



BY APPOINTMENT TO
H. M. THE QUEEN
SUPPLIERS OF 18TH CENTURY PORCELAINS

ALBERT AMOR LTD.

CHELSEA PORCELAIN

A PRIVATE COLLECTION



PART TWO - FIGURES

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

Monday 24th September -Friday 19th October 2018

10.00am - 5.30pm

Saturday and Sunday by appointment

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FOREWORD

Following the success of our summer exhibition 'Birds and Beasts', I am pleased to publish the second catalogue in this series, continuing the dispersal of probably the most important collection of Chelsea porcelain from the Gold Anchor period in private hands today.

This catalogue comprises eighty seven figures from the collection, ranging in scale from the small mythological figures and Cupids in disguise, to monumental groups and figures, many inspired by, and technically equal to, the products of Meissen and other contemporary factories.

The collection not only illustrates the huge variety of figures produced, but also gives a wonderful insight into life in mid 18th century England. From the courtly Ranelagh Masqueraders, to the child street vendors, with their bundles on their heads, all levels of life are here.

Many figures in the collection have impressive provenance, to collectors such as H J Joel, Peter Bradshaw, and Edward James, or relate to examples in some of the greatest museum collections, including Untermyer, Lady Ludlow and Lady Charlotte Schreiber. As such, I cannot imagine there will be a better opportunity for many years to come to acquire fine examples of the Chelsea figure production from this period.

Exceptionally rare is number 30, the pair of 'blackamoor' candlesticks, the models closely related to silver examples of the period, but to date we have found no comparable example. There is a reference in the auction catalogue from Mr Burnsall, when selling stock for Nicholas Sprimont in 1761, to lot 17 on the second day, May 1st 1761 'A pair of slave candlesticks' – perhaps the model we exhibit here.

As the gentleman who formed this collection hoped, our catalogue of birds and beasts saw sales to collectors around the world, and to many who had not before appreciated Chelsea of this period. I hope this catalogue will continue this, and the renewed enthusiasm for this great period in the history of English porcelain production.

In February 2019, we will issue the third catalogue in this series, 'Shape and Colour', featuring ornamental forms and coloured grounds.

All exhibits are for sale from the publication of this catalogue.

Do please contact me if I can provide further details.

Mark Law

London, September 2018

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1. A pair of Chelsea figures of seated musicians, each playing a French horn, the blackamoor figure wearing a white cap, turquoise coat and patterned waistcoat, and orange breeches, the other wearing a black cap, green coat and patterned waistcoat, and pale blue breeches, each on flower and leaf applied mound base, 5 ¼" high, circa 1758-60, gold anchor marks

Provenance; With Newman and Newman Antiques, London

See Elizabeth Adams, *Chelsea Porcelain*, figure 11.31, for another example of the white figure, in the British Museum



2.

A pair of Chelsea figures of a shepherd and shepherdess, each standing, with one arm outstretched, he holding a basket of flowers, and she with flowers gathered in her apron, decorated in coloured enamels, before floral bocage, he with a dog at his feet, and she with a lamb, the flower applied mound bases with scrolls picked out in gilt, 9 ¼" high, circa 1765, gold anchor marks



3.
A set of four Chelsea small busts, emblematic of the Seasons, each decorated in coloured enamels, on canted tapering socle picked out in gilt, 4 1/8" high, circa 1760, no marks



4.

A very rare Chelsea female term, probably emblematic of Summer, the young girl with flowers in her hair, a yellow shawl around her shoulders, the tapering plinth picked out in gilt, 5 ³/₈" high, circa 1760, gold anchor mark

5.

A Chelsea figure of Flora, emblematic of scent, standing, with flowers in her right hand, and resting on a flower applied marbled plinth that supports a pierced burner, she wearing a puce headdress, flower patterned dress and green and yellow cloak, on flower and leaf applied marbled base, 9 ¹/₂" high, circa 1760, gold anchor mark

A Bow figure of Flora of exactly this model is known





6.
A pair of Chelsea candlesticks, each in the form of Cupid, kneeling before a flower applied tree-stump, which supports a pierced scone, one figure holding a flaming heart, and the other a bow and arrow, decorated in coloured enamels and gilt, on scroll moulded base picked out in gilt, 8 ½" high, circa 1765, gold anchor marks



7.

A very rare pair of Chelsea small figures of children, each standing, the young boy carrying vegetables bundled into a yellow cloth on his head, and the young girl with flowers in a basket on her head, decorated in coloured enamels, he with fruits in his apron, and she with flowers, on flower and leaf applied mound base, 6" high, circa 1760, gold anchor marks



8.

A rare Chelsea small figure of a Chinese Coolie, standing, with a basket on his left arm, and a rake over his right shoulder, his hair in a pig-tail, wearing a puce smock and yellow waistcoat, and patterned trousers, on flower and leaf applied square flat base, 4 1/4" high, circa 1762, gold anchor mark

See F S Mackenna, Chelsea Porcelain, The Gold Anchor Wares, figure 102, for a similar figure in the Cecil Higgins Museum, Bedford

9.

A pair of Chelsea figures of Omphale and Hercules, with Hercules deprived of his staff and the Nemean lion skin, each decorated in coloured enamels and gilt, before floral bocage, on flower and leaf applied mound base, with waisted panelled plinth, picked out in gilt, 7" high, circa 1765, gold anchor marks

See King, Chelsea Porcelain, plate 60, for a pair of related figures





10.

A Chelsea figure of Mars, standing, wearing a plumed helmet and armour, his left hand on his sword, a shield and flag at his feet, decorated in coloured enamels and gilt, on flower and leaf applied scroll moulded base, picked out in turquoise and gilt, 7 ½" high, circa 1765, no mark

Provenance; Peter Bradshaw Collection



11.

A pair of Chelsea models of Chinese figures, each seated beside an ovoid jar with pierced top, she with flowers in her hair, and wearing a puce coat, and flower patterned skirt, and he wearing a pointed hat, puce coat and holding flowers in his outstretched right hand, on flower and leaf applied scroll moulded base, picked out in gilt, 7 ¾" high, circa 1762, gold anchor marks

See Frank Stoner, *Chelsea, Bow and Derby Porcelain Figures*, page 33, for an identical pair

Another pair is in the Lucy Truman Aldrich Collection, Rhode Island School of Design, Museum of Art



12.

A Chelsea figure of an actor, standing, wearing a plumed cap, puce lined green cloak and patterned suit, with an orange sash, and holding a mask, on flower and leaf applied scroll moulded base, picked out in gilt, 11 ⁵/₈" high, circa 1762-65, gold anchor mark

See Catalogue of The Lady Ludlow Collection of English Porcelain at The Bowes Museum, number 83 (3), for a similar figure, supplied to Lady Ludlow by Albert Amor in 1926

13.

A Chelsea figure of an actress, standing, wearing a flowing headdress, turquoise bodice and patterned skirt, before floral bogage, on flower and leaf applied scroll moulded base, picked out in gilt, 12" high, circa 1762-65, gold anchor mark

Provenance; The Metropolitan Museum of Art, New York

See Catalogue of The Lady Ludlow Collection of English Porcelain at The Bowes Museum, number 83 (4), for a similar figure, but holding a mask in her right hand



14.

A pair of Chelsea large figures of a shepherd and shepherdess, each standing, he wearing a plumed hat, blue cloak, and patterned waistcoat and trousers, and flanked by two dogs, bagpipes at his feet, and she wearing a plumed hat with flowers in the brim, turquoise cloak, white shirt and patterned skirt, holding a lamb in her left hand, a sheep at her feet, before floral bocage, on flower and leaf applied scroll and shell moulded base, picked out in gilt, 11 1/2" high, circa 1765, gold anchor marks and impressed R

Provenance; With manuscript label inscribed 'Capt Thistlethwaites Collection'

See Yvonne Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, plate 41, for another pair of these figures



15.

An extremely rare pair of Chelsea large groups, emblematic of the Seasons, each with two standing figures, Summer and Autumn as a young woman holding a sickle, and a young man with fruits in his apron, and Winter and Spring as a man wearing a fur trimmed cap and waistcoat, and a young woman holding a posy of flowers, and with flowers in her apron, richly decorated in coloured enamels and gilt, on flower and leaf applied pierced and scroll moulded base, picked out in gilt, 13 ⁵/₈" high, circa 1765, gold anchor marks

See Yvonne Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, Figure 74, plate 36, for another of the group of Winter and Spring



16.

A pair of Chelsea figures of sportsmen, each standing, wearing a broad brimmed black hat, and carrying a game bird, one wearing a fur trimmed green coat, and leaning on a gun, the other wearing a fur trimmed puce coat, and recumbent gun dog at his feet, on flower and leaf applied scroll moulded base, picked out in gilt, 8 ½" high, circa 1762, gold anchor marks



17.

A pair of Chelsea figures of a woodcutter and companion, standing, he holding an axe over his shoulder, and she with a rake, decorated in coloured enamels, and picked out in gilt, before floral bocage, each on scroll moulded mound base applied with flowers and leaves, 8 ⁵/₈" high, circa 1765, gold anchor marks

See F S Mackenna, Chelsea Porcelain, The Gold Anchor Wares, figure 92, for another pair of these figures



18.

A rare pair of Chelsea figures of 'Ranelagh Masqueraders', each standing, and wearing a mask, she with flowers in her hair and her bodice, and holding up her apron and over-skirt to reveal a flower painted skirt, he wearing a tricorn hat, and playing a pipe, a lantern, wine bottle and glass suspended from a berried leaf garland over his shoulder, and with a yellow sash over his orange waistcoat, each on flower and leaf applied and scroll moulded base, picked out in gilt, 8" high, circa 1759-63, gold anchor marks

See J C Austin, *Ceramics at Colonial Williamsburg*, page 145, plate 135, and page 147, plate 137, for a similar pair of figures

The Chelsea figures of Masqueraders are said to depict characters from the masque held in the Ranelagh Gardens on 24th May 1759, to celebrate the birthday of Frederick, Prince of Wales



19.
A pair of Chelsea figures of Cupid, each standing bearing gifts to a lover, one holding a heart on a tasselled cushion, the other with two doves, each decorated in coloured enamels, on flower and leaf applied mound,, and scroll moulded base, picked out in gilt, 7" high, circa 1762-65, gold anchor marks



20.

A Chelsea figure of a Ranelagh Masquerader, standing, wearing a plumed hat, a black mask, yellow lined purple cloak, yellow waistcoat and orange breeches, and playing a violin, his left leg raised in dancing pose, before a flower applied tree-stump, on scroll moulded mound base, picked out in gilt, 8" high, circa 1759-63, gold anchor mark

See John C Austin, Chelsea Porcelain at Williamsburg, number 132, for a similar figure



21.

A rare pair of Chelsea figures of Ranelagh Masqueraders, each modelled in dancing pose, she holding a mask to her face with her left hand, and he with a bearded mask and holding a club of leaves over his left shoulder, each wearing a foliate costume, picked out in turquoise and gilt, she with a berried hat, and he with a pointed hat, on scroll moulded mound base applied with flowers and leaves, and picked out in gilt, 7 ¾" high, circa 1759-63, gold anchor marks

See John C Austin, *Chelsea Porcelain at Williamsburg*, numbers 135 and 137, for similar figures

There is a long history of English aristocrats dressing as 'Wild' or 'Green' men. There is also the figure of Uomo Selvatico (or Wild Man) as part of the Venetian carnival tradition

See John C Austin, *Chelsea Porcelain at Williamsburg*, number 130, for another pair of these figures



22.

A Chelsea figure of a male musician, in Turkish costume, seated, playing a pipe, and richly decorated in coloured enamels, with a striped headdress, flower patterned puce jacket and yellow cape around his shoulders, the shaped flat mound base applied with numerous coloured flower heads and leaves, 5 $\frac{3}{4}$ " high, circa 1762-65, gold anchor mark and incised M beneath the base



23.
A pair of Chelsea sweetmeat figures, in the form of a young man and woman, standing, each holding an oval two handled basket, decorated in coloured enamels, before floral bocage, on scroll moulded and flower and leaf applied mound base, picked out in gilt, 7" high, circa 1765, gold anchor marks



24.

A large pair of Chelsea figures of the Imperial Shepherd and Shepherdess, each standing, she wearing a plumed hat, and carrying a basket of flowers, a posy in her left hand, her gilt trimmed turquoise bodice above richly patterned skirts, a sheep at her side, and he wearing a tricorn hat, patterned coat, and scale patterned trousers, holding a flower in his outstretched right hand, and holding a staff, a hound at his feet, each flanked by floral bocage, on flower and leaf applied scroll and shell moulded base, picked out in gilt, 12 $\frac{3}{4}$ " high, circa 1765, gold anchor marks

With D M and P Manheim, London



25.

A rare Chelsea group of amorous harvesters, she asleep before a tree stump, holding a sickle and resting on wheatears, and he standing looking down at her, each decorated in coloured enamels, the flower applied scroll moulded base picked out in turquoise and gilt, 8 1/8" high, circa 1760, gold anchor mark



26.

A pair of Chelsea small figures of a shepherd and shepherdess, each standing, he wearing a green hat, puce waistcoat, yellow coat and patterned breeches, and holding an un-opened letter in his left hand, a hound at his feet, and she wearing a ribbon tied hat, turquoise bodice and flower patterned skirt, and garlanding a sheep, each on flower and leaf applied mound base, 6" high, circa 1765, gold anchor marks



27.

A rare pair of Chelsea figures of the Abyssinian Archers, each black figure standing, she wearing a feathered headdress, and jewelled puce dress, and holding an arrow aloft in her right hand, and he wearing a turban, and puce robes, with a quiver of arrows on his back, and a dagger at his waist, on flower and leaf applied square mound base, 7 $\frac{3}{4}$ " high, circa 1760, gold anchor marks



28.

A pair of Chelsea groups of putti, emblematic of the Four Seasons, one representing Spring and Summer, with a sickle, corn sheaves and an upturned basket of flowers, the other representing Autumn and Winter, with grapes and a brazier, each decorated in coloured enamels, on flower and leaf applied mound base, 8 ½" high, circa 1760, gold anchor marks

See F S Mackenna, Chelsea Porcelain, The Gold Anchor Wares, figure 93, for a group of Autumn and Winter of this model



29.
A rare Chelsea large figure of a reaper, standing, wearing a blue hat, white shirt and puce and gilt flower patterned breeches, and carrying a sheaf of corn and a sickle, before a tree-stump, a small barrel at his bare feet, on scroll moulded mound base, picked out in gilt, 12 ½" high, circa 1762-65, gold anchor mark

Another example of this figure, from the Collection of Lady Charlotte Schreiber, is in the Victoria and Albert Museum. A further example was exhibited Albert Amor Limited, Birds in Branches Exhibition, 2000, number 4



30.

An extremely rare pair of Chelsea candlesticks, in the form of 'Blackamoors', each kneeling figure holding aloft a flower head shaped scone, picked out in puce, yellow, orange and blue, he wearing a turban, patterned jacket and yellow breeches, and she with puce headdress, patterned dress, with pale yellow underskirt, on flower and leaf applied pierced mound base, with three scroll feet, moulded and painted with seaweed and seashells, 10" high, circa 1758-60, gold anchor marks

31.

A Chelsea figure of a young man, standing, wearing a puce hat, green coat and patterned breeches, and playing a pipe and a drum, on flower and leaf applied scroll moulded base, picked out in gilt, 6" high, circa 1765, gold anchor mark



32.

A rare Chelsea small figure of a Hussar, after a Meissen original, standing, wearing a fur trimmed hat, turquoise jacket and puce cape, and orange breeches with yellow boots, and holding his sword over his right shoulder, before a flower and leaf applied tree-stump, the scroll moulded mound base picked out in gilt, 4" high, circa 1762, gold anchor mark

This model was also copied by the Bow factory

33.

A Chelsea small figure of Cupid, disguised as a money lender, wearing a wide brimmed black hat, a long black coat, and with a staff under his left arm, and a money bag in his right hand, on scroll moulded mound base, picked out in gilt, 4 ¼" high, circa 1758, no mark

See Catalogue of The Lady Ludlow Collection of English Porcelain at The Bowes Museum, Number 61, for a similar figure



34.

A Chelsea small figure of Cupid, disguised as a courtier, after a Meissen original, standing, wearing a gilt decorated jacket, and carrying a tricorne hat under his right arm, a sword at his side, on flower and leaf applied mound base, picked out in gilt, 4 ½" high, circa 1760, gold anchor mark

35.

A Chelsea small figure of Cupid, standing, wearing a plumed green tricorn hat, puce coat and gilt decorated breeches, and carrying a staff over his right shoulder, on flower and leaf applied mound base, picked out in gilt, 4 ¾" high, circa 1765, gold anchor mark



36.

A Chelsea small figure of Cupid, disguised as a musician, standing, wearing a turquoise tricorn hat, a dagger on a belt at his side, and playing a drum, on flower and leaf applied scroll moulded mound base, picked out in puce and gilt, 5" high, circa 1762-65, no mark

See F S Mackenna, Chelsea Porcelain, The Gold Anchor Wares, figure 118, for a similar figure

See ECC Loan Exhibition, 1948, number 277, for a similar figure, from the collection of Lord and Lady Fisher

37.

A Chelsea small figure of Cupid, disguised as the Pied Piper, standing, wearing a puce tricorn hat, and playing bagpipes, a patterned shawl over one shoulder, on flower and leaf applied mound base, modelled with two mice in costume, 5" high, circa 1765, gold anchor mark



38.

A Chelsea small figure of a putto, standing, holding a tambourine aloft, and wearing a garland of vines, before a vine applied tree-stump, on flower and leaf applied mound base, 4" high, circa 1758-60, gold anchor mark

See F S Mackenna, Chelsea Porcelain, number 58, for a similar figure, formerly in the Hurlbutt Collection

39.

A Chelsea small figure of Cupid, standing, with a turquoise shawl, holding a garland of flowers, on flower and leaf applied mound base, 3 ¾" high, circa 1756, tiny red anchor mark



40.

A Chelsea small figure of Cupid, standing, holding a rectangular basket, a quiver, bow and arrows at his waist, decorated in coloured enamels, on flower and leaf applied mound base, 4 ½" high, circa 1760, gold anchor mark



41.

A Chelsea small figure of Cupid, kneeling, a quiver, bow and arrows at his waist, a pierced round basket at his side, supported by a flower applied tree-stump, on mound base, 4 ½" high, circa 1760, gold anchor mark

See F S Mackenna, Chelsea Porcelain, The Gold Anchor Wares, figure 111, for a similar figure



42.

A Chelsea small figure of Cupid, disguised playing a musical box, wearing a puce tricorn hat, white socks and red clogs, before a tree-stump, on flower and leaf applied scroll moulded base, picked out in gilt, 5 ⅛" high, circa 1765, gold anchor mark

See F S Mackenna, Chelsea Porcelain, The Gold Anchor Wares, figure 117, for a similar figure

43.

A Chelsea small figure of Cupid, disguised as a nursemaid, wearing a red trimmed kerchief, and carrying a sleeping baby in a wicker cradle, beside a flower and leaf applied tree-stump, on scroll moulded mound base, picked out in gilt, 4 ½" high, circa 1760, gold anchor mark



44.

A Chelsea small figure of Cupid, disguised as a beer seller, wearing a green cap, a beer cylinder with pipe and tap on his back, a cup in his left hand, and a flagon and a cup on a belt at his waist, decorated in coloured enamels, on flower and leaf applied mound base, picked out in gilt, 4 ¼" high, circa 1765, gold anchor mark



45.

A Chelsea small figure of a Muse, probably Terpsichore, standing wearing a white bodice, and flower patterned skirt, and playing a tambourine, on flower and leaf applied mound base, 5" high, circa 1760, gold anchor mark



46.

A Chelsea small figure of Hercules, standing, wearing the pelt of the Nemean Lion, and holding a club in his right hand, and the golden apples of Hesperides in his left, before a flower and leaf applied tree-stump, on mound base, 4 ¾" high, circa 1762, gold anchor mark

47.

A Chelsea small figure of Bacchus, standing, wearing a flower painted robe, and holding grapes and a wine cup, before a vine applied tree stump, his left foot resting on a small barrel, on mound base, 5" high, circa 1762, gold anchor mark



48.

A Chelsea small figure of Cupid, disguised as a hurdy-gurdy player, wearing a green kerchief, beside a flower and leaf applied tree-stump, on scroll moulded mound base, 4 1/2" high, circa 1762, gold anchor mark

49.

A Chelsea small figure of Pan, the half man, half beast with grapes and leaves in his hair, and holding a lion pelt at his waist, on flower and leaf applied mound base, 5" high, circa 1758-60, gold anchor mark



50.

A rare Chelsea small figure of Apollo, standing, his left arm raised behind his head, and wearing a puce and turquoise robe, a bow at his side, and a speared serpent coiled at his feet, on mound base, 5 1/4" high, circa 1758-60, no mark

51.

A Chelsea small figure of Pan, standing, draped in a flower patterned robe, and playing a pipe, before a flower and leaf applied tree-stump, on mound base, 5 1/8" high, circa 1762, gold anchor mark





52.

A rare Chelsea mythological group of Perseus unchaining Andromeda from the rock, he wearing a winged helmet, armour and carrying a quiver of arrow, and she with her arms outstretched, two putto, a sea monster and a shield at their feet, decorated in coloured enamels, and applied with coloured flowers and leaves, on mound base, 11 $\frac{5}{8}$ " high, circa 1758-60, gold anchor mark

See The Cheyne Book of Chelsea, plate 7 Number 200 for a similar group

See ECC Loan Exhibition, 1948, number 276, for a similar group, from the collection of Lord and Lady Fisher



53.

A pair of Chelsea candlestick groups, emblematic of the Seasons, one with two figures, emblematic of Summer and Autumn, he with a basket of fruits, and she with a sickle and with corn in her apron, the other with two figures, emblematic of Spring and Winter, she with a basket of flowers, and he in a plumed hat and fur trimmed coat, each decorated in coloured enamels, and before floral bocage, which supports a pierced and scroll moulded scone, picked out in turquoise and gilt, on flower and leaf applied mound base, with three scroll feet picked out in gilt, 12 ½" high, circa 1765, no marks

54.

A Chelsea figure of a shepherd boy, standing, wearing a wide brimmed black hat, yellow coat and red breeches, and playing a pipe, a dog seated at his feet, on flower and leaf applied mound base, 5 ¾" high, circa 1762, gold anchor mark



55.

A rare Chelsea figure of a young man, after a Meissen original, standing, wearing a wide brimmed yellow hat, pink coat, with black collar and green breeches, his arms outstretched, before a flower and leaf applied tree-stump, on scroll moulded mound base, picked out in gilt, 5 ¾" high, circa 1760, no mark



56.

A pair of Chelsea figures of musicians, each standing, he wearing a plumed hat, flower patterned waistcoat and yellow lined green cloak, and playing a pipe and a tambourine, and she with a plumed headdress, yellow bodice and flower patterned skirt, and playing a triangle, flanked by floral bocage, on flower and leaf applied mound base, 10 1/4" high, circa 1762-65, gold anchor marks



57.
A pair of Chelsea figures of harvesters, standing, she with a sickle, a water bottle and a wheat sheaf, and he carrying a barrel on a stick over his right shoulder, decorated in coloured enamels, before floral bocage, on flower and leaf applied scroll moulded mound base, picked out in gilt, 8" high, circa 1765, gold anchor marks



58.

A rare pair of Chelsea figures of musicians, after Meissen originals, each seated, he playing a drum and each playing a pipe, decorated in coloured enamels, on flower applied mound base, with concave reverse, circa 1760, gold anchor marks

See The Cheyne Book of Chelsea, number 138, for a red anchor period pair of figures of this model

See also F S Mackenna, where the author notes 'Its base is peculiar, being open at the back, as if the figure had been intended to stand in front of an ormolu structure, as indeed was probably the original Meissen version'



59.

A rare Chelsea group of Harlequin and Columbine, standing, holding hands, before a flower applied tree-stump, he wearing a chequered suit and a mask, and she with puce bodice and flower patterned skirt, the flower and leaf applied scroll moulded base picked out in gilt, 6 ½" high, circa 1756-58, no mark

See Nathaniel Harris, *Porcelain Figurines*, page 24, for a similar group

See also Catalogue of The Lady Ludlow Collection of English Porcelain at The Bowes Museum, number 68, for another example of this group



60.

A pair of Chelsea figures of pilgrims, standing, she wearing an orange hat, a blue cape applied with gilt shells, a turquoise apron over a flower patterned skirt, her left arm outstretched, he wearing a puce tricorne hat and turquoise cape, also modelled with gilt shells, holding a staff in his left hand, his right hand outstretched, a seated hound at his feet, each before floral bocage, on flower and leaf applied scroll moulded base, picked out in gilt, 10" high, circa 1765, gold anchor marks

Provenance; H J Joel Collection, sold Christies, London 17th April 1980



61.
A pair of Chelsea candlesticks, in the form of a shepherd and shepherdess, standing, he playing a pipe, and wearing a puce hat, turquoise coat and patterned breeches, a dog at his feet, and she with puce hat, flowers gathered in her apron, and flower patterned skirt, a lamb at her feet, each before floral bocage supporting a pierced scone, on scroll moulded base picked out in gilt, 11 ½" high, circa 1765, gold anchor marks



62.

A pair of Chelsea sweetmeat figures, the gentleman and companion each standing holding open the lid of an oval two handled basket, which rests on a flower applied stump, he wearing a turquoise coat, and flower patterned waistcoat and breeches, and she a puce bodice and flower patterned skirt, he with a hound at his feet, and she with a pug, on scroll moulded base picked out in gilt, 7 ½" high, circa 1765, gold anchor marks



63.
A Chelsea large figure of Juno, seated in a chariot, wearing a flowing headdress, ermine trimmed cloak and flower patterned dress, a peacock on her lap, the scroll moulded chariot on pierced cloud scroll base, 13" high, circa 1765, gold anchor mark



64.

A rare Chelsea candelabrum, in the form of a Chinese musician, he seated cross-legged in a flower applied trelliswork arbour, wearing a pointed hat, and fur trimmed flower patterned robes, the arbour surmounted by a canopy with bells, and flanked by two pierced sconces, with broad drip-pans, on flower and leaf applied scroll moulded base, picked out in gilt, 13 ½" high, circa 1662-65, gold anchor mark



65.
A rare pair of Chelsea candelabra, each in the form of seated musician, in brightly coloured costume, he playing a pipe, and she playing a lute, seated in a pierced arbour, applied with blossom and leaves, and flanked by two pierced sconces, with broad drip-pans, on flower and leaf applied pierced scroll moulded base, picked out in gilt, 13" high, circa 1765, gold anchor marks

A pair of candelabra of this rare model was exhibited by Delomosne and Son at The Grosvenor House Antiques Fair, 1973, and published in *An Illustrated Review of The Stands*



66.

A pair of Chelsea candelabra, each in the form of a sportsman and companion, elegantly attired, and with guns, game and dogs, resting before floral bocage, and flanked by two scroll moulded sconces, on flower and leaf applied scroll moulded base, picked out in gilt, 11" high, circa 1765, gold anchor marks

See Yvonne Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, figure 70, for another pair of this model



67.
 A pair of Chelsea candlesticks, in the form of a young man and woman, each seated in a flower applied arbour, he dressed as a hussar, and holding a mask, and she wearing a plumed hat, a mask, a yellow jacket and flower patterned skirt, each arbour supporting a pierced and leaf moulded sconce, on flower and leaf applied scroll moulded base, picked out in gilt, 9 ½" high, circa 1758-62, she with red anchor mark, and he with gold anchor mark

Provenance; Dunlap Collection (remnants of paper label)



68.

A Chelsea group of Mercury and Venus, each decorated in coloured enamels, and before floral bocage, on flower and leaf applied pierced scroll moulded base, picked out in gilt, 10 $\frac{3}{4}$ " high, circa 1765, gold anchor mark

Provenance; Probably The Wilkinson Collection, Christies, London, 28th April 1775, lot 72

See F S Mackenna, Chelsea Porcelain, The Gold Anchor Wares, plate 50, number 97, for a pair of related groups.

69.

A pair of Chelsea candelabra, in the form of a young man and woman, each seated in a flower applied bower, which supports two pierced sconces and drip pans, picked out in gilt, he holding a birdcage, and she with a sheep jumping up to her, each finely decorated in coloured enamels, on lozenge shaped flower applied base, with four scroll feet, picked out in turquoise and gilt, 11" high, circa 1760, gold anchor marks



70.

A Chelsea candlestick, in the form of a sportsman with a gun, wearing a turquoise hat, orange trimmed puce coat and patterned breeches, before floral bocage which supports a pierced scone, picked out in gilt, on shell and scroll moulded flower and leaf applied base, 10 ¾" high, circa 1765, gold anchor mark





71.

A Chelsea large figure, probably Thalia, from the set of the Nine Muses, she standing, a scroll in her left hand, her right arm held aloft, wearing a gold headdress, and green bordered flower patterned robes, on flower applied base, now on an associated stand painted in coloured enamels with bold butterflies, and titled in gilt 'Erato', 15 $\frac{3}{4}$ " high, circa 1760-65, gold anchor mark, impressed R marks and the figure numbered 1



72.

A Chelsea large figure of Calliope , from the set of the Nine Muses, she standing, wearing a coronet, two books in her right arm, in gilt patterned dress with puce and yellow shawl, and flanked by flowers and leaves, on flower and leaf applied mound base, 11 ½" high, circa 1760-65, gold anchor mark and numbered '5' in gilt to front of base



73.

A Chelsea large figure of Clio, from the set of the Nine Muses, standing, a garland in her hair, and wearing a puce robe and patterned overskirt, holding a baton in her right hand, before floral bocage, on flower and leaf applied mound base, on bombe sided scroll moulded square plinth, painted in coloured enamels with butterflies, picked out in gilt and titled 'Clio', 15 ½" high, circa 1760-65, gold anchor marks and numbered '8' in gilt to front of mound base



74.

A Chelsea large figure of Apollo, from the set Apollo and the Nine Muses, standing, a laurel garland in his hair, wearing patterned robes, and playing a lyre, before floral bocage, on flower and leaf applied mound base, on bombe sided scroll moulded square plinth, painted in coloured enamels with butterflies, picked out in gilt and titled 'Apollo', 15 ½" high, circa 1760-65, gold anchor marks and both impressed R

See Elizabeth Adams, Chelsea Porcelain, figure 11.33, for another figure of this model in the Collection of Colonial Williamsburg



75.

A rare Chelsea group of Rinaldo and Armida, after a poem entitled 'Rinaldo' by Torquato Tasso (1544-1595), she leaning over her lover, who wears armour, each decorated in coloured enamels, and picked out in gilt, on flower and leaf applied mound base, 6 $\frac{3}{4}$ " high, circa 1765, no mark

In Tasso's poem, Armida, the sorceress, intends to murder Rinaldo, but eventually falls in love with him

See Sotheby's London, 25th November 1997, for a Ludwigsburg version of this group. A lead glazed earthenware version is in the Fitzwilliam Museum, Cambridge



76.

A Chelsea group of pilgrims with cupid, seated before floral bocage, with cupid amidst the branches, he wearing a shell trimmed cape, puce coat and green breeches, and she with shell trimmed cloak, yellow bodice and flower patterned skirt, a hound and a bundle at their feet, on flower and leaf applied rectangular base, with four scroll moulded feet picked out in gilt, 12" high, circa 1760, gold anchor mark

See Yvonne Hackenbroch, *Chelsea and Other English Porcelain in the Irwin Untermyer Collection*, figure 58, for a similar group



77.

A large Chelsea figure of a young woman, emblematic of Hearing, she seated, holding a shell and a lute, and wearing a flower patterned dress and puce and yellow shawl, a recumbent deer at her feet, on mound base, on associated scroll moulded turquoise ground plinth, picked out in gilt, 15 ¼" high, circa 1765, gold anchor marks

See F S Mackenna, Chelsea Porcelain, The Gold Anchor Wares, figure 88, for a similar group



78.

A Chelsea group of a couple and two children, seated before a flowering tree, a barrel as a table between them, he holding a beaker, and she breast-feeding one child, whilst the elder plays at her feet, decorated in coloured enamels, on flower and leaf applied and scroll moulded base, picked out in gilt, 7 ½" high, circa 1762-65, gold anchor mark

See William King, *English Porcelain Figures of the Eighteenth Century*, figure 33, for a similar group



79.

A pair of Chelsea sweetmeat figures, in the form of pedlars, each carrying a rectangular wicker basket, he wearing a puce cap, green coat and patterned trousers, and she with a child at her shoulder, and wearing a white cap, green coat and patterned skirt, each flanked by floral boccage, on flower and leaf applied mould base, with three scroll feet, picked out in gilt, 7" high, circa 1762-65, gold anchor marks

See Albert Amor Limited, Birds in Branches Exhibition, 2000, number 5, for another pair of these rare models



80.
A set of four Chelsea figures, emblematic of the Seasons, each seated, with flowers or fruits, and Winter with a brazier, and decorated in coloured enamels, on flower and leaf applied scroll moulded base, picked out in turquoise and gilt, 5 $\frac{3}{4}$ " high, circa 1765, gold anchor marks



81.

A pair of Chelsea large sweetmeat figures, in the form of a gardener and companion, each seated on a stump, an oval pierced basket on their lap, the interior painted with a fruiting branch or winged insects, he with his hat resting on a hoe and rake to his side, and she with a staff, and with musical trophies at her feet, each decorated in coloured enamels, on flower and leaf applied shell and scroll moulded base, picked out in gilt, 10 ½" high, circa 1765, gold anchor marks



82.

A pair of Chelsea sweetmeat figures of Bun and Fruit Sellers, each standing holding open the lid of a deep wicker basket, he offering a bun, and wearing a black hat, yellow cloak, turquoise trousers and patterned trousers, and she offering a fruit and a shell, and wearing a patterned cap, puce cloak and bodice, and patterned skirt, the baskets supported on flower and leaf applied stumps, on scroll moulded mound base, picked out in gilt, 8 ¾" high, circa 1760, gold anchor marks

See Albert Amor Limited, Birds in Branches Exhibition, 2000, number 6, for another pair of these rare models



83.

A rare Chelsea large group of Hercules slaying the Lernaean Hydra, the God holding a club aloft to beat the many headed beast, and with his nephew Iolaus at his side, attacking with a flaming torch, decorated in coloured enamels, before a tree bearing the golden apples of Hesperides, on flower and leaf applied rectangular mound base, modelled with a shell and scrolls, and picked out in gilt, 14 ¼" high, circa 1762-65, gold anchor mark

See Elizabeth Adams, *Chelsea Porcelain*, page 166, for a discussion of this group, the source for the Hydra perhaps a woodcut in Richard Topsell's *Historie of Four Footed Beasts and Serpents*, published in 1608

Another group of this model is in the Bearsted Collection, Upton House



84.
A large pair of Chelsea figures of a shepherd and shepherdess, each standing, with a long handled crook, he wearing a turquoise hat, puce coat and patterned breeches, and with scissors and a baton suspended on a sash, opening a bag, before floral bocage, a seated hound at his feet, and she wearing a blue hat, puce bodice, garlanded with flowers, and patterned skirt, a tambourine and a flask at her waist, before floral bocage, a lamb at her feet, on flower and leaf applied scroll moulded base, picked out in gilt, 12" high, circa 1765, gold anchor marks

Provenance; The Edward James Collection

Illustrated; Country Life, Grosvenor House Antiques Fair Preview, June 11th 1992



85.

A rare pair of Chelsea candlestick groups, emblematic of Spring and Winter, Spring as a young boy and girl with flowers, and Winter as a young boy wearing skates, and a child huddled against the cold, each decorated in coloured enamels, and flanking a scroll moulded and flower applied stem, supporting a pierced and scroll moulded scone, picked out in gilt, on flower and leaf applied and scroll moulded base, picked out in gilt, 11 ½" high, circa 1756, tiny red anchor marks

86.

A Chelsea figure of a street vendor, the young woman standing, wearing a white cap, and carrying a bucket of vegetables, an apron over her flower painted skirt, on flower and leaf applied scroll moulded base, picked out in gilt, 5 ¾" high, circa 1758, gold anchor mark



87.

A Chelsea figure of the Night Watchman's Companion, the young woman standing, wearing a black pointed hat over a shawl, and carrying a basket of fruits and a lamp, her bodice painted with flowers, over a puce apron and yellow skirt, on flower and leaf applied scroll moulded base, picked out in gilt, 5 ¾" high, circa 1758, gold anchor mark



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