-de-choux border, the handles picked out in puce, 9 ½" wide, circa 1762, gold anchor marks

Provenance; Hugh Langmead Collection



12.
A Chelsea straight sided cup and domed cover, with two loop handles and loop scroll knop, very finely painted in coloured enamels with a lady in Turkish costume, holding a fan, and a young man playing a violin, each seated in a garden, and flanked by birds in branches, the cover painted with a young boy and girl, within gilt flower, leaf and 'C' scroll cartouches, on a blue ground, gilt line and dentil borders, 5 ½" high, circa 1762, gold anchor mark

Provenance; Hugh Langmead Collection

Exhibited; Albert Amor, Chelsea Porcelain, A Private Collection, Part IV, 2019, number 13

See The National Gallery of Victoria, Flowers and Fables Exhibition, 1984, number 184, for a cup of this form, but lacking the cover



13.
A rare Chelsea ovoid vase and domed cover, the two loop handles with applied flower and leaf terminals, and fluted and leaf moulded knop, painted in coloured enamels to one side with three exotic birds in a wooded landscape, the reverse applied with a swag of flowers and leaves, on fluted knopped stem and round base, 11 ½" high, circa 1765, gold anchor mark

See Albert Amor, Chelsea Porcelain, A Private Collection, Part IV, for another Chelsea vase and cover of this period, with bird painting to one side, and applied decoration to the reverse. See also Albert Amor, Chelsea Porcelain, A Private Collection, Part III, number 49, for a vase and cover of this form, but with differing decoration



14.
A rare pair of Bow fluted round plates, each brilliantly London decorated, possibly in the atelier of James Giles, with two exotic birds in a wooded landscape, and another in a tree, brown line rim, 8 ½" diameter, circa 1762-65, no marks



15.
A Chinese Export ovoid tea canister and domed cover, with pointed knop, painted in coloured enamels in the London atelier of James Giles with an exotic bird perched on rockwork, flanked by birds in branches, above a scroll moulded band picked out in gilt, gilt dentil borders, 5" high, circa 1758, no mark

See Stephen Hanscombe, James Giles, China and Glass Painter, figure 54, for a similar tea canister and cover



16.
A rare Chinese Export ovoid tea canister and domed cover, with pointed knop, painted in coloured enamels in the London atelier of James Giles in Teniers style with a young girl dancing in a wooded landscape, above a scroll moulded band, gilt dentil borders, 5" high
circa 1760-65, no mark

Provenance; With Robyn Robb

See Albert Amor, The Elegant Porcelain of James Giles, 1983, number 10, for a coffee cup from this service. Giles is known to have painted on both Worcester and Chinese blanks





17.
A Chinese Export tea bowl and saucer, finely painted in coloured enamels in the London atelier of James Giles in Teniers style with two young men seated on stools in wooded landscapes, each smoking a pipe, within gilt dentil borders, the porcelain circa 1755, the decoration circa 1760-65, no marks

See Gerald Coke, In Search of James Giles, page 192, plate 20 a and b, for other pieces from this service, which comprised both Chinese and Worcester porcelain decorated in the Giles atelier





18.
A Chinese Export tea bowl and saucer, finely painted in coloured enamels in the London atelier of James Giles in Teniers style with a young boy and girl, each seated on a stool in a wooded landscape, he playing a violin, and she holding a glass, within gilt dentil borders, the porcelain circa 1755, the decoration circa 1760-65, no marks

See Gerald Coke, In Search of James Giles, page 192, plate 20 a and b, for other pieces from this service, which comprised both Chinese and Worcester porcelain decorated in the Giles atelier





19.
A documentary Derby figure of a young man, seated, playing a violin, decorated in coloured enamels in the London atelier of James Giles, the flower applied and scroll moulded base picked out in turquoise and gilt, 5 ½" high, circa 1765, painted monogram beneath for James Giles

Provenance; With Stoner and Evans, London
Irwin Untermyer Collection
Metropolitan Museum of Art, New York

See Yvonne Hackenbroch, Chelsea and Other English Pottery, Porcelain and Enamels in the Irwin Untermyer Collection, 1957, plate 96, figure 273, where this figure is illustrated



20.
A rare pair of Vauxhall ogee shaped vases, after a Vincennes model, each leaf moulded rim with two loop handles, finely painted in coloured enamels in the London atelier of James Giles to each side with an exotic bird perched on rockwork, and another on a branch, within gilt flower, leaf and trellis cartouches, on a blue ground, on round base, 4 ¾" high, circa 1763-68, no marks

Provenance; With Robyn Robb, 2007
Exhibition, number 8

See Stephen Hanscombe, James Giles, China and Glass Painter, number 89, for a pair of vases of this form, then attributed to Bow, painted in the Giles atelier with European figures





21.
A superb Worcester large cabbage leaf moulded ‘Dutch’ jug, with ‘C’ scroll handle, finely painted in coloured enamels, probably by James Rogers, with fishermen in an extensive river landscape, with ruins and a three-span bridge, and in purple monochrome with scattered flowers and leaves, the leaf moulded rim picked out in green, yellow and iron red, within purple ‘C’ scroll bands, 10” high, circa 1756, no mark

Provenance; With Albert Amor



22.
A fine Worcester baluster shaped finger bowl and stand, the stand with indented rim, boldly painted in coloured enamels with sprays of flowers and leaves, and scattered flowers, 5 ¾" diameter overall, circa 1760, no mark

Provenance; Sir Seton Wills, Littlecote House

Exhibited; Albert Amor, The Wills Collection, 1984, number 36



23.
A garniture of three Worcester vases, each finely painted in coloured enamels with exotic birds in wooded landscapes, within gilt 'C' scroll cartouches, and smaller cartouches of butterflies, winged insects and birds in flight, on a blue scale ground, gilt flower head and leaf scroll borders, comprising; an ovoid vase and domed cover, with pointed knop, and a pair of Gu shaped beaker vases, 9 ¾" high overall, circa 1770, blue fret marks

Provenance; The D'Arcy Taylor Collection, Sotheby's, London, 9th April 1957, lot 30

Exhibited; Ceramic Collectors Society, Sydney, The Second Exhibition of Worcester Porcelain, 1978









24.
A superb pair of Worcester spirally fluted round junket dishes, each brilliantly painted in coloured enamels in the London atelier of James Giles, one with a cut apple, strawberries, cherries and plums, the other with a pear, an apple, cherries and plums, each within a moulded 'C' scroll cartouche picked out in gilt, the border with flower sprays and scattered flowers, gilt line rim, 10" diameter, circa 1768-70, no mark



Provenance; The Barratt Collection, Crowe Hall, Bath, sold Christie's London, 16th December 2010, lot 297
With Robyn Robb







25.
An extremely rare Worcester tea bowl and saucer, from the celebrated Lord Dudley Service, of thinly potted form, superbly painted in coloured enamels in the London atelier of James Giles with Watteauesque figures playing musical instruments, within gilt fan shaped panels, bordered by flowers and leaves, alternating with roundels of insects, on a powder blue ground, gilt dentil rims, circa 1768, no mark

Provenance; F S Mackenna Collection, number 83, sold Sotheby's London, 12th March 1957, Lot 18
H W Hughes Collection
Anthony Wood Collection
With Robyn Robb, Anthony Wood Exhibition, 2003, number 7
Illustrated; F S Mackenna, Worcester Porcelain, figure 97, plate 48

From a service believed to have belonged to the Earl of Dudley in the 19th century. The sucrier and cover from the service is in the H R Marshall Collection, Ashmolean Museum, Oxford



26.
A rare Worcester sucrier and domed cover, with flower and leaf knop, painted in coloured enamels in the London atelier of James Giles with the Lady Mary Wortley Montagu Pattern, with exotic birds in wooded landscapes, within gilt flower, leaf scroll and trellis cartouches, and with smaller panels of flowers and insects, on a blue scale ground, gilt line rims, 4 ¾" high, circa 1770, blue fret mark

Provenance; Albert Amor
This is version 7 of the Lady Mary Wortley Montagu Pattern





27.
A pair of Worcester bough pots, of bombe scroll moulded rococo form, boldly painted in coloured enamels with exotic birds in wooded landscapes, within gilt scroll moulded cartouches, on a blue scale ground, the reverse of each painted in coloured enamels with birds and winged insects in flight, 8 ¾" wide, circa 1768, blue fret marks





28.
A rare Worcester plate, from the celebrated Duke of Gloucester Service, brilliantly painted in coloured enamels with a cluster of strawberries, plums, black and red currants and leaves, the border painted with cartouches of insects, alternating with clusters of fruits and leaves, within a green and gilt rim, 8 ¾" diameter, circa 1770, gold crescent mark

Provenance; 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 18th century



29.
A rare Worcester canted rectangular dish, from the celebrated Duke of Gloucester Service, brilliantly painted in coloured enamels with a cluster of fruits and leaves, the border painted with cartouches of insects, alternating with clusters of fruits and leaves, within a green and gilt rim, the underside painted with flowers, 10" wide, circa 1770, gold crescent mark

Provenance; 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 18th century
Norman B Norman Collection
With Albert Amor







30.
A pair of Worcester scallop shell shaped salts, each painted in coloured enamels with an 'agitated' bird amidst leaves, and a butterfly in flight, within a puce border, supported by numerous brightly coloured shells, on triform base, 4" wide overall, circa 1765, no mark

Provenance; Rous Lench Collection

Exhibited; Albert Amor, Dr Wall Worcester, The Brilliant Years, 1998, number 2



31.
A Worcester hexagonal teapot stand, painted in coloured enamels in the London atelier of James Giles with the Lady Mary Wortley Montagu Pattern, with exotic birds in wooded landscapes, within gilt flower, leaf scroll and trellis cartouches, and smaller panels of flowers and insects, on a blue scale ground, gilt line rim, 5 ¾" wide, circa 1770, angular blue W mark







32.
A very rare Worcester coffee cup and saucer, the cup with loop handle, each piece superbly painted in coloured enamels in the London atelier of James Giles with two birds perched on branches with a lemon, a pear, an apple, strawberries, raspberries and plums, within a gilt flower, leaf scroll and trellis cartouche, on a claret ground, gilt dentil rims, circa 1765-68, no mark

Provenance; With Robyn Robb

See Albert Amor, James Giles, China and Glass Painter, 1977, number 29, for the bowl from this service, lent by the Dyson Perrins Museum





33.
A superb Worcester sucrier and domed cover, with flower and leaf knop, brilliantly painted in coloured enamels in the London atelier of James Giles with birds perched on branches, with a cut pomegranate, apples, strawberries, plums, currants and leaves, within gilt flower, leaf scroll and diaper cartouches, on a claret ground, gilt dentil rims, 4 ½" high, circa 1765-68, no mark

Provenance; Stephen Hanscombe Collection

Exhibited; Stockspring Antiques, James Giles Exhibition, 2005, number 62
Robyn Robb, 2007 Exhibition, number 2
Illustrated; Stephen Hanscombe, James Giles, China and Glass Painter, number 62



34.
A Worcester plate, painted in coloured enamels in the London atelier of James Giles in 'Windblown Flower Painter' style, with a spray of flowers and leaves, and scattered flowers, the indented border with brown line rim, 9" diameter, circa 1765, no mark



35.
A very rare Worcester coffee cup and saucer, the cup with entwined loop handle, painted in coloured enamels in the London atelier of James Giles with clusters of fruits and flowers, within irregular purple and sea-green scale borders, edged with gilt 'C' scrolls, circa 1770, blue crossed swords and numeral 9 marks

Provenance; F S Mackenna Collection
Mrs R M Robertson Collection
Anthony Wood Collection
With Robyn Robb

Exhibited; 'A Taste of Elegance', George R Gardiner Museum of Ceramic Art, Toronto, 1986
Albert Amor Limited, Treasures from Toronto II, 1993, number 49

Illustrated; F S Mackenna, 18th Century English Porcelain, plate 76



36.
A rare pair of Worcester plates, each unusually painted in coloured enamels in the London atelier of James Giles with a cluster of fruits and leaves, scattered flowers and fruits and winged insects, the fluted border with gilt line rim, 8" diameter, circa 1768-70, no mark

Provenance; With Albert Amor





37.
A rare Worcester baluster shaped custard cup and cover, with scroll handle and flower and leaf knop, painted in coloured enamels in the London atelier of James Giles with three trailing sprays of flowers and leaves, and scattered flowers, gilt line rims, 3 ½" high, circa 1770, no mark

Provenance; With Robyn Robb



38.
A very fine Worcester large cabbage leaf shaped dish, brilliantly painted in famille verte palette with exotic birds, flowering branches and insects, within gilt 'C' scroll cartouches, on a blue and gilt cailloute ground, 12 ½" wide, circa 1770, blue fret mark

Provenance; Sir Jeremy Lever Collection
With Albert Amor

See Rosalind Sword, The Marshall Collection of Worcester Porcelain, number 497, for a similar dish





39.
A Worcester pierced oval basket, the two twig loop handles with applied flower and leaf terminals, painted in coloured enamels in the London atelier of James Giles with a cluster of flowers and fruits, including a divergent tulip, within a pink scale border, the exterior applied with flower heads, picked out in puce and blue, 9" wide overall, circa 1770, no mark

Provenance; Rous Lench Collection, number 507
With Albert Amor



40.
A Worcester plate, painted in coloured enamels in the London atelier of James Giles with the Sheridan pattern, with a central spray of flowers and leaves, within a brown band entwined with vines, the indented border with gilt dentil rim, 8 ¾" diameter, circa 1770, no mark





41.
A pair of Worcester plates, each painted in coloured enamels in the London atelier of James Giles with the Lady Mary Wortley Montagu pattern, with a spray of flowers and leaves, within a gilt roundel, the border with exotic birds perched on rockwork, within three gilt flower, leaf scroll and trellis cartouches, on a blue scale ground, the indented rim with a gilt band, 8 ½" diameter, circa 1770, blue fret marks

Provenance; Robyn Robb, 2007 Exhibition, number 6

This is version two of the Lady Mary Wortley Montagu Pattern





42.
A pair of Worcester plates, each boldly painted in coloured enamels in the London atelier of James Giles with a cluster of fruits, vegetables and leaves, the border painted with three sprays of fruits and leaves, and a butterfly, the indented rim with a gilt band, 9" diameter, circa 1765, no marks

Provenance; With Albert Amor



43.
A Worcester lozenge shaped dish, painted in coloured enamels in the London atelier of James Giles with an exotic bird perched on rockwork, the border with radishes, redcurrants, a mushroom, plums and a butterfly and an insect, gilt line rim, 10 ¼" wide, circa 1765, no mark

Provenance; With Albert Amor

See Stephen Hanscombe, James Giles, China and Glass Painter, number 57 for a similar dish, where the author notes the plates from this service are marked with a brown anchor, suggesting they are copied from Chelsea prototypes



44.
A Worcester lozenge shaped dish, painted in coloured enamels in the London atelier of James Giles with an exotic bird perched on rockwork, the border with peas, plums, cherries, a cut peach and a butterfly and an insect, gilt line rim, 10 ¼" wide, circa 1765, no mark

Provenance; With Robyn Robb





45.
A rare Worcester coffee cup, with notched loop handle, painted in coloured enamels in the London atelier of James Giles in Teniers style with a young man seated on a stool, playing a violin, in a wooded landscape, the rim with a gilt dentil band, 2 ½" high, circa 1768, no mark

Provenance; With Robyn Robb

Illustrated; Gerald Coke, In Search of James Giles, page 192, plate 20 (b)



46.
A pair of Worcester plates, each painted in coloured enamels in the London atelier of James Giles with an exotic bird perched on rockwork, flanked by birds in branches, the fluted border with gilt line rim, 7 ½" diameter, circa 1765-70, no mark

Provenance; With Albert Amor

47.
A Worcester plate, painted in coloured enamels in the London atelier of James Giles with the arms of Calmady, flanked by flowers and berried leaves, above the initials 'W C' on a blue ribbon, probably for Warwick Calmady, within a gilt line entwined with a berried band, the indented border with gilt dentil rim, 8 ¾" diameter, circa 1772, no mark



Provenance; From a Worcester tea and dessert service which remained with the Calmady family until 1985



48.
A very rare Worcester plate, painted in coloured enamels in the London atelier of James Giles with two fishermen and a boat, in an extensive European river landscape with ruins and trees, within two concentric bright blue and gilt bands, the indented border with gilt line rim, 8 ¾" diameter, circa 1768-70, no mark

Provenance; Marcel Steiglitz Collection
Nina Weil Collection, number 95
With Robyn Robb

Illustrated; The Art Institute of Chicago, The Steiglitz Collection of Dr Wall Worcester Porcelain, 1947, number 105

See Albert Amor, James Giles, China Painter, 1977, number 7, for another plate from this service, one of only two Giles services painted in colours with landscapes. See also the turquoise ground Worcester plate in the H R Marshall Collection, Ashmolean Museum, Oxford, with harlequin decoration, including a panel with this distinctive border



49.
A Worcester large fluted round junket dish, painted in coloured enamels in the London atelier of James Giles in 'Windblown Flower Painter' style with a bold spray of flowers and leaves, and scattered flowers, gilt line rim, 11 ¾" diameter, circa 1768-70, no mark

Provenance; With Robyn Robb



50.
A pair of Worcester flared round baskets, each painted in coloured enamels in the London atelier of James Giles with a cluster of fruits and leaves, the exterior applied with flower heads, picked out in puce and yellow, gilt line rims, 7 1/8" diameter, circa 1770, no marks

Provenance; With Robyn Robb







51.
A Worcester oval sauce tureen, cover and stand, the tureen with two shell shaped handles and pinecone knop, finely painted in coloured enamels with the fable of The Fox, The Flies and The Hedgehog, and with three foxes, a lion, and a lamb, within turquoise and black oval panels, and with clusters of fruits, incorporating bows and arrows, alternating with birds in flight, the blue ground borders finely decorated in gilt with flowers, leaves and diaper, 9 ¼" wide, circa 1780, blue crescent marks

Provenance; Robert Drane Collection
With Albert Amor

Previously attributed to Jeffreyes Hamett O'Neale, it is now agreed this fable decoration is influenced by O'Neale, but by another hand. Two services with this style of painting are recorded, this version with border decoration relating to the Royal Marriage and Lord Henry Thynne patterns

See Rosalind Sword, The H R Marshall Collection of Worcester Porcelain, Ashmolean Museum, number 704, for a pedestal dish painted with horses from this service



52.
A Worcester concave sided square dish, painted in coloured enamels in the London atelier of James Giles with the Lady Mary Wortley Montagu pattern, with a spray of flowers and leaves, within a gilt roundel, the border with exotic birds perched on rockwork, within gilt flower, leaf scroll and trellis cartouches, on a blue scale ground, gilt line rim, 7 ¾" square, circa 1770, blue fret mark

Provenance; With Albert Amor

This is version two of the Lady Mary Wortley Montagu Pattern. See Gerald Coke, In Search of James Giles, page 210, plate 38 (b), for a lozenge shaped dish in this pattern



53.
A Worcester lobed round junket dish, boldly painted in coloured enamels in the London atelier of James Giles with an exotic bird perched on rockwork, and a bird in a tree, the border painted with a cut peach, redcurrants and plums, and a butterfly, gilt line rim, 10 ¼" diameter, circa 1770, no mark

Provenance; With Robyn Robb







54.
A pair of extremely rare Worcester ovoid vases and domed covers, each with flower knop, painted in coloured enamels in the London atelier of James Giles in Sevres style with sprays of flowers and leaves, with two pairs of concentric bright blue and gilt bands, 10" high, circa 1770, no marks

Provenance; With Robyn Robb



55.
A rare Worcester plate, from the Mrs Arthur James Service, painted in coloured enamels with exotic birds in a wooded landscape, butterflies and other insects, within a fluted purple 'shagreen' and pink chevron panelled border, interspersed with turquoise diaper and gilt flower and leaf cartouches, 8 ½" diameter, circa 1775, no mark

Provenance; Mrs R M Robertson Collection

Exhibited; Albert Amor, Treasures From Toronto II, 1994, number 68

It is believed that only one dessert service and one tea service were made in this lavish pattern



56.
A very rare Worcester plate, finely painted in carmine monochrome in the London atelier of James Giles with two figures before ruins, and a fisherman in a boat, and with five flower sprays, the indented border with gilt line rim, 8 ¾" diameter, circa 1765-70, no mark

Provenance; With Robyn Robb

This important plate, from a service of which approximately 15 survive, relates to the Grubbe plate in the Victoria and Albert Museum. See Stephen Hanscombe, James Giles, China and Glass Painter, figure 109, for another example in the H R Marshall Collection



57.
A Worcester small fluted round junket dish, painted in coloured enamels in the London atelier of James Giles with the Lady Mary Wortley Montagu pattern, with a spray of flowers and leaves, in a lobed gilt panel, the border with exotic birds perched on rockwork, within gilt flower, leaf scroll and trellis cartouches, alternating with smaller cartouches of flowers and leaves, on a blue scale ground, gilt line rim, 8 ¾" diameter, circa 1770, blue fret mark

Provenance; With Albert Amor



58.
A Worcester heart shaped dish, painted in coloured enamels in the London atelier of James Giles with trailing flowers and leaves, entwined with a gilt band, gilt line rim, 10” wide, circa 1768, no mark

Provenance; With Robyn Robb

See Stephen Hanscombe, James Giles, China and Glass Painter, number 9, for a plate in this pattern, both pieces from one service of 20 pieces shown by Robyn Robb at the 2004 International Ceramics Fair, London



59.
An unusual Worcester small pierced oval basket, the twig loop handles with applied flower and leaf terminals, painted in coloured enamels in the London atelier of James Giles with a spray of flowers and leaves, including a 'divergent' tulip, within a gilt flower, leaf scroll and trellis cartouche, on a blue scale ground, the border painted in coloured enamels with flowers and leaves, beneath a blue ground band with gilt leaf scrolls, 7" wide, circa 1770, blue fret mark

Provenance; With Albert Amor
Barbara Leake Collection
With Robyn Robb

Exhibited; Albert Amor, Golden Age Exhibition, 1980, number 87
Dreweatt Neate, Dyson Perrins Museum Loan Exhibition, 1995, number 107



60.
A Worcester plate, painted in coloured enamels in the London atelier of James Giles in 'Windblown Flower Painter' style with a spray of flowers and leaves, and scattered flowers, the indented border with gilt line rim, 8 7/8" diameter, circa 1765, no mark





61.
A very rare Worcester heart shaped dish, boldly painted in coloured enamels with a church, in a rocky river landscape, within a turquoise ground band, with gilt leaf scrolls, the border painted with clusters of fruits and leaves, alternating with birds in flight, within a further turquoise and gilt band, 10” wide, circa 1770, no mark

See H R Marshall, Coloured Worcester Porcelain, 1954, plate 21, number 400, for a lozenge shaped dish from this service



62.
A rare Worcester teacup and saucer, the cup with entwined loop handle, painted in coloured enamels in the London atelier of James Giles with sprays of flowers and leaves and scattered flowers, within irregular green borders with gilt ‘C’ scrolls, gilt line rims, circa 1770, blue crossed swords and numeral 9 marks

Provenance; Mrs Norman Robertson Collection, Toronto

Exhibited; Albert Amor, Treasures From Toronto II, 1994, number 59

See Stephen Hanscombe, James Giles, China and Glass Painter, for a sucrier and cover with this rare ground colour



63.
A rare Worcester coffee cup and saucer, the cup with notched loop handle, superbly painted in coloured enamels in the London atelier of James Giles with cut fruit, flowers and leaves, within gilt cartouches, on a turquoise ground, gilt line borders, circa 1768, blue crossed swords and numeral 9 marks

Provenance; Anthony Wood Collection
With Robyn Robb, Anthony Wood Exhibition, 2003, number 14

See Stephen Hanscombe, James Giles, China and Glass Painter, number 42, for a teacup and saucer from this service







64.
A rare Worcester oval chestnut basket, pierced cover and stand, painted in coloured enamels in the London atelier of James Giles, moulded overall with a flower head trellis design, picked out in blue and yellow, the green glazed twig loop handles and loop knop with brightly coloured applied flower and leaf terminals, the centre of the stand painted with a cut pomegranate, plums and a peach, gilt line rim, 10" wide overall, circa 1768, no mark

Provenance; With Albert Amor

See Stephen Hanscombe, James Giles, China and Glass Painter, number 10, for another Giles decorated chestnut basket, cover and stand, but with simple flower sprays



65.
A pair Worcester plates, painted in coloured enamels in the London atelier of James Giles in 'Windblown Flower Painter' style with a spray of flowers and leaves, and scattered flowers, the fluted border with gilt line rim, 7 ½" diameter, circa 1765, no mark

Provenance; With Robyn Robb



66.
A rare pair of Worcester oval dishes, each pierced and basket moulded border with two leaf moulded handles, painted in the London atelier of James Giles in two shades of green with sprays of flowers and leaves and scattered flowers, the handles picked out in bright green enamel, within a gilt line rim, 11 ¾" wide, circa 1770, no marks

Provenance; American Private Collection, acquired in New York in the early 1970's



67.
A rare Worcester plate, finely painted in coloured enamels in the London atelier of James Giles with a cluster of flowers and fruits, including a 'divergent' tulip, blackberries, and an apple, the irregular pink scale border picked out in gilt and suspending coloured flowers and leaves, the indented border with gilt line rim, 8 ¾" diameter, circa 1765-68, no mark

Provenance; With Albert Amor

See Stephen Hanscombe, James Giles, China and Glass Painter, figure 40, for a similarly decorated Worcester bowl, but without the gilt edging to the scrolling. Another plate from this service was sold by Christie's London in the 1970's



68.
A rare Worcester plate, finely painted in coloured enamels in the London atelier of James Giles with three trailing flower sprays, joining in the centre, suspended from an irregular pink scale border, edged with gilt 'C' scrolls, the indented border with gilt line rim, 8 ¾" diameter, circa 1770, no mark

Provenance; Mr and Mrs Douglas Sidders Collection
With Albert Amor

Exhibited; Albert Amor, The Sidders Collection, 1985, number 66





69.
A superb Worcester large oval basket, the two twig loop handles with applied flower and leaf terminals, boldly painted in coloured enamels in the London atelier of James Giles with an exotic bird perched on rockwork, flanked by birds on branches, within a border of turquoise and puce flower heads, the exterior applied with flower heads, picked out in blue and yellow, gilt line rim, 10 ¼" wide overall, circa 1765-70, no mark

Provenance; With Albert Amor

In a letter to Robert Burke on 19th November 1997, Mrs Anne George of Albert Amor wrote 'I can truthfully say I have never had such a superb example of Giles bird painting and in such amazing condition'



70.
A Worcester plate, painted in coloured enamels in the London atelier of James Giles in Sevres style with a spray of flowers and leaves, the border with three birds in flight, within dry blue and gilt feuille de choux panels, alternating with flower sprays, the indented border with gilt line rim, 8 ¾" diameter, circa 1765-68, no mark

See Albert Amor, The Elegant Porcelain of James Giles, 1983, number 62, for a similar plate





71.
A Worcester pierced oval basket, the two twig loop handles with applied flower and leaf terminals, painted in coloured enamels in the London atelier of James Giles, in 'Windblown Flower Painter' style with a spray of flowers and leaves, within a border of turquoise and puce flower heads, the exterior applied with flower heads, picked out in puce and blue, 7 ¼" wide, circa 1770, no mark

Provenance; With Robyn Robb











72.
An important pair of Worcester hexagonal large vases and domed covers, each with pointed knop, superbly painted in coloured enamels in the London atelier of James Giles with a version of the Lady Mary Wortley Montagu Pattern, with bold exotic birds perched on rockwork, in branches and in flight, within gilt flower, leaf scroll and trellis cartouches, and with smaller panels of flowers and leaves, on a blue scale ground, 15 ½" high, circa 1768, blue fret marks

Provenance; Anthony Wood Collection
With Robyn Robb, 2003 Exhibition, number 2

See Gerald Coke, In Search of James Giles, Appendix G, for the Christies sale catalogue, Fourth Day's Sale, March 24th 1774 'Part of the Stock in Trade of Mr James Giles, Chinaman and Enameller', lot 42 'a pair of large hexagon jars mazareen blue ground richly ornamented with burnished and chased gold and painted with birds' sold for six guineas

No comparable pair of Giles decorated hexagonal vases is recorded, so, as noted by Robyn Robb, these are probably those in the Christies 1774 sale



73.
A Worcester pierced oval basket, the two green glazed twig loop handles with applied flower and leaf terminals, painted in coloured enamels in the London atelier of James Giles with a cluster of fruits and leaves, a butterfly and two winged insects, the exterior applied with flower heads, picked out in blue and puce, 8 ¼" wide overall, circa 1765, no mark

Provenance; With Albert Amor





74.
A Worcester pierced oval basket, the two green glazed twig stalk loop handles with applied flower and leaf terminals, painted in coloured enamels in the London atelier of James Giles with a cluster of fruits, a butterfly and two winged insects, the exterior applied with flower heads, picked out in puce and blue, 8 ½" wide overall, circa 1765, no mark

Provenance; With Robyn Robb, 2007 Exhibition, number 3



75.
A Worcester teacup, coffee cup and saucer, each cup with notched loop handle painted in coloured enamels with exotic birds in branches, within gilt ‘C’ scroll cartouches, and with smaller panels of winged insects, on a yellow scale ground, gilt line rims, circa 1768-70, blue crossed swords and numeral 9 marks

Provenance; W H Pitts Collection
With Robyn Robb
Yellow scale grounds were produced at Worcester for a short period from circa 1768-70, and are extremely rare

See Albert Amor, Worcester Porcelain. The First Period, 2023, number 44, for a teacup and saucer in this pattern



76.
An important Worcester lozenge shaped dish, superbly painted in coloured enamels with a cluster of fruits and leaves, within a narrow sage green band, decorated in gilt with flowers and leaf scrolls, and with scattered fruits, interspersed with winged insects, within bright blue and gilt cartouches, within a further sage green and gilt band, 10" wide, circa 1770, gilt crescent mark

Provenance; T E Inman Collection
With Brian Haughton Antiques

Exhibited; Albert Amor, 'Dr Wall' Exhibition, 1976, number 64
Albert Amor, The Golden Age, 1980, number 41
Dreweatt Neate, Dyson Perrins Loan Exhibition, 1995, number 140
The International Ceramics Fair and Seminar, Loan Exhibition, 1999, number 92

No other example of this service would appear to be recorded, and the sage green and gilt borders are unique. The quality of decoration relates closely to the celebrated Duke of Gloucester Service



77.
A Worcester large lozenge shaped dish, finely painted in coloured enamels with the Admiral Rodney Pattern, with exotic birds in an extensive wooded river landscape, and birds and butterflies in flight, the narrow blue ground border with gilt ‘C’ scroll and dentil bands, 11 ½” wide, circa 1775, blue crescent mark

Provenance; With Albert Amor



78.
A Worcester flared round basket, painted in coloured enamels in the London atelier of James Giles with an exotic bird perched on rockwork, and another on a branch, the exterior applied with flower heads, picked out in blue and yellow, gilt line rim, 7 ½" diameter, circa 1765, no mark

Provenance; With Albert Amor
With Robyn Robb



79.
A Worcester concave sided square dish, finely painted in coloured enamels with a cow, two sheep and a goat in a wooded river landscape, with buildings beyond, within a black and turquoise roundel, and with cluster of fruits and leaves, alternating with birds in flight, the blue ground rim finely decorated in gilt with 'C' scrolls and a dentil band, 8 ½" square, circa 1780, blue crescent mark

Provenance; Zorensky Collection
Hugh Langmead Collection
With Albert Amor

Illustrated; Worcester Porcelain, The Zorensky Collection, figure 357





80.
A pair of Worcester pierced oval baskets, each with two spiral twist loop handles, with applied flower and leaf terminals, painted in coloured enamels with a cluster of flowers and fruits, and scattered flowers, within puce scroll, green laurel and puce diaper bands, gilt line rim, the exterior applied with flower heads, picked out in puce, blue and gilt, 7 ¼" wide, the porcelain circa 1770, some of the decoration of a later date



81.
A Worcester fluted round sucrier and domed cover, with flower and leaf knop, painted in coloured enamels with the Dalhousie pattern, with landscapes within turquoise laurel roundels, sprays of flowers and fruits and scattered insects, blue and gilt borders, 4 ¾" high, circa 1775-80, blue crescent mark



82.
A Worcester lozenge shaped dish, painted in coloured enamels in the London atelier of James Giles with the Lady Mary Wortley Montagu pattern, with a spray of flowers and leaves, the border with exotic birds perched on rockwork, within gilt flower, leaf scroll and trellis cartouches, on a blue scale ground, gilt line rim, 10 ½" wide, circa 1770, blue fret mark

Provenance; With Albert Amor

This is version two of the Lady Mary Wortley Montagu Pattern. See Gerald Coke, In Search of James Giles, page 210, plate 38 (b) for a similar dish



83.
A Worcester concave sided square dish, painted in coloured enamels in the London atelier of James Giles with trailing flowers and leaves, entwined with a gilt band, gilt line rim, 9 ½" square, circa 1768, no mark

Provenance; With Robyn Robb

See Stephen Hanscombe, James Giles, China and Glass Painter, number 9, for a plate in this pattern, both pieces from one service of 20 pieces shown by Robyn Robb at the 2004 International Ceramics Fair, London









84.
A rare Vienna large group of The Spanish Family, modelled by Anton Grassi, with a couple, two children and a dwarf, boldly decorated in coloured enamels, around a tree-stump, the green glazed mound base with a gilt band, 11 ½" high, circa 1775, painted mark in blue

Provenance; Siegfreid Ducret Collection

Illustrated; Siegfreid Ducret, The Colour Treasury of Eighteenth Century Porcelain, (front cover image)

See also Liechtenstein Museum, Zeremonien. Feste. Kostume, figure 148, for a variant of this group



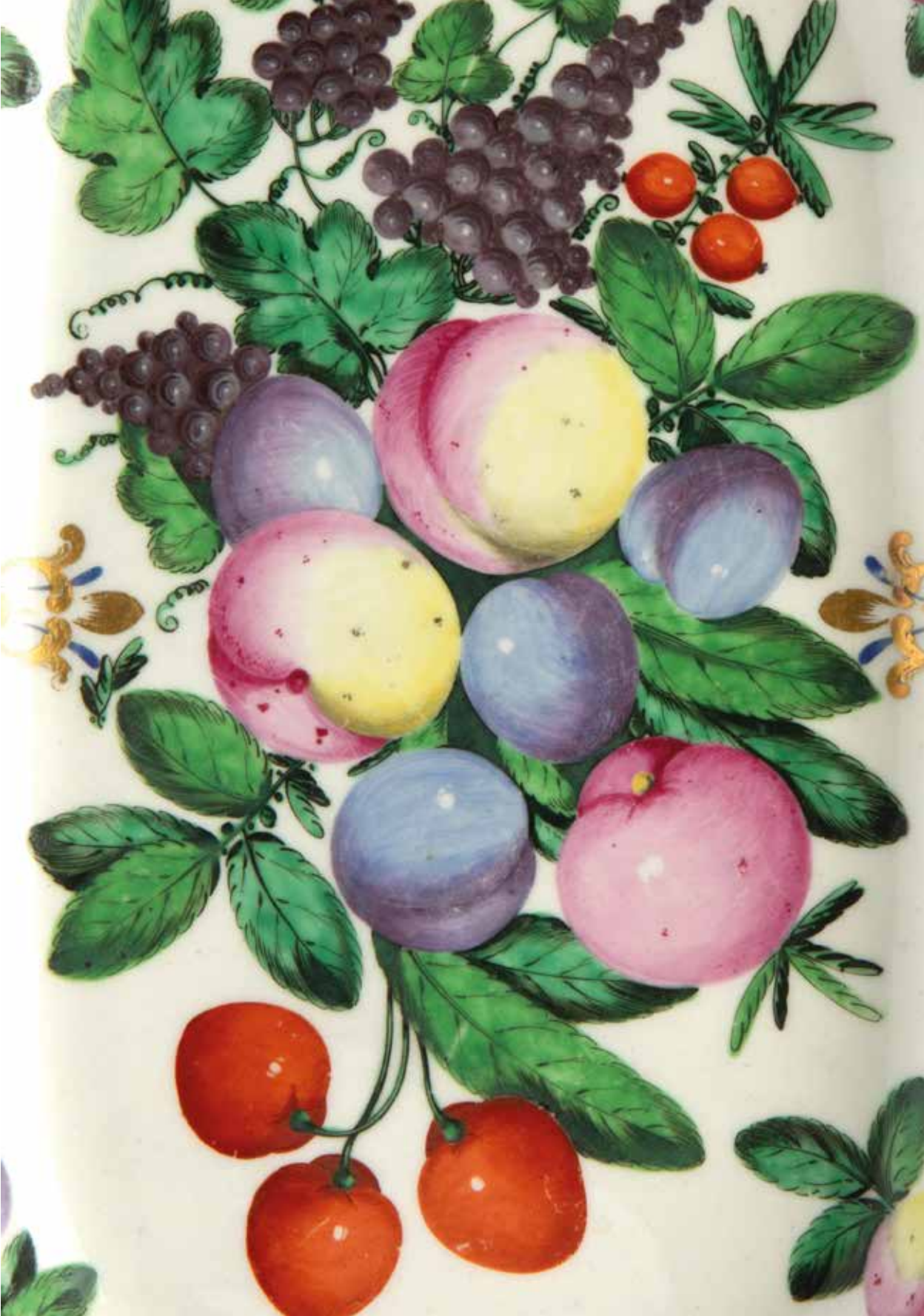
85.
A Vienna group, allegorical of Geography, with two young boys, flanking a globe, one looking through a telescope, a monkey in human costume to the reverse, decorated in coloured enamels, a map and book at their feet, the green glazed oval mound base with a gilt band, 8" high, circa 1765-70, painted mark in blue

See Liechtenstein Museum, Zeremonien. Feste. Kostume, figure 264, for a similar group





86.
A pair of Meissen small figures of cupid, disguised as Harlequin and Columbine, he holding a pointed hat, and wearing a mask, a chequered jacket and carrying a slapstick, and she wearing a pale yellow jacket, painted with playing cards, and a striped skirt, each on flower and leaf applied mound base, 3 ½" high, circa 1755, blue crossed swords marks to reverse of each base





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