

Lot	Description
1	A large heavy baluster glass, c.1720, the generous round funnel bowl with a solid base, raised on an angular inverted baluster knob enclosing a long tear entering a basal ball knob, over a folded conical foot, 20.3cm.Provenance: a private London collection.
2	A light baluster wine glass, c.1740, the bell-shaped bowl raised on a composite baluster stem with a teared knob over collar rings and an inverted baluster section with basal knob, and another light baluster or balustroid glass with a bell bowl over a hollow baluster and basal knob above a folded fo ...[more]
3	A heavy baluster wine glass, c.1720, the round funnel bowl with a solid base, the stem with an annulated knob enclosing a tear above a basal knob and folded conical foot, 16.3cm.Provenance: a private London collection. Paper label for A. Churchill Glass.
4	A small baluster wine glass, c.1720, the bell bowl with a solid base enclosing a small tear, raised on a stem with a drop knob above a ball knob enclosing a further tear over a domed folded foot, 15.3cm.Provenance: a private London collection.
5	A large Lynn wine glass, c.1765, the round funnel bowl moulded with horizontal ribs, raised on a multi-series opaque twist stem on a conical foot, 16.4cm.Provenance: a private London collection.
6	An unusual wine glass, c.1750, the thistle-shaped bowl with a hollow base, raised on a multi-series opaque twist stem above a conical foot, 15.6cm.Provenance: a private London collection.
7	A fine mixed twist flute or toasting glass, c.1750, the narrow drawn trumpet bowl rising from a slender stem enclosing an air spiral around an opaque gauze core over a conical foot, 18.8cm.Provenance: a private London collection. Paper label for A. Churchill Glass.
8	A wine glass of probable Jacobite significance, c.1750, the pan-topped bowl engraved with a band of flowers including rose, carnation and honeysuckle, raised on a slender swollen airtwist stem and conical foot, 15.5cm.
9	A large wine glass of Jacobite significance, c.1740, the drawn trumpet bowl engraved with a rose and bud spray beside an oak leaf and the word 'Fiat', raised on an airtwist stem and conical foot, 17.8cm. Provenance: a private London collection.
10	A small wine glass of possible Jacobite significance, c.1760, the slight ogee bowl engraved with a rose and bud spray and a single moth, raised on a multi-series opaque twist stem and conical foot, 13.5cm.Provenance: a private London collection.
11	A Williamite wine glass, c.1760, the generous drawn trumpet bowl engraved with the king on horseback brandishing a sword, the reverse with laurel swags enclosing 'Boyne July 1st 1690', around the rim inscribed 'The Glorious Immortal Memory of King William III', raised on a plain stem enclosing a sin ...[more]
12	An unusual wine glass, c.1770, the bell bowl finely engraved with a formal design of interlaced fruiting branches issuing from a shaped trellis border, raised on an airtwist stem with shoulder knob, 17cm.Provenance: a private London collection.
13	A chinoiserie subject wine glass, c.1740-50, the drawn trumpet bowl engraved with a continuous scene of a Chinese figure holding a tethered bird beside an arched bridge and trees, raised on a plain stem enclosing a long tear over a folded conical foot, 14.7cm.Provenance: a private London collection.

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- 14 Two wine glasses, c.1740-60, with bell bowls, one raised on a thick plain stem above a folded conical foot, the other on a cable airtwist stem over a folded conical foot, the foot with an amateur engraved inscription reading 'S Baker 1765', 16.5cm. (2)Provenance: a private London collection.
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- 15 A large Beilby glass or goblet, c.1770, painted in white enamel with a growing grapevine, delicate flowers painted around the roots, raised on a multi-series opaque twist stem over a conical foot, the foot trimmed, 17.7cm.Provenance: a private London collection.
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- 16 An unusual Beilby wine glass, c.1770, the drawn trumpet enamelled in white with a spray of fruiting grapevine, the reverse with a small plum sprig, raised on a multi-series opaque twist stem above a conical foot, the rim with traces of gilding, 18cm.Provenance: a private London collection.It is more ...[more]
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- 17 A colour twist wine glass, c.1770, the bell bowl raised on a stem enclosing green, red and white spirals around a central core, over a conical foot, 16cm.Provenance: a private London collection.
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- 18 A small colour twist wine glass, c.1765, the round funnel bowl raised on a stem with spiral gauze core interlaced with an opaque tape edged in green and red, over a conical foot, the foot trimmed, 14.5cm.Provenance: a private London collection.
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- 19 A small colour twist wine glass, c.1765, the round funnel bowl raised on a stem enclosing opaque twists around a single red spiral, over a conical foot, 15cm.Provenance: a private London collection.
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- 20 A colour twist wine glass, c.1770, the bell bowl raised on a stem enclosing a narrow white thread around a white tape edged in green and red, over a conical foot, 16.8cm.Provenance: a private London collection.
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- 21 A rare mixed colour twist wine or ale glass, c.1765, the slender round funnel bowl raised on a mixed twist stem with blue spiral around a cable airtwist, over a conical foot, 19.4cm.Provenance: a private London collection.
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- 22 Five small wine glasses, c.1760-70, four with ogee bowls raised on multi-series opaque twist stems, one with wrythen moulding to the base, another gilded with grapevine, possibly in the Giles atelier, another engraved with an ovolu border, the fifth glass with a pan-topped bowl over a facet cut stem ...[more]
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- 23 A matched set of six small wine glasses, c.1760, the ogee bowls engraved with simple flower sprigs, raised on double series opaque twist stems over conical feet, some foot faults, 13.5cm max. (6)Provenance: a private London collection.
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- 24 Two glass rummers, c.1800, with generous flared bucket bowls raised on short plain stems, and a Richardsons of Stourbridge vitrified enamel goblet, decorated with three bands of reeds, 16.7cm max. (3)Provenance: a private London collection.
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- 25 An Irish cut glass bowl or centrepiece, c.1820, of navette shape, the turnover rim cut with bands of fluting, raised on a bobbin stem and a fluted foot, 34.5cm across.Provenance: a private London collection.
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- 26 A Dutch-engraved Newcastle light baluster glass, c.1740-50, the round funnel bowl well engraved with the Royal coat of arms flanked by a lion and a unicorn, raised on a slender stem with central annulated knop flanked by shoulder and basal knops over a conical foot, 19.5cm.Provenance: a private Lond ...[more]
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- 27 A Dutch engraved goblet, mid 18th century, the tall round funnel bowl engraved with a three-masted ship at sail to one side, the other with a farmer tending a horse-drawn plough, inscribed 'T: STAT: EN LANDIS WEL VAAREN' for the welfare of the state and lands, raised on a coloured baluster stem encl ...[more]
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- 28 A Dutch engraved armorial glass, mid 18th century, the tall bowl engraved with seven armorial crowned shields for the Republic of the Seven United Netherlands, beneath the inscription 'HET WEL VAEREN VAN DESE HEEREN STAATEN' (Propriety to these lords), raised on a faceted baluster stem over a conica ...[more]

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- 29 A façon de Venise glass or goblet, 2nd half 17th century, the wide flared bowl rising from two collars above a hollow quatrefoil knop, over a folded conical foot, 15.2cm. Provenance: a private London collection.
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- 30 A Venetian or façon de Venise latticino glass or goblet, probably late 17th century, the deep round funnel bowl decorated with vertical stripes of vetro a retorti and a fili, with a single collar over a propeller stem, raised on a conical foot, 15cm. Provenance: a private London collection.
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- 31 A Venetian or façon de Venise winged wine glass or goblet, 17th century, the rounded funnel bowl raised on an elaborate slender coiled stem enclosing red and white threads, applied with pincer wings, above a short plain section with basal knop, 18.5cm. Provenance: a private London collection.
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- 32 A rare façon de Venise winged serpent-stemmed glass or goblet, 17th century, the tall rounded funnel bowl raised on an elaborate stem with coiled rope enclosing white threads, applied at the sides with pincer wings in bright turquoise, above a folded conical foot with small basal knop, 29cm. Proven ...[more]
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- 33 A rare façon de Venise serpent stemmed glass flute, 17th century, the tall slender bowl raised on a hollow spiral-moulded baluster stem winged with blue coils and pincer wings over a conical foot, 19.3cm. Provenance: a private London collection.
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- 34 A large façon de Venise glass or goblet, late 17th century, the deep U-shaped bowl raised on a hollow baluster shape stem flanked by collars, over a folded conical foot, 20.3cm.
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- 35 A small façon de Venise wine glass, late 17th century, with deep funnel bowl raised on a hollow stem over a folded conical foot, the glass of a pale orange hue, 15cm.
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- 36 A façon de Venise tazza, late 16th/17th century, the fine glass of a pale yellow hue, the wide undulating bowl with moulded ribs and everted rim, set on a hollow inverted baluster stem over a small flat foot, 16.1cm high. Cf. Museum für Kunsthandwerk, Frankfurt, catalogue Glas, p. 71, fig. 131 and p. ...[more]
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- 37 Two balustroid wine glasses, c.1740-50, one with a slender bell bowl over a plain stem with baluster section above a basal knop, the other with a round funnel bowl over a double-knopped stem, both above folded conical feet, 17.2cm max. (2)
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- 38 A wine glass and an ale glass, c.1760, the wine with an ogee bowl with everted rim, raised on an opaque twist tape stem with swollen knop, the tape with a slight pink tinge, the ale glass with vertical moulded flutes to the bowl, raised on an opaque twist stem with spirals enclosing a gauze core, 17 ...[more]
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- 39 A large wine glass and an ale glass, c.1750-60, the wine glass with a round funnel bowl over a mixed twist stem with an opaque spiral tinged with mercury around a solid core, the ale glass with slight ogee bowl over a multi-series opaque twist stem and conical foot, 19.8cm max. (2)
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- 40 A mead glass and a balustroid wine glass, c.1740-50, the former with a shallow bowl raised on a swollen plain stem, the latter with a bell bowl over collars above a balustroid stem enclosing a long tear, over a folded foot, 17cm max. (2)
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- 41 Three wine glasses, c.1760, two with vertical moulded flutes to the bowls, one on a plain stem, the other with a knopped double series opaque twist stem, the last with a rounded funnel bowl on an opaque twist stem, together with a firing glass with drawn trumpet bowl over a thick foot, footrim chips ...[more]
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- 42 Four various glasses, c.1750-70, including a wine with a bell bowl raised on a multi-knopped stem, a soda firing glass with drawn trumpet bowl on an opaque twist stem, a small wine or liqueur glass, and an unusual short ale glass probably later engraved with a Jacobite rose, 16.2cm max. (4)
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43	Three wine glasses and a firing glass, c.1750-70, two with bell bowls over opaque twist stems, one engraved with grapevine, the other wine glass with an ogee bowl engraved with a bird and sunflower on a plain stem over a folded foot, the Continental firing glass with a colour twist stem of red and w ...[more]
44	Two large wine glasses, c.1760, with drawn trumpet bowls rising from thick airtwist stems above conical feet, one with later diamond point engraving inscribed 'W Taylor 1836', and a pair of Dutch wine glasses, c.1770, the bell bowls raised on knopped opaque twist stems, 18.3cm max. (4)
45	A good wine glass of probable Jacobite significance, c.1750, the pan-topped bowl engraved with a band of flowers including rose, carnation and honeysuckle, raised on a swollen airtwist stem and conical foot, 15.8cm.
46	A wine glass of Jacobite significance, c.1760, the bucket bowl engraved with a rose and bud spray, a star, oakleaf and the word 'Fiat', raised on a double-knopped airtwist stem over a conical foot, 15.5cm.
47	An ale glass of Jacobite significance, c.1760, the slender funnel bowl engraved with a rose and bud spray, raised on a double-knopped airtwist stem over a conical foot, 20.3cm.
48	A large wine glass or goblet of Jacobite significance, c.1760, the generous drawn trumpet bowl finely engraved with a continuous band of flowers including rose, carnation, narcissus and passionflower, with flying insects alongside, raised on a thick airtwist stem above a conical foot, 22cm.
49	A large wine glass or goblet of Jacobite significance, c.1770, the deep funnel bowl engraved with a daffodil, the reverse with a thistle-like flower spray, raised on a faceted stem, 18.5cm.
50	A small wine glass of Jacobite significance, c.1760, the round funnel bowl engraved with a rose and bud spray and a star, raised on a double-knopped airtwist stem over a conical foot, 15.9cm.
51	A rare champagne or mead glass, c.1750, the bowl engraved with a formal floral and foliate border, raised on a triple-knopped stem, the central ball knop enclosing two rows of tears, raised on a domed and folded foot, 13.8cm.
52	Three sweetmeat glasses, mid 18th century, two with honeycomb moulding to the bowls, raised on Silesian pedestal stems with annulated collars above moulded feet, the last vesica cut to the bowl, with a shaped rim, raised on a faceted swollen stem, 16.5cm max. (3)
53	Three sweetmeat glasses, c.1740-50, two with moulded bowls, raised on pedestal stems above domed and folded feet, the last with a plain bowl over a hollow stem above an annulated knop and domed folded foot, 17cm max. (3)
54	A large rummer, c.1780-90, the deep bowl engraved with a band of fruiting grapevine over moulded flutes, a large cut glass sweetmeat with facet cut decoration, and a small glass tazza raised on a baluster stem above a domed and folded foot, 20.8cm max. (3)
55	A pair of small wine glasses of possible Jacobite significance, c.1770, the ogee bowls engraved and polished with a sunflower spray and a large moth, raised on knopped faceted stems, 13.8cm. (2)
56	A pair of small wine glasses of Jacobite significance, c.1770, the round funnel bowls engraved and polished with a rose and bud spray, the reverses with a single bee, raised on faceted stems above conical feet, 14.7cm. (2)
57	Three small wine glasses, c.1740-60, one of Lynn type and moulded with horizontal ribs over an opaque twist stem, another with drawn trumpet bowl over a plain stem and folded conical foot, the last with round funnel bowl over a faceted stem, the Lynn with a replacement foot, 14.9cm max. (3)

58	A pair of small wine glasses, c.1770, the round funnel bowls engraved and polished with rose and other flower sprays, and a third glass with plain bowl, all raised on facet cut stems over conical feet, 14.5cm max. (3)
59	Five small wine glasses of possible Jacobite significance, c.1770, the round funnel bowls engraved and polished with a spray of lily-of-the-valley, the reverses with a bee, raised on short facet cut stems, 12.2cm. (5)
60	An English glass roemer for the export market, 18th century, the cup shaped bowl raised on a wide stem with raspberry prunts, two small wine glasses, one with a moulded funnel bowl on an opaque twist stem, a modern goblet etched with a medieval hunting scene, and a large glass tazza raised on a pede ...[more]
61	A large toasting or mixing glass, late 18th century, the generous round bowl raised on a short plain stem and conical foot, 26.5cm.
62	A massive ceremonial goblet or mixing glass, c.1750-70, the capacious round bowl raised on a shaped plain stem over a thick foot, 30.5cm.
63	A small baluster glass, c.1710-20, the round funnel bowl with a solid base enclosing a small tear, raised on a baluster stem with a flattened knop between teared ball knops over a domed folded foot, some grinding to the rim, 14.3cm.
64	A baluster wine glass, c.1730, the bell bowl raised on a bladed knop over a true baluster section over a conical foot, foot possibly trimmed, 16.2cm.
65	A deceptive baluster dram glass, c.1710-20, with a thick-walled funnel bowl rising from a teared knop over a short plain stem, all on a folded conical foot, 11cm.
66	Two wine glasses, c.1760, one with a ball bowl with teared solid base, over an airtwist stem with swollen shoulder knop, the other with a tall drawn trumpet bowl over a dense airtwist stem, 19.5cm max. (2)
67	A composite stem wine glass, c.1750, the bell bowl raised on an airtwist stem above a beaded drop knop and short plain stem, over a conical foot, 17.3cm.
68	A Continental wine glass, 1st half 18th century, the funnel bowl engraved with a wide foliate border, raised on a baluster stem over a basal knop, above a folded conical foot, 15.5cm.
69	A toasting glass and a wine glass, c.1760, the former with a tall drawn trumpet with flared rim, raised on a slender multi-series opaque twist stem, the wine glass with round funnel bowl raised on an airtwist stem with shoulder knop, 19.5cm max. (2)
70	Three wine glasses, c.1760, one with a flared bucket bowl over a mixed twist stem, another with a waisted bucket bowl over an opaque twist stem, the last with an ogee bowl over an opaque twist stem and conical foot, some faults to the feet, 18.2cm max. (3)
71	An engraved goblet or rummer, dated 1807, the large funnel bowl engraved with two rutting stags, the reverse with the date 1807 between thistle branches, and two ale glasses, one cut with flutes, the other with a band of polished ovals above a faceted stem, a few small footrim chips, 18.8cm max. (3) ...[more]
72	A small façon de Venise albarello or pharmacy jar, late 17th/18th century, of waisted form with everted rim, 9.8cm.
73	A commemorative glass rummer or toasting goblet, early 19th century, commemorating four naval victories of Admirals Howe, St Vincent, Duncan and Nelson, inscribed with their names and respective dates of their victories, over fabric swags suspended from paterae and anchor shields, one roundel inscri ...[more]

74	A commemorative glass rummer, early 19th century, well engraved with a view of the Anglican cathedral in Newcastle, titled 'St Nicholas Church Newcastle', the reverse with a lozenge panel enclosing the initials 'WCW' beneath floral swags, raised on a lemon squeezer base, 15.2cm.
75	A commemorative glass rummer, 1st half 19th century, the funnel bowl engraved with fabric swags enclosing the names of four Royal Navy admirals, Nelson, Howe, St Vincent and Duncan, raised on a short stem and thick conical foot, 13cm.
76	A pair of glass decanters and stoppers, c.1760-70, of mallet form, around the foot polished with vertical fluting, the tapering necks applied with two concentric rings, with flattened stoppers, 28.2cm. (4)
77	An Irish glass decanter and stopper, c.1820, probably Waterloo Glass Works of Cork, of Prussian shape, the base with a band of vertical moulded flutes, the neck applied with three annulated rings, and a square decanter engraved with stylized sunflowers and titled 'RUM', 25.8cm max. (4)
78	An Apsley Pellatt & Co sulphide decanter and stopper, c.1820-25, the facet cut body applied with an armorial sulphide for the Rainier family, including the motto 'Laurus Crescit in Arduis' (The laurel grows in steep places), a little chipping to the stopper, 21cm. (2)Cf. Victoria and Albert Museum, ...[more]
79	A large and rare composite stem glass candlestick, c.1740, the deep scone with wide drip pan, raised on a shallow beaded knob over an inverted Silesian stem above annulated rings and a beaded baluster knob, all raised on a moulded helmet foot, 25.7cm.
80	An Irish cut glass piggin and stand, early 19th century, cut with deep flutes and a heart-shaped border, and a cut glass jug, 20.5cm max. (3)
81	An Irish cut glass tazza or centrepiece, early 19th century, the circular bowl with a deep everted rim cut with a rhomboid design, raised on a knopped plain stem over a square lemon squeezer foot, 23.5cm dia.
82	A small pair of cut glass table lustres, 1st half 19th century, the stems cut with hobnail bands over starcut bases, the rims each hung with ten sets of hexagonal and rectangular lustres, 15.8cm. (2)
83	A Murano glass latticino side plate, decorated with radiating spirals in red and white, extending to a shaped rim, 18.3cm.
84	A miniature French latticino glass flask or bottle and glass, c.1845-50, possibly Clichy, with spiralling stripes in blue and white, the flask 8.2cm high. (2)
85	A large Baccarat pansy paperweight, c.1850, set with a large flower with starburst centre, and a single bud, with a starcut base, 7.5cm dia.
86	An English cameo glass lampshade, 19th/20th century, applied in white with branches of blossom on a dark pink ground, together with an opaque glass dish or stand modelled as an upturned hat, 16.3cm max. (2)Provenance: a private collection. Purchased from Phillip's, London, 9th December 2001, lot 16.
87	A Viennese transparent-enamelled beaker, 19th century, decorated with a continuous landscape panel, and three Bohemian glasses or goblets, two flashed in amber and engraved with titled scenes of German and Czechoslovakian castles, the last with ruby-flashed panels engraved with flowers and other mot ...[more]
88	Literature: Charles R. Hajdamach, British Glass 1800-1914; James Rush, The Ingenious Beilbys; Phelps Warren, Irish Glass; Museum of London, Whitefriars Glass; and a number of other books and periodicals relating to glass collecting and history. (A lot)ITER

89	A set of three green glass decanters and stoppers in an ebonised wood frame, c.1800, of mallet shape, each decorated with a gilt bottle ticket inscribed 'Hollands', 'Brandy' and 'Rum', 25cm overall. (7)
90	Three blue glass decanters and stoppers, c.1800, of mallet shape, each gilded with a bottle ticket titled 'Brandy', 'Rum' and 'Hollands', and a larger emerald green glass decanter with silver-mounted cork stopper, 25cm max. (8)
91	Eight coloured glass finger bowls, 1st half 19th century, of plain U-shaped form in cobalt blue, amethyst, emerald green and turquoise glass, 9cm high max. (8)
92	Three amethyst glass rinsers, c.1800, three small milk or cream jugs in blue or amethyst, one with wrythen moulding, a pair of amethyst glass salts on wide circular feet, and a sugar bowl or other pot and cover, 12cm max. (10)
93	Five glass cruet or sauce bottles and stoppers, late 18th/early 19th century, four of cobalt blue glass, one emerald green, decorated with gilt bottle tickets inscribed 'Anchovy', 'Tarragon', 'Kyan', 'Anchovie' and 'Cayenne', 13.2cm max. (10)
94	Two wine bottles, early 18th century and later, one of onion shape, of a pale green hue, the other applied with a seal embossed 'CONSTANTIA WYN' and dated 1835, 29cm max. (2)Constantia was a South African dessert wine that was widely exported to Europe during the 18th and 19th centuries. It is refer ...[more]
95	A small glass wine bottle, early 18th century, of onion shape, a short tapering neck issuing from the squat body with kick-in base, surface lustre from water immersion, some chipping to the string rim, 12.7cm high.Provenance: from the collection of the late Jonathan Horne.
96	A massive Murano glass goblet by Giampolo Ghisetti, 20th century, the waisted bowl painted with a panel copying Antoine Watteau's L'Amore al Teatro Francese, within elaborate gilt foliate scrolls on a ruby glass ground, raised on a stem with moulded and gilded hollow knop over a tall conical foot, t ...[more]
97	A glass jug of Nailsea or Wrockwardine type, late 18th century, the pale green glass with striations in white and brown, and a pale blue soda glass serving bottle, with long tapering neck applied with a single string, 25.5cm max. (2)
98	A large medieval earthenware jug, c.14th century, probably London, the generous rounded body decorated in a greenish-yellow glaze, traces of incised decoration, applied with a wide strap handle, with pinched decoration to the foot, a smaller jug with traces of a green glaze beneath the spout, and a ...[more]
99	A Tudor Green chamber pot, c.16th century, the round form decorated inside and out with a rich green glaze, and a shallow earthenware cooking pot with a green glaze to the interior, the chamber pot's handle lacking, 16.5cm dia max. (2) Provenance: the collection of the late Jonathan Horne.An identic ...[more]
100	A John Dwight (Fulham) stoneware bottle, c.1675-90, the pear-shaped body rising from a tall foot, the tapering neck incised with concentric bands, the grooved handle with a long rat-tail terminal, 17cm. Provenance: from the collection of the late Jonathan Horne.Exhibited: 1993, John Dwight Exhibitio ...[more]
101	A large Fulham stoneware flagon or serving bottle, 19th century, of four gallon size, impressed inscription '335 George Dady Norwich' beneath the spout, the handle impressed with a 4, beneath that 'Fulham Stone Pottery Glazed Inside', and a smaller stoneware flagon with a buff glaze, 46cm max. (2)Pr ...[more]
102	A large Godstone 'Iron Pear Tree' gout water bottle, c.1745, the tall body applied to the shoulder with two plaques, one depicting a man on crutches crying 'Oh the Gout!', the other a healthy man titled 'Drink and be well', incised beneath 'Iron Peartree Water / near Godstone, Surry', 36cm.Provenanc ...[more]

103	A large Godstone 'Iron Pear Tree' gout water bottle, c.1745, the tall body applied to the shoulder with two plaques, one depicting a man on crutches crying 'Oh the Gout!', the other a healthy man titled 'Drink and be well', incised beneath 'Iron Peartree Water / near Godstone, Surry', the handle lac ...[more]
104	A massive English stoneware flagon, dated 1723, the base set with a tap aperture, incised 'Hen Hosey 1723' above an applied plaque of a winged female figure or angel, 45cm.Provenance: from the collection of the late Jonathan Horne.A Henry Hosey of Aldgate is listed as marrying Lydia Johnson on 15th ...[more]
105	A Rhenish stoneware Bellarmine (Bartmannskrug), 17th century, the tapering neck applied with a bearded mask above an armorial shield in an oval cartouche, the handle restored, some chipping to the foot, 22.6cm.Provenance: from the collection of the late Jonathan Horne.
106	A German stoneware Bellarmine (Bartmannskrug), possibly 16th century Cologne/Frechen, the squat body applied with a band of writing to the middle, between leaf motifs and portrait roundels, the neck and shoulder with a bearded mask, replacement handle, other small restorations, 17.8cm.Provenance: fr ...[more]
107	A large salt-glazed stoneware tureen and cover, c.1760-70, the oval form crisply moulded with varying diaper panels on a basketweave ground, some faults, 33cm across.Provenance: from the collection of the late Jonathan Horne.
108	A large Staffordshire redware teapot or punch pot and cover, c.1760, the cylindrical form sprigged with figures at various pursuits with birds and objects, between formal foliate and trellis designs, some chipping to the edge of the cover and spout, 7.5cm across. (2)Provenance: from the collection o ...[more]
109	A small collection of Chinese Yixing tea wares, 19th century and later, including three teapots and covers, one with an inner vessel, and a part miniature service comprising a sugar bowl and cover, a milk jug, three teabowls and three saucers, 17cm max. (16)Provenance: from the collection of the lat ...[more]
110	A study collection of pottery, porcelain and glass sherds, including a 17th century fragment of a bellarmine by William Killigrew, an Akan pottery head, a number of Chinese porcelain fragments, part of a slipware chamberpot, a number of delftware wasters and kiln saggars. (A lot)Provenance: from the ...[more]
111	A small commemorative pearlware lustre plaque, c.1820, moulded in relief with a head and shoulders profile portrait of Queen Caroline, wearing a ruff collar and plumed hat, surmounted by a crown and the initials 'QC', decorated with a green and yellow frame, and a pearlware scent bottle with screw c ...[more]
112	A Whieldon octagonal plate and a bowl, c.1760-70, the plate decorated with splashes of blue, green and ochre on a black ground, the bowl washed in green and manganese, together with a Pratt ware moon flask, painted with stylized flower sprays, the neck impressed 'GL', 24cm max. (3) Provenance: from ...[more]
113	Three ointment pots, 18th and 19th centuries, two delftware and decorated in a greenish turquoise glaze, the last pearlware and printed for Beach & Barnicott, and a Westerwald stoneware water stoup, damages, 13cm max. (4)Provenance: from the collection of the late Jonathan Horne.
114	A delftware sweetmeat or hors d'oeuvres dish, c.1750, probably Liverpool, of heart shape, painted in blue with a central peony spray within a trellis border, some good restoration, 12cm.Provenance: from the collection of the late Jonathan Horne.
115	A delftware wall pocket, c.1760, of spiral-moulded cornucopia form, the rim moulded and painted with three roses linked by a leafy branch on a blue pointillist ground, the back pierced with two suspension holes, a chip to the end, 20cm. Provenance: from the collection of the late Jonathan Horne.
116	A German faience jug, 18th century, the squat spiral-moulded body decorated in a rich turquoise glaze, with a pewter mount to the foot and a hinged pewter cover inscribed 'MR' and 'HSM', 16.8cm high.Provenance: from the collection of the late Jonathan Horne.

117	A delftware spittoon, c.1760, the rounded base painted in blue with large flowering plants, the deep flared rim with a trellis border to the inside, the exterior with a formal stiff leaf band, 8cm high.Provenance: the collection of the late Jonathan Horne.
118	Two delftware plates, c.1760-80, one painted in blue with European travellers in a landscape, a man standing and looking down to his seated companion, the other painted in manganese with a solitary traveller beside trees and garden statuary, some chipping, 22.5cm max. (2)Provenance: from the collect ...[more]
119	Two delftware chinoiserie plates, c.1750-70, one painted in polychrome enamels with a figure standing beside a pagoda and a large flying insect, the other with a seated figure reaching up to a bird in flight, reserved on a powdered blue ground, some glaze chipping, 22.5cm max. (2)Provenance: from th ...[more]
120	Two delftware plates, c.1750-70, one painted in blue, manganese and yellow with three Chinese figures beside long-tailed pheasants, the other with a solitary figure beside bamboo and an ornamental fence, pointing into the distance, some rim chipping, 22.5cm. (2)Provenance: from the collection of the ...[more]
121	Three delftware plates, c.1750-70, one Bristol and painted in the Fazackerly palette with a flower arrangement within a bianco-sopra-bianco border, another Liverpool and painted with figures on a bridge before low huts on an island, the last painted with a lady in a wide hat looking at a large bird ...[more]
122	Two large delftware chargers, c.1780, simply decorated in blue or manganese with a small central flower sprig, the rims with formal diaper borders, 34.7cm. (2)Provenance: from the collection of the late Jonathan Horne.
123	A delftware shallow bowl or tureen, c.1690-1720, the squat circular form painted with Chinese figures seated in a garden landscape, applied with two scroll handles with blue dash decoration, possibly lacking a cover, some chipping, 18cm dia. Provenance: from the collection of the late Jonathan Horne ...[more]
124	A rare Brislington delftware plate, c.1720, painted in polychrome enamels with a jumping boy figure beside a vase of flowers on a low table, within a panelled trellis border, together with a similar shallow soup plate depicting a dancing Chinese figure before an ornamental fence, a repair to the lat ...[more]
125	Two delftware plates, c.1720-40, probably London, one painted in manganese and yellow with a dog carrying a stick between tall sponged trees, the other in blue and black with a leaping stag beneath sponged trees within a scalloped blue border, some rim faults, 21.8cm max. (2)Provenance: from the col ...[more]
126	A Bristol delftware plate, c.1730, of primitive shape, painted in manganese with a standing Chinese figure flanked by sponged trees, and a shallow dish, perhaps Dutch, painted in blue with a European traveller between sponged trees and bushes, cracks, 25cm max. (2)Provenance: from the collection of ...[more]
127	An unusual delftware plate, c.1730-40, painted with a short figure wearing a hat, flanked by tall trees sponged in manganese, broken and cleanly repaired, 22cm.Provenance: from the collection of the late Jonathan Horne. Formerly in the collection of Sir Ivor Bertie Guest, 1st Baron Wimborne.
128	A large delftware charger, c.1720-30, probably London, painted in polychrome enamels with Chinese figures in a garden setting, the rim with further figure vignettes, repaired, 36.7cm.Provenance: from the collection of the late Jonathan Horne.
129	A large maiolica dish attributed to Bernard Palissy, c.1600, moulded in high relief with a Bacchanalian scene, showing the drunken Bacchus being supported by a youth, beside a dancing maiden and a piper, the pierced rim with four mask heads, broken and repaired, 49cm.Provenance: from the collection ...[more]

130	A cuerda seca tile fragment, c.15th century, probably Timurid Empire, Uzbekistan, moulded in high relief with panels edged by foliate scrolls, brightly decorated in white, black, green, blue and turquoise, mounted on a later stand, fragmentary, the tile 32.5cm. Provenance: from the collection of the ...[more]
131	Four Delft paving tiles, 17th century, London or Antwerp, painted in blue, green, ochre and umber with a geometric design enclosing a stylized flowerhead, the corners with foliate motifs, a pinhole in each corner, 13.5cm. (4) Provenance: from the collection of the late Jonathan Horne.
132	Four Delft paving tiles, 17th and 18th centuries, three painted with a panel containing a single tulip, within blue fleur de lys corners, the fourth with a fritillary within fleur de lys borders, some chipping, 13.2cm max. (4) Provenance: from the collection of the late Jonathan Horne.
133	Five Delft tiles, 17th century, variously decorated in blue, green, ochre and manganese with flower specimens, one of smaller size with a pomegranate spray, some faults, repainting to one, 13.5cm max. (5) Provenance: from the collection of the late Jonathan Horne.
134	A Pickleherring delftware paving tile, early 17th century, painted in blue, green and ochre with a camel within a circular panel, and a Delft tile painted with a bird flanked by stylized plants, the corners with blue fleur de lys motifs, surface wear to the former, 13.4cm max. (2) Provenance: from th ...[more]
135	Three Liverpool delftware tiles, c.1775-80, two printed in black and enamelled in green, one with the muse Terpsichore standing before a tall pillar, the other with four maidens in an oval panel tied with ribbon, the last printed in manganese with a girl dancing to a fiddle accompaniment, signed 'J ...[more]
136	Eight delftware tiles, c.1720-80, two Biblical and painted in blue and manganese with Job Smitten with Boils, The Return of the Prodigal Son, another London and painted with a shipwreck showing figures hanging from the rigging, another with figures and dogs reclining in a landscape, the others with ...[more]
137	A large London delftware tile, c.1725-50, painted in blue with a stag hunt scene showing two dogs in pursuit, on a sponged blue ground with leaf corners, and a larger tile painted with a soldier holding a lance and a shield, within a circular panel, 18.5cm max. (2) Provenance: from the collection of ...[more]
138	Two delftware tiles, the first London c.1760-90, painted in blue with a smoking kiln and other buildings before a hayrick, the second Bristol and painted in manganese with a smoking kiln chimney, with flowerhead corners linked by a cell diaper band, some chipping, 13cm. (2) Provenance: from the colle ...[more]
139	Four Liverpool delftware chinoiserie tiles, c.1750-75, two painted in polychrome enamels with a standing Chinese figure within quarter flowerhead corners, another painted in blue with two Chinese figures, the last with a figure holding a long-handled net, within a floral panelled border, 12.8cm max. ...[more]
140	A rare Nottingham brown stoneware tile, c.1750, attributed to Charles Morley, Beck Lane, incised with a stylized flower around a central concave well, the corners with geometric floral motifs, minor chipping, 13.1cm. Provenance: from the collection of the late Jonathan Horne. Formerly the E N Stretto ...[more]
141	A Liverpool delftware tile, c.1755-75, well painted in polychrome enamels with haymakers before tall ricks, and a Delft tile from a large panel, painted with two Chinese figures in colourful junks, each mounted in a later wooden frame, 14.5cm overall. (2) Provenance: from the collection of the late J ...[more]
142	Two London delftware tiles from a larger tile panel, c.1770-90, probably Lambeth, finely painted in blue with an equestrian figure and another standing figure before a tavern, a woman peering from behind an open door, mounted on a later wooden frame, 26cm across. Provenance: from the collection of th ...[more]

143	A delftware three tile part panel, c.1720-30, painted in blue with gnarled trees before ruined buildings, partially edged in blue, mounted in a later wooden frame, 42.9cm overall.Provenance: from the collection of the late Jonathan Horne.
144	A London delftware Royal Blue Dash charger, c.1702-14, painted in blue, yellow and green with a standing portrait of Queen Anne, holding an orb and sceptre and flanked by sponged trees around the letters 'AR', with a buff lead glaze to the reverse, broken in half and cleanly restored, further restor ...[more]
145	A London delftware Royal blue dash charger, c.1690-95, painted with a full length standing portrait of King William III, crowned and holding an orb and sceptre, wearing a long ermine robe, flanked by trees, inscribed 'WR3', within a blue dash and yellow border rim, the underside with a buff lead gla ...[more]
146	A delftware Royal charger, c.1690-1700, probably London, painted with a full-length standing portrait of King William III in armour, holding an upright sword in his right hand and with his left on his hip, inscribed 'WR' above, within a double manganese line border, the underside with a pale lead gl ...[more]
147	A London delftware Royal portrait plate or shallow dish, c.1690, painted in blue and ochre with the double portrait of King William and Queen Mary, each wearing a crown, William III in an ermine-edged robe, titled 'W M R' between the figures, all within two narrow concentric blue bands, some rim chi ...[more]
148	A London delftware Royal portrait plate, c.1690, painted in blue and yellow with the double portrait of King William and Queen Mary, each wearing a crown, William III in an ermine-edged robe, titled 'W M R' between the figures, all within two narrow concentric blue bands, some glaze wear and crazing ...[more]
149	A Delft Royal portrait charger, c.1690-1700, painted with a mid length portrait of William of Orange between the letters 'KW', the rim with a continuous band of tulips, WD monogram mark to the base, 35.2cm.Provenance: Sir Henry Sutcliffe-Smith (1864-1938) and thence by descent.
150	A London delftware large plate or charger, c.1765, painted in blue, green, yellow and manganese with a lady beckoning to a gentleman holding a tricorn hat as she sits beneath tall trees flanking a five bar gate, rim chips, 29cm.Provenance: Sir Henry Sutcliffe-Smith (1864-1938) and thence by descent.
151	A creamware Step or 'Twyford' Toby jug, c.1780-90, seated with a jug in his left hand, a long clay pipe between his teeth, supporting the bowl with his right hand, decorated in a running treacle glaze, some restoration to the back of his head and hat, 24cm.Provenance: Sir Henry Sutcliffe-Smith (1864 ...[more]
152	An 'Ordinary' Toby jug of Enoch Wood type, c.1800, seated with a large round jug of ale and holding his long-stemmed pipe in his right hand, wearing a lilac coat over a green waistcoat, raised on a faux marble base, some repairs to his hat, 24.6cm.Provenance: Sir Henry Sutcliffe-Smith (1864-1938) an ...[more]
153	A Wood type Toby jug, c.1790-1800, seated with an upright barrel between his feet, a foaming jug of ale resting on one knee, wearing a sponged blue coat over black breeches and an ochre waistcoat, his hat sponged in grey, small damages to his hat and pipe, 25.4cm.Provenance: Sir Henry Sutcliffe-Smit ...[more]
154	A delftware punch bowl, 19th century, the exterior with a portrait of Admiral Nelson, a ship and polychrome flowers issuing from rockwork, the interior decorated with flower sprigs, restored, 30cm dia.
155	A large Delft punch bowl, c.1710, the exterior painted with exotic birds amongst flowers, bamboo and rockwork in blue, manganese and green enamels, the well painted with a scene of bamboo, flowering plants and rockwork, monogrammed mark possibly for Lambertus van Eenhorn, a little good restoration t ...[more]
156	An unusual Continental faïence jardinière or bough pot, 2nd half 18th century, the moulded base painted in polychrome enamels with flower sprigs and feathered panels, the tall domed section pierced with repeated holes, some chipping, 20.3cm.

157	A small French (Nevers) faïence vase, late 18th century, decorated with a blue spearhead band, the neck with stylized stiff leaves, and a faïence lidded preserve pot, painted in blue, ochre, green and manganese, the lid mounted with a metal hinge, some chipping to the lip of the vase, 16cm max. (2)
158	Five delftware plates, c.1740-60, one painted with bamboo and peony, another with a formal floral design, one of primitive shape and painted with stylized flower sprigs, another with willow over flowering plants, the last of small size and painted with peony sprays, some faults, 23cm max. (5)
159	A Delft syrup or wet drug jar, 18th century, inscribed in blue with 'AMYGD:DVSC:' within a cartouche topped by peacocks, a hexagonal Delft bottle vase painted with figures and a deer in a Chinese landscape, a Delft punch bowl painted with panels of flowers, and another with a powdered manganese exte ...[more]
160	A Brislington delftware plate, c.1720, painted in blue, red and yellow with a bird in flight above sponged manganese trees, another delftware plate painted in deep blue with two grazing rabbits beneath a tree, and a Delft plate painted with a seated woman holding a cornucopia, 'PK' monogram to the u ...[more]
161	A Delft teapot and cover, early 18th century, the globular body painted in blue with stylized leaf sprigs beneath a horizontal band, 19.2cm across. (2)
162	A large and rare Delft charger, 2nd half 17th century, well painted with a Chinese blue and white vase issuing a profusion of flowers including tulips and carnations in blue and yellow, with flying insects beside, broken and restuck, a rim section missing, 39cm.
163	A Delft apothecary or tobacco jar, 18th century, the ovoid form inscribed 'Violet' within a bold floral and foliate scroll motif painted in blue, a 6cm rim section lacking, 25.3cm.PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.Provenance: from the collection of Phillip Allen, 1938-2023.
164	A Delft vase and cover, 18th century, the flattened hexagonal form painted on one side with an elaborate cartouche featuring a couple playing cards, the cover's finial moulded as a bird pecking at a piece of fruit, painted mark for De porceleyne Klauw (The Porcelain Claw), some chipping, 39cm. (2)
165	A rare delftware reticulated plate, c.1760, London or Liverpool, the well painted with a gillyflower spray within smaller scattered sprig, the rim pierced with abstract shapes, 24.3cm.Reticulation of this type is rare on delftware and the mould may have originally been intended for porcelain. This, ...[more]
166	A Delft marriage plate, dated 1748, the well inscribed 'Edward and Sarah Brockett 1748' within a heart shaped panel flanked by cornucopia with flying Cupid above, the rim with a formal border, some chipping to the rim, 22cm.
167	A Delft plate, dated 1743, inscribed 'John and Elizabeth Haslope Yarmouth 1743' within a circular panel, bordered by trellis panels and three fish, 22.5cm.A John Haslope is listed in archives at the Norfolk Record Office as a mariner, apprenticing a Lancelot Haslope. Church records show a Lancelot H ...[more]
168	A small delftware shallow bowl or saucer dish, late 17th century, painted in blue, green, red and manganese with a stylized flower spray within a manganese dash border, the underside decorated with a buff lead glaze, 22.5cm.
169	A pair of Delft marriage plates, dated 1687, painted in blue with a cartouche containing the initials 'B/TM' above the date '1687', flanked by griffins, glaze loss, 21.8cm. (2)
170	Two delftware plates, c.1760-70, one Bristol and painted in blue, yellow and manganese with a Chinese figure before a pagoda, within a scalloped bianco-sopra-bianco rim, the other painted with flowering peony issuing from rockwork, some faults, 23cm max. (2)

171	Three delftware plates, c.1740-60, of primitive shape, one painted in blue with a squirrel among vine, another with sponged trees flanked by flowering plants, the last with a hut in an island landscape, some damages, 23cm max. (3)
172	An unusual Delft stand or warming dish, dated 1787, the circular form painted in blue to the exterior with small huts in a landscape, applied with two mask handles, raised on three feet, the interior inscribed 'CAO 1787', the rim pierced with four narrow openings, some restoration, 18.5cm dia.
173	A London delftware sugar box and cover, c.1720, the baluster body painted in blue with formal floral motifs beneath a ruyi scroll band, restored, 10cm. (2)
174	A pair of Dublin delftware large plates, c.1760, painted with small huts behind trees and cannon ball rocks, the rims with landscape vignettes, painter numeral marks, and a delftware charger painted with an Oriental island scene with a low hut and tall wisteria, 34.3cm max. (3)
175	Three delftware plates, c.1750-70, one probably London and painted with an ornamental fence in an octagonal panel reserved on a brown powdered ground, the other probably Bristol, with a Jumping Boy in a panel on a powdered manganese ground, the last Bristol and painted with a Chinese figure in a lan ...[more]
176	A rare London delftware salt, mid 17th century, the square form with formally reticulated sides, the top set with a circular recessed well, left in the white, a section broken and restuck, 9.2cm high.Cf. Garry Atkins, Exhibition of English Pottery, March 2001, p.6, no.6 for an identical example.
177	A Bristol delftware wig bowl, c.1720, painted in blue, red and green with a bird perched on a leafy branch, the cavetto with a formal scroll border, with a crimped rim, broken and restuck, 22.8cm dia.
178	A small delftware dessert basket, c.1760-70, probably Vauxhall, the well painted with a design of eight petals containing a lotus flower on a scrolled ground around a central lotus plant, the rim pierced with interlocking circles, raised on a low cylindrical foot, painter's numeral 4, some restorati ...[more]
179	A very rare delftware plate, c.1740-50, Wincanton or Lambeth, the well painted with a Chinese man standing next to a fence, flowers and insects, the rim with flower panels reserved on a powdered yellow ground, some rim chipping, 22cm.
180	A London delftware part food warmer or veilleuse, c.1765, the cylindrical base painted in blue with a parrot perched on an ornamental fence beside trees, rocks and a pagoda, applied with two masks, the warming section decorated with a continuous formal border, lacking a cover and bowl, some chipping ...[more]
181	A Bristol delftware 'Farmyard' plate, c.1720-30, painted in yellow, blue and red with a strutting peacock between trees sponged in manganese, blue line rim, 23.3cm.Paper label for Herbert Schiffer Antiques, Philadelphia.
182	A Bristol delftware 'Farmyard' plate, c.1720-30, painted in yellow, red and blue with a standing cockerel flanked by trees sponged in manganese, within a blue line rim, 22.7cm.
183	A Bristol delftware 'Farmyard' plate, c.1720-30, painted in yellow, blue and red with a proud peacock between trees sponged in manganese, blue line rim, 23cm.
184	A delftware Merry Man plate, late 17th century, possibly London or Dutch for the English market, painted in blue and black with a crowned cartouche flanked by griffins, inscribed '3 To entertain his guest', a long glaze crack, some nibbling, 23.2cm.
185	A delftware Merry Man plate, c.1710, painted in blue with a circular cartouche within a formal foliate border, inscribed '5 But if his wife do frown', the rim with a wide trellis band, some glaze chipping, 22.5cm.

186	A rare and early London delftware 'Merry Man' plate, c.1720, inscribed in red with '(2) Let him do What he Can' within a continuous formal leaf border in blue and green, 22.8cm. Old paper shipping label for Robert Fisher Ltd, London, relating to Herbert Schiffer Antiques in Philadelphia. Cf. Bonhams, ...[more]
187	A good and rare London delftware 'Merry Man' plate, dated 1735, painted in blue with '(6) All Merrymen Goes Down 1735', within a continuous leaf border, minor rim chipping only, 22.5cm. Cf. Victoria and Albert Museum, Accession No. C.9-2016 for a very similar example dated 1727.
188	A delftware bin label, c.1770-80, of coathanger form, painted in black with 'CYDER', 13.7cm across.
189	A delftware bin label, c.1770-80, of coathanger form, painted in black with 'SHRUB', 13.6cm across.
190	A delftware bin label, c.1770-80, of coathanger form, painted in black with 'HOLLANDS', 13.7cm across.
191	A delftware bin label, c.1800, of coathanger form, painted in blue and inscribed 'MOUNTAIN' within a narrow line border, 13.5cm across.
192	A Montelupo maiolica charger, 17th century, painted with a soldier striding in a landscape wearing a striped uniform with a gun over one shoulder, decorated in a palette of blue, yellow, green and manganese, some glaze loss to the rim and underside, 32.2cm.
193	An Italian maiolica tazza, 16th century, painted in polychrome enamels with a central flowerhead and leaves, with gadrooned moulding, raised on a flared foot, and a Spanish faience bowl, decorated with sponged flowers and stylized leaves in blue, green, ochre and manganese, some restoration to the t ...[more]
194	An Italian maiolica dish, 2nd half 17th century, painted in yellow, ochre, blue and manganese with a central drum motif within a continuous foliate scroll, and an Urbino-style albarello or syrup jar, painted with a haloed figure holding a feather, the spout and overhead handle enamelled in green, mi ...[more]
195	An Italian maiolica salt, 18th/19th century, in the Urbino Renaissance manner, modelled with two putti holding a large shell and seated on the edge of an oval base, the well painted with the portrait of a soldier, the sides with mythical creatures, some glaze chipping, 20.5cm across.
196	An Islamic pottery votive oil lamp, probably 19th century, painted in turquoise and black with stylized flowerheads, a dish or charger painted in blue, green and manganese with a foliate design and a chequered border, and a small bowl pencilled in brown with floral panels, some faults, 33cm max. (3)
197	Two large Islamic pottery vases, probably 19th century, one of ovoid form and decorated with a spiral pattern in blue and manganese, the other with a formal trellis design in blue and black, and a shallow vase or bowl with a formal lustre design on a blue ground, some damages, 33cm max. (3)
198	A large Kutahya (Turkey) pottery model of an egg, 20th century, painted with masks within stylized blue wings, amidst Iznik-style flower sprays, decorated in bright enamels, inscribed to the base, pierced with a large suspension hole; and five Kutahya egg-shaped hanging ornaments, variously decorate ...[more]
199	A Continental Iznik-style jug, late 19th century, probably Samson, boldly painted in traditional style with red carnations between blue and green saz leaves, a little enamel loss, 24cm.
200	Four medieval encaustic tiles, c.14th/15th century, variously decorated in cream slip with geometric and other designs, some wear and chipping, 12.7cm max. (4)

201	Two post medieval jugs, c.16th/17th century, one of rounded form with a treacle glaze to the neck and handle, the other Tudor Green or Border Ware with a mossy-green glaze to the upper section, and a later brown stoneware chamberpot or vomit pot, 19cm max. (3)
202	A post-medieval earthenware jug, 16th century, the slender rounded body incised to the neck with parallel lines, the interior decorated in a pale treacle glaze, some rim chipping, 25.5cm.
203	A large slipware dish, mid 18th century, the shallow oblong form decorated with a cream ground combed with brown stripes of slip, with piecrust indentations to the rim, some wear, 42.5cm.
204	A large Toft-style slipware dish or charger, probably 19th century, decorated in the manner of Thomas Toft in treacle and cream slip glazes, with a mermaid holding a comb to her hair, the rim with a wide trellis border, minor faults, 34cm.Cf. Victoria and Albert Museum, Accession No. 299-1869 for an ...[more]
205	A Yorkshire slipware model of a lambing chair, dated 1886, decorated in striated cream and treacle glazes, trailed with the inscription 'E B 1886' , and a slipware model of a top hat inscribed 'James Baron 1888', a little chipping,19cm max. (2)Models of this type were often given as christening gift ...[more]
206	A Rhenish stoneware Bellarmine or Bartmannskrug, late 17th/18th century, the neck applied with a bearded face, the body with a roundel enclosing a heart around the initials MM, 31cm.
207	A silver-mounted German stoneware beer stein or jug, probably 19th century in the late 16th century Raeren manner, the ovoid body applied with ten figures representing most of the Apostles, the silver mount engraved with the arms of the Kingdom of Prussia, 18.3cm.
208	An unusual Bailey & Batkin silver lustre 'perdifume' or gas consumer, c.1825, moulded with the Royal coat of arms above a cartouche inscribed 'Bailey & Batkin Sole Patentees, the flared base with a band of fruiting grapevine, the spherical top surmounted with a recumbent lion, some wear, a riveted c ...[more]
209	A pair of silver lustre stoneware wall brackets, 19th century, the hexagonal tops issuing from bases elaborately moulded with foliate scrolls, all decorated in silver lustre, the lustre worn in places, 14cm. (2)
210	A satirical pearlware mug, c.1820-25, printed with a version of Isaac Cruikshank's Dandies at Tea, with two effete figures flanking a tea table, the reverse with a dandy dressing before a mirror, the interior rim with caricature vignettes, 12.5cm.
211	A small lustre jug of slavery interest, early 19th century, inscribed 'Health to the sick, Honour to the brave, Success to the lover, and Freedom to the slave', the reverse with a ship, within peach lustre bands, and a large creamware jug, c.1800, printed in black with a satirical cartoon of a wrong ...[more]
212	A pair of creamware Anti-Gallican saucers, 18th century, printed in dark red with the arms of the Anti-Gallican Society, a central cartouche of St George piercing the French flag above a banner inscribed 'For Our Country', minor faults, 13.1cm. (2)
213	Two creamware tazzae, 19th century, one painted with a botanical specimen of a poppy to the interior and other flowers to the sides, the other Wedgwood and decorated with scattered leaves and nuts, a New Hall teapot decorated with the Boy in the Window pattern, and a Continental coffee pot and cover ...[more]
214	A Staffordshire redware teapot and cover, c.1780, the cylindrical body turned with a continuous geometric design, glazed to the interior and exterior, a small salt-glazed cream jug painted with pink flowers and green foliage and a small Jackfield helmet shape jug, minor faults, 10cm high max. (4)
215	A commemorative pearlware bowl, early 19th century, the interior painted in blue with 'Shew me my foes Brave Nelson Cried', within a wide jagged border, the exterior painted with simple flower sprigs, restored, 23cm dia.

216	A Dillwyn & Co (Swansea) pearlware plate, c.1830, painted to the well in pink and purple lustre with a seated monkey holding onto a tree, within a green wicker border, the reticulated rim edged in pink lustre, impressed mark to the underside, some restoration to the rim, 20cm.
217	Two Pratt ware oval plaques, c.1800, each moulded in high relief with two lions in repose on a green ground, boldly enamelled in typical Pratt colours, within integral yellow frames, 28.8cm. (2)
218	A blue and white transferware bough pot and cover, c.1815-20, probably John & William Ridgway, of D form, printed with the Eastern Port pattern, raised on three bun feet, together with a plate and a soup plate in the same pattern and a small plate with a chinoiserie scene, some faults, 24.7cm ma ...[more]
219	Three blue and white transferware chargers or meat dishes, 19th century, two printed with figures in boats beside a thatched cottage in a European landscape, the last Copeland Spode and printed with the Girl at the Well pattern, some restoration, 49cm max. (3)
220	Three blue and white transferware chargers, 19th century, the largest Spode and decorated with an Italianate landscape, together with a later version of the same design, the last possibly Davenport and decorated with a chinoiserie ruins design, some restoration to the former, 51.5cm max. (3)
221	Four large blue and white transferware chargers, 19th century, one Mason's stone china and printed with Chinese pheasants among peony flowers, another copying a Chinese porcelain original and decorated with a deer in a landscape, one possibly Rogers and printed with a European river scene, titled 'P ...[more]
222	A Pratt ware Toby jug, c.1790, seated with a foaming jug of ale, his long-stemmed pipe resting between his feet, wearing a coat sponged in blue and ochre over a patterned waistcoat, the handle moulded with an acanthus leaf, 24.5cm.
223	A Pratt ware Toby jug, c.1790-1800, seated with a foaming jug of ale with flower motif, decorated in typical colours and wearing an ermine-type coat over yellow breeches and striped stockings, replacement handle, 24.5cm.
224	A Pratt ware Toby jug, c.1790, decorated in blue, ochre and umber, wearing an elaborately striped coat over a patterned waistcoat and striped stockings, raised on a polka dot base, some restoration, 25cm.
225	A good pearlware Toby jug, c.1780-90, seated with a foaming jug of ale, wearing a striped coat over green breeches, with sponged decoration to the base, 24.5cm.
226	A matched pair of small Pratt ware Toby jugs, c.1800, each seated on a tall base with a foaming jug of ale, decorated in ochre, umber and brown with dots and stripes, 18.7cm max. (2)
227	An unusual Toby jug, c.1800, of Ordinary type, seated with a large empty jug on one knee, wearing green breeches beneath a white coat with puce buttons, his ruddy face finely painted, some good restoration to his hat and base, 25.5cm.
228	A matched pair of Yorkshire Pratt ware standing Toby jugs, c.1810-20, wearing patterned waistcoats beneath blue coats, the inside hat rims and bases sponged with broad stripes, the handles modelled as a figurehead, and a pair of small standing Toby jugs painted in polychrome enamels, small damages, ...[more]
229	A pair of Enoch Wood pearlware figures of Anthony and Cleopatra, early 19th century, each reclining and resting on one elbow, Cleopatra's asp curled around one upper arm, Anthony concealing his sword beneath him, some restoration, 31cm across. (2)
230	A pair of English earthenware figures of lions, early 19th century, modelled recumbent with front paws crossed and tails flicked back over their bodies, their mouths agape, decorated in a dark treacle glaze, 19.5cm across. (2)

231	A Staffordshire porcelain figure of a poodle, c.1820, recumbent on a green base, and a Staffordshire figure of Man Friday, wearing a green cap and striped breeches, some restoration to the latter, 15.7cm max. (2)
232	A Portobello cow creamer and stopper, c.1810, standing four square with a milk maid seated to one side, the cow's coat sponged in a characteristic red, raised on a flat shaped green base, minor damages, 19.5cm across. (2)
233	A salt-glazed stoneware model of a goat, early 19th century, standing four square on a low oval base, decorated with patches of brown, some good restoration to the ears and horns, 11.5cm high.
234	A pearlware oval box and cover, 19th century, possibly Scottish, the cover surmounted with a recumbent lion with forepaws crossed, the base moulded with flowerheads within trellis panels, picked out in Portobello type colours, a chip to the cover's flange, 15cm across. (2)
235	A pearlware model of a ram, c.1800, possibly Scottish, modelled with each horn pointed in different directions, brightly glazed in yellow, green and brown, standing four square on a shaped rectangular base, 10cm.
236	A Mosanic pottery model of a cat, early 20th century, one forepaw bandaged, the cat seated and wearing a blue and white bib over its green coat, blue mark to the interior, 24cm.
237	An Italian glazed pottery figure of St Anthony the Abbot, late 18th century, the bearded figure well modelled and wearing a long hooded cloak with rosary beads hanging from his waist, a Tau cross moulded to his breast, a small boar and a fire on the base beside him, losses and repairs, 28cm.
238	A Whieldon-type figure of a cat, c.1770-90, seated on its haunches and moulded with a patterned collar, decorated in running glazes of green, ochre, manganese and black, a long restored crack, some restoration to one ear, 17cm.
239	A Savona faïence figure group, c.1770-80, modelled by Giacomo Boselli with a man seated beneath a bare tree trunk while his kneeling companion removes his sock, minor chipping, 19.4cm.
240	A Parian figure of Ariadne and the Panther, mid 19th century, after the original model by Johann Heinrich von Dannecker, and the Minton version modelled by John Bell, the naked maiden leaning on the back of the cat, raised on an oval stepped base, unmarked, 32cm high.
241	A near pair of smear-glazed models of sphinxes, 19th century, recumbent on chamfered rectangular bases with paws crossed before them, one white, the other a blue-grey, incised B mark to one, the white sphinx broken off the base and restuck, 14cm across. (2)
242	A Wedgwood & Bentley black basalt plaque, c.1772-80, moulded in high relief with a young Bacchus and a lion or panther, within an integral tied bamboo frame, in a later gilt wood frame, the plaque 35cm.Cf. Diana Edwards, Black Basalt, p.71, fig.64 for the model.
243	A pair of Sèvres portrait plaques, early 19th century, of Madame Adelaide de France (1732-1800), 6th child of Louis XV and Queen Marie Leszczyńska, and of Louis Jean Marie de Bourbon, Le Duc de Ponthièvre (1725-1793), modelled in relief in white on a pale blue ground, titled around the edge, within ...[more]
244	A pair of Villingen stoneware ewers, late 19th century, formed in the Renaissance manner with snakes issuing from the mouth of a bearded mask, incised with shells, lobsters and leaf scrolls, impressed coloured mark for Johann Glatz, 41cm. (2)
245	A large and impressive near pair of Minton Majolica shell and coral jardinières, c.1875, each naturalistically modelled as a deep single shell glazed to the interior with pink or turquoise, raised on an elaborate red coral stem on circular bases, 66.5cm. (2)Provenance: a private UK collection. Forme ...[more]

246	A large pair of Copeland Spode vases, c.1900, finely painted in the manner of Charles Ferdinand Hürten with panels of flowers including rose, dianthus and forget-me-not, within elaborate gilt borders on a rich green ground, the circular feet edged with a band of pink roses, the covers surmounted wit ...[more]
247	A pair of Royal Worcester vases and covers, date codes for 1912, of shape 2486, painted by Harry Davis with travellers in rural landscapes, beneath tall trees and before misty castle ruins, reserved within gilt panels on a green and white striped ground, signed, printed marks, some damages, 31cm. (4 ...[more]
248	A pair of Chamberlain's Worcester bottles or flasks and stoppers, 1st half 19th century, the bottle forms applied with large flowers to the globular bodies, the tapering necks decorated with a gilt vermicelli design, losses to the flowers, 24cm. (4)
249	A Chamberlain's Worcester soup plate from the Carnatic Service, dated 1820, painted with a specimen of purple flowering henbane within blue moulded borders picked out in white and gilt, a small panel inscribed in Arabic with 'Amir-al-Hind Nawab Azam Jah Bahadur 1236 Hÿri', the date corresponding to ...[more]
250	A Chamberlain's Worcester commemorative beaker, c.1802, the flared form well painted with a scene of a portrait bust of George III being crowned by putti, raised on a pedestal inscribed 'Peace' and flanked by a soldier and a sailor, reserved on a peach ground with gilt scrolls, husks and flowerheads ...[more]
251	A Chamberlain's Worcester basket, c.1840, the large circular dish painted with a central view of boats on the river in Worcester before the arched bridge, the town visible beyond, the rim moulded and gilded with overlapping leaves, with an overhead handle, raised on four paw feet, iron red script ma ...[more]
252	An unusual Flight Barr and Barr Worcester rosewater sprinkler or ewer, c.1820-25, the small ovoid body painted with three rustic figures in a continuous landscape, including a fisherman and a traveller, reserved on a cream ground, the wide spout covered and pierced with four small holes, script mark ...[more]
253	A Chamberlain's Worcester porter mug, c.1810-15, painted with a Napoleonic soldier standing in the doorway of a Russian peasant's house, reserved in an octagonal panel with a stylized foliate border, 10cm.
254	A large Derby punch bowl with rare mark, painted to the interior probably by George Robertson with a view of the Isle of Wight after John 'Warwick' Smith, within a continuous gilt foliate border, the bowl's exterior with moulded ribs, a rare puce crowned DK monogram mark, 28.5cm dia.Cf. Victoria & A ...[more]
255	A pair of Derby cabinet plates of ornithological interest, c.1815, painted by Richard Dodson, each with an octagonal panel of birds including green woodpecker, magpie, goldfinch and pheasant, within a foliate gilt border reserved on a pale blue ground, iron red crowned crossed batons mark, some gilt ...[more]
256	Two Derby bough pots and covers, c.1820-30, painted with panels of English flowers, one reserved on a cobalt blue ground, the covers pierced with rows of small holes, some damages, 22.5cm across max. (4)
257	A New Hall tea service, c.1800, decorated in pattern number 89 with a simple gilt and puce border. Comprising: a teapot and cover, a milk jug, a sugar bowl and cover, a slop bowl, two cake plates, ten teabowls, four coffee cups and ten saucers. (32)
258	A New Hall part tea service, c.1800, decorated in pattern 167 with narrow pink bands above gilt flower sprigs. Comprising: a teapot with cover and stand, a milk jug, eleven teabowls, three coffee cups and twelve saucers. (30)
259	Five English porcelain plates, c.1770-1820, including a Derby saucer dish painted with flowers, a Derby plate with a flower spray within a blue band, a Chamberlain's Worcester plate moulded and painted with flowers, a Coalport plate painted with flowers within a blue and gilt rim, and a Spode plate ...[more]

260	Five vases in the Sèvres style, 19th century, two Coalbrookdale, one painted with panels of flowers and fruit, the other with figures in pastoral scenes, both on a pink ground, a two-handled vase with cover, painted with central panels of flowers and ribbons on a oeil de perdrix ground, two pot pour ...[more]
261	A pair of Minton scent flasks and stoppers, 19th century, the flattened pear-shaped forms painted in the manner of Boullemier with scenes of putti in puce monochrome, the handles formed as female masks, with gilt and turquoise detailing, ermine marks, some restoration, 17.5cm. (4)
262	A rare New Hall teapot and cover, c.1782-85, the silver-shaped form applied with four rosette feet to the underside, painted with simplistic flower sprays within bright puce and blue borders, 22.7cm. (2)
263	Three English porcelain plates, c.1760-1800, one Chelsea and painted with flower sprays, brown anchor mark, another Worcester and painted with exotic birds within a gilded floral garland border, open crescent mark, the last Derby and finely painted with pine and peony beside rockwork and an ornament ...[more]
264	Two Staffordshire porcelain models of swans, c.1820-40, with necks curved, one raised on a green enamelled base, and a figure of a pug dog wearing a blue collar and seated on a tasselled cushion, some good restoration, 13cm max. (3)
265	A near pair of Minton seaux, first half 19th century, after Sèvres, decorated with a blue-bordered band of painted vases of roses, ribboned posies and cornflowers, and two square form jardinières painted on each side in puce monochrome with panels of putti reserved on a turquoise ground, some damage ...[more]
266	A metal-mounted inkstand, 19th century, decorated in the Sèvres style with floral wreaths set in a blue and gilt border, metal mounts to the rim, base of the inkpot and lid rim, with a later glass insert, pseudo Sèvres mark to base, and a pair of Coalbrookdale candlesticks, c.1810-25, spiral-moulded ...[more]
267	Six Royal Worcester cabinet plates, date codes for 1886, moulded as lotus leaves, decorated in the Aesthetic manner with large flower sprays, the rims pierced with three small holes, printed and impressed marks, 23.5cm. (6)
268	A pair of Royal Worcester cabinet plates, c.1891, the shaped forms painted with birds within moulded gilt borders, and a Royal Worcester sweetmeat dish modelled as a lady playing the lute and seated in a large shell, 22cm max. (3)
269	A Royal Worcester dessert service, date code for 1926, the wells painted with vignettes of fruit, nuts and flowers, the rims with small floral panels on a rich yellow ground with gilt motifs, printed marks including retailer's marks for T Goode & Co. Comprising: two square dishes, two oval dishe ...[more]
270	A fine and large Royal Worcester vase and cover, date code for 1884, finely painted, perhaps by James Bradley, in the Japanese manner, with three birds perched on leafy bamboo stems, highlighted in raised gilt, the reverse with a single bamboo stem, the neck and finial with a reticulated band, print ...[more]
271	A Spode Copeland's vase and cover, c.1900, painted with panels of European flowers reserved within gilt foliate borders on a dark blue ground, one panel signed, the handles and foot edged in green with gilt and white beading, printed marks, 27cm. (2)
272	An unusual pair of Minton figures, c.1895-1900, of high society ladies wearing bustle dresses, decorated in a rich coral pink, their faces and arms left in the white, one with a gilt monogram for Marc-Louis Solon, gilt globe mark and indistinct swan date mark, 25.8cm max. (2)
273	A Minton porcelain jardinière, 19th century, the square form painted with panels of birds, gardening and other motifs reserved on a green ground, the corners mounted with mythical terms with arms folded, printed mark, some restoration, 24cm.

274	An extremely rare Minton porcelain Robin teapot and cover, c.1876, designed by William James Goode and modelled as a fluffed-up robin with tail erect and beak agape, standing on a mossy ground applied with berried holly, its plumage naturalistically coloured, printed and impressed marks including fo ...[more]
275	A good Minton tray or stand, c.1875-85, the lozenge shape decorated in the Sèvres style with a central panel of fruit and flowers flanked by four roundels of exotic birds, reserved on a turquoise ground, printed gilt marks, 36.4cm.Provenance: a private collection in Hampshire.
276	A pair of English porcelain vases and covers, 19th century, well painted with panels of fruit and flowers reserved within raised foliate green borders on a pink ground, the necks and covers pierced, 25cm. (4)Provenance: a private collection in Hampshire.
277	A pair of Derby pot pourri vases and covers, c.1820, the circular forms well painted with continuous bands of flowers beneath mythical masks, and a Derby sauce tureen and cover, painted in the manner of George Complin with panels of fruit, the oval body raised on four paw feet, iron red crowned cros ...[more]
278	A Spode inkstand, c.1815-25, decorated in an extended Imari palette in pattern 967, the shaped stand fitted with two pounce pots and covers and an inkwell and cover, the cover of the integral pen tray surmounted with a gilt putto finial, iron red factory mark and pattern number, a little gilt wear, ...[more]
279	A Derby inkstand or desk set, c.1820, the rectangular form painted with European landscape panels reserved on a dark blue ground with gilt foliate motifs, set with three covered wells of vase form, raised on four paw feet, iron red crowned crossed batons and D mark, a small amount of restoration, 30 ...[more]
280	A Chamberlain's Worcester inkstand or desk set, c.1810-20, the vertical panel painted with figures in an extensive view of Malvern, reserved on a dark blue ground with gilt foliate scrolls, set with two removable covered inkwells and a pounce pot, red script marks, 21.7cm across. (7) Provenance: a p ...[more]
281	A Flight and Barr Worcester inkstand or desk set, c.1800-10, painted with a vertical landscape scene, reserved on a white ground with gilt foliate motifs, set with two covered inkwells and a pounce pot, incised B marks and painted script mark, some good restoration, 23.7cm across. (7) Provenance: a ...[more]
282	A rare Derby egg cruet set, c.1820-30, the rectangular tray set with six generous egg cups, all decorated in the Imari palette with stylized flower sprays and scroll panels, the stand raised on four scroll feet, iron red crowned crossed batons marks, 28cm. (7)Provenance: a private collection in Hamp ...[more]
283	An English porcelain desk or dressing table set, 1st half 19th century, probably Coalport, the shaped rectangular form painted with panels of flowers reserved on a dark blue ground, set with a candlestick, small vase and two covered pots, 28.8cm. (7)Provenance: a private collection in Hampshire.
284	Two Worcester inkwells, c.1805-15, one of drum shape and painted with two exotic birds flanked by monochrome landscape panels, the other painted with travellers in a European landscape, the handle moulded with a gilt mask, the latter with a script Flight, Barr and Barr mark, 17.5cm across max. (2)Pr ...[more]
285	Three Worcester chambersticks, c.1805-20, two from the Barr, Flight and Barr partnership, of hexagonal form, one painted with shells, the other with flower sprays, the last Flight, Barr and Barr and painted with English flowers on a pale green ground, impressed, painted and printed marks, 10.5cm max ...[more]
286	A Chamberlain's Worcester inkwell, c.1810, the flared form finely painted with a panel of feathers reserved on a pale greenish-grey ground, the circular base raised on three paw feet, puce script mark, 8cm high.Provenance: a private collection in Hampshire.

287	Four English porcelain inkwells, c.1810-20, one Chamberlain's Worcester, of cylindrical form and painted in the Imari palette with pattern 240, another of drum shape with lion mask handles, painted with a panel of figures, fitted with a later glass well, another similar with a continuous rural lands ...[more]
288	Two Chamberlain's Worcester chambersticks, c.1820-30, well painted with views of Worcester, reserved on blue grounds with gilt foliate detailing, printed marks, some good restoration to one, 11.3cm across. (2)Provenance: a private collection in Hampshire.
289	Three Spode chambersticks, c.1820, one painted in pattern 1166 with flowers on a blue scale ground, two decorated in pattern 967, in an extended Imari palette, one set with a removable snuffer, some restorations, 7.6cm max. (4)Provenance: a private collection in Hampshire.
290	Two Spode miniature candlesticks, c.1820, one decorated in pattern 2478 with flowers on a gilt spiral ground, the other in the Imari palette in pattern 2283, a pair of Davenport miniature candlesticks with floral panels on a blue ground, and a miniature vase in an extended Imari palette, various mar ...[more]
291	A Royal Worcester candle snuffer, date code for 1926, of Monsieur Reynard, modelled as a fox dressed as a lawyer in black robes, holding a book tucked under one arm, printed mark, 10.3cm.Provenance: a private collection in Hampshire.
292	Three Royal Worcester candle snuffers, date codes for 1924 and 1925, of Confidence and Diffidence, depicting the singer Jenny Lind as a nightingale, alternately dressed in a yellow, pink or blue gown and holding a sheet of music, printed marks, 11cm. Provenance: a private collection in Hampshire.Jen ...[more]
293	An enamel stick pin, 19th century, the circular plaque painted with the head of a large dog, signed 'D V Bailey' to the reverse, within a gilt metal mount, in a fitted leather case, the pin 8cm in total.
294	A pair of small Continental enamel plaques, late 18th century, the oval forms painted in puce monochrome with Classical scenes, including Diana the huntress and Neptune with a harpy, mounted in later wood frames, 7.4cm overall. (2)
295	A German porcelain etui, c.1760-70, the shaped form painted with winged putti balanced on or suspended from flower garlands, the base with a mask and motifs, with gilt metal mounts and full contents, 11.5cm.Ivory Act Registration No: Q8DPQ7U
296	A silver-mounted German porcelain snuff box or bonbonnière, c.1770, moulded as a large ruffled flowerhead or rose bud, painted with small floral sprigs and flying insects, the inside of the lid with rustic lovers in a woodland, German hallmarks including maker's mark CD, possibly Augsburg, 6.4cm dia ...[more]
297	A German enamel gold-mounted snuff box, mid 18th century, probably Berlin from the workshop of Pierre Fromery, painted with figures in landscape scenes within elaborate raised gilt borders and leaf scrolls, the shaped sides with small vignettes and putti, the interior with a silver-gilt lining, 7.5c ...[more]
298	A Continental enamel silver-gilt mounted snuff box of Fromery type, mid 18th century, decorated in raised gilt with figures, fruit baskets and formal motifs within polychrome decoration of landscapes and detailing, with a silver-gilt lining to the interior, 7.5cm across.
300	Two English enamel commemorative patch boxes, c.1812, the smaller painted in black with a ship at sail and the words 'Brave Nelson is no more', raised on a pink base, the other with a three-masted vessel within an oval cartouche flanked by doves, a narrow blue border faintly inscribed 'The Gift of a ...[more]
301	Three English enamel snuff boxes, c.1760, one circular, one rectangular, and one of shaped moulded form, all painted in polychrome enamels with flowers, a Sèvres-style enamel tea canister and cover, of chamfered rectangular form and painted with vertical stripes of small flower sprigs, and a Contine ...[more]

302	Two English enamel patch boxes and a snuff box, late 18th/early 19th century, one circular and decorated in the manner of Jasperware with a Classical figure and a falcon, another of navette shape and decorated with a feathered floral design on a blue ground, the last moulded with a scallop shell lid ...[more]
303	A Continental enamel snuff box, c.1770-80, the shallow rectangular form painted to the cover with a woman and child standing beside a man fishing before an arched bridge, the sides with small flower sprays, 9.7cm.
304	Three English enamel patch boxes relating to Lord Nelson, c.1798-1805, one of navette shape and decorated with Britannia and a lion seated by the seashore, inscribed 'Britannia rules the Waves', raised on a pale blue base, another painted 'British Gratitude to Nelson's Valour' within a laurel wreath ...[more]
305	A French enamel snuff box, 1st half 19th century, the circular form painted with a double portrait of the Montgolfier brothers, in the Classical manner, reserved on a duck-egg blue ground, titled 'Etienne et Joseph Montgolfier, Freres nes a Annonay en Vivarais', with gilt metal mounts, 7.8cm across. ...[more]
306	A Bilston enamel scent or snuff bottle, c.1780, of flattened double gourd form, painted with panels of figures in rural landscapes, edged in raised gilt on a pale blue ground, with a silver-coloured metal mount and chained stopper, 8.5cm.
307	A rare Staffordshire enamel patch box of pugilist interest, late 18th century, the oval form decorated with two fighters in a boxing ring, watched by gentlemen in top hats and inscribed 'Set to', raised on a dark blue base, some repainting to the base, 4.8cm.Provenance: from the estate of the late B ...[more]
308	A South Staffordshire enamel patch box commemorating the Treaty of Amiens, c.1802, decorated with the figures of Fame and Plenty standing back-to-back beside ships at sail, Plenty holding a victory wreath above her cornucopia, Fame with a banner suspended from her trumpet, inscribed 'Duncan, Jervis, ...[more]
309	A rare South Staffordshire enamel patch box of military interest, early 19th century, the oval form printed and coloured with a head and shoulders portrait of Count Matvei Ivanovich Platov, inscribed 'General Platoff', within a white beaded border, raised on a pale blue base, internal mirror fitted, ...[more]
310	A Bilston enamel commemorative patch box of Royal interest, c.1791, the oval form inscribed 'May the Duke and Dutchess [sic] of York possess Unbounded love and happiness' within a blue pennant border, the white oval base with a continuous band of blue flowers, some restoration to the top, 5.2cm.Prov ...[more]
311	A pair of Bilston enamel candesticks, c.1770, with removable drip pans, the swollen stem painted with panels of figures and lighthouses in harbour settings, the moulded feet with ships and marine buildings, reserved within gilt foliate panels on a deep cobalt blue ground, the necks and lower stems w ...[more]
312	Three Meissen pendants or necklaces, modern, modelled as a polar bear, a pug wearing a tartan coat, and caparisoned elephant, with various chain or leather thong suspensions, each in its original box, the largest pendant 4.5cm. (3)
313	A Saint Cloud cane handle, c.1730-50, of bec de corbin shape, the tapering curved form painted in polychrome enamels with Chinese figures holding a parasol and and a pennant beneath a flowering prunus tree, the end painted with a mythical animal mask in yellow and red, and two Saint Cloud cane handl ...[more]
314	A Continental porcelain thimble, late 18th century, modelled with a wide band decorated with gilt flowerheads, beneath a small panel; enclosing the initial M, the domed surface with even pitting, 3.3cm.
315	A Berlin (KPM) topographical Easter egg, c.1830, finely painted with a view of the New Palace at Potsdam, probably after Georg Michael Kurz, reserved on a blue ground and titled to the reverse in a small panel, 5.5cm.

316	A Meissen butter curler or spoon, mid 18th century, the shaped bowl with a serrated surface and edges, the reverse and shaped handle painted with sprays of Deutsche blumen, 11.2cm.
317	Three French porcelain sugar ladles or caster spoons, mid 18th century, one Chantilly and pierced with a central starburst design, another Mennecy and painted with small insects, the terminal with flowers, the last left in the white, and two Meissen salt spoons painted in blue with straw flowers, 21 ...[more]
318	Four St Cloud knife handles, c.1740, the white-glazed hafts of pistol grip form, moulded with flower sprays, with unmarked silver mounts and sharp steel blades, 25.5cm. (4)
319	A small collection of Thuringian porcelains, c.1760-70, including a Wallendorf sucrier base painted with figural panels, a rectangular tea canister painted with Classical portraits in puce monochrome, a teabowl and saucer painted with a chicken, a dog and a stag, and a moulded knife handle painted w ...[more]
320	A German porcelain rectangular plaque, 19th century, probably Berlin (KPM), painted with the Penitent Magdalen after Pompeo Gerolamo Batoni, she lying wrapped in a blue robe and studying a large book which rests on an upturned skull, mounted in a giltwood frame, the plaque 23cm across.
321	A large Paris porcelain vase, 19th century, well painted in the manner of Feuillet with a mausoleum among trees, reserved on a blue ground, of elaborate rococo scroll form with pierced neck, 44.5cm.
322	A very large Potschappel vase with cover and stand, 19th century, painted in the Dresden manner with Watteau-esque scenes of figures amidst flower sprays, the shoulders applied with goat mask handles, blue cross and T mark, 67cm overall. (3)
323	A Böttger porcelain hexagonal tea canister, c.1715, the baluster form moulded with six recessed panels, each applied with a large spray of fruiting grapevine, with traces of gilding, some staining, the cover lacking, 9cm high.PLEASE NOTE THIS LOT IS TO BE OFFERED WITHOUT RESERVE.Provenance: from the ...[more]
324	A Doccia coffee cup and saucer, c.1765-70, finely painted in the Meissen manner, the cup with a maiden beneath trees, the saucer with Cupid beside a bird in a cage, reserved within laub und bandelwerk borders in red, gilt and lilac, the cup with an angular scroll handle, 12.6cm. (2)Cf. D'Agliano, Me ...[more]
325	A Meissen coffee can and saucer, c.1800, painted with scenes of Russian street vendors after Jean-Baptiste Le Prince, the can with two traders conversing in a street, the saucer with a gentleman buying a trinket from a young seller, all reserved on an apple green ground, blue crossed swords and star ...[more]
326	A Meissen saucer, c.1725-30, painted in underglaze blue with a fisherman in a Chinese landscape, a Batavian glaze to the underside, blue crossed swords mark, 13cm.
327	A pair of Meissen ornithological soup plates, mid 18th century, each painted to the well with two birds perched on plants, the osier moulded rims with scattered insects and moths, blue crossed swords marks, 23cm. (2)Purchased from Christie's, 11th December 2000, lot 455.
328	Three Meissen cups and saucers, c.1740, painted with fruit, nuts, and insects within formal gilt borders, blue crossed swords marks and gilt decorator's marks, pressnummer 53 to the saucers, 13.5cm. (6)
329	A group of Zurich porcelain teawares, c.1770-80, comprising two teabowls and saucers, one teabowl and two saucers, variously painted with figures and buildings in European landscapes, blue Z marks, minor damages, 13.5cm max. (7)

330	A Meissen composite tea and coffee service, c.1740, the quatrefoil forms painted with varying Holzschnitt flowers and insects, blue crossed swords marks. Comprising: a coffee pot and cover, a teapot and cover, a sucrier and cover, a tea canister and cover, five cups and six saucers. (19) Provenance: ...[more]
331	A pair of Meissen tureens and covers for the Turkish market, c.1780-1800, the flattened circular forms painted with spiral panels of flowers alternating with pale orange stripes, each surmounted with a lemon finial, with further bold sprays of flowers to the interiors, blue crossed swords and star m ...[more]
332	A Meissen two-handled cup and trembleuse saucer, c.1740, finely painted with Holzschnitt flowers, the well with a tall pierced gallery, blue crossed swords marks, a Höchst coffee cup and trembleuse saucer, the cup painted with the letter F depicted in flowers, blue wheel mark, and a Meissen jug and ...[more]
333	Two Royal Copenhagen Flora Danica coffee cans and saucers, 20th century, the cans painted with botanical specimens <i>Vesicaria arctica</i> R.Br and <i>Ranunculus hyperboreus</i> Rollb titled in Latin to the reverse, the saucers and cans with gilt and pink borders, printed marks and three wave marks, one can with ...[more]
334	Two small Royal Copenhagen Flora Danica plates, 20th century, painted with botanical specimens <i>Hypericum humifusum</i> L (trailing St John's Wort) and <i>Alpine groenlandica</i> fzl, titled in Latin to the reverse, within a jagged gilt and pink border, printed marks and three wave marks, 14.2cm. (2)
335	Two Royal Copenhagen Flora Danica coffee cans and saucers, 20th century, the cans painted with botanical specimens <i>Vicia lathyroides</i> L and <i>Ranunculus hyperboreus</i> Rottb titled in Latin to the foot, the saucers and cans with gilt and pink borders, printed and three wave marks, 14cm max (4)
336	Two small Royal Copenhagen Flora Danica plates, 20th century, painted with a botanical specimen of <i>Draba verna</i> L and <i>Illecebrum verticillatum</i> L, titled in Latin to the reverse, within a jagged gilt and pink border, both with printed marks and three wave marks, 14.2cm. (2)
337	A Niderviller coffee pot with ormolu-mounted cover, late 18th/early 19th century, painted with a panel of flowers and victory motifs within a gilt border, reserved on a white ground with further flower sprays, red script N mark, the handle broken and reattached, 24.3cm.
338	A Volkstedt porcelain coffee pot and cover and a milk jug, c.1780, painted in iron red and grisaille with scenes of figures and animals before Classical ruins, blue crossed hayforks, a few small rim chips, 23cm max. (3)
339	A Nast (Paris) porcelain high-handled jug, c.1800-10, painted with figures in a continuous landscape scene with a building spanning a winding river, the handle issuing from a face mask and terminating in a griffin head, gilt mark, 19.5cm.
340	An Italian porcelain arbour, 18th century, modelled with four trellis struts applied with flowers and leaves, left in the white, and two white-glazed pickle dishes formed from large leaves, 26cm max. (3)
341	Three Tournai plates, c.1800-1820, the borders painted with a festoon pattern in underglaze blue, 23.5cm. (3) Cf. Victoria & Albert Museum, Accession No.1304-1901 for an identical example.
342	A pair of Paris porcelain bough pots and covers, 19th century, of D shape, each painted in sepia monochrome with scenes of Moorish figures carousing and dancing, flanked by smaller panels of vases and musical instruments, raised on shaped feet, some restoration, 22.2cm across. (4)
343	Two Oude Loosdrecht oval dishes, c.1772-82, one painted with a central flower spray within a continuous floral garland, the other with scattered cornflower sprigs within a garlanded rim, blue MoL and star marks, 21cm max. (2)

344	A Tournai mustard pot and associated cover, c.1756-60, the baluster shape painted in underglaze blue with lowering Oriental branches, and a pair of Tournai trembleuse saucers with pierced galleries to the wells, the rims with flower sprays, varying marks, 12.3cm max. (4)
345	A Sèvres style jug and a small vase or pot, late 19th century, painted with putti flanking crowned LP monograms for Louis-Philippe, reserved on a turquoise ground, printed marks including for Chateau des Tuileries, the vase's cover lacking, a repair to the jug's rim, 11.8cm max. (2)
346	A Sèvres double-walled teacup and saucer, mid 19th century, the cup pierced with stylized flowerheads on a honeycomb design beneath a band of pink roses, the saucers with a hooded bird of prey within continuous garland borders and pierced floral rims, gilt marks, a repaired rim section to one saucer ...[more]
347	Two Sèvres style cabinet plates, the porcelain 18th century, later-decorated with portraits of Louis XV and Madame Du Barry, the former with interlaced Ls in flowers outside gilt crowns, between jewelled fleur de lys, the latter within a jewelled border and floral panels, blue interlaced Ls marks, o ...[more]
348	A Darte (Paris) porcelain cabinet plate, c.1804-24, painted with a stag, the rim with formal gilt motifs on a blue ground, printed mark and titled 'Cerf d'Europe' to the reverse, a Paris porcelain nightlight or candlestick modelled as a deep bowl on a low table, and a French biscuit porcelain figure ...[more]
349	A large Sèvres circular dish or charger, 19th century, gilded with the crowned LP monogram for Louis-Philippe, a similarly decorated coffee can with a stamp for the Chateau des Tuileries, a small Sèvres vase decorated with small gilt sprigs on a blue ground, and a modern Sèvres bust of a young boy a ...[more]
350	A Sèvres style soup plate, 19th century, the well decorated with a crowned gilt LP monogram for Louis-Philippe, the rim with a continuous band of flowers including pink roses, tulip and primrose, printed marks for Chateau des Tuileries, some gilt wear, 23.7cm.
351	A large St Cloud coffee cup and trembleuse saucer, c.1730, painted in blue with a lambrequin border outside of moulded fluting, a narrow blue border to the saucer's gallery, marked SCT 1 to the underside, some faults to the cup, 13.7cm. (2)
352	A Sèvres coffee can and saucer (gobelet litron et soucoupe), date code for 1784, painted by Taillandier, the can with the initial D painted in flowers with a floral halo above, both can and saucer painted with two borders of cornflowers and pink roses, blue interlaced LL mark enclosing date letters ...[more]
353	A Sèvres coffee cup and associated saucer, date codes for 1766 and 1770, painted with birds between flowering plants, within gilt scroll borders on a bleu celeste ground, blue interlaced LL marks enclosing date letters, the decoration probably later, 12.8cm max. (2)
354	A Chantilly sugar bowl and cover, c.1750, painted with delicate flower sprigs, the cover surmounted by three convolvulus type flowers, red hunting horn mark, some losses to the applied flowers, 11.5cm. (2)
355	Ten Sèvres soup plates (assiettes à potage), date codes for 1782, painted with scattered flower sprays, the rims with a band of blue feathering, blue interlaced LL marks, painter's marks including Taillandier, 24.5cm. (10)
356	A Sèvres or Vincennes glass cooler (seau à verre ordinaire), c.1755 or later, painted in blue monochrome with scenes of putti, one side reclining with a sheaf of music and a violin, the reverse with a basket of fruits, a small flower spray beneath each scroll handle edged in gilt, blue interlaced Ls ...[more]
357	A Sèvres circular dish (compotier rond), date code for 1792, painted with a central posy of cornflowers and pink roses encircled by a chain of pearls on a blue ground, the wide rim painted with repeated sprigs and blue and gilt dots, blue interlaced Ls enclosing date letters pp above a blue painter' ...[more]

358	A small group of Vincennes and Sèvres porcelains, c.1754-65, including a Vincennes oval tray or stand, an early Sèvres lobed stand, and a pair of Sèvres lobed dishes, all painted with flower sprays within blue borders, a Sèvres plate with an elaborate gilded rim, and a small Sèvres cup and saucer wi ...[more]
359	A small group of Chinese porcelains, Kangxi (1662-1722) and later, two saucer dishes painted in the Japanese manner in famille verte enamels with flowering plants, a small bowl and a small plate painted in underglaze blue, a small teapot and cover painted with a landscape scene, a large mug for the ...[more]
360	A Soviet Russian porcelain powder box and cover, c.1927, State Porcelain factory, Lomonosov, modelled by Natalya Danko with a young maiden wearing a fringed shawl and beaded necklace, her hands crossed at the wrists, the box base with garlands from blue rosettes, 10cm high. (2)Cf. Vladimir Levshenko ...[more]
361	A Russian biscuit porcelain figure of a peasant girl, 19th century, Gardner manufactory, cradling a swaddled baby, standing barefoot on a circular base, printed red mark, and a Gardner-style porcelain figure of a seated accordion player, raised on a square base, blue printed mark, some restoration, ...[more]
362	A Russian biscuit porcelain figure of a peasant at his supper, 19th/20th century, Gardner manufactory, seated and raising a handled pan to his lips, a lidded barrel to his right side, and two biscuit porcelain still life groups, one of ladles beside a large patterned bowl, the other of a pair of fur ...[more]
363	Four Russian biscuit porcelain figures, 19th/20th century, Gardner manufactory, one of a pastry seller with a tray of wares around his neck, another of a balalaika player, one of a female lemonade seller, carrying a glass and a jug, the last of an older peasant woman holding a small package in her r ...[more]
364	Two Herend figures of cats, modern, one playing with a ball, its coat decorated in blue scale, the other seated on its haunches, and an Austrian figure of a cat grooming itself, 14.5cm max. (3)
365	Eight Herend figures of rabbits, modern, white-glazed with small coloured detailing, modelled in various poses, printed marks, one ear broken and restuck, another with a small chip, 29.8cm max. (8)
367	A set of four small Continental porcelain figure groups of the Seasons, c.1770-90, each depicting a courting couple seated beneath a tree or arbour, with bushels of grapes, sheaves of corn, a warming bowl and a small obelisk, left in the white, one incised '3F', some losses and restoration, 10.6cm. ...[more]
368	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, damages to his left arm ...[more]
369	A Meissen figure from a monkey band (affenkapelle), 19th century, modelled as a female simian singer, seated with an open musical score on her lap, raised on a low scroll base, blue crossed swords mark, a repair to her right foot, the figure 12.5cm. Together with an associated wooden stand. (2)
370	A pair of Italian porcelain figures of peasants, late 19th/20th century, well modelled as a bearded man in a greatcoat and wide-brimmed hat, leaning on a stick, his companion dressed in rags, each raised on a rectangular base set into a gilt metal mount, incised interlaced Ls marks, one hand lacking ...[more]
371	A small German porcelain pagoda figure, 19th century, after Meissen, depicting a bare-chested monk loosely draped in robes and formed as a censer with a hole in the top of his head and a small spout between his teeth, 8.8cm.Cf. Sammlung Margarete und Franz Oppenheimer, Ludwig Schnorr von Carolsfeld ...[more]
372	A Meissen figure of a faun and a baby, 19th century, the faun seated on a trunk and playing panpipes to a swaddled infant in a rocking cradle beside rushes, cancelled blue crossed swords mark, incised D52, some chipping, 16.7cm high.

373	A Meissen figure of a boy and his dog, mid 18th century, seated on a rocky stump and reaching out his left hand to pet his dog seated beside him, holding a small posy of flowers in his right hand, and elaborately dressed in a large plumed green hat and loose blue coat, the scrolled base with gilt de ...[more]
374	Two Meissen figures, 19th and 20th centuries, one of a girl holding a basket of flowers and standing beside a tall vase, the other of a gallant wearing a red coat over a flowered waistcoat, a dog recumbent at his feet, blue crossed swords marks, small losses, 18.3cm max. (2)
375	A Tournai figure group, c.1760, modelled with an impish figure, possibly Daphnis, playing the pan pipes and seated on a rocky base above a winged putto and a Classical maiden, together with a white-glazed figure of an old man, probably emblematic of Winter, incised IL mark, 18cm max. (2)The Tournai ...[more]
376	A Sèvres biscuit porcelain figure group of putti, 2nd half 18th century, probably emblematic of Summer, seated on sheaves of corn and large fruits, one supporting a book, incised B for Bachelier, small losses, 11cm high.
377	A Höchst style figure group of children, probably 19th century, one recumbent and being scolded by a girl carrying a cat, a second boy standing between a dog and a brick archway, all on a grassy base, blue wheel mark, small losses, 20cm across.
378	A Continental porcelain figure of a sphinx, late 18th/19th century, possibly depicting Louis XV, raised on a cushion with a rosette on each corner, wearing a ruffled shirt and a tricorn hat, his paws crossed before him, repaired through the neck, a restored chip to his hat, 17.3cm high.
379	A Meissen figure group of skaters, 19th century, probably emblematic of Winter, a gentleman kneeling to tie the ice skate of his female companion, raised on a scrolled base, blue crossed swords mark, incised No. 36, 14.5cm.
380	A Frankenthal figure of a lady, c.1762-65, modelled by Johann Friedrich Lück, standing gazing slightly upwards, her blue and white dress below a puce cape trimmed in ermine, her hands inside a fur-lined muff, raised on a shaped base moulded with scrolls picked out in puce, blue CT and crown mark, in ...[more]
381	A Fürstenberg figure of a girl, c.1770, holding the edge of her apron in her left hand, standing barefoot on a low base edged in pink and gilt, overglaze blue crossed swords mark, 17cm.
382	A large pair of Meissen figures of jays, 19th century, naturalistically modelled perched on tall rocky bases, their heads turned and plumage finely detailed, blue crossed swords marks, incised 104, small losses, 37.5cm. (2)Provenance: a private collection in Salisbury.
383	A Meissen group of Europa and the Bull, 19th century, the original model by J J Kändler, Europa seated on the back of the bull garlanded in flowers, she draped in a pink robe, attended by two maidens, blue crossed swords mark, incised No. 2694, small losses and repairs, 22cm high.
384	A Meissen figure of a lady at repose, 19th century, after the model by J J Kändler with a lady reclining in a chair beside a tabletop spinning wheel, a closed bible held in her right hand, raised on a low scrolled base, cancelled blue crossed swords mark, incised 2685, small restorations, 15.5cm hig ...[more]
385	A large pair of Meissen figures of greyhounds, c.1745-50, modelled by Johann Joachim Kändler, each in pursuit with forepaws lifted off the ground, supported on low tree stumps, their coats decorated with small brown patches, the oval bases applied with flowers and leaves, blue crossed swords marks, ...[more]
386	An unusual Derby figure of the Abyssinian Archer, c.1765, wearing a long flowered robe and holding a clutch of short arrows in his right hand, a quiver and bow slung behind his back, raised on a low scrolled base applied with flowers and leaves, minor losses and restoration, 28.2cm.This figure and i ...[more]

387	A Derby hairdressing figure group, c.1830-34, the gentleman hairdresser coiffing his female client's hair, she with a mirror in her hand, raised on a pierced scroll base, red printed crowned D mark to the base, some restoration to her left hand and part of her chair lacking, 19cm high.
388	A large 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, raised on a footed base picked out in puce and turquoise, some restoration, 38.5cm.
389	A Derby figure of a shepherdess, c.1757, standing on a tall scrolled base, a lamb recumbent at her feet and a small posy of flowers held in her left hand, small losses, 26.5cm.
390	A pair of Bloor Derby figures of a gardener and his companion, c.1830, raised on pierced circular bases, and an earlier Derby figure of Summer from the French Seasons series, holding a sheaf of corn and flowers, some losses and restorations, 24.5cm max. (3)
391	A Chelsea miniature figure of a nanny goat, c.1755, recumbent with head turned to the left, her front hooves folded beneath her, her coat decorated with striations of manganese, 6.3cm across.
392	A large Derby figure of a musical shepherdess, c.1760, seated and playing the mandolin, a sheep standing beside her right knee, a chip to her jacket, the end of her instrument lacking, 28.5cm. This figure is more commonly seen with a long headdress.
393	A large Derby sweetmeat figure, c.1756, modelled as a gentleman seated with crossed ankles, a shallow basket resting between his hands on his lap and painted to the interior with flowers, two lambs and a dog recumbent at his feet, his head turned to the right, raised on a scrolled base picked out in ...[more]
394	A Plymouth white-glazed figure group, c.1770, modelled with two putti and a goat raised on a tall scrolled base before flowering bogage, some chipping, 20.5cm. The original source for the model is a bronze group by Jacques Sarazzin of c.1640 in the Louvre. The same group was produced at both Longton ...[more]
395	A Bow figure of a male dancer, c.1760-65, standing and turning towards his extended right arm, his left foot pointed away from him, raised on a footed base with scrollwork picked out in puce, a small amount of good restoration, 18.7cm. Provenance: the Nigel Morgan collection. Exhibited: Treasury of Bo ...[more]
396	A pair of Derby figures of the Ranelagh Dancers, c.1765, each standing in dramatic pose with one hand on a hip and the other partly extended, standing before low flowering bogage on scrolled bases, some restorations, 32cm max. (2)
397	A Derby figure of Summer, c.1756-58, modelled as a young boy seated on a low stump and holding stems of corn and flowers, a sickle and further corn ears surround his feet, wearing a flowered jacket and a corn diadem, raised on a low scrolled base, a small amount of restoration to his fingers, 12cm.
398	A Bow figure of a boy, c.1756, possibly emblematic of Autumn, standing barefoot and holding a short length of fruiting grapevine, raised on a low base with scrolls picked out in puce enamel, a few small chips, 13.7cm.
399	An early pair of Bow figures of Liberty and Matrimony c.1750-52, modelled as a gentleman holding a small bird aloft in his right hand, his companion holding a bird cage on one hip, each with a recumbent sheep beside them and raised on scrolled bases, some damages and restoration, probably later-deco ...[more]
400	A rare Chelsea figure of a leveret, c.1755, after the Meissen models by J J Kändler, crouched on all fours on a rocky base applied with leaves and flowers, its coat decorated with a pale wash, some chips to the flowers and leaves, a small amount of good restoration, 9.5cm tall. Cf. D. Fennimore et al ...[more]
401	A pair of biscuit porcelain flower posies, 19th century, finely detailed with a variety of blooms, mounted on black velvet bases within deep glazed giltwood frames, 30.2cm overall. (2)

402	A pair of Worcester plates, c.1770, the wells painted with Classical vases or urns draped in flowers, reserved within wide wet blue borders with gilt grapevine bands, open crescent marks, 21.5cm. (2)
403	A small Worcester mug, c.1760, printed in black with the Whitton Anglers, the reverse with a milking scene, a small filled rim chip, 8.6cm. The Whitton Anglers is taken from a small detail of an engraving by William Woollett showing the garden of the Duke of Argyll's home at Whitton in Middlesex.
404	Two Chelsea Derby trios and two coffee cups and saucers, c.1770-80, one trio of fluted forms and painted with green camaieu flower swags, the other moulded with flowers and painted with a blue and gilt border, together with a matching teabowl, one cup spiral-moulded and painted with polychrome flower ...[more]
405	Three English porcelain punch bowls, c.1756-60, one Chelsea and painted with back-to-back roses and other flowers, red anchor mark, another Liverpool and painted with flowering peony and other plants, the interior rim with a panelled and green trellis border, the last Bow and painted with bright flower ...[more]
406	Three English porcelain slop bowls, c.1758-65, two Liverpool and painted with varying flower arrangements including a large pink rose, the interior rims with gilt and red borders, and a lobed Bow bowl painted in the famille rose palette with a bird perched on a peony branch, another in flight to the ...[more]
407	Three Bow circular baskets, c.1755, of varying size, each painted to the interior in famille rose colours with chrysanthemum and bamboo issuing from holey rockwork, the reticulated sides with scattered leaf sprigs, the rim with a continuous floral border, all with red painter's numerals 47, 24.7cm max ...[more]
408	A Worcester tea canister and cover, c.1770-80, of fluted ovoid form, painted with polychrome flower sprays within vertical turquoise and puce bands, a well restored footrim section, 16.8cm. (2)
409	A rare Worcester beaker vase, c.1758, after Meissen, the generous flared neck rising from a squat baluster body, finely painted with flower arrangements and scattered sprigs, a little restoration to the rim, 16cm. Meissen vases of this type were copied at Chelsea in the mid 1750s with these versions ...[more]
410	A group of Worcester tea and coffee wares, c.1770-90, a coffee cup and saucer painted with the Pu Tai pattern, a cup painted in the London atelier of James Giles with a version of the Scarlet Japan pattern, three other cups painted with Chinese figures, and a teapot and cover painted with polychrome ...[more]
411	Eight Worcester coffee cups, c.1770, painted with scenes of Chinese figures at various pursuits, some perhaps decorated in the London atelier of James Giles, around the handles with gilt, black and puce foliate scrolls and small panels, 6.5cm. (8)
412	A pair of Chelsea teabowls and saucers, c.1754, of lobed hexafoil form, painted with sprays and arrangements of flowers amidst colourful moths and insects, red anchor marks, a crack to the well of one saucer, 11.5cm max. (4)
413	A Chelsea leaf-shaped sauceboat, c.1752-55, the deep form finely painted inside and out with naturalistic flower sprays and a flying insect, the exterior moulded with sprays of alpine strawberry extending to form the feet and over the crabstock handle, brown line rim, red anchor mark, a few small nicks ...[more]
414	A Chelsea plate c.1760, painted with an exotic bird standing before leafy branches, with flying insects around, within a shaped yellow rim edged with gilt foliate scrolls, puce anchor mark, some wear to the gilt rim, 20.5cm. Provenance: F S Mackenna Collection. Cf. Victoria & Albert Museum, Accession ...[more]
415	A Chelsea bough pot, c.1755, the fluted D section finely painted with a spray of flowers including honeysuckle and rose, a central moulded band with formal puce floral motifs, the top pierced with two bands of small holes around a central aperture, 18.3cm. Illustrated: Flowers and Fables: A Survey of ...[more]

416	A graduated set of three Plymouth mugs, c.1770, enamelled with the Dragons in Compartments pattern, with mythical beasts alternating with panels of vases on low tables, the largest with a red tin mark, the smallest broken and restuck, a rim crack to the larger, 14cm max. (3)Thre
417	Four Bow plates, c.1754-58, three painted in famille rose enamels with bamboo and flowering chrysanthemum issuing from holey rockwork, the rims with flowering lotus and other plants, the last painted in a limited polychrome palette with peony and other flowering plants, minor damages, 23.5cm max. (4 ...[more]
418	An early Bow oblong dish, c.1753, of elongated octagonal form, painted with a long-tailed bird in flight above flowering peony branches and holey blue rockwork, the cavetto with a gilt scroll border, the rim with a panelled green trellis border, 27.4cm.Provenance: the David Stopher Collection.Cf. Bo ...[more]
419	A Worcester cos lettuce sauceboat, c.1757, crisply moulded with overlapping leaves and delicately decorated with butterflies, flower sprays and scattered leaves, a further flower sprig to the interior, black painter's mark to the base, 18.2cm across.
420	A Richard Chaffers (Liverpool) jug, c.1760-64, well painted with two long-tailed birds facing each other beside leafy branches, with further exotic birds in flight above, a chip to the rim, 17.8cm.Cf. English Ceramic Circle 50th Anniversary Exhibition, 1977, no 183 for a jug with similar fine bird d ...[more]
421	A large Chelsea wine cooler, c.1755, of lobed form, painted with small flower sprays among applied and enamelled fruiting grapevine, drilled, some peppering, 21cm high.Provenance: a private collection. Acquired from Woolley and Wallis, 7th September 2004.
422	A Chelsea peach shaped jug, c.1750-52, painted in the Kakiemon palette with the Flying Fox and Squirrel pattern, the animals on and around banded hedges and fruiting grapevine, a small chip to the handle, 6.3cm high.Provenance: the Chetwynd family, Brocton Hall, Staffordshire.
423	A Chelsea dish, c.1752-55, of lozenge shape, painted in the Kakiemon palette with two exotic Ho-Ho birds perched on flowering prunus branches and in flight above, the rim with a formal border of leaf scrolls, red anchor mark, a small repair to the rim, 29.8cm.Provenance: the David Stopher Collection ...[more]
424	A rare Chelsea octagonal bowl, c.1749-52, finely decorated in the Kakiemon palette with alternating panels of figures, dragons, birds and stylized flowers, the interior with a pagoda beside a bridge and flowering plants, the rim with a red and gilt lappet border, raised anchor mark, some high qualit ...[more]
425	Three Worcester blue and white teapots and covers, c.1760-80, one printed with the Fence pattern, one with the Three Flowers pattern, the last painted with the Cannon Ball pattern, and a small Worcester teapot printed with the Plantation pattern, together with a matched Lowestoft cover, some faults, ...[more]
426	Two Bow blue and white plates c.1758-62, the larger painted with bamboo and chrysanthemum, number 16 mark, the other with a fan-panelled design on a powder blue ground, pseudo Chinese mark, and a Bow strap-moulded sauceboat painted with flower sprays within moulded floral panels, impressed T mark, 2 ...[more]
427	Two Worcester blue and white mask jugs, c.1760, and a cylindrical mug, all printed with naturalistic flower sprays and flying moths, the necks of the jugs with grapevine and convolvulus motifs, hatched crescent marks, a crack to the base of the mug, small chips to the smaller jug, 22.3cm max. (3)
428	A large Bow charger or serving plate and a pair of plates, c.1750-52, all painted with the Broken Scroll pattern, the scroll depicting flowering peony and holey rockwork, within a formal panelled border, small rim chips, 30cm max. (3)Provenance: the Peter Burke Collection. The smaller plates with pa ...[more]

429	Two Worcester blue and white junket dishes, c.1760, printed with differing flower sprays in panels alternating with basketweave bands around a central flowerhead, hatched crescent marks, 23.8cm. (2)
430	A pair of Bow blue and white leaf dishes, c.1765, each modelled as a large vine leaf, painted with scattered flying insects around a stem of fruiting vine, pseudo Chinese script marks, a small section of one broken and restuck, 20cm. (2)
431	A large and rare Worcester blue and white leaf dish, c.1758-60, formed of two overlapping cos leaves, decorated with the Blown Tulip pattern, 34.7cm.
432	A Derby blue and white basket, c.1765-70, the oval form painted to the interior with a figure fishing from a boat before a pagoda issuing from crossed rocks beneath a pine tree, the reticulated exterior applied with flowerheads at the intersections, a 3cm restored rim section, 24cm across. Paper labe ...[more]
433	A Lowestoft blue and white punch pot and cover, c.1765-70, the globular body painted with a three-storeyed pagoda in a Chinese landscape, the shoulder with a formal scroll rim, painter's numeral 5 to the inside footrim, a long body crack, 28cm across. (2) Cf. Sheenah Smith, Lowestoft Porcelain in Nor ...[more]
434	A John and Jane Pennington (Liverpool) blue and white bowl, c.1785-90, painted with figures fishing in a European landscape, the interior with a sail boat at sea, the interior rim with large flower sprays, 22cm dia. Provenance: the David and Jan Birley Collection. Formerly the Watney Collection.
435	Two Richard Chaffers (Liverpool) blue and white mugs, c.1758-60, of cylindrical form, painted with bamboo and flowering chrysanthemum issuing from holey rockwork, the rims with a trellis border, a filled chip to the taller, 15.7cm max. (2) Provenance: the David Stopher Collection.
436	A large Worcester blue and white vase, c.1765, of baluster form, one side printed with the Parrot Pecking Fruit pattern, the reverse with the Pinecone spray, with smaller sprigs and scattered insects around, script W mark, 29.8cm.
437	Two Worcester blue and white punch bowls, c.1760-70, the larger painted with the Rock Strata Island pattern, the smaller with the Cannon Ball pattern, open crescent marks, 23.5cm dia max. (2)
438	A Worcester blue and white basin, c.1760-65, painted with the Willow Bridge Fisherman pattern, open crescent mark, a Vauxhall blue and white slop bowl painted with a fence beneath a pine tree, a Liverpool Imari bowl with a pagoda landscape, a Richard Chaffers milk jug painted with a bird on a branch ...[more]
439	A rare Lowestoft blue and white pickle dish, c.1765-70, of unusual leaf shape, painted with fruiting grapevine, the stalk with a flowerhead, raised on three low feet, broken and riveted, 10.8cm. Provenance: the David and Jan Birley Collection.
440	A Lowestoft blue and white saucer dish, c.1765-68, painted with a pagoda beneath a gnarled willow tree on an island, the rim with a characteristic berry border, a 10cm crack to the well, 18.6cm. Provenance: the David Stopher Collection. Green enamelled initials for the Gilbert Bradley Collection.
441	A Liverpool blue and white trio, c.1760, comprising a coffee cup, teabowl and saucer, painted with a bird perched on a flowering peony branch, a slop bowl in the same pattern, and a similar saucer with red and gilt highlighting, 15.8cm max. (5) Provenance: the David Stopher Collection.
442	A Worcester blue and white butter tub with cover and stand, c.1770, printed with the Fence pattern, and four slop bowls variously decorated with the Three Flowers, Fisherman and Mansfield patterns, crescent marks, 16.4cm max. (7)

- 443 A rare Lowestoft blue and white tea canister, c.1775, the ovoid form printed with the Three Flowers pattern, the reverse with moths and small flower sprays, hatched crescent mark, 14.9cm high.Cf. Geoffrey Godden, Lowestoft Porcelains, p.215 for a discussion of this rare shape. Also Bonhams, 2nd May ...[more]
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- 444 A Richard Chaffers (Liverpool) blue and white coffee pot and cover, c.1760, the baluster form crisply moulded with flowering branches, the rim painted with a cell diaper border, the finial restored, 23.5cm. (2)Provenance: the Ron Sparrow Collection.
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- 445 A Vauxhall blue and white teabowl and saucer, c.1760, painted with a solitary Chinese figure crossing a bridge between islands, the teabowl broken and restuck, 11.5cm. (2)Provenance: the David and Jan Birley Collection.
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- 446 A Caughley blue and white milk or cream jug, c.1775-85, of distinctive barrel shape, printed with the Mansfield pattern, blue C mark, 7.2cm.Provenance: the David and Jan Birley Collection.Please note - this is printed, not painted.
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- 447 A Longton Hall cos leaf sauceboat, c.1755-60, moulded with overlapping leaves, painted in underglaze blue with a blurred landscape scene, a section broken and restuck, 17cm across.Provenance: the David and Jan Birley Collection.Exhibited: English Ceramics Circle, 2006, no.93.
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- 448 A large Worcester blue and white sauceboat, c.1755, the high-footed body moulded with foliate cartouches and painted with the Fisherman on a Towering Rock pattern, the interior with a similar scene of a fisherman in a pagoda landscape, with flowering prunus branches to the rim, workman's mark beneath ...[more]
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- 449 A very rare Worcester blue and white teacup, c.1757, painted with the Meissen Floral pattern, copying Meissen Deutsche blumen, the reverse with beetles and a further floral sprig, blue crossed swords mark, 4.5cm high.Provenance: the David and Jan Birley Collection. Cf. Branyan, French and Sandon, Wo ...[more]
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- 450 A rare Worcester blue and white egg cup, c.1760, painted with flower sprays beneath a cell diaper border, open crescent mark, a filled rim chip, 6.3cm.Provenance: the David and Jan Birley Collection. Formerly the Stirling-Lee Collection and exhibited at Albert Amor Ltd, 1994.
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- 451 A pair of Bow blue and white serving dishes, c.1760, moulded with raised leaf sprays and painted with fruiting grapevine, with seaweed tendrils to the underside of the rims, 29.7cm. (2)
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- 452 Three Bow blue and white baskets, c.1755-65, of circular form, the earliest painted with bamboo, peony and millet, the other two of varying size and painted to the interior with flowering branches, the exteriors with flowerhead motifs, some damages, 17.3cm max. (3)Provenance: the David Stopher Colle ...[more]
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- 453 A rare Limehouse blue and white creamboat, c.1746-48, of flared hexagonal shape, painted with European landscapes, one side with a tall building with arched doorways, the reserve with a stone monument decorated with a mask, between moulded leaf and shell designs, broken and restuck, 14.5cm across.Cf ...[more]
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- 454 A rare Seth Pennington (Liverpool) blue and white glass-bottomed mug, c.1775-85, painted with a European couple seated beneath a tree beside water, a ship at sail behind them, with a distinctive scroll handle, 9.7cm.Provenance: the David and Jan Birley Collection. Formerly the Davies Collection and ...[more]
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- 455 A rare Vauxhall blue and white potted meat tub, c.1760, painted in a deep blue with Chinese landscape scenes, the interior with a large butterfly and a panelled trellis border, broken and restuck, 12.2cm dia.Provenance: the David and Jan Birley Collection. Formerly the Susi and Ian Sutherland Collec ...[more]
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- 456 A rare miniature or toy-sized Worcester blue and white teapot and cover, c.1785, printed with a shepherdess and a girl on a swing from the Wheeling Chair Group of patterns, within beaded roundels, disguised numeral mark, a body crack and a crack to the handle, 12cm across. (2)Provenance: the David a ...[more]
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- 457 A Worcester miniature or toy-sized blue and white saucer, c.1785, printed with the Wheeling Chair Group, showing children playing with a wheeled chair, in a roundel suspended from ribbons, broken and restuck, 8.8cm. Provenance: the David and Jan Birley Collection.
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- 458 A Worcester miniature blue and white milk jug, c.1760-62, painted with the Prunus Root pattern, with branches extending inside the rim, with a grooved strap handle, open crescent mark, 5.5cm.
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- 459 Two Worcester miniature blue and white coffee cups and two teabowls, c.1760-62, painted with the Prunus Root pattern, the branches extending inside the rims, open crescent marks, 3.6cm max. (4)
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- 460 A very rare miniature Worcester blue and white tea kettle and cover, c.1760-62, painted with the Prunus Root pattern, open crescent mark, 7.8cm high. (2) Cf. Simon Spero, The Simpson Collection, March 2003, no.28 for an identical example. This unusual shape is Dutch in origin and would have been acco ...[more]
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- 461 A Worcester miniature blue and white coffee pot and cover, c.1760, the tapering cylindrical form painted with the Prunus Root pattern, open crescent mark, a small section of the spout broken and restuck, 7.5cm. (2)
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- 462 A rare Worcester miniature blue and white tea canister and cover, c.1760, the cylindrical form painted with the Prunus Root pattern, open crescent mark, the cover possibly associated, 6.3cm. (2) Very few examples of this shape are recorded, and it is possible that they were only made with a cylindric ...[more]
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