



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

ALBERT AMOR LTD.



RECENT ACQUISITIONS
AUTUMN 2019

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

Opening Times

Monday to Friday 10.00am - 5.30pm

Saturday and Sunday by appointment

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FOREWORD

I am delighted this autumn to present a catalogue of our recent acquisitions, the largest such catalogue we have issued for some time, and with a great variety of 18th and 19th century pieces.

Amongst these, there are many items with an illustrious provenance, and many that have been widely illustrated over the years. We were fortunate to acquire a fine group of early Derby and important Rockingham from the collection of the late Dennis Rice, many pieces illustrated and discussed in his various books, including the rare mug, number 39, which he had acquired from us, and the unrecorded Rockingham horse, number 85. From a distinguished American collection we offer a superb pair of Bow models of Kestrels, a rare Chelsea group and two Chelsea figures, formerly in the celebrated collection of Irwin Untermyer at the Metropolitan Museum in New York.

The rare early Chelsea beaker, number 7, was in the T D Barclay Collection, and the very unusual Chelsea vase, number 16, was formerly in the John Hewett Collection, and exhibited here in 1997.

A great element of the history of Albert Amor Limited is our reputation for helping to form collections, and then in later years be called upon to help curate and disperse those collections again. For twenty five years I have been fortunate to work with Rt. Hon. David Mellor and Penelope, Viscountess Cobham, helping to form what has become one of the finest collections of 18th century English porcelain in private hands. To have collectors with such a passion for porcelain, and the perfect home to show these pieces, has been an exciting project, and they are both tremendous ambassadors for this field of collecting. Inevitably, space has become a problem as the collection continues to grow, and as David writes in this catalogue, not wanting to put pieces in cupboards, they have decided to offer some pieces for sale here.

It is interesting that two rare early pieces of blue and white, numbers 2 and 3 in this catalogue, when acquired for their collection in the early 2000's were both firmly attributed to the Limehouse factory. Twenty years later, both are now considered to be products of Lund's Bristol factory. It is this evolving research and scholarship that fascinates collectors, stimulated by pieces remaining in circulation, and a good reason not to let them linger in cupboards or museum basements! The Lund's pickle dish, number 1, I found in a house amongst a collection of porcelain carefully formed in the mid 19th century, and last valued in 1951 as Chinese at £1, so there are still discoveries to be made!

From the collection of Abby Aldrich Rockefeller, a great porcelain enthusiast, comes the extremely rare pair of Chelsea Fable candlesticks, number 23, another pair being in the collection of Lord Bearsted at Upton House. The Derby dessert service, number 45, with its dramatic painting by Zachariah Boreman is remarkable for surviving together, and the Worcester dessert service, number 56, is the largest group of this scarce pattern I have known on the market.

Of great rarity are the pair of Vauxhall figures of musicians, number 26, which in previous generations were attributed to Longton Hall, and also very rare are the pair of Worcester wine coolers, number 51.

Considerably later in date than our normal stock, the twelve Minton plates, number 93, when researched, led me to the story of a remarkable American woman, Lillian Gary Taylor, who did much to help the allied cause in World War I.

Continental porcelain includes the rare Meissen chocolate beaker, number 62, which relates to a story of great porcelain intrigue in the 1730's, and the pair of Capodimonte swans, which are rare and charming models.

A London newspaper of 1748 noted 'To be sold cheap. The goods of the shop in Berry Street (sic), two doors from King Street, St James's...Limehouse Ware teapots, sauceboats and potting-pots of various sizes'. Two hundred and seventy years later, I am happy that there is still a porcelain shop in Bury Street offering great English porcelain, even if prices are rather different today!

I do hope that you will enjoy this catalogue. Please do contact me if I can provide further details. All pieces are for sale from the publication of the catalogue.

Mark Law

London, September 2019

mark@albertamor.co.uk

THE MELLOR COBHAM COLLECTION FROM THE COLLECTOR

Penny and I began collecting 25 years ago, when I wanted to recognise her years of service as Patron of the Dyson Perrins Museum (now the Museum of Worcester Porcelain), by buying her something exceptional. And I was advised a pair of Worcester porcelain wine coolers from the recently dispersed Rous Lench Collection was in that category. So I bought them, and that started us off on an orgy of buying 18th century Worcester porcelain which we treasure to this day.

Later it seemed appropriate to add Bow to our burgeoning collection, because the Bow warehouse was in St Katherines where we live. Inevitably pieces of Derby came our way, followed by when resources permitted as good a collection of raised anchor, red and and gold anchor Chelsea as we could find, and even a triangle period duck, which I am not selling, certainly yet!

Recent Albert Amor exhibitions of a superb Gold Anchor Chelsea collection assembled by a dear friend provided some more rich pickings, and so the time has inevitably come to start to sell some of our things.

We are better buyers than sellers, and it is a real heartache to dispose of what we regard as old friends. But I don't believe in cupboards, and hiding things away. All our porcelain lives out, and there comes a moment when there just are not enough surfaces for everything.

Hence our decision to let some things go in Mark's latest sale. All these pieces have given us enormous pleasure down the years, and are only going now because a cull simply had to be imposed, and I hope they will go to new homes who will love them as much as we have done.

We have priced them in a way that hopefully makes them affordable to collectors of modest means, as we have been for most of our time collecting.

I really hope they will add to the attractions of this latest Albert Amor catalogue, which I am happy to tell you has other things even better than ours to tempt the sophisticated buyer.

Rt Hon David Mellor PC QC
September 2019



1.

An extremely rare Lund's Bristol pickle dish, in the form of a pointed leaf, painted in pale underglaze blue with a peony and leaves, the rim with four diaper panels, the underside moulded with veining, 4" long, circa 1750, no mark

Provenance; An aristocratic private collection, probably acquired prior to 1860, and recorded in a 1951 inventory 'Chinese blue and white leaf shaped dish £1'

For a damaged example of this form and pattern, see Bonham's London, The Billie Pain Collection, 26th November 2003, lot 99. Another was exhibited by Simon Spero, Autumn Exhibition 2005, number 31

This pickle dish is painted with a rare alternative to the Chinese figure found on the majority of Lund's pickle dishes



2.

An extremely rare Lund's Bristol butter boat, of pointed leaf shape, with stalk handle and gadroon moulded rim, the underside finely moulded with veining, the interior painted in underglaze blue with pierced rockwork and branches, in Chinese style, the border painted with precious objects, 4 1/8" long, circa 1750, no mark

Provenance; Mellor Cobham Collection

This rare butter boat has in recent years been attributed to the Limehouse factory, but is now an addition to the pieces ascribed to Lund's Bristol. The model is normally considerably smaller than the current example.

For a smaller example, then catalogued at Limehouse, see Phillips London, The Bernard Watney Collection, Part III, 1st November 2000, lot 913



3.

A Lund's Bristol scallop shell shaped pickle dish, painted in underglaze blue in Chinese style with a house in a mountainous river landscape, surrounded by scroll motifs, a shell flanked by two leaves beneath, 4 1/4" long, circa 1750, no mark

Provenance; Mellor Cobham Collection

This form of shell shaped pickle dish has in recent years been attributed to the Limehouse factory, but is now an addition to the pieces ascribed to Lund's Bristol.

For a similar example, then catalogued as Limehouse, see Phillips, London, The Bernard Watney Collection, Part I, 22nd September 1999, lot 125



4.
A Worcester hexagonal cream boat, with 'C' scroll handle, and geranium leaf moulded lip, painted in underglaze blue with the Bare Tree Pagoda pattern, in Chinese style, the interior with a diaper panelled band, 4 1/4" long, circa 1758-60, crescent mark

Provenance; English Private Collection

See Branyan, French and Sandon, I.D.4, for another cream boat in this uncommon pattern, from the Godden Reference Collection



5.

An unusual Derby pickle stand, the base modelled with three scallop shells, painted in underglaze blue with flowers, within cell diaper borders, amidst smaller shells and seaweed, and surmounted by a single shell, modelled with a gherkin, 8 1/4" high, circa 1765, patch marks

Provenance; Mellor Cobham Collection



6.
A Chelsea 'goat and bee' jug, of baluster form, finely modelled with two goats beneath moulded flowering branches, decorated in coloured enamels, and applied with a bee, the handle as an oak branch, applied with leaves, on green glazed mound base, brown line rim, 4 1/2" high, circa 1745, incised triangle mark

Provenance; English Private Collection

See John C Austin, Chelsea Porcelain at Williamsburg, figure 6, for a similar jug



7.

A rare Chelsea flared beaker, boldly moulded in relief with acanthus leaves, and painted in Kakiemon palette with the Tiger and Bamboo pattern, the interior painted with scattered flower heads and leaves, the underside moulded with a flower head, 2 3/4" high, circa 1748-50, no mark

Provenance; T D Barclay Collection

English Private Collection, acquired from Albert Amor Limited, Grosvenor House Art and Antiques Fair, 2005

Exhibited; English Ceramics Circle, 1948

Illustrated; English Ceramics Circle, 1948 Exhibition Catalogue, plate 45, number 210



8.

A rare Chelsea small 'silver shape' dish, brilliantly painted in puce camaieu by Jefferyes Hamett O'Neale in Vincennes style with a fisherman in a wooded river landscape, with a two arch bridge, a country house and a castle in the distance, and with four scattered flower sprays, the leaf shaped handles and rim picked out in puce, 8 1/4" wide, circa 1752-53, red anchor mark



Provenance; American Private Collection



9.
A fine Chelsea leaf shaped
sauceboat, the angular stalk loop
handle modelled with strawberries
and blossom, the interior particularly
well painted in coloured enamels
with sprays of flowers and leaves
and a winged insect, the exterior
painted with scattered flowers and
a butterfly, brown line rim, the
underside with four leaf shaped feet,
linked by moulded strawberries and
buds, 6 1/2" long, circa 1755, no mark





10.

A rare Chelsea bottle cooler, of waisted form, with flared rim, painted in coloured enamels with two sprays of flowers and leaves, and scattered flowers, the two pale green glazed loop handles with applied flower and leaf terminals, on domed foot, 5" high, circa 1755, red anchor mark

Provenance; Mellor Cobham Collection



11.

A Chelsea leaf shaped dish, with stalk loop handle, finely painted in coloured enamels with a partly peeled conker on a branch, a caterpillar, a butterfly and other insects, the underside moulded with twig and leaf feet, brown line rim, 9" wide, circa 1756, red anchor mark

Provenance; Mellor Cobham Collection

See The Parkinson Collection, Part II, Sotheby's London, 21st June 1966, lot 149, for another dish of this form



12.

A pair of Chelsea plates, each boldly painted in coloured enamels with butterflies and moths, and with scattered flowers and leaves, the indented border with brown line rim, 9 1/4" diameter, circa 1755, red anchor marks

Provenance; William Kelly Simpson Collection





13.

A rare Chelsea group of a sportsman kneeling to present a bird's nest of eggs to a young woman, before a flower and leaf applied tree-stump, he wearing a black cap, turquoise coat and black breeches, and she with wide brimmed ribbon trimmed hat, puce bodice and flower patterned yellow skirt, on flower and leaf applied mound base, 7 1/4" high, circa 1755, red anchor mark

Provenance; Humphrey Cook Collection, sold Christies London, 3rd February 1944, lot 44
Irwin Untermyer Collection, Metropolitan Museum of Art, New York
American Private Collection

Exhibited; Metropolitan Museum of Art, New York, 'Masterpieces of European Porcelain' 1949

Illustrated; Catalogue of the 'Masterpieces of European Porcelain Exhibition, 1949', number 43
Yvonne Hackenbroch, Chelsea and Other English Porcelain in the Irwin Untermyer Collection, figure 40, plate 34

See the Chelsea Sale Catalogue, March 19th, 1755, lot 93 'Two very beautiful groups of figures, one of a man and a woman with a bird's nest, the other its companion with a bird cage'

See also Catalogue of The Lady Ludlow Collection of English Porcelain at The Bowes Museum, number 66, for a similar group



14.
A Chelsea figure of 'Il Capitano', from the Commedia dell'arte, standing, wearing a wide brimmed black hat, blue lined pale yellow cloak and pink jacket, and pale blue breeches, before a tree-stump, the round mound base applied with coloured flowers and leaves, 6" high, circa 1755, brown anchor mark

Provenance; Anonymous sale, Sotheby's London, 16th November 1945, lot 99A
Irwin Untermyer Collection, Metropolitan Museum of Art, New York
American Private Collection

Exhibited; Metropolitan Museum of Art, New York, 'Masterpieces of European Porcelain' 1949

Illustrated; Catalogue of the 'Masterpieces of European Porcelain Exhibition, 1949', number 54
Yvonne Hackenbroch, Chelsea and other English Porcelain in the Irwin Untermyer Collection, figure 30, plate 24



15.

A Chelsea figure of 'Isabella', from the Commedia dell'arte, standing, wearing a white scarf, ribbon tied bodice and flower painted skirt, and holding a mask, on flower and leaf applied mound base, 5 ³/₄" high, circa 1755, no mark

Provenance; Anonymous sale, Sotheby's London, 16th November 1945, lot 99A
Irwin Untermyer Collection, Metropolitan Museum of Art, New York
American Private Collection

Exhibited; Metropolitan Museum of Art, New York 'Masterpieces of European Porcelain' 1949

Illustrated; Catalogue of the 'Masterpieces of European Porcelain Exhibition, 1949', number 54
Yvonne Hackenbroch, Chelsea and other English Porcelain in the Irwin Untermyer Collection, figure 30, plate 24



16.

A rare Chelsea vase, of angular baluster form, with flared neck, finely painted in coloured enamels with five naturalistic birds in a tree, the reverse and lower part painted with numerous butterflies and insects, gilt dentil rim, 7 ³/₄" high, circa 1755-56, red anchor mark

Provenance; John Hewett Collection

Exhibited; Albert Amor Limited, Rarities from the John Hewett Collection, 1997, number 21

Both the form and decoration of this vase are rare. Compare with a teapot formerly in the collection of Lord Suffield, Gunton Park, Norfolk, and sold Christies London, 3rd June 1996, lot 14



17.

A rare Charles Gouyn (St James's Factory) gold mounted scent bottle and stopper, in the form of an eagle, brightly decorated in coloured enamels, the round mound base painted with scattered flowers, and the underside painted with a flower spray, 2 1/8" high, circa 1755, no mark

Exhibited; Albert Amor Limited, The Grosvenor House Art and Antiques Fair, 2006

Illustrated; The Grosvenor House Art and Antiques Fair Handbook, 2006, page 44

See Bryant, The Chelsea Porcelain Toys, plate 8, number 1, for another scent bottle of this form, then in the collection of Mrs A E Marlow. Another is in the Lady Ludlow Collection, Bowes Museum



- 18.**
A rare Chelsea gold mounted scent bottle and stopper, in the form of a parrot, brightly decorated in coloured enamels, the oval mound base painted with flowers, above a gilt 'dog-tooth' band, the underside painted with a flower spray, 2 1/2" high, circa 1755, no mark

See Bryant, *The Chelsea Porcelain Toys*, plate 3, number 3, for another scent bottle of this model, in the Lady Charlotte Schreiber Collection, Victoria and Albert Museum



19.

A rare Chelsea oval basket, with two pierced shell shaped handles, picked out in puce, finely painted in coloured enamels with fruits and leaves, a butterfly and a ladybird, the exterior with a basket moulded band, painted with butterflies and other insects, beneath a pierced shell and scroll moulded rim, on four short feet, the rim picked out in turquoise, puce and gilt, 11" wide, circa 1760, brown anchor mark



See the 1761 Chelsea auction catalogue, First Day's Sale, lot 38, 'Two shell handle baskets enamelled with fruit', possibly relating to this form and decoration

See also The Parkinson Collection, Part II, Sotheby's London, 21st June 1966, lot 173, for a similar basket



20.

A rare Chelsea figure of a Ranelagh Masquerader, the masked young man standing, playing a flute, and wearing a tricorn hat, yellow shirt, orange waistcoat, and puce breeches, a berried garland over his shoulder suspending a lantern, a wine bottle and a glass, before a tree-stump, the flower and leaf applied scroll moulded mound base picked out in gilt, 7 ³/₄" high, circa 1759-63, gold anchor mark

Provenance; A C J Wall Collection

See John C Austin, Chelsea Porcelain at Williamsburg, plate 137, for a similar figure

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



21.

A rare pair of Chelsea figures of a gardener and companion, each seated on a stump, he wearing a black hat, yellow coat and white apron, and holding up radishes and an apple, a hoe at his side, and she in a white cap, green bodice and flower painted skirt, with white apron, holding a basket of flowers on her lap, on flower and leaf applied scroll moulded base, picked out in turquoise, puce and gilt, 7" high, circa 1762, gold anchor marks



22.
A Chelsea round ecuelle and domed cover, with two entwined loop handles and loop knop, finely painted in coloured enamels with exotic birds in wooded landscapes, alternating with blue ground bands decorated in gilt with flowers, leaf scrolls and diaper, the interior decorated in gilt with a flower spray, 6 ³/₄" diameter overall, circa 1760, gold anchor mark



23.

A Chelsea plate, painted in coloured enamels with an exotic bird perched on a gilt branch, the lobed border painted with sprays of flowers and leaves, alternating with five blue ground panels, within gilt cartouches, decorated in gilt with butterflies and moths, 9" diameter, circa 1762, gold anchor mark

Provenance; Mellor Cobham Collection



24.

A superb pair of Chelsea Fable candlesticks, depicting The Fox and the Tiger, and The Fox and the Leopard, one as a leopard protecting a fox, the other with a speared tiger beside a fox, each very finely decorated in coloured enamels, before floral bocage, which supports a pierced and scroll moulded sconce with drip-pan, on high flower and leaf applied mound base, and scroll moulded feet, with central cartouche, picked out in gilt, 12 ½" high, circa 1760, gold anchor marks

Provenance; Arthur S Vernay, New York, 1933
Estate of Abby Aldrich Rockefeller, 1958
By inheritance to William Kelly Simpson



Another pair of these models, from the collection of Lord Bearsted are at Upton House, Warwickshire

See John C Austin, *Chelsea Porcelain at Williamsburg*, plate 141, for a related pair with two tigers



25.

A pair of Chelsea Derby ogee shaped vases, each with two leaf scroll loop handles and fluted rim, finely painted in coloured enamels with figures in extensive river landscapes, with a church, castles, a windmill and shipping, within gilt stiff leaf and line borders, on knopped stem and square canted base, 6 1/2" high, circa 1775, patch marks and each with number 35 in brown enamel beneath

Provenance; The Antique Porcelain Company, New York
Mellor Cobham Collection

See F S Mackenna, Chelsea Porcelain, The Gold Anchor Wares, plate 18, figures 33 and 34, for two punch bowls by this hand, one in the Collection of Queen Mary, and there attributed to Fidelle Duvivier



26.

An important pair of Vauxhall figures of musicians, after a Meissen model by J J Kaendler, each seated on a mound, he playing a lute, and she a pipe, each decorated in muted enamels, on flower and leaf applied mound base, he 6 $\frac{3}{4}$ " high and she 5 $\frac{3}{4}$ " high, circa 1753-55, no marks

An example of the male figure is in the Victoria and Albert Museum

These extremely rare figures were previously attributed to Longton Hall. See Bernard Watney, Longton Hall Porcelain, figures 29 a and b, for other examples from the Goldblatt and Katz Collections



27.
A Bow figure of a sportsman, in the white, he seated, wearing a tricorne hat, and leaning against a tree-stump, a gun beside him, on square mound base, 5" high, circa 1752, no mark

Provenance; Mellor Cobham Collection

See Bow Porcelain, The Freeman Collection, figure 193, for another example



28.

A very fine pair of Bow models of kestrels, each with brightly coloured plumage, and perched on a flower and leaf applied tree-stump, the scroll moulded base picked out in puce, blue and green, 7 1/4" high, circa 1755-56, one with numeral 1 in blue beneath

Provenance; With James A Lewis and Son,
New York
Irwin Untermyer Collection,
Metropolitan Museum of Art,
New York
American Private Collection



Illustrated; Yvonne Hackenbroch, *Chelsea and other English Porcelain in the Irwin Untermyer Collection*, figure 262, plate 87



29.
A rare pair of Bow candlesticks, in the form of a recumbent ewe and a ram, each before a tree-stump, applied with coloured flowers and leaves, and supporting a brightly coloured leaf moulded sconce and drip-pan, on scroll moulded base with four feet, picked out in puce and green, 8" high, circa 1758-60, no marks



30.

A Bow small model of a recumbent pug, wearing a yellow studded blue ribbon tied collar, and picked out in black, on tasselled cushion shaped base, painted in coloured enamels with flowers and leaves, the tassels decorated in puce, 2 1/8" wide, circa 1758, no mark



31.

A pair of Bow figures of a shepherd and shepherdess, each standing, he playing a pipe, and wearing a flower painted coat and breeches, a recumbent dog at his feet, and she with flowers in her apron and right hand, and wearing an orange bodice, and flower patterned skirt, a recumbent lamb at her feet, each flanked by floral bocage, on flower applied shell and scroll moulded base, picked out in turquoise and gilt, 7 1/2" high, circa 1765, he with red painted anchor and dagger mark

See Peter Bradshaw, Bow Porcelain Figures, figure 159, for an earlier pair of figures of this model, on mound bases



32.

An unusual pair of large Bow figures of Diana and Thalia, each standing, wearing flower patterned robes, before a tree-stump, Diana with a quiver of arrows, a bow at her side, and holding a cornucopia of flowers and fruits in her right hand, and Thalia holding a scroll in her left hand, each on flower and leaf applied mound base picked out in gilt, 12 1/2" high, circa 1770, red painted anchor and dagger marks

Provenance; Mellor Cobham Collection



33.

A Bow group of the Idyllic Musicians, standing, flanking a flower applied tree-stump, she with plumed headdress, blue bodice, flower patterned skirt and turquoise apron, and playing a triangle, and he with plumed hat, puce coat and flower patterned breeches, and playing a pipe and a drum, on flower and leaf applied pierced scroll moulded base, picked out in turquoise, puce and gilt, 8 ³/₄" high, circa 1765, no mark

See Peter Bradshaw, Bow Porcelain figures, figure 221, for a similar group



34.
A rare pair of Derby 'Pale Family' figures of dancers, each in animated pose, he wearing a wide brimmed hat, flower painted waistcoat, and green breeches, and she wearing a jauntily placed hat, yellow bodice, flower painted skirt and spotted apron, on green edged mound base, applied with coloured flowers and leaves, 6" high, circa 1756-58, no marks

Provenance; W Lissaiant Collection

See John Twitchett, *Derby Porcelain*, figure 92, for a slightly later pair of figures of these models. See also Peter Bradshaw, *Derby Porcelain Figures*, figure 45, for an example of the male figure, in the author's collection



35.

A very rare Derby large pot pourri vase, of ogee form, superbly painted in coloured enamels with butterflies, moths and other insects, within scroll moulded cartouches picked out in purple and yellow, the turquoise ground applied with white flowers and leaves, and flanked by figures of Venus and Cupid, she wearing flower painted robes, and holding flowers, the scroll moulded base painted with further insects, 12 1/2" high, circa 1760, patch marks

Provenance; Dennis G Rice Collection

Illustrated; Dennis G Rice, Derby Porcelain, The Golden Years, 1750-1770, plate 139

The decorator of the insects on this remarkable vase is a hand rarely seen at Derby



36.

A pair of Derby shaped oval dishes, each painted in coloured enamels, one with two plums, butterflies and other insects, the other with a flower spray and leaves, within a bold leaf and grape moulded border, the finely veined leaves decorated in green and yellow, brown line rims, 8 ³/₄" wide, circa 1756-58, no marks



37.

A rare Derby small tureen and cover, in the form of a pigeon, its plumage finely detailed in purple, the basket moulded base applied with a band of coloured leaves, 7" long, circa 1760, patch marks

Provenance; Dennis G Rice Collection



38.

A Derby garniture of three 'frill' vases, each with two female mask handles, painted in coloured enamels with numerous butterflies, moths and other insects, and applied with bands of brightly coloured flowers and leaves, above a stiff leaf applied band, comprising; an ovoid pot pourri vase and domed cover, with preening bird knob, 11 1/4" high, and a pair of beaker vases, each with pierced rim, 6 3/4" high, circa 1760-65, no marks

Provenance; Mellor Cobham Collection



39.

A rare Derby straight sided mug, very unusually painted in coloured enamels with an Ostrich type bird, in a landscape with a bird in a tree, and others in flight, the reverse painted with a bird on a branch, the 'S' scroll handle picked out in purple, brown line rim, 5" high, circa 1760, no mark

Provenance; Dennis G Rice Collection, acquired from Albert Amor

We can find no other similarly decorated Derby mug in our archive



Illustrated; Dennis G Rice, Derby Porcelain, The Golden Years 1750-1770, colour plate E



40.

A Derby pierced oval basket, the green glazed double loop handles with applied flower and leaf terminals, boldly painted in coloured enamels in 'Moth Painter' style with two cherries and three moths, beneath a brown line rim, the exterior applied with flower heads, picked out in turquoise and yellow, 8 1/4" wide, circa 1758-60, patch marks

Provenance; Dennis G Rice Collection

Illustrated; Dennis G Rice, Derby Porcelain, The Golden Years 1750-1770, figure 113 (b)



41.
A Derby pierced oval basket, the turquoise glazed double loop handles with applied flower and leaf terminals, boldly painted in coloured enamels in 'Moth Painter' style with two purple cherries, a moth and other insects, beneath a brown line rim, the exterior applied with flower heads, picked out in turquoise and yellow, 8 ³/₄" wide, circa 1758-60, patch marks

Provenance; Dennis G Rice Collection



42.

A pair of Derby models of Blue Tits, each naturalistically decorated in coloured enamels, and perched on a flower and leaf applied tree-stump, 4 ³/₄" high, circa 1765, patch marks

Provenance; William Kelly Simpson Collection

See the Catalogue of The Lady Ludlow Collection of English Porcelain at The Bowes Museum, for another pair of these models



43.

A rare Derby figure of Pluto and Cerberus, the God standing. crowned and draped in patterned robes, the three headed beast at his side, on flame, shell and scroll moulded base, picked out in iron red, yellow, turquoise and gilt, 9" high, circa 1765-68, patch marks

See Peter Bradshaw, *Derby Porcelain Figures*, figure 101, for a similar figure



44.

A pair of Derby plates, from the Duke of Northumberland Service, each painted with scattered pink roses and leaves, in the style of Edward Withers, the turquoise ground oeil-de-perdrix border with three sprays of pink roses and leaves, each within an oval gilt panel, 9 ³/₄" diameter, circa 1780, gold anchor and cursive N marks

Provenance; From a service ordered by the Duke of Northumberland to match an existing Sevres service. In 1790 the Duke then placed a further order for twenty matching soup plates, and these were painted by William Billingsley

See John Twitchett, *Derby Porcelain*, plate 156, for an ice pail, cover and liner from this service



45.
 An important Derby desert service, each piece superbly painted in brown monochrome by Zachariah Boreman with a named Derbyshire view, within gilt stiff leaf bands, and gilt banded fluted border, comprising;

- Sixteen dessert plates, 9" diameter
- A footed fluted oval centre dish
- A heart shaped dish
- A large lobed oval dish
- Three large fluted oval dishes
- A pair of small oval dishes

circa 1790-94, crowned crossed batons marks in blue, and each titled in blue verso



A pair of plates in this pattern, possibly from this service, are in the collection of Derby Museum and Art Gallery, along with the original watercolour designs by Boreman for them. The Museum records that Samuel Keys, an apprentice and then gilder at Derby from circa 1785-1830 said of Boreman 'he excelled in landscape painting, and was on intimate terms with Mr Wright, the celebrated artist (Joseph Wright of Derby)



46.

A Longton Hall dish, centrally painted in coloured enamels by the 'Castle Painter' with a house and a church in a river landscape, the lobed border moulded with six leaves, picked out in puce, yellow and green, 8 1/2" diameter, circa 1755, no mark

Provenance; English Private Collection

See Bernard Watney, Longton Hall Porcelain, figure 56a, for a similar dish

See S Spero, The Bowles Collection of 18th Century English and French Porcelain, number 74, for a very similar dish



47.

A fine Worcester faceted tea bowl and saucer, delicately 'pencilled' en grisaille in Chinese style with flowering branches and butterflies, the flower and leaf scroll borders picked out in gilt, circa 1755-58, no mark

See Worcester Porcelain, The Zorensky Collection, number 149, for a rare leaf shaped dish in this uncommon pattern



48.

A fine Worcester round bowl, superbly painted in purple monochrome in the London atelier of James Giles with naturalistic flower sprays to the interior and exterior, gilt line rim, 8 1/8" diameter, circa 1768-70, no mark

Exhibited; Albert Amor Limited, The Elegant Porcelain of James Giles, 1983, number 43
Dreweatt Neate, Dyson Perrins Museum Loan Exhibition, 1995, number 128





49.

A Worcester fluted coffee cup and Chinese Export saucer, the cup painted in Chinese famille rose palette in the London atelier of James Giles with a version of the Two Quail pattern, the interior with a gilt line and scroll band, the saucer painted with the Chinese version of the pattern, the coffee cup circa 1770, the Chinese saucer circa 1760, no marks



50.

A Worcester globular teapot and cover, with loop handle and flower knob, painted in Chinese famille rose palette in the London atelier of James Giles with a version of the Two Quail pattern, beneath gilt line and scroll bands, 5 1/8" high, circa 1770, no mark

Provenance; Zorensky Collection
American Private Collection

Illustrated; Worcester Porcelain, The
Zorensky Collection, figure 469





51.

An important pair of Worcester wine coolers, of straight sided form, each with two finely modelled shell shaped handles, painted in coloured enamels with festoons of flowers and leaves, within gilt 'C' scroll, flower and leaf cartouches, on a blue scale ground, on spreading foot, 7 ⁵/₈" high, circa 1770, blue fret marks

Worcester wine coolers of this form, based on a Sevres original, are extremely rare. Another pair, from the Zorensky Collection, was sold Bonham's London, 23rd February 2005, lot 173





52.

A rare Worcester cylindrical mug, with notched loop handle, painted in Kakiemon style with a bird and insects in flight, in a landscape with flowers and banded hedges, within a gilt lobed cartouche, the powder blue ground with four roundels or fan shaped panels of flowers, and trailing gilt flowers and leaves, 4 1/2" high, circa 1765, no mark

A very similar mug is in the Lady Ludlow Collection

See Catalogue of the Frank Lloyd Collection of Worcester Porcelain in the British Museum, plate 16, number 82, for a similar mug



53.

A fine Worcester plate, painted in Chinese famille verte palette with a kylin and a phoenix in a landscape, the broad border with radiating panels of birds, fabulous animals, flowers and leaves, the underside painted with three flower sprays, 8 ³/₄" diameter, circa 1770-72, gold crescent mark

The 'Bishop Sumner' Pattern

See Worcester Porcelain, The Klepser Collection, colour plate 21, for a dish in this pattern



54.

A rare Worcester claret ground globular teapot and cover, with loop handle and flower knob, painted in coloured enamels in the London atelier of James Giles with European flowers and leaves, within gilt flower and scroll cartouches, 5 1/2" high, circa 1770, no mark

Provenance; Dr Harold Schenberg Collection
Mellor Cobham Collection

Exhibited; Albert Amor Limited, Autumn Exhibition, 2001, number 39

See also Albert Amor Limited 'A Celebration of 250 Years of Worcester Porcelain' Exhibition Catalogue, 2001, number 51, for a teacup and saucer from this service. The majority of this service was destroyed in a pantechnican crash many years ago



55.

A pair of Worcester plates, each painted in coloured enamels in the London atelier of James Giles with a garlanded urn, the powder blue ground with gilt anthemion and vine bands, the fluted border with gilt line rim, 8 1/2" diameter, circa 1772-74, no marks

Provenance; Mellor Cobham Collection

See Stephen Hanscombe, James Giles China and Glass Painter, figure 84, for a similarly decorated square dish

The 1774 Christie's sale of Giles stock, Day Five, lot 57 lists 'a dessert service elegantly painted with different vases and an ultramarine blue border, enriched with chased and burnished gold', which must relate to this pattern



56.
An extremely rare Worcester part dessert service, each piece outside decorated, probably in a London atelier, in Sevres style, in over-glaze blue enamel and gilt with a flower head medallion, within a radiating trellis border, the shaped border with gilt line rim, comprising;

- A sauce tureen, cover and stand, the tureen with two shell shaped handles and fruit knob
- Two shell shaped dishes
- A lozenge shaped dish
- A large and two small square dishes
- A heart shaped dish
- Six dessert plates
- circa 1780, and eight matching Derby dessert plates, crowned crossed batons marks in puce, circa 1785

See Worcester Porcelain, The Zorensky Collection, number 457, for a single plate in this very rare pattern



57.

A Champion's Bristol large kidney shaped dish, finely painted in coloured enamels with a spray of flowers and leaves, and scattered flowers, within a blue and purple entwined ribbon border, suspending garlands of flowers and leaves, gilt dentil rim, 10 ⁵/₈" wide, circa 1772-75, blue X mark and gilder's numeral 1

See Albert Amor Limited, The Alfred Trapnell Collection, 1911, numbers 170-181, for a part dessert service in this pattern



58.

A pair of Champion's Bristol lobed round plates, each finely painted in coloured enamels with a spray of flowers and leaves, within a border of flower garlands, suspended from purple ribbon ties, and a gilt band, gilt dentil rim, 8" diameter, circa 1775, blue X mark and numeral 9



59.
A rare pair of Capodimonte models of swans, modelled by Giuseppe Gricci, each preening, and picked out in coloured enamels, on rocky mound base painted in green with sprigs of leaves and reeds, 3" high, circa 1748-55, one with impressed fleur-de-lys mark



60.

A rare Doccia small group of a family of four hares, clambering over each other, in the white, on rocky square base, 3 $\frac{3}{8}$ " high, circa 1755, no mark

See Arthur Lane, *Italian Porcelain*, plate 63A, for other groups from this series



61.
A Doccia fluted oval bowl and cover, with flower knob, painted in coloured enamels with flowers and leaves, and supported by a nereid and a triton, the shell and wave scroll moulded base picked out in blue and puce, 5 ¼" high, circa 1755-60, no mark



62.

A rare early Meissen flared chocolate beaker, after a Japanese porcelain original, painted in Kakiemon palette with growing flowers and leaves, a butterfly and a fence, above three iron red bands, 4" high, circa 1730, overglaze blue crossed swords mark

This rare beaker is a copy of a Japanese original from the collection of Augustus the Strong, commissioned from Meissen by the French merchant Rudolph Lemaire at the end of 1729. Lemaire planned to sell the Meissen versions as Asian originals on the Paris market, but the scheme collapsed when his patron, Count Carl Heinrich von Hoym was arrested



An identical beaker is in the Ernst Schneider Collection, Bayerisches National Museum,

Provenance; English Private Collection



63.

A Meissen oval tureen and cover, modelled by J G Ehder, with 'Gotzkowsky' moulding, and painted in coloured enamels with scattered flowers, and the monogram 'GW', the two loop handles modelled as cauliflower stems, the knob finely modelled as a partridge, amidst vegetables and a partly peeled lemon, on four scroll feet picked out in gilt, 15 ³/₄" wide overall, circa 1750, blue crossed swords mark

A variation of this tureen model was created for the Meissen 'St Andrew' Service, in the mid 1740's, as a gift for Empress Elizabeth of Russia





64.

A pair of Meissen double gourd shaped vases, each finely painted in coloured enamels with naturalistic birds perched on branches or rockwork, within gilt line borders, 11 1/2" high, circa 1745-50, blue crossed swords marks and each impressed 21

The decoration on these vases is probably taken from Eleazar Albin's *A Natural History of Birds*, published in London in 1731, and acquired by J G Horoldt in April 1745 as a source for the Meissen decorating workshops



65.
A fine pearlware model of a cockerel, with detachable head, decorated in coloured enamels, the mound base applied with coloured flowers and leaves, 10 1/4" high, circa 1810, no mark

Provenance; English Private Collection



66.

A pair of Wedgwood black jasper dip ovoid vases and covers, each with two mask loop handles, applied in white with classical figures, within stiff leaf and beaded bands, on stepped square base, 13" high, circa 1860, impressed marks

Provenance; Mellor Cobham Collection



67.

A fine pair of Spode flared chocolate cups, covers and trembleuse saucers, each with two scroll handles and ball knob, superbly painted in coloured enamels with flowers and leaves, on a gilt ground, 4 ³/₄" high, circa 1815-20, script marks in red and pattern number 711

Provenance; Mellor Cobham Collection

See Leonard Whiter, Spode, page 105, for an extract from the 1820 Shape Book recording this form 'Covered Bucket Chocolate and Stand, 2 sizes'



68.

A pair of Spode flared spill vases, each superbly painted in coloured enamels with flowers, fruits and leaves, on a gilt ground, within beaded borders, 4 ¹/₂" high, circa 1815-20, script marks in red and pattern number 711

Provenance; Mellor Cobham Collection



69.

A Spode small cylindrical spill vase, superbly painted in coloured enamels with flowers and leaves, on a gilt ground, above a 'pearl' band, 3" high, circa 1815-20, script mark in black and pattern number 711

Provenance; Mellor Cobham Collection

70.

A Spode flared spill vase, superbly painted in coloured enamels with flowers, fruits and leaves, on a gilt ground, above a 'pearl' band, 4 ¾" high, circa 1815-20, no mark

Provenance; Mellor Cobham Collection



71.
An unusual pair of Barr, Flight and Barr Worcester cushion shaped dishes, each painted in coloured enamels with a butterfly, within a gilt roundel, on a gilt vermiculi ground, 8 ³/₄" square, circa 1810, impressed marks



72.
A Flight, Barr and Barr basket, the gilt loop handle with central moulded mask, finely painted in coloured enamels with 'View of Malvern with peasants sheltering from a storm', within a gilt leaf scroll cartouche, on a claret ground, gilt gadrooned rim, 10 ³/₄" wide, circa 1825, titled in red verso and printed mark in red

Provenance; Mellor Cobham Collection



73.

A Flight, Barr and Barr Worcester round two handled ecuelle, cover and stand, finely painted in coloured enamels with feathers, on a pale yellow ground, within gilt line borders, 6 1/4" diameter, circa 1820, impressed and script marks in grey and Coventry Street address

Provenance; Mellor Cobham Collection

See Henry Sandon, Flight and Barr Worcester Porcelain, plate 143, for an inkwell painted in this style, the decoration attributed to Enoch Doe



74.
A pair of Flight, Barr and Barr Worcester campana shaped ice pails, covers and liners, each with two leaf moulded loop handles and pinecone knob, decorated in Imari style with flowering trees, fences and rockwork, within gilt borders, on square base, 10 1/4" high, circa 1820, impressed marks



75.

A Chamberlain's Worcester vase, of 'Warwick Vase' form, with two entwined gilt vine handles, united by a vine modelled band, painted in coloured enamels with exotic birds on branches, within gilt cartouches, on a green ground, beneath a beaded rim, on knopped stem and square grey marbled base, 5 1/2" high, circa 1820, no mark



76. An unusual English porcelain ovoid vase, with two gilt swan head loop handles, the trellis pierced neck with stiff leaf moulded rim, finely painted in coloured enamels with a head and shoulders portrait of King George IV, wearing the Garter sash and decorations, on a cream ground, within a rectangular gilt leaf scroll and flower head panel, the reverse with pink roses in a basket, flaming torches and anthemion, on knopped stem and square grey marbled base, 11 ³/₄" high, circa 1820, no mark



77.

An unusual pair of Derby plates, in 18th century Worcester style, each painted in coloured enamels with exotic birds in wooded landscapes, butterflies and insects, within gilt cartouches, on a blue scale ground, the fluted border with gilt line rim, 7 ⁷/₈" diameter, circa 1815, crowned crossed batons marks in red

Provenance; Mellor Cobham Collection



78.

A Coalport flared round jardinière and stand, with two gilt dolphin mask handles, painted in coloured enamels with a Chaffinch on a branch, within a gilt canted rectangular panel, on an orange and gilt shell and leaf scroll ground, 4 ³/₄" high, circa 1810, no mark

Provenance; Mellor Cobham Collection



79.

A rare Rockingham small model of a seated squirrel, eating a nut, decorated in brown, and wearing a gilt collar, the oval mound base picked out in gilt, 2 ¼" high, circa 1826-30, incised No 111 and number C1 2 in gilt

Provenance; Dennis G Rice Collection

Illustrated; Dennis G Rice, *The Illustrated Guide to Rockingham Pottery and Porcelain*, plate 65

In the late 18th and early 19th centuries it was a popular practice to keep squirrels as pets, usually given the freedom of the house, hence the gilt collar, although sometimes confined to a cage with a revolving treadmill



80.

A rare Rockingham figure of a young girl, kneeling to play with a kitten in an upturned hat, decorated in coloured enamels, and picked out in gilt, on flower and leaf applied oval mound base, 4" high, circa 1830, impressed mark 'Rockingham Works Brameld', and incised 'No 40'

Provenance; Dennis G Rice Collection

Illustrated; Dennis G Rice, *Cats in English Porcelain*, colour plate 7



81.

A fine Rockingham cabinet plate, superbly painted in coloured enamels by George Speight with seashells on a beach, a wooded headland beyond, within a broad gilt band, and a gilt flower head panelled leaf scroll band, the 'dog-tooth' and flower head moulded rim picked out in gilt, 9 1/2" diameter, circa printed griffin mark in red

Provenance; Dennis G Rice Collection

Illustrated; Dennis G Rice, Rockingham Ornamental Porcelain, Colour Plate 9

The shape of this plate is that used for the Royal Service made for King William IV



82.

A rare Rockingham model of a cream glazed crouching hare, wearing a gilt collar, and eating a lettuce leaf, the gilt bordered oval mound base applied with coloured flowers and leaves, 2 ³/₄" long, circa 1826-30, impressed mark, incised No. 110 and Cl 2 in red

Provenance; Dennis G Rice Collection

Illustrated; Dennis G Rice, Rockingham Ornamental Porcelain, plate 120
Dennis G Rice, The Illustrated Guide to Rockingham Pottery and Porcelain, colour plate VIII



83.

A rare Rockingham model of a recumbent setter, the rectangular gilt bordered mound base picked out in green, 4 1/4" long, circa 1826-30, incised No 90

Provenance; Dennis G Rice Collection

Illustrated; Dennis G Rice, *Dogs in English Porcelain of the 19th Century*, colour plate 165

The incised number 90 is a factory error, and should read 94



84.

A rare Rockingham biscuit porcelain model of a setter, drinking from a bowl, the rectangular base modelled with fan medallions at the corners, 3 3/4" wide, circa 1826-30, impressed mark and incised No 84

Provenance; Dennis G Rice Collection

Illustrated; Dennis G Rice, *Dogs in English Porcelain of the 19th Century*, colour plate 167 and figure 16



85.

A previously unrecorded Rockingham model of a piebald pony, with brown markings, standing before a fence, the rectangular mound base picked out in green, 5 1/4" high, circa 1826-30, incised No 62

Provenance; Dennis G Rice Collection

See A and A Cox, Rockingham 1745-1842, page 344, for a list of recorded animal models, which does not record No 62

Models of horses are rare in English porcelain both in the 18th and 19th centuries, and this model is an exciting addition to those recorded



86.

A rare Rockingham model of a running springer spaniel, in the white, the rectangular mound base applied with flowers and leaves, and picked out in gilt, 3 1/4" long, circa 1826-30, incised No 83 and Cl 1 in iron red

Provenance; Dennis G Rice Collection

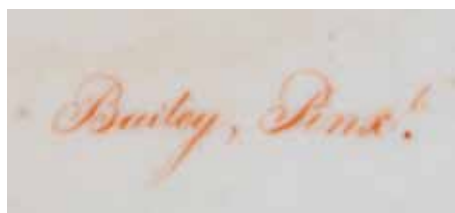
Illustrated; Dennis G Rice, *Dogs in English Porcelain of the 19th Century*, colour plate 122

It is interesting to compare this model with the springer spaniel depicted on the Rockingham plaque, number 25 in this catalogue



87.

An important Rockingham rectangular plaque, painted in coloured enamels by Bailey with a springer spaniel chasing a pheasant, in an extensive wooded landscape, 4 ¼" x 5 ½", circa 1826-30, printed mark in red, inscribed No 17, and signed Bailey Pinxt



Provenance; Dennis G Rice Collection

Illustrated; Dennis G Rice, Rockingham Ornamental Porcelain, plate 98
Dennis G Rice, Dogs in English Porcelain of the 19th Century, colour plate 123

See Dennis G Rice, Rockingham Ornamental Porcelain, page 65, where the author notes that Jewitt says of Bailey 'he was the principal butterfly painter'. No other signed piece by Bailey is recorded, and any marked Rockingham plaques are extremely rare



88.

A Rockingham model of a seated pug, wearing a gilt collar, the oval leaf scroll moulded mound base picked out in gilt, 2 1/2" high, circa 1826-30, printed mark in red, Cl. 1 in red and incised II

Provenance; Dennis G Rice Collection

Illustrated; Dennis G Rice, Rockingham Ornamental Porcelain, plate 113(b)



89.

An important pair of Rockingham cabinet plates, each superbly painted in coloured enamels, probably by George Speight, one with a view of Wentworth Woodhouse from the garden, with hollyhocks and a wicker arbour in the foreground, the other with a view of the garden at Wentworth Woodhouse from the house, with flowers in the foreground, a fountain and a classical pagoda beyond, each within a gilt band, the pink ground with 'dog-tooth' and flower head moulded rim, picked out in gilt, 9 1/2" diameter, circa 1826-30, printed marks in red

Provenance; Dennis G Rice Collection

Illustrated; Dennis G Rice, Rockingham Ornamental Porcelain, colour plate 8 (the view of Wentworth Woodhouse)

Dennis G Rice, The Illustrated Guide to Rockingham Pottery and Porcelain, figure 141 (the view of the garden from the house)

The shape of these plates is that used for the Royal Service made for King William IV

Wentworth Woodhouse, the largest private residence in the United Kingdom, was the seat of the Earls Fitzwilliam, patrons of the Rockingham factory, whose crest of a griffin became the factory mark



90.

A fine Rockingham campana shaped pot pourri vase and pierced domed cover, with flower and leaf modelled finial and two gilt loop handles, superbly painted in coloured enamels with a view of Alnwick Castle, within a garland of applied flowers and leaves, the reverse painted with a spray of roses and thistles, above a stiff leaf moulded band, picked out in gilt, on leaf scroll moulded base, 13 3/4" high, circa 1830-35, titled in iron red beneath 'Alnwick Castle, The Seat of The Rt Honble Hugh Percy RSA, Duke of Northumberland'



Provenance; Dennis G Rice Collection

Illustrated; Dennis G Rice, Rockingham Ornamental Porcelain, colour plate 6



91.

A fine Rockingham canted rectangular large basket, the entwined gilt twig loop handle applied with coloured flowers and leaves, superbly painted in coloured enamels with a named view of 'The Pavilion, Brighton, West View', within a gilt band, the stiff leaf moulded border picked out in gilt, and applied with flowers and leaves, 13 1/2" wide, circa 1830, printed mark in puce 'Manufacturers to The King' and titled in red

Provenance; Dennis G Rice Collection



Illustrated; Dennis G Rice, Rockingham Ornamental Porcelain, colour plate 7

The source for this view of the Royal Pavilion is a drawing by Augustus Charles Pugin and C Fielding, engraved by T Sutherland in 1824

An identical basket was presented to the Royal Pavilion in 1932 by Queen Mary



92.

A monumental pair of Paris porcelain ovoid fruit coolers, covers, stands and liners, each with two gilt draped female figure handles, and fruit form knop, finely painted in coloured enamels with Chinese figures in extensive landscapes, within gilt oval panels, and with monogram 'SS' in blue, beneath a coronet, within borders of birds, flowers and leaf scrolls, on a gilt ground, 22" high, circa 1830, no mark





93.

American Interest. A rare set of twelve Minton dessert plates, each painted in coloured enamels by Lillian Gary Taylor with named American and English vessels, both sail and steam, including the C W Morgan, the Blue Jacket, the U S S Margaret and the British tea clipper Ariel, within gilt line borders, 9" diameter, printed marks in puce, some with retailers mark for Hopkins, Baltimore, and each extensively inscribed in black enamel verso, signed Lillian Gary Taylor, New York, and dated 1925

Lillian Gary Taylor (1865-1961) was the daughter of James and Lavinia Gary, born and raised in Baltimore. She married Robert Coleman Taylor 1900, moving to New York, where she acted as hostess for her father when he served as Postmaster General under President William McKinley

During World War I Taylor commissioned Wedgwood to produce a range of 'Patriotic China' to her own designs, to help the war effort, selling pieces directly from her own home. By 1924, having sold 9251 pieces, including 384 teapots, she had raised \$14,203.14 for war related charities, Production ceased on Armistice Day, November 11th 1918





94.

A pair of George III cut glass two branch candelabra, each with two scroll arms, with star shaped drip-pans, and central facet cut obelisk, surmounted by a crescent shaped finial, and suspending chains of faceted drops, on baluster shaped stem, and square 'lemon squeezer' base, 24 1/2" high

Provenance; Acquired from Mrs Graydon Stanus, 23 Earls Court Square, London, and with receipt for £200.0.0 dated 1919 (then a set of three)



95.

A pair of mid 19th century Bohemian blue flash glass faceted cornucopia, each with shaped rim, and gilt bronze ram's head terminal, on white marble rectangular base, with cast bronze feet, 10 1/2" high



96.

A rare mid 18th century Dutch walnut and marquetry cabinet-makers model of a bureau cabinet, the arched crest with a mirrored panel, etched with a basket of flowers, above two mirrored doors, etched with sun masks flanked by trumpeting cherubs, and enclosing shelves, on base with a fall enclosing fittings, and three long drawers below, embossed brass handles, on shaped bracket feet, 42 1/2" high x 21 3/4" wide

Provenance; Michael Inchbald

This wonderful bureau cabinet retains the original etched mirrored glass panels, and is of superb colour and patination







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