

# Early English White Sculptural Porcelain



The Paul and Bunny  
Davies Collection



E & H MANNERS



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The Paul and Bunny Davies Collection  
*and* four pieces from other collections  
November 2020

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# Introduction

Armin Allen, the leading porcelain dealer of his day, once said that porcelain was the bronze of the 18th century and indeed the potential of its limitless plasticity was soon enthusiastically explored across Europe. Porcelain also brought an, as yet unknown brilliant whiteness and lustrous surface to sculpture, as well as the opportunity for reproduction. In spite of brave attempts at large porcelain sculpture, notably at Meissen and Doccia, it was soon found that porcelain comes into its own at a smaller, more intimate scale.

Marble and other stones struggle to achieve detail at this scale and this has traditionally been more successful in ivory and finely textured woods such as box and lime. By the 1740s and into the 1750s the sculptural potential of porcelain was being explored across Europe and the ground rules were being established at Meissen by Johann Joachim Kändler. But in England too, a generation of often continentally trained artists and sculptors were busy making a mark in their own original way.

Agostino Carlini RA (1718-1790), the Italian sculptor and founding member of the Royal Academy supplied models to Derby and perhaps also to Bow. Nicholas Sprimont (1716-1771) bought the latest designs and skills of the courtly Paris silversmiths to an eager London clientele and then engaged the Flemish sculptor Josef Willems who established the Chelsea factory style. Many others remain anonymous. At its best the quality of English porcelain sculpture can easily hold its own with the great names of the continent.

The pieces in this exhibition are mostly from the Paul and Bunny Davies collection with just three additions from other private collections (nos. 3, 4 & 5) and one piece (no. 17) from our own stock. We would like to acknowledge the help of Anton Gabszewicz, Mark Gutteridge and Roger Massey in the writing of this catalogue.

*Errol, Henriette  
& Henry Manners*

# Chelsea, Nicholas Sprimont's Factory



Nicholas Sprimont brought the fashionable Parisian taste to his London factory and was responsible for at least some of the early Triangle period models.

Through his connections to the continent, he was able to engage the modeller Josef Willems who brought his sculptural training from Flanders to the factory. Having direct access to Meissen porcelain through their links to Sir Charles Hanbury Williams and Holland House, they were able to mirror its development either by copying models directly or through the creative interventions of Willems.

At his best Josef Willems must rank as one of the finest sculptors to have worked in porcelain and, under the no-doubt demanding eye of Nicholas Sprimont, produced original models to rank alongside the best of his European counterparts.



1.

## A Chelsea model of a Tawny Owl

Triangle period 1745-49  
20.5 cm high

The ruffled feathers identify this as a Tawny owl rather than the sleeker Barn owl. It has been modelled with startling accuracy, most probably from a caged or stuffed specimen. Such precise copying from nature obscures the identity of the modeller, however it is possible even probable that these owls are the work of Nicholas Sprimont himself, the proprietor of the Chelsea factory.

J.V.G Mallet has made the case for Sprimont to have modelled other animals such as the elegant greyhounds in the Victoria and Albert Museum in the manner of Jean-Baptiste Oudry, and to have adapted Louis-François Roubiliac's model of Hogarth's dog Trump.

**Provenance:**

Simon Spero Exhibition, 2002, no. 28

**References:**

J.V.G. Mallet, 'Hogarth's pug in porcelain',  
*Victoria and Albert Museum Bulletin*, vol. III,  
no. 2, London, April 1967, pp. 45-54







## 2.

# A Chelsea Figure of a Rose Seller

Modelled by Josef Willems  
Raised Anchor period, 1749-52  
24.8 cm high  
Unmarked

Josef Willems came from Tournai in Belgium to become the chief modeller at the Chelsea factory from around 1749. He was one of a group of influential Flemish sculptors working in England at the time and was the creator of the Chelsea 'factory style'.

This rare figure is one of a small number of ambitious original works that Willems sculpted at this larger scale during the Raised Anchor period when he first arrived at Chelsea. They are amongst the finest of all English porcelain models. This figure along with that of 'Isabella' derive, with the pose reversed, from an Italian costume book of the 16th century, Cesare Vecellio's *Degli Habiti Antichi e Moderni di tutto il Mondo* (Venice 1590) (see Arthur Lane, *English Porcelain Figures of the 18th Century*, London 1961). Perhaps the only other recorded example of this figure is the coloured and somewhat differently modelled version with a Raised Anchor mark, in the Boston Museum of Fine Arts.

A few terracotta models by Willems of the late 1730s and 1740s are known including a related 'Gardner's Companion' which survives in the Cecil Higgins Museum, Bedford, alongside the porcelain version.

### Provenance:

Christie's, 7 June, 1994, lot 28

### References:

Arthur Lane, *English Porcelain Figures of the 18th Century*, (London, 1961)

Vecellio, Cesare, *Degli Habiti Antichi e Moderni di tutto il Mondo, di nuovo accresciuti di molte figure* (Venezia, 1590)

For the coloured version from the Boston Museum of Fine Arts see Elizabeth Adams, *Chelsea Porcelain*, (London, 1987), p. 95, fig. 7.40

### Exhibited:

National Gallery of Victoria, 1 November 1984 - 10 February 1985. Margaret Legge, *Flowers and Fables, A Survey of Chelsea Porcelain 1745-69*, Melbourne, 1984, p. 30, no. 18 (paper label)

### 3.

## A Chelsea Crayfish Salt

Modelled by Nicholas Sprimont  
Triangle period, circa 1745  
7.7 cm high, 11.6 cm across  
No mark

The model for this salt was first executed by Sprimont in silver hallmarked to 1742/43, soon after he arrived in England from Paris, and forms part of the 'Marine Service' created for Frederick Prince of Wales in the early 1740s and preserved in the Royal Collection (RCIN 51393).

Little is known of Sprimont's time in Paris but it is clear that he must have worked in the circle of the great French silversmith Thomas Germain (1673-1748) whose work was inspired by the pioneer of the rococo, Juste-Aurèle Meissonnier (1695-1750). A pair of lidded tureens surmounted by a similar crayfish by Thomas Germain of c.1744-50 are in the J. Paul Getty Museum (Bremer-David 2011, pp. 108-111, figs. 65a & b). Presumably, these crayfish were cast from the hard carapace of an actual specimen of the freshwater crustacean which would then have been plentiful on the banks of both the Seine and the Thames.

The superb glassy white paste of the Triangle period was a perfect vehicle for Sprimont's introduction of this new French taste to the most fashionable circles in London.

#### References:

Desmond Shawe-Taylor, (Ed.), *The First Georgians: Art & Monarchy 1714-1760* (London: Royal Collection Trust, 2014)

Charissa Bremer-David, (Ed.), *Paris: Life & Luxury in the Eighteenth Century*: (Getty Publications (Yale), 2011), pp. 108-111, figs. 65a & b



## 4.

# A Chelsea Teaplant Coffee Pot and a Cover

Designed by Nicholas Sprimont  
1745-49  
23.0 cm high  
Incised Triangle mark

This brilliant and original design was conceived by Nicholas Sprimont. The debt to *repoussé* silver is evident in the carefully raised teaplant stems that spiral around the lobed body and, as Sally Kevill-Davies has pointed out, echoes the design on a pair of marked silver tea cannisters and a matching sugar box in the MFA Boston (Katz collection, 1988.1076a-b). The design of the tea plant perhaps ultimately derives from an engraving by Wenceslaus Hollar published in Johannes Nieuhof's *An Embassy from the East-India Company of the United Provinces, to the Grand Tartar Cham Emperor of China* (London: 1669, Kircher, p. 87), (see British Museum no. 1855, 0512.300). This design also exists in sugar bowls, beakers and yet only one saucer.

Frank Tilley (Tilley, 1957, p. 96, pl. LIV, no. 162 (3) notes that part of a glazed and enamelled coffee pot of this pattern was found in the first excavations on the Chelsea site in 1847 and illustrates a unglazed 'biscuit' lid with the Tea Plant pattern which was found in three kilns discovered during excavations in 1906.

#### Provenance:

D.M. & P. Manheim, New York label  
to the base

#### References:

Frank Tilley, *Teapots and Tea*. (The Ceramic Book Company, Newport, 1957)

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

Sally Kevill-Davies, forthcoming paper to be published in the *Transactions of the English Ceramic Circle*

#### For other recently published examples see:

Brian D. Gallagher (and others), *British Ceramics 1675-1825*, The Mint Museum (2015), pp. 176-177, no. 113

Rosalie Wise Sharp, *China to Light Up a House*, vol. 1, (Toronto, 2015), p. 72, no. 219





St James's  
'Girl-in-A-Swing'  
Factory of  
Charles Gouyn



Charles Gouyn had been a business partner of Nicholas Sprimont at Chelsea until an acrimonious split in around 1747-48. Already by 24 Feb 1749 Sprimont was publicly distancing himself from the 'Crown and Sceptre Court' shop in St James's, stating that Chelsea porcelain can only be bought at the 'manufactory at Chelsea' and on 9 April 1750 stated 'that I am not concern'd in any shape whatsoever in the goods expos'd to sale in that shop' which was still calling itself 'The Chelsea China Warehouse'.

These wares were retailed out of Gouyn's Bennett Street shop in St James's but it is most unlikely that they were actually fired in such a fashionable quarter of London. John Mallet has pointed out that Gouyn also owned property on the then relatively rural Park Lane suggesting that it is more likely that the kilns were there.



## 5.

# A Man with a Tricorn Hat

1748-52

11.3 cm high

No mark

The attribution of this figure has excited considerable discussion over the years. When first offered at Christies in 1974 it was with a suggested attribution to Longton Hall (which can clearly be ruled out on the grounds of paste) or perhaps the 'Girl-in-A-Swing' factory.

When Bob (Robert) Williams exhibited it in his exhibition in 1975 he attributed it to the 'Girl-in-A-Swing' group at a time when this factory was emerging from the shadows of Chelsea and had not yet been firmly associated with Charles Gouyn's factory, which only became apparent with the discoveries of Bernard Dragesco in 1993.

Bob Williams noted that the spindly legs and rather French 'feel' of the figure suggested the modelling of the 'Girl-in-A-Swing' group but pointed out that the paste seemed softer and more creamy than that of another pair of figures in his exhibition. He suggested an attribution to the 'Girl-in-A-Swing' in its early experimental stage. By the time that he had bought back the figure and sold it again in 1986 he was convinced that it was from this factory.

With the opportunity to study more examples over the years it seems to us that this figure corresponds to some of the early figures with a densely textured and slightly greyish (rather than creamy) paste.

Arthur Lane, that most perceptive of scholars, identified the peculiar charm of the 'Girl-in-A-Swing' figures saying of the anonymous modeller 'he lacked the sculptor's gift of communicating articulate movement to his figures... and his knowledge of anatomy was rudimentary. But in 'porcelain-sense', in instinctive understanding of the material he surpassed all his English contemporaries.' (Lane 1961, p. 78).

#### Provenance:

Christie's, 17 June, 1974, lot 119, then with suggested contribution to Longton Hall (which can clearly be ruled out on the grounds of paste) or perhaps the 'Girl-in-A-Swing' factory.

Winifred Williams

Private collection, Australia

#### References:

Winifred William's, 'Exhibition of Eighteenth Century European White Porcelain', London, 10th - 27th June, 1975, no. 32

Bernard Dragesco, *English Ceramics in French Archives, The writings of Jean Hellot, The adventures of Jacques Louis Broliet and the identification of the 'Girl-in-a-Swing' Factory*, London 1993

Arthur Lane, *English Porcelain Figures of the 18th Century*, (London, 1961), p. 78

For a discussion of the dating of St James's porcelain see: Errol Manners, 'A documentary Girl-in-a-Swing Seal and other considerations on the porcelain of Charles Gouyn's factory', *ECC transactions*, vol. 18, pt. 3, (2004), pp. 398-407

# Bow, Stratford, Essex, The Factory of Thomas Frye & Partners



Bow was the most prolific producer of porcelain figures in London. The names of the modellers are not known, but from its earliest beginnings in the 1740s it had the guidance of the talented artist Thomas Frye and would have benefited from his contacts in the artistic world of London.

Bow produced some of the very finest of English figures but also sought profitability in large scale production of humbler works for the growing merchant class.



6.

## A Bow Figure of a Beggar or Street Musician

Circa 1747-50  
23.0 cm high

This ambitious and possibly unique large standing figure perhaps predates those of the 'Muses' modeller. The ragged clothes suggest a beggar, he holds a pamphlet or music in his right hand. It bears a striking resemblance to some of the most beautiful figures made at Mennecy of Street Traders. We know that some Mennecy porcelain was exported to Ireland and Thomas Frye, the leading light at Bow, might have known of them through his strong Irish connections.

The areas of misfired dry thin glaze on his back, on top of his hat and the base suggest an experimental early date.

**Provenance:**  
E&H Manners

John Hewitt collection

Albert Amor Ltd., 'Rarities from The John Hewitt Collection of Early 18th Century English Porcelain', 15 May, 1997, no. 4

**Literature:**  
E. Manners, 'Some Continental Influences on English Porcelain', *English Ceramic Circle Transactions*, vol. 19, pt. 3, (2007), p. 436, pl. 24 & 25







## 7.

# A Pair of Bow Figures of a Sailor and his Lass

By the 'Muses' modeller  
Circa 1750  
15.1 cm high and 14.2 cm high

'The Sailor's Farewell' or 'the Sailor and his Lass', was an enduringly popular subject for prints and songs well into the 19th century.

A sailor is immediately identifiable as they were the only men to wear trousers or 'Petticoat trouser' rather than breeches in the 18th century.

#### **Provenance:**

The sailor from the C.W. Furlonger Collection, Sotheby's London, 18th April, 1967  
She, Rous Lench collection paper label no. 568, Christie's London 30 May, 1990, lot 384 Together in 'The Raymond Yarborough Collection', Albert Amor, 1999

#### **References:**

For a coloured version see: Arthur Lane, *English Porcelain figures of the Eighteenth Century*, pl. 40

#### **Literature:**

Raymond C. Yarbrough, *Bow Porcelain and the London Theatre*, (Hancock, 1996), p. 85, fig. 117, cat. nos. 30, 31







9.

## A Bow Pastry Seller or Beggar's Companion

Circa 1754  
14.4 cm high

The finely poised figure is often said to be a copy of a Meissen pastry seller from the second *Cris de Paris* series modelled by Peter Reinicke after the drawings of Christophe Huet but differs in significant respects and is in fact largely a creation original to Bow. For the Meissen version on which this is loosely based see Eberle (2001), no. 40.

**Provenance:**

Tryhorn Collection (paper label), Bearnes, Hampton and Littlewood, 29-31st January 2013, lot 24

**References:**

Martin Eberle, *Cris de Paris: Meissener Porzellanfiguren des 18. Jahrhunderts*, (Leipzig: Gohler Schloßchen, 2001), pp. 108, 109, no. 40



10.

## A Bow Figure of a Boy Toper

Circa 1755  
13.2 cm high

Dramatically posed and seated on a stump raising a glass in his right hand, with a jug in his left and another jug and fallen on the base.

**Provenance:**

Aubrey J. Toppin M.V.O., Sotheby's 19 May, 1970, lot 10

**References:**

For other examples see:

Anton Gabszewicz, *Bow Porcelain*,  
*The collection formed by Geoffrey Freeman*,  
(1982), p. 130, pl. 203

P. Bradshaw, *Bow Porcelain Figures*,  
(London: Barrie & Jenkins, 1992),  
p. 137, fig. 123 (B66)









11.

## Two Bow Figures of a Topper and Musician Representing 'Taste' and 'Hearing'

*Circa 1754*  
15.9 and 15.2 cm high

The topper seated astride on a barrel and the musician, singing and playing a stringed instrument, probably represent 'Taste' and 'Hearing' from a set of the 'Five Senses'. The musician is perhaps playing a lute or baroque guitar.

The dramatic and skilful modelling is reminiscent of Agostino Carlini models supplied to Derby. Bow did make versions of Derby figures that are likely to be after models Carlini but these 'Senses' do not occur at Derby.

**Provenance:**  
Phillips, London, 4 June, 1998, lot 516

**References:**  
Four figures from this set (lacking 'Smell'), are in the Plymouth City Museum and Art Gallery

12.

## A Matched Pair of Bow Lions

Circa 1750-52  
10.5 cm and 11.1 cm high

The lions modelled on their haunches with their heads turned to the left and right and their paws raised on stumps.

**References:**

For coloured versions see:  
Anton Gabszewicz, *Bow Porcelain*,  
*The collection formed by Geoffrey Freeman*,  
(1982), p. 149, fig. 248

**Provenance:**

Anon. sale, Sotheby's 2 April 1968, lot 7





13.

## A Bow Pug on Cushion

Circa 1752

8.8 cm high, 14.4 cm across

Lying looking to the right on a tasselled cushion with incised borders.

**References:**

For the pendant figure see: Albert Amor Ltd,  
*Catalogue*, 'Rarities from The John Hewett  
Collection of Early 18th Century English  
Porcelain', 15 May, 1997, no. 5







14.

## A Bow Model of a Barking Hound

*Circa 1752*

4.5 cm wide 8.3 cm high

The dog dramatically modelled  
snarling at his quarry.

**References:**

Another example was sold, Christie's, 25  
November, 1991, lot 100, at the time this  
was thought to be unique

For a related figure of a retriever, perhaps  
its pendant, see: Anton Gabszewicz,  
*Bow Porcelain, The collection formed  
by Geoffrey Freeman*, (1982), p. 149, fig. 249)



15.

## A Pair of Bow Finches

*Circa 1753*

11.5 and 11.3 cm high

Perched on irregular stumps looking to the left and right, one with beak open in song.

**References:**

Rosalie Wise Sharp, *China to Light*

*Up a House*, vol. 1, (Toronto, 2015),

p. 34, no. 136





# Derby, The Nottingham Road China Works of André Planché and William Duesbury



Derby focussed on the production of figures to a greater extent than any other English factory. Referring to themselves in advertisements as “The Second Dresden” they produced figures and ornaments to enrich the homes of the growing affluent classes and throughout the 18th century looked to skilled sculptors from Europe to provide models.





## 16.

# An Early Derby Porcelain Figure of Guanyin

Circa 1750

10.9 cm high

Trace of a raised anchor mark

This rare English model of Guanyin, the Chinese goddess of Mercy, has been slip cast in a mould taken from a Chelsea version of the Raised Anchor Period which has in turn been taken from a Chinese Dehua or *blanc de chine* original of the late 17th century. A raised bump on the back remains where the raised anchor mark from the Chelsea original would have been.

This piece is part of a group that had previously been attributed to early Longton Hall but has now been reattributed to an early phase of the Derby factory from around 1750, predating the 'dry-edge' period. Peter White calls this earlier type 'Group A,' (*English Ceramic Circle Transactions*, vol. 25 (2015), pp. 165-176).

The attribution to the 'snowman' class of Longton Hall, had been suggested because this group shares the characteristic soft modelling, but it differs in quality of glaze. The glaze is thin and clear as opposed to the thick bubble-filled glaze of the Longton Hall 'snowman' type. The glassy whiteness of the porcelain is closer to that of Chelsea and early Derby.

Other pieces of this group are also directly moulded from other Chelsea models such as the cream jug in the Victoria and Albert Museum incised to the Base with 'D 1750' (C.629-1920) and another in the Colonial Williamsburg Foundation (1962-17) with incised 'Derby' in the same cursive hand.

Other examples of this model can be found as part of the Katz Collection in the Museum of Fine Arts, Boston; one illustrated in an Exhibition of Eighteenth Century European White Porcelain, by Winifred Williams as Longton Hall, and another from the Geoffrey Godden Collection illustrated in *Derby Porcelain*, by John Twitchett (no. 99, p. 102), this is said to have 'patch marks' and has been dated a little later.

Another example also with the raised bump from the mould of the raised anchor mark was in the Rous Lench Collection, 1 July 1986, lot 298 described as an 'Extremely rare Longton Hall 'Snowman' figure'.

#### References:

Peter White, 'Two Distinct early Derby white groups of figures and some quandaries', *English Ceramic Circle Transactions*, vol. 25 (2015) pp. 165-176

Winifred Williams, 'Exhibition of Eighteenth Century European White Porcelain', (June 1975), no. 40, p. 41 (as Longton Hall)

John Twitchett, *Derby Porcelain*, (1980) no. 99, p. 102

One slightly smaller at 9.4 cm high in the Mint Museum, (1991.61.4), illustrated: Brian D. Gallagher (and others), *British Ceramics 1675-1825*, The Mint Museum (2015), p. 178, no. 114

17.

## An Early Derby Figure of Shu Lao

*Circa 1750*  
16.9 cm high

An old man with long robes and tall headdress holding a gourd and a vine besides a crane and a deer. This figure is usually identified as the Chinese immortal Shu Lao or Zhang Guo Lao.

The only other recorded example of this figure in the Katz Collection, MFA Boston has in the past been tentatively attributed to Longton Hall or its successor, West Pans, but the clear glassy misfired glaze on the back and the crackle to the glaze around the foot suggest that it belongs to the very earliest experimental phase of Derby before the introduction of the models of Agostino Carlini. It appears to be slip cast from a two-part mould.

The earlier attribution to West Pans on the grounds of the glassiness of the pooling glaze is untenable as this figure makes little sense in the later 1760s or 70s and is more in keeping with the period of the similar figures of Chinese immortals made at Benjamin Lund's factory in Bristol in around 1750.

**Provenance:**

Sotheby's, 3 July 1979, lot 133, where it was described as having a phosphatic body, perhaps West Pans.

'The Jim and Nancy Dine collection',  
Sotheby's, New York, 20 October, 1997,  
lot 293 as West Pans

**References:**

For the only two other examples see the  
MFA Boston example, gift of Mr. and Mrs.  
Sigmund Katz, (accession number: 1988.988)  
And Winterthur (Object Number 1982.0163)





18.

## A Group of Small Derby Birds in Branches

Circa 1751  
9.2 cm high

Perched looking towards each other on leafy branches.

This group is from the same family as two examples, one date 1751, discussed by Peter White in two papers in the ECC Transactions in 2015. White identifies them as Derby Group 'A' and suggests that they immediately pre-date the 'Dry-Edge' group.

**References:**

Peter White, 'Two distinct early Derby white groups of figures and some quandaries', *English Ceramic Circle Transactions*, vol. 25 (2014), pp. 165-176

Peter White, Addition to Addendum in the Paper: 'Two Distinct early Derby white groups of figures and some quandaries', [*English Ceramic Circle Transactions*, vol 25 (2014)], *English Ceramic Circle Transactions*, (2015), vol. 26, pp. 251-252

**Provenance:**

These were from a group of seven figures, including the example dated 1751, that had descended in a prominent Derby family and were offered for sale at Anderson and Garland Auctions on the 24 March 2015





19.

## A Dry-Edge Derby Figure of Winter

After a model by Agostino Carlini R.A.  
Circa 1752-55  
10.9 cm high

Modelled as a naked child wrapped in  
a cloak warming his hands over a fire.

**References:**

For another example see, *Catalogue*,  
'The Watney Collection of Fine Early  
English Porcelain', part I, Phillips, London,  
22 September, 1999, lot 368

For the complete set in the  
Victoria and Albert Museum see:  
J.V.G. Mallet, 'Agostino Carlini and Dry-Edge  
Derby', *British Ceramic Design 1600-2002*,  
The English Ceramic Circle, (2002), p. 48  
fig. 9 and Arthur Lane, *English Porcelain  
Figures of the 18th Century*, (London, 1961),  
pl. 56 A & B



## 20 & 21.

# A Derby 'Dry Edge' Figures of 'Sight' and 'Taste' From the 'European Senses'

After Models by Agostino Carlini R.A.  
Circa 1752-55  
17.8 cm high and 10.9 cm high

'Sight' as a man looking alertly to his left and wearing a long coat, 'Taste' as a seated lady wearing a dress over a wide pannier eating fruit from a basket, two cherries have fallen in her lap. These are from a series of four figures of the 'European Senses'. The fifth sense, 'Hearing', was apparently not produced or has not been identified although Peter Bradshaw suggests that a smaller figure may have been adapted from it.

The identity of the sculptor of these and other masterly early Derby figures was first identified by J.V.G. Mallet in his paper, 'Agostino Carlini and Dry-Edge Derby', *British Ceramic design, 1600-2002*, The English Ceramic Circle, 2002.

A triangle has been incised to the underside of the base in the 20th century at a time when early Derby figures were thought to be Chelsea.

### Provenance:

Bonhams, 13 November, 2013, lot 225

### References:

J.V.G. Mallet, 'Agostino Carlini and Dry-Edge Derby', *British Ceramic Design 1600-2002*, The English Ceramic Circle, (2002), pp. 42-57. 'Smell' and 'Taste' are illustrated, figs. 13 & 12

Peter Bradshaw, *18th Century English Porcelain Figures*, (*Antique Collector's Club*, 1981), p. 30, 31 & 48, B34., says D7 is smaller and may have been adapted from the missing model of 'Hearing'.

For the complete set of four figures see: F. Brayshaw Gilhespy, *Derby Porcelain*, (London 1961) which includes the only example of 'Sight' with mirror (if it is original). For the same set see Sotheby's, 9 November, 1976



22.

## A Pair of Dry-Edge Derby Models of a Billy Goat and a Nanny Goat Suckling a Kid

Perhaps after models by Agostino Carlini R.A.  
*Circa 1752-55*  
10.3 and 16.4 cm high

These are perhaps the most successful of all the early Derby animal figures, the spirited modelling carefully observed from nature suggests a sculptor of considerable skill. J.V.G Mallet suggests that these goats are of a standard that one might expect from Carlini and points out that he could be an excellent modeller of animals, citing a plaster model of an equestrian statue of George III of 1769 that survives in the Royal Academy (Mallet 2003, p. 48).

**Provenance:**

E & H Manners and Simon Spero in 1994

**References:**

For a similar pair in the Norman C. Ashton Collection, see Christie's, 6 June, 1988, lot 252





23.

## A Pair Of Dry-Edge Derby Models of a Ram and an Ewe

*Circa 1750-52*

The ram 12.7 cm high, the ewe 12.0 cm. high

A ram and an ewe standing looking to the side supported on a central stump. Unlike the goats these sheep do appear to be taken from Meissen originals.

**Provenance:**

E & H Manners





# Longton Hall, The Factory of William Littler in Staffordshire



An ambitious factory that like so many others, ended in bankruptcy. Since many figures have now been re-attributed to Vauxhall true Longton Hall figures are now uncommon.

The three experimental models presented here are from the earliest phase of the Longton Hall factory, which is characterised by a thick glassy glaze. Bernard Watney christened these 'Snowman family'.

24.

## A Longton Hall 'Snowman' group of Two Lambs

Circa 1749-54  
6.4 cm high 9.8 across

This modelled of recumbent sheep derives ultimately from a Meissen model but perhaps via Chelsea. It also occurs in Whieldon type glazed earthenware.

**Provenance:**

Frank Hurlbutt Collection

The Property of Wallace Elliot Esq.  
(collector's label identifying the piece  
as Derby)

Sotheby & Co. 24-26 May 1938, lot 300  
(one of two)

Sotheby's New York 19 October, 1994, lot 57

L.B. Knouf Collection, no. 50 (paper label)

**References:**

For a similar group of sheep see:  
Catalogue, 'The Watney Collection of Fine  
Early English Porcelain', Part II, Phillips,  
London, 10 May, 2000, lot 481

Rosalie Wise Sharp, *China to Light Up a  
House*, vol. 1, (Toronto, 2015), p. 37, no. 144

**Exhibited:**

Stoke-on-Trent Museum  
(paper label, Davies 4 LH)





**25 & 26.**

## Longton Hall 'Snowman Family' Figures of 'Summer' and 'Winter'

Circa 1752-54  
13.0 and 12.8 cm high

'Summer' as a young woman holding a sheaf of corn and looking to her left on a raised mound with leaves and flowerheads. 'Winter' as an old man wrapped in an overcoat with upturned collar holding a brazier on a raised mound applied with leaves. Both with characteristic thick, pooling glaze.

These models derive from a set of Chelsea Seasons modelled by Joseph Willems in the early Red Anchor Period which means that these figures cannot date from before 1752.

**Provenance:**

Phillips 3rd December 1992, lot 512 and 513

**References:**

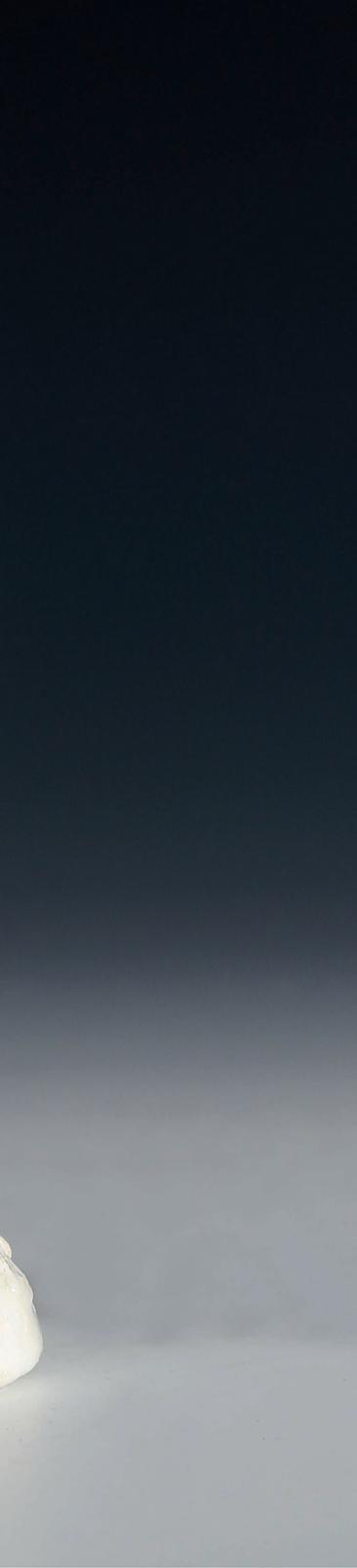
B. Watney, *Longton Hall Porcelain*, (Faber & Faber, 1957) pl. 4b and c.

For a coloured version of 'Winter' see: *Catalogue*, E&H Manners, 'The Roy Hogarth Collection of rare English Figures', March 2018, no. 25 and for the version by Gilbody's factory see no. 28

**Exhibited:**

Stoke-on-Trent Museum  
(paper labels, Davies 5 & 6 LH)





# Liverpool



At least eight factories operated in Liverpool during the eighteenth century producing an array of useful wares but hardly any figures, they are great rarities.

A few biscuit wasters help to identify some Gilbody figures, the rest have been attributed by comparisons of paste and decoration leading to much enlightening disagreement and confusion.





27.

## A Figure of 'Spring' or 'Scent' Attributed to Samuel Gilbody's Factory

1758-60  
15.7 cm high

A lady holding flowers in her apron and a posy up to her nose, under a distinctive bluish-grey glaze supported on a domed base applied with flowerheads.

This appears to be the only example of this model, Hillis (p. 308) suggests that this figure may represent 'Smell' from a set of 'The Senses' or more likely 'Spring' from a set of 'The Seasons' of which a figure of Ceres (Hogarth no. 26) may in fact represent 'Summer'.

**References:**

M. Hillis, *Liverpool Porcelain, 1756-1804*  
(Ceredigion: Maurice Hillis, 2011)

For 'Ceres' or 'Summer' see: E&H Manners,  
'The Roy Hogarth Collection of rare English  
Figures', March, 2018, no .26

**Literature:**

Hillis, M., *Liverpool Porcelain, 1756-1804*  
(Ceredigion: Maurice Hillis, 2011),  
p. 310, fig. 7.77

28.

## A Figure of Minerva Attributed To Samuel Gilbody's Factory

1758-60

14.5 cm high

This model probably derives from the Derby version. Hillis notes that two examples are recorded, both decorated in enamel colours. This white one is unrecorded. See Hillis p. 308 and for one of the coloured examples see Watney, p. 115, fig. 460 and Hillis p. 310, no. 7.76.

Watney notes that the enamelled flower sprays are also found on Gilbody's domestic wares. Our figure has a distinctly bluish-grey glaze unlike the white glaze of the coloured version, but the modelling seems identical.

**Provenance:**

E&H Manners

**References:**

M. Hillis, *Liverpool Porcelain, 1756-1804*  
(Ceredigion: Maurice Hillis, 2011)

B. Watney, *Liverpool Porcelain of the  
Eighteenth Century* (Shepton Beauchamp:  
Richard Dennis (1997)

Rosalie Wise Sharp, *China to Light Up a  
House*, vol. 1, (Toronto, 2015), p. 25, no. 113







## 29.

# A Figure of a Putto as 'Winter' Traditionally Attributed to Samuel Gilbody's Factory

1758-64  
12.9 cm high

The naked child wrapped in fur with ice skates strapped to his feet.

Hillis (2011) illustrates this figure and mentions that it is one of a group that have a rather opaque white glaze with an unusual pink tint that is otherwise unknown on Gilbody's porcelain. There remains the possibility that this is from an unidentified factory.

A full set of coloured versions in the Plymouth Museum (Watney, p. 115, fig. 456, colour plate 32d) includes this model of 'Winter', but the modelling seems different. Our figure has distinctly incised eyes and mouth no. 26) may in fact represent 'Summer'.

### References:

Hillis, M. *Liverpool Porcelain, 1756-1804* (Ceredigion: Maurice Hillis, 2011)

Watney, B., *Liverpool Porcelain of the Eighteenth Century* (Shepton Beauchamp: Richard Dennis, 1997)

For another variant see: E&H Manners, 'The Roy Hogarth Collection of rare English Figures', March, 2018, no. 29

### Literature:

Hillis, M., *Liverpool Porcelain, 1756-1804* (Ceredigion: Maurice Hillis, 2011), p. 311, no. 7.81

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