



THE COLLECTION OF
ANNE H. & FREDERICK VOGEL III
IMPORTANT ENGLISH POTTERY

NEW YORK | 19 JANUARY 2019

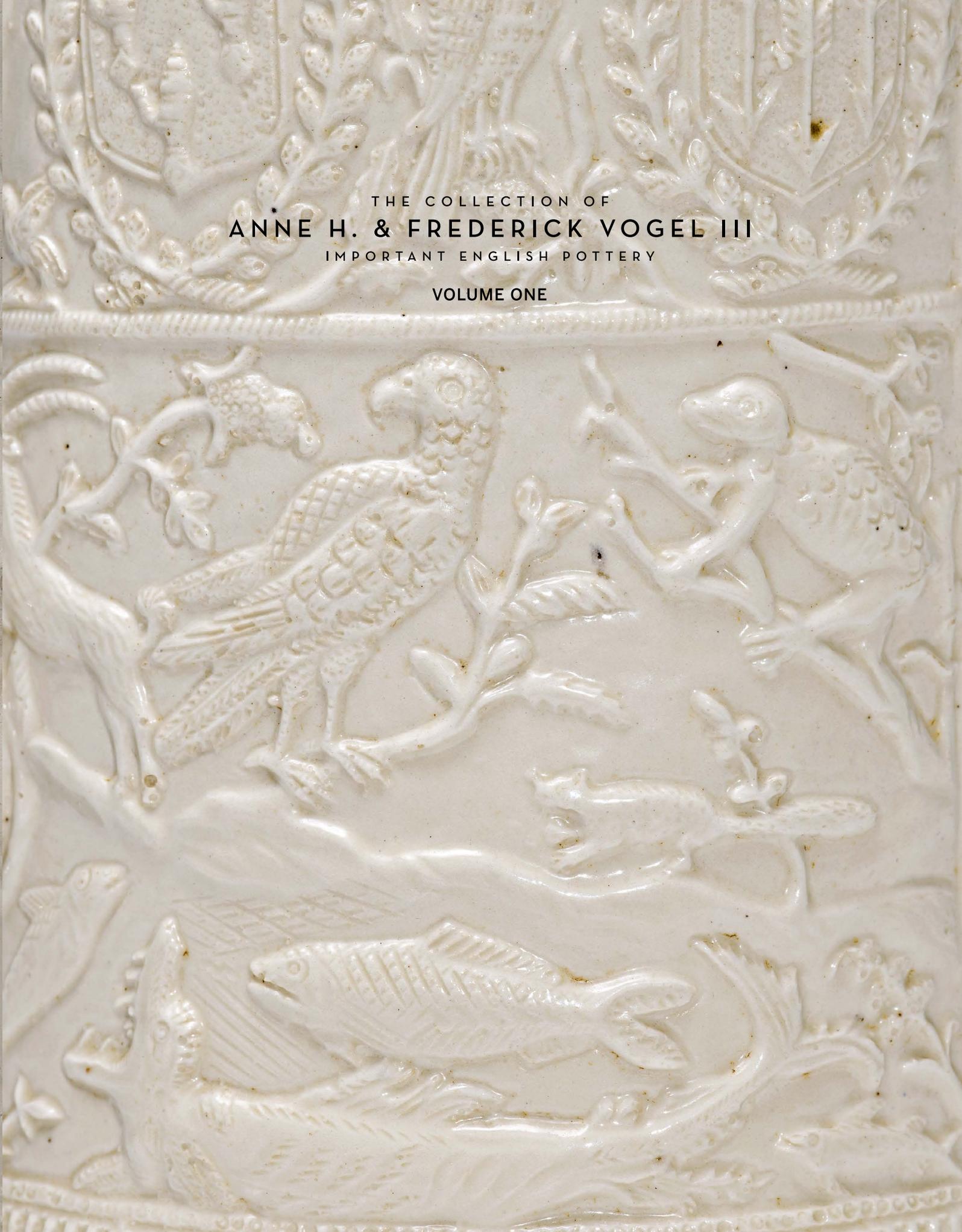
VOLUME ONE



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ESTD
1744



The image shows a white ceramic relief with intricate carvings. The top section features a repeating floral and leaf pattern. Below this is a horizontal band with a rope-like texture. The middle section contains a large parrot on the left and a lizard on the right, both surrounded by foliage. The bottom section depicts a large fish in the center, with a smaller fish to its left and a frog-like creature below it. The entire relief is set against a background of smaller, repeating motifs.

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VOLUME ONE



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VOLUME ONE

AUCTION IN NEW YORK
19 JANUARY 2019
SALE N10003

VOLUME ONE: 10:00 AM
VOLUME TWO: APPROXIMATELY 12:30 PM
IMMEDIATELY FOLLOWING VOLUME ONE

- PLEASE NOTE SOME LOTS WILL BE OFFERED WITHOUT RESERVE**

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Purchasers may pay for and pick up their purchases from any of our Americana Week sales taking place from January 17-20, 2019, at our York Avenue headquarters until the close of business on Sunday, January 20, 2019. After this time, all property (sold and unsold) will be transferred to our offsite facility, Crozier Fine Art, One Star Ledger Plaza, 69 Court Street, Newark, New Jersey 07102. Once property has been transferred from our York Avenue location, it will not be available for collection at Crozier Fine Arts until Friday, January 25, 2019. Crozier's hours of operation for collection are from 9:00 AM to 5:00 PM, Monday-Friday. **Please note, certain items of property, including but not limited to jewelry, watches, silver and works on panel will remain at 1334 York Avenue.** Invoices and statements will indicate your property's location. For more information regarding collection from our offsite facility, please visit sothebys.com/pickup.

Sotheby's EST. 1744

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No one can say that Fred and Anne Vogel have not lived an action and passion-filled collector's life. The Vogels were both raised by collectors and came by it naturally. The collecting 'gene' is stronger in some individuals than others. While not the interest of their respective parents, the Vogels were drawn to the aesthetic and history of early Colonial American furniture. Initially they began collecting Queen Anne furniture, but as time progressed and their knowledge grew, they gravitated towards the material culture of the earliest European settlers. Their remarkable Queen Anne armchair by John Gaines III was one of their first acquisitions (lot 1098). Owned previously by Mr. and Mrs. Edward Harkness, this chair is one of the boldest interpretations of the early Baroque style in America. Building off this pillar, the Vogels methodically added to their collection. All the while they kept learning.

Educational advancement is essential for the continued development and honing of the all-

important collector's eye. I am certain that no collectors have had a more advanced eye toward early American material culture than Fred and Anne. They made a point to never limit their education. While living in Milwaukee, the Vogels made time to travel east and visit not only large public collections as well as small historic homes, and community historical societies. They enjoyed sharing their passion with others, and regularly frequented the establishments of notable dealers such as Lillian Blankley Cogan, Roger Bacon, John Walton, Roger Gonzales, Ginsberg and Levy, Joe Kindig, Jr. and Joe Kindig III. As their knowledge grew, their interests expanded. They began collecting exceptional examples of early English delftware and frequented the shops of Alistair Sampson, Garry Atkins and Jonathan Horne. They also obtained wonderful examples of seventeenth and early eighteenth century English silver from S.J. Phillips, James Robinson and S.J. Shrubsole. The chinoiserie monteith, purchased from How of Edinburgh,

“I THINK THAT, AS LIFE IS ACTION AND PASSION, IT IS REQUIRED OF A MAN THAT HE SHOULD SHARE THE PASSION AND ACTION OF HIS TIME AT PERIL OF BEING JUDGED NOT TO HAVE LIVED.”

OLIVER WENDELL HOLMES, JR. (1841-1935)
MEMORIAL DAY ADDRESS-1884

now residing in the Museum of Fine Arts, Boston, is a masterpiece of seventeenth century English silversmithing. Roderic Blackburn became a trusted guide, and advised the Vogels on furniture and exceptional French and Indian War powderhorns. All of these categories coalesced into one of the most vibrant and complete collections of early American material culture ever assembled.

Fred and Anne's tremendous generosity is their greatest legacy. Their doors have always been open to scholars or curators anxious to learn from the treasures they collected. Many years ago I called the Vogels inquiring about an early New York spindle-back side chair I was researching, as I had heard there was one was in their collection. From the first phone call, Fred was exceedingly kind and generous with his time. He explained everything he knew about his chair, and promptly invited me to visit and examine it firsthand. I quickly jumped at the opportunity, and was immediately astonished by what I saw. There before me was a collection I could only dream of. Objects, that I had previously only seen in books or behind velvet ropes in a museum were right before my eyes. I will never forget that momentous day comparing the turning on chairs; looking at the drawer construction of a seventeenth century chest; examining the differences in various pieces of delftware. Others that were fortunate enough to come to the Vogels home I am sure have similar stories to tell. Since the Vogels began collecting, their enthusiasm to learn is exceeded only by their passion to share.

They have and continue to be on numerous boards and committees. Fred has served on the Textiles Committee of the Art Institute of Chicago; Overseer and Chair of the Nominations Committee of

Strawbery Banke Museum; American Art Committee and the Visiting Committee of the Fogg Museum; Board of Directors and Acquisitions & Collections Committee of the Milwaukee Art Museum; Director and Chair of the Collections Committee of the Terra Foundation for American Art; Trustee, President, and Chair of the Works of Art Committee for the Layton Art Collection, Inc.; and President and Life Member of the Friends' of the Museum of the Milwaukee Public Museum. Anne has served on the Friends Board at the Frances Lehman Loeb Art Center at Vassar College; the Decorative Arts Committee at the Art Institute of Chicago; and she was the founder of the American Arts Society at the Milwaukee Art Museum. Together they were members of the American Collections Committee at the Peabody Essex Museum; and the Sculpture & Decorative Arts Committee at the Fogg Museum; and they served on the American Collections Committee at the Philadelphia Museum of Art.

One of Fred and Anne's greatest lasting legacies most certainly will be their generous donations of American and European decorative arts to various American museums. The last several pages of the Volume Two catalogue list many of the works the Vogels gave to the Fogg Art Museum, the Museum of Fine Arts, Boston, Yale University Art Gallery, Milwaukee Art Museum and the Philadelphia Museum of Art with the aim of advancing the understanding and appreciation of American decorative arts. Rarely today do collectors choose to donate some of their most important works. Such generosity should be cheered and championed by students, scholars, curators, and by all of those who love these objects and desire to see the passion embodied by the Vogels passed on to future generations. With that we all live better, fuller lives.

ERIK GRONNING







601

□ 601

A NOTTINGHAM BROWN SALT-GLAZED STONWARE TILE CIRCA 1760

Morley House, stamped and rouletted, decorated with a central medallion within four geometric devices in the corners and covered with a lustrous glaze. width 5¼in. by depth 5¼in.; 13.2 cm x 13.2 cm

PROVENANCE

Bonhams, London, March 5, 2003, lot 39
Jonathan Horne, London, May 2003
Vogel Collection no. 718

Two further tiles of this type are illustrated by Robin Hildyard, *Browne Mugs*, *English Brown Stoneware*, exhibition catalogue, Victoria and Albert Museum, London, 1985, p. 92, pl. 243, where the author notes the stamping appears on the handle of a jug inscribed and dated '1759', p. 93, pl. 249. A further tile from the Norman Stretton Collection is illustrated by Geoffrey Godden, *An Illustrated Encyclopedia of British Pottery and Porcelain*, London, 1966, pl. 449.

\$ 300-500

□ 602

A NOTTINGHAM OR CRICH 'CARVED' BROWN SALT-GLAZED STONWARE JUG CIRCA 1700-05

the exterior wall of the bulbous double-walled body pierced with foliate sprays beneath a reeded neck, with a grooved strap handle. height 3⅞ in.; 9.9 cm

PROVENANCE

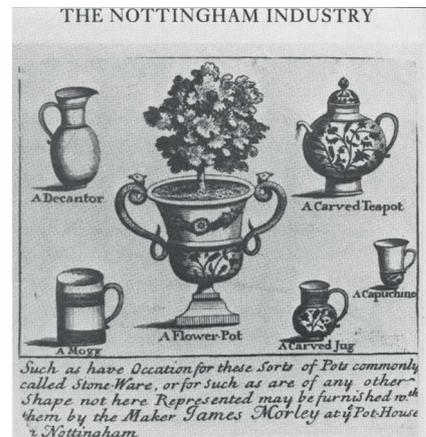
Estate of Marjorie Wiggin Prescott, Christie's, New York, March 6, 1981, lot 11
Jonathan Horne, London, April, 1981
Vogel Collection no. 342

The term 'carved' is used to describe a small group of brown stonewares with pierced, double-walled decoration, examples of which exist inscribed 'Crich', a pot-making center in Derbyshire, or 'Nottingham' and bearing dates between 1700 and 1703. The specific word 'carved' is used in the proof for a trade card issued by the Nottingham potter James Morley, which illustrates in line drawn-form several pieces of brown stoneware including a mug of the present shape entitled "A Carved Jug".

Adrian Oswald in 'A Ceramic Mystery - Nottingham Carved Ware', *English Ceramic Circle Transactions*, Vol. 14, part 3, pp. 254-259, notes the existence of "some fifty known examples" of jugs and distinguishes five styles of decoration. An example at Colonial

Williamsburg is illustrated by Janine E. Skerry and Suzanne Findlen Hood, *Salt-glazed stoneware in early America*, Williamsburg, 2009, cover, p. 77, fig. 13, where the authors note recorded examples, one of which has been attributed to John Dwight's pottery. A further jug was in the Harriet Carlton Goldweitz Collection, sold, in these rooms, January 20, 2006, lot 39.

\$ 4,000-6,000



Courtesy Bodleian Library, Oxford

603

A RARE AND UNUSUAL ENGLISH
BROWN STONEWARE DATED
PUZZLE JUG
1741

probably London, sprigged with an oval panel molded with a harbor scene entitled *PORTO:BELLO* flanked by the incised name 'Jos=', 'Puttock' above the date '17=41', the slender neck pierced with two bands of stylized foliate devices beneath three short spouts at the rim, the loop handle applied with raised rosettes.

height 8 $\frac{7}{8}$ in.; 22.7 cm

PROVENANCE

Jonathan Horne, London
Syd Levethan, through private purchase
Vogel Collection no. 658

LITERATURE

Jonathan Horne, *A Collection of Early English Pottery*, Part VI, Cat. no. 142

Dated brown stoneware puzzle jugs are particularly rare, a puzzle jug inscribed 'Ed Lindsdal Thaxted Essex 1751' sold at Sotheby's, London, March 29, 1960, lot 13, is referenced by Adrian Oswald et al., *English Brown Stoneware 1670-1900*, London, 1982, p. 48. A puzzle jug of similar form to the present lot was sold, Sotheby's, London, September 15, 1992, lot 187. See lot 682 in this sale for a 'Portobello' white salt-glazed tankard.

\$ 6,000-8,000





604

604

AN EXTREMELY RARE AND FINE ENGLISH BROWN STONEWARE LARGE ARMORIAL TANKARD, WITH SILVER MOUNT CIRCA 1705

of half-gallon size, brightly enameled with the coat-of-arms of the Worshipful Company of Bricklayers and Tylers flanked by either a flower-filled cornucopia or a flower-filled vase beneath a silver-mounted rim, the mount with maker's mark EW probably for Edward Witham, London, 1824.
height 8³/₈ in.; 21.4 cm

PROVENANCE

Christie's London, June 18, 1984, lot 38
Monti Kantor Collection
Jonathan Horne, London, March, 1988, bearing label
Vogel Collection no. 500

LITERATURE

Jonathan Horne, *A Collection of Early English Pottery*, Part VIII, Cat. no. 204
Errol Manners, 'The English Decoration of Oriental Porcelain: some overlooked groups 1700-1750', *English Ceramic Circle Transactions*, Vol. 19, No. 1, pp. 2-6.

Errol Manners lists in his paper, *op. cit.*, the six so-far recorded pieces of this body type including the present lot, all of which appear to have been produced in London, likely Fulham, with enamel decoration, presumably by the same hand or at least in the same workshop.

These include three further silver-mounted tankards; one of the same size as the present lot, with a swan in flight over the motto 'DOE IN MIRTH AS IN SORROW', in the High Museum of Art, Atlanta, Georgia, ob. no. 1988.29; a second decorated with the Arms of Farmer, dated 1706, with AR excise mark, in the National Museum of Wales, Cardiff, also illustrated by Adrian Oswald et al., *English Brown Stoneware 1670-1900*, London, 1982, p. 195, pl. 158; and the third with oak tree above the motto 'IENE CHANGE JAMAIS' above an unidentified painted townscape, impressed with the WR excise mark, with Jonathan Horne at the time of the paper's publication. The latter two are of a smaller size.

In addition to the tankards there is a punch bowl, with medallions of birds and Chinoiserie figures flanked by scrolling foliage in the St. Louis Art Museum, ob. no. 528:1978, and a conical shape coffee pot and cover in the Chipstone Foundation, Milwaukee.

\$ 10,000-15,000



Benjamin Wright, *The armes of all the cheife corporatons [sic] of England wt. the compenees of London described by letters for ther seuerall collores*, 1596. Folger Shakespeare Library.





605

□ 605

A CHINESE EXPORT CAFÉ-AU-LAIT GROUND BLUE AND WHITE BOWL AND A TEABOWL THE PORCELAIN, KANGXI PERIOD, CIRCA 1700

each similarly decorated, the exterior enameled in white, green and dark red *probably in England* with a large crane with outspread wings and bold floral displays issuing from a small vase, the interior painted with foliate motifs in underglaze-blue.

diameter of bowl 6 in.; diameter of teabowl 3½ in.; 15.3 cm; 9 cm

PROVENANCE

Teabowl, Property from the Collection of Cora and Benjamin Ginsburg, Northeast Auctions, Portsmouth, New Hampshire, August 2, 2003
Bowl, Peter Williams, Tallarn Green, Cheshire, November, 1992
Vogel Collection nos. 571 and 727.3

Wares of this type are discussed by Errol Manners in his paper 'The English Decoration of Oriental Porcelain: some overlooked groups 1700-1750', *English Ceramic Circle Transactions*, Vol. 19, Part 1, where the author illustrates three further pieces of 'Batavian ware' porcelains with London decoration, pl. 12 and 14, two bowls previously in the Bernard Watney Collection, the first featuring the same type of bird as seen on the present lot; and pl. 13 a small mug of the same form as the Dwight stoneware example in this collection (lot 609). A teabowl and beaker with this type of bird decoration are illustrated by Helen Espir, *European Decoration on Oriental Porcelain 1700-1830*, London, 2005, p. 206, figs. 1-2.

\$ 5,000-7,000



606

□ 606

A LONDON STONEWARE PINT MUG, WITH SILVER MOUNT CIRCA 1710-20

perhaps Fulham, of cylindrical form set with a grooved loop handle, partially covered in an iron wash, with a small oval foliate medallion to the upper part, and stamped beneath the handle with an excise mark of a crowned AR monogram in a seal, the mount with maker's mark HW probably for Henry Wilcocke of London, circa 1725.
height 5 $\frac{3}{8}$ in.; 13.5 cm

PROVENANCE

Jonathan Horne, London, 1991
Vogel Collection no. 549

LITERATURE

Jonathan Horne, *A Collection of Early English Pottery*, Part XI, Cat. no. 303

\$ 1,500-2,500



607

□ 607

A LONDON STONEWARE PINT MUG, WITH SILVER MOUNT CIRCA 1710

perhaps Fulham, of cylindrical form set with a grooved loop handle, partially covered in an iron wash and stamped beneath the handle with an excise mark of crowned AR monogram in a seal, the silver mount engraved S*N and stamped with the maker's mark SE, numerals 3^d / 1=12 over the handle.
height 5 $\frac{1}{4}$ in.; 13.3 cm

PROVENANCE

Phillips, London, September 10, 1986, lot 91 (part)
Jonathan Horne, London, September, 1986
Vogel Collection no. 460

A mug with similar engraved numerals on the silver mount is illustrated by Robin Hildyard, *Browne Muggs, English Brown Stoneware*, exhibition catalogue, Victoria and Albert Museum, London, 1985, p. 41, pl. 60, who suggests it perhaps refers to a check on the capacity of a nominal quart.

\$ 1,500-2,500

□ 608

A RARE LONDON BROWN
STONEWARE TANKARD AND
HINGED COVER, WITH SILVER
MOUNT

EARLY 18TH CENTURY

of cylindrical form stamped to the left of the handle with an excise mark of a crowned *WR* monogram in a seal, the silver mount engraved with the crest of a lion rampant holding a sword aloft, the mount unmarked.
height 8¼ in.; 21.5 cm

PROVENANCE

Phillips London, June 8, 1994, lot 169 (part)
Jonathan Horne, London, October, 1994
Vogel Collection no. 602.01

The Act for 'Ascertaining the Measures for retailing Ale and Beer' became operational in September 1700 when the Commissioners of Excise issued to local authorities the standardized pint and quart measures with which ale mugs were to be compared and subsequently marked with a crowned *WR* mark. Although the capacities of stoneware mugs were difficult to judge before firing, and attempts were made to deliberately cheat by heavy potting and the inclusion of false bottoms, excise marks were applied to brown stoneware from 1700 to the end of the eighteenth century. The procedure is discussed by Adrian Oswald et al., *English Brown Stoneware 1670-1900*, London, 1982, p. 278, where illustrations of varying excise marks found on excavated wasters are included. The excise mark on the present tankard corresponds to a waster found at Vauxhall dateable to the early 18th century.

\$ 2,000-3,000



608

□ 609

A JOHN DWIGHT, FULHAM
SALT-GLAZED STONEWARE
MUG, WITH SILVER MOUNT
CIRCA 1685

the bulbous body beneath a short horizontally reeded neck set with an applied grooved loop handle and applied curled handle terminal, the contemporary mount unmarked.
height 4 $\frac{1}{8}$ in.; 10.3 cm

PROVENANCE

Jonathan Horne, London, June, 1986
Vogel Collection no. 453.1

Extensive excavations took place at the Fulham pottery site during the 1970s, published in 1999 by Chris Green, *John Dwight's Fulham Pottery Excavations 1971-79*, London, 1999. According to Green, mugs of this type, also known as "gorges", were made in a body termed "fine white", one of Dwight's many attempts to emulate the white porcelains being imported from China. A list of the known extant examples is given, *ibid*, p. 280. The shape may derive either from a silver form, or an earlier German stoneware shape, and is recorded in red and brown stoneware, slipware, delftware, and

Chinese *blanc-de-chine* porcelain - A Dehua *blanc-de-chine* example with kakiemon-style Dutch decoration is in the British Museum, London, mus. no. Franks.934.+, illustrated by Regina Krahl and Jessica Harrison-Hall, *Ancient Chinese Trade Ceramics from the British Museum*, Taipei, 1994.

Other examples with silver mounts are recorded including one in the Willett Collection, illustrated by David Gaimster, *German Stoneware 1200-1900, Archaeology and Cultural History*, London, 1997, p. 321, no. 176 alongside a brown stoneware example; a pair from the Lady Charlotte Schreiber Collection with silver mounts dated 1682, in the Victoria and Albert Museum, London, mus. nos. 414:853-1885 and 414:853/A-1885, and a further example was in the Harriet Carlton Goldweitz Collection, sold, in these rooms, January 20, 2006, lot 25.

\$ 4,000-6,000



A James II silver Chinoiserie mug, maker's mark HT crown above, London, 1685. Lot 873 in volume two of this sale.



609

□ 610

A LONDON BROWN STONEWARE DATED LARGE TANKARD 1721

Vauxhall, of cylindrical form set with a grooved strap handle, sprigged with a bust-length portrait of Queen Anne flanked by a church and hunting scenes beneath the script inscription around the rim *This is to the Pious memory of Queen Ann Drink all up and fill it again 1721*. height 8 in.; 20.3 cm

PROVENANCE

Louis Gautier, London, no. 7865, bearing label Property of the Rt. Hon. Lord Revelstoke, Puttick and Simpson, London, November 20, 1934, lot 441
Sotheby's, London, April 28, 1981, lot 31
Tait Collection
Jonathan Horne, London, May, 1981
Vogel Collection no. 352

LITERATURE

Adrian Oswald et al., *English Brown Stoneware 1670-1900*, London, 1982, listed on p. 244.

\$ 2,000-3,000

□ 611

A LONDON BROWN STONEWARE DATED LARGE TANKARD 1727

of cylindrical form with grooved strap handle, the upper part with a brown-dipped glaze, sprigged with a rectangular panel molded with a rare coaching scene flanked by buildings and trees above an anti-clockwise stag hunting scene highlighted in dark-brown, incised beneath the rim *Wm Venden/ 1727*. height 7½ in.; 19 cm

PROVENANCE

Bonham's London, December 8, 2004, lot 222
Jonathan Horne, London, December, 2004
Vogel Collection no. 749

Wynn Hamilton-Foy in his paper, 'Dated Hunting Mugs', *English Ceramic Circle Transactions*, 2000, Vol. 17, part 2, p. 270, discusses this rare form of decoration and lists two further tankards sprigged with coaching scenes, also dated 1727, with the inscriptions 'N.S' (or NJ), and 'James Presson' respectively. A Vauxhall mug dated 1727, incised with the name 'Thomas Johnson', from the Collection of Stanley J. Seeger, formerly in the Collection of Louis Solon, was sold at Sotheby's, New York, October 20, 1993, lot 82. As the sprigged hunting decoration on the present mug is in an anti-clockwise decoration the tankard falls into a group labeled 'Factory B', which are considered almost certainly to be London, and possibly Fulham.

\$ 2,000-3,000



610



611



□ 612

AN ENGLISH BROWN
STONEWARE TANKARD, WITH
SILVER MOUNT
CIRCA 1740

probably London, of cylindrical form set with a grooved strap handle, sprigged with a rectangular panel molded with a "Midnight Modern Conversation" flanked on either side by two trees, above a continuous hunt scene, the mount with script maker's mark, possibly *LH*. height 8 $\frac{3}{8}$ in.; 21.5 cm

PROVENANCE

Jonathan Horne, London, October, 1992
Vogel Collection no. 569

The combined characteristics of a clockwise sprigged hunt scene and punch party scene place this tankard in the group identified as 'Factory C', as categorized by Adrian Oswald et al., *English Brown Stoneware 1670-1900*, London, 1982, appendix II, where the authors suggest a likely attribution of London but note that some similar sprigged motifs appear on mugs of Bristol manufacture.

\$ 3,000-5,000



612

□ 613

A LONDON BROWN
STONEWARE DATED LARGE
TANKARD, WITH SILVER MOUNT
1724

probably Vauxhall, of cylindrical form with a grooved strap handle, the upper part with a brown-dipped glaze, sprigged with bust-length portraits of Queen Anne, and a male monarch, probably George I, above a sprigged clockwise scene of a deer hunt, inscribed in script 'William', '1724', 'Brownrigg', the rim with contemporary silver mount unmarked. height 8 $\frac{1}{4}$ in.; 21 cm

PROVENANCE

Jonathan Horne, London, June 1999, bearing label
Vogel Collection no. 662.1

For similar mugs see Wynn Hamilton-Foyn, 'Dated Hunting Mugs', *English Ceramic Circle Transactions*, 2000, Vol. 17, Part 2.

\$ 3,000-5,000



613

□ 614

AN ENGLISH BROWN STONEWARE DATED TANKARD 1742

probably London, of cylindrical form with a grooved strap handle, sprigged with a rectangular panel molded with a "Midnight Modern Conversation" flanked on either side by a tree and a cottage above a continuous hunt scene, incised in script 'Robert' 'Holloway' and dated 1742, with a spreading foot. height 8¼ in.; 21 cm

PROVENANCE

Jonathan Horne, London, October, 2003, bearing label
Vogel Collection no. 735

Dated tankards sprigged with the Midnight Modern Conversation include one inscribed 'Dan^{il}, att Dyas Hall' (sic) above the date '17=38', sold, Sotheby's, London, January 8, 1974, lot 41; one with the arms of the Worshipful Company of Blacksmiths, dated 1752, sold, Sotheby's, London, October 22, 1974, lot 152; and another impressed 'WILLIAM/ HEATH/ 1764', formerly in the Cecil Baring and Revelstoke Collections, sold, Sotheby's, London, April 28, 1981, lot 37. The combined characteristics of a clockwise hunt and punch party scene place this tankard as a product of 'Factory C', as categorized by Adrian Oswald et al., *English Brown Stoneware 1670-1900*, London, 1982, appendix II, where the authors note a likely attribution of London but that some similar sprigging appears on mugs of Bristol manufacture.

\$ 2,000-3,000



614

□ 615

AN ENGLISH LEAD-GLAZED 'BORDERWARE' MUG CIRCA 1630-50

the bulbous body affixed with a loop handle, washed in a mottled brown glaze and applied with a wide shredded clay band. height 5½ in.; 14 cm

PROVENANCE

Jonathan Horne, London, bearing label
Syd Levethan, through private purchase, March 1999
Vogel Collection no. 654

'Border ware' developed in the late 16th century in the borders of the Surrey and Hampshire counties to the south west of London. By the mid-17th century the type was being supplied in large quantities to the London market. In later years competition from potteries producing tin-glazed earthenware simulating porcelain, and the fine salt-glazed stonewares of Staffordshire led to its eventual decline.

Excavated mugs of this type are in the collection of the Museum of London, mus. ids. 21343 and A20317; a mug in the museum's collection features a green-glazed body, mus. id. A24351. A further green-glazed borderware mug excavated from a Yeoman farm at Lea Green, St Helens is in the National Museums of Liverpool.

\$ 1,500-2,500



615







616

A STAFFORDSHIRE SLIPWARE
DATED LARGE BRAGGET POT
1697

decorated in brown, cream and russet slip on the front and reverse with a rectangular panel of tulip and rose sprays with the initials either *RF* or *BB* beneath the inscription around the rim *THE.BEST.IS.NOT.TOO.GOOD.FOR.YOV//1697///*.

width across handles 12 $\frac{5}{8}$ in.; height 6 $\frac{1}{4}$ in.; 32 cm; 15.8 cm

PROVENANCE

Christie's, London, June 9, 1980, lot 84
Jonathan Horne, London, July, 1980
Vogel Collection no. 328

\$ 40,000-60,000

TO MAKE BRAGOT,
HE TAKES THE
FIRST RUNNING
OF SUCH ALE,
AND BOILS A LESS
PROPORTION OF
HONEY IN IT, THEN
WHEN HE MAKES
HIS ORDINARY
MEATH; BUT
DUBBLE OR TRIPLE
AS MUCH SPICE
AND HERBS.

The word "Bragget" (pots/cups) derives from the Old English braket, bragot, from Old Welsh bragawd, bragaut, bragod, from brag meaning "malt". Bragget is an ancient British liquor that comes from fermenting honey and beer together, it can also be made from ale flavoured with honey and spices, similar to mead and metheglin. Known at least since Chaucer's 'Miller's Tale' of 1386/1387, where he describes a youthful wife as having a mouth as "sweete as bragot". This ancient beverage carries historical importance since it was mentioned by Chaucer in the Canterbury Tales and has become a catchword for sweetness – as in 'Braggot Sunday' in Mid-Lent, when a brief suspension of abstinence was allowed.

'The Closet of Sir Kenelm Digby Knight, Opened', Digby 1669: "To make Bragot, He takes the first running of such Ale, and boils a less proportion of Honey in it, then when He makes His ordinary Meath; but dubble or triple as much spice and herbs. As for Example to twenty Gallons of the Strong-wort, he puts eight or ten pound, (according as your taste liketh more or less honey) of honey; But at least triple

as much herbs, and triple as much spice as would serve such a quantity of small Mead as He made Me (For to a stronger Mead you put a greater proportion of Herbs and Spice, then to a small; by reason that you must keep it a longer time before you drink it; and the length of time mellows and tames the taste of the herbs and spice). And when it is tunned in the vessel (after working with the barm) you hang in it a bag with bruised spices (rather more then you boiled in it) which is to hang in the barrel all the while you draw it."

A very similar bragget pot, also dated 1697, was sold at Sotheby's, London, October 7, 1968, lot 33, featuring the same bold design of tulips and roses with only slight differences in the inscription. It is also inscribed with the initials BB on one side and RF on reverse, and is now at Colonial Williamsburg, illustrated by Leslie B. Grigsby, *English Slip-Decorated Earthenware at Williamsburg*, Williamsburg, 1993, pp. 50-52, no. 57, where the author notes these kinds of cups were probably given as a congratulation gift at a wedding or other festive event.

The same initials RF appear together with those of William Simpson on a jug sold at Sotheby's, London, June 4, 1968, lot 103, The Property of Mrs. George Morton, where it was suggested that the initials RF could possibly stand for the potting family of Fletcher, contemporaries of Simpson at Burslem.

Four pots of this form are illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 1, London, 2000, pp. 128-129, where the author notes the initials "RF" appear on at least nine vessels, "IB" on eight, "WS" on six, and "BB" on three. Excepting "BB" (not found with "WS") every initial pair among these has been found in some combination with every other pair. Dated cups are recorded with inscribed years between 1692 and 1725. A pot dated 1703, inscribed with the same motto as the present lot, was part of the Harriet Carlton Goldweitz Collection, sold in these rooms, January 20, 2006, lot 37, formerly sold, Sotheby's, London, May 27, 1975, lot 3.



616

A STAFFORDSHIRE SLIPWARE PRESS-
MOLDED DISH
EARLY 18TH CENTURY

decorated in the center with a stag picked out in brown slip above the initials *IC* within narrow borders of blue slip dots, over molded diamond triangles and lozenges, within a 'cockle-shell' rim.
diameter 11 $\frac{3}{8}$ in; 29.3 cm

PROVENANCE

Sotheby's London, March 6, 1990, lot 224
Jonathan Horne, London, March, 1990
Vogel Collection no. 522

At least four other stag dishes marked with the initials 'I C' are recorded; one decorated in dark brown and mid-brown slip from the Harriet Carlton Goldweitz Collection was sold, Sotheby's, New York, January 20, 2006, lot 48, previously sold, Sotheby Park Bernet, Inc., New York, January 10, 1975, lot 9; a second dish also with dark and mid-brown slip from the Collection of Mrs. Stella Pitt-Rivers was sold, Sotheby's, London, June 14, 1988, lot 311; two further examples are illustrated by Ross E. Taggart, *The Frank P. and Harriet C. Burnap Collection of English Pottery*, Kansas City, 1967, p. 25, nos. 12 and 13, the former decorated in dark brown slip like the present example.

The initials also feature on a dish decorated with a crowned lion, which is in the Glaisher Collection at the Fitzwilliam Museum, Cambridge, ob. no. C.187-1928, published by Bernard Rackham, *Catalogue of the Glaisher Collection of Pottery and Porcelain in the Fitzwilliam Museum Cambridge*, Cambridge, 1935, Vol. I, p. 33, no. 187, and illustrated as a line drawing by Ronald G. Cooper, *English Slipware Dishes 1650-1850*, London, 1968, p. 99, no. 70. At least two other lion dishes have sold at auction, one, the Property of Miss J. Lyall was sold at Sotheby's, London, July 7, 1969, lot 1; and the other was sold at Sotheby's, London, April 27-1976, lot 45, and again at Christie's, London, June 1, 1987, lot 21. A mold for a dish with a geometric pattern and the initials 'I C I' and the name 'Thomas Wedgwood' in the Victoria and Albert Museum, London, is illustrated by Cooper, *ibid.*, p. 108, which the author links it on stylistic grounds to the Stag dishes.

The initials also feature on a clock face dish, formerly in the Collection of Ernest Allman, now at Colonial Williamsburg, illustrated by Cooper, *ibid.*, 1968, pl. 266; and Leslie B. Grigsby, *English Slip-Decorated Earthenware at Williamsburg*, Williamsburg, 1993, p. 44, pl. 53. The 'I C' potter seems to have looked for inspiration in the contemporary dishes produced by Samuel Malkin, six of which bear dates between 1712 and 1734. A clock face dish signed 'Sam[uel] Malkin/ The maker/ in bur/[reversed s] la/m', with a date generally interpreted as 1712 (though it may also be read as 1729) is illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 1, pp. 66-67, S11.

\$ 25,000-35,000





617



□ 618

A RARE STAFFORDSHIRE WHITE
SALT-GLAZED STONEWARE
BEAR PUZZLE JUG AND COVER
CIRCA 1745-50

modeled seated holding a dog between its paws forming the concealed spout, the neck and the underside of the arms pierced, its fur formed from shredded clay picked out with dots of brown slip.
height 9½ in.; 23 cm

PROVENANCE

Joseph V. Vizcarra Collection, no. 186, bearing label
Vogel Collection no. 213

Salt-glaze bear jugs of this type are relatively uncommon, but it is exceptionally rare to find an example adapted as a puzzle jug. Bear jugs of the conventional type were included in the collections of Christopher Cone and Stanley Seeger, sold, Sotheby's, London, *A Private View: Property from the Country Home of Christopher Cone and Stanley J. Seeger*, October 30, 2018, lot 115; and the Harriet Carlton Goldweitz Collection, sold, in these rooms, January 20, 2006, lot 72.

\$ 4,000-6,000



618

□ 619

AN ENGLISH SLIPWARE TWO-
HANDLED CUP
CIRCA 1700-20

trailed in brown slip on either side of the cream-ground bulbous body beneath a band of dots around the slightly everted rim, set with two small loop handles.

width across handles 6⁵/₈ in.; 16.8 cm

PROVENANCE

Roger Bacon Collection, Skinner Auctioneers, Boston, Massachusetts, September 24-25, 1982

John S. Walton, Griswold, Connecticut, October, 1982

Vogel Collection no. 378.2

Further single and two handled cups of this type are illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 1, p. 123, S62-S64. Another cup was in the Collection of Thomas Burn, Rous Lench Court, sold, Sotheby's, London, July 1 1986, lot 88.

\$ 3,000-5,000



619



620

A STAFFORDSHIRE SLIPWARE
PRESS-MOLDED OCTAGONAL
DISH
CIRCA 1715

probably by John Simpson of Burslem,
decorated with alternating pomegranate and
fleur-de-lis devices about a central lotus flower
roundel, picked out in brown and russet slip
above the initials *I.S.*, all within a border of wavy
lines and circles trailed in brown slip around
the rim.

width 13¾ in.; 34.9 cm

PROVENANCE

Sotheby's London, June 14, 1988, lot 309
Jonathan Horne, London, June, 1988
Vogel Collection no. 506

The dating of dishes of this type is based
on the example inscribed and dated in
brown slip 'W.K.1715' illustrated by Leslie B.
Grigsby, *The Longridge Collection of English
Slipware and Delftware*, London, 2000, Vol.
1, pp. 92-93, cat. no. S33. A further dish is at
Colonial Williamsburg, illustrated by Leslie B.
Grigsby, *English Slip-Decorated Earthenware at
Williamsburg*, Williamsburg, 1993, pp. 40-41, no.
46. A third was in the Collection of Louis Marc
Solon, sold, his sale, Hanley, Stoke-on-Trent,
November 26-28, 1912, no. 76, and is now in
the Metropolitan Museum of Art, New York. See
also Ronald G. Cooper, *English Slipware Dishes
1650-1850*, London, 1968, pls. 278-281.

\$ 12,000-18,000



620

□ 621

AN ENGLISH SLIPWARE LARGE
CIRCULAR DISH
18TH CENTURY

the interior combed in cream and brown slip,
with a pie-crust rim.
diameter 16 $\frac{1}{8}$ in.; 41 cm

PROVENANCE

Roger Bacon Collection, Skinner Auctioneers,
Boston, Massachusetts, September 24-25,
1982

John S. Walton, Griswold, Connecticut,
October, 1982

Vogel Collection no. 378.1

A circular dish of this large size was sold,
Christie's, London, March 1, 1993, lot 353.

\$ 4,000-6,000



621

622

A RARE STAFFORDSHIRE
SLIPWARE PRESS-MOLDED DISH
MID-17TH CENTURY

decorated with a running stag picked out in brown and russet slip before a tree within a border of arched and pointed lappet panels and a narrow russet-dotted brown slip band within a notched rim.
diameter 8 $\frac{5}{8}$ in; 22 cm

PROVENANCE

Thomas Burn Collection, Rous Lench Court,
sold, Christie's London, May 29, 1990, lot 74
Art Trading Ltd, London, June 1990
Vogel Collection no. 530

A dish with the same central design showing a stag against a tree, though with a different molded border at the rim is in the Glaisher Collection in the Fitzwilliam Museum, Cambridge, illustrated by Bernard Rackham, *Catalogue of the Glaisher Collection of Pottery and Porcelain in the Fitzwilliam Museum, Cambridge*, 1935, London, Vol. II, pl. 16B, cat. no. 186.

\$ 15,000-20,000



622

A WROTHAM SLIPWARE FOUR-HANDLED DATED TYG 1652

by *Nicholas Hubble*, the dark brown body set with four double-loop handles and applied with cream slip panels in relief with the initials *NH* and the date *1652*, alongside panels with flowerheads and *fleur-de-lis*.
height 6 $\frac{3}{8}$ in.; 17.4 cm

PROVENANCE

D.M. & P. Manheim Inc., New York, July, 1976
Vogel Collection no. 246

EXHIBITED

San Francisco, M. H. de Young Memorial Museum, "Uncommon Clay", 1972, no. 2

\$ 20,000-30,000

Nicholas Hubble was the son-in-law of the prominent potter George Richardson. He had a son named Nicholas who also worked as a potter, and the initials 'N H' are recorded on a variety of objects dating between 1631 and 1687. Hubble the elder was the apprentice of the potter John Livermore (d. 1658). Livermore's initials appear on at least eleven objects bearing dates between 1612 and 1649, ten of which are tygs. The earliest recorded piece to bear Hubble's initials is a tyg also bearing 'I L' for Livermore, dated 1631 at Colonial Williamsburg, illustrated by Leslie B. Grigsby, *English Slip-Decorated Earthenware at Williamsburg*, Williamsburg, 1993, p. 24, fig. 19-21. Nicholas the elder died in 1689.

Dated tygs bearing the initials 'N H' include two examples dated 1654 and 1659 respectively, and a third with a date partially lost '164', all in Glaisher Collection at the Fitzwilliam Museum, Cambridge, published by Bernard Rackham, *Catalogue of the Glaisher*

Collection of Pottery and Porcelain in the Fitzwilliam Museum Cambridge, Cambridge, 1935, Vol. I, nos. 117, 127 and 133. A tyg dated 1656, from the Longridge Collection, is illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 1, p. 115, S51. Further pieces bearing the initials 'N H' are listed by A. J. B. Kiddell, 'Wrotham Slipware and the Wrotham Brickyard', *English Ceramic Circle Transactions*, Vol. 3, Part 2, 1954, pp. 114-117.

A notable piece by Hubble is the large cistern dated and inscribed 'W / THE RIT GENNRAL / CORNAL / OFER THE DRoVNK KEN REGMENT N H 1678 W E', in the British Museum, London, reg. no. 1887.0210.36, which Grigsby, *ibid*, p. 115, suggests may be read as "The Right General Colonel of the Drunken Regiment."

A similar tyg dated 1649 with initials G R, probably those of George Richardson, in the Collection of Harriet Carlton Goldweitz, was sold in these rooms, January 20, 2006, lot 10.



623





624

624

AN UNUSUAL SMALL DEVON
SLIPWARE DATED HARVEST
JUG
1788

*Barnstaple or Fremington, perhaps by George Fishley, of bulbous form, affixed with a loop handle with coiled lower terminal, decorated beneath the spout in cream slip with the Royal coat-of-arms supported by a crowned lion and a unicorn beneath the initials GR, and beneath the handle with a roundel incised *The Sacred gift/ of Friends[hip] take/ and keep it for the/ givers Sake/ 1788/ 1788.**

height 9 $\frac{1}{8}$ in.; 23.2 cm

PROVENANCE

Jonathan Horne, London, March 2000, bearing label
Vogel Collection no. 679

LITERATURE

Jonathan Horne, *A Collection of Early English Pottery*, Part XX, Cat. no. 579

"Harvest jugs", are named so for their connection with carrying ale or beer to field workers during the harvest. A poetic example of this is recorded on a jug in the Plymouth City Museum, inscribed by the potter '*The Potter fashioned me complete, as plainly doth appear, for to supply the harvest men with good strong English beer...*', referenced by Leslie B. Grigsby, *English Slip-Decorated Earthenware at Williamsburg*, Williamsburg, 1993, p. 33. The basic design of such vessels remained much the same throughout the 18th century and into the 19th century, where the Harvest theme was still incorporated into jugs as late as the 1850s. Two jugs dated 1857 and 1860 respectively are in the Collection of the Fitzwilliam Museum, Cambridge.

A slightly larger dated jug decorated with the royal arms, incised '*S. EVENS/ 1791*', is illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 1, pp. 144-145, S. 84; where the author notes two further examples decorated in this manner, one dated 1792, inscribed with the name '*F. DRAKE*', and an undated example inscribed '*M^r Will^m Rdard(?)*'

Another example with the same armorial was sold, Sotheby's, New York, February 22-23, 1988, lot 564.

\$ 7,000-9,000



624



624

AN ELSERS BROTHERS RED
STONEWARE WHITE-ENAMELED
SMALL MUG
CIRCA 1695

decorated with two engine-turned bands,
stamped with a flower sprig and further
decorated in white enamel with five flowers
beneath six clusters of four dots around the
rim.

height 2¾ in.; 7 cm

PROVENANCE

Jonathan Horne, London, March, 1992, bearing
label
Vogel Collection no. 563

LITERATURE

Jonathan Horne, *A Collection of Early English Pottery*, Part XII, no. 337
Gordon Elliott, *John and David Elers and their Contemporaries*, London, 1998, p. 18, no 2B
Errol Manners, 'The English Decoration of Oriental Porcelain, Some Overlooked Groups 1700-1750', *English Ceramic Circle Transactions*, Vol. 19, Part 1, 2005, p. 2, pl. 3

\$ 12,000-18,000

Brothers John Philip and David Elers were Dutch silversmiths came to London in the 1680s and worked at Vauxhall in London, and from around 1691, at Bradwell Wood in Staffordshire, where their pottery was last recorded in 1697. A number of contemporary and later accounts describe the fine red stonewares produced by the Elers during their short tenure in the potteries. These are cited in full by Gordon Elliott in his monograph, *op. cit.* where he discusses the distinctive group of slip-cast and lathe-turned wares, which are, despite the absence of any firm documentary or archeological evidence, attributed to the brothers.

The distinctive group of fine red stonewares, including the present example, was first identified and attributed to the Elers brothers, by W.B. Honey in 'Elers Ware', *English Ceramic Circle Transactions*, No. 2, 1934, pp. 7-16, where the author discusses the unique enamel decoration as possibly being the work of "independent Dutch decorators". The white decoration was further discussed by Bernard Rackham, 'A Dated Staffordshire Mug in the National Museum of Wales, Cardiff', *English Ceramic Circle Transactions*, Vol. 2, No. 8, pp. 145-148, who agrees that the enameling was by a Dutch or a German artist. This subject was most recently addressed by Errol Manners in his paper 'The English Decoration of Oriental

Porcelain, Some Overlooked Groups 1700-1750', *English Ceramic Circle Transactions*, Vol. 19, Part 1, 2005, pp. 1-28, where the author categorizes the decoration into three groups and comments on the present example's enameling "contrasting curiously with the careful finish of the potting."

English enameling first features on stoneware bodies, for which see the London brown stoneware mug enameled with a 'jumping boy' and leaping hare, further embellished with gilding, now in the Chipstone Foundation, Milwaukee, previously in the Bertram K. Little and Nina Fletcher Little Collection, sold, Sotheby's, New York, October 21-22, 1994, lot 523 (fig. 1) The next is a small group of Elers red stone wares to which the present lot belongs, and a teapot from the Harriet Goldweitz Collection, sold, Sotheby's, New York, January 20, 2005, lot 29 (fig. 2) As Manners states the third and most coherent is a group of brown stonewares of the early 18th century, for which see the tankard painted with the Arms of the Worshipful Company of Bricklayers and Tylers, lot 604 in this sale (fig. 3).

A second Elers red stoneware mug of this small size, without enamel decoration, was lent by F. H. Garner for the English Ceramic Circle 1948 Exhibition, illustrated in *Commemorative Catalogue of an Exhibition of English Pottery and Porcelain*, exhibition catalogue, London, 1949, pl. 11, no. 42.



Fig. 1 London brown stoneware mug, sold, Sotheby's, New York, October 21-22, 1994, lot 523.



Fig. 2 Elers red stoneware teapot, sold Sotheby's, New York, January 20, 2005, lot 29.



Fig. 3 Detail of lot 604 in this volume of the sale.



625





□ 626

AN ENGLISH DELFTWARE
BLUE AND WHITE MINIATURE
TANKARD
LATE 17TH CENTURY

probably London, of cylindrical shape and with flared foot, painted around the exterior with a seated Chinoiserie figure in a garden. height 2 in.; 5.2 cm

PROVENANCE

Sampson & Horne, London, March, 1995
Vogel Collection no. 605

EXHIBITED

Jonathan Horne, *A Collection of Early English Pottery*, Part XV, Cat. no. 416

Miniature objects in English Delftware are rare survivals and few are recorded in the literature. The 'Chinaman in Grasses' motif would suggest a production date at the end of the 17th century. A blue and white miniature mug painted with pagodas was in the Longridge Collection, sold, Christie's South Kensington, November 3, 2011, lot 275. A small mug, 7cm high, painted in blue and manganese, attributed to Lambeth, is illustrated by Anthony Ray, *English Delftware Pottery in the Robert Hall Warren Collection*, London, 1968, pl. 91, no. 187.

\$ 1,000-1,500



626

□ 627

AN ENGLISH DELFTWARE
POLYCHROME MINIATURE JUG
CIRCA 1730-40

probably Bristol, of pear shape set with a blue dash handle, painted in red, blue and green with a flower spray and leaves within blue-line borders. height 2½ in.; 6.3 cm

PROVENANCE

D. M. & P. Manheim Inc., New York
Jonathan Horne, London, March, 1998
Vogel Collection no. 502

\$ 1,000-1,500

□ 628

A LAMBETH DELFTWARE
POLYCHROME COFFEE CUP
CIRCA 1710-20

colorfully painted with a long-tailed bird perched upon a flowering branch amongst other plants, flowers and trailing sprays. height 2½ in.; 6.5 cm

PROVENANCE

Property of Mrs. G. I. Cameron, sold, Christie's, London, June 2, 1975
The Harriet Carlton Goldweitz Collection, bearing label, sold, Sotheby's, New York, January 20, 2006, lot 42
Vogel Collection no. 765

\$ 3,000-5,000



628



627

□ 629

A LONDON DELFTWARE
POLYCHROME PORRINGER
CIRCA 1700

painted with blue and manganese marks around the exterior, the scalloped handle with heart-shaped piercing. width 6¼ in.; 16 cm

PROVENANCE

Christie's London, December 6, 1982, lot 42
Jonathan Horne, London, December, 1982
Vogel Collection no. 379

Bowl sherds decorated in this color scheme have been unearthed at the Pickleherring pottery works site in Southwark as well as in Belfast, Northern Ireland. A porringer of this decoration is illustrated by Anthony Ray, *English Delftware Pottery in the Robert Hall Warren Collection*, London, 1968, pl. 91, no. 186, where the author notes that sherds of porringers with blue and manganese splashes were found in Lambeth by F. H. Garner, as well as unfired handles with heart-shaped openings. A further porringer of this type is illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 2, p. 207, D183. This decoration is uncommon on other wares. Among the surviving pieces is a cylindrical mug from the Lipski Collection, sold, Sotheby's, London, March 10, 1981, lot 15. The sale included a further porringer, lot 16, and a plate and a globular mug are published by Leslie B. Grigsby, *op. cit.*, p. 201, D178 and p. 274, D248. Production of round porringers lasted into the second half of the 18th century, with dated examples recorded to 1765.

\$ 4,000-6,000

□ 630

AN ENGLISH DELFTWARE BLUE
AND WHITE PORRINGER
CIRCA 1730

painted around the exterior with a foliate meander, the center of the interior with a leaf sprig beneath a scalloped border on the rim. width 6½ in.; 15.5 cm

PROVENANCE

Ginsburg & Levy, New York, July, 1971
Vogel Collection no. 126

\$ 2,000-3,000

629



□ 631

AN ENGLISH WHITE
DELFTWARE PORRINGER
LATE 17TH CENTURY

affixed with a flat seven lobed handle with a
heart-shaped piercing.
width 6¾ in.; 17.1 cm

PROVENANCE

Jonathan Horne, London, September 1987
Vogel Collection no. 485

\$ 2,000-3,000

630



631



632



□ 632

AN ENGLISH DELFTWARE BLUE
AND WHITE SMALL TANKARD
CIRCA 1730

of cylindrical form applied with a strap handle,
painted around the exterior with a huntsman
taking aim at a fleeing deer within blue line
borders on the rim and footrim.
height 3 $\frac{3}{8}$ in.; 8.5 cm

PROVENANCE

Jonathan Horne, London, October, 1987,
bearing label
Vogel Collection no. 491

A small mug of this size painted with a bird
and sponged trees is illustrated by Amanda
E. Lange, *Delftware at Historic Deerfield,
1600-1800*, Deerfield, 2001, p. 36, no. 6. A
fuller scene of a deer hunt was used as the
exterior decoration on the Blacksmiths' Arms
bowl, dated 1749 in the Robert Hall Warren
Collection, published by Anthony Ray, *English
Delftware Pottery in the Robert Hall Warren
Collection*, London, 1968, p. 165, pl. 37, no. 75;
see also no. 59, for a marriage plate attributed
to Bristol, dated 1715 including a similar deer
motif.

\$ 4,000-6,000





633

633

**AN ENGLISH DELFTWARE BLUE AND WHITE SMALL MUG
CIRCA 1680**

probably London, of bulbous form painted around the exterior in blue and manganese with a seated Chinoiserie figure in a continuous landscape beneath a lappet border around the cylindrical neck.
height 3¾ in.; 9.5 cm

PROVENANCE

Christie's New York, April 17, 2000, lot 7
Jonathan Horne, London, April, 2000
Vogel Collection no. 681

A slightly larger mug of this form and decoration is illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 2, p. 276, D250. A further mug was in the collection of Stanley J. Seeger, sold, Sotheby's, New York, October 20, 1993, lot 27.

\$ 6,000-8,000



634

□ **634**

**A LONDON DELFTWARE BLUE AND WHITE SMALL MUG
CIRCA 1690-1700**

of pear shape, painted with a Chinoiserie figure seated beside rockwork in a continuous landscape.
height 4 in; 10.2 cm

PROVENANCE

Sotheby's, London, February 24, 1987, lot 19
Jonathan Horne, London
Vogel Collection no. 473

A mug of near identical form is illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 2, p. 266, D.251, formerly in the Collection of John Philip Kassebaum, sold, Sotheby's, London, October 1, 1991, lot 21, and the Warren Collection, sold, Philip's, London, March 11, 1986, lot 86.

\$ 5,000-7,000



635

□ 635

AN ENGLISH DELFTWARE BLUE
AND WHITE MUG
CIRCA 1680-90

probably London, of bulbous form painted around the exterior with a seated Chinoiserie figure in a continuous landscape beneath a zig-zag and double dot border around the cylindrical neck.
height 4¾ in.; 12.1 cm

PROVENANCE

Robert Hall Warren Collection, no. 13, bearing label
Phillips, London, June 11, 1986, lot 85
Collection of John Philip Kassebaum, bearing label, sold, Sotheby's, London, October 1, 1991, lot 19
Jonathan Horne, London, October, 1991
Vogel Collection no. 553

See Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 2, pp. 275-276, D249-D251 for mugs decorated in this manner. The present mug is similar in pattern and glaze color to the smaller example illustrated (D251), also formerly in the Kassebaum Collection, which the author compares to a large mug dated 1682, illustrated by Ross E. Taggart, *The Frank P. and Harriet C. Burnap Collection of English Pottery in the William Rockhill Nelson Gallery*, Kansas City, Missouri, 1967, p. 50, no. 119; and a puzzle cup dated 1684, in the Victoria and Albert Museum, London, attributed to London on the basis of the inscribed initials 'C' over 'TE', illustrated by Michael Archer, *Delftware, The Tin-glazed Earthenware of the British Isles*, London, 1997, p. 257, D.4.

\$ 5,000-7,000

□ 636

AN ENGLISH DELFTWARE BLUE
AND WHITE LARGE WINE OR
CAUDLE CUP
CIRCA 1670-80

probably London, painted on the exterior with three Chinoiserie figures at various pursuits in a continuous landscape of a fenced garden and inscribed with the initials 'A H'.
height 3¾ in.; width 6½ in.; 10cm, 15.5cm

PROVENANCE

Collection of Thomas Burn, Rous Lench Court, Sotheby's, London, July 1, 1986, lot 23
Vogel Collection no. 456

LITERATURE

Sarah Fayen Scarlett, 'The Chinese Scholar Pattern: Style, Merchant Identity, and the English Imagination', *Ceramics in America*, 2011, fig. 41

The 16th century author Thomas Dawson (active 1585-1620) wrote in *The good Hus-wifes handmaid for the kitchen*, (1594), '...To make a Caudle to comfort the stomacke, good for an old man. Take a pinte of good Muscadine, and as much of good stale ale, mingle them

to-gether, then take the yolkes of twelue or thirteene Egges newe laide, beat well the Egges firste by themselves, with the wine and ale, and so boyle it together, and put thereto a quarterne of Suger, and a fewe whole Mace, and so stirre it well, til it seeth a good while, and when it is well sod, put therin a few slices of bread if you will, and so let it soke a while, and it will be right good and wholesome.' By the late 17th century caudle was drunk as a celebratory beverage.

Several cups of this form are recorded bearing dates between the 1670s and 80s, see those published by Louis L. Lipski and Michael Archer, *Dated English Delftware, Tin-Glazed Earthenware 1600-1800*, London, 1984, pp. 170-177. A particularly close example of this large form with a continuous Chinoiserie landscape picked out in manganese, dated 1677 with initials IC is published by Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, pp. 168-169, C.18. A further Chinoiserie example dated 1673 from the Longridge Collection was sold, Christie's, London, January 24, 2011, lot 85, formerly in the Collection of Thomas Burn, Rous Lench Court, sold, Christie's, London, May 29, 1990, lot 7.

\$ 2,000-3,000



636



637

□ 637

A VERY RARE ENGLISH
DELFTWARE BLUE AND WHITE
SMALL MUG
CIRCA 1685-95

the bulbous exterior painted in blue and dark manganese with a pattern of stylized stars beneath a lappet border around the cylindrical neck.

height 3½ in.; 9 cm

PROVENANCE

Jonathan Horne, London, June, 1983
Vogel Collection no. 390

LITERATURE

Michael Archer and Brian Morgan, *Fair as China Dishes, English Delftware from the Collection of Mrs. Marion Morgan and Brian Morgan*, Washington, 1977, p. 59, no. 34

Michael Archer, *Delftware, The Tin-glazed Earthenware of the British Isles*, London, 1997, p. 248, cited

A near identical mug is in the Victoria and Albert Museum, London, attributed to the Norfolk House potteries, mus. no. C.78-1947, illustrated by Michael Archer, *op. cit.*, pp. 248-249, C.15; p. 72; and Michael Archer, *English Delftware, Engels Delfts Aardewerk*, exhibition catalogue Amsterdam, 1973, p. 72, no. 50.

A third mug with this stylized flower head motif, without a border at the neck, from the Moor Wood Collection, is illustrated by F. H. Garner and Michael Archer, *English Delftware*, London, 1972, pl. 28A. A mug of the same form dated 1694 and painted with the portraits of William III and Mary II of England is at Colonial Williamsburg, illustrated by John C. Austin, *British Delft at Williamsburg*, Williamsburg, 1994, p. 106, no. 92. A further mug of the form, but painted with blue leaves and yellow flowers, was excavated in Poultry, London, a short street noted for its taverns in the 17th century, for which see Frank Britton, *London Delftware*, London, 1986, p. 137, no. 103.

\$ 3,000-5,000



638



639

□ 638

AN ENGLISH DELFTWARE BLUE AND WHITE SMALL MUG CIRCA 1690-1700

the bulbous exterior painted in blue and outlined in manganese with a winged insect between trailing flower sprays beneath a lappet border around the cylindrical neck. height 3 7/8 in.; 10 cm

PROVENANCE

Jonathan Horne, London, March, 1990
Vogel Collection no. 521

LITERATURE

Jonathan Horne, *A Collection of Early English Pottery*, Part X, Cat. no. 252

See footnote to preceding lot.

\$ 4,000-6,000

□ 639

AN ENGLISH DELFTWARE BLUE AND WHITE MUG CIRCA 1700

of bulbous form painted in blue and outlined in dark manganese or black with a bird perched upon a spray of oriental flowers beneath a blue lappet border on the cylindrical neck. height 5 in.; 12.7 cm

PROVENANCE

Jonathan Horne, London, January, 1984
Vogel Collection no. 396

\$ 2,000-3,000

640

AN ENGLISH DELFTWARE BLUE AND WHITE DATED MUG 1681

of pear shape, painted with an elaborate scroll-edged heart-shaped panel inscribed 'F·B' above the date '1681', surmounted with a fleur-de-lys. height 4 3/8 in.; 11.9 cm

PROVENANCE

Sotheby's London, June 20, 2000, lot 8
Jonathan Horne, London, June, 2000
Vogel Collection no. 682

Perhaps the closest recorded piece to the present example in terms of decoration is a cup and cover dated 1680 painted with initials *I.M* in a heart-shaped cartouche with fleur-de-lys, which was formerly in the Lipski Collection, sold Sotheby's London, November 17 1981, lot 227; then the Longridge Collection, published by Leslie B. Grigsby, *The Longridge Collection of Slipware and Delftware*, London, 2000, Vol. 2, p. 308, D283 and Louis L. Lipski and Michael Archer, *Dated English Delftware, Tin-glazed Earthenware 1600-1800*, London, 1984, p. 205, no. 909. Further documentary pieces incorporating a fleur-de-lys include a marriage jug inscribed 'O/S.H/ 1677', sold at Bonham's London, June 10 2003, lot 86; and a two handled cup inscribed 'G/ A.A/ 1688', illustrated by Lipski and Archer, *ibid.*, p. 925, no. 922, from the Lipski Collection, sold, Sotheby's London, March 10, 1981, 57.

\$ 7,000-9,000



640



DETAIL

□ 641

A PAIR OF VERY RARE
ENGLISH DELFTWARE LOBED
MANGANESE-GROUND PLATES
CIRCA 1740

Bristol or Wincanton, each reserved in the center with an octagonal panel painted in blue with a fortress and two ships at sea, the deeply lobed rim with further shaped flower panels. 2 pieces.
widths 8¾ in. and 8⅞ in.; 22.2 cm and 22.7 cm

PROVENANCE

Price Glover Collection, sold, Christie's, London, June 14, 1988, lot 15
Jonathan Horne, London
Vogel Collection no. 505

The circa date of this pair of plates is based on the three manganese plates in this pattern dated 1740 bearing the initials 'M/D I', 'M/W A', and 'MW' which are illustrated by Louis L. Lipski and Michael Archer, *Dated English Delftware, Tin-glazed Earthenware 1600-1800*, London, 1984, p. 106, nos. 465-467, the 'MW' example from the Robert Hall Warren collection is of the same shape as the present pair, published by Anthony Ray, *English Delftware Pottery in the Robert Hall Warren Collection*, London, 1968, pl. 25, no. 64. A circular plate in this pattern, inscribed and dated 'A/HT/1740' was in the Collection of Thomas Burn, Rous Lench Court, sold, Christie's, London, May 29-30, 1990, lot 21.

\$ 4,000-6,000

□ 642

AN ENGLISH DELFTWARE
MANGANESE-GROUND LARGE
CHARGER
CIRCA 1750

reserved in the center with a lobed panel painted in blue with two birds perched in a willow tree above two further birds, framed by five fish around the rim.
diameter 13⅝ in.; 34.6 cm

PROVENANCE

Garry Atkins, London, December, 2001, bearing label
Vogel Collection no. 702

A plate of this pattern is illustrated by John C. Austin, *British Delft at Williamsburg*, Williamsburg, 1994, p 164, no. 275.

\$ 1,000-1,500

□ 643

AN ENGLISH DELFTWARE
MANGANESE-GROUND PLATE
CIRCA 1740-45

London or Bristol, painted in the center in blue with two Chinoiserie figures at a table on a lakeside pavilion reserved within a scalloped panel, the rim with three fish.
diameter 8⅞ in.; 22.5 cm

PROVENANCE

Price Glover Collection, Christie's, London, June 14, 1988, lot 16
Jonathan Horne, London, May, 1998, bearing label
Vogel Collection no. 639

The central scene appears on a manganese plate inscribed with initials 'C' over 'S M' and dated 1741, see Louis L. Lipski and Michael Archer, *Dated English Delftware, Tin-Glazed Earthenware 1600-1800*, London, 1984, p.109, fig.477. A dish with the same scene but with four fish reserved on a manganese ground is illustrated by Frank Britton, *English Delftware in the Bristol Collection*, London, 1982, p. 248, no. 15.42. A comparable dish painted with blue fish against a manganese ground was in the Longridge Collection, sold Christie's, London, January 24, 2011, lot 154.

\$ 800-1,200

□ 644

A RARE ENGLISH DELFTWARE
MANGANESE-GROUND PLATE
CIRCA 1750

reserved in the center with a circular panel painted in blue with a fisherman seated beneath a grapevine beside a river, the rim with a border of four foliate motifs.
diameter 8⅞ in.; 22.5 cm

PROVENANCE

Garry Atkins, London, March, 1998, bearing label
Vogel Collection no. 637

The pattern appears to be unrecorded in the literature.

\$ 1,500-2,000

□ 645

AN ENGLISH DELFTWARE
MANGANESE-GROUND PLATE
WITH FISHERMAN
CIRCA 1750

probably London, with a cartouche shaped panel at the center painted in colors with a standing figure beside a fence and rockwork issuing flowers, with four small panels reserving sprigs at the rim.
diameter 8⅞ in.; 22.5 cm

PROVENANCE

Garry Atkins, London, bearing label

The same pattern appears on a manganese-powdered ground lobed plate in the Glaisher Collection, illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p. 106, B.43; a variation of the Glaisher plate but with a blue-powdered ground is illustrated by Anthony Ray, *English Delftware Pottery in the Robert Warren Hall Collection*, London, 1968, p. 162, pl. 82, who notes round plates in this pattern with both blue and manganese powdered grounds were in the Lipski Collection. The brilliant colors and combined powdered-ground are typical of London products of the mid-18th century.

\$ 700-1,000



641



641



642



643



644



645



646

□ 646

**TWO ENGLISH DELFTWARE
MANGANESE-GROUND TILES
CIRCA 1740-50**

each with an octagonal panel painted with a flower-filled vase flanked by two standing birds, reserved on a powdered-ground with four flower-heads at the corners.

5½ by 5½ in.; 5 by 5 in.;
12.9 by 12.9 cm; 12.7 by 12.7 cm

PROVENANCE

Jonathan Horne, London, October, 1997,
bearing labels
Vogel Collection no. 631

Tiles of this type, which are attributed to London, are in the Victoria and Albert Museum, London, illustrated by Michael Archer, *Delftware, The Tin-glazed Earthenware of the British Isles*, London, 1997, p. 481, N253, N255 and N257.

\$ 300-500



647

□ 647

**AN ENGLISH DELFTWARE BLUE
AND WHITE PORRINGER
CIRCA 1730**

affixed with a seven lobed pierced handle, painted around the exterior with oak leaves, the center of the interior with a foliate sprig beneath a scalloped border around the rim.
width 5¾ in.; 14.6 cm

PROVENANCE

Alistair Sampson Antiques, London, January
1986
Vogel Collection no. 434

A similar example decorated with oak-leaves around the exterior was sold, Christie's, London, February 24, 2003, lot 6. Another with more stylized leaves is illustrated by Frank Britton, *English Delftware in the Bristol Collection*, London, 1982, p. 82, fig. 5.15.

\$ 2,000-3,000



648

□ 648

**AN ENGLISH DELFTWARE BLUE
AND WHITE SMALL VASE
LATE 17TH CENTURY**

of inverted pear shape painted with sprays of oriental flowers above scroll and flowerhead and lappet borders on the waisted spreading foot.

height 4½ in.; 11.6 cm.

PROVENANCE

Sampson & Horne, London, bearing label

\$ 500-700





649

□ 649

AN EXTREMELY RARE LONDON DELFTWARE BLUE AND WHITE TWO HANDED CUP LATE 17TH CENTURY

of shallow form affixed with a scroll handle on either side, painted with a Chinoiserie figure seated in an extensive landscape, with concentric circles in blue at the rims. width across handles 4⁷/₈ in.; 12.5 cm

PROVENANCE

Jonathan Horne, London, March, 1984
Vogel Collection no. 400

A cup of this form and decoration type was excavated in Newgate and is now in the Museum of London. That example is additionally painted with a Turk's head to the interior and is illustrated by Frank Britton, *London Delftware*, London, 1986, p. 134, no. 94 who suggests Southwark as a probable production site and its likely use in a coffee house. A further cup also in the Museum of London, painted with flowers and raised on a flaring foot, is illustrated by Amanda Dunsmore (ed.) *This Blessed Plot, This Earth, English Pottery Studies in Honour of Jonathan Horne*, London, 2011, p. 186, fig. 4.

\$ 1,500-2,500

□ 650

AN ENGLISH DELFTWARE BLUE AND WHITE SMALL POSSET POT AND COVER CIRCA 1680-1700

probably London or Bristol, of pear shape, applied with two scroll handles, painted around the exterior with Chinoiserie figures at various pursuits and on the cover with a ruyi head border around the knob, painted 81, 18 or 8/ mark.

height 5³/₄ in.; 14.5 cm

PROVENANCE

C. H. Spiers Collection, bearing label Property of the late Dr. C. H. Spiers, sold, Sotheby's, London, October 11, 1977, lot 30 Jellinek & Sampson, London, October, 1977 Vogel Collection no. 277

The present lot can be compared to a posset pot dated and inscribed 'AH/ 1676', painted with Chinoiserie figures, sold, The Property of F.G. Consterdine, Esq., Sotheby's, London, October 24, 1966, lot 74. The seated oriental woman and 'jumping boy' seen on the present lot both derive from Kangxi period Chinese porcelain. Both figures appear on a large posset pot and cover in the Glaisher Collection, inscribed and dated 'PM/ 1701', illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p. 209, D.28, which the author attributes to Bristol or Brislington. Further posset pots of this shape decorated with Chinoiserie figures were sold at Sotheby's London, October 20, 1997, lot 173; and April 21, 1998, lot 138.

\$ 3,000-5,000

□ 651

AN ENGLISH DELFTWARE BLUE AND WHITE SMALL POSSET POT AND COVER CIRCA 1680-90

probably London or Bristol, of cylindrical form applied with two scrolling strap handles, painted on the exterior and on the cover with a Chinoiserie figure seated in a garden. height 4⁵/₈ in.; 11.8 cm

PROVENANCE

Jonathan Horne, London, November, 1981
Vogel Collection no. 356

To make a Sack posset, according to *The Cooks Guide: Or, Rare Receipts for Cookery*, 1654, 'Take a quart of thick cream, boyle it with whole spice, then take sixteen eggs, yolks and whites beaten very well, then heat about three quarters of a pint of sack, and mingle well with your eggs, then stir them into your cream, and sweeten it, then cover it up close for half an hour or more over a seething pot of water or over very slow embers, in a bason, and it will become like a cheese.'

It is uncommon for posset pots of this type to retain their original covers. See Louis L. Lipski and Michael Archer, *Dated English Delftware, Tin-Glazed Earthenware 1600-1800*, London, 1984, pp. 203-205, for posset pots of this form and other examples with this type of painting. A posset pot decorated in this manner, though of a bulbous form, was in the Harriet Carlton Goldweitz Collection, sold in these rooms, January 20, 2006, lot 28, and a further example was sold Sotheby's London, November 21 2006, lot 37.

\$ 2,000-3,000

□ 652

AN ENGLISH DELFTWARE BLUE AND WHITE HONEY JAR AND COVER
CIRCA 1690

probably London, of flatted globular form, affixed with a single coiled handle, painted in blue and outlined in black with a bird and sprays of oriental flowers.
height 3⁷/₈ in.; 10 cm

PROVENANCE

Jonathan Horne, London, December, 1986
Vogel Collection no. 469

Few examples of this form appear to be recorded in the literature. A smaller example but with similar decoration is illustrated by Michael Archer and Brian Morgan, *Fair as China Dishes, English Delftware from the Collection of Mrs. Marion Morgan and Brian Morgan*, Washington, 1977, p. 58, no. 33, which the authors compare to a jar and punchbowl in the same collection (nos. 31-32), the latter dated 1693. A second example closer in scale to the present lot, painted with a Chinoiserie figure, is illustrated by John. C. Austin, *British Delft at Williamsburg, Williamsburg*, 1994, p. 202, no. 405. A further example was sold, Sotheby's London, March 25, 1980, lot 23.

\$ 2,000-3,000



651



653

□ 653

AN ENGLISH DELFTWARE BLUE AND WHITE MINIATURE CAULDRON
CIRCA 1720-30

of squat form set on either side of the rim with a small loop handle and raised on three peg feet, painted with four stylized flower sprays, the flaring rim with a leaf motif.
height 2¹/₈ in.; 5.5 cm

PROVENANCE

Garry Atkins, London, October, 1998, bearing label
Vogel Collection no. 645.1

Miniature 'toy' wares such as this were probably inspired by Dutch miniature silver forms which were exported to England in the 18th century. The same forms probably influenced toy wares produced at the Worcester porcelain factory. A cauldron painted in colors is illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 2, p. 229, D205. A further blue and white example in a different flower design, is illustrated by Frank Britton, *English Delftware in the Bristol Collection*, London, 1982, p. 72, 4.12. A third polychrome cauldron pot was sold at Bonhams, London, December 8, 2004, lot 188.

\$ 1,000-1,500



650



652

□ 655

AN ENGLISH DELFTWARE BLUE AND WHITE PLATE
CIRCA 1720

the center quartered and painted within each section with blue and white hearts or leaves, the rim with four foliate sprays.
diameter 7½ in.; 19.1 cm

PROVENANCE

Lilian B. Cogan, Farmington, Connecticut
Vogel Collection no. NVN11

\$ 300-500



654

□ 656

AN ENGLISH DELFTWARE BLUE AND WHITE OCTAGONAL
PLATE
EARLY TO MID-18TH CENTURY

painted with a scene of a baker pulling loaves of bread from an oven, within concentric blue line circles.
width 7¼ in.; 18.5 cm

PROVENANCE

Joseph T. Vizcarra Collection, Chicago, no. 84,
bearing label
Jonathan Horne, New York, April, 1984

The image is somewhat similar to the drawing entitled 'Backer (Baker)' by Leonaert Bramer (1596-1674) from his 'Straatwerken' ('Street Works') series produced in the mid-17th century which may be the source for the present plate. The image was used as a source for Delft produced in the Netherlands, see a dish painted with a similar scene in a 'Petit Feu' palette illustrated by Robert Aronson, *Dutch Delftware, The Ivan B. Hart Collection*, Monte Carlo and other recent acquisitions Amsterdam, 2013, pp. 100-101, no. 58.

\$ 500-700



655

□ 654

A RARE ENGLISH DELFTWARE
BLUE AND WHITE OCTAGONAL
DEEP DISH
CIRCA 1690

possibly *Brislington*, painted in the center with a bird perched upon a flowering branch amidst other stylized plants within a border of demi-flowerheads, scrollwork and tassels on the rim.
width 11⅞ in.; 28.3 cm

PROVENANCE

Louis L. Lipski Collection, bearing label, sold
Sotheby's, London, November 17, 1981, lot 241
Alan Jones Collection, bearing label inscribed
8th April 1998
Garry Atkins, London, January, 2005, bearing
label
Vogel Collection no. 753

\$ 2,000-3,000



656

□ 657

AN ENGLISH DELFTWARE BLUE AND WHITE PIERCED BASKET CIRCA 1720-40

probably London, of circular form pierced with a flowerhead pattern and affixed with four rope twist handles sponged in blue, painted in the center with two Chinoiserie figures in a rural landscape.

width across handles 8½ in.; 20.5 cm

PROVENANCE

Garry Atkins, London, March, 1993, bearing label

Vogel Collection no. 580

LITERATURE

Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p. 279, cited.

Archer, *op. cit.*, illustrates a near identical basket, differing only in the treatment of the two figures in the central medallion, p. 279, G.13. The author suggests a production site of Lambeth based on the large number of sherds unearthed in the area by F. H. Garner painted with similar decoration. Such figural scenes appear on dated delft of the first decades of

the 18th century including two cups dated 1707 and 1715 respectively, see Louis L. Lipski and Michael Archer, *Dated English Delftware, Tin-glazed Earthenware 1600-1800*, London, 1984, pp. 214-215, nos. 947 and 954.

A larger basket of the same model painted with deer was in the Liane Richards Collection, sold, Bonhams, London, April 13 2016, lot 28, and another of the same size painted with a

wincing machine at a quayside was sold at Phillip's London, November 29, 1989, lot 234. For similar pieces see Dennis Cockell, 'Some Delftware Baskets and Comparable Pieces: and the Lotus Pattern: Additional Notes', *English Ceramic Circle Transactions*, Vol. 14, No. 1, 1990, pp. 28-33.

\$ 5,000-7,000



658

TWO ENGLISH DELFTWARE
BLUE AND WHITE FOOTED
FLOWER VASES

LATE 17TH CENTURY

each of globular form upon on a spreading foot, set around the stepped shoulder with three apertures alternating with three scroll devices beneath the wavy rim edge, painted and outlined in dark manganese, one with two Chinoiserie figures seated in a garden, the other with a duck and bird amidst plants and flowers. height 6½ in.; 16.5 cm

PROVENANCE

Ginsburg & Levy, New York, February, 1973
Vogel Collection no. 172

Three vases of this form are illustrated by John C. Austin, *British Delft at Williamsburg, Williamsburg, 1994*, pp. 250-251, nos. 599-601, two of which have similar Chinoiserie decoration to the present lot. The author notes that fragments of a vessel of this form have been excavated at Jamestown Island, Virginia. Three further examples bearing dates 1650, 1661 and 1683 are illustrated by Louis L. Lipski and Michael Archer in *Dated English Delftware, Tin-glazed Earthenware 1600-1800*, London, 1984, pp. 355-356, nos. 1564, 1565 and 1567, the latter example decorated in a similar manner with a seated Chinoiserie figure in a garden.

\$ 8,000-12,000

659

A LONDON WHITE DELFTWARE
FLOWER VASE
CIRCA 1650-60

probably Southwark, of bulbous form raised on a spreading circular foot, set around the shoulder with three apertures alternating with three scroll devices beneath the wavy rim edge. height 6 in.; 15.2 cm

PROVENANCE

Phillips, London, September 16, 1987, lot 111
Jonathan Horne, London, September 1987
Vogel Collection no. 484

Michael Archer illustrates two examples of this form in *Delftware, The Tin-Glazed Earthenware of the British Isles, London, 1997*, p. 364, 1.1, similar in form to the present lot, and 1.2, slightly taller. The author notes that glazed and biscuit fragments of this type have been excavated in London, see the three almost intact examples in the British Museum, London, mus. nos. OA.7642, 1856.0701.1586 and 1587. The earliest known dated flower vase in English Delftware is the example in the Glaisher Collection which is of the same form to the present lot, inscribed and dated 'C/ NV/ 1650', illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p 302, 1.1 who attributes it to Pickleherring or Montague Close.

See also the example published by Michael Archer and Brian Morgan, *Fair as China Dishes, English Delftware, From the Collection of Mrs. Marion Morgan and Brian Morgan*, International Exhibitions Foundation 1977-1979, exhibition catalogue, Washington, 1977, p. 31, no. 12. Another was in the Simon Sainsbury Collection, sold, Christie's, London, June 18, 2008, lot 23, which had been acquired from Jonathan Horne, formerly in the collection of Louis L. Lipski, sold, Sotheby's, London, March 10, 1981, lot 13.

\$ 6,000-8,000



658



658



659

□ 660

A LONDON DELFTWARE BLUE AND WHITE VASE
CIRCA 1700

of campana-shape affixed on either side with a rope twist handle embellished with blue dashes, the body painted and outlined in dark manganese on the front and reverse with sprays of oriental flowers, birds and butterflies. height 7³/₈ in.; 18.7 cm

PROVENANCE

Alistair Sampson, London, November, 1989
Vogel Collection no. 519

The form imitates the vases produced at Nevers in the late 17th century. Frank Britton, in *London Delftware*, London, 1986, p. 136, nos. 100-101, illustrates two *bleu persan* rope-twist vases excavated in the City of London, and suggests two different production sites on the basis of the difference in ground color. A vase in blue and white was in the Louis L. Lipski Collection, sold, Sotheby's, London, November 17, 1981, lot 254.

A very similar vase of this height and decoration is published by Frank Britton, *English Delftware in the Bristol Collection*, London, 1982, p. 98, fig. 7.3. A vase of near identical form appears in a still life painting by the English artist Benjamin Ferrers (fl. 1695-1732), from the Marquesses of Lothian Collection, sold, Sotheby's London, December 8th, 2016, 107. The vase although painted with Chinoiserie figures in colors, features a similar low turned rim and upturned footrim.

\$ 2,000-3,000

661

A LONDON DELFTWARE BLUE AND WHITE VASE
CIRCA 1690

of inverted baluster form, painted in blue and outlined in dark manganese on one side of the exterior with a duck standing beneath a bird in flight and on the other side with sprays of oriental flowers above scroll and flowerhead and lappet borders on the waisted spreading foot.

height 6¹/₄ in.; 15.8 cm

PROVENANCE

Jonathan Horne, London, April, 1986, bearing label
Vogel Collection no. 447

LITERATURE

Jonathan Horne, *A Collection of Early English Pottery*, Part IV, Cat. no. 81

The decoration on this vase can be compared to a large vase of the same form painted with similar ducks and birds in flight, which was in the Collection of Stanley J. Seeger, sold, Sotheby's, New York, October 20, 1993, lot 26; formerly in the Collection of Louis L. Lipski, sold, Sotheby's, London, March 10, 1981, lot 55, illustrated by R. J. Charleston and Donald Towner, *English Ceramics, 1580-1830*, London, no. 3. A further vase painted with a scene of a duck was sold at Philips, London, December 3rd, 1986, lot 71.

A smaller *bleu persan* vase of the same form, splashed in white, was unearthed in Sumner Street, Blackfriars, and is now in the Museum of London, see Frank Britton, *London Delftware*, London, 1986, p. 135, no. 99.

\$ 6,000-8,000

□ 662

AN ENGLISH DELFTWARE BLUE AND WHITE FLOWER BOWL
CIRCA 1700

probably London, painted on the front and reverse with a Chinoiserie figure within a garden, the integral cover pierced and decorated with two bands of flowerheads. diameter 6⁷/₈ in.; 17.5 cm

PROVENANCE

Garry Atkins, London, October, 1992
Vogel Collection no. 572

Perhaps the closest recorded example is the flower bowl published by Michael Archer, *Delftware, The Tin-Glazed Earthenware of the British Isles*, London, 1997, p. 365, I.4-6. A pair painted with Chinoiserie figures was in the John Philip Kassebaum Collection, sold, Sotheby's London October 1st 1991, lot 43. In the second half of the 18th century the flower bowl form was incorporated into a tiered flower vase as the base section. An example of this type with two additional tiered sections was in the Lipski Collection, sold, Sotheby's, London, March 10, 1981, lot 160. A four tiered flower pot is illustrated by John C. Austin, *British Delft at Williamsburg*, Williamsburg, 1994, p. 263, no. 627.

\$ 2,000-3,000



Benjamin Ferrers (fl. 1695-1732). A Plant, probably a Gomphrena, in a Nevers-style faience Jardiniere, sold, Sotheby's, London, December 8, 2016, lot 107.



660



661



662





□ 663

AN ENGLISH DELFTWARE BLUE
AND WHITE WET DRUG JAR
CIRCA 1690-1700

inscribed 'S DE-CICH-CVRHAB' on a winged
angel and 'crab claw' label, affixed with a
grooved strap handle terminating in a scroll.
height 6 $\frac{7}{8}$ in.; 17.5 cm

PROVENANCE

Sotheby's London, October 11, 1977, lot 68
Joseph V. Vizcarra Collection, Chicago,
October, 1977
Vogel Collection no. 280

\$ 2,000-3,000



663

□ 664

AN ENGLISH DELFTWARE BLUE
AND WHITE WET DRUG JAR
CIRCA 1720-30

inscribed beneath the spout 'O: MOMORD:'
within an elaborate 'cherub and trumpet'
panel and affixed with a grooved strap handle
terminating in a scroll.
height 5 $\frac{3}{4}$ in.; 14.5 cm

PROVENANCE

Garry Atkins, London, March 2004, bearing
label
Vogel Collection no. 740

O. Momord, is a preparation of *Momordica
Charantialin*, a member of the cucumber family,
which was considered to have considerable
curative and nutritional properties.

\$ 1,000-1,500



664



AGARICI:

MITHRI



665

□ 665

A LONDON DELFTWARE BLUE AND WHITE SMALL DRY DRUG OR PILL JAR CIRCA 1680-1700

inscribed 'T AGARICI' within a winged angel and 'crab claw' label.

height 3 $\frac{3}{8}$ in.; 9.3 cm

PROVENANCE

Jonathan Horne, London, October, 2003, bearing label Vogel Collection no. 736

\$ 1,000-1,500

□ 666

AN ENGLISH DELFTWARE BLUE AND WHITE DRY DRUG JAR CIRCA 1690

inscribed 'C CICHOREI' on a winged angel and 'crab claw' label.

height 7 in.; 17.7 cm

PROVENANCE

Joseph V. Vizcarra Collection, Chicago, July, 1976 Vogel Collection no. 248

C: Cichorei is a compound of chicory, *Cichorium intybus*, where the roots, flowers, leaves and seeds were used. A wet drug jar labelled 'S. CHICHOREI.SYMPI', dated 1659 was sold, Christie's, London, October 10, 1985, lot 5.

\$ 3,000-5,000



666

□ 667

A LONDON DELFTWARE BLUE AND
WHITE SMALL DRY DRUG OR PILL JAR
CIRCA 1680

inscribed 'P:DETERRE:JAP:' on a winged angel and 'crab
claw' label.

height 4 $\frac{3}{8}$ in.: 11.1 cm

PROVENANCE

The T. Murray Ragg Collection, sold, Sotheby's, London,
March 23, 1954, lot 129

Robert Allbrook, London, bearing label

Property of the late Mrs. Agnes Lothian-Short, sold,
Sotheby's, London, May 22, 1984, lot 50

John Philip Kassebaum Collection, bearing label, sold,
Sotheby's, London, October 7, 1992, lot 67

Jonathan Horne, London, October, 1992

Vogel Collection no. 570

John Quincy wrote in his 1749 work *Pharmacopœia officialis
& extemporanea: or, a Compleat English Dispensatory of
'Pilulae de Terra Japonica', or 'Japan Pills'*, that "...These
greatly corrugate and draw up relaxed fibres of the stomach
and bowels; and therefore will not only be of services in
fluxes, but also assist in digestion. They may be taken two or
three times a day, four or five in a dose."

\$ 2,000-3,000



667



668

□ 668

A LONDON DELFTWARE BLUE AND
WHITE DRY DRUG JAR
CIRCA 1680

inscribed 'E' or 'F.,' 'MITHRIDA' on a winged angel and 'crab
claw' label.

height 6 in.: 15.2 cm

PROVENANCE

Jonathan Horne, London, September, 1987

Vogel Collection no. 486

Mithridate, *antidotum methridaticum*, was a preparation
named after King Mithridates VI of Pontus, who invented the
medicine. An amateur pharmacist, the King feared for his life
and developed his own antidote against poisons.

\$ 1,000-1,500



669

669

**AN ENGLISH DELFTWARE POLYCHROME
ROYAL PORTRAIT CHARGER
CIRCA 1714-27**

probably Bristol, painted in the center with a full-length figure of King George I flanked by the initials *G R* wearing an ochre and ermine-lined robe and holding an orb and sceptre, standing between blue-sponged trees within a double blue line and blue dash border on the rim. diameter 13 $\frac{3}{8}$ in.; 33.3 cm

PROVENANCE

Bernard & S. Dean Levy, New York, January, 1977
Vogel Collection no. 252

The finely painted figure representing the King was also used on later chargers to show his son and successor George II (r. 1727-1760) making it difficult to determine which King is represented when a dish is uninscribed. A dish without inscription and a second inscribed 'G II R' are illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 2, pp. 80-81, D49-D50, where the author attributes them to Bristol, Josiah Bundy or James Gaynard of Limekiln Lane, or Brislington. These were sold, Christie's, London, May 25, 2011, lot 139 and June 10, 2010, lot 1025. A near identical charger to the present lot was sold at Christie's, New York, January 23, 2009, lot 137.

\$ 10,000-15,000



670

AN ENGLISH DELFTWARE POLYCHROME
EQUESTRIAN ROYAL PORTRAIT
CHARGER
CIRCA 1695

probably London, painted in the center with the crowned figure of King William wearing an ermine-lined cloak and with crown and sceptre, astride his rearing steed flanked by blue sponged trees and the initials *WR*, within a blue dash border on the rim.
diameter 13⁵/₈ in.; 34.5 cm

PROVENANCE

Louis Gautier Collection, London, no. 9220, bearing label
Sotheby's, London, October 28, 1980, lot 7a
Stanley J. Seeger Collection, Sotheby's, New York, October
20, 1993, lot 35
Jonathan Horne, London, February, 1993
Vogel Collection no. 590

The image source for this equestrian portrait is an engraving of Charles I by Cornelis van Dalen, which forms the frontispiece to John Nalson's *Journal of the Tryal of Charles I*, published in 1684. Royal portrait chargers derived from this engraving, made in the ten-year period following its publication, have slight variations depending on which monarch was on the throne, Charles II (1630-85), James II (1633-1701) or William III (1650-1702).

A similar dish with initials *KW* from the Collection formed by Cecil Baring, 3rd Lord Revelstoke (1864-1934), and his wife Maude Lorillard, was sold by the order of the Lambay Estate, Sotheby's, London, December 3, 2013, lot 37. A further charger is with initials *KW* is illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p.11, A.12 and by the same author, 'The Dating of Delftware chargers', *English Ceramic Circle Transactions*, Vol. II, part 2, 1982, pl. 50b.

\$ 12,000-18,000



670



671

671

**AN ENGLISH DELFTWARE POLYCHROME
ROYAL PORTRAIT CHARGER,
CIRCA 1689-94**

probably London, painted in the center with the full-length figures of King William holding the orb and sceptre and Queen Mary holding a fan beneath the initials *W M* and *R*, flanked on either side by sponged trees within a yellow line and blue dash border on the rim.
diameter 13³/₈ in.; 34 cm

PROVENANCE

Jonathan Horne, London, February, 1989
Vogel Collection no. 511

In January 1689 William and Mary were proclaimed joint sovereigns of England. Mary was the eldest daughter of James II and William of Orange was the great nephew of Charles I. Mary died in 1694 with William continuing as King until his death in 1702. As joint rulers they are often depicted standing side by side, sometimes within an interior, for which see an example formerly in the Gautier and Lomax Collections sold at Sotheby's London, February 19, 1991, lot 149, though more commonly the monarchs are depicted in a landscape. Due to his diminutive size (he was five feet, six inches tall compared to his wife who was five feet eleven inches), William is often portrayed standing slightly set back from Mary so that their crowns appear on a level.

Two particularly similar dishes are illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, pp. 9-10, A.8-A.9.

\$ 10,000-15,000





672

672

**AN ENGLISH DELFTWARE
POLYCHROME 'DUKE OF
MARLBOROUGH' CHARGER
CIRCA 1705-10**

Bristol or London, painted in the center with a full-length portrait of the duke wearing a suit of armor, flanked by the initials *DM* within a yellow line and blue dash border on the rim. diameter 11 $\frac{5}{8}$ in.; 29.5 cm

PROVENANCE

Beaumont Collection, bearing label
Bernard and S. Dean Levy, New York,
September, 1977
Vogel Collection no. 286

The same figure features on several dishes which differ only in the painted initials flanking the figure. A dish initialled 'GR' is identified as King George I and illustrated by F. H. Garner and Michael Archer, *English Delftware*, London, 1972, pl. 25, where the authors note on p. 10 that this same figure has been used to represent a number of different figures, "alternatively labelled 'GR' (for George I)... 'DM' (for the Duke of Marlborough), 'PG' (for Prince George of Denmark, Anne's consort), 'PE' (for Prince Eugene), and 'DO' (for the Duke of Ormond)." Another figure dressed in armor and initialled 'GR2', for George II, is

illustrated with Duke of Marlborough and Duke of Ormond examples, by Anthony Ray, *English Delftware Pottery, in the Robert Hall Warren Collection*, London, 1968 pl. 2, nos. 4, 5 and 7. A Marlborough charger, together with a Prince George charger, was in the John Philip Kassebaum Collection, sold Sotheby's London, October 1st 1991, lots 61-62.

Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, pp. 13-14, suggests a production site of Norfolk House, London for chargers of this type on the basis of a sherd painted with an armoured figure excavated in Lambeth.

\$ 6,000-8,000





673

□ 673

**AN ENGLISH DELFTWARE
POLYCHROME ROYAL
PORTRAIT PLATE
CIRCA 1689-94**

probably London, painted in the center with a bust length portrait of King William and Queen Mary, crowned. William wearing coronation robes, initialed *W M* and *R*, the lower section painted with blue drapery, within three blue concentric circles.
diameter 8½ in.; 21.7 cm

PROVENANCE

Bonham's, London, December 8, 2004, lot 214
Jonathan Horne, London, December, 2004
Vogel Collection no. 748

Notable plates of comparison include those published by Michael Archer, *Delftware in the Fitzwilliam Museum*, London 2013, p. 85, B.4, where the author notes Norfolk House as a possible production site, and the example published by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 2, pp. 56-57, D24. A plate with a particularly close treatment of the figures was sold, Sotheby's, New York, April 16, 1993, lot 1.

\$ 4,000-6,000

674

AN ENGLISH DELFTWARE BLUE
AND WHITE DATED ROYAL
PORTRAIT PLATE
1691

painted in the center with a bust length portrait
of King William III and Queen Mary II, both
crowned, William wearing coronation robes,
and the initials *W M R* surrounding their heads,
the lower section inscribed '16 M.W 91', within
two blue concentric circles.
diameter 8 $\frac{5}{8}$ in.; 22 cm

PROVENANCE

Sotheby's, London, October 22, 1985, lot 77
Jonathan Horne, London, October, 1985,
bearing label
Vogel Collection no. 432

A further plate painted in this manner, initialled
and dated '16 M.W 91' was sold by order of the
Trustees of the W.A.H Harding Trust, Christie's,
London, October 10, 1983, lot 28.

\$ 6,000-8,000



674



675

675

**AN ENGLISH DELFTWARE
POLYCHROME ROYAL
PORTRAIT CHARGER
LATE 17TH CENTURY**

probably London, painted with a full-length portrait of either King Charles II or William III wearing an ermine-lined cloak and holding an orb and scepter, flanked by trees, within a yellow line and blue dash border on the rim. diameter 14 in.; 35.5 cm

PROVENANCE

The Property of a Gentleman, sold, Christie's, New York, July 17, 1972, lot 3
Jonathan Horne, London, May, 1983
Vogel Collection no. 388

The identity of the figure is not immediately clear, though it is likely to depict William III. Chargers showing this figure are usually uninscribed making identification difficult. Some are inscribed 'W R' for William III, an example of which was sold at Sotheby's, Olympia, July 5, 2005, lot 123, and even fewer

are recorded with 'C R' for Charles II, see the example dated 1672 published by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 2, p. 42, D.9.

Pot-painters were not so concerned with producing an accurate likeness, though in most cases on dishes inscribed C R, the painter has attempted a mustache that was worn by Charles II. William III was clean shaven but the depiction on the present charger is slightly ambiguous.

\$ 8,000-12,000

AN ENGLISH DELFTWARE
POLYCHROME EQUESTRIAN
CHARGER
CIRCA 1670-80

London or Bristol, painted with George Monck, first Duke of Albemarle, astride his galloping steed within a yellow line and blue dash border. diameter 13¼ in.; 33.5 cm

PROVENANCE

A. E. Clarke Collection, sold, Sotheby's, London, June 18, 1921, lot 36a
G.F. Glenny Collection, sold, Sotheby's, London, May 29, 1956, lot 43
Jonathan Horne, London, June, 1988
Vogel Collection no. 504

LITERATURE

Edward Andrews Downman, *Blue dash chargers and other early English tin enamel circular dishes*, London, 1919, facing p. 86
Jonathan Horne, *A Collection of Early English Pottery*, Part VIII, Cat. no. 195

General George Monck (1608-1670) was a significant figure in the restoration of Charles II. Between February and May 1660, Monck secured an agreement between Parliament and the exiled Stuart Court which resulted in Charles's landing at Dover on 25th May 1660. The King rewarded him handsomely for his efforts making him a Gentleman of the Bedchamber, Knight of the Garter, and Master of the Horse in the King's Household. On 7th July 1660 he was created Baron Monck of Potheridge, Beauchamp, and Teyes, Earl of Torrington and Duke of Albemarle. Ten years after his death, he was still a popular hero and was seen as leader of the legitimacy of the monarchy.

The identification of this figure is partly based on an inscribed dish with an elaborate *kraak* type border, bearing the initials 'D/G M' and 'T/16 B A 80', in the Victoria and Albert Museum, London. The inscription probably also references the marriage of a Mr. Benjamin

Taylor to Anne Aldridge at St Leonard's, Shoreditch, on 1 January 1680, illustrated by James Lomax, 'Baroque forms and decoration on English Pottery 1640-1760', *Fire and Form – The Baroque and its influence on English Ceramics, c. 1660-1760*, English Ceramic Circle, 2013, pp.171-208, together with other examples and a possible image source in the British Museum. Further dishes of this type are in the collections of the Museum of Fine Arts, Boston, acc. no. 62.1212; the British Museum, London, mus. no. 1887.0307, E.152 and the Fitzwilliam Museum, Cambridge, published by Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p. 58, A.86.

See also the example illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 2, pp. 50-51, D17, where the author identifies the figure as George Monck, the first Duke of Albemarle.

\$ 10,000-15,000





677

677

**A LONDON DELFTWARE
POLYCHROME TULIP CHARGER
CIRCA 1680-90**

Painted in the center with tulip and
chrysanthemum plants within a yellow line and
blue dash border on the rim.
Diameter 12 $\frac{5}{8}$ in.; 32 cm

PROVENANCE

Price Glover Collection, New York, November,
1975
Vogel Collection no. 229

\$ 6,000-8,000

□ 678

A STAFFORDSHIRE SALT-
GLAZED WHITE STONEWARE
MUG
CIRCA 1745-55

of cylindrical form with a stepped foot, set with a rouletted strap handle, molded around the exterior with six panels of motifs including the Virgin capturing the unicorn, the fable of the Fox and Stork, mythological beasts, and coats-of-arms.
height 4¼ in.; 10.8 cm

PROVENANCE

William Edkins Collection, sold, Sotheby's, London, May 21, 1891, lot 80 (part)
Rev. J. T. Taylor Collection, no. 226, bearing label
Jonathan Horne, London, June, 1999, bearing label
Vogel Collection no. 662.2

LITERATURE

Diana Edwards and Rodney Hampton, *White salt-glazed stoneware of the British Isles*, Woodbridge, 2005, p. 96, fig. 91, illustrated.

\$ 2,000-3,000



678

□ 679

A STAFFORDSHIRE SALT-
GLAZED WHITE STONEWARE
TANKARD
CIRCA 1750-60

of tall cylindrical form with a stepped foot, the broad strap handle incised with a geometric pattern, applied on the exterior with three canted square panels, each molded in relief with identical coat of arms, probably the arms of the Earls of Onslow.
height 7¾ in.; 19.6 cm

PROVENANCE

Philips, London, September 11, 1991, lot 388
Jonathan Horne, London, April, 1994
Vogel Collection no. 595

LITERATURE

Jonathan Horne, *A Collection of Early English Pottery*, Part XIV, Cat. no. 395

\$ 4,000-6,000



679



680

680

A RARE STAFFORDSHIRE SALT-GLAZED WHITE STONEWARE TANKARD CIRCA 1745-50

slip-cast and crisply molded with a panel *after Hogarth* entitled *MIDNIGHT CONVERSATION* flanked by panels molded with the armorial bearings of Bertie, Hales, Leveson-Gower and Vane, and two panels with exotic birds, animals and fish.
height 7¼ in.; 18.1 cm

PROVENANCE

Sotheby's London, May 27, 1986, lot 26
Jonathan Horne, London
Syd Levethan, through private purchase,
January, 1999
Vogel Collection no. 652

A particularly close example, perhaps the present piece, was in the collection of the Minton artist Louis M. Solon, sold, his sale, Messrs. Charles Butters & Sons, November 26-28, 1912, lot 349.

Three similar but smaller examples are in museum collections, one from the Lady Charlotte Schreiber Collection is in the Victoria and Albert Museum, London, acc. no. 414:943-1885; the second from the Dr. Glaisher Collection is in the Fitzwilliam Museum, Cambridge, acc. no. C.589-1928; and the third is in the Museum of London. Chas. F. C. Luxmoore illustrates an example, perhaps the Glaisher example, in *English Saltglaze Earthenware*, London, 1924, pl. 43. A version of the scene also appears on a two handed loving cup, sold, Sotheby's London, July 15, 1974, lot 152. The scene also appears as sprigged decoration on brown stoneware, an example of which dated 1775, is in the British Museum, London, mus. no. 1887,0308.4.

\$ 10,000-15,000



DETAIL



MIDNIGHT & CONVERSATION

□ 681

A STAFFORDSHIRE WHITE
SALT-GLAZED STONEWARE
PICKLE DISH AND A CREAM
JUG

CIRCA 1760-70

the pickle dish of lobed oval form molded with a scene of a Chinoiserie figure beside a pagoda, the rim with flowers; the cream jug of pear shape with a plain handle, enameled with a large rose, small sprigs and a butterfly. width of pickle dish 4 $\frac{5}{8}$ in.; height of cream jug 3 $\frac{1}{8}$ in.; 11.7 cm; 8 cm

PROVENANCE

the pickle dish, Jonathan Horne, London, January, 1999, bearing label

Diana Edwards illustrates an example of the pickle dish alongside a version in creamware in 'The Influence of Salt-Glazed Stoneware on Creamware Design', *Creamware and Pearlware Re-examined*, E.C.C. publications, 2005, pp. 157-158.

\$ 1,200-1,800



681 (DETAIL)



681

682

A STAFFORDSHIRE SALT-
GLAZED WHITE STONEWARE
DATED 'PORTOBELLO'
TANKARD

1739

of tall cylindrical form with spreading foot, applied with a grooved strap handle, with turned bands, sprigged on the exterior with a scene of the battle flanked by the inscription 'THE/ BRITISH/ GLORY./ REVIV'D', 'BY:/ ADMIRA/ VERNON', 'HE/ TOOK:/ PORTO'/ BELLO', 'WITH/ SIX:/ SHIPS/ ONLY', 'NOV:YE/ :22:1739'.
height 6³/₈ in.; 16.1 cm

PROVENANCE

Jonathan Horne, London, November, 2001,
bearing label
Vogel Collection no. 700

On 21st November 1739 Admiral Edward "Old Grog" Vernon (1684-1757) captured the Spanish colonial possession of Porto Bello (now in Panama) using just six ships, against the 700 strong Spanish infantry. Vernon was subsequently granted the Freedom of the City of London and commemorative medals and ceramics such as the present example were produced to celebrate the victory.

Vessels depicting this event were clearly popular in the 18th century, as salt-glaze sherds showing sprigged decoration of this type have been unearthed dispersed as far as Maryland. An example is in the collection of Lady Charlotte Schreiber, now in the Victoria and Albert Museum, London, mus. no. 414:942-1885. The taking of Porto bello and sprigged decoration of this form is discussed by Felicity Marno in *This blessed plot, this earth*, London, 2011, pp. 46-48. A further tankard was sold at Sotheby's London, May 4 2017, lot 92.

\$ 7,000-9,000



682



682 (ALTERNATE VIEW)





A LARGE LONDON DELFTWARE
BLUE-DASH TULIP AND
CARNATION CHARGER
CIRCA 1660-70

painted in yellow, ochre, blue and green with tulips and carnations issuing from a fenced mound, within a wide border of pomegranates and bi-coloured oak leaves
diameter 16½ in; 40.1 cm

PROVENANCE

British Antique Dealers Association, bearing label
Collection of Cecil Baring, 3rd Lord Revelstoke (1864-1934)
Property from the Revelstoke Collection, by the order of the Lambay estate, sold, Sotheby's London, December 3, 2013, lot 39
Vogel Collection no. 828

The painting style of the leaves and flowers bear striking similarities to a charger in the Fitzwilliam Museum Cambridge, which could perhaps have been painted by the same hand (fig. 1). The charger in the Glaisher collection bears the date 1668 and flanks a central vase issuing tulips and carnations, illustrated by Louis L. Lipski and Michael Archer, *Dated English Delftware, Tin-glazed Earthenware 1600-1800*, London, 1984, p. 29, no. 53; and Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p. 36, A.53, where the author notes that eight chargers are recorded with flowers issuing from vases. A second charger painted in this manner, also dated 1668, with a 'sun-face' to the central flower is in the Weldon Collection, illustrated by Peter Williams and Pat Halfpenny, *A Passion for Pottery, Further selections from the Henry H. Weldon Collection*, New York, 2000, pp. 36-37, no. 2.

The trumpet shape device seen at the center of the present dish and the abovementioned examples appears on another that was sold from the contents of Lancotbury Manor at Sworders, Stansted, September 24, 2008, lot 1091. The same design, though slightly different, appears on a charger dated 1676, illustrated by Lipski and Archer, *ibid.*, p. 31, no. 66.

The motif of alternating pomegranates and bi-coloured oak-leaves seen on the present dish features on the earliest known dated English Delftware dish painted with tulips at the center. The dish, dated 1661, inscribed with *W* over *W S* is also in the Glaisher collection, illustrated by Lipski and Archer, *ibid.*, p. 38, no. 37; and Archer, *ibid.*, pp. 33-34, A.50. Such motifs derived from 16th century Italian Maiolica which was a prevalent style of workshops in the pottery making centers of Venice and Montelupo. Once exported to Northern Europe these wares then influenced Netherlandish potters in centers such as Haarlem (fig. 2). The same border appears on a London Delftware 'Royal Oak' charger formerly in the Simon Sainsbury Collection, sold, Christie's, London, June 18, 2008, lot 74.

Between 1912 and 1934, the banker, Cecil Baring, 3rd Lord Revelstoke, assembled a large collection of British pottery which included Delftware, slipware, prattware and salt-glaze stoneware. Baring traded with, and took advice from a leading authority of the time, Louis Gautier. Following Baring's death in 1934, a large part of his collection was sold by his son Rupert, 4th Lord Revelstoke, at Puttick & Simpson, London, November 20-23, 1934 where Gautier bought 104 out of the 861 lots offered for sale.

\$ 20,000-30,000



Ambrose McEvoy, Cecil Baring (1864-1934), 3rd Lord Revelstoke. Reproduced courtesy of The Baring Archive.



Fig. 1 © Fitzwilliam Museum, Cambridge



Fig. 2 A Netherlandish maiolica dish, 1620-30. Collection: Edwin van Drecht.



683

684

AN ENGLISH DELFTWARE CAT-
FORM JUG
CIRCA 1670

modeled seated, its coat decorated with alternating horizontal bands of manganese and blue stripes, with manganese paws and tail. height 6¼ in.; 16 cm

PROVENANCE

Christie's London, December 10, 1979, lot 5
Jonathan Horne, London, March, 1985, bearing label
Vogel Collection no. 416

LITERATURE

Jonathan Horne, *A Collection of Early English Pottery*, Part V, Cat. no. 116

Although usually referred to as jugs, the exact function of these figural vessels is not known. Eight dated examples with variations in decoration are illustrated by Louis L. Lipski and Michael Archer, *Dated English Delftware, Tin-Glazed Earthenware 1600-1800*, London, 1984, pp. 227-228, cat. nos. 1001-1008, the earliest example bearing the inscribed date 1657 and the latest 1676. Michael Archer mentions in *Delftware in the Fitzwilliam Museum*, London, 2013, p. 188, that there are at least thirteen examples of this form, the majority of which bear initials and dates, hinting that these objects were most likely meant as sentimental gifts for commemoration. The majority of the known examples are decorated with striped fur, similar to the present example, with slight variations in the molding. Archer also mentions *ibid.*, p. 188, that excavated fragments of this form reveal that they were made at Montague Close and Pickleherring in Southwark and at Vauxhall in Lambeth. John Austin illustrates the Colonial Williamsburg example in *British Delft at Williamsburg*, Williamsburg, 1994, cat. no. 716, p. 285, where he mentions that fragments of a similar example were excavated near Williamsburg at the seventeenth-century Drummond site at Governor's Island.

Similar un-initialled and undated examples were sold at Sotheby's London, April 21, 1998, lot 146 and at Bonham's London, October 13, 1992, lot 28.

\$ 20,000-30,000



684, ALTERNATE VIEW



684

□ 685

AN UNUSUAL LONDON
DELFTWARE BLUE AND WHITE
SCALLOPED PLATE
CIRCA 1750

probably William Griffith's factory, Lambeth High Street, painted in the center with a Chinoiserie figure and flowering plants within a fenced garden, the powdered blue ground within a lobed and barbed rim resist-decorated with flower sprays.
diameter 10½ in.; 26.7 cm

PROVENANCE

The Collection of Mr. John B. Schorsch and Mrs. Marjorie H. Schorsch, sold, Sotheby Parke Bernet, New York, May 1, 1981, lot 53 Northeast Auctions, Portsmouth, New Hampshire, November 4, 2001
Vogel Collection no. 697

An approximate date for this plate is provided by the example inscribed 'S/ I.M.', the reverse with date 1748, illustrated by Louis L. Lipski and Michael Archer, *Dated English Delftware, Tin-glazed Earthenware 1600-1800*, London, 1984, p. 120, no. 524. A further plate is illustrated by Anthony Ray, *English Delftware Pottery in the Robert Hall Warren Collection*, London, 1968, pl. 79, no 155, where the author notes that fragments of this border type were found by Garner in Lambeth, and that other fragments correspond with the design.

A plate in this pattern and rim decoration was sold, Sotheby's, New York, April 13, 1984, lot 419. Three further plates in the design, two of which have a scalloped rim are illustrated by Frank Britton, *English Delftware in the Bristol Collection*, London, 1982, p. 238, 15.5-15.7. Further plates attributed to William Griffith's factory are illustrated by Michael Archer, *Delftware, The Tin-glazed Earthenware of the British Isles*, London, 1997, pp. 145-147, B.62, B.64, B.65.

\$ 800-1,200



685

□ 686

AN ENGLISH DELFTWARE BLUE
AND WHITE OCTAGONAL
PLATE
CIRCA 1680-1700

London, Bristol or Brislington, press-molded and painted in with a Chinoiserie figure seated amidst shrubbery in a garden, the rim with similar decoration.
width 7⅝ in.; 19.4 cm

PROVENANCE

C. H. Spiers Collection bearing label, sold, Sotheby's, London, October 11, 1977, lot 2
Louis L. Lipski Collection, London
Vogel Collection no. 279

\$ 2,000-3,000

□ 687

AN ENGLISH DELFTWARE BLUE
AND WHITE OCTAGONAL
PLATE
CIRCA 1680-1700

London, Bristol or Brislington, press-molded and painted in with a Chinoiserie figure seated amidst shrubbery in a garden, the rim with similar decoration.
width 7⅝ in.; 20 cm

PROVENANCE

Louis L. Lipski Collection, London, October, 1977
Vogel Collection no. 278

Dated plates of this form and pattern are recorded as early as 1670. See the set of three marriage plates dated 1670 with initials *D* over *W.D.*, published by Louis L. Lipski and Michael Archer, *Dated English Delftware, Tin-glazed Earthenware 1600-1800*, London, 1984, pp. 50-51, nos. 143-143B.

\$ 2,000-3,000

□ 688

AN ENGLISH DELFTWARE
POLYCHROME CHARGER
CIRCA 1680

London or Brislington, painted in the center with an unusual combination of green, ochre, orange and manganese with a Chinoiserie figure seated amongst shrubbery in a fenced garden.
diameter 12¼ in.; 31.1 cm

PROVENANCE

Dr. and Mrs. Warren Baker Collection, sold, Sotheby Parke Bernet, New York, April 24, 1982, lot 12
Jonathan Horne, London, April, 1982
Vogel Collection no. 372

The color palette and outlining in manganese can be compared with a dish of a similar subject illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 2, p. 137, D102. The same dark orange, yellow and turquoise green tones feature on a jug inscribed and dated 'R.S./1692', attributed to Brislington, published by Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, pp. 173-174, C.25. Though the characteristic pale turquoise glaze of Brislington is absent in the present dish, an attribution to that site is plausible. Similar coloring was used on a posset pot and cover in the Longridge collection, illustrated by Grigsby, *ibid*, pp. 302-303, D276.

\$ 5,000-7,000



686



687



688







689

689

A LONDON DELFTWARE
POLYCHROME TULIP CHARGER
CIRCA 1680-90

boldly painted in yellow, ochre, blue and green with tulips, chrysanthemums and other flowering plants growing from a grassy mound within a yellow line and blue dash border on the rim.

diameter 13½ in.; 34.3 cm

PROVENANCE

Northeast Auctions, Portsmouth, February 23, 2007, lot 89

Vogel Collection no. 775

A similar dish is illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p. 38, A.57.

\$ 6,000-8,000



690

□ 690

A LONDON DELFTWARE
POLYCHROME TULIP CHARGER
CIRCA 1690

Painted in yellow, ochre, green and blue with tulips and other flowering plants growing from a grassy mound within a yellow line and blue dash border on the rim.
diameter 13³/₄ in.; 34.9 cm

PROVENANCE

Joseph V. Vizcarra Collection, Chicago, July, 1977
Vogel Collection no. 282

A dish of this design from the Moor Wood Collection was sold, Sotheby's, London, May 15, 1979, lot 60, and is illustrated by Michael Archer, 'The Dating of Delftware Chargers', *English Ceramic Circle Transactions*, Vol. II, Part 2, pl. 56b; a further dish is illustrated by Archer, *Delftware in the Fitzwilliam*, London, 2013, p. 40, A.61, where the author suggests Southwark as a probable production site, as fragments showing the distinctive grape-like motif were found there.

\$ 4,000-6,000



691

691

**A LONDON DELFTWARE
POLYCHROME TULIP CHARGER
CIRCA 1660**

boldly painted with three tulips and leafy sprays of chrysanthemum within a yellow line and blue dash border, the underside painted with the letter L or T.
diameter 13³/₈ in.; 35.3 cm

PROVENANCE

G. F. Glenny Collection, Cambridge
Cora Ginsburg, New York, March, 1972
Vogel Collection no. 151

LITERATURE

Anthony Ray, *English Delftware Pottery in the Robert Hall Warren Collection*, London, 1968, pp. 112-113, no. 15, cited.

A dish of this design and color palette is illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p. 30, A.46, where the author suggests a probable attribution to Rotherhithe, where fragments have been found painted with very similar leaves. The circa production date is supplied by a drug jar dated 1658 painted with similar

flowering plants including large rosettes similar to those seen on the present dish. A dish with similar characteristics dated 1663 was sold, Sotheby's, London, May 15, 1979, lot 97.

Further dishes are illustrated by Anthony Ray, *op. cit.*, pl. 5, no. 15; Ross E. Taggart, *The Burnap Collection of English Pottery*, Kansas City, 1967 p. 49, no. 111; and Michael Archer, *English Delftware/Engels Delfts Aardewerk*, exhibition catalogue, Rijksmuseum, Amsterdam, 1973, p. 70, no. 42.

\$ 6,000-8,000



692

692

**AN ENGLISH DELFTWARE
POLYCHROME TULIP CHARGER
CIRCA 1670-80**

*probably London, boldly painted with four tulip
flowers and sprays of carnation within a yellow
line and blue dash border.
diameter 13½ in.; 34.3 cm*

PROVENANCE

A. F. Allbrook, London, bearing label
Garry Atkins, London, January, 2000, bearing
label
Vogel Collection no. 669

\$ 6,000-8,000





□ 693

A LONDON WHITE DELFTWARE
LOBED DISH
CIRCA 1670

the rim molded with sixteen alternating narrow and wide lobes, with a raised center.
diameter 11½ in.; 29.2 cm

PROVENANCE

The Treadwell family to the Colcord family of New England

Roger Bacon, Brentwood, New Hampshire, March 1967

The Bertram K. Little and Nina Fletcher Little Collection, sold, Sotheby's, New York, October 21 and 22, 1994, lot 483

Jonathan Horne, London, September, 1998
Vogel Collection no. 644

LITERATURE

Little by Little: Six Decades of Collecting American Decorative Arts, New York, 1984, p. 79, fig. 98 (left)

A slightly larger London dated and initialled dish of the same shape is illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, cat. no. 104, p. 78, where the author mentions five other dishes of this shape with decoration, all attributed to London, Southwark or Pickleherring. Archer states that the illustrated example is associated with an ewer with the same initials, indicating that the function of these deep dishes was to be used as a basin with a matching ewer for the washing of the hands with rose water at the table. A similar example dated 1651 is illustrated by F. H. Garner, *English Delftware*, pl. 11B, who comments on p. 13 that "dishes of moulded form... based on contemporary silver and pewter models, sometimes formed part of dinner services. Molded 'rosewater dishes' were, however, made of delftware long before

the introduction of dinner plates of the material, and these played an important part, with the dinner-napkin, in table manners in the time before the form came into general use."

A smaller charger from a different mold with twenty-four lobes is illustrated by Frank Britton, *English Delftware in the Bristol Collection*, 1982, p. 52, cat. no 3.6, and is attributed as "perhaps London".

The dish is accompanied by a label transcribing the hand-written note, dated 1876, that accompanied the dish when the previous owners purchased it: *My Grandmother Colcord's maiden name was Annie Walden. This was her Grandmother's whose name was Tredwell. Been in the family 200 years. Mr. Samuel Colcord. Written 1876.*

\$ 5,000-7,000



693

A RARE LONDON WHITE
DELFTWARE TANKARD
CIRCA 1660-70

of cylindrical form, the exterior with five rows
of pushed-out bosses, affixed with a grooved
loop handle.

height 7¼ in.; 18.4 cm

PROVENANCE

Sotheby's London, July 12, 1983, lot 112

Jonathan Horne, London, July, 1983

Vogel Collection no. 393

This technique of relief ornament, achieved by pushing out the clay by hand from the inside, usually appears on undecorated wares, such as mugs, tankards and posset pots in the third quarter of the 17th century. Among this class of rare survivals there are at least four pieces with painted decoration, as outlined by Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p. 163: an initialled and dated mug (1653) from the Longridge Collection; a posset pot and cover dated 1651; a porringer with a portrait of Charles I, dated 1660; and another porringer with a couple, dated 1672. The author also mentions that fragments of undecorated mugs with similar embossed decoration were excavated on the Rotherhithe and Pickleherring sites. A slightly larger tankard

with a rope twist handle is also illustrated *ibid.*, cat. no. C. 8, p. 163. A white mug of this form, from the Longridge Collection, is illustrated by Leslie B. Grigsby, *The Longridge Collection of the English Slipware and Delftware*, London, 2000, Vol. 2, cat. no. D. 236, pp. 262-263 and was sold at Christie's New York, January 24, 2011, lot 28.

A similar example was sold at Sotheby's London, February 23, 1988, lot 502. Another 8 1/4-inch example was sold at Sotheby's London, October 2, 1984, lot 117. An 8 3/4-inch example molded with a collar in the middle was formerly in the Louis L. Lipski Collection, sold at Sotheby's London, March 10, 1981, lot 11.

\$ 16,000-18,000



695

A RARE LONDON WHITE
DELFTWARE POSSET POT AND
COVER
CIRCA 1660-70

the bulbous body molded with vertical lobes
and set with a short spout and two strap
handles.

height overall 6 $\frac{5}{8}$ in.; 16.8 cm

PROVENANCE

Property of Louis L. Lipski, sold, Sotheby's,
London, March 10, 1981, lot 10
Jonathan Horne, London, April, 1981
Vogel Collection no. 349

On June 25th, 1624, Katherine Paston wrote to her son, a student at Cambridge: 'I hope thou dost not eat of those possety curdy drinks, which howsoever pleasing to the palate it may be for a time, yet I am persuaded are most unwholesome and very clogging to the stomach', as quoted in David Booy, *Personal Disclosures: An Anthology of Self-Writings from the Seventeenth Century*. Posset was a thickened alcoholic beverage made with milk that was curdled with wine or another liquor. It was served and drunk warm or hot. As per Michael Archer, *Delftware, The Tin-glazed Earthenware of the British Isles*, p. 261, it was taken either for its medicinal benefits or for festive purposes.

There are numerous variations in the form and decoration of posset pots of this period. Mostly the bodies are of bulbous or cylindrical shapes with variations in the handles, knobs of the covers and decoration. Undecorated

posset pot examples are either decorated in relief with bosses or are plain. Michael Archer illustrates three white examples in *Delftware, The Tin-glazed Earthenware of the British Isles*, cat. no. D. 10- 12, where he attributes them all to London. Another example decorated with pushed-out bosses and dated 1651 within a cartouche is illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum*, cat. no. D. 14, p. 198, where the author mentions that fragments of pieces with the embossed decoration were found at the Pickleherring and Rotherhithe pottery sites.

There appear to be no other published examples with the lobed decoration as in the present example. A similar example of the same form and height was sold at Sotheby's London, February 25th, 1986, lot 43.

\$ 7,000-9,000



695



696

□ 696

**A LONDON WHITE DELFTWARE
FUDDLING CUP
MID-17TH CENTURY**

formed as three conjoined bulbs with entwined rope handles.
height 3½ in.; 8.9 cm

PROVENANCE

Joseph V. Vizcarra Collection, Chicago,
January, 1977
Vogel Collection no. 256

There are various suggestions for the contemporary use of fuddling cups although there is no evidence to support any of the hypothesis. One made by Michael Archer in *Delftware, The Tin-glazed Earthenware of the British Isles*, London, 1997, p. 256, is that each container was most likely filled with a different liquor and the drinker was challenged to identify the contents after they were mixed. Further to this, the drinker was most likely “fuddled” (confused) about the consumed amount of liquor, drinking it from the relatively small-sized container, unaware of the deceiving, conjoined nature of the vessel. Another suggestion is made by F. H. Garner and Michael Archer in *English Delftware*, London, 1972, p. 13, that they may have been also used as flower vases. The form also exists with four conjoined containers.

Michael Archer mentions in *Delftware in the Fitzwilliam Museum*, London, 2013, p. 190, that the Slater Collection has a glazed, undecorated

cup “found on the Thames foreshore in Southwark” and biscuit examples were excavated at Platform Wharf in Rotherhithe.

Two similar examples decorated with an oriental or flower design are attributed to London, probably Southwark, and are illustrated by Archer, *ibid.*, cat. no. D2 and D3, p. 256. A similar undecorated example is illustrated by Frank Britton, *English Delftware in the Bristol Collection*, London, 1982, p. 47, cat. no. 2.2; and two others in Michael Archer, *ibid.*, p. 189, cat. no. D.4.

A similar example from the Bertram K. and Nina Fletcher Little Collection was sold at Sotheby’s New York, October 21 1994, lot 487. Another from the John Philip Kassebaum Collection, was sold at Sotheby’s London, October 7, 1992, lot 17.

\$ 4,000-6,000

697

A VERY RARE LONDON WHITE
DELFTWARE CANDLESTICK
CIRCA 1650-60

probably Southwark, with widely flared foot, a broad circular drip-pan and flat nozzle, the column with a double-groove at the neck. height 7 in.; 17.8 cm

PROVENANCE

Jonathan Horne, London, December, 1987
Vogel Collection no. 488

Candlesticks in delftware derived from contemporary metalwork prototypes with variations in the design of drip-pans, bases and nozzles. The present example with its flat drip-pan and wide flared foot is similar to the metalwork examples from the mid-17th century. The earliest known and the only-dated delftware example is dated 1648 and painted with the arms of the Worshipful Company of the Fishmongers, and is illustrated by Michael Archer, *Delftware, The Tin-glazed Earthenware of the British Isles*, London, 1997, cat. no. p. 327, G. 3.

Other published examples of delftware candlesticks related to the present example include a fluted and reticulated white example illustrated in *Fair as China Dishes, English Delftware from the Collection of Mrs. Marion Morgan and Brian Morgan*, Washington D.C., 1977, p. 32, cat. no. 13; four variously-decorated examples in Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, pp. 424-428, cat. nos. D380-D383; an undecorated example with pushed-out bosses on the base in F. H. Garner and Michael Archer, *English Delftware*, London, 1972, p. 13, cat. no. 29A; and a manganese-powdered example of the same shape, dated to circa 1650 and attributed to London, in Amanda

E. Lange, *Delftware at Historic Deerfield, 1600-1800*, cat. no. 91, p. 142. A very similar example is illustrated by Frank Britton, *London Delftware*, London, 1972, p. 117, cat. no. 50, dated to mid-17th century and attributed to Southwark.

Ivor Noël Hume mentions in *Early English Delftware from London and Virginia*, p. 70, no. 16, that a candlestick of similar form from the Burnett Collection was excavated in London, as illustrated on p. 67, fig. VI.

A very similar example was sold at Sotheby's, London, May 31, 1983, lot 1.

\$ 16,000-18,000



An Important cast-brass and enamel candlestick, attributed to Anthony Hatch and Stephen Pilcherd, London, C1650. Lot 827 in volume two of this sale.





698

□ 698

TWO ENGLISH DELFTWARE
DISPENSING POTS
FIRST HALF 17TH CENTURY

each of cylindrical form with a slightly flaring foot and rim, the larger pot painted in blue with a band of triangle lozenges and horizontal stripes in blue, the shorter pot with alternating yellow and blue horizontal stripes.
heights 4³/₈ in and 2³/₈ in.; 11 cm; 6.1 cm

PROVENANCE

Vogel Collection no. 453.2

Michael Archer, *Delftware in the Fitzwilliam Museum Cambridge*, London, 2013, p. 315. J.2, illustrates a pot of similar size to the shorter example with blue and orange stripes, where the author notes the type is not of sufficient quality to merit export from the Netherlands, and attributes it to London. A pot decorated in the pattern of the larger piece was among a large group of delftware jars recently excavated in 14-18 Gresham Street in the City of London which may have belonged to a Dr Scarborough, who had an apothecary in nearby Wood Street between 1650-69. For further reading on this excavation see Sadie Watson, *Urban development in the north-west of Londinium: excavations at 120-122 Cheapside to 14-18 Gresham Street, City of London*, Museum of London Archaeology, 2015.

\$ 500-700

□ 699

TWO ENGLISH WHITE
DELFTWARE OINTMENT POTS
SECOND HALF 17TH CENTURY

probably London, each of characteristically squat cylindrical form with a flared foot.
height 2¹/₄ in.; 5.6 cm

PROVENANCE

one, A. J. Filkins, bearing label
Joseph V. Vizcarra Collection, Chicago, nos. 81 and 82, bearing labels
Vogel Collection no. 257

Two undecorated examples of this form are illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, cat. nos. J.5-6, p. 316, where the author mentions that they were excavated in London and were probably made there. Other similar examples are illustrated by Michael Archer, *Delftware, The Tin-glazed Earthenware of the British Isles*, London, 1997, cat. no. J. 13-16 and J. 18, p. 385-386 and in F. H. Garner, *English Delftware*, London, 1948, fig. 11 A (right).

\$ 300-500



699

□ 700

AN ENGLISH 'BORDERWARE'
SMALL JUG
MID-16TH CENTURY

of bulbous form with a ribbed neck applied with a loop handle, the upper part partially covered in a green glaze.
height 4¼ in.; 10.8 cm

PROVENANCE

Garry Atkins, London, November, 1998
Vogel Collection no. 651

'Borderware' is the name given to ware from an area on the Hampshire - Surrey border, in production from at least the 16th century. A similar jug from the Harriet Carlton Goldweitz Collection was sold, Sotheby's New York, January 20, 2006, lot 3; a further jug is in the Museum of London Collection, mus. id. A10673. Wares of this type appear to have been exported to the American colonies.

\$ 300-500



700

□ 701

A MINIATURE CISTERCIAN
WARE THREE-HANDLED CUP
17TH CENTURY

of tapering form, with a brown-black glaze.
height 2⅞ in.; 6.8 cm

PROVENANCE

Charles J. Lomax Collection, no. 1.TD, bearing label
Jonathan Horne, London, March, 1988
Vogel Collection no. 501

A tyg of this form, unearthed in Nottingham, is in the Glaisher Collection, at the Fitzwilliam Museum, Cambridge, illustrated by Bernard Rackham, *Medieval English Pottery*, London, 1972, p. 29, pl. 92.

\$ 300-500



701

702

□ 702

A CISTERCIAN WARE CUP
17TH CENTURY

the tapered sides turned with two sets of triple bands and set with a small loop handle, with a brown-black glaze
height 4¼ in.; 10.7 cm

PROVENANCE

Jonathan Horne, London, November, 1995,
bearing label
Vogel Collection no. 611

This piece was excavated at Finsbury Pavement, London.

\$ 400-600

□ 703

A DUTCH OR ENGLISH DELFT
BLUE AND WHITE DATED PLATE
1694

painted with a scrollwork cartouche
surmounted by a stylized crown, flanked by
demi-griffins and an angel head and tassels,
reserving the initials *I W* over date 1694.
diameter 8 $\frac{5}{8}$ in.; 22 cm

Plates of this type were produced in Holland for
the export market. The design appears to have
been exceptionally popular and is recorded
on several dated marriage plates. The same
cartouche also appears on English 'Merryman'
plates, including the earliest recorded set
dated 1682 and initialled *I / K* which was in the
Rous Lench and Longridge Collections, sold,
Christie's New York, 24th January 2011, lot
102, and illustrated by Leslie B. Grigsby, *The
Longridge Collection of English Slipware and
Delftware*, Vol. 2, pp. 112-113, D79.

\$ 1,000-1,500

□ 704

A RARE ENGLISH DELFTWARE
POLYCHROME CIRCULAR SALT
CIRCA 1730

probably *Bristol*, washed in manganese around
the exterior within narrow patterned borders,
the center of the interior painted with a star
motif.
height 2 $\frac{3}{8}$ in.; 6.1 cm

PROVENANCE

Christie's, London, December 8, 1980, lot 203
Sotheby's, London, February 26, 1985, lot 74
Jonathan Horne, London, March, 1985
Vogel Collection no. 414

A pair of delftware polychrome salts of this
form is illustrated by Leslie B. Grigsby, *The
Longridge Collection of Slipware and Delftware*,
London, 2000, Vol. 2, p. 238, D213. A similar
example to the Longridge pair is illustrated by
Frank Britton, *English Delftware in the Bristol
Collection*, London, 1982, p. 133, no. 9.24;
and another from the Glaisher Collection is
illustrated by Michael Archer, *Delftware in the
Fitzwilliam Museum*, London, 2013, p. 276, G.9.

\$ 3,000-5,000



703



704



705

705

**A RARE LONDON WHITE
DELFTWARE CIRCULAR SALT
CIRCA 1650-80**

raised on a spreading circular foot, the wide flat rim applied with three upright scrolls.
height 3⁵/₈ in.; 9.4 cm

PROVENANCE

F. H. Garner, no. 323, bearing label
Donna Simon Collection, sold, Northeast
Auctions, Portsmouth, New Hampshire, August
6, 2007, lot 1588
Jonathan Horne, August, 2007
Vogel Collection no. 788

Salt was an expensive commodity, and salts were introduced to the table first in silver medium. The present form with upright scrolls derives from silver salts introduced in the 1630s. The scrolls are thought to have supported either a plate or a napkin. In *Delftware at Historic Deerfield, 1600-1800*, p. 91, Amanda E. Lange quotes a contemporary reference, published in Randle Holme, *An Academy of Armory*, Ch. XIV, p. 5: (the scrolls) were used "to sett an other dish upon; which kinde of stands, being so sett, make the feast

looke full and noble as if there were two tables or one dish above another." Another delftware form with three upright scrolls is found with a "ruffled" rim as opposed the flat rim of the present example.

The earliest and only dated example of this form is inscribed 'A.W. 1675' and was formerly in the Longridge Collection, illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, pp. 232-233, cat. no. D. 208. Grigsby refers to the 1699 inventory of John Robins, the manager of the Pickleherring factory, where 375 "small Curles salts", "middle curles saltes" and "large curles salts" are listed, "curles" referring most likely to the appendages on the salts, *ibid.* p. 232.

An undecorated salt of this form is illustrated by Ivor Noël Hume, *Early English Delftware from London and Virginia*, Williamsburg, 1977, p. 29, pl. 16, where the author draws parallels with a flower vase with similar scrolls (see lot 659 for a similar vase) and dates it to the second half of the 17th century. Scrolls and other fragments that relate to this form have been excavated on several sites in North America, including New Haven, Plymouth and New Hampshire, *ibid.*,

p. 19. Amanda E. Lange refers to fragments of salts with scrolls being excavated at Platform Wharf in Rotherhithe, at Pickleherring Pottery in Southwark, at Norfolk House in Lambeth and at Mark Brown's Wharf in Southwark, *Delftware at Historic Deerfield, 1600-1800*, Deerfield, 2001, p. 91 where the author illustrates a similar salt, p. 90, cat. no. 48. Other similar examples are illustrated by Michael Archer and Brian Morgan, *Fair as China Dishes, English Delftware from the Collection of Mrs. Marion Morgan and Brian Morgan*, Washington D.C., 1977, p. 39, cat. no. 18; Frank Britton, *London Delftware*, London, 1987, p. 115, cat. no. 44; John Austin, *British Delft at Williamsburg*, Williamsburg, 1994, p. 189, cat. no. 369; and two others in Michael Archer, *Delftware in the Fitzwilliam Museum*, 1997, London, p. 273, cat. no. G. 4.

A similar example from the Collection of Susan and Mark Laracy was sold in these rooms, January 20, 2007, lot 203. Other examples sold at auction include: Property of Mrs. Marion Morgan and Brian Morgan, Sotheby's, London, March 25, 1980, lot 15; Phillips, London, March 11, 1987, lot 82; and the Price Glover Collection, Christie's, London, June 14, 1988, lot 4.

\$ 18,000-22,000



706

706

**A VERY RARE ENGLISH
DELFTWARE BLUE AND WHITE
CIRCULAR SALT
CIRCA 1660-75**

... painted around and in the center of the well with a sprig of cherries and around the foot with trailing sprays of flowers, the wide flat rim affixed with three upright scrolls.
height 4½ in.; 11.4 cm

PROVENANCE

Jonathan Horne, London, February, 1984
Vogel Collection no. 399

Other blue and white examples of this form that are known include three 'blue persan' examples, one in the Fitzwilliam Museum, illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p. 275, cat. no. G. 6; one in the British Museum, London; and another in the Cecil Higgins Museum, Bedford. A blue and white example from the Louis Lipski Collection, decorated with Chinoiserie flowers and birds was sold at Sotheby's London, March 10, 1981, lot 50. Another example from the same collection painted with a seated Chinese figure in the center and decorated with scroll motifs was sold in the same sale, lot 51. Lastly, another salt similarly decorated with a sprig of cherries in the well, was sold at Sotheby's, London, September 29, 1987, lot 17.

\$ 20,000-30,000



Octagonal Salt (1685) at Mercers' Hall, London.
Wilfred Joseph Cripps, *Old English Plate: Ecclesiastical, Decorative, and Domestic: Its Makers and Marks*, London, 1878, No. 55.

□ 707

A RARE LONDON DELFTWARE
WINE BOTTLE
CIRCA 1640-60

the white body splashed in manganese.
height 6½ in.; 15.5 cm

PROVENANCE

Ginsburg & Levy, New York, bearing label
Cora Ginsburg Estate
Northeast Auctions, New Hampshire, August,
2003
Vogel Collection no. 727.1

Michael Archer illustrates a similar example
in *Delftware, The Tin-Glazed Earthenware of
the British Isles*, London, 1997, p. 267, cat no.
E. 2, and cites two further recorded examples
with powdered-manganese decoration, one in
the Museum of London, illustrated by Frank
Britton, *London Delftware*, London, 1987, p. 121,
fig. 68; and another at Colonial Williamsburg,
illustrated by John Austin, *British Delft at
Williamsburg*, Williamsburg, 1994, p. 67, fig.
10, where the author notes that although the
large number of excavated sherds, similarly
decorated in manganese, suggest that this type
of decoration was popular in the 17th century.

Their rare survival suggests that they were less
likely to be preserved than the wares with more
elaborate decoration.

The present bottle can be compared
with the only two known surviving powdered
manganese ground bottles with Royalist
subjects, one inscribed 'C.R.' surmounted
with a crown, sold, Christie's, London, June
2-3, 2015, lot 89, formerly in the Collection
of the Hon. Simon Sainsbury, sold, his sale,
Christie's, London, June 18, 2008, lot 73; and
another inscribed 'HMR' for Henrietta Maria,
Queen consort of Charles I, sold, Bonhams,
London, December 5, 2007, lot 88, illustrated
by Jonathan Horne, *English Pottery and related
works of art*, London, 2008, p. 6, no. 08/04.

White bottles of the same form as
the present example, decorated with blue
inscriptions and dated 1640(?), 1642 and
1644 are illustrated by Leslie B. Grigsby, *The
Longridge Collection of English Slipware and
Delftware*, Vol. 2, London, 2000, pp. 246-248,
D220-D222, where the author notes that biscuit
delftware bottles of this shape have been
excavated at Platform Wharf, Rotherhithe in
Southwark.

\$ 5,000-7,000

□ 708

A LONDON DELFTWARE BLUE
AND WHITE DATED WINE
BOTTLE
1647

inscribed CLARET above the date 1647 and a
flourish.
height 7⅞ in.; 20 cm

PROVENANCE

Joseph V. Vizcarra Collection, Chicago, July,
1976
Vogel Collection no. 247

Most 17th-century wine bottles are inscribed
with the type of the wine and a date followed
by a flourish. According to Michael Archer,
*Delftware, The Tin-glazed Earthenware of the
British Isles*, London, 1997, p. 266, 'Claret'
had assumed the meaning of any type of wine
by 1600, although most of the consumption
in England at the time came from Bordeaux.
Archer illustrates a similar wine bottle of the
same date, *ibid.*, cat. no. E8, p. 270, where
he quotes its previous owner in the 19th
century, Lady Charlotte Schreiber: '...first to
Aked's where I had the great good fortune to
find one of the Lambeth Wine bottles marked
"Claret". I already possessed the "Whit-Wine"
and "Sack" - so this makes my set complete.'
It is interesting to note the transition of the
wine bottles from being used as functional
objects in the 17th century to having a rather
more decorative purpose as expressed in Lady
Schreiber's need to complete her "set."

\$ 5,000-7,000



709

A VERY RARE LONDON
DELFTWARE DATED ARMORIAL
WINE BOTTLE
1636

painted in blue with the arms of Symond Pinder of Crawley and initialed C beneath the handle and above the date 1636.
height 6¼ in.; 16 cm

PROVENANCE

Houghton House, Oxfordshire, 1984
Jonathan Horne, London, March, 1985
Vogel Collection no. 417

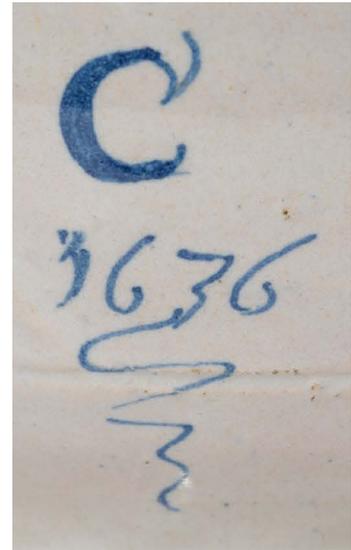
LITERATURE

Jonathan Horne, *A Collection of Early English Pottery*, Part V, Cat. no. 109

Michael Archer mentions in *Delftware, The Tin-glazed Earthenware of the British Isles*, London, 1997, p. 266, that dated wine bottles range from 1621 to 1719 and that some of the earliest examples illustrated date to circa 1640. Only five other wine bottles dated earlier are recorded and are illustrated by Louis L. Lipski and Michael Archer, *Dated English Delftware, Tin-glazed Earthenware 1600-1800*, London, 1984, cat. nos. 1249-1253, pp. 308-310, one bottle initialed and dated B / W :M, 1621 and four others dated 1628 and decorated in the Chinese style with variations of the 'birds on a rock' pattern.

The arms are probably those of Sir Paul Pindar (1565-1650). As the only known armorial dated wine bottle, the present example is one of the earliest dated and rarest bottles recorded.

\$ 20,000-30,000



DETAIL OF BASE OF HANDLE



709



710

710

A RARE ENGLISH DELFTWARE BLUE AND WHITE SMALL MUG OR CAUDLE CUP CIRCA 1655-60

probably Southwark, inscribed around the exterior '.NO.MONY.NO.CVNY' within a scalloped-edged label, the center of the interior painted with a rabbit on a grassy mound. height 2 $\frac{7}{8}$ in.; 7.2 cm

PROVENANCE

Jonathan Horne, London, September, 2001, bearing label
Vogel Collection no. 692

LITERATURE

Jonathan Horne, *English Pottery and related works of art*, 2001, p. 10, no. 01/6

Caudle, like posset, was a warm alcoholic drink made with heated wine or ale and various spices, including cinnamon. Popular in the second half of the seventeenth century, caudle was probably drunk in modest quantities as suggested by the rather small size of the bulbous cups from which it was drunk.

An inscribed and dated caudle cup painted with the arms of the Worshipful company of Bakers is similarly decorated with a rabbit in the interior. That example was formerly in the Longridge Collection and is illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 2, p. 265, cat. no. D238, where the author discusses the lewd and suggestive connotation of the rabbit and the inscription 'DRINKE.VP.YOVR.DRI/NKE&SEE.MY.CONNY'. The date is partially obscured but could be read as 165[7]. Grigsby further indicates that the latter portion of this inscription originates in the Middle Ages and "like the rabbit inside it, refers indelicately to a portion of the female anatomy."

Another caudle cup of this type inscribed and dated 'NO: MONEY: NO: CONNY. 1657' is in the Victoria and Albert Museum, illustrated by Louis L. Lipski and Michael Archer, *Dated English Delftware, Tin-glazed Earthenware*

1600-1800, London, 1984 p. 164, cat. no 738, and Michael Archer, *Delftware, The Tin-glazed Earthenware of the British Isles, A Catalogue of the Collection in the Victoria & Albert Museum*, London, 1997, pp. 244-45, cat. no. C.6. Archer cites a further example inscribed 'NO MONNY NO CONNY SIR', sold, Christie's, London, December 6th 1982, lot 21. A third cup belonging to this group inscribed 'DRINK VP.YOVR.DRINK.AND.SE.MY.CO[N]JE' from the collection of Bertram K. Little and Nina Fletcher Little was sold, Sotheby's, New York, October 21-22, 1994, lot 485.

A Southwark cup inscribed and dated '16/S/ IA/76', painted with a bounding hare to the interior is illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p. 168, C.16, where the author notes at least seven other cups with this feature, including those cited above.

Lipski and Archer, *ibid*, illustrate various examples of the same form dated from 1650 to 1688, pp. 162-177, cat. nos. 730-795, noting this period as the most prolific for the production of the caudle cup form.

\$ 20,000-30,000



710



710
DETAIL OF INTERIOR

711



□ 711

**AN ENGLISH DELFTWARE BLUE
AND WHITE PUNCH BOWL
CIRCA 1690**

probably Brislington, painted in blue and outlined in black in Chinese Transitional style on the exterior with two pairs of Chinoiserie figures seated in a garden, the center of the interior with a single seated Chinoiserie figure, within blue concentric line circles.
diameter 11¾ in.; 30 cm

PROVENANCE

Jonathan Horne, London, November, 1991,
bearing label
Vogel Collection no. 555

The Chinoiserie garden scenes on the exterior can be compared to those on a large Brislington punchbowl dated 1681 with the arms of the Cooper's company, illustrated by Michael Archer, *Delftware, Tin-glazed Earthenware of the British Isles*, London, 1997, pp. 285-286, F.3, attributed to Brislington on the grounds of the strong turquoise glaze, and excavated fragments. Two further bowls of comparison are illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, pp. 235-236, F.7, which features similar figures outlined or 'trekked' in dark manganese, and F.8, a Chinoiserie punchbowl dated 1683.

\$ 5,000-7,000

712



□ 712

A RARE ENGLISH DELFTWARE
BLUE AND WHITE SMALL
SPITTOON
LATE 17TH CENTURY

painted around the exterior with a seated
Chinoiserie figure in a continuous landscape,
the interior with a scrolling band within in blue
line borders.

height 3¾ in.; 8.4 cm

PROVENANCE

Dr. C. H. Spiers Collection, bearing label
The Property of the late Dr C. H. Spiers, sold
by order of the Executors, Sotheby's London,
October 11, 1977, lot 39
Louis L. Lipski, London, October, 1977
Vogel Collection no. 281

LITERATURE

John C. Austin, *British Delft at Williamsburg*,
Williamsburg, 1994, p. 290, cited.

Very few spittoons in English Delftware seem
to have survived. A later example is at Colonial
Williamsburg, illustrated by John C. Austin, *op.*
cit., p. 290, no. 723, who cites the present lot
and a further example in the white, published
by J. K. Crellin, *Medical Ceramics: A Catalogue*
of the English and Dutch Collection in the
Museum of the Wellcome Institute of the History
of Medicine, London, 1969, fig. 398. Three
excavated examples of this form in the white
are in the collection of the Museum of London,
mus. ids. 6235, A4353 and B40.

\$ 5,000-7,000

713

AN ENGLISH DELFTWARE
POLYCHROME LARGE PUNCH
BOWL
CIRCA 1740

painted around the exterior in blue, red and
green with repeated foliate motifs, the interior
with a central flower spray within a band of blue
scrolls.

diameter 13¾ in.; 35 cm

PROVENANCE

Lilian B. Cogan Collection, Farmington,
Connecticut, November, 1972
Vogel Collection no. 160

The color palette of the present lot is somewhat
similar to that seen on a large posset pot and
cover, probably Brislington, in the Glaisher
collection, published by Michael Archer,
Delftware in the Fitzwilliam Museum, London,
2013, p. 215, D.33.

\$ 6,000-8,000



713

□ 714

A LONDON DELFTWARE
POLYCHROME POMEGRANATE
DISH
CIRCA 1635

perhaps Christian Wilhelm, *Pickleherring Quay, Southwark*, painted in the center with four pomegranates resting on green and ochre leaves, the crimped rim decorated with raised bosses and foliate scrolls.
diameter 11 in.; 28 cm

PROVENANCE

Jonathan Horne, London, March, 1986, bearing label
Vogel Collection no. 442

LITERATURE

Jonathan Horne, *A Collection of Early English Pottery*, Part VI, Cat. no. 135
Michael Archer, *Delftware, The Tin-glazed Earthenware of the British Isles*, London, 1997, p. 82, cited.

At least two dated dishes of this form, scale and decoration are recorded which confirm an early production date. One blue and white dish dated 1636, with eighteen bosses and similar stylized motifs at the rim is in the Glaisher Collection in the Fitzwilliam Museum, Cambridge, illustrated by Louis L. Lipski and Michael Archer, *Dated English Delftware, Tin-glazed Earthenware 1600-1800*, London, 1984, p. 18, no. 5. The second, painted in the same minimal color palette as the present dish, inscribed and dated 'C / I A', '1637' and depicting Mary Salome to the center, is illustrated by Michael Archer, *op. cit.*, pp. 101-102, A.53. The latter has a possible attribution to Richard Irons of Southwark.

Relief bossed rims feature on two large chargers painted with the Temptation of Adam and Eve, one inscribed and dated 'T / T M / 1635' in the Victoria and Albert Museum, London, mus. no. C.26-1931, see Michael Archer, *op. cit.*, p. 81, A.13; the second illustrated by John C. Austin, *British Delft at Williamsburg*, Williamsburg, 1994, p. 128, no. 155. Sherds of a similar type have been found at the Pickleherring site. Embossed dishes of this type are recorded in Netherlandish delft, a larger dish painted with pomegranates is in the Rijksmuseum, Amsterdam, ob. no. BK-NM-12391, and further examples are illustrated by D. Korf, *Haarlemse Majolica - en tegelbakkers*, Haarlem, 1968, pls. 1-2, 8.

\$ 4,000-6,000

□ 715

AN EXTREMELY RARE AND
FINE LONDON DELFTWARE
POLYCHROME OAK LEAF
CHARGER
CIRCA 1665-80

painted in the center with a single leaf encircled by acorns within a border of alternating panels of leaves, acorns, and diaper-work within a yellow line and blue dash-edged rim.
diameter 13 $\frac{1}{8}$ in.; 33.3 cm

PROVENANCE

Christie's London, October 20, 1986, lot 4
Jonathan Horne, London, October, 1986
Vogel Collection no. 462

Perhaps the closest recorded example to the present dish is that in the Glaisher Collection illustrated by Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p. 49, A.74. The technique of bi-colored leaves can be seen on the earliest dated English delftware dish painted with tulips, dated 1661, in the Fitzwilliam Museum, see Archer, *op. cit.*, pp. 33-34, A.50. A similar border appears on an armorial dish dated 1671, and another, slightly varying, with the arms of the Weaver's Company dated 1670 illustrated by Louis L. Lipski and Michael Archer, *Dated English Delftware, Tin-glazed Earthenware 1600-1800*, London, 1984, p. 30, no. 59 and no. 57. The border also appears on a dish reserving a central vase of flowers illustrated by Leslie B. Grigsby, *The Longridge Collection of Slipware and Delftware*, London, 2000, Vol. 2, pp. 184-185, D159.

\$ 3,000-5,000

□ 716

AN ENGLISH DELFTWARE
POLYCHROME OAK LEAF
CHARGER
CIRCA 1680-90

boldly painted in the center with a large turquoise and blue leaf and blue and yellow berries within a roundel surrounded by four similar leaves alternating with four stylized floral sprigs within a blue-dash rim.
diameter 11 $\frac{3}{4}$ in.; 29.8 cm

PROVENANCE

The Collection of Dr. and Mrs. Warren Baker, sold Sotheby Parke Bernet, New York, April 24, 1982, lot 13
The Harriet Carlton Goldweitz Collection, sold Sotheby's, New York, January 20, 2006, lot 20, bearing label
Jonathan Horne, New York, January, 2006
Vogel Collection no. 766

A similar example is illustrated by Ross E. Taggart, *The Frank P. and Harriet C. Burnap Collection of Early English Pottery*, Kansas City, 1967, p. 47, no. 93. Another is illustrated in *English Pottery and Porcelain*, the English Ceramic Circle 1948 Commemorative Catalogue, pl. 5, no.17, and was sold subsequently at Sotheby's, London, May 15, 1979, lot 61; a further charger also from the Collection of Dr. and Mrs. Warren Baker was sold at Sotheby Parke Bernet, New York, October 15, 1982, lot 4.

\$ 4,000-6,000



714



715



716



717

A BRISTOL DELFTWARE POLYCHROME
'ADAM AND EVE' CHARGER
CIRCA 1730-40

probably Limekiln Lane, painted in the center with the couple walking towards each other on either side of the Tree of Knowledge, a serpent entwined in its branches, within a blue dash border.
diameter 13¾ in.; 35 cm

PROVENANCE

Dr. and Mrs. Warren Baker Collection, no. 48.53, bearing label, their sale, Sotheby Parke Bernet, April 24, 1982, lot 16 Jonathan Horne, London, April, 1982
Vogel Collection no. 368

The pose of Adam and Eve protecting their modesty with leaves sees a departure from earlier dishes which use *The Temptation* image of Crispin van de Passe. Michael Archer illustrates three dishes of this type attributed to the Limekiln Lane works of Josiah Bundy or James Gaynard, or Brislington, in *Delftware, The Tin-glazed Earthenware of the British Isles*, London, 1997, pp. 84-85, A18-A20, of which A19 is particularly close. The author notes that sherds showing Eve's head and Adam's hand, now in the Bristol Museum, were found on Brandon Hill and almost certainly came from the Limekiln Lane pottery.

\$ 6,000-8,000



718

AN ENGLISH DELFTWARE POLYCHROME
'ADAM AND EVE' CHARGER
CIRCA 1680

Painted in the center with the couple standing on either side of the Tree of Knowledge beneath the serpent entwined in its branches, within a blue dash border on the rim.
diameter 13¾ in.; 34 cm

PROVENANCE

Joseph V. Vizcarra Collection, March, 1976, bearing label
Vogel Collection no. 225

This dish belongs to a group all of which seemingly use the same iconographic source, which is likely to be the engraving entitled *The Temptation*, by Crispin van de Passe (1564-1637), after the painting by John Overbeck. The earliest known example which falls into this group is a dish dated 1635 made at Southwark, now in the Victoria & Albert Museum, London, published by Louis L. Lipski and Michael Archer, *Dated English Delftware, Tin-glazed Earthenware 1600-1800*, London, 1984, col. pl. II, no. 6 and Michael Archer, *Delftware, The Tin-glazed Earthenware of the British Isles*, London, 1997, p. 81, A.13. A similar dish is at Colonial Williamsburg, published by John C. Austin, *British Delft at Williamsburg*, Williamsburg, 1994, p. 128, no. 155. Further dated dishes which fall into this group are inscribed 1640, 1650 and 1663, see Archer, *ibid.*, nos. 13, 22 and 44. The present dish bears characteristics of a dish illustrated by Archer, *ibid.*, p. 82, A.15, who attributes it to London, or possibly Brislington or Bristol and to a production date of 1680-90.

\$ 6,000-8,000





719

719

**AN ENGLISH DELFTWARE 'BLEU
PERSAN' LOBED CIRCULAR
FOOTED DISH
CIRCA 1690**

*London or Brislington, molded with narrow
flutes on a small circular foot, splashed in white.
diameter 8½ in.; 21.5 cm*

PROVENANCE

Joseph V. Vizcarra, Chicago, January, 1977
Vogel Collection no. 296

\$ 7,000-9,000

This lustrous dark-blue ground, *bleu persan* derives from wares produced at Nevers in France. Persian pottery of the 14th century was similarly decorated in white on a dark-blue glazed ground, this was then imitated by the French potters of Nevers in the 17th century which in turn influenced the potters of London, Brislington and Belfast. Contemporary accounts suggest that this type was likely referred to as 'Persian ware' and 'Blew ware'. Dark blue fragments have been found at several sites in London, including Pickleherring (Mark Brown's Wharf), Norfolk House and Brislington.

For three lobed dishes with splash decoration see Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p. 79, A.105-A.107. A further dish was in the John Philip Kassebaum Collection and subsequently the Longridge Collection, sold

Sotheby's London, July 1 1986, lot 33 and Christie's, London, June 10-11 2011, lot 1265. The shape of the present dish is unusual with more numerous and finer flutes at the rim, and is seen more frequently in Dutch Delft and Haarlem faience. An English dish of close form was in the Collection of Thomas Burn, Rous Lench Court, Sotheby's, London, July 1, 1986, lot 33.

A *bleu persan* porringer splashed in white was in the Collection of John Philip Kassebaum, sold, Sotheby's, London, October 7, 1991, lot 40, formerly in the Collection of Louis L. Lipski, sold, Sotheby's, London, March 10, 1981, lot 19. An almost intact porringer splashed in white was excavated in Lambeth, see Michael Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, p. 230, F.2.





720

□ 720

**A RARE ENGLISH DELFTWARE
'BLEU PERSAN' TILE
CIRCA 1690-1700**

splashed in white.
5 by 5 in.; 12.7 by 12.9 cm

PROVENANCE

D. M. & P. Manheim Antiques, New York,
bearing label
Collection of the late Joseph V. Vizcarra, sold,
Sotheby's New York, April 13, 1984
Jonathan Horne, New York, April, 1984
Vogel Collection no. 402.4

Two further tiles of this type were in the Lipski
Collection, sold Sotheby's, London, March 1,
1983, lot 500; and the John Philip Kassebaum
Collection, sold Sotheby's, London, October 1,
1991, lot 70.

\$ 400-600

721

**A VERY RARE ENGLISH
DELFTWARE 'BLEU PERSAN'
SMALL MUG
CIRCA 1680-90**

probably London, of globular form with a
straight neck applied with a scroll handle, the
blue-ground exterior splashed in white.
height 3¾ in.; 9.5 cm

PROVENANCE

The Collection of Professor F. H. Garner, O. B.
E., sold, Sotheby's, London, October 6, 1964,
lot 140
Collection of the late Joseph V. Vizcarra,
bearing label, sold, Sotheby's New York, April
13, 1984, lot 379
Jonathan Horne, London, April 1984
Vogel Collection no. 402.1

LITERATURE

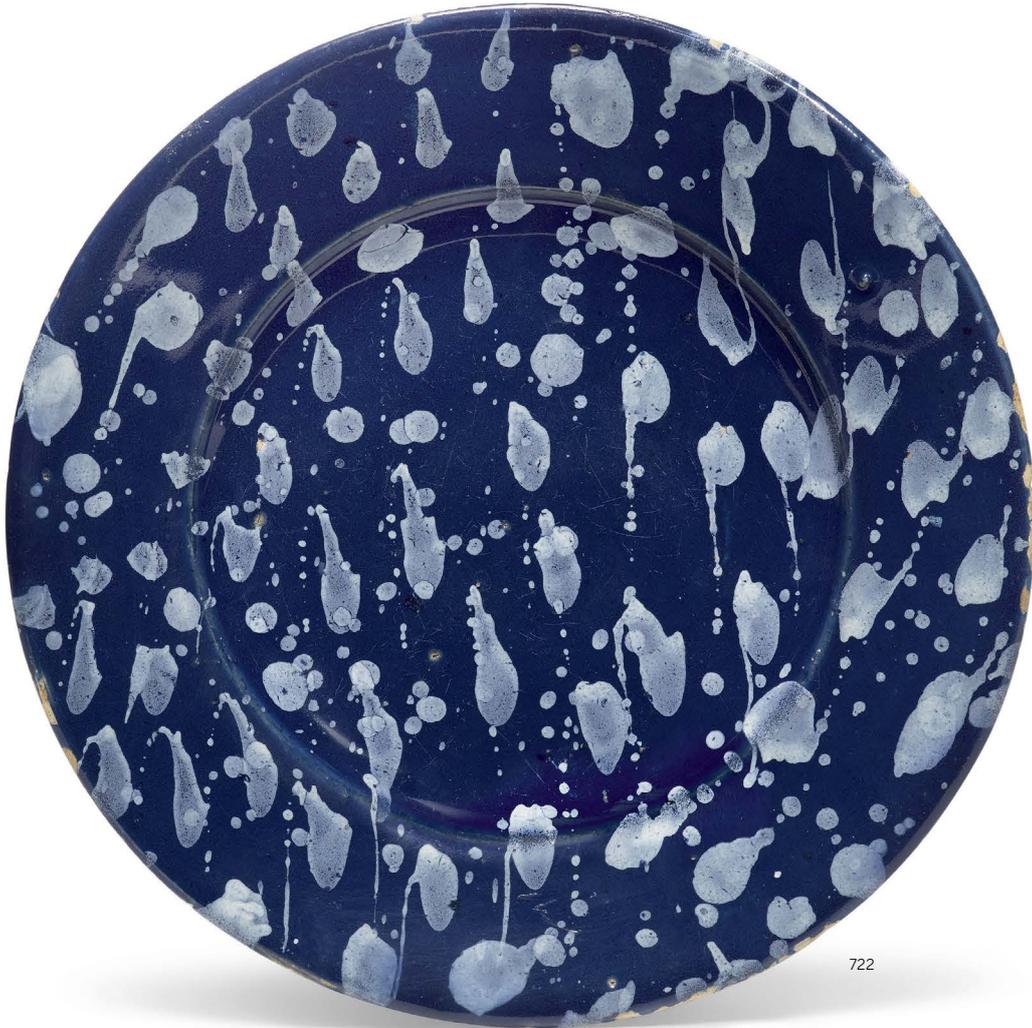
F.H. Garner, *English Delftware*, London, 1948,
pl. 30A
F.H. Garner and Michael Archer, *English
Delftware*, London, 1972, pl. 49A

A mug of this form and decoration is published
by John C. Austin, *British Delft at Williamsburg*,
Williamsburg, 1994, p. 105, no. 91, where the
author notes London as an attribution based on
the form. A third mug is published by Michael
Archer, *Delftware, The Tin-glazed Earthenware
of the British Isles*, London, 1997, p. 247, C11. A
further example was sold, Sotheby's, London,
February 10 1959, lot 11. Dark blue sherds
with white splashes have been excavated in
Jamestown, Virginia, though it is uncertain
whether they were produced in England or
France.

\$ 6,000-8,000



721



722

722

**AN ENGLISH DELFTWARE 'BLEU
PERSAN' PLATE
CIRCA 1690-1700**

London or Brislington, the blue ground splashed
in white on the front and reverse.
diameter 8 $\frac{5}{8}$ in.; 21.8 cm

PROVENANCE

Jonathan Horne, London, June, 2005, bearing
label
Vogel Collection no. 760

It is rare to find the reverse of an object
decorated in this manner. Splashed *bleu de
Persan* fragments have been unearthed in
London and Brislington, an almost intact
porringer splashed in white was excavated in
Lambeth, see Michael Archer, *Delftware in the
Fitzwilliam Museum*, London, 2013, p. 230,
F.2. See the lobed dish illustrated by Leslie B.
Grigsby, *The Longridge Collection of English
Slipware and Delftware*, London, 2000, Vol.
2, p. 200, D177, where the author notes that
fragments have also been found in Charleston,
South Carolina.

\$ 6,000-8,000



reverse



723

723

**AN ENGLISH DELFTWARE 'BLEU PERSAN' PORRINGER
CIRCA 1680**

probably London, of circular form applied with a loop handle, painted in white around the exterior and in the center of the interior with a scene of a seated oriental figure among foliage and rockwork, the interior of the rim and handle further decorated with a narrow border. width 7³/₈ in.; 18.9 cm

PROVENANCE

Jonathan Horne, London, November, 1986
Vogel Collection no. 464

In the 17th and 18th centuries such bowls were used for serving spoonmeats or pottages, a semi-liquid food eaten with a spoon. The French traveler Henri Misson in 1700 described the form's use in England, writing "When they have boil'd meat, there is sometimes one of the company that will have the broth; this is a kind of soup with a little oatmeal in it, and some leaves of thyme or sage.... They bring up this in as many porringers as there are people that desire it; those that please crumble a little bread into it, and this makes a kind of pottage", quoted from Amanda E. Lange, *Delftware at Historic Deerfield, 1600-1800*, Deerfield, 2001 p. 89.

The form was also produced in pewter and silver and may have served a dual purpose as a bleeding bowl. The inventory of the Pickleherring pottery lists 7,748 porringers, the second largest group of objects after apothecary wares, as referenced by Michael Archer, *Delftware, The Tin-glazed Earthenware of the British Isles*, London, 1997, p. 280.

Michael Archer illustrates a *bleu persan* porringer splashed in white in *Delftware in the Fitzwilliam Museum*, London, 2013, p. 230, F.2, where the author notes on p. 281 that an almost entire example was excavated in Lambeth. A very similar *bleu persan* porringer painted in white with a Chinoiserie figure was in the F. H. Garner collection, sold, Sotheby's, London, March 2, 1965, lot 180.

\$ 8,000-12,000



723

724

A RARE ENGLISH DELFTWARE
'BLEU PERSAN' LOBED PATE
POT
CIRCA 1690

probably London, of cylindrical form molded with six-lobes, painted in white with a continuous scene of a seated oriental figure among foliage and rockwork.
width 6½ in.; height 3½ in.; 16.5 cm; 9 cm

PROVENANCE

Frances L. Dickson Collection, Sotheby's,
London, May 12, 1964, lot 122
Jonathan Horne, London, March, 1991
Vogel Collection no. 547

LITERATURE

Jonathan Horne, *A Collection of Early English Pottery*, Part XI, Cat. no. 294

The form is exceptionally rare and it seems no other examples are recorded in the literature. Perhaps the closest piece of comparison is a pot in the Frank P. Burnap collection, though it is of a slightly smaller size and is raised on bun feet, which is illustrated by Ross. E. Taggart, *The Frank P. and Harriet C. Burnap Collection of English Pottery*, Kansas City, 1967, p. 50, no. 117.

\$ 20,000-30,000



724



725

725

**A LONDON DELFTWARE 'BLEU
PERSAN' OCTAGONAL PLATE
CIRCA 1670-90**

Painted in white in the center with an oriental figure seated amidst shrubbery in a garden, the rim with further similar decoration.
width 8⁷/₈ in.; 22.5 cm

PROVENANCE

Jonathan Horne, London, March, 1991
Vogel Collection no. 546

LITERATURE

Jonathan Horne, *A Collection of Early English Pottery*, London, Part XI, Cat. no. 293
Sarah Fayen Scarlett, 'The Chinese Scholar Pattern: Style, Merchant Identity, and the English Imagination', *Ceramics in America*, 2011, fig. 3.

The form was based on contemporary metalwork and very few examples in *bleu persan* Delftware appear to be recorded in the literature. A near identical plate is illustrated by Michael Archer and Brian Morgan, *Fair as China Dishes English Delftware from the Collection of Mrs. Marion Morgan and Brian Morgan*, Washington D.C., 1977, p. 41, no. 19, col. pl. II, sold, Property of Mrs. Marion Morgan and Mr Brian Morgan, Sotheby's London, March 25, 1980, lot 16. A second example with a slightly different border pattern was in the Longridge Collection, published Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 2, pp. 142-143, D108; formerly in the Collections of John Philip Kassebaum, sold, Sotheby's, London, October 1, 1991, lot 47; and Louis L. Lipski, sold, Sotheby's, London, March 10, 1981, lot 28. A third was sold, Sotheby's, London, April 21, 1998, lot 136.

\$ 8,000-12,000



726

726

A RARE LONDON DELFTWARE 'BLEU PERSAN' MUG, WITH SILVER MOUNT CIRCA 1680

of cylindrical form molded with a horizontal band at the rim and applied with a loop handle, painted in white with a continuous scene of a seated oriental figure among foliage and rockwork, a zig-zag and circle border around the silver-mounted rim, the mount marked with two maker's illegible marks.

height 4¼ in.; 10.8 cm

PROVENANCE

Property of J Powell Esquire, sold, Sotheby's London, March 14, 1978, lot 65
Jonathan Horne, London, June, 1978
Vogel Collection no. 299

Surviving examples of this type include the silver-mounted mug painted in this design in the Victoria and Albert Museum, London, gifted by J. H. Fitzhenry, mus. no. C.681-1909, illustrated by Michael Archer, *Delftware, The Tin-glazed Earthenware of the British Isles*, London, 1997, pp. 247-248, C.13.

A further mug painted in this design, without a silver mount, was in the Collection of Thomas Burn, Rous Lench Court, sold, Sotheby's, London, July 1 1986, lot 32 and subsequently in the Longridge Collection, illustrated by Leslie B. Grigsby, *The Longridge Collection of English Slipware and Delftware*, London, 2000, Vol. 2, p. 277, D252. A mug of this form painted in white with flowers was in the Harriet Carlton Goldweitz Collection,

sold in these rooms, January 20, 2006, lot 22, illustrated by F. H. Garner, *English Delftware*, London, 1948, pl. 30A and F. H. Garner and Michael Archer, *English Delftware*, London, 1972, pl. 49A.

The design also appears on globular mugs, see Frank Britton, *London Delftware*, London, 1987, p. 90, col. pl. L & p. 135, no. 98, where the author suggests Norfolk House as a production site. Two globular shaped from the F. H. Garner Collection were sold, Sotheby's, London, March 2, 1965, lots 176 and 179.

\$ 8,000-12,000



727

□ 727

AN ENGLISH BROWN
STONEWARE BOTTLE
LATE 17TH CENTURY

of conventional ovoid form set with a grooved
strap handle.
height 8 $\frac{7}{8}$ in.; 22.6 cm

PROVENANCE

Jonathan Horne, London, March 1986
Vogel Collection no. 444

\$ 500-700



728

□ 728

AN ENGLISH BROWN
STONEWARE SMALL BOTTLE
LATE 17TH CENTURY

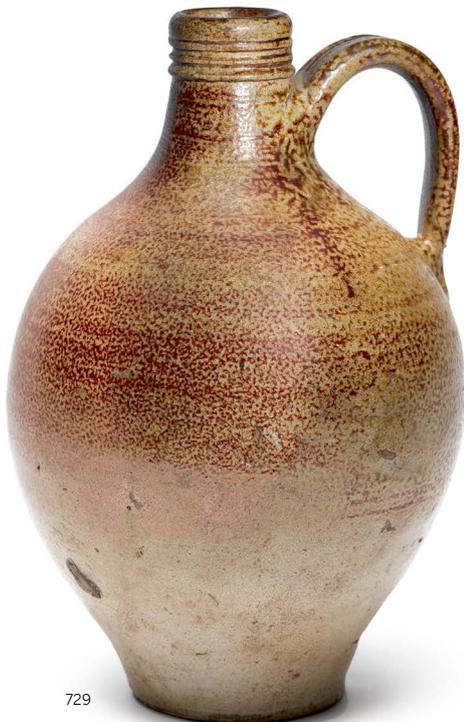
probably Fulham, London, of conventional ovoid
form set with a grooved strap handle.
height 7 $\frac{1}{4}$ in.; 18.4 cm

PROVENANCE

Jonathan Horne, London, January, 1986
Vogel Collection no. 440

The bottle can be compared to the example
illustrated by Robin Hildyard, *Browne Muggs*,
English Brown Stoneware, exhibition catalogue,
Victoria and Albert Museum, London, 1985, p.
29, pl. 13.

\$ 500-700



729

□ 729

A LONDON BROWN
STONEWARE BOTTLE
LATE 17TH / EARLY 18TH
CENTURY

of conventional ovoid form, set with a grooved
strap handle.
height 9 $\frac{5}{8}$ in.; 24.4 cm

PROVENANCE

Jonathan Horne, London, September, 1987
Vogel Collection no. 487.1

\$ 500-700





730

□ 730

A LONDON BROWN
STONEWARE BOTTLE
EARLY 18TH CENTURY

probably Vauxhall, of conventional ovoid form
incised in script 'J. Price'.
height 8⁵/₈ in.; 21.8 cm

PROVENANCE

Jonathan Horne, London, January, 1986
Vogel Collection no. 441



731

□ 731

A LONDON BROWN
STONEWARE LARGE BOTTLE
17TH /18TH CENTURY

the bulbous body set with a short strap handle.
height 16 in.; 40.7 cm

PROVENANCE

Jonathan Horne, London, November 1991
Vogel Collection no. 556

\$ 1,000-1,500

During the 1969-70 excavations at the Vauxhall Cross site on the south bank of the Thames a kiln waster was unearthed incised with the name 'John Price', which is illustrated by Dennis Cockell, 'Some Finds of Pottery at Vauxhall Cross', *English Ceramic Circle Transactions*, Vol. 9, Part 2, pl. 138. A further bottle inscribed and dated 'John Price/ 1724', slightly larger than the present example is in the Potteries Museum, Stoke-on-Trent, illustrated by Adrian Oswald et al. *English Brown Stoneware 1670-1900*, London, 1982, p. 51, no. 19, where the authors suggest an attribution to Vauxhall.

\$ 1,000-1,500

□ 732

A GERMAN STONEWARE DATED
'BELLARMINE' JUG
1699

of conventional ovoid form set with a loop handle, covered with a mottled brown 'tiger' glaze and applied with a coat-of-arms of a rampant lion beneath the embossed date 1699, and characteristic mask beneath the rim. height 9 in.; 22.7cm

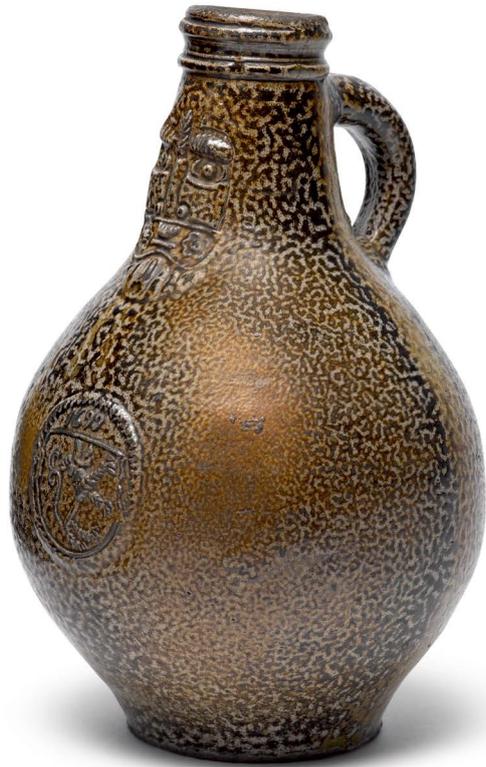
PROVENANCE

Frank Kravik, Glastonbury, Connecticut,
October 1997
Vogel Collection no. 632.07

\$ 1,000-1,500

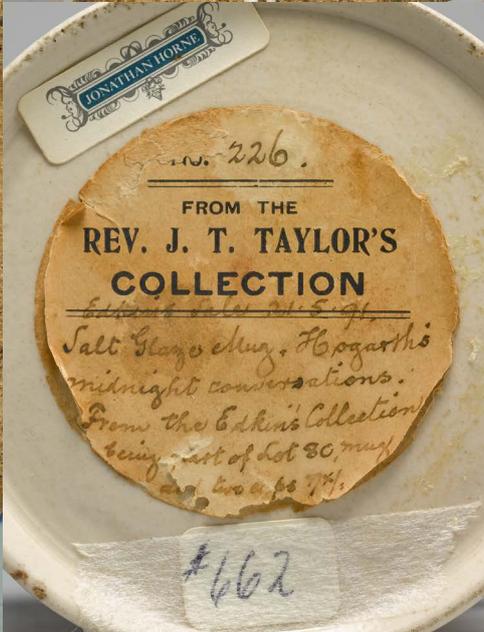
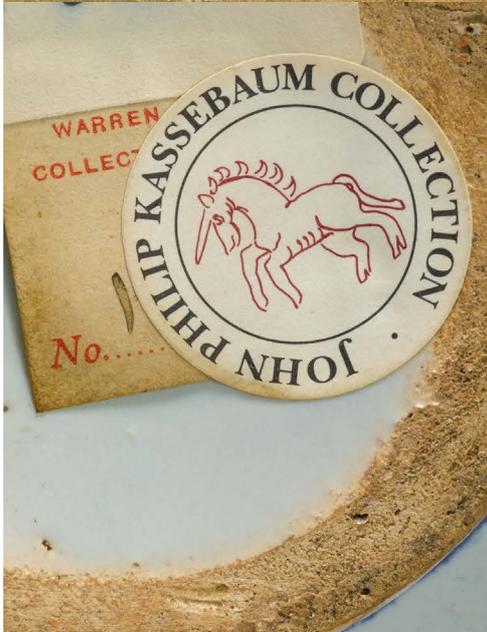
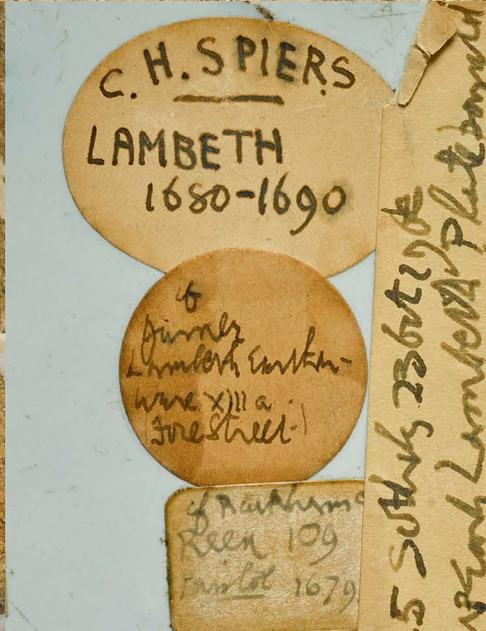
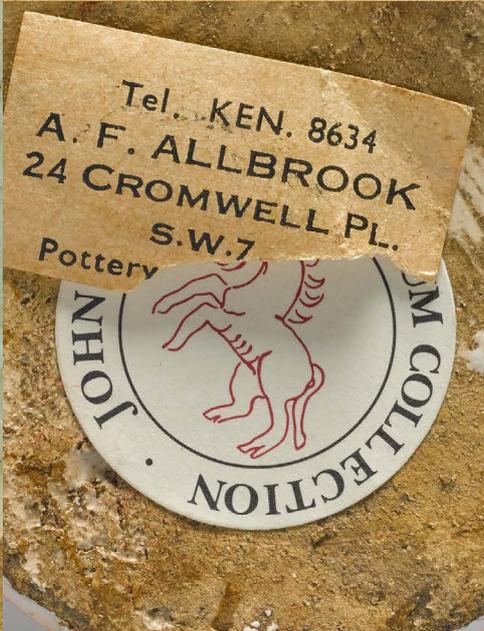
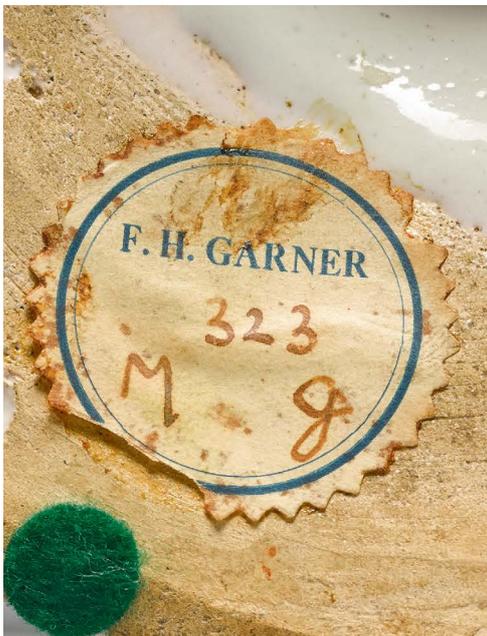


DETAIL



732







AMERICANA WEEK

AUCTIONS NEW YORK 17–24 JANUARY

Exhibitions open

11 January

**Symposium on 7th floor
followed by Americana
opening reception**

15 January

Important Americana

Session 1

Auction 17 January

**A Collecting Legacy:
Property from the
Collection of Nelson
& Happy Rockefeller**

Auction 18 January

**The Collection of Anne H.
and Frederick Vogel III**

Auction 19 January

The History Of Now:

**The Important American Folk
Art Collection of David Teiger**

Sold to Benefit Teiger

**Foundation for the Support
of Contemporary Art**

Auction 20 January

Important Americana

Session 2

Auction 20 January

**Fine Manuscript and Printed
Americana**

Auction 24 January

Please join us for our

Americana Week Symposium

on the subjects of silver, ceramics,
American furniture, folk art and needlework
celebrating the Collections of Anne H. &
Frederick Vogel III, Nelson & Happy Rockefeller
and David Teiger.

72nd & York

Tuesday 15 January

10am–6pm

Featured speakers will include Glenn Adamson, Leslie Grigsby,
Erik Gronning, Alexandra Kirtley, Angelika Kuettner,
Clark Pearce, Letitia Roberts, Robert Shaw, Jeanne Sloane
Jay Stiefel, Robert Trent, John Ward, and Melinda Watt

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The History of Now:
The Important American Folk Art
Collection of David Teiger
Sold to Benefit Teiger
Foundation for the Support
of Contemporary Art
Miss Liberty, circa 1875
Estimate \$25,000 -50,000



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CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$4,000,000, and 12.9% of any amount in excess of \$4,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price

or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to

have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased

and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the

successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party, Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

✓ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

⊙ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also

refer to the section on Endangered Species in the information on Buying at Auction.

II Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

🔒 Premium Lot

In order to bid on "Premium Lots" (🔒 in print catalogue or 🔒 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please

contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you.

You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not

justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple

related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature whatsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you

wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or

maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: Alabama, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington and Wisconsin. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required

to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the

property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been

paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to bills@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

Important Notice for Ceramics

The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any additional enquiries may be directed to the Ceramics Department at +1 212 606 7332.

Notice Regarding Endangered Species

• Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

Important Notice Regarding Clocks and Watches

Prospective buyers should satisfy themselves by personal inspection as to the condition of each lot. If the prospective buyer is not able to inspect the piece, as a courtesy to our clients, we are pleased to provide an opinion of the condition of the property on request. However, since we are not professional clock and watch restorers, any statement of opinion listed is purely subjective and is not a statement of fact. Condition reports may not specify all mechanical replacements or imperfections to the movement, case, dial, pendulum, separate base(s) or dome or any other replacements or additions to the lot. The absence of a condition report or the absence of a reference to damage in the catalogue does not imply that the lot is in good condition, working order or free from restoration or repair.

Watches in water-resistant cases have been opened to examine movements but no warranties are made that the watches are currently water-resistant.

Please note that we do not guarantee the authenticity of any individual component parts, such as wheels, hands, crowns, crystals, screws, bracelets and leather bands, since subsequent repairs and restoration work may have resulted in the replacement of original parts.

In addition, certain manufacturers will not service or repair pieces if all the component parts are not original to the piece. The refusal of a manufacturer to service or repair a piece on this basis does not constitute grounds to rescind the sale under the Terms of Guarantee.

Furthermore, in reference to bands, we do not guarantee the material of manufacture. Please be advised that the purchaser will be responsible for complying with any applicable export and import matters, particularly in relation to endangered species and the United States Department of Fish and Wildlife Services.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR FURNITURE AND DECORATIONS

LOUIS XV ORMOLU-MOUNTED MARQUETRY COMMODE. MID-18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

LOUIS XV ORMOLU-MOUNTED MARQUETRY COMMODE This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

LOUIS XV STYLE ORMOLU-MOUNTED MARQUETRY COMMODE The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière. CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière. CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman. CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

GLOSSARY FOR CERAMICS

Meissen Cup and Saucer. CIRCA 1735 This states that the cup and saucer were made at the Meissen factory around the year 1735.

Meissen Cup and a Saucer. CIRCA 1735 Again, this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

Meissen Cup and Saucer. 1730-50 This states that the cup and saucer were made at the Meissen factory some time between 1730 and 1750.

Meissen Cup and Saucer. DATED 1735 This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

'Meissen' Cup and Saucer. 19TH CENTURY This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when, implying that their age is questionable.

GLOSSARY FOR CHINESE CERAMICS AND WORKS OF ART

Pottery Figure of a Horse, Tang Dynasty This heading, with date or period included, means that the piece is, in our opinion, of the date or period indicated with no major alterations or replacements unless otherwise indicated in the cataloguing.

With respect to ceramics and sculpture, if, in our opinion, the piece was made at a specific kiln or location, the name of the kiln or location will appear in bold or capital letters, i.e., DING OVOID VASE, SONG DYNASTY. However, if the heading appears as follows, 'DING' OVOID VASE, SONG DYNASTY, this indicates that, in our opinion, the piece is of the Ding type or location, and although of the date specified, not necessarily made at the Ding kiln or location.

Pottery Figure of a Horse, Tang Style This inclusion of the word "style" indicates that, in our opinion, either the piece (i) while basically of the period indicated, has undergone significant restoration or alteration, or (ii) was made as an intentional reproduction of an earlier style.

Where a ceramic or work of art bears a signature or seal of an artist or studio, if the heading appears as follows:

By Ma Shaoxuan This work is, in our best judgment, by the named artist.

Attributed to Ma Shaoxuan In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Signed Ma Shaoxuan The piece bears the signature or seal of the artist or studio but with no firm attribution as to the hand.

Absence of Guarantee of Authenticity for Chinese Paintings The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings does not permit unqualified statements as to authorship or date of execution. **Therefore, none of the paintings in this catalogue is subject to any guarantee of authenticity and all the property is sold "AS IS". Any reference to the Terms of Guarantee does not apply to Chinese paintings.** Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

GLOSSARY FOR CHINESE FURNITURE

With respect to Asian hardwoods, 22

terms 'Huanghuali', 'Huali' 'Hongmu' 'Zitan' and others appearing within single quotes in bold or capital letters in the heading are descriptive identifications based on appearance, and are not intended to denote a specific species.

Notwithstanding the above, if within five years of the sale of any lot, the buyer gives written notice to Sotheby's that the lot sold is a forgery and if within three months after giving such notice, the buyer returns the lot in the same Condition as it was at the time of sale to the premises of Sotheby's and demonstrates to the satisfaction of Sotheby's that the lot sold is a forgery, Sotheby's is authorized to and will rescind the sale and refund the purchase price received by it. For this purpose a 'forgery' is defined as a work created with intent to deceive.

Photography:

Mark Babushkin
Scott Elam
Peter Kutschner
Jon Lam
Evan McKnight
Bonnie Morrison
Ber Murphy
Elliot Perez
David Schlagel
Jeff Schnorr
Pauline Shapiro
Paul Shima

Notes

Guide for Absentee and Telephone Bidders

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

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Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

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