



E & H MANNERS

THE NIGEL MORGAN COLLECTION

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A Selection from

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OF

ENGLISH PORCELAIN



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A Selection from

THE  
NIGEL MORGAN COLLECTION  
of  
ENGLISH PORCELAIN

incorporating

The collection of Eric J. Morgan and Dr F. Marian Morgan

To be exhibited at

THE INTERNATIONAL CERAMICS FAIR AND SEMINAR

11th to the 14th of JUNE 2009

**Catalogue by**

**Anton Gabszewicz and Errol Manners**

66C Kensington Church Street  
London W8 4BY

[manners@europeanporcelain.com](mailto:manners@europeanporcelain.com)  
[www.europeanporcelain.com](http://www.europeanporcelain.com)  
020 7229 5516



NIGEL MORGAN O.A.M.

1938 – 2008

My husband's parents Eric J. Morgan and Dr Marian Morgan of Melbourne, Australia, were shipwrecked off the southernmost tip of New Zealand in 1929 losing everything when their boat foundered (except, by family legend, a pair of corsets and an elaborate hat). On the overland journey to catch another boat home they came across an antique shop, with an unusual stock of porcelain. That day they bought their first piece of Chelsea.

They began collecting Oriental bronzes and jades in the 1930s – the heady days of the sale of the dispersal of the Eumorfopoulos Collections at Bluett & Sons. On moving to England in the 1950s and joining the English Ceramic Circle in 1951, their collecting of English porcelain gathered pace. Nigel, my husband, as the child of older parents, was taken around museums and galleries and began a life-long love of ceramics. As a small boy he met dealers such as Winifred Williams, whose son Bob was, in turn, a great mentor to us. For ten years Nigel and I did nothing but collect books. I one day asked Bob if he minded that we never bought anything – "You will", he said "You will!" And we did. I think Bob enjoyed clients who had studied deeply and widely.

Life with Nigel was a fulfilling time of study, exploration and discovery in many fields. We fell in love, in particular, with early porcelain, especially early English white, with their beautiful, constantly changing bodies and glazes.

Our children, while loving the decorative arts, have said that they prefer to explore their own avenues; I respect their attitude and wish them as much fun and interest as we had.

I decided that I would like to oversee the dispersal of these much loved objects in my lifetime, and that it is with the greatest pleasure that I liberate them.

I hope they find homes where they will be greeted with the same breathless excitement and love with which we welcomed them when they came into our life and our collection.

#### ACKNOWLEDGEMENTS

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Hilary Young.

**Diana Morgan**

1

# A CHELSEA WHITE INCENSE-BURNER

Circa 1745-49

16 cm high

Modelled as a seated oriental with his legs crossed and his robes open to reveal his belly, with a cheerful countenance and closed eyes, his topknot pierced.

## Provenance:

Anon., sale Christie's London, 28 October 1963, lot 69.

Thomas Burn, Rous Lench Court, sale Sotheby's London, 1 July 1986, lot 194.

## Exhibited:

National Gallery of Victoria, Ceramics and Glass Circle of Australia, September 22 to November 2, 1994. *Catalogue*,

Patricia Begg and Lorraine Rosenberg, *Purasols & Pagodas*, Melbourne 1994, p. 16, no. 2.

Only one other example is recorded and illustrated by Arthur Lane, *English Porcelain Figures of the 18th Century*, London 1961, pl. 2A. and later exhibited at the English Ceramic Circle 50th Anniversary Exhibition and illustrated by R.J. Charleston and Donald Towner, *English Ceramics 1580-1830*, London 1977, no. 117.

Four tea-canisters of this form with leaf-moulded covers are known and there are two forms of associated teapot, one with a serpent spout and another with a parrot. See O. Glendenning, 'Chelsea, The Triangle Period', *English Ceramic Circle Transactions*, vol. 1, no. 3, 1935, p. 30 and pls. XIIa, b & c. See also Frank Tilley, *Teapots and Tea*, Newport, Mon. 1954, p. 33 and pl. XV, nos. 54 & 55 where the teapots are discussed. Tilley refers to W.B. Honey's view that the model may derive from a St Cloud teapot. An early French model of a teapot does indeed exist but is of a different design; an example is illustrated and discussed by Klaber and Klaber, *Summer Catalogue* 2003, no. 1. However, it seems most likely that Sprimont adapted his design from a *blanc de Chine* figure of Budai.



## A CHELSEA WHITE TEA PLANT COFFEE-POT AND COVER

Circa 1745-49

Incised triangle mark  
22 cm high

Of lobed baluster form with short curved spout and foliage-moulded branch handle, the body and cover with crisply moulded tea plant.

## Provenance:

Anon., sale Sotheby's London, 26 November 1963, lot 67.

Selwyn Parkinson, sale Sotheby's London, 21 June 1966, lot 117.

Anon., sale Christie's London, 5 June 1978, lot 135.

Mrs George Gooderham, sale Christie's London, 6 June 1988, lot 204.

## Exhibited:

National Gallery of Victoria, Ceramics and Glass Circle of Australia, September 22 to November 2, 1994. *Catalogue*, Patricia Begg and Lorraine Rosenberg, *Porasols & Pagodas*, Melbourne 1994, p. 18, no. 16

See also John C. Austin, *Chelsea Porcelain at Williamsburg*, Williamsburg 1977, p. 36, no. 15 for the example formerly in the M.G. Kaufman Collection, Chicago.





3

#### A CHELSEA WHITE MODEL OF A SPHINX

Circa 1750

Raised anchor mark to front  
16 cm long

Severely modelled wearing a close fitting headdress, recumbent on a rectangular base with rounded ends.

Provenance:  
Anon., sale Sotheby's London, 22 October 1985, lot 140.

Exhibited:  
Hamilton Art Gallery, Hamilton and Fo Guang Yuan Art Gallery, Melbourne Ceramics and Glass Circle of Australia, *Catalogue*, Patricia Begg, *White Gold*, Melbourne 2004, p. 40, no. 99.

See Reginald Blunt (Ed.), *The Chyne Book of Chelsea China and Pottery*, London 1924, p. 57, pl. 2, no. 208 for the example in the L.A. Harrison Collection, sold Sotheby's London, 28 July 1937, lot 43. A pair is in the Schreiber Collection noted by Bernard Rackham, *Catalogue of the Schreiber Collection*... Vol. 1, London 1915, p. 32, no. 144.



4

#### A CHELSEA WHITE MODEL OF A SPHINX

Circa 1750

14.8 cm long

Scantly draped with her head slightly turned to the left and with a lioness's body covered in a shaped tasselled cloth, on an oblong octagonal base.

Provenance:  
H.D. Constantine Esq., sale Sotheby's London, 30 June 1953, lot 92.  
Anon., sale Sotheby's London, 21 May 1985, lot 370.

Exhibited:  
Hamilton Art Gallery, Hamilton and Fo Guang Yuan Art Gallery, Melbourne Ceramics and Glass Circle of Australia, *Catalogue*, Patricia Begg, *White Gold*, Melbourne 2004, p. 40, no. 97.

See John C. Austin, *Chelsea Porcelain at Williamsburg*, Williamsburg 1977, p. 116, no. 108 for a pair of this model where he repeats the tradition that they are believed to represent the contemporary actress Peg Woffington (1718-1760). Hugh Tait suggests possible sources for this model in French engravings such as those of J. F. Blondel in *Apollo*, June 1960, 'Some Consequences of the Bow Special Exhibition part III', pp. 183-185.



## A CHELSEA GROUP OF TWO GOATS

Circa 1751

Raised red anchor mark  
17.2 cm high

Modelled with long shaggy coats with brown and black markings, supported on a shaped rockwork base applied with coloured flowers and foliage and painted with moss.

## Provenance:

Anon., sale Sotheby's London, 10 May 1960, lot 87.

Anon., sale Sotheby's London, 17 October 1972, lot 17.

Mr & Mrs J.P. Raison, sale Christie's London, 20 October 1986, lot 140.

## Literature:

Elizabeth Adams, *Chelsea Porcelain*, London 1990, p. 92, fig 7.36.

These groups, of which only one other example is recorded in the literature, sold Christie's London 10 October 1988, lot 283, are probably those referred to in *William Duesbury's London Account Book 1751-1753*, English Porcelain Circle Monograph with an introduction by Mrs Donald Macalister, London 1930, p.10 and facing page under May 17 (1751) 'a Groop of Gotes 0- 9' and p. 13 and facing page under July 3 (1751) 'A groop of large Gotes 0- 2- 0'.

It has often been stated in the literature that Duesbury ran an independent decorating studio, but it is more likely that he was acting as an intermediary between the independent decorators and their clients.







6

## A CHELSEA WHITE FIGURE OF GUANYIN

Circa 1750-52

11.5 cm high

After a *blanc de Chine* original, seated in voluminous robes.

### Exhibited:

National Gallery of Victoria, 1 November 1984 - 10 February 1985. Catalogue, Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, p. 22, no. 2.

National Gallery of Victoria, Ceramics and Glass Circle of Australia, September 22 to November 2, 1994. Catalogue, Patricia Begg and Lorraine Rosenberg, *Parasols & Pagodas*, Melbourne 1994, p. 17, no. 4.

Hamilton Art Gallery, Hamilton and Fo Guang Yuan Art Gallery, Melbourne Ceramics and Glass Circle of Australia, Catalogue, Patricia Begg, *White Gold*, Melbourne 2004, p. 18, no. 45.

Although unmarked, the paste and glaze of this example suggests a late raised/ early red anchor period date. Elizabeth Adams, *Chelsea Porcelain*, London 2001, p. 89, fig. 7.33 illustrates the raised anchor marked example in the British Museum. Another unmarked example with slightly different modelling was in the collection of Mr and Mrs James McG. Stewart, sale Sotheby's London, 13 November 1973, lot 79.



7

## A CHELSEA MODEL OF A FLYCATCHER

Raised red anchor mark  
10.6 cm high

Perched to the left on a spreading tree-stump enamelled with a pink rose and applied with flowers.

### Provenance:

Lady Ludlow. No. 110 (paper label)

### Literature:

Reginald Blunt (Ed.), *The Cheyne Book of Chelsea China and Pottery*, London 1924, p. 73, pl. 13, no. 301.

Taken from George Edwards, *Natural History of Uncommon Birds*, London 1743-47, vol. II, pl. 79 where it is described as a 'Green Indian Flycatcher'.

Yvonne Hackenbroch, *Chelsea and other English Porcelain Pottery and Enamel in the Irwin Untermyer Collection*, London 1957, p. 30, col. pl. 10, fig. 21 illustrates another example.

The enamelling of the flowers, the work of an independent studio, is of the same type as that often found on pieces from Charles Gouyn's 'Girl in a Swing' factory in St. James's, but is extremely unusual on Chelsea. See Elizabeth Adams, *Chelsea Porcelain*, London 1990, p. 47, fig. 5.4 for a 'Girl in a Swing' goldfinch; a spirally-moulded cream jug with similar painting was sold by Christie's London, 13 February 1984, lot 28.

## A CHELSEA FIGURE OF LA NOURRICE

Circa 1755

Red anchor mark at side  
19.2 cm high

Modelled by *Joseph Willems*, seated wearing a white scarf and blouse, flowered apron and pink skirt, suckling her child swaddled in a pale-yellow blanket tied with pink ribbon, on a square base with gilt scrolls.

## Provenance:

A.C.J. Wall, sale Christie's London, 19 October 1970, lot 119.

Taken from the 17th century French earthenware model of Palissy type. This was first modelled at Chelsea during the raised anchor period, the model becoming popular during the red anchor period and appears on several occasions at the annual Chelsea porcelain sales held in 1755 and 1756; see the 1755 sale *Catalogue*, Day 1, lot 73 'A figure of a Nurse and child'. The model was later copied at Richard Chaffers' factory at Liverpool in about 1760.





9

# A PAIR OF CHELSEA SWEETMEAT FIGURES IN TURKISH DRESS

Circa 1755-56

Red anchor marks

He: 15.2 cm high; She: 14.8 cm high

Modelled by *Joseph Willems* after the Meissen originals by *J.F. Eherlein*, seated holding shells before them painted with flowers, their clothes in pale colours.

Exhibited: National Gallery of Victoria, 1 November 1984 – 10 February 1985.

*Catalogue*, Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, p. 43, no. 71.

See F Severne Mackenna, *Chelsea The Red Anchor Wares*, Leigh-on-Sea, 1951, p. 94, pl. 50, fig. 99.

These occur in the 1756 Catalogue, Day 1, lot 5: 'Two figures in Turkish dresses, sitting with shells'.



10

# A CHELSEA FIGURE OF A LEVANTINE LADY

Circa 1755

Red anchor mark

15.7 cm high

Modelled by *Joseph Willems* after a Meissen original by *Peter Reinicke*, adjusting her headdress, in pale-yellow coat and pink pantaloons, on a circular base applied with coloured flowers.

The Meissen figure was taken from the engraving by M. de Ferriol, *Recueil de Cent Etampes représentant différentes Nations du Levant...*, Paris 1714, pl. 5 inscribed 'Le Capi Aga ou Chef des Eunuches blancs'. See John C. Austin, *Chelsea Porcelain at Williamsburg*, Williamsburg 1977, p. 130, no. 118 for an example with similar enamelling.

This and her companion figure appear in the 1755 & 1756 Catalogues: 'Two figures in Turkish Dresses'.



11

# A CHELSEA GROUP OF THE DUTCH OR TYROLEAN DANCERS

Circa 1756

Red anchor mark  
18.5 cm high

Modelled by *Joseph Willems* after the Meissen original by *J.F. Eherlein*, clasped in a swirling embrace each with one leg raised, he in a black mask and both in pale and flowered clothes, on a circular scroll-moulded base enriched in gilding and applied with coloured flowers.

This astonishingly lively model was adapted by *Joseph Willems* at Chelsea from *Eherlein*'s original and is arguably the most successful interpretation of the subject. The subject was copied at Bow, Derby and also in China for the European market.

The Chelsea sale *Catalogues* of 1755 and 1756 refer to 'A beautiful groupe of figures of a man and woman dancing' and 'Two fine figures of a Dutchman and his wife dancing'.



12

# A CHELSEA GROUP OF THE PEASANTS' SUPPER

Circa 1756-58

13.2 cm high

Modelled by *Joseph Willems* after a Meissen original as a youth and a young girl either side of a coopered churn forming a table set with a bowl of food, wearing pale clothes, he on an upturned basket of flowers, she with a basket of flowers at her feet, on a scroll-moulded base applied with coloured flowers and enriched in gilding.

Exhibited:

National Gallery of Victoria, 1 November 1984 – 10 February 1985. *Catalogue*, Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, p. 37, no. 73.



Another example of this rare group, marked with a red anchor, was in the Radford sale, Sotheby's London, 3 November 1943, lot 103. See also Reginald Blunt (Ed.), *The Cheyne Book of Chelsea China and Pottery*, London 1924, p.46, pl. 16, no. 147 for an example surrounded by bogage and a companion figure *ibid.* no. 149 marked with a gold anchor. A rare Meissen example was sold by Christie's London, Anon., sale 1 December 1980, lot 171.



13

# A CHELSEA FLUTED KAKIEMON TEABOWL AND SAUCER

Circa 1752-53

Teabowl: 6.4 cm high; Saucer: 12.4 cm diam.

Painted with a phoenix in flight above prunus and bamboo issuing from banded hedges.



14

# A CHELSEA FLUTED KAKIEMON TEAPOT AND COVER

Circa 1752

12.5 cm high

Painted with *The Flying Fox* pattern above banded hedges and vine.

Exhibited:

National Gallery of Victoria, 1 November 1984 – 10 February 1985. *Catalogue*, Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, p. 89, no. 75 (unillustrated)

A similar example, also unmarked, from the Rous Lench Collection, was illustrated by Frank Tilley, *Teapots and Tea*, Newport Mon. 1954, pl. XIX, no. 63 and sold by Christie's London, 30 May 1990, lot 323.



15  
A CHELSEA KAKIEMON SILVER-SHAPED DISH

Circa 1750

Raised anchor mark  
24.9 cm wide

Moulded after the silver original by *Nicholas Sprimont* and painted with *The Red Dragon and Tiger* pattern among bamboo and prunus.

Provenance:  
Mrs M. B. Sargeant

Exhibited:  
English Ceramic Circle Exhibition 1948, *Catalogue, English Pottery and Porcelain*, p. 42, pl. 45, no. 216.  
Chelsea Loan Exhibition, Arts Council, June 20th – July 21st 1951, Royal Hospital Chelsea, *Catalogue*, p. 10, no. 40.  
National Gallery of Victoria, 1 November 1984 – 10 February 1985, *Catalogue*  
Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, no. 43 (unillustrated).

See F. Severne Mackenna, *Chelsea Porcelain The Raised Anchor Wares*, Leigh-on-Sea 1948, pl. 19, no. 43 for the example formerly in the Frank Hurlbutt Collection.



16  
A CHELSEA BOTANICAL BOWL

Circa 1756

Red anchor mark  
18.0 cm diam.

The exterior painted with a pink chrysanthemum, a yellow hibiscus-like flower, a pink rose spray and an orange convolvulus, the interior with a leafy branch with pendant pink flowers beneath a shaped brown-line rim.

Exhibited:  
National Gallery of Victoria, 1 November 1984 – 10 February 1985.  
*Catalogue*  
Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, p. 55, no. 111.  
Ballarat, Hamilton & Geelong Art Galleries. 13 September 1997 - 18 April 1998. *Ceramics and Glass Circle of Australia, Catalogue*, Patricia Begg, *Flowers of Fantasy*.





17

# A CHELSEA BOTANICAL PLATE

Circa 1755

Red anchor mark  
22.0 cm diam.

Naturalistically painted with a leaf of London Plane (*Platanus x hispanica*) surrounded by scattered moths and insects within a shaped brown line rim.

## Exhibited:

National Gallery of Victoria, 1 November 1984 – 10 February 1985. *Catalogue*,  
Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, p. 54, no. 110.



18

# A CHELSEA BOTANICAL OVAL DISH

Circa 1755

Red anchor mark  
28.5 cm wide

Painted with an exotic pink-flowered plant with luxuriant leaves surrounded by scattered butterflies and insects, within a shaped brown line rim.

Provenance: Anon., sale Christie's London, 25 October 1973, lot 138.

## Exhibited:

National Gallery of Victoria, 1 November 1984 – 10 February 1985. *Catalogue*, Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, p. 35, no. 109.  
Ceramics and Glass Circle of Australia, Ballarat, Hamilton & Geelong Art Galleries, 13 September 1997- 18 April 1998. *Catalogue*, Patricia Begg, *Flowers of Fantasy*.

Although probably taken from an engraved source, the Chelsea painters appear to have mixed the flowers of one species with the foliage of another to produce the desired effect. In this case the plant represented may be *Dillenia indica*.



19

# A CHELSEA PERFUME VASE AND PIERCED COVER

Circa 1755-56

Red anchor mark  
41cm high

The slightly waisted tapering ovoid body pierced at the shoulder, painted with British birds perched on a leafy branch, the reverse with naturalistic butterflies, moths and a caterpillar within crisply moulded gilt rococo scroll surrounds, the domed pierced cover with flowers and similar moulded scrolls, on a rockwork mound base applied with rococo gilt scrolls and with a family of rabbits being stalked by a dog among coloured flowers and foliage.

## Exhibited:

National Gallery of Victoria, 1 November 1984 – 10 February 1985. *Catalogue*, Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, p. 61, no. 128.

Two other examples, with the dog lacking, were sold from the collection of Miss M. Pinder and Mr J. Pinder, sale Christie's London, 20 June 1977, lot 108, and the collection of the Earls of Bessborough, Sotheby's sale on the premises, Stansted Park, 5 October 1999, lot 246.

See F Severne MacLennan, *Chelsea The Red Anchor Wares*, Leigh-on-Sea, 1951, pl. 45, fig. 90. The model is recorded in the contemporary Chelsea sale Catalogues, thus: 1755, Day 5, lot 70 and 1756, Day 8, lot 78 'A magnificent perfume pot finely enamell'd ornamented with a setting dog and rabbits'.







20

# A CHELSEA SPIRALLY-MOULDED OVIFORM VASE

Circa 1755

17.5 cm high

With flared neck divided by a band of moulded green foliage, the spirally moulded body painted with bouquets and scattered flowers, on a spirally gadrooned spreading foot.

Exhibited:

Ceramics and Glass Circle of Australia; Ballarat, Hamilton & Geelong Art Galleries, 13 September 1997- 18 April 1998. *Catalogue*, Patricia Begg, *Flowers of Fantasy*.

This apparently unrecorded form was copied at Isleworth. See Anton Gabzewicz and Roderick Jellicoe, *Isleworth Porcelain*, London 1998, p.16, no.11.



21

# A CHELSEA FABLE OVIFORM VASE

Circa 1756-57

16.5 cm high

The oviform body with waisted neck and flared foot, painted with a black-spotted white leopard being wounded by an arrow and chased by a fox in a wooded landscape vignette between gilt line rims.

Provenance: Mrs M.B. Sargeant

Exhibited:

Chelsea Loan Exhibition, Arts Council, June 20th – July 21st 1951, Royal Hospital Chelsea, *Catalogue*, p. 18, no. 110. Loan Exhibition of Tournai and Chelsea Porcelain, June 5th to July 4th 1953, The Belgian Institute, London, *Catalogue* p. 35, no. 86. National Gallery of Victoria, 1 November 1984 – 10 February 1985. *Catalogue*, Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, p. 43, no. 94.

The source of the subject is from one of the numerous editions of *Fables of Aesop* by Samuel Croxall, D.D. (first published London 1722), Fable no. 11, *The Fox and the Tiger*. A large and slightly earlier silver-shaped dish with the same subject in reverse was sold by Christie's London, 14 May 2003, lot 244.

This perhaps represents O'Neale's later style at Chelsea anticipating his work at Worcester; for a typical early example of his work see no. 22.



Engraved by S. Sparrow after O'Neale for *The Ladies Amusement and Designer's Assistant* (third edition), pl. 111.



22

#### A CHELSEA FABLE TEACUP AND SAUCER

Circa 1752-53

Red anchor mark to saucer

The cup: 6.2 cm high; The saucer: 12.0 cm diam.

Of fluted form, painted by Jefferyes Hammet O'Neale, the cup with a moulded scroll handle and with the fable of *The Cock and The Fox* and the saucer with *The Fox and the Crow*.

Exhibited

National Gallery of Victoria, 1 November 1984 – 10 February 1985. *Catalogue*, Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, p. 56, no. 88.

The subjects appear on a slightly earlier Chelsea hexagonal part tea-service: a saucer with *The Fox and the Crow* sold by The Lord Brownlow and the trustees of the Brownlow Chattels Settlements, Belton House, Christie's sale on the premises, 2 May 1984, lot 806. A teabowl with *The Cock and The Fox* was included in another part service in an anon. sale, Sotheby's London, 9 April 1963, lot 162; The source of these subjects is from one of the numerous editions of *Fables of Aesop* by Samuel Croxall, D.D. (first published London 1722), Fable no. IX, *The Fox and the Crow* and no. CXXVII, *The Cock and The Fox*.



Engraved by S. Sparrow after O'Neale for *The Ladies Amusement and Designer's Assistant* (third edition), pl. 101 & pl. 106.



23

#### A CHELSEA OCTAGONAL SAUCER AND AN ASSOCIATED TEABOWL

Circa 1755

Red anchor marks

The saucer: 11.3 cm wide; The teabowl 5.0cm high

The saucer painted in puce monochrome with equestrian figures and a wagon by a tree with flower-sprays in the sky above, the teabowl painted by Jefferyes Hammet O'Neale with classical figures in a landscape, both with brown line rims.

Provenance:

Selwyn Parkinson, sale Sotheby's London, 21 June 1966, lot 129.

Lady Corah, sale Sotheby's London, 20 July 1971, lot 47.

See Frank Tilley, *Teapots and Tea*, Newport Mon. 1957, pp. 31-33, col. pl. E for a hexagonal teapot with related decoration to the saucer and a signature purported to be that of O'Neale. It is likely that these pieces are painted by another of the skilled hands at the factory, perhaps one of the Duviviers.



24

#### A CHELSEA BALUSTER MUG

Circa 1755-56

Red anchor mark  
11.7 cm high

Of baluster form with grooved loop handle, painted with a loose bouquet, the reverse with a pink rose, scattered flowers and insects beneath a brown line rim.

#### Literature:

Severne Mackenna, *Chelsea Porcelain The Red Anchor Wares*, Leigh-on-Sea 1951, pl. 19, fig. 39.



25

#### A CHELSEA STRAWBERRY-LEAF MOULDED SAUCEBOAT

Circa 1755

Red anchor mark  
17.5 cm wide

Painted with bouquets and scattered flowers and with green angular branch handle with flower and foliage terminals, the underside with moulded strawberry plant and foliate feet.

See Severne Mackenna, *Chelsea Porcelain The Red Anchor Wares*, Leigh-on-Sea 1951, pl. 17, fig. 33. for a similar example.



26

# A CHELSEA PEAR SCENT-BOTTLE

Circa 1755

6.5 cm high overall

Naturalistically modelled and coloured, the upper part moulded with leaves, contemporary gold mount, stopper and chain attachment.

Exhibited:

National Gallery of Victoria, 1 November 1984 – 10 February 1985. *Catalogue*, Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, p. 86, no. 217.

See G.E. Bryant, *The Chelsea Porcelain Toys*, London 1925, p. 98, Pl. 28 (2).



27

# A 'GIRL IN A SWING' GOLD-MOUNTED DOUBLE SCENT-BOTTLE

Circa 1749-55

7.0 cm high overall

Modelled as a sleeping lady leaning against a tree trunk covered with a rambling pink rose, wearing a yellow-edged flowered dress with a brown black-muzzled mastiff at her side, his head forming a stopper, on a circular base painted with flowers to the top and underside, stamped gold mounts to base, top of tree-trunk and stopper.

Exhibited: National Gallery of Victoria, 1 November 1984 – 10 February 1985. *Catalogue*, Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, p. 86, no. 203.

See G.E. Bryant, *The Chelsea Porcelain Toys*, London 1925, p. 57, pl. 8 (3) and Reginald Blunt (Ed.), *The Cheyne Book of Chelsea China and Pottery*, London 1924, p. 27, pl. 27, no. 4 (8) for the example in the collection of Mrs Mayer Sassoon sold Sotheby's London, 12 October 1965, lot 44.



28

# A CHELSEA TWO-HANDLED CHOCOLATE-CUP AND SAUCER

Circa 1760

Gold anchor marks

The cup: 6.3 cm high; The saucer: 12.4 cm diam.

Painted with spiral garlands of flowers from a radiating six-pointed star edged and enriched with shaped pendant gilt panels of scale-ornament.

Exhibited:

National Gallery of Victoria, 1 November 1984 – 10 February 1985. *Catalogue*, Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, p. 78, no. 175. Ceramics and Glass Circle of Australia; Ballarat, Hamilton & Geelong Art Galleries, 13 September 1997- 18 April 1998. *Catalogue*, Patricia Begg, *Flowers of Fantasy*.

An example in the British Museum, formerly from Lord Lonsdale's collection, was reputedly given to his ancestor by HM King George II. See R.L. Hobson, *Catalogue of the Collection of English Porcelain... the British Museum*, London 1905, p. 43, no. II. 83 and col. pl. X.



29

# A CHELSEA POT-POURRI VASE

Circa 1759

Gold anchor mark  
18.2 cm high

Modelled as a lobed baluster vase with flared pierced neck flanked by two ribboned branch handles with applied flower terminals and painted with flowers within the moulded scroll cartouches, the shaped stepped base applied with two dancing children flanking a youth playing a hurdy-gurdy.

Exhibited: Loan Exhibition of Tournai and Chelsea Porcelain, June 5th to July 4th 1953, The Belgian Institute, London, *Catalogue*, p. 43, no. 119.

National Gallery of Victoria, 1 November 1984 – 10 February 1985. *Catalogue*, Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, p. 91, no. 165 (unillustrated).

See Catherine Beth Lippert, *Eighteenth-Century English Porcelain in the Collection of the Indianapolis Museum of Art*, Indianapolis 1987, pp. 80-82, no. 9 and John Mallet, 'Chelsea Gold Anchor Vases I: The Forms', *English Ceramic Circle Transactions*, vol. 17, pt. 1, 1999, pp. 126-161, pl. 38. for another example where the authors discuss the model in detail. For the Bow version, see Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain The Collection formed by Geoffrey Freeman*, London 1982, p. 95, no. 138 and its relationship to the Handel vase in the British Museum, formerly in the Wallace Elliot Collection (1938.3-14, 113), discussed by Hugh Tait, *Bow Porcelain 1744-1776*, Exhibition *Catalogue*, October 1959-April 1960, London 1959, p. 41, no. 104, fig. 36.



30

# A CHELSEA MAY BLOSSOM BOWL, COVER AND STAND

Circa 1760

Gold anchor marks  
The bowl: 16.0 cm diam.; The stand: 24.3 cm diam.

Covered with radiating rows of applied yellow-edged may blossom, the ogee cover with striped tulip finial, the centre of the stand and the interior of the bowl with a loose bouquet.

Provenance:  
Anon., sale Christie's London, 22 January 1980, lot 111.

Exhibited:  
National Gallery of Victoria, 1 November 1984 – 10 February 1985. *Catalogue*, Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, p. 72, no. 167.

This form is taken from a Meissen original. Selma Schwartz, 'Open Althorp's A-Z of Porcelain', *Country Life*, 3 June 1999, p. 171, fig. 7, noted that a Meissen example was purchased by the Hon. John Spencer from a London dealer, P Bertrand and Co. in 1745, for the high price of £ 10.10.0 This is an early instance of the purchase of Meissen porcelain in England, it remains at Althorp.

## A PAIR OF CHELSEA MAZARINE BLUE POT-POURRI VASES

Circa 1760

Gold anchor marks  
16.5 cm high

After Vincennes models, each oviform body with moulded gilt foliage terminating in four scroll feet, the sides painted with panels of exotic birds among shrubs beneath a short pierced neck enriched in gilding.

## Exhibited:

National Gallery of Victoria, 1 November 1984 – 10 February 1985. *Catalogue*,Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, p. 92, no. 182 (unillustrated).

This vase form is depicted as one of the six vases shown in the portrait of Nicholas Sprimont, his sister-in-law Susanna Protin and his wife Ann which dates from around 1759/60. It appears in a white unfinished version on the table to Sprimont's left (see illustration). This vase is accurately copied from a Vincennes *Pot pourri* à jour, designed by the court silversmith Jean-Claude Duplessis around 1752-53.

This is the only Chelsea vase form of this period copied exactly from a Vincennes original. The outbreak of The Seven Years War in 1756 put an end to the Paris visits of fashionable society so Chelsea would have had access only to those few pieces of Vincennes that had come to England before that date.

The first English buyer of Vincennes porcelain recorded in the *livre-journal de Lazare Duvaux*, the *Paris marchand mercier*, is the 2nd Viscount Bolingbroke, Frederick St. John (1734-87) his purchase [no. 2248 in Courajod, *Livre-journal de Lazare Duvaux, marchand-bijoutier ordinaire du roy*, 1748-58, Paris, 1873, t.II, p. 256] on the 7th October 1755, included 'Deux pots pourris assortis [gros-bleu], à quatre pieds don't les cartouches peints à oiseaux, 288 livres'. These are probably the examples now in the Musée des Arts Décoratifs, Paris.

The form and decoration of the Chelsea examples correspond exactly to the description of Bolingbroke's Vincennes vases and since it is hard to imagine that another identically decorated pair of vases had come to England by this date it seems probable that Chelsea copied theirs from Bolingbroke's pair in much the same way that they were borrowing Meissen porcelain to copy from Sir Charles Hanbury-Williams at Holland House.

A detailed discussion of this painting and the vases by J.V.G. Mallet, 'A painting of Nicholas Sprimont, his family and his Chelsea vases' appeared as a *Hommage à Mireille Jottrand in Cahiers de Maricmont*, vols. 24/25, 1993/1994, Morlanwelz 1996. The purchases of Lord Bolingbroke are discussed by Errol Manners, 'Some Continental influences on English Porcelain', *English Ceramic Circle Transactions*, vol. 19, pt. 3, 2007, pp. 458-463.



Anonymous painting of Nicholas Sprimont with his wife and sister-in-law and Chelsea porcelain in various stages of manufacture, circa 1759



Vincennes 'pot pourri à jour', probably one of the pair bought by Lord Bolingbroke in 1755. Musée des Arts Décoratifs, Paris





32

# A CHELSEA TWO-HANDLED OVIFORM VASE AND COVER

Circa 1758-60

38.4 cm high

Boldly painted with exotic birds among shrubs and rockwork with a further bird in flight above, the reverse with a garland of applied pink rose blooms and buds suspended between the entwined pierced gilt-enriched handles, the cover with entwined gilt finial, the lower part of the vase with radiating gilt-edged gadroons, on a circular spreading foot with gilt foliage scrolls.

## Provenance:

Dr & Mrs Bellamy Gardner, sale Sotheby's London, 12 June 1941, lot 105.

Sir Bernard Eckstein Bt., sale Sotheby's London, 29 March 1949, lot 128.

Exhibited: Loan Exhibition of Tournai and Chelsea Porcelain, June 5th to July 4th 1953, The Belgian Institute, London, *Catalogue*, p. 44, no. 122.

National Gallery of Victoria, 1 November 1984 – 10 February 1985. *Catalogue*, Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, p. 73, no. 168.

Literature: Reginald Blunt (Ed.), *The Cheyne Book of Chelsea China and Pottery*, London 1924, p. 37, Pl. 25, no. 75.

John Mallet, 'Chelsea Gold Anchor Vases I: The Forms', *English Ceramic Circle Transactions*, vol. 17, pt. 1, 1999, pp. 126-161, pls. 31 & 32.





33

# A PAIR OF BOW WHITE MODELS OF A LION AND LIONESS

Circa 1750

24 cm long

Strikingly modelled prowling on shaped rockwork bases, both with their jaws slightly open to reveal sharp teeth and with their tails curled between their back legs.

## Exhibited:

Ceramics and Glass Circle of Australia, 7 August 2000- 8 April 2001, The Gold Treasury, Melbourne, Ballarat and Hamilton Art Galleries, *Catalogue*,  
 Patricia Begg and Barry Taylor, *A Treasury of Bow, A Survey of the Bow Factory from First Patent until Closure 1744-1774*, Melbourne 2000, p. 61, no. 175.



Other examples are in the Freeman Collection illustrated by Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain The Collection formed by Geoffrey Freeman*, London 1982, p. 151, no. 251 and in the collection of the London Borough of Newham illustrated by Anton Gabszewicz, *Made at New Canton*, London 2000, p. 103, no. 92.

Naive versions of these models appear in white soft paste porcelain, tentatively attributed to Bow, and may be the prototype for the present examples. They were in the Estate of the Marjorie Wiggan Prescott, sold Christie's New York, 6 March 1981, lot 97 and subsequently illustrated by Michael Archer, *Delftware The Tin-Glazed Earthenware of the British Isles*, London 1997, p. 403, no. L.5, pls. 245 & 246 where he also illustrates a delftware lion and a lioness of the same models in the collection of the Victoria and Albert Museum, London. The models also appear in creamware of Whieldon type; see Pat Halfpenny, *English Earthenware Figures 1740-1840*, Woodbridge 1991, p. 41, pl. 5.





34

# A BOW WHITE MODEL OF A LION

Circa 1750-52

10.7 cm long

Modelled recumbent to the right with his head turned towards his back and with his right forepaw resting on a sphere, on a shaped base.

See Bernard Rackham, *Catalogue of The Glaisher Collection of Pottery & Porcelain in the Fitzwilliam Museum Cambridge*, Woodbridge 1987, p. 384, pl. 244, nos. 3029 & 3029a for a white pair. A similar model is known in early Derby porcelain, see Dennis G. Rice, *Derby Porcelain The Golden Years 1750-1770*, Newton Abbot 1983, p. 92, fig. 32.



35

# A BOW WHITE MODEL OF A LION

Circa 1750-52

10.4 cm high

Modelled on his haunches to the left, his head turned and with his left paw raised on a stump, on a shaped rectangular base.

Provenance: Anon., sale Christie's London, 21 April 1980, lot 256.

Exhibited:

Ceramics and Glass Circle of Australia, 7 August 2000- 8 April 2001, The Gold Treasury, Melbourne, Ballarat and Hamilton Art Galleries; *Catalogue*, Patricia Begg and Barry Taylor, *A Treasury of Bow, A Survey of the Bow Factory from First Patent until Closure 1744-1774*, Melbourne 2000, p. 61, no. 177.

See also Anton Gabszewicz and Geoffrey Freeman, *Bow Porcelain The Collection formed by Geoffrey Freeman*, London 1982, p. 149, no. 248 for a coloured pair in the Freeman Collection and Anton Gabszewicz, *Made At New Canton*, London 2000, p. 104, no. 93 for a companion white example in the collection of the London Borough of Newham.



36

# A BOW WHITE SHELL SALT

Circa 1750-52

13.0 cm wide

Crisply modelled, the deeply incised main shell supported by three whelks and with pendant smaller shells between.

Exhibited:

Ceramics and Glass Circle of Australia, 7 August 2000- 8 April 2001, The Gold Treasury, Melbourne, Ballarat and Hamilton Art Galleries; *Catalogue*,

Patricia Begg and Barry Taylor, *A Treasury of Bow, A Survey of the Bow Factory from First Patent until Closure 1744-1774*, Melbourne 2000, p. 60, no. 174.



37

# A BOW PARTRIDGE TUREEN AND COVER

Circa 1756

Incised 12 to cover and 1 to base  
16.5 cm long

Naturalistically modelled to the right with pale mauve and yellow plumage, seated on an oval basketwork nest applied with a band of corn and grass.

The Bow examples are very much more unusual than the Chelsea counterparts from which they were no doubt copied, perhaps as contemporary replacements. This example however varies from the usual form being both plumper and having a band of corn and grass rather than the usual twigs and feathers. See Elizabeth Adams and David Redstone, *Bow Porcelain*, London 1991, p. 201, pl. 142. Ultimately the model was derived from Kaendler's model at Meissen; see Carl Albiker, *Die Meissener Porzellantiere im 18. Jahrhundert*, Berlin 1959, p. 18, pl. 149.



38

# A BOW FAMILLE ROSE BOWL

Circa 1748-50

Incised R to base  
19.4 cm diam.

The exterior enamelled with a trailing pink peony and chrysanthemum, the interior with a single peony blossom and foliage beneath a shaped diaper border with pendant half-flower heads and foliage.

## Exhibited:

Ceramics and Glass Circle of Australia, 7 August 2000- 8 April 2001, The Gold Treasury, Melbourne, Ballarat and Hamilton Art Galleries; *Catalogue*,

Patricia Begg and Barry Taylor, *A Treasury of Bow, A Survey of the Bow Factory from First Patent until Closure 1744-1774*, Melbourne 2000, p. 29, no. 33.



39

# A BOW LARGE CYLINDRICAL MUG

Circa 1750

Incised X to underside  
15.0 cm high

Of generous flared cylindrical form, the loop handle with moulded thumb-rest and kick terminal, painted in the famille rose palette with peony and flowering shrubs from pierced rockwork meandering towards the reverse of the body with a trailing branch of pomegranate, beneath a flower-panelled and green diaper-pattern border.

## Exhibited:

Ceramics and Glass Circle of Australia, 7 August 2000- 8 April 2001, The Gold Treasury, Melbourne, Ballarat and Hamilton Art Galleries; *Catalogue*,

Patricia Begg and Barry Taylor, *A Treasury of Bow, A Survey of the Bow Factory from First Patent until Closure 1744-1774*, Melbourne 2000, p. 34, no. 54.





40

# A BOW BOTANICAL PLATE

Circa 1758-60

22.5 cm diam.

Painted with trailing vine and a curious vegetable, perhaps a cucumber, a dragonfly and scattered insects within a shaped brown line rim.

Exhibited: Ceramics and Glass Circle of Australia, 7 August 2000- 8 April 2001, The Gold Treasury, Melbourne, Ballarat and Hamilton Art Galleries; *Catalogue*, Patricia Begg and Barry Taylor, *A Treasury of Bow, A Survey of the Bow Factory from First Patent until Closure 1744-1774*, Melbourne 2000, p. 46, no. 103.

This could perhaps represent a 'squirting cucumber', *Echallium elaterium*.

For a similar plate painted with fruiting vine, see Anton Gabaszewicz and Geoffrey Freeman, *Bow Porcelain The Collection formed by Geoffrey Freeman*, London 1982, p. 104, no. 158.



41

# A PAIR OF BOW CRESTED CUTLERY-HANDLES

Circa 1756-58

Handles: 9.0 and 9.5 cm long

Each of pistol form and with the crest of three ostrich feathers out of an Eastern crown or with trailing flowers and gilt scrolls, beneath a gilt loop and line border, fitted with a curved steel blade and a three-tined fork.

See Tony Stevenson, 'A Review of Bow & Worcester Knife and Fork Hairs', *English Ceramic Circle Transactions*, vol.13, pt. 3, 1989 where he suggests these were made for Moses (Luis) Mendes who married his cousin Lydia in 1747, *ibid.* pl. 187 (a) (l). Mendes' obituary in *The Gentleman's Magazine*, 7th December 1790, described him as 'one of the first merchants of the City of London'.

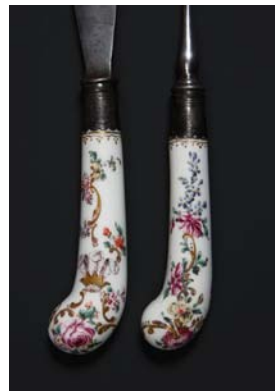
Another two pairs are in the Freeman Collection, illustrated by Anton Gabaszewicz and Geoffrey Freeman, *Bow Porcelain The Collection formed by Geoffrey Freeman*, London 1982, p. 88, no. 128.

Provenance:

Anon., sale Sotheby's London, 8 July 1980, lots 94-96 (part), for the complete set of 24 first course and 24 dessert course knives and forks.

Exhibited:

Ceramics and Glass Circle of Australia, 7 August 2000- 8 April 2001, The Gold Treasury, Melbourne, Ballarat and Hamilton Art Galleries; *Catalogue*, Patricia Begg and Barry Taylor, *A Treasury of Bow, A Survey of the Bow Factory from First Patent until Closure 1744-1774*, Melbourne 2000, p. 46, no. 107.





42

# A PAIR OF BOW FIGURES OF COOKS

Circa 1756

17 cm high

Painted in a pale complimentary palette holding a dish of ham and chicken, turned slightly towards one another, the backs pierced with a square hole to take a *tôle* branch to form a candlestick.

After *Edmé Bouchardon's* engravings for the *Cris de Paris*. These are mentioned in the 1756 Memorandum Book of John Bowcocke, the Bow factory traveller, when sixteen were ordered from him by the London dealer Fogg: '1756 Jany. 29 Mr Fogg 16 cooks, 2s. each abated'

See Frank Hurlbutt, *Bow Porcelain*, London 1926, pl. 35A for the male figure together with *Bouchardon's* engraving. Other examples are in the Schreiber Collection, Victoria & Albert Museum, London and illustrated by Bernard Rackham, *Catalogue of the Schreiber Collection...* vol. 1, London 1915, pl. 6, fig. 20. and in the Freeman Collection illustrated by Anton Gabsewicz and Geoffrey Freeman, *Bow Porcelain The Collection formed by Geoffrey Freeman*, London 1982, p. 133, no. 213.

Although almost certainly derived from Meissen no such model appears to be recorded; however a rare Chelsea version does exist and is illustrated by Frank Stoner, *Chelsea Bow and Derby Porcelain Figures*, Newport Mon. 1955, pl. 9. where he refers to the Chelsea 1755 catalogue: 'a fine Figure of a Cook'.





43

# A PAIR OF BOW FIGURES OF HARLEQUIN AND COLUMBINE

Circa 1758

Impressed To to bases  
16.3 cm high

Modelled in brightly coloured chequered and flowered clothes in a dancing pose, supported by flowering tree-stumps on circular bases applied with coloured flowers, the backs pierced with a square hole to take a *tôle* branch to form a candlestick.

Exhibited: Ceramics and Glass Circle of Australia, 7 August 2000- 8 April 2001, The Gold Treasury, Melbourne, Ballarat and Hamilton Art Galleries; *Catalogue*.

Patricia Begg and Barry Taylor, *A Treasury of Bow, A Survey of the Bow Factory from First Patent until Closure 1744-1774*, Melbourne 2000, p. 71, no. 210.

See English Ceramic Circle Exhibition Catalogue, *English Pottery and Porcelain*, London 1948, pl. 40, nos. 174 & 175. Similar pairs were sold: Anon., sales Christie's London, 21 April 1980, lot 263 and 20 May 1991, lots 216 & 217.

Although ultimately derived from Meissen originals no exact comparison can be found.





44

# A BOW ITALIAN COMEDY FIGURE OF PEDROLINO

Circa 1760

15.0 cm high

Modelled after the Meissen original with arms raised wearing a gilt-edged pale yellow costume before a flowering tree-stump on a circular mound base applied with coloured flowers and foliage, the back pierced with a square hole to take a *tôle* branch to form a candlestick.

See Bernard Rackham, *Catalogue of the Schreiber Collection...* vol. 1, London 1915, Pl. 2, no. 21.

Taken from the Meissen original modelled by J.J. Kaendler and P. Reinicke for the series of Italian Comedy figures for the Duke of Weissenfels in 1743-44. Inspired by an engraved source by François Joullain, published by Luigi Riccoboni in his *Histoire du Théâtre Italien*, Paris 1728.



45

# A BOW GROUP OF 'NEW DANCERS'

Circa 1760

18.0 cm high

Modelled in plumed hats and striped and flowered clothes before a flowering tree-stump, on a five-footed scroll-moulded rectangular base applied with flowers.

Provenance:  
Sir Bernard Eckstein Bt., sale Sotheby's London, 29 March 1949, lot 76.

Exhibited:  
Ceramics and Glass Circle of Australia, 7 August 2000- 8 April 2001, The Gold Treasury, Melbourne, Ballarat and Hamilton Art Galleries; *Catalogue*,  
Patricia Begg and Barry Taylor, *A Treasury of Bow, A Survey of the Bow Factory from First Patent until Closure 1744-1774*, Melbourne 2000, p. 78, no. 245.

An invoice dated July the 19, 1760 among the Bowcocke papers to Richard Dyer, contains the following reference:  
6 new Dancers no plints @ 1s 3d each 7s 6d.  
4 new Dancers with plints @ 1s 6d each 6s 0d.





46

## TWO BOW 'THE FOX AND THE STORK' FABLE CHAMBER-CANDLESTICKS

Circa 1758

One with incised D to base  
22.3 cm high

Each modelled with a stork and a fox flanking a tall-necked bottle painted with flowers, before a flowering tree supporting a foliate nozzle and drip-pan, on a shaped pierced square base terminating on four scroll feet.

Exhibited: Ceramics and Glass Circle of Australia, 7 August 2000- 8 April 2001, The Gold Treasury, Melbourne, Ballarat and Hamilton Art Galleries; *Catalogue*, Patricia Begg and Barry Taylor, *A Treasury of Bow, A Survey of the Bow Factory from First Patent until Closure 1744-1774*, Melbourne 2000, p. 72, no. 217.

See also Raymond C. Yarbrough, *Bow Porcelain and the London Theatre*, Hancock 1996, pp. 114-116, figs. 169-172 for a more elaborate pair.

This subject occurs in the numerous editions of *Fables of Aesop* by Samuel Croxall, D.D. (first published London 1722), Fable no. XII.



47

## A DERBY BLUE-GROUND DESK-SET

Circa 1765-69

21.2 cm wide

Formed as a cylindrical sander and inkwell painted with exotic birds among trees within richly gilt foliage and trellis cartouches flanking a taper-stick gilt with garlands of flowers and moths, resting in three circular galleries on a shaped rectangular base with shell and foliage moulded gilt edges and pierced scroll and foliage moulded feet, before a rectangular pen box, similarly gilt with moths, the cover surmounted by a recumbent sheep garlanded with coloured flowers.

Exhibited: National Gallery of Victoria, 1 November 1984 – 10 February 1985. *Catalogue*, Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne 1984, p. 78, no. 185.





48

# A DERBY 'CAPUCHINE PIGEON' TUREEN AND COVER

Circa 1760

21.2 cm long

Naturalistically modelled to the left with white, puce and brown plumage, seated on a pale yellow oval basketwork nest with an applied band of straw, corn and feathers.

See Dennis G. Rice, *Derby Porcelain The Golden Years 1760-1770*, Newton Abbot 1983, p. 152, pl. 123. for a pair of the same model. See *ibid.* p. 48 for an account of 1763 of goods sent from Derby to London where '4 Large Pidgeons, at 7s' are listed.



49

# A LOWESTOFT MODEL OF A SWAN

Circa 1775

7.0 cm long

Naturalistically modelled swimming with its wings resting on its back and its head forwards and with a yellow beak.

See English Ceramic Circle Exhibition Catalogue, *English Pottery and Porcelain*, London 1948, p. 80, pl. 108, no. 488, perhaps the present example. See also Geoffrey A. Godden, *Lowestoft Porcelain*, London 1969, pl. 140 and an example sold Christie's London, 14 December 1981, lot 94. Sheenah Smith, *Lowestoft Porcelain in Norwich Castle Museum*, Norwich 1985, vol. 2, p. 88, nos. 113 and 114, pls. 19b and 20a refers to the biscuit wing fragments recovered from the factory site in 1903-4.



Engraved by S. Sparrow after O'Neale for *The Ladies Amusement and Designer's Assistant* (third edition), pl. 108.