

A Treasury of Bone

Bone

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Ceramics & Glass Circle of Australia Inc.

A Treasury of Bow

*A Survey of the
Bow Factory from
First Patent until Closure*

1744 – 1774

The Gold Treasury
Spring Street, Melbourne
August 7th - October 8th, 2000

Ballarat Fine Art Gallery
40 Lydiard Street, North, Ballarat
November 24th, 2000 - January 8th, 2001

Hamilton Art Gallery
Brown Street, Hamilton
February 2nd - April 8th, 2001

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*A Survey of the Bow Factory from
First Patent until Closure
1744 – 1774*

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Sparrow-beak Jug

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Acknowledgments

The Ceramics and Glass Circle of Australia wishes to thank the many people who have shown their support during this project, "A Treasury of Bow". Both the exhibition, and its catalogue, have been made possible through their generosity.

We are grateful for the three venues so generously made available for the exhibition. The Gold Treasury Museum, with five rooms of their temporary exhibition space, is ideally suited to the character of an eighteenth century porcelain exhibition. The use of the Ian Potter Foundation Gallery, within the Ballarat Fine Art Gallery, enables the exhibition to be mounted in its entirety and the Hamilton Art Gallery, where a third of the exhibition will be shown, provides a different way of viewing Bow.

Our sponsors' enthusiasm has been most encouraging and we thank our principal sponsor, the Guild of China Painters, The Johnston Collection, The Antique Dealers' Association, Christies and Moorabool Antiques for their significant financial support.

There have been thirty-seven donors to the Ceramic and Glass Circle's Cultural Fund during the last six months. Their generosity is most appreciated.

Of course, an exhibition would not be possible without both public and private collections being made available for our use. Twenty-four private and four public collections have contributed their Bow pieces. The public collections are The National Gallery of Victoria, the Geelong Art Gallery, the Hamilton Art Gallery and The Johnston Collection. The private collectors are all members of the Ceramics and Glass Circle of Australia.

Our thanks to John Wilson, Melbourne, for furniture, Stockspring Antiques, London, for the mezzotint by Frye and to Dafydd Davis, Melbourne, for the mezzotint self-portrait by Frye.

An exhibition of this size is not possible without a loyal and willing team of assistants. Neil Keir has provided the logistic support to the exhibition that is essential for its success.

The catalogue has been enhanced with contributions by John Scarce, Anton Gabszewicz, Hugh Tait and Ray Yarbrough, leaving with us a wealth of material on this fascinating factory. Our thanks also to Amanda Roach Design for the cover, Rick Merrie for photography and to Chris Begg for editing and layout.

Patricia Begg and Barry Taylor

President's Introduction

By Patricia Begg

The Ceramics and Glass Circle of Australia was formed sixteen years ago to provide a focus for people interested in ceramics and glass. The aim of the group is to build its members' understanding of a wide variety of ceramics and glass, and of the life and times of the period in which they were made.

The group has grown from a small band of loyal supporters to about 140 who mostly come from Victoria, with ten percent from interstate and England. As there are now more than fifty people attending our monthly meetings, we have moved venue twice in order to accommodate them. Our membership is an exciting and buoyant group, with enormous enthusiasm for the acquisition of knowledge and the sharing of their collections.

The Circle, some nine years ago, believed it needed to educate, not only its own members, but the wider community. It achieved this by offering exhibitions, on specific subjects of ceramics and glass, to the Regional Galleries of Victoria. The Directors of these galleries embraced the idea with enthusiasm, resulting in ten exhibitions being mounted over this period. Each exhibition toured to two or three of Victoria's galleries. These galleries included The National Gallery of Victoria, the Geelong Art Gallery, the Ballarat Fine Art Gallery, the Hamilton Art Gallery and the Bendigo Art Gallery.

Eight of the exhibitions, with supporting catalogues, have enabled our members to contribute with pieces, articles and expertise. These catalogues have provided a means of raising the public's awareness of this decorative art, as well as providing an ongoing record of the exhibitions.

Exhibitions require a team of dedicated people to carry out curatorship, research, registration and mounting. The required skills have been taught through a training program conducted by the Circle. All members of the team are members of the Circle, giving their time generously to the project at hand.

The exhibitions are made possible by the generosity and support of all our members and the Public Collections which so willingly entrust their pieces to the Circle for extended periods of time. This enables the public at large to see objects otherwise inaccessible and to be able to learn from the experience.

The initial concept of our eleventh exhibition, 'A Treasury of Bow', arose when, during the research for 'Parasols and Pagodas', Barry Taylor and I met. An infectious 'Bow' disease spread between us. The many unknown and exciting factors associated with the Bow factory and its unique place in English ceramic history became a pre-occupation that led to many hours of fascinating conversation and research.

Four years ago a decision to mount an exhibition to survey the Bow factory, from first patent until closure, 1744 – 1774 was taken. A Melbourne venue was essential and the Gold Treasury Museum

was chosen. Ballarat Fine Art Gallery was approached and accepted the offer of the exhibition with enthusiasm and Hamilton Art Gallery, the owner of the early seven piece Bow garniture, requested to participate in the project.

The task, then, was to seek out suitable pieces to accompany a large collection already offered. Our expectation was an exhibition of around 150 pieces. By mid 1999 we knew that we had in excess of 240 pieces and a very exciting exhibition started to emerge. Many of our members purchased pieces specifically for the exhibition as well as contributing what they already owned. Twenty-four of these members have emptied their cupboards of Bow with enthusiasm to help create the exhibition that is now before you.

To have 264 pieces of Bow in the one place, at the same time, where the relationship of body, glaze, translucency and decoration could be studied, was a privilege the five members of the mounting team will never forget.

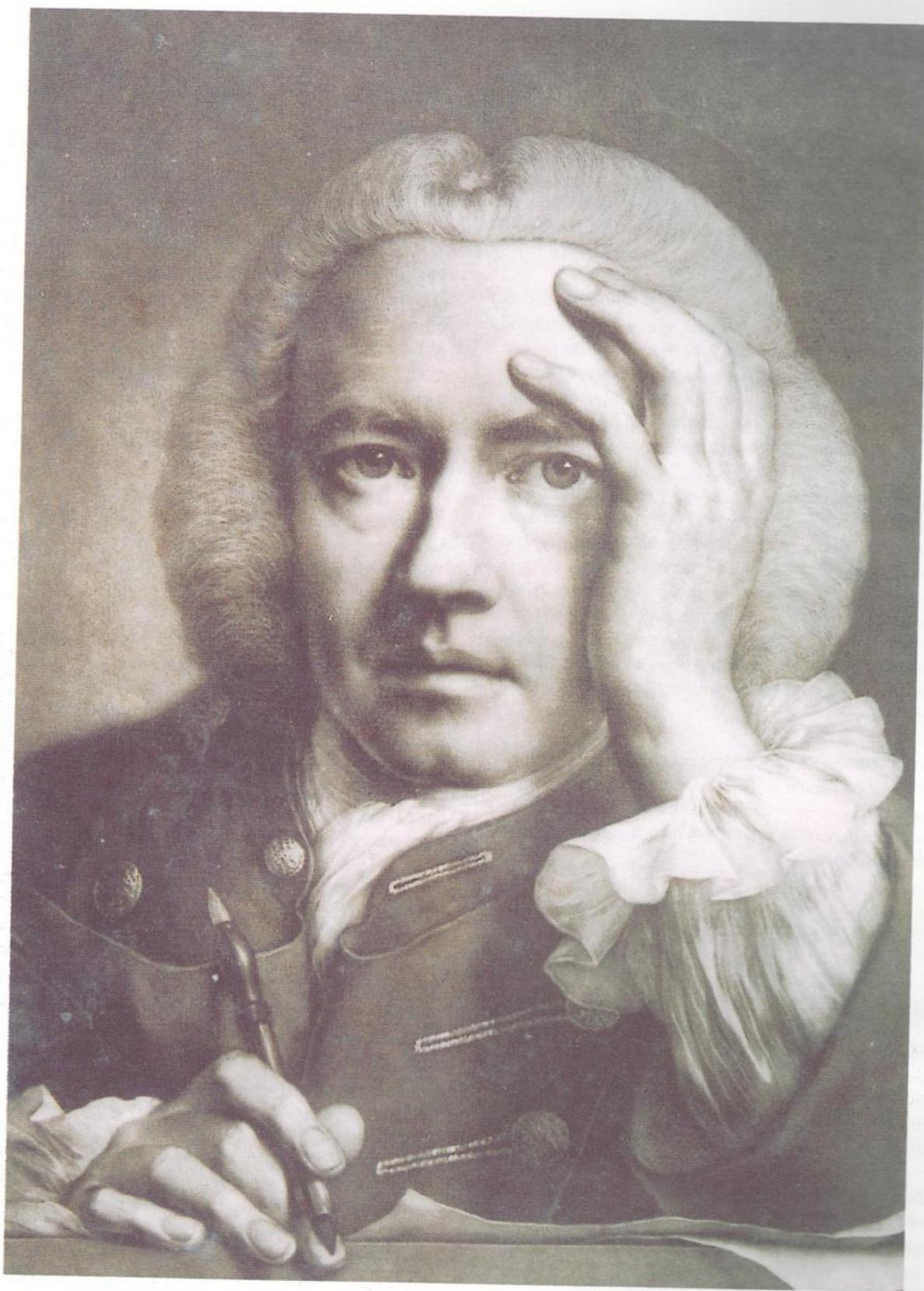
Comparison of the above attributes allowed clear definitions to emerge. Relationships of body, glaze and translucency identified a group of wares that fell before 1752, all relating to a group of documentary pieces. Another group between 1752 and 1760, with a slightly different body, glaze, translucency and enamel colours, also had documentary pieces to support them. The third group, 1760 to closure and predominantly figures, emerged. This last group has a distinctive rococo appearance, denser body, poorer translucency and a brighter and more varied colour palette.

The Exhibition and catalogue reflect the understanding that was developed through observation and handling of so many wonderful pieces.

It was decided that there would be two educational programs offered in conjunction with the exhibition. The first was the Circle's annual Study Weekend that examined Bow exclusively and offered five lectures and three workshops run by members of the Circle. The second was to be a seminar associated with the opening of the Exhibition.

With this in mind, two years ago, Anton Gabszewicz, an English ceramic author, accepted our invitation to be a guest speaker and contribute an article for the catalogue. Ray Yarbrough, an American collector and author, was also invited to participate but was unable to travel. However, we are pleased that he has contributed an article. Hugh Tait, an English academic and author, also accepted our invitation to join us and contribute to both the seminar and catalogue.

It is our hope that through the Exhibition, seminar and this catalogue that our excitement for this innovative factory will spread to collectors and ceramic enthusiasts world wide.



Thomas Frye (1710 – 1762)

Mezzotint Self-portrait
Height 50.0 cm, width 35.0 cm.

A half length self-portrait, seated at a drawing board with a pen in his right hand and his head resting on his left hand. He is dressed in a plain coat, and is wearing a wig.
The plate is inscribed (*TF Ipse and T. Frye Pictor Invent & Sculp Hatton Garden 1760*).

Thomas Frye

By John Scarce

From the importation of blue and white Chinese porcelains for Queen Mary's palaces in the 1690's, we move, in the space of fifty or sixty years, to porcelain being produced in England for consumption at home. It was not only being made for the rich, but it was being made for the rising middle classes, people of the 'middling kind' as they were sometimes referred to in a rather derogatory manner. The Bow porcelain factory, unlike its European contemporaries, did not enjoy royal patronage for its establishment and continued support. The Bow partnership brought together five men of differing interests, backgrounds and expertise who between them created, as Hugh Tait has described, the most original and individual of the English porcelain factories that commenced between 1745 and 1752¹.

Edward Heylyn was a clothier from Bristol whilst John Weatherby and John Crowther were businessmen with interests in a glassworks and other partnerships with flint and salt merchants. Weatherby and Crowther also conducted a wholesale pottery business in London with the Sun Insurance Company policies describing them as 'Dealers in Glass, China and Earthenware'. The very existence and ultimate success of the Bow factory, however, depended on the two remaining individuals, George Arnold and Thomas Frye.

George Arnold was born in 1691 and was a successful linen draper in Cheapside, London. He had great business acumen, was involved with overseas trade and on 19th February 1740 was elected an Alderman of the City of London. He died on 23rd June 1751 before he could assume the position of Lord Mayor. It was Alderman George Arnold who financed the Bow porcelain venture as a 'sleeping partner', backing Frye during the precarious early years between the 1744 patent and the successful establishment of the Bow factory by 1748.

The final member of this group of five was the Irish artist Thomas Frye who was born in or near Dublin in 1710, probably the second born son of John Frye of Edenderry in County Offaly. Thomas Frye had four brothers and two sisters however only the baptism of his eldest brother Henry Frye in 1701 is recorded. Unfortunately nothing is known of the early life of Thomas Frye, nor do we know where and from whom he received his artistic training. It has been suggested however that James Latham, who was painting in Dublin in the 1730's, may have influenced Frye's painting technique, especially his use of elegantly painted clothing, jewellery and simple, but cleverly used, gestures and props².

In the eighteenth century, many Irish artists made their living, and their reputations, by the painting of portrait miniatures which were designed either to be worn as an item of jewellery, or to be placed on a wall as part of a family grouping. Thomas Frye painted very good miniatures in both watercolours and enamels, and he is said to have used pure, fresh colours to produce softly painted portraits with delicate modelling and a sensitive touch. The quality of a miniature in oils, dated 1737, shows that Frye was a skilled miniature painter by this time and had obviously executed many prior commissions.

There is even uncertainty over the date of Frye's arrival in London. Most references state that Frye accompanied his fellow Irishman Herbert Stoppelaer to London in about 1734 or 1735. There is evidence, however, in the form of playbills advertising performances by Stoppelaer, that Stoppelaer was in London by 1728. If Thomas Frye went to London with him, then Frye was there several years earlier than many books suggest. This is further strengthened by the fact that Thomas Frye painted a portrait of the Reverend Thomas Dyche, Master of the free school at Stratford le Bow, who died sometime between 1731 and 1735.

The earliest recorded work by Frye is a portrait in pastel of a young boy, dated 1734. It is not known if the work was done in Ireland or in London, as the sitter has not been identified. Pastel or crayon drawing involved the use of a stick of dry powdered colour and Thomas Frye's portraits in pastel, which have soft delicate effects, may have been influenced by the Italian artist Rosalba Carriera who worked in this medium and who is credited with the discovery of ivory as a base for miniature portraits. It is noteworthy that in his history of Irish art published in London in 1796, the writer Anthony Pasquin stated that 'Rosalba, an Italian lady of high eminence in the arts, practised crayon painting in Ireland: she confined her exertions to heads and half lengths'. As Michael Wynne points out in his 1972 article on Frye, however, Pasquin cites no reference for this statement and there is currently no proof of it being correct³.

In London, Frye painted portraits using oils, black lead, and pastel crayons, as well as producing mezzotints which gave him a medium for his portraits at which he excelled. The mezzotint technique involved pitting the printing plate with thousands of tiny dots which were then burnished and scraped to create varying degrees of smoothness. When printed, the smooth areas did not carry any ink and the resulting image had very fine gradations of tone. It is especially associated with the eighteenth century and allowed more subtle effects of light and shade than could be achieved through the normal line engraving technique.

Frye's portraits in oils were usually three-quarter length, an exception being the fine full-length portrait of Dr. John Allen of Bridgewater in Somerset painted in 1739 and in the collection of the National Gallery of Ireland. Dr. Allen stands at the side of an elaborately carved Italianate table and, through an archway, we see, stretching into the distance, a Grand Corridor. Many of Frye's works feature architectural backgrounds of varying complexity and the Allen portrait has an elaborate architectural background. In the period just before Frye's connection with the Bow factory, he produced, in 1742, a *Portrait of a Man* that does not resemble any of his other works of art. The treatment of the subject has been likened to a study for a pottery or a painted copy of a sculptured bust.

¹ Tait, 1963; p. 195.

² Harbison, Potterton & Sheehy, 1978; p. 150.

³ Wynne, 1972; p. 83.

Perhaps this is an early indication of Frye's interest in three-dimensional works, an interest which must have culminated in the varied output of Bow figures.

In November 1736 Thomas Frye received a most important commission when he painted a full-length portrait of Frederick Louis, Prince of Wales. This painting was commissioned to commemorate the Prince of Wales being appointed Perpetual Master of the Saddlers' Company and it shows the respect that Frye's work must have attained since his arrival in England. The portrait of the Prince of Wales had the sitter in a richly brocaded coat with silvery highlights, in the manner of James Latham. It attracted a great deal of attention and with the resulting prestige, Frye obtained numerous additional patrons, moved in the leading artistic and theatrical circles and subsequently became friends with a painter of such calibre as Sir Joshua Reynolds.

From our perspective, however, the royal portrait is also of great significance, for it was ordered for the Saddlers' Company by Thomas Sherman and presented by him on 25th July 1741. A former Master of the Company, Thomas Sherman was the uncle of Edward Heylyn and his brother Henry Heylyn, both of whom were members of the Company, their father having twice served as Master. By painting the royal portrait, Thomas Frye was thus introduced to Edward Heylyn. Through Heylyn we assume that Frye was to be introduced later to John Weatherby and to John Crowther. Records show that these men knew each other by at least April 1748.

Another whose portrait was painted by Frye was Hillary Torriano who worked for the British East India Company as a Supercargo. Hillary was attached to a particular British East India Company vessel and was responsible for managing the purchase and transportation of goods carried in the vessel on behalf of the Company. Chief amongst these goods was Chinese export porcelain. Vessels of the British East India Company discharged much of their cargoes at the Isle of Dogs, which was near the mouth of Bow Creek. The Peers family, who owned a great deal of land in the Bow area, including the site of the Bow factory itself, had a member who was a Director of the British East India Company, and Charles Peers was also a Supercargo.

In the vicinity of Bow were several calico-printing works, with that of Richard Emery being located directly opposite the Bow factory site. This industry was founded in the locality in 1676 and it has been suggested that Thomas Frye first went to the Bow area to produce original engravings for the calico printers to use in their designs. This networking by Frye serves to illustrate the interdependence and exchange of ideas that occurred between various types of business activities. We can speculate that Frye's links with the calico printers and their engraved Chinoiserie designs, his friendship with people engaged in the East India trade and consequent exposure to Oriental porcelain, caused him to become interested in the actual manufacture of porcelain itself.

So the various strands are coming together for, in 1744, Alderman George Arnold purchased, jointly with Edward Heylyn, land and buildings on the Middlesex side of Bow Bridge, in Stepney. On 6th December 1744, Edward Heylyn and Thomas Frye took out a joint patent for the making of a substance from which porcelain could

be produced. It is possible that this first patent was taken out to secure the rights to use 'Unaker', the name given to china clay from the American State of Georgia that the Huguenot potter André Duchè claimed to have successfully used to make porcelain. Duchè had arrived in England in May 1743, some eighteen months before that first Bow patent. Although the cost of importing 'Unaker' may have been reduced by having it transported to England as ballast in otherwise empty ships, only one shipment of twenty tons of earth from America is shown in the records of the Port of London for 1743 – 44. There is some evidence, however, in letters written in 1745 and 1749, that American clay was actually used at Bow, although only for a very short period. An article published in 1788 also stated that the clay used by Bow was imported from South Carolina⁴. We must also note that Henry Heylyn, elder brother of Edward Heylyn, died in North Carolina in 1760 and that the early financial backer of the Bow concern, George Arnold, owned a vessel named the Hannah which traded to Virginia where Arnold had a cousin living⁵. There were therefore tangible links between the Bow partners and the North American colonies.

On 17th November 1749 a second patent was granted to Thomas Frye alone for the making of an actual porcelain body, the revolutionary chief ingredient being the white ash of calcined bones that gave Bow porcelain its phosphatic content. Added initially to whiten the porcelain, the bone ash content of 40% gave the porcelain body greater strength and durability, as well as reducing kiln wastage as the porcelain body was now more stable during firing. In this regard we can see Bow as being the forerunner of the development of bone china, perfected towards the end of the eighteenth century by Neale and Josiah Spode.

The 1749 patent was to make a ware that was 'not inferior in beauty and fineness and is rather superior in strength than the earthenware that is brought from the East Indies and is commonly known by the name of China, Japan or porcelain ware'. As evidenced by the 1748 edition of Daniel Defoe's *Tour of Great Britain*, which mentions Bow producing 'large quantities of Tea-cups, saucers, etc...little inferior to those which are brought from China'⁶, the factory must have been in commercial production by late 1747. It was operating in a purpose built factory that was insured in 1749 for the then huge sum of £4,000 and which included a laboratory. Bow later employed some 300 people, only slightly less than the number working at Sevres during its height⁷.

During the period 1749 – 50 the Bow factory was referred to as 'Alderman Arnold and Company' and significantly, from September 1750 to at least March 1752, the concern was known as 'Frye and Company'. Between 1744 and 1759 Thomas Frye was Manager of the Bow factory. The aim of the factory, as its initial name of 'New Canton' suggests, was to undercut the imported porcelains brought to England by the East India Company and to satisfy the desire of the English public for porcelain wares. The Bow wares were retailed either at the factory itself or, after 1752, through the London warehouse at Cornhill, which was conducted by two of the other partners, John Crowther and John Weatherby.

⁴ Tait, 1963; p. 203.

⁵ Adams and Redstone, 1992; p. 21.

⁶ Tait, 1963; p. 197.

⁷ Tait, 1963; p. 207.

Bow wares were also exported to Ireland, America and the West Indies (the Bow partners actually had a stake in a vessel called the *Antelope*), and by 1755 the sales of Bow porcelain amounted to £12,120. All manufacturers had to heed the tastes of their consumers for if those tastes were not met, commercial failure was inevitable. Thomas Frye was astute enough to know what the public wanted and, without his skill, energy and artistic flair, the middle class of eighteenth century England would have been deprived of the robust and imaginative wares that are Bow porcelain.

During his period as the skilful and energetic manager of the Bow works, Frye did not abandon his calling as an artist. Several works exist which can be dated between 1744 and 1759, including rather striking portraits of Mr. and Mrs. Benjamin Day of Norwich that were painted in 1751. In the fifteen years since his portrait of the Prince of Wales, the painting style of Frye had become more expressive and less constrained. The Day portraits show the sitters in fancy dress, with Mrs. Day wearing a black bodice with a rose coloured skirt and sleeves, all trimmed with a profusion of lace and tied with saffron yellow ribbons.

Henry Crispe of the Customs House was painted by Frye in 1746. Crispe may have been one of the special officers appointed by the Customs House to deal with the cargoes of the East India Company vessels that were too large to sail past Blackwall on the Thames and therefore had to unload their wares near the mouth of Bow Creek. Working in the same vicinity, Crispe and Frye may have become friends.

Another fine portrait is that of the Right Reverend Arthur Smyth which Frye painted *circa* 1753. Arthur Smyth later became Archbishop of Dublin and he appears in a painting of The Strode Family done by the celebrated William Hogarth in 1738. Significantly, members of the Strode family were also painted by Thomas Frye who moved in the same London artistic and theatrical circles as Hogarth. A pair of pastel portraits of a boy and a girl, dated 1746, show the influence of Rosalba Carriera. Thomas Frye and Rosalba both clearly delighted in the use of beautiful costumes and jewellery, with women having pearl drop earrings, floral adornments for their hair and bodice decoration. How easily such descriptions could apply to Bow porcelain figures.

Eighteenth century artists, trying to make each of their portraits seem different, often based them on engravings of sixteenth and seventeenth century Old Master paintings. The decorative hairstyles and lavish jewellery characteristic of Venetian painters, such as Paolo Veronese, were copied by English portrait painters such as Thomas Hudson in the 1740's. It is possible to see this influence in Bow figure subjects, especially the sphinxes depicting the Irish actress Peg Woffington. David Garrick's leading lady was thus immortalised in porcelain at Bow and destined to grace mantelpieces, alongside other original Bow figures depicting military men such as the Marquis of Granby and General Wolfe, and actors and actresses in their best-known roles. Famous amongst these are Kitty Clive as 'The Fine Lady' and Henry Woodward as her partner 'The Fine Gentleman' from Garrick's play *Lethe*, James Quin in his role of 'Falstaff' and Garrick himself.

Some of the Bow theatre figures were modelled after mezzotints of the actors, as mezzotints, with their gradations of tone, enabled artists like Frye to easily capture facial expressions. This is an important aspect when dealing with portraits of actors in their most

heroic and memorable roles. The dramatic gestures and expressive features of actors such as David Garrick could thus be captured by the printmakers and these, in turn, were translated into porcelain figures, equally heroic, through the auspices of Thomas Frye.

A figure such as the Thames Waterman is derived not from any Continental prototype but is totally English in concept. To celebrate the accession of George 1 in 1714, Thomas Doggett, another Irish actor and singer, founded a boat race to be rowed by the Thames Watermen between London Bridge and Chelsea. Doggett's coat, with its distinctive badge, is still awarded for the annual boat race conducted under the auspices of the Fishmongers' Company. To-day the coat is red rather than orange, and the badge depicts the White Horse of Hanover instead of Liberty.

The most ambitious products of Bow were the commemorative clock cases and vases made in 1759, some of which are decorated with identifiable sheet music. One carries the inscription 'To great handle the god of musick' and the date 1759. The death of the composer Handel on 14th April 1759 is commemorated by the 'Handel' vase which also has sheet music, one page bearing the initials 'TF' which possibly relate to Thomas Frye who retired from the factory in the same year. It is odd, however, that none of the sheet music depicted was actually composed by Handel and indeed, as Hugh Tait has pointed out, some of the verses were actually composed by Handel's critics!

It is tempting to speculate that an artist as gifted and as versatile as Thomas Frye, in charge of the largest porcelain factory in England, if not Europe, in the 1750's, could not resist the urge to decorate, if not model, some of the wares made at Bow. The London arts during the 1740's and 1750's was a close knit group and Frye was associated with the leading names in the fields of painting, music and the theatre. Instead of slavishly copying the output of Meissen, Bow, in its formative years, produced remarkable figures straight from the stage of contemporary London theatre and London life in general. Surely it is here in the choosing of these subjects that we see the guiding hand of Thomas Frye, both approving the designs used by his modellers and suggesting new ones. Whilst there is no contemporary evidence for this, we must note that in December 1788 a writer in the 'European Magazine' when referring to Thomas Frye, declared that the elegant designs and painting method of Bow figures 'exhibit the ability of our artist to great advantage'. By this time Frye had been dead for nearly a quarter of a century but his talents were still clearly recognized.

In 1759 Thomas Frye left the Bow factory because of illness, possibly brought about by his exposure to lead and his exertions as factory manager. With his departure, the Bow factory lost its guiding artistic hand, and changes, especially in the figures, can be discerned over the ensuing years. Instead of producing new images with the flair and vitality shown in earlier works, figures were reissued and adapted to fit on pierced scroll bases. Many were of an increasingly reduced size with blurred details, as moulds were re-cast from earlier figures. Some figures were re-cast as groups and paired with inappropriate partners, assembled in such a careless way that a hand could find its way into a bocage, leaving the figure with flowers attached to its wrist. The emphasis on hands and graceful limbs, so evident under Frye's leadership, was gone, replaced by a lumpiness of modelling, rather wooden limbs and a lack of sensitivity.

Upon his departure from Bow, Frye left London and toured Wales in an effort to regain his strength. He resumed his work as a painter, although no work done on this tour can be identified today. After his Welsh tour Thomas Frye returned to London to reside at 'The Golden Head' in Hatton Gardens. Frye exhibited his works in oils and crayon at the Society of Artists in their first public exhibition of 1760 and again in 1761. He excelled in the use of architectural detail as background to his portraits which, said the *Critical Review*, showed him to be 'eminent as a painter', whilst his half-length portrait of the singer Richard Leveridge was said to possess 'very considerable merit'. Richard Leveridge was a friend of William Hogarth and was Handel's bass singer. The portrait of Leveridge was later engraved by William Pether, who initially was a pupil of Thomas Frye, became his assistant and then on 21st April 1761 entered into a partnership with Frye. A 1761 portrait by Frye of John Ellis, Warden of the Scriveners' Company, was later engraved by Pether and it shows Ellis holding a copy of the dated partnership agreement between Thomas Frye and William Pether. John Ellis was an acquaintance of Dr. Johnson and also a close friend of the Fryes as he was the executor of the wills of both Thomas Frye and his wife Sarah. Ellis probably introduced Thomas Frye to the stockbroker Moses Mendez, for whom Bow produced some exquisite knife and fork handles with the Mendez crest. What a fascinating circle of friends these must have been.

For the last two years of his life, however, Frye worked chiefly as a highly proficient mezzotint engraver, producing a large number of almost life-size engravings of human heads based upon his own drawings in black and white chalk. In 1760, the first set of twelve were published at a price of two guineas a set, and a second set of six were published in 1761 – 62. Frye had on view at his house the original drawings, together with one completed print from the first series, which, according to the *Critical Review*, was 'calculated to be complete and elegant furniture for one room'. These large, brooding heads, fill the entire plate of the engraving, and constitute Frye's most original work. They were the medium best suited to his powerful but sometimes sombre approach to his subjects⁸. Whilst the heads were probably based on real people they are not true portraits, being executed primarily to show a wide range of poses and several paintings and drawings by Frye, which relate to these mezzotints, still exist. A feature of Frye's work, be it his paintings, mezzotints or the Bow figures influenced by him, is the emphasis on the human hand. This feature is very pronounced.

In addition to a self-portrait and a portrait of his wife, both done in 1760, Frye also engraved portraits of George III and Queen Charlotte. Being unable to obtain personal sittings of the monarchs, it is said that Frye attended every theatre performance at which they were present and that the Royal couple were 'graciously pleased to look towards him', enabling Frye to label the prints as being drawn from life.

The mezzotints of Thomas Frye are of striking quality and his strong use of *chiaroscuro* – the effects of light and shade – make them more dramatic. These works possibly influenced the artist Joseph Wright of Derby, whose paintings show the same dramatic qualities of light and shade and who during the years 1770 to 1772 exhibited his works from the London address of Frye's former partner William Pether.

Both Frye and Joseph Wright were influenced by the works of the Venetian artist Giambattista Piazzetta who produced remarkable chalk drawings, many of which were later reproduced as prints. Fanciful dress and elegant poise are characteristic not only of Piazzetta but also of Paolo Veronese. In Turin there is a painting of the *Queen of Sheba offering gifts to Solomon* by Veronese in which the poses and adornments of the lady attendants can be seen as prototypes for Frye's second series of fanciful heads in 1761 – 62, with their opulent decoration and refined but rather dramatic attitudes. The magazine *Critical Review* announced that the 'ingenious Mr. Frye is now employ'd at his house in Hatton Garden in perfecting 12 mezzotinto prints from drawings in the manner of Piazzetta of Rome'. The stylistic connection to Piazzetta was thus obvious to contemporaries.

It has been claimed in the past that Thomas Frye worked with another fellow Irishman, the engraver John Brooks, at the York House enamelling works, Battersea. This seems unlikely as Battersea only operated between 1753 and 1756. During this time however, Battersea was instrumental in the perfection of transfer printing on the curved surfaces of enamels and porcelain. The proprietor of Battersea, Stephen Janssen, became bankrupt and on 8th June 1756, the stock-in-trade of York House was auctioned, including 'a great number of copper plates, beautifully engraved by the best hands'. With his love of mezzotint and engraving it is quite probable that Thomas Frye purchased some of these plates which were later used for transfer printing at Bow. Once again we can see the direct influence of Thomas Frye on Bow's output and it is important to remember that transfer printing was, apart from bone china, England's greatest contribution to the history of ceramics.

A decade before his venture into the field of porcelain, Thomas Frye had married. His wife Sarah bore a family of five children between 1735 and 1743. Only three survived to adulthood. According to a notice in the *Hibernian Magazine*, Frye's son Thomas, the eldest child, 'turned out an idle, drunken fellow' who died of intoxication in a barn. He is, however, reported to have worked at the Bow factory and at the time of his own son's baptism in 1759, he was described as a 'China Painter'. Frye's two daughters, Sarah and Mary, were both china painters at the Bow factory and both of them married men who were also china painters. Sarah Frye married Ralph Willcock (or Wilcox) who had previously worked in Liverpool decorating Delftware, before moving to William Reid's factory. Sarah and Ralph later worked for the Chelsea decorating works of Josiah Wedgwood painting the celebrated 'Frog Service' made for Catherine the Great of Russia. It is interesting to note that, for this work, Sarah was paid at a higher rate than was her husband.

Another connection with America arises when the Bonnin and Morris porcelain factory was established in Philadelphia in 1769 to compete with the imported Bow wares.

It is possible that some of the Bow potters and decorators migrated to America, it being reported in a Pennsylvania newspaper on 30th October 1770 that 'nine master workers have arrived here for the porcelain manufactory of this city'. Amongst the group may have been the namesake and a possible relative of Bow's former manager and artistic driving force because on 10th October 1771 the Bonnin and Morris porcelain factory published a notice in the *Pennsylvania Journal* that a sixteen year old apprentice named Thomas Frye had run away.

⁸ Reynolds, 1988; p. 104.

Having become 'of unwieldy bulk', Thomas Frye died of consumption on 2nd April 1762 at his home in Hatton Gardens and was buried in Hornsey Churchyard. His widow Sarah survived another twelve years before being buried with her husband in June 1774. An obituary published a few days after his death read 'Last Saturday night about ten o'clock, died the very ingenious and celebrated Painter, Mr Thomas Frye; a man universally beloved, and who must be regretted by every person who has the least taste for the polite arts'. It was a further two years however before a rather florid obituary was published in the *Gentleman's Magazine* which stated in part:

Ireland gave him his birth, & Nature his Profession
His Genius was not confined to Art
For he was the Inventor and first Manufacturer of PORCELAIN in
England
To bring which to Perfection
He spent fifteen years among Furnaces, Till his Constitution was near
destroyed:

He had the correctness of Van-Dyke, & the Colouring of Rubens.
In miniature painting he equalled, if not excelled, the famous Cooper;
And left some fine Specimens of his Abilities for that sort of engraving
called Mezzo-Tinto.

In summary, Thomas Frye is an important figure in the history of Irish painting, being celebrated as a portrait painter in oils, pastel, watercolour and miniature. His mezzotints also proclaim him to be an artist of great talent. It has been stated that Frye was one of the most unfettered and original portrait painters of his generation. As a person he was described as being 'open, affable and humane', always ready to assist struggling artists.

Whilst we acknowledge Frye's great talent as an artist and an engraver, we also hail his discovery of a recipe for making durable bone ash porcelain and for managing a factory that was to turn such a porcelain body into the innovative Bow wares that we marvel at to-day.



Head of a Man: Turk

1760
Height 48.0 cm, width 35.3 cm.
Mezzotint
Thomas Frye (1710 – 62)
Loaned by Stockspring Antiques, London

Bow Porcelain, The Early Years 1745 – 1750

By Anton Gabszewicz

That porcelain was made by Bow, before the earliest recorded dated wares, there is no doubt. It has, however, been a matter of scholarly conjecture over the past forty years as to which exactly, of the remaining extant pieces, can be allocated to the factory at this early period. Without further archaeological evidence, we are presently working with shards excavated from the factory site and its immediate vicinity, contemporary documents and, of course, the pieces that can be convincingly attributed to Bow, most especially the dated examples.

The difficulty here is that it is tempting to make pieces belong to a certain class because we want them to conform, rather than studying the evidence available to us. If we are not cautious in this, we can easily find ourselves with pieces that are inappropriately associated with a recognised *corpus* of wares that may later be found to belong to another group.

I am certain that we have much to learn about the attribution and possible re-allocation of some early English porcelains. It was not so long ago that Vauxhall pieces were attributed to Liverpool and Limehouse to William Reid's factory at Liverpool. More recently, pieces have been re-attributed to the almost forgotten Isleworth factory, some, no doubt, previously labelled as Derby or late Bow.

We are by no means near the end of the re-attribution saga. Although I can offer no definitive evidence for a re-attribution among the early Bow wares, the present Exhibition gives us an almost unrivalled opportunity to examine the large number of pieces brought together for this occasion – coincidentally in the year of the 250th anniversary of the earliest dated pieces from New Canton.

As a result of the Exhibition held at the British Museum in 1959 Hugh Tait wrote a series of articles, for *Apollo*, entitled 'Some Consequences of the Bow Porcelain Special Exhibition'.¹ The documentary material exhibited then, and discussed further in these articles, are of great importance to any Bow scholar.

In Part I, Tait discusses the period between 1748 and March 1750 – the Alderman Arnold period. George Arnold, a wealthy bachelor, was a linen draper of Cheapside in the City of London and became Master of Haberdashers' Company in 1735 – 36. At the time of his death in 1751, he was President of St. Thomas's Hospital, a position that usually led to the appointment as Lord Mayor. Arnold was therefore considered highly in his time.

Our interest in him is that he was an early investor in the Bow Porcelain concern. In 1744 he purchased land with Edward Heylyn in the neighbourhood, although probably on the Middlesex rather than the Essex side of Bow Bridge. In the same year, Heylyn and Frye took out the first patent, for the making of a porcellaneous material. The second patent, of 1749, in Frye's name alone, applied for the making and selling of the porcelain that he claimed that he could now make – the product of his earlier experiments.

Arnold is not named in the patents but circumstantial evidence in the *Overseer's Accounts Books for the Parish of West Ham*, confirms he was involved with the factory that traded as Alderman Arnold & Co. from March 1749. Arnold's position was clearly that of financial backer and it seems probable that he also backed Frye and Heylyn's early experiments between 1744 and 1748.

What are the possible candidates for attribution to this early experimental period?

We should perhaps first discuss the dated pieces of 1750, as the drawing, paste and glaze show a distinctive style that can be associated with other undated pieces of the period.

Of the New Canton inkpots, dated 1750, two are painted in a typically vibrant under-glaze blue. The example in the Colchester Museum² has a curious continuous river landscape, with shaded flat-topped river islands and three-tiered stylised trees, made of crossing vertical and horizontal lines. A four-storied pagoda is flanked by a plant and another tree with fastigiate branches. The pattern is completed by a small sailing boat beneath a sky with outlined clouds.

Many of these details of painting can be seen on other extant examples, and some can be matched with shards found on the factory site during the 1969 excavations carried out by David Redstone.

The other blue and white inkpot of 1750 is that now in the collection of the London Borough of Newham³. It is painted with trailing flowering branches and grasses, with characteristically heavily veined leaves.

The Martin bowl, in the British Museum⁴, also of 1750, has similar characteristically elegant painting of shrubs issuing from rockwork and grasses with bent over leaves, as well as a border formula of alternating patterns of flowers and diaper ornament, which was to become commonplace in the later 1750's. Significantly, the foot-rim has a dry apron where the glaze has not adhered to the paste.

This also occurs on some vases of tapering oviform shape – for example, the vase in the present Exhibition, painted with the banded hedge and with elaborate ogival and quatrefoil panels to the shoulder No. 64. The enamelled decoration on this is similar to that on the enamelled New Canton inkpots, dated 1750 and 1751⁵. The vases are sometimes marked with an incised 'R' or an incised 'I', as is the magnificent garniture of seven vases, gilded, with pagodas on wooded river islands No. 11 in this Exhibition⁶.

¹ Tait, 1959.

² British Museum Special Exhibition Catalogue, 1959 no. 20, figs 9 & 10.

³ Gabszewicz, 2000; no. 1.

⁴ British Museum Special Exhibition Catalogue, 1959 no. 26, figs 13 & 14.

⁵ British Museum Special Exhibition Catalogue, 1959 nos. 9 & 14, figs 3 – 5.

⁶ Gabszewicz, 2000, ECC Transactions Vol. 17, Pt. 2 'Bow Porcelain: The Incised 'R' Marked group and Associated Wares'.

Of this period, too, is the elegant silver-shaped pedestal sauce boat with moulded festoons of flowers and gilded flower sprays No. 8. Toppin found a waster of part of the foot of one of these sauce boats on the factory site in 1921, with an incised 'CT' mark. There are parallels of this form to be found at Lund's Bristol factory and at Worcester. Many pieces are marked with an incised 'I' or 'X', presumably workmen's tally marks, but this seems to be confined to the period around 1750 and is rarely seen after 1755.

Some early white wares, applied with prunus, have incised marks. These usually have an exceptionally fine glaze and crisp prunus branches. The two handled beaker No. 13 and a tea bowl and saucer with lobed rims No. 161 are both marked, whereas the ogee sugar bowl and cover with acorn finial No. 160 is unmarked, although those elsewhere recorded have an incised 'R'.

Examples of the robustly potted blue and white wares, painted in the vibrant bright blue as already discussed are: the globular tea pot and cover, painted with deer beneath pine No. 137, the tea bowl and saucer, with a stork on a fence beneath a palm tree No. 136, and the celebrated circular dish, once in the Toppin Collection, painted with a fisherman No. 2. A pair of flared hexagonal sauce boats with an 'S' scroll handle painted in this bright blue, with a residence on wooded river islands No. 129, has a polychrome counterpart painted in *famille rose* enamels with flowering shrubs No. 59.

Perhaps the earliest of the *famille rose* pieces is the magnificent circular two handled tureen and cover with an incised 'R' mark, which has loop handles and a branch finial, painted with a flowering peony beneath an elaborately panelled border of diaper ornament No. 63.

The *famille rose* globular tea pot and cover with peony No. 60 is an early example of the standard factory pattern of flowering peony issuing from pierced rock work, this example having an incised 'X'. A cylindrical mug with a characteristically bold loop handle with a ball terminal No. 54 is similarly marked. A particularly fine *famille rose* bowl in the Exhibition No. 33 has an incised 'R' mark.

Of the figures belonging to this early period, that of Kitty Clive is perhaps the most familiar. A dated example of 1750, on the unusual trophy-moulded base is in the Fitzwilliam Museum, Cambridge; the enamelled example in this Exhibition No. 192 is extremely rare. The enamelled sphinxes No. 193, said to represent the actress Peg Woffington, have plainer and less dramatic Chelsea triangle period counterparts.

The work of the unknown Muses Modeller is represented, in the Exhibition, by Urania No. 196 and the undecorated muse Erato No. 181. The wonderful enamelled figure of James Quin as Falstaff No. 194, formally from the Yarbrough Collection, although decorated in a similar way to the Muses figures appears to be by another hand. The flower seller No. 195 and the figure of Flora No. 197 both have strong Muses Modeller characteristics and are almost certainly by him.

Also, to this early period, but by another hand, belong the white street musician and his wife No. 182. They have an incised arrow and annulet mark which has been recorded on other early figures, as well as shell sweetmeat dishes, similar to the one in the Exhibition No. 174, although unmarked. The unusual white figure of a toper seated on rock work No. 179 also has an incised arrow and annulet mark; another example is in the Freeman Collection, Chichester. The base of this figure has leaves similar to those on the dated negress with a basket sweetmeat figure of 1750 in the Katz Collection, Museum of Fine Arts, Boston.

There are several white animals of this period in the Exhibition; a pair of recumbent pugs No. 178, and lions with their forepaws on a sphere No. 176, all finely modelled and with great attention to detail. In contrast, the large lion and lioness No. 175 are massively potted and naively modelled, and are perhaps based on a Staffordshire pottery prototype.

What however of the wares pre-dating this period?

Tait considers it 'extremely improbable that any saleable porcelain – on a commercial scale – was produced before the second Patent ...'⁷

There are, however, a number of pieces in the Exhibition which do not seem to belong with the pieces described above. They do not share the same characteristics of paste, glaze and potting that we consider typical of Bow of about 1750, but they appear to be related in some way.

There are the enamelled pieces that have a mushroom or drab coloured glaze and vibrant wet looking enamels⁸. This rare group of pieces is represented here by the fluted oviform tea pot and cover, formerly in the Watney Collection, with flowering shrubs No. 34, the three shell sweetmeat dish No. 3, and the silver-shaped sauce boat with raised 'C' scroll handle, the sides applied with enamelled flowering branches No. 51. These highly sophisticated, well potted and finished pieces seem to be stylistically earlier than the main body of Bow wares. They are close in general appearance to the wares of the triangle period at Chelsea. Tait considered these to belong to the period November 1748 – March 1750, a view which other writers, including myself, have subsequently followed.

However, to allocate an earlier date, 1745 – 47, to these pieces seems quite reasonable. So far there are no figures and very few pieces decorated in under-glaze blue that appear to belong to this group.

Could it be that these are the results of Frye's early experiments on the Middlesex side of Bow Bridge, at a site yet unknown and awaiting discovery?

We must be patient and, in the interim, not reach unfounded conclusions about attribution without documentary evidence.

⁷ Tait, 1960; pp. 40 – 44.

⁸ British Museum Special Exhibition Catalogue, 1959 nos. 1 – 8. Gabszewicz, 1982; nos. 1-5, 7, 10 & 11.

Bow's Last Years, William Brown and the 'Anchor-and-Dagger' Mark

By Hugh Tait

Nicholas Sprimont had created at the Chelsea Porcelain Manufactory a 'nursery of thirty lads taken from the parishes and charity schools, and bred to designing and painting', according to a manuscript thought to have been prepared by Sprimont himself shortly before 1759 and entitled: *The Case of the Undertaker of the Chelsea Manufacture of Porcelain*.¹

Among Sprimont's pupils at Chelsea was William Brown and, within fifteen months of Nicholas Sprimont's death from 'a lingering disorder' on 22 June, 1771², William Brown wrote seeking the support of the most powerful patron of the Arts in Dublin, the Earl of Charlemont. Most fortunately, this letter, dated 28 September, 1772, has been preserved³. In it, he pays a simple tribute to his old master, Nicholas Sprimont:

'... to let your Lordship know, that I served an apprenticeship to Mr. Sprimont of Chelsea, whom I believe I need hardly inform your Lordship. was the first person who brought English china to the perfection it now has arrived at.

Under him, I was made master of the various branches of this art, and though painting was my particular department in his manufactory, yet with attention I have obtained a thorough practical knowledge of the whole process.

Upon leaving Mr. Sprimont, being unable to carry on the china business in such a manner as I could wish, I turned to the enamel painting branch ...'

Fortunately, William Brown's address is at the top of the letter: 28, Coppice Row, Cold Bath Fields, London; this district is at the northern end of Clerkenwell, about a mile or two north of St. Paul's Cathedral.

His career, which can now be pieced together to a limited extent, is of great interest because he was trained at Chelsea but, as we shall see, he becomes the last manufacturer of porcelain at the Bow China Works and probably used the 'anchor-and-dagger' mark to identify his wares.

The earliest known reference to him occurs in the *St. James's Chronicle* of 14/17 September, 1765, where there is a report of a fire that had broken out 'in the Furnace of Mr. Brown, China Painter and Enameller, near Cold Bath Fields'.⁴ Perhaps it is not surprising, therefore, to find him taking out a fire insurance policy for £400 with the Sun Assurance Company: 'Policy no. 237178: William Brown, Lanes Court, Warner Street, Cold Bath Fields; Enameller (Utensils and Stock, £100), dated 15 September, 1766.' Again, two years later, there is a similar policy (no. 254026) for £300 on a House in Spring Gardens: it is dated 4 February, 1768 and William Brown's address has not changed⁵.

However, his determination to become a China Manufacturer led him to write that letter of 28 September, 1772, to the Earl of Charlemont (1728 – 99), an Irish statesman. It was an attempt to solicit the Earl's support for his plan to establish a porcelain manufactory in Dublin. He even claims (in the letter) to have built kilns – presumably at Cold Bath Fields – as a trial. Nothing more is heard of this scheme.

A year later, he advertised in the *Daily Advertiser* (18 September, 1773) claiming indirectly that his Company was connected with the Chelsea factory⁶. It reads:

18 September, 1773

'W. BROWN and Co. from the Chelsea Porcelain Manufactory, beg Leave to acquaint the Nobility, Gentry and other, that they have opened a Warehouse, No. 46, opposite Hatton-Garden, Holborn, which is daily supplied with useful and ornamental China from their Manufactory in Coldbath-Fields; such as Vases, Jars, Urns, Groupes, and Single Figures, painted, and in Biscuit, with a Variety of useful China finely painted from the newest, genteelest, and most approved Patterns. Being always provided with a Stock of white China. Ladies and Gentlemen may have it painted according to their own Fancy, or any Device they shall make Choice of. China Flowers finely painted for Branches etc. A large and new Assortment of China Smelling Bottles, Trinkets, Seals, and Thimbles. Variety of enamelled Watch-Cases, Snuff-Boxes, Toothpick-Cases, Portraits for Bracelets and Rings etc. Great Choice of India China; and imperfect Sets made compleat on the shortest Notice. A large Assortment of gilt, cut, engraved, and plain Glass, all upon the most reasonable Terms.'

William Brown saw his dream of becoming a China Manufacturer about to be realised when, six months later (March, 1774), there appeared a series of advertisements announcing the sale of 'the Fixtures and Utensils in Trade of the Bow China Manufactory, near Bow-Bridge, Essex; consisting of a Mill-House, Mill-Work, a Turret block, a large Parcel of Moulds, a Cart Horse, Boarding-Racks, etc'. Other related advertisements followed in April and May; John Crowther's Bow China Manufactory had finally come to a complete end⁶.

Crowther's successor was, indeed, none other than William Brown, and his Company's removal to Bow is announced in an advertisement of 15 September, 1774⁷:

15 September, 1774

'To be Sold by Auction by Mr. HATHWELL, on Thursday next, the 22d instant, THE Lease, near 20 Years unexpired, of the late Dwelling-House and China-Manufactory of Mess. BROWN and Co. (removed to Bow) situated in Coldbath-Fields, with or without the Kiln-House; the House is 36 Feet in Front, and consists of two Parlours; a Kitchen, Wash-House, and other Offices, on the Ground Floor, two Rooms and a Closet on the First Floor, two Rooms on the Second Floor, over which is an Observatory commanding an extensive Prospect over London and the surrounding Counties; one Shop, 15 Feet by 40, a ditto about 15 Feet square, the Kiln-House about 18 Feet by 36. Also the Lease of their House in Holborn, six Years unexpired, with Sundry Fixtures in Shop, Kitchen etc. Particulars at Mr. Hathwell's, No. 24 St. Alban's-Street, or at Mess. Brown and Hayes, Chinamen, Holborn. The Premises may be viewed by applying to Mr. Chadley, Carpenter, No. 13, Bath-Street, Colbath-Fields.'

¹ Jewitt, 1979; p. 17.

² Valpy, 1984; p. 69, where the extract is taken from *The Middlesex Journal*, 22/25 June, 1771.

³ Watney, 1981; pp. 48 – 49 and *Hist. MSS Comm. of the Earl of Charlemont*, pp. 311 – 313.

⁴ Valpy, 1984; p. 80

⁵ Adams, 1976; pp. 23 & 28.

⁶ Valpy, 1984; p. 75 – 77.

His partner in this venture was a Mr. William Hay (wrongly printed in 1794 as 'Hayes') but, sadly, within a year the dissolution of this partnership was announced (*The Daily Advertiser*, 13 May, 1775):

13 May, 1775.

'The Partnership between WILLIAM BROWN and WILLIAM HAY, of Bow, near Stratford, China-Manufacturers, is dissolved by mutual Consent; and all Persons indebted to the said Partnership are to pay their Debts to the said William Brown, or Samuel Archer Hussey, at his Chambers, No. 9, Crown-Office-Row, Temple: And all Persons who have any Claim upon the said Partnership, are requested forthwith to bring in an Account of their respective Demands to the said William Brown, or the said Samuel Archer Hussey, in order to have the same adjusted, the said William Brown having undertaken to pay the Debts due from the said Copartnership.'

W. BROWN, W. HAY

Nevertheless, William Brown seems to have continued at Bow for another year, because throughout the period 1774 – April 1776, William Brown paid the taxes for the Bow China House and these are recorded in the *Poor Law Overseer's Account Books for West Ham*⁸.

In 1995, I first proposed that the 'anchor-and-dagger' mark (found on some late Bow porcelain) could have been William Brown's invention. When he was an apprentice at Chelsea, he would have been very familiar with the 'anchor' mark – indeed, he may have painted it on many a piece of Chelsea porcelain. The single 'dagger' is a conspicuous element in the otherwise simple cruciform coat-of-arms of the City of London, and, therefore, William Brown may have chosen to 'borrow' it. The combination would neatly summarise not only his links with Chelsea – a claim he was proud to make on every occasion – but also his links with the City of London, through his premises at Cold Bath Fields and through his acquisition of the Bow China Works.

In support of this attribution, I illustrated two examples of exceptionally fine landscape painting in the Chelsea manner but painted on a mug⁹ and a sauceboat¹⁰ of late Bow porcelain; the mug is painted in a strong bistre, the sauceboat in a delicate puce. I acquired both for the British Museum's collections because, using the same colour – and probably the same brush – the painter has in each case added (on the underside) the 'anchor-and-dagger' mark in a most careful and precise manner.

More frequently, the 'anchor-and-dagger' mark is far less meticulously enamelled, often in a bright red or in gold. In general, the quality of the accompanying enamel decoration is far less individual and has developed a more standard appearance. Often these latter pieces are partly decorated in under-glaze blue and, therefore, those blue areas had to be coloured in the factory before the glazing process; then, after the enamel painters had finished the polychrome and gilt decoration, not necessarily in the factory, the enamelled 'anchor-and-dagger' mark would be added, frequently alongside a Bow factory mark in under-glaze blue – as can be seen on the large spectacular Bow vase in the Franks Collection at the British Museum which is one of a so-called 'pair' of large vases that entered the Franks Collection before 1887¹¹. They seem to be a perfect demonstration of William Brown's advertised claim to supply replacements: '*imperfect Sets made compleat on the shortest Notice*'. They are both decorated with under-glaze blue and polychrome enamel ornament and gilding. The companion Bow vase is unmarked, has a more delicate palette, and a panel with bird painting that is almost identical in quality and style to that found on the documentary Bow porcelain teapot inscribed: I C G 1761 (in under-glaze blue), which is preserved in the Glyn Vivian Art Gallery, Swansea¹². Consequently, this vase can, with confidence, be attributed to Bow, circa 1760 – 65. The marked vase also has a panel with bird painting but of a very different, if not inferior, quality; the vase also has far more gilding and its base bears a capital 'A' (in under-glaze blue) and an 'anchor-and-dagger' mark (in gold). This 'replacement' Bow vase, therefore, was probably made almost a decade or more after the unmarked Bow vase – just at a time when William Brown was attempting to re-create at Bow the lessons he had learnt at Chelsea under the watchful eye of his mentor, Nicholas Sprimont.

Sadly, market conditions had changed, and, unfortunately, William Brown was not of the same stature. 1776 marked the End

⁷ Valpy, 1984; p. 81.

⁸ Adams & Redstone, 1981; p. 48, fn. 39.

⁹ British Museum (inv. no. MLA, 1966, 10-3, 1).

¹⁰ British Museum (inv. no. MLA, 1971, 6-5, 1).

¹¹ Tait, 1959; p. 45, nos. 113 – 114.

¹² Tait, 1959; p. 44, no. 106.

Bow Porcelain and the London Theatre

By Raymond Yarbrough

Several features distinguish Bow porcelain from other contemporary wares in England, *circa* 1750, but nothing sets it so much apart as the fact that, from its inception, director Thomas Frye produced objects reflective of the time and place; he was not content with generic shepherds or classical goddesses. Overcoming great technological difficulties, the Bow factory issued the earliest full length English porcelain figures. It was a significant and distinctive feature in Frye's early output that he chose to illustrate his close association with the theatre. It took considerable courage for the director and his start-up factory to model and produce porcelain sculptures of contemporary actors and actresses.

A talented portrait painter, Frye had come from Dublin in company with a young actor-singer-painter by name of Herbert Stoppelaer. We know of nothing about Frye that prepared him to take out a patent in 1744 for making porcelain but he must have learned something about ceramics in the 1730's while he was painting those early portraits of Frederick, Prince of Wales and the miniatures of Mr. and Mrs. Hillary Torriano and Mr. and Mrs. Peers and others. (Credit is due to Bevis Hillier's unpublished research for discovery of the Peers portraits. Frye's identification is corroborated by Michael Wynn.)

There are a few Bow objects that we conjecturally date before 1750. Today, one must be impressed that this fledgling china-works issued portrait sculptures of the foremost actors, James Quin, Henry Woodward, Kitty Clive, David Garrick, and Peg Woffington – all datable to 1750. With the exception of the Peg Woffington sphinxes, all of those actors are full-length and standing. It must be seen as a singular technological accomplishment to issue these figures before there was full mastery of simple tablewares. Kiln loss was a great hazard even with simple tablewares. We are amazed at the aesthetic accomplishment that is apparent in these early figures.

For Frye to aim for sculptural portraiture might be sequential to his lifelong work in painting, but why did he turn to the theatre? There is some suggestion of an answer in his choice of Stoppelaer as a travel companion. Upon his arrival in London, Stoppelaer quickly became immersed in musical plays and farces at the Haymarket Theatre. He was apparently a favorite of Henry Fielding in the 1730's as his name appears frequently in playbills after 1729. London and Dublin happily interchanged personnel in those days in theatre and music. Stoppelaer shared Frye's interest in portrait painting and Frye must have often attended the theatre. The identities of Clive, Woodward and Quin are proven by contemporary engravings. Clive, Woffington, and Quin were natives of Dublin; and Garrick, with Woffington, had been highly successful in the 1745 – 46 season there at the Smock Alley Theatre.

There are documentary examples of Kitty Clive and Henry Woodward, each dated 1750. It was a year later in Dublin that Woodward boasted of his own image in a Bow figure. The play was 'Bays in Council'. Woodward has this line:

'My figure, too, in Earthenware is shown,
So much I'm lov'd and valu'd by the town.'

He naturally viewed himself in the ceramic sculpture of the 'Fien Gentlemen' as a measure of his popularity and his immortality, which it certainly was.

The polychrome enamel colouring on Falstaff and the sphinxes make it clear that these are among the earliest efforts of Bow figure production. The primitive application indicates that the worker had had little or no experience painting sculpture. The pigments and their application are curiously indicative of this experimental stage of technology. The rusty ferruginous red is only found on early specimens, later use of the other colours seems to have been lost also. It is important to inspect closely the faces of Peg Woffington and James Quin, especially the clumsy details of coloring. It reminds one of a child's game of putting on make-up, what Arthur Lane called *maquillage*'. Note the childish application at eyes and lips with a rather dry brush. On Quin, the painter wondered what to do with his open mouth, so he painted teeth! Is this not unique in ceramic art? It is appropriate that great significance attaches to these rare, wonderful examples.

About rarity, two examples of Quin as 'Falstaff' are known in white porcelain, one at the Boston Museum of Fine Art and another at the Victoria and Albert, but the example in this Exhibition seems to be the only extant coloured Bow figure of that inimitable actor. In a letter to her husband, Elizabeth Montagu', the 'Queen of the Bluestockings' recalled in 1762.

'I do not expect to see Falstaff acted in the same perfection I have seen it by Quin, who was naturally a man of wit and mirth, a lover of sack and *la bonne chere*, and a character not very remote from that which he was to personate. There is one thing which I never heard remarked by the critics, but which I think makes Falstaffes the most pleasing of all comick characters, which is, that his wit seems to arise from the mirthfulness of his disposition and therefore more readily excites the affection from whence it proceeds. Wit is generally satirical and severe, and oftener the cause of mirth than the original effect of it. To laugh with Falstaff is only a natural sympathy, and one must be illnatured as well as dull not to do so.'

The porcelain figure of Quin as 'Falstaff' reflects in every aspect his dissipated mirthfulness.

The pair of figures from Garrick's farce *Lethe* are deservedly famous throughout the world. The roles of 'Mrs. Riot' and 'The Fine Gentlemen' were added to the popular skit in 1749. Adding parts for Kitty Clive and Henry Woodward, the most popular actors at Drury Lane, made it all the more sensational. It was an inspired decision of Thomas Frye to produce these figures at this time of heightened adulation for these two actors.

The figure ascribed to David Garrick is one of singular poise and dignity. The role he is playing is not identified with absolute certainty but there can be little doubt of Garrick's identity. In the absence of a graphic print for proof there must remain a cautionary note. The stance follows innumerable patterns of contemporary full-length portraits by Reynolds, Gainsborough, Hayman, and Frye. Whether the role is that of 'Archer' or 'Scrub' is the question. The two parts in *Beau Stratagem* were played alternately by Garrick. The logical choice is 'Archer' which won him great approval from the very beginning of his career in 1742.

Other specific theatre connections are borne out in the Bow service of porcelain-handle cutlery for Moses Mendez, indefatigable librettist and playwright. There is at least one extant figure inscribed to opera singer Faustina, the model borrowed from the Meissen figure of Smelling from the series of Senses. And there are five commemorative watch-stands, inscribed to Handel, surmounted by a figure of Father Time². In addition, there is a comparable vase in the British Museum which bears the inscribed letters 'TF', presumably connecting Thomas Frye and George Frideric Handel. All six of the objects are consistently painted with excerpts of musical notation, hymn tunes, minuets, etc, but curiously none of the music is selected from the famous Handel scores.

There is a number of other Bow items suggestive of the theatre, although non-specific in reference to actors. Obviously, the muses come to mind in their surprising variety, fewer than nine, some are inscribed while others are not; style varies amongst them, even their sizes are irregular. There are the standing Turks, assumed to be an actor and an actress in one of the many current Palatine stage vehicles. And there are the street criers and entertainers who are acting their parts. Two bagpipers are modelled from a single French engraving by Daullè after J. Dumont le Romain, 1739. A very early white piper is modelled, similar to a Meissen

one, without dog and marionettes; another in colour is modelled with attendant dog and *marionettes en planchette* showing that he is working them like a puppet from a cord attached to his leg, the dog apparently extemporises on his own.

Less specific still are the largest body of porcelain figures which may be viewed as dramatic, if not theatrical. They include the sculptural, three-dimensional table wares, such as that endless variety of sauceboats and centrepieces; animals, which adorned tables and reminded guests of the histrionics in everyday life while they sat around using decorated plates, cups and porcelain handled knives and forks, whose patterns recalled ancient oriental designs or contemporary continental themes.

The Bow Porcelain factory, under the artistic leadership of Thomas Frye, produced original theatrical figures of the most singular aesthetic merit. After Frye's retirement in 1759, the factory continued for about fifteen years, but they never again produced ceramic sculptures of vibrant contemporary stage personalities.

¹ Lane, 1961.

² Tait, 1962.

³ Blunt, 1923; vol. 1, p.38.

Translucency

The opportunity to look at the translucency of each piece in the Exhibition while it was all together for catalogue photography was too good to pass up.

The translucency was determined by using a halogen projector photo optic lamp 'xenophot' (24V, 250 W) which gave a pure clear light without distortion to the colour.

The process was most revealing, showing quite distinct classes of translucency. Any conclusion made has to be linked to decoration and style.

Discolouration:

On some pieces there is discolouration probably caused by use; for example, the small cream jug No. 4, where fat has become absorbed through the crazed glaze. On other pieces, such as the white Kitty Clive No. 9, where the glaze has discoloured across the front of the figure and part of the back, but not on the base, the cause could be a dirty draft being absorbed through a crazed glaze. The other form of discolouration is where sprigged prunus blossom has discoloured due to very thin glaze, over the sprigging, breaking down and absorbing pollutants, for example, the cover bowl No. 160 and tea pot No. 163.

The terms relating to translucency which are shown against each piece should be interpreted as follows:

Grey	Bright pale grey
Grey-green	Clear grey to green
Green	Clear and bright pale green
Straw	Clear bright straw
Straw (poor)	Straw only in the thinner parts of the body
Dark straw	Dark straw to brown-red
None	No light transparency through any part of the body

A few pieces were not available at the time of photography so no testing was performed and the classification 'unknown' is given.

Brief Context and History

By the middle of the eighteenth century the Western search for the secret of the exotic and mysterious porcelains of the East had resulted in a multiplicity of processes, recipes and manufactories throughout Europe.

Many of the European wares, particularly those of the trend-setting Meissen manufactory of the kings of Saxony, were technically extremely close to the Chinese. Others, including most of the English and French factories, involved alternative ingredients and processes, and lower firing temperatures. They were thus less highly vitrified, less impervious and more difficult to mould and fire successfully than the Chinese and German hard paste porcelains. Soft paste porcelain, as it became known, with its alternative body, glaze and lower firing, produced a softness and subtlety of form, touch, colour, and freshness of decoration, that many find far more attractive than the clinical perfection of the harder porcelains.

In contrast to the major European manufactories, the English factories were private commercial undertakings, and virtually all were financially precarious and mostly short-lived. Little historic evidence of production exists, and historic records of order and purchase, which can be related to specific objects and factory source, are rare. Factory marking systems were by no means universal, had no legal status, were generally used spasmodically and were subject to frequent copying between factories.

The Bow venture had its documented origins in 1744 in the enrolment of a patent by Edward Heylyn (1695 – 1765) of the parish of Bow, merchant (and glass manufacturer), and Thomas Frye, (1710 – 1762) of the parish of West Ham, painter (an Irish-born portraitist and engraver) for the use of a 'certain material' to make 'china or porcelain'. This was followed by a second patent in 1748 in Frye's name, for a 'new method of making ware, which is not inferior to.... China, Japan or porcelain ware'.

Porcelain which fits the first patent has not been identified, but contemporary accounts¹ indicate that actual production had commenced by 1747, if not before. Surviving insurance records show that, by early July 1749, a new large-scale, purpose-built factory called *New Canton* was operating on the Essex side of Bow Bridge to the east of London. The four named partners of the *China Manufactory called New Canton* were Frye, Heylyn, John Weatherby (d.1762) and John Crowther (d.1790). Alderman George Arnold (1691 – 1751) appears likely to have been the chief financier and a sleeping partner.

Frye was manager, driving force and probably the artistic inspiration of the factory until his continuing ill-health forced retirement in 1759. After a period of declining production, management and financial troubles through the 1760's, the enterprise closed finally *circa* 1776.

The 'market niche' which Frye and his partners identified, was essentially the opportunity of replacing some of the enormous imports of porcelain wares from the East. Indeed the original name of the factory, *New Canton*, and allegedly the design of the factory buildings, were taken from the 'China trade'. Thus they sought to emulate and undersell the wares of China and Japan, sometimes in virtually direct copying, although the charm of the wares to modern eyes is that this apparent copying is never wholly free of indigenous characteristics.

At its peak in the 1750's, Bow was the largest and most profitable porcelain works in eighteenth century Britain, and one of the largest in Europe. In contrast to the West End Chelsea factory which was the supplier of luxury goods to the fashionable, Bow supplied useful wares to a wider and more extensive market, at home, in Ireland, the continent and in colonial America. It produced vast quantities of blue and white table wares for everyday use, enamelled wares after the *famille rose* and the Japanese, and a considerable range of figures for a more conservative, more economical, middle-class, but still relatively well-to-do market.

The production of wares in the Oriental taste continued as the major thrust of the Bow output until the late 1750's, substantially after such wares had elsewhere been superseded by the new fashion for naturalistic flowers in the European manner.

Collecting Bow provides tangible links with an earlier century, and the excitement of a pioneering new ceramic. In a wider sense, however, the importance of Bow is its role as an innovative force in a new industry still linked to the small-scale pot works of an earlier era. Bow's introduction of bone ash to the ceramic body to increase kiln stability and reduce wastage, in order to improve the durability of the wares, led to what was to become the standard bone china body of quality English ceramics. Its early adoption of transfer decoration is similarly significant as a step in the development of modern ceramics production. Its introduction of large-scale production processes, based on a wide middle-class home and export market, has become the basis of modern ceramics business operation.

¹ Including that of Samuel Richardson, Editor: Daniel Defoe, *A Tour of Great Britain*, 4th Ed. 1748.



1

2

1 Coffee Cup

1747 – 50
 Height 5.7 cm, diameter 5.5 cm.
 No mark
Translucency Grey-green
Body Dense grey
Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A coffee cup, with slightly everted rim and loop handle, painted in under-glaze blue, with a pattern of pine, bamboo, a rock and a flower. It is an adaptation of a Chinese design representing 'the three friends of winter'.

The cup shows the fine tight glaze of the early wares drawing back from the foot rim and covered in very fine bubbles, similar to Exhibit No. 2. The inside shows crazing and fine black speckling in the base and on the bottom. The decoration and glaze are the same as the miniature tea pot Exhibit No. 137.

LITERATURE: Adams and Redstone, 1981; p. 105, no. 24.

2 Plate

1747 – 49
 Diameter 30.5 cm.
 No mark
Translucency Green
Body Dense grey
Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A large round plate, with a wide rim, painted in under-glaze blue with the 'disconsolate fisherman' pattern showing two fishermen on one bank and a pavilion, pine tree, rock and grasses on the other. The border is a narrow band of four panels of Buddhist scroll and ribbon symbols between cross-hatching. The pattern closely follows a Chinese Kang XI (1662 – 1722) original. Similar designs also appear on English tin-glaze wares of an earlier date.

The plate is heavily potted with a thick bubbled glaze. The foot rim has been wiped clean before the plate was fired face up and the thick glaze has pooled down to the foot rim, covering part of the wiped area. The colour of blue in the first period of decoration at Bow is of a brighter tone, most probably due to either the source of the cobalt and its quality or the type of glaze applied. This plate is larger than the one shown in Adams and Redstone'.

PROVENANCE: Toppin Collection;
 John Hewett Collection, London.

EXHIBITION: English Ceramic Circle Commemorative Exhibition, 1927, no. 48, Victoria and Albert Museum, London, 1948, illustrated ECC Exhibition, 1948, No. 152.

LITERATURE: Adams and Redstone, 1981; p. 103, pl. 20.



3 Shell Salt

1747 – 49
 Diameter 14.0 cm.
 No mark
Translucency Grey-green
Body Dense grey
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A three scalloped shell salt, mounted on a rock encrusted with coral and applied shells decorated in the *famille rose* style, painted on both the inside and outside of the shells with flower sprays in puce, blue, yellow, green and finely outlined in brown. There is a brown scalloped line around the inside edge. The shells are painted in puce and the coral in a grey green. The colours show the 'wet' look, typical of pre 1750.

The glaze is tight fitting, slightly dry and not bubbled. The inside of the shells are worn and the glaze has become marbled and flat. Other pieces showing this wear and marbling on the interior are Exhibit Nos. 33, 34, 37, 45, 54 and 63.

The glazed underside of the base shows the more glassy nature of the glaze before wear occurred.

PROVENANCE: Dr John Ainslie Collection, London.
EXHIBITION: Bow Porcelain 1744 – 1776 Exhibition, London, 1949.
LITERATURE: Hurlbutt, 1926; p. 95, pl. 16B;
 Tait, 1959; p. 17, no. 3;
 Adams and Redstone, 1981; pl. B.

4 Jug

1750 – 52
 Height 9.8 cm, diameter 6.5 cm.
 No mark
Translucency Green (discoloured)
Body Dense white
Glaze Clear (discoloured)

Lent by a Member of the Ceramics and Glass Circle.

A fluted baluster cream jug, with a wide lip and with a flared base. It has an eighteenth century replacement loop handle in metal and cane. The front is moulded with rose leaves, buds and open rose, and a bee hovers over the open rose. The top handle terminal is moulded with a grape leaf and the bottom terminal with a bunch of applied grapes.

The jug has similarities to the 'goat and bee' jugs made by Chelsea in the triangle period, the bee being as finely modelled as that on the Chelsea.

There are similarities in the modelling of the lower handle terminal and the base to the modelling of the sphinxes, Exhibit No. 193. There appears to be no other example of this shape recorded.

5 Pug

1748 – 50
 Height 7.5 cm, width 12.8 cm.
 Incised arrow and annulet (1 cm.)
Translucency Green
Body Dense white
Glaze Clear grey

Lent by a Member of the Ceramics and Glass Circle.

A pug dog, recumbent on tasselled cushions, wearing a wide collar with a large flower and with head raised and turned to the right.

The glaze is tight and without bubbles, the back showing the dry feel and marbling from wear, similar to Exhibit No. 3.

Several forms of pug dogs were made both recumbent and seated, some on tasselled cushions and some on plain. A pair of pugs, made at a later date, showing the chalky cream body are Exhibit No. 178.

The breeding of the pug dog in China was as an ornament and a pet for the Court. Its importation to the Saxon Court continued the tradition of it being a lap dog, which led to Meissen modelling them in porcelain.

Bow's inspiration is drawn from Meissen where the pug models had gained significance with the rise of the Society of the Moporden (Order of the Pug) as a response, in fashionable circles, to the excommunication of Freemasons by Pope Clement XII in 1736.

LITERATURE: Peirce, 1988; p. 101, no. 93;
 Adams and Redstone, 1981; p. 201, pl. 130;
 Gabszewicz, 1982; p. 148, pl. 246;
 Bradshaw, 1992; p. 84, pl. 60 – 61.

6 Figure: Nun

1749 – 50
 Height 16.5 cm.
 No mark
Translucency Green
Body Dense grey
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A figure of a nun, standing on a low mound base, reading an open book in her left hand and her right resting across her breast. Her veil, cuffs and shoes are painted in lilac, the book in red, and shoe buckles, page edges and cover features in gold.

The surface, particularly the back, is covered with fine black and red speckling brought about by impurities of iron oxide in the glaze.

The lilac on her veil and cuffs shows typical early dull colour characteristics when used thinly as a wash. Her belt and shoes show the brighter more normal appearance of the colour when applied in the correct strength.

Another example, decorated in the same way, is in the Glaisher Collection, Fitzwilliam Museum, Cambridge (C3050-1928).

PROVENANCE: John Borthwick Esq. Collection, Melbourne.
EXHIBITION: 'Kurneh', Melbourne 1963, Cat. no. 32.

7 Figure: Nun

1749 – 50
 Height 16.0 cm.
 No mark
Translucency Green
Body Dense grey
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A figure of a nun, standing on a low mound base, reading an open book in her left hand and her right resting across her breast. This figure shows minimal black and red speckling leaving the figure in a near pristine state and eliminating the need for painted decoration.

8 Sauce Boat

1748 – 50
 Height 14.0 cm, length 21.0 cm, width 8.5 cm.
 No mark
Translucency Grey-green
Body Dense white
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A sauce boat, moulded with swags of flowers on both sides suspended from a scroll and foliated rim, with a double scroll foliated handle, standing on a flower moulded pedestal base. Pencilled in gold on the outside unmoulded surfaces with groups of flowers, buds and leaves, and on the inside base with a spray of flowers surrounded by trefoil and scroll border and gilt lined rim.

The body shows fine black and red speckling similar to Exhibit Nos. 6 and 7. The shape is derived from a silver form, with a high dragon handle, by Charles Kaendler, London (1745) as shown in Yarbrough¹.

Bow also made these sauce boats with the double scroll and the dragon handles. There are also examples of this shape painted in the *famille rose* style.

LITERATURE: Gabszewicz, 1982; p. 41, no. 35;
¹Yarbrough, 1996; p. 106, nos. 152 & 153.

9 Figure: The Actress – Kitty Clive

1750 – 52
 Height 32.5 cm.
 No mark
Translucency Green (discoloured)
Body Chalky cream
Glaze Clear (discoloured)

Lent by a Member of the Ceramics and Glass Circle.

A figure of the actress Kitty Clive, in the role of 'Mrs Riot', in David Garrick's farce *Lethe*. She stands on a concave plinth moulded with theatrical trophies. She is wearing a wide pannier dress, the bodice and sleeves trimmed with applied lace and she is carrying a spaniel under her right arm.

The body has minimal speckling, mostly on the base. The bright unctuous glaze is finely crazed all over and there has been substantial discolouration, similar to Exhibit No. 4. The plinth shows green translucency whereas the figure is dark straw on the front and green-straw on the back.

The figure was press moulded and is open at the base, hollow and the inside unglazed.

The figures of Kitty Clive and her companion Henry Woodward were the earliest full length figures made by English porcelain manufacturers.

Kitty Clive (1711 – 1785) was an actress in the London theatre and this figure was derived from a mezzotint by Charles Mosely published in 1750, based on an earlier water colour by Thomas Worlidge.

The same figure, lent by the Fitzwilliam Museum Cambridge, is shown in Tait¹.

LITERATURE: ¹Tait, 1959; p. 28 fig. 18;
 Adams and Redstone, 1981; p. 97, pl. H;
 Gabszewicz, 1982; p. 122, no. 186;
 Yarbrough, 1996; p. 21, no. 3.

10 Basket

1748 – 50
 Height 8.4 cm, diameter 35.0 cm.
 Painted red '47' (0.3 cm.)
Translucency Grey-green
Body Dense grey
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.



A large sized pierced basket, decorated in the *famille rose* style in puce, blue, two shades of green, aubergine, yellow and gold. Painted with a pierced rock, bamboo, chrysanthemums and insects; the border with a meandering flower head and leaf design.

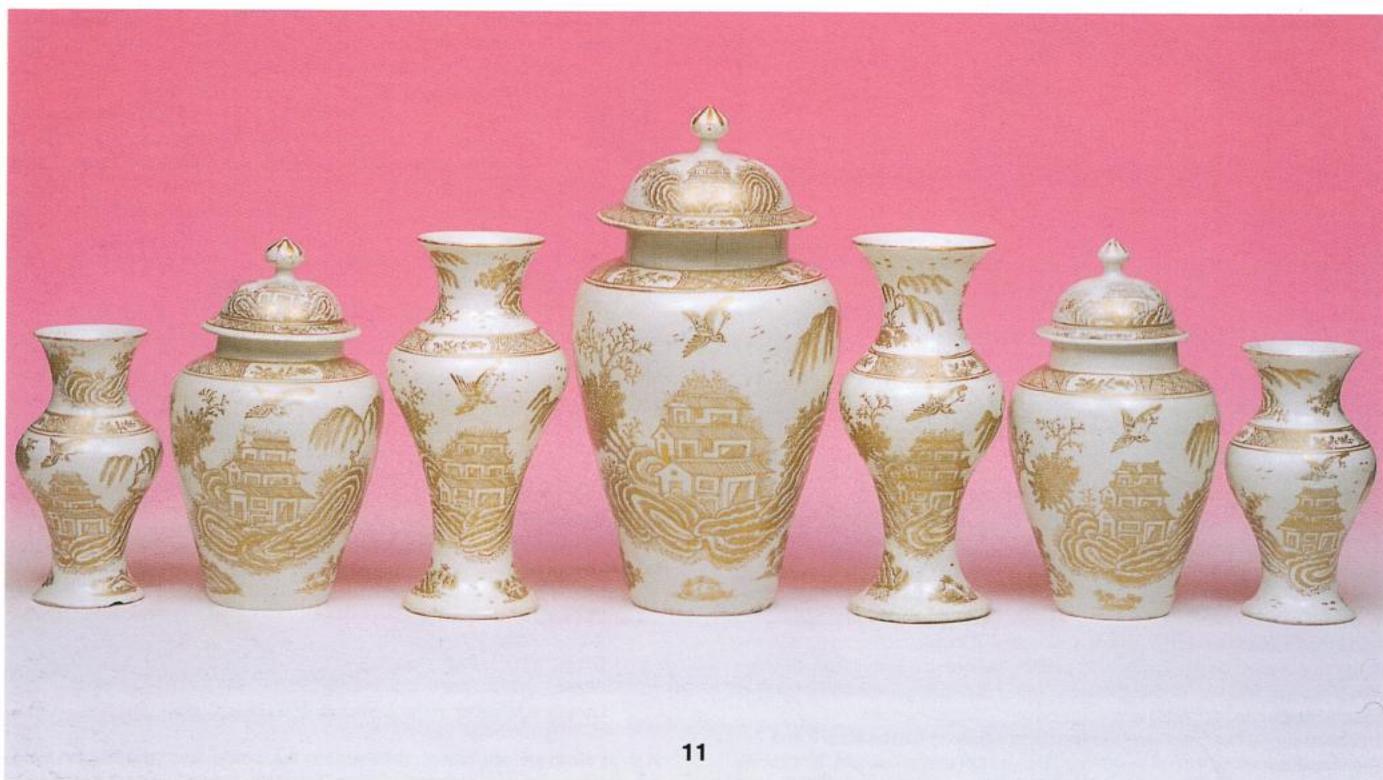
The basket weave, both inside and out, is decorated with tiny flower heads and leaves.

The glaze has some fine black and red speckling, is finely bubbled and crazed, similar to Exhibit No. 2.

The '47' on the base infers a later date but the body, translucency, glaze and enamel colours are of the earlier period.

A smaller partner basket, Exhibit No. 57, and has the same painter's mark '47' on the base.





11

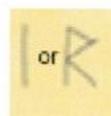
11 Garniture of Vases

1748 – 50

<i>Left to right:</i>	Height	16.0 cm.	21.9 cm.	22.3 cm.	30.9 cm.	22.6 cm.	22.9 cm.	16.1 cm.
	Diameter	8.8 cm.	13.3 cm.	11.2 cm.	16.2 cm.	9.8 cm.	12.8 cm.	9.0 cm.
	Incised mark	'I'	'R'	'I'	'R'	'I'	'I'	'I'

Translucency Grey-green
Body Dense grey
Glaze Clear

Hamilton Art Gallery – Herbert and Mary Shaw Bequest, 1957-282.



A seven piece set of vases, three of baluster form with domed covers and four of trumpet form. Each is decorated in pencilled gold, on the front with rocks, willows, a pagoda and birds; on the back with rocks, plum blossom, flocks of birds and the sun. The shoulder of each vase and the three covers have a wide cross-hatched and flower head border. The pattern copies a Chinese blue and white design.

The body is a dense hard grey porcelain with very good grey-green translucency and a thin, clear dry glaze. There is fine black and red speckling and tiny blue specks over the surface.

The vases are wheel thrown, accounting for the variations in dimensions.

Mr. Archie Mears, Connoisseurs' Store, Collins Street, Melbourne, purchased the vases for £25 from Philip and Richard Parker, South Kensington, London. They were furniture dealers who had most probably purchased the set, with furniture, from a house sale. William Honey, Keeper of the Victoria and Albert Museum, European Porcelain Department, London, identified the vases as Bow. Herbert Buchanan Shaw, a Victorian Western District grazier and philanthropist, purchased the garniture from Connoisseurs' Store, prior to the Second World War, and gave them to the Hamilton Art Gallery in his bequest in 1957.

The vases were rarely seen until Mrs. Robyn Barkla of Sydney identified their importance in 1982. In 1996 they were exhibited in the re-mount of 'Parasols and Pagodas' by the Ceramics and Glass Circle of Australia in Geelong Art Gallery. The garniture is a unique example of Bow in its first period. The gold pencilling is very similar in style and application to Exhibit No. 8, which is also the same date. The smaller covered vase has the same porcelain characteristics, shape and size as Exhibit No. 64.

A matched set of three, with a different design, shown in Gabszewicz¹. A further set is held in the Walker Art Gallery and Museum, Liverpool.

PROVENANCE: Herbert and Mary Shaw Collection, Hamilton.

EXHIBITION: 'Parasols & Pagodas', Geelong, 1996; no. 1A.

LITERATURE: ¹ Gabszewicz, 1982; p. 40, no. 34.

12 Mug

1750 – 52

Height 14.5 cm, diameter 11.5 cm.

No mark

Translucency Green-straw

Body Dense grey

Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A baluster shape mug, with a grooved loop handle and heart shaped terminal, standing on a slightly flared base, decorated in the Japanese Imari style. Painted in under-glaze blue and on-glaze iron-red and gold, with a continuous scene of a five-stepped bridge, rocks, chrysanthemums and iris beneath a border of diapering and flower heads in iron-red and gold.

The five-stepped bridge in Buddhism is for use by common people. The seven-stepped bridge is for the Emperor.

The glaze is finely bubbled on the base and there is almost no speckling. The technique of gilding is the same as that on the seven piece garniture, Exhibit No. 11.

LITERATURE: Gabszewicz, 1982; p. 59, no. 71.

13 Two Handled Beaker

1750 – 52

Height 7.0 cm, diameter 7.4 cm.

Incised 'I' (0.5 cm.)

Translucency Green

Body Dense grey

Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A beaker with two clip handles decorated with applied prunus sprays front and back.

Exhibit No. 166 shows two of these beakers, one similarly scratch marked and the other of a slightly later date.

The use of applied prunus and rose decoration is derived from Chinese porcelain made at Dehua in Fujian Province and was very fashionable during the last half of the seventeenth and the first half of the eighteenth century.

Most early European and English porcelain factories copied and adapted the Chinese ideas. Bow used the style on many shapes – cutlery handles, coffee, tea and table wares. In later pieces painted flowers were added between the applied sprays.

LITERATURE: Gabszewicz, 1982; p. 42, no. 40.

14 Plate

1754 – 56

Diameter 17.5 cm.

No mark

Translucency Straw

Body Dense grey

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A round plate decorated with the 'jumping boy' pattern. The centre painted in under-glaze blue, with a woman seated among rocks and trees in the foreground and a boy jumping in the background, surrounded by eight Buddhist scrolls tied with ribbons, and a border with cross-hatching and flower heads. The back of the plate has three seaweed sprays.

The design was derived from a Chinese original and helped to fulfil Bow's commitment to provide wares of an Oriental style, at a competitive price to imports.

LITERATURE: Adams and Redstone, 1981; p. 161, no. 86B.

15 Coffee Can

1753 – 58

Height 5.8 cm, diameter 5.5 cm.

Painted brown '31' (0.2 cm.)

Translucency Straw

Body Chalky cream

Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A vertical sided coffee can, with a loop handle, decorated in the Chinese *famille vert* style with the 'island' pattern. Painted in red, brown, black and green, with a pavilion, rocks and trees on the front, and an island and a pagoda on the back. This pattern is a simplified version of the Chinese original is shown in Exhibit No. 16.

The difference between the two is that the Chinese original uses gold to detail the rocks and the pavilion, while the Bow artist has scratched through the brown to create an illusion of gold.

This is another example of Bow competing with imported Chinese porcelain.

LITERATURE: Adams and Redstone, 1981; p. 125, no. 50.

16 Tea Bowl and Saucer

Kang XI (1666 – 1722)

Saucer diameter 9.7 cm; bowl height 3.0 cm, diameter 6.0 cm.

No mark

Translucency Clear white

Body Hard paste porcelain

Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A traditional sized Chinese tea bowl and saucer, painted in *famille vert* range of colours of red, brown, green and gold with a river scape of a pavilion, rocks, trees, an island and a fisherman in a boat.



12



13



14



15



16

17 Mug

1750 – 52

Height 11.3 cm, diameter 9.6 cm.

Incised 'I'

Translucency Green

Body Dense grey

Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.



A straight sided flared based mug with a grooved loop handle and heart shaped terminal, decorated in the Chinese style. Painted in iron-red, blue, yellow, puce, brown, black and green with elements taken from various Chinese patterns. On the front are two tables, one with a vase of flowers and feathers, the other with a bowl of pomegranates and blossom. On the back, a finely drawn bird stands beside an extremely tall table. Between the two patterns stands a women with a fan, holding a child by the hand. The border on the inside and outside is painted with a meandering flower pattern.

This border is the same as on the Target flower pot, dated 1754, shown in the Special Bow Exhibition 1959¹.

The mug was thrown on a wheel and its glaze has some fine black and red speckling on the base. The body translucency is very good.

The same pattern is on a sparrow-beak jug in the Cocke Collection² and on a bell shaped mug in Adams and Redstone³.

LITERATURE:

¹ Tait, 1959; p. 32, fig. 23;

² Peirce, 1988; p. 110, no. 105;

³ Adams and Redstone, 1981; p. 127, no. 52.

18 Centre Piece

1752 – 54

Height 20.5 cm, diameter 18.0 cm.

No mark

Translucency Straw

Body Chalky cream

Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A shell centre piece formed as a mound of rocks encrusted with coral, snails, shells and seaweed. Three birds' nests with eggs nestle among the rocks. The stand holds six shell formed stirrup cups, with fluted stems and pointed lips set in precisely shaped apertures around a tall central column, which supports a large open shell dish. The cups and dish are painted in the *famille rose* style, with peony and forget-me-nots surrounded by a border of cross-hatching and flower heads. All painted in puce, blue, iron-red, yellow, brown and two shades of green. The purpose of the centre piece is uncertain. The birds' nests with eggs suggest that gull or plover eggs could be broken into the cups, sprinkled with nutmeg from the central dish and filled with brandy, the cup being up-ended once drunk ('bottoms up').

There are said to be six of these centrepieces, but only five appear in the literature: a white set which is complete (Adams and Redstone¹), a blue and white one from the Ainslie Collection and now in the Mint Museum, Charlotte, U.S.A. (Watney² and Yarbrough³), a coloured one without cups illustrated in MacKenna⁴ and mistakenly thought to have been Bristol, a coloured set in the British Museum which is missing the fixed open shell dish (Yarbrough, 1996³) and this one which is a complete matched set. Hugh Tait discusses these centre pieces in *Apollo* in 1958 and 1959.

PROVENANCE: Ray Yarbrough Collection,

EXHIBITION: International Ceramics Fair Loan Exhibition, London, no. 9.

LITERATURE: ¹ Adams and Redstone, 1981; p. 113, pl. 37;

² Watney 1973; pl. 9A;

³ Yarbrough, 1996; p. 107, fig. 155;

⁴ MacKenna, 1946; fig. LXIV.



19 Hors D'Oeuvre Dish

1748 – 50

Length 12.5 cm, width 11.5 cm.

No mark

Translucency Grey-green

Body Dense grey

Glaze Clear grey

Lent by a Member of the Ceramics and Glass Circle.

A petal shaped dish, with a narrow flat rim and raised edge, decorated in an adaptation of the Kakiemon style, painted in iron-red, blue, yellow, brown, green and gold with a bouquet and scattered flower heads, the border with flower heads and floral sprays. The sparse gilding is over brown.

The glaze is thin and glassy and has light black and red speckling on the front and heavy spotting on the back.

This dish, together with seven more of the same shape, and a central octagonal dish, would have formed a *hors d'oeuvre* set. A complete Bow set, decorated in the *famille rose* style, is shown in Cox¹.

EXHIBITION: 'Dragon and Quail', London, 2000. no. 5.

LITERATURE: ¹ Cox 1944; pl.1078.

20 Mug

1755 – 56

Height 14.5 cm, diameter 11.0 cm.

Incised 'I' (0.8 cm.)

Translucency Straw (poor)

Body Chalky cream

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.



A baluster shape mug, with a grooved loop handle and heart shaped terminal, standing on a slightly flared base, the lip painted in lilac with a line and the handle with flower heads and leaves. The body printed in lilac, on the front, with a portrait of Frederick II of Prussia (1712 – 86); above on the right a winged cherub with a wreath and a lance; and on the left a winged trumpeting figure of 'fame'. The back has two large trophies of arms.

This mug is the only piece in the Exhibition with an incised mark and showing straw coloured translucency of the later date.

The prints are derived from an engraving by Jean Georges Wille (1715 – 1808) of a portrait of Frederick II by Antoine Pesne, painted in about 1745. The engraving for porcelain would appear to be by Robert Hancock.

The same set of prints are on a tea pot in the Schreiber Collection at the Victoria and Albert Museum, London (Rackham¹).

The popularity of Frederick after his series of victories in the Seven Years' War and his Convention with Great Britain against France and her allies resulted in the production of a large number of commemorative items in porcelain by several factories. Bow produced relatively few of these items. However the Bow example with Frederick holding a scroll would appear to have been made specifically for the signing of the Convention in January 1756.

LITERATURE: ¹ Rackham, 1915; p. 26, no. 110;

Cook, 1948; no. 90.

21 Tureen

1756 – 58

Height 8.5 cm, length 12.5 cm, width 6.0 cm.

No mark

Translucency Straw
Body Chalky cream
Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A small tureen, in the form of a nesting partridge, the base applied with leaves and straw, painted in puce, blue and green.

The use of bird forms to create tureens was popular during the middle eighteenth century. They were made by European factories as well as by many English factories including Chelsea, Derby, Worcester and Bow. The purpose of these small covered pots is uncertain but it is thought that they could have been for soup or for the dessert table. They form part of the large range of ornamental table wares made by Bow.

LITERATURE: Adams and Redstone, 1981; p. 202, no. 132.

22 Figure: Female Cook

1752 – 54

Height 17.0 cm.

Impressed 'B' in back

Translucency Green
Body Dense grey
Glaze Clear

Lent by the Trustees of the Johnston Collection.



A figure representing a cook, bearing a plate of roasted meat, and standing on a flat base, with flowers at her feet.

She is wearing a mop cap, flowing pink jacket with blue cuffs and yellow lining, her skirt simply painted with naive scattered blossoms.

The figure has a square hole in the back.

The painting is in the early glassy colours and the moulded bows on her shoes and bodice are the same as on the shepherdess Exhibit No. 186.

Her face is painted in the earlier more naive manner.

Exhibit No. 199, of a slightly later date, shows her with her male companion.

The source of the figures is the *Cris de Paris* series by Edme Bouchardon 1737, a drawing in the British Museum.

LITERATURE Bradshaw, 1992; p. 138, fig. 127; p. 199, fig. 117;
Gabszewicz, 1982; p. 132, no. 313;
Hurlbutt, 1926; pl. 35A;
Lane, 1961; fig. 50.

23 Figure: Winter

Circa 1754

Height 13.0 cm.

Incised 'I' (0.7 cm)

Translucency Grey-green
Body Dense grey
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.



A figure of an old man, seated and bending over a brassier, his hands resting on a stick and mounted on a flat domed base.

The figure is emblematic of Winter.

There is a square hole in the back.

The glaze is tight and glassy, has no crazing and it has a slight amount of black and red speckling in the folds of his costume.

Two complete sets of The Seasons, showing variations in modelling, appear as Exhibits Nos. 189 and 191.

LITERATURE: Bradshaw, 1992; p.129, pl. 106;
Savage, 1952; pl. 64;
Gabszewicz, 1982; p. 130, nos. 205 – 7.

24 Figure: Winter

1758 – 60

Height 17.0 cm.

No mark

Translucency Straw
Body Chalky cream
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A figure of an old man, seated and bending over a brassier, warming his hands and mounted on a high rococo base. He is softly painted, his hooded jacket in pale puce outlined in dark puce, his shoes, buttons and details of the brassier in black, his trousers in *famille rose* style flowers of blue, green and yellow and the moulding on the rococo base painted in pale and dark puce.

The construction of the figure shows press moulding and is hollow and glazed inside.

A complete set of the The Seasons, 1765 – 68, also mounted on rococo bases, are Exhibit No. 218.

LITERATURE: Stoner, 1955; pl. 88;
Bradshaw, 1992; p. 195, pl. 218.

25 Figure: Musician Playing Flute

1752 – 54

Height 9.5 cm.

No mark

Translucency Green-straw
Body Dense grey
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

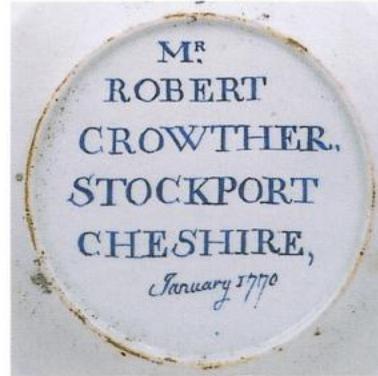
A small figure of a seated boy, playing a flute, with flowers at his feet and mounted on a flat mound. He is wearing a claret turban, pale blue jacket outlined in gold, blue and puce flower painted trousers, black shoes, the flowers painted in iron-red, yellow, blue and green.

The bows on his feet are the same as the cook (Exhibit No. 22).

The same figure, but twice the size, is shown in Bradshaw¹.

LITERATURE: ¹ Bradshaw, 1992; p. 146, no. 145.





26 Plate

1760 – 64
 Length 16.5 cm, width 16.5 cm.
 Under-glaze blue fake Chinese reign mark (1.5 cm.)
Translucency Dark straw
Body Dense white
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.



An octagonal plate, decorated with a powder blue ground. The fan shaped reserves on the outside and the round centre panel painted in under-glaze blue, with simple river scenes. Each of the round reserves has a flowering branch. There are three strands of seaweed on the back.

This form of decoration on Chinese Kang XI (1622 – 1722) imported porcelain was very popular and was copied by Bow for about ten years, from the late 1750's.

The decoration was created by laying fan and round shaped paper reserves on the dampened biscuit fired plate. The blue powdered cobalt was dusted across the surface of the plate and the paper panels removed. The exposed white panels were then painted with Chinese river scenes, flower heads and Buddhist symbols. The painters were able to replicate the panel painting over a large number of pieces.

Exhibit Nos. 140 to 144 show this style of decoration on a range of shapes.

LITERATURE: Godden, 1974; p. 66, no. 49;
 Gabszewicz, 1982; p. 34, no. 17.

27 Plate

1770
 Length 21.0 cm, width 21.2 cm.
 No mark
Translucency None
Body Dense
Glaze Heavily blued
 Lent by a Member of the Ceramics and Glass Circle.

An octagonal plate, painted in under-glaze blue, with the monogram 'RC' in a floral scroll cartouche. The rim is painted elaborately with alternate sections of a cell and cross-hatched pattern between dental bands. The back, painted in under-glaze blue, with the inscription 'MR. ROBERT CROWTHER, STOCKPORT CHESHIRE, January 1770'.

There are three other known plates of the same set, two at the British Museum, London, (one without an inscription) and one in the Fitzwilliam Museum, Cambridge.

It is thought that Robert Crowther, a silk merchant from Stockport, was a close relative of John Crowther, the manager of the Bow factory at the time the plates were made.

LITERATURE: Tait, 1959; p. 55, figs. 53 & 54.



28 Vase

1760 – 65

Height 12.2 cm, diameter 12.6 cm.

No mark

Translucency Straw (poor)

Body Dense white

Glaze Opacified

Lent by a Member of the Ceramics and Glass Circle.

A circular urn-shaped vase, on a small spreading foot and a fixed interior top, with a five-sided central opening surrounded by ten small holes. The body has three applied female masks and small florets are applied to the base and around the neck. The vase is painted in puce, blue, yellow, red, brown and two shades of green. The rococo moulded reserves are painted with swags of mixed flowers and the moulding is painted in puce.

This vase, with its pretty flower painting and applied florets, is strongly European in style and is satisfying a demand for the pretty and frivolous 'rococo'.

The vase is possibly part of a small garniture, with the central vase having a floral top as shown in Godden¹.

The vase is closely connected, with its mask heads and forget-me-not florets, to the set of frill vases, Exhibit No. 232.

LITERATURE: ¹ Godden, 1974; p. 69, no. 53.

29 Chamber Stick

1760 – 65

Height 20.0 cm.

No mark

Translucency Straw (poor)

Body Dense white

Glaze Opacified

Lent by a Member of the Ceramics and Glass Circle.

A chamber stick, modelled as a tree with birds guarding, from a dog, a nest with fledglings, surrounded by a bocage of applied flowers and standing on a flat rococo base. The candle sconce is supported on a metal branch.

The flowers, birds and dog are naturalistically painted in the colour palette of the 1760's.

The demand for ornate chamber and candle sticks for room decoration, following that of the European fashion, became a very important part of Bow's production during the last ten years of the factory.

There is a similar pair in the Cocke Collection¹.

LITERATURE: ¹ Peirce, 1988; p. 108, no. 101.

30 Basket of Flowers

1760 – 65

Height 11.5 cm.

No mark

Translucency Straw

Body Dense white

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A moulded pierced basket, with loop handles, the terminals applied with forget-me-nots, filled with hand made mixed flowers and leaves. The flowers are painted naturalistically in puce, red, blue, yellow and green. These small pieces were used as decoration for the dessert table and again show the strong European influence.

31 Figure: Juno as Air

1765 – 70

Height 26.5 cm.

Painted red anchor and dagger (1.8 cm.)

Translucency Straw (poor)

Body Dense white

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.



A figure of Juno, from a set of four called The Elements. She stands on a high rococo base, with a winged eagle at her feet, and holding her cloak against the wind with her left hand. She is painted in puce, lavender, red, turquoise, yellow, blue, green, brown and gold.

The front of the rococo base outlined in gold.

There is a square hole in the back.

This figure shows the elaborate painting of the high rococo style. It was a reissue, on the high four footed rococo base, of a model made in the late 1750's, on a flat base.

Three of The Elements are Exhibit No. 233.

32 Plate

Circa 1770

Diameter 21.0 cm.

Painted gold anchor (0.9 cm.)

Translucency Straw (poor)

Body Dense white

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.



A round plate, with an indented rim, decorated with a rich under-glaze blue ground, the border with three mirror shaped reserves painted with exotic birds in a grassy landscape. The centre reserve painted with four exotic birds and foliage. The reserves outlined in gold with rococo scrolls and flower sprays, the edge with dentil gilding.

The pattern, is very like those made by Worcester, was popular in London. Bow used this pattern in response to fashionable demand.

The plate is the same shape and the bird painting similar to Exhibit No. 121.

LITERATURE: Gabszewicz, 1982; p. 114, no. 174.



The Oriental Influences – Famille Rose

Decoration inspired by the Chinese *famille rose* was the earliest coloured decoration at Bow, and certainly the most common. The Chinese export *famille rose* wares, described as 'Canton', were in the new palette featuring pinks and pale aubergine which had become fashionable throughout Europe after its introduction in the 1730's. In commercial terms, Bow exploited the market opportunity offered by the demand for these imported wares. This, as well as the blue and white decorated wares, were markets largely ignored by Chelsea, the closest domestic competitor.

Decoration in the new *famille rose* palette occurs on the documentary inkwells inscribed 'Made at New Canton 1750', and on all the polychrome enamelled wares now accepted as pre-1750 Bow, most of which currently identified have a 'drab' or mushroom glaze. The triple-shell salt No. 3 and the sauce boat No. 51, both *circa* 1747 but possibly earlier, are well-known early 'drab ware' examples with *famille rose* decoration. These drab-glaze wares are probably the earliest of the Bow enamelled wares. Whatever the reason for their drab glaze, they suggest a clear stage in a process of very rapid development of highly sophisticated potting and decoration.

Although the forms of the drab-glaze examples do not recur, there is a clear continuity in palette and decoration, and increasing technical competence and sophistication. The early *famille rose* palette of the drab-glaze, silver-form sauce boat No. 51, including a deep aubergine and iron-red, occurs again on the lobed teapot No. 34, a little later, 1748 – 50 than the drab glaze wares. The small circular 'nappy' plate No. 55, equally refined in its enamelled decoration, shares a similar glaze and the same translucency, and is also probably 1748 – 50. The large bowl No. 33, the straight sided mug No. 36 with classic *famille rose* decoration in a palette with links to the earliest wares, the dessert baskets Nos. 10 & 57, and the monumental tureen with crab-stock handles and unusually strong decoration No. 63, are all *circa* 1750 – 52. Most of the pieces carry an incised cross, scratch or 'R' mark under-glaze, used during the early 1750's.¹ Some of the examples also show the characteristic wearing, almost 'marbling' of the soft glaze on the interior of wares of this period. All these demonstrate the extraordinary rate of development of the new factory, both technically in a new medium, and in the translation of a borrowed decorative mode.

The use of shell forms, first introduced as 'salts' before 1750 No. 3, continued in different forms through much of the 1750's. The charming small triangular example, *circa* 1750 No. 62, is very like its drab-glaze predecessors and was possibly intended as a salt. Over time these become larger and more complex, with tiered levels of shell dishes, decorated in *famille rose* style. The larger tiered stand, of slightly later date No. 53, was probably for sweetmeats. The intended function of the extraordinary centrepiece, 1752 – 54 No. 19, is unknown. The presence of the six detachable stirrup cups, two nests of sea-birds' eggs and the overall marine theme of the stand, suggest the cups were intended for the serving of gulls' or plovers' eggs in brandy sprinkled with spices from the central shell dish.

The group of wares represented here by the coffee can, *circa* 1750 No. 36, the small sparrow-beak jug, 1751 – 52 No. 39, the globular teapot with scratch cross mark, 1750 – 52 No. 60, and the two coffee cups 1750 – 52 No. 41, are examples of possibly the most popular *famille rose* pattern which continued to at least the mid-1750's. The flat hexagonal acanthus-moulded sauce boat, with stylised serpent handle, 1750 – 52 No. 59, which has an enormous scratch cross mark, is a variation of the pattern and is distinguished by considerable sophistication of body, potting, glaze and painting.

What can be regarded as standard or 'stock' patterns of the *famille rose* type, or at least patterns that occur over a wide range of different wares and through a relatively long period, appear to emerge from the early 1750's. The small square dish, *circa* 1755 No. 35, with a free arrangement of rocks, flowers and improbable birds, would seem to be an early example of a pattern that occurs again on later octagonal plates No. 40 and a variety of other wares through the 1750's.

The *famille rose* style palette includes pinks, magenta, pale aubergine (mauve-lilac), grey-green and lettuce-green, turquoise, blue, sometimes opaque, yellow, black and brown, the latter for outline drawing and hatching. Iron-red, purple and deep aubergine also occur on some early examples. The painting usually has an extremely wet look, particularly on petals and leaves, and is often applied very thickly, perhaps to simulate on soft paste the Chinese *famille rose* technique of 'raised enamel' decoration of enamel on white. There is, also, considerable variation in the 'strength' of the palette from soft pale washes to an almost startling brilliance of colour, such as on the sauce boat, 1750 – 52 No. 52, and the rare dry-mustard pot, 1752 – 55 No. 61.

The circular plate No. 42 from the early 1750's, the painting with close links to that on the dessert baskets, 1750 – 52 Nos. 10 & 57, the tea bowl and saucer, 1752 – 54 No. 58, and the relatively late plate with a distinctive palette, *circa* 1758 No. 38, are examples of a type of decoration produced over a long period. While very few examples are exactly the same, and some may have colour elements seldom seen elsewhere, they continue to be recognisably related.

Gradually after about 1752, the forms associated with the *famille rose* decoration became less robust. The painting became more formalised and less spontaneous and 'inventive'; certainly in comparison with the earliest wares. By the later 1750's they were often less detailed, wetter, and less careful in execution. Borders became more elaborate. Exceptions exist, however, and the factory appears to have continued to undertake special orders, 'one-offs' or items of which very few examples were made, in which both spontaneity of design and quality of production were maintained. The punch pot or large teapot, *circa* 1756 No. 43, combines vigorous, bold *famille rose* decoration with a European rose and leaf finial in what was, for Bow, an emerging new style.

The pattern on the coffee can, *circa* 1754 No. 15, with its distinctive style of painting, and *famille verte* type palette, recurs with variations of composition and palette on a range of wares of about the same date, all reminiscent of the documentary Target bowl², 1754. The can is shown with an example of its Chinese original on a tea bowl and saucer No. 16.

The use of enamelled decoration on *blanc de chine* wares (white sprigged wares in the manner of the Chinese white porcelains of Dehua, Fujian Province) occurs on early Meissen examples with later *hausmalerei* enrichment. At Bow, the addition of enamelled decoration to *blanc de chine* wares sometimes occurs on items with firing or other factory faults. On the large tankard, 1752 – 54 No. 46, thick enamels in a vibrant palette have been used to conceal major surface indentations. The peach-shaped sauce boat, 1752 – 54 No. 49, is a further example where black surface speckling has been partially concealed by floral sprigs and insects. On the other hand, the small sweetmeat bucket, 1752 – 55 No. 48; the slop bowl, *circa* 1752 No. 45; the serving dish, 1753 – 54 No. 47, and the octagonal plate, *circa* 1754 No. 50, all have *famille rose* enamelled decoration in addition to prunus sprigging, but have no apparent faults. Thus combining painted and sprigged decoration became a standard 'factory pattern' which extended the Bow range, as noted by John Bowcock, Manager of the Bow Porcelain Warehouse, in his *Memorandum Book* for May 20, 1756: 'Duchess of Leeds: square enamel and sprig'd desst. 15 s' (*Bowcock Papers*).

A distinct sub-class of wares involves applied flower head, stem and leaf decoration which is itself enamelled. The sauce boat *circa* 1747 No. 51, is enamelled, including the applied prunus, in a distinctive early *famille rose* palette. The later version of this sauce boat form, *circa* 1752 No. 52, has similarly enamelled applied decoration, plus an enamelled border.

¹ These marks are generally accepted to be potters' tally marks, and appear to occur mostly from 1748 to 1753.

² Target bowl, dated 1754: Bow Special Exhibition, 1959, Cat. No. 64, Figs. 25, 26 and 27.



33

34

33 Bowl

1748 – 50
 Height 9.2 cm, diameter 19.0 cm.
 Incised 'R' (1.2 cm.)
 Translucency Green
 Body Dense grey white
 Glaze Clear



Lent by a Member of the Ceramics and Glass Circle.

A bowl, decorated in the *famille rose* style, painted on the outside with a continuous branch of peony flowers and buds. The inside painted with a diaper and flower head border and a central single peony and leaves.

The decoration is closely copying a Chinese floral design, initially used in Yongzheng reign (1723 – 35) and called *famille rose* by Jacquemart in about 1720.

The bowl shows the same wear and marbling of the interior as is seen on Exhibits Nos. 3, 34, 37, 45, 54 and 63.

There are four colours (pink, yellow and two shades of green) which are glassy and wet looking, similar to the tea pot Exhibit No. 34. All the foliage is outlined in brown and the painting is particularly fine.

34 Tea Pot

1748 – 50
 Height 28.5 cm.
 No mark
 Translucency Green
 Body Dense grey white
 Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A tea pot, of lobed baluster form with grooved loop handle and faceted spout, the lid with a curved stalk finial, painted in *famille rose* style with peony, prunus and chrysanthemum growing from a blue hollow rock.

This tea pot pre-dates the 1750 New Canton ink wells and shows a high level of sophistication.

The partner pot is in the Burrell Collection, Glasgow.

The glaze on the inside of the pot shows the same dry characteristics as the bowl Exhibit No. 33 and the covered tureen Exhibit No. 63.

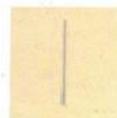
It appears to be painted by the same hand as the mug in the Freeman Collection¹ featuring the identical dark-aubergine chrysanthemums with a yellow centre and a claret outline. Other colours used on the pot are pink, blue and two shades of green.

PROVENANCE: Watney Collection, London.

LITERATURE: ¹ Gabszewicz, 1982; p. 23, pl. 1;
 Tait, 1959; p. 16, no. 2.

35 Bowl

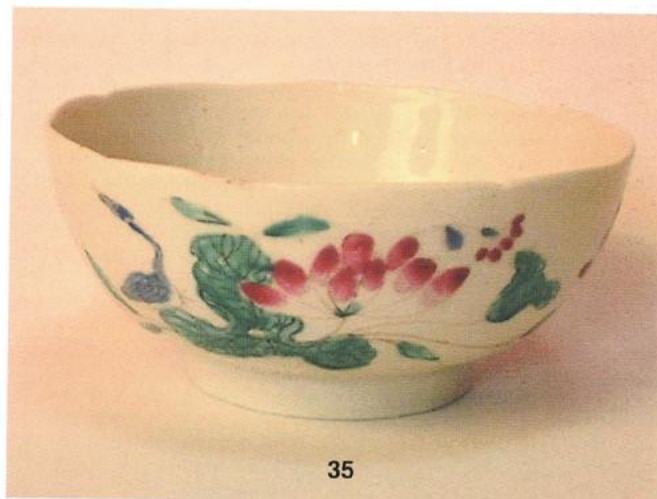
1750 – 52
 Height 6.5 cm, diameter 14.0 cm.
 Incised 'I' mark (1.1 cm.)
 Translucency Green
 Body Dense white
 Glaze Clear Cream



Lent by a Member of the Ceramics and Glass Circle.

A bowl, with a shaped rim, painted in *famille rose* style of puce, turquoise, blue and brown outline with lotus flowers, buds and leaves and a wading crane; on the back a crane in flight.

The lotus is a most auspicious Chinese symbol. It represents the past, the present and the future and purity, longevity and fertility.



35

X



36 Dish

Circa 1755
 Length 14.0 cm, width 13.5 cm.
 No mark
Translucency Straw (poor)
Body Cream
Glaze Opacified

Lent by a Member of the Ceramics and Glass Circle.

A small square dish, with canted corners, painted in *famille rose* style, with two cranes, in a landscape of rocks, grasses and flowering chrysanthemums surrounded by scattered flowers and leaves. The rim painted with a brown line. The colours used show a cloudier quality than Exhibit Nos. 33 and 34. This could be caused by tin in the glaze. Black has been added to the colour range.

LITERATURE: Adams and Redstone, 1981; p. 121, pl. 44;
 Gabszewicz, 2000; p. 58, no. 46;
 ECC Exhibition, 1948; no. 131.

37 Coffee Can

1748 – 50
 Height 5.5 cm, diameter 5.2 cm.
 No mark
Translucency Green
Body Dense grey-white
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.



A slightly flared coffee can, with a clip handle, painted in *famille rose* style, with peony issuing from a pierced pale-aubergine rock.

The base is unglazed and ground flat.

The rocks used in *famille rose* decoration are a direct copy from Chinese decorated plates where the rock is a meaningful part of Buddhist and Daoist garden design. The eighteenth century English painter had no understanding of the use of rocks in landscapes and created some fanciful designs.

LITERATURE: Gabszewicz, 1982; p. 36 pl. 27.

38 Plate

1750 – 55
 Diameter 22.1 cm.
 No mark
Translucency Green
Body Grey
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A round plate, painted in *famille rose* style in the centre, with chrysanthemum and bamboo growing from behind a pierced rock, the border with three groups of rocks, lotus flowers and buds. The palette in this plate has had gold added, highlighting the bamboo and flower buds. The body characteristics would suggest that the plate was made between 1750 – 52 and that the decoration was later.

LITERATURE: Adams and Redstone, 1981; p. 121, pl. 44.

39 Sparrow-Beak Jug

1748 – 50
 Height 6.5 cm, diameter 5.5 cm.
 No mark
Translucency Grey green
Body Dense grey white
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A small sparrow-beak jug, with loop handle, painted in *famille rose* style with rocks, peony and foliage. The pattern on the back has one pale blue flower.

LITERATURE: Gabszewicz, 2000; p. 56, pl. 42;
 Spero, 1970; p. 33.

40 Plate

1755 – 58
 Length 20.2 cm, width 20 cm.
 No mark
Translucency Straw (poor)
Body Cream
Glaze Opacified

Lent by a Member of the Ceramics and Glass Circle.

An octagonal plate, painted in *famille rose* style, with two cranes in a landscape of rocks, grasses and flowering chrysanthemums. The border painted with three groups of rocks and chrysanthemum, and the rim painted brown.

This plate, as for most of Bow's plate production, was fired upside down, as evidenced by the three kiln furniture marks on the rim.

LITERATURE: Gabszewicz, 2000; p. 59, pl. 47;
 ECC Exhibition, 1948; no. 131.



41 Two Coffee Cups

Left: 1748 – 50; right: 1750 – 52
 Heights 5.9 cm, diameters 5.6 cm.
 No mark
Translucency Green
Body Dense grey-white
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

Two coffee cups, with clip handles, painted in *famille rose* style with rocks, peony and foliage. The left cup rocks and grasses outlined in aubergine and the flowers outlined in red. The right cup has outlining in brown, indicating that it is a slightly later version.

LITERATURE: Gabszewicz, 1982; p. 36, no. 28;
 Gabszewicz, 2000; p. 56, pl. 43.

42 Plate

Circa 1755
 Diameter 22.2 cm.
 No mark
Translucency Straw-green
Body White
Glaze Clear cream

Lent by a Member of the Ceramics and Glass Circle.

A round plate, painted in the *famille rose* style, in the centre with pierced rock, bamboo and chrysanthemum and on the border with three sprays of lotus flowers.

This plate shows an interesting variation in the palette, with a soft apricot and yellow for the peony buds, similar to a baluster vase shown in Gabszewicz¹. The pierced rock is simply outlined in aubergine.

LITERATURE: ¹ Gabszewicz, 1982; p. 27, no. 9;
 Gabszewicz, 2000; p. 60, pl. 49.

43 Punch Pot

1756 – 58
 Height 18.0 cm, diameter 18.0 cm.
 No mark
Translucency Straw
Body Cream
Glaze Opacified

Lent by a Member of the Ceramics and Glass Circle.

A large punch pot, of globular shape with plain loop handle, moulded spout and European rose and leaf finial, painted in brilliant *famille rose* enamels, with flowers and an exotic butterfly.

The combination of the *famille rose* style and the European rose finial is a significant link between the mainstream Oriental decoration of the earlier period of Bow and the emerging European decoration after about 1756 – 58.

This pot is closely linked in size and floral knob to the 'Frederick the Great' example of *circa* 1756 in the Schreiber Collection (No. 110).

EXHIBITION: 'Parasols and Pagodas', Melbourne, 1994.

LITERATURE: Begg and Rosenberg, 1994; no. 73;
 Gabszewicz, 1982; p. 37, no. 32.

44 Sparrow-beak Jug

1760 – 62
 Height 7.6 cm; diameter 6.5 cm.
 No mark
Translucency Straw (poor)
Body Dirty cream
Glaze Opacified and blued

Lent by a Member of the Ceramics and Glass Circle.

A sparrow-beak jug, painted in brilliant *famille rose* enamels, with flowers and an exotic butterfly. The edge is painted brown. It is the matching pattern to Exhibit No. 43 but the opacified and blued glaze indicates a later date.

It is unusual to find the *famille rose* pattern being made after 1758 as the fashion had changed to more European forms of decoration.

LITERATURE: Gabszewicz, 1982; p. 37, no. 32.

45 Bowl

1750 – 52
 Height 6.0 cm, diameter 14.6 cm.
 No mark
Translucency Green
Body Grey and speckled
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A bowl with a shaped rim, decorated with three applied prunus sprays and painted with naive scattered flowers and buds in green, red and blue. The glaze is tight and dry on the inside of the bowl, similar to that of Exhibit Nos. 33 and 63.

PROVENANCE: Colin Self Collection, Hobart.
 LITERATURE: Hurlbutt, 1926; pl. 13;
 Allen, 1989; p. 8, no. 6;
 Gabszewicz, 2000; p. 37, no. 21.

46 Tankard

1752 – 54
 Height 15.4 cm, diameter 10.0 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A slightly flared cylindrical tankard, with a moulded scroll handle, decorated with two small and one large spreading applied prunus sprays. Painted with a flower head and diapered border, the body is scattered with naive flowers in red, green and blue glassy enamels. The outlining is in brown, except for the red flowers which are outlined in red.

The colours used take influence from the Chinese *famille verte* range, with aspects of the Japanese Kakiemon decorative style. In this case, as in the 'Target' flower pot (1754), heavy enamels have been used to hide substantial faults in the body.

LITERATURE: Tait, 1959; p. 24, fig. 23;
 Gabszewicz, 1982; p. 23, no. 31.

47 Serving Dish

1754 – 56
 Length 27.2 cm, width 18.2 cm.
 No mark
Translucency Straw
Body Cream
Glaze Slightly opacified
 Lent by a Member of the Ceramics and Glass Circle.

An elongated, octagonal serving dish, decorated with applied prunus blossom sprays to the border and painted with scattered flower sprays, buds and butterflies in blue, puce, green and yellow.

LITERATURE: Gabszewicz, 1982; p. 33, no. 22.



48 Bucket

1750 – 52
 Height 7.0 cm, diameter 7.2 cm.
 No mark
Translucency Green
Body White
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A bucket (piggin), with rope twist loop handle, decorated with three applied prunus sprays and painted in the Chinese *famille rose* style in puce, green, yellow and blue.

There is one other coloured and three white examples in the literature. It is uncertain for what purpose these were made, although it is possible that they were to be hung on a centre sweetmeat stand or to be used for cream, with a small ladle.

LITERATURE: Gabszewicz, 1982; p. 40, no. 38;
 Adams and Redstone, 1981; p. 111, pl. 28;
 Dreweatt-Neate, 1996; p. 1, no. 4.

49 Sauce Boat

1750 – 52
 Height 12.5 cm, length 24.3 cm, width 18.0 cm.
 No mark
Translucency Green
Body White
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A peach shaped right handed sauce boat, with a twig handle, standing on three snail feet, decorated with two applied spreading prunus sprays and painted with scattered small flower sprays and buds in puce, blue, yellow and green. The inside has a diapered and flower spray border and two scattered flowers.

LITERATURE: Adams and Redstone, 1981; p. 111, pl. 27.





50 Plate

1750 – 52
 Length 21.7 cm, width 21.7 cm.
 No mark
Translucency Green
Body Dense grey-white
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

An octagonal plate, the border decorated with applied large and small prunus sprays and painted with scattered flowers and a butterfly; the centre painted with peony and chrysanthemum issuing from pierced rocks. The palette used is puce, aubergine, blue, yellow and green.

A mirror image of the decoration appears in Gabszewicz¹.

PROVENANCE: Hamilton Palace Collection;
 F Hurlbutt Collection.

LITERATURE: Hurlbutt, 1926; pl. 13a;
¹ Gabszewicz, 2000; p. 59, no. 48.

51 Sauce Boat

1747 – 48
 Height 13.0 cm, length 18.0 cm, width 12.5 cm.
 No mark
Translucency Grey-green
Body Dense grey
Glaze Drab blue
 Lent by a Member of the Ceramics and Glass Circle.

A sauce boat, on three lion mask and paw feet, with a high 'C' scroll handle copied from a silver form, decorated with applied prunus sprays forming a continuous pattern over the body. The flowers are painted in bright enamel colours of red, blue, green, yellow and brown. The interior is painted with a spray of flowers in the *famille rose* style, similar to that on the back of Exhibit No. 54 in aubergine, red, yellow and green. The flowers are outlined in red. The inside shows a shadow of what was a formalised scroll and flower border in brownish black.

The sauce boat shows typical drab grey glaze of the early enamelled wares and the early colour palette.

A similar example is shown in Tait¹, and a blue and white form of the same shape is shown in Adams and Redstone², and a painted form in Gabszewicz³. The impractical handle caused the shape to be discontinued after 1750.

PROVENANCE: The Hewitt Collection, London.

LITERATURE: ¹ Tait, 1959; p. 19, no. 6;
² Adams and Redstone, 1981; fig. 43;
³ Gabszewicz, 1982; p. 26, no. 7;
 Allen, 1989; p. 13, no. 16.

52 Sauce Boat

1750 – 52
 Height 13.0 cm, length 22.0 cm, width 10.0 cm.
 No mark
Translucency Green
Body Dense white
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

An oval sauce boat, with a flared rim, three paw feet and a scroll handle, decorated with applied sprays of roses and leaves to both sides, painted in bright puce, turquoise, deep blue and yellow enamels. The rim is painted with a diapered and flower head border, the diapering over-enamelled in translucent turquoise.

A similar boat, without painting, appears in Gabszewicz¹.

The rose sprigging is the same as Exhibit Nos. 156 and 157.

LITERATURE: ¹ Gabszewicz, 1982; p. 45, no. 48.

53 Shell Sweetmeat Stand

1750 – 52
 Height 18.0 cm, diameter 20.0 cm.
 No mark
Translucency Green
Body Dense grey-white
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A sweetmeat stand of three tiers of shells, mounted on a coral base encrusted with shells and seaweed. The shells are painted on the outside with a puce feathered edge and on the inside with a trailing leaf and flower head border; the centre with soft *famille rose* sprays of flowers. The coral, shells and seaweed are brightly painted.

A single tiered three shelled form, with different decoration, is shown as Exhibit No. 3. These stands were made in sets of one to four tiers and were used as table decoration and for holding sweetmeats.

LITERATURE: Yarbrough, 1996; pl. VI.



54 Tankard

1748 – 50
 Height 14.8 cm, base diameter 12.0 cm.
 Incised 'X' (1.8 cm.)
Translucency Green
Body Dense white
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.



A slightly flared cylindrical tankard, with a moulded scroll handle, decorated in the *famille rose* style, painted on the front with chrysanthemum and foliage issuing from a pierced rock; on the back with an unusual spray of pomegranate and peony buds. The border is painted with flower heads and diapering. The colours are puce, two shades of green, aubergine, purple and yellow.

A similar tankard, with a plain loop handle and 'R' marked is in Gabszewicz¹. The tankard has the same colour palette as the tankard shown in Gabszewicz².

LITERATURE: ¹ Gabszewicz, 1982; p. 17, pl. 1;
² Gabszewicz, 1982; p. 29, no. 13.

55 Nappy Plate

1748 – 50
 Diameter 19 cm.
 No mark
Translucency Green
Body Dense white
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A nappy plate, decorated in the *famille rose* style, painted in puce, blue, aubergine, yellow and green with a wild rose bush, chrysanthemum and bamboo and two birds. The border painted with flower heads and leaves. The colours are showing the early wet appearance.

The term 'nappy' refers to either a narrow rimmed plate where the border has been napped or trimmed to half width for use away from the table as in travelling, or a shallow bowl placed on the table under a glass of nappy (a strong foaming ale) to protect the table from spillage.

LITERATURE: Adams and Redstone, 1981; p. 120; pl. 45.

56 Coffee Cup

Circa 1755
 Height 5.5 cm, diameter 6.5 cm.
 No mark
Translucency None
Body Chalky cream
Glaze Opacified white showing grey green pooling
 Lent by a Member of the Ceramics and Glass Circle.

A flared cup, with a loop handle, decorated in the *famille rose* style in puce, blue and green. There is a brown outline around naively painted rock, chrysanthemum and bamboo and a diapered and flower head border on the outside rim.

A similarly shaped flared tea bowl, without a handle, is shown in Gabszewicz¹; presumably this taller form is for coffee.

LITERATURE: ¹ Gabszewicz, 1982; p. 37, no. 27.

57 Basket

1748 – 50
 Height 8.0 cm, diameter 19.8 cm.
 Painted red '47' (0.3 cm.)
Translucency Grey-green
Body Dense grey
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.



A pierced medium sized basket, decorated in the *famille rose* style, painted in puce, blue, two shades of green, aubergine, yellow and gold with a pierced rock, bamboo, chrysanthemums and insects; the border with a meandering flower head and leaf design.

The basket weave, both inside and out, is decorated with tiny flower heads and leaves.

A larger partner basket is Exhibit No. 10 and has the same painter's mark '47' on the base.

58 Tea Bowl and Saucer

1752 – 56

Saucer: diameter 11.0 cm; bowl: height 3.5 cm, diameter 7.5 cm.

No mark

Translucency Bowl: straw (poor); saucer: straw

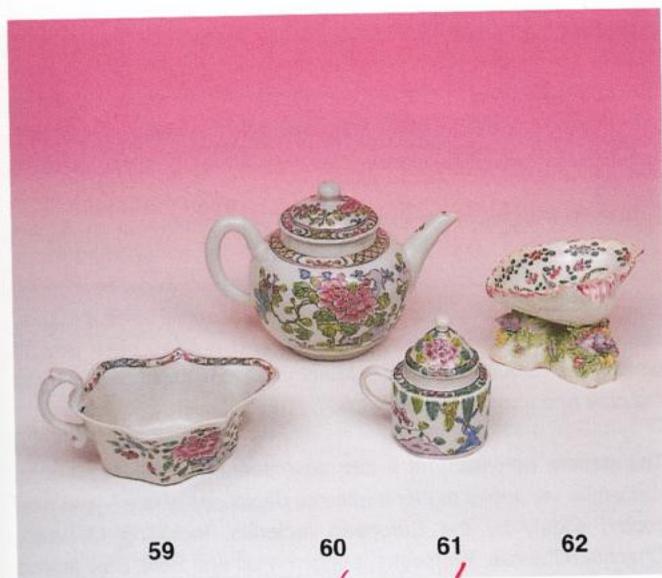
Body Cream

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A tea bowl and saucer, decorated in the *famille rose* style, in puce, blue and green. A brown outline around naively painted rock, chrysanthemum and bamboo.

The slightly blued glaze is evenly applied to the saucer but is streaky on the bowl, showing the cream chalky body underneath.



59 Sauce Boat

1749 – 52

Height 8.0 cm, length 14.5 cm, width 9.5 cm.

Incised 'X' (2.8 cm.)

Translucency Green

Body Dense grey-white

Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A flat hexagonal sauce boat, with a stylised serpent handle, the outside moulded with acanthus leaves and decorated in the *famille rose* style in puce, aubergine, turquoise and blue. The sauce boat is painted with a pierced rock, peony flowers and buds and foliage, diapered and flower head border on the interior rim and a single spray in the base.

The green used is slightly turquoise and related to Exhibit No. 52.

A sauce boat of the same shape is shown in Gabszewicz, 1982¹.

LITERATURE: ¹ Gabszewicz, 1982; p. 26, no. 8.

60 Tea Pot

1750 – 52

Height 12.5 cm, width 17.5 cm.

Incised 'X' (2.9 cm.)

Translucency Green

Body Dense grey-white

Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A small globular tea pot, with a loop handle, domed lid and button finial, decorated in the *famille rose* style in puce, aubergine, blue and green with brown diapering and outlines. The painting, on the front and back, is of chrysanthemum and buds issuing from a pierced rock. There is a diaper and flower head border around the pot's shoulder and lid edge.

The shape and decoration of the pot closely resemble the Chinese export ware.

61 Dry Mustard Pot and Lid

1753 – 55

Height 8.5 cm, width 8.0 cm.

No mark

Translucency Straw

Body Chalky cream

Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A small cylindrical mustard pot, with a loop handle, conical lid and button finial, decorated in the *famille rose* style with puce, aubergine, green and turquoise. The front painted with peony issuing from a rock and the back with peony buds and rocks beneath willow branches. The lid is painted with willow and peony. The shoulder of the pot and edge of the lid are decorated with a diapered and flower head border.

Very few Bow mustard pots survived. Most of these are in blue and white.

62 Shell Salt

1748 – 50

Height 6.2 cm, length 11.8 cm, width 8.6 cm.

No mark

Translucency Green

Body Dense grey-white

Glaze Slightly blued

Lent by a Member of the Ceramics and Glass Circle.

An open shell-shaped salt, mounted on a triangular seaweed and shell encrusted rock, decorated in the *famille rose* style in puce, blue, yellow and green. The shell is painted on the outside with a puce feathered edge and the inside with a trailing leaf and flower head border. The centre has elongated leaves and flower heads. The shells and seaweed are painted in pink and green. A similar salt is shown in Gabszewicz¹.

LITERATURE: ¹ Gabszewicz, 1982; p. 25, no. 6;
Tait, ECC, 1963; vol. 5 pt. 4 pl. 192.

63 Soup Tureen

1749 – 52

Height 17.8 cm, diameter 22.6 cm.

Incised 'R' (2.7 cm.)

Translucency Unknown

Body Dense grey-white

Glaze Clear

National Gallery of Victoria. Felton Bequest, 1939; 4507.a-b-D3.

A circular tureen and domed cover, with loop handles, decorated in the *famille rose* style in puce, red, aubergine, two shades of green, yellow and brown. The painting is panels of double cross hatching in red, outlined in yellow around peony, chrysanthemum and foliage. The cover and the body are painted with flowing sprays of peony and buds. The handles are painted with flower heads and leaves.

The inside rim is painted with a triple zigzag border which is worn and the centre is painted with a spray of peony.

The tureen shows a very dry interior which is similar to Exhibit No. 33, also 'R' marked.

A similar shaped tureen is shown in Gabszewicz¹, but decorated in the Imari manner.

LITERATURE: ¹ Gabszewicz, 1982; p. 58, no. 70.



The Kakiemon Wares

The Bow *Kakiemon* wares were derived from the Japanese wares, produced from the late seventeenth century, by the Kakiemon family of potters of Arita. Typical wares are distinguished by sparse, often asymmetric decoration, designed to enhance and not disguise the ceramic form. Relatively simple shapes were used, and a limited highly disciplined palette which usually included iron-red, turquoise, aubergine and on-glaze blue.

In the West, the Kakiemon wares were amongst the most prized of the Oriental porcelains. Japanese inspired wares remained a significant part of the output of Meissen, Chantilly and some other continental factories during the second quarter of the eighteenth century. Indeed the whole story of the development of Continental porcelain is closely linked to the passion of Augustus the Strong and other kings and princes for things Japanese.

At Bow, the Kakiemon influence probably first appears around 1750. The New Canton inkwells (with painted inscription 'Made at New Canton 1750 [or] 1751) are decorated with Kakiemon banded hedge. The large oviform vase, 1748 – 50 No. 64, incised 'X' mark, is strongly in the Kakiemon tradition with a phoenix in flight, banded hedges and prunus, although also with two lobed Chinese landscape panels, with somewhat European looking buildings, in sepia monochrome and pale green. Such a blending of Chinese and Japanese influences also occurred on earlier decoration from the continental factories and may have been a source for the Bow.

Probable continental intermediary influence is also evident in the early use at Bow of 'India flowers' (*indianische blumen*), a popular Meissen adaptation from the Kakiemon. The moulded knife and fork handles, 1749 – 50 No. 73, are painted in this way in a typical Kakiemon palette with sparse gilding over brown, a palette and style of gilding closely resembling that on some of the earliest Bow figures, possibly 1748 – 52 Nos. 5, 192, 193, 194 & 196. The small *hors d'oeuvre* dish, circa 1750 No. 19, of traditional Chinese lotus-petal form, but painted with a variation of *indianische blumen*, also includes the same characteristic sparse highlights of gilding over dark brown.

However, what might be regarded as the mainstream of wares after the Japanese manner became evident at Bow circa 1753 – a little later at Bow than at Chelsea. Excluding the partridge (two quail) pattern, which is considered separately below, the period of production was also fairly limited, only until 1758 at the latest. In general, the wares were inspired directly by Japanese originals rather than continental or Chelsea intermediaries. The volume of production of these wares at Bow was limited, and, almost without exception, was of high quality. Kakiemon style decoration includes octagonal table wares No. 65; shaped or fluted tea wares Nos. 68, 69 & 71, bowls No. 72, and vases Nos. 66 & 70.

The examples in this Exhibition that are *adapted forms* are the banded hedge No. 64, the 'lady in a kimono' pattern on a later ovoid vase, circa 1755 No. 66, and the 'flaming tortoise' pattern 1752 – 54 No. 65, with the added 'birds in branches' pattern in the centre. A *copied pattern* is the shaped tea bowl and saucer, circa 1754 No. 69, in the so-called 'lady in a pavilion' pattern, so rare on Bow that existing pieces may have been replacements for the original Japanese service. The fluted tea bowl, spoon tray and small bottle

vase, circa 1754 – 56 Nos. 68, 70 & 71, with cherry blossom and chrysanthemums, are possibly copied from Meissen or Chelsea. The lobed bowl, or possibly tureen base, 1752 – 55 No. 72, enamelled with pomegranates, flowers, leaves and insects, is an exact copy of a Chantilly original, the copied red hunting horn mark suggesting perhaps a replacement.

The large jug, circa 1756 No. 67, of European baluster-form, is atypical in its form and decoration. With cranes, insects, floral sprays, flowering plants, banded hedge, chrysanthemums, prunus and flower head borders, and the addition of strong carmine to the traditional Kakiemon palette, it appears to be more an arrangement of Kakiemon elements than even a loose adaptation of a Japanese original. No similar model would appear to be recorded.

The most popular of the Kakiemon inspired patterns at Bow was undoubtedly the 'partridge' (two quail) pattern, so much so that it needs to be regarded as a class of its own. Basically the pattern consists of a pair of birds, one in iron-red and the other in blues, standing between a flowering prunus and a *kikyo* bush amidst small flower heads and leaves. Minor variations exist, according to the size and form of the object.

The pattern derives from a late seventeenth century Japanese Kakiemon version of earlier traditional depictions of quail, and was copied widely by the European factories, including Meissen, Chantilly, Chelsea, Worcester, Longton Hall and Bow. Bow added simple but effective meandering border of leaves and flower heads in iron-red and gilt. This was borrowed from other Kakiemon pattern sources, and further copied at Worcester on its version of the pattern.

John Bowcock's *Memorandum Book (Bowcock Papers)* makes several quite specific references to the 'partridge pattern':

1756	Jan. 29.	Mr Fogg: 24 octagon nappy plates, partridge pattern...
	May 4.	Mr Vanderkist: an enamelled partridge coffee-pot, 9s
	May 15.	Lady Stairs:...partridge octagon plates
	June 18.	Mr Fogg:... partridge handd. cup and saucer, 3s6d. octagon dysart partridge plate, 3s6d, and,
	July 24.	To buy a partridge either alive or dead.

The 'partridge' pattern was popular at Bow for table wares and large services, often appearing on octagonal forms which lent themselves to the essentially sparse decoration and emulated the Japanese shapes. The use of the pattern also appears on an extraordinarily wide range of objects such as octagonal plates No. 77, circular plates No. 75, octagonal soup plates No. 78, circular soup plates No. 76, circular scalloped edge plates No. 83, leaf dishes No. 79, baskets No. 81, tea and coffee cups and saucers No. 84, tureens No. 74, serving dishes No. 80 and cutlery handles No. 82. Bowls, shell sweetmeats, mugs, tea and coffee pots and inkwells, are also recorded. Occasionally the pattern was used on forms quite alien to its spirit and simplicity. In some other cases, additional European decoration was combined with, or simply added to, the traditional Kakiemon No. 74. Significant variations in painting occur over the date range of the pattern's popularity between 1750 and 1760.



64

65

66

67

64 Vase

1748 – 50
 Height 17.5 cm, diameter 13 cm.
 No mark
Translucency Green
Body Dense grey-white
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A baluster form vase, painted in on-glaze enamels in the Japanese seventeenth century style. On one side there is a phoenix in flight, butterfly and sprays; the other side is painted with tree peonies and bamboo rising from banded hedges, divided by two lobed panels of buildings in the European manner. The piece is delicately painted in iron-red, green, blue and brown.

The vase would originally have possessed a domed cover, similar to that of the two side vases in Exhibit No. 11.

A similar form of the banded hedge appears on the 1750 New Canton inkpot Tait, 1959¹.

EXHIBITIONS: 'Parasols and Pagodas', Melbourne, 1994;
 'Dragon and Quail', London, 2000.

LITERATURE: ¹ Tait, 1959; 1960 p. 19, no. 9.
 Begg and Rosenberg, 1994; no. 40;
 Agnew and Marno, 2000; p. 16, no. 30;
 Gabszewicz, 1982; p. 40, no. 39.

65 Plate

1750 – 53
 Length 22.0 cm, width 22.0 cm.
 No mark
Translucency Green-straw
Body Dense white
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

An octagonal plate, painted in the Kakiemon manner with a form of the 'flaming tortoise' which is a late seventeenth century Japanese design. The pattern consists of an outer quatrefoil border surrounding a flowing chrysanthemum, plum and pine, two cranes and a tortoise. The centre is a flowering bush and a long tailed bird. Painted in iron red, blue, turquoise-green, yellow, black and gold.

Another form of the pattern produced by Bow has the central encircling dragon and an iron-red border with gilt blossom.

LITERATURE: Spero, 1995; p. 60, no. 53;
 Agnew and Marno, 2000; p. 30, no. 71.

66 Vase

1754 – 56
 Height 19.5 cm, diameter 10.0 cm.
 Incised 'X' (0.8 cm.)
Translucency Straw
Body Chalky cream
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

An elongated ovoid shaped vase, with a small straight sided cylindrical neck, decorated in the Kakiemon style, painted in iron-red, turquoise, green, black and gold with a Court lady, wearing a Kimono, standing amidst banded hedges, a tall chrysanthemum plant and scattered flower heads. This pattern is emblematic of Autumn after a Japanese original in the Burghley House Collection no. 111.

The vase is from an original garniture of five, the form being similar to that made at Meissen which had a cover. This same shaped vase, with a cover but with a different Japanese pattern, is in the Victoria and Albert Museum¹. The same pattern appears on a differently shaped vase in Gabszewicz².

EXHIBITION: 'Dragon and Quail', London, 2000.

LITERATURE: ¹ Honey, 1931; pl. 26A;
² Gabszewicz, 1982; p. 50, no. 55;
 Agnew and Marno, 2000; no. 23.

67 Sparrow-beak Jug

Circa 1756
 Height 19.0 cm, diameter 14.5 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Slightly blued
 Lent by a Member of the Ceramics and Glass Circle.

A large baluster shaped sparrow-beak jug, with a grooved loop handle, decorated in the Kakiemon style, painted in claret, blue, yellow, black and gold with two cranes, a banded hedge, chrysanthemums, prunus and insects between borders of scrolling leaves and flower heads.

A sparrow-beak jug of similar size and shape, but in under-glaze blue, is in the Watney Collection¹.

LITERATURE: ¹ Watney, 1999; p. 23.



68

X

68 Spoon Tray

1754
 Length 16.7 cm, width 7.8 cm.
 No mark
Translucency Unknown
Body Chalky cream
Glaze Clear
 National Gallery of Victoria. Felton Bequest, 1940, 4731-D3.

A fluted spoon tray, decorated in the Japanese style, painted in claret, iron-red, blue, yellow and brown, with stylised sprays of cherry blossom and a chrysanthemum bouquet tied with ribbons symbolic of 'felicity'. The pattern shown on the spoon tray is taken from a Japanese original'. In the past this piece has been attributed to Chelsea but is now known to be Bow.

LITERATURE: ¹ Japan Society, 1988; p. 262, pl. 114.



69

X

69 Tea Bowl and Saucer

Circa 1756
 Saucer length 14.1 cm, width 13.5 cm; bowl height 5.3 cm, length 7.7 cm, width 7.7 cm.
 No mark
Translucency Unknown
Body Chalky cream
Glaze Clear
 National Gallery of Victoria. Anonymous Bequest, 1980, D27.a-b-1980.

A decagonal tea bowl and saucer, the saucer with panelled sides and a flat rim and upturned edge, the decoration a copy of the Kakiemon 'lady in the pavilion' pattern which is a Court lady sitting listening to a song bird perched on top of a cage on a verandah. A Japanese original is in the Burghley House Collection no. 110¹. Chelsea used the same pattern².

Mallet suggests that Lady Cavendish lent a Japanese cup and saucer of the pattern to Bow in 1756³.

EXHIBITION: ¹ 'Parasols and Pagodas', Melbourne, 1994;
 LITERATURE: ¹ Japan Society, 1988; p. 256.

² Legge, 1984; p. 34, no. 45.

³ Ayres, Impey and Mallett, 1990; pl. 26b, p. 279, no. 127; Begg & Rosenberg, 1994; p. 26, p. 49; Gabszewicz, 1982; p. 51, no. 60.



70

71

72

73

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70 Vase

1754 – 56

Height 14.5 cm, diameter 9 cm.

No mark

Translucency Straw

Body Chalky cream

Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A bulbous bottle shaped, long necked vase, decorated in the Japanese style, painted in claret, pink, blue, yellow and brown, with a flowing branch of chrysanthemum and a spray of pink blossom on the back.

A pair to this exhibit is in the Glaisher Collection, Fitzwilliam Museum Cambridge (C3048 – 1928).

A vase, decorated in the same pattern and of the shape of Exhibit No. 66, is in the Boston Fine Arts Museum.

PROVENANCE: John Hewett Collection.

EXHIBITION: 'Dragon and Quail', London, 2000.

LITERATURE: Agnew and Marno, 2000; p. 9, no. 13.

71 Tea Bowl

Circa 1752

Height 4.7 cm, diameter 6.5 cm.

No mark

Translucency Green

Body Dense white

Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A fluted tea bowl, decorated in the Japanese style, painted in claret, iron-red, blue, yellow and brown, with sprays of stylised cherry blossom and a chrysanthemum bouquet tied with ribbons.

The pattern also appears on a Chelsea covered pot, 1752 – 56, which is shown in Legge¹.

EXHIBITION: 'Dragon and Quail', London, 2000.

LITERATURE: Agnew and Marno, 2000; p. 9, no. 12;

¹ Legge, 1984; p. 47, no. 80.

72 Bowl

1752 – 55

Height 6.5 cm, length 15.9 cm, width 13.3 cm.

Hunting horn (1.3 cm.)

Translucency Straw

Body Chalky cream

Glaze Slightly blued

Lent by a Member of the Ceramics and Glass Circle.



A lobed bowl, decorated in the Kakiemon style, painted in iron-red, blue, turquoise and gold with pomegranates, flowers, leaves and insects.

The decoration extending up onto the rim suggests that this piece was made without a cover, although the Chantilly originals, and later Bow bowls of this shape, have matching covers.

EXHIBITIONS: 'Parasols and Pagodas', Melbourne, 1994;

'Dragon and Quail', London, 2000.

LITERATURE: Begg and Rosenberg, 1994; p. 25, no. 44;

Agnew and Marno, 2000; p. 11, no. 17;

¹ Savage, 1969.

73 Knife and Fork

1749 – 50

Handle lengths 10.0 cm, overall lengths: knife 27.2 cm, fork 22.5 cm.

No mark

Translucency Green

Body Dense grey-white

Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A knife and fork, with pistol grip handles, moulded with acanthus scrolls, leaves and floral swags. Decorated in the Kakiemon style, painted in iron-red, pink, blue, yellow and green with scattered cherry blossoms.

EXHIBITIONS: 'Parasols and Pagodas', Melbourne, 1994;

'Dragon and Quail', London, 2000.

LITERATURE: Begg and Rosenberg, 1994; p. 26, no. 53;

Agnew and Marno, 2000; p. 7, no. 7.



74 Soup Tureen

1752 – 54

Height 13.0 cm, diameter 28.0 cm.

No mark

Translucency Grey

Body Dense grey-white

Glaze Slightly blued

Lent by a Member of the Ceramics and Glass Circle.

A large circular tureen and domed cover, with crab stock handles supported by female masks, decorated in the Kakiemon manner with the Quail pattern. The colours used are iron-red, blue, turquoise, brown and gold, outlined in black.

The handles are the same as those on the 'Target' flower pot¹. The female masks are from the same mould as the fragment recovered on the factory site in 1867².

The tureen is similar in form to a 1737 silver tureen by John Edwards.

LITERATURE: ¹ Tait, 1960; p. 33, no. 24;

² Jewitt, Vol 1; p. 206, fig. 416.

75 Plate

1755

Diameter 26.4 cm.

No mark

Translucency Straw

Body Chalky cream

Glaze Slightly blued

Lent by a Member of the Ceramics and Glass Circle.

A large circular plate, with a wide rim, decorated in the Quail pattern, painted in iron-red, turquoise, blue and gold, outlined in black.

This plate is unusually large and there appears to be no reference to a plate of this size in literature.

76 Soup Plate

1754 – 56

Diameter 23.0 cm.

No mark

Translucency Straw

Body Chalky cream

Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A round soup plate, with a broad flat rim, decorated in a wispy form of the Quail pattern, painted in iron-red, blue, turquoise and gold, outlined in sepia with a less vibrant colour palette.

77 Plate

1754 – 56
Length 19.5 cm, width 17.7 cm.
No mark
Translucency Grey straw
Body Chalky cream
Glaze Clear
Lent by a Member of the Ceramics and Glass Circle.

An octagonal plate, decorated in the Quail pattern, painted in iron-red, turquoise, blue and gold, outlined in black.

The plate shape is made from a wide rimmed round plate trimmed or napped to the octagonal shape, which means that the dimensions are not always consistent. It was a very popular shape at Bow and used throughout the 1750's and 1760's.

A larger pair is held in the Bowles Collection San Francisco¹.

LITERATURE: ¹ Spero, 1995; p. 63, no. 67.

78 Soup Plate

1754 – 56
Diameter 21.8 cm.
No mark
Translucency Straw
Body Chalky cream
Glaze Clear
Lent by the Trustees of the Johnston Collection.

An octagonal soup plate, decorated in the Quail pattern, painted in iron-red, turquoise, blue and gold, outlined in black.

79 Dish

1754 – 56
Length 29.0 cm, width 19.0 cm.
No mark
Translucency Straw
Body Chalky cream
Glaze Clear
Lent by a Member of the Ceramics and Glass Circle.

A dish, formed by two overlapping leaves, with moulded veins and a serrated edge, decorated in the Quail pattern, painted in iron-red, turquoise, blue and gold, outlined in dark blue.

On this dish the pattern is laid horizontally, whereas with the examples in Ayres, Impey and Mallet¹ and Spero² the pattern is vertical.

LITERATURE: ¹ Ayres, Impey and Mallet, 1990; p. 285, no. 238;

² Spero, 1995; p. 64, no. 58.

80 Serving Dish

1752 – 55
Length 42.5 cm, width 27.4 cm.
No mark
Translucency Grey
Body Dense cream
Glaze Blued and glassy
Lent by a Member of the Ceramics and Glass Circle.

An elongated octagonal serving dish, decorated in the Quail pattern, painted in iron-red, turquoise, blue and gold, outlined in black.

Variations occur in the Quail pattern due to the size and shape of the piece. The large size of this serving dish gives scope for the painter to add extra ornamentation such as the banded hedge on the upper right hand rim.

81 Dessert Basket

Circa 1752
Height 6.5 cm, diameter 18.0 cm.
Painted red 'A'
Translucency Green
Body Chalky cream
Glaze Slightly blued
Lent by a Member of the Ceramics and Glass Circle.



A fired circular basket, with wavy rim and intersecting circles pierced in the side decorated in the Quail pattern, painted in iron-red, turquoise, blue and gold, outlined in dark blue.

These baskets formed part of dessert services.

Bow made baskets in at least five sizes in this shape, this being the middle of the range.

LITERATURE: Agnew and Marno, 2000; p. 21, no. 45;
Spero, 1995; p. 65, no. 59.

82 Knife

1755 – 60
Handle length 7.8 cm, overall length 20.0 cm.
No mark
Translucency Unknown
Body Chalky cream
Glaze Clear
Lent by a Member of the Ceramics and Glass Circle.

A knife, with a pistol shaped plain handle, decorated in the Quail pattern, painted in iron-red, turquoise, blue and gold, outlined in sepia.

Cutlery with porcelain handles to match dessert services were the height of fashion.

LITERATURE: Agnew and Marno, 2000; p. 21, no. 46.



83 Plate

1752 – 55
Diameter 23.5 cm.
No mark
Translucency Grey
Body Chalky white
Glaze Clear
Lent by a Member of the Ceramics and Glass Circle.

A lobed plate, with a serpentine rim, decorated in the Quail pattern, painted in iron-red, turquoise, blue and gold, outlined in black.

On this plate the main pattern has had extra detailed grasses, flowers and finely painted insects added. It is without rim motifs. The pattern has spread across most of the plate. A bowl with a serpentine rim is shown in Hackenbroch¹.

LITERATURE: ¹ Hackenbroch, 1957; pl. 95, fig. 263.

84 Trio

1752 – 55
Saucer: diameter 12.0 cm;
coffee: height 6.0 cm, diameter 6.0 cm;
Tea: height 3.6 cm, diameter 7.4.
Painted red '2' on saucer and on coffee and '1' on tea.
Translucency Grey to straw
Body Chalky white
Glaze Tea blued, others clear
Lent by a Member of the Ceramics and Glass Circle.



A tea cup with a clip handle, a coffee cup with a loop handle, and a plain saucer, all decorated in the Quail pattern, painted in iron-red, turquoise, blue and gold, outlined in black.

Because of the limited space available on small tea wares the pattern is painted with only the basic essentials and the border.

The painted numbers on the back indicate that the tea cup is by a different painter.

EXHIBITION: 'Parasols and Pagodas', Melbourne, 1994.

LITERATURE: Begg & Rosenberg, 1994; p. 23, nos. 36 – 37.

The Transfer Printed Wares

The process of the early printing on porcelain was basically one of transfer of a design from an engraved copper plate to a ceramic object by means of a tissue or glue sheet and the use of suitably prepared vitreous pigments. However, the history of the development is obscure, and it appears that several people were experimenting rather than any single individual.

The earliest evidence of transfer printed Bow, mid 1756, is from John Bowcock's *Memorandum Book (Bowcock Papers)* recording orders for what are presumably over-glaze transfer print decorated wares:

May 28. Mr Williams: ...a sett compleat of the second printed teas
June 18. Mr Fogg: 1 pint printed mug 5s; 1 half-pint do., 3s6d

This would suggest that the commencement of transfer printing on Bow occurred some time before mid-1756. This was a relatively early appearance of quality printing and an early example of European decoration on table wares.

There has, however, been considerable speculation about the history of transfer printing at Bow, including debate as to the identity and role of the engravers, particularly Robert Hancock, in the actual process of printing as against just the supply of plates, and also about the location of the printing.

The reality is that the prints used on Bow derive from several sources, often French. They have been re-engraved in a form suitable for porcelain, probably by several different engravers. Hancock was undoubtedly one of these No. 88, and possibly undertook the printing at the factory for a brief period in 1755 or 1756, although there is no evidence of his employment at Bow.

The balance of the evidence indicates that the printing took place in the Bow factory but it is possible that some was printed outside. The presence of Thomas Frye as the Bow manager until 1759, himself an accomplished engraver, would presumably have facilitated the organisation of the new techniques within the factory, access to a variety of external engraving sources and engravers, and the development of in-factory skills.

The transfer printed wares in the Exhibition include examples of most of the major Bow types¹:

- wares of 1755 – 57, with prints in brick-red with painted brick-red borders, including an example of the technically

superb print of 'Aeneas and Anchises fleeing from the burning Troy' No. 85; a plate and a mug Nos. 86 & 87, with prints adapted from the series of children's games by Hubert Francois Gravelot (1688 – 1773), and a small beaker shaped teacup printed after Watteau No. 88.

- slightly later wares of 1756 – 60, with simple line rims, most commonly in differing shades and intensities of lilac/purple, including the rare commemorative of Frederick the Great No. 20, probably marking the signing of the Convention between Great Britain and Prussia, January 1756, and a series of animal and bird prints after Francis Barlow's (1626 – 1702) *Various Birds and Beasts Drawn from Life*.
- wares of the 1760s, including vases and table wares, with Chinoiserie figure group designs, outline printed in black/brown and coloured-in in a *famille rose* palette No. 92.
- wares after 1758 – 70 with transfer printed decoration in blue under-glaze in a relatively small number of recorded designs of varying quality, here represented by a small octagonal plate No. 147 with the print 'La Dame Chinoise', later also used at Derby, Worcester and Bristol.

Despite the fact that Bow was probably the first manufactory to successfully introduce quality printing on porcelain on a commercial basis, it does not seem to have adopted it as a means to economical large-scale decoration, as Worcester and other factories were to do. Overall, the output of transfer printed wares was relatively small, even with the later under-glaze blue wares which were to become the staple of English 'everyday china' production.

It may be that transfer printing was adopted at Bow as a novelty, and that many of the printed wares, particularly the mugs and commemoratives, were intended to be cabinet pieces. Indeed, it may be that the Bow pieces included in Benjamin Franklin's gift from London to his wife in 1758 were early transfers, selected as 'curiosities':

'I send youa bowl remarkable for the neatness of the figures made at Bow near this city: some coffee-cups of the same.....Look at the figures on the china bowl and coffee-cups with your spectacles on, they will bear examining².

¹ Classification based on Watney, 1973, who provides a systematic classification for the Bow transfer printed wares into five main groups. The earliest and extremely rare Bow transfers of *circa* 1754-56, with prints in brick-red within an enamelled polychrome floral border are not represented in the Exhibition. Watney, 1973; p. 25.

² Cook, 1948; item 26.



85 Plate

1756
Diameter 19.8 cm.
No mark
Translucency Unknown
Body Chalky cream
Glaze Clear
National Gallery of Victoria. Purchased, 1981, D102-1981.

A round plate, decorated with 'Aeneas and Anchises', fleeing from the burning city of Troy', transfer printed in brick-red. The border is painted with a loop and trefoil cusped pattern.

The print was adapted from an original engraving by Hubert Francois Gravelot.
LITERATURE: Gabszewicz, 1982; p. 82, no. 118.



86

87

88

86 Plate

Circa 1756
Length 18.5 cm, width 18.2 cm.

No mark

Translucency Straw
Body Chalky cream
Glaze Opacified

Lent by a Member of the Ceramics and Glass Circle.

A octagonal plate, decorated with 'The Young Archers' transfer printed in brick-red. The border painted with a loop and trefoil cusped pattern. The design source is the engraving 'Le Jeu de l'Arbaleste', in the *Cabinet des Estampes de la Bibliotheque*, Paris, one of a series of children's games by Hubert Francois Gravelot (1688 – 1773). It would appear that the adaptation for printing on porcelain was by Robert Hancock. The mug, Exhibit No. 87, shows another three prints from this series.

The cup, Exhibit No. 88, shows a trimmed form of this print. Further adaptations appear in black on Worcester circa 1760.

PROVENANCE: Geoffrey W. Capell Collection.
EXHIBITIONS: English Ceramic Circle Exhibition at the Victoria and Albert Museum, London, 1948; no. 142.

LITERATURE: Cook, 1948; item 5;
Adams and Redstone (2nd edition), 1991; pl. 82.

87 Mug

Circa 1756
Height 15.0 cm, diameter 11.5 cm.

No mark

Translucency Straw
Body Chalky cream
Glaze Opacified

Lent by a Member of the Ceramics and Glass Circle.

A bell shaped mug, on a spreading base, with a grooved loop handle and heart shaped terminal decorated with 'Marbles' and smaller prints front and back of 'Whip Top' and 'Battledore and Shuttlecock' transfer printed in brick-red. The rim, base and handle are painted with a loop and trefoil cusped pattern. The design source are the engravings 'Le Jeu de la Gobille', 'Le Jeu du Sabot' and 'Le Jeu du Volant' from a series of children's games by Hubert Francois Gravelot (1688 – 1773).

Another example from the same series is Exhibit No. 86.

PROVENANCE: Frank Arnold Collection (no. E564).
LITERATURE: Cook, 1948; items 9, 65 and 117.

88 Tea Cup

Circa 1756
Height 6.0 cm, diameter 7.0 cm.

No mark

Translucency Straw (poor)
Body Chalky cream
Glaze Opacified

Lent by a Member of the Ceramics and Glass Circle.

A flared cup with a loop handle, decorated with 'The Singing Lesson' and smaller prints front and back of 'Mezzetin and Columbine' and a scene of ruins in a landscape transfer-printed in brick-red. The inside rim is painted with a loop and trefoil cusped pattern.

The engraving for 'The Singing Lesson' is signed 'Boitard delin., Hancock Sc.' and 'Mezzetin and Columbine' is engraved by C. N. Cochin after Watteau and adapted by Hancock.

The print appears on Worcester in a brown-black form from 1756 – 67.

PROVENANCE: The Earl of Galloway Collection.
LITERATURE: Adams and Redstone (2nd edition), 1991; p. 142, no. 75.



89 Mug

1756 – 58
 Height 11.8 cm, diameter 9.5 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Opacified
 Lent by a Member of the Ceramics and Glass Circle.

A bell shaped mug, with a spreading base and grooved loop handle with heart shaped terminal, transfer printed in puce, on the right with three pheasants in a landscape. Painted, on the left, with two sheep among rocks and with a small bird printed between the two scenes. The lip is painted with a purple-brown line. The prints are adapted from engravings published by Pierce Tempest between 1690 and 1711, after Francis Barlow's (1626 – 1702) *Various Birds and Beasts Drawn from Life*.

It would appear that the adaptation for printing on porcelain was by Robert Hancock.

The same print appears on a plate in Adams and Redstone¹.

PROVENANCE: Geoffrey W Capell Collection.

LITERATURE: Capell, 1962;

¹ Adams and Redstone, 1981; p. 155, no. 77.

90 Mug

1756 – 58
 Height 15.0 cm, diameter 11.0 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Opacified
 Lent by a Member of the Ceramics and Glass Circle.

A bell shaped mug, with a spreading base and grooved loop handle with heart shaped terminal, transfer printed in puce, on the front with a scene of a pair of partridges beneath a hovering hawk. Printed on the back with a variant of 'Cock, Hens and Chickens' also beneath a hovering hawk. The lip painted with a purple-brown line.

This mug appears to be the only Bow example with these two print forms.

The prints are from the same source as the nappy plate, Exhibit No. 91, which is from engravings published by Pierce Tempest between 1690 and 1711, after Francis Barlow's (1626 – 1702) *Various Birds and Beasts Drawn from Life*.

It would appear that the adaptation for printing on porcelain was by Robert Hancock.

PROVENANCE: Geoffrey W Capell Collection.

LITERATURE: Capell, 1962.

91 Nappy Plate

1756 – 58
 Diameter 19.5 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Opacified
 Lent by a Member of the Ceramics and Glass Circle.

A nappy plate, printed in puce, with a scene of a variant of 'Cock, Hens and Chickens'. The rim is painted with a purple-brown line.

The sources of the main design and some of the side prints are from engravings published by Pierce Tempest between 1690 and 1711, after Frances Barlow's (1626 – 1702) *Various Birds and Beasts Drawn from Life*, the re-engraving for porcelain probably by Robert Hancock.

The form of the pattern on this plate includes a cockerel, two hens and four chickens and a slightly different landscape from that on Exhibit No. 90.

PROVENANCE: Radford Collection;
 Nightingale Collection, no. 372.

LITERATURE: Cook, 1948; item 23;
 Gabszewicz, 1982; p. 83, no. 120;
 ECC Transaction 1972; vol. 8, part 2, pl. 172.

92 Plate

1760 – 65
 Diameter 19.8 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Opacified
 Lent by a Member of the Ceramics and Glass Circle.

A circular plate, with a wide rim, decorated in the *famille rose* style, with Chinese figures in a garden and a child playing with a dog. The rim has motifs from the 'stand' pattern. The black-brown transfer printed outline is painted in colours of puce, turquoise, yellow, two tones of green and an opaque blue.

A similarly decorated dish and vase appear in the Freeman Collection (Exhibit Nos. 123 and 125) but without a dog. The adaptation of the print to suit the shape of the object being decorated became an important part of this technique. The designs have been taken from a variety of sources, including the unusually elaborate Chinoiserie 'Manchu Lady purchasing haberdashery' from *A New Book of Chinese Designs* published by George Edwards and Mathew Darly, 1754. A copy of these was amongst the *Bowcock Papers*. (See Young, 1999, Colour Plate XXVII for an oval dish, circa 1765 from the Schreiber Collection, Schr I.116, and Williams-Wood, 1981, Plate 16 and page 68). The border prints are taken from other sources.

EXHIBITION: 'Parasols and Pagodas', Melbourne, 1994.

LITERATURE: Gabszewicz, 1982; p. 84, nos. 123 & 125;
 Begg and Rosenberg, 1994; p. 46, no. 142.

Table Wares in the European Manner

The emerging European fashion for naturalistic flowers in all things (decoration, fabrics for clothing, toiletries and porcelain) resulted in a rapid move away from the Oriental at Meissen from the early 1740's. Chelsea followed the same trend by the mid 1750's. At Bow, apart from the new 'independent' production of figures, which rapidly reflected the new fashion, the Oriental inspiration continued to dominate Bow's production until quite late in the 1750's. This was after fashionable taste had rejected the Oriental, and its longer survival at Bow was probably a reflection of the less fashionable, more conservative tastes of the Bow clientele.

The crested knife and fork handles, *circa* 1756 No. 107, are probably amongst the earliest of the floral decoration in the new fashion. A pair from an original set of a dozen pairs in each of two sizes, they are clearly a special order from an important client. The duck tureen, 1756 – 58 No. 21, represents another aspect of the taste for naturalism, the fashion for vegetable, fruit and animal forms being used for table containers. Such objects were relatively common at Chelsea, but rare at Bow.

The bottle-shaped vases, 1758 – 60 Nos. 93 & 94, are two of a type which were produced in several sizes from about the mid-1750's until the early 1760's and are decorated in the Meissen manner. Most examples are of exceptional quality. These, and the circular stand or nappy plate, *circa* 1758 No. 97, and the pair of octagonal plates, *circa* 1758 No. 99, demonstrate just how rapid and effective was Bow's assimilation of the new fashion. The botanical type decoration, as on the octagonal plates, *circa* 1758 Nos. 100 & 101, is a different manifestation of the fashion for naturalistic flowers, being derived from botanical drawings or directly from nature rather than from Meissen. The shaped plate, 1760 – 65. No. 103, with bolder representation of fruit, leaves and fantastic insects, is an example of a later development of the botanical.

Shaped and moulded forms became increasingly common throughout the 1760's, in an attempt to compete with Chelsea, Worcester and Derby, many of whose decorative idioms were also followed. Examples of these are the elaborately moulded dish, *circa* 1765 No. 106, with panels of butterflies surrounding and separated by bouquets of garden flowers; the waved and gilt edged plate, 1765 – 70 No. 102, with unusually delicate floral painting in the Chelsea manner; the fruit and butterfly decorated dish, 1765 – 70 No. 112; and the exotic bird decorated plates, 1765 – 70 Nos. 32 & 121, with painting of the highest quality. The pineapple moulded covered milk jug, *circa* 1765 No. 114, with elaborate rococo-form enrichment and decorated in green and gilt, is of Worcester type and decoration, as is the decoration of the *en-suite* dessert basket, *circa* 1765 No. 116.

The palette of the Bow decoration became stronger from the early 1760's, with thickly applied opaque rose purple, mustard yellow, opaque blue and bright green, with outlining, shading and stems in black, as on the cactus and flower pots, Nos. 95 & 96, and the sauce boats Nos. 104 & 105. These too, show the common use of the feathered rim (*feuille de chou*) in puce, and the common single spray of hearts-ease. They also show the more casual painting that occurred through the 1760's.

The mug No. 118, small jug No. 119, sauce boat No. 120 and tea bowl and saucer No. 111, 1765 – 70, are examples of later floral painting. In general, this floral painting is less sophisticated in concept and execution than the earlier; it is often crowded and its colours tend to be muddy. The examples here also demonstrate the decline in quality of the porcelain itself as, like the blue and white wares, it becomes less translucent and increasingly pottery like.

The traditional classical vase shapes of the 1750's gave way in the 1760's to new, more elaborate rococo forms – moulded, applied and painted with naturalistic flowers and fruit. The vase, 1760 – 65 No. 28, has painted floral garlands reminiscent of some Chelsea painting and the striking frilled garniture, *circa* 1765 No. 232, is decorated in high relief with lemons, flowers and leaves. Such vases became increasingly over-elaborate in form and decoration in the later 1760's. Decorative baskets and vases of flowers of varying degrees of naturalism, 1765 – 70 No. 30, 1765 – 70 No. 211, and, *circa* 1770 No. 240, were also popular.

Many of the later enamelled wares (figures and decorative objects) are marked with the anchor and dagger mark in iron red and rarely in gold. It has long been argued that pieces so marked may have been decorated outside the factory. Tait, 1999, has suggested that the mark may be that of William Brown who operated on the Bow factory site for two years after its sale in 1774.

Deutsche Blumen, literally meaning German flowers, are naturalistically painted flowers, either separately or loosely tied in bouquets. They were introduced by J. G. Horoldt at Meissen in about 1740. They were derived from engravings illustrating the works of the botanist, Johann Wilhelm Weidemann. They followed the *Indianische Blumen*, natural flowers that appeared somewhat earlier at Vienna between 1725 and 1730. The Meissen version was extensively copied at other Continental faience and porcelain factories and in England at Worcester, Chelsea and Bow, especially between 1750 and 1765¹.

¹ Savage and Newman, 1974; p. 95.



93 Vase

1758 – 60
 Height 19.5 cm, diameter 11.5 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A spherical vase, with a long slender neck flared at the top, decorated in *Deutsche Blumen* style, painted with a bouquet of flowers on the front and on the back scattered flowers, leaves, butterflies and finely drawn insects and a brown rim.

Bottle vases of this form appear to have been produced in several sizes from 1750 – 60, with both Oriental and European decoration. The quality of potting and glaze on all the vases in this Exhibition is very fine.

A similar style of painting appears on vases in Gabszewicz¹.

LITERATURE: ¹ Gabszewicz, 1982; p. 91, no. 132 & 133.

94 Vase

1758 – 60
 Height 20.5 cm, diameter 11.5 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A spherical vase, with a long slender neck flared at the top, decorated in *Deutsche Blumen* style, painted with a bouquet of flowers on the front and scattered flowers and sprays on the back and a brown rim.

LITERATURE: Gabszewicz, 1982; p. 91, no. 132 & 133.

95 Flower Pot with Cactus

Circa 1760
 Height 8.2 cm, diameter 7.5 cm.
 Painted red '6' (0.4 cm.)
Translucency Straw
Body Chalky cream
Glaze Slightly blued
 Lent by a Member of the Ceramics and Glass Circle.



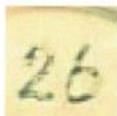
A bucket shaped flower pot, moulded with gadrooned rim, two bands around the side and four ring handles suspended from the top band. On the top is applied cactus plant. Decorated in the *Deutsche Blumen* style, with sprays of mixed flowers.

These flower pots were made with various types of cactus and clusters of flowers and were used for table decoration.

LITERATURE: Gabszewicz, 1982; p. 101, no. 150.

96 Flower Pot

1760
 Height 4.0 cm, diameter 6.0 cm.
 Incised '26' (0.5 cm.)
Translucency Straw
Body Chalky cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.



A bucket shaped flower pot, moulded with gadrooned rim, two bands around the side, and three ring handles suspended from the top band. The pot would almost certainly have had a cactus cover. Decorated in the *Deutsche Blumen* style, with sprays of mixed flowers.

LITERATURE: Gabszewicz, 1982; p. 101, no. 150.

97 Nappy Plate

Circa 1758
 Diameter 22.2 cm.
 No mark
Translucency Grey straw
Body Chalky cream
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A circular plate, with a narrow (napped) rim, decorated in *Deutsche Blumen* style, painted with a bouquet of mixed flowers, scattered blooms and a sun flower.

98 Pheasant

1755 – 60
 Height 16.0 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A pheasant, perched on a tree stump with applied flowers, brightly painted in blue, iron-red, yellow, purple and green. The feathers detailed in black. The figure is possibly inspired by a Chinese export figure of a Himalayan pheasant.

PROVENANCE: W. Stevens Collection, Melbourne.

LITERATURE: Hurlbutt, 1926; pl. 30;

Hackenbroch, 1957; p. 190; pl. 87, fig. 262.



99 Pair of Plates

Circa 1758
 Left: length 16.7 cm, width 17.1 cm; right: length 17.0 cm, width 17.0 cm.
 No mark
Translucency Grey straw
Body Chalky cream
Glaze Slightly blued
 Lent by a Member of the Ceramics and Glass Circle.

A pair of small octagonal plates, decorated in the *Deutsche Blumen* style, painted with a bouquet of garden flowers, scattered flowers and buds, and with a brown edge.

A slightly larger example is in Gabszewicz¹.

PROVENANCE: Dr. John Ainslie Collection.

LITERATURE: ¹ Gabszewicz, 1982; p. 101, pl. 149.

100 Botanical Plate

1756 – 60
 Length 19.6 cm, width 19.5 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

An octagonal botanical plate, decorated with a specimen rose, scattered buds and insects.

This decoration is often referred to as 'Hans Sloane' type as the flowers are drawn in a more precise and botanical way. Bow's form was probably developed from Phillip Miller's illustrations in *Figures of Plants 1756 – 60*.

LITERATURE: Gabszewicz, 1982; p. 90, pl. 130;

Savage and Newman, 1974; p. 266.



101 Botanical Plate

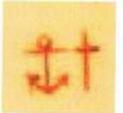
1756 – 60
 Length 23.2 cm, width 22.4 cm.
 No mark
Translucency Unknown
Body Chalky cream
Glaze Blued
 National Gallery of Victoria. Bequest of Mrs Colin Templeton, 1942; 298-D4

An octagonal botanical plate, with indented corners, decorated with specimen flowers and buds, four moths and a ladybird.

LITERATURE: Gabszewicz, 1982; p. 90, pl. 130;
 Savage and Newman, 1974; p. 266;
 Savage, 1952; pl. 119.

102 Plate

1765 – 70
 Diameter 17.2 cm.
 Red anchor and dagger (0.6 cm.)
Translucency Dark straw
Body Dense cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.



A lobed plate, decorated in *Deutsche Blumen* style, painted with a bouquet and spays of flowers, with a gold rim.

The style of painting is very closely linked to that of the Chelsea painters of the red anchor period.

A plate, of similar shape but different decoration, is shown in Gabszewicz, 1982¹, and Gabszewicz, 2000².

PROVENANCE: Colin Self Collection, Hobart.
 LITERATURE: ¹ Gabszewicz, 1982; p. 115, no. 175;
² Gabszewicz, 2000; p. 76, no. 64.

103 Plate

Circa 1765
 Diameter 17.0 cm.
 No mark
Translucency Dark straw
Body Dense cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A round plate, with an indented rim, decorated in a vibrant palette in three tones of green, yellow, lavender and blue. Painted with grape leaves, a cocoon, dragonfly, moths and a ladybird and with a brown rim.

A plate, decorated similarly, is shown in Gabszewicz, 1982¹, and a vase is shown in Gabszewicz, 2000².

LITERATURE: ¹ Gabszewicz, 1982; p. 104, no. 158;
² Gabszewicz, 2000; p. 72, no. 59.



102 X 103 ✓ 104 X 105 ✓ 106 X 107 ✓ 108 X 109 X 110 X 111 X

104 Sauce Boat

1765 – 70
Height 4.5 cm, width 10.7 cm.
No mark
Translucency Dark straw
Body Dense cream
Glaze Blued
Lent by a Member of the Ceramics and Glass Circle.

A moulded sauce boat, with fluted sides and a loop handle with thumb rest, painted, front and back, with simple flower sprays. The interior painted with small sprays and the rim with a puce feathered edge.
This shape was made in three sizes, this being the first.

105 Sauce Boat

1765 – 70
Height 7.5 cm, width 15.0 cm.
No mark
Translucency Dark straw
Body Dense cream
Glaze Blued
Lent by a Member of the Ceramics and Glass Circle.

A moulded sauce boat, with fluted sides and a loop handle with thumb rest, painted, front and back, with flower sprays. The interior painted with one spray and the rim with a puce feathered edge.
This shape was made in three sizes, this being the second.
PROVENANCE: Payne Collection, Melbourne.

106 Plate

1765 – 70
Diameter 22.5 cm.
Under-glaze blue mark near rim
Translucency Dark straw
Body Dense cream
Glaze Blued
Lent by a Member of the Ceramics and Glass Circle.



A round plate, moulded with rococo reserves and scalloped edge, painted with a bouquet of flowers in the centre surrounded with scattered flowers, the reserve painted with insects. On the back, firing faults have been covered with large green leaves.

A similar plate, from the Freeman Collection, is shown in George¹. The shape is similar to that made by Chelsea for the Mecklenberg-Strelitz service.
LITERATURE: ¹ George, 1982; no. 52.

107 Knife and Fork

Circa 1758
Handle lengths 7.2 cm,
overall lengths: knife 21.0 cm, fork 18.7 cm.
No mark
Translucency None
Body Dense cream
Glaze Clear
Lent by a Member of the Ceramics and Glass Circle.

A dessert knife and fork, with porcelain pistol shape handles and original blade and tines, painted with roses, chrysanthemums, other fine flowers among gold 'C' and 'S' shaped scrolls and the crest of the Moses Mendez family. Mendez, from a wealthy London family, became librettist for the music of William Boyce. An order for forty eight knives and forks was placed just before his death in 1758.

LITERATURE: Gabszewicz, 1982; p. 88, no. 128;
Yarborough, 1996; p. 56, fig. 83.

108 Sauce Boat

1765 – 70
Height 4.5 cm, width 11.0 cm.
No mark
Translucency Dark straw
Body Dense cream
Glaze Blued
Lent by a Member of the Ceramics and Glass Circle.

A moulded sauce boat, with fluted sides and a loop handle with thumb rest, painted on the front with a flower spray, on the back with small hearts-ease. The interior painted with small sprays and the rim with a pink feathered edge. The painting on this exhibit has a strong iron-red component.
This shape was made in three sizes, this being the first.

109 Sauce Boat

1765 – 70
Height 4.8 cm, length 11.0 cm.
No mark
Translucency Straw
Body Dense cream
Glaze Blued
Lent by a Member of the Ceramics and Glass Circle.

A moulded sauce boat, with fluted sides and a loop handle with thumb rest, painted on the front with a flower spray, on the back with hearts-ease. The interior painted with small leaves and the rim with a pink feathered edge. The painting on this exhibit has a strong iron-red component.
This shape was made in three sizes, this being the first.

110 Plate

1760 – 70
Length 21.0 cm, width 21.0 cm.
No mark
Translucency Dark straw
Body Dense cream
Glaze Blued
Lent by a Member of the Ceramics and Glass Circle.

An octagonal plate, painted in the centre with the arms and motto of Murray of Touchdam and Polmaise, in iron-red, blue, puce and black, surrounded by a gilded chain link border. The rim painted with scattered flowers and possibly decorated outside the factory.

There have been questions raised as to the attribution of this plate to Bow. It is a replacement plate for a Chinese export service made for William Murray who succeeded to his father's estate in 1758. The characteristics of the plate most closely resemble those of Bow from the 1760 – 70 period, with a dark straw translucency and a soft blued glaze. The back is badly speckled and does not show the sophistication of nineteenth century production. In comparing it to a Copeland and Garrett plate of similar pattern the colours appear to be eighteenth century, as does the gold.

LITERATURE: Adams and Redstone, 1981; p. 133, no. 60.

111 Tea Bowl and Saucer

1765 – 70
Saucer: diameter 11.2 cm; *bowl*: height 3.8 cm, diameter 7.5 cm.
No mark
Translucency Saucer: grey; bowl: straw
Body Dense cream
Glaze Blued
Lent by a Member of the Ceramics and Glass Circle.

A plain shaped tea bowl and saucer, painted with simple flowers and a brown edge.



112 Plate

1765 – 70
 Diameter 20.0 cm.
 No mark
Translucency Straw
Body Dense cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A moulded plate, with a feathered edged, painted in the centre with fruit and on the rim with butterflies and fruit, the feathered edge painted in green and outlined in brown.

A similar shaped plate is shown in Adams and Redstone'.
 LITERATURE: Adams and Redstone, 1981; pl. 117.

113 Bowl

Circa 1770
 Height 8.0 cm, diameter 16.7 cm.
 No mark
Translucency None
Body Dense cream
Glaze Opacified and blued
 Lent by a Member of the Ceramics and Glass Circle.

A circular bowl, moulded with a 'pinecone' pattern, painted with a wide sea-green border and a gold rim.

LITERATURE: Gabszewicz, 1982; p. 118, no. 181.

114 Hot Milk Jug and Cover

Circa 1770
 Height 14.5 cm, diameter 8.0 cm.
 No mark
Translucency None
Body Dense cream
Glaze Opacified and blued
 Lent by a Member of the Ceramics and Glass Circle.

A pear shaped hot milk jug, with a sparrow-beak and double twisted loop handle, the domed cover with a twisted loop finial, both moulded with a 'pinecone' pattern, painted with wide sea-green borders and gold rims.

PROVENANCE: N. M. Redmayne Collection.
 LITERATURE: Gabszewicz, 1982; p. 118, no. 181.

115 Trio

Circa 1770
Saucer: diameter 12.2 cm;
tea cup: height 4.5 cm,
 diameter 7.7 cm;
Coffee cup: height 7.0 cm,
 diameter 6.3 cm.
 On-glaze red anchor and dagger on each (0.3 cm.)
Translucency Coffee none; others straw
Body Dense cream
Glaze Opacified and blued
 Lent by a Member of the Ceramics and Glass Circle.



A tea cup, coffee cup and saucer, each moulded with a 'pine painted with a wide sea-green border and a gold rim. The saucers have a painted green flower with gold leaves in the centre. A characteristic of the sea-green enamel is that it flakes leaving on the glaze. A similar cup and saucer, decorated in under-glaze in Exhibit No. 149.

LITERATURE: Gabszewicz, 1982; p. 118, no. 181.

116 Basket

Circa 1770
 Height 4.5 cm, diameter 15.5 cm.
 On-glaze red anchor and dagger (1.0 cm.)
Translucency None
Body Dense cream
Glaze Opacified and blued
 Lent by a Member of the Ceramics and Glass Circle.

A circular moulded and pierced basket, with intersecting circles on rim, the intersections of the circles applied with small florets. The interior lattice painted with a wide sea-green border and the exterior with a green flower and gold leaves surrounded by a sea border. The interior lattice painted with a wide sea-green border and the exterior with a green flower and gold leaves surrounded by a sea border. The applied florets on the outside painted with sea-green and yellow.

LITERATURE: Gabszewicz, 1982; p. 118, no. 181.

117 Bunting

1765 – 70
 Height 13.5 cm.
 No mark
Translucency Straw
Body Dense cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A bunting, on a tall rococo stand, with applied flowers and leaves of a bright palette of puce, blue, green and yellow. The bird painted in purple. The birds were made on flat dome stands, as in Exhibit No. 20: various types and heights of rococo stands.

LITERATURE: Gabszewicz, 1982; p. 158.



117



118



119



120



121



122

**118 Mug**

Circa 1765

Height 15.0 cm, diameter 11.0 cm.

No mark

Translucency Straw (poor)*Body* Dense cream*Glaze* Blued

Lent by a Member of the Ceramics and Glass Circle.

A bell shaped mug, on a slightly flared base, with a grooved loop handle and heart shaped terminal, painted with a bouquet of flowers in iron-red, puce, green, blue, purple and yellow, beneath a flower head scroll and diaper border in iron-red. The border pattern appears to be only on mugs of this type and is inspired by an Oriental pattern.

The glaze has a flat appearance and a dry feel, similar to that found on some eighteenth century earthen wares.

PROVENANCE: Dr John Ainslie Collection;
Ronald Dyer Esq. Collection.

LITERATURE: Adams and Redstone, 1981; p. 177, pl. O.

119 Jug

1765 – 70

Height 7.5 cm, diameter 7.0 cm.

No mark

Translucency Straw (poor)*Body* Dense cream*Glaze* Blued

Lent by a Member of the Ceramics and Glass Circle.

A sparrow beak jug, of baluster shape, with a loop handle, painted on the front with a bouquet of mixed garden flowers, and on the back with an upside down spray, beneath a loop and dot border, in iron-red.

The glaze has a flat appearance and a dry feel, similar to that found on some eighteenth century earthen wares.

LITERATURE: Adams and Redstone, 1981; p. 181, no. 107;
Gabszewicz, 1982; p. 112, no. 169.

120 Sauce Boat

Circa 1765

Height 5.0 cm, length 11.5 cm.

No mark

Translucency Straw (poor)*Body* Dense cream*Glaze* Blued

Lent by a Member of the Ceramics and Glass Circle.

A moulded sauce boat, with fluted sides and a loop handle with thumb rest, painted on the front with a naive mixed flower spray, on the inside and back, a hearts-ease spray. The inside rim, painted with a loop and dot pattern in iron-red and the base with a simple loop pattern.

This shape was made in three sizes, this being the first.

The glaze has a flat appearance and a dry feel, similar to that found on some eighteenth century earthen wares.

EXHIBITION: 'Parasols and Pagodas', Melbourne, 1994.

LITERATURE: Begg and Rosenber, 1994; no. 79.

121 Plate

1765 – 70

Diameter 20.0 cm.

No mark

Translucency None*Body* Dense cream*Glaze* Blued

Lent by a Member of the Ceramics and Glass Circle.

A round plate, with an indented rim, painted with exotic birds in a stylised landscape, the rim with caterpillars, insects and butterflies, inside a gold dentil edge.

Designs of this type were very popular and were painted on Chelsea, Worcester and Derby wares, often decorated outside the factory.

122 Coffee Cup

1752 – 55

Height 6.5 cm, diameter 6.5 cm.

No mark

Translucency Light straw*Body* Chalky cream*Glaze* Opacified

Lent by a Member of the Ceramics and Glass Circle.

A coffee cup, with clip handle, decorated with applied prunus sprays, painted on the outside with insects and a butterfly. The bottom of the cup has ruins in a landscape, the inside lip has a classic quatrefoil, and double loop border in apricot and gold. The painting on the inside of the cup and the border added by an outside decorator in about 1765.

A globular tea pot, in the Watney Collection Sale Part I, has insects painted in the same manner as those on the outside of the coffee cup. The tea pot is signed on the base 'Ja Welsh'.

EXHIBITION: Bow Special Exhibition 1959, no. 119.

PROVENANCE: D. A. MacAlister Collection;
Reginald Longden Collection, Melbourne.

LITERATURE: Tait, 1959; p. 41, no. 119;
Watney, 1999.

Under-glaze Blue and White

The wares decorated in under-glaze blue represent a high proportion of Bow's output and were mostly of Oriental inspiration, usually Chinese. They were in direct market competition with the imported wares which had become standard everyday wares of at least the middle classes.

The earliest blue and white decorated wares for which there is documentary evidence of Bow origin and date are the inkpots decorated in a bright vibrant blue (the 'early blue') and inscribed 'Made at New Canton 1750'. The latest documentary blue and white pieces are dated 1770, including the monogrammed octagonal plate No. 27, the base painted with the inscription: 'MR. ROBERT CROWTHER STOCKPORT CHESHIRE, January 1770.'

The large circular dish No. 2 is painted with the so-called 'disconsolate fishermen' in the vibrant early blue. This is a key example of the early under-glaze blue wares: heavily potted with peculiar glaze characteristics and surface appearance. The technical characteristics of the dish suggest that it pre-dates the 1750 inkpots, possibly 1748 – 50.

The coffee cup No. 1 is painted in the same blue as the 1750 'New Canton' inkpot at Colchester and has considerable imperfections and gaps in the glaze. It is thus probably a little earlier than both the dish and the inkpot, perhaps *circa* 1747. The toy teapot No. 137, with an incised line under-glaze, has the same decoration in the same blue as the coffee cup No. 1 but appears somewhat more sophisticated in glaze and decoration, and is probably about 1748 – 50.

Many of the shapes and patterns appear to have been made in small numbers and do not continue beyond about 1752. For example, the form and decoration of the small fork handle, *circa* 1752 No. 133, the 'banana, stork and fence' pattern tea bowl and saucer, 1749 – 52 No. 136, and the Mandarins on the square-shaped dish, *circa* 1752 No. 135, do not continue after 1752.

Despite the total dominance of Oriental prototypes in the decoration of the blue and white wares, very few examples are direct copies. The 'scroll' pattern plate, 1749 – 52 No. 123, and the octagonal plate, 1748 – 52 No. 125, painted in the 'Chinese root' pattern, are close to the Chinese originals but the colour and style of the Bow is bolder and more flamboyant. Both may well come from early eighteenth century English or Irish delft intermediaries.

For some time after about 1750, until about 1752, there is a relatively short overlap between the early vibrant blue in its various shades and intensities and a relatively 'inkier' and less vibrant blue. By about 1754 the blue appears to standardise to a royal blue, which occurs in various depths and intensity of shades. The depth of blue was determined by fashion, which required a darker colour by the 1760's as implied in the *Bowcock Memorandum Book*, 1756, which stated that the blue could be had 'deeper or paler'.

The period from about 1752 until the early 1760's is the mainstream of Bow blue and white production, with a large output produced for the home, Irish and American markets, probably peaking in value of sales terms in about 1755. Some of the earliest forms re-occur with some modification, but with changing decoration. The silver-shape sauce boat, 1749 – 52 No. 124, itself a modification of earlier models, is modified to become the example of 1750 – 54 No. 127. The pair of small sauce boats, *circa* 1752 No. 129, of another flat hexagonal form, are painted with what is known as the 'desirable residence' pattern, which occurred from *circa* 1750 through the early 1760's, most commonly on sauce boats.

'Stock' designs of continuing popularity were adapted with varying success to a wide range of table wares: the 'water garden' pattern, with a somewhat artichoke-like lotus, above an outside leaf – on plates, dishes and sauce boats of different forms, 1755 – 60 Nos. 126, 127, 130 & 132; *famille rose* type flower sprays, borders and compositions of stylised peonies, chrysanthemums and bamboo, issuing from rockwork – on an almost unending variety of forms – moulded sauce boat, 1755 – 60 No. 151, and a jug, *circa* 1760 No.

128; the so-called 'image' or 'bordered image' pattern table wares, from about 1754 to 1760 on a pair of la dishes, 1755 – 58 No. 139. This latter pattern was popular one:

Jan'y 29. Mr Fogg: 2 doz. odd cups and 2 doz, imag'd small; ewers

March 27. Mrs Ann Howard, the Lamb, in Broad Mead, Bristol: 10 2 of each size from the smallest to the largest, both incl octagon dish. 1 next less size dish; 36 table plates; 12 2 pair ribbed boats; 3 pair flat salts without feet; they r borderd image, blue and pale as you please. She has i power to serve the factory. I hope they will be very nea reasonable. I have not told her any price. Add one so not above 14 inches oval; 12 table plates. Imag'd pale

John Bowcock, *Memorandum Book* 1756 (Bowcock P)

The most common Bow blue and white patterns were the Chinese Kang Xi 'blown blue' wares and known blue'. Examples of this are the two serving dishes, 17 140. The process involved the sprinkling of dry pigme biscuit body after masking the intended reserves. (assist demarcation, the reserves were often bordere painted line. The reserves were then painted with vari Chinese river scenes with trees, pavilions and island reserves being painted with flowers. Other examples cup No. 143 and a pair of plates No. 144.

The undersides of flat wares are commonly painted \ seaweed. Most examples have fake Chinese chai occasional pieces, such as the bowls, 1760 – 65 N crossed swords in under-glaze blue.

Powder blue decoration occurs on almost all items of and table wares, mugs, pomade pots, spoons and la and shell centrepieces. Variation of colour and gran blue, colour of the glaze and fineness of the pottin Despite the basic similarity of the patterns, variations painting are often apparent.

From about 1750, the under-glaze blue decorati appears drier, and the body more chalky. This is changes in the Bow body after the mid-1750's wher become relatively lighter in weight, somewhat less and more porous. At the same time, the inclusion of glaze gives the wares a blued effect.

The change in taste at the end of the 1750's broug flower painting to under-glaze blue decoration. Th some of the Oriental inspired designs. The 'trailing \ was used extensively, particularly on toy tea and cc *circa* 1760 No. 155. Leaf shapes with under-glaze blue became common, as the leaf-on-leaf dish, 1760 – painted with European flower sprays in under-glaze b of small leaf shaped pickle dishes were produced, r veined after 1760 – 65 Nos. 152 – 155.

Pineapple moulded wares, with rococo detail, were tea and coffee wares and decorated in under-glaze bl diaper and cross-hatched patterns: the caudle cup stand, *circa* 1765 No. 148, and the teacup and saucer, 1 149. Transfer printed decoration, with Europear Chinoiserie designs in under-glaze blue occurred 1760's in small numbers No. 147.

The surviving examples of these later blue and \ suggest that Bow did not always find it easy to rid itse tradition of painting in the Oriental manner. Many patterns still suggest the Oriental, particularly those \ formerly used on Chinese inspired wares. In some cas inspired decoration continued to be used on forms wi style mouldings, as on the small sauce boat, 1755 – (the end of the 1760's the body deteriorated rapidly ar become increasingly pottery-like. Surprisingly, even end, the factory made special items such as the c 'Crowther Plate' No. 27 with a monogram. It exhibits e like characteristics of the very late Bow.



123 Plate

1750 – 52
 Diameter 22.5 cm.
 No mark
Translucency Green
Body Dense grey
Glaze Slightly blued and thick
 Lent by a Member of the Ceramics and Glass Circle.

A flat rimmed circular plate, painted in under-glaze blue, with an adaptation of the 'scroll pattern' from Chinese export ware. The pattern consists of an unwound scroll depicting flowering peony, a rock and a trellised fence, emblematic of Spring. Either side of the scroll are Buddhist symbols, surrounded by a diamond and flower head border. The back is painted with three trailing branches.

The pattern also appears on English tin-glazed ware.

LITERATURE: Adams and Redstone, 1981; p. 101, pl. 19;
 Gabszewicz, 1982; p. 57, no. 67.

124 Sauce Boat

1749 – 52
 Height 13.0 cm, length 21.2 cm.
 No mark
Translucency Green
Body Dense grey
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A silver-shaped sauce boat, with a high loop handle and thumb rest, on three lion mask and paw feet. It is painted in under-glaze blue, on the outside, front and back, with the same Chinese river scene of a dwelling, trees, birds and rocks; on the inside, a rolled Buddhist scroll tied with ribbons. A hatched and flower head border is around the inside rim.

PROVENANCE: Godden Reference Collection, No. B6.

LITERATURE: Godden, 1974; p. 66, no. 49.

125 Plate

1752 – 54
 Length 21.8 cm, width 21.5 cm.
 Under-glaze blue '17' (0.6 cm.)
Translucency Grey straw
Body Dense cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.



An octagonal plate, painted in under-glaze blue, with flowering peony and grasses growing from behind a rock, surrounded by a quatrefoil and hatched band, the border with three sprays of peony and buds.

The design is based on a Chinese export plate of similar pattern, which was very popular from the beginning of the eighteenth century.

EXHIBITION: 'Parasols and Pagodas', Melbourne, 1994; no. 104.

LITERATURE: Begg and Rosenberg, 1994; p. 39, no. 104.

126 Soup Plate

1760 – 65
 Diameter 22.3 cm.
 Under-glaze blue '57' (0.4 cm.)
Translucency None
Body Chalky cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.



A soup plate, painted in under-glaze blue, with bamboo, a lotus bloom above large lotus leaves, and grasses. The wide border painted with diapered ground and four stylised floral scrolls in white over deep blue reserves. The back is painted with three concentric blue lines.

The pattern is an interesting adaptation of a Chinese original which has lotus leaves growing in a pond. It was used at Bow on many shapes, from small jugs through to large serving platters.

EXHIBITION: 'Parasols and Pagodas', Melbourne, 1994; no. 106.

LITERATURE: Gabszewicz, 1982; p. 67, no. 89;
 Begg and Rosenberg, 1994; p. 40, no. 106.

127 Sauce Boat

1750 – 54
 Height 9.5 cm, length 16.5 cm.
 No mark
Translucency Green
Body Dense grey
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A sauce boat, with a loop handle and thumb rest, and three lion mask and paw feet. Painted in under-glaze blue on the outside with bamboo, a lotus bloom above large lotus leaves, and grasses. The inside painted with a border of a diapered ground and four stylised floral scrolls in white over deep blue reserves. The centre with a Buddhist scroll tied with ribbons.

LITERATURE: Gabszewicz, 1982; p. 67, no. 89;
 Begg and Rosenberg, 1994; p. 40, no. 106.

128 Jug

1758 – 60
 Height 13.0 cm, diameter 9.5 cm.
 No mark
Translucency Straw green
Body Chalky cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A pear-shaped sparrow beak jug, with a replacement loop handle, painted in under-glaze blue with flowering peony, grasses and rocks. The border with flower heads over hatching, divided by three quatrefoil lappets.

It is unusual to find jugs of this size surviving, this one being rescued in the nineteenth century with a replacement metal and cane handle.

A similar border is shown in the Freeman Collection¹.

LITERATURE: ¹ Gabszewicz, 1982; p. 72, no. 97.



126

127

128

129

129 Pair of Sauce Boats

1752 – 55
 Height 8.0 cm, length 13.5 cm.
 No mark
Translucency Grey straw
Body Dense grey
Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A pair of small fluted sauce boats, with high loop handles. Painted in under-glaze blue with the 'desirable residence' pattern. The pattern is a Chinese landscape with a two storey dwelling. The inside painted with a Buddhist scroll, tied with ribbons, surrounded by a double cross-hatched border.

LITERATURE: Adams and Redstone, 1981; p. 103, pl. 22.

130 Two Handled Sauce Boat

1755 – 57
 Height 5.5 cm, length 18.0 cm.
 Under-glaze blue '7' (0.3 cm.)
Translucency Straw-green
Body Chalky cream
Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.



A double-lipped sauce boat, with two loop handles and thumb rests. Painted in under-glaze blue, on the inside, with bamboo, a lotus bloom above large lotus leaves, and grasses. Surrounded with a border of a diapered ground, and four stylised floral scrolls in white over deep blue reserves. The outside painted with meandering flowers and leaves.

A pair of sauce boats of the same shape are shown in the Freeman Collection'.
 LITERATURE: Gabszewicz, 1982; p. 57, no. 68.

131 Plate

1760 – 65
 Length 22.0 cm, width 22.0 cm.
 Under-glaze blue '15' (0.5 cm.)
Translucency Dark straw (poor)
Body Dense white
Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.



An octagonal plate, with indented corners, painted in under-glaze blue with bamboo, a lotus bloom above large lotus leaves, and grasses. The wide border painted with diapered ground and four stylised floral scrolls in white over deep blue reserves.

LITERATURE: Gabszewicz, 1982; p. 67, no. 89;
 Begg and Rosenberg, 1994; p. 40, no.106.

132 Plate

1760 – 65
 Length 28.0 cm, width 28.0 cm.
 Under-glaze blue '12' (0.4 cm.)
Translucency Straw (poor)
Body Dense white
Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A large octagonal plate, painted in under-glaze blue, with a lotus bloom above large lotus leaves, and grasses. The wide border diapered ground and four stylised floral scrolls in white over deep blue reserves.

LITERATURE: Gabszewicz, 1982; p. 67, no. 89.
 Begg and Rosenberg, 1994; p. 40, no.106

133 Fork

1752 – 55
 Handle: length 9.0 cm, overall: length 19.1 cm.
 No mark
Translucency Green
Body Dense grey
Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A small, flat faced and curved sided handle, the faces painted blue, with conforming panels of hatching, enclosing two oval rose scrolls; the sides with a continuous band of hatching. Mounted with and replacement three pronged steel fork.

Ainslie' shows a handle of this shape, excavated on the factory'.
 PROVENANCE: Tony Stevenson Collection, London.
 LITERATURE: Ainslie 1953.



130

131

132

133



134 135 136 137 138

134 Serving Dish

1752 – 54
 Length 27.8 cm, width 18.2 cm.
 Under-glaze blue '20' (0.3 cm.)
Translucency Green (poor)
Body Dense grey
Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A small elongated octagonal serving dish, finely painted in under-glaze blue, with a river scene of jetty, dwellings and boatmen. The rim painted with four elongated sprays of flowers inside a narrow diapered border. An octagonal plate, with the same pattern, is in the Victorian and Albert Museum, Broderip Gift (C593-1934).

135 Dish

1750 – 52
 Length 18.0 cm, width 18.5 cm.
 Under-glaze blue '8' (0.3 cm.)
Translucency Green straw
Body Dense grey
Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A square dish, with canted corners and an applied foot rim, painted in under-glaze blue, with a central roundel of two mandarins conversing in a garden of rock, plum, grasses and a bare tree surrounded by a cross hatch and leaf band. Outside the band are three elongated sprays of flowers and a blue line on the rim.

This plate was possibly made towards the end of the first blue and white period, showing a thin tight glaze with very fine bubbles similar to that in Exhibit No. 1. A round form of the same pattern is shown in Adams and Redstone¹.

LITERATURE: ¹ Adams and Redstone, 1981; p. 102, pl. 21.

136 Tea Bowl and Saucer

1749 – 52
Dish: diameter 11.0 cm; *bowl*: height 4.0 cm, diameter 7.0 cm.
 No mark
Translucency Green straw
Body Dense grey
Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A tea bowl, with a slightly everted rim and saucer, painted in under-glaze blue, with the 'banana, stork and fence' pattern. On the back of the bowl is painted a small stylised floral spray and on the inside a rock and grass.

Tea pots of the same pattern are shown in Adams and Redstone¹ and Watney².

LITERATURE: ¹ Adams and Redstone, 1981; pl. A;
² Watney 1963; pl. 5C.

137 Miniature Tea Pot

1748 – 50
 Height 8.0 cm, length 11.0 cm.
 Incised '1' (0.3 cm.)
Translucency Green
Body Dense grey
Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A small globular tea pot, with faceted spout, loop handle, domed lid and button finial, painted in under-glaze blue, with pine and bamboo, front and back. The bright blue, the pattern and the glaze are the same as that on Exhibit No. 1.

138 Two Handled Beaker

1754 – 58
 Height 7.6 cm, diameter 7.2 cm.
 Under-glaze blue '2' (0.2 cm.)
Translucency Straw
Body Chalky cream
Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A beaker, with two loop handles, painted in under-glaze blue, with 'the Kato player' pattern on the back and inside with stylised Buddhist symbols. Two blue bands are painted inside the foot-rim.

Leeching or running of the blue cobalt is a re-occurring problem, particularly on the vertical sides.

A single handled form of the same pattern is shown in Adams and Redstone¹.

LITERATURE: ¹ Adams and Redstone, 1981; p. 161 no. 85.

139 Pair of Serving Dishes

1755 – 58
 Length 41.2 cm, width 28.0 cm.
 Large scratched symbols on each and under-glaze blue '11' (0.3 cm.) on one.
Translucency Straw (poor)
Body Chalky cream
Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A pair of large elongated octagonal flat-based serving dishes, painted in under-glaze dark blue, with the 'image' or 'golfer and caddy' pattern.

It is difficult to understand how these two names were given to this pattern which is most probably a loose adaptation of a Chinese original.

The pattern was used on a wide range of wares, from small pickle dishes to large serving dishes, as shown in Adams and Redstone¹.

PROVENANCE: John Hewett Collection.

LITERATURE: ¹ Adams and Redstone, 1981; p. 164, no. 89;
 Watney, 1972; pl. 10C;
 Gabszewicz, 1982; p. 66, no. 88.



one only



140

140 Two Serving Dishes

1755 – 58

Left: length 26.7 cm, width 18.0 cm;

right: length 36.0 cm, width 25.0 cm.

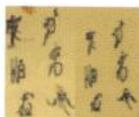
Under-glaze blue fake Chinese marks (6.5 cm.)

Translucency Dark straw

Body Chalky cream

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.



Two elongated octagonal serving dishes, decorated with a powder blue ground, the fan shaped reserves and the central reserve painted in under-glaze blue, with elaborate river scenes, and each of the round reserves with a flowering branch. The pattern is inspired by Chinese export wares of the Kang XI period (1662 – 1772).

These serving dishes were made in several sizes, these being the smallest and second largest.

EXHIBITION: Right 'Parasols and Pagodas', Melbourne, 1994; No. 116.

LITERATURE: Spero, 1995; p. 69, no. 64.

Begg and Rosenberg, 1994; p. 42, no. 116.

141 Two Stands

1760 – 65

Left: diameter 19.0 cm;

right: diameter 18.0 cm.

Under-glaze blue fake Chinese marks

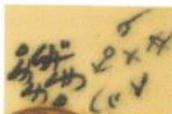
(left 3.2 cm, right 5.5 cm.)

Translucency Straw

Body Dense grey

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.



Two fluted circular stands, decorated with a powder blue ground. The fan shaped reserves on the outside and the round centre panel painted in under-glaze blue, with simple river scenes and each of the round reserves with a flowering branch. The back with three strands of seaweed.

This decoration shows a simpler and more stylistic form of painting to that on the earlier and more elaborate serving dishes in Exhibit No. 140.

PROVENANCE: Ronald Dyer Esq. Collection, Melbourne.

LITERATURE: Spero, 1995; p. 70, no. 66.

142 Two Bowls

1760 – 65

Left: height 5.3 cm, diameter 11.8 cm;

right: height 6.5 cm, diameter 15.0 cm.

Left: under-glaze blue crossed swords

(1.8 cm); right: No mark.

Translucency Straw (poor)

Body Chalky white

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

Two bowls, decorated with a powder blue ground. The fan shaped reserves on the outside painted in under-glaze blue, with simple river scenes and each of the round reserves with a flowering branch. The base of the inside painted with a single flower.

143 Egg Cup

1760 – 65

Height 7.2 cm, diameter 4.8 cm.

Under-glaze blue fake Chinese marks (1.8 cm.)

Translucency None

Body Dense cream

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

An egg cup, on a spreading foot, decorated with a powder blue ground, two semi-fan and two round reserves on the cup and a further the foot, all painted in under-glaze blue with simple flowers.

This was a very popular pattern, appearing on a wide range of serving dishes to egg cups.

LITERATURE: Gabszewicz, 1982; p. 74, no. 103;

Watney, 1973; pl. 13A.

144 Pair of Plates

1760 – 65

Length 17.5 cm, width 17.5 cm.

Under-glaze blue fake Chinese marks

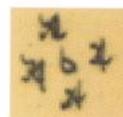
(2.2 cm.)

Translucency Dark straw

Body Dense cream

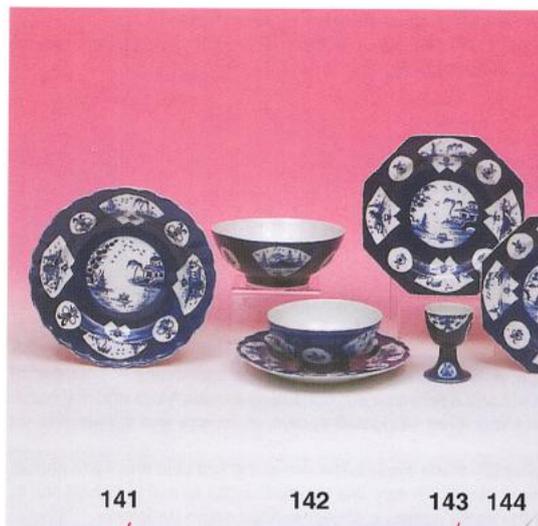
Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.



A pair of octagonal plates, decorated with a powder blue ground, fan shaped reserves on the outside and the round centre panel painted in under-glaze blue, with simple river scenes and each of the round reserves with a flowering branch. The backs with three strands of seaweed.

LITERATURE: Godden, 1974; p. 66, no. 49.



141

142

143

144

145 Side Dish

1756 – 58

Height 4.0 cm, width 22.5 cm.

No mark

Translucency Green to straw

Body Chalky cream

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A moulded dish, in the form of over-lapping leaves and stalk, pair glaze blue, with naturalistic floral clusters and the leaves on feathered edge.

The decoration is unusual in that it is in the European manner rather than traditional Chinese style of blue and white.

LITERATURE: Gabszewicz, 1982; p. 72, no. 98;

Adams and Redstone, 1981; p. 169, pl. no. :



146 Plate

1760 – 65
 Length 21.5 cm, width 21.5 cm.
 No mark
Translucency Unkown
Body Dense cream
Glaze Opacified grey
 Lent by a Member of the Ceramics and Glass Circle.

An octagonal plate, with a flat back, painted in under-glaze blue in the botanical style with flowers and insects.

The attribution of this plate is currently in question. Literature, to now, has given it as Bow, however its flat back, which is unlike other Bow examples of plates of this shape, and the grey tone of the glaze, suggest that it is possibly Isleworth.

LITERATURE: Adams and Redstone, 1981; p. 175, no. 104;
 Watney, 1973; pl. 19C.

147 Plate

1760 – 65
 Length 17.0 cm, width 17.0 cm.
 No mark
Translucency Grey straw
Body Dense cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

An octagonal plate, printed in under-glaze blue with La Dame Chinoise (sometimes called La Promenade Chinoise) and a cell border. The print is thought to be from an engraving by Robert Hancock and depicts a tall Chinese lady accompanied by two children, one with a parasol and the other with a bird on a pole and a small dog.

The design of the border pattern has variations: a cell border on this example, a diapered and cruciform border shown in Adams and Redstone¹.

The same print appears on Worcester and Derby porcelain.

PROVENANCE: Aubrey John Toppin Collection;
 Raymond C. Yarbrough Collection.

LITERATURE: ¹ Adams and Redstone, 1981; p. 148, pl. 81;
 Yarbrough, 1996; p. 112, fig. 165.

148 Caudle Cup, Cover and Stand

1765 – 70
Stand: diameter 12.5 cm; *cup*: height 8.5 cm, diameter 8.0 cm;
total height: 14.3 cm.
 No mark
Translucency Straw (poor)
Body Dense cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A 'pinecone' (pineapple) moulded two-handled cup, high domed cover and stand, the cup with twisted twig handles with leaf terminals, all painted in under-glaze blue, with cell borders. Between the cell border and the moulding on the cup there is an additional dot and trefoil pendant, which is not on the example shown in Adams and Redstone¹ and Watney².

Caudle was a concoction of warm gruel for invalids, made from wine or ale with eggs, bread or oatmeal, sugar and spices.

LITERATURE: ¹ Adams and Redstone, 1981; p. 169, pl. 98;
² Watney, 1973; pl. 17C.

149 Tea Cup and Saucer

1765 – 50
Saucer: diameter 12.0 cm; *cup*: height 4.5 cm, diameter 7.8 cm.
 No mark
Translucency Straw
Body Dense cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A 'pinecone' moulded cup and saucer, painted in under-glaze blue, with a cell border, the saucer with a half cell border surrounding a flower in the centre and the cup with a flower in the base.

The same moulded shape is Exhibit No. 115 decorated in green and gold.

PROVENANCE: C. and H. Girton Collection.

LITERATURE: Gabszewicz, 1982; p. 118, no. 181.

150 Soup Plate

Circa 1770
 Diameter 23.0 cm.
 No mark
Translucency Straw (poor)
Body Dense cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A plain round soup plate, with a wide rim, painted in under-glaze blue, with a narrow diapered border of stylised floral scrolls, the centre painted with the crest of the Rich family (the 'RR' being for the 5th Baronet, Lieutenant General Sir Robert Rich).

Soup bowls of this pattern used to be attributed to Derby. Recently they have been attributed to Bow. Analysis at the University of Ballarat confirms that the body is phosphatic. This suggests Bow of between 1765 and 1770. Similarities in painting to the dated Crowther plate, 1770, Exhibit No. 27, add to the Bow attribution. However it is possible that the plate is Isleworth, which also had a phosphatic body.

PROVENANCE: Reginald Longdon Collection, Melbourne.

151 Sauce Boat

1755 – 60
 Height 5.5 cm, length 14.0 cm.
 No mark
Translucency Straw (poor)
Body Chalky cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A rococo moulded sauce boat, with an ear lobed handle, painted in under-glaze blue, with clusters of European flowers and a meandering floral and insect border. The inside painted in the Chinese manner, with a diapered and flower head border and a small cluster of flowers in the base.

LITERATURE: Fisher, 1947; pl. 7A.





152 Pickle Dish

1756 – 65

Length 9.0 cm, width 7.5 cm.

No mark

Translucency Straw

Body Chalky cream

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A moulded leaf-shaped pickle dish, with an applied stalk shaped handle, painted in under-glaze blue, with bunches of grapes, vine leaves and flowerettes. The rim painted with a feathered border (*feuille de chou*).

Dishes of this form were a stock item and sold in large numbers.

LITERATURE: Watney, 1963; pl. 10D.

153 Pickle Dish

1765 – 70

Length 9.0 cm, width 9.0 cm.

No mark

Translucency Straw (poor)

Body Dense white

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A moulded leaf-shaped pickle dish, the back with leaf veins, heavily painted in under-glaze blue, with grapes and leaves over a veined leaf and a feathered edge (*feuille de chou*).

PROVENANCE: Malcolm Walker Collection, Melbourne.

LITERATURE: Watney, 1963; pl. 10D.

154 Two Pickle Dishes

1760 – 63

Left: length 8.0 cm, width 8.0 cm; *right*: length 9.0 cm, width 9.0 cm.

No mark

Translucency Straw (poor)

Body Dense white

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

Two moulded leaf shaped pickle dishes, the backs moulded with sizes and painted in under-glaze blue, with the 'trailing vine surrounded with a feathered edge (*feuille de chou*).

EXHIBITION: *Left*: 'Willows and Windmills', Geelong and Melbourne.

155 Miniature Tea Bowl and Saucer

1758 – 64

Saucer: diameter 7.5 cm; *bowl*: height 2.5 cm, diameter 4.0 cm.

No mark

Translucency Straw

Body Dense white

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A tea bowl and saucer, painted in under-glaze blue, with the pattern on the outside of the bowl and the inside of the saucer.

This has been part of a miniature set comprising tea pot, cream jug, tea bowls, coffee cups and saucers. Miniature tea wares were a popular production and appear to be mostly decorated in the 'trailing vine' pattern. Sets of this type were often collected by adults as well as being given to children.

LITERATURE: Adams and Redstone, 1981; p. 176, no. 10
Gabszewicz, 1982; p. 65, no. 86.

White Wares Inspired by the Chinese Blanc de Chine

Bow white wares, decorated with applied sprays of prunus and rose blossom in the manner of the Chinese *blanc de chine* porcelains of Dehua, Fujian Province, have survived in relatively large numbers. The Chinese originals, produced from the early seventeenth century, became very popular in European courtly circles and were copied by several of the emerging European porcelain factories – in soft paste at St Cloud, Mennecey, Vincennes, Capodimonte and in hard paste at Meissen and Du Paquier. In England many of the early factories, including Chelsea and Bow, used the style. Most of the original Chinese wares were for ceremonial or religious observance or the desk. Small libation cups, wine cups, altar and shrine vases, incense holders, figures, water droppers and brush pots were made.

The sprigged wares, both white and those with coloured decoration, as discussed in the previous section, would appear to have been made from the late 1740's to the early 1760's. They cover almost the complete range of table wares: sauce boats in a wide variety of forms Nos. 49, 51 & 52, plates No. 50, mugs No. 46, serving dishes No. 47, sweetmeat buckets No. 48, slop bowls No. 45, salt cellars No. 157, cutlery handles No. 159, covered bowls No. 160, teapots No. 163, coffee cans Nos. 167, 168 & 169, tea bowls with and without saucers, Nos. 161, 162, 164 & 165, tea and coffee cups, and



156 Beaker with One Handle

1752 – 54
Height 7.7 cm, diameter 7.6 cm.
No mark
Translucency Straw
Body Cream
Glaze Clear
Lent by a Member of the Ceramics and Glass Circle.

A beaker with one moulded ridged loop handle, decorated with applied small rose sprays on each side and a branch of roses and leaves on the front. This form of applied decoration is less common than the prunus blossom, the difference being that the flowers are full, with over-lapping petals and clusters of three leaves along the branches. A sprig mould, excavated in 1867, shows this form clearly'. Similar applied decoration is found on sauce boats, tea pots, salts, piggins and egg cups².

LITERATURE: ¹ Adams and Redstone 1981; p. 112, fig. 32 – 36; p. 115, fig. 39;
² Gabszewicz, 1982; p. 44 – 48; Hurlbutt, 1926; pl. 2c.

157 Salt

1752 – 54
Height 4.2 cm, diameter 7.5 cm.
No mark
Translucency Green
Body Cream
Glaze Clear
Lent by a Member of the Ceramics and Glass Circle.

cups and saucers Nos. 165, 170 & 171, beakers and chocolate cups Nos. 13 & 156, all in seemingly endless variations of shapes.

At Bow, most of the shapes were European and often of contemporary silver form, such as the salt cellar No. 157. However some forms appear to be derived from Chinese prototypes intended for a totally different purpose, such as the egg cup No. 158 from a traditional wine cup.

There are variations in the design and arrangement of sprigging, including single prunus Nos. 160 & 161 and rose leaf Nos. 156, 157 & 52. There is, too, considerable variation in the colour of the porcelain. In general, the grey-white wares appear earlier than the creamy, although there are clearly examples where parts of an apparent set, or otherwise identical pieces, show distinct differences of colour No. 166, suggesting that colour variations may be a result of firing differences rather than date. Some of the more unusual pieces, *circa* 1748 – 52 No. 161, have the incised cross, line or 'R' mark which are also noted on wares with *famille rose* decoration, and appear to consistently show glaze falling short of the foot rim. On some later wares, the moulding tends to become obscured by the glaze pooling, and crazing around the sprigging is common.

A salt, of circular form, supported on three mask and paw feet, decorated with applied small rose sprays. Part of one of the sprays has become detached during the biscuit firing. A similar piece appears in the Freeman Collection¹.
LITERATURE: ¹ Gabszewicz, 1982; p. 44, fig. 43.

158 Egg Cup

1752 – 54
Height 6.2 cm, diameter 5.2 cm.
No mark
Translucency Green
Body Cream
Glaze Clear
Lent by a Member of the Ceramics and Glass Circle.

An egg cup, on a spreading base, decorated with three applied prunus sprays. The egg cup takes the form of a Chinese wine cup. These were commonly made in Fujian Province in the Dehua potteries during the eighteenth century.
EXHIBITION: 'Parasols and Pagodas', Melbourne, 1994.
LITERATURE: Begg and Rosenberg, 1994; no. 21;
Rackham, 1915; no. 164;
Adams and Redstone, 1981; p.111, pl. 29.

159 Fork

1752 – 54
Handle: length 6.0 cm, overall: length 16.5 cm.
No mark
Translucency Green
Body White
Glaze Clear
Lent by a Member of the Ceramics and Glass Circle.

A fork handle of pistol shape, moulded with prunus sprays, mounted with a silver ferrule and a plated three pronged fork. Porcelain handled cutlery to match table services was very popular from the middle of the eighteenth century.
LITERATURE: Gabszewicz, 1982; p. 44, pl. 46.

160 Covered Bowl

1752 – 54
Height 13.5 cm, diameter 12.5 cm.
No mark
Translucency Straw
Body Cream
Glaze Clear
Lent by a Member of the Ceramics and Glass Circle.



A covered bowl of ogee shape, the cover with an acorn finial, decorated with three applied prunus sprays to both the body and the cover.
 EXHIBITION: 'Parasols and Pagodas', Melbourne, 1994.
 LITERATURE: Begg and Rosenberg, 1994; no. 15;
 Gabszewicz, 1982; p. 40, pl. 39.

161 Tea Bowl and Saucer

1748 – 50
Saucer: diameter 11.5 cm;
bowl: height 4.0 cm, diameter 7.2 cm.
 Both pieces incised 'R'
Translucency Grey
Body White
Glaze Clear



Lent by a Member of the Ceramics and Glass Circle.

A tea bowl and saucer with lobed rim, decorated with applied stylised prunus sprays.
 The bowl is very finely potted, with a tight fitting glaze. The saucer has a dry back.
 EXHIBITION: 'Parasols and Pagodas', Melbourne, 1994.
 LITERATURE: Begg and Rosenberg, 1994; no. 11;
 Rackham, 1915; no. 162.

162 Tea Bowl and Saucer

1752 – 54
Saucer: diameter 11.0 cm; *bowl*: height 3.8 cm, diameter 7.2 cm.
 No mark
Translucency Straw
Body Cream
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A tea bowl and saucer of lobed shape, decorated with applied tight prunus sprays.
 LITERATURE: Gabszewicz, 1982; p. 42, pl. 40.

163 Tea Pot

1752 – 54
 Height 13.5 cm, length 15.5 cm.
 No mark
Translucency Straw
Body Cream
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A tea pot of pear shape, with a double scroll handle, domed lid finial; decoration to the pot front and back being applied branches and blossom. The spout is moulded with flowers and twigs and spray below it. The lid is applied with three small sprays.
 The pot is very heavy for its size.

The basic form of the tea pot, but with a flat cover and twig as an under-glaze blue decorated example, circa 1753, cf Ainslie Collection'.

PROVENANCE: K. R. Bernard-Smith Collection, Sydney;
 Eric Dare Collection, Hobart.

LITERATURE: 'Watney, 1963; pl. 5D;
 Ceramic Collectors Society, 1979; no. 10

164 Two Tea Bowls

1752 – 54
Left: height 4.0 cm, *right*: height 3.5 cm; diameters 7.0 cm
 No mark
Translucency Straw
Body Cream
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

Two tea bowls, the rim taken from a silver-shape, decorated with prunus sprays.

The two bowls show slight variation in size, body and glaze (very typical of the period and the experimental nature of the porcelain

165 Tea Cup

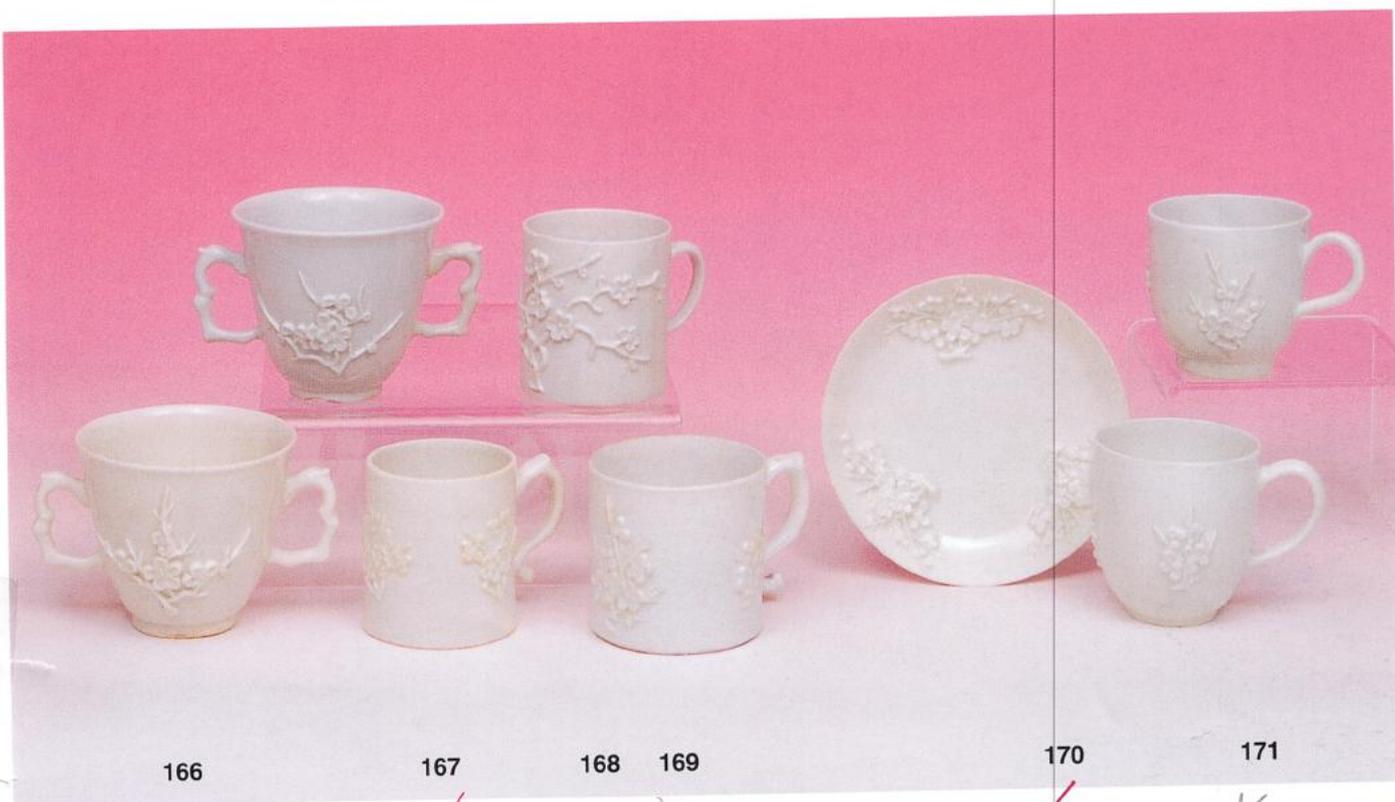
1752 – 54
 Height 4.5 cm, diameter 8.0 cm.
 Incised 'X'.
Translucency Straw
Body Cream
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A tea cup, with indented rim and clip handle, decorated with tight prunus sprays.

This form of handle appears more often on coffee cups and beakers, refer Exhibit Nos. 41 and 166.

PROVENANCE: Collection of Colin Self, Hobart.



166

167

168

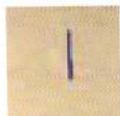
169

170

171

166 Two Two-handled Beakers

Left: 1752 – 55; right: 1750 – 52
 Heights 6.8 cm, diameters 7.5 cm.
 Left: No mark; right: incised 'l'. (0.4 cm.)
 Translucency Left: straw; right: green
 Body Left: cream; right: dirty
 Glaze Left: clear; right: opacified and blued
 Lent by a Member of the Ceramics and Glass Circle.



Two beakers, each with two clip handles, decorated with applied prunus sprays front and back; the left cream, the right blue-grey.

EXHIBITION: Left: 'Parasols and Pagodas', Melbourne, 1994.

LITERATURE: Begg and Rosenberg, 1994; p. 18, no. 12;
 Gabszewicz, 1982; p. 42, no. 40.

167 Coffee Can

1750 – 53
 Height 6.0 cm, diameter 5.3 cm.
 No mark
 Translucency Grey
 Body White
 Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A straight sided coffee can, with loop handle, decorated with a spreading stylised prunus spray. The spray extends two thirds of the circumference of the can and is in the earlier sparser form. The body is dense and has a tight clear glaze, similar to Exhibit No. 161.

168 Coffee Can

1752 – 54
 Height 5.8 cm, diameter 5.3 cm.
 No mark
 Translucency Straw
 Body Cream
 Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A slightly flared coffee can, with scroll handle, decorated with three applied identical prunus sprays. The body is chalky and speckled and has a very thin glaze.

LITERATURE: Gabszewicz, 2000; p. 37, pl. 22.

169 Coffee Can

1752 – 54
 Height 6.0 cm, diameter 6.0 cm.
 No mark
 Translucency Straw
 Body Cream
 Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A straight sided coffee can, with scroll handle, decorated with one large and two small applied prunus sprays.

170 Coffee Cup and Saucer

Cup 1750 – 52; saucer 1752 – 54
 Saucer: diameter 11.0 cm;
 cup: height 6.2 cm, diameter 5.5 cm.
 Cup incised 'l' mark (0.3 cm).
 Translucency Cup: green; saucer: straw
 Body Cream
 Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.



A coffee cup, with loop handle and plain edged saucer. The cup is decorated with one large and two small applied prunus sprays; the saucer with three sprays.

The body is fine, the glaze is tight and clear and tending to craze.

The mark, translucency and glaze of the cup are the same as Exhibit No. 166.
 LITERATURE: Gabszewicz, 2000; p. 38, pl. 23.

171 Coffee Cup

Circa 1760
 Height 6.0 cm, diameter 5.8 cm.
 No mark
 Translucency Straw (poor)
 Body Dirty
 Glaze Opacified and blued
 Lent by a Member of the Ceramics and Glass Circle.

A coffee cup, with an indented loop handle, decorated with three applied prunus sprays.

The heavier, almost opaque, body and blued glaze show the later date.



172

173

174

172 Shell Sweetmeat

1748 – 50

Height 10.5 cm, length 16.5 cm, width 14.0 cm.

No mark

Translucency Grey

Body White

Glaze Drab

Lent by a Member of the Ceramics and Glass Circle.

A shell sweetmeat, the top in the form of a fluted open shell resting on a bed of coral, shells and seaweed. Nestled in the coral are three well-formed birds' nests with eggs.

Each shell is authentically modelled to represent the variety of English encrustations.

The sweetmeat is part of a set used as table accessories.

173 Bird

1755 – 58

Height 10.0 cm, diameter 8.5 cm.

No mark

Translucency Straw

Body White

Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A sea bird, perched on a rock, with wings extended and head raised.

This model would appear to be unrecorded and there is no evidence of other birds of this size and type. There is reference to a small white fox in Gabszewicz¹.

LITERATURE: ¹ Gabszewicz, 1982; p. 154, pl. 259.

174 Shell Salt

1752 – 54

Height 9.0 cm, width 12.2 cm.

No mark

Translucency Straw

Body Cream

Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A large sized salt, comprising a deeply fluted shell resting on top of shells, encrusted with smaller shells and seaweed.

A fragment of the base of this salt was found by Mr. Higgins on and Crowther factory site excavated in 1867¹.

LITERATURE:

¹ Hurlbutt, 1926; p. 83; pls. 3a & 3b;

Tait, 1959; p. 26, pl. 16;

Gabszewicz, 1982; p. 43, pl. 42;

Rackham, 1915; pl. 9, no. 154;

Dixon, 1952; pl. 45.



175 Lion and Lioness

1748 – 50

Lioness: Height 14.0 cm length 24.5 cm;

Lion: Height 14.0 cm, length 24.0 cm.

No mark

Translucency Green

Body White

Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A pair of lions, modelled in the form of a lion and lioness, prowling on shaped rockwork bases.

Typical of early pieces, the lion is white and the lioness is slightly drab as appears to be the case in the pair shown in the 'Made at New Canton' Exhibition¹.

LITERATURE: ¹ Gabszewicz, 2000; p. 103, pl. 92;
Adams and Redstone, 1981; p. 195, pl. 122;
Bradshaw, 1992; p. 83, pl. 57;
Gabszewicz, 1982; p.150, pl. 251.

176 Pair of Lions

1750 – 52

Left: height 7.7 cm, *right*: height 8.0 cm, lengths 10.0 cm.

No mark

Translucency Grey-green

Body Light cream

Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A pair of lions, both recumbent, with raised heads turned away from each other, one with the right paw and the other with the left paw on a globe.

The underside shows the hollow modelling technique of two large circular holes used in the earlier period.

LITERATURE: Bradshaw, 1992; p. 166, pl. 189.

177 Rampant Lion

1750 – 52

Height 10.2 cm, length 9.8 cm.

No mark

Translucency Grey-green

Body White

Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A rampant lion, with his left paw raised on a stump, mounted on a grass mound.

LITERATURE: Adams and Redstone, 1981; p. 195, pl. 123;
Gabszewicz, 2000; p. 104, pl. 93.

178 Pair of Pug Dogs

Circa 1755

Left: height 14.5 cm, width 26.0 cm; *right*: height 14.5 cm, width 22.0 cm.

No mark

Translucency Straw

Body Cream

Glaze Cream

Lent by a Member of the Ceramics and Glass Circle.

A pair of pug dogs, recumbent on tasselled cushions, each wearing wide collars, the bitch with raised head and the dog with head turned to the left.

Another bitch, Exhibit No. 5, was made earlier and has a clear glaze over a grey body.

LITERATURE: Adams and Redstone, 1981; p. 201, pl. 130;
Gabszewicz, 1982; p. 148, pl. 246;
Bradshaw, 1992; p. 84, pl. 60 & 61;
Peirce, 1988; p. 101, no. 93.

Early White and Coloured Figures

Production at Bow of essentially European decorative figures seems inconsistent with its adopted *New Canton* image. Nevertheless, significant numbers of figures were made during the life of the factory.

The first years of the factory, from 1747 until about 1752, were extraordinarily inventive in design and technical development, for figures as well as for the mainstream wares. The number of different figures produced were few, mostly based on English or French prints, and were unique to Bow at the time they were first produced.

Three figures are known with the incised date 1750, including an example of the well-known figure of the comedienne Kitty Clive.

Two versions of Kitty Clive (undated) are included here, and are typical of the quality and technical assurance that was attained so rapidly; one example 'in the white' on a high base with theatrical trophies, 1750 – 52 No. 9, the other, 1750 No. 192, on a flat square base, sparsely decorated in a palette typical of the period.

The great actor David Garrick is represented in contemporary costume, 1750 – 52 No. 184. Kitty Clive's rival, Peg Woffington is depicted as the human torso on one of the sphinx figures, 1747 – 50 No. 193. Tradition has it that the other figure is Kitty Clive. The different painting on the present examples supports this. There is a tradition too, that the figure of the female fruit seller, *circa* 1750 No. 195, represents Peg Woffington in her early days as a fruit and flower girl in Dublin. The figure itself is likely to be one of the relatively few at this date based on a Meissen original, although it may have been inspired directly from the same French engravings of the *Cries de Paris* used by J. J. Kaendler at Meissen. Flora, 1747 – 49 No. 197, is sometimes called 'flower girl', but her dress and dancing pose with a garland of flowers (now mostly missing) also suggest a theatrical origin, perhaps the contemporary operetta *Flora*. The figure of the actor James Quin, *circa* 1750 No. 194, shows him in the role of 'Falstaff' in Shakespeare's *Henry IV, Part I*, a part which he played from 1721 – 50. Allegedly Quin declined to play the role after 1750 because of his loss of teeth. The Bow figure shows gapped teeth between slightly open lips!

Several of the early figures exhibit similar unsophisticated modelling: long arms, relatively small heads, receding chins, heavy-lidded eyes and wide brows. They appear to be the early work of an unidentified modeller who became known as the Muses Modeller, after his series of figures of the classical muses. Two of these are represented here: the statuesque Erato, *circa* 1747

No. 181, 'for love', in the white, and Urania, *circa* 1748, painted in colours and gilt on brown. Flora and the sphinx are by the same Modeller and also show the colour painting and palette as the muses, and other early fig

A few of the early figures, while less sophisticated than the Muses Modeller's early output, show strong porcelain to the early mushroom-drab table wares, or similar date. Examples here include the sportsman white, 1748 – 50 No. 179, The Girl, emblematic of Sme 52 No. 180, presumably from a set of the Five Senses, of figures, Street Musician and his Wife, 1749 – 52 latter show some of the detailed incised decoration typical of these early figures. In this case it is of a moth on the hood of the crib. The figure of Garrick incised clocks on his stockings!

The growing awareness of Meissen figures influence output from 1752. Animal and bird models begin to vary in variety and number of different lions in this Exhibition 52, indicate their obvious popularity and the eagerness to produce them. They include the small rampant, slight lion, with paw raised on tree stump No. 177, in the white known in Muses type colours. The pair of recumbent lions, 1752 – 53 No. 175, with their mouths open exposing the tongue, and the pair of white figures of a large prowling lion, 1752 – 53 No. 175, with their mouths open exposing the tongue amongst the most ambitious of the early Bow animals. They are modelled naturalistically, with the figures concealed as part of the rocky bases. They were inspired by Kaendler's early attempts to produce life-size figures in the new porcelain.

The first of a rapidly expanding kennel of pugs No. 52, 1752, presumably a curiosity in England in contrast to the fashionable anti-papal symbolism of its Meissen origin figures also begin to appear by 1752: the nuns, 1748 – 52 sparingly enamelled in the Muses Painter palette undecorated, are possibly amongst the earliest of the Bow figures. The Thames Waterman, *circa* 1753 No. 198, is at the early group of figures, and is one of comparatively few English inspired figures. The figure shows a winner inaugurated in 1716 by the Irish comedian Thomas De Witt (1716 – 1721), in commemoration of the accession of George III (1714). The race, to be rowed annually on the Thames from Chelsea to Chelsea, carried the prize of a special coat

179 Figure: Sportsman Toper

1750 – 52
Height 13.0 cm.
Incised arrow and annulet (1.2 cm.)
Translucency Grey-green
Body Grey
Glaze Drab

Lent by a Member of the Ceramics and Glass Circle.



A dishevelled figure, holding a flask in one hand and a goblet in the other, resting on a mound moulded with dead game, foliage and applied over-sized flowers and leaves.

The open base reveals that the construction is an outer moulded cone over a plain cuff, the applied decoration masking the join.

The porcelain, with excellent translucency, appears grey and the glaze drab.

PROVENANCE: Hewitt Collection.

LITERATURE: Gabszewicz, 1982; p.124, pl. 190.

180 Figure: Girl Emblematic of Smelling

1748 – 50
Height 13.5 cm.
No mark
Translucency Grey
Body Grey
Glaze Drab

Lent by a Member of the Ceramics and Glass Circle.

A figure of a girl with long hair, dressed in a simple gown with puffed sleeves, seated on a low mound, resting against a tree stump. She holds a flower with her left hand and is smelling a flower held in her right hand. There are remaining traces of a white outlining (*bianco sopra bianco*). The figure is heavily moulded in a dense heavy body. She is similar to that illustrated in Bradshaw's *The Five Senses*, similar to that illustrated in Bradshaw's but has her left hand on her face.

LITERATURE: Bradshaw, 1992; p. 127, pl. 100.



181 Figure: The Muse – Erato

1748 – 50
 Height 16.0 cm.
 Base inscribed 'Eraton for the Love'
 Translucency Grey-green
 Body White
 Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A figure of Erato, the muse of love, seated on a mound, with the cupid Eros at her left side. She is clad in classic drapery and holds a wreath in her right hand. In 1929 Aubrey Topin drew attention to a group of early Bow figures of muses, where he described seven figures, some standing and some seated; four of them were coloured and three in the white. It is suggested there could have been a series but they appear to have been sold separately. Bow appears to have only made seven of the possible nine patron Goddesses of the Arts. As these figures appear to have been created by the same modeller they, along with other figures of similar characteristics, have been attributed to the Muses Modeller.

PROVENANCE: Mrs Martha Isaacson Collection;
 Raymond C. Yarbrough Collection.
 LITERATURE: Yarbrough, 1996; p. 76, no. 14;
 Adams and Redstone, 1981; p. 139, pl. 67;
 Bradshaw, 1992; p. 69, pl. 23.

182 Pair of Figures: Street Musician and his Wife

1748 – 50
 Wife: height 15.5 cm; musician: height 16.0 cm.
 Incised arrow and annulet on each (1.3 cm.)
 Translucency Grey-green
 Body White
 Glaze Drab
 Lent by a Member of the Ceramics and Glass Circle.



A figure of a man, playing a hurdy-gurdy, and his woman carrying a crib with a baby, both standing on square rough-cut bases. The crib hood is incised with trailing flowers.

The source for the figures is Edme Bouchardon's sculptures *Cries of Paris*, engraved by Anne Claude Philippe Caylus, 1737 – 42.

The grey green translucency and the primitive nature of the modelling (the knife incised decoration on the cradle, the flowers and leaves on the base created from squeezed slip and hand finished, and the simple cut bases) indicate the early date.

PROVENANCE: W. Stevens Collection;
 LITERATURE: Adams and Redstone, 1981; p. 198, pl. 126;
 Bradshaw, 1992; p. 72, pl. 31;
 Gabszewicz, 1982; p. 125, pl. 192.



183 Figure: Dr. Boloardo

1750 – 52
 Height 16.0 cm.
 No mark
Translucency Grey-green
Body White
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A figure of Dottore Boloardo, wearing a large brimmed hat, a flowing cloak, a braided buttoned coat and a ruffled shirt, standing in a theatrical pose, with right hand on hip left hand raised.

A small square hole is at the rear of the base, its purpose being unclear. Dottore Boloardo was supposedly a professor of medicine from Bologna. He was ignorant, pompous, self opinionated, a womaniser and a friend of Pantaloon. The figure is presumably based on the Meissen *Commedia dell'Arte* figure from the series of thirty-six Comedy characters modelled by J. J. Kaendler and P. Reinicke, made for the Duke of Weissenfels in 1743 – 44.

This figure, coloured and atop a high rococo base, was made in circa 1764.

PROVENANCE: Miss G. M. Rhodes Collection.
 LITERATURE: Bradshaw, 1992; p. 116, pl. 72.

184 Figure: David Garrick

1752 – 54
 Height 21.0 cm.
 No mark
Translucency Straw
Body Cream
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A figure, of the actor David Garrick, standing in theatrical pose, against a tree stump support, on a square base. His costume is contemporary to the 1750's, with a long tailed coat over a waistcoat with embroidered tails, cravat, breeches, stockings with incised decoration and buckled shoes. He holds a tricorn hat under his left arm, his right hand holding his coat lapel.

Literature has significant differences of opinion as to the modeller's intention. He has been described as 'an actor', as Garrick portraying 'Farquhar's Beau Stratagem', as Garrick portraying 'Shakespeare's Macbeth' or showing Garrick as Garrick, that is in everyday dress.

PROVENANCE: Raymond C. Yarbrough Collection.
 Yarbrough, 1996; p. 41, pl. 63;
 Bradshaw, 1992; p. 61, pl. 4;
 Adams and Redstone, 1981; p. 135;
 Crane no. 1.(Amors)

185 Figure: Pilgrim

1755 – 58
 Height 16.5 cm.
 No mark
Translucency Straw
Body Cream
Glaze Slightly blued

Lent by a Member of the Ceramics and Glass Circle.

A figure of a pilgrim, wearing a beret, an open waist coat over a lace cuffs, knee breeches and gaiters. He has a satchel on his back and leans on a walking stick.

Decorated forms of this model are illustrated in Lane¹. Both Lane and Savage mention a small Flemish bronze in the Albert Museum, London as possibly being the source.

LITERATURE: ¹ Lane, 1961; pl. 49;
 Bradshaw, 1992; p. 71, pl. 29;
 Savage, 1952; p. 315, no. 134.

186 Figure: Shepherdess

1752 – 55
 Height 15.2 cm.
 No mark
Translucency Green
Body Cream
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A figure of a shepherdess, wearing a waisted jacket and flowing skirt at her feet, her right hand holding her skirt, small four petalled flower hat, sleeves and shoes. A small square hole is at the rear of the porcelain is cream, with a clear, thick glaze.

A coloured form, made slightly later, is shown in Bradshaw¹. Both Bow and Derby made this figure, being inspired by the Meissen model.
 LITERATURE: ¹ Bradshaw, 1992; p. 177, pl. X.

187 Figure: Seated Nun

1752 – 55
 Height 15.0 cm.
 No mark
Translucency Green
Body Cream
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A figure of a seated nun, reading a book, her veil caught by the under-skirts showing, mounted on a small flat base.

Two coloured forms are shown in Bradshaw¹. They show several forms, indicating a different mould.

LITERATURE: ¹ Bradshaw, 1992; pl. IX, p. 171, pl. 89 & 9;



188 Figure: Monk

1755 – 58
 Height 17.0 cm.
 No mark
Translucency Straw
Body Cream
Glaze Slightly blued
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a monk, standing on a flat round base, wearing belted robes with cowl, with the right arm raised in blessing.

LITERATURE: Allen, 1989; p. 7 No. 3.

189 Set of Figures: The Seasons (1)

Circa 1754
Spring: height 12.0 cm; *Summer*: height 12.2 cm;
Autumn: height 13.0 cm; *Winter*: height 12.2 cm.
 No mark
Translucency Green-grey
Body White
Glaze Clear with tinges of blue
 Lent by a Member of the Ceramics and Glass Circle.

A set of figures, representing the Four Seasons, each seated on low bases. Spring is a girl with baskets of flowers; Summer is a girl holding stalks of corn in one hand and grains in the other; Autumn is a man as a vendangeur seated on an overturned basket filled with grapes and Winter is an old man warming his hands over a brassier.

There appears to be no sets in the white on rococo bases. Coloured sets were also made on flat bases as seen in Gabszewicz¹.

LITERATURE: Bradshaw, 1992; p.128 & 129, pl. 105 & 106;
 Savage, 1952; pl. 64;
¹ Gabszewicz, 1982; p. 130, nos. 205 – 7.

190 Busts: Spring and Summer

1750 – 52
 Heights 14.0 cm.
 No mark
Translucency Grey-green
Body White
Glaze Slightly drab
 Lent by a Member of the Ceramics and Glass Circle.

A pair of busts, representing Spring and Summer, modelled as the busts of goddesses. Spring with garlands of flowers in her hair and Summer with corn in her hair, mounted on classic column bases.

They are part of a set of four representing the gods and goddesses of Spring, Summer, Autumn and Winter.

The slightly drab glaze would indicate the early date.

There appears to be no other sets recorded in the white but there are several coloured examples.

Chelsea also made these busts and, like Bow, were probably inspired by Meissen examples.

LITERATURE: Hurlbutt, 1926; pl. 47a;
 Adams and Redstone, 1981; p. 197, pl. 125;
 Allen, 1989; p.16; pls. 21 – 23;
 Gabszewicz, 1982; p. 131, pl. 20.

191 Set of Figures: The Seasons (2)

1755 – 58
Spring: height 12.5 cm; *Summer*: height 12.8 cm;
Autumn: height 13.2 cm; *Winter*: height 12.3 cm.
 No mark
Translucency Straw
Body Cream
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A set of figures, representing the Four Seasons, each seated on low bases. Each piece in this set is higher than Exhibit No. 189 (and there are also variations in body, glaze and modelling).

LITERATURE: Bradshaw, 1992; p.128 & 129, pls 105 & 106;
 Savage, 1952; pl. 64;
 Gabszewicz, 1982; p. 130, nos. 205 – 7.



192 Figure: Kitty Clive

1750
 Height 26.0 cm, width 17.0 cm.
 No mark
Translucency Green
Body Dense white
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A figure of the actress Kitty Clive, in the role of the 'Mrs Riot', in David Garrick's farce *Lethe*. She stands on a flat square moulded base, and is wearing a wide pannier dress and carrying a spaniel under her right arm. The figure is painted in puce, yellow, green, brown and gold, her skirt with scattered flowers, jacket yellow with puce ruffles and lacing edged in gold. The base is marbled, the ribbons in her hair and her shoes are puce and the spaniel is painted as a cavalier.

Another coloured form from the Godden Collection is shown in *Adams and Redstone*¹ and is much more sparsely painted. The coloured form is rare.

A white figure on a pedestal is Exhibit No. 9.

PROVENANCE: Stevens Collection, Melbourne.

LITERATURE: ¹ Adams and Redstone, 1981; pl. H;
 Gabszewicz, 1982; p. 122, no. 18.

193 Pair of Figures: Sphinxes

1748 – 52
Left: height 23.8 cm, length 23.6 cm;
Right: height 24.0 cm, length 22.5 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A pair of sphinxes, each with an animal body, head and breasts of a women on a rococo scroll base, painted in a vibrant palette of puce, brown, green, iron-red, yellow, blue and gold. The colours are applied in the form of washes, typical of the muses-style of palette.

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Yarbrough¹ has established the right figure to be Peg Woff 'Phebe', taken from paintings by Pond and Van Bleeck. The left that of Kitty Clive, the first to play the role.

PROVENANCE: Heilbron Collection;
 Rous Lench Collection;
 Raymond C. Yarbrough Collection.

LITERATURE: ¹ Yarbrough, 1996; pp. 49 – 52, pl. III;
 Gabszewicz, 1982; p. 124, no. 189;
 Savage, 1952; pl. 39;
 Bradshaw, 1992; p. 62, no. 6;
 Tharp, 1997; p. 98, fig. 83.

194 Figure: 'Falstaff'

1748 – 50
 Height 24.0 cm.
 No mark
Translucency Green
Body Dense white
Glaze Clear

Lent by a Member of the Ceramics and Glass Circle.

A figure of the actor James Quin, as 'Falstaff', standing on a flat in lilac, pink, iron-red and gold layed over brown. The colours are same manner as Exhibit Nos. 192 and 193.

The figure is apparently inspired by the Francis Hayman painting the Vauxhall Gardens, showing James Quin 1693-1766, in the rc in Shakespeare's *Henry IV, Part I*, a part which he played for. Allegedly Quin declined to play the role after 1750 because of his. The Bow version shows gapped teeth between slightly open lips. There is a white example in the Schreiber Collection in the Victo Museum, London catalogue no. 2.

PROVENANCE: Col. & Mrs Dickson Collection;
 MacGregor Stewart Collection, Nova Scoti;
 Raymond C. Yarbrough Collection.

LITERATURE: Yarbrough, 1996; p. 42, figs. 64 – 66;
 Hurlbutt, 1926; pl. 33;
 Bradshaw, 1992; p. 61, no. 3;
 Tharp, 1997; p. 99.



195 Figure: Fruit Seller

1750 – 52
 Height 23.0 cm.
 No mark
Translucency Green
Body Dense white
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a female fruit seller, standing on a flat base, painted in lemon, iron-red, green, brown and black. The soft yellow bodice, red striped skirt, brown hair and black shoes are typical colours of the early period. The brown, red and black are prone to scaling and chipping, as seen on Exhibit Nos. 194 and 193. The figure is of the Muses Modeller type.

This is one of a pair of figures from the *Cries de Paris* series by Edme Bouchardon 1737, engraved by Comte de Caylus 1738 – 47, and used by J. J. Kaendler at Meissen as the basis for the series in 1740 – 48.

It is not clear whether the source of Bow figures is the Meissen figures or the original engravings.

PROVENANCE: W. Stevens Collection, Melbourne.
 LITERATURE: Hurlbutt, 1926; pl. 35;

Bradshaw, 1992; pl. 34;
 Stoner, 1955; pl. 69.

196 Figure: The Muse – Urania

1748 – 50
 Height 16.0 cm.
 No mark
Translucency Green
Body Dense white
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A figure of the muse Urania, the muse of astronomy, one of the nine daughters of Zeus and Mnemosyne. The figure is on a square base, seated on rock work, has a globe in her right hand and dividers in her left. The tablet by her side is incised with the inscription 'Uranie'.

She is painted in washes of puce, yellow, green, brown and blue and has gold over brown on her hem.

The colours are soft and watery, indicating the early date. The source of the model is unknown but is assumed to be from a French print.

LITERATURE: Gabszewicz, 1982; pl. VIII; p. 129, pl. 200;
 Bradshaw, 1992; pl. 1;
 Yarbrough, 1996; p. 76, fig. 104.

197 Figure: Flower Girl

1748 – 50
 Height 19.7 cm.
 No mark
Translucency Green
Body Dense white
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a flower girl, on a flat square base, sometimes called Flora, with a pousy in her out-stretched right hand, a garland of flowers in her hair and in her apron, incised decoration on her stockings, painted in soft washes of pink, yellow, lilac, iron-red and grey-turquoise.

The figure is typical of the Muses Modeller.

The incised decoration on the stockings is the same as that of Garrick, Exhibit No.184, and is typical of the hand detail on early figures.

PROVENANCE: W. Stevens Collection, Melbourne.
 LITERATURE: Bradshaw 1992, p. 79, pl. 49.

198 Figure: Thames Waterman

1752 – 54
 Height 20.0 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Clear
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a Thames Waterman, on a flat base, leaning on a tree stump, dressed in Doggett's coat and badge (for the race winner) and a cap. The figure is painted in orange, washed yellow, brown, pink, green and black.

The Thames Waterman recalls an annual rowing competition from London Bridge to the Old Swan at Chelsea, instituted on 1st August 1716 by the Irish actor Thomas Doggett, honouring George I's accession in 1714. The race continues to today, managed by the Fishmongers' Company.

The badge, on his left arm, is decorated differently to the coloured forms illustrated in Lane¹, Adams and Redstone² and Yarbrough³.

PROVENANCE: W. Stevens Collection, Melbourne.

LITERATURE: ¹ Lane, 1961; p. 88, pl. 41A;
² Adams and Redstone, 1981; p. 198, pl. 127;
³ Yarbrough, 1996; p. 8, fig. 13;
 Bradshaw, 1992; p. 74, no. 37.

Later White and Coloured Figures

The majority of this output, from about 1753 until the close of the factory, is closely modelled on that of the Meissen factory, as indeed was that of most other eighteenth century factories. There were probably very few Bow figures after about 1752 that do not have a Meissen prototype, as indicated in the *Bowcock Memorandum Book* of 1756.

Most of the Bow figures, until about the mid-1750's, were on small white pads, usually sparsely applied with flowers. Many figures were left 'in the white'. Those decorated were usually painted sparingly, with large white areas scattered with flower sprays. The palette was relatively subdued, including puce, pink, opaque light blue, dark blue, lemon, bluish green, yellow green, dry brownish red, black, and brown. Gilding was rarely used.

After about 1756, the base pads became smaller but higher, and shallow rococo moulding was introduced, commonly enriched in turquoise or green, sometimes in gilt. A little later, low raised bases on four scrolled feet appeared. Such bases gradually became more elaborate throughout the 1760's, being higher, and enriched in rose, puce, turquoise, under-glaze blue, and gilt, often in combination.

Applied decoration of leaves and flowers to the tree stump supports was introduced from 1755: for example *The Cooks* No. 199. The decoration became more elaborate through the 1760's, until it became a fully flowered or leafy arbour or bodge, around the figures. White models declined in popularity and, in the late 1750's, a more vibrant colour palette appeared. Additions included a richer rose pink, darker opaque blue, a transparent emerald, purples and rather unobtrusive deep mauves, an opaque turquoise and occasionally, peach and burnt orange. Clothes were more elaborately decorated, with European flowers becoming common. During the 1760's, garments decorated with gilt scroll-framed reserves with brocaded type patterns became increasingly elaborate.

Very few new models were introduced after the early 1760's, because of the lack of new Meissen figure imports as a result of the Seven Years' War or because of increased financial problems at the Bow factory. Old moulds were reused, and the figures given some new adornments at the repairer stage and painted in the latest fashion. New model groups were produced by combining earlier single figures to become pairs on a common base, often with elaborate candlesticks No. 219. Others were plagiarised to provide completely new characters.

There was an extraordinary range of models, including several which were popular 'stock lines', recurring, at least from the mid-1750's to the late 1760's. Sets of figures emblematic of the Four Seasons seem to have been amongst the most popular of the eighteenth century figures. Bow issued several quite different sets, including the classical busts No. 190, two early white sets of the Seated Rustic Seasons Nos. 189 & 191 and a later coloured set on high rococo bases No. 218. Several different Putti Seasons were produced: a seated female and male as Spring and Autumn respectively, *circa* 1760 No. 234, a standing putti, here as later versions of earlier figures, reissued and mounted in front of full floral bodge and candlesticks, 1765 – 70 No. 220. The four putti as The Seasons with goats, *circa* 1770 No. 214, are similarly later compositions of earlier models, raised on full rococo bases, and mounted with candle sconces and flowers on *tôle pinte* branches.

Emblematic and generally mythological figures were produced in vast numbers, many of the same models also being produced at Chelsea. Shown in this Exhibition, for example, are three of the Four Elements, 1765 – 70, being Ceres as Earth, Neptune as Water and Juno as Air No. 233. Figures taken from contemporary life and customs depicted common occupations and were inspired by Meissen who in turn copied them from the *Cries de Paris* engravings. The Gardener, *circa* 1765, posing with his spade No. 242, is an example. Dancers and musicians form another theme for figure groups. The New Dancers, *circa* 1765 No. 245, here united on a single base, and a boy playing the recorder, *circa* 1756 No. 230, are examples.

Figures from the *Commedia dell'Arte*, virtually all of originals, include Harlequin and Columbine, *circa* traditional costume, dancing in opposed positions No. 200, *circa* 1758, also in traditional costume No. 200 and the Dr Boloardo, *circa* 1756, which is unusual in the white.

Ideas drawn from engravings of the Ottoman Empire figures in Turkish costume: for example, figural sweet – 62, as a pair of Turks with shells No. 213 were the Meissen.

Animals and birds were made in considerable numbers, if not all, are after Kaendler. Figures include a range of wild and farm yard animals. They are here by a goat and kid and a ewe and lamb, 1758 – 60. The birds were frequently decorated in a palette that to the fancy of the Bow painters than to nature. Examples include: a peahen, or more probably a Chinese pheasant No. 98, a seabird, miniature in the white, *circa* 1755; pairs of buntings, 1755 – 60 Nos. 204 & 208, a yellow pheasant 1765, on a high flowered tree stump No. 98 and a type of the Bow 'birds in branches', 1760 – 65, here as a classical No. 29.

Miniature figures were inspired by the long tradition of the fashionable dessert table with small figures in which were frequently arranged in gardens and scenes with leaves. Porcelain rapidly replaced the sugar decorated the fashion spread to England, many of the converted table decorations to porcelain and by demand. The small figures from the 1750's were of purpose. The small Running Girl, 1756 – 58 No. 2 and Seated Child, 1765 – 70 No. 229, are examples.

The Exhibition includes several examples of apparatus figures to enable detailed examination of the variations by the individual assembly of each figure. Some examples include two sets of Rustic Seasons in the white Nos. 189 & 191; and coloured Nos. 23 & 24 and two coloured figure Nos. 226 & 227.

The total number of figure models produced is unknown, the factory left no definitive list, and the limited records of (particularly the *Bowcock Memorandum Book* for 17 figures which are now impossible to identify. Further, impossible to 'define' the different models as major occurred in the processes of the repairers and painters to the extent that identical models, that is from the same were transformed into different characters.

199 Pair of Figures: The Cooks

1755 – 56

Height 7.0 cm.

No mark

Translucency Straw

Body Chalky cream

Glaze Slightly blued

Lent by a Member of the Ceramics and Glass Circle.

A pair of figures, representing cooks bearing plates of food, and stoves supported by tree stumps. Both figures have a square hole. The man, wearing a pink jacket with yellow lapel, black buff trousers, the woman wearing a mop cap, pink jacket with yellow cuffs, a blue apron and a pale green skirt. Both with applied flower decorations. The figures were made on high rococo bases, with elaborate putti 1760's. The source of the figures is the *Cries de Paris* series by Bouchardon 1737, a drawing being in the British Museum.

LITERATURE: Bradshaw, 1992; p. 138, fig. 127; p. 199, fig. 128; Gabszewicz, 1982; p. 132, no. 313; Hurlbutt, 1926; pl. 35A; Lane, 1961; fig. 50.



200 Figure: Girl

1755 – 56
 Height 11.0 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a girl, striding forward, the wind catching her skirt, wearing a pink jacket with blue cuffs and black buttons, white floral skirt and a yellow hat, supported on a flat rococo base with applied flowers.

201 Figure: Hurdy-Gurdy Player

1755 – 56
 Height 11.0 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a seated girl, playing a hurdy-gurdy, dressed in a pink jacket, flower painted skirt and a blue hat. There is a square hole in the back. She is from the *Commedia d'Arte* series and is referred to as Columbine.

This particular figure is 4.9 cm smaller than the one shown in Bradshaw¹. Versions from the same source were made by Kaendler at Meissen, circa 1740, (Morley-Fletcher²), at Chelsea (Blunt³) and at Longton Hall (Watney⁴).

LITERATURE: ¹ Bradshaw, 1992; pl. 70, no. B2;
² Morley-Fletcher, 1971; pp. 84 – 5;
³ Blunt, 1924; pl. II, no. 157;
⁴ Watney, 1957; pls. 40A & 40B;
 Savage, 1952; pl. 50.

202 Figure: Grape Seller

1755 – 60
 Height 13.5 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a seated girl, with bare feet, on a flat rococo base, holding a basket of grapes on her left arm and a posy of flowers in her right hand. There is a square hole in the back. She is wearing a blue bodice, outlined in gold, yellow skirt and a hat and a floral apron.

A similar figure is in the National Gallery of Victoria Collection (4701-D3).

LITERATURE: Bradshaw, 1992; p. 140, no. 131;
 Gabszewicz, 1982; p. 131, no. 209.

203 Figure: Grape Seller

1755 – 60
 Height 13.0 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a seated girl, with bare feet, on a flat rococo base, holding a basket of grapes in her left hand. There is a square hole in the back. She is wearing an opaque green bodice outlined in black, a yellow skirt outlined in brown, a yellow hat and a floral apron. She has red bows on her sleeves and flowers on her shoulders. This figure and Exhibit No. 202 show the variations in hand modelling (repairing) and hand painting.

LITERATURE: Bradshaw, 1992; p. 140, no. 131;
 Gabszewicz, 1982; p. 131, no. 209.

204 Pair of Buntings

1756 – 60
Right: height 5.7 cm; *left*: height 6.5 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A pair of small birds, perched on tree stumps, with applied flowers and leaves to the base painted in yellow, purple, green and puce.

Birds of this type were used as table ornaments.

These type of birds were also used in candle sticks (refer Exhibit No. 29).

LITERATURE: Bradshaw, 1992; p. 161, pl. 177.

205 Figure: Shepherd

1755 – 58
 Height 15.0 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a shepherd, playing a recorder, on a flat base, leaning on a tree stump, with a dog at his feet, wearing a pink coat with black buttons, pale blue breeches with black flowers, a black hat and applied flowers to the base. A square hole is in the back. This figure is often seen with a female companion, as in Exhibit No. 239, a later form.

LITERATURE: Bradshaw, 1992; p. 153, pl. 159.



206

207

208

209

206 Figure: Ceres – Earth

1756 – 58

Height 19.5 cm.

No mark

Translucency Straw

Body Chalky cream

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A figure of Ceres, emblematic of Earth, holding a cornucopia and standing beside a lion, wearing a yellow cloak lined in pink, her dress painted with Japanese style flowers, and a blue cornucopia filled with coloured flowers.

There is a square hole in the back.

She is from a set of Four Elements: Earth, Water, Air and Fire.

LITERATURE: Bradshaw, 1981; pl. E;

Bradshaw, 1992; p. 139, fig. 228.

207 Figure: Neptune – Water

1756 – 58

Height 19.5 cm.

No mark

Translucency Straw

Body Chalky cream

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A figure of a bearded man, as Neptune, emblematic of Water, carrying a water jar, and standing beside a dolphin, on a flat base. He is wearing a draped robe of yellow, lined in pink and painted with European flowers. There is a seaweed garland in his hair and blue water issuing from the jar and the dolphin's mouth. The dolphin is painted in aubergine and pink.

There is a square hole in the back.

He is from a set of Four Elements: Earth, Water, Air and Fire.

This set was made in the 1770's on high rococo bases.

LITERATURE: Bradshaw, 1981; pl. E;

Gabszewicz, 1982; p. 139, fig. 229.

208 Pair of Buntings

1756 – 60

Left height 9.5 cm; right height 8.5 cm.

No mark

Translucency Straw

Body Chalky cream

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A pair of buntings, preening their wings, and standing on a base with applied leaves and flowers. The birds are painted in yellow and puce.

Birds of this type were used as table ornaments.

LITERATURE: Gabszewicz, 1982; p. 158, no. 268.

209 Figure: Pedrolino

1755 – 56

Height 14.8 cm.

No mark

Translucency Straw

Body Chalky cream

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A figure of Pedrolino, or known as Pierrot, the ever faithful servant, standing on a flat base in front of a flowering tree, with his hands outstretched, traditionally in a yellow jacket, edged in a dark brown embroidered gold buttons, the trousers in yellow, and a pink ruff, hat and shoes. There is a square hole in the back.

He is based on a figure from the *Commedie dell'Arte* series as Meissen by Reinicke for the Duke of Weissenfels.

LITERATURE: Bradshaw, 1992; p. 117, no. 75;

Savage and Newman, 1974; p. 313.



210 Pair of Figures: Arlecchino and Columbine

1758 – 60
 Left: height 16.3 cm; right: height 16.2 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A pair of dancing figures representing Arlecchino (Harlequin) and Columbine, on flat bases, in front of simple flowering tree stumps, dressed in motley clothing, with clap sticks in their hands. They are painted in yellow, pink, blue, claret, green and black.

There is a square hole in the back of each figure. They are based on figures from the *Commedia dell'Arte* series, as developed at Meissen by Kaendler, for the Duke of Weissenfels. Bow made earlier simpler forms of the two characters, as well as later more elaborate forms.

LITERATURE: Bradshaw, 1992; p. 116, pl. 72.

211 Pot Pouri

1758 – 65
 Height 15.2 cm, width 10.5 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

An oval pierced basket and domed cover, on a rococo base, encrusted with applied flowers and leaves, the intersections of the lattice applied with small florets. The flowers painted in a naturalistic way and the florets on the lattice in sequence with puce, yellow and blue. The interior base of the basket is painted with a small panel of a landscape, with exotic birds.

The similar piece, shown in Gabszewicz¹, has a completely flower-encrusted cover and two handles on the base. The applied forget-me-not florets, the colour of the glaze, and the puce outlining of the rococo moulding, connect this item to the vase, Exhibit No. 28.

LITERATURE: ¹ Gabszewicz, 1982; p. 106, no. 161.

212 Figure – Sweetmeat

1762 – 64
 Height 21.5 cm.
 No mark
Translucency Straw
Body Dense cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a seated woman, dressed in Turkish costume, holding a shell, atop a cluster of shells, on a rococo base, painted under-glaze with cobalt and on-glaze with turquoise-blue, claret, lavender, yellow, green and gold. There is a square hole in the back.

A similar model, but on a flat base, is shown in Hurlbutt¹. Bow copied these figures from models by Eberlein, a Meissen modeller, as did Chelsea.

LITERATURE: ¹ Hurlbutt, 1926; pl. 74;
 Bradshaw, 1992; p. 135, no. 120;
 Hackenbroch, 1957; pl. 80, fig. 245.

213 Two Sweetmeats

1758 – 62
 Left: height 17.0 cm, right: height 16.5 cm.
 No mark
Translucency Straw
Body Dense cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

Two seated Turkish figures, holding shells on their knees, mounted on flat rococo bases. The woman painted in a strong palette of blue, claret, yellow, green and gold, the man in much softer colours of pink, yellow, blue and green. It is possible that the female figure was produced later than the male figure. Chelsea made a similar pair, in the red anchor period, as seen in Adams¹, as also did Meissen.

LITERATURE: ¹ Adams, 1987; p. 135, no. 114;
 Stoner, 1955; pl. 74;
 Bradshaw, 1992; p. 135, no. 120.



214 Pair of Candle Sticks

1765 – 70
 Left: height 31.0 cm; right: height 32.0 cm.
 Left: Painted red "X" under sconce; right: No Mark
 Translucency Straw
 Body Dense white
 Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.



A pair of candle sticks, with original *tôle peinte* (varnished metal) brackets holding porcelain flowers and a porcelain sconce each with putti, one riding and one feeding a nanny goat, and a kid looking on. The left putti wearing garlands of flowers and wheat husks emblematic of Spring and Summer; the right wearing garlands of grapes and holly berries emblematic of Autumn and Winter. Both mounted on high rococo bases applied with flowers.

A group, similar to the right hand candle but without *tôle peinte* and differently painted, is shown in Gabszewicz¹. A group similar to the right hand candle, but on a flat base without *tôle peinte*, is shown in Bradshaw².

PROVENANCE: Stoner and Evans Collection, New York.
 LITERATURE: ¹ Gabszewicz, 2000; p. 102, no. 90;

² Bradshaw, 1992; p. 158, no. 172;
 Stoner, 1955; pl. 94.

A figure of a standing ewe and feeding lamb, on a slightly raised with applied flowers, painted in brown, iron-red, turquoise, claret and black.

This group does not appear in literature. A recumbent group of € on a flat base is show in Bradshaw¹, in white, and Gabszewicz², i
 LITERATURE: ¹ Bradshaw, 1992; p. 81, no. 53;

² Gabszewicz, 1982; p. 151, no. 252.

217 Two Fable Chamber-Sticks

1760 – 62
 Height 22.5 cm.
 Right: incised 'D' (0.8 cm.)
 Translucency Straw
 Body Dense cream
 Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

Two chamber-sticks depicting Aesop's fable of the 'Fox and th stork is feeding from a tall bottle which, for her, is simple; the foiled, as his head will not fit:

'The fox the crane did solemnly invite
 Only to tantalise her appetite,
 For nothing he but liquid fare provides
 That spreading o'er the table thinly glides,
 Of which her spear like beak could nothing sup,
 Whilst the sly fox licks all unkindly up.
 The crane, this false imposture to require
 The fox to new caresses did invite.
 But a glass vial did her cates contain,
 Which only she with length of bill could drain.
 The fox, thus foiled with her more powerful arts
 To his own cell with scorn and shame departs.'

215 Ewe and Lamb

1760 – 62
 Height 8.0 cm.
 No mark
 Translucency Straw
 Body Dense cream
 Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a standing goat and recumbent kid, on a slightly raised rococo base, with one applied flower, painted in brown, green, claret, yellow, blue and black. This group does not appear in literature but two earlier simpler forms on flat bases are shown in Bradshaw¹ in white and in Gabszewicz² in colour.

LITERATURE: ¹ Bradshaw, 1992; p. 81, no. 54;
² Gabszewicz, 2000; p. 105, no.95.

216 Goat and Kid

1760 – 62
 Height 6.3 cm.
 No mark
 Translucency Straw
 Body Dense cream
 Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

The candle sconce is supported, above a bush, with applied flo on a raised rococo base.

A pair with more elaborate bocage is shown in Yarbrough¹.
 LITERATURE: ¹ Yarbrough, 1996; p. 114, figs 59 – 60.



218

218 Set of Figures: The Seasons (3)

1765 – 68

Heights: *Spring* 16.1 cm, *Summer* 16.4 cm, *Autumn* 17.4 cm, *Winter* 16.0 cm.

All figures: painted red dagger and anchor, Summer and Autumn on rear foot and Spring and Winter on base.

Translucency Unknown

Body Dense cream

Glaze Blued

National Gallery of Victoria. Bequest of Mrs Colin Templeton, 1942; 381.1-4-D4.

A set of figures, representing the Four Seasons. The figures are dressed in rustic costumes and seated among flowers of the season, mounted on high gilded rococo bases. Spring with flowers in her apron and a basket at her side seated among spring blooms; Summer carrying a sheath of wheat and sitting on wheat sheaths among flowers; Autumn with grapes in his right hand and a wine glass in his left, sitting among grape vines and holly blossom; and Winter sitting warming his hands over a brassier among holly berries. All with plainly painted backs without holes.

LITERATURE: Stoner, 1955; pl. 88; Bradshaw, 1992; p. 195, pl. 218.

219 Candlestick Group: Huntsman and Companion

1765 – 70

Height 31.8 cm.

No mark

Translucency Straw

Body Dense white

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

Two figures, of a huntsman with a gun and a lady with a bird in her hand and a dog at her feet, standing before flower encrusted branches which support a candle sconce, mounted on a high rococo base. The sconce and base highlighted in puce and gold. The figures are painted in puce, a yellow wash, opaque blue, transparent green and black.

Each figure has a square hole in the back and is seen as separate figures on lower bases with dogs at their feet in Hackenbroch¹ and Stoner².

PROVENANCE: Stoner and Evans Collection, New York.

LITERATURE: ¹ Hackenbroch, 1957; pl. 90, fig. 2511;

² Stoner, 1955; pl. 3.

220 Pair of Candle Sticks: Autumn and Spring

1765 – 70

Autumn: height 22.0 cm;

Spring: height 21.5 cm.

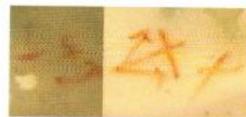
Painted red anchor and dagger marks (0.8 cm.)

Translucency Dark straw

Body Dense white

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.



Two candlesticks, each with scantily dressed putti standing before heavy bocage branches that support candle sconces, all standing on medium height rococo bases. The left hand male putti is emblematic of Autumn with a basket of fruit on his left arm and an apple in his right hand; the right female putti is emblematic of Spring with a basket of flowers in her right hand and a bouquet in her left. They are painted in puce, pink, opaque blue, red, yellow and two shades of green.

The putti are shown in much simpler form, without candle sconces, in Bradshaw¹. LITERATURE: ¹ Bradshaw, 1992; p. 132, pl. 112.



219

220



221 Figure: Girl in Turkish Costume

1765 – 70
 Height 14.5 cm.
 Painted red anchor and dagger on base (1.3 cm.)
Translucency Dark straw
Body Dense white
Glaze Blued
 Lent by the Trustees of the Johnston Collection.



A figure of a girl, dressed in Turkish costume, holding a flower in her right hand, standing on a flat rococo base, at her feet clusters of flowers painted in puce, red, brown, yellow and two shades of green, her coat outlined in gold. There is a triangular hole in the back. The same figure is one of the pair in Exhibit No. 222.

222 Figure: Girl and Boy in Turkish Costume

1765 – 70
 Height 20.0 cm.
 Under-glaze blue crescent (1.1 cm.)
Translucency None
Body Dense white
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.



A boy and girl, dressed in Turkish costume, standing before flower encrusted branches, on a raised rococo base. The boy has a goblet in his right hand. Painted in under-glaze blue, on-glaze puce, red, yellow, opaque blue, green and gold.

Figures depicting children in fancy dress were a popular theme, being also produced at Chelsea. Variations in what they are holding, the amount of borage, and the height of the stand occur from 1760 to 1774.
 LITERATURE: Gabszewicz, 1982; p. 145, pl. 242.

223 Figure: Turkish Gentleman

1765 – 70
 Height 20.3 cm.
 Painted red anchor and dagger on base (0.8 cm.)
Translucency None
Body Dense white
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a man, dressed in Turkish costume, with a long flowery leafy branches at his feet, standing on a rococo base, painted in red, green, blue and gold.

224 Figure: Female Musician with Triangle

1760 – 65
 Height 19.4 cm.
 No mark
Translucency None
Body Dense white
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a lady, playing a triangle, standing before a flowering rococo base, painted in under-glaze blue, on-glaze turquoise, red and gold.

This figure is part of a set of musicians known as the 'idyllic musicians shown on a high rococo stand, surrounded by elaborate borage scone in Godden¹ and in partnership with the drummer in Bradshaw²
 LITERATURE: ¹ Godden, 1974; col. pl. 1.
² Bradshaw, 1992; p. 147, no. 147; p. 20

225 Figure: Liberty

1760 – 65
 Height 19.4 cm.
 No mark
Translucency None
Body Dense white
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a man, holding a bird, representing 'Liberty', standing before a flowering bush, on a flat rococo base, painted in under-glaze blue, yellow, green and gold.

Exhibit Nos. 224 and 225
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 Lady Rolland and Misses Rolland, 1998.



226 Figure: Spring

1755 – 60
 Height 12.5 cm.
 No mark
Translucency Straw
Body Chalky cream
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a seated girl, with baskets of flowers, holding a bouquet of flowers in her right hand and with a bee hive behind her skirt, mounted on a flat base. She is emblematic of Spring. She is painted in a strong palette of puce, dark blue, red, yellow, brown and green. There is a square hole in the back. It is interesting to see the variations in modelling between this figure and those shown in Exhibits Nos. 189, 191 and 227.
 LITERATURE: Savage, 1952; pl. 64.

227 Figure: Spring

1760 – 65
 Height 15.5 cm.
 No mark
Translucency Straw
Body Dense white
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a seated girl, with a baskets of flowers over her left arm, a bouquet of flowers in her right hand and with a bee hive behind her skirt, mounted on a high rococo base. She is emblematic of Spring. She is painted in a soft palette of puce, two tones of blue, yellow, green and gold. There is a square hole in the back. A more elaborately bocage example is Exhibit No. 218.
 LITERATURE: Stoner, 1955; pl. 87.

228 Two Putti

1760 – 65
 Left: height 13.5 cm; right: height 14.0 cm.
 No mark
Translucency None
Body Dense white
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

Two little boys, wearing yellow lined puce clothes and garlands of flowers over their left shoulders and in their hair, each carrying a basket of puce and blue flowers and green leaves. They are standing on a flat base, with flowers at their feet. Small figures of this type were very popular as table ornaments and were made by most of the eighteenth century English ceramic factories. The variations at Bow include the figures holding puppies, birds, baskets or with the hand free.
 LITERATURE: Hurlbutt, 1926; pl. 38b; Savage, 1952; pl. 65C; Gabszewicz, 1982; p. 143, pl. 236.

229 Seated Putti

1765 – 70
 Height 7.7 cm.
 No mark
Translucency None
Body Dense white
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A small girl, seated on a box in front of a flowering bush, wearing a yellow lined puce robe, tied with a blue ribbon, mounted on a flat base. These tiny figures were used to decorate cakes and the table. A similar small figure is shown as part of a Chinoiserie group in Gabszewicz'.
 LITERATURE: Gabszewicz, 1982; p. 140, no. 230.

230 Figure: Recorder Player

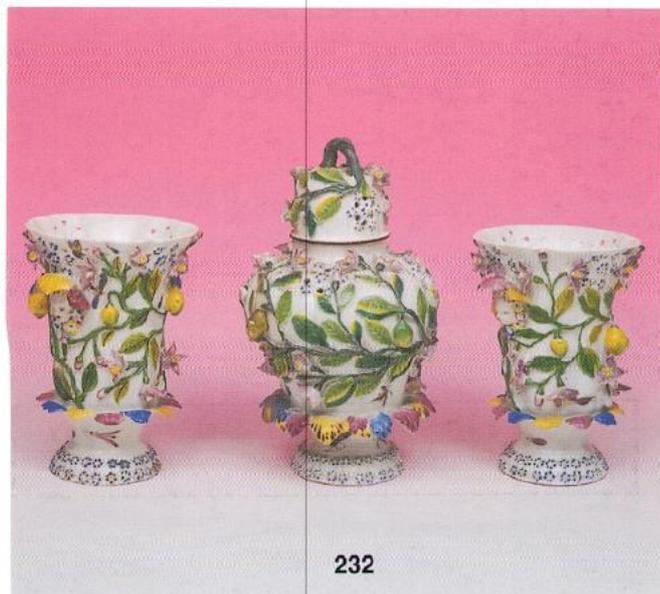
1758 – 60
 Height 14.8 cm.
 No mark
Translucency Straw
Body Dense white
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a young boy dressed in elaborately painted costume, his jacket finely detailed in red to simulate embroidery, with gold braid and buttons. He plays a recorder, has a dog at his feet and is standing on a low rococo base. He is painted in puce, blue, purple, turquoise, brown, red, yellow, green and gold. The model strongly resembles that of the male New Dancers, Exhibit No. 245.
 LITERATURE: Bradshaw, 1992; p. 150, no. 152.

231 Figure: New Dancer

1760 – 65
 Height 16.3 cm.
 No mark
Translucency Straw (poor)
Body Dense white
Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

The figure of a little girl, dressed in elaborate costume, with flowers at her feet and standing on a low domed base. Her skirt elaborately painted with brocade, her apron with a floral border and a cluster of flowers, her vest in opaque blue and her feather hat in puce. This model is the same as the female figure group New Dancers (Exhibit No. 245). This figure is shown in Bradshaw', on a high rococo base, surrounded by bocage.
 LITERATURE: Bradshaw, 1992; p. 150, no. 152.



232 Garniture of Frill Vases

1760 – 65
 Centre: height 23.5 cm; side: height 16.5 cm.
 No mark
 Translucency Straw
 Body Dense white
 Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A three piece garniture of frill vases, the centre of baluster form with a high cover. They are applied in high relief with mask heads, fruit, flowers and frills and in low relief with forget-me-nots. The applied decoration painted in naturalistic colours and small insects painted to the body.

A similar set, all with covers, is shown in Miller¹.

EXHIBITION: 'Flowers of Fantasy', Geelong Art Gallery, 1997.

LITERATURE: ¹ Miller, 1973; p. 33, no. 24.

234 Pair of Putti: Spring and Autumn

Circa 1760
 Heights 10.3 cm.
 No mark
 Translucency Straw
 Body Dense white
 Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A pair of putti, sitting on rococo stands, the girl with grapes emblematic of Autumn, and the boy with flowers in his hair, e Spring, painted in shades of puce, blue, yellow and green.

235 Figure: Mercury

1765 – 70
 Height 20.5 cm.
 No mark
 Translucency None
 Body Dense white
 Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A figure of Mercury, sitting beside a casket of gold, a money bag i and wearing a winged helmet. He is mounted on a high rococo applied with flowers. He is painted in puce, blue, yellow, green at rococo moulding painted in puce.

Mercury was the Roman god of commerce and was the symbol Guild of Merchants.

LITERATURE: Bradshaw, 1992; p. 118, no. 76.

236 Figure: Apollo

1765 – 70
 Height 20.5 cm.
 No mark
 Translucency None
 Body Dense white
 Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

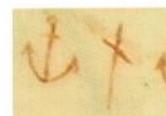
A figure of Apollo, sitting on a tree stump, playing a lyre and c laurel wreath. He is mounted on a high rococo base which i flowers. He is painted in puce, blue, yellow, green and brow moulding painted in puce.

Apollo, the son of Zeus and brother to the nine muses, is a healing, prophecy and the arts.

LITERATURE: Bradshaw, 1992; p. 118, no. 76.

237 Pair of Cupids

1765 – 70
 Heights 12.5 cm.
 Painted red anchor and dagger on each (0.7 cm.)
 Translucency Straw
 Body Dense white
 Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.



A pair of winged cupids, for love, seated on tree stumps a mounted on rococo bases. Both are holding baskets on their wearing garlands of flowers across their shoulders and in their bow and quiver at his side. They are painted in puce, blue, yell brown and gold.

Exhibit Nos. 233 and 234
 Exhibited by permission of the Geelong Art Gallery |
 Gift of an Old Geelong Collegian in honour of the Very Rev. Sir |
 Lady Rolland and Misses Rolland, 1998.



233

233 Three Figures of The Elements

1765 – 70
 Heights left to right: 27.0 cm, 27.0 cm and 29.2 cm.
 No mark
 Translucency None
 Body Dense white
 Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

Three figures from a set of four called The Elements. Ceres as Earth, holding a cornucopia, is standing over a lion. Neptune as Water, pouring water from a jar, standing with a dolphin. Juno as Air, a winged eagle at her feet, holding her cloak against the wind. All are standing on high rococo bases and painted in puce, yellow, blue, green, brown and gold.

The missing figure is Vulcan as Fire.

LITERATURE: Bradshaw, 1992; p. 193, nos. 203 – 204.



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238 Pair of Candle Sticks: Cupids

1765 – 70
 Left: height 24.0 cm; right: height 24.5 cm.
 No mark
 Translucency None
 Body Dense white
 Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A pair of winged kneeling cupids, catching birds, in flowering branches, supporting candle sconces. Each is accompanied by a dog and mounted on high rococo bases, painted in puce, blue, yellow, brown, turquoise and gold. The rococo moulding on the base is painted with turquoise and gold, the sconces with under-glaze blue and gold.
 A similar pair is shown in Bradshaw¹.
 LITERATURE: ¹ Bradshaw, 1992; p. 206, no. 233.

239 Pair of Figures: Shepherd and Shepherdess

1760 – 65
 Left: height 17.5 cm; right: height 16.8 cm.
 No mark
 Translucency Straw (poor)
 Body Dense white
 Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A shepherd, leaning against a tree, playing a recorder, and with a dog at his feet and a shepherdess, standing among flowering plants, with an apron full of flowers, a nosegay in her right hand and with a lamb at her feet. They are both mounted on domed rococo bases. His trousers and her skirt are painted to match, with elaborately gilded leaves and red flowers.

They have square holes in their backs.
 The figure, Exhibit No. 205, shows the earlier form, on a flat base, as does Bradshaw¹. A pair, with elaborate high rococo bases, are shown in Stoner².
 LITERATURE: ¹ Bradshaw, 1992; p. 153, pl. 159.
² Stoner, 1955; pl. 97.

240 Vase of Flowers

1765 – 70
 Height 19.0 cm.
 No mark
 Translucency Straw (poor)
 Body Dense white
 Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A vase of flowers, the vase moulded with rococo scrolls and two mask heads, the flowers moulded to show mixed varieties which have been naturalistically painted in puce, red, blue, yellow and green. The vase moulding painted with gold.
 A similar piece from the Freeman Collection is shown in George¹.
 LITERATURE: ¹ George, 1982; no. 53.

241 Figure: Male Dancer

1765 – 70
 Height 18.5 cm.
 No mark
 Translucency Straw
 Body Dense white
 Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a male, standing in a dancing pose in front of a tree stump, mounted on a medium rococo base, painted in washes of puce, lemon and blue, pink, yellow, opaque blue, green and black. The rococo scrolls on the base painted in puce.
 He is shown, together with a female dancer, on a single base, in Bradshaw¹.
 LITERATURE: ¹ Bradshaw, 1992; p. 148, no. 149; p. 200, no. 220.

242 Figure: Gardener

1765 – 70
 Height 19.5 cm.
 No mark
 Translucency Straw
 Body Dense white
 Glaze Blued
 Lent by a Member of the Ceramics and Glass Circle.

A figure of a gardener, spade in his left hand and his right hand outstretched, with flowers at his feet, mounted on a medium rococo base, painted in puce, red, green, blue, yellow and gold. The rococo scrolls on the base painted in puce, green and gold.



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243 Pair of Figures: Gallant and Lady

1765 – 70

Male: height 19.0 cm; female: height 19.5 cm.

No mark

Translucency Straw

Body Dense white

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A pair of figures representing the 'Blown Kiss', the gallant dressed in a flowing robe over breeches and a frilled shirt, the Lady in a frilled skirt, tight bodice and flowing back robe, wearing a hat. Both mounted on medium rococo bases and painted in puce, red, yellow, brown, green and gold. His trousers and the scrolls on the bases painted in under-glaze blue.

There is a square hole in the back of the lady.

LITERATURE: Stoner, 1955; pl. 89;
Bradshaw, 1992; p. 154, no. 161; p. 205, no. 229.

244 Figure: Female Dutch Dancer

1765 – 70

Height 19.0 cm.

No mark

Translucency Straw

Body Dense white

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A figure of a girl in a dancing pose, dressed in tight bodice, flowing skirts, floral apron and a Dutch bonnet, painted in two shades of puce, opaque blue, yellow, red, two shades of green, black and gold. The apron edge painted in a fine black lace pattern, and the interior of the apron and the skirt hem with European flowers.

She is usually seen with a male partner and they are known as the Dutch Dancers as shown in Bradshaw¹.

It was made as a candle-stick figure, standing against a tree stump, supporting a sconce, as shown in Stoner². This material has been removed.

LITERATURE: ¹ Bradshaw, 1992; p. 149, pl. 151;
² Stoner, 1955; pl. 83;
Rackham, 1915; pl. 2.

245 Figure Group: New Dancers

1765 – 70

Height 17.7 cm.

No mark

Translucency Straw

Body Dense white

Glaze Blued

Lent by a Member of the Ceramics and Glass Circle.

A pair of dancers, the boy wearing striped trousers and a feather wearing a tight bodice, frilled apron and a feathered hat, mounted on low rococo base amount of borage, in Bradshaw¹, and on high rococo bases, with leafy background, in Miller².

PROVENANCE: Sir Bernard Eckstein Collection.

LITERATURE: ¹ Bradshaw, 1992; p. 150, no. 152;
² Miller, 1973; p. 36, no. 27.

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Bow

