

An abstract painting featuring broad, expressive brushstrokes. The top and right edges are defined by thick, dark blue-grey bands. The central area is a light beige or cream color, overlaid with thin, dark, gestural lines that suggest a landscape or architectural form. The overall texture is visible, with various brushwork techniques evident throughout.

FINE ART & ANTIQUES

19 OCTOBER 2022

EST. 1988

Dominic Winter
Auctioneers

HISTORIC AVIATION, MEDALS, UNIFORMS & MILITARIA

THE WILLIS ARTHUR EMERY COLLECTION OF FIGHTING KNIVES

23 NOVEMBER 2022



An Officer's Lance Cap of the 17th Lancers

Estimate £3,000-4,000

For further information and selling advice please contact Henry Meadows
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**BRITISH & EUROPEAN PAINTINGS
19TH & 20TH CENTURY PRINTS & DRAWINGS
ANTIQUES & HISTORIC TEXTILES**

19 October 2022

AUCTIONEERS

Nathan Winter
Henry Meadows

VIEWING

Monday & Tuesday 17/18 October 9.30am-5.30pm
Morning of sale from 9am (other times strictly by appointment)

EST. 1988

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Cover illustrations:
Front cover: lot 360
Back cover: lot 3



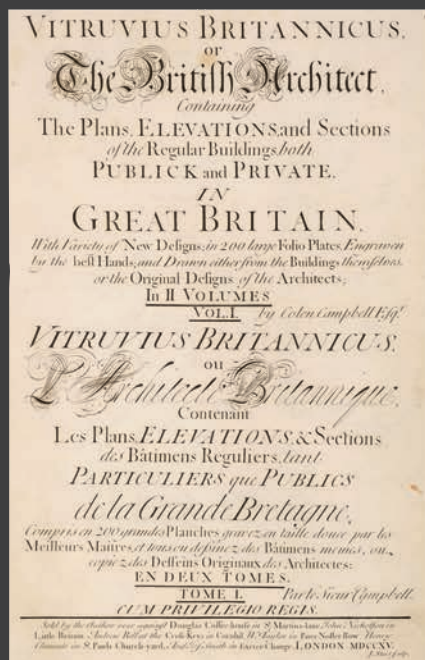
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Serlio (Sebastiano). Il Primo [-quinto], Libro d'Architettura, 5 parts in one volume, 1st Italian edition, Venice 1551
Estimate £1,500-2,000



Campbell (Colin). Vitruvius Britannicus, or the British Architect, volumes I & II, 1st edition, London 1715-1717
Estimate £1,500-2,000



Palladio (Andrea). I Quattro Libri dell'Architettura, 2nd edition, Venice 1551
Estimate £3,000-4,000

FORTHCOMING SALES IN 2022

Wednesday 12 October

Printed Books, Stamps & Documents
Maps, Travel & Exploration

Wednesday 16 November

Printed Books & Maps
Architecture & Topography from the William Whitfield Library
Peninsular & Napoleonic History
The Romy Rey Library of Ethnography & Tribal Art

Wednesday 23 November

Historic Aviation, Medals, Uniforms & Militaria
The Willis Arthur Emery Collection of Fighting Knives

Thursday 24 November

19th & 20th Century Photography
Autographs & Historical Documents
World Leaders, Presidents & Prime Ministers
The Robin Hunt Royalty Collection Part II

Wednesday 14 December

Printed Books, Maps & Documents

Thursday 15 December

19th & 20th Century Literature
Modern First Editions & Children's Books
Playing Cards from the Dudley Ollis Collection

Entries are invited for the above sales: please contact one of our specialist staff for further advice

CERAMICS & GLASSWARE

To commence at 10am



1* **Anne Gordon Vegetables.** A collection of Anne Gordon ceramic vegetables circa 1980, comprising two bunches of asparagus dated (19)82, acorns on oak leaves 1979, blackberries on a leaf (chipped) 1986, a variant of blackberries on a leaf 1982, strawberry on a leaf 1979, two aubergines dated 1984 (both damaged), onion 1984, two runner beans, peas in a pod, spring onion, melon with grapes (damaged) 1988 (17) £1,000 - £1,500



2* **Hicks & Meigh.** A pair of Hicks & Meigh regency meat plates, circa 1820, white ground with floral, bright green leafage and bamboo tree decoration, shaped gold lined edges stamped verso 'Britannicus Dresden China', one plate with old Victorian staple repair, 24 x 32 cm, together with another pair of Hicks & Meigh regency meat plates, circa 1820, white ground with floral, green leafage and bamboo tree decoration, shaped gold lined edges, verso 'Britannicus Dresden China', 24 x 32 cm (4) £300 - £500



3* **Lalique (René, 1860–1945).** A 'Budgerigar' opalescent glass vase circa 1924, of long slender form with finely moulded detail, the base signed 'R. Lalique', multiple chips to the base, 24 cm high
(1) £400 - £600



4* **Lalique (René, 1860–1945).** A 'Campanules' amber glass bowl, the circular bowl moulded in relief with bell flowers, the base signed 'R. Lalique France', 24 cm diameter
(1) £200 - £300



5* **Lalique (René, 1860–1945).** A 'Poisson' opalescent glass bowl, the circular bowl with stylised moulded fish, the interior engraved 'R. Lalique France No 3211', chip to the rim, general scratches, 23.8 cm diameter
(1) £200 - £300



6* **Moorcroft.** A collection of modern Moorcroft pottery, including a 'Favrile Dragonfly' vase, baluster form on a blue ground, various marks to base, 21 cm high, a 'Kaffir Lilly' vase designed by Shirley Hayes, 15.5 cm high, a 'Lizard Orchid' pattern vase designed by Philip Gibson 21 cm high plus one other vase
(4) £150 - £200



7* **Moorcroft.** A collection of modern Moorcroft pottery, including an 'Apple Blossom' bowl, tubular lined on a cream ground, various marks to base, 26 cm diameter, an 'Apricot' squat vase, 10 cm high and other items
(5) £150 - £200



8* **Moorcroft.** A Moorcroft 'Hibiscus' pattern pottery jardinière, tubular lined on a dark blue ground, 12.5 cm high, together with two further jardinières in the 'Hibiscus' and 'Columbine' patterns, all with impressed marks and signed, 12.5 cm high
(3) £100 - £150



9* **Moorcroft.** A Moorcroft Macintyre 'Aurelian' pattern vase, blue, red and gold on a white ground, printed marks to base, 13 cm high
(1) £100 - £150



10* **Moorcroft.** A Moorcroft pottery 'Hibiscus' pattern bowl and cover, tubular lined on a green ground, impressed marks to base, 14 cm diameter, together with a 'Posy' pattern bowl, on a blue ground, impressed marks to base, 11.5 cm diameter, a 'Hibiscus' pattern vase, on a green ground, 10.5 cm high and other items, some pieces damaged
(6) £100 - £150



Lot 11

11* **Moorcroft.** A Moorcroft pottery 'Pansy' pattern shoulder vase, tubular lined on a blue ground, impressed marks and signed, 13 cm high, together with a small 'Hibiscus' vase, impressed marks and signed, 9 cm high, a leaf and berry bowl on a red ground, blue impressed marks, 11.5 cm diameter plus two further bowls
(5) £150 - £200



12* **Moorcroft.** A modern Moorcroft pottery 'Peacock Feathers' pattern table lamp, baluster form with tubular lined decoration, 32 cm high
(1) £100 - £150



13* **Worcester.** An attractive Chamberlin's Worcester porcelain comport circa 1870, the circular dished top painted with flowers on a white ground with pink and gilt border, raised on a trefoil dolphin base, minor damage, 23 cm diameter x 18 cm high
(1) £70 - £100

CLOCKS



Lot 15



Lot 16



Lot 18



14* Carriage Clock. A 19th century style French cloisonné enamel carriage clock and barometer compendium, *one dial with black roman numerals the other a barometer, the brass case with cloisonné panels and straight carrying handle, the movement numbered 1811, 13 cm long, working, with key*

(1)

£100 - £150

15* Carriage Clock. A late 19th century brass carriage clock, *the white enamel dial with black roman numerals and subsidiary seconds dial, the brass case with swing handle and finely engraved with flowers, the movement with platform escapement and alarm, the base with 5 holes, 12 cm high (excluding the handle), working but would benefit from an overhaul, with key*

(1)

£300 - £500

16* Carriage Clock. A late 19th century French brass carriage clock, *the porcelain dial with black roman numerals and finely handpainted with flowers and gilt decoration, the brass case with side panels and rear door inset with porcelain panels decorated with cherubs, the inner door numbered 152, with platform escapement and swing handle, 11 cm high (excluding handle), working with key*

(1)

£200 - £300



17* Carriage Clock. A modern brass carriage clock by Clermont London, *the white enamel dial with black roman numerals, the brass case with swing handle, with alarm and platform escapement, the Clermont logo etched to the glass and company address to the rear door, 15 cm high (excluding handle) working with key, together with an Edwardian mahogany mantel clock, the white enamel dial signed G.H Lee & Co Lts Liverpool with two winding holes, the case with inlaid decoration, the brass movement numbered 534 48, 26.5 cm high, with key*

(2)

£100 - £150

18* Carriage Clock. A Victorian brass carriage clock by Elkington & Co, *the brass dial with silvered chapter ring, black roman numerals and exquisitely engraved with floral scrolls, the brass case equally well engraved with platform escapement, the rear door engraved with foliate scrolls and with three holes for winding, the movement stamped GL and numbered 444, 18 cm high*

(1)

£300 - £500

OBJETS D'ART



19* **After Pierre-Jules Mené (1810-1879).** A bronze sculpture modelled as two dogs hunting a fox, one dog attacking the fox whilst another looks on against a naturalistic tree trunk, signed and dated 'P.J. Mene 1849', 49 cm long
(1) £500 - £700



20* **Bilston Enamel.** An 18th century Bilston enamel patch box, the hinged cover decorated with a recumbent spaniel on a blue cushion, the base with a landscape scene, restored and general cracking to the enamel, 40 mm high x 56 mm wide
(1) £200 - £300



21* **Brace.** A Victorian Ultimatum carpenters brace by William Marples, Sheffield, brass and hardwood, the turned mushroom handle with a brass button manufacturer's plaque for Hibernia, with royal patents, 34 cm long, together with a similar one by Marples, engraved with the owners name, 33.5 cm long
(2) £200 - £300



22* **Chandelier.** An art deco brass chandelier with 6 frosted glass shades, wired for electrical use but would require modern wiring, 89 cm high
(1) £200 - £300



23* **Chilean War of Independence.** An early 19th century portrait miniature engraving of Bernardo O'Higgins Riquelme, who was one of Chile's founding fathers, black and white engraving showing Riquelme in full ceremonial dress, circular Verre églomisé frame with printed attribution to verso, edge chip, 15 cm diameter, together with a smaller portrait presented in the same style of Manuel José Blanco y Calvo de Encalada, Vice Admiral of the Chilean Navy, 11 cm diameter plus two engraved miniature portraits of European subjects both attributed to verso including Robert Owens of New Lanark, black painted frames, 15 cm diameter
Bernardo O'Higgins Riquelme (1778-1842) was a Chilean independence leader who freed Chile from Spanish rule in the Chilean War of Independence. He was a wealthy landowner of Basque-Spanish and Irish ancestry. Although he was the second Supreme Director of Chile (1817-1823), he is considered one of Chile's founding fathers, as he was the first holder of this title to head a fully independent Chilean state. Manuel José Blanco y Calvo de Encalada (1790-1876) was a vice-admiral in the Chilean Navy, a political figure, and Chile's first President (Provisional) (1826).
(4) £100 - £150



24* Louis Vuitton Cabin Trunk. Stencilled monogrammed canvas with gloss lacquered black steel and monogrammed lozine trim, circa 1930, lined with grey/white fabric, two narrow fabric batons on short sides to hold a shallow tray, Louis Vuitton label fixed inside of lid, serial number 778718, hinged inner lid with ivory ribbon lattice work, brass lock stamped with '70 Champs Elysees Paris Louis Vuitton London 149 New Bond Street' and 'Made in France', two gloss lacquered black steel latches monogrammed 'LV', red and black stencilled 'F.E.H.' to short sides, a gloss lacquered black steel handle to each short side, left short side with identity label riveted on (5.5 x 8 cm), wooden slats all intact, partial luggage labels adhered to sides and base including: Southern Railway and United [States] Lines, 33.5 cm high x 80.5 cm wide x 46.5 cm deep, together with key

(1)

£2,000 - £3,000



25* Louis Vuitton Hat Trunk. Stencilled monogrammed canvas with gloss lacquered black solid steel trim and handles, circa 1920, lined with grey/white fabric, one large inner basket and one shallower tray with fabric handles, Louis Vuitton label fixed inside of lid, serial number left of label (73952?4), inner lid with ivory ribbon lattice work, hinged lid, black steel lock initialled 'LV', lacking hasp buckle and key, red and black stencilled 'F.E.H.' to short sides, wooden slats to top and bottom intact, luggage labels (full and partial) adhered to exterior including: American Railway Express, Southern Railway and Cunard Line New York?, some minor nicks, 54 cm high x 61 cm wide x 47.5 cm deep

(1)

£3,000 - £5,000



26* Mirrors. An 18th century style mirror, carved in the rococo style with a pagoda and 'C' scrolls and vines, modern glass, 79 cm long, together with a mid-19th century continental carved giltwood mirror, carved with scrolls and with large lions paw feet 97 cm high, plus a pair of George III mahogany fret cut mirror each inlaid with a conch shell 91 cm high

(3)

£200 - £300

27* Tibetan Jewellery. A mixed collection of white metal jewellery including a circular box, inset with an engraved carnelian, 5.5 cm diameter with a Christies London label attached, 12 June 1984 (lot 424), miscellaneous costume jewellery and other items (a carton)

£100 - £150



28* Nutcracker. An fine 18th century fruitwood screw action nutcracker, of gourd form carved with geometric roundels with a flattened peg type thumbpiece, 10.5 cm long

(1)

£300 - £500

29* Papier Mâché Boxes. An early 19th century papier mâché box circa 1820, painted with a young girl seated, wearing a white dress, the inner lid numbered in red '21', 9.5 cm long, together with another painted with a female sitter, probably late 18th century, old crack running along the hinge, 9.5cm long, a Russian table box the lid painted with figures in a horse and cart, tin lined with manufactures stamp to inner lid, 13.5 cm wide, a circular box with the cover painted with a portrait of Rubens, 10.5 cm diameter and other items including a Scottish treen ladle carved as a kilted man drinking, the bowl of the spoon inset with an Elizabethan silver shilling, the stem broken, 39 cm long

(8)

£300 - £500



Lot 29



Lot 30

30* **Pen Wipe.** An Austrian cold painted bronze pen wipe circa 1900, modelled as dog standing on all fours with pricked ears, long tail and leather collar, indistinctly stamped (probably Geschütz), 15 cm high x 17 cm long
(1)

£400 - £600



31* **Portrait Miniature.** A Regency period portrait miniature of a young girl, painted on mother of pearl with a yellow metal foliate scroll frame with pin and safety chain, 37 mm x 31 mm
(1)

£80 - £120



32* **Quill Holder.** A George III pearwood quill holder, carved as a cherub kneeling on a cushion whilst supporting a cornucopia, the top rim lacking a band, carved to a high standard and with a rich patina, 19.5 cm high
(1)

£300 - £500

33* **Trinket Boxes.** A collection of trinket boxes, including an 18th century style Bilston enamel patch box with a recumbent spaniel, the underside painted with flowers, 4 cm diameter, two similar Halycon Days enamel boxes, a Limoge box with a rabbit cover and others
(16)

£150 - £200



Lot 34

34* Safe. An impressive Victorian Sampson Morden & Co. London safe, painted to simulate wood, with a substantial brass handle, engraved brass nameplate and keys, housed in a light mahogany cabinet by Gillow & Co., the drawer numbered 14807, the three drawers with Bramah, London locks and a door enclosing the safe below, the door formed to simulate 2 dummy drawers, 92 cm high x 64 cm wide x 53 cm deep

(1)

£700 - £1,000

35* Walnuts. A collection of walnut memorabilia, 19th century and later, including 4 Chinese carved walnuts, variously carved with figures, animals, and flowers, 36 ceramic items, including plates, bowls, cruet sets, cake stands, still life ornaments, and a small Royal Worcester ginger jar, several wooden ink wells, 2 gold candles, a walnut containing a tiny scroll with photographic scenes of London, 2 nut crackers, a tobacco tin 'Ogden's Walnut Plug Sliced', a celluloid thimble in case, a hinged walnut containing miniature furniture, a white metal walnut pendant on a chain, a small white metal vinaigrette locket, several postcards, a framed engraving 'The Walnut Tribe', etc., various sizes, generally in good condition

Collection belonging to the owner's grandparents, who grew and sold walnuts. The owner's grandfather and his brother, on returning from fighting in WWI, purchased a mixed arable, cattle and fruit farm in the Dedham Vale in 1922. They decided to plant around 500 walnut trees, growing many different varieties grafted mostly onto rootstock from the Dordogne. Their boxed wet walnuts were sold in Harrods, Selfridges, Fortnum & Mason, and through Covent Garden, and were apparently a special favourite of Queen Elizabeth The Queen Mother. Over the years the family amassed this collection of 'walnuttery', which, along with the walnut orchards, have been passed down the family.

(approximately 75)

£100 - £150



Lot 35



Lot 36

36* Wirkkala (Tapio, 1915-1985). Two glass egg paperweights circa 1965, each with gold leaf centre, 7 cm high, together with a smaller glass egg, 4 cm high, the latter presented a perspex stand, each signed 'venini italia'

(3)

£200 - £300

JEWELLERY & POCKET WATCHES



37* **Corundum Jewellery.** A yellow and white metal corundum necklace, set with seven baguette-cut blue stones and white stones on a fine yellow metal chain, 23cm drop, together with a similar bar brooch, set with three blue stones and surrounded by white stones, 5cm long
(2)

£100 - £150



40* **Cross.** A 19th century continental cross, yellow metal and enamel in black and white to front and back and set with one large pearl to the centre with four further pearls, a large suspension loop to the top, 70 mm x 50 mm, together with a 19th century onyx cross with gold plated mounts, 65 mm x 40 mm
(2)

£200 - £300



38* **Costume Jewellery.** An Edwardian leather jewellery box containing a mixed collection of costume jewellery, including a pair of art deco white metal shoe buckles, each set with marcasite stones, 6.5 cm long, another pair of white metal shoe buckles stamped B. Altman & Co, 5.5 cm long, a pair of yellow metal earrings each set with turquoise stones, a 14K dress stud set with a jade cabochon, a large Sterling silver belt buckle, stamped Sterling 190, 8 cm long, an 800 silver ramshead brooch and other items
(1)

£200 - £300

39* **Costume Jewellery.** An Edwardian silver belt buckle, cast in the Rococo style with infants and scrolls, two prong bar, 7 cm long together with a collection of belt buckles including an art deco white metal and past buckle, the three parts joined by rings, 17.5 cm long, another with green and blue hardstone cabachons, 7.5cm long, four Ruskin style brooches, Victorian bog oak brooch carved 'In Memory Of', 4.5 cm long, an art deco enamel bar brooch, light blue and black enamel set with a garnet, impressed butterfly mark to the reverse, 8 cm long, a sterling silver dragonfly brooch, with iridescent glass wings, 5.5 cm wide, five Victorian cameo brooches including an angel carrying infants, in a yellow metal frame, 4 cm long and other items of costume jewellery
(approximately 60)

£100 - £150



41* **Earrings.** A fine pair of Chinese jade earrings, each carved in an apple green jade stone with a bird and foliate scrolls, 45 mm long, with white metal screw fittings, presented in an oval blue leather box with retailers label for Lowe Jeweller, New Bond Street
(1)

£100 - £150

42* **Gold Coins.** United Kingdom Britannia Gold Proof Collection, comprising £100, £50, £25 and £10 22ct gold proof coins (encapsulated), contained in red leather Royal Mint box
(1)

£2,000 - £3,000



Lot 42



43* Mixed Jewellery. A silver pendant, set with a polished oval Derbyshire Blue John cabachon, suspended from a silver belcher chain, 24 cm long, together with silver necklace set with garnets, silver Celtic style brooch plus a brooch for the Most Excellent Order of the British Empire by Gilbey, enamelled decoration, in original presentation box and a white metal bangle

(5)

£100 - £150

44* Mixed Jewellery. A Victorian 9ct gold locket pendant, of oval form with glass aperture to each side, stamped 9ct, suspended on a 9ct gold belcher link chain, 25 cm drop, gross weight 6g, together with a Victorian yellow metal pendant, of shaped circular form engraved with floral scrolls, glazed aperture, 25 mm diameter plus a Victorian white metal brooch, of circular form enamelled in dark blue with central cross, 48 mm diameter, enamel damage

(3)

£100 - £150



45* Mixed Jewellery. An 18ct gold wedding band, engraved with name and dated (19)31, stamped 750 HS, size S/T, 3.7g, a yellow metal cluster ring set with garnets, size M/N together with matching earrings, a base metal necklace set with red stones (probably garnet), in a fitted leather case, an amber cross set on base metal and other items

(9)

£150 - £200



46* Necklace. An 18ct gold drop necklace, set with a heartshape moonstone surrounded by sapphires with two further drops each fashioned as three leaves set with sapphires, on a fine link chain stamped 18ct, 27 cm long,

(1)

£150 - £200



47* Necklace. An elegant Victorian 15ct gold drop necklace, of fine slender form, set with citrines on a fine link chain, stamped 15c, 27.5 cm drop, presented in a fine red leather case retailed by Franklin Hare & Goodland Ltd, Parade Taunton

(1)

£200 - £300



48* Pearl Necklace. A string of 75 pearls with a gold catch inset with three old cut diamonds, the largest measuring approximately 4 mm across, 29 cm drop, overall weight 36g

(1)

£300 - £500



49* Pocket Watch. An Edwardian 18ct gold open face pocket watch, the 46 mm gold coloured dial with black roman numerals and seconds dial, the gold case finely engraved with geometric scrolls, the inner case stamped 18, gross weight including the movement 95.7g

(1)

£500 - £700



50* Pocket Watch. An Edwardian 18K pocket watch by Elgin & Watch Co, the 45 mm white enamel dial with black roman numerals and seconds dial (damaged), the gold case with flat sides finely engraved with shells and scrolls on an engine turned ground, the inner case stamped 18K and numbered 2367, the movement engraved B W Raymond, Elgin III, Patent Pinion, N 263697, case 80mm long including the top loop, gross weight including the movement 144g

(1)

£1,500 - £2,000



51* Pocket Watch. An Victorian 18ct gold open face pocket watch / chronograph, the 44 mm white enamel dial with black roman numerals and numbered 66415, the inner plate engraved with presentation inscription and dated 1883, the casing engraved with a vacant cartouche and engine turned ground, stamped '18', gross weight including movement 92.5 g

(1)

£1,200 - £1,500



52* Propelling Pencils. An Edwardian 18ct gold propelling pencil by Sampson Mordan & Co, set with pearls, 65 mm long (fully extended), gross weight 10.4g, together with two gold plated propelling pencils, one set with a bloodstone seal engraved with a bird the other with a citrine plus an American pencil with black rubber grip stamped 'Goodyears Pat May.7.51', 'Mabies Patent' with gilt metal mounts
(4) £200 - £300



53* Ring. A George III yellow metal ring, set with a citrine surrounded by 14 pearls in a rectangular setting, size P/Q, gross weight 4.1g
(1) £200 - £300

54* Ring. A ring set with a Austro-Hungarian gold ducket 1915, yellow metal scroll mount, size M, gross weight 8.3g
(1) £200 - £300



55* Ring. An 18ct gold knot ring, set with 3 small diamonds, stamped '18', size M/N, gross weight 6.5g
(1) £150 - £200



56* Ring. An 18ct gold and platinum five stone ring, set with five graduated diamonds approximately 0.2cts each, personally engraved to inner band and stamped 'A.W.C. & C, 18ct P.T.', size P, gross weight 2.8g
(1) £200 - £300



57* Ring. An 18ct gold gents signet ring, engraved with initials 'CR', stamped 18ct, size Q, gross weight 9.3g
(1) £200 - £300



58* Ring. An 18ct gold sapphire and diamond cluster ring, the central sapphire surrounded by 8 diamonds each set in a claw, stamped '750', size O/P, gross weight 5.4g
(1) £200 - £300



59* Ring. An art deco style 18ct gold cluster ring, set with a citrine surrounded by 20 baguette cut diamonds and 4 emeralds to each collar, stamped 750, size M, gross weight 10.4g
(1) £600 - £800



60* Ring. An attractive yellow metal ring set, with a light blue polished cabachon, the mount engraved with foliate scrolls, O/P
(1) £150 - £200



61* Ring. An Edwardian 18ct three stone gold ring, set with a sapphire flanked by diamond, each old cut set in an openwork scroll mount, stamped '18ct', size L, gross weight 3.5g
(1) £200 - £300

62* Rings. A collection of dress rings, mostly 9ct gold, including a 9ct gold diamond cluster ring set with very small diamonds, stamped '375', size N, another dress ring set with an aquamarine and small diamonds, stamped '375', size K and others
(6) £100 - £150

63* Rings. A mixed collection of dress rings, mostly 9ct gold including a 9ct gold band set with a small diamond in a star setting, size P, a 9ct gold diamond solitaire ring, size L, a modern ring set with sapphires and a very small diamond, size K/L, another set with cz solitaire, and others, some stones missing
(11) £200 - £300



64* Rings. A mixed collection of dress rings, including a 9ct gold ring set with a pale citrine, size N, another 9ct ring set with an aqua-marine, size K/L, a yellow metal ring with cameo carved with a three-masted ship and other rings
(6) £100 - £150



68* Rings. A 9ct gold ring circa 1960, stamped 375, size N, together with two further 9ct gold rings, combined weight 14.8g
(3) £100 - £150



69* Rings. An 18ct gold knot ring, stamped 18ct, size M, gross weight 7.4g, together with a similar 18ct gold ring, size P, gross weight 3.8g
(2) £200 - £300

70 No Lot



65* Mixed Jewellery. An 18ct gold ring set with five small diamonds, size L/M, gross weight 1.2g, together with an art deco 15ct gold pendant, of organic form set with peridot and pearls, 45 mm on a fine gold chain, a yellow metal pendant set with an amethyst, on a fine gold chain, a 14K gold stick pin set with an amethyst plus a yellow metal dress ring set with a citrine, size M
(5) £200 - £300

66* Rings. A yellow metal diamond cluster ring, set with very small diamonds, unmarked, size P, together with 9ct gold ring set with a facet cut smokey quartz stone, stamped '375', size and others
(5) £100 - £150



67* Rings. An 18ct gold cluster ring, set with a green stone bordered by small diamond stones, stamped 18ct, size P/Q, together with an 18ct gold ring, set with a table cut amethyst, stamped 18ct, size O, plus 18ct gold ring set with three small reds stones and two small diamonds, Chester hallmark, stamped 18, size M
(3) £100 - £150



71* Watch Chain. An Edwardian 18ct gold trombone link watch chain, 12 links with T bar and lobster claw catch stamped '18', 57.8g
(1) £1,200 - £1,500

SILVERWARE



72* **Basket.** A Victorian silver 'castle top' basket by Nathaniel Mills, Birmingham, date letter obscured circa 1850, the shaped basket embossed with a view of Windsor Castle, with swing handle, 14 cm diameter, 73.5 g

(1)

£200 - £300

73* **Belts.** A Middle Eastern white metal and gilt marriage belt circa 1900, the buckle with 16 links all individually numbered, with flower heads and scrolls, the buckle with marks, 77 cm long together with another, probably an Ottoman Trabzon belt, the elaborate buckle with a revolving jambiya knife on a fine mesh belt, some damage, 82 cm long

(2)

£100 - £150



74* **Bowl.** A Victorian silver bowl by M Friedlander & Co, Chester 1895, the circular bowl embossed with a dairy maid, cows, birds and landscapes, raised on three lions head cabriole supports each with lions paw feet, the base with an impressed swirl design, 12.8 cm diameter, 206g

(1)

£100 - £150



75* **Chatelaine.** A Victorian silver chatelaine by Loewe Rosenthal, London 1900, the mount pierced with mask and scrolls the three chains holding a pencil, vesta case, pill box and aide memoir, total weight 126g

(1)

£100 - £150



76* **Chocolate Pot.** An Edwardian silver chocolate pot, makers mark obscured, London 1907, of urn form engraved with a family crest depicting a crown with the motto 'Persevero', scroll spout and ebony handle, 22.5 cm high, gross weight 432g, together with an Edwardian silver hot water jug by George Unite, Birmingham 1901, engraved with the same crest, on three cabriole feet with fruitwood finial and handle, 19 cm high, gross weight 263g

(2)

£200 - £300



77* **Fruit Basket.** An American silver fruit basket by The Bailey Banks & Biddle Company circa 1920, the oval basket finely pierced with a family crest and with integral carrying handle, the base stamped Sterling with maker's mark plus 925/1000, 31 cm long, approximately 725g
(1)

£200 - £300



81* **Pepperette.** A novelty Dutch silver pheasant pepperette circa 1900, well modelled with detachable head stamped with import marks, approximately 15 cm high, 55.5g
(1)

£100 - £150

82* **Playing Cards.** An Edwardian silver playing card box by OLR Ltd, London 1906, of plain form with domed lid enclosing division for two packs of cards
(1)

£100 - £150

83* **Silver Cutlery.** Continental silver cutlery stamped 800, comprising soup ladle, 32.5 cm long, 10 teaspoons (cased), 6 table forks, 8 dinner knives the stainless steel blades stamped Inox, 6 serving spoons, 2 butter knives, large serving spoon, 6 coffee spoons, sugar tongs (boxed), 5 dessert spoons (boxed), 12 dessert forks, 7 dessert knives, sauce ladle, 2 cake forks plus a napkin ring (boxed), a sauce ladle, cake slice (boxed) and 4 piece dressing table set (boxed), weighable silver approximately 2400g
(1)

£500 - £800



78* **Gerald Benney.** A silver note card holder by Gerald Benney, London 1965, of rectangular form with a bark effect, 5.5 cm high x 10 cm wide x 3.5 cm deep, 251g, presented in a modern retailer's card box
(1)

£300 - £500

79* **Mixed Silver.** A 19th century Continental silver bowl, of lobed form engraved with a family crest and raised on an integral base with pierced border and four dog feet, 18 cm diameter, approximately 347g, together with an American sterling silver candle snuffer stand, with rococo border, 25.5 cm long, approximately 149g, a small silver bowl by Tiffany & Co, with shaped edge, 14 cm diameter, 90.5g, silver toast rack, 6.8 cm long, approximately 49g, silver table lighter, 116g, silver top bottles and other items
(22)

£200 - £300

80* **Mixed Silver.** A William IV silver bachelors teapot, Birmingham 1830, stamped Sterling, of lobed ovoid form profusely embossed with floral scrolls, 16 cm long, approximately 268g, together with a silver hip flask, two cigarette boxes, matchbox holder plus an 8 piece dressing table set
(13)

£200 - £300

84* **Stuart Devlin.** Four silver dishes by Stuart Devlin, London 1972, silver gilt pierced border and base, surface scratches to the interior, 11.5 cm diameter, combined weight 482g
(4)

£400 - £600



Lot 85

85* **Teaset.** A silver 3-piece teaset by Kemp Brothers, London 1939, comprising, teapot, milk jug and sugar bowl each of oval form with egg and dart moulded rim on cabriole supports, the teapot, gross weight 1135g
(3)

£250 - £350



Lot 84



Lot 86



Lot 87

86* **Teaset.** A silver 3-piece teaset by Mappin & Webb, London 1907, comprising teapot, milk jug and sugar bowl, each squat oval form with a hammered finish and shaped rim, the teapot 26 cm long, gross weight 1108g

(3)

£250 - £350

87* **Tray.** A substantial Victorian silver tray by D & J Welby Ltd, London 1856, the rectangular two handle tray with rococo engraving and shell and scroll handles, 75.5 cm long, approximately 4450g

(1)

£1,200 - £1,500



Lot 88

88* Vanity Set. An art deco silver travelling composed set, comprising 6 silver top bottles, 10 silver top jars, 3 silver brushes, comb, cigarette case, perfume bottle, cigarette box, easel mirror, 4 silver boxes, pocket knife, spoon, scissors and a 9ct gold propelling pencil, an amalgamation of several silversmiths including Goldsmiths & Silversmiths Co Ltd, all presented in a fine black leather fitted case

(1)

£700 - £1,000

89* Vase. A large art deco silver trumpet vase, of plain tapered form engraved with a family crest and the base engraved Sterling with import marks, 30.5 cm high, weighted

(1)

£100 - £150



Lot 90



Lot 89

90* Vinaigrette. A William IV silver vinaigrette by Joseph Wilmore, Birmingham circa 1830, of oblong form the lid with a vacant cartouche and engraved with foliate scrolls, the interior gilded and with fine filagree work grille, 27 mm long, together with another vinaigrette, George III period by Joseph Wilmore, Birmingham 1823, of oblong form the lid engraved with vacant cartouche and stylised flower heads, the interior gilded with the grille pierced with a stag, hunting horn and bow and arrow, 35 mm long

(2)

£100 - £150



91* Wine Labels. A set of four George III silver wine labels by William Hannay, Edinburgh 1818, comprising M, C, P and S, two lacking chains (C and P), each 35 x 38mm, total weight 40g

(4)

£100 - £150

ORIENTAL WORKS OF ART



92* **Amber.** A collection of amber including a rough amber boulder, approximately 8 cm high x 9 cm wide x 10 cm deep, 268g, a smaller rough boulder, 83g, a bag of rough boulders, 130g, a polished specimen, 7.5 cm long, 59g, a similar example 6.5 cm long, 33 g, three large amber beads, largest 38 mm diameter, 24g and other amber specimens

(1)

£300 - £500



94* **Bell.** A Chinese bronze temple bell probably 19th century, cast with dragons and pheonix in relief, 27 cm high

(1)

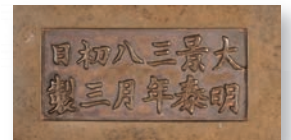
£100 - £150



93* **Balinese.** An early 20th century Balinese carved wood figure of Garuda, carved in the traditional style with polychrome decoration, 51 cm high, together with two Balinese carved wood figures, male and female, both polychrome decorated, approximately 33 cm high

(2)

£150 - £200



95* **Censer.** A Chinese bronze censer impressed with the psuedo mark of Xuande, of rectangular form with bamboo effect rim and handles, 18 cm wide, presented on a faux bamboo wooden stand with bamboo leaf pierced cover and jade finial pierced with exotic birds, the height including stand 15 cm

(1)

£200 - £300



96* Censer. A Chinese bronze censer impressed with pseudo Xuande mark, the two handle censer cast with a geometric band, raised on three straight supports, 17 cm high, presented on a hardwood stand with dragons head carvings and a pierced wood cover

(1)

£200 - £300

97* Chinese Bowls. A Chinese porcelain bowl, Ming Dynasty 1368-1644, a provincial piece decorated with characters on a white glazed ground, repaired, 14 cm diameter, with manuscript label identifying period plus retailers label for Chinese Antiques, 31 Portobello Road, together with another provincial Ming Dynasty, bowl, two character mark to base, damaged, 12 cm diameter and three further Chinese bowls plus a Japanese Imari bowl (damaged)

(6)

£100 - £200

98* Gaming Counters. A collection of Chinese mother of pearl gaming counters, comprising 11 fish, 10 circular, 7 rectangular and 3 oval, all individually engraved, together with a Chinese archaic jade bead, carved with geometric roundels 43 mm long plus a mixed collection of objects including a green jade pendant possibly Maori, 8.5 cm long, Derbyshire Blue John brooch, 30 mm diameter and other items, contained in a blue folding case

(1)

£200 - £300



99* Jade. A Chinese jade belt hook, plain with dragons head, 11 cm long, together with a jade pendant, plain elongated form the centre hollowed with pierced top for suspension, 7.5 cm long

(2)

£200 - £300



100* Jade. A Chinese carved jade fruit, a mottled stone carved as double peaches on an integral vine base with a monkey grasping the fruit, 75 mm wide, together with a white jade carving of two melon resting on a branch, 45 mm wide plus another carving of a double melon but elongated, 60 mm high

(3)

£200 - £300



101* Jade. A Chinese jade archers ring, the flattened mottled brown top carved with a figure, 30 x 28 mm top, inner circumference 29 mm, together with a jade pei, carved in the archaic style with a feline and masks, some areas of mottled brown and pierced for suspension, 65 mm x 33 mm at the widest point plus a pierced jade panel showing entwined exotic birds and a central Chinese inscription, 45 mm x 75 mm

(3)

£200 - £300



102* Jade. A Chinese jade carving of entwined feline, 55 mm long, a similar carving of three feline on a lily pad, 80 mm long plus a jade carving of an elephant, pierced for suspension, 55 mm long

(3)

£200 - £300



103* **Jade.** A Chinese jade carving, carved as a recumbent dog of fo, 65 mm long, together with a white jade carving of a fruit entwined with flowers, 4 cm long plus a carving of dragonfly resting on a pierced base, 7 cm long
(3) £200 - £300



Lot 105



104* **Sculpture.** A Chinese archaic bronze figure, modelled as a recumbent buddha with a dog of fo, old damage, approximately 34 cm long
(1) £100 - £150

105* **Table Cabinet.** An early 20th century Chinese wooden table cabinet, a combination of dark and light wood, the two hinged doors finely carved and pierced with figures, pagodas, landscapes and exotic birds, enclosing a bank of seven drawers, all various sizes carved with foliate sprays, two further drawers to the lower section and raised on straight supports, 50 cm high x 42 cm wide x 23.5 cm deep
(1) £200 - £300



106* **Vase.** An 18th century Chinese pale celadon porcelain vase, of baluster form moulded with dragons in a cloudy sky, the deep foot rim with 'Bluett & Sons London' trade label, 15.5 cm high
(1) £300 - £500



Lot 107



Lot 108



Lot 109

107* Barasaurus. A complete reptile from the upper Permian of Fianarantsoa in Madagascar, a rare and beautiful example, the rock matrix measuring 24 cm in length

(1) £300 - £400

108* Cladocycclus Fish. A large fossilised fish from Brazil, the Cladocycclus fossil fish from the early Cretaceous, found in the Santana formation, and measures over 110 cm along the curve, the specimen was found in several pieces and has a plaster jacket still attached from field excavation

(1) £500 - £600

109* Cleoniceras. A fine Ammonite, cut through its centre and polished to reveal the intricate chambers which have been preserved in calcite and limestone, the large and impressive display fossil measuring 15cm across

(1) £100 - £150

110* Fossilised Starfish. A Brittlestar, Ophiuroidea from the Middle Ordovician of El Kaid, Morocco, a fine and well detailed specimen which is preserved in a coating of limonite giving the fossil its orange colouration, the matrix measures approximately 22 cm at the widest

(1) £80 - £100

111* Fossils & Minerals. A collection of fossils, including ammonites, trilobites, and polished mineral slices

(a carton) £200 - £300



Lot 112

112* **Ichthyosaur.** A collection of fossilised Ichthyosaur vertebrae, Kimmeridgian, 155 million years old, Oxfordshire, *comprising 9 specimens, various sizes largest 10 cm across, smallest 4.5 cm*
(9) £100 - £150

113* **Megalodon Tooth.** A Megalodon tooth, Miocene period, from Java, Indonesia, *13 cm from the tip to the edge of the root with good serrations*
From the biggest species of shark to inhabit the seas.
(1) £400 - £500

114* **Megalodon Tooth.** A Megalodon tooth, Miocene period from Java, Indonesia, *13 cm from the tip to the edge of the root, a good tooth with the majority of serrations still intact and natural root but with some repair to the root*
(1) £300 - £400



Lot 113

115* **Spinosaurus Tooth.** An exceptionally large tooth from the Cretaceous period, *approximately 110 Million years old, found in Taouz (Kem Kem region) Morocco, 13 cm long*
The Spinosaurus was one of the largest predators to have walked on our planet.
(1) £150 - £200

116* **Tyrannosaurus Tooth.** A large and impressive Tooth from the T-rex of North Africa, *the specimen measures nearly 9 cm long and has excellent enamelling and serrations*
The species is Caracharodontosaurus and would have been equally as ferocious as its North America counterpart.
(1) £150 - £200

117* **Tyrannosaurus Tooth.** A large and impressive Tooth from the T-rex of North Africa, *the specimen measures nearly 11 cm long and has excellent enamelling and serrations*
(1) £150 - £200



Lot 114



Lot 115



Lot 116



Lot 117

EGYPTIAN, ROMAN & OTHER ANTIQUITIES



118* **Congo.** A Neolithic flint axe head from Katanga in the Congo, well fashioned inscribed with geographical location, 85 mm long
Provenance: Formerly from the Donald Searle collection.
(1) £100 - £150



121* **Egypt.** An Ancient Egyptian amulet, the green faience amulet modelled as a seated cat which was sacred to the goddess Bastet, 25 mm long
Provenance: Formerly from the Donald Searle collection.
(1) £100 - £150



119* **Cyprus.** A Cypro-Archaic period terracotta poppy flask, Iron Age circa 750-600 BC, decorated with concentric circles and linear patterns, 8 cm high, with a typed collection card
Provenance: Formerly from the Donald Searle collection.
The card states that this was part of a Nottingham collection formed in the 1970s to 1990s, and that the name poppy flask derives from the shape which, when inverted, resembles a poppy-head. It is thought these vessels were used as opium containers.
(1) £150 - £200



122* **Egypt.** An ancient Egyptian oil lamp, frog type 2nd -4th century, pink terracotta, 11.5 x 10 x 3.5 cm
Provenance: Private collection, West Country.
Believed to have been found in Glanum, France. A similar example can be found at the British Museum.
(1) £150 - £200



120* **Egypt.** A collection of 20 faience scarabs, together with 43 multi-coloured glass beads, two strings of red hardstone beads, age unknown
(1) £200 - £300



123* **Egypt.** An Ancient Egyptian ushabti 22nd- 23rd Dynasty, brown terracotta, with arms crossed, 9 cm high, with printed dealer label for 'Mr George Lambor, Brighton'
Provenance: Formerly from the Donald Searle collection.
(1) £200 - £300



124* **Egypt.** An ancient Egyptian vase formerly from the Gérard Moeller collection, of amphora form without handles, pale terracotta body with black hieroglyph inscriptions, 21 cm high
Provenance: Private Collection, West Country.
Formerly part of the collection of antiquities of Gérard Moeller, a Swiss traveller who passed away during the 1990s.
(1) £700 - £1,000



125* **Egypt.** An Egyptian late Roman Coptic period carved wooden hair comb, teeth to each side, 8 cm long with original label from *Ancient Times* (Richard Widdowson)
Provenance: Formerly from the Donald Searle collection.
(1) £150 - £200



126* **Egypt.** Ancient Egyptian faience beads, circa 26th Dynasty, 500 BC, brown and green, strung in the 20th century, 32 cm drop
Provenance: Formerly from the Donald Searle collection.
(1) £100 - £150



127* **Jade.** Two Chinese jade ceremonial dagger blades, Tang Dynasty (618-917 AD), each of archaic form, mottled green stone, 12 and 10.5 cm long, with labels of original purchase, circa 1980s
Provenance: Formerly from the Donald Searle collection.
(2) £200 - £300



128* **Mauritania.** A collection of five Neolithic flint spearheads found in Mauritania, various forms and sizes, largest 80 mm long, smallest 60 mm, presented in a modern display box
(5) £100 - £150



129* **Mauritania.** A collection of three Neolithic axe heads found in Mauritania, *various forms and sizes, largest 12 cm, smallest 10 cm*
Provenance: Formerly from the Donald Searle collection.

(3)

£100 - £150



130* **Mauritania.** A collection of twelve flint Neolithic arrowheads found in Mauritania, *various forms and sizes, largest 40 mm, smallest 20 mm, presented in a modern display box*
Provenance: Formerly from the Donald Searle collection.

(12)

£100 - £150



131* **Mexico.** A collection of green hardstone figures, probably Mezcala, *each carved in a different style including a uniface figure carved as a kneeling man, 60 mm high, plus a hardstone frog, 30 mm long*

(8)

£300 - £500



132* **Mexico.** A Mexican idol, Southern Yucatan, *the flat clay figure modelled wearing traditional headdress, 11 cm long, with an old typed label dating the piece to circa 1625 (however probably older)*
Provenance: Formerly from the Donald Searle collection.
Found on the door frame of vanished houses, Southern Yutocan, Mexico, 1986.

(1)

£80 - £100



133* **Mexico.** A Mezcala green stone standing figure, Mexico circa 500-100 BC, *grooved dilination representing a god or idol, probably an axe head, 10.5 cm long*

Provenance: Formerly from the Donald Searle collection.

(1)

£200 - £300



134* **Mexico.** A Neolithic knapped drill made mahogany jasper from Mexico, *brown and black stone, 10.5 cm long*

Provenance: Formerly from the Donald Searle collection.

(1)

£100 - £150



135* **Mexico.** A Neolithic Obsidian spear head, Mexico, well fashioned, 8 cm long, with 'Don Searl' collection label
Provenance: Formerly from the Donald Searle collection.
(1) £100 - £150



138* **Roman.** A Roman bronze medical instrument, circa 3rd century AD, plain elongated form with traces of engraving on the stem, 21 cm long
Provenance: Formerly from the Donald Searle collection.
(1) £80 - £100



140* **Roman.** A Roman jug, grey body with handle, undecorated, 14 cm high
Provenance: Private collection, West Country. Believed to have been found in Glanum, St Rémy de Provence, France.
(1) £200 - £300



136* **Roman.** A Gallo Roman child's toy modelled as a peacock, flat base with incised detail to the feathers, found at Eureaux, Normandy, 52 mm long
Provenance: Formerly from the Donald Searle collection.
(1) £80 - £100



141* **Roman.** A Roman terracotta oil lamp, of typical form but unusually decorated with a naked female washing, the base with inscription, 9.5 cm long
Provenance: Formerly from the Donald Searle collection.
(1) £80 - £100



137* **Roman.** A Roman bronze casket mount 1st-3rd century AD found in France, the circular plate cast with a lions head, two holes to the lower section, 45 mm diameter, together with a Roman bronze fibula brooch, in the form of a knee, 33 mm long, the latter in exceptional condition for it's age
Provenance: Formerly from the Donald Searle collection.
(2) £100 - £150



139* **Roman.** A Roman double glass balasmarium circa 4th century AD, green lustre glass with two cojoined phials, with wavy ribbon handle (one missing), 14 cm high, presented on a modern marble stand
Balsamaria usually came with glass or bronze applicators used to extract precious oils and creams from inside.
(1) £200 - £300



142* **Sahara.** A Palaeolithic stone handaxe from the Sub Sahara desert, 200,000 to 60,000 years old, a reddish brown well fashioned stone, 14 cm long, with original 'Ken Mannion' label
Provenance: Formerly from the Donald Searle collection.
(1) £100 - £150



143* **South America.** A Pre Columbian Ocarina whistle, *in the form of an idol from South America, damaged, 9 cm high, presented on a modern stand together with another of an idol, 8 cm high*
Provenance: Formerly from the Donald Searle collection.

(2) £80 - £100



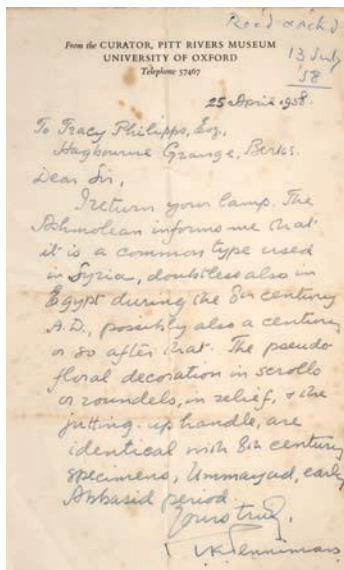
145* **Syro Hittite.** A Syro Hittite clay figure circa 2000 BC, *elongated tapered form, restored, 19.5 cm long with printed label*
Provenance: Formerly from the Donald Searle collection.

(1) £100 - £150



144***Syria.** A Syrian terracotta oil lamp circa 700 AD, of *typical form decorated with a floral design, 9 cm long, with a letter from the Pitt Rivers Museum, Oxford dated 1958, returning the lamp to the owner with information*

(1) £100 - £150



146* **Viking.** A Viking arrowhead, *iron socketed form circa 800 - 900 AD found in Vejle, Denmark, 9 cm long (typed note included)*
Provenance: Formerly from the Donald Searle collection.

(1) £80 - £120

HISTORIC TEXTILES & FANS



147* Appliquéd panel. An early appliqué and metalwork panel, British, late 18th century, a panel of large-patterned crimson damask (one piece), overlaid with diverse velvet and brocade appliqués (some probably Spitalfields), forming central design of a pair of parrots surrounded by copious floral and foliate motifs on sinuous stems, flanked by exotic birds and butterflies, and with an oval below containing the head and wings of a putto embroidered in coloured and metal threads, gold metal embroidery outlining each motif and forming tendrils, brocade ground just beginning to perish in places, wide gold metallic braid edging to all sides, backed with various coarse-woven fabrics (some minor marks and wear), 159.5 x 147.5 cm (63 x 58 ins)

An unusual and striking early piece of appliqué and metalwork, in good condition.

(1)

£500 - £800



148* Aubusson tapestry. La Bascule, 19th century, woven wool tapestry, depicting a young girl being elevated on one end of a seesaw, and 3 children on the other end, in a verdant river landscape with rustic dwellings, within a foliate-clasped border, some expert and unobtrusive consolidation, backed with brown cotton, verso with label of conservator 'Atelier Jean-Marie Dor "Aubusson"', and with velcro attached to top edge, 183 x 160 cm (72 x 63 ins)

(1)

£400 - £600



149* Aubusson tapestry. L'Escarpolette, 19th century, woven wool tapestry, depicting a young girl and boy seated on a swing hanging from a tree on a river bank, with flowers, including irises, and a dragonfly, some expert and unobtrusive consolidation, backed with grey cotton, verso with label of conservator 'Atelier Jean-Marie Dor "Aubusson"', and with velcro attached to top edge, 158 3/4 x 123 cm (62.5 x 48.5 ins)

(1)

£300 - £500



Lot 151



Lot 150

150* Bag. A silver gilt evening bag, probably American, circa 1920, black velvet bag, silver gilt frame stamped 'Sterling 2085' elegantly pierced in the rococo style with cherubs and a c-scroll cartouche, engraved on one side with monogram 'JWAL', the catch formed as a cherub's head, the lining beige moiré taffeta, with a velvet carrying handle, 20 x 17.5 cm (8 x 6.75 ins) excluding handle

(1)

£100 - £150

151* Chinese Embroidered Robe. A woman's silk informal robe, late Qing Dynasty, dark blue silk robe with long wide sleeves, hand-embroidered overall using polychrome silks, with a design of large medallions of paeonies interspersed with other floral motifs and large moths, sleeves edged with a band of gold silk embroidered with urns and vases of flowers, and a ceramic pot of rolled paper scrolls and calligraphy brushes, hem with paeony flowers disposed at intervals on a lishui stripe border, worked in satin stitch and long and short stitch, with occasional back-stitch and couched gold metallic thread outlines, some small losses to embroidery, lined with pale blue silk (with mottled fading, and some soiling and slight perishing at neck), centre opening, with 3 toggle fasteners, length 108.5 cm (42.75 ins), width cuff to cuff 135 cm (53 ins)

Undoubtedly a female calligrapher's robe, denoted by the relatively small size, and the iconography. The paeony flower, so predominant here, symbolises female beauty and love as well as longevity, wealth and status. The image of the tools of a scribe is much less commonly seen, and adds another dimension to our knowledge of the wearer of this robe. There is a long history of female calligraphers in China, but such women have often been overlooked over the centuries, and passed over in favour of their more dominant male counterparts.

(1)

£500 - £800



Lot 152



Lot 153

152* Clothing. A court train, late 19th/early 20th century, long train of cream satin, expertly hand-stitched with metalwork, bugle beads, seed beads, and sequins, in a central design to lower edge of 3 ostrich feathers arranged in fleur-de-lys style, gathered together with a bow, a floral wreath below, flanked on either side by 4 further feathers held with a bow, the decoration on left side continuing to top of train with feather, wreath, and ribbon border, some minor loss of embellishments, satin just beginning to break in a few small areas towards edge, lined with cream silk (perishing), ruched netting to sides and lower edge, centre of top edge gathered and with ribbon tie, side pieces at top with metal fasteners to attach to dress straps, length 348 cm (137 ins), width 158.75 cm (62.5 ins)

A magnificent embellished train, undoubtedly made for a lady to wear at a formal court occasion.

(1)

£200 - £300

153* Clothing. A girl's silk dress, circa 1910, hand-made cream silk dress, with bodice hand-embroidered with floral tendrils, and gathered to a high frilled neck, leg o' mutton long ruched sleeves terminating in a frill, and close-gathered long skirt, bodice lined with cream silk (perishing), and skirt lined with cream muslin, rear opening with metal hooks and eyelets (2 hooks missing and 1 replaced), hem turned in and pressed but not stitched (hem of lining raw), some marks, damp-staining to hem, bust 64 cm (25 ins), waist 62 cm (24.5 ins), sleeves 46 cm (18 ins), length 93 cm (36.5 ins), together with other 19th and early 20th century garments, comprising: a cream satin and lace Edwardian gown; a 1930s cream devoré long dress; a hand-embroidered silk nightdress, circa 1920s; a long white cotton skirt with wide scalloped border of leaves and flowers composed of broderie anglais hand-stitched in pale blue; a white cotton and lace embroidered Edwardian tea dress with decorative bullion stitch buttons to front and back; a heavily beaded satin blouse; and a Victorian purple-sprigged skirt, various sizes and condition

(8)

£200 - £300



Lot 154



Lot 155

154* Clothing. Spencer jacket and skirts worn by Elizabeth Acland on her wedding to Henry Jenkinson, 25th August 1823, *hand-stitched short fitted jacket of dotted figured cream silk, with round collar and long sleeves, triple pleats of plain cream silk to sides of front, shoulder caps, and cuffs, collar edged to match, lined with cream silk, front opening with 8 metal hooks and eyes, cuffs with cream silk band fastened by a metal hook and eye, bust 81.25 cm (32 ins), waist 30.5 cm (24 ins), sleeves 66 cm (26 ins), length 31 cm (12.25 ins), with early manuscript note pinned to nape 'This little coat was with the trousseau of Elizabeth younger dau[ghter] of Sir Thomas Dyke Acland who m. 1823 Captain afterwards Admiral Jenkinson & d. 1857 grand mother to Agnes Scott Makdougall', together with a white muslin skirt with wide hand-stitched whitework floral border to scalloped and netted hem, a few fox spots, waist 30.5 cm (24 ins), length 112 cm (44 ins), with 2 manuscript notes pinned to waist: 'My wedding dress ELTJ' and 'Elizabeth Lucy Theresa. second dau of Sir Thomas Acland 9th Bart & his wife Henrietta Anne dau of Sir Richard Hoare m 1823 Admiral Jenkinson d 1 Dec. 1857', and a fine white cotton lawn underskirt, similarly embellished with embroidery and cutwork to scalloped and frilled hem, some toning and marks, also with 2 manuscript notes attached: 'Worn at my Wedding August 23rd 1823' (in brown ink, the 3 of '23rd' over-written with a 5 in black ink), and 'Worn at the wedding of Elizabeth Acland & Henry Jenkinson 1823. Grand father & Grand mother of Agnes Scott Makdougall'*
A beautifully preserved Regency spencer jacket, and a wedding skirt and underskirt, all worn by Elizabeth Lucy Theresa (c.1794-1857), daughter of Sir Thomas Dyke Acland, 9th Baronet (1752-1794) of Killerton in Devon and Holnicote in Somerset, and Henrietta Anne Hoare (1765-1841). Elizabeth Acland married Henry Jenkinson (1790-1865) at St. John the Baptist Church, Broadclyst in Devon, in 1823.

(3) £300 - £500

155* Embroidered bedcover. A large crewelwork bedcover, circa 1930s, expertly hand-stitched in polychrome wools on a cream twilled ground, with 2 wide vertical panels depicting repeated exotic bird at intervals along a sinuous bamboo stem entwined with floral and foliate tendrils, matching narrow borders to top and sides, bedcover possibly sometime pieced from a larger item, backed with oyster-pink cotton, edged with green velvet (a little dust-soiled and marked in places), a few small light damp-stains (1 with associated tiny hole), small area with several fox spots, 254 x 239 cm (100 x 94 ins)

(1) £200 - £300



156* Embroidered fabric. A large uncut length of embroidered silk, Chinese, circa 1910, *unused and uncut length of fine pale blue silk, expertly hand-embroidered in whitework with chrysanthemums and other floral motifs at intervals, forming large panels, borders, and small clusters, designed to be cut out and used to make a gown, intermittent damp-staining, width selvedge to selvedge 85 cm (33.5 ins), length 955 cm (376 ins)*

A beautiful and substantial length of unused fabric, hand-embroidered in China, probably for the European market.

(1)

£150 - £200



157* Embroidered. A pair of framed decorative panels, 18th century, *each comprising 4 panels arranged horizontally, each panel hand-stitched in polychrome silks with a scrolling flower stem over zig-zag lines of cream silk back-stitch, including lilies, carnations, and columbines, worked in long and short stitch, stem stitch, and bullion stitch, toned, and some wear to cream linen ground, with occasional loss of stitching, each of the 8 panels approximately 18 x 12 cm (7 x 4.75 ins), matching frames (57.7 x 22.4 cm), together with:*

Elijah fed by ravens, early 18th century, hand-stitched embroidery depicting the Old Testament prophet seated beside a pomegranate tree, taking food from a raven's beak, a second raven with food in flight, and an exotic bird perching in the tree, with a lion to the left of Elijah and a deer to the right, various flowering plants, including carnations, and a sun with face to top right corner, worked in coloured silks in red, blue, green, yellow, cream, and black, in long and short stitch and stem stitch, the embroidery carefully cut out and reapplied to a later cream silk backing, 35.5 x 32cm (14ins x 12.75ins), early black ebonised frame glazed (part of beading on right-hand side missing), 41 x 36.5cm, and a large portion of early embroidery, comprising 3 horizontal rows arranged vertically of large scrolling flower and foliate stems, including tulips, daffodils, and acanthus leaves, worked in coloured silks (greens, blues, yellow, pale pink), and padded metal threads, using long and short stitch and couching, on a linen ground, some fading and loss of threads, 56 x 32.5cm (22 x 12.75ins), mounted, framed and glazed (75 x 52cm)

(4)

£200 - £300



158* Embroidered. An embroidered glove receptacle, French, late 18th/early 19th century, in bookcover form, composed of cream moiré silk, upper cover finely hand-stitched with 'GANTS' in centre surmounted by a crown and with an exotic bird on a floral stem below, floral and foliate border and cornerpieces, worked in polychrome silk threads and chenille, incorporating metal threads, faux pearls, seed beads, spangles, and cut steel, using satin stitch, bullion stitch, stem stitch, and couching, padded, with hand-quilted cream silk lining, note in early manuscript pinned to quilting 'Sachet found with Mama's things history unknown', edged all round with loosely woven cream and gold metallic gimp (detached in places), with gold metal tassels to upper corners, water-stained, with consequent perishing of silk ground, particularly to upper cover, causing some wear and loss, 28.5 x 36 cm (11.25 x 14.25 ins)

An unusual survival, beautifully stitched, which would have been used by a well-to-do French lady to house pairs of gloves.

(1)

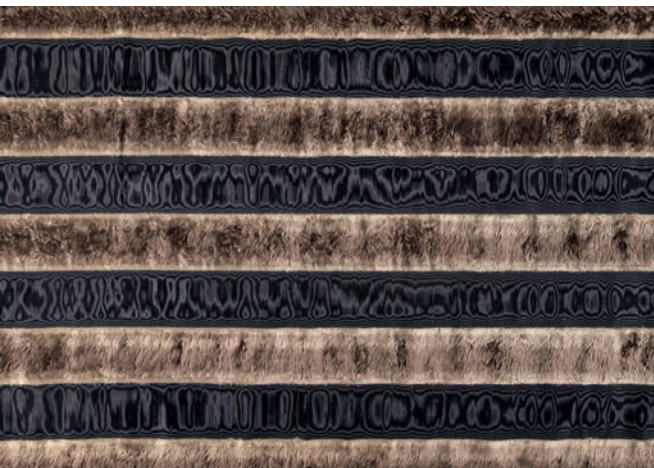
£150 - £250



159* **Fabric.** A small collection of Spitalfields & other early fragments, mid 18th-early 19th century, 18 pieces of brocade or damask, including Spitalfields and French origin, with various floral patterns, in a variety of colours and shapes, some taken from garments, several matching, various condition, largest (pieced, with central vertical seam) 133 x 52 cm (52.5 x 20.5 ins), smallest 12 x 10 cm (5 x 4 ins)

(18)

£200 - £300



160* **Fabric.** Length of Victorian silk and faux fur fabric, unused length of fabric with alternating wide stripes of black moiré silk and faux fur, width 57 cm (22.5 ins), length 187 cm (73.5 ins)
An unusual early fabric, in unused condition.

(1)

£70 - £100



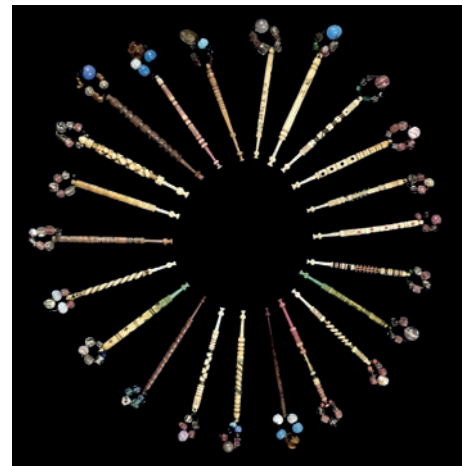
161* **Hermès.** Les Normands, by Philippe Ledoux, silk twill scarf, yellow colourways, depicting Viking ships, signed 'Ledoux' lower right, hand-rolled hem, some foxing and other spotted marks, 90 x 90 cm (35.5 x 35.5 ins), together with:

Tropiques, by Mme Laurence Touty Bourthomieux, née Thioune, silk twill scarf, turquoise colourways, depicting exotic birds and flowers, zebras, and giraffes, hand-rolled hem, woven label stitched to one corner, 90 x 90 cm (35.5 x 35.5 ins), plus a silk scarf by Must de Cartier, Paris

Les Normands was first issued in 1971, and Tropiques in 1988.

(3)

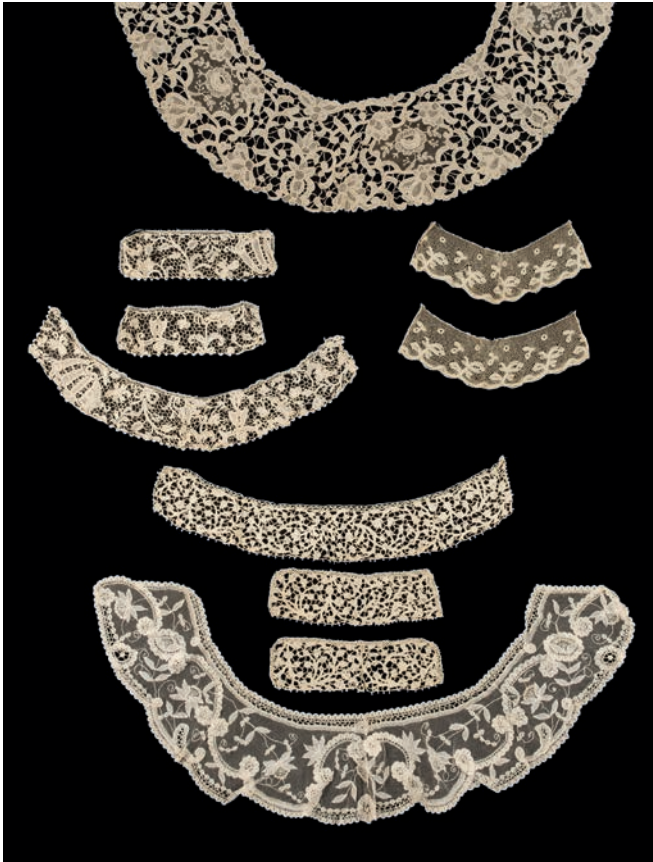
£150 - £200



162* **Lace bobbins.** A large collection of lace-making bobbins, English, 19th century, together 149 hand-carved or turned bobbins, comprising 84 bone, and 65 wood, a few stained green or red, a number metal wire bound (a few incorporating seed beads) and many highly decorated with coloured dots, bands, and other incised and applied ornamentation (including Bedfordshire tigers, leopards, and butterflies), most with spangles (3 incorporating threepenny bits), 14 with lettering, comprising 3 inscribed with sentiments: 'Dear Sister', 'Be True', 'My Love Love Me', and 11 with names: Sarah Bradshaw, Mary, Esther, Jesse, Nancy, Amey, Betsy, Joseph, John, Henry, George, some rubbed or with spangles missing, length approximately 14cm (5.5ins) and slightly shorter
An attractive and varied large collection of bobbins, a number of which have names and inscriptions.

(149)

£150 - £200



163* Lace. A collection of collars, tippets, cuffs, lappets, sleeves, and bonnets, 18th century and later, *many handmade, including 3 pairs of early lace cuffs, one pair of Valenciennes lace, a collar and matching pair of cuffs of Venetian Coralline Point, and a Point de Gaze collar, all in various shades of cream and white, some with whitework embroidery, various sizes and condition* (approx. 50)

£300 - £400



164* Lace. A piece of fine lacework, possibly Russian, probably late 19th century, *dark cream bobbin lace incorporating gimp and needlework, including raised roundels of bullion stitch, occasional small breaks in threadwork, 24 x 26.5 cm (9.5 x 10.5 ins)*

A beautifully-made piece of lacework.

(1)

£80 - £120



165* Lace. An infant's shirt with Hollie Point lace dated May 3 1768, *handmade infant's shirt of fine white cotton lawn, with inserts of Hollie Point lace incorporating the words 'Fear God and keep' / 'his laws May 3 1768' on left and right shoulder respectively, inserts flanked by eyelet embroidery and buttonhole stitch loops, round neck and short gathered sleeves, length 23.2 cm (9.25 ins), together with:*

A pair of fine white cotton lawn cuffs, mid 18th century, each with insert of Hollie Point needle lace depicting an urn with branching flower stem, trimmed with lace and buttonhole stitch loops, edged with lace, 8.5 x 9.5 cm (3.5 x 3.75 ins)

Three delicate items of minutely-worked early Hollie Point lace, one bearing what is presumably the birthdate of the cherished infant wearer.

(3)

£200 - £300



166* Lace. Four lengths of Binche Point de Fée lace, Belgium, 19th century, *finely made bobbin lace, largest piece 8 cm (3.25 ins) wide, 174 cm (68.5 ins) long, smallest piece 3.5 cm (1.25 ins) wide, 21 cm (8.25 ins) long, together with:*

A length of handmade tape lace, Northern Italy, 18th century, wide piece of bobbin-made tape lace on a hand-netted ground, worn in places, and backed with later net support, 16.5 x 73 cm (6.5 x 28.75 ins), together with 5 other early pieces of tape lace, 4 substantial lengths (ranging 291-375 cm long, widest 19cm), the other a semi-circular fragment, one length 12 x 284.5 cm (4.75 x 112 ins) enclosed in blue paper bearing manuscript note 'Lace for Altar Cloth' (worn), plus other early lengths of Continental lace, mostly handmade, some very fine, including Argentan (several lengths with blue paper engraved receipt written in black ink from Madame Renwick to Milady Harlech dated 1891), Binche, Lille, Potten Kant, several similar finely-worked small pieces depicting birds, buildings, and ships, largest pieces 5.5 x 481 cm (2.25 x 189.5 ins) and 12.5 x 279.5 cm (5 x 110 ins), latter with a matching length 246.5 cm (97 ins) long, various condition

(approx. 45)

£500 - £800



167* Lace. Six lengths of Youghal lace, Ireland, 19th century, 6 lengths of handmade white needle lace, longest 120 cm (47.25 ins), shortest 34 cm, all 4-6cm wide, except shortest length 11.5 cm wide, together with a large quantity of other needle and bobbin laces, 18th century and later, many lengths handmade, all varying shades of white and cream, 1 length with early manuscript label '2¼ yds of fine wide Mechlin', another with embossed letterhead (Abbeylea, Shrewsbury) pinned on and inscribed in early manuscript 'From Nain to Myfida Tyrell-Kenyon This Limerick Lace was worn by Nain at a children's Ball at Buckingham Palace when she was a little girl', various sizes (widest 33 cm/13 ins) and condition, plus a booklet about lace-making titled in gilt on pink wrappers 'With Mrs. Treadwin's Compliments', slim 8vo (approx. 80)

£500 - £800



Lot 168

Each lot is subject to a Buyer's Premium of 20% (Lots marked * 24% inclusive of VAT @ 20%)

168* Needlework. Frieze Designed for an Infant's Classroom, by Patricia Hunter, circa 1940s, unfinished frieze, carefully worked in appliqué and polychrome embroidery, comprising 5 panels, with scenes for January-May depicting children in the countryside involved in various pursuits (building a snowman, watching a horse-drawn plough, walking on a blustery rainy day, picking primroses, and playing with gamboling lambs), scene for January toned, mounted on a coarse-woven fabric ground, the remaining blank panels folded concertina-style and stitched neatly together, rufflette tape to verso of top edge, each panel 25.5 x 20 cm (10 x 8 ins), together with the 12 original pencil designs for the frieze, each annotated in black ink with the stitches to be used ('Rumanian Stitch'; 'Knitting-Stocking Stitch'; 'Fancy Dog Tooth Blanket Stitch'; 'Run and Thread Stitch'; 'Wheat-ear Stitch'; 'Pekinese Stitch'; 'Plaited Edge Stitch'; 'Single Coral', etc.), with black ink title leaf 'Paper VI Craft-Work Index No: 337/4 Patricia Hunter, Frieze Designed for an Infant's Classroom', some marginal edge-fraying and marks, sheet size 27.5 x 38 cm (10.75 x 15 ins), together with: A nursery tablecloth, 1912, worked in cross-stitch on a pale pink Aida cloth ground, with bees and butterflies in centre, surrounded by scenes and characters from nursery rhymes and children's stories, e.g. Aesop's Fables, The House That Jack Built, etc., alphabets and numbers, and decorative borders, plus a depiction of an early car beside a sign pointing to London beneath the words 'Drive slowly', dated in one corner, the names 'Heedless Harry', 'Betty', 'Daisy', 'Molly' along one side, and 'This is Baby's Tablecloth' along the opposite side, 107 x 98 cm (42 x 38.5 ins) (2)

£150 - £200



169* Ottoman. A 19th century Turkish towel or runner, with wide polychrome and silver metal thread hand-embroidered border at each end, depicting stylised flower stems held by a bow, on a cream ground, 1 long selvedge, remaining edges finely stitched by hand, some discolouration and loss of stitching, a few tiny holes, 45 x 258 cm (17.75 x 101.5 ins), together with 5 other items, including 4 Ottoman Empire embroidered towels similar (6)

£100 - £200



170* **Ottoman.** A metalwork silk robe, Ottoman territories, early 20th century, hand-stitched cream silk unstructured sleeveless robe, heavily embellished to front, back, and sleeves with various motifs, including volutes, botehs, flowers, and leaves, all hand-worked in chain stitch in various gold and coloured metallic threads, front and armholes edged with metallic lace, occasional minor discolouration, lined with cream silk, front opening with cloisonné button and plaited loop, length 122 cm (48 ins)

(1)

£150 - £200



Lot 171

171* **Quilt.** A large piece of Victorian patchwork and broderie perse, unfinished piece of polychrome patchwork, composed of printed cotton octagons hand-stitched together with small plain cotton squares between, border of appliqué flowers and leaves attached with buttonhole stitch, toned, occasional wear, white cotton tacking still present and verso unlined revealing some remains of paper pieces, many with early manuscript or printed matter, including parts of letters, bills, etc., one dated 1808, 161 x 163 cm (63.5 x 64.25 ins), together with a large broderie perse bedcover, composed of early 19th century fabrics but of later construction on a cream cotton ground, divided into 9 squares with machine-stitched borders, patchwork lozenge star in centre, surrounded by appliqué birds and butterflies, remaining squares each with a large applied cut-out floral bouquet, 2 different alternating designs, comprising passion flowers, roses, poppies, lilies, chrysanthemums, and other flowers, star and other appliques carefully hand-stitched in place, some light staining, unhemmed selve or raw edges frayed in places, 203 x 183 cm (80 x 72 ins)

(2)

£150 - £200



172* **Quilt.** A patchwork quilt commemorating the accession of King Edward VIII, English, circa 1936, a large hand-stitched bedcover, with central square depicting Edward VIII within an oval armorial, surrounded by 8 other squares, 2 floral and the others depicting the coronation, military processions (one with the state coach), Buckingham Palace, and Westminster Abbey, remainder of quilt composed of diamond square patches, in a variety of printed cotton fabrics, hand-quilted overall in pale thread, backed with floral cotton, edges turned over and stitched by hand, slightly faded, 221 x 175 cm (87 x 69 ins)

A most unusual quilt commemorating an event which never happened. Although memorabilia celebrating the coronation of King Edward VIII is not uncommon, we have never seen a quilt depicting the occasion. Edward reigned for a mere 325 days before becoming the only British sovereign to voluntarily resign the crown.

(1)

£100 - £150



173* Quilt. An American marriage quilt, early 20th century, white cotton quilt with repeated large diagonal pomegranate motif appliquéd in red and beige, backed with loosely-woven white cotton, quilted overall in white cotton thread, with hearts, latticework, and other patterns, hand-stitched red binding to edge (a little faded and frayed in places), 211 x 209.5 cm (83 x 82.5 ins)
A well-preserved marriage quilt, with hearts and pomegranates symbolising love and fertility.

(1)

£150 - £200



174* Quilt. An early-mid 19th century quilt, English, a large hand-stitched bedcover, with central square composed of 4 8-pointed stars, enclosed by borders of squares, stars, lozenges, and rectangles, using a variety of printed cotton fabrics in predominantly pastel shades and plain ivory cotton, turquoise ink stamp to one edge 'D. Knowks', light toning, some fabrics degraded with consequent small losses, backed in cream cotton, hand-quilted overall in white cotton thread, butted hem, edges worn, 272 x 259 cm (107 x 102 ins)

(1)

£200 - £300



175* Quilts. A large Victorian patchwork coverlet, hand-stitched bedcover, composed of hexagons in a wide variety of printed cotton fabrics forming flowers, on a white hexagon ground, without backing, edged with yellow cotton, 1 or 2 tiny holes, 284.5 x 244 cm (112 x 96 ins), together with another Victorian hand-stitched hexagon bedcover, composed of a variety of printed cotton fabrics, forming hexagon patterns, backed with pink and black floral cotton, butted edges, toned, worn in places, 265.5 x 262 cm (104.5 x 103.25 ins), and a silk and velvet hexagon and lozenge Victorian table cover, hand-stitched, composed of small hexagons in plain colours and printed fabrics forming flowers, on a black hexagon ground, lozenge border in similar fabrics, and red velvet star cornerpieces, backed with rose-pink glazed linen, some wear, especially to backing, 127.5 x 131 cm (50.25 x 51.5 ins)

(3)

£200 - £300



176* Quilts. A Welsh wool quilt, circa 1900, double-sided wool quilt, one side in tones of pale gold with 4 small square puce pink accents, the other side red, hand-quilted overall in pale thread with various patterns, e.g. flowers, helix, leaves, quatrefoils, spirals, lattice, hand-stitched butted edge, occasional small holes, a little faint damp-spotting to pale side, red side with small dark mark and centre seam splitting, 212 x 190.5 cm (83.5 x 75 ins), together with: An early 20th century quilt, circa 1930s, hand-stitched cotton sateen quilt, with printed floral pattern in shades of pink, green, and yellow, on a cream ground, backed with gold fabric (a few small brown marks), quilted overall in white cotton thread, with various patterns, e.g. lattice, flowers, leaves, wheels, the blue pattern markings still visible on verso, hand-stitched turned-over hem, 249 x 220 cm (98 x 86.5 ins), plus 2 other quilts: a hand-stitched Welsh wool patchwork quilt, wide striped backing, quilted in dark thread with helix, fan, star, palmettes, and circular patterns, worn, 198 x 190.5 cm (78 x 75 ins); and a double-sided striped quilt of white linen and pink cotton, possibly Durham, hand-quilted overall in white thread, machine-stitched bound hem, some staining and marks, a few small holes, 206 x 181.5 cm (81 x 71.5 ins)

(4)

£200 - £400



177* **Sampler.** A darned sampler by Mary Ann Franklin, early 19th century, stitched in polychrome threads on a cream linen ground with a central large rose stem tied with a bow, worked in running stitch, stem stitch, and buttonhole stitch, surrounded by 12 samples of darning, all even-armed crosses, showing a variety of darning stitches, worked in black cross-stitch above rose with 'Mary Ann Franklin' and below 'Aged 10 Years', somewhat toned and faded, 29 x 30.5 cm (11.5 x 12 ins), framed and glazed (36.8 x 38.2 cm), together with 6 other framed embroidered items, including an early 19th century cross-stitch sampler by Mary Reason, toned and with loss to stitching, a late 18th/early 19th century embroidered picture with stumpwork of Christ and the Samaritan Woman at the Well, and a collection of 8 needlework slips in coloured wools, stitch-mounted together on a cream twilled ground, various sizes and condition, all framed and glazed (7)

£200 - £400



Lot 178

178* **Sampler.** A Map of Europe, by Mary Martin, circa 1850, cross-stitch needlework worked mostly in black thread, showing a map of Europe with coloured outlines, above 6 columns, the first and fourth detailing the kingdoms of England, Scotland, Ireland, Norway, Sweden, Denmark, Holland, Belgium, France, Spain, Portugal, Switzerland, Italy, Turkey, Greece, Russia, Prussia, Germany, and Austria, the second and fifth with corresponding chief city for each country, and the third and sixth with the corresponding religion, i.e. 'England - London - Lutherans' and 'Turkey - Constan[tinople] - Mahomedan', 8-line verse to foot flanked by stylised trees in green thread, upper left corner with maker's name, and title enclosed by a double-line octagonal frame, worked on a canvas ground, toned, period darn to top of Africa (4.5 x 2 cm), a few letters missing from verse, 59 x 39 cm (23.25 x 15.5 ins), framed and glazed (68.8 x 49.5 cm)

An unusual map sampler with information about the various countries shown, and patriotic verse reading: "Into quarters the Globe we are wont to divide/To live in great Britain in Europe our pride/For Europe though least is now greatest in [I]lan[d]/Next America Africa Asia we name/Then America, Africa Asia tis plain/With Europ[e] are quarters our earth doth contain/One Sun and one Moon do enlighten the whole/The Lord made them all and does them control".

(1)

£200 - £300



179* **Sampler.** An early 19th century needlework, by Eliza Bonar, 1824, neatly worked in cross-stitch, back-stitch, and Algerian eye stitch, predominantly in shades of red, blue, green, and gold, on a beige linen ground, with carnations in a bowl in centre flanked by fir trees, above a 6-line moral verse, and below the alphabet and Arabic numerals, and a line of coronets, each with an initial beneath denoting the rank (King, Marquis, Duke, Earl, etc.), stylised floral border to lower edge above maker's name and date, some loss affecting 5 letters of verse (with some consolidating stitches), small hole to blank area on left of verse, 38.5 x 30.5 cm (15.25 x 12 ins), framed and glazed (44.3 x 36.7 cm), together with:

An early 19th century needlework, by Elizabeth Heifer of Dennington, 1813, neatly worked in cross-stitch, predominantly in shades of green, brown, gold, and cream, on a dark cream linen ground, with alphabets above a 4-line moral verse, the centre with a variety of small stylised motifs, including dogs, branching plants, birds, flower urns, crowns, acorns, etc., and reading at foot: 'Elizabeth Heifer, Dennington, December 16 1813. Born July 24 1802', 31 x 19 cm (12.25 x 7.5 ins), maple wood frame, glazed (36.5 x 24.3 cm) (2)

£200 - £300



Lot 180

180* **Sampler.** An unusual alphabet needlework, by H. Drewett, 1825, long and narrow linen sampler worked with the alphabet in upper and lower case and Arabic numerals, with maker's name and date to right-hand side, and double-line border to lower edge, all neatly hand-stitched in cross-stitch with 2-tone blue cotton thread, hemmed under with neat stitches to upper and side edges, lower edge trimmed to border, occasional slight loss of stitching and minor edge-fraying, 3.7 x 65.8 cm (1.5 x 25.75 ins), mounted, framed and glazed (14.8 x 76.7 cm)

The style of the letters and the name 'Drewett' suggest that this is possibly the work of a Quaker child.

(1)

£300 - £500



182* **Spitalfields.** A variable silk shawl, circa 1820, red variable silk shawl, short sides with knotted fringed edging and wide floral border of flowers and foliage, including heart's ease, in purple, green, yellow, and white, on an orange ground, some mottled discolouration, 1 tiny hole from pulled thread, dimensions excluding fringe 84 x 249 cm (33 x 98 ins), together with 3 other early 19th century Spitalfields(?) woven shawls, comprising: a dark blue shawl with acorn and flower pattern in cream and yellow, and floral borders at fringed short ends in pink, yellow, green, and cream, stitching rubbed in places, one area with pink mark, one end with some discolouration and torn with slight loss at edge, 70 x 264 cm (27.5 x 104 ins); a terracotta silk shawl, woven with narrow floral border in black and yellow, and to one corner with 7 large spaced floral motifs in yellow, white, and green, short fringe edging to longer sides, some mottled discolouration, 1 or 2 small period darns, 162.5 x 172.5 cm (64 x 68 ins); and a pale blue shawl with woven wide border of flowers and leaves in black and white to fringed short sides, narrow decorative border in black to long sides, some scattered soiling and marks, 68.5 x 244 cm (27 x 96 ins)

(4)

£300 - £500



181* **Sampler.** An unusual sampler depicting hot air balloons, by Rebecca Ross, 1854, neatly worked in cross-stitch in polychrome silk threads on a beige linen ground, depicting a large floral motif in centre flanked by crowns and hot air balloons, with an anchor flanked by birds above, and a basket of fruit flanked by birds below, with other scattered small motifs, e.g. dogs, hearts, flowers, worked in black thread to lower edge 'Rebecca Ross aged 11 1854', lightly toned and faded, 38 x 30.5 cm (15 x 12 ins), maple wood frame, glazed (47.2 x 39.9 cm)

Although the first hot air balloon flight - famously carrying a duck, a sheep, and a cockerel - was in 1783, the first long-distance flight was not until 1836, and hot air balloons must still have seemed something of a novelty when Rebecca Ross diligently stitched her sampler.

(1)

£200 - £400



Lot 183



Lot 184



Lot 185

183* Shawl. A Georgian whitework turnover shawl, *fine white cotton lawn*, with floral motifs in opposing corners hand-stitched in tambourwork and French knots, incorporating cutwork, border of tambourwork and drawn threadwork, some light toning and foxing, occasional tiny holes and neat period darns, 94 x 90 cm (37 x 35.5 ins), together with 16 19th or early 20th century handkerchiefs, variously embellished with embroidery, lace, initials, coronets, openwork, etc., various sizes and condition (some damaged)
(17) £150 - £200

184* Shawl. A Varanasi silk brocade stole, North India, late 19th/early 20th century, *finely hand-woven in pink and lilac thread and gold metallic thread on a shot purple ground*, with a repeated pattern of sinuous flower and leaf stems, with floral border to long sides, wide foliate border to short ends, and gold metallic fringe to each short end (mostly intact), a few small holes, 2 closed tears in one end (one held with a few consolidating stitches), 56 x 227 cm (22 x 89.5 ins) excluding fringe
A beautiful Varanasi stole in good condition. The V&A has a sari woven in Varanasi at a slightly later date, using the same technique (accession number IS.50-1998).
Accompanied by two later manuscript notes, both giving similar information regarding provenance, the first reading: "Grandad Greensmith bought this stole on one of his many trips to India, to buy cotton for the Mill - early 1900".
(1) £200 - £300

185* Shawls. A chiffon shawl, London: Liberty & Co, 1930s, *shaped woven and printed large scarf, with floral pattern in red, green, orange, yellow, and mauve, on a bright blue ground*, with woven label 'Liberty & Co London', together with:
A Regency gauze stole, circa 1820s, *yellow fine silk gauze with plaid pattern, short ends fringed*, some scattered unobtrusive small marks, and 1 or 2 tiny holes, but generally in good condition, dimensions not including fringe 244 x 32 cm (96 x 12.75 ins), and
A Regency aerophane stole, circa 1820s, *ivory aerophane silk, with wide woven border to short ends comprising a band of large and small palmettes, a band of small flowers, and a third band of 3 large floral motifs*, a few tiny holes, and 1 or 2 small brown marks, 1 short pulled thread, hand-knotted fine fringe to short ends (broken in a couple of places), 180 x 35.5 cm (71 x 14 ins) not including fringe, plus 3 early 20th century shawls, comprising a black fringed stole with embroidered borders to short ends depicting stylised flowers within borders in the style of Charles Rennie Mackintosh (later centre join with metallised braid), a polychrome devoré shawl, with knotted fringe, a few edge-tears, and a cream shawl with wide hand-embroidered floral border and scalloped knotted fringe to short ends, small pink mark to one edge, plus a large chiffon scarf
(7) £150 - £200



186* Shawls. A fine cream pashmina, and one other similar, circa 1810/20, finely-woven cream wool pashmina, fringed to short ends, signed by maker in dark thread to one corner, 1 or 2 very small faint marks, 1 tiny hole from pulled thread, 136 x 273 cm (53.5 x 107.5 ins), together with another very fine cream wool pashmina similar, fringed to short ends, signature of the weaver embroidered in yellow silk thread to one corner, occasional scattered small holes and marks, 1 or 2 period darns, 173 x 355.5 cm (68 x 140 ins) (2) £400 - £600



Lot 187

187* Shawls. A large woven shawl, early 19th century, finely woven with all-over floral pattern in blue, green, and white on a purple ground, with a band of 8 botehs at each short end, in matching colours with red accent, narrow floral borders in red, blue, and brown, on a cream ground, some wear, mostly to edges, with fraying and small holes, various darns and repairs, edge of long sides with later band of supporting fabric on back, 125 x 256.5 cm (49.25 x 101 ins), together with 11 other woven or hand-embroidered shawls, including an early 19th century polychrome stole, woven with 5 pairs of botehs, fringed at short ends, some wear to edges, and a few fox spots, 42 x 237.5 cm (16.5 x 93.5 ins), a fine silk and wool cream turn-over shawl with wide border on all sides of botehs and floral motifs, some small stains and marks, short closed tear in one edge (4.5 cm), edged all round with cream fringe (sparse), 185.5 x 184 cm (73 x 72.5 ins), 2 Norwich shawls (1 trimmed and carefully backed), and a Paisley wool crinoline shawl, circa 1860s, various sizes and condition (12) £400 - £600



188* Shawls. A long Delhi shawl, India, circa 1860, densely hand-embroidered in polychrome silk threads on a fine dark cream net ground, with floral and foliate motifs in a wide border at each end, incorporating 3 pointed oval panels, narrow border along the sides, and centre with repeated floral motif, short ends with polychrome knotted fringe edging (some loss), occasional small holes and breaks in net, some edge-fraying, 53 x 288 cm (21 x 113.5 ins), together with another Indian shawl, hand-embroidered in polychrome silk threads on a green cotton ground, with wide border at each short end consisting of botehs, flowers, and foliate scrolls, within a similar narrower border all round, short edges fringed, some small holes and faint marks, 51 x 269 cm (20 x 106 ins) (2) £200 - £300



189 **Schreiber (Lady Charlotte)**. Fans and Fan Leaves, English/Foreign, 2 volumes, London: John Murray, 1888-1890, half-titles present, 161 and 153 plates respectively, very occasional light finger marks (plates generally clean), printed in double-column, both volumes with oval ink library stamp to verso of title-page, head of B1, verso of plate leaf at rear, and pastedowns, top edges gilt, volume 1 in original red morocco-backed gilt and blind decorated bevel-edged cloth, rubbed spine frayed at ends, upper joint splitting at foot, covers a little finger-soiled in places, volume 2 rebound in red library buckram, finger-soiled and partially faded, some fraying to extremities, upper joint worn and splitting at foot, folio (57 x 40 cm/22.5 x 15.75 ins)

Scarce set of both volumes of this landmark work on the subject of fans.
(2) £300 - £500



190* **The County Fan**. Compiled and Published June 30, 1794, by Sarah Ashton, No. 28 Little Britain, double-sided folding paper fan, the leaf engraved with an oval portrait of King Alfred the Great on obverse, with historical and topographical notes on the counties of England and Wales on both obverse and verso, occasional light fox spots, mounted on wooden sticks, 25.5 cm (10 ins)

A scarce early fan in very good condition. Not in the Schreiber Collection. Sarah Ashton was a prominent publisher of fan leaves in the late 18th century, working from her premises in Little Britain, near St. Martin's Court, Covent Garden. In 1770 she was admitted into The Worshipful Company of Fan Makers. Other female fan makers of the time are represented in the records of the guild, but no examples of their work survives. Both the V&A and the British Museum have a number of fans and fan leaves by Sarah Ashton amongst their holdings, but this one does not appear.

(1) £200 - £300



191* **Theatre**. Kings Theatre for 1788, [Pub. Jan. 1, 1788], folding paper fan, the engraved leaf showing the disposition of the boxes and the names of the occupants, including the Duke and Duchess of Cumberland, the Duke of York, the Prince of Wales, and Mrs Fitzherbert, decorated with hand-painted swags and foliate sprays in gold (dulled), toned, some splitting to folds (several repaired on verso with archive tape), mounted on pierced bone sticks, with mother of pearl rivet, 25.5 cm (10 ins)

Schreiber Collection 43, p.10.

(1)

£150 - £200



192* **Vienna**. The Concordia Ball, February 1907, large wooden brisé fan, with very wide sticks (eleven inner and two guards), each of 12 sticks colour-printed with a signed portrait, verso printed 'Gesellschaft für graphische Industrie Wien -6/2'', engraved 'Concordia Ball February 1907' to upper guard and 'Sofien Säle' to lower guard stick, a trifle rubbed at extreme edges in places, but generally in good condition, 28 cm (11 ins)

This scarce fan was issued for the occasion of the Concordia Ball on February 4th 1907, held at the Sofiensaal concert hall in Vienna. The fan is a result of a collaborative project between artists which was the subject of some attention in the contemporary press. The painters who took part are as follows (left to right): John Quincy Adams, Heinrich von Angeli, Arthur Ferraris, Paul (Paja) Joannovits, Isidor Kaufmann, Josef Kinzl, Carl von Merode, Kasimir Pochwalski, Alois Hans Schram, Eduard Veith, Raimund von Wichera and Charles Wilda. The Concordia Ball - which still takes place today - has been a social occasion in Vienna since the first was held in 1863, and in the 19th century and early 20th century it was considered an integral part of the Viennese social calendar.

(1)

£200 - £300



193* **Aznar.** A fan depicting anthropomorphic cats and mice, French, late 19th century, *double-sided folding paper fan*, one side with lithograph of dancing cats and mice playing instruments and dining, with text in French to left and right, printed signature 'Anzar', 2 small ink blots, paper repair to lower edge (23 mm x 60 mm) and slight loss to upper right blank corner, the other side with wood engraved design of 4 captioned vignettes 'Una Vista Estimable', 'Un Anticomunista', 'El Inoportuno', and 'Caridad del Progimo', enclosed by lattice and volute decoration, 1 fold adhered to previous, mounted on wooden sticks (with some pencil doodles), 27cm (10.5 ins)

A curious and very rare fan; we have been unable to trace another copy, or establish the identity of the artist.

(1)

£100 - £150



194* **Card games.** The Ladies' New Casino Fan, consisting of the Laws, Rules &c of the Fashionable Game of Casino, as it is now Play'd in the Polite Circles, Pub: at Sudlow's Fan Warehouse, No. 191 Strand, circa 1780s/90s, *folding paper fan*, the engraved leaf with 11 compartments on each side of central title containing text explaining the card game Casino, lightly toned, folds rubbed and splitting slightly in places, 2 small areas of loss to lower edge carefully repaired, mounted on bone sticks, 24.5 cm (9.5 ins)

Not in the Schreiber Collection.

The engraver Sudlow was active from at least 1784 until the mid 1790s.

(1)

£150 - £200

195* **Humorous.** Pictorial engraved fan, circa 1770, *folding paper fan*, the leaf engraved with a large hand-coloured vignette of 3 women street sellers locked in dispute, one with fruit spilling out of a basket, a lady and gentleman promenading on the right, surrounded by spangles (most damaged or missing), on a ground of green, pink, and gold, comprising birds and a nest on the left and a musical trophy on the right, semé dots, and decorative border, toned, some splitting to folds, and several archive tape repairs on verso, mounted on bone sticks, 28 cm (11 ins), together with:

Genre. Pictorial engraved fan, circa 1790, *folding paper fan*, the lilac leaf stipple-engraved with a circular vignette depicting 4 small girls in a landscape, one with a basket of flowers and holding a posy aloft, flanked by clusters of spangles, dust-soiled, some short splits to top edge of folds, mounted on wooden sticks, 25.5 cm (10 ins), plus an early 20th century pierced wooden brisé fan, with late 18th century stipple-engraving of a classical scene, ribbon replaced Chicago History Museum has a very similar fan to the second item, the leaf pale green and with a circular vignette of a young mother with 2 infants (2380-50H).

(3)

£100 - £200



196* **Historical.** A fan depicting the monarchs of Great Britain, circa 1790, folding paper fan, the leaf engraved with 10 medallion portraits of monarchs with text below (William the Conqueror to George III), pale turquoise border hand-painted with foliate sprays in silver (dulled), rubbed and some discolouration to edges, a few folds splitting, nick in lower edge strengthened with archival tissue, mounted on wooden sticks, 25 cm (9.75 ins), together with:

England since the Conquest, Published Augt. 10th 1793, J. Cock & J. P. Crowder, Wood Stt., Cheapside, Engraved by S.J. Neale, 352 Strand, folding paper fan, the leaf engraved on both sides with text in blue, and decorative borders in blue and gilt, outer border with hand-colouring, toned and foxed, with some wear and repairs, mounted on bone sticks, 27.5 cm (10.75 ins)

First item scarce: not in the Schreiber Collection.

Second item: Schreiber Collection 72, p.15.

(2)

£150 - £250



197* **Flags.** The Royal Naval Flag-Fan, circa 1790, folding paper fan, the hand-coloured engraved leaf with central UK royal armorial and 3 rows of flags, each flag captioned beneath, e.g. Ragusa, East India Company, America represented by Francis Hopkinson's flag (13 stars arranged in staggered rows), Great Mogul, Spanish Galloon, Malta, Leghorn, Isle of Man, etc., toned, some slight splitting to folds, with archive tape repairs to upper and lower edge on both sides (slight loss to lower right-hand side), mounted on wooden sticks, 25.5 cm (10 ins)

Rare: not in the Schreiber Collection, and we have been unable to trace another copy sold at auction or held in institutions. Of particular interest is the early depiction of the American flag believed to have been designed by Francis Hopkinson in 1777, on which only 13 stars appear, arranged in staggered rows; in 1791 and 1792 Vermont and Kentucky respectively entered the Union, and in 1795 two more stars were added to the flag to reflect this.

(1)

£200 - £400



198* **Enigma fan.** Un Boquet Fatasque, Published by Sarah Ashton, No.28 Little Britain, April 25th, 1791, folding paper fan, the engraved leaf with central 'bouquet' of text on narrow leaves, tied with a bow, flanked by a number of cartouches containing puzzles and riddles, hand-coloured details and outlines, verso with further puzzle in the form of an anagram illustrated by a cherub holding aloft a flaming beacon, toned and foxed, some splitting to folds, a few archive tape repairs on verso, and some discolouration where sometime glued, mounted on wooden sticks, 25.5 cm (10 ins)

Rare: not in the Schreiber Collection, and we have not traced another sold at auction or in institutions.

Sarah Ashton was a prominent publisher of fan leaves in the late 18th century, working from her premises in Little Britain, near St. Martin's Court, Covent Garden. In 1770 she was admitted into The Worshipful Company of Fan Makers. Other female fan makers of the time are represented in the records of the guild, but no examples of their work survives. Both the V&A and the British Museum have a number of fans and fan leaves by Sarah Ashton amongst their holdings, but this one does not appear.

(1)

£100 - £150



Lot 199

199* **Royalty.** A fan commemorating the 50th jubilee of Franz Josef I of Austria, Vienna: Schmutterer & Co., 1898, *folding paper fontange fan, lithographed in gold and colours with a royal armorial trophy held aloft by putti above a city scene and lettered cartouche, flanked by oval portraits of the Emperor, by E. Döcker, some short nicks and slight creasing to top edge, mounted on wooden sticks, 32.5 cm (12.75 ins), together with 2 other folding paper fans, one commemorating the 60th jubilee of Franz Josef I of Austria, the other celebrating the marriage of King Alfonso XIII of Spain to Victoria Eugenie of Battenberg (some wear and repairs), both mounted on wooden sticks*

(3)

£150 - £200

200* **Seven Ages.** Shakespears Seven Ages, Enter'd at Stationers Hall, by the Proprieter, March, 20, 1796, *folding paper fan, the leaf stipple-engraved in blue with 7 oval medallions illustrating the seven ages of man, above quotation from Shakespeare's As You Like It, toned, mounted on wooden sticks, 25.5 cm (10 ins)*

See Schreiber Collection 156, p.90, for similar.

(1)

£150 - £200



Lot 200



FINE ART

OLD MASTER PAINTINGS & WORKS ON PAPER



Lot 201



201 **Lombardy School.** Infant, 16th century, *sanguine chalk*, recto, with a Friar in black chalk verso, on fibrous, grey-green laid paper with a partial Star in Shield watermark, inscribed in a period hand pen and ink 'Del (?) Andre: Carara', and again on the backboard, sheet size 18.8 x 13 cm (7 3/8 x 5 1/8 ins), in a gilt frame (15.7 x 14.2 cm)

(1)

£300 - £500

202* **Dutch School.** Dutch Naval Engagement, early 17th century, *black and grey pen and ink with coloured chalks*, on laid paper laid to board, 43.8 x 76 cm (17 1/4 x 29 7/8 ins), framed and glazed (48 x 80 cm)

Provenance: Kunsthandel Lijstenfabriek, Johann Lansen, Alkmaar.

(1)

£200 - £300



Lot 202



203* Attributed to Giovanni Battista Cipriani (1727–1785). Head of a young woman in profile, circa 1780, coloured chalks on laid paper, laid down on pale pink backing paper, sheet size 230 x 185 mm

Provenance: Private Collection, Nottinghamshire, UK.
(1) £300 – £500

204* Romney (George, 1734–1802). Young Woman Seated, pencil sketch on laid paper, with partial Strasburg Lily watermark to lower right corner, some marks and light discolouration, sheet size 275 x 190 mm (10 3/4 x 7 1/2 ins), inscribed in pencil (probably early 20th century) to lower margin verso 'Lady Hamilton by George Romney', and with small brown ink numeral 550 (crossed out and with 271 added in pencil above), glued along top margin only to later Whatman's Water Colour Sketching Board, early to mid 20th-century mount with ink and gilt-ruled border, with neat manuscript caption to lower edge 'Sketch by G. Romney. Lady Hamilton. Study for his portrait of her as Saint Cecilia', early 20th-century oak frame, glazed (46.5 x 38.5 cm)



Provenance: Private Collection, Nottinghamshire, UK.

This informal sketch, very likely done from life, has been authenticated by Alex Kidson, author of the catalogue raisonné of the works of George Romney, by email communication to the former owner in 2018, when the work was submitted through the Romney Society's 'Do I own a Romney?' online form.

Kidson's reply includes the comments: 'In my opinion, this is an authentic Romney drawing. It only faintly resembles a composition of 'Lady Hamilton as Saint Cecilia', in which the arms meet only at the tips of the fingers and the gaze is more upwards than sideways. The subject would appear to be a homely middle-aged woman and not a girl of twenty as Lady Hamilton was when she modelled for the Saint Cecilia... it is a nice drawing...'. (a copy of the email is attached to the back of the frame).

(1)

£700 – £1,000



Lot 205

205* **Manner of Philips Wouverman (1619–1668).** Rustic figures with pack horses outside a dwelling, Soldier on horseback and figures unloading goods from pack horses, *a pair of miniature oils on panel, probably later 18th century, a small repair to the lower left corner of the latter*, 12 x 13 cm (4 3/4 x 5 1/8 ins), in fine gilded frames (28.5 x 31 cm)

(2)

£400 – £600

206* **Dutch School.** Portrait of a gentleman, 1692, oil on canvas, head and shoulders portrait of a gentleman, wearing a red coat, grey silk cloak, and lace necktie, indistinctly signed to left-hand side, followed by 'pinxitt : 1692', re-lined, and some signs of restoration and filling-in, 60.8 x 57.5 cm (24 x 22 5/8 ins), plain gilt frame (78 x 75.5 cm)

(1)

£2,000 – £3,000



Lot 206



207* Circle of Michael Dahl (1656/59-1743). Portrait of John Churchill, 1st Duke of Marlborough (1650-1722), circa 1710, oil on canvas, oval head & shoulders portrait of the Duke of Marlborough wearing a suit of armour, a fringed white necktie woven with gold thread, and a large wig, re-lined, with some signs of restoration and filling-in, 76 x 63 cm (30 x 24 3/4 ins), gilt moulded frame (95.5 x 83 cm)

Arguably one of Britain's greatest military commanders, John Churchill led British and Allied troops to a succession of victories over the French during the War of the Spanish Succession (1702-1713). His most famous triumph was the Battle of Blenheim, fought at Blindheim in Bavaria in 1704, after which he named Blenheim Palace, his stately home in Oxfordshire.

The National Army Museum houses the famous portrait of the 1st Duke of Marlborough by Michael Dahl (NAM. 2000-06-146).

(1)

£2,000 - £3,000



208* **Russell (John, 1745–1806)**. Portrait of a lady, traditionally identified as Miss Boddington, 1791, pastel, three-quarter length portrait of a lady seated, half-profile to left, her right arm resting on a table beside a silver ink well, an open book in her left hand, wearing a white gown and grey-spotted white shawl, and an elaborate lace-trimmed bonnet, her head apparel and dress adorned with matching pale blue silk bows, against scarlet drapery revealing a distant vista of parkland, signed and dated upper left 'J. Russell R.A. / 1791', 90.5 x 69.7 cm (35 5/8 x 27 1/2 ins), gilt frame, glazed (107.5 x 87.3 cm)

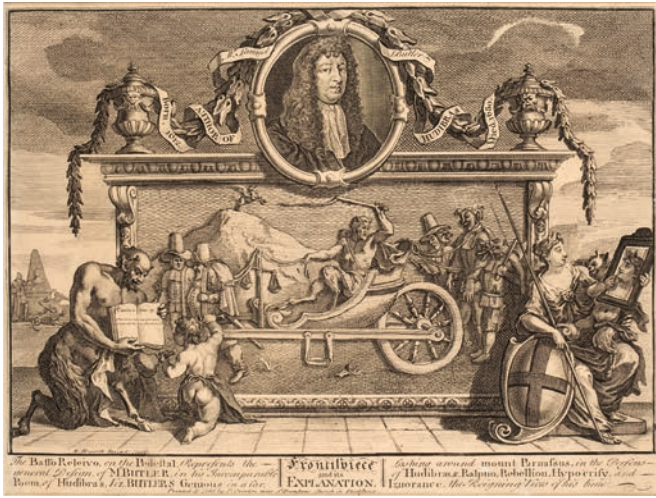
Provenance: Believed to be by descent until Mr and Mrs Michael Truell, Somerset, by circa 1957, hence by family descent to the present owner.

Literature: N. Jeffares, *Dictionary of Pastellists Before 1800*, on-line edition: J.64.1192.

An impressive work by Britain's foremost pastellist, demonstrating Russell's extraordinary facility for the challenging medium of pastels. The artist is known for his mastery of texture, sympathetic treatment of his subjects, and grasp of complex composition. By the time this work was painted the artist had already been working for three years as Crayon Painter to King George III, an appointment which completed his meteoric rise to fame.

(1)

£3,000 – £5,000



209* **Hogarth (William, 1697-1764)**. Hudibras, the full set of 12 plates, circa 1735, twelve uncoloured engraved & etched plates, the second state, published by P. Overton, near St. Dunstons Church in Fleet Street, each print laid on later card, slight staining, some restoration to the image and margins of plate 8, some restoration to the image on plate 9, some restoration to the upper right margin of plate 10, smaller plates 260 x 350 mm, larger plates 265 x 505 mm, uniformly mounted, together with **Cruikshank (George)**. Monstrosities of 1825, Thos. McLean, August 1st 1835 [but slightly later], hand-coloured etching, 255 x 395 mm, mounted Paulson, 73 - 84, state 2. The second state of this work is identifiable by the retention of P. Overton as the publisher but the removal of J. Cooper on the publication line. A few plates show the 'ghosting' where Cooper's name has been removed.

(13)

£200 - £300

210* **Duclos (Antoine Jean, 1745-1801)**. L'Événement au Bal (from the series *Monuments du Costume Physique et Morale de la fin du dix-huitième siècle*), after Sigmund Freudenberg, 1774-1776, etching, completed with the burin by Ingouf, on wove paper, laid onto a support sheet, retaining the decorative border at right and bottom, trimmed to the image at top and left; together with Le Coucher, 1774/76, trimmed to the subject on three sides, retaining text at bottom, plus **Lingée (Charles-Louis, 1748-1819)**, L'Occupation, retaining a decorative border to the right and text at bottom, the latter two unexamined out of the frames, averaging sheet size 34.5 x 23.5 cm (13 ½ x 9 ¼ ins), in gilt frames, 52 x 38.5 cm, and 7 others including: two mezzotints by J.M.W. Turner, from the *Liber Studiorum*: Peat Bog, Scotland, & The Leader, Sea Piece (with long closed tear extending 12mm into image, neatly repaired on verso), and two modern re-strikes of etchings by Piranesi: Veduta interna della Basilica di S. Pietro in Vaticano & Veduta dell'esterno della Gran Basilica di S. Pietro in Vaticano, etc., sheet sizes 51.6 x 71.9 cm and smaller

(10)

£150 - £250

211* **Gainsborough (Thomas, 1727-1788)**. Wooded Landscape with Peasant Reading Tombstone, Rustic Lovers and Ruined Church, circa 1780, soft-ground etching on wove paper, a very good impression of the second state (of three), before Boydell's edition printed in grey, trimmed to the subject, sheet size 29.5 x 39.2, mounted, glazed and framed (50 x 60 cm)

Hayes 10, ii/iii.

(1)

£300 - £500



Lot 210



Lot 211



Lot 212

212* **Stubbs (George, 1724–1806).** *Tygers at Play*, 1780, *etching on pale cream wove paper, watermarked F.J. Head, a later 20th century printing from the original plate, plate size 37.7 x 47.7 cm (14 7/8 x 18 3/4 ins), sheet size 58.7 x 64.8 cm*
 Lennox-Boyd, Dixon & Clayton 60.

(1)

£300 - £500

213* **Northcote (James, 1746–1831).** *Albert, Charlotte and Werter*, 1784, *stipple engraving printed in sanguine on laid paper, platemark 40 x 36 cm (15 3/4 x 14 1/4 ins), sheet size 44 x 39 cm (17 3/8 x 15 3/8 ins), framed (52 x 47 cm) together with Bartolozzi (Francesco, 1727–1815).* *The Annunciation (The Angel Gabriel, and The Virgin Annunciate)*, after Giovanni Battista Cipriani, 1776, *a pair of etchings with stipple engraving printed in sanguine, with margins, pale light-staining and pale scattered foxing, platemark 16.7 x 12.5 cm, sheet size 22.2 x 17.3 cm, framed (24.8 x 20.3 cm)*

(3)

£100 - £200



Lot 213

19TH CENTURY BRITISH PAINTINGS & WORKS ON PAPER



Lot 214

214* Smith of Chichester (George, 1714-1776). Peak District landscape with Mother and Child on a Wooded Path, overlooking a River Valley with a Bridge, a Tor with Limestone Cliffs beyond, oil on canvas, 32.5 x 45.5 cm (12 3/4 by 17 7/8 ins), in a walnut frame (45.5 x 57 cm)

Provenance: Private Collection, London.

(1)

£800 - £1,200

215* Attributed to Richard Parkes Bonington (1802-1828). Francis I and the Queen of Navarre, circa 1830, oil on oak panel, with early handwritten title label pasted to verso 'Francis the First & 'La Belle Gabrielle' - Bonnington', together with a portion of old newspaper cutting referring to an exhibition of the work of Bonington taking place at Agnew's main gallery in Old Bond Street, London, 35 x 26.5 cm (13 5/8 x 10 1/2 ins), modern gilded wood frame (62.5 x 53.5 cm)

Provenance: Private Collection, North Somerset, England. A contemporary version of the famous painting exhibited by Bonington at the Paris Salon in 1828 under the title Francois Ier et de la Reine Queen de Navarre, currently with Matthiesen Gallery, London. The present work is very similar in size to the Matthiesen painting, whose measurements are given as 35.5 x 27.5 cm (14 x 10 3/4 ins). A variant version of the same work, but with only one hunting dog, and a figure of the King's sister Marguerite standing upright, is in the Wallace Collection, London.

(1)

£700 - £1,000



Lot 215



Lot 216



Lot 217

216* **Crome (John Berney, 1794–1842).** *A Moonlit River Scene, oil on canvas, signed J.B. Crome lower right, 40 x 60.5 cm (15 5/8 x 23 7/8 ins), gilt frame 51 x 68 cm*

Provenance: Private Collection, Herefordshire, UK.

(1)

£1,500 – £2,000

217* **English School.** *Portrait of a Boy, thought to be Thomas Bowman (1823–1906), circa 1830, oil on canvas, a portrait of a young boy, wearing a dark blue skeleton suit and a white blouse with frilled collar, craquelure, few tiny areas of paint loss, 35.5 x 30.3 cm (14 x 12 ins), gilt framed (47 x 42 cm), verso with typewritten provenance label*

Provenance: Major Bowman, The Manor House, Alysham [i.e. Aylsham], Norfolk (label).

Most likely a portrait of Thomas Bowman, born at Hilgay in Norfolk to John Bowman (1778–1832) and Mary Heydt (1781–1848).

(1)

£200 – £300



Lot 218

218* **Crome (John Berney, 1794-1842).** Wooded River Landscape with a Country Woman on a Path, Fly Fishers and Harvesters, a Mountainous Landscape beyond, *inscribed on verso of frame 'Given to Sue Kerchington from Ellic Howe Summer 1978'*, 50.5 x 61 cm (19 7/8 x 24 ins), in gilt and walnut frame (60.5 x 71 cm)
Provenance: Private Collection, London.

(1) £1,000 - £1,500

219* **After Samuel S. Miller (circa 1807-1853).** Picking Flowers, circa 1840-1850 [but 20th century], oil on canvas, depicting a girl standing in a garden with a basket of flowers hanging from her arm, a cat playing with some flowers at her feet, a cottage and a lake behind her, *closed tear to upper left verso of canvas with very minor loss of paint (1mm), very lightly marked near right edge, canvas size 94 x 68 cm (37 x 26 3/4 ins)*
A slightly smaller 20th century copy of the original in the Fenimore Art Museum, Cooperstown, gift of Stephen C. Clark, inventory no. N0255.1961.

(1) £200 - £300



Lot 219



Lot 220

220* **Shayer (William, 1787–1879)**. At Elstree, Herts, 1840, oil on canvas, depicting a country landscape, three goats standing and resting by a stream, a cottage in the background, contemporary ink to verso 'At Elstree, Herts 1840', old Christie's stencil to verso, canvas size 49.9 x 60.8 cm (19 5/8 x 23 7/8 ins), framed in ornate gilt with plaque to lower 'At Elstree, Herts. W. Shayer', (71.5 x 81.5 cm), together with At Redhill, Surrey, 1840, oil on canvas, depicting a country landscape showing a lady holding a jug, looking towards two goats, one standing and the other resting, a windmill in the background, some craquelure to upper half, contemporary ink to verso 'At Redhill, Surrey 1840', old Christie's stencil to verso, canvas size 49.9 x 60.8 cm (19 5/8 x 23 7/8 ins), framed in ornate gilt with plaque to lower 'At Redhill, Surrey. W. Shayer', (70 x 81.5 cm)

Provenance: Private Collection, Somerset, UK.

A fine pair of typical oil landscapes by Shayer in matching period ornate gilt frames.

(2)

£4,000 - £6,000

221 No lot



222* **Merino (Ignacio, 1817–1876)**. Italian Courtship, oil on panel, showing a couple by a wall, signed lower right, 41.5 x 31.5cm (16.25 x 12.5ins), elaborate gilt moulded frame, stencil marks to verso

(1)

£500 - £800



223* **English School**. Continental Harbour, circa 1830, oil on canvas, depicting a continental harbour with laden boats and figures, and a steamboat in the background, relined, 27.3 x 37.5 cm (10 3/4 x 14 3/4 ins), moulded gilt frame (43.5 x 51 cm)

(1)

£200 - £300



224* **English School**. Wooded Landscape with Sunset, circa 1850s, oil on board, unsigned, 135 x 190mm (5 1/4 x 7 1/2 ins), 19th-century gilt frame, glazed with printed label of Henry Graves & Co. Ltd., Dealers in Works of Art..., 44 Cherry Street, Birmingham, to verso

(1)

£100 - £200



225* **Bromley (Valentine Walter, 1848-1877).** *The Rustic Hearth, 1873, oil on canvas, depicting a peasant by the fire, baby sitting at a table, and woman in the doorway carrying a heavy pot, signed and dated lower left, one small chip to picture surface towards lower left (5mm), light scratch to upper right, 46 x 61 cm (18 1/8 x 24 ins), gilt decorated frame (61 x 74.5 cm)*

Valentine Walter Bromley contributed regularly to the Illustrated London News, and in 1867 was elected associate of the Institute of Painters in Watercolours.

(1)

£200 - £400



226* **Wild (Frank Percy, 1861-1950).** *Cattle Watering at Bolton Abbey, oil on wood panel, depicting the ruins of a monastery, slightly elevated, with 3 horned cows standing in the river below, and several swallows swooping over the surface of the water, signed lower right, 29.5 x 38 cm (11 1/2 x 15 ins), framed (36 x 43 1/2 cm)*

Frank Wild began his training as an engineer, but turned to painting seriously in 1884, studied at the Royal Academy in Antwerp where he won a silver medal, and was elected to the Royal Society of British Arts in 1900.

(1)

£200 - £300



227* **Bradbury (Emma Louise, 1866-1959).** *Washerwoman, Caudebec, Normandy, circa 1900, oil on canvas, signed lower right, with original artist's label to verso '22 Brixton Avenue, Withington, Manchester,' with title supplied in manuscript, canvas size 19.3 x 27 cm (7 5/8 x 10 5/8 ins), framed (31 x 39 cm), together with two watercolours by the same artist: 'Looking Outwards', watercolour, depicting a panelled hall with open door leading to a garden in sunlight, signed lower right, with handwritten label (presumably by the artist) to verso, mount aperture 24 x 35.2 cm (9 1/2 x 13 7/8 ins), framed and glazed (40 x 52 cm), and a watercolour on paper, laid onto card, depicting an interior scene with a seated man wearing a white smock smoking a pipe, signed lower right, sheet size 19.3 x 28.2 cm (7 5/8 x 11 1/8 ins)*

(3)

£300 - £500



228* **Chinese School.** *A Chinese Junk off the Coast (possibly Hong Kong harbour), circa 1900, oil and gouache on card, mount aperture 19.5 x 24.5 cm (7 3/4 x 9 5/8 ins), early 20th-century white painted wood frame, glazed (34.5 x 39.3 cm)*

(1)

£200 - £300



Lot 229

229* **Sunderland (Thomas, 1744-1828)**. View Looking up the West Bow from the Cowgate, Edinburgh, pen and black ink with grey wash and brown ink on grey wove paper, with old pencil title to verso, inlaid to modern cream mounting paper, tipped onto backing card, gallery label to verso of Wessex House, Odiham, Hampshire, giving name of artist, dates and title, sheet size 26.5 x 17.8 cm (10 1/2 x 7 ins)

(1)

£150 - £200



Lot 231

230* **Nixon (John, circa 1750-1818)**. Two Rustics, pen, ink and watercolour wash on paper, depicting two gentlemen one dishevelled, the other with his hand tucked in his jacket, edges of paper reinforced to verso, sheet size 9.2 x 12.6 cm (3 5/8 x 4 3/4 ins), together with **Fripp (Charles Edwin, 1854-1906)**. Thoughtful Man, pencil on paper, depicting a man standing resting his hands on a broom, monogrammed C.F.F. to lower right, sheet size 20.3 x 16.4 cm (8 x 6 1/2 ins), mounted (25.3 x 21 cm), plus

English School. Two illustrations to sonnets by Keats and Longfellow, circa 1830-40, brown ink on paper, one depicting a man lying on the grass reading a book, and a woman holding a posy of flowers, a man kneeling at her feet gesturing to the floor, with pencil verse 'Fatigued he sinks into a pleasant lair of wavy grass and reads a debonair and gentle tale of love and languishment', sheet size 17.6 x 11 cm (7 x 4 3/8 ins), the other showing a cupid sitting on a tree and a young child looking at a butterfly while an older figure lies on the ground reading, verse in pencil 'Now shouting to the apples on the tree with cheeks as round and red as they and now among the yellow stalks Longfellow', and three other similar 19th century English pencil drawings, all contained in a blue cloth drop-over box (7)

£200 - £300



Lot 230

231* **Morland (George, 1763-1804)**. Landscape with shepherd with dog, cattle and sheep, 1797, pencil heightened with red chalk on paper, signed and dated lower right, light toning, sheet size 33 x 41 cm (13 x 16 ins), laid down on old grey backing card, period gilt frame, glazed (50.5 x 57.5 cm)

Provenance: Sotheby's London, circa 1950's (old auction label attached to back of the picture, lot number 26); Sir Gordon Hobday (1916-2015), research chemist at Boots, and later chairman of the company, chancellor of the University of Nottingham for 13 years and Lord Lieutenant of Nottinghamshire from 1983 to 1991; Mellors and Kirk, Nottingham, 20 September 2017, lot 1001; Private Collection, Nottinghamshire.

(1)

£300 - £500



232* Constable (John, 1776–1837). The Manor House, Paxhill, Sussex, circa 1828, *pencil and watercolour wash on wove paper, with partial Whatman watermark (TMAN MILL 8), inscribed in pencil in an early hand to upper right 'Paxhill Sussex', and also in pencil to verso 'J Constable', small residue of glue to extreme upper right edge of the sheet, strengthened to extreme edges of the sheet on verso, hinge-mounted, 19th century gilt frame with name plaque to lower edge, and label to verso of J.S. Maas & Co. Ltd., with the artist's name and title of the work, sheet size 187 x 112 mm (7 2/5 x 4 1/2 ins), together with a final portion only (containing only four to five lines of handwriting) of an autograph letter by the artist, with his full signature (the letter refers to a visit that Constable had to postpone, but the text is not complete)* Provenance: J.S. Maas & Co Ltd., 15a Clifford Street, New Bond Street, London, with gallery label to verso (circa 1960's–70's); Southgate Auction Rooms, North London, September 16, 2019, lot 145.

In 1828 John Constable painted the portrait of Robert Payne Crawford of Paxhill Manor (built in 1598–1606 by Stephen Borde, and purchased from the Borde family by Crawford's ancestor, Thomas Gibbs Crawford, in 1768), and his son Charles Crawford. Constable stayed at the Crawford's home, and the accompanying fragment of a letter by Constable may have been addressed to Robert Crawford, with the sketch of the building included as a gift.

(1) £3,000 – £5,000

233* Smith (John 'Warwick', 1749–1831). Near Lago d'Albano, south of Rome, circa 1795–1800, *watercolour on laid paper, 140 x 260 mm (5 5/8 x 10 1/4 ins), hinge-mounted and window-mounted* (1) £300 – £500



234* Lawrence (Thomas, 1769–1830). Study of a Boy in a Landscape, *pencil sketch on laid paper, partial watermark of a Strasburg Lily, lightly toned with narrow mount stain, some minor losses to extreme top edge, tiny hole and small break in paper centrally, sheet size 16.5 x 12.1 cm (6 1/2 x 4 3/4 ins), mount aperture 15.3 x 11.3 cm (6 x 4 1/2 ins), together with Foster (Myles Birket, 1899–1925), Beached Fishing Boat with Figures, Hastings, 1860, pencil sketch on paper, few minor spots, mount aperture 15.2 x 12 cm (6 x 4 3/4 ins), frame verso with label giving attribution and date, and with provenance: from a sketch book... Bought from Ian Hodgkins & Co Ltd, Upper Vatch Mill, Slad, Stroud ... Catalogue 47, Autumn 1989, Item 419, property of C.F. Viveash', with 4 others including: Val Macugnaga from below the Moraine, 1863, watercolour on paper, and Shrimpers on the Shore, 1838, watercolour on paper after David Cox, all framed and glazed (30 x 36.5 cm and smaller)* (6)

£200 – £300

235* Serres (John Thomas, 1759–1825). Leghorn, circa 1800, *watercolour with pen and dark brown ink on wove paper, single-rule ink outer border, sheet size 115 x 195 mm (4 5/8 x 7 5/8 ins), 20th-century gilt frame, glazed, with typewritten label to verso 'From the collection of Sir Bruce Ingram. Leghorn. 4 1/4" by 7 1/2"', an additional handwritten label attributing the work to Dominic Serres, and with Christie's black stencil 396W1*

Provenance: Sir Bruce Ingram Collection.

Original watercolour design for part of plate 11 from *The Little Sea Torch: or True Guide for Coasting Pilots...Translated from the French of Le Sieur Bougard, with corrections and additions, by J. T. Serres* (London: Published for the author, by J. Debett, Piccadilly; and also by Messrs, G. and W. Nicol, Booksellers to his Majesty, 1801).

The Little Sea Torch was an illustrated coasting pilot guide based on René Bougard's *Le petit flambeau de la mer*. Serres, who was the Marine Painter to the King, added views of headlands, ports, lighthouses, landmarks, topography, coastal scenes, ships, rowing boats, and harbour entrances.

Plate 11 contains six vignette views depicting various lighthouses and entrances to harbours around Europe including England, Italy, and France, two of which are hand-coloured (4.25 x 7.25 ins) and four tinted (4.25 x 3.5 ins).

(1) £300 – £500



Lot 232



Lot 235



236* Edridge (Henry, 1768-1821). Young Woman Reclining on a couch with a book, 1805, pencil on paper, signed lower left and dated '1805', sheet size 11.8 x 15.6 cm (4 6/8 x 6 1/8 ins), laid down on modern backing paper, framed and glazed (22.5 x 27.2 cm), together with:

Cruikshank (George, 1792-1878). Jack Tar, brown ink, signed, mount aperture 18.5 x 13.4 cm (7 1/4 x 5 1/4 ins), framed and glazed (36.6 x 29.6 cm), plus

Cooper (Thomas Sidney, 1803-1902). Study of Two Sheep, 1837, pencil heightened with bodycolour, the original drawing for plate 4 in *Studies of Cattle, Drawn from Nature by the artist*, London: S & J Fuller, 1837, mount aperture 11.4 x 20.3 cm (4 3/8 x 8 ins), with a printed copy of a letter of provenance from Mary Cooper (wife of the artist), dated Dec 5th 1905, framed and glazed (29.5 x 37 cm), and three others: a pen, ink and grey wash by William Marshall Craig, *Cain and Abel*, a pen and wash sketch attributed to George Morland (signed), and a watercolour by Joseph Powell

(6)

£300 - £500



Lot 237

Each lot is subject to a Buyer's Premium of 20%
(Lots marked * 24% inclusive of VAT @ 20%)

237* Nixon (John, circa 1750-1818). Captain Mathews in Bentham Park, 1809, watercolour over pencil on paper, initialled lower left, inscribed 'drawn at Bentham Park Octo 1809', pinhole to each corner, sheet size 121 x 102 mm (4 3/4 x 4 ins), laid down, window mounted, gilt framed and glazed (29.5 x 27 cm) with title on verso (1)

£150 - £200

238* British School. Portrait of a Gentleman, early 19th century, bust-length, in three-quarter profile, pastel on laid paper, 232 x 190mm (9 1/8 x 7 1/2 ins, framed (31 x 25.5 cm); together with Portrait of Hanna Moore, Aged 60, c.1820 (according to an inscription in pen and ink on reverse of frame), stipple drawing heightened with touches of watercolour and gum arabic, 174 x 156mm, (6 7/8 x 5 7/8 ins) framed (24.5 x 22.7 cm); and Portrait of Doctor John Haughton, 1810, body colour heightened with gum arabic laid down on board, with a preparatory drawing on paper attached to the board verso, inscribed 'Portrait of Doctor John Haughton by R.H. / 1812' / Portrait of John Haughton M.D. by R.H., 135 x 107 mm (5 1/4 x 4 1/4 ins), framed (18 x 16.5 cm)

(3)

£200 - £300



239* English School. Sheep Grazing, watercolour, in manner of Constable, some minor rubbing with loss of colour to right and lower edges, small crease to top edge, sheet size 14.4 x 22.6 cm (5 5/8 x 8 7/8 ins), framed and glazed (33 x 43 cm)

(1)

£200 - £300



240* Attributed to Joseph Mallord William Turner (1775-1851). Near Ellesmere, Shropshire, pen, brown ink and brown wash on wove paper, signed JMWt lower left, inscribed in pencil with title to verso of the backing card in a late 19th-century or early 20th-century hand, some surface marks and mount stain, sheet size 84 x 108 mm (3 1/4 x 4 1/4 ins), window-mounted

(1)

£300 - £500



241* Allom (Thomas, 1804–1872). Follaton House, Devonshire, circa 1828, monochrome watercolour with traces of pencil on paper, mount aperture 13 x 23 cm (5 1/8 x 9 ins), framed and glazed (31.5 x 40.5 cm), verso with label of Tho's Agnew & Sons, London, with attribution and title, together with A Palladian Mansion with Wings, watercolour and pencil on paper, sheet size 73 x 124 mm (2 7/8 x 4 7/8 ins), laid down, window mounted, framed and glazed (24.5 x 28.5 cm), verso with gallery label of William Drummond, London, with title, attribution, and provenance note: *Ex colln. Amy Storr, the architect's daughter, Hugh Allom, Vincent Allom*, (neither examined out of frames)

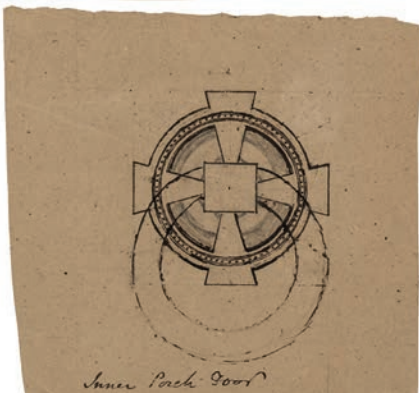
This view of Follaton House, near Totnes in Devon, is Allom's original study for the plate in *Devonshire Illustrated*, published 1829 by Fisher & Co., London. Follaton House was extensively redesigned by George Repton in 1826.

(2) £150 – £200

242 Gloucestershire. A small archive of original drawings and sketches relating to Barnsley Church in Gloucestershire by George Ernest Howden (1798–1878), circa 1829–1840s, comprising 3 pen & ink drawings of Barnsley Park by George Ernest Howden (1798–1878), one with watercolour wash, all dated 1829, 278 x 378 mm (11 x 14 7/8 ins) and similar, plus 29 pencil and/or pen & ink designs for architectural church features including fonts, calligraphic letters, decorative borders, doors, a lecturn, escutcheons, ring door handles, crosses etc., with two folding cut-out templates, one for a stone cross, the other for some scrollwork, several of the drawings annotated 'Barnsley Church', some initialled 'GEH', many designs taken from various churches including Shiplake (Oxfordshire), Sonning (Berkshire), Poulton (Gloucestershire), Twyford (Hampshire), 32.2 x 20 (12 3/4 x 8 ins) and smaller

This archive appears to be a group of reference designs drawn from various churches for use during the restoration of St. Mary's Church, Barnsley (Gloucestershire), which the Reverend George Ernest Howden oversaw in 1843–1847. The Reverend Howden (1798–1878) was the son of Rev. Arthur Edward Howman, vicar of Shiplake, and was vicar of Sonning (1822–1841) before becoming rector of Barnsley (1841–1874). Apparently Howden changed his surname, in around 1874, to Little, when he inherited some land in Warwickshire.

(32) £150 – £200



Lot 242



243* Boisserée (Frederick, 19th century). Farm Buildings near Tal-y-Cafn, Vale of Conway, Gwynedd, watercolour on paper, signed lower right, sheet size 138 x 226 mm (5 1/2 x 8 7/8 ins), framed and glazed, together with another similar watercolour view by Boisserée, of a Welsh mountain landscape with a solitary figure, signed lower left, 137 x 225 mm (5 3/8 x 8 7/8 ins), both framed and glazed, (33.5 x 41 cm), plus Bree (William, 1753–1822), Rustic thatched cottage with woodland, sepia watercolour on laid paper, unsigned, 150 x 200 mm (6 x 8 ins), framed and glazed (32 x 36 cm), J.S. Maas & Co Ltd. label to verso, from the collection of Sir Bruce Ingram, and Eton College, Looking into Weston's Yard from College Field, circa 1810, unsigned watercolour, mounted, 207 x 150 mm (8 1/8 x 5 7/8 ins) framed and glazed, (36 x 29.5 cm), manuscript note to backboard 'watercolour given by R.N. Ponsonby to L.H. Jaques c.1960', with Lamplight Gallery, Shrewsbury label to verso, plus six other watercolours including Driving Sheep through a Village, circa 1810, View of Bridge in Mountainous Valley, circa 1820s, Landscape with cottages, figures and carriage, by E.C.F. 1823, and two other landscape views

(9) £200 – £300



244* British Impressionist School. Girl in a Cottage Garden, late 19th century, oil on board, depicting a girl sitting preparing apples in the garden of a thatched cottage, with hollyhocks, roses and flowers, 23.2 x 31 cm (9 1/8 x 12 1/4 ins), gilt framed (36.5 x 44.5 cm)

(1) £200 – £300



Lot 245

245* Richmond (George, 1809–1896). *A Sleeping Wayfarer, 1830, watercolour heightened with white and body colour over pencil, with pen and brown-black ink on grey paper, depicting a robed male figure seated on the ground and leaning on a rock beside trees, monogrammed lower left and dated lower right in sepia ink, sheet size 13.2 x 11.4 cm (5 1/4 x 4 1/2 ins), window-mounted into thick archival cream paper, board mount with wash border, framed and glazed (35 x 31.5 cm)*

Provenance: George Richmond; Canon T.K. Richmond; R.T. Richmond; Mrs Miriam Hartley; Sotheby's, 24 March 1977, lot 35; P. & D. Colnaghi and Co. Ltd; the present owner.

Literature: Fitzwilliam Museum, Cambridge, *Samuel Palmer and 'The Ancients'*, selected and catalogued by Raymond Lister, 9 October –16 December 1984, catalogue number 105.

A rare work from the early period of George Richmond's career, executed just before the artist's elopement with Julia Tatham forced him to turn to the more mundane, but lucrative, occupation of portraiture. As a portrait artist Richmond was highly successful, counting some of the most notable names of the time amongst his sitters. As a young man, however, his work had been unconventional and ahead of its time. Richmond was taught by his artist father, before enrolling at the Royal Academy at the age of 15. It was here that he became a lifelong friend of Samuel Palmer, as well as forming close associations with Edward Calvert, Thomas Sidney Cooper, and Frederick Tatham (brother of Julia), amongst others. At the age of 16 Richmond was introduced to William Blake. Their meeting had a profound effect on the young artist, and he became an ardent admirer and follower of Blake. In around 1824 Richmond, along with Palmer, Calvert, Tatham, and others, formed the Blake-influenced group known as 'The Ancients'. The group was the first English manifestation of the formalised artistic 'brotherhood', pre-dating the formation of the Pre-Raphaelite Brotherhood by more than two decades. 'The Ancients' espoused many of the ideals which the PRB would come to uphold, such as distancing themselves from the academic art establishment, pursuing equality and lauding communal living, nostalgia for an idealised rural past, and eschewment of mundane subject matter in favour of the elevated and spiritual. They also promoted the wearing of special revivalist costume, although in practise only Samuel Palmer seems to have worn it often. Furthermore, the similarity between the pictured wayfarer and two portraits of Samuel Palmer in the National Gallery (NPG 2154 and NPG 2223) provokes speculation that he was perhaps the sitter for this work.

(1) £4,000 – £6,000



Lot 246

246* Seymour (Robert, 1798–1836). *'Oh Dear, Sir, it vos the vind! to think it should be pasted, too!'*, circa 1830, brown pen and ink on paper, depicting two gentleman one with a bucket and paintbrush round his waist, the other with a poster covering his head, 21.5 x 16.3 cm (8 1/4 x 6 3/8 ins), mounted together with steel engraving, 16.4 x 12.5 cm (6 1/2 x 4 7/8 ins), together with similar, 'Vy, Sarah, your drunk! I'm quite asham'd o'you – Vell, vot's the odds, as long as you'r happy?', brown pen and ink on paper, contemporary handwritten poem to verso, mount aperture 21.5 x 16.3 cm (8 1/4 x 6 3/8 ins), mounted together with steel engraving, London: H. Wallis, mount aperture 16.4 x 12.5 cm (6 1/2 x 4 7/8 ins), plus two other similar brown ink and pen drawings by Seymour: *Strawberries & Cream*, and a *Sporting Character*, both mount aperture 22.8 x 16.8 cm (9 x 6 5/8 ins)

(4) £200 – £300

247* English School. *A village church with pigs grazing, late 18th century, watercolour with traces of pencil and pen & ink, 20.5 x 29.5 cm (8 x 11.5 ins), framed and glazed, together with Varley (John, 1778–1842). Inverness, pen and brown ink sketch on laid paper (a double-page from a sketchbook), with inscriptions to the image by the artist indicating distinct parts of the landscape (river, water, dis), 13 x 47 cm (5 x 18 1/2 ins) mount aperture, framed and glazed (26 x 60 cm), plus a double-page view of Drachenfels attributed to Henry William Burgess (active 1809–1844), pen and ink with grey and light brown wash, 13 x 39.5 cm, framed and glazed, a further small watercolour view of Windsor attributed to John Varley, and brown wash sketch of sailing boats off Plymouth by John Samuel Hayward (1778–1822), circa 1805, with Caroline Stroud label to verso*

(5) £200 – £300



248* Varley (John, 1778–1842). *Italianate Landscape, circa 1835–40, watercolour with scratching out on wove paper, signed in brown ink lower right, 103 x 137 mm (4 x 5 3/8 ins) mount aperture, period gilt frame, glazed, with contemporary handwritten title (somewhat indistinct) to verso, and remains of period printed framer's label, frame size 31 x 36 cm, together with a similar-scale landscape sketch in pencil by the same artist, depicting figures by trees and water, 100 x 170 mm (4 x 6 3/4 ins), later frame, glazed*

(2) £300 – £500



249* Sörensen (Jacobus Lorenz), 1812-1857. A Woman in contemplation in an interior, holding a Jug, 1839, red chalk drawing, signed lower left, inscribed further by the artist verso 'Z...../Dedicatory Artist / No18 1839', 268 x 194 mm (10 5/8 x 7 5/8 ins), framed and glazed, 39 x 31 cm

This is the only known drawing by the artist to have come up at auction. He is known primarily for his painted landscapes, with a predilection for moonscapes.

(1)

£200 - £300



250* Great Britain & Switzerland. Album of 74 original illustrations by T.W., 1834-1854, mostly pencil, many heightened with white chalk, four watercolours/wash studies, nearly all captioned and dated, including Southampton, Knowle Park, East Grinstead, On the Wey near Ripley, Newnham and Wallingford, Marlow, Kensworth, Cardiff, Ely Bridge, Kings Worthy, Swanage, Lulworth, Ben Nevis, Glengarry Castle, Loch Laggan, Caledonian Canal, Delbury Hall, Fontainebleau, Geneva, each sheet size roughly 16.5 x 24.4 cm (6 1/2 x 9 5/8 ins), bound in half-calf blue cloth album, spine with gilt title, small folio

(1)

£200 - £400

251* Turner (Benjamin Brecknell, 1815-1894). A large album of fine watercolours and drawings compiled by Benjamin Brecknell Turner, circa 1825-1870, containing: a pencil frame of foliage and branches for inscription (recently filled in); 64 watercolours (a few sepia or grisaille); 11 pencil, pen & ink, or chalk drawings; and 11 photographic prints, carefully mounted within line borders on rectos only of 78 leaves, including portraits, British and Continental views, and animal studies, many captioned and signed or attributed, a number dated, including 5 works by Benjamin Brecknell Turner (bust of a Roman soldier; 'The Old Royal Humane Society's House, Hyde Park'; view of a beached sailing boat captioned 'Hastings'; a grisaille watercolour of prancing Arab stallions; and an interior scene with figure); a rural riverside scene by Henry Robert Robertson; studies of narcissi, an auricula, and dogs by Lucy Jane Turner; several works by Agnes Chamberlain (a view of Caernarvon Castle, and one of Bredicot Court, Worcestershire, showing trackbed before rails and bridge of proposed new railway), study of a purple daisy flower by Elizabeth Brecknell Turner, 'Cromer from the East (Augt. 1870)' by Agnes Lucy Turner, a number of skilful portraits of young ladies by E. Preston, and 3 photographs, 1 of Mundapam with façade of stone horses, Tiruchirappalli, by Samuel Bourne (1834-1912), circa 1860s, vintage albumen prints, signed and numbered '2064' & '2066' in the negatives, and 1 by Vernon Heath captioned 'The Porch', circa 1860s, plus a hand-coloured engraving inscribed 'The Walhalla. Bought at Ratsibon. 1845', leaf size 37.5 x 26.5 cm, all edges gilt, pink moiré endpapers, bookplate of Benjamin Brecknell Turner on front pastedown, original green morocco, spine and sides gilt panelled, extremities rubbed, upper cover near-detached, folio Provenance: Formerly the property of John Patrick Lory Allen (1929-2017) of Laddenvean, 77 Wembdon Hill, Bridgwater, who was maternally related to Benjamin Brecknell Turner; bequeathed to John Allen's executor. A unique and important album compiled by pioneering photographer Benjamin Brecknell Turner.

Several of the works in the album offered here are by Benjamin Brecknell Turner himself (initialled 'B.B.T.' or labelled 'B.B. Turner'). A number of the other drawings are by family members, notably: Turner's mother Lucy Jane Turner, née Fownes (1786-1870); his wife Agnes Chamberlain (1828-1887), who grew up at Bredicot Court, Worcestershire; his sister Elizabeth Brecknell Turner; his daughter Agnes Lucy (1851-1901); and her husband Henry Robert Robertson (1839-1921). Of the remaining works, many appear to be by expert hands or at least accomplished amateurs, and include paintings by E. Preston, F.G. Jones, Elizabeth Lucas, Charles May, Mark Bond, W.H. Urwick, T.M. Joy, J. Churchill, and George Fisher.

One of the earliest amateur photographers, Benjamin Brecknell Turner - a Chandler by trade - began experimenting with the medium barely ten years after its invention, making an important contribution to its rapid development. He took out a licence in 1849 to practise Fox Talbot's patented photographic process, and soon began exhibiting widely. In 1852 he showed six photographs of the interior of Crystal Palace at the first exhibition devoted solely to photography, held by the Royal Society of Arts in London, and in 1855 he won a bronze medal whilst exhibiting at the Universal Exhibition in Paris. The following year the Photographic Society of London was formed, Turner being one of its founding members. He is best-known for his evocative scenes of rural life, typically photographing picturesque, quintessentially English scenes, such as ruined abbeys and castles, thatched barns and farm implements, half-timbered houses, crumbling cottages, ancient oak trees and woodland paths. The V&A holds an album of his works, entitled *Photographic Views from Nature*, containing some of the earliest photographs of rural England as well as images of the Crystal Palace. The album - in a binding not dissimilar to ours - was assembled by Turner in the mid 1850s, and purchased by the V&A from his descendents in 1982.

(1)

£2,000 - £3,000



Lot 251



252* Victoria, Princess Royal (Victoria Adelaide Mary Louise, 1840–1901). Pencil drawing of a girl in Eastern Mediterranean attire, pencil sketch on watermarked laid paper, with circular embossed Windsor Castle stamp at head, full-length portrait of a girl wearing a headdress, long tunic dress with gathered skirt, wide pantaloons, and turkish slippers, signed in sepia ink 'V. pss. R.' lower right, sheet size 32.1 x 20 cm (12 5/8 x 7 7/8 ins), laid down on modern cream backing card, mount aperture 28.6 x 19.8 cm, framed and glazed (44.5 x 37 cm)

Provenance: Dominic Winter Auctioneers 11th May 2016, lot 361 (label on frame verso).

Princess Victoria was the eldest daughter of Queen Victoria and Prince Albert, and was created Princess Royal in 1841. She married Prince Frederick William of Prussia in 1857, when she was only seventeen. In 1888, when her husband succeeded to the throne, she became the Queen of Prussia, and after her husband's death in the same year, she became widely known as Empress Frederick. She was the mother of German Emperor Wilhelm II. Princess Victoria was an accomplished amateur artist and the Royal Collection holds a large number of her drawings and paintings, but works by her rarely come onto the market.

(1)

£500 - £700



253* Lucy (Adrien, 1794–1875). A French Military Review at the Garrison Town of Metz, 1844 & 1846, two large watercolours with pencil on paper, the first showing a large gathering of mounted military figures and spectators seated in a stand, watching a parade of soldiers, both marching and mounted, pulling gun carriages, signed and dated Metz 25th Sept 1844 to lower right, some light toning and areas of minor abrasion, mainly to sky areas, title in brass to lower frame, mount aperture 34.7 x 57.2 cm (13 5/8 x 22 1/2 ins), framed and glazed (60.5 x 83.5 cm), the second watercolour, showing a military parade along the river, dated 2nd Sept 1846, some light toning, title in brass to lower frame, mount aperture 34.7 x 57.2 cm (13 5/8 x 22 1/2 ins), both with typed labels on verso with notes regarding the work and the provenance, a portion of original mount with ink manuscript adhered to verso of the second frame, framed and glazed (60.5 x 83.5 cm)

Provenance: Antoine Marie Philippe Louis d'Orléans Duc de Montpensier (1824–1890), fifth son of Louis Philippe and Amelia Maria Teresa, married to Infanta Maria Louise (sister of Queen Isabella II of Spain). Montpensier was an unsuccessful candidate for the Spanish throne in 1870 and was subsequently exiled to the Balearic Islands in 1871.

(2)

£200 - £300



254* Prout (John Skinner, 1806–1876). River Study, sepia watercolour on paper, depicting an atmospheric river scene with figures at the water's edge, few foxing spots and tiny areas of abrasion to sky area, sheet size 20.3 x 28.5 cm (8 x 11 1/4 ins), laid down on card, framed and glazed (33 x 40.5 cm), Covent Garden Gallery label to verso with details of the artist

(1)

£150 - £200



255 **Campbell (H., 19th century)**. An album of sepia watercolour, pen & ink and pencil studies, mid-19th century, containing 33 mostly figurative, portrait and animal studies (comprising 13 pencil & sepia watercolour, 9 pen & ink and 11 pencil), some corner-mounted to album leaves, majority signed and dated 1846 to lower right corner, front free endpaper signed H. Campbell 9 May 1846 and bearing the Campbell family boar's head crest seal in black wax, contemporary morocco-backed marbled boards, extremities lightly rubbed, oblong 8vo (leaf size 14 x 22 cm)

(1)

£150 - £200



Lot 256

256* **Maclise (Daniel, 1806-1870)**. Study of a girl reading seated in a doorway, pencil on paper, portraying a girl sitting in a doorway, reading, some light toning, sheet size 13.3 x 8.1 cm (5 1/4 x 3 1/8 ins), laid down on card, framed and glazed (33 x 25.5 cm), verso with Covent Garden Gallery label giving attribution

(1)

£150 - £200



257* **Leech (John, 1817-1864)**. Portrait of a Gentleman, watercolour and ink, depicting side profile of a well dressed gentleman, stick in hand, wearing a top hat, signed to lower left, 17.5 x 10 cm (6 7/8 x 4 ins), framed and glazed (28.5 x 19.5 cm), together with:

Group of Figure Studies, pencil on three sheets of paper, all illustrations to unidentified stories, 17.7 x 15 cm (7 x 5 7/8 ins) and smaller, together with three autograph letters by the artist, dated Aug 17th 1844, January 17 1852 and May 2 1861, all mounted together in one frame, plus

Cleaver (Reginald Thomas, 1870 - 1954). A Popular Belgian Holiday Resort: Blankenberghe in the Season, pencil heightened with bodycolour, depicting a main scene of beachgoers, studies of the following to upper and lower right: At the Gap in the Groin - High Tide Sunday, On the "Front" on Sunday. A Study from a Hotel Window, Balloons are "Off" Today, The Way Up to the Sea, and The Police on Double Duty, signed lower right, mount aperture 33.5 x 55.7 cm (13 1/4 x 21 7/8 ins), framed and glazed (56.5 x 78 cm), and seven other pencil, ink and watercolours comprising: John Leech, The Handley Cross Fancy Ball, Henry Gillard Glindoni, a small study, George du Maurier, Street vendor promoting 'Irving as Hamlet', (signed), F. H. Townsend, Punch as a conductor, (signed), W Tarlington, 'Moseley - Sunday Morning May 4th 1873 Time 12.30 Bona-Fide Travellers requiring 'Refreshment', (signed), Melton Prior, King Edward VII and German Emperor riding in a sleigh, (signed), and John Percival Gülich, Dancing in the Ring Easter Bank Holiday Hampstead, (signed),

(10)

£300 - £500



258* **Burne-Jones (Edward Coley, 1833-1898).** Study of a female nude for *Pygmalion - The Godhead Fires*, mid 1860s, *pencil on paper*, depicting a full-length female nude half-profile to left, with left leg bent and arms outstretched, her long hair flowing out behind her, toned, sheet size 29.4 x 22 cm (11 5/8 x 8 5/8 ins), mounted (41 x 31.5 cm)

Provenance: The artist's studio; his daughter Margaret Mackail; Christie's, London, 3rd December, 1954; purchased by a private collector; thence by descent. This female nude study was executed in preparation for one of Burne-Jones's most celebrated series of paintings, *Pygmalion and Galatea*, of which he created two versions. Both depicted, in four large-scale works, the story - first told by Ovid in his *Metamorphoses* and later retold by William Morris in *The Earthly Paradise* - of the creation of a perfect woman by a Greek sculptor who falls in love with his statue which is brought to life by Aphrodite. This study, for the third painting in the series, 'The Godhead Fires', depicts Galatea at the crucial moment she is brought to life. The first series (Collection of Sir Andrew Lloyd Webber) was completed in 1870, and the second series (Birmingham City Art Gallery) was completed in 1878 and exhibited at the Grosvenor Gallery the following year. The style of this drawing suggests that it probably relates to the earlier series, as does the disposition of the left leg, which in both finished versions takes the weight of the body, unlike here where it is bent.

(1)

£2,000 - £3,000



259* **Wood (Lewis John, 1813–1901)**. Ancient Buildings, Dinan, Brittany, watercolour and bodycolour on heavy pale brown paper, unsigned, sheet size 38 x 28 cm (15 x 11 ins), framed and glazed, with 20th century typewritten label to verso (overall size 60 x 48 cm)
Provenance: Private Collection, Nottinghamshire, UK.
(1)

£150 – £250



Lot 260

260* **Cattermole (Charles, 1832–1900)**. Motherly Prayer of Intercession, [1862], watercolour on paper, signed and indistinctly dated lower right, gilt mount aperture 21.5 x 12.5 cm (8 1/2 x 4 7/8 ins), gilt framed and glazed (39.5 x 30.5 cm)
(1)

£100 – £150



261* **Tenniel (John, 1820–1914)**. How Not To Do It, Pat. "Arrah, thin, ye murtherin' harridan! Rel'ase thim noble pathriots, or, be jabbers, I'll—", 1869, pencil on paper, depicting an Irish patriot confronting Britannia, produced for Punch and published on 23rd October 1869, monogrammed lower left, mount aperture 20 x 15.4 cm (7 7/8 x 6 1/8 ins), copy of published illustration to verso, mounted, (32 x 25 cm), together with:

(The Irish Church) Venus Attracted by the (Christian Graces), Faith..Lord Westbury. Hope..Earl Grey. Charity...Lord Cairns, 1869, pencil on paper, monogrammed lower left, some spotting, mount aperture 20 x 15.4 cm (7 7/8 x 6 1/8 ins), copy of published illustration to verso, mounted, (32 x 25 cm), plus two other monogrammed drawings by Tenniel comprising: The Old "Business". Bismarck (as Clown). "Here! Catch Hold of This, Old 'Un!", 1882, and "A Lion in the Path!", 1882, and two other pencil drawings monogrammed 'TCD' and dated 1874: 'Memoranda of What we saw at Haxted Farm when we enjoyed two pleasant days in June 1874' and 'The End', all in a morocco box

(6)

£400 – £600



262* Boyce (George Pryce, 1826–1897). Study of a young Welsh man resting, 1855, pencil drawing on wove paper of a male figure half-reclining against a manger, wearing a jacket, patched trousers, and a bowler hat, with his feet bare, various pencil annotations in the artist's hand pertaining to colours and detail, initialled in pencil lower left corner, further annotated by the artist lower right 'Tan Rallt [North Wales] Octr 11. '55', sheet size 25.4 x 17.6 cm (10 x 7 ins), together with 3 other pencil drawings on wove paper by Boyce: the first of Welsh mountains, with artist's annotations regarding hues, inscription lower right 'Moel Siabod. Sept. 55', and on verso artist's further notes '... cropping out of grey yellow-green herbage & reddish-grey broken earth ...', sheet size 12.8 x 19.8 cm (5 x 7.75 ins); a Channel Island seascape titled lower right 'From Mont Orgueil, Jersey 22.5.53', sheet size 13 x 26 cm (5 1/8 x 10 1/4 ins); and a view of a timbered house with figures, initialled by the artist in pencil lower right, and annotated upper right 'Aug. 22. 1845. Comberton House, Herefordshire', sheet size 9.7 x 17.6 cm (3 7/8 x 7 ins), and a pen & ink drawing on wove paper of a windmill by Boyce, inscribed lower right in pencil 'Cricklewood. Augt 9. 1847', sheet size 11.6 x 9.1 cm (4 5/8 x 3 5/8 ins)

(5)

£300 - £500

263* Norie (Orlando, 1832–1901). The Rifle Brigade, four large watercolours on paper, depicting soldiers from the Rifle Brigade on manoeuvres, each signed, some foxing and few minor stains, mainly to sky areas, gilt mount aperture 31.8 x 49.2 cm (12 1/2 x 19 3/8 ins), uniformly framed and glazed (55.5 x 73.5 cm), 3 versos with label of R. & A. Ackermann, Repository of Fine Arts, London, the other with label of W.F. Power, Frame Maker of Westminster, not examined out of frames

(4)

£1,000 - £1,500



264* Rossetti (Dante Gabriel, 1828–1882). Portrait of Dante Gabriel Rossetti, by J.B.B.N., circa 1870's, pen and black ink drawing on paper, depicting Rossetti in medieval garb, holding a book in one hand and a palette and brushes in the other, standing in front of a backdrop featuring Oxford buildings and an apple tree with a female-headed serpent, bearing caption to lower portion 'Love is an house the householder whereof is either Life in Death or Death in Love', signed with initials lower left: J.B.B.N. fecit, 187 x 91 mm (7 3/8 x 3 1/2 ins), mounted on grey-green card, with initials D.G.R. (surrounded by a laurel wreath) in ink to lower margin, overall sheet size 300 x 250 mm (12 x 9 3/4 ins)

The identity of the artist of this work has not been established. This drawing however was illustrated in the memoirs of Thomas Forder Plowman (1844–1919), entitled *In the Days of Victoria: Some Memories of Men and Things*, published by John Lane in 1918, facing page 252. The caption for the printed illustration reads: 'An Oxford Pre-Raphaelite Portrait of D. G. Rossetti. Reproduced, by permission of Mr. H. Giles, from a drawing'. Rossetti wrote a sonnet entitled *Death-in-Love*, first published in his 1876 collection *The House of Life*.

(1)

£200 - £300



Lot 263





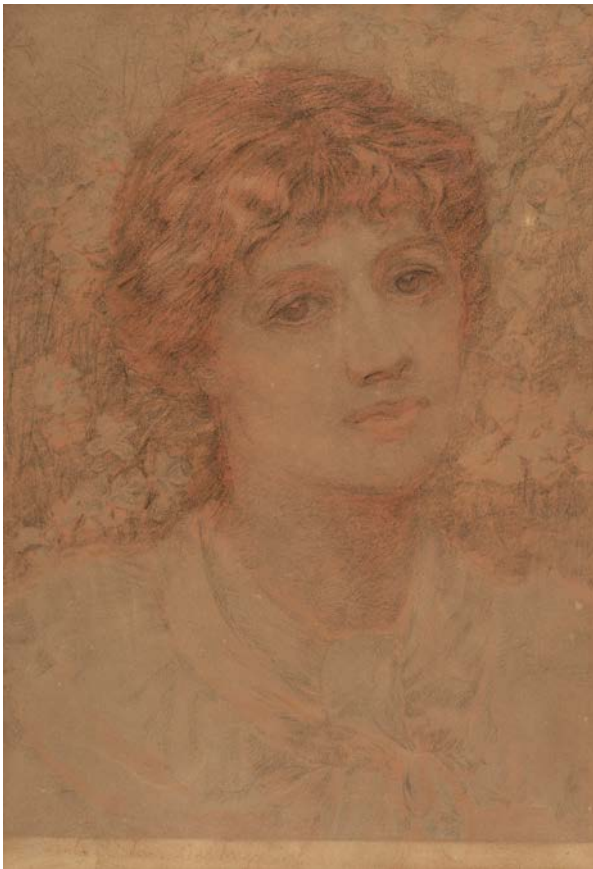
265* **Burne-Jones (Edward Coley, 1833-1898).** Study for The Wheel of Fortune (recto) / Study of drapery (verso), pencil on thick textured paper, depicting a female head and shoulders with drapery, verso with additional drapery study, 1 cm closed tear in upper edge (not affecting image), sheet size 26.7 x 17.6 cm (10 1/2 x 7 ins)

Provenance: The artist's studio; his daughter Margaret Mackail; Christie's, London, 3rd December, 1954; purchased by a private collector; thence by descent. Pencil study for the face and drapery of the main protagonist - the goddess Fortuna - in what is purported to be Burne-Jones's favourite work, *The Wheel of Fortune*. The artist worked on several versions of the subject over a period of ten years from the mid 1870s; the large-scale oil in the Musée d'Orsay, which was exhibited at the Grosvenor Gallery in 1883, is considered the prime version. The painting presents an allegory of the vagaries of life, with individual lives elevated or cast down as the wheel of fortune turns - or, in the artist's own words: "My wheel of Fortune is a true-to-life image; it comes to fetch each of us in turn, then it crushes us."

(1)

£1,000 - £1,500

266 No lot



267* Hastings (Kate Gardiner, 1837–1925). Ellen Terry as Ophelia, coloured chalks on wove paper, signed lower left, small unobtrusive closed tear (repaired on verso), heavy mount toning, sheet size approximately 47.5 x 36.5 cm (18 5/8 x 14 3/8 ins), window mounted, framed and glazed (69 x 56.5 cm), verso with 20th century framer's label of Richard Adams, Witney

The artist Kate Hastings drew a series of portraits of Terry and her family, many of which are now part of the National Trust Collection and held at Terry's former home, Smallhythe Place, Kent. A similar drawing in red chalk, *Ellen Terry as Ophelia*, is in the Victoria and Albert Museum.

(1) £300 - £400



268* Heaton, Butler & Bayne (1862–1953). The Annunciation, circa 1875–1900, pen, black ink, and watercolour, on paper laid on thick blue card, design for a tracery two-light stained glass window, depicting the angel Gabriel in the left light and the Virgin Mary in the right light, with angelic figures in the 4 trefoil lobed lights above, topped by a floral and foliate quatrefoil flanked by decorative lozenges, lettered in brown ink lower left with stock number and scale, Heaton, Butler & Bayne embossed stamp to lower margin below image, slightly dusty, especially to blank margins, light mount-stain, image size 25.7 x 11cm (10 1/8 x 4 1/4ins), sheet size 30.3 x 14.3cm (12 x 5 5/8ins), mounted, overall size of mount 39.2 x 25cm, mount titled in calligraphic black ink

Although we have traced a number of stained glass windows by the renowned firm of Heaton, Butler and Bayne depicting the Annunciation, we have been unable to establish whether this particular design was ever executed.

(1) £200 - £300



269* Ongania (Umberto, 1860–1896). Doge's Palace and waterfront, Venice, watercolour on paper, signed lower right, couple of small foxing spots to upper right sky area, mount aperture 27.2 x 57 cm (10 3/4 x 22 1/2 ins), moulded gilt frame and glazed (48.5 x 78.5 cm)

(1) £150 - £200



270* **Crawhall (Joseph, 1861–1913).** Ponies by the Seaside, pen and dark brown ink on paper, inscribed lower right by the artist 'to Lydia from Josphe Crawhall', 130 x 200 mm (5 x 8 ins) mount aperture, framed and glazed

Provenance: Private Collection, Cotswolds, U.K.
(1)

£400 - £600



271* **Fraser (Robert Winter, 1848–1906).** Landscape with Fishermen at Horton, Buckinghamshire, 1893, watercolour, signed, dated and titled lower right, 18 x 38 cm (7 x 15 ins), gilt frame, glazed, with early printed label of W. R. Deighton, Fine Art Dealer & Frame Maker, to verso

(1)

£100 - £150



272* **Tucker (Arthur, 1864–1929).** Kyleakin on the Isle of Skye, watercolour, depicting Kyleakin harbour with boats moored, and ruined Castle Moil, signed lower left, mount aperture 20.6 x 34 cm (8 1/8 x 13 3/8 ins), framed and glazed (52 x 66 cm), together with: **Kilburne (George Goodwin II, 1863–1938).** Watercress Picking, 1897, watercolour heightened with bodycolour, signed lower left, mount aperture 34.8 x 50 cm (13 5/8 x 19 6/8 ins), framed and glazed (40 x 55 cm), plus:

Wells (Denys George, 1881–1973). Portrait of Ethel Wells, 1908, watercolour, depicting a full length portrait of the artist's wife Ethel, signed and dated, mount aperture 33.3 x 23 cm (13 1/8 x 9 ins), framed and glazed (51 x 38.5 cm)

Wright (John Massey, 1777–1866). Scene from the Vicar of Wakefield, watercolour, depicting four figures gathered around a chair, a man leaning on the chair with a hand over his face, a young woman being comforted by an older lady sitting on the chair, mount aperture 26.5 x 34 cm (10 3/8 x 13 3/8 ins) framed and glazed (45.5 x 51.5 cm), plus a duplicate unframed copy, and six other watercolours comprising:

James Billingsley, Dale End, Birmingham, Charles Walter Radclyffe, Sketch at Thorneycrofts Farm, Hagley Road, Edgbaston, Birmingham, 1860, (signed), H.J.W?, Portrait of a bespectacled gentleman, 1884, T.W. Downing, Old Recruiting House, Frank Spenlove Spenlove, The Yellow Door, Beckenham, (signed), plus a caricature drawing

Denys George Wells studied at the Slade School of Fine Art between 1897 and 1903 under Henry Tonks (1862–1937) and Philip Wilson Steer (1860–1942).
(11)

£300 - £500



273*AR **Birch (Samuel John Lamorna, 1869-1955)**. St. Mawe, Cornwall, circa 1900, watercolour on paper, heightened with body colour, signed and titled lower right, 35.5 x 25 cm (14 x 9 3/4 ins) mount aperture, period molded gilt frame, glazed (1) £200 - £300



Lot 274

274* **Royal Birmingham Society of Artists**. A collection of 57 mostly pencil portraits of members of the RBSA, circa 1890-1910, and other Birmingham artists, two with artist's monogram G.J.S.?, most portraits named, many dated, occasional spots and light soiling, most mounted onto 14 card sheets, card sheets size approximately 28.3 x 38 cm (11 1/8 x 15 ins), together with **Birmingham-related Album**, an album containing approximately 225 Birmingham-related items, compiled by Eliza Woodward, circa 1880-1905, comprising greetings cards, pencil sketches, photographs and postcards, including items from or by Henry (Harry) Baker (1849-1875), Cecelia Baker, Edward Richard Taylor (1838-1911), Harold Baker (photographer, b.1859), Oliver Baker (b.1856), all mounted, contemporary black morocco, rebaked, somewhat worn, 4to

Artist pencil portraits include: Sidney Harold Meteyard (1868-1947), Jethro Anstice Cossins (1830-1917), Charles Walter Radclyffe (1817-1903), Edward Richard Taylor (1838-1911), Julius Alfred Chatwin (1830-1907), Oliver Baker (1856-1939), (Charles Henry Whitworth (1855-1933), John Keeley (1849-1930), William Midgley (1865-1933), William John Wainwright (1855-1931), John Rathbone Harvey (1862-1933), Jonathan Pratt (1835-1911), Edwin Butler Bayliss (1874-1950), James Valentine Jelley (1856-1950), Joseph Edward Southall (1861-1944), William Henry Bidlake (1861-1938) and others (a few portrayed twice).

(18)

£200 - £300



275* **Ryland (Henry, 1856-1924)**. December, watercolour and ink, depicting a female figure seated in a landscape raising a goblet, signed lower right, sheet size 8 x 8 cm (3 1/8 x 3 1/8 ins), framed and glazed (21 x 19.5 cm), together with:

Lones (Thomas Sutton, 1866-1934). The Annunciation to the Shepherds, circa 1890s, fine pencil drawing with inscription above 'With Best Wishes From T. Sutton Lones', and 9 lines of quotation below, from the Christmas carol God Rest Ye Merry Gentlemen, signed lower right of image, mount aperture 19.5 x 14.5 cm (7 5/8 x 5 3/4 ins) framed and glazed (26.5 x 21.5 cm)

(2)

£200 - £300

BRITISH & EUROPEAN PRINTS 1800-1950

276 **Cotman (John Sell, 1782-1842).** Etchings by John Sell Cotman, London: Published for the author by Messrs. Boydell & Co., Colnaghi & Co.; York: Todd & Co.; Edinburgh: Mr White, 1811, *etched title, etched dedication leaf and 24 plates, one leaf of descriptive index with signature of Thomas Boys to upper margin, 4 page subscriber's list, and publisher's advertisement leaf, browning and spotting, sewing partly broken and leaves detached, front pastedown with early 20th-century bookplate of Frederick H. Wood of Chew Magna, 19th century half morocco, boards detached and lower half of spine lacking, folio*

First edition of Cotman's first published volume of etchings.

(1)

£200 - £300

277* **Géricault (Théodore, 1791-1824).** Cheval dévoré par un Lion, 1823, *crayon lithograph, a fine impression of the rare second state (of four), before the removal of Villain's address, on wove paper, with margins, image size 19.4 x 23.8 cm (7 5/8 x 9 3/8 ins), together with Cheval que l'on promène avant la course and La Course (from Suite de Huites Petits Pièces), 1823, crayon lithographs on wove paper, both printed on one sheet, from the album published by Gihaut Frères, Paris, sheet size 55.1 x 40 cm (21 1/2 x 15 3/4 ins)*

Literature: Delteil 67, 56, 56.

(2)

£400 - £600



Lot 276



Lot 277



278* **Rossini (Luigi, 1790-1857)**. Veduta dell'Arco di Settimio Severo nel Foro Boario, & Avansi della Curia Ostilia sul Monte Celio, two etchings on wove paper with wide margins, plates 57 and 89 from *Le Antichità Romane*, published in Rome in 1823 (both plates are dated 1821), plate size 40.5 x 48.5 cm, with margins, a few small stains to upper left corner of the first plate, both strong dark impressions generally in good condition, matching modern black and gilt frames, glazed (2)

£200 - £300



279* **Martin (John, 1789-1854)**. Death of Abel, & 5 others, from Illustrations to the Bible, (1831-1835), 6 uncoloured mezzotints on wove paper, each with title and artist's imprint to lower margin, good, rich impressions, slight marginal finger-soiling, 4 with some pale corner dampstaining (lightly affecting 2 images), wide margins, image sizes 18.8 x 29.2 cm (7 3/8 x 11 1/2 ins) and similar, sheet sizes 25.4 x 36.8 cm (10 x 14 1/2 ins) and similar, uniformly window mounted (33 x 43 cm)

Campbell-Wees 96. The other titles with their Campbell-Wees numbers are: The Fall of Man, 93; The Covenant, 98; David Spareth Saul at Hachilah, 107; The Destruction of Sodom and Gomorrah, 99; Belshazzar's Feast, 109. (6)

£100 - £150



280* **Martin (John, 1789-1854)**. The Fall of Babylon, 1831 & Belshazzar's Feast, 1832, two large mezzotints, both apparently intermediate proofs with the printed title only to lower right blank margin, discolouration and water-staining, the first with two small puncture marks in the upper part of image, both laid on a linen support, sheet sizes 63.5 x 86.5 cm (25 x 34 ins), old gilt frames, glazed (66 x 90 cm).

Campbell-Wees 28 & 29.

(2)

£100 - £200



281* **Jacque (Charles Émile 1813-1894).** *Le Troupeau de Porcs*, 1890, etching and drypoint printed in bistre, a fine atmospheric proof impression printing with rich tone and burr, before the edition of 1100, signed and inscribed in pen and brown ink 'Bon à tirer à onze cents exemplaires - / Paris, le 27 novembre 1890', together with

Massard (Félix, 1773-1840). *Chœur de néréïdes, Sarcophage*, after Harriette, circa 1820, engraving, a very fine, crisp impression on wove paper, with margins, a very faint discoloured area in the lower blank margins, otherwise in good condition, plus

Motte (Charles E.P., 1785-1836). *Toi...! Oui Moi...!*, circa 1822, lithograph, a good fresh impression on wove paper with margins, and two lithographs by Honoré Daumier (1808-1879): *Les Derniers représentants de la gaieté française*, & *Dis-donc mon Homme...ça m'a l'air joliment appétissant, j'prendrais bien quelque-chose!*, as published in *Le Charivari*

(5)

£150 - £250

282 **Palmer (Samuel, 1805-1881, & Others).** *A Selection of Etchings by the Etching Club*, London: Joseph Cundall & Thomas Bosworth, 1865, 12 original etchings by Samuel Palmer, J. E. Millais, Thomas Creswick, Frederick Tayler, Richard Ansdell, William Holman Hunt, Richard Redgrave, John C. Horsley, George B. O'Neill, C. W. Cope, James C. Hook and Seymour Haden, including Palmer's *The Weary Ploughman*, 1858, (Lister E8, viii/viii), etching on chine appliqué, the eighth state (of 8), a strong, dark impression, numbered 4 to centre of lower blank margin, Millais's *Happy Spring-time* (Goldman 33), Holman Hunt's *A Day in the Country* (Bronkhurst Appendix B21), Seymour Haden's *A Study in Kensington Gardens* (Schneiderman 31, iii/iii), all printed on chine appliqué, tissue-guard to each plate, pale waterstain to outer margin of plates 1-5, 9 & 12, some spotting to title and contents leaf, yellow chalk-glazed endpapers, with 19th-century bookplate of Cyril Flower to front pastedown, neat presentation inscription to front endpaper 'Cyril Flower from R.C.J.', original publisher's maroon morocco-backed cloth gilt, rubbed and scuffed with some marks, and a little wear to extremities, large folio (sheet size 45 x 32 cm) Provenance: Cyril Flower, 1st Baron Battersea (1843-1907), Liberal politician and patron of the arts.

The other etchings are: Thomas Creswick, *A Roughish Road by a Lochside*, Frederick Tayler, *A Day's Hunting in the Fens*, Richard Ansdell, *The Park*, Richard Redgrave, *Summer Woods*, John C. Horsley, *The Duenna's Return*, George B. O'Neill, *The Portrait*, C.W. Cope, *The Spring Flood*, and James C. Hook, *Gathering Eggs from the Cliff*.

(1)

£500 - £800



Lot 282



283* **Haden (Seymour, 1818-1910)**. Kensington Gardens II (Large Plate), 1859, etching with drypoint, on laid paper, a rich, atmospheric impression of Schneidermann's second state (of three), printing with selectively wiped plate tone, signed in pencil, with margins, in very good condition, platemark 20 x 12.5 cm (7 7/8 x 4 7/8 ins), sheet size 23.5 x 15.6 cm (9 1/4 x 6 1/8 ins)

Schneiderman 31.

(1)

£300 - £500



284* **Jongkind (Johann Barthold, 1819-1891)**. Moulin en Hollande, 1867, etching on laid paper, a very good impression of the apparent first state (of three), printing with tone, with margins, platesize 14.2 x 19.5 cm (5 5/8 x 7 3/4 ins), sheet size 16.7 x 25.1 cm (6 1/2 x 9 7/8 ins); together with Batavia, 1868, etching, on laid paper, a very good impression of the second (final) state printing with tone, plus Guillaumin (Armand, 1841-1927). Vue prise de Saardam, etching printed in red and olive green, from the 1906 first edition of "Histoire des Peintres Impressionnistes" by Theodore Duret, published by Floury, Paris, and Israëls (Jozef, 1824-1911). The Odd Couple, 1873, two impressions, etchings on Arches laid paper (one with a partial Arches watermark), largest sheet 25.8 x 35.5 cm

Jongkind: Delteil 14 & 16; Guillaumin: Kraemer 23.

(5)

£200 - £400



285* **Corot (Camille, 1796-1875)**. Dans les Dunes, Souvenir du Bois de la Haye, 1869, etching, a very good, atmospheric impression of the second (final) state, as published in Sonnets et Eaux-fortes in an edition of 350, printing with light platetone, on laid paper, with wide margins, plate size 13.2 x 19.5 cm (5 1/8 x 7 3/4 ins), sheet size 26 x 35.2 cm (10 1/4 x 13 7/8 ins)

Delteil 9; Melot 9.

(1)

£300 - £400



286* Tissot (James Jacques Joseph, 1836–1902). *Le Banc de Jardin*, 1883, mezzotint, a superb, velvety, dark and richly inked impression of the first state (of three), a rare trial proof on chine collé, signed in pencil and inscribed by the artist 'Bon à Tirer / papier chine sur papier pâte / bon chaude', before the unsigned edition with letters, platemark 41.5 x 56.3 cm (16 1/2 x 22 1/4 ins), sheet size 56 x 76.7 cm (22 x 30 1/8 ins), mounted, framed and glazed (74 x 88.5 cm)

Wentworth 75 i/iii.

(1)

£1,500 - £2,000



287* **Tissot (James Jacques Joseph, 1836–1902).** *Le Matin*, 1886, mezzotint on cream chine collé (on white wove paper), a good impression of the second (final) state, with margins, platemark/chine collé 48.5 x 26 cm (19 x 10 1/4 ins), sheet size 72 x 54.5 cm (28 3/8 x 21 1/2 ins.) mounted, framed and glazed (91 x 66 cm)

Wentworth 82

(1)

£300 - £500



288* **Sisley (Alfred, 1839–1899).** *Bords du Loing, La Charrette*, 1890, etching, a very good, delicate impression, without letters (there was an edition with letters published by *La Gazette des Beaux Arts*), plate size 14.5 x 23 cm (5 3/4 x 9 ins), sheet size 18.8 x 27.8 cm (7 3/8 x 11 ins)

Delteil 1.

(1)

£100 - £150



289* **Strang (William, 1859–1921).** *Portrait of Thomas Hardy*, No.2, 1894, etching on pale cream wove paper, signed in the ground and dated '93, signed in pencil to lower right margin, plate size 22.4 x 15 cm (8 3/4 x 5 7/8 ins), with margins, mount aperture 26.7 x 18.6 cm (10 1/2 x 7 3/8 ins), likely tipped onto backboard, framed and glazed (38 x 31 cm), verso with label of G. Maury, *Le Havre*, together with: *Women at the Cross*, 1898, drypoint etching on cream wove paper, signed in pencil to lower right margin, a few foxing spots (mainly to margins), plate size 25.2 x 30.2 cm (9 7/8 x 11 7/8 ins), with margins, mount aperture 29 x 33.5 cm, tipped onto backboard, framed and glazed (45 x 48.5 cm), verso with G. Maury label, plus another 8 etchings by Strang, and one by Ian Strang (1886–1952) of *Cannon Street Station* (1923), all tipped to their backing boards, possibly all titled in pencil to lower margin (hidden behind mounts), 4 with some discolouration, and with 2 photographs, one of William Strang, the other a contemporary photographic reproduction of a 1910 family painting 'Portrait Group' by William Strang, the mount signed by each member of the family depicted, most framed and glazed (39.5 x 49.5 cm and smaller), (none examined out of frames)

First two items: Strang catalogue (1906) 227 & 340 respectively.

The other titles with their catalogue numbers are: *The Trinket Seller* (31), *Portrait of J.B. Clark* (46), *Portrait of W. Strang* (97), *The Carpenter's Shop* (43), *The Castaways* (147), *Portrait of R.B. Cunninghame-Graham* (343), *The Mill Ford* (273), *The Monument* (277).

(13)

£300 - £500



290* **Bauer (Marius 1867–1932)**. In Stamboul, etching, signed in pencil 'MB' lower right, numbered 43, image size 38.4 x 49.5 cm (15 1/8 x 19 1/2 ins), framed and glazed (50.6 x 63.4 cm), together with **Israels (Jozef 1824–1911)**. The Fisherman, drypoint etching, published by Arnold and Cripp, Paris, signed in pencil to lower left, printed caption: Publiè par Arnold et Cripp, 8, rue St Georges à Paris, to lower margin, Printsellers Association blindstamp, image size 38 x 26.5 cm (15 x 10 1/2 ins), framed and glazed (65 x 49.5 cm) (2)
£100 – £150



Lot 291

291***AR Craig (Edward Henry Gordon, 1872–1966)**. Mask, 1908, woodcut, on soft, tissue-thin laid Japan paper, signed with the artist's monogram and dated in pencil, bearing title and inscription in pencil 'only 20 copies printed – copy 12', with margins, the full sheet at left and bottom, unobtrusive paper residue at the left sheet edge verso, in very good condition, image size 119 x 105 mm, sheet size 265 x 205 mm, together with **Temple (Vere Lucy, 1898–1980)**. Resting Reedbuck, circa 1930's, line engraving, on thin laid paper, with a light plate tone, bearing signature and title in pencil, with margins, a small loss at the upper right sheet corner, old tape at the upper sheet corners verso, generally in very good condition, plate size 214 x 232 mm, sheet size 255 x 298 mm, plus **Nash (John, 1893–1977)**. Black Bryony, Deadly Nightshade, Yew, and Monk's Head (from Poisonous Plants: Dangerous, Deadly and Suspect), 1927, four wood engravings on tissue-thin Japan, each with margins, from the edition of 350, printed by Curwen Press and published by Frederick Etchells and Hugh Macdonald, Deadly Nightshade uncut at top and left, crinkled at the bottom as is characteristic of this paper, a few further soft creases, image size 172 x 123, sheet size 275 x 190 mm, Black Bryony untrimmed at right, image size 150 x 119 mm, sheet size 276 x 186 mm, Yew with a small loss at the upper sheet edge, a pale brown stain in the lower margin (barely visible in subject), image size 159 x 126 mm, sheet size 190 x 141 mm, framed, Monk's Head uncut at bottom, image size 165 x 114 mm, sheet size 242 x 165 mm, framed and glazed
Provenance: Collection of Oliver Hoare (1945–2018); purchased from Jennings Fine Art, 2017.

(6)

£200 – £300



292* **Brangwyn (Frank, 1867–1956)**. Four various works, etchings, including three scenes of crowds and one landscape showing boats docked on the shore by a French village, three signed in pencil to lower margin, plate sizes from 4.3 x 9.6 cm (1 6/8 x 3 3/4 ins) to 11 x 8.4 cm (4 3/8 x 3 1/4 ins), framed and glazed (24.8 x 32.5 cm to 37.5 x 29.5 cm)

(4)

£150 – £250



293* **Nieuwenkamp (Otto Wynand, 1874–1950)**. View in Dordrecht, 1897, from the set of six etchings by Nieuwenkamp and Johannes Graadt van Roggen (1867–1959), etching on wove paper, a very good impression printed in brown-black, signed in pencil, titled 'Dordrecht' and numbered 1–35 No 4, with the blindstamp of the publisher P.J. Zürcher, The Hague, with margins, adhered to the backing board towards the sheet edges, generally in good condition, plate size 28.3 x 20.3 cm (11 x 8 ins), sheet size 40.3 x 30.5 cm; together with Armand Guillaumin (1841–1927), *Vue prise de Saardam*, etching printed in red and olive green, from the 1906 first edition of "Histoire des Peintres Impressionnistes" by Theodore Duret, published by Floury, Paris; Jozef Israëls (1824–1911), *The Odd Couple*, 1873, two impressions, etchings on Arches laid paper (one with a partial Arches watermark), and Charles West Cope, *Hush*, 1878, etching on laid paper, a very good proof impression before letters, signed in pencil (the etching was published by The Etching Club, 1879); and Hope Deferred, 1877, etching on laid paper, a very good impression, signed in pencil, both with wide margins, largest sheet size 44 x 29 cm

(6)

£200 - £300

294* **Sickert (Walter, 1860–1942)**. *Femme de Lettres (The Large Plate)*, 1911–12, etching on laid paper, 5th state (of 7), before all lettering, and before the slight reduction of the plate, plate size 150 x 226 mm, sheet size 244 x 295 mm (9 5/8 x 11 5/8 ins), mount-stained, glued to outer edges of the sheet, in window-mount, framed and glazed, with old Agnew & Sons labels to verso Bromberg 149 v/vii.

(1)

£300 - £500



Lot 294

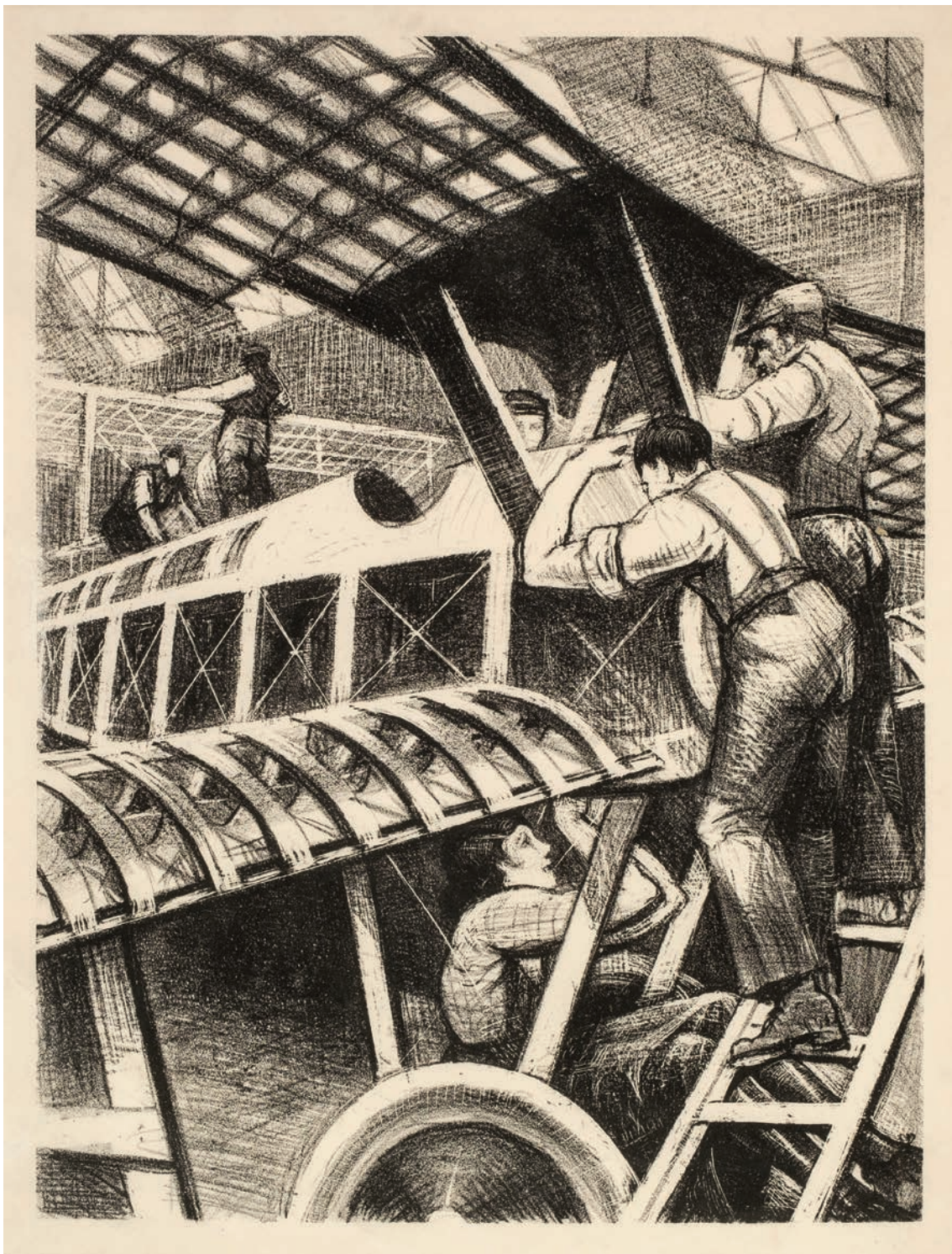


295* **Zorn (Anders, 1860–1920)**. Self Portrait, 1916, etching, a fine, bright impression of the third (final) state, signed in pencil, on laid paper with a *Figure of Fortuna Standing upon a Globe* watermark, with wide margins, pale overall discolouration, generally in very good condition, platemark 7.6 x 11.8 cm (7 x 4 3/4 ins), sheet size 37.2 x 28.7 cm (14 5/8 x 11 1/4 ins)

Hjert 164; Asplund 270.

(1)

£300 - £400



296* **Nevinson (Christopher Richard Wynne, 1889–1946).** *Assembling Parts*, 1917, lithograph on wove paper, two neat short closed tear repairs to lower left margin outside of print impression, image size 402 x 303 cm (15 3/4 x 12 ins), sheet size 510 x 379 cm (20 x 15 ins), framed and glazed, overall size 73 x 58 cm

Black 17. Published in an edition of 200 signed and 100 unsigned impressions.

From the set of six lithographs produced by Nevinson entitled *Building Aircraft*, for the series *The Great War: Britain's Efforts and Ideals*, commissioned by the British Department of Information, published by the Fine Art Society, London, 1918.

(1)

£1,000 - £1,500



297* **Sparks (Nathanial, 1880–1957).** *Shadow and Shade*, etching, a fine impression, printing with rich contrasts, on wove paper watermarked 'Millbourne British handmade pure rag paper', signed in pencil and dedicated 'To Leslie Ward', inscribed by the artist 'working proof / late state', with margins, in very good condition, platemark 15 x 8.8 cm (5 7/8 x 3 1/2 ins), sheet 24.8 x 15.5 cm (9 3/4 x 6 1/8 ins), minor loss to lower left sheet edge, window-mounted

An impression of this print is in the Rosenwald Collection at the National Gallery of Art, Washington D.C. (accession no. 1943.3.7984).

(1)

£150 - £200



298* **Austin (Robert Sargent, 1895–1973).** *A Roman Madonna*, 1922, etching, a very good, clear impression of the second (final) state, printing with plate tone on fine pale cream laid paper, with an indistinct Letters watermark, published in an edition of 30 impressions, signed and dated in pencil below the platemark, titled in pencil in the lower left sheet corner, with margins, pale mount-staining, plate size 176 x 150 mm (7 x 5.9 ins), sheet size 271 x 211 mm (10 5/8 x 8 3/8 ins), framed and glazed (35 x 33 cm), with William Weston gallery label to verso, dated 1975, and manuscript note stating that the work was remounted on acid free card in 1990

Provenance: William Weston Gallery, London, purchased 2 June 1975 (gallery label verso).

Dodgson 36, ii/ii.

A Roman Madonna, dating from the period of his engraving scholarship at the British School in Rome, was considered by contemporary critics as the peak of Austin's art as an etcher before he turned to engraving as his principal medium.

(1)

£150 - £250



Lot 299



Lot 300

299*AR **Gross (Anthony, 1905–1984).** *El Muerto del Ultimo Piso* (The Dead Man from the Top Floor), 1924, etching on pale cream laid paper, dated 1924 in the image, signed, titled in Spanish, and dated 1926 in pencil, plate size 27.5 x 18cm, sheet size 35.4 x 24.9cm, mounted, framed and glazed, 51.4 x 40.2cm

(1)

£150 - £200

300*AR **Segonzac (André Dunoyer de, 1884–1974).** *Versailles, le Grand Trianon vu du canal*, 1924, etching printed with plate tone on Van Gelder wove paper, an artist's proof, signed in pencil, inscribed 'épreuve d'artiste' and numbered 7/25 (titled in pencil at the bottom of sheet), with the publisher Henri Petiet's blindstamp (Lugt 2021a) to lower margin, with margins, deckle edge at right, light-stained, pale mount-staining, otherwise in good condition, plate size 180 x 130 mm (7 1/8 x 5 1/8 ins), sheet size 282 x 192 mm (11 1/8 x 7 1/2 ins), framed (43 x 312 cm)

(1)

£150 - £250



301*AR **Drury (Paul, 1903–1988).** *Evening*, 1925, etching on laid paper, a fine impression of the third (completed) state, before the plate was cancelled in the fourth (final) state, signed, dated and inscribed in pencil 'Paul Drury .25. fec. et imp'.', dedicated 'To Robin Tanner', one of ten artist's proofs aside from the edition of 50, with margins, pale mount-staining, delicate pencil ruling lines, a few pinholes towards the upper sheet corners, generally in very good condition, in a conservation mount

Garton 16.

This proof impression is dedicated by the artist to his fellow student at Goldsmith's College, the printmaker Robin Tanner.

(1)

£200 - £300



302*AR **Drury (Paul, 1903–1988)**. Nicol's Farm, 1925, etching on tissue-thin, fibrous Japan paper with wirelines, a fine, bright and atmospheric impression of Garton's fifth (completed) state, before the plate was cancelled in the sixth (final) state, printing with effective contrasts, signed, dated and inscribed in pencil 'Paul Drury '26 fec. et imp.', further inscribed '4th state No. 26.', with margins, minor residual adhesive at the upper sheet corners, 11.2 x 19.2 cm (4 1/4 x 7 1/2 ins), generally in very good condition, in a conservation mount

Garton 18.

(1)

£300 - £500

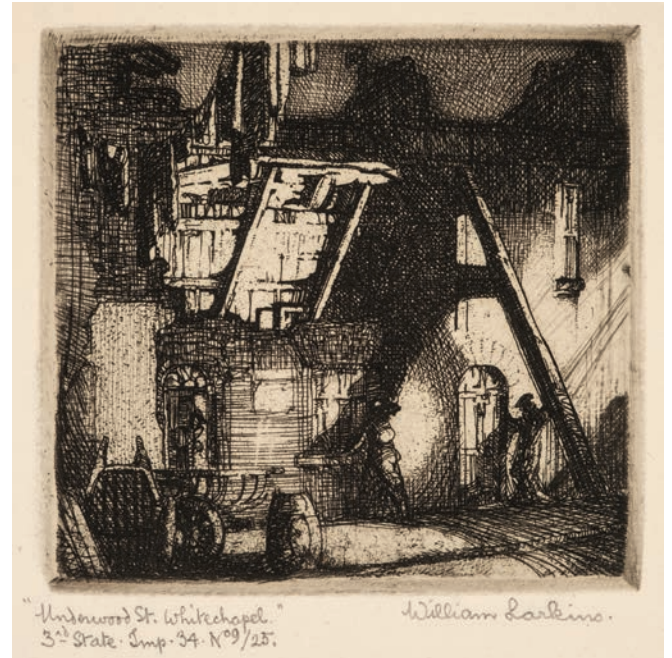


303* **Gill (Eric, 1882–1940)**. Madonna and Child with Children (2nd State), 1925, wood engraving, numbered 39/50, signed in pencil to lower right, image size 11.4 x 7.9 cm (4 1/2 x 3 1/8 ins), framed and glazed (25.5 x 21 cm) framing label to verso with 'From Petra's Collection' in manuscript

Physick 341.

(1)

£150 - £200



304* **Larkins (William Martin, 1901–1974)**. Underwood Street, Whitechapel, circa 1925, etching, a very good impression of the third (final) state, on laid paper, signed in pencil, titled, numbered and inscribed '3rd state Imp. 34. No. 9/25', with wide margins, platemark 7.4 x 7.8 cm (2 7/8 x 3 1/8 ins), 19.8 x 26.6 cm (7 3/4 x 10 1/2 ins) in very good condition, in a conservation mount

(1)

£200 - £300



305* **Soper (George, 1870–1942)**. Summer, the Last Load, drypoint etching on pale cream wove paper, signed in pencil, laid down on backing card, and outer blank edges of the sheet with heavy glue residue, sheet size 29.5 x 42.5 cm (11 1/2 x 16 3/4 ins), framed and glazed with period printed label of James Connell & Sons., 47 Old Bond Street, London to verso, together with an etching of a river landscape by Joseph Knight (1837–1909), signed in pencil, framed and glazed, with period printed label of George Barm dealer in works of art, 69 Bradshawgate, Bolton to verso (frame size 58 x 48.5 cm)

(2)

£150 - £250



306*AR **Tunnicliffe (Charles Frederick, 1901-1978)**. *The Old Quarry Road*, 1926, etching, a very good impression, on laid paper, signed in pencil and numbered 62/75, with a small margin at bottom, otherwise trimmed to the platemark, slight discolouration verso, generally in good condition, sheet size 23 x 30.2 cm (9 x 11 7/8 ins) (1) £200 - £300



Lot 307

307*AR **Laurencin (Marie, 1853-1956)**. *L'Éventail Rose*, 1927, etching with roulette printed in black, blue and pink, on wave paper, presumably fourth (final) state, signed in pencil and numbered 27/100, with margins, sheet size pale light-staining, the colours slightly attenuated, generally in good condition, platemark 29.7 x 24.8 cm (11 3/4 x 9 3/4 ins), sheet size 49.5 x 38.2 cm (13 1/2 x 19 1/2 ins), mounted, glazed and framed (63 x 50 cm) Marchesseau 126.

(1)

£300 - £500



308* **Nash (John, 1893-1977)**. *Black Bryony, Deadly Nightshade, Yew, and Monk's Head* (from *Poisonous Plants: Dangerous, Deadly and Suspect*), 1927, four wood engravings on tissue-thin Japan, each with margins, from the edition of 350, printed by Curwen Press and published by Frederick Etchells and Hugh Macdonald, *Deadly Nightshade* uncut at top and left, crinkled at the bottom as is characteristic of this paper, a few further soft creases, image size 172 x 123, sheet size 275 x 190 mm, *Black Bryony* untrimmed at right, with soft handling creases towards the upper sheet edge and one or two pale foxmarks, in good condition, image size 150 x 119 mm, sheet size 276 x 186 mm, *Yew* with a small loss at the upper sheet edge, a pale brown stain in the lower margin (barely visible in subject), image size 159 x 126 mm, sheet size 190 x 141 mm, framed, *Monk's Head* uncut at bottom, a few minor creases in the margins, pale mount staining, image size 165 x 114 mm, sheet size 242 x 165 mm, framed and glazed Provenance: The Nash Estate (Black Bryony), New Grafton Gallery, London (Yew *Taxus Baccata* Taxaceae), The Minories, John Nash Book Designs, 1986 (Monk's Head); Collection of Oliver Hoare (1945-2018). Exhibited: The Minories, John Nash Book Designs, 1986 (Monk's Head). Greenwood 2701, 2716, 2717 for the first three works.

(4)

£300 - £400



309*AR **Nash (Paul, 1889 – 1946).** *Bouquet*, 1927, woodcut printed in black on wove paper, signed, titled, dated and numbered 16/50 in pencil, with full margins, pale mount stain, very light handling marks to sheet edges, image size 122 x 95 mm (4 3/4 x 3 3/4 ins), sheet size 280 x 188 mm (11 x 7 3/8 ins), framed and glazed with Redfern Gallery label to verso, dated November 3rd 1947, giving the purchaser's name Mrs. Colin Mann. Provenance: Redfern Gallery, London, where purchased by Mrs Colin Mann, November 3rd 1947 (label to verso). Postan W79; Greenwood 76.

(1)

£800 – £1,200



Lot 311



310* **Pach (Walter, 1883–1958)**. New York, 1927, etching on cream wove paper, signed and dated in ground, plate size 17.6 x 12.6 cm (6 3/4 x 5 ins), wide margins lightly toned towards edges, pencilled title on verso, sheet size 28 x 22.7 cm (11 x 9 ins)

The Metropolitan Museum of Art, New York, have an unillustrated 1927 Walter Pach etching titled *New York from "Rum Dock"* which is likely the same as this etching. Their etching was produced (according to an inscription) for the art revue *Byblis*, and we know that this etching did indeed appear in that journal in Spring 1928, simply entitled *New York*.

(1) £100 - £150

311*AR **Sutherland (Graham, 1903–1980)**. Hanger Hill, 1927, etching on pale cream laid paper, with indistinct watermark, the full sheet, published by the Twenty-One Gallery, London in an edition of 77 impressions, signed and numbered 71/77 in pencil, a few light spots, overall in very good condition, plate size 140 x 128mm (5 1/2 x 5 ins), sheet size 295 x 190 mm (11 5/8 x 7 1/2 ins), glued to backing card along top margin only, framed and glazed

Tassi 27.

(1) £1,000 - £1,500

312*AR **Tunncliffe (Charles Frederick, 1901–1979)**. The White Horse, 1927, etching and drypoint on pale cream wove paper, published by H C Dickins in an edition of 75 impressions, signed and numbered 47/75, plate size 205 x 242 mm (8 x 9 1/2 ins), sheet size 253 x 295 mm (10 x 11 1/2 ins), mounted

Meyrick and Heuser, Tunncliffe Prints, 46.

(1) £300 - £500



Lot 312



313*AR **Bawden (Edward, 1903–1999)**. London Back Garden, 1927–1929, engraving, a fine, clear impression, on thick wove paper, watermarked '50 % cotton', signed, titled and numbered 7/40 in pencil, with wide margins, a deckle edge at left, in very good condition, platemark 19.3 x 10.2 cm (7 5/8 x 4 ins), sheet size 37.8 x 28 cm (14 7/8 x 11 ins), mounted, glazed and framed (43 x 33 cm)

Provenance: Fine Art Society, London.

(1) £500 - £700



Lot 314

314* **Holmes (Kenneth, 1902-1994).** Horse Fair at Skipton, etching, signed in pencil to margin, sheet size 29 x 41.5 cm (11 3/8 x 16 3/8 ins), mounted (43 x 46 cm), together with:
Rawlinson (William Thomas, 1912-1993). September Afternoon, Illmington, Warwickshire, 1967, woodcut, sheet size 24.7 x 32.3 cm (9 3/4 x 12 3/4 ins), mounted (39.6 x 47 cm), plus
Laing (Frank, 1862-1907). Au Bords de Canal Charenton, etching, depicting a canal scene, signed lower right and dated 1892, sheet size 23.4 x 33 cm (9 1/4 x 13 ins), mounted (33.5 x 40 cm), and 10 other etchings and engravings including Three etchings by Charles Laborde, and two engravings by Howard Phipps, signed, etc (16) £300 - £500



Lot 315

315* **Sandezén (Birger, 1871-1954).** Wind whipped Pines, 1928, crayon lithograph, on Arches laid paper, a very good, rich impression, signed and titled in pencil, with full margins, a few short tears (two at the upper sheet edge skilfully backed) and nicks at the sheet edges, a small loss at the upper sheet edge, faint light-staining, a pale band of discolouration towards the upper sheet edge, generally in good condition, framed
Provenance: Collection of Oliver Hoare (1945-2018). Greenough 122. (1) £400 - £600



316*AR **Tunnicliffe (Charles Frederick, 1901-1979)**. *To the Slaughter*, 1928, etching, a very good, rich impression printing with selectively wiped tone, on laid paper, from the only edition of 75 impressions, signed in pencil and numbered 70/75, with margins, generally in very good condition, platemark 29 x 21.2 cm (11 1/2 x 8 1/4 ins), sheet size 37.3 x 25 cm (14 5/8 x 24.9 cm)

(1)

£300 - £500



Lot 317

317* **Daglish (Eric Fitch, 1894-1964)**. *Draped Female Nude*, wood engraving, on tissue-thin, fibrous Japan with wirelines, a very good, black impression, signed in pencil, with margins, slightly unevenly trimmed at right, a number in pencil at the lower sheet edge verso showing through faintly recto, in very good condition, image size 125 x 70 mm, sheet size 166 x 190 mm, together with **Leighton (Clare, 1898-1989)**, *The Abbess and the Twins* (from *The Bridge of St Louis Rey*), 1929, wood engraving, on simili Japan, a very good impression aside from the published edition, signed in pencil and lettered A, with small margins, a short tear at right and bottom, a couple of creases, image size 104 x 81 mm, sheet size 120 x 90 mm, plus *The Initial I* from *Southern Harvest*, 1942, wood engraving, on wove paper, a very good proof impression aside from the published edition, margins, unevenly trimmed at right, unobtrusive residual adhesive at the lower sheet corners, image size 50 x 43 mm, sheet size 86 x 59 mm; and **Phillips (Hope, 1910-2004)**, *Elderly Man with a Youth in a Landscape*: possibly from Shakespeare's *Cymbeline*, wood engraving, a fine, rich impression printing with clarity, on tissue-thin Japan with wirelines, with margins, uncut at the lower edge, two unobtrusive horizontal and one vertical crease, in good condition, image size 243 x 149 mm, sheet size 310 x 227 mm

Provenance: Collection of Oliver Hoare (1945-2018). *The Abbess and the Twins* sold in these rooms, Fine Art and Antiques, 15 June 2017, lot 459. *Initial I* with Elizabeth Harvey Lee.

The Abbess and the Twins: *Print Collector's Quarterly* Vol. 22, No. 2, April 1935, Martin Hardie, *The Wood Engravings of Clare Leighton*, pp. 139-165, no. 138 (the *Initial I* was produced following publication of the PQ).

(4)

£200 - £300



Lot 318

318*AR **MacNab (Iain, 1890-1967)**. Le Quai de l'Île, Annecy, circa 1929, wood engraving, on thin, soft, translucent Japan paper, an excellent, black impression printing richly and evenly, signed and titled in pencil, numbered 19/50, with margins, barely discernible, faint light-staining, generally in very good condition, image 28.7 x 26.3 cm (11 1/4 x 10 3/8 ins), sheet size 34.3 x 30 cm (13 1/2 x 11 7/8 ins), in a conservation mount

(1)

£600 - £800

319* **Brammer (Leonard Griffith, 1906-1994)**. The Seven Sisters (Flaxman Tile Works, Burslem), from Five Towns, 1930, etching, a fine, atmospheric impression printing with clarity, on cream wove paper, signed in pencil, in good condition, 25.2 x 20.6 cm (9 7/8 x 8 1/8 ins), sheet size 34.7 x 25.4 cm (13 3/4 x 10 ins), conservation mount

(1)

£200 - £300

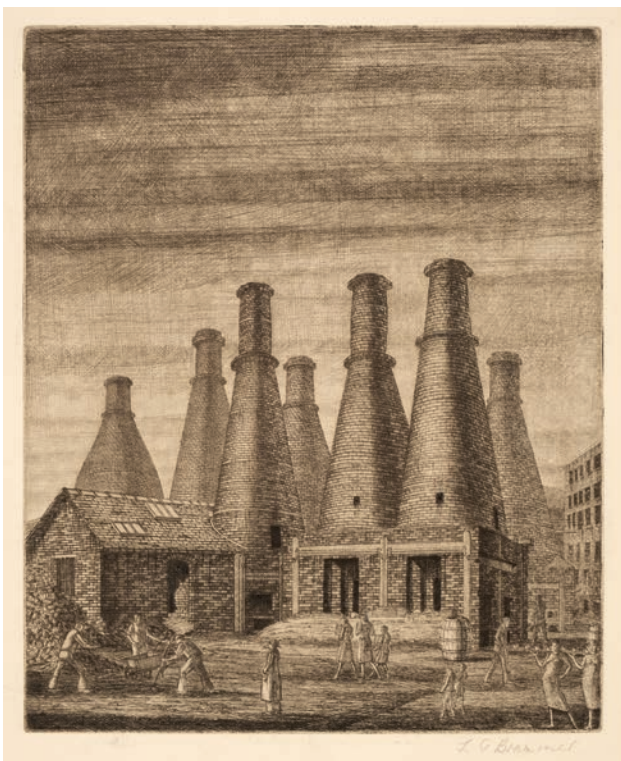


320* **Temple (Vere Lucy, 1898-1980)**. Resting Reedbuck, circa 1930s, line engraving, on thin laid paper, a very good impression printing with a light plate tone, bearing signature and title in pencil, with margins, old tape at the upper sheet corners verso, generally in very good condition, plate size 214 x 232 mm, sheet size 255 x 298 mm

Provenance: Collection of Oliver Hoare (1945-2018), purchased from Elizabeth Harvey Lee (2018).

(1)

£100 - £150



Lot 317



321* **Wetheral (M.L., 20th Century)** Diana the Huntress, circa 1930, wood engraving, a very good, black impression on simili Japan paper, signed in pencil and numbered 4/75, with margins, image 21.5 x unframed, image 21.6 x 25.5 cm 26.5 x 32.7 cm (1) £100 - £150



323* **Farleigh (John, 1900-1965)**. The Black Girl, 1932, wood engraving on japan, and artist's proof of the illustration for Bernard Shaw's *The adventures of the black girl in her search for God*, published in 1932, issued in an edition of nine impressions only, signed and dated and numbered 9/9 to lower margin, one or two light spots, image size 124 x 86 mm, framed and glazed, together with **Nash (John, 1893-1977)**. *Roses*, circa 1920, wood engraving, an unnumbered proof, signed in pencil, image size 119 x 78 mm, with margins, both framed and glazed (2) £200 - £300



322* **Gooden (Stephen, 1892-1955)**. *Death and the Woodman*, & *The Acorn and the Pumpkin* (from *Les Fables de la Fontaine*), 1931, engravings, very good impressions on wove paper, with margins, framed (32.5 x 24.5 cm), the former platemark 157 x 88mm (6 1/4 x 3 3/8ins), sheet size 31.5 x 23.3mm (12 3/8 x 9 1/8ins), the latter plate size 157 x 88mm (6 1/4 x 3 1/2 ins), sheet size 25.6 x 17mm (10 x 5 1/4ins), together with *Lambert* (Terence Henry, 1891-circa 1950). *Evening at Vannes*, 1926, etching on wove paper, a good impression, printing with tone, signed, dated, titled and numbered 21/250, with margins, unframed (3) £200 - £300





324*AR **Gibbings (Robert, 1889–1958)**. Mild Coral Caves, Bermuda (from Fourteen Wood Engravings), 1932, wood engraving on thin, fibrous Japan paper with wirelines, a very good, black, evenly printed impression, signed in pencil, numbered 7.20, with margins, some light-staining, image size 18.8 x 16.4 cm (7 3/8 x 6 1/4 ins), sheet size 27 x 21 cm (10 5/8 x 8 1/4 ins), in a conservation mount Andrews p. 159, fig. 157.

(1)

£200 – £300



325* **Rushbury (Henry, 1889–1968)**. Carcere, San Gimignano, 1925, etching with drypoint, a fine, richly inked impression of the fourth (final) state, printing with strong contrasts, signed in pencil, from the edition of 90, on fine laid paper, with margins, platemark 16.5 x 25 cm (26.5 x 14 1/8 ins), sheet a conservation mount, together with Debtor's Prison, York, 1933, drypoint, a dark, richly inked impression of presumably the fifth (final) state, signed in pencil, from the edition of 80, on fine laid paper, with margins, a deckle edge at the bottom, platemark 16.2 x 28.2 cm, 6 1/4 x 11 ins, sheet size 25.2 x 37.8 cm (9 7/8 x 14 7/8 ins), conservation mount Rushbury 51 and 73 respectively.

(2)

£150 – £250

326* **Sandzén (Birger, 1871–1954)**. The Sentinel of the Mesa, 1933, crayon lithograph, on wove paper, a very good, rich impression, signed, titled and dedicated 'with best wishes to Dale E. Miller 1934' in pencil, with small margins, pale light and mount staining (showing presence of previous mounting tape at the upper sheet edge), generally in good condition, lithographic stone 400 x 490 mm, sheet size 427 x 513 mm, framed

Provenance: Collection of Oliver Hoare (1945–2018).

Greenough 141.

(1)

£400 – £600



Lot 326



Lot 327

327* **Arms (John Taylor, 1887-1953).** Venetian Mirror (The Grand Canal, Venice) from the Italian Series, 1935, etching on Whatman laid paper, with margins, a very fine, atmospheric impression, signed and dated in pencil, inscribed 'Edition 100 II' (there was a further edition of 69, and 27 trial proofs), with margins, a deckle edge at left and right, very faint mount staining, in very good condition, platemark 16.2 x 35.7 cm (6 3/8 x 14 1/8 ins), sheet size 26 x 46.5 cm (10 1/4 x 18 3/8 ins), framed (46 x 60 cm)

With Royal Society of Painter Etchers and Engravers Gallery, headed letters to the purchaser, and further newspaper cuttings regarding the artist, on verso of frame.

(1)

£1,000 - £2,000

328*AR **Gibbins (Robert, 1859-1958).** Cannibal: Frontispiece to Chapter 1, Book the Fifth of Le Morte d'Arthur, 1936, wood engraving, a very good, even and black, hors texte impression on fibrous Japan paper with wirelines, signed in pencil, with margins, a deckle edge at bottom, image 10 x 12.5 cm (4 x 5 ins) sheet size 21 x 26.8 cm (8 1/4 x 10 1/2 ins), in very good condition, conservation mount

(1)

£200 - £300



Lot 328



Lot 329



Lot 330

329*AR **Anderson (Stanley, 1884-1966).** The Stone Breaker, 1940, copper line engraving, on pale cream wove paper, a fine, crisp impression printing with rich contrasts, clarity and tone, a proof aside from the published edition of 50, signed in pencil, titled 'The Stone Breaker. (Line Engraving)', by the artist in the lower margin, with margins, plate size 182 x 139 mm (7 1/4 x 5 1/2 ins), sheet size 322 x 255mm (12 3/4 x 10 1/8 ins), in very good condition, unframed Meyrick & Heuser 226. The engraved verse is taken from a poem by the humourist Thomas Hood, entitled *The Broken Dish*.

(1)

£500 - £700

330*AR **Anderson (Stanley, 1884-1966).** Sheep Shearing, 1941, copper line engraving, on pale cream laid paper with a Pro Patria watermark, a fine, crisp impression printing with tone and contrasts, signed in pencil, a proof aside from the published edition of 50 prints, titled "Sheep-shearing" - Line Engraving' by the artist in the lower margin, with margins, plate size 190 x 150 mm (7 1/2 x 6 ins), sheet size 312 x 198 mm (12 1/4 x 7 3/8 ins), in very good condition, unframed

Meyrick & Heuser 233.

(1)

£500 - £700

331*AR **Anderson (Stanley, 1884-1966).** The Basketweaver, 1942, copper line engraving, on pale cream, thick wove paper, a fine, crisp, and clear impression, signed in pencil, inscribed 'Ed. 50', from the published edition of 50 prints, signed in pencil, titled 'The Basket maker. Line Engraving., Edition 50 prints.', by the artist in the lower margin, with margins, a deckle edge at bottom, plate size 170 x 167 mm (6 3/4 x 6 1/2 ins), sheet size 310 x 250 mm (12 1/4 x 9 3/4 ins), taped with old tape to the mount at the upper sheet corners recto, otherwise in very good condition, unframed

Meyrick & Heuser 234.

(1)

£500 - £700

332*AR **Anderson (Stanley, 1884-1966).** The Country Pedlar, 1943, copper line engraving, on pale cream laid paper, watermarked O.W.P. & A.O.L., a fine, crisp, and clear impression, signed in pencil and inscribed 'Ed. 50', from the published edition of 50 prints, titled 'The Country Pedlar. (Line Engraving), Edition 50 prints', by the artist in the lower margin, with margins, a deckle edge at left and bottom, plate size 200 x 147 mm (8 x 5.8 ins), sheet size 305 x 215 mm (12 x 8 3/8 ins), taped with old tape to the mount at the upper sheet corners recto, otherwise in very good condition, unframed

Meyrick & Heuser 239. The engraved verse is taken from a poem by W.H. Davies entitled *Now*.

(1)

£500 - £700



Lot 331



Lot 332



333 **Brammer (Leonard Griffith, 1906-1994).** Bottle Ovens, Lustre Kiln and old decorative 'Shops', Wedgwood, Etruria, circa 1948, etching, a strong, atmospheric impression printing with a veil of tone, on wove paper, signed in pencil, inscribed '1st state', and further inscribed by a different hand 'in good condition', 25.2 x 20.6 cm (9 7/8 x 8 1/8 ins), sheet size 34.7 x 25.4 cm (13 3/4 x 10 ins), in a conservation mount (1)

£200 - £300



334* **Eichenberg (Fritz, 1901-1990).** And David Played the Harp, And in Her Mouth was an Olive Leaf, & The Peaceable Kingdom, 1955, three wood engravings (from the series Ten Wood Engravings for the Old Testament), each signed, titled, and numbered 159, 165 and 163 from the publisher's edition of 200 impressions, with water stain to lower left blank margin, sheet size 40 x 23 cm (15 3/4 x 9 ins), slightly smaller the third work (The Peaceable Kingdom), all framed and glazed (42.5 x 25.5 cm) (3)

£150 - £250



Lot 335



Lot 336



Lot 337



Lot 338

335* Tanner (Robin, 1904–1988). British Etchers 1850–1940, by Kenneth M. Guichard, London: Robin Garton, 1977, *the deluxe edition of 1000 including three original etchings by Robin Tanner: Wren and Primroses, 1935, Full Moon, 1973, and The Old Road: Elegy for the English Elm, 1976, etchings on wove paper, all fine impressions, signed in pencil, bound as published, in original publishers brown cloth with blue leather spine (overall 33.7 x 27.5 cm), with presentation inscription by the author Kenneth Guichard to front endpaper 'To P.B. / from K.G. 1977. / To Pippa / from Ken G. / 13/5/98'*

(1)

£200 – £300

336*AR Tanner (Robin, 1904–1988). Easter, 1970, *etching on cream handmade wove paper, with watermark 'handmade', a very good, strong impression of the third (final) state, signed in pencil and numbered 2/50, from the edition published by Penn Print Room, 1974 (there was a further edition of 25 published by Garton & Cooke, 1984) with wide margins, a deckle edge at top and right, plate size 39 x 26.6 cm (15 3/8 x 10 1/2 ins) sheet size 51 x 43.7 cm (20 x 17 1/4 ins)*

Garton 25.

(1)

£400 – £600

337*AR Tanner (Robin, 1904–1988). The Old Road, Elegy for the English Elm I, 1976, *etching, a very good, rich, black impression of the third (final) state, signed in pencil, with small margins, in very good, fresh condition, platemark 30.2 x 23.5 cm (11 7/8 x 9 1/4 ins), sheet size 32.8 x 25.5 cm (12 7/8 x 10 ins)*

Garton 33.

(1)

£200 – £300

338*AR Tanner (Robin, 1904–1988). The Old Road, Elegy for the English Elm I, 1976, *etching, signed in pencil at foot, 30 x 25 cm mount aperture, framed and glazed*

Garton 33.

(1)

£150 – £200



Lot 339

339*AR Hughes-Stanton (Blair, 1902–1981). Arkades, 1979, *woodcut on wove paper, watermarked 'Somerset England', inscribed in pencil 'For Tom Blundell' and signed and dated lower right, sheet size 57 x 38cm (22.5 x 15*

Originally produced as one of four illustrations for John Milton's 'Four Poems' published by the Gregynog Press in 1933 in an edition of 250 copies.
(1) £100 – £150



340* Phipps (Howard, 1954–). The Whittington Press, 1985, *nine copies of the large format wood engraving, each signed, titled and dated in pencil, two with pencilled 'AP' (Artist's Proof), the remainder with pencilled limitation number (10–11, 13–15, 17 & 20/20), image size 30.5 x 30.2 cm (12 x 11 7/8 ins), unmounted, together with Spring Flowers, Climbing Rose, Tulips, three uncoloured wood engravings, signed, dated and with limitation number in pencil, each with accompanying original pencil drawing, signed and dated in pencil, all window mounted, plus one colour and seven uncoloured wood engravings, each signed, dated and numbered (or with 'AP') in pencil, some with pencilled title, 5 with accompanying printed limitation sheet, two window mounted, with an original pencil drawing of a hare in a landscape, signed and dated in pencil, window mounted, framed and glazed (52 x 42 cm), one copy each of 'Wood Engravings' (2003) and 'Twenty Five Wood Engravings' (1996) by Howard Phipps, the former inscribed by the artist, also with 8 wood engravings by Graham R. Williams, various sizes*

Additional Howard Phipps wood engravings comprise: Timbered Interior (colour), The Printer's Chapel or Interiors the Perdix Press, Harriet Neuberger bookplate (2 copies), Whittington Court, The Auctioneer's Gavel (2 copies), The Whittington Press 1998 (37/150).

(34)

£300 – £400

20TH CENTURY BRITISH & EUROPEAN PAINTINGS & WORKS ON PAPER



Lot 341

341* Parfitt (David, 20th/21st Century). Landscape, South Wales, 1986, *watercolour on laid paper, signed and dated lower right, 50 x 36 cm (19 3/4 x 14 ins), framed and glazed with Thomas Agnew & Sons stock label to verso*

An exhibition of watercolours by David Parfitt was held at Thomas Agnew & Sons, London, in 1987.

(1)

£150 - £200

342* Armour (George Denholm, 1864-1949). Otter Hounds, *oil on canvas laid onto board, depicting hounds in a stream and on the by bank, with huntsman looking on, signed lower right, 28.2 x 44.8 cm (11 1/8 x 17 5/8 ins), framer's pencil notes to verso, framed (37.5 x 54 cm)*

Provenance: Christie's, London, Sporting & Wildlife Art including an Important Private Collection of Works by Archibald Thorburn and Charles Frederick Tunnicliffe, R.A., 3 November 2010, lot 130; Private Collection, Warwickshire, UK.

(1)

£700 - £1,000

343* Petrie (William Mac Whannel, 1870-1937). Pomona, *oil on canvas, depicting a woman with brown flowing hair holding two apples to her chest, leaning against a blossoming tree, signed to lower left, relined, small scratch to woman's décolletage area, canvas size 67.5 x 49.3 cm (26 5/8 x 19 3/8 ins)*

(1)

£200 - £300



Lot 342



Lot 343



344 Nicholson (William, 1872–1949). Portrait of Sir Edward Mortimer Mountain, 1918, oil on canvas, signed and dated lower left 'Nicholson / 1918', inscribed to verso of canvas 'Monday 2.30', 76.5 x 72 cm (30 1/8 x 28 3/8 ins), contemporary ornate gilded frame (89.5 x 84 cm)

Provenance: commissioned by Eagle Star and British Dominion Insurance Co. Ltd.; transferred to Zurich financial services.

Patricia Reed, William Nicholson Catalogue Raisonné of the Oil Paintings, 382 (illustrated).

Sir Edward Mortimer Mountain (1872–1948), underwriter and Insurance company manager, played a pivotal role in the history of the insurance industry through the foundation of Eagle Star, an amalgamation of three life-assurance offices, which was the first company to allow 'all-in' comprehensive policy for householders in 1916. The minutes of a meeting of the company's Board on 6 December 1917 state: 'it was carried unanimously that as a mark of appreciation for the special services rendered by Mr Mountain in bringing about the amalgamation of the Eagle, Star, Sceptre and other Companies with this Company, the sum of 500 guineas be set aside for the purchase of a portrait of Mr Mountain to be presented to him, and further, that a copy of same be made for the use of the Company.' (Patricia Reed, William Nicholson Catalogue Raisonné of the Oil Paintings, Modern Art Press/Yale University Press, 2011, p324).

Mountain was knighted in the New Year's Honours List of 1918 and on 18 February of that year, WN wrote to his son: 'I am painting a knight who looks like a postboy: makes £30,000 a year out of insurance - very psychic - owns all of Lorna Doone Country' (TGA 8717/1/1652). This was a reference to Mountain's country house, Orr Manor in Somerset. WN had earlier described the sitter as 'a new knight', having the 'face of an ostler' (TGA 8717/1/1/1651). Only one portrait of Mountain by WN is known, and it seems likely that the sitter, who had a large art collection, decided to present the original portrait to the company. Described as 'a small man with great authority and exuberance', he was created a baronet in 1922 (ODNB).

Mountain's wartime reputation had been enhanced by his refusal to insure the RMS Titanic on her maiden voyage in 1912.

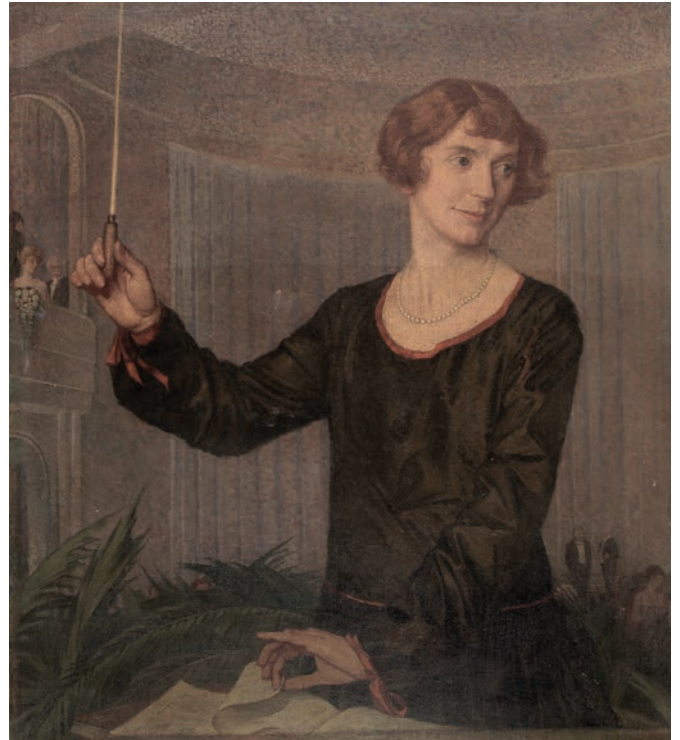
(1)

£2,000 - £3,000



345* **Jacob (Alexandre, 1876–1972).** *Le pecheur, matin*, circa 1920, oil on board, signed lower left, inscribed in pencil to verso (most likely by the artist) 'No 6 Le pecheur matin', 27.5 x 22 cm (10 3/4 x 8 1/2 ins), period gilded wood frame, glazed
(1)

£500 – £800



346* **Continental School.** *Portrait of a female conductor*, 1930, oil on canvas, half-length portrait, half-profile to right, of a lady with bobbed ginger hair wearing a black dress trimmed to neck, waist, and cuffs with red ribbon, and a pearl necklace, holding a baton aloft with her right hand, and turning a music score with her left, against palm leaves in an atrium, with conversing figures standing and sitting on the right, and a lady and gentleman looking down from a stone balcony above an archway on the left, signed with monogram (or initial A?) and dated lower left, unframed, 84 x 76.4 cm (33 x 30 ins)
(1)

£500 – £800



347* **Drury (Neil, 1968–).** *Sunflowers*, 1995, colour pastels on mauve-grey paper, signed and dated lower right, sheet size 61.5 x 92 cm (24 1/4 x 36 1/4 ins)
(1)

£150 – £200



Lot 348

348* **Hassall (Joan, 1906–1988)**. Still life of flowers in a glass vase, circa 1940, oil on canvas, signed lower right, 37.5 x 30 cm (14.75 x 11.75 ins), framed and glazed

(1)

£200 - £300



Lot 349

349* **Moore (Robert, 1905–1963)**. Shipping near a Harbour, oil on canvas, depicting various ships and boats, including a fully-rigged ship, a sloop with figures aboard, and a small fishing boat, signed Rbt Moore lower left, 23 x 30.1 cm (9 x 11 7/8 ins), stretcher verso with artist's red ink stamp, and with David Cross Gallery (Clifton, Bristol) label, gilt framed and glazed (31.5 x 38.5 cm), together with Shipping off the Coast, watercolour on paper, depicting various ships and boats at sea with a storm approaching, signed Rbt Moore lower left, mount aperture 13.8 x 19.4 cm (5 1/2 x 7 5/8 ins), framed and glazed (33.5 x 38.5 cm)

(2)

£150 - £200

350***AR Cooper (Alfred Egerton, 1883–1974)**. Portrait of Sir Edward Mortimer Mountain, 1943, oil on canvas, signed and dated upper right 'AEGERTON COOPER.43.', 77 x 63.5 cm, in an ornate gilded frame (96 x 84 cm)

(1)

£200 - £400



Lot 350



Lot 351

351*AR Gurschner (Herbert, 1901-1975). Trafalgar Square, London, circa 1930, oil on canvas, signed 'GURSCHNER' lower left, 58.5 x 70 cm (23 x 27 1/2 ins), unframed

Provenance: Estate of the artist, thence by descent to the present owner.

Herbert Gurschner was born in Innsbruck and studied at the Munich Academy of Fine Art. In 1924, he married the English actress Ella Delores Erskine, through whom he was introduced to international high society and English collectors. He exhibited in England and America from 1925 onwards, including the Fine Art Society in 1929 and 1931, Agnew's in 1938 and the Cooling Galleries, New York in the same year.

(1)

£3,000 - £4,000

352*AR Gurschner (Herbert, 1901-1975). Portrait of Algernon Blackwood, 1938, oil on canvas, signed 'Gurschner' lower left, unframed, 89 x 66 cm (35 x 26 ins)

Provenance: Estate of the artist, thence by descent to the present owner; Bonhams London, 22 June 2010, lot 38; Dominic Winter, 7 March 2019, lot 205.

Illustrated: *Bystander*, London, 9 November 1938.

Algernon Henry Blackwood (1869-1951) was an English writer of supernatural fiction whose work is informed by an eclectic framework of ideas, ranging from Eastern mysticism, theosophy, and psychical research to psychoanalysis. When a young man Blackwood was greatly affected by his reading of Patanjali's Yoga Aphorisms and the Bhagavad Gita and was converted to Eastern wisdom. He took a great interest in the theosophy of Madame Blavatsky, whose claims of an extrasensory spirit realm became a central preoccupation. After the First World War (during which he acted as an undercover agent in Switzerland for British military intelligence) he travelled extensively and associated with P. D. Ouspensky and Georgi Gurdjieff. Altogether, Blackwood published over forty books and penned more stories and novels in the realm of the psychological, mystical and supernatural than any other contemporary.

(1)

£5,000 - £7,000



Lot 352



Lot 353

353*AR Cooper (Alfred Egerton, 1883-1974). Portrait of Sir Edward Mortimer Mountain, 'Fishing the River Tay on the Stanley Beat', 1948, oil on canvas, signed with initials lower right 'AEG', dated and titled 'Fishing the River Tay on the Stanley Beat' to verso of canvas, 120 x 765 cm (40 1/8 x 30 1/8 ins), in an ornate, gilded frame (123.7 x 98.5 cm)

(1) £300 - £500

354* Mathews (B., 20th century). French Mediterranean Landscapes, a pair of oil on canvas laid on board, one depicting a farm scene, the other showing a village scene, each signed, approximately 50 x 60 cm (19 5/8 x 23 5/8 ins), uniformly framed (68 x 78.5 cm)

(2) £150 - £200

355* Mathews (B., 20th century). French Mediterranean Landscapes, a pair of oil on canvas laid on board, one depicting a harbour town, the other showing a garden scene, each signed lower left, 50.4 x 61 cm (19 7/8 x 24 ins) and 50 x 60.3 cm (19 5/8 x 23 3/4 ins) respectively, uniformly framed (61.5 x 72.5 cm)

(2) £150 - £200



Lot 354



Lot 355



Lot 357



Lot 358



Lot 356

356* **Osipov (Sergei Ivanovich)**. 'March', 1957, oil on card, signed, dated and titled in pencil verso, 17.5 x 12.4 cm (6 7/8 x 4 7/8 ins)
(1) £200 - £300

357* **British School**. Tribal Head, circa 1950s, *handcarved earthenware relief, in five sections, 61 x 41 cm (24 x 16 1/8 ins), contemporary oak frame (overall size 71 x 51 cm)*
(1) £300 - £500

358* **McGurk (Colin, 20th Century)**. Composition 90757, circa 1960, oil on board, signed 'Colin McGurk' lower left and titled lower right, 61.5 x 51.5 cm (24 1/4 x 20 1/4 ins), framed (71.5 x 62.5)
(1) £300 - £500



Lot 359

359* **Le Vasseur (Peter, born 1938)**. The Highwayman, 1965, gouache on board, depicting a sleeping man wearing a mask resting against a tree, two guns lying in the grass on either side of him, a tacked up horse standing close by, an approaching coach in the distance, signed and dated upper left, 36.5 x 53.5 cm (14 3/8 x 21 ins), framed (51.5 x 67.5 cm), together with:

Seascape with Mermaids, 1965, gouache on paper laid onto board, depicting three reclining mermaids in a beachscape, signed and dated upper left, 28.4 x 40.6 cm (11 1/7 x 16 ins), framed (48 x 60 cm) plus Girls, Clowns and Sunken Cannon, 1964, gouache on paper laid onto board, depicting two showgirls standing on a beach with a clown, elephant and handler in the background, in the foreground a sunken cannon points towards them, signed and dated upper left, some marks, 35.5 x 16.5 cm (14 x 6 1/2 ins), mounted (49.5 x 30 cm) (3) £300 - £500



360*AR **Hitchens (Ivon, 1893-1979)**. Sand, 1966, oil on canvas, signed lower right, with artist's handwritten label to verso: 'SAND', 1966, 20 1/4 x 41 1/2 in. Ivon Hitchens, Greenleaves, Petworth, Sussex, and an additional handwritten care label in the artist's hand 'you are advised not to remove this glass without first consulting the artist or the Waddington Galleries', and small printed stock label for Waddington Galleries bearing the number A2141, 51 x 105 cm (20 x 41 1/4 ins) mount aperture, period painted white and gold wood frame with inset grey fabric slip, glazed (66 x 120 cm)

Provenance: Private Collection, Oxfordshire, UK.

This important painting has been in private ownership since it was purchased by the father of the present owners from Waddington Galleries, London, in the 1960's. One of a sequence of works exploring the interaction of the reclining nude figure with landscape which preoccupied the artist over a long period. From the 1950's Hitchens adjusted his unique language for the painting of landscape to the different demands of the human body, achieving - as exemplified in the present work - a fluency and authority which is now universally recognised.

(1)

£20,000 - £30,000



361*AR **Hitchens (John, 1940-)**. *Changing Skies*, 1966, oil on canvas, signed lower right, inscribed by the artist to canvas verso 'Changing Skies John Hitchens 1966 18 'x 36' Petworth, Sussex', 46 x 91 cm (18 x 36 ins), period recessed frame, glazed (1)

£600 - £900



362*AR **Humphreys (David, 1937-)**. *Farm buildings in a Landscape*, oil on board, depicting a landscape featuring a long low building, two hay mounds to the left, signed lower right, mount aperture 105 x 45 cm (41 3/8 x 17 3/4 ins), artist's name on verso, framed (110 x 50.5 cm) Humphreys studied fine art at Durham University where he was awarded a scholarship. Once he graduated he taught art in London before making the decision to focus on painting full time in the 1970s. He is a regular exhibitor at the Royal Academy and is represented in many collections including the Arts Council of Great Britain and The National Library of Wales.

£300 - £500



Lot 363



Lot 364

363* **Humphreys (David, 1937-)**. Farmhouse Dorset, acrylic on board, depicting a white farmhouse with grey roof, red sky and sandy foreground, signed lower right, sheet size 45 x 45.8 cm (17 3/4 x 18 ins), title to verso, framed (47.5 x 47.6 cm), together with Countryside Landscape, acrylic on board, depicting a green country landscape under a pink sky, signed lower right, 30.2 x 22.6 cm (11 7/8 x 8 7/8 ins), 'David Humphreys Kingsmead Steyning Sussex' on verso, framed (37 x 29.5 cm), plus

Sandbar, acrylic on canvas, depicting a beach landscape, signed lower right, canvas size 66 x 51 cm (26 x 20 1/8 ins) framed (69 x 53.5 cm), plus one other similar

(4)

£300 - £500

364*AR **Humphreys (David, 1937-)**. House in Suffolk, acrylic on board, signed lower right, sheet size 60.5 x 60.5 cm (23 3/4 x 23 3/4 ins), 'House in Suffolk David Humphreys Kingsmead House Steyning Sx' on verso, framed (63.5 x 63 cm)

(1)

£200 - £300



365*AR **Humphreys (David, 1937-)**. Mediterranean House, acrylic on board, depicting a solitary house with traditional clay tiled roof and blue shutters, signed to lower right, sheet size 61.4 x 61 cm (24 1/8 x 24 ins), 'David Humphreys Kingsmead House Steyning Sussex' on verso, framed (71 x 70.5 cm)

(1)

£200 - £300



366* **Robertson (Barbara, 1946–2018)**. Village Landscape, Cornwall, oil on canvas, depicting a rural village scene, rolling hills in the background, signed lower right, canvas size 38.5 x 46 cm (15 1/8 x 18 1/8 ins), framed (50 x 58 cm)

(1)

£200 – £300



367* **Zuckerman (Joan, 1918–2000)**. Farm House, Tuscany, 1995, oil on canvas, signed with monogram lower right, signed, titled and dated on verso, 50.7 x 60.9 cm (20 x 24 ins), framed (63.5 x 73.5 cm)

(1)

£200 – £300



368* **Cadogan (Nancy, born 1979)**. Leaping Artist's Mannequin, 2002, oil on linen, signed and dated 'N. Cadogan 2002' to stretcher, 30.5 x 35.5 cm 12 x 14 ins blonde wood frame 43.5 x 48.4 cm

Nancy Cadogan was ranked as one of 'Top 20 New British Art Talents' by Tatler magazine in 2008, describing her as 'the new Paula Rego.'

(1)

£200 – £300



369* **Bonney (Peter, 1953–)**. Shovel and Fork, oil on board, signed and dated lower right, titled to verso, 80 x 68 cm (31 1/2 x 26 3/4 ins), gilt frame (99 x 79 cm), together with

Milk Can and Old Door, 2003, oil on board, signed, dated lower right, titled to verso, 80 x 68 cm (31 1/2 x 26 3/4 ins), gilt frame (99 x 79 cm)

(2)

£400 – £600



370* **Meyer (John, 1942-)**. *Back from the Sneeuberge*, 2016, *acrylic and mixed media on canvas, signed lower right, signed, titled, and inscribed on the stretcher, 115 x 155 cm (45 1/4 x 61 ins), deep recessed black frame (119 x 158 cm)*

South African painter John Meyer is best known for his realistic depictions of landscape, genre scenes, and portraits. Born in 1942 in Bloemfontein, South Africa, he went on to study at Johannesburg Technical College School of Art before working in advertising and as an illustrator in London. He then returned to Johannesburg where he lives and works.

The South African landscape has long been a source of inspiration for Meyer. The present, monumental landscape, suffused with light, is executed in his characteristic hyper realist style – in his words ‘One could say I’m obsessed with the magical properties of paint, with the process that allows for and unlocks the magic.’

Meyer’s work has been exhibited internationally, most recently at Circa Gallery in Johannesburg (2021), the Saatchi Gallery in London (2018), and the Everard Read Gallery in London, Cape Town, and Johannesburg (2008 –2021). In 2015, *Lost in the Dust* – a body of fifteen works addressing the effects of the Anglo-Boer War – was exhibited at Everard Read (Cape Town and Johannesburg) and Bonham’s (Edinburgh).

(1)

£25,000 – £35,000



371* **Goodwin (Albert, 1845-1932).** La Boca, Pollensa, [Majorca], circa 1900-1920, coloured chalks on beige wove paper, titled lower right, sheet size 24.2 x 31.6 cm (9 1/2 x 12 3/8 ins), together with a collection of 8 colour chalk landscape sketches by the same artist, one with some edge tears and loss, similar sizes, plus a sketchbook by Goodwin of 18 views in black chalk, 27.2 x 35.8 cm (10 3/4 x 14 1/8 ins), some landscapes and views titled, including St Mawes Castle, The Castle at Villeneuve, Pulborough, Falaise, The Chess Rickmansworth, Carshalton Surrey, Across the Valley Belvedere, Near Petit Andelys, one view with AG monogram, and two other large scale chalk studies, one of a young woman in coloured chalks (damaged with loss), the other a study of a dinner table in black chalk, laid down on later card, 75.5 x 58.8 cm (29 3/4 x 23 1/8 ins) and smaller (12)

£500 - £800



372* **Lloyd (Thomas James, 1849-1910).** Boating in the Summer, 1907, watercolour, laid onto card, depicting a riverscape one female figure standing on the river side the other sitting in a boat, signed lower right and dated '1907', some overall toning, sheet size 11 x 23.2 cm (4 3/8 x 9 1/8 ins), framed and glazed (20 x 31.4 cm), together with:

Cook (Herbert Moxon, 1844-1928/9). Landscape, watercolour, depicting two figures walking along a lake edge, sailboats and mountains in the distance, signed lower left, mount aperture 13.2 x 18 cm (5 1/4 x 7 ins), framed and glazed (30 x 35 cm), plus:

Jones (Fred C, 20th century). Richmond, Yorkshire, 1916 and 1945, pencil and watercolour, signed and dated lower right, mount aperture 14.8 x 22 cm (5 3/4 x 8 5/8 ins), framed and glazed (37 x 39 cm)

(3)

£200 - £300



373* **Arts & Crafts.** Thomas the Rhymer, circa 1910, watercolour on conjoined bevel-edged wood panel, depicting a young lady attired in medieval dress mounted on a white steed adorned with tiny bells on its mane and elaborate saddlery, against a woodland backdrop of flowers, rabbits, and a deer, above a four stanza poem written in calligraphic black ink 'True Thomas lay on Huntly Bank/A Ferlie he spied wi' his ee ...', with an illustration of Thomas below and the title in black ink, flanked by foliate panels, the whole within a leaf and line border with quatrefoil motif at each corner, some minor rubbing and marks, remains of small paper label top left with printed numeral '7', verso with 2 (of 3) wooden struts (top one missing), 52.2 x 31.3 cm (20 1/2 x 12 1/4 ins)

Provenance: Private Collection, Cotswolds, U.K.

Possibly by Bernard Sleight (1872-1954) or one of his circle, a hypothesis suggested by the style of the piece and also by its provenance, several works by Bernard Sleight having recently been sold from the same collection in these rooms.

(1)

£300 - £500



374* **Solon (Léon Victor, 1872–1957)**. Egyptian woman burning incense, original poster design, watercolour and gouache on thick paper, initialed lower left, depicting a possibly Egyptian woman burning incense, a sphinx-like lion above, central horizontal crease, mount aperture 54.6 x 37.1 cm (21 1/2 x 14 5/8 ins), framed and glazed (67.5 x 47.5 cm)

(1)

£300 – £500

375* **Wainwright (William John, 1855–1931)**. Portrait of an Actress, 1912, watercolour on board, depicting a female dressed in period costume holding a scroll in one hand, standing in a doorway with pillars to one side and curtains to the other, behind her flags and tents, signed and dated, sheet size 36.7 x 27 cm (14 3/8 x 10 5/8 ins), framed and glazed (54.5 x 44 cm), together with **Linton (James Dromgole, 1840–1916)**. Portrait of a girl, 1880, watercolour, depicting a young lady standing in costume, holding a pocket watch on a chain in one hand, signed and dated '80', sheet size 19.8 x 14.6 cm (7 7/8 x 5 3/4 ins), inscription to mount 'To Mrs Lane [?] from James D Linton Sept 80', framed (30 x 23.6 cm)

(2)

£200 – £400

376* **Bernard (Emile Henri)**. Study of a tree in a forest, 1913, brown ink and wash on paper, signed and dated lower left, several signatures of Emile Bernard and Marcel Primet in ink to verso, 44 x 27.5 cm, framed and glazed, Michael Toland, London, framer's label to verso (frame size 59. x 43 cm)

(1)

£150 – £200



Lot 375



Lot 376

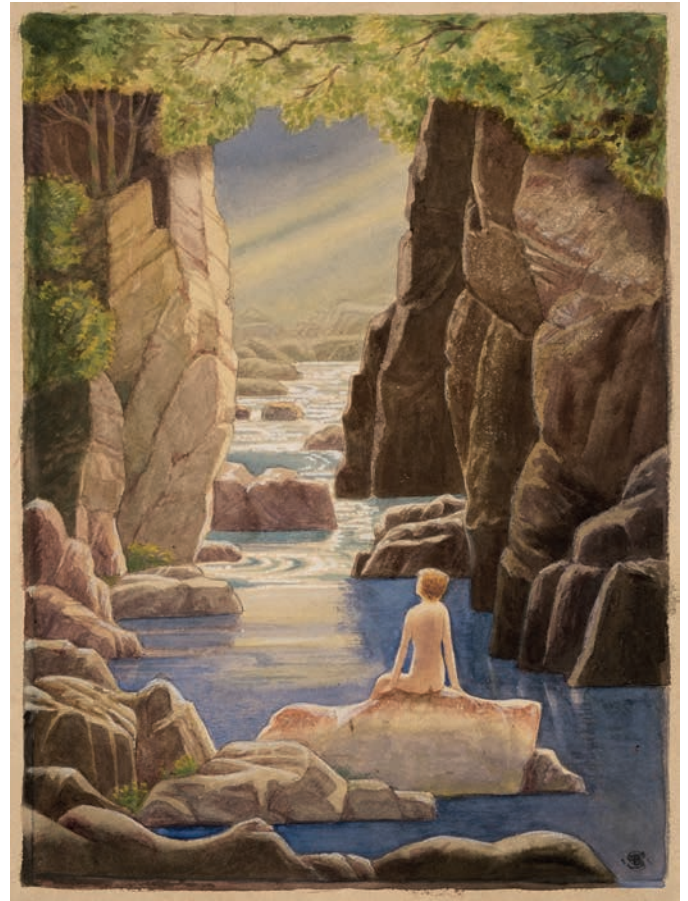


377* **Wood (Lawson, 1878–1957).** *A Warning for Aviators*, 1913, monochrome pen and wash, heightened with bodycolour, depicting a young boy talking to an older gentleman seated on a bench, the younger boy raising his arm towards an aircraft flying past, signed lower left and dated '13', 33.8 x 24 cm (13 1/4 x 9 1/2 ins), contemporary ink inscription on verso with title and 'Boy, "I say father - if the last day has to come and destroy the Earth, suppose a fellow was up in his aeroplane at the time - what would he come down upon?"', mounted, framed and glazed (47.5 x 37.4 cm), together with:

Thackeray (Lance, 1867–1916). *Savage Club House Dinner*, 1911, pencil, depicting a menu card design for the Savage Club House Dinner Saturday June 17–1911 'Lance Thackeray in the Chair', signed lower left, on the opposite page a study of a female's head and shoulders, also signed to lower margin, vertical fold crease in the middle, 26.5 x 39 cm (10 1/2 x 15 1/4 ins), mounted, framed and glazed (29 x 41.6 cm), plus **May (Phil, 1864–1903).** *Me*, pencil, depicting a self portrait of Phil May, from the collection of V.W. Newman, sheet size 17.8 x 10.5 cm (7 x 4 1/8 ins), mounted (40.6 x 30.5 cm), The Folio Society Collectors' Corner label to verso, and five other pencil illustrations including: Edward Tennyson Reed, *A Christmas Greeting*, (monogrammed), Tom Browne, *Types of 'Savages'*, (signed), Dudley Hardy, *A Ship's Rescue*, (signed), E.M Platts, an original cover illustration for Winsor & Newton Ltd for their *Catalogue of Artists' Colours and Materials*, (signed) and Harry Rountree, *For the Pot*, oil on board, marked, on verso a cartoon entitled *Yus I Dunt Think*, (signed), a label 'For The Pot' Harry Rountree £10–10–0, 5. Piazza Studios St Ives, on verso

(8)

£300 - £500



378* **Sleigh (Bernard, 1872–1954).** *Fairy Pool*, watercolour and gouache, depicting a naked figure sitting on a rock looking out toward the horizon, monogrammed to lower right, sheet size 35.2 x 27 cm (13 7/8 x 10 5/8 ins), together with:

Riverscape, coloured chalk and watercolour on paper, laid onto card, depicting a Felucca boat sailing down the Nile, monogrammed and dated 1914 lower left, sheet size 20 x 33 cm (7 7/8 x 13 ins), plus *Dutch Canal Scene*, gouache and watercolour, depicting a Dutch canal scene with traditionally dressed figures walking past boats moored up, mount aperture 22.5 x 31.5 cm (8 7/8 x 12 3/8 ins), and six other similar coloured chalk comprising: *Iron Bridge Alnwick*, *Haverfordwest*, *The Lifeboat St Davids*, *Durham Cathedral and Castle*, *La Rabida* and *H.E.s home at Carbis Bay*, all titled in pencil to verso

(9)

£300 - £500



379* **Spare (Austin Osman, 1888-1956)**. When All Things Are Conventional, gouache and pen, depicting a fantastical scene with three figures standing in the foreground, one holding The Book of Lies looking down at it, a skull at the figures feet, other figures in the background, monogrammed upper right, title to lower, sheet size 36.5 x 27 cm (14 3/8 x 10 5/8 ins), manuscript to verso including contemporary '5064' in black ink, framed and glazed (50 x 40.5 cm), together with:

Dunlop (Ronald Ossory, 1894-1973). Portrait of an Artist holding a palette and brush, pencil on paper, signed lower left, mount aperture 23.5 x 17.5 cm (9 1/4 x 6 7/8 ins), framed and glazed (37 x 29.5 cm), plus

Steer (Philip Wilson, 1860-1942). Umbrella Mending, pencil on paper, depicting a gentleman sitting down leaning over an open umbrella, sheet size 11.3 x 17.2 cm (4 3/8 x 6 3/4 ins), studies of a goose to verso, framed and glazed (16.6 x 21.5 cm), with

Gere (Charles March, 1869-1957). Danway House Sapperton, 1922, ink on linen, inscribed 'To Bernard Sleight from C. M. Gere 8/11/22', mount aperture 21 x 17.8 cm (8 1/4 x 7 ins), framed and glazed (32.5 x 27.7 cm), and Naked Women and Child, pencil, unknown artist, depicting two naked females sitting one with a child on her knee, mount aperture 12.2 x 11.5 cm (4 3/4 x 4 1/2 ins), ink inscription to verso 'The Earl of Stradbroke Henham Hall, Wangford, Suffolk', framed and glazed (25 x 23.5 cm)

(5)

£300 - £500



380* **Burgdorff (Ferdinand, 1881-1975)**. A Felucca on the Nile, Egypt, 1919, watercolour on artist's board, signed and dated lower right, minor mark at centre, faint mountain to upper and side edges, 36.7 x 51.4 cm (14 1/2 x 20 1/4 ins), framed and glazed (56 x 68.5 cm)

(1)

£200 - £300



381*AR **Frith (Michael, 1951-)**. Cauliflower and Food Mixer, 1996, watercolour, signed and dated lower left, 33 x 27 cm (13 x 10 1/2 ins) mount aperture, framed and glazed (53.5 x 47 cm), together with another small-scale watercolour by the same artist of a raincloud over fields, signed with initial F, and dated 96 lower left, 8 x 6.5 cm (3 3/4 x 2 1/2 ins) mount aperture, framed and glazed (30 x 27 cm)

(2)

£300 - £500



382* **Bone (David Muirhead, 1876–1953)**. Ballantrae Road, black crayon on paper, signed in pencil lower right, some light discolouration and foxing, 13.7 x 25.8 cm (5 3/8 x 10 1/8 ins), laid down on thick paper, together with St Rollox, black chalk and graphite on grey paper, signed and titled lower right, 28.4 x 37.3 cm (11 1/8 x 14 5/8 ins)
(2)

£300 – £400



383* **Attributed to Laura Sylvia Gosse (1881–1968)**. Study of a fountain sculpture in a continental town square, coloured pastels on paper, unsigned, mount aperture 212 x 194 mm (8 3/8 x 7 5/8 ins), framed and glazed (32 x 30.5 cm)

Provenance: Dominic Winter Auctioneers, 27th November 2006, lot 398 (label on frame verso).

(1)

£200 – £300



384* **Marston (Freda, 1895–1945)**. The Venetian Bridge, 1929, watercolour, signed lower right, mount aperture 33 x 48.8 cm, (13 x 19 1/8 ins), Fine Art Society period label to verso, framed and glazed (59.5 x 74 cm), together with another watercolour by the same artist: Washerwomen, depicting figures scrubbing clothes in a large bath under arches, signed lower left, mount aperture 29.3 x 40 cm (11 1/2 x 15 3/4 ins), framed and glazed (54.8 x 65 cm), plus **Colcutt (Grace Marion, 1875–1954)**. Romney's House, Hampstead, watercolour, mount aperture 25 x 31.3 cm (9 7/8 x 12 1/4 ins), two labels to verso including Abbey Gallery with title and artist's address, framed and glazed (49.5 x 56 cm)
(3)

£150 – £200



Lot 385

385* Bussy (Simon, 1870–1954). Lac de Molveno, Tyrol, no. 1, circa 1910, *colour pastel on board, signed lower left, some light surface dirt, mount aperture 19.2 x 15.3 cm (7 1/2 x 6 ins), framed, contemporary blue crayon number 6 to verso, and printed address label of the Carfax Gallery, London*

Exhibited: *Pastels by Simon Bussy*, Carfax Gallery, London, June 1913, catalogue number 6.

(1)

£700 – £1,000

386*AR Epstein (Jacob, 1880–1959). Dahlias, circa 1935. *Gouache on paper laid on board, signed 'Epstein' lower right, 44.2 x 58 cm (17 3/8 x 22 7/8 ins), glazed and framed (64.5 x 78.2 cm)*

Provenance: Hamet Gallery, Cork Street, their label to verso of frame with name of purchaser, 7th July, 1971; Private Collection.

(1)

£1,500 – £2,500



Lot 386



387* **Tucker (Ethel, 1874–1962)**. View of Hamilton Harbour, Bermuda, 1940, watercolour on cream wove paper, signed and dated lower right, few foxing spots, sheet size 24.5 x 34.1 cm (9 5/8 x 13 1/2 ins), loosely attached to backing card inscribed with title, card size 33.5 x 41 cm (1) £150 – £200

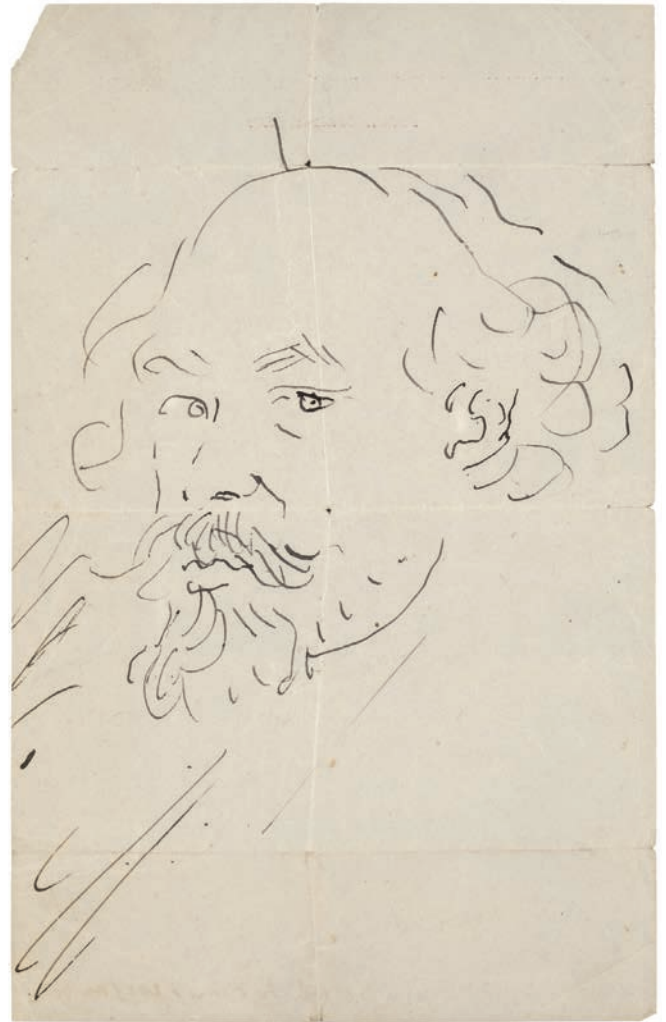


388*AR **Topolski (Feliks, 1907–1989)**. Portrait of George Bernard Shaw, 1943, pencil on pale cream wove paper, signed and dated in brown ink lower left, with pencil inscription to upper right by the artist 'do you believe in miracles? Life is full of them, Science is merely trying to explain miracles... Jean Tunney, very American, a course man who never says yes, but says yeh', 250 x 190 mm (10 x 7 1/2 ins), mount aperture, period frame, glazed

An unlikely friendship developed between George Bernard Shaw and the boxer Jean Tunney, following the latter's defeat of heavyweight champion Jack Dempsey. Shaw held a luncheon at his London home for the boxer and his wife, attended by literary figures of the day including H. G. Wells, in December 1928. The following spring Shaw was invited to the Island of Brioni off the Italian coast to join Tunney where they witnessed a miracle. Tunney's wife Polly was struck with an appendicitis and was close to death when Tunney kneeled down to pray. Two German doctors, both by the name of Meyer suddenly appeared on the Island, one an appendix surgeon. They operated immediately and her life was saved. Shaw was deeply impressed by the apparent power of prayer, something which affected his religious beliefs thereafter.

See Jay Tunney, *The Playwright, and the Prize Fighter: Bernard Shaw and Jean Tunney*, Shaw, volume 23, 2003, pages 149–154.

(1) £200 – £300



389*AR **John (Augustus, 1878–1961)**. Self Portrait, circa 1950s, pen and black ink on letter-headed note paper (Fryern Court, Fording Bridge, Hants), drawn to verso of an autographed letter to Tristan [de Vere Cole (1935–), illegitimate son of Augustus John and Mavis de Vere Cole, the letter reads: 'Dear Tristan, what would you like me to send you for Whitsun? I dreamt of you the other night and you had 3 eyes! One two many. How are you getting on? How is Muska? I hope you are learning a lot and painting some fine pictures. Gove my love to everybody and don't forget Dodo and Augustus...', signed Augustus Atford?, light creases where previously folded, minor loss to upper outer corner of the sheet, sheet size 205 x 130 mm (8 1/8 x 5 1/8 ins), framed and double-glazed

Provenance: ?

Tristan de Vere Cole, the last illegitimate son of Augustus John was largely brought up by Augustus and Dorothy 'Dorelia' John during his early years at Fryern Court, Fording Bridge in Hampshire, where the Johns had lived since 1927. As a boy, Tristan sat for Augustus John as a model.

(1) £500 – £800



390*AR **Lloyd (James, 1905–1974)**. *Mother and Daughter*, gouache and pen, depicting a chestnut mare with her foal standing in a country landscape, some minor spotting, signed lower left, title in pencil to verso, sheet size 35.6 x 51 cm (14 x 20 ins), Portal Gallery label to verso with artist's name and date '1963' in ink, framed and glazed (46 x 61 cm)

James Lloyd was the son of a policeman turned farmer in Cheshire. He was the first living self-taught artist to have a painting hung at the Tate in London, titled *Cat and Mouse*. Inspired by Pointillism Lloyd painted at his kitchen table whilst his children played around him. He was the subject of a documentary directed by Ken Russell and released in 1964. In the early 1960s he was taken on by the Portal Gallery, where his paintings still remain.

(1)

£300 - £500



391* **Weissenborn (Helmut, 1898–1992)**. *Beach Scene*, circa 1950s, coloured pastel on paper, a beach scene with bathing huts and figures, signed lower right, mount aperture 24.5 x 32.6 (9 5/8 x 12 7/8 ins) framed and glazed, with artist's handwritten label to verso with address of 15 Calnricarde Gardens, W.", and price of 8 guineas, (48.5 x 52.5 cm), together with seven other 20th century British watercolours, pastels and gouaches by John Harwood, *Moored Boats*, Reginald Grenville Eves, *Pond Lane, Sussex*, William Mason, *At the Seaside*, Arthur E Davies, *Sand and Sails, Blakeney*, Arthur Bell Foster, *Granite Quarry, Ribblesdale*, Ernest Boyce Uden, *Collecting the Wood*, and C.W. Taylor, *Cow Barn*, all but one signed, all framed and glazed

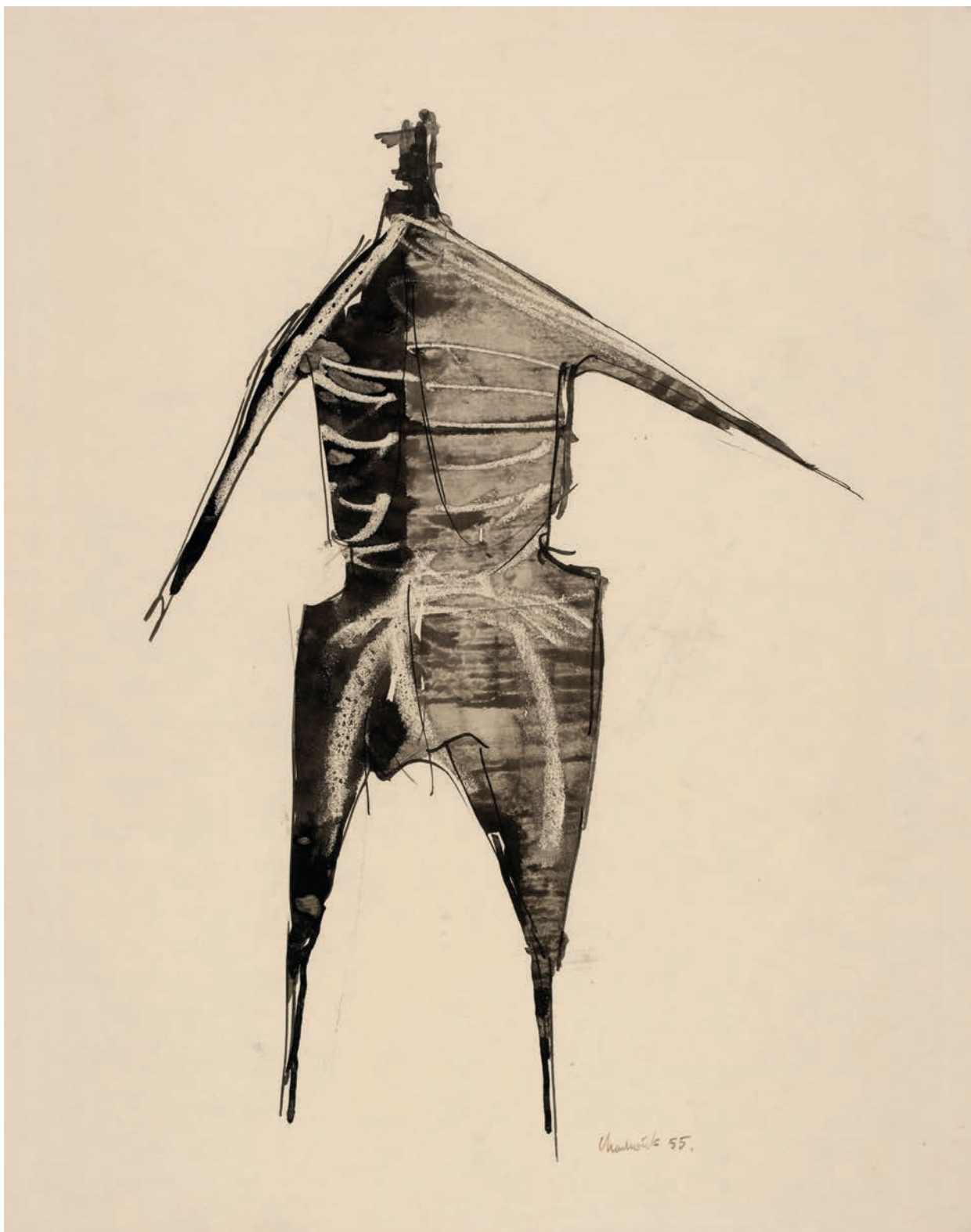
(7)

£300 - £400



392* **Goor (Gaston, 1902-1977).** *A Bacchanale*, 1953, black and white chalks heightened with red and yellow on thick crimson card (light-stained), signed and dated lower left, 32.5 x 42.3 cm (12 7/8 x 16 5/8 ins), mounted, framed and glazed (47.5 x 55.5 cm)
(1)

£200 - £400



393*AR **Chadwick (Lynn, 1914–2003).** Drawing for Standing Figure II, 1955, pen, black ink, black and grey wash and wax resist on paper, signed and dated lower right, sheet size 44.5 x 48 cm (17 1/2 x 19 ins), framed and glazed with Marlborough Fine Art (London) Ltd. label to verso, overall frame size 60 x 50 cm

Provenance: Private Collection, Cotswolds, U.K.

(1)

£1,500 - £2,000



394* **Attributed to John Piper (1903-1992).** North Moreton Church, Berkshire, 1957, watercolour, gouache, ink, and pastel on wove paper, signed and dated lower left, 45.5 x 57 cm (18 x 22 1/2 ins.), framed and glazed (60 x 70 cm)

Provenance: From a deceased estate, South Wales.

(1)

£1,500 - £2,000



395* **Longbotham (Charles Norman, 1917-1999).** The River Lune, watercolour on paper, depicting a working dock on the river, signed lower left, mount aperture 20.5 x 31.2 cm (8 x 12 1/4 ins), framed and glazed (40 x 50.5 cm), verso with Tunbeck Cottage (Norfolk) title and 'R' number label, and label of the Radlett Gallery (Herts), together with On the Kennet and Avon Canal, watercolour on paper, signed lower left, mount aperture 19.2 x 21.3 cm (7 1/2 x 8 3/8 ins), framed and glazed (36 x 37.5 cm), label on verso with 'R' number and title, plus 4 small watercolour on paper scenes by Longbotham, two signed, mount apertures 67 x 102 mm and smaller, framed and glazed, (none examined out of frames)

(6)

£150 - £200



396* **Topolski (Feliks, 1907-1989).** The Judges, circa 1946, pen and black on paper, laid onto card, depicting Cauchon, the Bishop of Beauvais, Jean Lemaitre and Joan of Arc (from George Bernard Shaw's play Saint Joan), signed and titled 'The Judges, Shaw's "St Joan"' in pencil to lower margin, sheet size 38 x 28.5 cm (15 x 11 1/4 ins), framed and glazed (51.5 x 38.5 cm), with related contemporary news cutting to verso, together with two caricatures in pencil depicting a woman and a dog and a gentleman smoking, each signed 'Max' to lower right, sheet size 37.5 x 25.3 cm (14 3/4 x 10 ins), framed and one glazed (39.4 x 26.7 cm)

Topolski produced a series of drawings for George Bernard Shaw's play Saint Joan for a proposed illustrated edition but they were never used.

(3)

£200 - £300



397*AR **Lloyd (James, 1905–1974)**. *Sam and Son*, 1965, *gouache and pen*, depicting two black, tan and white dogs standing together on grass with trees in the background, signed and dated lower right, title in pencil to verso of mount, mount aperture 21.7 x 27.3 cm (8 1/2 x 10 3/4 ins), framed and glazed (37 x 42 cm)

James Lloyd was the son of a policeman turned farmer in Cheshire. He was the first living self-taught artist to have a painting hung at the Tate in London, titled *Cat and Mouse*. Inspired by Pointillism Lloyd painted at his kitchen table whilst his children played around him. He was the subject of a documentary directed by Ken Russell and released in 1964. In the early 1960s he was taken on by the Portal Gallery, where his paintings still remain.

(1) £200 - £400



398* **Jewson (Norman, 1884–1975)**. *Bridge at Nerja*, Southern Spain, *watercolour*, titled, initialled and dated to lower left, mount aperture 16.8 x 27.6 cm (6 5/8 x 10 7/8 ins), framed and glazed (42.8 x 53 cm)

Norman Jewson was an architect and craftsman of the Cotswold Arts and Crafts movement. He worked for Ernest Gimson as an 'improver' or unpaid assistant after leaving London life in 1907. Jewson settled in Sapperton designing his own house The Leasowes where he resided until his death.

(1) £200 - £300



399* **Radcliffe (Robert, 20/21st century)**. *Window View*, 1974, *watercolour and gouache heightened with bodycolour on Frome water colour board*, signed lower left and dated '74', sheet size 35 x 42 cm (13 3/4 x 16 1/2 ins), framed and glazed (47.5 x 55 cm), together with:

Evans (Peter, 1943). *White Van*, *acrylic on board*, signed lower right, mount aperture 29 x 29 cm (11 3/8 x 11 3/8 ins), Peter Evans label to verso, framed and glazed (49 x 48 cm), plus another by the same artist *Boucherie at Villebois Lavalette*, *acrylic on card*, signed lower left, mount aperture 38 x 37 cm (15 x 14 1/2 ins), Peter Evans label to verso, framed and glazed (64.5 x 63.5 cm), plus

Garner (Mary Edith, 1881–?). *Abbeville*, *watercolour*, signed lower right, mount aperture 39 x 50 cm (15 3/8 x 19 5/8 ins), Arthur Tooth & Sons label to verso, framed and glazed (64 x 73.5 cm), and seven other similar acrylics, inks and watercolours comprising: Paul Birkbeck, *Girl Stroking Bug*, Keith Dunkley, *The Beach Scene*, (signed), Peter Toseland, Daniel Barenboim, (signed), Leslie Goodwin, *Market Place*, (signed), Rita Greig, *Dolls in the Garden*, (signed), Norman Lamputt, *Three Shropshire Giants*, (signed) and *Cactic?*, *Owl*, (signed), all framed and all except one glazed

(11) £200 - £300



400*AR **Casson (Hugh, 1910–1999)**. *Near Dunkeld*, *watercolour with pen and brown ink*, titled lower left, and initialled by the artist lower right, 6.5 x 13 cm (2 5/8 x 5 1/5 ins), mount aperture, framed and glazed

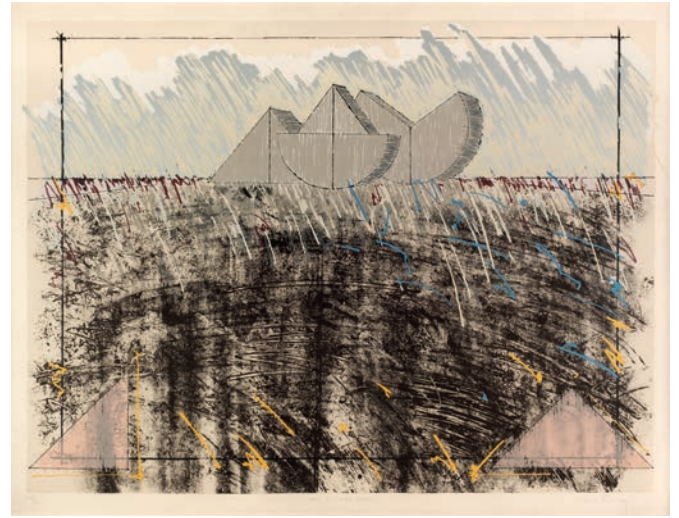
(1) £200 - £300



401*AR **Howard (Ken, 1932-)**. Buildings and Bridge over a River, Greece, watercolour and pencil, signed lower right, mount aperture 17.5 x 21.4 cm (6 7/8 x 8 3/8 ins), framed and glazed (35 x 37.5 cm)

(1)

£200 - £300



402*AR **Kenny (Michael, 1941-1999)**. Hills and River Shores, circa 1980, screenprint in colours, signed, titled and numbered 26/50 in pencil, image 90 x 122 cm (35 3/8 x 48 ins), sheet size 99 x 129.5 cm (39 x 51 ins), apparently in excellent, fresh condition, unexamined out of the frame, (framed 105.5 x 135 cm)

(1)

£100 - £150



403* **Couver (Jan van, 1864-1910)**. A Dutch Harbour Scene with Boats and a Windmill, watercolour on paper laid down on board, signed lower right, inscribed on verso of frame 'given by M.P.T. Riley to John Riley / on his 50th birthday April 6th 1984', 36.7 x 53.5 cm (14 1/2 x 21 ins), mounted and glazed, wooden frame (57 x 72.5 cm)

(1)

£200 - £300



404*AR **Procktor (Patrick, 1936–2003)**. Mediterranean Coastline, watercolour on wove paper, signed 'Procktor' lower right, in good condition, 34 x 49.5 cm (mount aperture), framed and glazed (50 x 66 cm)
(1) £700 – £1,000



405*AR **Procktor (Patrick, 1936–2003)**. Mediterranean Landscape, watercolour on wove paper, signed lower right, in good condition, unexamined out of the frame, 34 x 49.5 cm (mount aperture), framed and glazed (50 x 66 cm)
(1) £800 – £1,200

406* Ellis (Austin Gordon, 20th century). Peaceful Congresbury, 1987, watercolour on paper, signed and dated lower right, mount aperture 32.8 x 49.6 cm (12 7/8 x 19 1/2 ins), artist's label on frame verso, together with A Congresbury View, 1987, watercolour on paper, signed and dated lower right, mount aperture 34.1 x 48.3 cm (13 1/2 x 19 ins), plus London Sunset, watercolour on paper, signed lower left, mount aperture 25 x 35.3 cm (9 7/8 x 13 7/8 ins), artist's label on frame verso, with two other watercolour scenes by the same artist: The Old Boat House in Autumn, North Ireland, 1990, and a continental village scene, both signed, plus a riverside scene by M.L. Hake, watercolour on paper, all framed and glazed (57 x 72 cm and smaller)

During World War II Austin Gordon Ellis worked for the Royal Signals in Greece and Italy, later becoming a Fellow of the Athens Polytechnic School of Art and travelling extensively in Greece for the British Embassy Information Department in Athens. On returning to the U.K. he worked for I.C.I. as colour consultant, and has sold paintings in the Mall Galleries, London.

(6) £200 - £300



Lot 406



407*AR Piper (Edward, 1938–1990). Tenby, 1987, pen, ink and watercolour on board, signed lower right, 44 x 58.5cm (17.25 x 23 ins), framed and glazed

Edward Piper painted landscapes, nudes and flowers, imbued with colour and joie de vivre. After training at the Slade School of Art, Piper first gained recognition as a photographer, but in later years emerged from the shadow of his father, the eminent British artist John Piper, as a landscape and figurative artist with a distinctive personal style. A copy of the 1991 monograph on the artist by Sylvia Clayton accompanies this lot.

(1)

£200 - £400



408*AR **Lennon (Ciaran 1947-)**. Untitled, 1989, graphite on sanded paper, signed and dated lower right, additionally signed, titled, and dated to mount, 16.5 x 12.5 cm (6.5 x 5 ins), framed and glazed, with Annely Juda label to verso

(1) £200 - £300

409* **Kriedemann (Lambert, 1951-)**. Park Monument with Bell, watercolour and gouache on wove paper, signed Lambert Kriedemann lower right, in very good condition (unexamined out of the frame), mount opening 44.5 x 33.5 cm (17 1/2 x 13 1/4 ins), mounted within wooden frame, glazed (74 x 61 cm)

Provenance: Johan Coetzee, Stellenbosch (label to verso).

(1) £200 - £300

410* **Whittam (Martin 1961-)**. Walking the Dog, 2020, watercolour, depicting a man walking a black dog along a pavement, a row of terraced houses behind him, signed lower right, mount aperture 31.5 x 41.5 cm (12 3/8 x 16 3/8 ins), framed and glazed (45 x 55 cm), along with two other watercolours by the same artist, including: Sid's Cafe and The Anchor, 2020, watercolour, depicting a busy street scene, signed lower left, mount aperture 31.5 x 41.5 cm (12 3/8 x 16 3/8 ins) framed and glazed (45.5 x 55.5 cm), and The Shuttle, 2020, watercolour, depicting a busy street scene with factory chimneys in the background, signed lower left, mount aperture 31.5 x 41.5 cm (12 3/8 x 16 3/8 ins), framed and glazed (45 x 55 cm)

(3) £200 - £300



Lot 409



Lot 410



411*AR **Scott (William, 1913–1989)**. Portrait of a Girl, (1948), colour lithograph, signed and numbered 23/60 in pencil to lower right, very faint mount stain to blank margins, mount aperture 45 x 34 cm (17 3/4 x 13 3/8 ins), framed and glazed (64.5 x 52 cm), verso with label of Ryman & Co. Fine art Dealers, Oxford, (not examined out of frame)

Commissioned by the Victoria and Albert Museum for an exhibition celebrating 150 years of lithography, the girl is apparently the artist's wife Mary.

(1) £1,000 - £1,500



412*AR **Clarke (Geoffrey, 1924–2014)**. Man, 1950, etching with aquatint, on laid paper watermarked G.L. Hombourn, signed, dated and numbered 8/25 in pencil, platemark 35.1 x 16.2 cm, sheet size 40.5 x 19.8 cm

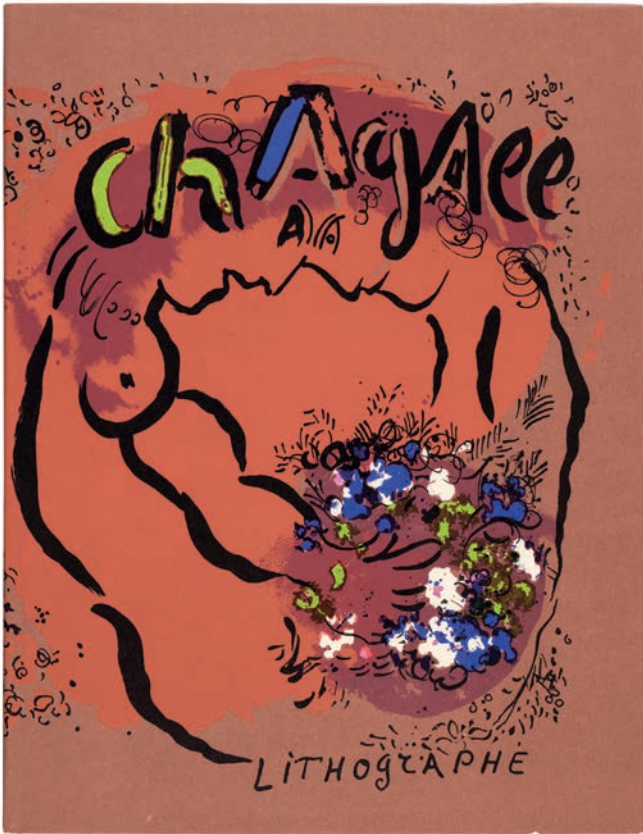
(1) £300 - £500



Lot 413

413 **[Braque, Georges, 1882–1963]**. The Intimate Sketchbooks of G. Braque, Verve, volume VIII, no. 31/32, 1st English edition, A. Zwemmer, 1955, numerous illustrations including 20 colour lithographs (one double-page), original pictorial boards, a little soiling to lower cover, folio (35.5 x 26.5 cm)

(1) £150 - £200



414 **Chagall (Marc, 1887–1985).** Julien Cain. The Lithographs of Chagall, Introduction by Marc Chagall, Notes and Catalogue by Fernand Mourlot, 1st English edition, London & Monte Carlo: Anton Zwemmer and André Sauret, 1960, 12 original colour lithographs (including the dust jacket), numerous colour and black & white illustrations, original cloth in pictorial dust jacket, in publishers' plain card slip case, 4to (32 x 24.5 cm)
(1)

£500 – £800



415* **Nolan (Sidney Robert, 1917–1992).** Leda and the Swan, 1961, lithograph, from the series *The Leda Suite*, published by Ganymed Press, London, signed and numbered 72/125 in pencil to lower margin, mount aperture 44.1 x 58.3 cm (17 3/8 x 23 ins), framed and glazed (67 x 78.5 cm)
(1)

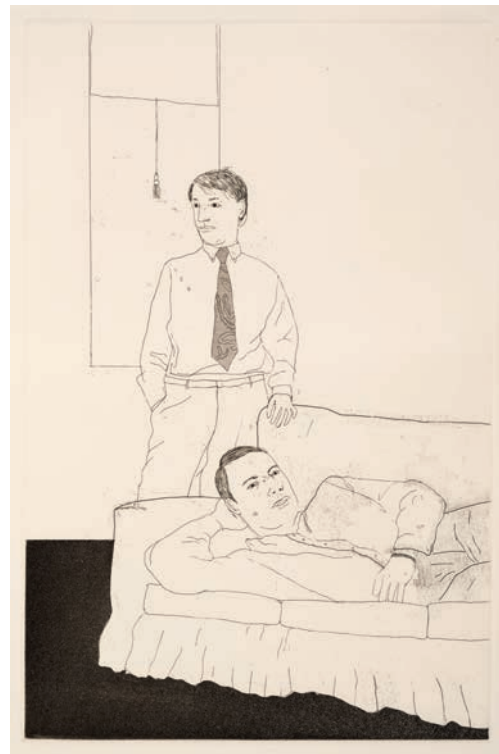
£150 – £200

416 **Picasso (Pablo, 1881–1973).** La Pique, Le Picador II, Jeu de la Cape, Les Banderilles (from *Toreros*, by Jaime Sabartés. Picasso: *Toreros*, 1st English edition, London & Monte Carlo: Anton Zwemmer & André Sauret), 1961, 4 original lithographs by Picasso, including one in colour, as issued in the published volume, bound in original pictorial red cloth, a little fading to spine, pictorial card slipcase, oblong folio (24.5 x 32 cm)
Bloch 1014, 1015, 1016 and 1017.
(1)

£1,000 – £1,500



Lot 416

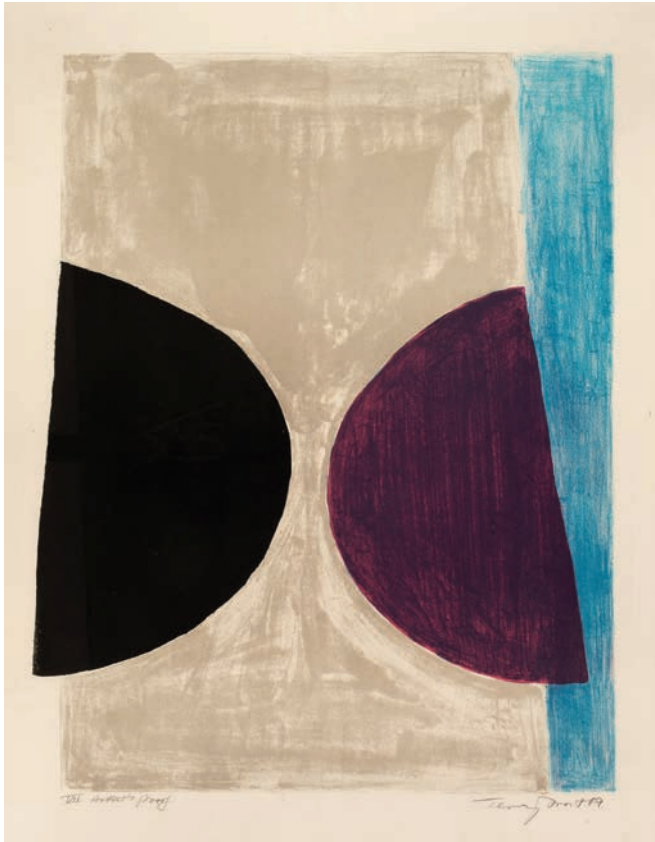


417 **Hockney (David, 1937-).** Fourteen poems by C. P. Cavafy, chosen and illustrated with twelve etchings by David Hockney, translated by Nikos Stangos and Stephen Spender, London: Editions Alecko, 1966, 12 etchings on hand-made Crisbrook Waterleaf paper by Barcham Green, each with publisher's neat ink stamp to verso 'Edition B', and numbered 362 to 373, signed by the artist to colophon at rear, and numbered 340/500, tissue-guard to each print, original magenta cloth, a few minor marks and spine lightly faded, in original publishers black cloth slipcase, rubbed and marked, folio

Limited edition of 600 copies in total (Editions A-E), this being one of 250 copies of Edition B, numbered and signed by the artist.

(1)

£4,000 - £6,000



Lot 418

418*AR **Frost (Terry, 1915–2003)**. Black and Purple and Blue, 1969, lithograph printed in colours on wove paper, signed and dated in pencil and inscribed 'VII Artist's Proof' (there was also an edition of 75 impressions), printed by Emil Matthieu Atelier, Zurich, published by Leslie Waddington Graphics, London, pale mount-stain, otherwise in very good condition, image 57.5 x 45 cm (22 1/2 x 17 7/8 ins), sheet size 76 x 56 cm (29 7/8 x 22 1/8 ins), framed and glazed (79.5 x 59.7 cm)

Kemp 46.

(1)

£500 – £700

419*AR **Trevelyan (Julian, 1910–1988)**. Oxford (from the Thames Suite), 1969, etching with aquatint and soft ground (scrim wipe) printed in black, purple, and yellow, on thick wove paper, from the edition of 75 impressions printed by Geoffrey Beardsall and Dorothea Wight, and published by London Graphics, signed and titled in pencil, numbered 5/75, in good condition, platemark 35 x 46.6 cm (13 3/4 x 18 1/4 ins), sheet size 56.4 x 66.9 cm (22 1/4 x 26 1/4 ins), framed and glazed (59.5 x 70 cm)

(1)

£300 – £500



Lot 419



420*AR **Thornton (Valerie, 1931-1991)**. St. Davids, 1971, *etching with aquatint, signed, titled, dated and numbered 57/75 in pencil, plate size 40.5 x 53cm (16 x 20 7/8 ins), with full margins, framed and glazed (61 x 80 cm)*

(1)

£150 - £200



422* **Brunsdon (John, 1933-2014)**. Low Tide, 1976, *colour etching and aquatint printed in colour, from the edition of 150 impressions, signed, titled and numbered 8/150, plate size 44.8 x 59.5 cm (17 5/8 x 23 3/8 ins), framed and glazed (57.5 x 79.8 cm)*

(1)

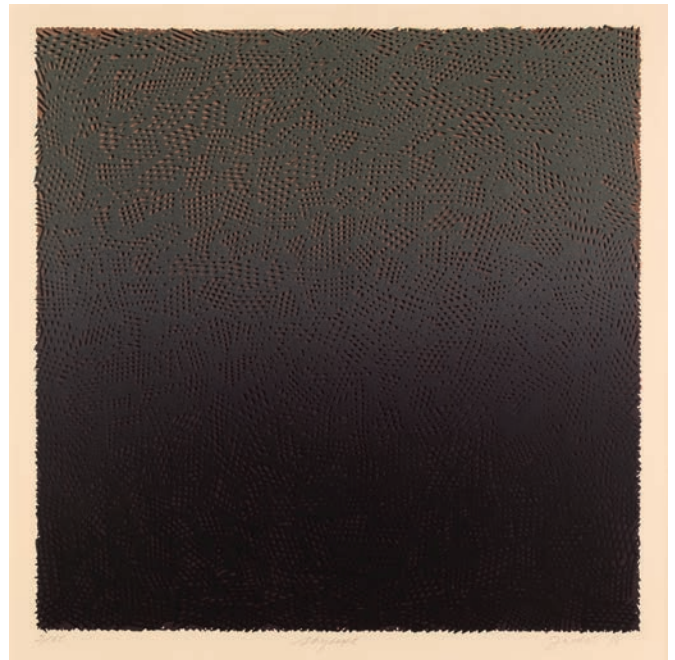
£150 - £200



421* **Brunsdon (John, 1933-2014)**. Cotswold View from Cleeve Hill, 1975, *colour etching with aquatint, an artist's proof, signed and dated 1975 lower right, titled and numbered 4/10, plate size 44.8 x 59.5 cm (17 5/8 x 23 3/8 ins), framed and glazed (59.5 x 82.5 cm)*

(1)

£150 - £200



423*AR **Jacklin (Bill, 1943-)**. Skylight, 1975, *screenprint in colours on cream wove paper, signed, dated, titled and numbered 2/65 in pencil, sheet size 56.7 x 56.3 cm, framed and glazed (81.5 x 79 cm)*

(1)

£200 - £300



Lot 425



424* **Brunsdon (John, 1933-2014)**. Chesil Beach (Dorset), 1976, colour etching, from the edition of 150 impressions, signed, titled and dated in pencil to lower margin, and numbered 35/150, plate size 44.5 x 59 cm (17 1/2 x 23 1/4 ins), Christie's printed certificate to verso, framed and glazed (59 x 81 cm)

(1) £150 - £200

425*AR **Hitchens (Ivon, 1893-1979)**. For John Constable, 1976, colour screenprint on wove paper, from the published edition of 100 impressions printed by Advanced Graphics, London, and published by Bernard Jacobson, signed, titled and numbered in pencil 75/100, countersigned by Betambeau, image size 37.5 x 84 cm (14 3/4 x 33 1/8 ins), with full margins, mount aperture 41.7 x 87.4 cm, framed and glazed (66 x 111 cm)

(1) £400 - £600



426* **Harte (Glynn Boyd, 1948-2003)**. Parisian Café Table, circa 1980s, lithograph printed in colours, signed in pencil and numbered 103/195, on wove paper with margins; together with Michael Chaplin (1943-), Dolphin Yard, circa 1977, etching with aquatint printed in colours, signed in pencil and numbered 1/200; together with Tessa Beaver (1932-2018) Interior with White Leaved Plant, signed in pencil, titled and numbered 20/150; together with Graham Evernden (1947-), Mill Pond, etching and aquatint printed in colours, signed in pencil, titled and numbered 157/100; all on wove paper with margins, apparently in good condition, unexamined out of the frames, all mounted, framed and glazed

(4) £150 - £250



Lot 428



427* **Gentleman (David, born 1930)**. View of Swindon Railway Sheds, a Swindon Street; and Vignettes of Swindon 1981, lithographs printed in colours, 1981, on wove paper with deckle edges all round, each signed in pencil and dated, float mounted, glazed and framed; together with 18 small lithographed vignettes of Swindon, some titled in pencil, mounted and glazed, in two frames, all the works apparently in good condition, unexamined out of the frames (five frames)

(5)

£200 - £300

428*AR **Piper (John, 1903-1992)**. Scotney Castle II, 1982, colour etching on heavy wove paper, one of fifty impressions published by Kelpra Editions in 1983, signed and numbered 8/50, plate size 215 x 405 mm (8 1/2 x 16 ins), with margins, framed and glazed Levinson 344.

(1)

£400 - £600



429* **Frink (Elisabeth, 1930-1993)**. Dorset Trust for Nature Conservation: Jubilee, 1986, colour printed poster, signed lower right, minor soiling to right lower edge, visible area 58.5 x 41.1 cm (23 x 16 1/4 ins), framed and glazed (62 x 44.5 cm)

(1)

£100 - £150



430*AR **Frink (Elizabeth, 1930–1993)**, *Agamemnon at the Lion Gate* (from *Children of the Gods*), 1988, *etching with aquatint printed in brown, from the edition of 70 impressions published by the artist, printed at Kelpra Studio, London, with their blindstamp, signed, titled and numbered 37/70, in very good fresh condition, platemark 55 x 37 cm (21 5/8 x 14 1/2 ins), sheet size 72.7 x 55.3 cm (28 5/8 x 21 3/4 ins), framed and glazed (80 x 60 cm)*

Wiseman 154.

(1)

£400 - £600



431* **Adesina (Adesoji, 1981–)**. *The Lighthouse*, 2016, *etching on wove paper, signed, dated and numbered 6/30 in pencil, deckle edge at the bottom, in pristine condition, image size 203 x 230 mm, sheet size 282 x 284 mm, together with Reflections*, 2016, *etching on wove paper, signed, dated, and numbered 10/30 in pencil, with margins, image size 205 x 227 mm, sheet size 282 x 284 mm, plus The Long Walk*, 2015, *etching, on wove paper, signed, dated, and numbered 8/30 in pencil, in excellent condition, image size 168 x 298 mm, and Nowhere*, 2016, *etching on wove paper, signed, dated, and numbered 2/30 in pencil, in excellent condition, image size 204 x 232 mm, sheet 282 x 284 mm, plus The Drill*, 2016, *etching on wove paper, signed, dated, and numbered 1/30 in pencil, with margins, image size 208 x 227 mm, sheet size 282 by 284 mm, and Bao*, 2015, *etching on wove paper, signed, dated, and numbered 13/30 in pencil, image size 205 x 227 mm, sheet size 282 x 284 mm, all framed and glazed*

Provenance: John Martin Gallery, London; Collection of Oliver Hoare (1945–2018).

(6)

£400 - £600

INFORMATION FOR BUYERS

AFTER THE AUCTION

Online Results: If you weren't present or able to follow the auction live, you can find results for the sale on our website shortly after the sale has ended.

Payment: The price you pay is the amount at which the auctioneer's hammer falls (the hammer price), plus a buyer's premium (a percentage of the final hammer price) and vat where applicable. You will be issued with an invoice made out to the name and address provided on your registration form.

Please note successful bids made via live bidding cannot be invoiced or paid for until the day after an auction. A live bidding fee of **3% + VAT (Dominic Winter / Invaluable) or 4.95% + VAT (the-saleroom)** will be added to your invoice.

METHODS OF PAYMENT

Cheque: Cheques will only be accepted on the day of the sale by prior arrangement (please contact our office for further information). Cheques by post will be accepted but a period of 5 working days will be required for the cheque to clear before purchases can be collected or posted.

Cash: Payments can be made at the Cashier's Office, either during or after the sale.

Debit Card: There is no additional charge for purchases made with debit cards in the UK.

Credit Cards: We accept Visa and Mastercard. It is advisable to let your card provider know in advance if you are intending to purchase. This reduces the time needed to obtain authorisation when the payment is made.

Bank Transfer: All transfers must state the relevant invoice number. If transferring from a foreign currency, the amount we receive must be the total due after the currency conversion and the deduction of any bank charges.

Note to Overseas Clients: All payments must be made by bank transfer only. No card payments will be accepted unless by special prior arrangements with the auctioneers.

Collection/Postage/Delivery: If you attend the auction in person and are successful in your bid, you are free to collect your item once payment has been made.

Successful commission or live bids will be invoiced to you the day after the sale. When it is possible for our in-house packing department to send your purchase(s), a charge for postage/packing/insurance will be included in your invoice. Where it is not possible for our in-house packing department to send your item you will be required to make your own arrangements or to contact Mailboxes etc (tel: 01793 525009) or Pack and Send (tel: 01635 887237) who may be able to help.

We provide a monthly delivery service to Central London, usually on Wednesday of the week following an auction. Payment must be received before this option can be requested. A charge will be added to your invoice for this service.

ARTIST'S RESALE RIGHT LAW ("DROIT DE SUITE")

Lots marked with **AR** next to the lot number may be subject to Droit de Suite.

Droit de Suite is payable on the hammer price of any artwork sold in the lifetime of the artist, or within 70 years of the artist's death. The buyer agrees to pay Dominic Winter Auctioneers Ltd. an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer price is 1,000 Euros or more and the amount cannot be more than 12,500 Euros per lot.

The amount is calculated as follows:

Royalty For the Portion of the Hammer Price (in Euros)

4.00% up to 50,000

3.00% between 50,000.01 and 200,000

1.00% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

Please refer to the DACS website www.dacs.org.uk and the Artists' Collecting Society website www.artistscollectingsociety.org for further details.

CONDITIONS OF SALE AND BUSINESS

1. The Seller warrants to the Auctioneer and the buyer that he is the true owner or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims.
2. (a) The highest bidder to be the buyer. If during the auction the Auctioneer considers that a dispute has arisen he has absolute authority to settle it or re-offer the lot. The Auctioneer may at his sole discretion determine the advance of bidding or refuse a bid, divide any lot, combine any two or more lots or withdraw any lot without prior notice.
(b) Where goods are bought at auction by a buyer who has entered into an agreement with another or others that the other or others (or some of them) shall abstain from bidding for the goods and the buyer or other party or one of the other parties is a dealer (as defined in the Auction Biddings Agreement Act 1927) the buyer warrants that the goods are bought bona fide on joint account.
3. The buyer shall pay the price at which a lot is knocked down by the Auctioneer to the buyer ("the hammer price") together with a premium of 20% of the hammer price. Where the lot is marked by an asterisk the premium will be subject to VAT at 20% which under the Auctioneer's Margin Scheme will form part of the buyer's premium on our invoice and will not be separately identified (the premium added to the hammer price will hereafter collectively be referred to as "the total sum due"). By making any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot the Auctioneer will receive from the seller commission at its usual rates in addition to the said premium of 20% and assents to the Auctioneer receiving the said commission.
4. (a) The buyer shall forthwith upon the purchase give in his name and permanent address and pay to the Auctioneer immediately after the conclusion of the auction the total sum due.
(b) The buyer may be required to pay down during the course of the sale the whole or any part of the total sum due, and if he fails to do so after such request the lot or lots may at the Auctioneer's absolute discretion be put up again and resold immediately.
(c) The buyer shall at his own expense take away any lot or lots purchased no later than five working days after the auction day.
(d) The Auctioneer may at his own discretion agree credit terms with a buyer and extend the time limits for collection in special cases but otherwise payment shall be deemed to have been made only after the Auctioneer has received cash or a sterling banker's draft or the buyer's cheque has been cleared.
5. (a) If the buyer fails to pay for or take away any lot or lots pursuant to clause 4 or breaches any other condition of that clause the Auctioneer as agent for the seller shall be entitled after consultation with the seller to exercise one or other of the following rights:
(i) Rescind the sale of that or any other lots sold to the buyer who defaults and re-sell the lot or lots whereupon the defaulting buyer shall pay to the Auctioneer any shortfall between the proceeds of that sale after deduction of costs of re-sale and the total sum due. Any surplus shall belong to the seller.
(ii) Proceed for damages for breach of contract.
(b) Without prejudice to the Auctioneer's rights hereunder if any lots or lots are not collected within five days or such longer period as the Auctioneer may have agreed otherwise, the Auctioneer may charge the buyer a storage charge of £1.00 + VAT at the current rate per lot per day.
(c) Ownership of the lot purchased shall not pass to the buyer until he has paid to the Auctioneer the total sum due.
6. (a) The seller shall be entitled to place a reserve on any lot and the Auctioneer shall have the right to bid on behalf of the seller for any lot on which a reserve has been placed. A seller may not bid on any lot on which a reserve has been placed.
(b) Where any lot fails to sell, the Auctioneer shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot and may be asked to pay a commission not exceeding 50% of the selling commission and any special expenses incurred in cataloguing the lot.
(c) If such arrangements are not made within seven days of the notification the Auctioneer is empowered to sell the lot by auction or by private treaty at not less than the reserve price and to receive from the seller the normal selling commission and special expenses.
7. Any representation or statement by the Auctioneer in any catalogue, brochure or advertisement of forthcoming sales as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his own judgement as to such matters and neither the Auctioneer nor his servants or agents are responsible for the correctness of such opinions. No warranty whatsoever is given by the Auctioneer or the seller in respect of any lot and any express or implied warranties are hereby excluded.
8. (a) Notwithstanding any other terms of these conditions, if within fourteen days of the sale the Auctioneer has received from the buyer of any lot notice in writing that in his view the lot is a deliberate forgery and within fourteen days after such notification the buyer returns the same to the Auctioneer in the same condition as at the time of the sale and satisfies the Auctioneer that considered in the light of the entry in the catalogue the lot is a deliberate forgery then the sale of the lot will be rescinded and the purchase price of the same refunded. "A deliberate forgery" means a lot made with intention to deceive.
(b) A buyer's claim under this condition shall be limited to any amount paid to the Auctioneer for the lot and for the purpose of this condition the buyer shall be the person to whom the original invoice was made out by the Auctioneer.
9. Lots may be removed during the sale after full settlement in accordance with 4(d) hereof.
10. All goods delivered to the Auctioneer's premises will be deemed to be delivered for sale by auction unless otherwise stated in writing and will be catalogued and sold at the Auctioneer's discretion and accepted by the Auctioneer subject to all these conditions. In the case of miscellaneous books, the Auctioneer reserves the right to extract and dispose of books that, in the opinion of the Auctioneer at his absolute discretion, have no saleable value and, therefore, might detract from the saleability of the rest of the lot and the Auctioneer shall incur no liability to the seller, in respect of the books disposed of. By delivering the goods to the Auctioneer for inclusion in his auction sales each seller acknowledges that he/she accepts and agrees to all the conditions.
11. (a) Unless otherwise instructed in writing all goods on the Auctioneer's premises and in their custody will be held insured against the risks of fire, burglary, water damage and accidental breakage or damage. The value of the goods so covered will be the hammer price, or in the case of unsold lots the lower estimate, or in the case of loss or damage prior to the sale that which the specialised staff of the Auctioneer shall in their absolute discretion estimate to be the auction value of such goods.
(b) The Auctioneer shall not be responsible for damage to or the loss, theft, or destruction of any goods not so insured because of the owner's written instructions.
12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.
13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.
14. The Auctioneer's current standard notices and information (i.e. Collation and Amendments) will apply to any contract with the Auctioneer as if incorporated herein.
15. These conditions shall be governed by and construed in accordance with English Law.

19TH & 20TH CENTURY PHOTOGRAPHY

AUTOGRAPHS & HISTORICAL DOCUMENTS

THE ROBIN HUNT ROYALTY COLLECTION PART II

24 NOVEMBER 2022



Henry Peach Robinson (1830–1901) and Nelson King Cherrill (active 1860s–1870s). *Preparing Spring Flowers for Market, 1873, mammoth composite albumen print from two or more negatives, laid on original card mount, signed in the negative by both partners lower left, image size 54 x 76 cm, additionally titled and identified in brown ink on lower fillet, original wooden frame with carved rope twist and hatched borders, overall size 73 x 94 cm*

Estimate £700–1,000

For further information and selling advice please contact Chris Albury
chris@dominicwinter.co.uk
01285 860006

