

TORNACVM



Henry Aldridge & Son Ltd



British & Continental Ceramics & Glass

Wednesday 23rd September 2026



COVER ILLUSTRATIONS

Front: Lot 290 | Inside front: lot 97 | Back: lot 71

Henry Aldridge & Son Ltd

British & Continental Ceramics & Glass

Wednesday 23rd September 2026 at 10am

VIEWING

Saturday 19th September	By appointment only
Monday 21st September	10am - 4pm
Tuesday 22nd September	10am - 4pm
Wednesday 23rd September	9am - 10am

SALE & BIDDING ENQUIRIES



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CONDITION REPORTS

Please note that descriptions do not necessarily list all faults. You are advised to obtain a full condition report prior to bidding.

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Please note, all collections are strictly by appointment only.

FULLY ILLUSTRATED CATALOGUE

£15 + postage



Henry Aldridge & Son Ltd., Auctioneers & Valuers, The Old Emporium, 6/7 St John's Street, Devizes, Wiltshire SN10 1BD

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1



2

1 A small baluster gin glass and two wine glasses, c.1725-40, the gin with a round funnel bowl raised on an inverted baluster stem, one wine with a slight ogee bowl over a swollen stem and heavy firing foot, the other with a bell bowl over a hollow balustroid stem and folded foot, 14.6cm max. (3)

£250-300

The last with a paper label for the Cranch Collection.

2 Two ale glasses and a wine glass, mid 18th century, the ales with slender funnel bowls, one unusually engraved with a bird and passionflower spray, the other with barley and hops, the wine glass with a bird and grapevine, raised on plain stems above folded feet, 17cm max. (3)

£100-200



3



4

3 Three wine glasses, c.1755-65, one with a moulded round bowl over an airtwist stem and folded foot, another with a bell bowl over a double-knopped opaque twist stem, the last a wine flute with drawn trumpet bowl over an opaque spiral stem, 18cm max. (3)

£200-250

4 Two ale glasses and a wine glass, c.1760, one ale with a waisted bucket bowl over a dense airtwist stem, the other with a bell bowl over a knopped opaque twist stem, the flute with a slender drawn trumpet bowl over a double series opaque twist stem, 19cm max. (3)

£200-300

The bell bowl ale with a paper label for the H Leonard Fuller Collection.



5



6

5 Two wine glasses and a wine funnel, late 18th century, one green glass with a moulded round bowl over a baluster stem, the other with a bell bowl over a red and white colour twist stem, the wine funnel with moulded flutes, 16cm max. (3)

£100-200

6 Two large wine glasses, c.1760, one with a squat bell bowl raised on a mixed stem with a double series opaque twist spiral enclosing an air gauze core, the other with a generous pan-topped bowl raised on a dense airtwist stem with swollen central knop, 19cm. (2)

£200-300

Old black collector's number to the pontil of the latter.



7



8



9

- 7 A wine glass of possible Jacobite significance**, c.1760, the bell bowl finely engraved with a carnation, raised on a triple-knopped double opaque twist stem, 16.8cm. **£150-250**
- 8 A balustroid wine glass of Kit Kat type**, c.1740, the drawn trumpet bowl engraved with a continuous band of fruiting grapevine, raised on a balustroid stem with a drop knop over a short baluster section over a domed foot, 17.3cm. **£300-400**
- 9 A ratafia glass**, c.1800, the slender flute moulded to the lower section and engraved with stars, raised on a double series opaque twist stem, 19cm. **£200-300**
- 10 A balustroid ale glass**, c.1735-45, the slender round funnel bowl raised on a plain balustroid stem with shoulder, central and basal knops over a folded conical foot, 18cm. **£150-250**
- 11 A large wine glass or goblet**, c.1760, the generous ogee bowl with dimpled moulding, raised on a double series opaque twist stem, 19.5cm. **£200-300**
- 12 An unusual engraved wine glass**, c.1760, the bell bowl engraved with a single bird perched on a leafy branch, raised on a multiseries opaque twist stem, 16.3cm. **£100-150**



10



11



12



13



14



15

- 13 A large baluster wine glass or goblet**, c.1750, the generous bowl raised on a shoulder knob above a baluster section enclosing two rows of tears, over a basal knob and domed folded foot, 20.5cm. **£250-350**
- 14 Two baluster wine glasses**, c.1740, one with a bell bowl raised on a plain stem with a central knob enclosing two rows of beads, the other with a solid base raised on a plain baluster stem enclosing a single tear, both over domed feet, 17.5cm max. (2) **£250-300**
- 15 A rare deceptive baluster dram glass**, c.1740-50, the thick funnel bowl raised on a bulbous knopped stem enclosing a single tear over a folded conical foot, 10.7cm. **£250-350**
- 16 A rare Dutch-engraved light baluster glass**, c.1750, the bell-shaped bowl with a solid teared base, engraved and gilded with an unusual scene of two three-masted ships at sail, flanked by flower sprays, the rim inscribed 'T. WELVAREN VAN ONSE SCHIB' (Prosperity to our ship), raised on a teared baluster stem over a conical folded foot, 18.5cm. **£800-1,200**
- 17 A large commemorative glass goblet of pugilist interest**, dated 1824, the rounded bowl well engraved to one side with a scene of famed boxers Tom Spring and Jack Langan fighting in the ring, within oak leaf swags, the reverse inscribed with their names above the date 1824, raised on a hollow baluster stem between annulated rings, 23cm high. **£250-350**

The goblet commemorates the bare knuckle championship fight between the existing champion, Tom Spring, and the challenger, Jack Langan on 8th June 1824. Over 30,000 people turned up to watch the match which lasted for over 70 rounds and more than two and a half hours. Two of the spectator stands collapsed during the fight at Worcester racecourse, while others climbed the masts of boats moored nearby in order to view the fight for free.



16



17



18 A Masonic glass jug, late 18th century, the baluster body engraved with Masonic symbols in cartouches with tied ribbon mounts, beneath the spout with the initials PGJ, raised on a circular foot, 19cm. **£100-200**



19 Two Continental glass flasks, 18th century, one Dutch, the flattened rectangular form engraved with tulip stems, the sides with lily of the valley, the other probably German and trailed with crimped pink glass along the edges, 25.5cm max. (2) **£80-120**



20 A St Louis faceted posy paperweight, 19th century, flashed in green and cut with six large ovals to the sides, disclosing a leaf-edged posy of flowers, 7cm dia. **£120-180**



21 A glass mug or tankard, c.1780, the slightly tapering form engraved with the initials JTC flanked by stylised trees, with an applied band of glass around the middle, with a later glass rummer engraved with a flower stem and the initials BB, 13cm max. (2) **£100-200**



22 A Stuart & Son (Stourbridge) decanter and stopper for Redhouse Glassworks, c.1870, finely engraved with a winged putto amid flowering plants, the neck with a patented drip ring, and a Thomas Webb & Sons water carafe and stand, the carafe applied with scallop shells, the stand formed of ropetwist glass, 24cm max. (4) **£120-180**



23 A pair of massive glass apothecary jars and wooden covers, c.1880, probably S Maw & Son of London, reverse cold-painted with the arms of the United Kingdom on a white ground, one with a banner inscribed 'Magnesia', the other 'Acid.Tart', enamel losses and flaking, 68cm overall. (4) **£300-400**



24



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26

- 24 A tall Staffordshire creamware commemorative mug**, c.1782, the slender form sprigged with standing portraits of Admiral Lord George Brydges Rodney and Admiral Sir Samuel Hood flanking a ship in full sail titled 'Ville de Paris', in Whieldon type colours reserved on a buff ground, 12cm. **£150-250**

Provenance: a private collection in London.

- 25 A Wedgwood creamware commemorative jug**, c.1761, printed in black by Sadler with a head and shoulders portrait of the Marquess of Granby flanked by military trophies, the reverse with a scene of two cavalymen engaged in combat within a scrolling cartouche and military trophies, 14.2cm. **£200-300**

Provenance: a private collection in London. Formerly in the collections of E N Stretton and D C Towner.

Exhibited: Northern Ceramic Society, Manchester 1976, No. 96.

- 26 A commemorative creamware jug**, c.1793, printed in black with a scene titled 'Surrender of Valenciennes', showing General Ferrand kneeling before the Duke of York, the reverse with an Irish Volunteer cavalryman decorated in colours, below the spout with a cartouche enclosing the initials 'JM', a little good restoration to the spout, 18.7cm. **£200-300**

Provenance: a private collection in London. Paper label for Garry Atkins.



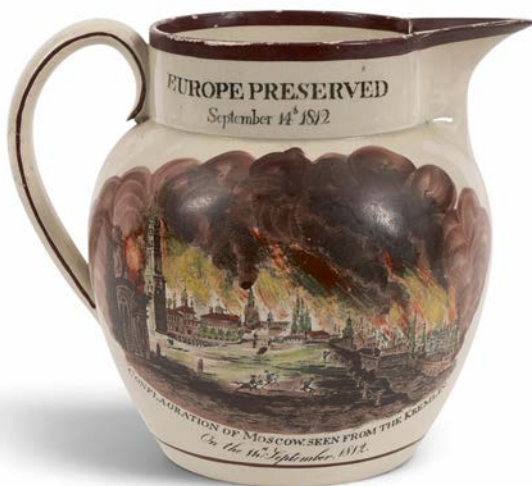
- 27 A large creamware commemorative jug**, c.1809, printed in red with a portrait of Mary Anne Clarke veiled and holding a letter, above the inscription 'Mrs. Clarke, The late favorite [sic] lady of his Royal Highness the Duke of York', to one side with The Farmers Arms, the other of lovers beneath a tree, 22.5cm. **£250-350**

Provenance: a private collection in London.



- 28 A small commemorative pearlware plate**, c.1820, printed in blue with a portrait of Queen Caroline in profile wearing a plumed hat, within a moulded border, inscribed 'Her Majesty Queen Caroline of England', small rim chips, 16.8cm. **£80-120**

Caroline of Brunswick (1768-1821) married the Prince Regent (later George IV) in 1795 only to separate the following year. She repeatedly refused to divorce her husband, becoming Queen Consort when he ascended to the throne in 1820. George introduced the Pains and Penalties Bill in 1820 to try and engineer his divorce but only succeeded in making himself increasingly unpopular and adding to the popularity of his estranged wife. Plates such as this were made to show support for the new queen and to recognise her formal position as such.



29 A rare pearlware commemorative jug, c.1812-13, printed and coloured with a dramatic scene titled 'Conflagration of Moscow seen from the Kremlin on the 14th September 1812', the rim inscribed 'Europe Preserved' with the same date, the reverse with a portrait of Alexander the Great, brown line rim, 16.2cm. £500-800

Provenance: a private collection in London.

During the French occupation of Moscow in 1812, the city burned from 14th to 18th September. Evidence suggests that many of the smaller fires were deliberate and historians believe that Count Rostopchin ordered fires to be set in significant buildings so that no Frenchman could take occupation. The fire is credited as one of the reasons that Bonaparte's Russian campaign failed, with French troops withdrawing the following month.



30 A Staffordshire Napoleonic commemorative pearlware jug, c.1803, printed in puce and decorated in colours with a scene titled 'John Bull shewing the Corsican Monkey', depicting a monkey dressed as Bonaparte on the back of a bear, the reverse with a panel inscribed with a mocking address, signed in the print 'Manufactured by T. Harley Lane End', the neck with foliate bands on a yellow ground, a little restoration to the spout, a restored crack, 18.5cm. £300-400

Provenance: a private collection in London.

After Woodward's satire engraved by Isaac Cruikshank and published by Ackerman on 3rd September 1803. Cf. David Drakard, *Printed English Pottery*, pls. 532, 533 and 535.



31 A creamware commemorative mug, c.1793, the slightly tapering cylindrical form printed in black with the Royal coat of arms centring around a plaque inscribed 'May Britains true Their rights pursue And e'er espouse the Cause Of Church and King And every Thing That constitutes their Laws', 9cm high. £100-200

Provenance: a private collection in London.

This fervour of support for their king and country reflected an opposing stance in contemporary France, as the country sought to be rid of its monarch.



32 A rare commemorative creamware jug, c.1801, printed in black and decorated in colours with a Highlander playing the bagpipes in the form of Napoleon Bonaparte, inscribed with speech bubble enclosing words from the National Anthem, and entitled 'An Old Performer playing a new Instrument or one of the 42nd touch[ing] the Invincible', the reverse with birds among the inscription 'A Present for Charles', restoration to the spout and foot, 14.5cm. £300-400

Provenance: a private collection from London.

The British were victorious at the Battle of Alexandria on 21st March 1801 and the 42nd (Royal Highland) Regiment captured the colours of Napoleon's Invincibles. This satire was published by Fores shortly thereafter. Cf. David Drakard, *Printed English Pottery*, pl. 554.



33 A creamware jug commemorating the death of Sir John Moore, c.1809, the cylindrical form printed in black with a soldier supporting the portrait of his commander, above the inscription 'To the Memory of Lieut-Gen Sir John Moore KB', *small filled rim chips*, 15cm. **£250-350**

Provenance: a private collection in London. Purchased at Christie's, London, 6th July 2001.

Lieutenant-General Sir John Moore (1761-1809) lost his life at the Battle of Corunna during the Peninsular Wars. He was an advocate and innovator in military training and responsible for the construction of the Martello Towers along the south coast of England. Despite being mortally wounded by cannon shot during the battle, he survived for long enough to ensure a victory.

34 A Liverpool creamware jug, c.1793-1800, decorated with 'An East View of Liverpool Light House & Signals on Bidston Hill', the flags coloured, each of the 58 flags detailed beneath, the reverse with a printed explanation of the signals within a floral garland border, 18.5cm. **£400-600**

The first lighthouse on Bidston Hill was built in 1771. The flags were flown to communicate approaching ships to a lookout in Chapel Street, Liverpool; the signals being received at Bidston Hill via semaphore. The advent of the electric telegraph saw the site close in 1858.



35 A small Sunderland lustre jug commemorating the Peterloo Massacre, c.1819, printed in black with a portrait of Henry Hunt, titled 'Hunt and Liberty', underneath inscribed 'Bad Luck to the Manchester Butchers', the reverse with an imagined scene of the massacre above the lines 'The scripture crys out life for life And God ordain'd it so. We'll not forget to pay the debt Incurr'd at PETERLOO', the rim and foot with narrow bands of purple lustre, *restored footrim chips, a chip beneath the base*, 15cm. **£300-500**

Provenance: a private collection in London.

The Peterloo Massacre took place on 16th August 1819 when the cavalry of the Yeoman charged a crowd of 60,000, killing 18 and injuring over 400. The rally had been organised by the radical orator, Henry Hunt, to call for parliamentary reform in the wake of the economic slump caused by the recent Napoleonic Wars, a poor harvest and the unpopular Corn Laws.



36 A commemorative creamware jug, c.1799, printed in black with a warship under sail titled 'Success to Sir Sidney Smith' and inscribed 'Sir Sidney Smith embarking on board the Tiger of 74 guns after defeating Bonaparte at D'Acre', the reverse with an eight line stanza within vignettes of ships and the inscription 'Success to Commerce & Trade', *some restoration*, 21.8cm. **£300-400**

Provenance: a private collection in London.

The French laid siege to Acre on 20th March 1799. With their persistence repeatedly overcome by the reinforced defence of the city walls and superior maritime fire power, they retreated to Egypt on 21st May following the last assault on 10th May. Cf. David Drakard, *Printed English Pottery*, pl.483.



37 A pearlware jug commemorating Nelson's victory at Trafalgar, c.1805, printed in brown beneath the spout with a portrait of Admiral Lord Nelson, one side with Britannia standing by an obelisk commemorating various battles, the reverse showing a sea battle titled 'Action between the Victory of 80 guns and the Santissima Trinidad of 140 guns', some good restoration to the rim and foot, 18cm.
£100-200

Provenance: a private collection in London.



37



38

38 A rare commemorative creamware jug relating to the Treaty of Amiens, c.1801, printed in black to one side with a portrait of Lord Nelson, the other with Admiral Jervis, Earl of St Vincent, within elaborate cartouches, beneath the spout with a pastoral scene inscribed 'Peace to All Nations', 23cm.
£150-200

Provenance: a private collection in London.

Negotiations that led to the signing of the Peace Treaty of Amiens in 1802 commenced in the summer of 1801 following the resignation of William Pitt earlier that year.

39 A Pratt ware 'Gretna Green' plaque, c.1800-10, the oval form moulded and decorated with a blacksmith marrying a young couple at a forge, a horse and further figures behind, within an integral frame with a continuous husk border, 18.5cm across.
£200-300



39

40 A large creamware marriage jug, dated 1778, probably Yorkshire, elaborately painted in blue with Chinese pagodas beside trees and ornamental fences, below the spout inscribed 'T / T*C / 1778', minor faults, 21.8cm high.
£150-200



40

41 A brown stoneware advertising tyg, c.1830-40, sprigged with a figure beside a barrel inscribed 'BARCLAY PERKIN', with a seated toper beside a bottle labelled 'DAWBER LINCOLN', and with a horse-drawn dray carrying barrels impressed 'R*D L', between three applied greyhound handles, 14cm high.
£150-250

Barclay Perkins & Co was founded in 1781 and acquired the famous London Anchor Brewery the same year. By the 19th century it was the largest brewery in the world, with an extensive rebuild following a large fire in 1832. Dawber & Co were established in Lincoln in 1826.



41



42

42 A Castle Hedingham tyg, 2nd half 19th century, moulded with two lines of inscription 'This is round and hath no end, so is my love unto my friend', above a band of applied flower heads, all on a green ground between six double loop handles, the interior rim with a raised band of berried laurel, moulded mark, incised 'Bingham' and 'No. 46', 17.2cm high.
£300-400



Welford Park, Newbury

Welford Park in Newbury, well-known to galanthophiles and fans of the Great British Bake Off, is an impressive private estate that has been a family home for over 400 years. The present house was built c.1652 for Richard Jones, on the site of an earlier Elizabeth manor house purchased by his grandfather in 1618.

It passed by marriage into the Archer family and was remodelled in the early 18th century by the then owner, Thomas Archer; an architect responsible for designing parts of country houses including Chatsworth, Heythrop Park, Roehampton House and Chettle House. Thomas is known to have embarked on a four year Grand Tour between 1689 and 1693, heading to Italy via Germany and Austria.

In 1706, Welford passed (again by marriage) to William Eyre of Derbyshire, on the condition that he change his name to Archer. Following the death of his wife, Eleanor, in 1720, William married Susanna Newton of Lincolnshire, from whom all subsequent owners of the Park are descended. Susanna was the daughter of Sir John Newton Bt., a distant cousin of Sir Isaac Newton. The latter's rise in fame, and the former's well-established nobility meant a close association suited both men. To this day the house retains both a portrait of Sir Isaac and one of his slide rules.

When sole heiress, Susanna Archer, married Jacob Houblon of Hallingbury Place in Essex, her son took the name John Archer Houblon. The Houblon line of Huguenots originated in Picardy and Lille, but the family became established in England from the second half of the 16th century. Jacob Houblon, prior to marrying Susanna, completed his education with a Grand Tour between 1759 and 1761, staying predominantly in Italy. The Archer Houblon line owned Welford until 1954, when the lack of a male heir meant the house passed to a niece, Aline Puxley, to whose son the estate was gifted in 1997.

The ceramics featured here are a selection of pieces associated with the house for generations. While there is no formal record of the acquisitions of either Thomas Archer or Jacob Houblon during their Grand Tours, it seems likely that at least some of the maiolica included was acquired during their respective times in Italy. It is rare that objects with such a long-established family provenance come onto the market and we are delighted to be able to present them in this catalogue.

43 A Chinese porcelain armorial plate for Sir Humphrey Parsons, Kangxi, c.1720, painted with the arms of Parsons quartering Yarker impaling Crowley, the cavetto with a panelled border in red and gilt, the rim with the crest of Parsons over original blue decoration of dragons and phoenix, a rim chip, 22.7cm.
£150-250

Provenance: Welford Park, Newbury. From a service made for Sir Humphrey Parsons MP, who married Sarah Crowley (daughter of Sir Ambrose Crowley) in 1719. Sarah Crowley's niece, Mary Hynde Cotton, married Jacob Houblon of Hallingbury. Their grandson, John Houblon MP, inherited Welford Park in 1800. Cf. David Sanctuary Howard, Chinese Armorial Porcelain Vol. I, no.D5 for another example from the same service.



43



44

44 A Chinese porcelain blue and white plate or dish, Kangxi 1662-1722, the well painted with flowering branches and holey rootwork, the rim with a lotus panelled border on a cracked ice blue ground, blue leaf mark, some glaze fritting, a short rim crack, 28.5cm.
£200-300

Provenance: Welford Park, Newbury.

45 A large pair of Chinese moonflask vases (bianhu), late Qing dynasty, the pilgrim flask forms painted in underglaze blue, one side with warriors on horseback, the other with birds and flowers, reserved on a celadon ground and raised on flared feet, applied with dragon handles, some damages to the handles, 49cm. (2)
£300-500

Provenance: Welford Park, Newbury.



45

46 A pair of Chinese blue and white sleeve vases, Kangxi 1662-1722, painted with figures in continuous landscape scenes between shaped panel borders, the interior rims with floral panels on a diaper ground, blue lingzhi marks, 25cm. (2)
£120-180

Provenance: Welford Park, Newbury.

47 A pair of large Chinese export crackleware vases, 19th century, applied with faux bronze bands of stylised masks and key fret, the neck sprigged with flowering prunus branches above a lustre band, incised marks to the underside, a repair to one rim, 44.5cm. (2)
£200-300

Provenance: Welford Park, Newbury.



46



47



48 A pair of Chinese famille rose chargers, Qianlong 1736-95, painted with figures on a bridge within an extensive pagoda landscape, within a gilt and red spearhead border, the rim with three sprays of flowering branches, 35.2cm. (2) **£250-350**

Provenance: Welford Park, Newbury.

49 A pair of Chinese Imari chargers, 1st half 18th century, well painted with flowering chrysanthemum and peony plants, the rims with further flowering branches echoed to the underside, 35.2cm. (2) **£200-300**

Provenance: Welford Park, Newbury.



50 A pair of Chinese Imari chargers, Qianlong 1736-95, the wells painted with a butterfly above flowering plants, the rims with three flowering branch sprays, 35.8cm. (2) **£300-500**

Provenance: Welford Park, Newbury.

51 A pair of Chinese Imari chargers, Qianlong 1736-95, boldly painted with flowering plants with a small butterfly beside, the rims with three sprays of further flowers, together with a smaller version of the same dish, *two cracked*, 38.3cm max. (3) **£300-500**

Provenance: Welford Park, Newbury.



52 Four Chinese blue and white oval chargers or serving dishes, 18th/19th century, painted with Chinese figures viewed in the round, the cavetto with flowering branches, the rims with a panelled design of plants and rockwork, 41cm max. (4)

£300-400

Provenance: Welford Park, Newbury.



52

53 Six Chinese porcelain armorial blue and white plates, 2nd half 18th century, the wells painted with figures on a bridge in a pagoda riverscape, the rims with flowering branches flanking the crest of a demi-griffin holding a buckle, possibly related to the Bilney family of Norfolk/Suffolk. Comprising: two dinner plates, a soup plate and three small plates, *some damages*, 28cm max. (6)

£200-300

Provenance: Welford Park, Newbury.



53

54 A Chinese famille rose lotus moulded bowl, six character Jiaqing seal mark and of the period 1796-1820, painted with panels of differing flowering plants including peony, prunus, lotus and chrysanthemum, the interior glazed turquoise, *broken in half and restuck*, 18.3cm dia. £200-300

Provenance: Welford Park, Newbury.

55 A Chinese turquoise ground vase, six character Qianlong seal mark and of the period 1736-95, painted with two yellow birds perched on a tall branch of flowering and fruiting pomegranate reserved on a turquoise ground, *some scratching*, the neck reduced, 38cm. £300-500

Provenance: Welford Park, Newbury.

In Chinese art, pomegranates are a symbol of love, unity and fertility - the many-seeded fruit a wish of having many sons. The presence of the two birds indicate that this may have been intended as a marriage blessing.



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57



58

56 A rare Japanese celadon ground double gourd ewer, mid 17th century, painted in the Kakiemon palette with sprays of flowering prunus amid cloud scrolls, the neck with a band of stiff leaves in red, some staining, 20.5cm. **£500-800**

Provenance: Welford Park, Newbury.

Cf. Burghley House, Item ref. CE0307 for an identical pair with Dutch silver-gilt mounts. Another example (with cover) is in the collection at The Vyne, Basingstoke, ref. NT18439.

57 A Chinese hexagonal ewer, Kangxi 1662-1722, the baluster body painted in famille verte enamels with lotus panels of vases, censers and auspicious objects, raised on a spreading foot, the neck pierced with small holes among flower sprays, with a yellow glazed spout and side handle, the cover lacking, a crack to the base of the handle, 19.7cm. **£500-800**

Provenance: Welford Park, Newbury.

58 An ormolu-mounted Chinese porcelain blue and white jar and cover, the porcelain Kangxi (1662-1722), painted with flowerheads and scrolling foliage, a tied leaf mark to the underside, the later ormolu mounts with horned mask handles issuing loose rings, the cover broken and restuck, the mounts loose, 27.5cm. (2) **£200-300**

Provenance: Welford Park, Newbury.

59 A large pair of French Sèvres-style ormolu-mounted porcelain vases, 19th century, the ogee forms decorated in a rich blue glaze, mounted with gilt bronze flower garlands issuing from elaborate foliate scroll handles, rising to a fixed cut glass cover with floral posy finial, raised on chamfered square feet with acanthus leaf detailing, 54.5cm. (2) **£5,000-8,000**

Provenance: Welford Park, Newbury.



59



60 A Barr, Flight and Barr (Worcester) two-handled vase, c.1810, finely painted with a cowry shell and other sea shells before seaweed, reserved on a brown ground with a gilt foliate band on white, applied with two term handles, the rim with a band of white beading, raised on a square foot, impressed crowned BFB mark and script factory mark for Coventry Street, *the cover lacking*, 19.5cm. **£500-800**

Provenance: Welford Park, Newbury.



61 A Pinxton coffee can, c.1800, painted with a rectangular landscape panel within a wide band of puce and gilt garlands on a red tendril ground, a pearlware spill vase painted with a roundel of a Classical head suspended from a gilt chain and reserved on a yellow ground, pattern number 1158, and a Paris saucer with a monochrome landscape reserved on a yellow ground, 12.8cm max. (3) **£150-250**

Provenance: Welford Park, Newbury.

62 Six Derby yellow-ground tea cups and saucers, c.1800, painted with landscape roundels attributed to Thomas 'Jockey' Hill, reserved on a canary yellow ground, titled in blue with views including 'On the Thames', 'Near Windsor', 'Near Basingstoke', 'Near Edinburgh', 'Near Wanley Common', 'On the Canterbury Road, Kent', 'Near Maidenhead', 'Near Adriana, Italy', 'Distant View of Windsor Castle', 'Near Eltham', and 'Near Hampton Court', blue crowned D and crossed barons marks, *some gilt wear, one cup associated*, 13.8cm. (12) **£500-800**

Provenance: Welford Park, Newbury.



63 Four Meissen figures of children, mid 18th century, seated with baskets of flowers, a hat and a lute, beside further flowers, raised on low bases with gilt scroll detailing, blue crossed swords marks, *minor faults*, 12cm. (4) **£200-300**

Provenance: Welford Park, Newbury.



64 Nine Meissen serving dishes and a tureen and cover, 1st half 20th century, decorated in the Green Dragon and Phoenix pattern with stylised dragons and confronting phoenix, blue crossed swords marks, *one circular dish broken and restuck*, 55cm max. (11) **£500-800**

Provenance: Welford Park, Newbury.



65 Two Kutahya (Turkey) pottery cups or beakers and saucers, 1st half 18th century, decorated with stylised flowers in a palette of red, green, blue and black, one saucer associated and decorated with flower sprays including yellow enamel, the saucers with a deep trembleuse recess, 11.5cm. (4) **£300-500**

Provenance: Welford Park, Newbury. One beaker with a paper auction label for John Mathew Gutch Esq. FSA. John Gutch (1776-1861) was a journalist and historian and a contemporary of Samuel Taylor Coleridge and Charles Lamb. He founded the London Morning Journal with Robert Alexander and was later prosecuted for libelling George IV within this publication. He had an extensive library, which was sold by Sotheby & Wilkinson in 1858. It is likely the same firm handled the sale of his estate following his death in 1861. These cups were likely purchased at that sale by Charles Archer Houblon (1806-1886) who inherited Welford in 1831.



66 A Staffordshire pearlware tulipiere or quintal, c.1800-10, printed in black with scenes of Classical maidens with various attributes, reserved on a rich canary yellow ground, each of the five apertures edged in blue, some old restoration to two apertures, 22.5cm. **£150-250**

Provenance: Welford Park, Newbury.



67 A Castelli maiolica cup and a beaker, c.1740, the cup probably painted by a member of the Grue family with two female figures beneath trees, the beaker with figures in a continuous landscape before buildings and a ruined column, the cup's handle lacking, cracks to the beaker, 7.5cm. (2) **£200-300**

Provenance: Welford Park, Newbury.



68 Two Italian maiolica apothecary syrup or oil jars, late 17th century, one painted with polychrome fruiting branches around a scroll inscribed 'Sy. Diepittimo' above a portrait of a haloed saint, the smaller painted in blue with stylised foliage around a banner with a partially obscured inscription 'Ol. Absin*', some damages and glaze loss, 23.5cm max. (2) **£200-300**

Provenance: Welford Park, Newbury.



69 A Savona or Albisola maiolica pill or small ointment jar, 17th century, the small waisted form painted in blue with birds, plants and fences flanking a band inscribed 'Ung: Basilici', black beacon mark, some chipping, a rim crack, 9.7cm. **£150-200**

Provenance: Welford Park, Newbury.

Sweet basil was used in the alleviation of digestive issues and nervous irritability.



70 A Venice maiolica double portrait jar (*vaso a palla*), c.1560-70, of bombola form, one side painted with a figure wearing a ruff and a conical hat, the reverse with a haloed saint, reserved on a blue ground with flowerheads and scrolling foliage, *some old damages and restoration*, 28cm. **£500-800**

Provenance: Welford Park, Newbury.



71 A Savona or Albisola (Ligurian) armorial maiolica *stagnone* jar, late 17th century, painted with the arms of Savona, within the initials GAR, above a scroll inscribed 'A.Lattucc' above a lion head spout, the reverse with deer, birds and other creatures beneath tall trees, the elaborate scroll handles above lion masks, detailed with hares and a snail, blue bell mark, *small damages*, 33.5cm. **£500-800**

Provenance: Welford Park, Newbury.

72 A Montelupo syrup apothecary jar, late 16th/early 17th century, the tall ovoid shape inscribed with 'Sy. Di Scorz. D. Cedro' within a banner, reserved among scrolling leaves picked out in ochre and green on a blue ground, beneath the handle inscribed 'Ro' in a small cartouche, the spout replaced with a later mask boss, *the handle lacking, a rim section lacking*, 28cm. **£400-600**

Provenance: Welford Park, Newbury.

Syrup of lemon peel had a variety of medicinal uses, including in treatment of the plague.



73 A pair of Savona maiolica albarelli, dated 1742, of tall waisted form, painted in blue with two figures before buildings and trees, the reverses inscribed '1742' beneath a crown and above a curlicue, *a 3.5cm rim section of one lacking*, 23cm. (2) **£150-250**

Provenance: Welford Park, Newbury.



74 Two North Italian maiolica apothecary jars or albarelli, 1st half 17th century, of slightly waisted cylindrical form, painted in blue with bands of floral and foliate scrolls, one reserving a blank cartouche, the other inscribed 'ELL D SYCO ROS', 19.5cm. (2) **£300-500**

Provenance: Welford Park, Newbury.



75 A large North European tin-glazed storage jar, 17th century, decorated with clusters of houses amidst stylised trees and flowers, the shoulders with a similar band of decoration, the foot with a stiff leaf band, cracked, a rim section lacking, 32.5cm. **£300-500**

Provenance: Welford Park, Newbury.



76 A fine Delft silver-gilt mounted tankard, early 18th century, the baluster body finely painted in blue with travellers beneath tall trees, an obelisk and a detailed townscape behind with a spired church or cathedral, the neck with a band of winged putti, the silver mounts chased with flowers and leaves around an inset Swedish Riksdaler coin dated 1644 and featuring Queen Christina, gilded to the interior, the thumbpiece formed as the heads of two putti, blue R mark for De Roos (The Rose), 25cm. **£500-800**

Provenance: Welford Park, Newbury.



77 A rare Dublin or Liverpool delftware vase, c.1760, the ovoid form boldly painted in blue relief with large peony and chrysanthemum blooms amidst scrolling leaves and prunus blossom branches, a rim crack, the cover lacking, 26cm. **£400-600**

Provenance: Welford Park, Newbury.



78 A Giustiniani (Naples) Greek Revival amphora vase, 19th century, decorated with red Classical figures, one side with bacchanalian figures, the other with a winged figure crowning a despondent soldier with a laurel diadem, between key fret and palmette borders, the shoulders applied with ropetwist handles, incised G mark, 33.5cm. **£600-800**

Provenance: Welford Park, Newbury.

End of Collection

79 A rare section of a pottery fountain of Palissy type, 1st half 18th century, the conical form moulded and applied with a coiled snake, lizards, a frog and various shells, decorated in green, umber and grey glazes on a textured pale blue ground, the cover lacking, minor losses, 33.4cm. **£1,500-2,000**

Cf. Sotheby's, 9th June 2026, lot 66 for a similar complete example formerly in the collection of Sir Charles Edward Isham. The catalogue entry records three other known but incomplete examples, of which this is one. Another is in the Victoria and Albert Museum, Accession No. 537-1865, formerly in the Soulanges Collection. The last is in the Musée de Picardie in Amiens. Extensive documentation relating to the Picardie example, confirms its dating to c.1600-50 and attributes the place of manufacture as Paris.





80 A School of Palissy circular dish or low tazza, 17th century, moulded in relief with Perseus attacking the sea monster, Cetus, to save the chained Andromeda, watched by centurions and other figures in Classical dress, decorated in a palette of green, blue, grey and ochre, the underside with mottled manganese decoration, all raised on a low circular foot, 23.5cm dia. **£300-500**



81 A Palissy type maiolica oval dish, probably 19th century, modelled in high relief with Jesus as a child holding hands with St Joseph beneath a tree, the rim moulded with formal flower motifs and picked out in green, blue and yellow on a manganese ground, a mottled glaze to the underside, a small rim repair, 28.7cm. **£300-500**



82 A rare Palissy pouring vessel or Gondola cup, late 16th/early 17th century, modelled in relief with Ceres and Bacchus entwined as if in a bath, their modesty protected by small loin cloths, reserved on a blue ground, one narrow end moulded with seven scrolled lappets, all raised on a low oval foot, broken and restuck, 20cm across.

£500-800

Cf. Victoria and Albert Museum, Accession No. C.2311-1910, and Ashmolean Museum, Accession No. AN1685.B.585. These novelty but useful wares would have graced the tables of nobility, combining form with function and creating an amusing talking point as the cup's contents drained away.



83 A School of Palissy pilgrim flask, 17th century France, probably La Chapelle des Pots in Saintonge, the barrel shape moulded with a panel of cornucopiae to one end, below the spout with a lion rampant brandishing a sword, decorated in mottled blue, green, ochre and manganese glazes, raised on an oval foot, 19.5cm high. **£150-250**



84 A School of Palissy pilgrim flask, 17th century France, probably La Chapelle des Pots in Saintonge, the barrel shape moulded with a mythical bird to one end, below the spout with a fleur de lys roundel, decorated in blue, green, ochre and manganese glazes, chequered at one end and striped to the back, raised on an oval foot, 19.5cm high. **£150-250**



85 A green-glazed faïence stove tile, dated 1733, France or Switzerland, inscribed 'en tout travail il y a quelque profit: mais le babil des lèvres ne tourne qu'à disette' (in all work there is profit, but mere talk only leads to poverty), Proverbs 14 verse 23, above the date 17*33, some glaze chipping, 20cm across. **£300-400**



86 A large Bavarian faïence plaque, late 18th/19th century, moulded in relief with a full length portrait of St Florian holding a Bavarian flag in his left hand and a bucket of water in his right, with buildings on fire behind him, within an integral green-glazed frame, 57cm. **£200-300**

St Florian is the patron saint of firefighters. It is possible this wall plaque came from the St Florian Monastery in Sankt Florian, Austria. It was seized by the Gestapo in 1941 but returned to the monks after the end of the Second World War. Today it houses the Upper Austrian Fire Brigade Museum.



87 A rare Portuguese faïence posset pot, mid 17th century, possibly made for the German market, the squat globular form painted in blue with stylised floral roundels on a continuous foliate ground, the scroll handles with blue dash decoration, the interior fitted with a strainer, 13.5cm high. **£300-400**

Cf. Victoria & Albert Museum, Accession No. C.92-1951 for a pot of the same shape.

Faïence made in Lisbon between c.1620 and c.1670 was exported to Hamburg and other destinations around the area, sometimes bearing German armorials. At this time, the tin-glazed pottery produced in Portugal was of the highest quality being produced in Europe (before being overtaken by Dutch Delft towards the end of the 17th century).



88 An early Spanish (Seville) cuerda seca tile for the Palace of Sintra in Portugal, c.1500-10, decorated in green, blue and ochre glazes with an armillary sphere, reserved on a white ground, chipping and glaze loss, 13.7cm. **£100-200**

Cf. Victoria & Albert Museum, Accession No. 186-1853 for an identical tile. These tiles were made for King Manuel I, who financed numerous Portuguese navigators and explorers. During his reign, the maritime route to India was discovered by Vasco di Gama. The armillary sphere is a prominent motif at the Palace of Sintra, representing the country's Golden Age of Discovery.



89 A small Nevers faïence tile, mid 17th century, brightly painted with a scene of Jonah and the whale within a copper lustre border, damages, 12.5cm. **£100-200**

Cf. The Louvre Museum, Accession No. MR 2211 for a large dish with the same scene.



90 A delftware ointment or storage jar, c.1700, probably London, the cylindrical form painted with two bands of five concentric blue lines, with everted rim, *some chipping, water degradation to the glaze*, 6.5cm. **£100-200**

Provenance: from a private London collection.



91 A delftware apothecary jar or albarello, c.1700, probably London, the squat form painted in manganese with a chain border flanked by concentric lines, with everted rim and splayed foot, *broken and restuck, the glaze degraded by water*, 9cm high. **£300-400**

Provenance: from a private London collection.



92 A London delftware apothecary or drug jar, late 17th/early 18th century, of cylindrical albarello form, painted in manganese with eight concentric stripes flanking a band of dash motifs, *a large rim crack*, 18.3cm. **£500-800**

Provenance: from a private London collection. Formerly the Lipski Collection, no. 365.



93 A rare miniature Delft pewter-mounted jug or enghalskrug, early 18th century, of spiral moulded baluster form, left in the white, beneath the base with a numeral mark in manganese, 17cm. **£500-800**

94 A creamware apothecary jar, c.1800, painted with a turquoise-edged cartouche inscribed 'Ungt. Sambuce', beneath two sphinxes flanking an urn and above a lion mask suspending berried leaf garlands, the cover lacking, 17cm high. **£120-150**

Ointment of Elderberry has anti-inflammatory properties and was used in the treatment of rheumatic complaints and arthritis.



94



95

95 A pair of Italian creamware syrup jars, early 19th century, each inscribed in manganese with 'Sirop Corte di Ced' and 'Sirop di Violet', beneath pink rose sprigs tied with blue ribbon, the sides applied with bearded masks, 17.8cm. (2) **£150-250**

Sirop Cortecie di Cedro (Cedar bark Syrup) has pharmaceutical uses as an antiseptic, anti-inflammatory and diuretic. Syrup of Violets has soothing properties and was used in the treatment of sore throats and respiratory problems.

96 A small French or Northern Italian faïence drug jar or albarello, c.1740, inscribed in black with 'Pil. De Cynoglose' within a blue cartouche of serpent, shell and foliate motifs, raised on a circular foot, 13.3cm. **£100-150**

Cynoglossum (known as Hound's Tongue or Chinese Forget-Me-Not) was widely used in medical preparations, especially in Chinese medicine. Uses included treatment of wounds, relief of abdominal pain, sexual diseases, burns and dandruff. However, the plant is also known to cause complications with the liver, and ingestion has proved fatal in some cases.



96



97

97 A large Delft drug jar and cover, mid 18th century, the cylindrical form painted in blue with peacocks flanking a basket of fruit above a cartouche inscribed 'ROB'RIBESIOR:' above an angel mask and flower garlands, a rim crack, a large chip beneath the foot, 28.2cm. **£200-300**

Blackcurrant syrup had a range of anti-inflammatory uses including against sore throats and fevers.

98 An Italian maiolica albarello or storage jar, dated 1812, painted in muted polychrome enamels with a bird perched on a leafy branch above a cornfield, the reverse inscribed 'DD 1812' in manganese, 19cm. **£150-200**

99 A Delft pewter-mounted jug or ewer, c.1720, painted in blue with a bird perched above flowering plants, flanked by stylised stiff leaf borders in the Chinese Transitional manner, the pewter mount with a shell thumbpiece, an area of repainting to one side, 27.5cm. **£120-180**



98



99



100 An early delftware tile, c.1660, possibly Pickleherring, painted in a rich blue with a leaping dog or lion above stylised plants, within a circular panel and geometric line corners, together with a later tile decorated in powdered manganese with a central star and heart corners, a little chipping to the first, 13.3cm across. (2) **£100-150**



101 Two Liverpool delftware tiles, c.1750-70, one painted in Fazzackerly enamels with a bird perched on a vase of flowers, the other in manganese with a vase of flowers within a shaped cartouche and sunflower corners, 13cm max. (2) **£80-120**

Cf. Jonathan Hone, English Tin-Glazed Tiles, p.64, no.358 for the manganese example.



102 A delftware bin label, c.1770, of coathanger form, inscribed in manganese with 'PORT', and a pair of Spode creamware bin labels decorated in black with 'Champaigne' and 'Bucellas', 14cm max. (3) **£500-800**



103 Three delftware bin labels, c.1770-90, of coathanger form, one titled in manganese with 'MADEIRA', two in blue with 'MOSELL' and 'W:PORT', some damages, 13.3cm max. (3) **£250-350**

Moselle is a dry white wine, mostly produced in Germany, which saw a rise in popularity in England during the Georgian period. Its high price at this time kept it as a luxury for royalty and nobility, making bin labels comparatively rare.



104 A delftware bin label, c.1770-80, of coathanger form with a circular suspension ring, painted in manganese with 'MADEIRA', 13.8cm. **£400-600**



105 Two Continental tin-glazed pickle dishes, in two sizes, of deep leaf form, each painted with a pagoda beside a curved bridge with birds in flight above, within wide trellis borders, 13.2cm max. (2) **£100-150**



106 A rare polychrome Liverpool delftware wall pocket, c.1750, of cornucopia form, the upper section moulded with a mask between flower sprays, decorated in the Fazackerly palette, a section of the back rim restuck, 19.5cm. **£200-300**

Cf. John C. Austin, British Delft at Williamsburg, p.261 for a similar pair with a central flower instead of the mask. The mask is an unusual addition to this model, as is the polychrome decoration.



107 A pair of Liverpool delftware wall pockets, c.1750-60, each formed as a spiral-moulded cornucopia painted in blue with flower sprays, the rims moulded with a flowering rose spray, some retouching to one tip, 19.5cm. (2) **£200-300**



108 A Wincanton delftware plate, c.1740, the well painted in blue with an octagonal panel of boats sailing before a harbour fortress, reserved on a powdered manganese ground with further small panels of stylized flowerheads, 22.2cm. **£250-350**



109 A small delftware plate, c.1720, possibly Bristol, painted in blue with a central sunflower, the rim with a stylised swag border, 19.5cm. **£100-150**



110 A delftware tile or plate centre, early 18th century, painted in blue with Adam and Eve beneath the Tree of Knowledge, the serpent wrapped around the trunk, in a circular oak frame carved with a continuous design, broken and restuck, 17cm overall. **£80-120**



111 A small and rare delftware bowl, c.1760-70, the flared form painted to the interior with stylised flower sprays in a pencilled blue, the exterior decorated in a powdered manganese ground, brown line rim, a little rim chipping, 10.5cm dia. **£200-300**

Paper label for Jonathan Horne Antiques.



112 Twenty three English delftware tiles, c.1760-80, probably Liverpool, painted in blue with a central rose or peony bloom, the corners with stylised flower stems, 13cm. (23) **£250-350**

Cf. Jonathan Horne, English Tin-Glazed Tiles, p.67, pls. 374-376 for various treatments of this design. While Horne suggests Liverpool as the likeliest attribution he states that other areas of production should be considered, including an Irish attribution.



113 A Bristol delftware plate, c.1720, of pancake shape, painted in blue, red and green with a central tulip within a panelled border of stylised flower stems on a red trellis ground, together with a Bristol shallow bowl, painted in blue with a Chinese figure before an ornamental fence, the bowl broken and restored, 26.5cm max. (2) **£150-250**



114 A Delft vase, late 17th century, the octagonal baluster form painted in the Chinese Transitional manner, in blue with figures seated in a garden and standing beneath trees and rockwork, the flared neck with a swollen knop, 30cm. **£250-350**



115 A Nove di Bassano faïence monteith, 19th century, the moulded form painted with bold flower sprays, the interior and foot with garlanded flowering branches, blue 7 mark, together with a similarly decorated small plate, blue star mark, 23.5cm across. (2) **£100-150**



116 A large Delft pewter-mounted tankard, early 19th century, the baluster body painted in polychrome enamels with a peacock standing amidst flowering foliage, together with an 18th century plate, painted in blue and manganese with a panelled design of simple flower sprigs, 27.5cm max. (2) **£150-200**



117 A rare Lambeth delftware commemorative 'ballooning' dish, c.1785, painted in blue, green, yellow and manganese with a hot air balloon in flight above a building, fence and trees, the rim with a stylised garland border and feathered blue rim, *some glaze chipping to the rim*, 22.8cm. **£800-1,200**

The plate depicts the balloon ascent of the Italian aeronaut Vincenzo Lunardi, whose first British flight took place in 1784. Lunardi executed several flights between 1784 and 1785, including at least one that took off from Southwark, near the delftware potteries. The inclusion of yellow enamel is a rare addition.



118 A large London delftware charger, c.1740, painted in blue, red, green and yellow with a large bird diving down onto a seated figure flanked by stylised plants and tussocks, *some glaze chipping to the underside rim*, 33.5cm. **£800-1,200**



119 A Delft marriage plate, dated 1690, painted in blue with two winged griffins flanking a cartouche inscribed with the letter E over 'R C' and '1690', the bottom of the cartouche with fringed tassels, *two glaze chips*, 22cm. **£500-700**



120 A rare Glasgow 'Delftfield' delftware plate, c.1760, painted in blue with a boat at sail before a small building, the rim with leaves and grapes, 23.7cm. **£120-180**

Cf. Michael Archer, Delftware, p.223, no. B258 for a similar example.



121 A Bristol delftware plate, c.1760, painted in blue with a shepherd and companion tending a flock of sheep on a low hill with a small copse and distant castle, within tall sponged trees, a repainted glaze chip, 22.3cm. **£200-300**

Paper label for the Warren Collection, no.765.



122 A large and early fluted Delft dish, c.1690-1700, painted in manganese, yellow, blue and green with a Chinese figure seated in a garden, the scene repeated to the lobed rim with a further standing figure and repeated foliate motifs, raised on a low circular foot, a rim crack, 34.5cm. **£300-400**



123 A small delftware plate, c.1760, probably Liverpool, well painted in the Fazackerly palette with a spray of polychrome flowers, echoed to the rim with two small leaf sprigs, 17.8cm. **£100-150**



124 Four delftware hors d'oeuvres dishes, mid 18th century, probably Liverpool, of narrow fan-shaped form, each painted in blue with a flowering peony spray within a hatched border, a little glaze chipping, the central dish lacking, each 13.1cm across. (4) **£150-200**



125 Two unusual black-glazed pottery jugs attributed to Buckley Pottery, dated 1820, one of squat form and applied with five elaborate handles, both with moulded decoration of flowers and leaves in the medieval manner, inscribed 'W H 1820', some chipping, two handles lacking, 21cm max. (2) **£250-350**

It is possible that the WH relates to William Hancock, who ran one of the major brickworks and potteries in Buckley.



126 A Sussex pottery slipware money box, dated 1839, the squat globular form decorated in a rich treacle glaze and inscribed 'William Rubie * Rye * July 25 * 1839' in cream slip, together with an earlier Continental lead-glazed butter mould raised on three bun feet, a crack to the money box, 10.3cm high max. (2) **£200-300**

This moneybox was probably a gift to William George Rubie around his 7th birthday. Son of William Rubie (a sailmaker), William George followed his father's profession, married Mary Jane Thomas in St Leonard's on Sea in 1855, is listed as Harbour Master in Rye on the 1891 census and died in October 1897 leaving his effects to his son (also William George and a headmaster of a boarding school) and his daughter.



127 A creamware sugar sifter or caster, c.1760, the baluster form decorated in a Whieldon glaze with striations of green, black and manganese on cream, raised on a circular stepped foot, *a little chipping to the foot*, 14.3cm. **£150-250**



128 A rare Swansea pearlware plate, c.1820, painted to the well with an *en grisaille* panel of an open-sided barn, reserved on a powdered pink ground, the rim painted with a stylised band of convolvulus, the reverse with an impressed heart mark and pattern number 411 in purple, 21cm. **£80-120**



129 A small creamware teapot or saffron pot and cover, c.1800, the cylindrical form painted with red roses and other flowers, and a small Jackfield teapot and cover of squat ten-sided form moulded with acanthus leaf motifs, *some faults*, 14.5cm across max. (4) **£120-180**



130 A small Pratt ware teapot or saffron pot, c.1800, painted with the Peahen pattern with the long-tailed bird perched on branches against a sponged green ground, 14.5cm across. (2) **£150-200**



131 A large pearlware storage jar, mid 19th century, painted with a portrait of a Chelsea pensioner sipping tea from a saucer beside a small table, after a painting by Michael William Sharp (1777-1840), impressed mark 'W Cloake / 3 Liverpool Street / Moorfields', with a later wooden cover, the jar 19.8cm high. (2) **£120-180**

William Cloake was a shopfitter in the Moorfields area of London and this jar may have been one of a set made for a pharmacy or grocer.



132 A rare Staffordshire figure of a fox, 1st half 19th century, standing with head turned to dexter, raised on a grassy base, 16cm high. **£150-250**

Earlier Staffordshire figures were modelled with separate legs. Later figures with larger scale production modelled the legs as part of the flatback to ensure greater stability in firing.



133 A Staffordshire figure of a lion, c.1820, probably Wood and Caldwell, recumbent on a rectangular base with head turned and tail flicked over her back, gilt line to the front of the base, 12.7cm across. **£150-250**



134 A rare Bovey Tracey creamware figure of a sheep or lamb, c.1800, recumbent with head turned to the right, its coat decorated with splashes of dark brown and tan, raised on a moulded oval base, 10.8cm across. **£200-300**

Cf. Brian Adams and Anthony Thomas, A Potwork in Devonshire (The history and products of the Bovey Tracey potteries 1750-1836), p.61 for similar decoration on other animal figures.



135 A Derby figure of a pug dog, early 19th century, seated with head turned to the left, on a grassy rectangular base, and a Staffordshire figure of a gun dog, seated and chained to an oval base, repairs and losses to the tails, 9.5cm max. (2) **£100-200**



136 A Staffordshire figure of a horse, 19th century, modelled with its right foreleg raised, decorated with black patches on an orange-brown ground, 14cm. **£80-120**



137 A Staffordshire figure of a canary, 1st half 19th century, perched on a low stump, the wings and tail brightly coloured against its yellow body, 12.5cm. **£80-120**



138

138 A Joseph Holdcroft Majolica stick stand, c.1880, modelled as a heron standing on one leg among bulrushes and other aquatic plants, the bulrushes forming the stand aperture, 63cm high.

£400-600



139

139 A large Staffordshire pearlware spill vase figure group, c.1800, modelled as a tree trunk rising from a low arched bridge over a river with two ducks, flanked by two female musicians, raised on a rectangular base, *some restorations*, 28.5cm.

£200-250



140

140 A Wedgwood black basalt sphinx candlestick, early 19th century, seated on its haunches and wearing a headdress, the sconce supported between its wings, raised on a rectangular base with inset panels of circles, unmarked, *the sconce lacking a small rim section*, 25cm high.

£200-300



141

141 A rare pair of Pill Pottery (Welsh) figures of a Scotsman and his companion, mid 19th century, each seated and holding a glass, he with a bottle, wearing traditional dress of a Highland infantry regiment including a feathered bonnet and sash, decorated in a rich treacle slip glaze, *a repair through her neck*, 27cm. (2)

£300-500

Pill Pottery was located in the Pillgwenlly district of Newport. These figures have come by familial descent from George Jesse Inker, who worked at the pottery in the 1870s. However, given the date, they are possibly more likely to be the work of his father, James Henry Inker, who is listed as a potter in Newport in 1863.

142 A Neale & Co lead-glazed stoneware jug, c.1800, moulded with a seated portrait of Toby Fillpot after the print by Robert Dighton, reserved on a textured cream ground between turquoise bands, impressed mark, *a well restored crack to the neck*, 22cm.

£100-150



142

The Alan Holland Collection of Toby Jugs



143 A creamware Wood type Toby jug, c.1785-90, wearing a sponged manganese coat over a green waistcoat and yellow breeches, his chin and nose sponged in manganese, some restoration, 25.5cm.

£150-200

Provenance: from the collection of the late Alan Holland (1956-2023).



144 A pearlware Toby jug and cup with 'Collier' type base, c.1790, seated with a foaming jug of ale and an upright barrel between his feet, decorated in blue and manganese, the base with a moulded band of quatrefoil florets, the stopper forming a hollow cup, 25.5cm. (2)

£300-500

Provenance: from the collection of the late Alan Holland (1956-2023).



145 A creamware Toby jug, c.1790, seated with a foaming jug of ale and wearing a manganese coat over ochre breeches, with sponged decoration to his hat, the handle broken and reattached, 23cm.

£150-250

Provenance: from the collection of the late Alan Holland (1956-2023).



146 A good Pratt ware Toby jug, c.1800, of Ordinary type, his large jug of ale decorated with a barley spray, wearing a sponged blue coat over yellow breeches and striped stockings, 24.5cm.

£150-250

Provenance: from the collection of the late Alan Holland (1956-2023).



147 A Yorkshire pearlware Toby jug and stopper, c.1800, wearing a dark green coat with claret buttons, the base and his inner hat brim boldly coloured in striped of yellow, claret and brown, the stopper forming a cup, 25cm. (2)

£200-300

Provenance: from the collection of the late Alan Holland (1956-2023).



148 A Pratt ware Toby jug and cover, c.1800-10, of Ordinary type, wearing an elaborately patterned coat of blue ovals edged in manganese within yellow swirls, his sponged tricorn hat with a moulded shallow stopper or cup, restoration to the hat and handle, 24cm. (2)

£250-400

Provenance: from the collection of the late Alan Holland (1956-2023).



149 Two Toby jugs, c.1810-40, one Walton and modelled with a large patterned jug of ale, wearing a striped waistcoat, applied factory mark to the base, the other later and wearing a claret coat over a chevron waistcoat, *some restoration and retouching to the hat*, 25.5cm max. (2) **£120-180**

Provenance: from the collection of the late Alan Holland (1956-2023).



150 Two Portobello Toby jugs, c.1820-40, with bold floral decoration to their jugs of ale, one with a black coat over claret breeches, the other with a brown coat over blue breeches, both raised on sponged bases, *one with a repair to the handle, the other with a repair to the hat*, 25cm. (2) **£150-250**

Provenance: from the collection of the late Alan Holland (1956-2023).



151 Two Toby jugs of sailors, c.1810-30, one a Hearty Good Fellow, wearing a blue jacket over striped trousers, the other seated on a large sea chest with an anchor between his feet, holding a cup and a jug of ale, *minor damages and restorations*, 29cm. (2) **£120-180**

Provenance: from the collection of the late Alan Holland (1956-2023).



152 Two Toby jugs, c.1810-30, one a Hearty Good Fellow, holding a patterned jug of ale and a long-stemmed clay pipe, the other a Nightwatchman, holding a large lantern and wearing a pale green coat, *some good restoration to the hat of the first*, 29.5cm max. (2) **£100-200**

Provenance: from the collection of the late Alan Holland (1956-2023).



153 Two Toby jugs, c.1830-50, one a Davenport Cross-Legged Toby with a stopper, holding his jug close to his face, the stopper forming the crown of his hat, impressed mark, the other a Squire, seated on a corner chair and holding a small jug of ale, 27.5cm. (2) **£180-220**

Provenance: from the collection of the late Alan Holland (1956-2023).



154 Two Toby jugs, c.1810-20, one a Drunken Parson, dressed in clerical garb and apparently spilling his jug of ale into his lap, the other a Nightwatchman, holding a large lantern and clutching his hat to his chest, both raised on colourful marbled bases, *some damages*, 23.5cm max. (2) **£120-180**

Provenance: from the collection of the late Alan Holland (1956-2023).



155



156

155 A creamware Collier Toby jug, c.1790, seated with a foaming jug of ale and an upright barrel between his feet, wearing a blue coat over a green waistcoat, his face and hands washed in manganese, the base moulded with quatrefoil florets beneath a green glaze, some good restoration to his hat, 25cm. **£600-800**

Provenance: from the collection of the late Alan Holland (1956-2023).

156 A creamware 'Step' Toby jug, c.1780-85, seated with an empty manganese jug and a long-stemmed clay pipe, a small dog beside his left foot, wearing a blue coat and breeches, some restoration, 24cm. **£500-700**

Provenance: from the collection of the late Alan Holland (1956-2023).



157



158

157 A Martha Gunn Toby jug, c.1820, seated with a foaming jug and a glass, wearing a patterned dress and raised on a sponged base, 25.5cm. **£250-350**

Provenance: from the collection of the late Alan Holland (1956-2023).

Martha Gunn (1726-1815) was described by the Morning Herald as "the Venerable Priestess of the Bath", being the most famous of the operators of the bathing machines on Brighton beach. She was a favourite of the Prince of Wales, the future George IV.

158 A Pratt ware 'Askew' Toby jug, c.1810, traditionally modelled and raised on a green chamfered base, wearing a blue jacket over a patterned waistcoat and yellow breeches, his hands also glazed yellow, the handle restored, 20cm. **£200-300**

Provenance: from the collection of the late Alan Holland (1956-2023).



159



160

159 An American Sailor Toby jug, c.1810-20, wearing a blue uniform with yellow buttons and seated on a sea chest inscribed with the word 'Dollars', holding a foaming jug of ale, restoration, 26cm. **£150-250**

Provenance: from the collection of the late Alan Holland (1956-2023).

160 Three Hearty Good Fellow Toby jugs, c.1810-25, each standing in dynamic pose and holding a jug of ale and a long-stemmed clay pipe, variously attired, some restoration, 30.5cm max. (3) **£150-200**

Provenance: from the collection of Alan Holland (1956-2023).



161 A pearlware Toby jug, c.1795-1800, possibly Neale & Co, his foaming jug inscribed 'Mild Ale' wearing a spotted waistcoat beneath a dark brown coat over green breeches, his face finely detailed, *some good restoration*, 25cm. **£150-250**

Provenance: from the collection of the late Alan Holland (1956-2023).



162 A Wood type pearlware 'Ordinary' Toby jug, c.1790-1800, his foaming jug of ale overflowing, decorated in Whieldon type colours with a running treacle glaze coat over blue shoes and a pale green base, *some glaze chipping*, 24cm. **£200-300**

Provenance: from the collection of the late Alan Holland (1956-2023).



163 A creamware Toby jug, c.1800-20, of Ordinary type, modelled with a round-bodied jug of ale, wearing a dark blue coat over a patterned waistcoat and pale green breeches, his face with finely detailed warts and a ruddied nose, *some restoration to his hat*, 25.7cm. **£120-180**

Provenance: from the collection of the late Alan Holland (1956-2023).



164 A rare Wood type double-based Toby jug, c.1785-95, wearing a blue coat, his breeches washed in manganese, holding a large empty jug on his left knee, his face and hands lightly washed, raised on a tall moulded base, 26cm. **£300-500**

Provenance: from the collection of the late Alan Holland (1956-2023).



165 A Staffordshire pearlware Toby jug, c.1800-10, of Ordinary type, seated with a large foaming jug and a long-stemmed clay pipe, wearing a pink coat over a turquoise waistcoat and yellow breeches, raised on a faux marbled base, *retouching to the black enamel*, 25.5cm. **£100-150**

Provenance: from the collection of the late Alan Holland (1956-2023).



166 An unusual Hearty Good Fellow Toby jug, c.1820-30, standing in dynamic pose holding a clay pipe and a jug painted with revelling figures, wearing a black coat over a finely patterned waistcoat, *some restoration*, 26.8cm. **£100-200**

Provenance: from the collection of the late Alan Holland (1956-2023).

End of Collection

The Roger Ellis Collection of Toby Jugs



167 A Pratt ware 'Convict' Toby jug, c.1790-1800, his coat patterned with arrows, wearing striped stockings beneath blue breeches, his face coloured in ochre, *a little restoration to his hat*, 24.8cm. **£150-250**

Provenance: the Roger Ellis Collection.



168 A pearlware Toby jug, c.1780-90, of Ordinary type, seated with a foaming jug of ale on his left knee, simply decorated in blue and manganese with an unusual flower spray to the front of his hat, echoed beneath the handle, *small chips to his hat brim*, 25.5cm. **£150-250**

Provenance: the Roger Ellis Collection.



169 A creamware Toby jug of Ralph Wood type, c.1785-90, seated with a foaming jug of ale and wearing a sponged manganese coat, the base with a pale washed green glaze, 24cm. **£250-350**

Provenance: the Roger Ellis Collection.



170 A Pratt ware Toby jug, c.1790-1800, of Ordinary type, seated with a patterned jug of ale, wearing an ochre coat over blue waistcoat and yellow breeches, decorated with a brown beard on his chin, unusual incised u mark to the underside, *some good restoration to his hat*, 24.5cm. **£150-250**

Provenance: the Roger Ellis Collection.

171 A Walton Toby jug, c.1810-20, wearing a green coat over a patterned waistcoat, moulded mark to the underside, another Toby of Ordinary type, decorated in Portobello type colours, marked 'T Burnell London' in blue to the underside, and a Hearty Good Fellow jug, titled to the front of the base, some faults, 28.5cm max. (3)

£120-180

Provenance: the Roger Ellis Collection.



171

172 Two treacle-glazed Toby jugs, 19th century, one of a snuff taker, the other of Ordinary type, 24.5cm max. (2)

£80-120

Provenance: the Roger Ellis Collection.



172

173 A creamware Toby jug of Ordinary type, c.1790-1800, decorated with a sponged blue coat and manganese beard, and a later Ordinary Toby, holding a patterned jug of ale and wearing a red and yellow polka dot waistcoat, some faults, 26.5cm. (2)

£200-300

Provenance: the Roger Ellis Collection.



173

174 A rare marked Leeds Pottery Toby jug, c.1820, wearing a blue coat over a purple patterned waistcoat, decorated with a ruddy complexion, impressed 'LEEDS POTTERY' to the base, some restoration to the handle, 24cm.

£200-300

Provenance: the Roger Ellis Collection.



174

175 Two 'Ordinary' type Toby jugs, c.1800-20, one holding an empty jug, the other a foaming jug of ale and a long-stemmed clay pipe, decorated with ruddy, warty complexions, some chipping and retouching to the hats, 25cm. (2)

£200-300

Provenance: the Roger Ellis Collection.



175



176



177

176 A good Pratt ware Toby jug, c.1790-1800, his coat patterned with blue stars and ochre swirls, with blue breeches over striped stockings, his jug of ale decorated with a blue flower motif, his face washed a pale yellow, 24.5cm. **£250-350**

Provenance: the Roger Ellis Collection.

177 A Neale & Co creamware Toby jug, c.1795, seated with an empty jug of ale, his long-stemmed clay pipe by his side, with warty visage, raised on a faux marbled base, impressed Neale & Co mark, *some restoration to his hat*, 24cm. **£200-300**

Provenance: the Roger Ellis Collection.



178



179

178 A Pratt ware Toby jug of possible Convict type, c.1790-1800, his jug of ale overflowing, wearing a patterned coat with small arrows, the base with a continuous husk or arrow border, *some restoration to one side of his hat*, 24cm. **£150-250**

Provenance: the Roger Ellis Collection.

179 A pearlware Toby jug of Ordinary type, c.1790-1800, with exuberant foam on his jug of ale, wearing a coat coloured in patches of blue, manganese and yellow, raised on a green washed base, his face blotched with warts, *a small amount of good restoration*, 24cm. **£200-300**

Provenance: the Roger Ellis Collection.



180



181

180 A Pratt ware Toby jug, c.1800, of Ordinary type, wearing a patterned coat over blue breeches, his small jug of ale with a brown dash design, *some restoration to his hat*, 25cm. **£150-250**

Provenance: the Roger Ellis Collection.

181 A pearlware Squire Toby jug, c.1790, crisply modelled seated on a corner chair, his outfit sponged in dark manganese, *his clay pipe lacking, a firing chip to the front base*, 28.5cm. **£250-350**

Provenance: the Roger Ellis Collection.

End of Collection

Other Properties

182 A Mexborough (Yorkshire) Purple Face Toby jug, early 19th century, a Toby jug resting on his left knee and a hexagonal cup held in his right hand, a pipe leaning against his upper right arm, his face enamelled a deep purple, the base and interior hat brim in a speckled Pratt palette, together with a similar model left in the white, *some restoration to the hats*, 25cm. (2) **£400-600**



183 Three miniature standing Toby jugs, c.1800, each holding a bottle and a glass clutched to their expansive stomachs, 9cm max. (3) **£100-150**

184 Two Toby jugs, c.1790-1800, the larger of Ordinary type with an empty jug of ale, left in the white but with hat, shoes and jug decorated in a deep manganese, the smaller with a foaming jug of ale and a long-stemmed pipe, wearing a turquoise coat over a yellow waistcoat and blue breeches, raised on a tall moulded base, *some repairs to hats*, 26.5cm max. (2) **£200-300**



185 Two small Toby jugs, c.1800-10, one Pratt ware and raised on a tall base sponged in blue and ochre, the other wearing a green coat over a chequered waistcoat and yellow breeches, *some restoration to the hat of the latter*, 18.8cm. (2)

Together with a copy of 'Getting to know your Toby jug' by Ron Earl, in which the second jug is illustrated on p.42. **£100-200**



186



187

186 A rare double-based Toby jug, c.1790-1800, seated with a foaming jug of ale, his coat decorated a rich ochre over umber breeches and waistcoat, raised on a tall moulded base, 25.3cm.
£350-450

187 A good creamware Toby jug, c.1800, of Ordinary type, seated with an empty jug of ale, his coat sponged with manganese and edged in blue and ochre, 25.5cm.
£250-350



188



189

188 An Oldfield & Co brown stoneware Toby jug and stopper, c.1840, and a small pearlware Toby jug in glazed enamels, smoking his long-stemmed pipe, some retouching to his hat and shoes, 20cm max. (3)
£100-150

189 A small pearlware Toby jug, c.1790-1800, seated with a foaming jug of ale, his coat patterned in blue, green, ochre and umber, raised on a tall base washed in green, a chip to the hat brim, 18.5cm.
£150-250



190



191



190 A rare blue and white Toby jug, c.1800-20, of Ordinary type, his empty jug of ale painted with a Chinese landscape design, a long-stemmed pipe by his right knee, a repair to the back of his hat, some restoration to one shin, 25.5cm.
£350-450

191 Two female Toby jugs, c.1820-30, one a Gin Woman, standing and holding a bottle and glass, raised on a base moulded with fruiting grapevine, the other a Snuff Taker of Portobello type, wearing a skirt striped in deep red, green and black, 27cm max. (2)
£100-200



192



193

192 A small creamware 'Admiral Rodney' jug, c.1780-85, modelled as the head and shoulders of the naval hero, with manganese detailing to the hair, the shoulders with Whieldon type colours, moulded with 'Success to Lord Rodney' around the rim, a small chip to the rim, 13cm. **£300-400**

193 A Pratt ware Toby jug pipe of Martha Gunn, c.1800, seated and wearing a polka dot dress, a recumbent cat on her lap, smoking a large pipe modelled as a man's head, the pipe stem behind her modelled as a serpent, some restoration, 12cm high. **£200-300**

Cf. John and Griselda Lewis, Pratt Ware, p.248 for a similar example.

194 A Wilkinson commemorative Toby jug of Marshal Joseph Joffre, 20th century, designed by Sir Francis Carruthers Gould, seated in full uniform and holding a shell case inscribed '75mm Ce Que J'Offre', initials 'FCG' to the front of the base, facsimile signature and printed marks beneath, a repair to the back of his hat, 25.5cm. **£200-300**

Joseph Jacques Césaire Joffre was Commander-in-Chief of French forces on the Western Front from the start of the First World War until the end of 1916.

195 A William Morris Blue Scroll pattern tin-glazed tile, c.1870, Dutch, possibly decorated in Ravesteijn of Utrecht, stencilled and painted in blue with a chequered design of daisy stems and foliate scroll motifs, 13cm. **£80-120**

Cf. Richard & Hilary Myers William Morris Tiles, pp.119 and 120, figures 207 and 212 bottom right for comparable tiles.

196 An 'Original Bizarre' Clarice Cliff single-handled Lotus jug, boldly decorated with a geometric band in blue, red, yellow and purple, edged in green between wide yellow bands, printed black mark, some restoration, 29.3cm. **£200-250**



194



195



196



197 A large William De Morgan lustre charger by Charles Passenger, Fulham Period (1888-1907), decorated in ruby, silver and gold lustre with a putto riding on the back of a dolphin and blowing a horn before the setting sun, reserved on a white ground, the underside with ruby lustre bands, impressed 20, painted initials CP, 36cm.
£6,000-10,000

Provenance: from a private Wiltshire collection since the 1950s.



198 A good pair of Minton cabinet plates, c.1875-80, each finely painted with a Watteauesque scene of a young maiden, one reclining with a basket of flowers, the other playing the flageolet, in puce monochrome reserved on a turquoise ground within formal gilt borders, indistinct impressed marks, 23.5cm. (2) **£450-600**

Cf. Geoffrey Godden, Godden's Guide to English Porcelain, col. pl.268.



199 A Minton jewelled cup and saucer, 2nd half 19th century, finely decorated in the Sèvres manner, the cup with a panel of flowers, the saucer with the initials 'JD' in puce flowers, all reserved on a turquoise ground with a gilt panelled floral device enclosing fleurs de lys, printed ermine marks, 13.3cm. (2) **£280-320**



200 A Minton cabinet plate by Antonin Boullemier, date code for 1882, painted with a naked young girl sitting on a tree branch, within a turquoise band with Limoges enamel decoration, formal raised gilt borders, impressed marks, retailer's mark for T Goode & Co, 24cm. **£250-350**

201 A rare Chamberlain's Worcester figure of the Pelican in her Piety, c.1810-20, the bird modelled with wings raised behind, her beak piercing her breast to draw blood, raised on a chamfered rectangular base, puce script mark, good restoration to one wing tip, 9.3cm high. **£150-200**

The Pelican in her Piety is a Christian symbol relating to sacrifice and salvation. It was believed that the pelican would draw its own blood to feed its chicks in the absence of food.



201

202 A rare Chamberlain's Worcester figure of a girl, c.1830, standing with her left hand in the pocket of her apron, her right hand extended and holding a saucer, wearing a blue dress with gilt detailing, raised on a circular base, 21cm. **£150-250**



202



203

203 A pair of Royal Worcester spill vase figures of children, date codes for 1901, modelled by James Hadley, of a boy and a girl in pierrot costume, he playing the banjo, she the tabor, their costumes painted with flower sprays, each standing before a hollow tree trunk forming the vase, printed marks including model number 1032, 21.5cm max. (2) **£100-200**



205

204 A large Royal Worcester double tier figural sweetmeat stand, date code for 1869, modelled as a couple in Tudor dress sitting back to back between two large scallop shells, each holding an oval basket, decorated in bronze lustre with gilt and polychrome detailing, printed and impressed marks, 21.5cm. **£300-400**

205 A pair of Royal Worcester vases, date codes for 1881, one painted with a kingfisher perched on bulrushes above a frog, the other with harvest mice beneath stems of ripened wheat, the sides applied with gilded handles issuing from lion marks, unsigned, impressed and printed marks, 24cm. (2) **£150-200**

206 A Royal Worcester cased coffee set, date codes for 1929, decorated with simple gilt foliate stripes on a matt black ground, comprising six coffee cups, six saucers and six silver-gilt coffee spoons with Mappin & Webb hallmarks for Sheffield 1930, contained in the original fitted case. **£200-300**

207 A Royal Worcester small tray or dish by Ernest Barker, date code for 1921, painted with two sheep in a rugged moorland landscape, signed 'E Barker', within a wide gilded rim, printed mark, regilded, 20.3cm. **£220-250**



206



207



208

208 A large Royal Worcester fruit-painted plate, modern, painted by David Peplow with peaches and grapes on a woodland floor, signed 'D Peplow', black printed mark, 27cm. **£280-320**



209

209 A large Royal Worcester fruit-painted plate, 20th century, painted by John Freeman with apples, grapes and cherries on a woodland floor, signed 'Freeman', black printed mark, 27cm. **£250-300**

210 A Royal Worcester oval plaque by Richard Sebright, date code for 1920, painted with a basket of fruit including peaches, grapes, pears, plums and raspberries, resting on a stone ledge, signed 'R. SEBRIGHT'; within a mazarin blue border, framed and glazed, the plaque 25.8cm, overall 44.5cm. **£400-600**



210

211 A pair of Royal Worcester vases, date code for 1900, of shape 1969, painted in the manner of Edward Raby with arrangements of poppy, forget-me-not and other field flowers and grasses reserved on a blush ivory ground, the neck, foot and handles with green and gilt detailing, printed marks, 30.5cm. (2) **£450-500**

212 A pair of Royal Worcester ewers, date codes for 1896, of shape 1742, the body painted with blown pink poppies edged in gilt, the necks and shoulders moulded with mythical creatures and masks picked out in gilt against dark green, printed marks, 31cm. (2) **£450-600**



211



212



213 A large Royal Worcester vase by John Stinton, date code for 1911, of shape 1969, painted with two Highland cattle in a misty moorland landscape, signed 'John Stinton', the reverse with a rocky crevasse, the scroll handles picked out in gilt and green lustre, printed marks, 31.5cm. **£2,600-3,000**



214 A large Minton vase and cover by Antonin Boullemier, c.1880, after a Sèvres shape, painted with a young girl, scantily clad and dancing among pink flowers, signed 'A Boullemier', reserved on a deep pink ground with raised gilt flower sprays, the handles with bands of white beading, printed factory mark, some restoration, 34.5cm. (2) **£250-350**



215 A tall Coalport vase and cover by Percy Simpson, early 20th century, painted with an exotic bird in flight above another standing beneath a tree, signed 'P Simpson', reserved within a shaped gilt panel on a mazarin blue ground, the reverse with a small shield-shaped panel of flowers, the shoulders applied with ram mask handles, printed marks, 42.5cm. (2) **£450-600**



216 A pair of Coalport vases and covers by Frederick Chivers, c.1920, the slender forms painted with panels of fruit on a woodland floor, signed 'F H Chivers', within gilded cartouches reserved on a deep blue ground, the shoulders applied with stylised dolphin handles, printed marks, one broken and restuck, 34.3cm. (4) **£200-300**



217 A Royal Worcester cabinet plate by John Stinton, date code for 1913, painted with a view of Tantallon Castle from the shore, signed 'J Stinton', the shaped rim with floral panels reserved on a blue ground, printed mark, titled to the underside, 23cm. **£150-200**



218 A Coalport jardinière, c.1900, of lobed oval shape, painted with a panel of colourful birds reserved on a deep blue ground, the reverse with a small flower panel, raised on four scroll feet, printed marks, 33.6cm across. **£200-300**



219 A Coalport part dessert service, c.1900, finely painted with mostly Scottish landscapes, reserved within deep blue borders with elaborate raised gilt designs, printed marks and most titled to the undersides including 'Linlithgow', 'Lennox Castle', 'Loch Voil', 'Ullswater' and 'Bothwell Castle'. Comprising: a circular two-handled dish, two square dishes and six plates. (9) **£800-1,200**



220

220 A Spode sauce tureen with cover and stand, c.1810, the elongated quatrefoil form painted with *en grisaille* landscape scenes reserved on a rich orange ground with white and gilt flowers, 24.3cm. (3) **£120-150**



221

221 A pair of Minton two-handled vases, c.1830, painted possibly by Thomas Steel with panels of fruit and flowers on a graduated ground, the necks with flower sprays on white, the feet and square bases gilded, each with two elaborately pierced scroll handles, 20.5cm. (2) **£150-200**

222 A Derby cachepot and stand, c.1800-10, painted with a figure on horseback riding along a winding track with an extensive landscape beyond, titled in blue 'View in Strathmore, Scotland', reserved on a white ground with gilt trellis and foliate decoration, 13.6cm. (2) **£100-150**



222

223 A Chamberlain's Worcester bulb pot and cover, c.1810, finely painted with a panel of varying overlapping feathers, reserved within a gilt border on a salmon ground with gilt faux marbling, the tall cover pierced with six circular holes around a formal border, puce script mark, 15cm. (2) **£400-600**



223



224 A Nantgarw cabinet plate, c.1818-20, probably decorated in the Sims workshop in London, the well with a tied bouquet of flowers including rose, nasturtium and stock, the rim with spiralling flower sprays issuing from a shaped turquoise border edged in gilt flowers, impressed 'NANT-GARW CW' mark, a well restored crack, 23.7cm. **£150-250**



225 A rare Nantgarw tea cup and saucer, c.1818-20, London-decorated, probably in the Sims workshop, in the Sèvres manner with continuous flower garlands reserved on a blue ground with puce trellis and *oeil de perdrix*, 14cm. (2) **£150-200**



226 A Nantgarw trio, c.1815-18, comprising a teacup, a coffee cup and a saucer, painted with arrangements of flowers within gilded dishes, between vases issuing stylised berried branches, *the saucer cracked and with a small filled chip*, 13.8cm. (3) **£150-200**

The coffee cup with a paper label for the C P Neve Collection.



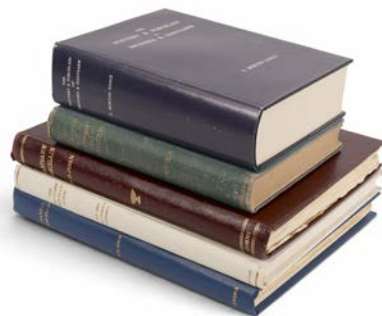
227 A rare H & R Daniel cabinet plate decorated by William Pollard, c.1822-27, finely painted with an openwork basket of flowers including rose, stocks, tulip and auricula, standing on a shaped marble plinth with trailing convolvulus, heartsease and nasturtium, the moulded rim with formal trellis panels and foliate scrolls in gilt, 24.5cm. **£200-300**

Together with a sales invoice for Corfields of Lymington, dated 8th February 1997.

William Pollard worked as a china painter at Swansea, before being headhunted by Henry Daniel in 1822. He married his wife, Eliza Green, while working with Daniel and returned to the Swansea area after 1827.



228 A small plate from the Lysaght service, c.1818-20, Swansea or Coalport, painted in the manner of Henry Morris with an open basket of flowers including convolvulus, rose, auricula and stocks, the rim with a formal gilt foliate border on a deep blue ground, 20.6cm. **£200-300**



229 Literature: W D John, Nantgarw Porcelain; W D John, Swansea Porcelain; W D John with G J Coombes and Katherine Coombes, The Nantgarw Porcelain Album; E Morton Nance, The Pottery and Porcelain of Swansea and Nantgarw; and W Turner, The Ceramics of Swansea and Nantgarw. (5) **£150-200**



230 An English patch box of Royal commemorative interest, early 19th century, the oval form painted with the three feathers of the Prince of Wales issuing from a crown, inscribed around 'May the feathers of the Prince never fly away with his Conduct', the moulded base decorated a pale blue, internal mirror, *some restoration*, 4.4cm. **£450-600**

Cf. The Royal Collection, No.RCIN 22398, for a similar patch box acquired by Queen Mary.

The inscription relates to the poor public opinion of the behaviour of the future George IV during his period of Regency, owing to his dissolute lifestyle and dismissive treatment of his estranged wife, Caroline of Brunswick.



231 A rare South Staffordshire enamel patch or snuff box of political significance, c.1801, painted with a Union flag over a shield bearing a banner inscribed '100', within a raised beaded border, inscribed 'Civil Liberty & Public Prosperity Be the Union & new Century', the base decorated in a pale pink shade, internal mirror, 4.5cm. **£500-700**

The inscription probably relates to the Act of Union of 1801 which, William Pitt argued, would strengthen the connection between England and Ireland, promoting peace and encouraging trade. The 100 refers to the number of new members of the House of Commons that were created as the result of this legislation.



232 A commemorative English enamel patch or snuff box, c.1797-98, the oval form printed in black with a spoilt anchor between laurel branches above the inscription 'Duncan and Victory', raised on a moulded green base, internal mirror, *some good restoration*, 4.5cm. **£450-600**

The inscription on the box refers to the Battle of Camperdown on 11th October 1797, when Admiral Adam Duncan was victorious over the Batavian naval fleet, as part of the French Revolutionary Wars. 1st Viscount Duncan rose to prominence during the Seven Years War and was promoted to admiral in 1795. He was raised to the peerage as Viscount Duncan following his victory at Camperdown.



233 An English enamel patch box of naval or maritime interest, c.1770-80, the top painted with a ship at sail within a white border inscribed 'Britannia rules the waves', the sides with small flower sprigs reserved on a canary yellow ground, *restored*, 4.3cm. **£200-300**



235 An unusual English enamel patch box of literary and political interest, c.1770-80, the oval form painted with an old lady conversing with a bearded traveller beneath the inscription 'Sad historian of the pensive Plain', within a white beaded border on a dark blue ground, *some restoration*, 5.3cm across. **£200-300**

The quote and scene is taken from Oliver Goldsmith's 1770 poem 'The Deserted Village' and Isaac Taylor's print illustrating this verse. Goldsmith's heroic verse was a social commentary on the depopulation of rural villages in England and especially the poet's native Ireland, as inhabitants emigrated to America. However, the poem has also been connected to the destruction of the village of Nuneham Courtenay in Oxfordshire, which was destroyed by the 1st Earl Harcourt to make way for parkland. One solitary old woman was allowed to remain living in her property and may have been the inspiration for Goldsmith's 'sad historian'.



234 An English enamel commemorative patch box, c.1790-1800, the oval top inscribed 'May Liberty ever Life's blessings sustain, And spread its influences thro' nations again', within a stylised flowerhead border, the moulded sides decorated a rich green, with internal mirror, 4.5cm across. **£200-300**



236 An English enamel snuff box, c.1770-80, of shallow rococo shape, painted with flower sprays on a white and green trellis ground with shaped panels of yellow, pink and blue, echoed to the sides and base, with gilt metal mounts, *some restoration to the cover*, 8cm across. **£300-400**



237 A gilt metal mounted Birmingham enamel snuff box, c.1780-90, the oval form printed and coloured with a butterfly and other insects on a spray of rose and lily, on a white ground, the sides with bird vignettes and tied flower swags, *some good restoration*, 7.5cm across. **£400-600**



238 A small South Staffordshire enamel double snuff box, c.1770-90, the rectangular form fitted with two hinged covers, one painted with a shepherd and his flock before an obelisk and river, the other with a flower spray, reserved on a pink ground with white trellis decoration, *some restoration to the base*, 5.2cm across. **£250-350**



239 A South Staffordshire enamel patch box, c.1770, of rectangular form, the top painted with a figure and horses in a village landscape, within a gilt scroll border on a turquoise ground, the sides with two similar vignettes bordered by a gilt trellis design, the inside inscribed 'Tendres Soupirs Seconde mes Desirs', fitted with interior mirror, with gilt metal mounts, *some cracking to the top*, 5cm across. **£400-600**



240 A London enamel circular snuff box, c.1760-70, delicately painted with sprays of European flowers within borders of raised white enamel foliate scrolls, the flowers echoed to the inside cover, with gilt metal mounts, *a little cracking*, 7cm across. **£800-1,200**



241 A small and rare South Staffordshire rectangular enamel snuff box, c.1770, the lid painted with a Chinese figure seated on a riverbank with a large basket of fruit, within a gilt scroll border, reserved on a turquoise ground with raised white enamel trellis, *some cracking and restoration*, 6cm across. **£400-600**



242 A fine and rare South Staffordshire writing case, c.1760-70, of rectangular form with rounded top, richly decorated in the Sèvres manner with a panel of putti representing the Arts, reserved within a gilt band on a blue ground panelled with pink, turquoise and lilac, the sides with pastoral vignettes of animals, the hinged cover opening to reveal a glass inkwell and pounce pot with floral enamel covers, a funnel, a gold-coloured metal retractable shaft to receive a pen nib, quill pen and two other implements, 6.5cm across. **£1,500-2,000**



243 A good and rare South Staffordshire enamel snuff box, c.1765-70, finely painted to the lid with two ladies, a cleric and a gallant seated around a card table and participating in a game, the sides with vignettes from *The Ladies Amusement* including three anglers, courting shepherds and a lady dancing to a fiddler, the base with a huntsman and his dog beside a river, all reserved within raised gilt cartouches on a white ground within chased gilt-metal mounts, 8.7cm across. **£4,000-6,000**

Cf. The Metropolitan Museum, Object No. 64.101.813 for a similar box with a tea party scene.



244 A rare Birmingham rectangular snuff box, c.1758-65, printed and hand-coloured with a couple dancing a minuet beside musicians and other figures in an Italianate landscape, the sides with loose flower sprays, the underside with a flying insect, the cover's interior printed in red with two musicians seated beside an urn and ruined columns, with gilt metal mounts, *some good restoration to the cover*, 8cm across. **£1,000-1,500**

The print on the cover is after Louis P Boitard's 'Minuet by the Sea', the interior print after Robert Hancock and Boitard's 'The Singing Lesson'.



245 A rare English enamel figural bonbonnière, c.1770, modelled as the head of a sleeping child or putto, with rosy cheeks and eyes closed, the hinged cover decorated with two putti holding a parrot aloft in a formal garden setting, the base with a simple flower spray, *a little good restoration*, 6.5cm high. **£800-1,200**



246 A small Bilston enamel snuff box, c.1760-80, the oval form moulded in relief with a bird perched on an arrangement of fruit atop a marble ledge, the sides painted with naive flower sprays on a white ground, 5.8cm.

£300-400



247 A rare South Staffordshire snuff box or bonbonnière, c.1770, modelled as a mermaid reclining against a mythical dolphin or sea serpent, on an oval blue base, the hinged cover painted with a simple spray of tulip or forget-me-not within a narrow puce and blue dot border, 6.1cm across.

£1,200-1,500



248 A South Staffordshire enamel fruit bonbonnière, c.1780, modelled as an apple with cream and russet striations, a small amount of cracking, 5cm high.

£200-300



249 An English enamel snuff box or bonbonnière, c.1770, probably South Staffordshire, formed as a black and white spaniel recumbent on a dark pink cushion, the base formed as a waisted wicker basket, with gilt metal mounts, small areas of restoration, 4.8cm across.

£400-600



250 An English enamel snuff box or bonbonnière, c.1770-90, the circular form moulded and painted with a black and white spaniel curled up on a pink cushion, the fluted sides with stylised blue flowerheads and yellow stripes, fitted with an internal mirror, some restoration to the base, 4.7cm across.

£400-600



251 A rare South Staffordshire bonbonnière, c.1770-80, modelled as a citrus fruit, the pitted peel decorated a lemon yellow with a deeper orange patch, minor cracking, 4.5cm high.

£250-350



252 A rare South Staffordshire or Birmingham enamel bonbonnière in the form of a snail, c.1760-70, formed as a large shell with the inquisitive head of the creature emerging from the rim, the hinged cover printed in black with winged putti holding crossed torches, 5cm.
£2,400-3,000



253 A Birmingham or South Staffordshire bonbonnière in the form of a leopard, c.1760-70, curled up on an oval green base with its tail tucked under its chin, the hinged cover printed in puce with a three-masted ship in full sail, the interior fitted with a mirror, *the mirror degraded*, 3.8cm.
£500-700



254 A rare and large Birmingham or South Staffordshire bonbonnière in the form of a leopard, c.1770-80, modelled as the head of the big cat, decorated with small black dots or patches on a light brown ground, its teeth slightly bared, the hinged cover painted with a figure on horseback chasing a big cat with a spear and hunting dogs, *some restoration*, 7.5cm.
£1,200-1,500



255 A large Birmingham or South Staffordshire enamel bonbonnière, c.1760, modelled as the head of a red deer with russet markings, the cover painted with a further young deer standing beneath a tree with distant buildings, the hinged cover with gilt metal mounts, *minor cracking*, 7.5cm.
£1,000-1,500

Label for DM & P Manheim, New York.



256 An English enamel topographical snuff box, c.1790, the oval form printed and hand-coloured with a titled view of the north elevation of Salisbury Cathedral, the base decorated a deep blue, with internal mirror, *minor cracking*, 5.8cm across. **£200-300**



257 An English enamel commemorative patch box, c.1790, decorated with an oval band of blue lappets centring a white bead, inscribed 'A BATH GIFT', the ribbed sides painted with flower sprays on a white ground, *the mirror degraded, a small area of restoration*, 5cm. **£200-300**



258



259

258 A South Staffordshire enamel comic patch or small snuff box, c.1780, of oval form, painted with two foolish women looking at each other above the inscription 'We three Loggerheads be', the sides with a continuous floral band on a white ground, with internal mirror, *some restoration, the mirror degraded*, 4.7cm across. **£200-300**

259 An English enamel patch box, c.1770, probably South Staffordshire, the oval form painted with the portrait of a society lady, perhaps Maria Gunning, the sides with flower sprigs reserved on a white ground, fitted with internal mirror, *restoration*, 4.5cm. **£400-600**



260

260 Two English enamel snuff boxes and a patch box, c.1770-90, the larger snuff box decorated with raised flowers and gilt scrolls on a blue linen ground, the smaller painted with figures before Classical ruins, the patch box printed with a rural scene and inscribed 'Always the same' over a green base, a later snuff box printed with Robert Hanockc's 'Tea Party', together with five later enamel wine or bottle tickets, one Halcyon Days after Battersea, and a small French porcelain ticket, *some cracking to the boxes*, 9cm max. (10) **£100-200**



261 An enamel snuff box, c.1780-90, the circular form painted to the top with a shepherd and his companion seated in a formal garden setting, within a gilt C scroll border, the flared sides with panels of sheep reserved on a white ground with enamelling to simulated basket weave, with chased gilt metal mounts, 6cm across. **£400-600**



262 A rare South Staffordshire enamel étui, c.1770, the flattened form finely painted with sprays of flowers including iris, rose and auricula, reserved on a white ground with puce scroll detailing, the contents including a small gold-mounted penknife, a snuff spoon, a pair of tweezers, a pair of scissors and a bodkin, *a little cracking*, 10.3cm. **£800-1,200**



263 A Bilston or South Staffordshire enamel scent bottle holder, c.1770-80, the flattened rectangular form printed and coloured with panels of Cupid within French inscriptions, 'Les roses naissant sous ses pas: Quel dommage qu'il a des ailes!' and 'Qu'il est malin! Qu'il a d'appas: Ah que m'inspire t'il des flammes éternelles', the domed cover with flower panels, all reserved on a pale blue ground, enclosing a chamfered glass scent bottle and stopper, *some good restoration*, 6.1cm. **£400-600**



264 A rare silver-mounted St Cloud snuff box in the form of a lion, c.1730, recumbent on a grassy oval base with a cub at her side, her tail flicked over her back, both sides of the hinged cover painted with flower sprays, *a restored chip to the interior, cracked across the back*, 4.1cm across. **£500-800**



265 A good and rare German enamel double-snuff box, mid 18th century, relating to the wars of Frederick the Great, all sides depicting cavalry officers or skirmish scenes with soldiers on foot or on horseback, fighting with swords and guns, the scenes echoed to the interior covers, the gilt-metal mounted ends opening to reveal a shallow opening and a deeper recess, 8.1cm across. **£2,000-2,500**

On his succession in 1740, Frederick the Great went on a military offensive, acquiring nearly all of Silesia in 1742, putting Prussia on effective equality with Austria. Prussia also played a strong part in the Seven Years War (1756-63), fighting alongside Britain, primarily against France and Austria.



266 A rare German enamel commemorative snuff box relating to Frederick the Great, c.1760, the rectangular cover gilded with the crowned monogram FR, surrounded by nine leaf garlands enclosing names and dates of victorious battles between 1745 and 1757, part of the Second Silesian War and the Seven Years War, the sides with slogans, Prussian eagles and victory motifs, the interior painted with a figure before flags and drums, a little cracking, 8.5cm across. **£1,400-1,600**



267 A silver-mounted Continental enamel snuff box, mid 18th century, the rectangular form decorated in the Fromery manner with sprigs of flowers in gilt and green foil, with small bird motifs, the decoration echoed to the sides and base, Paris discharge mark for 1744-50, 8.1cm across. **£350-500**



268 A Continental enamel snuff box, mid 18th century, with silvered metal mounts, decorated possibly in the Fromery workshop, in gold and green foil with an elaborate shell design, the sides with figures of children and birds, beneath with a formal design, all on a white ground, some chipping, 7.6cm. **£400-600**



The Fisher Collection

The foundation of any collection may well commence through some unexpected revelation. For Peter and Letizia it was probably a visit to the French town of Arras and its museum in 1999, searching for the city's superb 13th century sculpted angels by Saudemont. This also led them, by chance, to the museum's impressive display of Tournai porcelain.

In 2004, after a long-arranged period conducting lectures mostly in and around Bristol on the Fine and Decorative Arts, they were able to visit a major exhibition in Tournai entitled, *Des porcelaines et des fleurs*. This began their passion for Tournai, its rich artistic past and its porcelain.

Letizia already had strong connections with Belgium, as after graduating from the Royal Ballet School, her international career, which began in Rome, continued at Liège. From there she then joined the National Ballet of Canada before returning to dance with several companies across Europe. After an injury, she had a complete change of career and studied Computer Science at Heidelberg from where she went to Siemens in Munich and then to the publishing company Satz AG in Zürich. Returning to the UK in the 1990s, Letizia took a course in the Fine and Decorative Arts at Christie's Education followed by lecturing on these subjects herself. Peter's career had included various senior positions in the world of finance prior to meeting Letizia in 1996 and then sharing her artistic undertakings.

As members of the Caughley Society, they had been aware of a number of references to the influence of Tournai on Thomas Turner, not least through Lady Charlotte Williams Wynn. Unsurprisingly, the movement of artists and workmen across the Continent stimulated a keen interest into the Social and Industrial world of the 18th century, and the links between different factories and decorators.

The collection has been formed through appreciation of individual items, not only as works of art for their form and decoration, but for the skill of the workmen involved, together with the social and economic influences that promoted ceramics to their high status. It reflects both their deep interest in Europe and their many close connections there.

From their first visit to Tournai in 2004, they were privileged to be able to meet leading Belgian authorities not only on ceramics but on the period of the Austrian Netherlands, including the curators: Claire Dumortier at the Musée du Cinquenaire, Brussels, Thomas Bayet at the Musée des Beaux-Arts, Tournai, and Ludovic Recchia at the Musée royale de Mariemont at Morlanwelz. All opened their collections and generously shared their professional expertise with Peter and Letizia, giving them an in-depth appreciation of the Tournai manufactory in all its aspects. Numerous other antique dealers and experts throughout Europe have been equally generous in sharing their knowledge of items acquired from a wide variety of different manufactories.

Peter and Letizia's many trips around England and across Europe have thus included not only multiple museum visits but also regular occasions to expand their knowledge and their collection through the acquisition of books and porcelain from leading specialists and auction houses. The extensive library of books they have acquired relating to different aspects of the collection are by respected authors writing in French, Flemish, German and/or English. The earliest publication is a history of Tournai published in 1618 and the last was a collection of essays in honour of Brian Haughton, 'The Man with the Butterfly Tie', published in 2023. This includes an essay on p.93 by Jeffrey Munger about 'A Tournai Bust of a Man', which came into the present collection in 2012 (lot 290) and is subsequently known as '*Le Bel Inconnu*'.



269



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270

269 Three English enamel patch boxes, c.1780-1800, two topographical and printed with town views, one titled 'A Present from Hot Wells' with a blue base, another 'Barton Bridge', 'A Trifle from Manchester' over a green base, the last circular and inscribed 'May you be Happy' on a pale blue base, *some cracking*, 5.2cm max. (3) **£200-300**

Provenance: the collection of Peter and Letizia Fisher, nos. 529, 501 and 258.

Hotwells is a thermal spring in Bristol near the Clifton Suspension Bridge.

270 A Bilston enamel etui, c.1760, the cylindrical form painted with panels containing a peacock and other birds, reserved on a pale pink ground with white trellis detailing, 11.5cm. **£250-350**

Provenance: the collection of Peter and Letizia Fisher, no. 587.

271 A silver-mounted Saint Cloud snuff box, c.1745, the shaped form painted in Kakiemon enamels with two Chinese figures beside an ornamental fence, a similar vignette to the interior, the sides with birds, pagodas and plants, a Paris discharge mark to the silver mount, 7.6cm across. **£300-500**

Provenance: the collection of Peter and Letizia Fisher, no. 735.

272 A Wedgwood Jasperware portrait plaque of Granville Leveson-Gower, c.1782, attributed to William Hackwood, the 1st Marquess of Stafford modelled in high relief facing right, reserved on a pale blue ground, impressed mark, 8.9cm. **£100-150**

Provenance: the collection of Peter and Letizia Fisher, no. 588.

Granville Leveson-Gower (1721-1803) was a Whig politician and a member of the Bloomsbury Gang.

273 A small Furstenberg portrait plaque of Pittacus, c.1775, the centre oval applied with a finely modelled biscuit profile portrait of the sage, titled in gilt on the glazed border, the top applied with laurel swags, gilt F mark, incised F. Pittacus No. 2, 8cm. **£150-200**

Provenance: the collection of Peter and Letizia Fisher, no. 643.

Pittacus of Mytilene was one of the Seven Sages of Greece, governing his city for ten years and introducing laws in poetry, including, "A crime committed by a person when drunk should receive double the punishment which it would merit if the offender were sober".

274 A framed set of fifteen Wedgwood Jasperware plaques or buttons, late 18th century, each circular form applied with a horse in varying stance including running, grazing and jumping fences, on a pale blue ground, all mounted within a later glazed frame, each plaque 5cm dia., 61.5cm overall. **£300-500**

Provenance: the collection of Peter and Letizia Fisher, no. 537.

The plaques are modelled by Edward Burch RA after George Stubbs.



274



275 A salt-glazed stoneware spoon tray, c.1755, the deep lobed form moulded in relief with a Chinese figure beside a pagoda, the sides with flowering plants within ribbed panels, left in the white, 11.8cm. **£200-300**

Provenance: the collection of Peter and Letizia Fisher, no. 683.



276 A salt-glazed stoneware milk jug and a 'capuchin' cup, mid 18th century, the jug painted with a large spray of peony and other flowers, the waisted cup with a pink rose, together with a Jackfield jug moulded with grapevine and raised on three feet, 8.5cm max. (3) **£150-250**

Provenance: the collection of Peter and Letizia Fisher, nos. 708, 751 and 610. The first jug with a paper label for the Helen and Carleton Macy Collection.

277 Three delftware tiles, c.1760-80, one Liverpool and printed in black by Guy Green with the fable of The Lamb Brought up by a Goat, another printed in red by John Sadler with a couple in a garden beside a pineapple plant, the last painted with a polychrome basket of flowers within a *bianco-sopra-bianco* border, 12.8cm. (3) **£100-200**

Provenance: the collection of Peter and Letizia Fisher, nos. 534, 536 and 695. The two printed tiles with labels for Jonathan Horne.



278 A Safavid cuerda seca tile, 16th/17th century Persia, the square form decorated with a cobalt blue motif on a shaped yellow panel edged in turquoise on a cobalt ground with white scrollwork, some chipping to the edge, 11.5cm. **£200-300**

Provenance: the collection of Peter and Letizia Fisher, no. 719.



277



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279 A large Delft or faïence apothecary bottle, 18th century, the globular body rising from a spreading foot into a flared neck, painted in blue and manganese with peacocks flanking a basket of fruit above a cartouche inscribed 'A Parietariae', 32cm. **£150-200**

Provenance: the collection of Peter and Letizia Fisher, no. 734.

Parietaria, known as Pellitory of the Wall, is used in the treatment of complaints of the urinary tract, including kidney stones.



280 A Naples maiolica albarello or apothecary jar, late 17th/early 18th century, the waisted form painted in blue with a bird perched on grassy tussocks beside trees, the reverse inscribed 'T.G.', 22cm. **£150-200**

Provenance: the collection of Peter and Letizia Fisher, no. 467.



281 A Tournai pewter platter for the Prix de Roi, c.1770-80, marked for Michel Boisacq, and a large pewter measure, 1st half 19th century, 27.5cm max. (2) **£100-200**

Provenance: the collection of Peter and Letizia Fisher, nos. 599 and 600.

The 18th century saw a change in fortune for the pewterers of Tournai, who began the 1700s producing highly sought-after wares, but ended it having been overtaken by the newly established porcelain market. The trade collapsed by the second decade of the 19th century. Boisacq was the most celebrated pewterer of the late 18th century.

282 Two Tournai plates, c.1775 and 1820, painted in blue with St George slaying the dragon, the rims with four floral sprays, the earlier plate with a spiral moulded rim, 23.3cm max. (2) **£250-350**

Provenance: the collection of Peter and Letizia Fisher, no. 556 and 579.

These plates were made for the Tournai Guild, probably as prizes.



283 A rare pair of Tournai plates, c.1750-60, each painted in blue after a Chinese original with a stylized pagoda landscape beneath a tall fruiting branch, within lobed osier moulded rims, painted tower marks, 23cm. (2) **£300-500**

Provenance: the collection of Peter and Letizia Fisher, no. 624.

Cf. The Victoria and Albert Museum, No. 1306-1901 for an identical plate gifted by J H Fitzhenry. The osier rim is rare in Tournai porcelain, and the shape appears to be largely reserved for patterns copied from the Chinese.



284 An early Tournai plate, c.1755-58, painted in underglaze blue with a ring or 'chakra' encircling branches of flowering prunus, the moulded rim with four similar vignettes, and another similar plate with pine, prunus and bamboo to represent the Chinese Three Friends of Winter, blue S and dots mark, 23.5cm. (2) **£150-250**

Provenance: the collection of Peter and Letizia Fisher, nos. 605 and 366.



285 Two early Tournai blue and white plates, c.1755-60, one of large size and painted in the Delft manner with a fisherman on a bank before buildings, trees and distant windmills, the other painted with a small landscape vignette showing a monastery on a hillside, the moulded rims with sprays of grapevine, hops and flowers, 28.2cm max. (2) **£200-300**

Provenance: the collection of Peter and Letizia Fisher, nos. 607 and 519.



286 A Tournai botanical plate, c.1775-1800, from the service known as 'à l'herbier', well painted with a rooted floral specimen of *Lunaria* (Honesty), the shaped rim with a narrow ribbed border in puce and gilt, titled in gilt to the underside, 23.5cm. **£300-500**

Provenance: the collection of Peter and Letizia Fisher, no. 606.

Cf. Basilius Besler, Hortus Eystettensis, pl.21 for the source of this decoration.



287 A rare Tournai plate, c.1780, painted in green camaieu with a scene of Oriental figures in a garden before a gazebo and statuary, after François Boucher, the rim with a narrow green and black trellis border, gilt crossed swords and + mark, 23.8cm. **£500-800**

Provenance: the collection of Peter and Letizia Fisher, no. 611.



288 A Tournai plate attributed to Michel-Joseph Duvivier, c.1763-71, painted in puce monochrome with figures and donkey on a riverbank with buildings and mountains beyond, raised on a gilt mesh and foliate design, the spiral-moulded rim with flower sprays in puce camaieu, gilt crossed swords and + mark, puce ID mark, 24.5cm. **£600-800**

Provenance: the collection of Peter and Letizia Fisher, no. 616.

Cf. Ashmolean Museum, Accession No. WA1970.75 for a plate from the same service. See also, British Museum, Registration No. 1913,1220.137 for a cup and saucer. A footnote on a similar plate in the Victoria and Albert Museum states the service as belonging to the Groutaers de Resquin during the 19th century. By familial repute, it belonged to Mqr. de François-Antoine de Méan (1756-1831), last Prince-Bishop of Liège.



289 A Tournai botanical plate, c.1763-74, the well finely painted with a single floral specimen, the rim with a continuous narrow flower and leaf border, gilt crossed swords and + mark, 24.2cm. **£150-250**

Provenance: the collection of Peter and Letizia Fisher, no. 637.

Cf. Des porcelaines et des fleurs (2004), p. 32 for a similar example.



290 'Le Bel Inconnu' - a rare Tournai white-glazed bust of an unknown nobleman, c.1760, finely modelled from the waist up with head turned slightly to the right, wearing a loose robe and unidentified order sash over an open jacket, a narrow scarf tied around his neck, *minor damages*, raised on a later perspex stand, 27.5cm overall, the bust 16.7cm. £3,000-5,000

Provenance: the collection of Peter and Letizia Fisher, no.563. With Brian Haughton Gallery in 2012. Formerly in the collection of John Hewitt and thence by descent to Christmas Hewitt. An old paper label to the reverse.

Illustrated: Eugène-Justin Soil de Moriamé et Lucien Deplace-de Formanoir. Porcelaine de Tournay, p.39. Also, The Man in the Butterfly Tie, Ceramic Essays in Honour of Brian Haughton, p.96, following a short essay on the bust by Jeffrey Munger.



291



292

291 A large Tournai shallow bowl (compotier), c.1763-74, the dished form finely painted with a flower spray including pink rose and tulip, with further scattered sprigs and flying insects, the rim reserving gilt floral panels, gilt crossed swords and + mark, 26.7cm. **£150-180**

Provenance: the collection of Peter and Letizia Fisher, no. 642.

292 A Tournai plate from the service de Villermont, c.1780-1800, the well finely painted with an oval panel of flowers suspended from a pink ribbon double bow, within a formal gilt and puce scroll border, 23.7cm. **£300-400**

Provenance: the collection of Peter and Letizia Fisher, no. 613.

The service came from the Chateau de Schiplaeken at Grimberghe. There is no record of a comte de Villermont having ordered the service directly from Tournai, and the family are unable to say when the service was ordered and by whom. A large part was bequeathed to Mariemont in 1917.



293



294

293 A Tournai plate, c.1763-74, painted with a scene of exotic birds perched beside and on low leafy branches, the rim with a spiral-moulded design, gilt crossed swords and + mark, 24.2cm. **£150-250**

Provenance: the collection of Peter and Letizia Fisher, no. 531.

294 A Tournai plate, c.1770, painted in the Chelsea manner with a pair of peacocks perched below other exotic birds in flight, within a gilt scroll border, the rim with six vignettes of further long-tailed birds, gold anchor mark, 24.1cm. **£300-500**

Provenance: the collection of Peter and Letizia Fisher, no. 546. Formerly in the collection of Wilfrid Ariel Evill and Honor Frost. Sold at Sotheby's, 16th June 2011, lot 357. Before that, purchased from H.E. Backer Antiques on 9th September 1952. Formerly in the collection of Mrs. Dickson.



295



296

295 A Derby plate, c.1810-20, copying the Tournai service for the duc d'Orleans, painted with songbirds and small panels of insects reserved on a blue ground with gilt trellis work attributed to James Clark, titled in red to the underside in French, 23.2cm. **£100-200**

Provenance: the collection of Peter and Letizia Fisher, no. 481.

Derby regularly produced additional and replacement pieces for Sèvres and other Continental porcelain services.

296 A Tournai ornithological plate, c.1790, painted to the well with a house sparrow perched on a low branch, the shaped rim with a continuous narrow blue and gilt ribbon border, titled in gilt capitals to the underside with 'Moineau franc de France, male', 23.2cm. **£300-500**

Provenance: the collection of Peter and Letizia Fisher, no. 675.

The service takes its theme from that of the Duc d'Orleans' bird service copying prints by the Comte de Buffon.

297 Two Tournai landscape plates, c.1763-74, one painted in purple monochrome with figures on a riverbank with a tower and other buildings beyond, the spiral-moulded rim with gilt flower sprigs, the other with similar decoration in a warmer puce, within a narrow shaped border, gilt crossed swords and + marks, incised marks, 23.4cm. (2) **£200-300**

Provenance: the collection of Peter and Letizia Fisher, nos. 545 and 578.



297

298 Two Tournai plates and a saucer dish, c.1790-1800, each well bearing an oval blue roundel with gilt decoration of flowers and garden tools, the saucer dish with the crowned monogram for the Goethals family, all suspended from tied ribbons, 23.4cm max. (3) **£200-250**

Provenance: the collection of Peter and Letizia Fisher, nos. 422, 577 and 641.



298

299 Three Tournai plates, c.1755-70, one early and painted with a loose poppy, the moulded rim with four further flower sprigs, incised mark, the other early and painted in the manner of Chantilly with a flower posy in puce monochrome, the last finely painted with a polychrome flower spray within a crisp spiral moulded border, gilt crossed swords and + mark, 24.7cm max. (3) **£200-300**

Provenance: the collection of Peter and Letizia Fisher, nos. 407, 518 and 524.

These three plates show the variations in floral decoration at the factory over a 15 year period.



299



300

300 Three Tournai plates or dishes, c.1760-65, each painted with a differing treatment of the diving bird pattern, the smallest plate in blue, a soup plate in blue with a manganese rim, and a plate in manganese, each with a bird diving onto flowering Oriental branches, 23cm max. (3) **£150-200**

Provenance: the collection of Peter and Letizia Fisher, nos. 477, 476 and 505.



301 A Tournai ecuelle and cover, c.1774-1800, the slight ogee form painted in underglaze blue with the *Ronda* pattern, the rim with a spiral moulded panelled border beneath an osier band, blue crossed swords and + mark, together with a Caughtley plate or stand in the same design, impressed Salopian mark, 22cm max. (3) **£150-250**

Provenance: the collection of Peter and Letizia Fisher, nos. 715 and 498.



302 A Tournai armorial plate, c.1769, the spiral gadrooned border decorated with the arms of the Marquis Colbert-Chabanaïs, 23cm. **£150-250**

Provenance: the collection of Peter and Letizia Fisher, no. 677.

The armorial recognises the 1769 marriage of Claude Théophile Gilbert Jean Baptiste, marquis de Colbert-Chabanaïs to Louise Perrine d'Amphernet, uniting two important French families.



303 A pair of Tournai plates decorated in The Hague, c.1776-90, the wells painted with birds in flight and standing on and beside low branches, the moulded rims with flower garlands between blue and gilt cailloute bands, blue stork and eel marks, 24.3cm. (2) **£300-400**

Provenance: the collection of Peter and Letizia Fisher, nos. 566 and 567.

The decoration on this service has on occasion been attributed to Fidelle Duvivier, who worked for Anton and Johann Frantz Lyncker in the early 1780s.



304 Two Tournai custard cups (pots à jus) and covers, c.1774-99, the round-bellied forms painted in underglaze blue, one with the *Ronda* pattern of flowering plants, the other with similar flowering Oriental branches with an insect in flight above, each with a fruit finial, blue crossed swords and + mark to the latter, 8.5cm. (4) **£150-250**

Provenance: the collection of Peter and Letizia Fisher, nos. 493 and 634.



305 A Tournai coffee cup and saucer, c.1768, the saucer painted in puce monochrome with a fancy bird standing before garden statuary, the cup with a further bird and musical instruments before the same background, the moulded rim with a delicate gilt and burgundy border, gilt crossed swords and + mark, 14.5cm. (2) **£150-200**

Provenance: the collection of Peter and Letizia Fisher, no. 676.

306 A rare Tournai holy water stoup (*benitier*), c.1770, the receptacle modelled as a textured shell flanked by putti masks echoed to the top, the sides applied with flowers and corn ears, the centre moulded with a triangle motif issuing sun rays, mounted on a later velvet board, some restorations, the stoup 27.5cm. £700-1,000

Provenance: the collection of Peter and Letizia Fisher, no. 612.

Cf. Eugène-Justin Soil de Moriamé et Lucien Deplace-de Formanoir, Porcelaine de Tournay, no.540 for an identical example.



307 A Tournai plate, c.1763-74, painted in puce monochrome by or in the manner of Henri-Joseph Duvivier, with figures in a boat and clambering over rockwork, tall harbour buildings and sailing vessels in the distance, the rim with five shaped panels with gilt flower sprigs, gilt swords and + mark, 22.5cm. £300-500

Provenance: the collection of Peter and Letizia Fisher, no. 649.

Cf. Bonhams, 14th November 2007, lot 128 for an oval dish from the same service.

The panels on the rim are akin to those used at Chelsea in 1763 for the Mecklenburg-Strelitz service.

308 A large Tournai tray or platter, c.1800, painted by or in the manner of Joseph Mayer with a figure tending cattle and sheep beside a ravine with a waterfall, reserved on a *bleu du Roi* ground with gilt marbling, within a formal gilt panel border, raised on pierced moulded feet, 37.7cm. £400-600

Provenance: the collection of Peter and Letizia Fisher, no. 495.

The decoration is after the Flemish painter Balthasar Paul Ommeganck (1755-1826).





309 A pair of Tournai coffee cups and saucers, c.1770, painted with sprays of flowers including rose and forget-me-not, the scroll handles edged in puce, and a Mennecey coffee cup and saucer with similar floral decoration, c.1750, incised DV mark to the latter, 13.2cm. (6)
£200-300

Provenance: the collection of Peter and Letizia Fisher, nos. 755 and 496.



310 Two Continental porcelain custard cups (pots à jus) and covers, c.1770-90, one Tournai and modelled with a rounded body, delicately scrolled handle and twisted knob, the other Nyon and simply decorated with gilt to the handle and pinecone finial, blue fish mark, 8.3cm high. (4)
£180-220

Provenance: the collection of Peter and Letizia Fisher, nos. 558 and 520.



311 A pair of Tournai knives, c.1780-95, with pistol grip hafts, delicately painted with polychrome flower sprays above puce scrolls, with 19th century silver blades, and another pair of handles painted in underglaze blue with scrolls and foliate motifs, Tournai or Chantilly, 19.7cm max. (4)
£150-200

Provenance: the collection of Peter and Letizia Fisher, nos. 614 and 601. The second pair were purchased as Tournai and differ slightly from similar Chantilly handles recorded in this design.



312 A Tournai ecuelle and cover, c.1770, the rounded form painted in the St Cloud manner with formal floral and shell motifs bordered by sunflower roundels, and an Arras wine cooler (seau à verre), painted in a version of the Ronda pattern, blue AR mark, the ecuelle's cover broken and restuck, 14.5cm high max. (3)
£150-250

Provenance: the collection of Peter and Letizia Fisher, no. 652 and 725.



313 Three Continental porcelain blue and white plates, c.1770-90, one Chantilly, one Tournai and one Arras, all painted with variations of the Chantilly Sprig pattern, with small scattered floral motifs, within lobed rims, blue hunting horn mark to the former, blue AR mark to the latter, 24.5cm max. (3)
£150-200

Provenance: the collection of Peter and Letizia Fisher, nos. 581, 307 and 363.

314 Three Continental porcelain custard cups (*pots à jus*) and covers, c.1750, one Chantilly of squat spiral moulded form, painted in blue with stylised sprigs, blue hunting horn mark, another Mennecy of finely moulded form and painted with polychrome flower sprays, incised DV mark, the last Nyon and painted in blue with a tied flower spray and scattered sprigs, blue fish mark, 8.5cm max. (6) £300-400

Provenance: the collection of Peter and Letizia Fisher, nos. 425, 630 and 492.



315 Two Saint Cloud toilet or pomade pots and covers, c.1725-35, in two sizes, the small cylindrical forms painted in underglaze blue with lambrequin designs, and a third French porcelain pot and cover with simple flower sprigs, 6.5cm max. (6) £200-300

Provenance: the collection of Peter and Letizia Fisher, nos. 731, 667 and 729.



316 A Chantilly egg cup, c.1760, the five lobed form painted with small blue sprigs above a gadrooned band, raised on a quatrefoil foot below a leaf-moulded stem with blue detailing, blue horn mark, 8.2cm. £200-300

Provenance: the collection of Peter and Letizia Fisher, no. 576. Formerly in the Tryhorn Collection.



317 A Meissen salt from the Möllendorff Service, c.1761-62, modelled as a scallop shell raised on three scroll feet and moulded with panels of trophies, flowers and musical motifs within gilt-edged borders on an orange and gilt scale band, a spray of *indianische Blumen* to the well, blue crossed swords mark, 9.8cm across. £150-250

Provenance: the collection of Peter and Letizia Fisher, no. 551. Bonhams, 7th December 2011, lot 185. Titgemeyer Collection, 1978. With Heinz Reichert, Freiburg im Breisgau. Purchased Hermann Ball, Berlin, c.1925. By descent through the Möllendorff family. Given to General von Möllendorff c.1783. Ordered by Frederick the Great from Meissen, 1761.



318 A Meissen ornithological teacup and saucer, mid 18th century, finely painted with naturalistic bird specimens including nuthatch, goldfinch and sparrow, within moulded panels, blue crossed swords marks, and a Fursenberg cup and saucer painted with flower sprays in shades of puce and green, blue F marks, 13cm max. (4) **£250-350**

Provenance: the collection of Peter and Letizia Fisher, nos. 703 and 705.

319 A Vienna 'faux bois' cup and saucer, date code for 1784, painted with *trompe l'oeil* pictures of landscape prints pinned to a ground of simulated wood, blue shield marks, and a Meissen coffee cup and saucer painted with scenes of figures reserved within elaborate gilt scroll borders, blue crossed swords marks, 13.5cm max. (4) **£300-400**

Provenance: the collection of Peter and Letizia Fisher, nos. 722 and 543.



320 Two Paris porcelain cabinet cups and saucers, c.1800-10, one Dagoty and painted in sepia with Cupid attacking a window blind with an arrow, reserved on a taupe ground with a formal arrow design, titled '*point de jalousie*', the other finely painted with the crest of a goat's head issuing from a gold coronet, reserved on a white ground, 14.3cm max. (4) **£120-180**

Provenance: the collection of Peter and Letizia Fisher, nos. 469 and 470.



321 A Meissen cup and saucer, c.1763-74, finely painted with a spray of blue cornflower, reserved on a brown ground with gilt caillouté decoration, blue crossed swords and dot mark above B., inside the footrims inscribed '148.C.K', 13.3cm. (2) **£150-250**



322 A Höchst teapot and associated cover, c.1770, the small rounded form painted to one side with tumbledown farm buildings amid trees, the reverse with flower sprigs, amid flying insects, the spout modelled as a mythical serpent, blue wheel mark, 17cm across. (2) **£150-250**

Provenance: the collection of Peter and Letizia Fisher, no. 421.

323 A Vincennes plate (*assiette*), c.1755, painted with puce camaieu decoration of a butter churn and jug beside a low tree, a village in the distance, the osier-moulded rim with small flower sprigs, blue interlaced Ls mark, 24.2cm. £300-500

Provenance: the collection of Peter and Letizia Fisher, no. 658.



324 A Vincennes plate (*assiette*), c.1752, finely painted with a central arrangement of flowers including a pink rose, the rim with three naturalistic flower sprays in the Meissen manner, blue interlaced Ls mark, three dots inside the footrim, 25cm. £300-500

Provenance: the collection of Peter and Letizia Fisher, no. 658.



325 A good Nymphenburg charger, c.1757, attributed to Andreas Philipp Oettner, finely painted with a loose arrangement of rose, wild strawberry and other flowers, the moulded rim with single flower sprigs, puce scroll rim, 33.7cm. £300-500

Provenance: the collection of Peter and Letizia Fisher, no. 531.

Cf. Alfred Ziffer, Nymphenburger Porzellan, Sammlung Bäuml, cat no 270-281, p 127f, an oval charger is listed with three similar plates. The author discusses that it was not unusual for these plates to remain unmarked, and notes their close following of botanical examples. Oettner was active in Neudeck, the location of production before the factory was moved to Nymphenburg in 1761, between May 1756 and December 1758.





326 A fine Frankenthal plate, c.1765-69, well painted with an arrangement of fruit including grapes, cherries, a cut lemon and nuts, the osier-moulded rim with small scattered flower sprays, blue crowned CT monogram mark, 24.2cm. **£150-250**

Provenance: the collection of Peter and Letizia Fisher, no. 480.



327 A good Meissen plate, c.1735-38, finely painted with *Holzschnitt Blumen*, a spray of strawberry beside a pink flowering plant and other scattered sprigs, with a caterpillar and flying insects around, brown line rim, blue crossed swords mark, incised Dreher's mark for Johann Gottlieb Geithner, 22.3cm. **£600-1,000**

Provenance: the collection of Peter and Letizia Fisher, no. 521. Formerly the Hoffmeister Collection and sold at Bonhams, 26th May 2010, lot 58. Acquired into the Hoffmeister Collection in 1972.



328 Two large Vienna dishes or chargers, c.1765-80, one painted in polychrome enamels with five large flower sprays centring on a rose or tulip within a spiral-moulded border, the other painted in underglaze blue with a loose flower spray and smaller scattered sprigs, blue shield marks, 36.2cm. (2) **£200-300**

Provenance: the collection of Peter and Letizia Fisher, nos. 381 and 462.



329 A large and early Meissen charger, c.1731-38, painted in underglaze blue with the *Zwiebelmuster* or Onion pattern, blue crossed swords mark and painter's numeral 4, impressed Dreher's mark to the footrim, together with a mid 18th century Meissen plate in the same design, 38.2cm max. (2) **£250-350**

Provenance: the collection of Peter and Letizia Fisher, nos. 726 and 488.



330 A Zurich hot water jug and cover, c.1770, painted with figures beside ruins, the spout with polychrome detailing, a Zurich teabowl and saucer with a thatched cottage in a landscape, and a Zurich plate with a figure crossing a bridge, blue Z marks, 24cm max. (5) **£400-600**

Provenance: the collection of Peter and Letizia Fisher, nos. 746, 459 and 478.



331 A Doccia ecuelle and cover, c.1750-60, finely painted in underglaze blue with trailing flower sprays, the circular form applied with crisply moulded scroll handles, 16.3cm. (2) **£300-400**

Provenance: the collection of Peter and Letizia Fisher, no. 745.



332 A small Chinese armorial shallow bowl or dish, c.1723 (Qianlong/Yongzheng), well decorated with the arms for Charles Dubois, the cavetto with a panelled rouge-de-fer and gilt band, the rim with a similar narrow border over three flower sprays and a wheel crest, 16.7cm. **£200-300**

Provenance: the collection of Peter and Letizia Fisher, no. 679.

Charles Dubois (1658-1740) was a wealthy Huguenot who was Treasurer of the East India company from 1708-1738. He was also a cloth merchant and a naturalist, including Sir Hans Sloane among his correspondents. Cf. David Sanctuary Howard, *Chinese Armorial Porcelain* Vol. I, p. 193, no. D1.



333 A Chelsea plate of Mecklenburg-Strelitz type, c.1764, the moulded border with flower garlands suspended between small panels of gilded insects on a mazarin blue ground, the well finely painted with a river scene amid further scattered insects, gold anchor mark, 21.7cm. **£150-250**

Provenance: the collection of Peter and Letizia Fisher, no. 646.

King George III and Queen Charlotte ordered the original service of this type in 1762 as a gift to Duke Adolphus Frederick IV of Mecklenburg-Strelitz, the Queen's brother. Chelsea made a second service in 1764 which is identical except in the shaping of the blue rim panels. On the original service these are convex, whereas the second service bears concave panels.



334 A Chelsea dessert plate, c.1752-58, richly decorated in the Imari palette with the Brocade pattern, with a spray of flowering chrysanthemum to the well, the cavetto and rim with a wide panelled border of prunus sprays and hatched designs beneath floating chrysanthemum mons, the underside of the rim with further flower sprays, 24.5cm. **£150-250**

Provenance: the collection of Peter and Letizia Fisher, no. 736. Paper label for the Lloyd Collection.



335 A Chelsea octagonal platter, c.1752, the elongated form painted with sprays of flowers, the rim moulded with a flowerhead diaper design reserving small panels of further flowers and moths, brown line rim, 36.5cm. **£250-350**

Provenance: the collection of Peter and Letizia Fisher, no. 515. Paper label for the Dr C M Signy Collection, No. 1.



336 A Chelsea dessert plate of 'Warren Hastings' type, c.1755, painted by Jeffreyes Hamett O'Neale with panels of 'Fable' type decoration of animals and birds to the rim, alternating with panels of moulded trellis, the well with a caterpillar, moth and flower sprays, red anchor mark, 24cm. **£400-600**

Provenance: the collection of Peter and Letizia Fisher, no. 565.

337 A Chelsea ornithological ecuelle or tureen stand, c.1755, finely painted with birds perched on branches, including a nuthatch, greenfinch and chaffinch, the well with moths and a caterpillar, red anchor mark, 18cm. **£200-300**

Provenance: the collection of Peter and Letizia Fisher, no. 690.

This naturalistic form of bird decoration is unusual at Chelsea and can be seen echoed in the Meissen teabowl and saucer in lot 318, and the Robert Hancock print in lot 346.



338 A rare Bow small plate or stand, c.1755, after a Kangxi original, the fluted form painted with a Chinese figure holding a fan and standing before green holey rockwork, the rim with a wide panelled border in an extended Imari palette, small flower sprigs to the underside, 18cm. **£500-800**

Provenance: the collection of Peter and Letizia Fisher, no. 654. Paper label for Brian Haughton Gallery.

Cf. Albert Amor Ltd., Loan Exhibition of Bow Porcelain c.1747-75 in memory of Geoffrey Freeman, June 1982, no.33.



339 A small Chelsea Hans Sloane plate, c.1755, painted with a botanical specimen of white roses, a moth and a beetle, shaped brown line rim, red anchor mark, a small filled rim chip, 20.6cm. **£2,000-3,000**

Provenance: the collection of Peter and Letizia Fisher, no. 647.

Cf. Legion of Honor Museum, San Francisco, Accession No. 1995.100.3 for a plate with the same design.



340



341



342

340 A Longton Hall strawberry plate, c.1756, the well painted with flowers in the Trembly Rose manner, the rim moulded and coloured with sprays of fruiting wild strawberry, 23cm. **£150-250**

Provenance: the collection of Peter and Letizia Fisher, no. 504.

341 A rare Vauxhall small saucer, c.1755-60, decorated with Chinese vases and censers of flowers raised on hardwood stands, the rim with four panels of animals flanking four floral panels edged in pink and gilt, 11cm. **£200-300**

Provenance: the collection of Peter and Letizia Fisher, no. 730. Formerly the reference collection of Geoffrey Godden.

342 A Derby figure group of putti stealing birds, c.1770, climbing and flanking a tree, holding nests and cages, raised on a rocky base, incised N234, 25.2cm. **£100-150**

Provenance: the collection of Peter and Letizia Fisher, no. 503

343 Seven English porcelain coffee cups, c.1752-90, including two early Bow cans, one painted in a bright blue with a Plantain pattern, another in famille rose enamels with peony, a Derby cup with a tulip spray, a Caughley cup with pink roses, and three Worcester cups, one with a polychrome Two Quail design, one with a panelled Japan pattern, the last printed in purple with Classical ruins, 6.7cm max. (7) **£300-400**

Provenance: the collection of Peter and Letizia Fisher, nos. 748, 682, 547, 312, 753, 553 and 595.



343



344 A Worcester 'Blind Earl' dish, c.1758, of small size, moulded with a rose bud and stem, painted with fine polychrome flower sprays and scattered sprigs, 15.7cm. **£150-250**

Provenance: the collection of Peter and Letizia Fisher, no. 752.



345 An early Worcester coffee cup, c.1753-55, of finely reeded form with seven lobes to the rim, painted in famille rose enamels with Oriental flower sprigs, the rim with a continuous stylised band, 5.5cm. **£120-180**

Provenance: the collection of Peter and Letizia Fisher, no. 670.



346 A Worcester octagonal teabowl and saucer, c.1758, printed in black with Robert Hancock designs of birds, the teabowl with a nuthatch on a branch, the saucer with doves or pigeons beneath a small tree, within painted panelled borders, 11.1cm. (2) **£150-250**

Provenance: the collection of Peter and Letizia Fisher, no. 670. Paper label for the Britan Haughton Gallery.



347 A Worcester lobed teabowl and saucer, c.1758-60, pencilled in purple with a Chinese couple before a hut and palm tree, a sailing vessel beyond, the teabowl's reverse with a flower spray, echoed to the interior, 11.8cm. (2) **£200-300**

Provenance: the collection of Peter and Letizia Fisher, no. 663.



348 A Worcester blue and white octagonal teabowl and saucer, c.1756, painted with the Romantic Rocks pattern, a figure walking to the edge of a jutting precipice on an island with further rocks, a low hut and pylon trees, a further figure in a boat to the foreground, the rim with a trellis border, workman's marks, 11.8cm. (2) **£250-350**

Provenance: the collection of Peter and Letizia Fisher, no. 756.



349 A matched Worcester cup and saucer, c.1758, the cup of bell shape with a wishbone handle, both printed in black with *Les Garçons Chinois* after Jean Pillement, 11.5cm. **£150-200**

Provenance: the collection of Peter and Letizia Fisher, nos. 764 and 644. The cup formerly in the Watney Collection, the saucer formerly in the collection of Zorka Hodgson.



350 A Bow porcelain handled knife and fork, c.1752-55, the hafts of pistol grip form and moulded with a stylised foliate motif, left in the white, a small Chelsea fork with similar moulding, and a larger Chelsea knife crisply moulded with a teapant design, 29cm overall max. (4)

£150-250

Provenance: the collection of Peter and Letizia Fisher, nos. 506, 645 and 572.



351 A Saint Cloud porcelain handled knife and fork, c.1720, the hafts of cannon form and painted in underglaze blue with varying lambrequin designs, a Tournai knife in the Ronda pattern with flowering branches, a Tournai spoon with a flower stem to the bowl, and another with a scallop shell bowl and blue dash design, 26.4cm overall max. (5)

£150-250

Provenance: the collection of Peter and Letizia Fisher, nos. 615, 629, 573, 664 and 608.



352 Three English porcelain blue and white pickle dishes, 2nd half 18th century, one Lowestoft leaf-shaped and painted with grapevine within a berried border, another Worcester with a vine and floral design, a shell-shaped Worcester example and painted with the Rock Warbler pattern, a Worcester *hors d'oeuvre* dish in the Willow Rock Bird pattern, a butterboat of moulded geranium form with flowering branches, a Derby leaf-shaped butterboat with a fisherman on an island, and a Derby wine taster of circular form, 8.5cm max. (7)

£200-300

Provenance: the collection of Peter and Letizia Fisher, no. 709, 723, 621, 415, 685, 500 and 554.



353 A good Worcester blue and white mustard spoon, c.1765, the round bowl painted with a small flowerhead within a cell diaper border, the handle with a crisply moulded foliate terminal, 10cm. **£150-200**

Provenance: the collection of Peter and Letizia Fisher, no. 681.



354 A Bow blue and white beaker or flared teabowl, c.1758, painted with the Koto Player design, and a Chinese porcelain blue and white small dish painted with the original Jumping Boy pattern, four character mark, 10.3cm max. (2)

£100-200

Provenance: the collection of Peter and Letizia Fisher, nos. 662 and 660.



355 A Richard Chaffers (Liverpool) blue and white small mug or coffee can, c.1758-60, finely painted with a spray of flowering chrysanthemum beside rockwork and bamboo, 6.3cm. **£150-250**

Provenance: the collection of Peter and Letizia Fisher, no. 671. Previously the Watney Collection.



356 A rare Worcester blue and white mug, c.1760, of barrel shape with finely turned bands to the rim and foot, printed in the Delicate Rose pattern, the sides with small sprigs and moths in flight, crescent mark, 9cm high. **£500-800**

Provenance: the collection of Peter and Letizia Fisher, no. 560. Paper label for the Langmead Collection. DCP collection label.

Cf. Branyan, French and Sandon, Worcester Blue and White Porcelain, 2nd edn, pattern II.C.5A.



357

357 A Richard Chaffers (Liverpool) blue and white hexagonal beaker, c.1756-60, the finely potted body painted with the Chinese Floral pattern, a stylized spray of Oriental flowers to each facet, the rim with a diaper and flowerhead border, 5.5cm high. **£150-250**

Provenance: the collection of Peter and Letizia Fisher, no. 699

Cf. Geoffrey Godden, 18th Century English Porcelain, pl.94 for an identical example.



358



358 A Vauxhall blue and white creamboat, c.1756, the delicately fluted form painted with caillouté panels, beneath the spout with formal foliate scrolls, and a Derby dolphin ewer creamer with blue scroll highlights, small restored rim chips to the Vauxhall, 10cm across max. (2) **£200-300**

Provenance: the collection of Peter and Letizia Fisher, nos. 706 and 550.



359 Nine English porcelain blue and white coffee cups, 2nd half 18th century, one Worcester and painted with a fisherman within moulded panels, a Philip Christian (Liverpool) cup in the same design, a Caughley in the Gillyflower design, another in the Mansfield pattern, one with Salopian sprigs, another in the Rock Strata Island pattern, a Worcester cup in the Fence pattern, a small mug or can in the Plantation pattern, and a Christian (Liverpool) cup with a bird on a branch, 6.7cm max. (9) **£150-250**

Provenance: the collection of Peter and Letizia Fisher, nos. 586, 583, 410, 402, 455, 305, 353, 502 and 331.



360 Three Worcester blue and white trios, 2nd half 18th century, one decorated in the Feather-Mould Floral pattern, another in the Mansfield pattern, the last in the Gillyflower pattern, a coffee cup and saucer in the Two Quail pattern, a Fruit Sprigs teabowl and saucer, a Fruit and Wreath teabowl and saucer, a Fruit Sprays teabowl and saucer by Davis, and a Philip Christian (Liverpool) coffee cup and saucer in the Gillyflower pattern, 13.7cm max. (19) **£200-300**

Provenance: the collection of Peter and Letizia Fisher, nos. 619, 328, 354, 301, 589, 409, 559, 739, 310, 302, 333, 394 and 341.



361 A Worcester part tea service, c.1775-85, simply painted with flower and leaf sprigs in blue and gilt. Comprising: a barrel-shaped teapot and cover with hexagonal stand, a tea canister and cover, a teabowl and saucer, and a similarly decorated Caughley fluted sucrier and cover. (9) **£100-200**

Provenance: the collection of Peter and Letizia Fisher, nos. 283, 482, 300, 279 and 233.



362 Two English porcelain blue and white mugs, c.1768-70, one Caughley of bell shape and printed with the Thorny Rose pattern, the other Worcester cylindrical and printed with *La Pêche* and *La Promenade*, script W mark to the latter, 11.8cm. (2) **£100-150**

Provenance: the collection of Peter and Letizia Fisher, nos. 487 and 461. The latter with a label for the E & J Handley Collection.



363 A Worcester bell-shaped King of Prussia mug, c.1757, printed in black with a head and shoulders portrait of Frederick II of Prussia, titled and dated 1757, the reverse printed with Fame blowing trumpets, both flanking a design of pennants and military trophies, signed in the print RH Worcester for Robert Hancock, 11.9cm. **£100-150**

Provenance: the collection of Peter and Letizia Fisher, no. 533.



364 Two Worcester saucer dishes, c.1755-65, one of shallow form and pencilled in black with the Boy on the Buffalo pattern, the other printed in black after Robert Hancock with milkmaids carrying buckets on their heads, 18.5cm max. (2) **£150-200**

Provenance: the collection of Peter and Letizia Fisher, nos. 711 and 552. The former with paper labels for the Marcel Stieglitz collection, JAS A Lewis & Son, New York, and another stating ex. Metropolitan Museum. The latter formerly in the E & J Handley collection, and the Langmead collection.



365 A rare Worcester blue and white Blind Earl plate, c.1765, with scallop-edged rim, moulded and painted with a spray of wild rose, painted around with a caterpillar, ladybird and various moths and flying insects, open crescent mark, 19.9cm. **£250-350**



366 Two English porcelain octagonal plates, c.1758-70, the earlier Bow and decorated in polychrome enamels with a Chinese boy holding a bird beside tall flowering plants, the other James Pennington (Liverpool) and painted in underglaze blue with a flowering peony and bud akin to the Ronda pattern, the cavetto with a diaper band, 24.4cm max. (2) **£150-200**

Provenance: the collection of Peter and Letizia Fisher, nos. 512 and 680. The Pennington plate formerly in the Watney Collection.



367 A William Reid (Liverpool) blue and white plate, c.1756-60, painted after a Chinese original with peony, chrysanthemum and bamboo issuing from an ornamental bowl, the rim with four vignettes of further flowers and tied auspicious objects, a faint star crack, 21.8cm. **£250-350**

Provenance: the collection of Peter and Letizia Fisher, no. 684.



368 A Longton Hall blue and white cos leaf sauceboat, c.1755-60, moulded with overlapping leaves and painted to the ridged exterior with small vignettes of buildings, the interior with small flower sprigs, the handle formed as a stalk with small flowerbuds, 27.5cm. **£200-300**

Provenance: the collection of Peter and Letizia Fisher, no. 710.



369



370

369 A Worcester part tea service, c.1785, printed in blue with the Bat pattern, in flight above an ornamental fence and vases of flowers, with gilt highlights, disguised numeral marks. Comprising: a teapot with cover and stand, a sugar bowl and cover, a tea canister, and a cake plate. (7) **£150-250**

370 A large Worcester blue and white 'Dutch' jug, c.1757, the rounded body formed of overlapping cabbage leaves, boldly painted with continuous sprays of flowering prunus in the Cabbage Leaf Jug Floral pattern, and a smaller Worcester mask jug, decorated with the Gillyflower pattern, crescent mark, 26.7cm max. (2) **£200-300**

Provenance: the collection of Peter and Letizia Fisher, nos. 625 and 277.

371 A pair of Worcester blue and white vases, c.1770, of gu beaker form, painted with the Telephone Box pattern with single Chinese figures between formal scroll and diaper designs, open crescent marks, 18.5cm. (2) **£100-200**

Provenance: the collection of Peter and Letizia Fisher, nos. 688 and 689.

372 A Caughley blue and white junket dish and a Worcester salad bowl, c.1770-80, the junket printed with sprays of fruit and flowers around a pinecone group, printed C mark, the shallow bowl decorated in the Hundred Antiques pattern, pseudo Chinese script mark, 26cm max. (2) **£100-200**

Provenance: the collection of Peter and Letizia Fisher, nos. 499 and 448.



371



372

373 A Lowestoft blue and white milk jug, c.1768-70, well painted with an insect in flight beside flowering Oriental branches, with a formal border to the rim, a later Lowestoft saucer painted with a pagoda island landscape, and a small Lowestoft saucer printed with the Three Flowers pattern, 11.7cm max. (3) £120-180

Provenance: the collection of Peter and Letizia Fisher, nos. 585, 749 and 287.



374 A Bristol coffee cup and saucer, c.1775, painted with festoons of flowers issuing from leaf garlands and tied ribbons, blue crossed swords mark, with a Bristol blue and white coffee cup painted with trailing flower sprays, blue X mark, and a Plymouth coffee cup painted with a large peony spray, numeral 16 mark to the underside, 13cm max. (4) £300-400

Provenance: the collection of Peter and Letizia Fisher, nos. 486, 691 and 618. The cup and saucer formerly in the Barbara Leake collection. The Bristol cup in the Witherick collection.

375 Four Worcester blue and white slop bowls, c.1760-90, one painted with the rare Formal Rose pattern, another with the Bird in a Ring pattern, one moulded with the chrysanthemum pattern, the last reeded and decorated in the Saint Cloud manner with a lambrequin design, 15cm dia max. (4) £150-200

Provenance: the collection of Peter and Letizia Fisher, nos. 311, 417, 596 and 357.



376 A Worcester ecuelle stand and a patty pan, c.1758, the stand of spiral moulded form and painted in the Continental fashion with naturalistic flower sprays, the flared patty pan painted in the Bare Tree and Speared Bird pattern, workman's marks, together with a small Caughtley scalloped-edged plate decorated in the Japanese manner with the Flaming Rock or Holed Rock design, printed C mark, 18cm max. (3) £120-180

Provenance: the collection of Peter and Letizia Fisher, nos. 686, 562 and 472.

End of Collection

Other Properties



377



378

377 A small Mennecy sucrier and cover, c.1760, painted with colourful arrangements of flowers including tulip, rose and forget-me-not, the cover with a rose and bud finial, incised DV mark, *a little good restoration to the cover*, 9cm high. (2) **£100-200**

378 A rare Mennecy pot pourri jar and cover, c.1750, the rounded form applied with flowerheads in the Meissen *schneeballen* manner, picked out in blue and yellow, the cover pierced with three stylised flowerheads, green DV mark, 11.7cm. (2) **£300-500**

379 A rare Mennecy bourdaloue, c.1760, painted with polychrome flower sprays beneath a pink line rim, incised DV F to the underside, 22.5cm across. **£200-300**

380 A rare Mennecy sucrier and cover with stand and sifting spoon, c.1760, the sucrier of a lobed shell form with scrolled cover, painted with polychrome flower sprays, echoed to the pierced ladle, the stand of lobed form and probably associated, painted in the same palette with Oriental flowers, incised DV marks, 20.7cm. (4) **£300-400**



379



380

381 A French porcelain double portrait plaque, mid 18th century, probably depicting a young Louis XV and Marie Leszczynska, modelled in high relief and left in the white, mounted in a contemporary silver frame with four fleur de lys motifs, the plaque 8.3cm. **£400-600**



381



382 A Sèvres double salt, date code for 1780, painted to the exterior with panels of flowers reserved on a *bleu lapis* ground, set with two quatrefoil wells, faint blue marks, and a Sèvres triple salt (*salière à trois compartiments*), painted with flowers on a white ground and linked by an overhead handle, *the handle repaired, some footrim chips*, 12.3cm across max. (2) **£200-300**



383 Two Sèvres ice cups (*tasses à glace*), c.1760-70, one decorated with concentric bands of berried leaves between blue and puce lines, blue script Sèvres mark, the other with a gilt formal border, puce interlaced Ls mark, 6.3cm. (2) **£100-200**



384 A French soft-paste porcelain figure of Leda and the Swan, c.1760-70, the naked maiden embracing the large bird, and a French porcelain figure of a putto gardener, leaning over a potted plant and raised on a rococo scrolled base, *some faults*, 20.5cm max. (2) **£300-500**



385 A Sèvres biscuit porcelain portrait plaque of Marie Antoinette, 19th century, modelled in profile looking to the right and mounted in a velvet-lined frame, together with a rectangular plaque modelled in relief with a putto sketching among objects emblematic of the Arts, *broken and restuck*, 21.3cm max. (2) **£120-180**



386 A Sèvres cup and saucer (*gobelet bouillard et soucoupe*), c.1760-70, the cup painted with an exotic bird pecking at the ground between leafy plants, the saucer with a colourful bird perched on a low branch, blue interlaced Ls mark, X mark inside the footrim, 13.7cm. (2) £150-250



387 A Sèvres cup and saucer (*gobelet calabre et soucoupe*), c.1760-70, painted probably by Fontaine with sprays of flowers alternating with panels of triangular chequers in blue, white and gilt, blue interlaced Ls marks, painter's mark, a chip to the footrim, 13.3cm. (2) £150-250

The blue and white chequers copy those of the house of Wittelsbach, and the Mannheim Hofservice of 1760 featured these panels around bird decoration. The service was presented to Carl Theodor of Sulzbach, Elector Palatine on behalf of Louis XV, probably to promote good relations during the Seven Years War. Later additions were made by the Frankenthal factory.



388 A Sèvres coffee can and saucer (*gobelet litron et soucoupe*), c.1770, painted by Pierre-Joseph Rosset with scenes of figures standing in and beside harbours with ships visible beyond, reserved within bands of pink *oeil de perdrix* edged with leaf scrolls, puce interlaced Ls mark, painter's mark, 12.5cm. (2) £200-300



389 A Sèvres coffee can and saucer (*gobelet litron et soucoupe*), c.1760-65, painted with small figures by a riverside and buildings, reserved on a *gros bleu* ground with a gilt border of flower swags, foliate scrolls and tassels, puce interlaced Ls marks and painter's mark, 14cm. (2) £250-350

390 A Sèvres ecuelle with cover and stand (*écuelle ronde tournée et plateau ovale*), date code for 1770, decorated with a trellis ground of geometric flowerheads in red, blue and gilt between green leaf borders, the rims with an undulating gilt foliate band reserved on a speckled *fond Taillandier* ground, blue interlaced Ls marks enclosing date letter R, painter's mark PL probably for Pierre-Thomas Lemaire, *some regilding to the rim*, 18.6cm across (the stand). (3)

£1,500-2,000

Cf. David Peters, *Decorator and Date Marks of 18th century Vincennes and Sèvres Porcelain*, Vol. I, p.56 where Peters attributes this mark to Lemaire and this exact ecuelle is mentioned.



391 A small Sèvres ecuelle with cover and stand (*écuelle ronde tournée et plateau ovale*), date code for 1783, painted by Pierre Massy with a narrow band of pink rose swags between foliate gilt borders, reserved on a *gros bleu* ground, blue interlaced Ls marks enclosing date letters ff, painter's marks for Massy and another, 17.8cm. (3)

£600-800

392 A rare Sèvres oval tray or stand (*plateau 'du Roi'*), c.1785, of second size, painted by Nicquet and François Bouillat *fils* with a central design of pink roses within a berried laurel band garlanded with cornflowers and other blooms, reserved on a green ground (*fond vert*) with gilt floral swags, blue interlaced Ls marks and painters marks 'nq' and 'fB', 25cm.

£1,000-1,500





393 A small Sèvres sucrier and cover (*pot à sucre Hebert*) and a tripod milk jug (*pot à lait à trois pieds*), date code for 1769, painted by Bertrand with small pink rose sprays within gilt leaf borders, blue interlaced Ls mark enclosing date letter q, painter's mark, 10cm high max. (3) **£300-500**



394 A Sèvres soft-paste coffee can and saucer (*gobelet litron et soucoupe*), the porcelain c.1760-70, painted in the manner of Charles-Nicolas Dodin with the portrait of a society lady wearing a fur-trimmed blue dress, the saucer with three panels of victory motifs, all reserved on a white ground with formal gilt scrolls and flower swags, blue interlaced Ls mark enclosing the letter V, painter's mark K and gilder's mark LG, 15.2cm. (2) **£300-500**



395 A Sèvres teapot (*théière calabré*), date code for 1775, painted by François-Marie Barrat with sprigs of pink rose blooms and buds reserved on a white ground, puce interlaced Ls marks enclosing date letter X above FB painter's mark, gilder's mark of four blue dots for Pierre-Theodore Buteux, the cover lacking, some restoration to the spout, 16cm across. **£100-150**



396 A large Derby two-handled tray, c.1830, after Sèvres, the octagonal form painted with a panel of colourful birds perched on and around a low branch and flowers, reserved on a lapis blue ground, blue crowned interlaced Ls mark enclosing the letter B, 36.3cm. **£100-150**



397 A good Samson model of a clock or watch stand, 19th century, copying a Chelsea original, modelled as a farmyard scene with a dog biting the ear of a pig, a further dog jumping on that one in turn, all beside a two-storeyed chicken coop encrusted with moss, flowers and grapevine, with various chickens perched around, set with a painted enamel dial behind a hinged glass door, 21cm. **£200-300**



398 A Nyon cacherpot, late 18th century, painted in the Vincennes manner with scenes of putti in puce monochrome, beneath the handles with sprays of European flowers, the rim with a formal gilt border, blue fish mark, a small rim chip, 13.3cm. **£100-150**



399 A garniture of six Italian porcelain apothecary jars and covers, late 18th century, possibly Doccia, of baluster form, inscribed with the monogrammed initials 'GB' within a laurel wreath, amid scattered flower sprigs, the two larger jars inscribed in black with 'Triaca di Andromaco' and 'Esto: di Rabarbaro', the four smaller with 'Pille: di Succino Del Cratone', 'Oppio Tebaico', 'Pille: di Storace del Silvio' and 'Esto: di Calumba', minor damages to some, 19.2cm max. (12) **£800-1,200**



400 An early Herend plate, mid 19th century, painted with a Chinese lady and three boys beside tables, vases and censors, with rabbits around, the rim with a stylised floral and leaf scroll border in red and gilt, 20.3cm. **£100-200**



401 A Fürstenberg coffee pot and cover, c.1790, the oval form painted in sepia, to one side with a titled view of 'Buckingham House in St James' Park', the reverse with 'Gunnersbury House near Brandford in the County of Middlesex', the shoulders and cover with gilt flower sprigs, blue F mark, 21cm high. (2) **£120-180**

Gunnersbury House was the home of Princess Amelia, the second daughter of George III, but had been built by John Webb for Sir John Maynard in the 1660s. It was demolished in 1800 and a new house erected and subsequently bought by the Rothschild family in 1836.



402 A Du Paquier white-glazed teabowl and saucer, c.1730, the small quatrefoil forms crisply moulded with sprays of flowering plants, a restored crack to the teabowl, 11.8cm. (2) **£200-300**



403 A Meissen teabowl and saucer, c.1730-35, the saucer painted with a figure on horseback beside a ruined riverside castle, the teabowl with a continuous harbour landscape, blue crossed swords marks, H gilder's mark, 13.4cm. (2) **£250-350**



404 A Meissen teabowl and saucer, c.1735, the teabowl's exterior with a continuous *kauffahrts* scene of figures and barrels on the shore, the interior and the saucer with ships at sail and figures in boats, reserved on a gold ground, the underside of the saucer with *Indianische blumen*, blue crossed swords marks, gilt R marks, a little retouching to the gold ground, 11.9cm. (2) **£300-500**



405 A Meissen teabowl and saucer, c.1730-40, painted in *purpuralerei* with figures of sailors and merchants in harbours and at the quayside, reserved on a yellow ground, blue crossed swords marks, gilt 2 inside the footrim, 13.1cm. (2) **£300-400**



406 A Bohemian porcelain cabinet cup, 1st half 19th century, painted with the portrait of a child wearing a puff-sleeved dress and a frilled bonnet with pink ribbons, looking ahead with arms folded on a table top, within a foliate gilt border, raised on three paw feet, unmarked, a repair to one foot, 10cm high. **£100-150**



407 An unusually large Meissen cup, c.1760, possibly intended as a jardinière, moulded with vertical flowering branches, the rim painted with sprays of *Deutsche blumen*, the handle issuing from applied twigs and flowers, blue crossed swords mark, 12.2cm high. **£250-350**



408 A rare Höchst tea and coffee service, c.1755-60, painted in puce or *purpurmalerei* with pastoral scenes of figures taking tea, sitting in gardens or beside harbours, the smaller pieces with figures in European landscapes, with artichoke finials and wishbone handles, red wheel marks. Comprising: a teapot and cover, a large coffee pot and cover, a hot water jug and cover, a tea canister and cover, a sugar bowl and cover, a slop bowl, eleven teacups and eleven saucers. (33) **£1,200-1,500**

Cf. Victoria & Albert Museum, Accession No. C.147&A-1930 for a teapot of the same shape also with purple monochrome decoration.



409 A Meissen part dessert service, 19th century, painted in underglaze blue with the *Zwiebelmuster* (Onion) pattern, with pierced basketweave rims edged in gilt, blue crossed swords marks. Comprising: a tazza, six plates and a matched circular dish lacking gilding. (8) **£300-400**



410 A pair of Meissen figures from a monkey band, 20th century, one playing the trumpet, the other a brass horn, wearing orangey-red coats over patterned waistcoats, each raised on a low base with gilt detailing, blue crossed swords marks, 15cm max. (2) **£300-500**



411 A pair of Meissen figures from a monkey band, 20th century, one a guitarist and wearing a plumed hat, the other a female harpist, wearing a yellow-lined robe over a floral patterned dress, each raised on a low base with gilt scroll detailing, blue crossed swords marks, the end of the guitar broken off but present, 14cm max. (2) **£300-500**



412 A pair of Meissen figures of a Spanish musician and a flamenco dancer, 1st half 20th century, modelled by Paul Scheurich c.1931, the dancer holding a fan and a pair of castanets, the musician seated with a small guitar, wearing a yellow bolero jacket, his wide-brimmed hat resting on his neck, she impressed 'Scheurich 31', each with a blue crossed swords mark, incised model numbers A1191 and A1248, impressed 150 and 152, a tiny nick to her left shoe, restoration to his guitar neck and her left hand, 27cm. (2) **£1,000-1,500**



413 A Meissen shop plaque, 20th century, the shaped form inscribed 'Meissen' in blue, flanked by two crossed swords marks, together with a Meissen porcelain cube, artistically printed with variations of the factory mark from 1720 to 1972, 11.2cm max. (2) **£50-80**



414 A large Meissen figure of a Bolognese spaniel, 19th century, seated on his haunches with head slightly turned and mouth agape, wearing a blue collar, his coat decorated with black patches, blue crossed swords mark, incised 33, some chipping to his back left paw, 18cm high. **£200-300**



415 A Meissen figure of a partridge, mid 18th century, modelled by J J Kändler with head turned to the left, its plumage naturalistically detailed, standing on a low base applied with corn ears, *some good restoration to the beak, tail and toes, chips to the corn ears*, 16.5cm. (2) **£600-800**



416 A rare Meissen quail butter box and cover, mid 18th century, modelled by J J Kändler, the bird in a crouched position with head slightly turned and plumage naturalistically decorated in shades of brown, black and peach, raised on a low grassy base, blue crossed swords mark, 7.5cm high. (2) **£600-1,000**

Quail boxes of this type are listed in Kändler's Taxa of overtime work for 1739-46 as '2 Wachteln nach dem Leben gegen einander sehend, oben mit einer Oeffnung, Butter und dergl. hinein zu thun.' Translating to '2 quail after life looking at each other, with an opening at the top, for putting in butter and similar'.



417 A rare Meissen box and cover, mid 18th century, probably modelled by J J Kändler, as a chicken with her head turned back over her right shoulder, her plumage naturalistically detailed and with a red comb, traces of a blue crossed swords mark, 7cm high. (2) **£500-800**



418 A rare pair of Meissen figures of pheasants, c.1750, modelled by J J Kändler with tails erect and heads slightly turned, the cock pheasant raised on a rocky base applied with ears of corn, the hen sitting on a corn nest with three chicks, blue crossed swords marks, *some restoration to both figures*, 17.5cm high. (2) **£1,500-2,000**

Cf. U. Pietsch and K. Jakobsen, Frühes Meissener Porzellan, no. 235 for a pair from the Rosa Alba Collection.



419 A rare Meissen figure of a peasant musician, mid 18th century, probably modelled by Peter Reinicke and Johann Kändler, playing the violin and wearing a pink coat over short white trousers, the base applied with a flower and leaves, faint blue crossed swords mark to the reverse, a small amount of restoration to the bow and the tip of the violin, 18.8cm. **£700-1,000**

Cf. Rainer Rückert, Meissener Porzellan 1710-1810, nos.954 and 955 for two peasant dancers believed to be the accompanying figures to this example.

420 A large Meissen bust of Prince Louis Charles de Bourbon (1751-61), c.1753, modelled by J J Kändler after a portrait of the young dauphin, his head turned slightly to the right, wearing a plumed and elaborately patterned bonnet, his jacket decorated with a lilac foliate diaper design under a turquoise sash, raised on a quatrefoil base with gilt scroll detailing, traces of a blue crossed swords mark, small restorations to the feathers, 25cm. **£1,200-1,800**

This bust was paired with a bust of Prince Louis's older sister, Princess Marie Zéphirine (1750-55) and was made in two sizes - this being the larger and more rare. The busts were much copied by the factory in the 19th century, and 18th century originals are seldom found. Cf. U. Pietsch & Claudia Banz, The Triumph of the Blue Swords, pp.338-9, no.398.

Provenance: formerly an Important Swiss Collection of European Porcelain, Christie's, London, 21st February 2005, lot 108; acquired from Melanie Penizek (Vienna) in 1969.



421 A Meissen biscuit porcelain figure of Cupid and Psyche, late 18th/early 19th century, the lovers entwined in a standing embrace, her lower half draped in a robe, raised on a square base, incised crossed swords in triangle mark, incised S79, impressed 147, a tiny amount of restoration to her right thumb and to a chip on the base, 27cm. **£800-1,200**

After an original marble statue in Museo Capitolino, Rome, of the 2nd century AD, after an earlier lost Hellenistic original. The Roman statue was discovered in 1749. A later model at Meissen added wings to Cupid and a floral garland draped around the couple, but these features are lacking on the original statue.

A Private Collection of Meissen Figures



422

422 A Meissen figure of a musical shepherdess, 19th century, standing with a tambourine, a lamb recumbent at her feet, blue crossed swords mark, and an 18th century Meissen figure of a bacchanalian putto, draped in grapevine and swigging from a goblet, *a repair through the putto's thigh*, 21.5cm max. (2) **£200-300**



423

423 A Meissen figure group of the rape of Persephone, 19th century, with Pluto holding the struggling maiden aloft, and a Meissen figure of Mars, dressed as a centurion with plumed helmet, his hand resting on the edge of his shield, blue crossed swords marks (the latter cancelled), *some restoration*, 18cm max. (2) **£200-300**



424

424 A pair of Meissen kinderkopf busts of the Bourbon children, 19th century, after the models by J J Kändler, the dauphin wearing a patterned headscarf with feather, the princess with a simply patterned headscarf tied beneath her chin, raised on quatrefoil socle bases, together with a larger bust of the princess, blue crossed swords marks, *the large bust heavily restored*, 23cm max. (3) **£350-500**



425

425 A pair of Meissen double sweetmeat figures, 19th century, modelled as children perched between two baskets and each holding a rose, together with a single Meissen sweetmeat figure, modelled as a colourful vintner seated barefoot beside a large scrolling vessel, blue crossed swords marks (one cancelled), the pair incised 3024, *some restorations to the female sweetmeat*, 13cm high max. (3) **£250-350**



426 A set of Meissen figures of the Five Senses, late 19th/20th century, modelled by J C Schönheit, each as a young woman seated with varying attributes, Sight gazing into a mirror, Hearing playing the spinet, Smell lifting a flower to her nose, Touch having her finger nipped by a bird in a cage, Taste beside a table set with fruit and pastries, blue crossed swords marks, incised and impressed numbers, *some restorations*, 14.5cm high max. (5) **£750-850**



427 A Meissen figure group of The Lover Discovered, 19th century, after the model by J J Kändler, the wanton wife reclining with a pastry and chocolate cup, Cupid peeking up behind her, the suspicious husband holding a letter and peering over the side of the bed, the lover modelled as a separate figure, holding his robe and slippers, being barked at by a small dog, cancelled blue crossed swords marks, incised D64, *minor restorations*, 19.5cm across. (2) **£900-1,200**



428 A Meissen allegorical figure group of Old Love, 19th century, sometimes known as The Legacy Hunter, modelled with an old lady seated in a chair with a chest of scrolls open before her, her hand being kissed by her younger lover while Cupid flourishes a banknote, blue crossed swords mark, incised A46, *good restoration to the lid of the chest*, 15cm high. **£300-400**

429 Six Meissen figures of children, 19th/20th century, two seated with flowers, one with a sickle, another with a tied cloth of hops on her head, one with a lamb, blue crossed swords marks, *some restorations*, 14cm max. (6) **£500-700**



430 Two pairs of Meissen figures of gardeners, 20th century, the smaller pair sawing a tree and holding a watering can, the other with a basket of flowers and a posy, and a fifth figure of a gardener holding a hoe, blue crossed swords marks, *some restoration to the first pair*, 14cm max. (5) **£500-700**

431 Four Meissen figures of children, 18th/19th century, including a young shepherd with a lamb around his shoulders, a girl with a basket of fruit, a boy with a basket of flowers, and a girl holding a small flower posy, various blue crossed swords marks, *some restoration*, 14cm max. (4) **£450-600**



432 A small Meissen figure group of Winter, 19th century, modelled as a gallant tying his companion's ice skates, incised No 36, and a Meissen figure of a boy seated between a cockerel and a basket of flowers, blue crossed swords marks, 14cm max. (2) **£200-300**



433 Two Meissen figure groups of dancing couples, 19th century, each with a gallant holding flowers above his companion, raised on low scroll bases with gilt detailing, blue crossed swords marks, *a repair to one hand*, 16cm max. (2) **£200-300**



434

434 A pair of Meissen figures of an officer and his companion, 19th century, after the models by M V Acier and J C Schönheit, he holding his watch in his right hand, standing before a marble column, his companion standing beside a small table and playing cards, raised on circular bases with Vitruvian scroll moulding, blue crossed swords marks, incised F64, *a little restoration to his watch*, 16.5cm. (2) **£400-600**



435

435 A matched pair of Meissen figures of The Broken Mirror and Schadenfreude, 19th century, after M V Acier, the girl gazing disappointedly at the broken mirror between her feet, the boy smirking at her misfortune, raised on circular bases with Vitruvian scroll moulding, blue crossed swords marks, the girl incised F34, *some small repairs*, 16.3cm. (2) **£250-350**



436

436 A pair of Meissen figures of the Racegoer and his companion, 19th century, he dressed in a green suit, holding his spyglass to his right eye, his companion holding a racecard and with her other hand tucked into a feathered muff, blue crossed swords marks, incised D65 and D66, *restoration to his cane and sword hilt*, 21.3cm. (2) **£450-600**



437

437 A pair of Meissen figures of a gardener and his companion, 1st half 19th century, he barefoot and holding his hat full of flowers, beside a watering can and spade, his companion with an apron full of blooms beside a potted plant, blue crossed swords marks, incised A31 and A32, *small losses*, 22cm. (2) **£400-600**

438 A Meissen figure group of lovers beneath a tree, 19th century, after a model by J J Kändler, the lady leaning back into her beloved's embrace, raised on a low rocky base, blue crossed swords mark, incised 612, *some repairs to the tree*, 19cm high. **£250-350**

439 A Meissen figure group of three children in a garden, 19th century, after the model by M V Acier, a girl standing atop a rocky outcrop, another seated below with a bird cage, a boy kneeling beside a low column with a vase, raised on a circular ovolu moulded base, blue crossed swords mark, incised F94, *small restorations*, 21.5cm. **£200-300**



438



439

440 A rare Meissen figure of a cavalier writing a letter, 19th century, after a model by J J Kändler, seated at a marble-topped table and writing a love letter in French, blue crossed swords mark, *some restoration*, 13.5cm high. **£250-350**



440

441 A Meissen figure group of the Drunken Silenus, 19th century, reworked from the original model by J J Kändler, the inebriated god slumped on the back of a donkey, supported by a young man, while a maiden feeds grapes to the ass, a putto pulling its tail behind, cancelled blue crossed swords mark, incised 2724, *some restorations and repairs*, 21cm high. **£250-350**



441

442 A Meissen 'crinoline' figure group of lovers, 19th century, modelled with a lady in a wide skirt being courted by a gallant beneath a tree containing a putto, a further figure of Cupid taking the lady's left hand, blue crossed swords mark, incised 851, *restored*, 20.3cm. **£100-200**



442

443 A Meissen figure group of a gallant and his companion, 19th century, she leaning on a plinth and holding a spray of roses in her elevated left hand, he seated on a rocky outcrop at her side, all raised on an oval base with ovolu moulding, *minor restorations*, 24cm. **£350-450**



443

444 Two pairs of Meissen figures, 19th century, after models by Acier and Schönheit, one pair of pigeon fanciers with sheep, she with a bird in a cage, he fastening a letter to one, the other pair of gardeners, she with a basket of flowers, he with a nest of birds' eggs in his hat, raised on circular bases with stylised scroll detailing, blue crossed swords marks, incised F73 and F68, *some restorations*, 19cm max. (4) **£500-700**



444



445 A pair of Meissen figures of children, 19th century, he seated and reading a book, she holding a tatting shuttle, both raised on circular moulded bases, incised C28, a Meissen figure of a girl feeding a dog in a bonnet, and another of a girl feeding a cat on her lap, blue crossed swords marks to all, *some restorations to extremities*, 12.5cm max. (4)

£450-600

446 An assembled set of Meissen figures of the Four Seasons, 20th century, after J J Kändler, each modelled as a putto, Spring with a basket of flowers, Summer with a sheaf of corn, Autumn with a grapevine garland, Winter wearing ice skates and a fur-lined cloak, blue crossed swords marks, *some repairs and restorations*, 13cm. (4)

£400-600



447 Two pairs of Meissen figures, 19th century, after models by Acier and Schönheit, one pair of vintners, standing beside barrels resting on tree stumps, the other pair of gardeners, he grafting a tree, she with a garland of flowers, all raised on circular bases with stylised gilt scroll decoration, blue crossed swords marks, incised F80 and F69, *some restoration and small losses*, 18cm max. (4)

£500-700

448 Three pairs of Meissen figures of children, 19th/20th century, one pair of vintners with baskets of grapes, one of gardeners with baskets of flowers, the last pair of a shepherd and shepherdess with a lamb and a dog, raised on low bases with gilt scroll decoration, blue crossed swords marks and various incised numbers, *minor losses and restorations*, 14.5cm. (6)

£550-700





449 Eight Meissen figures from the Gallant Orchestra, 19th/20th century, after the original models by J J Kändler, including a seated cellist, a flautist, an oboe player, four singers and a conductor, varying blue crossed swords marks, *some restorations*, 15cm max. (8) **£900-1,200**

450 Four Meissen figures of young musicians, 19th century, each modelled as a young girl, one playing the violin, one the flute, another the zither, the last singing, all on low scrolled bases with gilt detailing, blue crossed swords marks, *some restorations*, 14.5cm max. (4) **£400-600**



450

451 A composite Meissen 21 piece monkey band (*affenkapelle*), 19th and early 20th centuries, the simian musicians wearing wigs, bonnets and brightly coloured costumes, two playing brass instruments, five in the strings section, four playing woodwind instruments, a pianist, four percussionists, four lady singers, and a conductor with a separate music stand (modern), blue crossed swords marks, *some small losses and damages*, 19cm max. (22) **£3,500-4,000**



451



452



453

452 A large Meissen figure group of revellers beneath a tree, 19th century, modelled by M V Acier, with two figures atop a rocky outcrop, playing a hurdy gurdy and the bagpipes, a couple dancing at the base, another couple sharing a bottle of wine and a plate of pastries, all beneath a tall tree, raised on a circular base decorated with gilded interlocking circles, cancelled blue crossed swords mark, incised D96, *small losses and repairs*, 47cm. **£300-500**

453 A large pair of Meissen figures of musicians, late 19th century, he dressed in ragged breeches with rolled stockings and playing the bagpipes, his companion playing the hurdy-gurdy, raised on rococo scrolled bases, blue crossed swords marks, incised 1551, *some restorations and repairs to extremities*, 32.8cm. (2) **£500-700**



454



455

454 A matched pair of Meissen allegorical figure groups of The Broken Bridge and The Broken Eggs, 19th century, after the models by M V Acier, one with a maiden being urged onto a snapped bridge by her companion and putti, the other with a maiden comforted by her friend beside a basket of broken eggs, a putto hiding beneath her skirts, raised on oval bases, blue crossed swords marks, incised F63 and F65, *some damages to the second group*, 24cm. (2) **£600-800**

455 A Meissen figure of a sleeping girl, 19th century, sometimes called Sleeping Louise, modelled by M V Acier after a painting by Jean-Baptiste Greuze, relaxed in a large chair with one arm on a tall wooden table, her shoes discarded and a love letter tucked into the top of her bodice, blue crossed swords mark, incised E58, *good restoration to the chair*, 18.5cm. **£300-400**



456



457



456 A Meissen figure group of musical lovers, late 19th/20th century, modelled with a lady seated beneath a fruit tree and playing the lute, a sheep recumbent beside her and a gallant standing over her, the base applied with flowers, blue crossed swords mark, incised 447, 14.5cm high. **£250-350**

457 Two Meissen figure groups of rural lovers, 19th century, the larger group of a shepherd and shepherdess, seated on a rocky outcrop with a lamb beside, the other of a gardener and his companion, he seated with a potted plant before a low tree, she standing above him, blue crossed swords marks, *some damages and restoration*, 18.5cm high max. (2) **£200-300**

458 Two pairs of Meissen figures of children, 19th century, both seated, one pair with small dogs, one looking at its reflection in the mirror she holds, the other pair reading from a book and eating cherries from an upturned basket, all raised on circular moulded bases, blue crossed swords marks, incised F50 to one pair, *small restorations*, 15.5cm. (4) **£500-700**



459 Three Meissen figures of children, 19th century, after models by M V Acier, including a pair of children playing at archery, the boy aiming a crossbow, the girl holding out an arrow from a selection in her bonnet, incised F32, the third figure allegorical of Time and raising a watch in her right hand, incised F49, all raised on circular bases with Vitruvian scroll moulding, blue crossed swords marks, *some restorations*, 15.3cm max. (3) **£450-600**

460 A pair of Meissen figures of shuttlecock or battledore players, 19th century, modelled by M V Acier with a boy and a girl holding racquets and shuttlecocks, raised on circular bases with gilt scroll detailing, blue crossed swords marks, incised F51, and a third figure of a boy playing, riding a hobby horse and standing before a pillar, blue crossed swords mark, *some restorations*, 15.3cm max. (3)

£300-400



461 A pair of Meissen figures of vintners, 19th century, modelled by M V Acier, the man with grapes in his hat, the woman holding grapes in the folds of her apron, and a Meissen figure of a flower seller carrying a basket of blooms, all raised on circular bases with key fret moulding, blue crossed swords marks, the vintners incised F84, *some restoration to hats*, 17.5cm max. (3) **£300-400**



462 Two Meissen figures, 19th century, one of a Classical maiden holding a garland of flowers, the other of a gallant seated on a flower-encrusted tree trunk, raised on scroll bases with gilt detailing, blue crossed swords marks, the latter cancelled, *some restoration*, 19.5cm max. (2) **£150-250**



463 A Meissen-style figure of Count Bruhl's Tailor, 19th century, after the model by J J Kändler, the eccentric figure modelled astride a billy goat which holds a flat iron in its mouth, the tailor brandishing a large pair of scissors above his head, two kids sitting in a half barrel strapped to his back, blue crossed swords mark, impressed 171, *minor losses and restorations*, 23.2cm. **£200-300**



464 A pair of Meissen double sweetmeat figures, 19th century, modelled as a cook stirring a saucepan and his companion holding a goose, each seated between two large shells painted with flowers to the interiors, blue crossed swords marks, incised C80 and C81, *some faults*, 24cm across. (2) **£200-300**



465 A Meissen figure group of the Four Seasons, 19th century, modelled as four putti around a central tree with varying attributes, and a Meissen figure group of vintners, probably emblematic of Autumn, standing atop a rocky outcrop with a barrel and baskets of grapes, blue crossed swords marks, *some restoration*, 17cm max. (2) **£250-350**



466 A Meissen figure of a faun astride a big cat, 19th century, the faun wearing a purple cloth and playing a drum hanging to his left side, riding on the back of a panther or lioness, raised on a base picked out with gilt scroll detailing, blue crossed swords mark, various incised and impressed numbers, *minor restorations*, 18cm high. **£250-300**



467 Sixteen Meissen figures of putti from the *Devisenkinder* series, 19th/20th century, after the models by Acier and Schönheit, each modelled as a putto or cherub emblematic of love, raised on triangular bases, each inscribed in French with a romantic motto, blue crossed swords marks, incised and impressed numbers, *restoration to some*, 16.5cm max. (16) **£3,000-5,000**

Cf. T.H. Clarke, *Marcolini Meissen Figures, Engraved by Friedrich Elsasser 1785-1792*, pp. 27-28 and 69-72, fig. 37, 40, 41, 48, 49 and 51 for a further discussion and line drawings of these models.



468 A miniature Meissen figure group of putti, late 19th/20th century, possibly emblematic of Winter, gathered around a marble plinth with a fire atop, and another 19th century group of two children emblematic of Autumn, reclining on a scrolled base and draped in fruiting grapevine, blue crossed swords marks, 8cm high max. (2)

£250-350



469 A Meissen figure of a lady with a cat, 19th century, modelled by J Ungerer, standing wearing a dress decorated with tied pink ribbons, holding a tabby cat, raised on a circular base, blue crossed swords mark, incised L163, *some good restoration to her sleeve*, 24cm.

£500-700



470 A pair of Meissen figures of a gallant and his companion, 19th century, the gentleman holding a posy, the lady a closed fan, incised A58 and A56, and a Meissen figure of a gallant decorated in blue and white with polychrome highlights, blue crossed swords marks, *small restorations*, 19.3cm max. (3) **£350-450**



471 A large Meissen 'crinoline' figure group, 19th century, after the model by J J Kändler, a gallant and his companion walking hand in hand, she gathering her wide skirts in one hand, he with his hat tucked under one arm and holding a snuff box, blue crossed swords mark, incised 550, impressed 187, *some cracking*, 21cm high. **£300-400**



472 A rare Meissen figure group of two musicians playing a duet, 19th century, after the model by J J Kändler, with a crinoline lady playing the lute beside her seated companion playing the flute, a pug seated on the lady's skirts between them, all on a high backed settee with shell moulding, blue crossed swords mark, incised W56, *signs of refiring, the decoration probably added to*, 14.5cm high. **£400-600**

Cf. Metropolitan Museum, New York, number 1974.356.356 for an original 18th century example.



473 A pair of Meissen figures of a shepherd and a dancing shepherdess, 20th century, modelled originally by F E Meyer in dynamic poses and raised on low scrolled bases, incised 1784, and a 19th century Meissen figure of a boy playing a recorder with a dog recumbent at his feet, incised 2722, impressed 127, all with blue crossed swords marks, *the shepherd lacking the end of his staff, restoration to his left hand*, 18cm max. (3) **£350-450**



474 A matched pair of Meissen figures of children feeding poultry, late 19th/20th century, one of a girl feeding chickens from a shallow bowl, the other of a boy feeding a pair of ducks and two ducklings, together with a Meissen figure of a lady seated beside a basket of eggs and holding a chicken on her lap, blue crossed swords marks, *minor losses and restorations*, 12.3cm max. (3) **£300-500**



475 Three Meissen figures of birds, 20th century, including a green woodpecker, a waxwing and a small figure of a magpie, all naturalistically moulded and perched on tall tree stumps, blue crossed swords marks, *restoration to the woodpecker's beak and the magpie's beak and tail*, 27cm max. (3) **£400-600**



476 A pair of large Meissen figures of magpies, late 19th/early 20th century, modelled by J. J. Kändler with beaks agape and tails erect, raised on tall stumps with applied leaves, blue crossed swords marks, incised 62a, some restorations, 52.8cm. (2) **£400-600**



477 A pair of Meissen figures of Golden Orioles, 20th century, modelled with heads turned, one with wings slightly flexed, raised on tall stumps applied with leaves, blue crossed swords marks, one beak well restored, some repairs and losses to leaves, 26cm. (2) **£400-600**



478 Two Meissen figures of birds, 19th century, one of a cockatoo, the other of a long-tailed parrot eating a nut, each perched on a tall stump, blue crossed swords marks, a repair to the cockatoo's comb, restoration to the parrot's tail, 28cm max. (2) **£300-500**



479 A Meissen figure of a hoopoe, 19th century, after the model by J J Kändler, perched on a tall branch with a stag beetle clambering up, its plumage naturalistically painted, blue crossed swords mark, incised 282, a repair to the beak and some of the leaves, 31.5cm. **£200-300**



480

480 Three Meissen figures of Japanese ladies, modern, one seated and holding a colourful bird by the tail, another holding a feathered fan aloft, the last standing beneath a long-stemmed parasol, in traditional costume, blue crossed swords marks, one incised E34, 18cm max. (3)
£300-400



481

481 Two Meissen 'Japanese' figures of fisherfolk, modern, one of a fisherman seated beneath a bamboo parasol with two buckets of fish, the other of a Japanese lady and child fishing with a stork in a shallow rowing boat, blue crossed swords marks, impressed 1280 and 2466, 15.5cm high. (2)
£300-400

482 A Meissen figure of a juggler, c.1992, modelled by Peter Strang, catching a plate in each hand, another falling behind his back, three clubs at his feet, incised initials to the top of the base, blue crossed swords mark, incised 60469, the plate on his right toe lacking, 25cm.
£300-400



482

483 Two Meissen Commedia dell'Arte figures of Harlequin, modern, after the models by J J Kändler, one standing with right foot raised, the other seated and wearing a mask, each holding a lidded ewer inscribed 'ZM 1738' and wearing colourful chequered costumes, blue crossed swords marks, a repair to one sword, 23.5cm max. (2)
£400-600

Kändler's original, slightly different, models of a Harlequin with a jug were also inscribed 'ZM 1738'. The initials referring to Zanni Müller, a variation of Giovanni, by which name Harlequins of the Italian Comedy were known. The date refers to the year that model was first introduced at Meissen.



483



484 A large Meissen Weiss figure of a kneeling nude, 20th century, modelled by Robert Ullmann as a naked woman with head turned to the left, holding the edges of a robe draped around the back of her thighs, incised signature, blue crossed swords mark, incised factory Weiss mark, 50cm. **£400-600**



485 A Meissen figure of the dancer Loie Fuller, 1st half 20th century, modelled by Theodor Eichler in 1911, wearing a long white robe leaving her torso bare, her left leg extended and right arm thrown back behind, raised on an oval base with gilt detailing, blue crossed swords mark, incised B255, 26cm high. **£750-1,000**

Marie Louise (Loie) Fuller was an American pioneer of modern dance who used lights and swathes of fabric to create new theatrical illusions. She was a regular performer at the Folie Bergeres and attracted the attention of a wide circle of artists who recreated her likeness in many forms.



486 A Meissen Weiss figure of a seated tailor, 20th century, designed by Alexander Struck, sitting cross-legged with a pair of scissors by his knee, holding his hands before him to thread a needle, left in the white and raised on a square base, blue crossed swords mark and incised crossed swords mark, 19cm. **£150-250**



487 A Meissen Weiss white-glazed figure of a Korean girl carrying fruit, 20th century, designed by Max Bochmann, carrying two baskets on a yoke, a small white-glazed figure of a crouching Cupid holding the top of his bow, blue crossed swords marks and incised marks to both, and a Böttger stoneware figure of a squatting female nude, designed by Emmy Bodewig-Pallenberg, cancelled incised crossed swords mark, some restoration to the first figure's yoke, 29cm max. (3) **£450-600**



488 A Meissen figure group of a girl and two goats, early 20th century, modelled by Otto Pilz in 1906 with two large goats pulling on a leash, signed 'O Pilz' in the clay, blue crossed swords mark, incised W200, *some restoration to the horns*, 39cm across. **£250-350**



489 A large Meissen figure group of a cowherd, 20th century, modelled by Otto Pilz, leading two harnessed cattle standing over bushels, signed in a clay 'O Pilz', 42.5cm across. **£300-400**



490 A large Meissen figure group of a shepherd and his flock, 20th century, modelled by Otto Pilz in 1908, a shepherd leading a ram and two ewe sheep, knitting a garment as he walks, raised on a wide green base, signed 'O Pilz' in the clay, blue crossed swords and dot mark, number 155, *some restoration to horns and ears, a repair to the base*, 31.5cm high. **£300-400**



491 A Meissen figure group of children and goats, 1st half 20th century, modelled by Max Bochmann (1874-1942), a young boy in Alpine dress lying on his front and playing a pipe beside a girl seated on a rocky stump, a goat recumbent to one side and her kid standing on the boy's behind, blue crossed swords mark, incised V124, press number 125, *restoration to the boy's feather*, 16.5cm high. **£450-600**



492 A Meissen figure of a milkmaid and calf, 20th century, modelled by Otto Pilz between 1905 and 1913, the maid wearing a checked shirt and headscarf and kneeling beside a spotted calf drinking from a bucket of milk, signed 'O Pilz' in the clay, blue crossed swords mark, incised B254, 20cm high. **£250-350**



493 A Meissen figure group of Fennec or desert foxes, 20th century, modelled by Otto Pilz, seated on a rectangular white-glazed base, blue crossed swords and dot mark, incised H142, *tiny nibbles to the ears*, 15cm high. **£200-300**

494 Two Meissen figures of panthers, modern, modelled by Ernest Oehme, one in Böttger stoneware, the other white-glazed, crossed swords marks, incised G242, and a Meissen figure of a lion cub by Rudolf Löhner, seated on an oval base, incised B274, 18cm max. (3) **£350-500**



495 A Meissen figure of a polar bear, modern, modelled by Otto Jarl in 1903, prowling with head slightly turned, and two models of a bear by August Gaul, seated and eating something from its right forepaw, one in Böttger stoneware, the other white-glazed, signed 'A Gaul' to the top, crossed swords marks, 23cm across max. (3) **£250-350**

496 Four Meissen white-glazed equestrian figures, 20th century, one of a horse's head designed by Eric Oehme and raised on a wooden base, one of a Shetland pony standing four square, one of a recumbent foal, the last of a braying donkey, blue crossed swords marks, the pony cancelled, a repair to the mane of the head, 22cm max. (4) **£250-350**



497 Two Meissen white-glazed figures of dogs, 20th century, one of a Scottish terrier, the other of a poodle, and a Meissen figure of a squirrel, perched on a stump with head turned and tail erect, blue crossed swords marks, 14cm high max. (3) **£250-350**



498 Two Meissen figures of ducks and two of kingfishers, 20th century, the ducks modelled by Eric Oehme, the kingfishers by Paul Walther, one duck left in the white, the others with polychrome detailing, blue crossed swords marks, the ducks with artist's signature in the clay, *good restoration to one kingfisher's beak*, 14.5cm max. (4)

£400-600

499 Three Meissen white-glazed figures of birds, 20th century, one of a blackbird, one of a waxwing, the last of a robin, blue crossed swords marks, and a Böttger stoneware example of the robin, incised crossed swords marks, 20.5cm max. (4)

£250-350



500 Five Meissen figures of young animals, 20th century, including a white-glazed figure of a foal, one of a calf, another of a fawn, a Böttger stoneware figure of a donkey foal, and a figure of a goat kid standing on an upturned basin, various crossed swords marks, 19cm max. (5)

£400-600



501 A commemorative Meissen Böttger stoneware plaque, c.1960, the rectangular form modelled in relief with a scene of the uprising at Buchenwald concentration camp, incised crossed swords mark, 28.5cm.

£100-150

After the 1958 bronze by Fritz Cremer. The Buchenwald Uprising followed a period of resistance by inmates who fought to prioritise the lives of children and undermine Nazi efforts to rule the camp. Just prior to American troops arriving to liberate the camp, prisoners united to overthrow the remaining Nazi officers, who fled in the face of the armed uprising.



End of Collection

English Porcelains



502 A large and rare Derby blue and white figure or vase stand, c.1760, the circular form applied with a variety of sea shells linked by seaweed tendrils on a reticulated base, *some chips and small losses*, 11cm high, the top 15.5cm across. **£300-400**



503 A large and rare Derby blue and white sweetmeat stand, c.1758-60, modelled with two graduated tiers of scallop shells, each decorated with a central peony spray, supported on a base of applied shells and coral, surmounted with a kingfisher finial, *some restorations*, 16cm high. **£400-600**

Provenance: formerly the Bernard Watney Collection.

Illustrated: Bernard Watney, English Blue and White Porcelain of the 18th Century, pl.65A.



504 A Worcester blue and white punch pot and cover, c.1768, sometimes known as Dr Johnson's Teapot, printed with the Thorny Rose pattern, the naturalistic flowers loosely arranged beneath a continuous garland suspended from ribbon ties, the cover with similar tied sprays, *some restoration to the spout tip and handle*, 32cm across. (2) **£300-400**

The name 'Dr Johnson's Teapot' derives from an identical pot in the collection at Pembroke College, Oxford, which belonged to Dr Samuel Johnson and is referenced by Boswell as holding two quarts.



505 A rare Derby blue and white monteith, c.1770-90, moulded with simple scroll panels and undulating rim, decorated with unfinished shaped panels on a blue scale ground, *broken and repaired*, 37cm across. **£150-250**



506 A 'problem' pieces of English blue and white porcelain, c.1760, the fluted saucer dish printed to the well with a spray of rose and other flowers tied at the stems, with a fluted cavetto, the rim with sprays and scattered flower sprigs, 19cm. **£200-300**

Provenance: formerly the collection of Geoffrey Godden. Geoffrey's notes on the reverse state that the central spray matches a problem sauceboat. "But does the plate help? Teawares may!" A tentative attribution of Wirksworth has been previously suggested.



507 A rare Worcester blue and white Blind Earl plate, c.1765, with scallop-edged rim, moulded and painted with a spray of wild rose, with four scattered insects around, open crescent mark, 15cm. **£550-650**



508 A rare Worcester blue and white coffee cup, c.1780-90, painted with the Late Floral Bouquet pattern, with a gilt rim, and a pear-shaped Worcester mustard pot painted in the Prunus Root pattern, open crescent mark, *the last cracked*, 7.6cm. (2) **£100-200**



509 Two Worcester blue and white pickle dishes, c.1758-60, one of a deep leaf shape, the other of a scallop shell form, each painted with the Peony Rock Bird pattern, the leaf dish with a spray of moulded fruit beside the handle, workman's marks, 11.7cm max. (2) **£100-200**



510 Two Vauxhall blue and white saucers, c.1755-57, one sketchily painted with a Chinese figure holding a bird, beside an ornamental fence, trellis border, the other with birds in flight above a bridge linking small islands, 12.2cm max. (2) **£250-350**

The last with a paper label for the Bayley Collection.



511 A rare Worcester blue and white coffee cup and saucer, c.1756-58, painted with the Bamboo Root pattern, with tall bamboo spikes and scrolling roots beside flowering chrysanthemum, workman's marks, 11.8cm. (2) **£200-300**

This rare pattern is a direct copy of one produced on Chinese porcelain of the Kangxi period (1662-1722).



512 A Liverpool blue and white 'capuchine' cup and saucer, c.1765-68, probably James Pennington, painted with flowering prunus branches and peony stems issuing from rootwork, within a trellis border, the generous cup with an everted rim and strap handle, *two small rim repairs to the cup*, 12.7cm. (2) **£180-220**



513 A rare Derby blue and white spoon tray, c.1770-80, the fluted oval shape painted with a hut beside a bridge or fence with a tall pine tree behind, the rim with a diaper band, *an area of chipping to the rim*, 15.5cm. **£200-300**



514 Three English porcelain miniature blue and white teabowls and saucers, c.1760-80, one Lowestoft and painted with holey rockwork beneath willow and beside a fence, another Worcester and painted with the Prunus Root pattern, workman's mark, the last Caughley and printed with the Fisherman and Cormorant pattern, numeral mark, 8.2cm max. (6) **£200-300**



515 A Vauxhall blue and white coffee cup, c.1760, painted with a single figure fishing from a sampan in a mountainous island landscape beside a low hut, 6cm. **£200-300**

Paper labels for the Billie Pain Collection, and for the Bernard Watney Collection.



516 A rare Worcester blue and white mustard pot, c.1760-70, the baluster form painted with the Prunus Root pattern, applied with an angular handle, workman's mark to the base, *the cover lacking, a crack around the handle*, 6.3cm high. **£120-180**



517 A Derby blue and white stand, c.1760, the circular form painted with moths beside a spray of convolvulus and other flowering branches, the scalloped rim with a cell diaper band, the well moulded with concentric bands, 15.4cm. **£250-350**

Illustrated: John Twitchett, Derby Porcelain, p.70.

Paper label for the E & J Handley Collection. Enamelled initials for the Gilbert Bradley Collection.



518 A large Liverpool blue and white mug, c.1760-65, the cylindrical form painted with willow over large branches of flowering peony, the rim with a trellis border, *some good restoration to the rim*, 15.4cm. **£300-400**

Paper label for Roderick Jellicoe.



519 A rare Bow blue and white jug, c.1760, of tall fluted form, painted with willow issuing from tall rockwork over a small pavilion and zigzag fence, the rim with a formal lappet design, cracked, 18.8cm. **£250-350**



520 A rare Derby blue and white mug, c.1760, painted with an antlered stag beside a butterfly and flower sprays, the stepped foot with further flower sprigs, the handle lacking, 15.5cm. **£500-700**

The Noble Order of Bucks was a fraternal convivial club claiming Nimrod as its founder.

Exhibited: English Ceramics Circle, Armorial Exhibition, 2008.



521 A Liverpool blue and white vase, c.1765, of baluster form, painted with a tall willow tree above flowering branches and bamboo, the cover lacking, 16.5cm. **£250-350**



522 A Derby blue and white leaf dish, c.1765-70, painted with a Chinese landscape scene with a hut among flowering plants, 22.3cm. **£300-400**

Cf. Bernard Watney, English Blue and White Porcelain of the 18th Century, col. pl. G for a similar leaf dish.



523 A good Worcester blue and white teapot, c.1754-57, of small size, well painted with the Rock Warbler pattern, the eponymous bird perched before flowering branches and an ornamental fence, workman's marks, 14.6cm across. (2) **£250-350**

524 A small Vauxhall blue and white bowl, c.1758-60, painted with a pagoda beside an ornamental fence and a weeping willow tree, a small amount of good restoration, 10.6cm. **£200-300**



525 A Philip Christian (Liverpool) blue and white bowl, c.1770, painted with flowering Oriental branches issuing from holey rootwork, a faint rim crack, 12.6cm dia. **£120-180**

526 A rare Worcester blue and white sauceboat, c.1758, painted with the Boatman pattern, one side with a fisherman beneath a willow tree, the reverse with a pagoda beneath a pine tree, within rococo moulded panels, the interior with flowering Oriental branches, workman's mark, 19.5cm across. **£120-180**



527 A Richard Chaffers (Liverpool) blue and white twelve-sided bowl, c.1760, painted with the Jumping Boy pattern of a young Chinese boy in a garden beside a maiden seated beneath a tree, four character script mark, a chip to the footrim, 11cm dia. **£250-350**

528 A large Worcester mug of American significance, dated 1764, printed in black with figures beside a river and arched bridges, the reverse with Classical ruins, inscribed 'Jabez Maud Fisher 1764', cracked, 12.3cm. **£100-200**

Jabez Maud Fisher was an American Quaker who fled to England from Philadelphia to escape the persecution of pacifist Quakers who refused to take part in the American Revolution. An archive of his letters between 1774 and 1775 is held at the Historical Society of Pennsylvania.





529 A set of six Chelsea dessert plates, c.1760, the wells painted with fancy birds perched on rockwork and leafy branches, the feathered rims picked out in turquoise and brown, brown anchor marks, *some crazing*, 21.7cm. (6) **£300-500**

530 Three Derby botanical dessert dishes, c.1790-1815, one heart-shaped and painted by William 'Quaker' Pegg with an anemone spray, a plate painted with a spray of Dwarf Cassia, and another with a specimen of Spatlin Poppy, titled to the undersides, the plates with blue marks, the dish red, 24.7cm max. (3) **£300-400**



531 Two Chelsea-Derby dessert dishes, c.1775, the smaller of cinquefoil ogee form, the larger deep and circular, both painted with garlands of flowers suspended from loops or roundels around a small central spray, gilt D and anchor mark, blue crowned D mark, 23cm max. (2) **£120-180**

532 A rare pair of Derby plates from an Egyptian service, c.1815, painted in dark blue and gilt with stylised back-to-back masks, the rims with bulls' heads and other motifs, reserved on a yellow ground, iron red crowned crossed batons and D marks, 23.5cm. (2) **£400-600**





533 A rare Derby custard cup and cover from an Egyptian service, c.1815, painted in dark blue and gilt with stylised masks, figures and other motifs reserved on a yellow ground, with an angular handle, iron red crowned crossed batons and D mark, rim crack, 7.5cm high. (2)
£150-200



534 An unrecorded Derby tea cup and saucer, c.1790, probably made as a replacement for a Sèvres service, the cup painted in the manner of Jean Pillement with two chinoiserie figures, the saucer with a bell suspended from ornate ironwork before a palm tree and a round table, reserved on a gold ground with white mythical creatures and scrollwork, gilt crowned interlaced Ls mark enclosing BB over the latter A, 13.5cm. (2)
£400-600

The pseudo marks would indicate the pieces were made as a replacement or addition to a Sèvres service made in hard-paste porcelain in 1779, probably decorated by Charles-Eloi Asselin. A teapot from this original service is in the collection of the Raclin Murphy Museum at the University of Notre Dame, acquired in 2009, and a déjeuner set with similar scenes (also by Asselin) is in the Royal Collection.



535 A Chelsea cabinet cup, c.1760, painted with Watteau-esque scenes of figures reserved on a mazarin blue ground with gilt flower garlands and C scrolls, together with a Barr, Flight and Barr (Worcester) saucer with similar decoration, impressed crowned BFB mark to the saucer, some restoration to the cup's footrim, 13.3cm max. (2)
£150-250



536 A Worcester teapot and cover, c.1770, the plain barrel shape painted with floral arrangements including heartsease and auricula, 19cm across. (2)
£250-350



537 A rare Worcester teapot and cover, c.1770-80, the plain barrel shape painted in purple monochrome with sprays of fruit and scattered flower sprigs, gilt dentil rims, 19.5cm across. (2)
£300-350



538 A Worcester mug, c.1770-80, the slightly tapering form painted with a two-handled vase or urn within a gilt C scroll cartouche edged with flowers, between blue bands picked out with formal gilt borders, open crescent mark, 9.6cm.
£100-200



539 A large and rare Worcester junket dish, c.1760-65, the octofoil form moulded with overlapping leaves veined in puce and edged in green, centring around a flower spray, the rim with a puce scroll border, 27.2cm. **£800-1,200**

Cf. Simon Spero and John Sandon, Worcester Porcelain 1751-1790, the Zorensky Collection, fig. 83 for an identical dish.



540 A rare Chelsea cabinet plate, c.1758-62, the well painted with a couple courting before a ruined column, the rim with three panels of song birds perched on leafy branches, reserved on a puce ground with gilt butterflies and berried swags, gold anchor mark, 21.7cm. **£250-350**



541 A Mansfield-decorated Coalport saucer dish, c.1800, the well painted in sepia monochrome with a ruined turret beside a river, reserved on a rich yellow ground, 21cm. **£150-250**



542 A Longton Hall leaf-edged dish, c.1756, decorated by the Castle Painter with a distant church and other buildings beneath a tall tree, the rim moulded with six large leaves veined in puce and edged in green and yellow, some restoration, 21cm. **£200-300**



543 A fine pair of Chelsea botanical baskets, c.1758-60, one painted with vegetables including turnips and carrots, the other with fruit and nuts including walnuts and cobnuts, the reticulated sides applied with yellow flowerheads to the interior, brown anchor marks, 27cm. (2)
£800-1,200



544 An unusual Worcester basket, c.1765-70, painted to the interior with a Scarlet Japan pattern of Kakiemon flowering plants alternating with flower mons on an orange and gilt band, the exterior applied with flowerheads on a turquoise ground, 18cm across.
£200-300



545 A Derby 'spectacle' dish, c.1760, the well moulded with three overlapping leaves, the reticulated rim with small circles linked by puce flowerheads, 18.1cm dia.
£80-120



546 A Worcester or Caughley dessert dish of Hope-Edwardes type, c.1770-75, the saucer dish probably decorated in the Giles atelier with a central spray of fruit surrounded by scattered sprigs, the rim with a shaped claret border with gilded floral cornucopia, 20.7cm.

£150-250



547 A large Bow leaf dish, c.1758-60, the deep form well painted with sprays of flowers and single scattered sprigs, black line rim, the vein painted green beneath, 25cm.

£200-250



548 A Worcester 'Blind Earl' sweetmeat dish, c.1758-60, finely painted probably in the Giles atelier with a large floral arrangement and single scattered sprigs, the handle formed as a rosebud spray, a small star crack, 16.3cm.

£350-450



549 A Derby botanical plate, c.1790-1800, painted in pattern 392 with a spray of Horned Violet (*Viola Cornuta*), the spiral moulded rim with a continuous berried husk border in gilt, titled in blue to the underside, blue crowned Crossed batons and D mark, 23.3cm.

£100-200



550 A Derby dessert dish, c.1760, the well painted with an apple on a twig with two leaves, amidst colourful moths and other flying insects, reserved within a quatrefoil panel on a yellow ground, brown line rim, 24cm.

£200-300



551 A large Bow leaf dish, c.1758-60, the deep form painted in Kakiemon enamels with the Two Quail pattern, the birds perched beneath and beside flowering plants, 25cm.

£250-300

Paper label for Mercury Antiques.

552 A near pair of Chelsea basket stands or dishes, c.1754-56, the wells painted with ladybirds and other insects, one with a caterpillar and moths, the other with a spray of flowers, the rims moulded with arcaded honeycomb and grapevine handles, one dish with replacement handles, 28cm. (2) £200-300



553 A large Worcester teapot and cover, c.1765-75, painted with polychrome flower sprays within a red crowsfoot border, and another Worcester teapot and cover, painted with *Compagnie des Indes* type flowers, the rim and shoulder with a pink diaper band, 21cm across max. (4) £300-400

554 A Worcester tea canister and teabowl and saucer, c.1775, decorated in the manner of the Hope Edwardes service with vignettes of fruit and flowers within a shaped claret border reserving gilded floral cornucopia, the canister's cover lacking, 14cm max. (3) £200-300



555 Three Worcester coffee cups, c.1760-80, one reeded and painted with the Parrot in a Ring pattern, one with *Compagnie des Indes* flowers, the last with a spray of English flowers, and a Liverpool coffee cup with a panelled Kakiemon design, together with a shell-shaped bowl from a Bow sweetmeat stand, one cup badly cracked, 6.5cm max. (5) £100-150

556 A Worcester cos leaf sauceboat, c.1755, formed of overlapping leaves with green, brown and puce detailing, decorated with colourful moths, butterflies and flower sprigs, workman's mark, 18.4cm across. £100-150





557 A rare Worcester coffee jug and cover, c.1770, the reeded form painted in puce with Oriental flowering plants issuing from banded hedges, 22.5cm high. (2)

£280-320



558 A Worcester coffee pot and cover, c.1765-70, the baluster body painted with a large exotic bird beneath a low tree, another in flight above, with moths, butterflies and other insects, 24.5cm. (2)

£350-400



559 A deep Bow dish, c.1760, moulded and painted with fruiting grapevine branches, the well finely painted with two colourful moths or butterflies, 26.5cm.

£200-300



560 A Bristol coffee pot and cover, c.1772-75, the baluster body painted with Chinese figures standing before ornamental fences and trees, the neck with a red chainlink border, inside the cover inscribed 'Coombes China Mender, Queen Street Bristol 1782', a repair to the finial, 21.5cm. (2)

£150-250

Edward Coombes was a china restorer or 'china burner' who specialised in repairing ceramics with a glasslike material. He was active between the 1780s and the 1820s and frequently signed his repairs.

561 A small Rockingham figure of a pug dog, c.1830, seated on its haunches and wearing a studded gilt collar with a red rosette, raised on an oval base with gilt detailing, incised No 76, 'Cl.1' in red enamel, 5.7cm high. **£100-150**



561

562 A miniature Derby figure of a cat, c.1820, recumbent on a pink cushion with its tail wrapped around, its coat sponged in black, iron red crowned crossed batons mark, a little good restoration to the ears, 4cm high. **£100-150**



562

563 A Bow figure of a saltbox player, c.1755, seated with his saltbox in his lap, wearing a yellow jacket over red breeches, minor faults, 13cm. **£350-400**



563

564 A Chelsea figure of a vintner, c.1759-65, seated with a basket of grapes on his lap, raised on a scrolled base with turquoise and gilt detailing, gold anchor mark, minor restorations, 15cm. **£120-180**



564

565 A Chelsea figure of a dancing shepherdess, c.1760, holding the edge of her skirt in her right hand, her left raised, a lamb recumbent at her feet, gold anchor mark, minor restorations, 15cm. **£220-320**



565

566 A Derby theatrical figure of James Quinn as Falstaff, c.1765, the corpulent actor wearing a floral waistcoat, holding a shield in one hand and a sword with a large pommel in the other, his cheeks ruddied, 25cm. **£80-120**



566



567 A pair of Chelsea sweetmeat figures, c.1760, modelled as pastry and flower sellers, each standing beside a deep basket and holding the lid open, raised on scroll bases applied with flowers and leaves, gold anchor marks, 22.3cm. (2) **£250-350**



568 A matched pair of dry-edge Derby figures of a Scottish musician and companion, c.1755-56, he wearing a tartan jacket and playing the bagpipes, she with a tartan jacket over a patterned ruffled skirt, raised on low pad bases with applied and painted flowers, a small amount of good restoration, 16.3cm. (2) **£900-1,100**



569 A pair of Chelsea candlestick figures, c.1762, modelled as a musical shepherd and his companion, standing before flowering bocage, he playing the flageolet with his dog beside, she with a basket of flowers and a lamb at her feet, raised on scrolled bases with gilt detailing echoed to the sconces and drip pans, gold anchor mark, some restorations, 27.8cm. (2) **£200-300**



570 A pair of Derby candlestick figures of Scottish musicians, c.1800, he wearing tartan breeches and playing the bagpipes, she with a lute, each seated before flowering bocage and flanked by two candle sconces, minor faults, 20.5cm. (2) **£240-300**



571 A set of four Derby figures of the French Seasons, c.1770, modelled as children, emblematic of Winter, Spring, Summer and Autumn, each with various attributes depicting each season, raised on scrolled bases picked out in turquoise and gilt, 23.2cm. (4) **£300-500**



572 Two Derby figures, c.1760-65, the larger of a gardener standing beside a basket of fruit and a flower-garlanded branch, the smaller of an Italian Farmer, holding a cockerel and standing before flowering bocage, 23.7cm. (2) **£100-200**

573 A pair of Bow figures of a shepherd and his companion, c.1765, he playing the flageolet with a dog recumbent at his feet, she with an apron of flowers and a lamb beside, raised on pierced scroll bases, red anchor and dagger marks, 17.6cm. (2) **£120-180**



574 A Bow figure of Air, c.1760, from the Elements series, modelled as a girl holding a billowing robe over her head, standing on cloud scrolls beside a large eagle, red anchor and dagger mark to the reverse, 21cm.
£300-400



575 A Derby figure group of a dancing couple, c.1790-1800, with arms entwined around each other's backs, raised on a circular pierced base, incised No 74, *some restoration*, 18cm.
£160-180



576 A Chelsea sweetmeat figure, c.1760, modelled as a gallant gentleman standing beside and lifting the lid of a large oval basket raised on a flower-encrusted plinth, a dog seated at his feet, raised on a scroll base pierced with a heart motif, gold anchor mark, *a little restoration*, 20.5cm.
£300-400



577 A Bow candlestick figure of a Levantine lady, c.1765, kneeling on one knee and raising her arms to support the candle sconce above her head, raised on a pierced base before flowering bocage, red anchor and dagger mark, *some restoration to the drip pan and bocage*, 19.5cm.
£300-400



578 Two Bow miniature figures of putti, c.1765, each seated before flowering bocage with one knee raised and palm facing outwards, raised on tall quatrefoil bases picked out in puce and blue, red anchor and dagger marks, 11cm. (2)
£150-250



579 A pair of Bow figures of Harlequin and Columbine, c.1765, each seated with ankles crossed, he playing the bagpipes, she the hurdy-gurdy, raised on footed scroll bases picked out in puce, *small restorations*, 14.2cm. (2) **£200-300**



580 A pair of Derby figures of musicians, c.1760, each seated, he with a dog and playing the bagpipes, she with a lamb and playing the lute, raised on low scroll bases with gilt and turquoise detailing, 20.7cm. (2) **£100-200**



581 A Derby candlestick group, c.1760-65, modelled with two dogs at the base of a tree applied with large flowers, supporting a candle scone painted with moths and other insects, raised on a footed base picked out in puce and turquoise, *some losses*, 23.5cm. **£280-320**



582 A Derby figure of Neptune, c.1760, standing in dramatic pose before a mythical dolphin, raised on a pierced base encrusted with shells and seaweed, *his trident lacking, some restoration*, 22.5cm. **£100-150**



583 A Derby figure of Time clipping the wings of Cupid, c.1760, the putto struggling against the bearded figure, a globe and hourglass upturned at his feet, raised on a scroll base, *a small repair to the end of Time's scythe*, 24.4cm. **£300-400**



584



585

584 A pair of Derby figures of theatrical dancers, c.1790-1800, she wearing a wide crinoline skirt and holding a black mask aloft, he holding the edge of his cloak in his extended right hand, raised on scrolled bases, incised N918, 19.5cm. (2) **£100-150**

585 A pair of rare and unrecorded English porcelain figures of Chinese monks, c.1800, each standing and leaning slightly forward, their hands tucked inside their voluminous sleeves, one with a textured sash hanging down, left in the white and raised on small square bases, 15.3cm. (2) **£250-350**



586



587

586 A pair of Derby figures of a hunter and his companion, c.1765, each modelled with a large dog, he holding the butt of his gun, she a dead gamebird, before flowering bocage, *restorations*, 17.6cm. (2) **£120-180**

587 A pair of Bow figures of the New Dancers, c.1758-60, each standing with one leg extended forward, with arms in expressive positions, the low bases applied with flowers, *minor faults*, 17cm. (2)

Paper labels for Brian Haughton Antiques, Burlington Gardens.

£400-500



588



589

588 A pair of Derby figures of harvesters, c.1760, she carrying a sheaf of corn and a flask of wine, he with a barrel slung over his shoulder, standing before flowering bocage, *some restoration*, 19cm. (2) **£100-200**

589 A pair of Derby figures of dancers, c.1760-65, each holding a small posy of flowers and standing before flowering bocage, she with a mask at her feet, he with a satchel slung over one branch, raised on scroll bases, 26.2cm. (2) **£150-250**

End of Sale

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