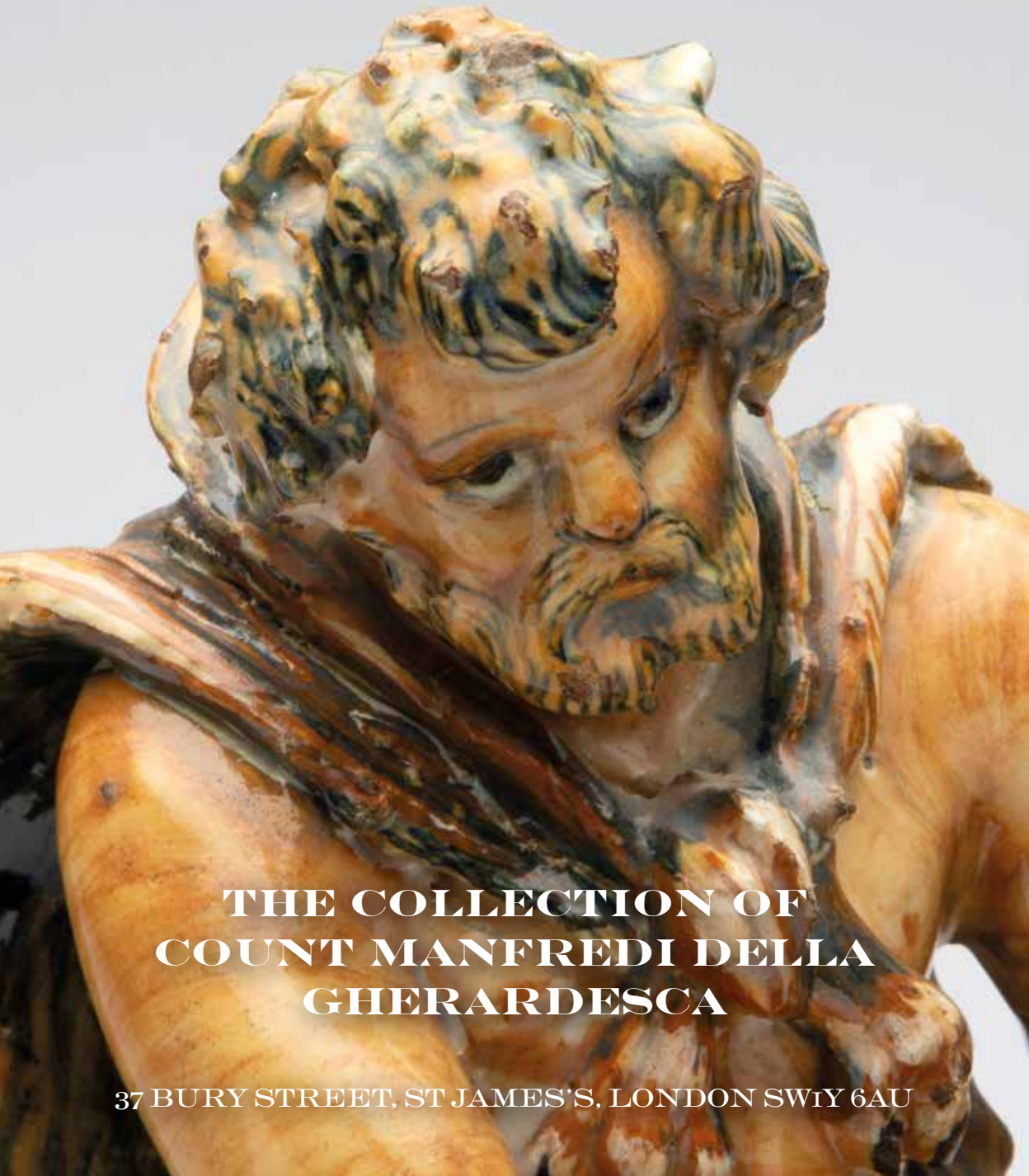




BY APPOINTMENT TO  
H. M. THE QUEEN  
SUPPLIERS OF 18<sup>TH</sup> CENTURY PORCELAINS

# ALBERT AMOR LTD.



THE COLLECTION OF  
COUNT MANFREDI DELLA  
GHERARDESCA

37 BURY STREET, ST JAMES'S, LONDON SW1Y 6AU



## FOREWORD

I will always remember arriving at Castello di Castagneto Carducci one evening in September 2023, not entirely sure what I was about to see. After a delicious supper, I was taken by Sarah Coviello, the curator of the family collection, into the picture gallery. There, below a vaulted ceiling painted with armorials, and dimly lit, we opened a green velvet lined armoire, and the maiolica treasures so carefully collected by Count Manfredi Della Gherardesca were revealed.

It is an extraordinary collection – pieces of great rarity, but also displaying tremendous humour, such as the Urbino group of Beauty and the Beast, and the two Spanish coiled 'serpent' flasks.

Albert Amor has not offered such early Continental ceramics for sale since we had our gallery in St James's Street in the 1920's and 30's, and so it is very exciting to offer such a carefully curated collection in this exhibition. That the collection also includes some 18th century English porcelain, makes it even more appropriate.

I would like to thank Elisa Sani and Roger Massey for their help and encouragement with this catalogue.

I do hope you will be able to come and see these remarkable pieces.

**Mark Law**

London, September 2024  
mark@albertamor.co.uk

Wednesday 9th October - Tuesday 22nd October 2024

10.00am - 5.00pm Monday to Friday  
Saturday and Sunday by appointment

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**WWW.ALBERTAMOR.CO.UK**



I have been very spoilt in my life to have always been surrounded by beautiful things in a family that appreciated the arts. My paternal grandmother was a sculptress of bronzes and my maternal grandmother an accomplished draughts(wo)man. My maternal grandmother had really pretty china objects, from figurines to cups and saucers and china pieces of fruit. I remember gazing at them when we visited her for tea at her house in Bury Walk. Most notably though, my mother and subsequently my father (who couldn't resist joining in!) built a large and important collection of china, comprising pieces of Chelsea, Bow and Worcester, that my mother maintains in many a display cabinet at her home.

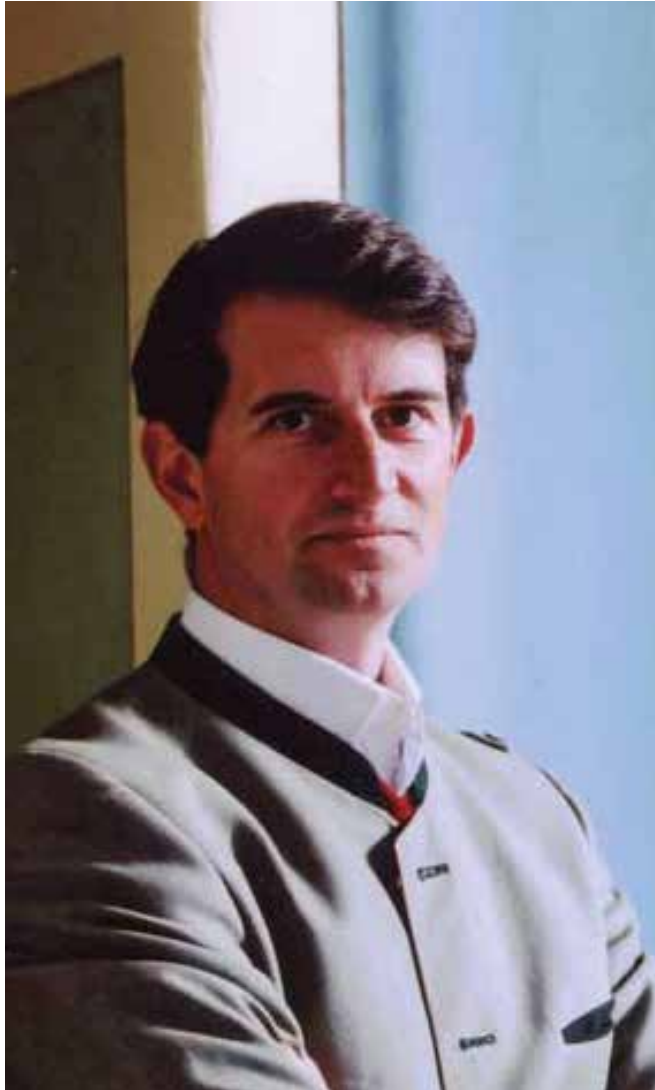
So, it was a delight for me, and especially meaningful when Manfredi, not quite yet my husband, inherited some fine china from his Godmother in Florence, Maria-Luisa Mathon. She had pieces of Chelsea that I had come to know well, and table sets of such beauty it was a joy to receive them into our house as we became a married couple.

Obviously, as many may know by now, Manfredi was an avid collector. He collected many a work of art, in all sorts of mediums which never ceased to surprise. Perhaps, then, his collection of Maiolica which he began to collect after a trip we made to Sicily – where he became entranced by the famous Caltagirone figures - should not have come as such a surprise. However, with the eye that he had, and the dedication to his collecting, he soon had an enviable collection of important pieces, which he carefully placed in the long gallery at his family home in Tuscany, Castello di Castagneto Carducci. This came as an addition to the eighteenth-century china that he had inherited years previously.

This exhibition shows a great part of this collection and my children Aliotto and Margherita, and myself hope that who ever acquires any part of it will enjoy it as much as we and of course Manfredi did.

**Princess Dora Loewenstein**





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### COUNT MANFREDI DELLA GHERARDESCA - COLLECTOR

The scholar and collector Mario Praz, advocate of the Empire and Regency style, thought that there was a profound correlation between a fluffy omelette, made of few ingredients but sublimated in an airy froth, and the antiquary profession'. Inspired by an old cookbook recipe called '*Omelette soufflée à l'antiquaire*', he fantasicated on how the art of selling antiques is the same as 'blending, whipping, and accurately emulsifying the yolk and white of an egg until they take that typical blown up form that resembles hot-air balloons once in the oven'.

Manfredi della Gherardesca's collection was initially shaped around the restoration and furnishing of his family castle in the Maremma's marine countryside. To say it in Praz's words, it was based 'for a third, on an intrinsic virtue, and on the fascination of the past, sometimes a specific era, on rarity, on curiosity, on oddity, and exoticism for the rest'.

Collecting and dealing became a lifelong passion and profession that Manfredi endured on both sides of the Atlantic. Each piece in the collection of Italian maiolica here presented can be seen as the tastiest, rarest, and most carefully sourced ingredients that Manfredi artfully whipped to create a most exceptional Soufflée Omelette. In Castagneto, he used to 'serve' it to his guests in the Saloon, at the end of the long picture gallery, on a beautiful 16th century carved Bolognese cabinet, whose green velvet lining made the yellows and the blues of the maiolicas come alive, just like green salad leaves make the perfect contrast to mouth-watering air frothed yolks, and they are now ready to be tasted by their next collector.

**Sarah Coviello**

Curator



1.  
A pair of Paris porcelain ovoid vases, each with two gilt flower head and leaf scroll loop handles, finely painted in coloured enamels with boar hunting scenes, in extensive wooded landscapes, within gilt rectangular panels, on a brown ground, the reverse painted with entwined cornucopia of fruits, on gilt knopped stem and square base, 12 ½" high, circa 1820, no mark







2.  
A pair of Paris porcelain ovoid vases, each with two parcel gilt female term and scroll handles, painted in coloured enamels with profiles of Roman centurions, within ribbon tied laurel garlands, on a puce ground, the reverse with fruits in a tripod censer, on knopped stem and marbled square base, 11" high, circa 1820, no mark







3.  
A Deruta maiolica charger, boldly painted in coloured enamels with a head and shoulders profile of a young man in armour, his helmet with a plumed mask, the broad border with blue and ochre scale panels, alternating with blue, green yellow and ochre leaf scrolls, on a striped ground, 15 ¼" diameter, circa 1540

Provenance; Sotheby's, Milan, 10<sup>th</sup> June 2009, lot 123





4.  
An Urbino (workshop of Orazio Fontana) large round maiolica charger, superbly painted with two putti in a landscape, within a central boss, within a broad band of a hunt, with mounted figures, hounds and rabbits, and an interlinked flower head band, the rim painted with lions, birds and fantastic animals, the underside with concentric ochre bands, 15 ¼" diameter, circa 1550-60.

A related ewer and basin, also painted with hunting scenes, and the arms of Juan de Zuniga, Spanish Viceroy, now in the Ashmolean Museum, was ordered as a gift from Francesco Patanazzi in 1593 by Isabella Della Rovere, sister of the Duke of Urbino

Provenance; Altomani and Sons, March 2007







5.  
A Florentine white glazed terracotta head of a seraphim, 15" wide, probably 15<sup>th</sup> century, inscribed verso 'F.360' and '213'

Provenance; The Estate of Edwin L. Weisl Jr (1929-2005), a close associate of Robert Lehman and Bernard Berenson, recorded as having 'an almost obsessive preoccupation with the fourteenth and fifteenth centuries in Siena, Florence and Venice'

Christies, New York, 28<sup>th</sup> September 2006, lot 300



6.  
An Urbino (Patanazzi workshop) maiolica large rectangular inkstand, modelled with two round recesses for inkwells, and two rectangular recesses for quills, the bases of these boldly painted in blue and ochre with a quill, a knife, a pair of dividers and two rings, the concave border modelled with four crouching putti, and finely painted with fantastic birds, figures and animals, within ochre, blue and yellow flower head and cell diaper bands, 16 3/4" wide, circa 1570

Provenance; Angela Grafen Von Wallwitz, Munich, February 2001





7.  
A Naples 'Farmiglia Gotica' waisted albarello attributed to the Master of the Brancaccio Chapel, painted in blue, green, ochre and manganese with a long-necked bird with a snake entwined around its beak, within a lobed cartouche, on a flower head and leaf scroll ground, within blue concentric bands, the neck with a band of stiff blue leaves, 11 ¼" high, last quarter of the 15<sup>th</sup> century

Provenance; Sotheby's London, 2<sup>nd</sup> April 2002, lot 2



8.  
A Turkish Isnik round dish, centrally painted in blue and green with a growing saz leaf, flanked by scrolling red roses and tulips, on a white ground, the border with a panelled black scroll band, the underside with green and black stylised flower heads and leaves, 12" diameter, circa 1580-1600

Provenance; With printed paper label 'P Kyticas...Cairo, Egypt'

Wafic Said Collection





9.  
A Venice maiolica plate, attributed to the workshop of Domenico da Venezia, boldly painted with a young man striding in a mountainous landscape, a flaming heart in his left hand, and a fruit in his right, within a blue and ochre line border, 7 3/4" diameter, circa 1560

Provenance; Sotheby's London, 2<sup>nd</sup> April 2002, lot 5

Related plates are in the collection of the Herzog-Anton-Ulrich Museum, Brunswick



10.  
A Continental maiolica flask, in the form of a coiled serpent like creature, picked out in brown and ochre, on a pale green ground, 8" diameter overall, circa 1760, probably Spanish



11.  
A Montelupo maiolica model of a crouching rabbit, its ears back, and painted in brown and ochre, on flat green glazed shaped base, 5 ½" long, circa 1600, painted inventory number 3132 beneath

Provenance; Koller, Zurich, March 2011



12.  
A Montelupo maiolica albarello, of slightly waisted cylindrical form, boldly painted in blue, green and ochre with a continuous band of scrolling flowers and leaves, on a white ground, above concentric bands, the neck with an interlinked geometric band, 8 ⅛" high, circa 1500

Provenance; Sotheby's London, 2<sup>nd</sup> April 2002, lot 1





13.  
An Urbino maiolica tromp l'oeil low tazza, attributed to the Fabbrica Fontana, modelled in bold relief with a cut fig, grapes and other fruits, on a blue and white ground, ochre line rim, 10" diameter, circa 1560-70

A similar example is in the collection of the National Museum of Ceramics





14.  
An Urbino (Patanazzi Workshop) maiolica large inkwell, in the form of Hercules, draped in a lion pelt, performing his seventh labour with the Cretan Bull, before a tree-stump, the rectangular base with a recess for one well, 13 ½" high, circa 1580

Provenance; Caviglia, TEFAF, Maastricht, 2002

Sculptural inkstands are listed in the inventory of the Ducal Palace in Urbino. An example in the form of a boy playing an organ, marked 'Urbino', is in the Victoria and Albert Museum







15.  
A Continental maiolica green glazed flask, in the form of a coiled serpent like creature, picked out in black, and with three suspension loops, 8 ½" diameter overall, circa 1760, probably Spanish



16.  
An Urbino (Patanazzi Workshop) maiolica figure of the Madonna and child, standing, she wearing a blue dress with ochre stars and fleur de lys, on stepped square base, 15 ½" high, circa 1580



17.  
An Urbino group of Beauty and the Beast, the young woman seated, playing a lute, the anthropomorphic beast seated at her side, and offering a heart, on flat rectangular base, 10 <sup>5</sup>/<sub>8</sub>" high, circa 1580

Provenance; Caviglia, TEFAF, Maastricht, 2002

Female figures are rarely seen in Urbino sculptural pieces, A similar model of a lady, as part of a couple dining, is in the Pesaro Ceramics Museum, and was shown in the Victoria and Albert Museum Exhibition 'At Home in the Renaissance' in 2006







18.  
A rare Deruta maiolica condiment stand, of cruciform section, with five dished candle wells, above pierced trellis concave niches, divided by standing naked female figures, each supporting a shell above her head, the round base with four rounded recesses, 7 1/2'' high, circa 1680

Provenance; Sotheby's, London, 23<sup>rd</sup> March 2000, lot 3





19.  
An Urbino maiolica table fountain, workshop of Orazio Fontana, in the form of a piping shepherd boy seated on a mound above a grotto, with a fountain head releasing water into a canted rectangular basin, a lizard at his feet, flanked by a dog, a boar, a ewe, a goat, a sheep and a lamb, the reverse with three arched recesses, 18" high, circa 1580

Provenance; Christies, New York, 27<sup>th</sup> September 2000, lot 236, when sold with a thermoluminescence certificate confirming a dating of 1500-1700

See Giacomotti (Jeanne), *Catalogue de majoliques des Musee Nationaux*, Paris, 1974, no 1119, for an almost identical table fountain

Two related examples were in the collection of the Marquis Campana, and were acquired by the French state in 1862, and are now at the Musee de la Renaissance, Eccouen. One example is smaller, the example of the scale of the Gherardesca example has Orpheus playing the lyre rather than a shepherd







20.  
A Deruta maiolica bust of a Roman Emperor, wearing a laurel corona, on waisted socle painted in blue with a leaf scroll band, 12 ½" high, circa 1580



21.  
A Deruta maiolica bust of a bearded Roman Emperor, wearing a laurel corona, the waisted  
socle titled in blue 'TIBURZIA', 13 ½" high, circa 1580





22.  
A Deruta maiolica bust of the Roman Emperor Tito, depicted with a moustache and short beard, and wearing a laurel corona, the waisted socle titled in blue 'TITOO', 12 ½" high, circa 1580-1600



23.  
A Deruta maiolica bust of the Roman Emperor Vespiano, wearing a laurel corona, the waisted socle titled 'VESPASIANO' in manganese, 13" high, circa 1580





24.  
A Deruta maiolica bust of the Roman Empress Faustina, wearing a 'jewelled' headdress, the waisted socle titled in black 'FAUSSTINA', 12" high, circa 1580, an indistinct collection number to the unglazed reverse



25.  
A Deruta maiolica bust of a Roman Empress, wearing a green headdress, and in armour, the waisted socle painted in blue and ochre with a diamond shaped panel and leaf scrolls, 10 ¼" high, circa 1580

A related bust is in the Duca di Martina Museum, Naples





26.  
A set of fifteen Strasbourg (Joseph Hannong) faience plates, each boldly painted in coloured enamels with a spray of flowers and leaves, and scattered flowers, the indented border with brown line rim, 9  $\frac{3}{4}$ " diameter, circa 1770, painted mark in blue and numeral 23

Provenance; Louis H Mathon Collection



27.  
A Seaux faience lobed oval tureen and cover, with two leaf moulded loop handles and lemon shaped knob, boldly painted in coloured enamels with sprays of flowers and leaves, 12  $\frac{3}{4}$ " wide overall, circa 1760-80, painted mark in green



28.  
A rare Ginori biscuit porcelain cabinet cup, finely modelled as a head and shoulders portrait of Elisa Baciocchi, her plaited hair forming the loop handle, gilt interior, 3 5/8" high, circa 1810, no mark

Maria Anna Elisa Bonaparte Baciocchi, Grand Duchess of Tuscany (1777-1820), the sister of Napoleon Bonaparte, an Imperial French princess, who also held the titles of Princess of Lucca and Piombino. She married Felice Pasquale Baciocchi in 1797



29.  
An Italian porcelain monteith, with two shell shaped handles, painted in coloured enamels with fruits and leaves, before a tree-stump, and with numerous winged insects, within puce and gilt line and dash borders, 12" wide overall, circa 1770, no mark





30.  
A superb Doccia dinner service, each piece very finely painted in puce camaieu, in the manner of Giuseppe Romei, with buildings in extensive wooded landscapes, within gilt borders of oval panels, with blue enamel dots, circa 1760, comprising;

40 plates, in 2 sizes

12 soup plates

9 oval dishes

A large round bowl

A triangular dish

A pair of two handled sauceboats, fixed stands and ladles

3 round dishes

A baluster shaped coffee pot and cover, and a baluster shaped hot water jug and cover

4 coffee cups, 6 tea cups and 11 saucers

Five leaf shaped dishes

Provenance; Rubinacci, Genoa, May 2008

This style of Doccia decoration was known as 'Paesi rossi' or 'Di porpora', imitating earlier styles of painting at the Du Paquier factory





31.

A pair of Doccia baluster shaped custard cups and covers, each with ear shaped loop handle and pointed knob, finely painted in puce camaieu, in the manner of Giuseppe Romei, with buildings in extensive wooded landscapes, with a gilt border of oval panels, with blue enamel dots, 2 3/4" high, circa 1760, no mark



32.

A pair of Doccia baluster shaped custard cups and covers, each with ear shaped loop handle and pointed knob, finely painted in puce camaieu, in the manner of Giuseppe Romei, with buildings in extensive wooded landscapes, with a gilt border of oval panels, with blue enamel dots, 2 3/4" high, circa 1760, no mark

33.

A pair of Doccia baluster shaped custard cups and covers, each with ear shaped loop handle and pointed knob, finely painted in puce camaieu, in the manner of Giuseppe Romei, with buildings in extensive wooded landscapes, with a gilt border of oval panels, with blue enamel dots, 2 3/4" high, circa 1760, no marks





34.

An extensive Lahoche and Pannier (Palais Royal) dessert service, each piece painted in coloured enamels with a floral specimen, within a pink ribbon border and blue and gilt dot and dentil rim, comprising;

A large pierced oval two handled basket

A pair of pierced round two handled baskets

Thirty six dessert plates

Three tall round fruit stands

Three low round stands

Circa 1870, painted marks



35.

A large Attic style terracotta ovoid vase, with two loop handles, painted in black with figures and anthemion, within leaf, key-fret and flower head panelled borders, on round base, 15 3/4" high

Provenance; Ian Grant Collection, Ladbroke Square, London



36.  
A large Attic style terracotta ovoid vase and cover, the two loop handles with bifurcated lower terminals, painted in black, iron red and white with figures and horses, the cover painted with boar, within pendant leaf and geometric borders, on round base, 17 1/2" high

Provenance; Ian Grant Collection, Ladbroke Square, London



37.  
A large Attic style terracotta ovoid vase and cover, with two loop handles, painted in black, iron red and white with a band of figures and animals, within leaf, key-fret and flower head panelled borders, on round base, 17" high

Provenance; Ian Grant Collection, Ladbroke Square, London





38.  
An Attic style terracotta round kylix, with two loop handles, the interior painted in black, iron red and white with two figures, within a black band, the exterior with a stylised leaf band, on round foot, 12" diameter overall

Provenance; Ian Grant Collection, Ladbroke Square, London



39.  
An Attic style terracotta round kylix, with two loop handles, the interior painted in black, iron red and white with a warrior fending off a roaring lion, within a black band, the exterior with an 'S' scroll band, on round foot, 12" diameter overall

Provenance; Ian Grant Collection, Ladbroke Square, London

40.  
An Attic style slender ovoid ewer, with flared neck and loop handle, painted in black, iron red and white with two figures and a goat, beneath a stiff leaf band, 10 7/8" high

Provenance; Ian Grant Collection, Ladbroke Square, London



41.  
An Attic style ovoid ewer, with pinched rim and loop handle, painted in black, iron red and white with two figures, beneath a geometric band, on round foot, 11 1/2" high

Provenance; Ian Grant Collection, Ladbroke Square, London

42.  
An Attic style ovoid ewer, with waisted neck, flared rim and loop handle, painted in black, iron red and white with two figures, beneath a flower head and scroll band, 11 1/4" high

Provenance; Ian Grant Collection, Ladbroke Square, London



43.  
A Chelsea box and cover, in the form of a full blown pink rose, the loop knop formed as a rosebud and stem, with leaf terminal, 3 1/2" diameter, circa 1755, no mark



44.  
An unusually large pair of Longton Hall plates, each painted in coloured enamels in 'Trembly Rose Painter' style with sprays of flowers and leaves, and scattered flowers, within a strawberry, leaf and tendril moulded border, picked out in puce, green and iron red, 10" diameter, circa 1755, no marks





45.

A Holics faience tureen and cover, in the form of a cabbage, the overlapping leaves naturalistically decorated, with puce veining, four stems forming feet, 5 ½" high, circa 1760, conjoined H F mark

Provenance; Louis R Mathon Collection

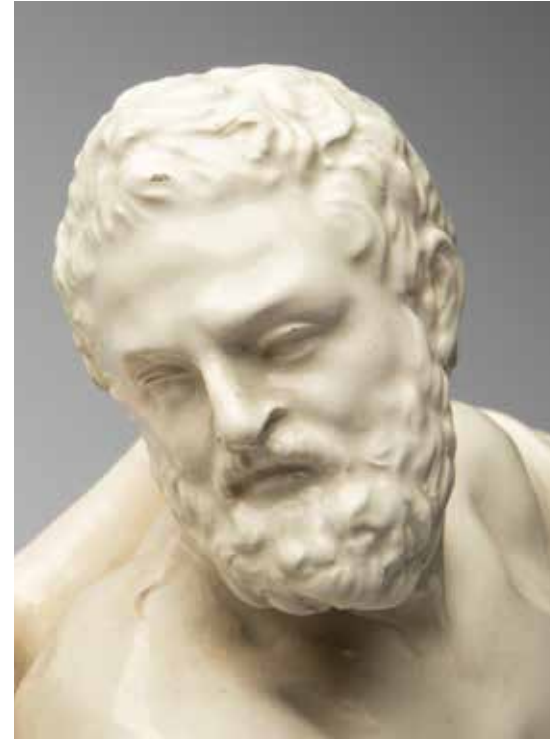


46.

A rare pair of Faenze cream tin glazed earthenware large groups of Bacchus and Ariadne and Hercules and Lole, probably Ferniani Factory, after models by Giovan Battista Foggini, remodelled in 1796 by Giovan Battista Ballanti, each on mound base, 11 ½" high, circa 1806, no marks, on original giltwood stands, each with four turned feet

These models are known in bronze; an example of Bacchus and Ariadne is in the J Paul Getty Museum, Malibu, and were also produced in porcelain at the Doccia factory.

A pair of Faenze groups of these models is in the Ashmolean Museum, Oxford







47.  
A Cantigalli globular pot pourri vase,  
with two animal head handles, painted in  
underglaze blue with a continuous band  
of a young woman, putti and goats in a  
landscape with buildings and mountains,  
above a spiral fluted band, on round base,  
9 ½" high, circa 1880, painted mark in blue



48.  
A Chinese Export oval dish, painted  
in coloured enamels and gilt with  
a central armorial, within a gilt  
roundel, the gadrooned border with  
a puce and gilt feuil de choix band,  
17" wide, circa 1780, no mark



Provenance; Louis R Mathon  
Collection



49.  
A pair of Chinese Export plates, each painted in coloured enamels and gilt with a central armorial, within a gilt roundel, the gadrooned border with a puce and gilt feuil de choix band, 9 1/2" diameter, circa 1780, no marks

Provenance; Louis R Mathon Collection



50.  
A collection of twelve Chinese table ornaments, each in the form of an arrangement of brightly coloured fruits, including lemons, peppers, blackberries and lychee, 8" overall, Qing Dynasty









