

FINE ART & ANTIQUES

21 JULY 2022



EST. 1988

Dominic Winter Auctioneers



**BRITISH & EUROPEAN PAINTINGS & PORTRAITS
OLD MASTER PRINTS & DRAWINGS
SOUTH AFRICAN ART**

ANTIQUES & HISTORIC TEXTILES

21 July commencing at 10am

AUCTIONEERS Nathan Winter
Henry Meadows

VIEWING Tuesday & Wednesday 19/20 July 9.30am-5.30pm
Morning of sales from 9am (other times strictly by appointment)

EST. 1988

**Dominic Winter
Auctioneers**

Mallard House, Broadway Lane, South Cerney,
Cirencester, Gloucestershire, GL7 5UQ

T: +44 (0) 1285 860006

E: info@dominicwinter.co.uk

www.dominicwinter.co.uk



IMPORTANT SALE INFORMATION

AUCTION DETAILS

COMMENCING 10.00 am
VIEWING Tuesday & Wednesday 19/20 July 9.30am-5.30pm
Morning of sale from 9am (other times strictly by appointment)
Tel: 01285 860006
info@dominicwinter.co.uk

CONDITION REPORTS

Condition reports now including video conferencing can be requested in the following ways:

T: +44 (0)1285 860006 | E: info@dominicwinter.co.uk
Via the relevant lot page on our website www.dominicwinter.co.uk

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.

For payment arrangements please refer to information for buyers at rear of this catalogue.

We would kindly request that commission bids are submitted by 9.30am on the morning of sale.

BIDDING

Customers may submit commission bids or request to bid by telephone in the following ways:

T: +44 (0)1285 860006. | E: info@dominicwinter.co.uk
Via the relevant lot page on our website www.dominicwinter.co.uk

Live online bidding is available on our website www.dominicwinter.co.uk (surcharge of 3% + vat): a live bidding button will appear 30 minutes before the sale commences. Bidding is also available at the-saleroom.com (surcharge of 4.95% + vat) and invaluable.com (surcharge of 3% + vat).

EST. 1988
Dominic Winter
Auctioneers

BID ONLINE
thesaleroom.com
The home of art & antiques auctions

invaluable

POST-SALE

For payment information see our Information for Buyers page at the rear of this catalogue.

For details regarding storage, collection, and delivery please see our Information for Buyers page or contact our office for advice. Successful bidders will not incur storage fees while current government restrictions remain in place.

All lots are offered subject to the Conditions of Sale and Business printed at the back of this catalogue. For full terms and conditions of sale please see our website or contact the auction office. A buyer's premium of 20% of the hammer price is payable by the buyers of all lots, except those marked with an asterisk, in which case the buyer's premium is 24%.

CONTENTS

ANTIQUES

Silver, Jewellery & Watches	1-13
Objets d'art	14-34
Oriental Works of Art	35-45
Tribal Art	46-55
Fossils	56-69
Ceramics & Glass	70-83
Clocks	84-90
Furniture	91-128
Historic Textiles	129-196

FINE ART

Old Master Prints, Drawings & Paintings	197-265
British Portraits	266-273
19th Century Paintings & Watercolours	274-328
19th & 20th Century Prints	329-412
20th Century Paintings & Watercolours	413-463
South African Art from a Private Collection	464-481

SPECIALIST STAFF



Nathan Winter



Henry Meadows

Paintings, Watercolours & Prints

Nathan Winter MA (History of Art)
Natasha Broad MA (History of Art)
Colin Meays BA Hons (Conservation)

Antiques & Textiles

Henry Meadows BA Hons, MRICS
Susanna Winters MA (History of Art)
Colin Meays BA Hons (Conservation)



Tel: 01285 860006
info@dominicwinter.co.uk

Cover illustrations:

Front cover: lot 257

Inside front cover: lot 158

Back cover: lot 404



Francis Frith (1822–1898). Sinai and Palestine; Lower Egypt, Thebes and the Pyramids; Upper Egypt and Ethiopia; Egypt, Sinai and Palestine ... Supplementary volume, 4 volumes, London: William Mackenzie, [1862–63], 4 additional printed titles each with an albumen print (including one of Frith in Turkish dress), 144 albumen prints (160 x 220mm or the reverse), each mounted on thick paper with printed captions, some occasional spotting and fading, some leaves detached, original gilt-titled morocco-backed green cloth, rubbed, folio (43.5 x 31cm)
Gernsheim, *Incunabula of British Photographic Literature* 195.
£10,000–15,000

FORTHCOMING SALES IN 2022

Wednesday 20 July	Printed Books, Maps & Documents Natural History including Herbals, Bookbinding Tools & Accessories
Wednesday 17 August	Printed Books, Maps, Decorative Prints & Ephemera Popular Culture & Design: Film, Rock, Pop & Urban Art
Wednesday 7 September	Printed Books, Maps & Documents Early Printed Books, Fine English & Continental Literature
Wednesday 12 October	Printed Books, Maps & Documents Travel & Exploration
Wednesday 19 October	British & European Paintings, Old Master & Modern Prints & Drawings
Thursday 20 October	Antiques & Historic Textiles
Wednesday 16 November	Printed Books, Maps & Documents
Wednesday 23 November	Military & Aviation
Thursday 24 November	19th & 20th Century Photography Historical Autographs & Royalty Memorabilia
Wednesday 14 December	Printed Books, Maps & Documents
Thursday 15 December	Modern First Editions & Illustrated Books Private Press, Children's Books, Toys & Games

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

SILVER, JEWELLERY & WATCHES

To commence at 10am



1* **Brandy Warmer.** A George III silver brandy warmer by FW? (possibly Fuller White?), London 1764, of circular baluster form with turned fruitwood handle, with an associated cover by Edward Farrel, London 1819 and a later silver stand with burner by George Fox, London 1876, height including stand 20cm, brandy warmer height 13cm (including cover), brandy warmer 528g, stand 272g (2) £200 - £300



3* **Wine Labels.** A matched set of George III silver wine labels, comprising Madeira and Sherry (Josiah Snatt, London 1805) and Madeira and Sherry (John Rich, London 1807), each of oval form with line decoration, all lacking chains, 47 x 25mm, combined weight approximately 20g (4) £100 - £150



2* **Wine Bottle Labels.** A pair of George IV silver wine bottle labels by Ledsam Vale & Wheeler, comprising Sherry and Madeira, each with shell and gadroon border and chain, 45 x 28mm, total weight 16g (2) £100 - £150



4* **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) £200 - £300



5* **Salver.** A George II silver salver by Lewis Herne and Francis Butty, London 1757, the circular salver with pierced and acanthus rim on three pierced out splayed supports, 31cm diameter, 995g (1) £300 - £500



6* **Salver.** A George III circular silver salver by Elizabeth Jones, London 1784, of plain form engraved with armorial bearings perhaps for the Little family impaling Hallowses family (dexter, sable a salter argent impaling azure on a fess argent between three crescents or three torteaux) and with family crest of a leopard's head affrontée in his colours (natural), with scallop and beaded edge on three ball and claw feet, 23 cm diameter, 471g
(1) £300 - £500



8* **Tankard.** A Queen Anne silver tankard by Nathaniel Lock, London 1710, of tapering circular form with domed hinged cover, scroll handle and thumb-piece repaired incorrectly, 19cm high, 808g
(1) £800 - £1,200



7* **Salver.** A George III silver salver by James Morrison, London 1760, the circular salver with family crest of a ram with a shield within a gadroon and shell border on three hoof feet, 18.5cm diameter, 248g
(1) £300 - £500



9* **Russian Silver.** An Imperial Russian silver bowl by Viktor Vasilyevich Savinsky 1868, of octagonal pedestal form with swing handle and engraved with scrolls on a stippled ground, approximately 7.5cm diameter, 102g, together with a 19th-century Russian silver cream jug by AK, Moscow 1880, of baluster form engraved with a geometric design, scroll handle of spread foot, 8cm high, 83g
(2) £100 - £150



10* **Snuff Box.** A George III silver snuff box by William Esterbrook, London 1823, the lid inset with two portrait miniatures presumably of a mother and daughter, the gilded interior engraved 'George Stephen Kings Arms Yard Coleman Street' 5.5cm long, gross weight 88g

Sir George Stephen QC (1794-1879) was a British solicitor, barrister, author, and anti-slavery proponent.

He was also the first person to be Knighted by Victoria on her accession to the throne in 1837. It seems likely (although unconfirmed) that the watercolour portraits are family members.

(1)

£400 - £600

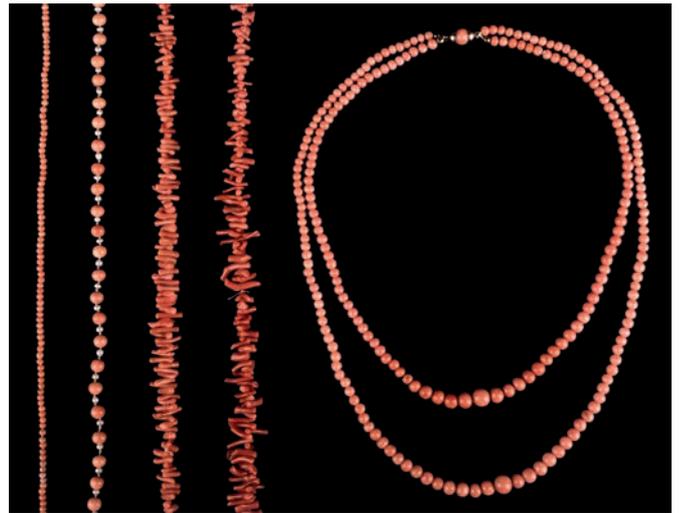


Lot 11

11* **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)

£200 - £300



12* **Coral Necklaces.** A double row of red coral graduated bead necklace, with yellow metal clasp, 54 and 44cm long, together with three further red coral necklaces plus an art deco yellow and white metal ring, set with a synthetic sapphire with synthetic white sapphire shoulders, size P/Q, gross weight 4.8g

(5)

£100 - £150



13* **Rolex Wristwatch.** A fine 1950s Rolex Oyster Perpetual gents wristwatch, the 25mm white dial with arabic numerals and batons, stamped Rolex Oyster Perpetual Certified Chronometer, gold case and the winding crown stamped Rolex Oyster, the bubble back with remains of original trade label on a 14K gold strap stamped Kreisler 14K U.S.A., automatic movement in good working condition, gross weight 70.4g

(1)

£2,000 - £3,000

OBJETS D'ART



Lot 14

14* **Antiquities.** A collection of Roman and Medieval artefacts, comprising Roman silver child's 'Tot' ring, 1st-2nd century A.D. (found 6 miles from the Roman Lunt Fort in Coventry), Roman bronze cheek guard from a helmet, 2nd-3rd century A.D. (found at Budbrooke camp, Warwickshire), Romano-Anglo Saxon disc brooch with hinged pin, 5th century A.D. bronze (found in Dorset, 1985), Roman fibula with pin, 1st-2nd century A.D. (found in Dorset), Romano clay vessel for womens face painting or to anoint gods with oils with seven dimple recesses, 1st-2nd century A.D. (found in Warwickshire), Medieval bronze sword belt fitting, 14th-15th century (found at Stoneleigh, Warwickshire), Roman or Medieval circular spindle whorl with central hole (found at Stoneleigh, Warwickshire), Medieval loom weight made from a cone shaped stone (found at Stoneleigh, Warwickshire), Meteorite fragment found in Nantan China when it fell in 1516 (found in 1958 and remaining in a Midlands Collection of ancient artefacts since 1975)

A detailed list of items supplied by the vendor can be supplied on request.
(9) £200 - £300

15* **Automaton.** A Napoleonic period bone prisoner of war automaton circa 1800, carved as a woman who should be operating a spinning jenny, some pieces missing, 9cm high
(1) £70 - £100

16* **Barye (Alfred, 1838-1882).** Leapfrog, a bronze sculpture modelled as two children playing leapfrog, the base signed Barye Fils, on a marble base, 13.5cm high
(1) £100 - £150



Lot 16



Lot 19



17* **Candle Stands.** A pair of late 19th century French patinated and ormolu candle stands, each modelled as a standing female in classical robes, supporting two ormolu candle sconces each with cut glass drops, the circular base with repeating geometric decoration and weighted, some lustres detached, 34cm high
(1) £200 - £300

18* **Candle Stands.** A pair of patinated brass candle stands, each modelled as boy holding a palm tree candle sconce, mounted on a triangular base with buddhist figures, 40.5cm high, together with a small bronze figure of a basket carrier, 18cm high, plus a blue glass pedestal bowl with Alpaca silver mounts, 41cm diameter
(3) £100 - £150

19* **Chatelaine Belt.** An unusual Victorian chatelaine belt by William Thomas Wright and Frederick Davis, London 1876, the black leather belt with silver buckle and mounts, 70cm long
(1) £150 - £200



Lot 20

20* **Clay Pipes.** A well presented collection of 19th century and later clay pipes, including William Gladstone, 17th Lancers, Edward VII and Ally Soper, contained in a glazed display case with typed labels, 41 x 53.5cm, together with various loose pipes, mostly damaged (as you would expect as many were discarded in rubbish dumps)
(1) £150 - £200

21* **Cornell (David, 1935 -).** Champion Finish, bronze figure modelled as the jockey Lester Piggott on Nijinsky, signed and dated 1985, mounted on a black marble base (chip), 21cm high
(1) £70 - £100



22* **Flageolet.** A late 19th century flageolet by Robert Barth, Stuttgart, the cocuswood with makers stamps with nickel-plated mounts and bone mouth piece, 42.5cm long
(1) £100 - £150



23* **Grand Tour.** A Grand Tour style bronze figure modelled as a "The Dancing Faun of Pompeii", early 20th century, mounted on an integral base, 15cm high
The faun was dug up in Pompeii in 1830 and was named after its findspot, the House of the Faun. The faun was widely copied throughout the 19th and early 20th century.
(1) £100 - £150



24* **Miniature painting.** A devotional oval pendant miniature, Spanish, 18th century, double-sided white metal oval pendant, with a portrait of Saint Catherine of Alexandria on one side and Saint Francis of Paola on the other, glazed, each 35 x 30mm (1 3/8 x 1 1/8ins), overall size 6 x 4cm
(1)

£150 - £200



26* **Nelson, Coin Set from The London Mint Office.** A boxed proof set comprising, 24ct gold British Virgin Islands 50 dollars 2005, 24ct gold Alderney 1 pound 2005, silver Crowns (Isle of Man (2) and Jersey (1)) and a copper fragment from the hull of HMS Victory all mint in plastic capsules, with a receipt of original purchase dated 2006
(1)

£200 - £300



25* **Motoring Tea Service.** An Edwardian travelling tea service, comprising EPBM tea and coffee pot with spirit burner and hinged stand, milk bottle and sugar bowl, sugar tongs and two tea spoons, a pair of Royal Worcester blue and white porcelain tea cups and saucers, housed in a fine green leather case with a brown canvas cover, 19cm high x 29cm wide x 15cm deep, together with a Victorian rosewood and brass inlaid writing box, 17cm high x 39.5cm wide x 23cm deep
(2)

£200 - £300



27* **Icon.** A large devotional icon, French, circa 1870s/80s, diorama with crowned wax effigies of the Virgin and Child, clothed together in a robe of fabric and gold figured paper embellished with gold metal lace and faux pearls, with fabric flowers arranged at foot and in an archway arching over their heads, framed and glazed, 48 x 38 x 11cm (18.75 x 15 x 4.5ins)
(1)

£200 - £300



28* **Reliquary.** A French Catholic reliquary, 19th century, with central lithograph depicting the marriage of St Mary the Virgin and Joseph, surrounded by quilled paper decoration, and 4 mounted relics, each with ink caption, framed and glazed (fabric-covered sides worn), 20.5 x 14 x 3 cm (8 x 5.5 x 1.25 ins)
(1) £100 - £150



29* **Snuff Box.** An 18th century snuff box carved from a coquille nut, shield shape form, the cover finely carved with a religious scene, with softwood base, 6cm long
(1) £100 - £150

30* **Table Lamp.** A modern brass corinthian column table lamp, with scroll and acanthus capital, fluted column on a square base with egg and dart decoration, wired for electrical use, 64cm high, together with three further table lamps including a Victorian porcelain lamp
(4) £200 - £300



32 **Victorian Gong.** A Victorian brass and oak gong, the circular brass gong supported on an architectural stand with two brass columns, on a wooden base, 35cm high x 33cm wide
(1) £100 - £150



31* **Telescope.** A George III three-drawer brass and mahogany telescope by Alexander Wellington, the eyepiece with sliding cover and engraved Wellington Crown Soho London, optics not clear and a couple of dings to the brass, 36.5cm fully extended
(1) £150 - £200

33* **Epsom Derby 1827.** A fine pair of reverse glass black silhouette paintings circa 1827, titled 'On the way to the Derby 1827' and 'Returning from the Derby 1827', 30 x 53cm, maple veneer frames, glazed, frame size 43 x 66cm
(2) £500 - £800

Lot 29



Lot 33



34* **HMS Britannia & HMS Royal Sovereign.** A fine pair of reverse glass black silhouette paintings of two 100-gun first-rate ships of the Royal Navy, circa 1820s, 36 x 45cm, maple veneer frames, glazed, frame size 46 x 56cm

HMS Britannia, also known as Old Ironsides, saw service during the War of American Independence. She later fought at the Battle of Cape St Vincent and at the Battle of Trafalgar, where she carried the flag of Rear-Admiral of the White William Carnegie, Earl of Northesk. HMS Royal Sovereign also fought at the Battle of Trafalgar where she served as the flagship of Admiral Collingwood.

(2)

£1,000 - £1,500

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



35* **Japanese Elephant.** A Japanese bronze elephant incense burner, Meiji period (1868-1912), the large capronised statue finely detailed with a gilded dragon saddle cloth and with a removable pagoda incense burner formed in 3 sections, three impressed marks to base, approximately 69cm high x 65cm long

(1)

£2,000 - £3,000



36* Chinese Bust. An art deco period plaster bust circa 1920s, modelled as a Chinese girl with characterful face and headress, stylised necklace and shirt, polychrome painted and incised marks and dated 1923, 24cm high, stored in an old cardboard box inscribed 'head of Chinese girl'

(1)

£150 - £200



39* Jade. A Chinese 18/19th century style jade boulder, carved as an elder and ox standing by a cave entrance with pine tree, the opposite side similarly carved, 8.5cm long, together with a Chinese 19th century style white jade carving of a recumbent horse and foal, 8cm long

(2)

£200 - £300



37* Jade. A Chinese 18/19th century style white jade Pei, carved with a house by tree, the opposite side carved with a spurious seal, pierced for suspension, 5.5cm long, together with three Chinese 19th century style jade carvings including a white jade desk seal

(4)

£200 - £300



40* Jade. A Chinese 18/19th century style jade carving, carved as a kylin and ball, 7cm together with a Chinese 18/19th century style jade carving of a fish, with natural crack to the body, 10.5cm long

(2)

£200 - £300



38* Jade. A Chinese 18/19th century style jade carving, carved as three recumbent kylin on a leaf, 8cm long, together with a Chinese 19th century style jade carving of a dragonfly, 6.5cm long

(2)

£200 - £300



41* Ruyi Sceptre. A Chinese 18/19th century style ruyi sceptre, carved the soft wood carved with peaches, inset with three large black jade panels also carved as peaches, 57cm long

(1)

£200 - £300



Lot 42



Lot 43



Lot 44

42* **Scent Bottle.** A mid 20th century Chinese silver and glass scent bottle, the three-quarter length silver cover finely pierced with figures, pagodas and bamboo trees, the moulded glass bottle with a white metal screw cap engraved with fishermen, 20cm high Please note the silver is lacking hallmarks but tested.

(1) £150 - £200

43* **Wall Pocket.** A Chinese porcelain probably late Qing dynasty, the female head wall pocket, polychrome decorated, 18cm high

(1) £100 - £150

44* **Yixing Ware.** A 20th century Chinese Yixing zisha teapot, of ovoid fluted form with domed cover and plain handle with spout, together with two further zisha teapots, all with an impressed mark to base, 20cm long

(3) £200 - £300

45* **Bronze Tiger.** A fine Japanese bronze tiger, Meiji period (1868-1912), finely modelled as a roaring tiger, detailed stripes with three cast marks to base, 73cm long, presented on a naturalistic wooden base

(1) £2,000 - £3,000



Lot 45

TRIBAL ART



Lot 46

46* **Ashanti.** A collection of Ashanti bronze figures, *mostly warrior and villagers, 10cm and smaller*
(15) £100 - £150



Lot 48

48* **Easter Island.** A 20th century Easter Island wooden rapa of paddle form, *carved with stylised face to the upper section and outspayed lower section, 139cm long*
(1) £80 - £120



49* **India.** An Indian hardwood chest, *of steeple form carved with geometric roundels and with iron lock and hinges, raised on four feet (some old damage), 33cm high x 42cm wide x 24cm deep*
(1) £80 - £120

47* **Australia.** A mid 20th century Aboriginal parrying shield, *probably eucalyptus wood carved in the traditional style with kangaroos in a landscape, the opposite side with ostriches, 72cm long*
(1) £100 - £150

50* **Indian Hardwood Table.** A fine Indian carved hardwood side table, *circa 1890-1900, the plain rectangular top bordered by foliate carved decoration over wonderfully carved elephant supports in the cabriole style, united by a cross stretcher with a dished centre which would most probably support a vessel, 77cm high x 81cm wide x 42cm deep*
(1) £200 - £300



Lot 49



Lot 50



51* **Mozambique.** A Tsonga carved wood headrest, *the curved rest with roundels on a geometric curved base, the underside signed 'Jocam Cyene', 23.5cm high*
(1) £80 - £120



54* **Tibet.** A Tibetan white metal ewer, *with a dragon handle and spout, inlaid with semi-precious stones including lapis lazuli and turquoise, the metalwork engraved with scrolls and repoussé decoration, 31cm high*
(1) £300 - £500



52* **Ottoman Empire.** A pair of white metal zarfs (cup holders), *each of conical form with filagree work, 6cm high*
(1) £150 - £200



55* **Tribal Art.** A pair of African wooden fertility dolls, *carved as well-endowed male and his female companion, both seated with their legs parted and with cowrie shells as eyes with twine decoration, approximately 24cm high*
(2) £100 - £150



53* **Tibet.** A 20th century Tibetan white metal collar, *formed as five graduated rings each engraved with scrolls, the whole piece white metal laid over a composite centre, 39cm drop*
(1) £80 - £120

FOSSILS



56* Megalodon Tooth. A Megalodon tooth from Java, Indonesia, *11cm from the tip to the edge of the root with good serrations*
From the biggest species of shark to inhabit the seas.
(1) £200 - £300



59* Lower Paleolithic Chopper. A Lower Paleolithic Chopper from Wimeraux in France (one of the oldest sites in Europe), *from an old British collection and comes with the original collection label, a very rare piece, 8cm long*
This crude chopper tool is amongst the oldest known sites in Europe from Homo Erectus.
(1) £80 - £120



57* Woolley Mammoth. A Woolley Mammoth tooth from Siberia found in the season thaw from the permafrost, *this large and mostly complete example with excellent patina, the specimen measures 26cm on the diagonal*
(1) £100 - £150



60* 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 21cm at the widest*
(1) £80 - £120



58* Woolley Mammoth. A Woolley Mammoth leg bone (tibia) from an old British collection, *this example is near complete and is huge, measuring 45cm long*
Specimens this big are very rare as they are largely found broken, this particular example was found inland in Norfolk during the 1970s.
(1) £100 - £150



61* Megalodon Teeth. A collection of four Megalodon teeth from South Carolina, Miocene period 15 million years old, *including an example with barnacles, worn serrations, 9cm long, the other examples measuring 11cm, 9.5cm and 8.5cm*
From the biggest species of shark to inhabit the seas.
(4) £200 - £300



Lot 65



62* Palaeolithic Hand Axe. A large Palaeolithic hand axe from Oman, a fine and rare specimen which weighs 2kg and measures 24cm

This specimen comes from a very old collection and has the accession number on the reverse.

(1)

£100 - £150

64* Megalodon Tooth. A large Megalodon tooth from Java, Indonesia, 13.5cm from the tip to the edge of the root with good serrations

From the biggest species of shark to inhabit the seas.

(1)

£300 - £500



63* Ammonites. A massive multi-bed of Ammonites from Schleihausen in Germany, approximately 180 million years old, the piece weighing approximately 12kg and measuring 43 x 34cm

(1)

£150 - £200

65* 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 16cm across

(1)

£100 - £150



66* **Megalodon Tooth.** A large Megalodon tooth from Java, Indonesia, 15cm from the tip to the edge of the root with serrations but some areas worn

From the biggest species of shark to inhabit the seas.

(1)

£400 - £600

67* **Ammonite Block.** An Arnioceras fossil Ammonite block from Yorkshire, this specimen was found as an erratic on the Holderness coast and many hours have gone into exposing the ammonites in this multi block, 22cm x 22cm

This specimen is packed full and there is good 3D relief to the piece with the specimens below being prepared taking many hours of work.

(1)

£400 - £600



68* **Fossilised Goniaticite.** An older relative on an Ammonite from Alnif in Morocco, approximately 400 million years old, polished to reveal the internal structure, the beautiful and decorative item, which weighs many kilos and measures 25cm at the widest

(1)

£100 - £150

69* **Spinosaurus Tooth.** A fully rooted tooth showing a small amount of natural feeding wear to the tip, this beautiful and extremely large example measures approximately 12.75cm

This is an exceptional tooth from one of the largest predators to have walked on our planet.

(1)

£100 - £150



Lot 67



Lot 69

CERAMICS & GLASS



Lot 72

70* **Royal Doulton.** A collection of Royal Doulton Slaters Patent stoneware, including a tobacco jar and cover, 14cm high, a chamber stick, 13cm high, a match holder, 7cm high, a conical jug and a pair of beakers each with silver collar plus other Doulton items.
(11) £80 - £120

74* **Royal Doulton.** A collection of Royal Doulton figures, comprising *The Jester* (2) HN 21016, *The Old Balloon Seller* HN 1315, *The Balloon Man* HN 1954, *Tuppance A Bag* HN 2320, *The Favourite* HN 2249, *Schoolmarm* HN 2223, *The Master* HN 2325
(8) £150 - £200



71* **Ironstone China.** A set of four ironstone porcelain 'Britannicus Dresden China' octagonal meat dishes probably by Hicks & Meigh circa 1820, each printed and overpainted with floral decoration, printed mark to base, 55cm wide
(4) £100 - £150

72* **Royal Crown Derby.** A part Royal Crown Derby porcelain tea service, comprising 6 tea cups (6 saucers), 5 coffee cups (6 saucers), 4 sandwich plates, all in the imari palette
(1) £100 - £200

73* **Royal Doulton.** A collection of Royal Doulton, comprising *Tall Story* HN 2248, *Sailor's Holiday* HN 2442, *Sea Harvest* HN 2257, *The Lobster Man* HN 2317, *All Aboard* HN 2940
(5) £100 - £150

75* **Mr Pickwick.** A large pottery vase modelled as Mr Pickwick climbing a wall (as illustrated in Dicken's Illustrations drawn by Hablot Knight Browne), 50cm high together with a Victorian parian figure modelled as a female in classical robes with a sword and a snake, 37cm high, plus a Victorian Reform Act pottery jug, 18 cm high
(3) £70 - £100

76* **Porcelain Infants.** A pair of Edwardian porcelain figures, each modelled as an infant boy and girl in a high chair, one holding a spoon whilst feeding a doll (section of spoon missing), incised B mark to base, 20cm high
(1) £70 - £100



77* **Art Glass.** A large art glass vase circa 1960s, mottled amber glass and of ovoid form, 35cm high
(1) £100 - £150

78* **Meissen Style Porcelain.** A Meissen style porcelain figural group, modelled as a lady seated in a sedan carrier with her staff close by, some damage and blue sceptre mark to base, 23cm high, together with a Meissen style porcelain fruit bowl, decorated with flowers and supported by four putto, Von Schiersholl printed mark to base, 32cm wide, a pair of porcelain floral encrusted urns each with cover and other items

(9) £100 - £200



Lot 78

79* **Royal Crown Derby.** A Royal Crown Derby "Cloisonne" pattern part dinner service, comprising coffee pot, milk jug, 6 tea cups (5 saucers), 6 side plates, 6 soup bowls (6 saucers), 6 dessert plates, 6 dinner plates, meat plate, 2 entree dishes, soup cauldron and sauceboat and stand, together with 8 imari pattern coffee cans (7 saucers and 1 matched), 3 side plates plus an oval dish

(1) £100 - £200

80* **Meissen Clock.** A Meissen porcelain mantel clock circa 1890, the case heavily encrusted with flowers, surmounted by a bachannalian child and three further children including on girl carrying a garland another with representing harvest, circular white enamel dial with blue roman numerals and arabic numerals to the outer dial, signed but illegable, two winding holes, Bogquet et Fils movement with convex glass door, some damage to the flowers and feet as well as other area, blue crossed swords mark to base, 47cm high

(1) £200 - £300



Lot 80

81* **Wine glasses.** A collection of three 18th century wine glasses, comprising an air twist wine glass with single series air twist stem, folded foot with bell shaped bowl, circa 1750; a double knopped stem wine glass, domed foot with bell-shaped bowl, circa 1750; and a mercury corkscrew twist cordial glass, circa 1745, with two small chips to underside of foot rim

In very good condition. (3) £200 - £300

82* **Wine glasses.** A collection of three 18th century wine glasses, comprising a symmetrical teared stemmed wine glass, folded foot with drawn trumpet-shaped bowl, circa 1740; a plain thick stemmed wine glass, folded foot with bell-shaped bowl, circa 1750; and a plain stemmed wine glass with bell-shaped bowl, circa 1750

In very good condition. (3) £150 - £200

83* **Rummors.** A pair of George III period glass rummors, each with a conical bowl engraved with a monogram and stars, slice cut lower section, turned stem and spread foot, polished pontil, 15cm high

(1) £80 - £120



Lot 81



Lot 82

CLOCKS



84* **Skeleton Clock.** A late 20th century Epicyclic brass skeleton clock by Emporer Clock Company Limited, the 16cm pierced brass dial with roman numerals, brass frame stamped 'Emporer Clock Co Ltd London, Serial No. 078', fusee movement with key and pendulum, 29cm long, presented under a glass case with wooden plinth on brass feet, the case, 28cm high x 36cm wide x 24.5cm deep, in good working condition

The clock was originally designed by W. Wigston and W. Strutt circa 1820 and was copied by clock manufacturers such as Dent in the 1970s.
(1) £300 - £500

85* **Bracket Clock.** A George II style bracket clock by Comitti of London circa 1970s, the burr walnut veneered and mahogany case with brass carrying handle four pineapple finials (one detached and lacking lower section), on four brass feet, the brass engraved brass dial with silvered chapter dial with black roman numerals stamped 'Made for Comitti of London by Kleninger 1904772194', additionally engraved with the monogram AJK and RWU04 15cm, three winding holes, and pierced brass cherub spandrels, a circular silvered plate above signed 'Comitti London', with 9 bell brass movement, with key and pendulum, in working condition, 44cm high x 29cm wide x 24cm deep

(1) £400 - £600

86* **Wall Clock.** An early 20th century Vienna wall clock by Gustav Becker, with architectural walnut case, glazed door enclosing composite dial with GB trademark and black roman numerals, with pendulum and weights, approximately 110cm long

(1) £50 - £80

87* **Mantel Clock.** A late 19th century French mantel clock, the elaborate classical ormolu case with urn finial, and wreath border supporting a convex white enamel dial with black roman numerals and arabic minutes, pierced gilt metal hands, single winding hole (damage to the enamel and the glass door heavily pitted), drum shape brass movement, on a white marble base with turned brass supports, 30cm high

(1) £100 - £150

88* **Mantel Clock.** A late 20th century French lacquered brass mantel clock, the circular white enamel dial with black roman numerals, two winding holes signed 'L Epee', the brass case with four panels and corinthian column corner columns, brass 8-day movement and bell, the backplate with makers mark and M101, mercury pendulum and winding key, the case 32cm high x 19cm wide x 16cm deep

(1) £200 - £300



Lot 85



Lot 87



Lot 88



89* Longcase Clock. A fine George II longcase clock by Benjamin Gray, London circa 1750, the 41.5cm brass face with 29cm silvered chapter dial, black roman numerals, calendar aperture, subsidiary dials for alarm and seconds, brass spandrels pierced with dolphins and urns, the brass movement with 4 pillars, bell, the walnut case with arched hood and line inlay, with weights, winding key and pendulum, the case 215cm high

Benjamin Gray (1674-1764) was watchmaker to King George II from 1742, his workshop was in Pall Mall, London.

(1)

£1,000 - £1,500



90* Longcase Clock. A George III longcase clock by John Safley, Edinburgh, circa 1780, the 42 x 30cm brass dial with silvered chapter dial with black roman numerals, calendar aperture, a silvered dial engraved with masonic compass emblem and minutes, 3 winding holes, two dials to the arch for hours strick [sic] and quarters strick [sic], pierced brass spandrels, the movement with 8 bells, housed in a red walnut case with hood with broken arch pediment with fret cut scrolls, with weights and pendulum, 225cm high

A manuscript note card is affixed to the inner door inscribed 'John Safley Nicholson's Street Edinburgh (1764 (d.1803)). A Scottish Masonic Lodge clock, red walnut architectural case with "broken pediment" carved acanthus and 'egg & dart' mouldings. Superb 8 bell three train quarter chiming movement. Having 'dead beat' escapement, a detached 'star wheel' and 'continuous snail' on the strike train, a massive pendulum for accuracy, and steel work and blued of the highest quality'

John Safley became a freeman clockmaker in Edinburgh in 1765, he died in 1803.

(1)

£3,000 - £5,000

FURNITURE



Lot 94



Lot 95



Lot 97

91* **Night Table.** A George III style walnut night table, with gallery top, carrying handles above two drawers and a pot cupboard beneath on shell carved cabriole supports, 74cm high x 53.5cm wide x 43cm deep

(1) £30 - £50

92* **Dressing Table Mirror.** A Queen Anne style walnut dressing table mirror, with hinged fall above a single drawer, 92cm high x 48cm wide

(1) £50 - £70

93* **Card Table.** A Regency mahogany fold-over card table, the rectangular top with rounded corners, satinwood and rosewood edges, raised on two turned pillars and four splayed supports each with brass lions paw feet on casters, 73cm high x 90.5cm wide x 44.5cm deep

(1) £100 - £150

94* **Chinese Chair.** Chinese hardwood armchair, the curved top rail with central back splat engraved with a lily pad, solid seat and key moulding (some loss) on four straight supports united by stretchers, 19cm high

(1) £100 - £150

95* **Display Cabinet.** A Victorian walnut veneered display cabinet, the top with rounded corners, above single glazed door enclosing later glass shelves on a shaped base, 98cm high x 75.5cm wide x 39cm deep, some loss, cracks and general wear

(1) £100 - £150

96* **Salon Chair.** A Victorian rosewood show-frame salon chair, button upholstered red fabric, foliate carving with scroll arms and supports, 97cm high

(1) £100 - £150

97* **Tables.** An early 19th century mahogany side table, the octagonal rectangular top line inlaid, above a single drawer with turned bone knobs on four splayed supports united by stretchers, 69cm high x 58cm wide x 41cm deep, together with an Edwardian mahogany occasional table, the circular top inlaid with a flower head roundel, on a turned pedestal with three splayed supports, 55.5cm diameter x 67cm high

(2) £100 - £150

98* **Tea Table.** An early 19th century mahogany demi-lune foldover tea table, line inlaid on four spade feet tapered supports, 74cm high x 91cm wide x 45cm deep

(1) £100 - £150



99* **Chest.** A good George III mahogany bachelors chest, the rectangular top above a brushing slide and four drawers each with brass handles and key escutcheon, on bracket supports, 78.5cm high x 83cm wide x 47cm deep

(1) £300 - £500



101* Anglo-Indian Table. A 19th century colonial teak library table by Currie & Co, Calcutta, circa 1840, *the rectangular top with rounded corners above a foliate carved frieze with a drawer to each side on acanthus carved cabriole supports united by a large stretcher, extensive water damage to the top and bowing, the underside of the drawer stamped 'From Currie & Co', 71cm high x 154cm wide x 87cm deep*

Currie & Co, Calcutta were one of over 250 European craftsmen listed as working in Calcutta during the early 19th century. They were amongst a group of cabinet makers and retailers catering to the needs of a large and wealthy transient European class, often utilising high quality indigenous timbers, evident from the design of this table. Examples of Currie & Co.'s products have been sold in recent times by Sotheby's London: a cabinet bookcase, 10 September 2007, lot 261, and a carved mahogany centre table, 2 November 2011, lot 354.

(1)

£400 - £600

102* Collectors Cabinet. A modern mahogany effect collectors cabinet, *the large glazed top with 9 glass shelves, the base with two doors enclosing shelves, 166cm high x 59cm wide x 22cm deep*

(1)

£30 - £50

103* Dressing Stand. A 19th century mahogany inlaid dressing stand, *oval inlaid with a flower motif, gallery top, small brushing slide beneath, on tapered supports united by stretcher, some damage, 73cm high*

(1)

£30 - £50

100* Side Table. An 18th century walnut floral marquetry side table, *the shaped top finely inlaid with a vase of flowers amongst birds and foliate scrolls, with two drawers above one long drawer veneered on oak, each with lions head ring handles, on four cabriole supports, profusely inlaid throughout, 74cm high x 75cm wide x 48cm deep*

(1)

£300 - £500

104* Tray-top Table. An Edwardian mahogany oval tray-top table, *inlaid with a conch shell and rosewood crossbanding, wavy gallery and brass carrying handles, fixed on to the base and supported on tapered supports with spade feet, 48cm high x 76cm wide x 57cm deep*

(1)

£30 - £50



Lot 101

105* **Armchair.** An early 20th century wing-back armchair, upholstered in red fabric with walbut frame and carved cabriole supports, 109cm high

(1) £50 - £70

106* **Butlers Table.** A George III style butlers table, the oval mahogany tray top with hinged sides and carrying handles, supported by base with chamfered supports, 53.5cm x 119cm wide x 79cm deep

(1) £50 - £70

107* **Cocktail Cabinet.** A Queen Anne style walnut cocktail cabinet, with shell carved pediment, two doors with elaborate brass hinges and lockplate, enclosing mirrored interior and inner shelves, the lower section with a drawer on cabriole supports, 164cm high x 84.5cm wide x 48cm deep, with key

(1) £50 - £80

108* **Hanging Corner Cabinet.** A late Victorian rosewood hanging corner cabinet, with broken pediment and dentil frieze above floral inlay and astragal glazed door enclosing shelf, the lower section inlaid with swags and scrolls with a small shelf, with 102.5cm high, with key

(1) £50 - £70

109* **Occasional Table.** A Victorian mahogany occasional table, with satinwood crossbanding, drop-flaps, two drawers to one side and dummy drawers to the opposite side, on four turned supports on ceramic casters, 71cm high x 36.5cm wide x 51cm deep

(1) £50 - £70

110* **Regency Chairs.** A pair of Regency mahogany elbow chairs, each with a curved top-rail, scroll arms drop-in seat on turned supports, old repairs to both, 88cm high, together with two pairs of Regency mahogany dining chairs including one pair with brass inlay

(6) £50 - £70

111* **Salon Chair.** A Victorian salon chair, button upholstered in red fabric, stained walnut show-frame on cabriole supports with ceramic casters, 94cm high

(1) £80 - £120

112* **Chest of Drawers.** A 19th century mahogany straight front chest of drawers, with three short and three long drawers, brass handles, the rectangular top hinged to double as a dressing table, line inlaid on bracket supports, cracks and general damage commensurate with age and use, 78cm high x 79.5cm wide x 38cm deep

(1) £100 - £150

113* **Etagere.** A French antique style etagere, burr walnut veneered with pierced brass gallery, above a single drawer with two shelves beneath, on ebonised supports applied with brass mounts, 81cm high x 40cm wide x 30cm deep, with key

(1) £100 - £150

114* **Garden Bird Bath.** A cast iron bird bath, with egg and dart everted rim on stylised pedestal base, 75.5cm high

(1) £100 - £150

115* **Garden Urns.** A cast iron campana shape garden urn, with everted rim cast with Athenian decoration, 71cm high, together with another cast with grotesque heads united by swags, currently in two parts 71cm

(2) £100 - £150



Lot 113



116* **Masonic Mirror.** A late 19th century Masonic mirror, the gilt moulded frame with arched pediment with royal coat of arms, masonic emblem to the upper frame and bell emblem to the lower section with classical column pilasters surmounted by a ball, with modern replacement glass, 76.5cm x 56cm wide

(1) £100 - £150

117* **Sutherland Table.** A Victorian walnut sutherland table, line inlaid with curved drop-flaps, on foliate carved supports with ceramic casters, 72cm high x 82cm wide

(1) £100 - £150

118* **Victorian Safe.** A Victorian safe, brown painted faux wood finish and applied with brass Royal Coat of Arms, the interior with a single drawer, 50.5cm high x 40.5cm wide x 38.5cm deep, with keys

(1) £100 - £150

119* **Chest of Drawers.** A 19th century mahogany straight front chest of drawers, two short and three long drawers each with barbers pole strung inlay and replacement brass handles, on bracket supports and later casters, 83cm high x 95cm wide x 52cm deep

(1) £150 - £200

120* **Garden Planters.** A pair of circular cast iron planters, each cast with lions head, 31cm high x 52cm diameter

(1) £200 - £300



121* **Tub Chair.** A Victorian leather tub chair, brass nailed and green button upholstered leather on a mahogany show frame, with turned baluster front supports and splayed to the rear, structurally sound but worn, 71cm x 66cm

(1) £200 - £300

122* **Wellington Chest.** A Victorian walnut wellington chest, with 8 graduated drawers each with turned knobs, with hinged lockable side panel, 103cm high x 51.5cm wide x 35cm deep

(1) £200 - £300

123* **Whatnot.** Victorian inlaid walnut whatnot, the upper section with brass gallery, above a glazed cupboard enclosing a shelf with leather edge embossed 'Songs', on turned supports with brass casters, 112.5cm high x 63.5cm wide x 41cm deep, with key

(1) £200 - £300



Lot 122



Lot 123



124* **Writing Desk.** A Victorian desk probably rosewood, with three upper drawers above a sliding secretaire with tooled leather inset and two rosewood drawers to one side and a deep drawer to the other, above a central drawer flanked by two drawers to the left and a deep drawer formed as a double dummy drawer to the right on turned tapering supports, 107cm high x 144cm wide x 70cm deep

(1)

£200 - £300



126 **Lowboy.** A good George II walnut lowboy, the quarter veneered top with strung inlay, over three inlaid frieze drawers each with brass handles (later), shaped apron with roundels, on shell carved cabriole supports, veneered on oak, general loss and wear commensurate with age, 72cm high x 79cm wide x 48cm deep

(1)

£500 - £800



125* **Table.** A 19th century mahogany centre table, the sectioned top with a satinwood central roundel with pen work flower head and floral swags, the edge similarly decorated above two frieze drawers each with brass handles, on four tapered supports, cracks to the top, 121cm diameter x 75cm high

(1)

£300 - £500



127* **Partners Desk.** A Victorian mahogany partners desk, the large rectangular top inset with tooled leather above three frieze drawers and three drawers to each pedestal each with brass lock stamped J.T. Needs 20 New Bond St Late J. Bramah 224 Picadilly, the opposite side identical, 77cm high x 167cm wide x 104cm deep

(1)

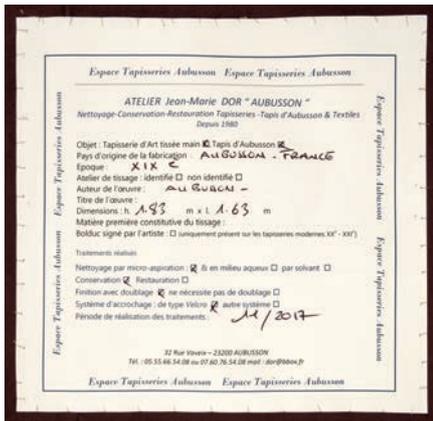
£700 - £1,000

128 **No lot**

HISTORIC TEXTILES



Lot 130



129* **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 160cm (72 x 63ins)

(1)

£800 - £1,200

130* **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 123cm (62.5 x 48.5ins)

(1)

£600 - £800



131* **Aubusson.** An Entre Fenetre tapestry, France, mid 19th century, woven wool tapestry, depicting floral swags above a large flower urn within a foliate wreath, and a pair of mirror image large volutes below, within an ivy leaf border, somewhat faded, a few small threadbare areas and neat repairs, backed with heavy felt to allow floor usage (slightly cockled on support), 305 x 108cm (120 x 42.5ins)

Originally designed to hang as a wall panel between windows, this tapestry could also be used as a rug.

(1)

£600 - £900

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



Lot 132

132* **Bags.** A collection of 19th & early 20th century bags and purses, including an early 19th century reticule of velvet panels embellished with soutache braid and terminating in a tassel, lined with pale yellow silk, and with brass rings for drawstring (latter lacking), 19 x 23cm (7.5 x 9ins), a purse woven of gold metal and woollen threads, 2 miser's purses, several beaded purses, plus a beaded collar and a 1920s beaded choker, a various sizes and condition

(18)

£150 - £200

133* **Bedcover.** A bedcover belonging to Elizabeth Cotton (1756-1830), pieced bedcover finely hand-embroidered overall with pattern of wavy lines worked in stem stitch in blue thread, scattered with large flower sprigs and leaf stems worked in chain and satin stitch in polychrome silks, with inset wide border of linen-backed cream cotton quilted with bow and lattice pattern, hemmed with linen tape, torn paper label stitched to reverse of hem inscribed in sepia ink 'Belonged to Elizabeth Cotton my Great Aunt - G. A. Farmer', with the dates 1756-1839 possibly added in another hand, generally toned, some brown marks and minor soiling, 2 or 3 closed tears (largest 4cm long), 194 x 217cm (76.5 x 85.5ins)

(1)

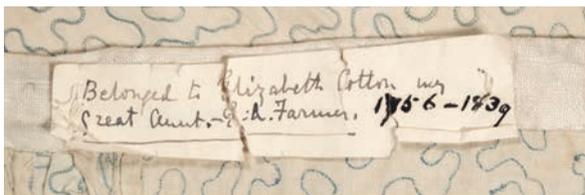
£300 - £500



134* **Bedcover.** A large and fine bedcover, European (possibly French), early 20th century, hand-embroidered in yellow silk on a buttercup silk ground, with large central circle and wide border of flowers, leaves, tendrils, and volutes, worked in satin stitch, stem stitch, and French knots, yellow scalloped fringe edging to 3 sides, backed with yellow chintz, a few small stains (largest 5 x 7cm) and faint spotting, but overall in good condition, 288 x 266 cm (9ft 6ins x 8ft ins)

(1)

£300 - £500



Lot 133



135* **Berlin charts.** A collection of designs for Berlin woolwork, 19th century, 5 hand-coloured lithographed woolwork patterns, all floral and foliate designs, by pattern makers Grünthal, C. Meder, A.L. Dittmarsch, Hertz & Wegener, A. Nicolai, some toning and light soiling, a couple with pencil or ink marginalia, largest with some fraying to edges (and minor loss to upper right-hand blank corner), sheet size largest 52.5 x 46cm (20.75 x 18ins), smallest 17.5 x 19cm (7 x 7.5ins), each framed and glazed (63.5 x 55.3cm and smaller)
(5) £150 - £200



136* **Chasuble.** A brocade chasuble, 18th century, hand-stitched brocade vestment with large woven polychrome design of flowers, fruit, and leaves, on a raspberry red patterned ground, gold metallised braid edging (frayed in places), lined with hessian, original fabric ties on reverse of front, length 107cm (42ins)
(1) £200 - £300

137* **Children's clothes.** A boy's linen skeleton suit, late 18th/early 19th century, hand-stitched cream linen skeleton suit, comprising a long-sleeved shirt with stand-up collar of fine white linen, front with 2 tucks either side of opening, latter with 4 metal button closures stamped '1' within a wreath and lettered 'United States of America' around edge, back of shirt with 6 tucks, lower edge of shirt with 8 further buttons, matching, for attaching the trousers, latter with front pockets, and cuffed at ankles, with button closure (buttons replaced), several very small holes (largest 5 x 5mm), waist with a few rust marks (from buttons), chest 74cm (28ins), sleeves 25cm (9.75ins), waist 30cm (11.75ins), length of trousers 56.5cm (22.25ins), overall length 84cm (33 ins)

A rare survival of a boy's outfit made during a period of great transformation in the history of children's clothing. Prior to the 1780s boys had been attired in tailcoats and breeches in imitation of those worn by men. The last two decades of the 18th century saw the introduction of the infinitely more practical and comfortable skeleton suit, typically composed of a jacket or shirt and long trousers which buttoned together as here. This suit of cool linen is finer and less structured than the formal suits generally seen in family portraits, and was likely made for hot summer days, with the comfort of the child in mind, though perhaps not intended for boisterous play. Children's, and particularly boys', clothing is incredibly scarce, and the survival of a cream lightweight skeleton suit in such good condition is highly unusual.

(1)

£300 - £500

138* **Children's clothes.** A Victorian boy's velvet dress, hand and machine-stitched all-in-one ensemble comprising conjoined waistcoat, jacket, and skirt: maroon grosgrain taffeta waistcoat with collar, and front closure with a metal hook and stitched loop and 7 mother of pearl buttons (1 or more replaced?); waistcoat sewn into a wine-coloured velvet jacket edged with maroon taffeta and lined with cotton twill, with flap pockets, long sleeves, embellished with scalloped cuffs and mother of pearl buttons, and 11 long laps at rear, closure below collar with button missing; matching velvet skirt with wide taffeta trim, attached to waistcoat with stitching at waist, front closure with 4 buttons as before, 7 metal hooks and corresponding loops on inside, overall some small light marks, and 1 or 2 tiny holes, chest 66cm (26ins), sleeves 39.5cm (15.5ins), waist 64cm (25ins), overall length 68cm (26.75ins), together with 3 19th century christening gowns, generally in good condition

Provenance: First item from a collection which came from the family of Thomas Crewe Dod (1754-1827) of Edge Hall, Malpas, Cheshire.

(4)

£200 - £300



Lot 139



Lot 137



Lot 138



Lot 140

139* **Children's clothing.** A collection of garments & accessories, 19th & early 20th century, 24 children's garments, mostly whitework on fine cotton lawn, including an early 19th century shirt, dresses and christening gowns, petticoats and nightdresses, blouses, together with 9 bonnets various, 3 mob caps (one with woven name tape 'Eyre Matcham'), 13 lace items, including some handmade lengths, 2 crocheted slings for weighing babies, circa 1900, and a child's bone hairbrush and teething ring, various sizes and condition
(a carton) £150 - £200

140* **Children's clothing.** A Victorian boy's knickerbocker suit, circa 1870s, hand-stitched plum velvet jacket and knickerbockers, the jacket with 7 hooks and stitched eyes, and 7 decorative brass buttons (2 matching buttons at back of gathered waist), neck, front, and sleeves trimmed with handmade cream lace, fully lined (partly in cream silk), knickerbockers with waist elastic perished, both items trimmed with gold soutache braid, chest 60cm (23.5ins), waist 58cm (23ins), sleeves 27.5cm (10.75ins), length of jacket 39.5cm (15.5ins), length of trousers 46.5cm (18.25ins), together with another boy's suit similar, comprising a waistcoat and knickerbockers handmade of bottle green shot velvet, trousers worn in a few places (with some stitched repairs), and 10 other items of Victorian and Edwardian childrens' clothing, including a lace-trimmed cream cape, a long woollen nightdress with hand-worked eyelet embroidery, and a lace-trimmed cream satin pinafore, various sizes and condition
(15) £150 - £250

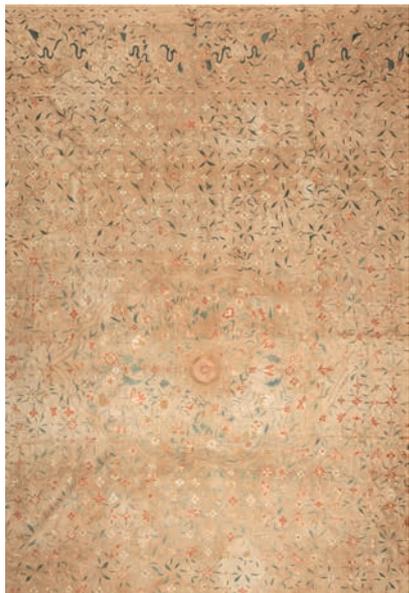


Lot 141

141* **Chinese Dragon Robe.** A kesi silk nine-dragon robe, late Qing Dynasty, finely woven silk robe, predominantly blue and green on a gold ground, with long sleeves and horse-shoe cuffs, depicting nine five-clawed dragons, three on each side, one on each sleeve, and one on interior flap, densely surrounded by various other auspicious symbols, including clouds, bats, lotus flowers, sacred vases, etc., wide lishui border to hem, vent to centre of front and rear, bauble fasteners (one loop and adjacent fabric frayed), sleeves lined with stiff linen, cuffs lined with turquoise silk, 33cm closed tear (fraying) to lower part of right-hand front panel, left sleeve with 22cm vertical split (fraying with slight loss), a few other small holes and short splits, length 137.5cm (54ins), width cuff to cuff 226cm (89ins)
A magnificent dragon robe in overall good condition; notwithstanding the points aforementioned, the delicate finely-woven silk is robust and the colours are bright.
(1) £700 - £1,000



142* **Chinese.** A large unused embroidered silk panel, circa 1930s, pieced royal silk panel with vertical central seam, hand-embroidered in polychrome silks, with large central circlet of flowers and 2 butterflies, floral cornerpieces, and scattered small flowers, selvages to sides, top and bottom edges raw, 1 or 2 small marks, but apparently unused, 198 x 147cm (78 x 58ins), together with 3 Chinese embroidered table mats, 2 circular and the other rectangular (4) £100 - £200



143* **Chinese.** Silk embroidered large fragment, late 18th century, hand-embroidered in silk and gold-wrapped threads on a beige fine cotton ground, with overall delicate floral and foliate design with entwining tendrils, incorporating a central large lobed arabesque, worked in satin stitch, long and short stitch, and couching, in shades of green, orange, brown, and cream, one selvedge with border (hem unpicked), remaining edges raw, toned and worn, with loss of threadwork revealing pencil outlines, and a 19cm closed tear towards one edge, 184 x 137 cm (6ft x 4ft 6 ins) Likely to have been once part of a very beautiful luxury counterpane. Probably made in Canton or Macao for the export trade. (1) £200 - £300



144* **Clothing.** A 1930s wedding or court dress, full length fitted cream lamé gown with train, handmade, patterned with leaves and fully lined with cream silk, with round neck, long sleeves (padded on shoulders and buttoned at cuffs), and metal eye and stitched hook closure to side, a few pulled threads, staining to underarms, lining of train marked, bust 90cm (35.5ins), waist 74cm (29ins), sleeves 63cm (24.75ins), length 139cm (109.5ins), length including train 213cm (84ins), together with 6 items of 1920s clothing, comprising: a rare girls' robe de style dress of gold lace over silk, with ribbon straps, metal stud closures at back, flower trim at neck and around waist and stiffened panniers, and a corsage of grapes at waist, somewhat damaged, with losses, bust 66cm (26ins), waist 62cm (24.5ins), length 61cm (24ins); a gold lamé dress with foliate pattern, with lined and boned fitted bodice, padded bust, metal zip closure at back, narrow self straps, and a flared skirt with gathers at rear, occasional light marks, bust 82cm (32ins), waist 66cm (26ins), length 97cm (38ins); a pink and silver lamé unstructured jacket, with 3/4 length sleeves, silk-lined patch pockets at front, and 3 short slits in hem at rear, bust 117cm (46ins), sleeves 39.5cm (15.5ins), length 61.5cm (24.25ins); a gold lace overdress, with pattern of stylised roses, round neck (self button at rear), petal sleeves of net (one with loss of gather stitching), and short train at rear, bust 84cm (39ins), waist 60cm (23.5ins), sleeves 19.5cm (7.75ins), length 107cm (42ins); a full-length bias-cut lamé flapper dress, sleeveless, with floral pattern in orange and yellow, and self pendant to neck, small hole to left shoulder, v-neck at rear slightly torn, short tear in hem, bust 90cm (35.5ins), waist 80cm (31.5ins), length 140cm (55ins); and a sleeveless cutwork black overdress with cream stitching, bust 83cm (33.5ins), waist 86cm (34ins), length 113cm (89ins), plus a 1940s full-length chiffon and embroidered net gown (some damage), and a 1950s full-length blue taffeta evening dress with ruched bodice (9) £300 - £500



146* Clothing. A collection of garments, late 18th century-early 20th century, including a 1950s fine cotton lawn long-sleeved blouse with frilled collar and cuffs edged with rickrack trim, with woven label 'Daphne Hughes, 56 Grosvenor Street'; a 19th century hand-stitched fine cotton lawn nightdress with embroidery and Irish crochet insertions to collar, bodice, and cuffs, and pressed pintucks to front and back, tear to right underarm and cuff; a 19th century fine linen apron with floral whitework and drawn threadwork, some foxing; an early 20th century frilled linen apron embellished with soutache embroidery; 2 late 18th century baby bonnets, one of lace and the other embroidered (foxed); and a 19th century collar with hand-worked broderie anglais trim, various sizes and condition

(11)

£100 - £200

145* Clothing. A collection of 1920s and 1930s ladies' garments, including: a full-length gold lace overdress, with straps, decorative side flaps to waist, and net trim to hem and flaps, and a number of small holes; a black velvet opera cape, with ruched detail, lined with pale green silk (perishing); a dark blue satin fringed cape; a gold lamé train edged with silver soutache braid, lined with pale blue georgette (partially faded); a black velvet jacket with asymmetrical front fastening, and high neck and long flared sleeves trimmed with tassel braid; a black velvet and chiffon full-length dress with decorative side flaps at waist and handkerchief hem; a side-saddle riding skirt and matching jacket, with label H. Goodbrook & Sons lettered in manuscript 'Miss Dodson'; and several black lace or embroidered shawls and stoles, together with a few later ladies' garments, various sizes and condition

(22)

£200 - £300



147* Clothing. A gentleman's coat for theatre or fancy dress, late 19th century, handmade burgundy velvet coat, with standing collar, 3 slits in rear of skirt, and 6 hooks and eyes to front fastening, front, slits, and wide turn-back cuffs heavily ornamented with gold metalised ribbon and gold soutache braid, cuffs with cream satin ribbon lappets and false close-gathered muslin sleeves, right shoulder with gold braid decorated cream satin epaulette and matching bow with tasselled tails, the epaulette fastened with a paste button, lined with cream silk (partially perished), 18cm split at top of central rear seam, left shoulder seam with 5cm split, chest 100cm (39.5ins), sleeves 66cm (26ins), length 88cm (34.5ins), together with a Victorian bicorne hat and 2 other items

A well-made and rather sumptuous item of theatre costume or fancy dress, based on a Georgian justaucorps, or elaborate coat for court presentation.

(4)

£100 - £200



Lot 146



148* **Clothing.** A quantity of mainly 19th and some early 20th century ladies' garments, including a cream cotton twill poke bonnet, a cream satin and lace bustle skirt with train, 5 other skirts (2 with trains), 5 bodices, 3 gowns, a 2-piece dress with embroidered and beaded net trim, a lace and organza trimmed pale green silk coat, a couple of items with hand-written label 'Miss Rhodes Whixley', most with wear, together with several portions of deconstructed garments, various sizes (25)

£200 - £300



Lot 149

149* **Clothing.** A rare powdering shirt, late 18th century, hand-stitched white cotton shirt, with standing ruffled collar, and long full sleeves tightly gathered at the top with a gusset below, terminating in frilled cuffs with narrow edging, each cuff with one original self button and one later button, open front with 2 cotton ties at breast, lower corner of left-hand side with initials 'AL' in ink in a contemporary hand, a very small brown mark towards lower corner of right-hand side, and a small stain to left-hand sleeve, but otherwise in good condition, chest 132cm (52ins), sleeves 44cm (17.25ins), length 73.5cm (29ins)

A garment such as this was used by a gentleman to protect his clothes when engaged in the important, but messy, business of powdering his wig. Wig powder was necessary to combat unfortunate odours and unwanted parasites, and was most commonly made of finely ground starch scented with orange flower, lavender, or orris root.

(1)

£300 - £500



150* **Clothing.** An Edwardian tea gown, circa 1910, & others, full-length dress of fine white cotton lawn, with high neckline, long sleeves, and asymmetrical fastening at front with 10 self buttons, heavily embellished with pin tucks and lace insertions/trims, a few minor fox spots, bust 80cm (31.5ins), waist 70cm (27.5ins), sleeves 58.5cm (23ins), length at front 141.5cm (55.75ins), length at back 24.5cm (62ins), together with an Edwardian overdress of net, with short-sleeved unstructured lace bodice (some short breaks in lace), pale green silk sash, side panels of net lace and ribbon embroidery (one panel missing), and decorative diamanté buttons at waist and shoulders (a few stones missing), and an Edwardian gown of stiff striped white cotton, with metal hook and eyelet closure to front, and bow decoration, long sleeves with ruffled cuffs, a small and large v-shaped pocket, and a ruffled hem, some scattered fox spots, plus 7 other early 20th century garments, various sizes and condition

(10)

£150 - £200



151* **Clothing.** Embroidered skirt for a Robe à la Française, British, circa 1730-40, *hand-stitched wide skirt, composed of 5 pieced cream silk panels, each 72.5cm (28.5ins) wide, 1 panel unadorned, with 31cm long stitched opening from waistband, the other 4 panels elaborately hand-embroidered in polychrome silk threads with a wide border (46cm/18ins) depicting an abundance of flowering and fruiting meandering stems including roses, tulips, carnations, and pomegranates, some of the stems gathered together with a bow, using a variety of stitches, including stem stitch, long and short stitch, latticework, basket weave, and satin stitch, the skirt shaped for pannier hoop with gathers to sides, original tape edging and drawstrings to waist, hem and one side seam stitched, the other side seam raw, a few small marks and 1 or 2 minor pulled threads, pale brown stain to blank area above embroidery (6 x 3cm), 2cm closed tear to hem almost touching a leaf, 99.5 x 362cm (39.25 x 142.5ins)*

Provenance: The Farquhar Collection, Redlynch House, Salisbury, Wiltshire (see also lot 160).

A rare, beautifully-preserved, large portion of embroidery on a wide skirt, intended to be part of an 18th century gown, but seemingly never used. The condition of this almost 300-year-old piece is remarkable, with the colours still vibrant and the silk fabric robust. The finished gown would have been worn with a pannier beneath, made of metal, cane or whalebone supports, to give the skirt its shape. The voluminosity of the gown would accentuate the small waist of the wearer, whilst the large expanse of costly material would indicate the wealth and status of the lady. As the 18th century wore on skirts expanded in width so that by the middle of the century some ladies wore panniers seven feet wide.

The Farquhar family were bankers and collectors of fine art and antiques. Celebrated members of the family include John Farquhar who bought Fonthill Abbey, Wiltshire, in its entirety from William Beckford in 1823, and Alfred Farquhar who was one of the partners of the private bank Herries, Farquhar & Company, which eventually merged with Lloyd's at the beginning of the nineteenth century. The bank lent money to Napoleon III, and in 1871, when Napoleon was exiled, he sought refuge with banking partner Sir Walter Rockcliffe Farquhar. According to family tradition, the former Emperor struggled to repay his debts, so instead paid in kind, with valuables from French royal palaces which had been brought to England by bullock carts.

(1)

£800 - £1,200



152* **Clothing.** Two 18th century men's shirts, and a shift nightdress, 2 hand-stitched shirts, the first of linen, with small collar, front opening with 3 mother of pearl buttons, side vents, 12 narrow tucks to rear, and long full sleeves tightly gathered at the top with a gusset below, terminating in cuffs, each fastened with a button as before, a few very small marks, chest 150cm (59ins), sleeve width 51cm (20ins), sleeve length 56cm (22ins), length 102cm (40ins), the second of cotton, with small collar, front opening with 2 mother of pearl buttons (top one replaced?), side vents, 3 wide double-sided tucks to rear, and long full sleeves tightly gathered at the top with a gusset below, terminating in cuffs fastened by a single button as before, some minor marks and a few very small holes, chest 152cm (60ins), sleeve width 54cm (21ins), sleeve length 51cm (20ins), length 96cm (37.75ins), together with a 19th century hand-stitched cotton shift nightdress, with (later?) machined hem
Gentlemen's shirts from the 18th century rarely come onto the market; a special garment such as a richly embroidered waistcoat might be little worn and subsequently kept or handed down, whereas shirts were everyday wear which tended to be patched and altered until worn out and fit only for rags or bandages.
(3) £200 - £400



153* **Corset.** A boxed corset, Paris: Mme Desbruères, circa 1910, pink cotton corset, upper and lower edges trimmed with wide white lace threaded with pink silk ribbon, original metal hooks present at rear, (original?) lacing ribbon broken and frayed, some marks, and 1 or 2 tiny holes, contained in original Bon Marché cardboard box with pull-off lid (somewhat soiled and broken), together with 2 other corsets similar, one of cream satin embellished with hand-worked embroidery, stamped "A La Sirene" Corset', plus 16 pairs of Victorian and Edwardian leather gloves, mostly kid leather or suede, some elbow-length, all neutral colours except 2 pairs pale blue and one bright blue, a few with ink stamp inside: 'Fontaine Fils', 'Marshall & Snelgrove', and 'Bourne & Hollingsworth, Oxford St & Berners Rd', and a pair of pale gold satin opera gloves, and 4 odd gloves, plus a pair of embroidered silk stockings, heavily darned, plus an early-mid 20th century bridal hairband with wax flowers (somewhat crushed), various sizes and condition
(approximately 25) £150 - £200

154* **Dress.** An Arts & Crafts velvet gown, circa 1900, handmade full-length dress of black velvet, with scooped neckline ornamented with a cream hand-embroidered trim of crescent moons and floral stems incorporating sequins (some missing), long overlaid sleeves terminating in long handmade lace cuffs fastened with 3 mother-of-pearl buttons and trimmed with black narrow plaited braid (cuffs toned, with 1 or 2 breaks, and with scant remains of oyster silk lining), and a flared double-layered skirt, the shorter outer skirt terminating to a point at the sides, lightly boned bodice, middle section of sleeves, and hem of outer skirt embellished with black soutache embroidery, front of bodice with 3 decorative velvet buttons at each side, front of under skirt with double row of cream trim of moons and flowers as before (short section becoming detached), fully lined with black sateen, hook and stitched loop fastening to rear (and further hook and eye fastening to lining of bodice), stitched underarms pads printed 'The Treasure, Washable, Made in England', bust 89cm (35ins), waist 72cm (28ins), sleeves 59cm (23.25ins), length at front 151cm (59.5ins), length at back 162.5cm (64ins)

A rare example of a dress which embodies the aesthetics of the Arts & Crafts Movement at the end of the 19th century, when the call for dress reform that had begun in the middle of the century gained momentum. This gown is quite different to the heavily corseted and formal gowns more common of the period, and it exhibits many of the design features which had been espoused by the Pre-Raphaelite Brotherhood. With its medieval overtones and less restrictive, soft flowing line, it does away with the exaggerated silhouette, and its use of natural forms as the basis for pattern and decoration, as well as the utilisation of handmade lace and trim, exemplify the importance of nature and craftsmanship to those harking back to a pre-industrial world.

(1)

£200 - £300



Lot 154

Lot 155

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

155* **Dress.** An evening dress with Safavid design, 1930s, handmade sleeveless fitted gown of silver and blue brocade with scoop back neckline, patterned with repeated woven design of a figure wearing a turban amongst cypress trees, the background infilled with birds and flowers, lined with cream satin, 38cm slit in side seams, zip closure in left-hand side, edge of bottom hem a little soiled to front and frayed to rear, 1 or 2 other small marks, bust 86cm (34ins), waist 69cm (27ins), length 153.5cm (60.5ins)

The fabric for this striking dress, made in the Persian Safavid style, was probably manufactured by Maison Renarde in Lyon, a producer of high quality silks. The costliness of such fabrics meant that they were used most commonly for making handbags - which occasionally appear on the market - and rarely of garments.

(1) £200 - £300



157* **Embroidered panel.** A large whitework panel, British, circa 1580-1620, stitched in cream and light brown threads on a cream linen ground, depicting a gentleman and lady in the centre, both wearing neck ruffs, the former receiving a goblet from the latter, within a circular laurel wreath, on a ground of large scrolling stylised trumpet flowers and foliate motifs, pieced strip 23cm high to lower edge (pattern not quite matching), uniformly toned, somewhat worn, with some loss of threadwork and linen ground threadbare in places, 3 patches, including 1 above the figures' heads (23 x 13cm), 135 x 162.5cm (53.25 x 64), framed and glazed (143.4 x 170.7cm) A large, intricately stitched portion of early embroidery, probably originally a bedcover made for a marriage.

(1) £700 - £1,000



156* **Embroidered bedcover.** Buratto-style embroidery on later support, possibly Italian, 18th century, hand-worked large flowers, crosses, volutes, and other motifs, stitched in thick gold thread, sometime applied to a cream muslin ground (some spotting and tiny holes, particularly to lower edge), 226 x 227cm (89 x 89.5ins)

(1) £200 - £400

158* **Embroidery.** A large portion of early silk and metalwork, British, second half 17th century, worked in polychrome silks and silver metal threads, on a ground of cream silk mounted on coarse linen, with all-over mirror-image pattern of exotic birds and butterflies, amongst entwining flower stems, including tulips, irises, carnations, Tudor roses, paeonies, and pomegranates, central large metalwork flower embellished with beads (some lost) and incorporating 2 trailing ribbons in metalwork, stitched in brown silk with the legend 'Simileest' on the left ribbon and 'Regnum Celorm [Caelorum]' in mirror-writing on the right ribbon, the whole on a ground of long and short stitch worked in cream silk, background stitching and silk fabric perishing in places with small losses, occasional loose threads and other minor losses but threadwork generally largely intact, all edges raw but only lower edge obviously truncated, approximately 48cm (19ins) x 260cm (102.5ins)

A wonderfully exuberant and - even now - vividly coloured piece of early embroidery. Its Latin inscription, which translates 'resembling the kingdom of heaven', instructs the viewer clearly in the theme of the piece, should there be any doubt. It also goes further, in that one half of the panel is a mirror-image of the other and one half of the legend is in mirror-writing, so that there is a delightful play of words indicating that the needlework holds a mirror up to heaven but also to itself.

(1) £800 - £1,200



Lot 158



159* **Embroidery.** A large wall hanging, Banja Luka, Balkans, early 19th century, wall hanging with all-over polychromatic appliqué embroidery composed of small pieces of woollen cloth, with stitched outlines and details in coloured silk and metal threads, depicting a mihrab featuring a large urn of flowers flanked by 2 smaller similar, the upper part of the niche inlaid with purple silk velvet (a little threadbare in places), lateral cartouches with floral motifs and Ottoman architecture, and a wide border with floral bowls and vases between narrow floral borders, some overall wear consisting of frayed edges, and small holes and losses (some areas consolidated with stitching), backed with canvas (stained and with some wear), 180 x 110.5cm (71 x 43.5ins)

(1)

£800 - £1,200



160* **Embroidery.** An apron panel, British, circa 1730-40, a large portion of early embroidery on cream silk, elaborately hand-worked with various floral and foliate motifs, volutes, and entwining tendrils, incorporating a central urn flanked by baskets, and 2 pocket slits, stitched in silk threads in shades of red, pink, blue, and green, using satin stitch, and long and short stitch, partially unpicked, with original brown ink outlines visible, hems also unstitched, a number of short splits in silk, 50 x 100.5cm (19.75 x 39.5ins)

Provenance: The Farquhar Collection, Redlynch House, Salisbury, Wiltshire (see also lot 151).

(1)

£150 - £200



161* **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 57cm (22.5ins), length 187cm (73.5ins)

An unusual early fabric, in unused condition.

(1)

£100 - £200



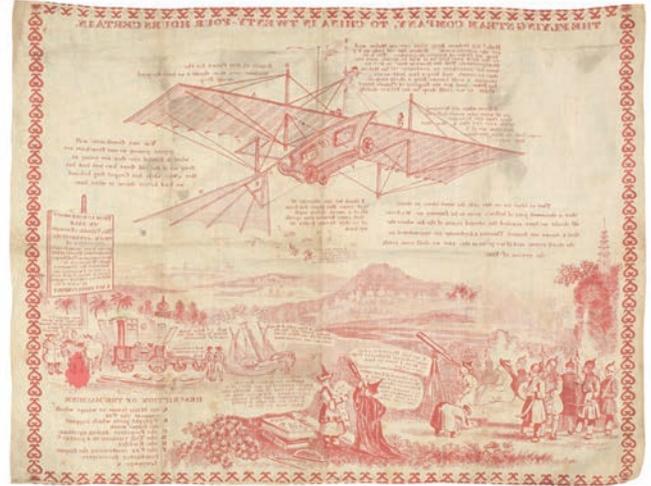
Lot 162

162* **Guyana.** Beadwork apron, 19th century, woven seed bead apron, with design of crosses in blue with surrounding lines in red on a white ground, a few beads missing (mostly to right-hand side) but mostly intact, remains of twisted cotton strings at corners (lacking upper right), lower edge with fringed border, 18 x 44 cm (7 x 17.25 ins)

Provenance: From the collection of Dr Talbot Wilson, collector of native handiwork relating to missionary activity.

(1)

£200 - £300

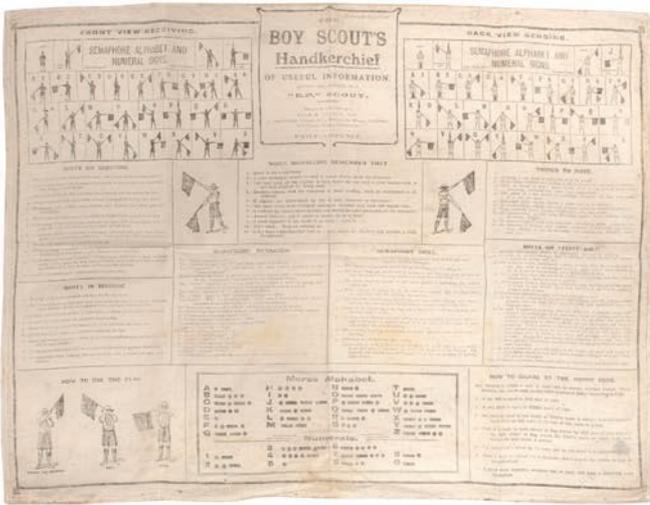


163* **Handkerchief.** The Flying Steam Company, To China in Twenty-Four Hours Certain, circa 1843, fine linen handkerchief printed in raspberry red on a cream ground, depicting a flying machine, above a panoramic scene of a group of Oriental figures with telescopes, and British figures beside a steam boat, a locomotive engine, and a stage coach, with title to top margin, and various accompanying descriptive and satirical text mentioning Malta, Suez, the Barbarian Fire Ship business, the Thames Tunnel, the East India Company, etc., selvages to left and right-hand sides, top and bottom edges hemmed by hand, some faint toning and marks, a couple of pin holes, and 3.5 x 2.3 cm pink stain lower right, 45.5 x 6.5 cm (18 x 23.75 ins)

Rare commemorative handkerchief depicting Ariel, the flying machine patented in 1842 by aviation pioneers William Henson (1812-1888) and John Stringfellow (1799-1883). The steam-powered aircraft design, with its cabin for carrying passengers, represented a landmark moment in the history of aviation; although the craft had insufficient power to actually fly, the design had an impact on early aviation engineers, and a more successful model was built in 1848 which was able to fly for small distances in a hangar. Henson and Stringfellow planned to set up an air freight company, the 'Aerial Transit Company' to transport goods by air around the world. Inevitably their ambitions met with some incredulity and suspicion on the part of the press and the public. As well as descriptions of the aircraft itself, the handkerchief gives an indication of public reaction, for example, one Oriental gentleman exclaims: "I'm blessed if I can make it out, its not unlike a Dragon, or a fiery Comet or a mixture of both or something else let's bolt and save our necks".

(1)

£1,000 - £1,500



164* **Handkerchief.** The Boy Scout's Handkerchief of Useful Information. Compiled and Arranged by a "B.P." Scout. London: Printed & Published by Gale & Polden, Ltd., 1920s, white cotton handkerchief printed in black, with illustrations, diagrams, and various useful information for scouts, e.g. 'Hints in Bivouac', 'How to Signal by the Morse Code', 'Semaphore Drill', 'Hints on "First Aid."', machine-stitched hem, lightly faded from washing, some faint toning, 43.5 x 57cm (17 x 22.5ins)

A rare printed handkerchief; we have not been able to trace another either at auction or in institutions. Featuring such invaluable advice as: "A barn, with a truss or two of clean straw, is better than a King's bedroom"; "Dried cow dung makes an excellent substitute for fuel"; "You must never send foolhardy messages, someone may read and repeat them"; and "Don't slack. Keep on keeping on".

(1)

£100 - £150



165* **Handkerchiefs.** A collection of handkerchiefs, 19th and early 20th century, 32 handkerchiefs, most edged with hand-made lace, including Nanduti-style lace, crochet, tape lace, etc., some with hand-stitched embroidery, including initials, mostly in good condition, largest 54 x 54cm (21.25 x 21.25ins)

(32)

£150 - £200



Lot 166



167* **Indian.** A Deccan painted fragment, possibly part of a throne cover, 19th century, *painted in polychrome and silver with central panel of foliate stems on a red cotton ground, and pointed arch and border of scrolling floral motifs on a dark green cotton ground, pigments flaking with losses, some staining and small holes to fabric, stitch-mounted to a fabric-covered wooden frame, 67 x 49cm (26.5 x 19.25ins)*

Possibly part of a khandpaat or piece of cloth made to cover a throne in a Shrinathji shrine. The throne would have been set in front of the pecchavai (temple hanging), sometimes flanked by smaller thrones. The technique is similar to that used in a pecchavai held by Boston University (accession number 67.837), as well as a throne cover recently sold at auction (Bonhams, 'India in Art', 7th June 2022, lot 28).

(1)

£150 - £200

166* **Indian wedding dress.** A hand-embroidered bridal gown, 1960s, scarlet velvet full-length gown, with sweetheart neckline, short sleeves, fitted bodice, and full skirt with short train, richly hand-embroidered to neckline, sleeves, and skirt, with densely clustered scrolling floral and foliate motifs in gold metal threads, using bullion stitch, couching, stem stitch, and french knots, the threadwork encrusted with beads, sequins, and crystals, zip closures to left side seam and back, lined with red cotton, and with a net underskirt of several layers, very occasional loose threads, bust 86cm (34ins), waist 76cm (30ins), sleeves 17.5cm (7ins), length at front 138cm (54.25ins), length including train 174cm (68.5ins)

A remarkable piece of needlecraft, made just before such garments began to be machine-embroidered. In excellent condition.

(1)

£500 - £800



168* **Indian.** A Phulkari shawl, early 20th century, *hand-embroidered in silk, with repeated star motif in pink, white, brown, and orange, embellished star and wheat border to short ends, and half star border to long sides, on a terracotta cotton ground, some loose threads and minor marks, 249 x 137cm (98 x 54ins), together with 2 other Indian shawls and a tie-dyed sari*

(4)

£150 - £200



Lot 167

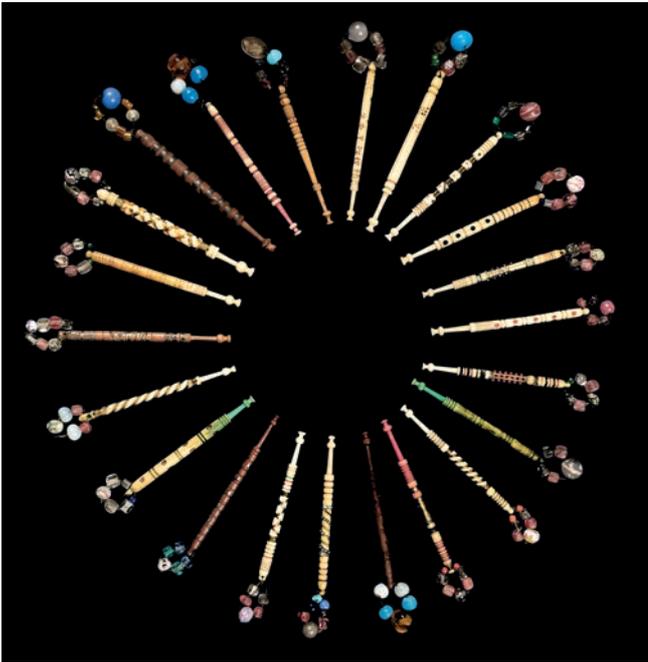


169* **Japanese.** A silk brocade kesa, 19th century, *hand-stitched rectangular robe pieced from cream silk and strips of brocade, the latter with purple, pink, and gold floral decoration on an orange ground, original cord attached, silk just beginning to perish in a few places, and 1 or 2 small faint marks, 190 x 120cm (75 x 47ins)*

A ceremonial vestment, traditionally made from donated scraps of fabric, which is worn draped over the left shoulder by Buddhist monks in East Asia.
(1) £150 - £200



171* **Lace.** A collection of lace items, some handmade, 19th-mid 20th century, *34 pieces, comprising: 18 lengths or fragments of cream, white, or taupe lace, including a pair of frilled cuffs, a wide length of net lace embellished with purple and pink sequins, and a collar with circular Irish crochet insertions, longest 239cm (94ins); a lace-trimmed handkerchief; 6 white garments made of or trimmed with lace, including a pair of bloomers, a starched linen underskirt, a 1950s long dress of broderie anglais, and a linen clerical surplice with woven label 'Vanheems & Wheeler Berners St. London'; 4 white or cream lace stoles; and 2 narrow and 3 wide black lace stoles, 1 embroidered in gold thread, various sizes and condition*
(34 (a carton) £100 - £150



170* **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) £300 - £500



Lot 172

172* Metalwork embroidery. A hand-worked tablecloth, Indo-Persian, circa 1900, *black wool tablecloth, hand-stitched in gold metal threads with central large circle composed of repeated 5 leaf device amongst foliate stems, with wide inner and outer border of 8-petalled flowers, also on a ground of foliate stems, the former embellished with fleurons at corners and centre of each side, the latter with scalloped edge, worked in couching, the large motifs padded (padding showing through in places), some threadwork loose and occasional small losses, goldwork a little dulled to central motif, edged with gold metal fringing, 126.5 x 167.5cm (64 x 66ins) excluding fringe*

(1)

£100 - £200

173* Moorman (Theo, 1907-1990).

Woven wall hanging, depicting large stylised thistles, woven in polychromatic shades, with an emphasis on green, blue, and white, and incorporating silver threads, some very faint toning, backing fabric becoming detached in places, 137 x 54.5cm (54 x 21.5ins), together with a 1st edition of Theo Moorman's *Weaving as an Art Form, A Personal Statement, 1975, original boards in edge-torn dustjacket, 8vo* Textile artist Theo Moorman studied at the Central School of Art, and, after working for the Arts Council for ten years, she established her own studio. She was an innovator in her field, developing her own individual style whilst exploring new and varied materials and techniques. Her large commissioned works are to be found in ecclesiastical buildings in both the UK and the United States. In her later years she taught weaving and worked mostly on producing wall hangings for private houses. In 1975 her book *Weaving as an Art Form* was published.

(2)

£200 - £300



174* Needlework slips. A collection of mounted slips, English, early 18th century, *hand-stitched in crewelwork, in plant-dyed wools, in shades of green, pink, brown, and cream, depicting floral and foliate motifs, a stag, and 2 birds, worked in long and short stitch, satin stitch, French knots, and stem stitch, some wear and loss of stitching, each worked on a thick twill ground, sometime later stitched to a thick tan fabric backing, and subsequently stitch-mounted together on a cream linen panel, 142 x 133.5cm (56 x 52.5ins)* These decorative needlework motifs would have been executed to embellish the soft furnishings of the wealthy. They were typically used to adorn curtains, bed hangings and valances, cushions, and picture and mirror frames, amongst other furnishing textiles.

(1)

£150 - £250



175* Needlework. A needlepoint panel, English, 1st quarter 19th century, *composed of 12 square sections, each with a different design, including a dog, flowers, a figure wearing a turban, and 2 ladies, one playing a lute, with a pageant tent in the background, finely hand-worked in polychrome wool in tent stitch on a canvas ground, some overall fading, one square with very small hole, each square 12 x 12cm (5 x 5ins), overall size 50 x 36cm (19.25 x 14.25ins), together with:*

A large needlepoint table cover, English, 1841, *with central panel of a seascape with large vessel approaching a land mass, surrounded by star-patterned and floral panels, and border of flags and initials with a building at each corner, top and bottom with wide border containing various motifs, e.g. crowns, a watering can, a flaming heart, a cornucopia, flora and fauna, including a prancing pony, etc., hand-worked in polychrome wool in tent stitch on a canvas ground, initialled 'CP' and dated lower right, lightly faded and dust-soiled overall, small losses to stitching in places, backed with linen (stained), 100.5 x 86.5cm (29.5 x 34ins), plus 3 other items of needlepoint, comprising a large floral panel, 70 x 52cm (27.5 x 20.5ins), and 2 small panels of bargello work, each approximately 30.5 x 23cm (12 x 9ins)*

(5)

£200 - £300



Lot 174



177* **Ottoman.** An embroidered bedcover, Turkey, 19th century, hand-stitched in silk and metal threads on a cream silk ground, depicting a large hanging mosque lamp within an arched niche supported on decorative columns, flanked by a smaller lamp within niche on either side, with floral and decorative infills and borders, including crescent moon cornerpieces, and outer border of ornamental script, worked in silk threads in blue, orange, pink, and cream, and gold metal threads, using satin and chain stitch, with crocheted gold metal thread infills and edging, some overall losses to threadwork (especially to orange and pink) revealing pencil outlines (but otherwise robust), cream fabric backing (some stains), 194 x 136cm (76.5 x 53.5ins)
(1) £300 - £500

176* **Ottoman.** A 19th century Turkish towel or runner, with wide polychrome and gold metal thread hand-embroidered border at each end, depicting stylised flower urns, on a loosely woven cream ground, short ends lace-trimmed, a few small areas of light toning, 25.5 x 231cm (10 x 91ins), together with 4 other textile pieces, including another Ottoman Empire embroidered towel similar, woven overall with a lattice pattern, with polychrome and gold metal thread hand-embroidered border at each end depicting a row of 4 fans, each inscribed with text and surrounded by leaf fronds, with narrow floral border below, and a fringed edging, a little toned in places, 49 x 175cm (19.25 x 69ins), and part of a woven gold silk runner, 143.5 x 35.5cm (56.5 x 14ins)
(5) £100 - £200



178* **Quilt.** A large Boutis de Provence marriage quilt, France, early 19th century, padded white linen bedcover, close-quilted by hand overall, large central panel with lattice design set within a wide border of patterned diamonds, 3 sides of border with repeated large motif of spirals, hearts, and flowers, remaining side with large motif of flowers and heart within a wreath, some toning and a few stains, portion with crudely repaired closed tear (approximately 21 x 11cm), faint ink stamp(?) to edge on verso, 209.5 x 226cm (82.5 x 89ins)
An attractive example of a traditional Provençal Boutis quilt, intricately hand-stitched for a bride's trousseau.
(1) £400 - £600



Lot 177



Lot 179



Lot 180

179* **Quilt.** A large piece of patchwork, English, mid 19th century, unfinished piece of hand-stitched polychrome patchwork, with large central square of floral glazed chintz, 65 x 66cm (25.5 x 25ins), within a foliate border, surrounded by 2 rows of circles, each circle framed by 4 cornerpieces forming a square, composed of printed cottons various, each 18.5 x 18.5cm (7.25 x 7.25ins), lightly toned in places, white cotton tacking still present and verso unlined revealing paper pieces, most with 18th or 19th century manuscript, including letters (one on headed paper 'Sailors' Home, Liverpool'), educational hand-writing exercises (e.g. repetition of 'Modesty has more charms than Beauty'), arithmetic and bills, lists and inventories (one mentioning 'fine kid gloves' and 'Irish lamb'), 2 dated 1825, and a few with printed matter, with dates of 1844, 1848, and 1850, 149 x 149cm (58.75 x 58.75ins)

An exceptional piece of patchwork in wonderful unused condition, unusually with the paper piecings intact and providing a fascinating insight into social history.

(1)

£500 - £800

180* **Quilts.** A large piece of patchwork, late 19th/early 20th century, unfinished piece of polychrome patchwork, composed of printed cotton lozenges hand-stitched to form a star-pattern, with hexagon border, some light toning and minor marks, white cotton tacking still present and verso unlined revealing paper pieces, most with early manuscript, or engraved/printed matter, but also some plain and marbled paper, including parts of letters, bills, school children's exercises, etc., one dated 1878, another 1891, 146 x 85cm (57.5 x 33.5ins), together with another large piece of unfinished patchwork similar, 114 x 109cm (45.25 x 43ins), and a long strip of hexagon patchwork, also with most paper piecings still present, 14 x 227cm (5.5 x 89.5ins), plus approximately 100 flower shapes formed from hexagons, and a large number of single lozenge and hexagon pieces, most composed of Georgian and Victorian printed cottons, and many with paper piecings present

(-)

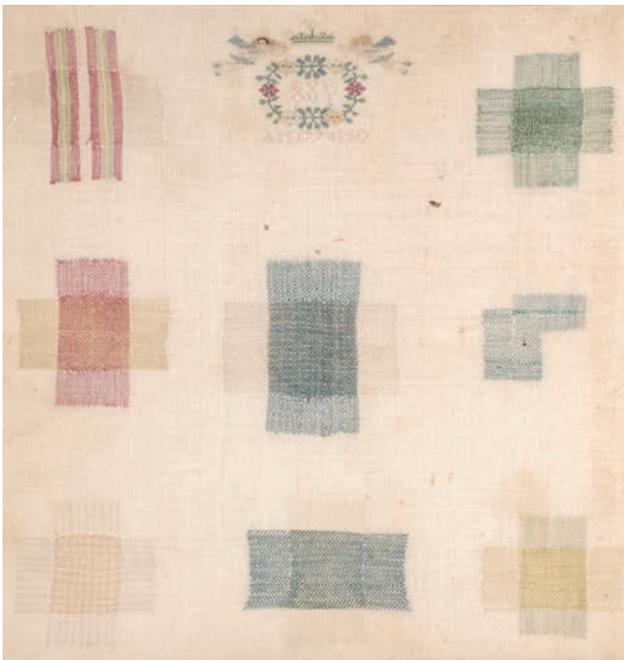
£200 - £300



181* **Samplers.** A needlework picture by Ann Peck, 1793, worked in silk threads on a linen ground, with moralistic verse between decorative borders, flower basket above flanked by putti and floral urns, maker's name below and date 'August 10 1793', with stylised trees, dogs, birds, butterflies, and a pair of stags, worked in cross-stitch in shades of green, brown, and cream, with touches of black and pink, toned, some wear to ground and resultant loss of threadwork (especially to edges), 38 x 32.5cm (15 x 12.75ins), expertly repaired and stitch-mounted on cream cotton over board (39.5 x 34.5cm), together with 8 other 18th and 19th century samplers, most with various degrees of wear expertly repaired, including a map of England and Wales, each similarly stitch-mounted, various sizes

(9)

£200 - £300



Lot 182

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

182* **Sampler.** An 18th century darning sampler, 1774, stitched with 8 large samples of darning (7 being even-armed crosses), showing a variety of darning stitches, in polychrome threads, on cream linen, centre of upper margin worked in cross-stitch with initials 'EVP' and 'OUT' within a floral wreath, lettered below 'AN1774NO', and topped by a crown flanked by putti, lightly toned and some fox spots, 2 small holes (not affecting threadwork), 46 x 45cm (18 x 17.5ins), framed and glazed (48.5 x 47.5cm), together with:

An early 19th century darning sampler by Charlotta Sandee, 1813, stitched with 8 large even-armed crosses showing a variety of darning stitches, in green and dark cream, on cream linen, central panel with cross-stitch name and date within a rectangular border of various darning stitches, corners each with a cross-stitch flower and 3 initials various, toned, 39.5 x 40cm (15.5 x 15.75ins), framed and glazed (42 x 42.5cm)

(2)

£300 - £500

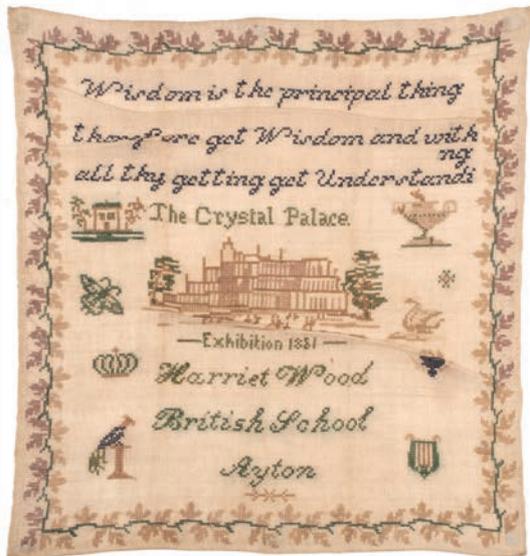


183* **Sampler.** An 18th century darning sampler, 1781, stitched with 11 even-armed crosses (and a seemingly unfinished cross in one corner) showing a variety of darning stitches, in polychrome threads, on ivory linen, with dark green cross-stitch to centre 'S.B 1781' surrounded by a cross-stitch 6-petalled flower on each side (3 with some loss of stitching), drawn threadwork hem, 40.5 x 42cm (16 x 16.5ins), framed and glazed (50.5 x 51.5cm)

An uncommon early darning sampler in unusually clean and bright condition.

(1)

£200 - £400

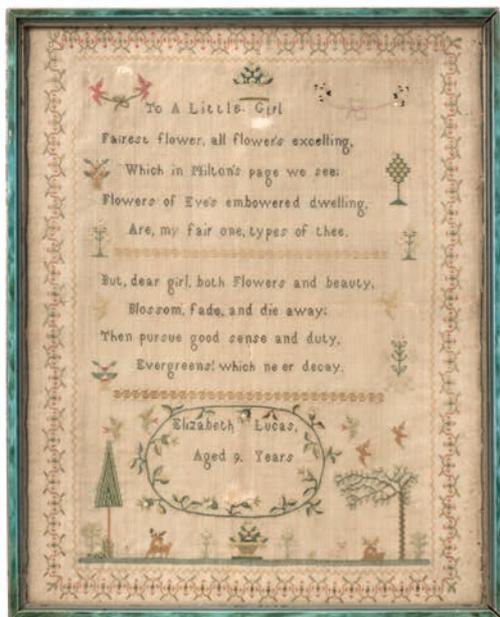


184* **Sampler.** The Crystal Palace Exhibition, by Harriet Wood, British School, Ayton, circa 1881, hand-worked in cross-stitch on cream linen, in green, blue, beige, and lilac threads, showing the Crystal Palace, lettered above 'The Crystal Palace' and below 'Exhibition 1881', with the maker's name and school, flanked by various symbols, e.g. a bird of prey, a crown, a swan, a house, and surmounted by a verse about wisdom, selvedges to top and bottom, side edges hemmed by hand, some horizontal creases, and 1 or 2 tiny marks, dimensions of linen ground 44 x 40.5cm (17.25 x 16ins)

An interesting sampler in excellent condition, showing no sign of ever having been framed or on display. Ayton British School, North Yorkshire, was built in 1843 through the generosity of Quaker Thomas Richardson of Great Ayton and other Quaker businessmen. Thomas Richardson is described as 'Great Ayton's greatest benefactor'. He dedicated his life to supporting the education of the working classes across the north, as well as children of Quaker couples who had married outside the faith. The school provided education for 100 boys and girls of the area from 5 to 14 years of age.

(1)

£200 - £300



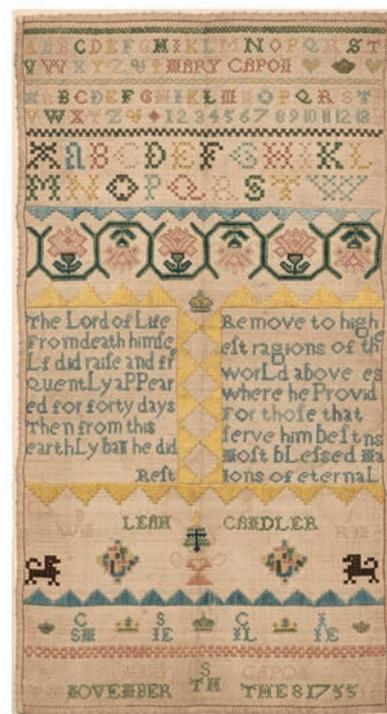
Lot 185

185* **Samplers.** A needlework picture by Elizabeth Lucas, early 19th century, worked in silk threads on a linen ground, with moralistic verse entitled 'To A Little Girl', and maker's name below 'Elizabeth Lucas, / Aged 9. Years' within an oval rosebud wreath, bordered with various motifs, including flower baskets, birds, deer, and trees, the whole within a decorative border, worked in cross-stitch, with details in long and short stitch, in predominately green, pink, yellow, and brown, with the lettering in black, some small holes (with occasional slight loss of threadwork), 41.3 x 32.7cm (16.25 x 12.75ins), framed and glazed (44 x 35cm), together with:

A needlework picture by Ann Neal, Mrs Jenkin's School, Shipston, 1813, worked in silk threads on a linen ground, with a religious verse in centre within a floral arch flanked by fleurons, with maker's name below 'Ann Neal Aged 9/Feb 10 1813/Mrs Jenkins School/Shipston' flanked by perching birds, worked in cross-stitch in predominantly green, pink, blue, brown, yellow, and white, toned, lower right corner missing (just touching threadwork), 1 or 2 other places a little threadbare, 34 x 31.4cm (13.5 x 12.25ins), framed and glazed (41 x 38.5cm), plus another 19th century sampler with alphabets and a didactic verse on the transient beauty of the rose as compared to youth and beauty versus virtue, somewhat faded, 41 x 28.5cm (16 x 11.25cm), framed and glazed (49.4 x 34.3cm)

(3)

£150 - £250



186* **Samplers.** A needlework picture by Mary Capon & Leah Candler, 1755, worked in polychrome silk threads on a linen ground, with alphabets (1 with name Mary Capon and heart motifs), numerals, and a floral border above a religious verse, makers' names stitched below, accompanied by various initials, a pair of dogs, coronets, and other motifs, and the date 'November the 8 1755', worked in cross-stitch, pulled Algerian eyelet stitch, and satin stitch, linen ground toned, 1 or 2 lost threads, but overall in good condition, 37.9 x 20.2cm (15 x 8ins), expertly stitch-mounted to cream linen over board (38.7 x 21cm)

An attractive early sampler in bright condition; unusually the work of two girls, one of whom has the honour of her name appearing twice.

(1)

£150 - £250



187* **Samplers.** A needlework sampler by Esther Court, 1835, hand-worked in cross-stitch in blue silk with 2-stanza moral verse, separated by a line of coronets, each with an initial beneath denoting the rank (King, Queen, Prince, Duke, Earl, etc.), with alphabets and numerals above and below, and maker's name and date to lower margin 'Esther Court, Barford, 1835', decorative borders worked in beige, on a linen ground (slightly toned), 33 x 32cm (13 x 12.5ins), framed and glazed (39 x 38cm), together with: A needlework sampler by Catherine Birch, 1823, hand-worked in cross-stitch with text in black, and symbols and borders in coloured silks (predominantly green, yellow, cream, pink), on a linen ground, upper panel with 3-stanza religious verse in centre, flanked by flower stems (some in urns), and black dogs, lower panel with birds perching on a flower basket, flanked by candelabra, birds, and deer, above the maker's name and date 'Catherine Birch's Aged 10 Years 1823' within a foliate wreath flanked by crowns, the whole within a floral border, somewhat toned and faded, linen ground perishing in a few places to left-hand side (only slightly affecting stitching), 36 x 30cm (14.25 x 11.75ins), framed and glazed (46.5 x 40.5cm),

A needlework sampler by Ann Appelbee (1786-1855), hand-worked in polychrome cross-stitch with alphabets and decorative borders on a linen ground, incorporating hearts and crowns, with maker's name to lower margin above a stylised tree flanked by birds and lions, some small holes (stitching largely intact), 19.5 x 13.5cm (7.75 x 5.25ins), framed and glazed (23.2 x 17.1cm)

Provenance: The maker of each needlework by descent to the current owner.

1) Esther Court was the great granddaughter of Leonard Court of Barton, near Alderminster. She lived at Barford, near Warwick, and her husband, Charles Sheaf, was from Evesham.

2) Catherine Birch (born 1813?) was the daughter of James Birch, a brazier of Church Street, Birmingham. The sampler passed to her brother, George Birch, an estate agent in Birmingham.

3) Anne Appelbee (1786-1855) was the mother of Esther Court.

(3) £150 - £250



188* **Screen.** A mahogany room divider, late 19th century, a large 4-part hinged mahogany screen, front side of panels with modern patterned woven fabric, in red, blue, and gold, on a pale gold ground, the 2 outer panels depicting stylised flower urns between coronets, the 2 inner panels with pairs of dogs in the style of Chinese Dogs of Fo between coronets, both designs linked with foliate volutes and arabesques, reverse side of panels with modern pale gold linen, each panel 183 x 75cm (72 x 25.5ins)

(1)

£150 - £200



189* **Shawl.** A Parsi work shawl, Canton, circa 1900, hand-embroidered with ivory silk on a black silk ground, with large panel filled with oriental figures, animals, pagodas, butterflies, flowers, and vegetation, enclosed by a wide border of similar motifs between narrow border of pheasants and flowers, ivory hand-knotted wide macramé edging (tassels tangled), dimensions excluding edging 127 x 124.5cm (50 x 49ins), edging approximately 53cm (21ins)

A striking shawl in very good condition.

(1)

£300 - £500



190* **Shawls.** A Kashmir stole, early 19th century, rectangular fine cream wool shawl, woven in red, green, and yellow, with a band of boteh to each end (7 complete botehs and one incomplete), the whole edged with floral and foliate narrow border, short ends fringed, a few small brown marks, 75cm (29.5ins) x 236cm (93ins), together with:

A woven Norwich shawl, mid-late 19th century, square cream shawl, woven in red, blue, yellow, green, and black, with all-over pattern of scrolling stems, palmettes, and botehs, longer sides with polychrome fringe, some minor marks, dimensions not including fringe 176cm (69.25ins) x 183cm (72ins), plus 2 others, a cream shawl with woven polychrome bands, 2 edges fringed, one very small threadbare area, and a couple of faint marks, 171cm (67.25cm) x 173cm (68cm), and a light brown turn-over shawl with polychrome border of botehs and palmettes, fringed all round, a couple of tiny holes, 5" split along edge of one corner, 148cm (58.25ins) x 152cm (60ins), and 23 large and small borders and fragments from 19th century embroidered and woven shawls, mostly in good condition, and some very fine, 1 or 2 maker's marks, various sizes (27) £400 - £600



Lot 191

191* **Shawls.** 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 32cm (96 x 12.75ins), together with:

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 35.5cm (71 x 14ins) not including fringe, plus 2 early 20th century shawls, comprising 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, and a large chiffon scarf

(5)

£200 - £300



192* **Tapestry.** Panorama of Naples, Italy, circa 1880, large-scale panoramic view looking across settlements, figures, yachts, and paddle steamers to Vesuvius, framed by trees, faded and toned, 46.5 (18.25cm) x 137cm (54ins), period frame (60.7 x 151cm)

(1)

£100 - £200



193* **Toile de Jouy.** Two matching panels from a Lit à la Duchesse, 19th century, printed in raspberry on a white cotton ground, with various scenes, e.g. children blowing and catching bubbles, pastoral scenes with sheep and a shepherd playing a pipe, peasant figures with a dog and a cockerel, padded, backed with cream linen, and hand-quilted with white thread, bottom edges scalloped, 1 piece bound to top, bottom, and left side with matching tape (right side with hand-stitched hem), the other with tape only to bottom edge (left side with hand-stitched hem, top and right sides raw), latter slightly faded, occasional faint marks, each approximately 84 x 188cm (33 x 74ins)

(2)

£150 - £200



194* **Turkish.** A pair of metalwork cushion covers and 6 other matching items, early 20th century, 2 square cushion covers, 2 chair backs (one rectangular, the other diamond-shaped), and 4 arm covers, each hand-embroidered with floral and openwork decoration hand-stitched in silver metal thread, using chain stitch and padded satin stitch, on an ivory silk ground, backed with pale blue silk, cushion covers and chair backs edged with ivory filet lace, occasional small marks, approximate dimensions: cushion covers 60 x 58cm (23.5 x 22.75ins); chair backs 97 x 67cm (38.25 x 26.5ins) and 89 x 89cm (35 x 35ins); arm covers 32 x 9 x 7cm (12.5 x 3.5 x 2.75ins)

(8)

£150 - £200

195* **William IV (King of Great Britain).** A rare length of commemorative coronation ribbon, 1831, pale green silk gauze ribbon, with central cream satin strip woven with 'William & Adelaide' between a laurel leaf and a crown, one end cut to a point, some light toning, a tiny hole towards one end, width 65cm (2.5ins), length 100cm (39.5ins)

The marriage of Adelaide of Saxe-Meiningen to William Duke of Clarence, third son of George III, was arranged as a result of a succession crisis. In 1817 Princess Charlotte of Wales, the King's only legitimate grandchild, died in childbirth, leaving no heir to the throne. In an attempt to rectify the situation William was informed that Parliament would guarantee his large gambling debts should he marry and produce an heir. William, who had ten illegitimate children, the FitzClarences, by his mistress the actress Dorothea Jordan, agreed to wed Adelaide, who was 27 years his junior. The couple were married in 1818, and by all accounts William was faithful and the marriage was a happy one. However, their offspring were either stillborn or died in infancy, and so the throne passed to William's niece, Victoria, who was born a year after his marriage.

(1)

£80 - £120



196* **WWII.** A silk nightdress made of parachute silk, 1940s, hand-stitched ivory silk nightdress, cut on the bias, sleeveless, with double band of ruching on shoulders, neckline and armholes lace-edged, front of waist with lace threaded with ribbon ties, numeral 8 stamped in black ink near hem, length 127cm (50ins), together with 3 other items similar, comprising a large hand-stitched peach nightdress with scalloped lace inserts and trim, elaborately hand-embroidered in peach to front, with initials 'EM' and dainty floral swags, sprays, and pendants, a few very small holes in lace, and neat repair to lace at rear neckline, left armhole with small period darn at base and a couple of tiny marks (not conspicuous due to gather), length 137cm (54ins), and a pale blue silk short-sleeved nightdress and negligee set with white lace inserts and trim, negligee with small stain on back and with belt loops becoming detached (ribbon tie lacking), length 129.5cm (51ins)

(4)

£100 - £150

FINE ART





197* **Dürer (Albrecht, 1471-1528)**, *The Virgin and Child with the Pear*, 1511, engraving, a very good, black Meder b impression, printing with clarity and contrasts, on laid paper with watermark Anchor in Circle with Star (1506-1516), trimmed to the borderline, the lower right corner tip re-attached, the extreme left corner tips lost, thinning at the upper right corner, a few small, pale discoloured spots, with 16th or 17th century collector's interlaced initials PH in pen and brown ink to verso (Lugt 2085), sheet size 15.8 x 10.8 cm (6 1/4 x 4 1/4 ins)

Provenance: Early unidentified collector's mark (Lugt 2085) of the monogrammed initials PH in pen and brown ink to verso of the sheet, described by Lugt as 'dating from the 16th or 17th century, found on prints by Durer'; Private Collection, Nottinghamshire, UK.

Bartsch 41, Meder 33.

(1)

£3,000 - £4,000



Lot 198

198* **Raimondi (Marcantonio, circa 1480-1527/34)**. The Virgin with the Long Thigh, circa 1518-1519, engraving on laid paper, with indistinct watermark (possibly Bunch of Grapes), a good impression printing with contrasts, trimmed on or just within borderline, minor repair near the virgin's left breast, relined, sheet size 400 x 268 mm (15 3/4 x 10 1/2 ins)

Bartsch, XIV, 57; Delaborde 12.

(1)

£400 - £600

199* **Leyden (Lucas van, 1494-1533)**. St. Anthony the Hermit, circa 1521, engraving, a very good impression printing with contrasts (New Hollstein 116 a), together with four other Old Master prints: Albrecht Dürer, Melencolia, 1514, engraving on laid paper, a late impression (Meder 75), & The Resurrection, from the Large Passion, 1511, woodcut, a good but slightly uneven impression (Meder 124), Hendrick Goltzius (1558-1617), Publius Horatius, 1586, engraving on laid paper, a good, clear impression (Bartsch 96) and Heinrich Aldegrever (circa 1502-1555/1561), Chastity, from the Virtues, 1552, engraving on laid paper, a fairly good impression (New Hollstein 120)

(5)

£300 - £400



200* **Wierix (Hieronymus, 1553-1619)**. Saint Margaret of Antioch crushes a dragon with the aid of the Holy Cross and receives the rewards of martyrdom, after Jan van der Straet, circa 1600, engraving on laid paper, published in Antwerp by Philip Galle (1537-1612), trimmed to platemark, plate size 253 x 181 mm (10 x 7.1 ins), together with Justus Sadeler (1583-1620), Saint Jerome, after Jacopo Palma il Giovane, circa 1600-1620, engraving on laid paper, a reversed copy after the engraving by Hendrick Goltzius, trimmed to platemark, sheet size 255 x 192 mm (10 x 7.5 ins), mounted on later (probably 18th or early 19th century) laid paper, unidentified collector's stamp in black to upper right corner verso, and with old initial A in brown ink to verso centre, window-mounted

(2)

£100 - £150



Lot 199



201* **Andreani (Andrea, 1558/59-1629)**. The Triumph of Caesar: Plate IV (after Andrea Mantegna), 1599, *chiaroscuro woodcut on laid paper, printed in dark brown, grey, and three shades of ochre, a good, clear impression, printing with gaufrage verso, trimmed to the borderline, generally in good condition, a small plugged hole at the left sheet corner and to the right of the central urn, a small loss at the lower sheet edge, touched in with pen and ink, a short tear at the right sheet edge, a central vertical fold mainly visible verso, a further diagonal fold, sheet size 37 x 37 cm (14 1/2 x 14 1/2 ins), framed (65 x 62 cm), together with The Triumph of Caesar: Plate IX (after Andrea Mantegna), 1599, chiaroscuro woodcut on laid paper, printed in dark brown, grey and three shades of ochre, a good impression, printing with gaufrage recto and verso, with margins on three sides, generally in good condition, backed, one or two short tears at the sheet edges and a small loss at the right sheet edge, a central horizontal fold, sheet size 39 x 38 cm (15 3/8 x 15 ins), framed (65 x 62 cm)*

Literature: Bartsch XII.101.11[4]; See *The Chiaroscuro Woodcut in Renaissance Italy*, edited by Naoko Takaharake, 108.

Andreani published this suite of prints to reproduce the nine canvases of the Triumphs of Caesar by Andrea Mantegna, made for the Gonzaga ducal palace in Mantua between 1484 and 1492, now residing in Hampton Court. The set, his last large-scale publication, took four years to complete and was the first to depict a painted cycle in its entirety. According to the dedication page, Andreani worked after drawings prepared by the Mantuan painter Bernardo Malpizzi. Each of the nine scenes were printed with four blocks; the key block for outlines and separately carved blocks to apply the different shades of colour.

(2)

£600 - £800



202* **Callot (Jacques, 1592-1635)**. Les Supplices, circa 1629, *etching on laid paper, the sixth state (of eight), showing traces of Israël Silvestre's effaced address, trimmed to the borderline and retaining the legend in the lower margin, in good condition, the upper left corner tip thinned and a nick at the upper right corner tip, sheet size 11.6 x 22 cm (4 1/2 x 8 5/8 ins), together with Combat d'Avigliano (or the Combat de Veillane), circa 1630-31, etching on fine laid paper with watermark of a necklace with the Cross of Malta (Lieure 61) and countermark initials BC (similar to Lieure 59), a fine impression of this rare, monumental etching, printing with great contrasts and clarity, with small margins, in well-preserved condition, together with seven other prints: Callot, Le Feu d'Artifice sur l'Arno, & Le Marché de la Place de l'Annonciade (from Les Caprices), circa 1617-20, etchings, both very good, impressions of the first state (of two), both from the Nancy set (Lieure Series B), a later copy of Le Crucifiement by Callot from La Grande Passion; Stefano della Bella (1610-1664), The Procession of the Holy Sacrament, 1648, etching on laid paper, a fine impression, & Campo Vaccino (Plate II from Paysages et Ruines de Rome), 1656, etching on laid paper, a very good impression, and two etchings by François Collignon (circa 1610-1687), Landscape with a monastery on a rocky island, & A Hunt*

Literature: Lieure 1402 (Les Supplices); 471 and 472 (Le Marché de la Place de l'Annonciade à Florence & Le Feu d'Artifice sur l'Arno).

(9)

£400 - £600

203* **Van de Velde (Jan, circa 1593-1641)**. The Twelve Months, 1618, *the complete set of twelve etchings on laid paper, trimmed to the borderline, mostly retaining a fillet of blank paper around the borderline on three sides, the text retained at bottom, some discolouration, generally in good condition, two plates examined out of the frames, sheet size 27.3 x 36.3 cm (10 3/4 x 14 1/4 ins), framed (32 x 41 cm)*

Literature: Hollstein 34-45.

(12)

£500 - £800



Lot 203

204* **Dutch and Flemish Schools.** A collection of mostly 17th century etchings by Waterloo, Nooms, Ruisdael, Rembrandt, Collaert, Wierotter, Boudewijns, Bolswert, and Swanenburg, including Anthonie Waterloo (1610-1690), *Three Anglers on a Bridge*, from the set of 11 landscapes, a fine, early impression of the first state with the fine scratches in the plate printing clearly, on laid paper applied to a support sheet, with margins (Hollstein 13); together with Reinier Nooms (1623-1627), *Bay with two large Dutch vessels from Various Seaports, 1656*, etching on laid paper with a Coat of Arms watermark flanked by rampant lions, a very good impression of the second (final) state (Hollstein 97); Jakob Isaakszoon van Ruysdael (1628-1682), *The Little Bridge*, etching on laid paper, & *Two Farmers with their Dog*, circa 1650, a good impression on laid paper (Hollstein 1 and 2); Schelte Adams Bolswert (1581-1659) *Landscape with shepherd* (from *The Small Landscapes*) after Peter Paul Rubens (1577-1640), circa 1638, engraving, a very good impression on laid paper (cf. Hollstein 305-325); Adriaen Fransz. Boudewijns (1644-1719), *Landscape*, from the series of six after Adam François van der Meulen (1665-1690), etching on laid paper (Le Blanc 41); Adriaen Collaert (1580-1618), *Crucifixion*, before 1587, after Johannes Stradanus (1523-1605), engraving on laid paper, a very good impression, on laid paper with a Crowned shield watermark; Franz Edmund Wierotter (1733-1771), *Landscape*, etching, 1763, from *Suite des Paysages*, on laid paper; Willem van Swanenburg (1580-1612), *Judas Iscariot*, from *Sinners of the Old and New Testament*, after Abraham Bloemaert (1564-651), 1611, engraving, a good impression (Hollstein 12); Quentin Pierre Chedel (1705-1763), *Paysage*, etching on laid paper, a good impression; Rembrandt (1606-1669), *Jan Asselyn*, painter ('Krabbetje'), a late impression; and eleven others, late impressions on wove paper, largest sheet size 33.7 x 47.5 cm (13 1/4 x 18 3/4 ins) and smaller, all unframed except one (27.7 x 23 cm)

Renier Nooms with margins
 Adriaen Fransz. Boudewijns (1644-1719), *Landscape*, from the series of six after Adam François van der Meulen (1665-1690), etching on laid paper, with thread margins (Le Blanc 41)

(21) £400 - £600

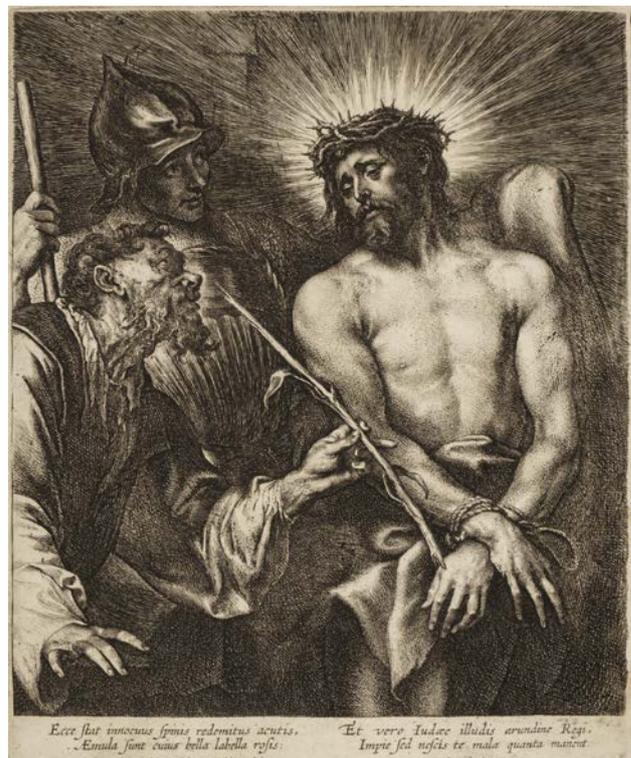


Lot 204



206* **Waterloo (Anthonie, circa 1610-1690).** Wooded River Landscape, etching, a very good atmospheric impression, on laid paper, trimmed to retain a fillet of blank paper around the borderline, in very good condition, a nick at the lower edge, framed; together with five other etchings by or after Bosse, Both, Commelin and Rembrandt including Abraham Bosse (1602-1676), *C'est le Portrait de Guillery*, etching, on laid paper, a very good impression, framed; plus Jan Both (circa 1615-1552), *The Wooden Bridge at Sulmona, near Tivoli*, etching, a good impression; *De Franse Kerk and De Nieuwe Franse Kerk* after Caspar Commelin (1636-1693), circa 1726, two engravings on one sheet of laid paper with a Fleur de Lys surmounted by Crown watermark; and a 19th century etched copy of Jan Uytenbogaert, *The Gold Weigher*, after Rembrandt; largest sheet 24.8 x 20.4 cm, smallest 12.8 x 14.5 cm (5) £200 - £300

205* **Dutch School.** A collection of 17th century etchings by Dujardin, Both, Potter, Berchem and De Bye, including Karel Dujardin (1621/2-1678), *Two Goats and Three Sheep*, 1655, etching on fine laid paper with a partial Fool's Cap watermark, a very good impression of the first state of three, & *The Henny with a little Bell*, etching, 1653, on laid paper with a part of a Fool's Cap watermark, a good impression of the second state, with the number (Hollstein 29); & *The Two Mules*, etching on laid paper, a good impression (Hollstein 2); together with seven other various etchings: Paulus Potter (1625-1654), *'Het Bullenboeckje'*, one etching from the series, a very good impression on laid paper, inscribed on the support sheet verso in pencil 'a very good Paul Potter in a / good state / opinion of Sir Frank Short / Of Paulus Pott. / Royal College of Art / South Kensington. / 1924', framed; two etchings by Nicolaes Berchem (1636-1672), *Sheep with Lamb Nursing*, & *Three Sheep*, mid 17th century, on laid paper, before the numbers, very good impressions (Hollstein 44 and 47); Marcus de Bye (1639-1688), *Sheep Grazing*, plate 13 from the series of 16 Sheep, circa 1664, etching on laid paper, a good impression; two etchings by Jan Dirksz. Both (1618-1652), *The Woman on the Mule*, on laid paper with a Letters watermark, a good impression (Hollstein 1), and *View of the Tiber in the Campagna*, on laid paper with a Grapes watermark, a good impression; and two *Heads of Rams* after Karel Dujardin, etchings on wove paper Comp to *Two Goats and three sheep* (11) £400 - £600



Lot 207

207* **Van Dyck (Anthony, 1599–1641)**. Christ crowned with thorns (also known as The Reed Offered to Christ), circa 1631, etching and engraving on laid paper, bears watermark, the second state, with printed inscription at foot: *Anton Van Dyck invenit et fecit aqua forti, and with the privilege: Cum privilegio, without the publisher's name Bon Enfant, a very good well-inked dark impression, trimmed near the plate mark to left and bottom margin, upper and right blank margins retained, sheet size 272 x 227 mm (10.75 x 9 ins), mounted on later grey-blue backing paper (glued at top and bottom edge only)*

Hollstein 20, state 2 (of 8); New Hollstein 519, state ii/ix.

Of Van Dyck's 19 etchings 17 are portraits, the exceptions being Titian and his Mistress and the present work.

(1) £300 - £500



Lot 208

208* **Callot (Jacques, 1592–1635)**. *Les Petites Misères de la Guerre, fait par Jacques Callot. Et mise en lumière par Israel Henriet, Paris: Israel Henriet, 1636, set of seven etchings on laid paper, consisting of title by Abraham Bosse, and six etchings by Callot, the second (final) state, with the address of Israel added, each trimmed close to plate margin, sheet size 60 x 122 mm (2.4 x 4.75 ins), mounted together on one sheet*

Lieure 1333-1338, ii/ii. The series of 6 plates etched by Jacques Callot around 1632, which were published shortly after his death by Israel Henriet, with added title etched by Abraham Bosse.

(1) £200 - £300

209* **Hollar (Wenceslaus, 1607–1677)**. *The Angler, 1650, after Pieter Brueghel the Elder (circa 1525–1569), etching on fine laid paper, a very good impression of the second final state, with large margins, an unobtrusive skilfully backed tear extending from the left sheet edge, just affecting the subject, platemark 12 x 17.5 cm (4 3/4 x 6 7/8 ins), sheet size 17.3 x 23.5 cm (6 7/8 x 9 1/4 ins); together with Abraham receiving the Angels, 1674, etching on laid paper, a good impression, framed; plus Mulier Anglica habitans in Pago, 1643, a good impression of the second (of third) states; and Lincoln Cathedral from the East, 1672, etching on laid paper with an encircled Shield with Fleur de Lys surmounted by crown watermark, a good impression, with margins*

Literature: Pennington 1214, 60, 1891 and 994 respectively.

(4) £200 - £300

210* **Collaert (Jan or Hans, 1566–1628)**. *Rachel (from the series Icones Illustrium Feminarum Veteris Testamenti), circa 1590–95, engraving on laid paper, after Maarten de Vos, published by Philips Galle, with artist's names on the stone to lower left, publishers name to lower right, lower margin with two lines of Latin verse, and numbered 5 to lower-left corner, trimmed to plate margins, sheet size 158 x 92 mm (6 1/4 x 3 5/8 ins), in very good condition, neatly hinge-mounted to card window mount (by Cradock & Barnard), together with Van de Velde (Adriaen, 1635/36–1672). The Two Goats, etching on laid paper, a fine impression, trimmed to plate margin, sheet size 115 x 132 mm (4 1/2 x 5 1/4 ins), hinge-mounted in card window mount ((by Cradock & Barnard, from whom purchased in April 1965, according to typewritten note loosely inserted inside the mount), plus Suyderhoef (Jonas, circa 1613–1686). Drunken Silenus, circa 1640, etching on laid paper, a good strong impression, trimmed to plate mark, small loss to upper outer corner, sheet size 340 x 282 mm, and two others: Dirk Stoop, The Boy Leading his Horse to Water, (from the set of 8 Horses), 1651, etching on laid paper, a very good dark impression, faint vertical paper crease, early ownership mark in brown ink to verso '61OX', trimmed to margins, sheet size 150 x 193 mm, & Lucas van Uden (1595–1672). Landscape with Shepherd and Shepherdess, etching on laid paper, trimmed just outside plate margin, sheet size 92 x 220 mm, the last two prints both in Cradock and Barnard cream card window mounts*

(5) £200 - £300



Lot 209



Lot 210



Lot 211

211* **Bega (Cornelis Pietersz, circa 1631/32-1664).** *The Drinker (Der Trinker)*, etching on laid paper, a very good impression, plate size 84 x 60 cm, with narrow margins
 Bartsch 16; Dutuit 16; Hollstein 16, i (of ii).
 (1) £300 - £500



Lot 212

212* **Bega (Cornelis Pietersz., circa 1631-1664).** *The Inn*, 1631-1654, etching on fine laid paper, a fine, black impression of the first state (of three), trimmed to the subject, in good condition, sheet size 22.5 x 17.2 cm (8 7/8 x 6 3/4 ins); together with *The Assembly at the Inn*, mid 17th century etching on laid paper, a very good impression, with a thread margin on the right, otherwise trimmed on the platemark, in good condition, sheet size 7.7 x 6.2 cm (3 x 2 3/8 ins), plus Ferdinand Kobell (1740-1799), *Two men hunched over a bench*, 1771, etching on laid paper, with small margins, in good condition, plate size 10.4 x 8.7 cm (4 1/8 x 3 3/8 ins), sheet size 11.5 x 9.8 cm (4 1/2 x 3 7/8 ins)

Provenance: Cornelis Bega, *The Assembly at the Inn* inscribed and dated verso in pen and brown ink, 'J(?)an Wusin 1844' (not in Lugt).

Literature: Hollstein 35, i/iii (Bega, *The Inn*) and 23 (*The Assembly at the Inn*).
 (3) £200 - £300

213 **No lot**



214* **Hollar (Wenceslaus, 1607-1677).** *Five Hunting Horns*, 1647, etching on fine laid paper with a circular watermark, a fine, delicate impression of the only state, with thread margins (Pennington 2053); *Lady with ruff and muff*, 1640, a very good impression of the second (final) state (Pennington 1795 ii/ii); together with *Summer*, and *Winter*, very good impressions (Pennington 611 ii/ii and 613); together with impressions of Pennington 82, 1883 and four others; and 35 *Old Master prints* including A. Dürer, *Siege of a Fortress* (the middle section), woodcut, cf. Hollstein 220; and nine *School of Rembrandt* etchings of which six copies, as well as J. Wierix after M. Schongauer, C. Dumonstier, Piranesi, P.W. Tomkins, V. Solis, H. Aldegrever, F.E. Wierotter and *Captain Baillie*
 (30) £200 - £300

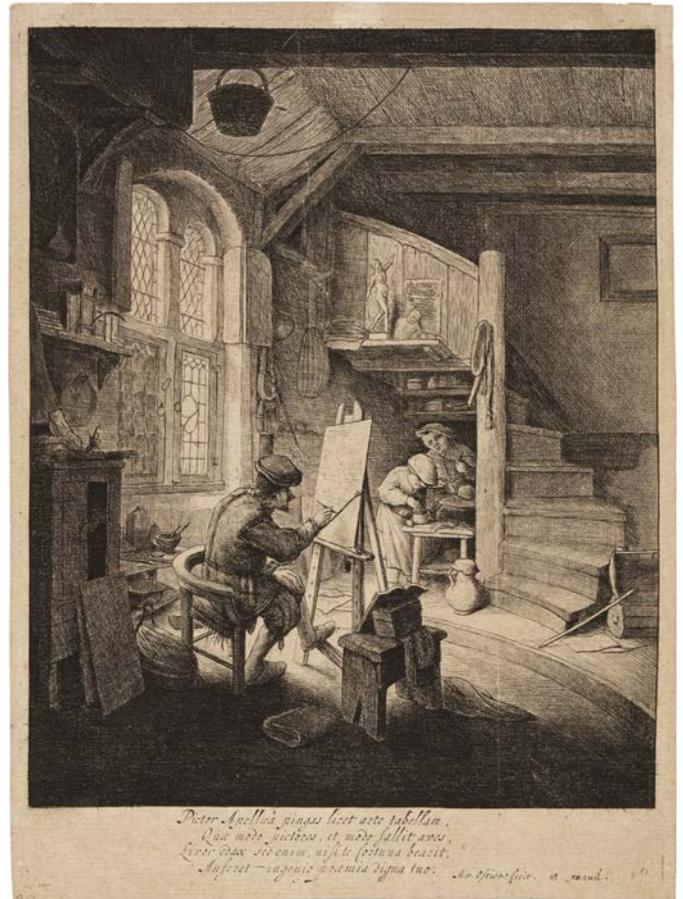


215* Rosa (Salvator, 1615-1673). The Fall of the Giants, & The Rescue of the Infant Oedipus, 1663, etchings with drypoint, on laid paper, both with watermark Double Encircled Fleur de Lys surmounted by the encircled Initial B (similar to Briquet 7121 dated 1587), very good impressions of these large prints, second (final) states, with margins, The Fall of the Giants with the usual horizontal central fold partially split and backed as is wont to happen in sheets of this size, some splits and creasing in the margins, pale staining at the upper part of the sheet, the subject in very good condition, The Rescue of the Infant Oedipus with margins, some splits, creasing in the margins and one or two losses in the margins, a waterstain upper right, the subject generally in good condition, the usual horizontal central fold, plate size 72.4 x 47 cm, sheet size 80 x 55 cm; together with the frontispiece for *Figurine*, circa 1556-57, etching with drypoint, a good impression of the second (final) state, on laid paper with a partial double encircled Fleur de Lys watermark, with wide margins; plus Agostino Carracci (1557-1602), *St. Jerome*, 1592-1598, after Francesco Vanni, engraving on laid paper, a very good impression

Literature: Bartsch 21,8,25 Ritoli 106, 107, 6; Wallace, Theodoli 115,116, 6. According to Wallace, "Rosa clearly borrowed the overall composition of Bartolomeo Coriolano's, same-titled woodcut, a piled up, cone-like mass of intermingled boulders and bodies capped with clouds surrounding the flying figure of Zeus. In addition the figure supporting a boulder at the lower right corner of Rosa's etching and the very similar running figure at the centre of the lower left corner of the print are both very like the rock-bearing figure near the left centre of the woodcut.

(3)

£500 - £800



216* Ostade (Adriaen Jansz. van, 1610-1685). The Painter at his Easel, circa 1667, etching on fine laid paper with a Grapes watermark (Godefroy watermark 24), a fine impression of the 9th state or later (of twelve), in very good condition apart from some discolouration, plate size 23.8 x 17.3 cm (9 3/8 x 6 3/4 ins), sheet size 24.3 x 17.8 cm (9 5/8 x 7 ins), together with Cornelis Visscher (1629-1658), *The Hurdy Gurdy Player* after A. van Ostade, circa 1649-58, etching and engraving, a very good, black and evenly printed impression, presumably the fourth (final) state from Basan's *Recueil*, with extra hatchings to the right of the righthand boy's neck, with narrow margins at left and right, otherwise with a thread margin or trimmed on the platemark, in very good condition, sheet size 37.8 x 32 cm (14 7/8 x 12 1/2 ins)

Literature: Hollstein, Godefroy 32 and Hollstein 51 respectively.

(2)

£200 - £300



217* **Ostade (Adriaen Jansz. van, 1610-1685)**. A collection of ten etchings, circa 1640-circa 1646, including *Smoker leaning on the back of a chair*; *Organ grinder*; *The Doll*; *Peasant with a crooked back*; *The smoker and the drinker* (ex coll. Friedrich Koch, Lugt 1020, his stamp verso), *The woman winding upon a reel* (ex coll. Ludwig Puttrich, Lugt 2064, his stamp recto and F. Koch, Lugt 1020, his stamp faintly printed verso); *The Painter*; *Saying Grace*; *The peasant settling his debt* (ex coll. Friedrich Koch and Karl Eduard von Liphart, Lugt 1020 and 1687, their stamps verso), *The School Master*, all fairly good to good impressions of later or final states (respectively Bartsch, Hollstein 6 v or vi/vi, 8 v/vi, 16 iii or iv /iv, 17 iii/iii, 20 iv/vi, 24a v/v, 25 vi/vi, 32xii/xii, 34 vii/vii, 42 xii/xiv); together with two etchings by Cornelis Bega (circa 1631-1664), *The Smoker, laid down*; and *A young tavern keeper caressed by an elderly peasant*, a late impression on wove paper (respectively Hollstein 13 and 34), sheet size 24 x 17.5 cm and smaller (12)

£300 - £500

218* **Van de Velde (Adriaen, 1636-1672)**. *Grazing cow with two Sheep*, 1670, etching on laid paper, a good well-contrasted impression, the only state, plate size 124 x 174mm, sheet size 165 x 213 mm (6.5 x 8.4 ins), window-mounted

Bartsch 11 (only state). A very fine impression with margins.

'La verité des caracteres, la beauté des formes, la correction du dessin, le mouvement des muscles, le gout de la pointe, le clair obscur, tout y est d'une perfection inimitable' (Bartsch).

(1)

£300 - £500



219* **Lucchesi (Michele, 1539-1590)**. *Ecce Homo*, 1582, engraving, a good impression on thick laid paper, with margins, minor discolouration and surface dirt in the margins, a minor waterstain lower left; together with five other Old Master etchings including *Simon Watts* (flourished 1767-1787), *Four Mughal elders seated under a tree*, after Rembrandt, 1767, etching with aquatint printed in bistre, on laid paper, with wide margins; *Richard Earlom* (1743-1822), *River landscape with a palace*, circa 1773, from *Liber Veritatis* after *Claude Gellée le Lorrain* (circa 1600-1682), etching with aquatint printed in bistre, a very good impression; and *A wooded landscape with a castle and mountains beyond*, after *le Lorrain*, 1844, etching with aquatint printed in bistre, on laid paper with a *Fleur de Lis* watermark within Shield, a very good impression, with wide margins;

Adélaïde Allou (flourished 1771), *Ruined Castle*, after *Hubert Robert* and *Fragonard*, etching on laid paper, a good but later impression; and *Triumph of Pan* by another hand, etching, 1636, a good impression, framed; largest sheet 48 x 36 cm (18 7/8 x 14 1/8 ins), smallest sheet 17.5 x 24.5 cm

Simon Watts (flourished 1767-1787) after *Rembrandt*, *Four Mughal elders seated under a tree* after *Rembrandt*, 1767, etching with aquatint printed in bistre, on laid paper, with wide margins, some minor discolouration and foxmarks, a few short tears and creases towards the sheet edges; *Richard Earlom* (1743-1822), *A river landscape with a palace*, 1773 (?) from *Liber Veritatis* by after *Claude Gellée le Lorrain*, etching with aquatint printed in bistre, a very good impression, trimmed to the subject, a tiny surface loss at the upper and lower left sheet corner, some discolouration verso, a diagonal crease at left visible verso; *A wooded landscape with a castle and mountains beyond* after *le Lorrain*, 1844, etching with aquatint printed in bistre, on laid paper with a *Fleur de Lis* watermark within Shield watermark, a very good impression, with wide margins, a loss at the lower right sheet corner, a small area of the paper broken through at the left sheet edge; *The Triumph of Pan* by another hand, etching, 1636, a good impression, laid to the mount, framed.

(6)

£200 - £300



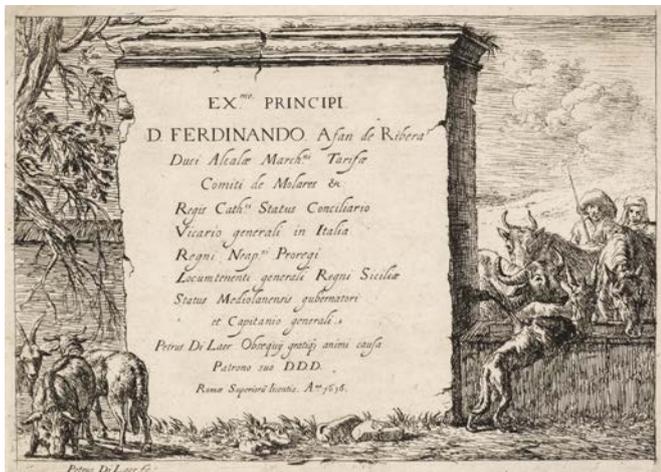
Lot 218



220* Piranesi (Giovanni Battista, 1720–1778). Al Signor Odoardo Knight Cavaliere Inglese (plate 34 from Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi, Rome, 1778), etching, depicting a cinerary vase of large marble, a lion oppressing an ox on the top (signifying the weakness of human life grounded by the force of death), some minor spotting, 65 x 41 cm (25 5/8 x 16 1/8 ins), framed and glazed (81.5 x 57.4 cm)

(1)

£150 - £200

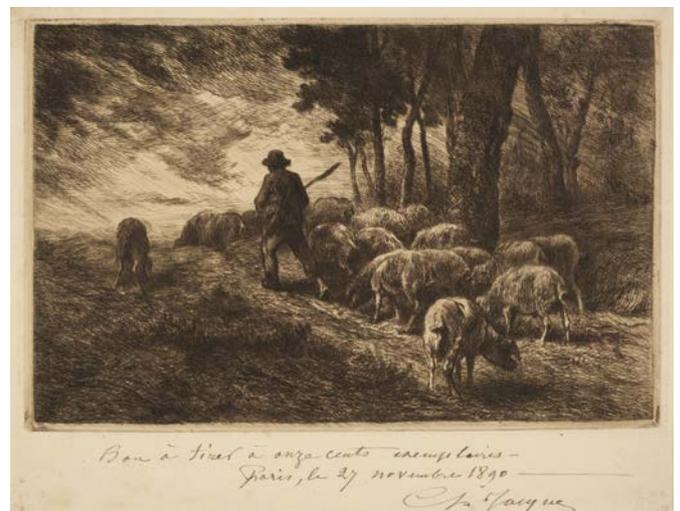


Lot 221

221* Barbault (Jean, 1718–1762). Vue des restes du Château de l'Eau Marcia, & Fragments Antiques (from Les Plus Beaux Monuments de Rome Ancienne), by Domenico Montagu after Barbault, 1761, two etchings printed on one sheet of laid paper with a double encircled fleur de lys watermark, very good, atmospheric impressions, published by Bouchard and Gravier, with margins, in very good condition, a tiny brown spot at the upper right sheet corner, plate size respectively 26.2 x 26.3 cm (10 1/4 x 10 3/8 ins) and 8.8 x 16.5 cm (3 1/2 x 6 1/2 ins), sheet size 49.6 x 35.2 cm (19 1/2 x 13 7/8 ins), framed (59 x 47 cm); together with Hieronymus Cock (circa 1510–1570), Colossaei Roi Prospectus 3, circa 1550, etching on fine laid paper with a high crown watermark, with narrow margins, framed; plus J.C. Bellicard (1745–1780). Sepolcro di un Soldato, detto volgarmente di Nerone, from Vues de Rome, 1750, etching on laid paper, framed; and Pieter van Laer (1599–circa 1642), Dedicatory plate from Various Animals, 1636, etching on laid paper with a fool's cap watermark, the first state before the number, framed

(4)

£200 - £300



222* Duclos (Antoine Jean, 1745–1801, & Ingouf (François Robert, 1747–1812). L'Événement au Bal, from the series Monuments du Costume Physique et Moral 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 Duclos and Louis Bosse, Le Coucher, trimmed to the subject on three sides, retaining text at bottom, plus Charles-Louis Lingée (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 1/2 x 9 1/4 ins), in gilt frames, 52 x 38.5 cm

(3)

£200 - £300



Lot 223

223* **Kauffman (Angelica, 1741-1807)**. Woman Resting Her Head on a Book, 1770, etching and aquatint printed in black on pale cream laid paper, the first state, before the addition of aquatint, with added brown wash, possibly in the hand of Angelica Kauffman (old 19th century pencil note to lower margin verso 'Retouchs by Angelica'), corners cropped with small loss of image, slight residue of glue to outer corner verso, trimmed to platemark, sheet size 192 x 157 mm (7.5 x 6.25 ins)

Provenance: Private Collection, Nottinghamshire, England.

Andresen, Deutsche Peintre-Graveur, 31. Between 1762 and 1779 Kauffman created a total of 41 etchings. The present work is sometimes thought to be a depiction of the artist herself.

(1)

£500 - £800

224* **Piranesi (Giovanni Battista, 1720-1778)**. The Palazzo Farnese and Santa Croce in Gerusalemme (from Vedute di Roma), circa 1773, etchings on wove paper, respectively the third (final) and sixth (final) states with the number '721' and '702' printed upper right, published by Firmin-Didot in Paris, 1835-39 (or slightly later), with margins, platemarks respectively 41.5 x 66 cm (16 3/8 x 26 ins) and 40 x 61.5 cm (15 3/4 x 24 1/4 ins), sheet sizes 54.7 x 80 cm (21 1/2 x 31 1/2 ins), 55 x 81 cm (21 5/8 x 31 7/8 ins), together with Veduta della magnifica sostruzione fabbricata per regger la falda del Monte (Plate XXVII from Antichità di Albano e di Castel Gandolfo, Paris), 1764, etching on thick wove paper with margins, platemark 43.3 x 68.5 cm (17 x 27 ins), sheet size 55 x 80.5 cm (21 5/8 x 31 5/8 ins), some minor foxing, all the three prints with light overall discolouration to verso, all framed (62 x 87.5 cm)

Provenance: Professor Emil von Skramlik, Jena, Botzstraße 4.

Literature: Hind 107, 11, and Wilton-Ely 670, Focillon 536 bis respectively.

(3)

£200 - £300



Lot 224



225* **Jukes (Francis, 1747–1812)**. Italian Landscapes, 1775, two fine etchings on heavy laid paper after Jean Baptiste Chatelain, printed in sepia, published by William Wynne Ryland, 1775, plate size 255 x 353 mm (10 x 14 ins), sheet size 350 x 508 mm (13.75 x 20 ins), and slightly smaller, both window mounted

Exhibited at the Society of Artists in the spring of 1775 as 'two prints in aquatinta from original drawings of Chatelain'. These two fine aquatints pre-date Sandby's *Twelve views in aquatint from drawings of South Wales*, which were first published by Boydell in September 1775, generally thought to be the first work to introduce aquatint into England.

(2)

£200 - £300



227* **Burke (Thomas, 1749–1815)**. Portrait of Lady Rushout and her Daughter, after Angelica Kauffman, 1784, oval stipple engraving printed in brown on laid paper, a fine impression, in good condition (unexamined out of the frame), together with **Bartolozzi (Francesco, 1727–1815)**. The Shepherdess of the Alps, after Angelica Kauffman, 1785, oval stipple engraving printed in bistre, a fine impression, in good condition, plus two further stipple engravings by Francesco Bartolozzi: *Angels* (after Vieira Portuense), 1800, & *Cherubims* (after Matthew William Peters), two stipple engravings on wove paper with colouring à la poupée, published by Anthony Moltano, very good impressions, London, very good impressions, a few marginal defects, and other 18th and early 19th century British prints including, *Edmund Stott* (1758–1811), *Lingo and Cowslip* (after Henry Singleton), 1788, stipple engraving printed in brown, a very good impression, *Richard James Lane* (1800–1872), *A Mother with her two children at her knees* (from *Studies of Figures* by Gainsborough), 1825, lithograph with green tint stone, printed by Hullmandel, a very good, fresh impression, on wove paper, with margins, *Simon de Koster* (1767–1831), *Portrait of William Pitt the Younger*, 1799, stipple engraving on firm laid paper with text verso, published by John Brydon, a very good, black impression, vertical crease partially but unobtrusively split, the lower left corner re-attached; *Luigi Schiavonetti* (1765–1810), *The Primrose Seller*, & *Milk below Maids* (from Francis Wheatley's *Cries of London*), 1793, two stipple engravings, both good impressions, laid on the support sheets, *Benjamin Duterrau* (1767–1851) *The Farmer's Door*, after George Morland, 1799, stipple engraving printed in brown, on laid paper, and *Alexander Runciman* (1736–1785), *Cormar attacking the spirit of the waters*, 1774, *Reclining woman in antique dress*, circa 1767, and *Fingal finding Conban-Cargla at the cave of Turthur*, circa 1770s, together three etchings on tissue-thin paper with wirelines, late printings; various sizes, the largest sheet 38.3 x 32.3 cm (15 x 12 3/4 ins), smallest sheet 7.5 x 12.7 cm (3 x 5 ins), all unframed except for Burke, after Kauffman, Bartolozzi, after Kauffman, and Stott, after Singleton (45.5 x 42.5 cm) and the gilt frames averaging 50.5 x 43 cm (oval)

(13)

£300 - £400



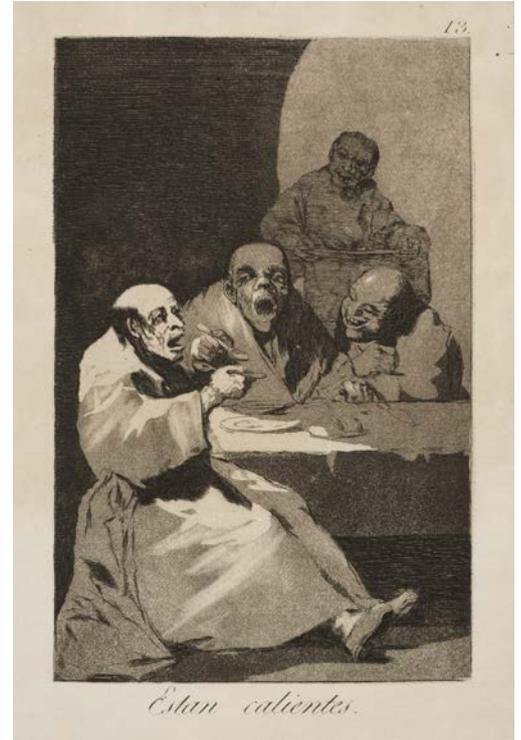
226* **Earlom (Richard, 1743–1822)**. Seven plates from the *Liber Veritatis* of Claude Lorrain, circa 1777–1819, etchings with mezzotint printed in black and brown, one etching before mezzotint, very good, rich impressions on wove paper, with margins, together with **Arthur Pond (1701–1758)**. *Landscape with the Rest on the Flight to Egypt*, after Claude, 1734, etching with woodcut printed from two blocks in grey, plus, late printings on wove paper of Claude's *The Goatherd*, and *Dominique Barrière* (1610–1678) after Claude, *Landscape with Mercury*, after Claude

(11)

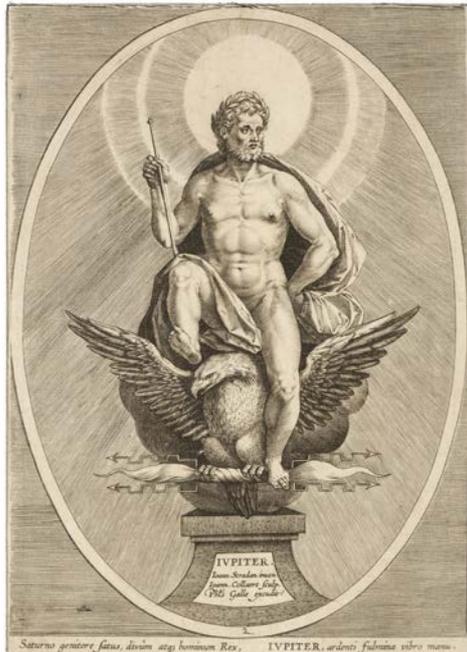
£200 - £300



Lot 228



Lot 229



Lot 230

228* **Bartolozzi (Francesco, 1727-1815)**. The Conclusion of the Treaty of Troyes (after William Hamilton), 1788, stipple engraving on laid paper, published by S. Vivares, February 14th, 1788, one or two minor spots, collectors mark of the Albertina, Vienna to verso (Lugt L.5g), sheet size 32.9 x 38.6 cm (13 x 15 1/4 ins), together with, Edward, Prince of Wales, Presenting the Captive King John of France & his Son to his Father Edward the 3rd, after the Battle of Poitiers (after John Francis Rigaud), 1788, stipple engraving on laid paper, published by William Palmer, 14th February 1788, sheet size 32.9 x 38.6 cm (13 x 15 1/4 ins), collectors mark of the Albertina, Vienna to verso (Lugt L. 5g), both in early 20th century Viennese Secessionist gilt wood frames (50.5 x 56 cm), plus two other stipple engravings by Bartolozzi, after Francis Wheatley: The Water Cress Girl, and The Country Girl going a Reaping (the latter framed and glazed (46.5 x 36 cm)

Provenance: The first two works are duplicates from the Albertine, Vienna, with their stamp to verso (used between 1922 and 1948 according to Lugt).

This Albertina Collection ink stamp, used for the sale of duplicates and listed by Frits Lugt as L.5g, was in use between 1922-1948.

(4)

£200 - £300

229* **Francisco de Goya y Lucientes (1746-1828), 1797-1799**. Estan Calientes, Plate 13 from Los Caprichos, etching with aquatint, 1797-1799, on wove paper, a very good impression from the Fourth Edition (1878) or later, after the plates were bevelled, plate 21.5 x 15.3 cm (8 1/2 x 6 ins), in good condition, a short tear lower left corner, some pale discolouration and a few soft creases in the margins, sheet 32 x 24.5 cm (12 5/8 x 9 5/8 ins)

(1)

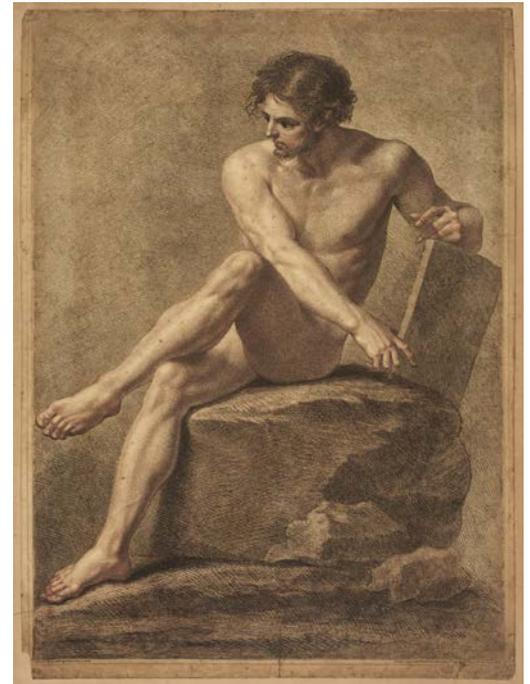
£200 - £300

230 **Collaert (Jan or Hans, 1566-1628)**. Jupiter, (from the series Septem Planetae), 1581, trimmed to or on plate margin, sheet size 195 x 140 mm (7 3/4 x 5 3/8 ins), laid down on old laid paper, together with other various Old Master prints, including, Agostino Carracci, The Martyrdom of Sait Justina, after Paolo Veronese, fist half 17th century, etching on laid paper, upper left corner with slight loss, sheet size 330 x 437 mm, William Byrne and Francesco Bartolozzi, The Calm, after Zuccarelli, published by Darling & Thompson, July 1779 [or slightly later], sheet size 420 x 510 mm, Nicolas Chapron (1612-1656), Blind Isaac and his son Esau, after Raphael, Markantonio Raimondi, Joseph Interpreting his Dreams, after Raphael, View du Chasteau Ste. Anne, after Van der Meulen (worn), Merian, Prospect de la Ville St. Denis (from Topographia Galliae, etc., all except the last-named work unframed, various sizes

(13)

£200 - £300

231* **Bartolozzi (Francesco, 1727-1815)**. An Academy Nude, London: Mariano Bovi, 1799, *stipple engraving on thick paper, printed in black, browns and reds, imprint at foot includes 'Drawn from Life by F.Bartolozzi, R.A.', some discolouration and spotting, few closed edge tears (one 5.5 cm tear at foot), sheet size 60 x 43.9 cm (23 5/8 x 17 1/4 ins), laid on thick card, window mounted, framed and glazed (79 x 62 cm)*
 (1) £300 - £400



Lot 231

232 **Florentine School**. Saint Anthony of Padua miraculously healing the leg of a young man, circa 1480-1520, *large scale pencil and sepia wash on sturdy laid paper, depicting Saint Anthony in the brown habit of the Franciscan Order, in an Italian town square, surrounded by a circle of onlookers including a standing and kneeling Franciscan monk, in the left foreground a standing halberdier, a passing horse and cart and others, in the right foreground a group of men in earnest discussion, with figures emerging from a church in the midground and a landscape with trees beyond, some repairs and lined with archival tissue, 44.7 x 58.5 (17 5/8 x 23 ins)*
 This large scale drawing could well have been a preparatory drawing for a fresco or work on panel, although there are no signs of squaring up. The kneeling Franciscan monk could possibly represent the donor who may have commissioned the work. Anthony, the patron saint of Padua (1195-1231) miraculously restored the leg of a youth who had severed off his leg in a fit of remorse after kicking his mother. This many figured narrative representing the miracle and the measured responses to it, with its carefully distributed groups of figures, is articulated with clarity and gravitas. The group of figures to the right is particularly reminiscent of the rightmost group of three male figures in the circle surrounding Christ in Masaccio's Tribute Money of 1425, in the Brancacci chapel, Florence.
 (2) £2,000 - £3,000



Lot 232



Lot 233



Lot 234

233* Attributed to Giovanni Battista Franco (1498-1561). Design for an ornate sarcophagus with the initials DM in cartouches, ornamented with swags of fruit suspended between goat heads and birds, surmounted by a hare and a cornucopia: the tomb flanked by the study of a knee and an architectural motif; verso, a frieze of a Roman Triumph trophies and militaria, with a prow of a boat, an anchor, a scimitar, a plumed helmet, and a cuirasse, *pen and brown ink and wash, float mounted and enclosed in rigid clear plastic, displaying recto and verso, 7.4 x 23 cm (3 x 9 ins)*

The frieze like format of the drawing is akin to Lapiths and Centaurs given to Giovanni Battista Franco, sold by Sotheby's, London, 9 July 2008, lot 76, executed also in pen and brown ink and wash (13.7 x 42.8 cm), as well as to a drawing in pen and brown ink Ariadne in a chariot drawn by centaurs, inspired by Roman Bacchic sarcophagi, held by the British Museum (museum number T, 11.31)

(1)

£1,500 - £2,000

234* Attributed to Giovanni Lanfranco (Parma 1582-1647 Rome). Study for the Transfiguration, *black chalk heightened with white on grey-green, fibrous laid paper, in very good condition, very faint striations of pen and brown ink, a few tiny ink spots towards the upper sheet edge, hinged to a sheet of laid paper with decorative frame drawn in with pen and brown ink, inscribed in pencil 'École Italienne / XVI e scle', sheet size 28.6 x 19 cm (11 1/4 x 7 1/2 ins), framed and glazed (44.5 x 34 cm)*

Provenance: Private Collection, Warwickshire, England.

Lanfranco is known for a number of paintings of the Transfiguration of Christ (particularly ceiling frescoes in which figures are most often viewed suspended in the air), such as the version in the Certosa di San Martino in Naples, or the oil painting of this subject in the Galleria Nazionale d'Arte Antica in Rome.

(1)

£400 - £600



235* **Attributed to Guido Reni (1575-1642).** Study for Abigail, *pen and brown ink over red crayon on laid paper, bearing early inscription in pen and ink to upper margin 'Francesco Solimena delineavit', 19.5 x 15.4 cm (7 3/4 x 6 ins)*

The flowered garland in the hair and the pose of the figure in this drawing, in which the woman draws her robe across her breast with her right hand, appears to relate to the figure of Abigail in Guido Reni's painting, *The Meeting of David and Abigail* (circa 1615/20), held at the Chrysler Museum of Art, Norfolk, Virginia, USA. Technically the present work relates to the drawing *A Sybil writing*, a putto to the left, given to Guido Reni and sold in Sotheby's, New York, 27 January, lot 48, executed with the same technique of pen and brown ink, hatched and cross hatched, over red crayon. Both drawings feature a singular female figure.

(1)

£2,000 - £3,000

236* **Bolognese School, early 17th Century.** The Assumption of the Virgin, sanguine chalk on laid paper, laid down, 50.5 x 30.5 cm (19 7/8 x 12 ins)
(1) £300 - £500



237* **Della Bella (Stefano, Florence 1610-1664).** Two Standing Male Figures, pen and brown ink on laid paper, double ruled outer framing lines in dark brown ink, small black ink stamp to lower left corner of the mount 'Stefano Della Bella Exhibition London 1946', framed and glazed (34 x 29 cm)

Provenance: Charles Noel (1781-1866), 1st Earl of Gainsborough, Rutland; by descent to his daughter, Lady Catherine Hamilton Noel, who married the 9th Earl of Southesk, Master of Kinnaid Castle, Brechin, Angus, Scotland; the album dispersed, and the drawings sold individually through the Arcade Gallery, London, in 1946.

Exhibited: Arcade Gallery, London, *Stefano della Bella, Exhibition of 60 of his Drawings*, 2nd-30th December, 1946.

As indicated by the stamp on the mount and by the distinctive ruled line that frames the drawing, this sheet was part of the so-called Kinnaid Castle sketchbook - an album of drawings by Stefano della Bella assembled in the early 19th century and later disbound and dispersed in 1946. Now scattered among museums and private collections, the drawings include both single figure studies (for an example, see Metropolitan Museum of Art, inv. 2012.136.500), as well as more elaborate compositions (Minneapolis Institute of Art, inv. 2012.58.9).

(1)

£700 - £1,000



238* **Jusepe de Ribera, (1591-1652).** Studies of Figures and Horses, pen and brown ink on laid paper, inscribed 'spagnoletto' in pencil lower left, with an additional drawing to verso of a group of herders casting dice, also in pen and brown ink, with added grey wash, sheet size 203 x 258 mm (8 x 10 1/4 ins)

(1)

£300 - £500



240* **Attributed to Herman Saffleven (Rotterdam 1609-1685 Utrecht).** Landscape with figures and ruins on a promontory, pen, black and grey ink and grey wash on laid paper, a few light surface marks, lower left corner verso inscribed in later pencil: Saffleven, possible ownership initials to lower right corner verso: L V F (?), sheet size 130 x 175 mm (5 x 6.9 ins), hinge-mounted in 20th century cream card window mount

In the early 1650's Saffleven travelled along the Rhine and Moselle rivers, drawing a series of views of Rhine towns, from Arnhem and Cleves, to Bingen near Mainz. Once returned to his studio, he transformed these travel sketches into finished drawings and paintings. An alternative attribution might be Jan Siebrechts: a view of Besley near Chatsworth, Derbyshire (British Museum) has similarities to the present work.

(1)

£300 - £500



239* **Northern Italian School.** Artist in his Studio with Company of Soldiers, sanguine chalk on laid paper, inscribed in pen and brown ink 'Cellini' lower left and inscribed on the mount 'Benvenuto Cellini', window mounted, 15.7 x 12.4 cm, framed (30.5 x 26.5 cm)

(1)

£200 - £300



241* **Attributed to Giovanni Andrea Carlone (Genoa 1639-1697).** The Gathering of Manna, pen and brown ink and brown wash over red chalk, on fine laid paper, a couple of repaired tears at the right sheet edge, the extreme upper right corner tip made up, the sheet backed with translucent japan paper, 21 x 29.4 cm (8 1/4 x 11 1/2 ins)

The characteristic use of strong, nervy outlines in pen and brown ink, together with fluidly applied wash over chalk and the use of the paper itself to represent light, is strongly reminiscent of *The Adoration of the Shepherds* by Carlone in pen and brown ink and brown wash over chalk (offered at Christie's, New York, Old Master and 19th Century Drawings, 24 January 2006, lot 20).

(1)

£400 - £600



242* **Circle of Carlo Maratta (1625-1713).** The Vision of Saint Stanislaus Kostka, *pen and brown ink on firm laid paper, minor pale foxing and discolouration towards the sheet edges, 37.4 x 24.2 cm (14 3/4 x 9 1/2 ins)*

Provenance: Thomas Dimsdale, his initials stamp verso (Lugt 2426).
The present drawing relates to Carlo Maratta's altarpiece in Sant'Andrea al Quirinale, Rome, an engraving after which was executed by Nicolas Dorigny in 1669, held in the British Museum (registration number 1874.0808.1702).
(1) £300 - £500



244* **Nasini (Giuseppe Nicola, 1657-1736).** Saint Joseph with the Christ Child, *pen, brown ink and wash, heightened with white chalk on light brown laid paper, with brown ink framing lines to outer edges, sheet size 33.7 x 20.8 cm, mounted*

Provenance: Mellors & Kirk, Nottingham, 13 June 2018, lot 618; Private Collection, Nottinghamshire, UK.
(1) £300 - £500

243 **No lot**



245* **French School.** A lady dressed as Flora seated before a fountain in an ornamental garden, with a female attendant strewing flowers into her lap, with two putti sitting before an urn garlanded with snakes, mid 18th century, *sanguine crayon on laid paper, 17.4 x 23.2 cm (6 7/8 x 9 1/8 ins), in a wooden frame (31.5 x 36.5 cm)*

(1) £300 - £500



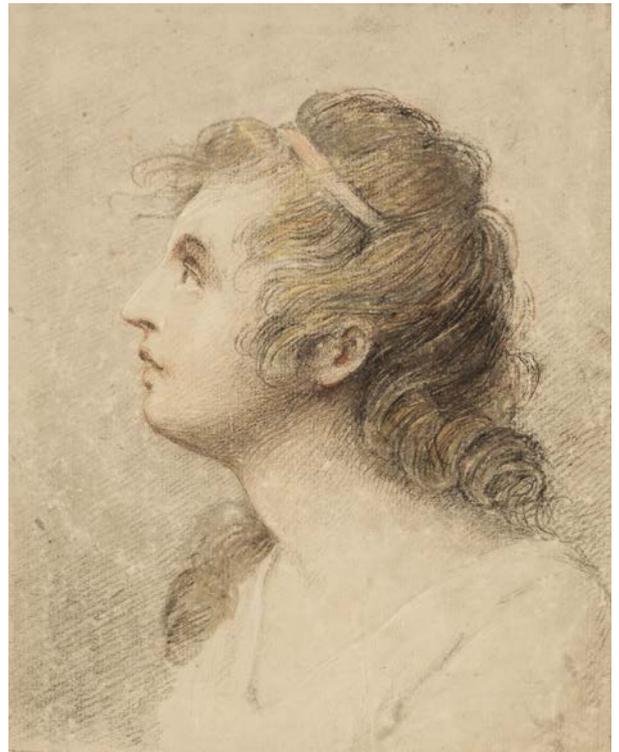
246 Attributed to Jean Baptiste Le Prince (1734-1781). Young Mother with Baby in a rustic interior, circa 1770, *sanguine chalk on laid paper, laid down on wove paper, 24.3 x 21.7 cm (9 1/2 x 8 1/2 ins)*

Born in the town of Metz in northern France, Jean-Baptiste Le Prince studied in Paris with François Boucher, who was then at the height of his career, before making a brief visit to Italy in 1754. Not long afterwards, in 1758, he travelled to Russia. Despite the fact that he arrived in the country almost unknown as an artist, within a few weeks he was engaged on the painted ceiling decoration of a room in the newly-built Winter Palace in Saint Petersburg. Le Prince was to remain in Russia for five years, working mainly at the Winter Palace, although most of his work there was later destroyed by fire. He also travelled extensively throughout the country, venturing as far east as Siberia, and his experiences led him to produce a large number of drawings of Russian life, costumes, events, scenery and customs. These drawings served as the basis for much of the artist's later work, both as studies for paintings and as designs for engravings, following his return to France in 1762 or 1763.

The mother in the present drawing relates in facial type and turban headdress to the young mother bent over her baby in *A Russian Peasant Family in an Interior* by Le Prince, pen and grey ink and grey wash over an underdrawing in black chalk, signed and dated 1767 lower left, with Stephen Ongpin, London. A comparable technique, with bold, long diagonal strokes of the chalk, also sanguine, can be seen in a drawing by the artist sold at Christie's, Paris, Dessins et Tableaux Anciens et du 19ème siècle, 2007, lot 99.

(1) £500 - £700

247 No lot



248* Attributed to Giovanni Battista Cipriani (1727-85). 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 185mm*

Provenance: Private Collection, Nottinghamshire, UK.

(1)

£400 - £600



249* Dance-Holland (Nathaniel 1735-1811). Spring, *pen black and grey ink with grey wash on laid paper, depicting a young gentleman in frock coat and breeches leaping over a gate, inscribed in pencil lower left 'Spring', 177 x 182 mm (7 x 7.25 ins), gilt frame, glazed (39 x 38 cm)*

Provenance: Private Collection, Nottinghamshire, UK.

(1)

£300 - £500



250* **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)*

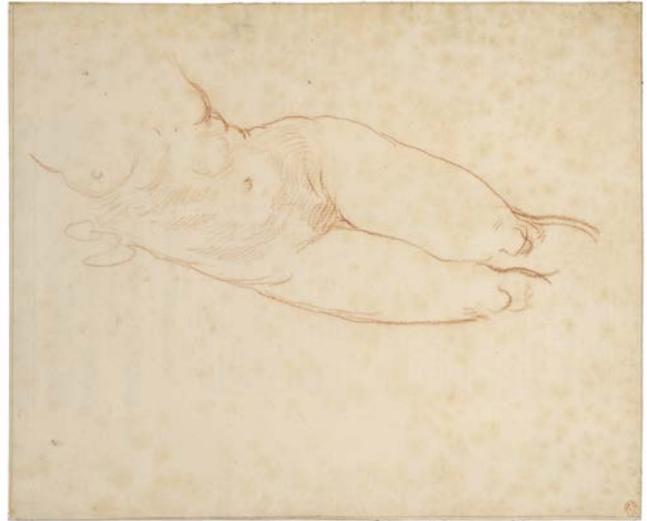
Provenance: Private Collection, Nottinghamshire, UK.

This informal sketch, very likely done from life, has been accepted as authentic by Alex Kidson, author of the two-volume 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, and thank you for communicating it to us'. (a copy of the email is attached to the back of the frame).

(1)

£1,000 - £1,500



251* **Attributed to Andrea Appiani the Elder (1754–1818).** *Reclining Female Nude, sanguine chalk on laid paper, with with an unfinished decorative border in sanguine chalk verso, window mounted, sheet size 191 x 233 mm (7 1/2 x 9 1/8 ins), framed and glazed (44.5 x 39.5 cm)*
Provenance: Collection Captain Carlo Prayer (1826–1900), his red stamp printed recto (Lugt 2044); Marià Elvira Celia Méndez de Bernasconi, 1977 (Lugt 5374).

(1)

£300 - £500



252* **French School.** *Head of a Young Woman, circa 1800, red chalk on laid paper, watermarked Sette Abdon, depicting the head and shoulders of a woman looking off to the right, some small pin holes to upper margin, minor creasing upper left, sheet size 44 x 29.5 cm (17 1/4 x 11 5/8 ins)*

M Sette was a papermaker active in Abdon in France circa 1800.

(1)

£150 - £200



253* **Northcote (James, 1746-1831)**. The Israelites Gathering Manna, after Perino del Vaga, circa 1800-1820, *pen and brown ink on laid paper, with George III watermark, inscribed by the artist to lower margin 'from a drawing of Perino', sheet size 180 x 247 mm (7 x 9 3/4 ins), framed (38 x 44.6 cm)*

For another study by Northcote after an Italian sixteenth century artist, see the drawing after Francesco Primaticcio, Hylas and the Nymphs (Gallery of Ulysses, Fontainebleau), in pen, brown ink and wash over graphite, inscribed 'From Primaticc' by the artist in exactly the same medium and hand (British Museum, 2019,7015.426). The original work by Perino del Vaga has not yet been identified

(1)

£300 - £400



255* **Rubens (Peter Paul, 1577-1640, Follower of)**. Head of a Woman in Profile, 17th century, *oil on canvas, relined with signs of restoration (probably sometime in the 1950s), 36 x 35 cm (14 x 12 ins), 20th-century antique-style moulded gilt frame (51 x 46 cm)*

Provenance: Private Collection, Somerset, UK.

(1)

£500 - £800



254* **Italian School**. Salome with the Head of St John the Baptist, later 16th century, *oil on oak panel, bevelled to left and right-hand sides and lower edge on verso, 118 x 85 mm (4 5/8 x 3 3/8 ins), late 19th or early 20th century moulded gilt frame*

Provenance: Private Collection, Somerset, UK.

(1)

£200 - £300



256* **Dutch Italianate School**. Landscape with figures and a bridge, circa 1675, *oil on canvas laid down on board, 27.8 x 21.8 cm (10 7/8 x 8 1/2 ins), framed*

(1)

£200 - £300



257* **Collenius (Hermannus, 1649/1650–1723 Groningen)**. Allegory of the Transience of Wordly Affairs, oil on canvas, relined on a modern stretcher, 120 x 98 cm (47 1/4 x 38 1/2 ins), antique-style painted black wood frame, with decorative gilt inner slip

Provenance: Baumcötter Gallery, Kensington Church Street, London, 1970's; Kunsthandel Schlichte Bergen, Amsterdam, 1985; Private Collection, Shropshire. Literature: Freerk Veldman, Hermannus Collenius 1650–1723 (Zwolle, 1997), p. 98.

The present work has been accepted as authentic by Eddy Schavemaker of the RKD (Rijksbureau voor Kunsthistorische Documentatie), in The Hague (email correspondence).

Another variant of this composition (signed and measuring 100 x 88 cm) is in the Mesdag Collection, The Hague (catalogue number 59A).

Collenius spent most of his career in Groningen, and specialised in portraits, allegorical and mythological subjects. For the City Hall in Groningen the artist was commissioned to paint The Allegory of Good Governance in 1685 (now in the Groninger Museum), and for the Statenzaal in the Raadhuis, The Allegory of Freedom and Religion.

In the present work, the young woman in her opulent white silk dress with exposed breast is seen seated holding a casket of jewels while a child holds up a convex mirror to her, and an old man shows her a skull and hourglass; to the left putti play with soap bubbles in front of a group of musical instruments, including a lute, violin, and cello. If the overt symbolism on display regarding the transience of life was not already clear enough, a large folio edition of a Dutch bible also features, open on the first page of Ecclesiastes (the Old Testament book in which the well-known phrases 'eat, drink, and be merry', and 'vanity of vanities; all is vanity', first appear).

Of significant interest in this work is the presence of a black maid, or female servant, seen on the right braiding the young woman's hair with pearls, the latter being a traditional attribute of the courtesan. Much has been written in recent decades regarding the significance and interpretation of works of art featuring people of colour in Dutch 17th-century painting. Such figures are most often portrayed as servants, thus enhancing the status of the main figure.

(1)

£5,000 – £7,000



258* **Attributed to Marmaduke Cradock (Somerset circa 1660–1717 London)**. Shelducks, Teal and Pochard in a Landscape, *oil on canvas*, 89 x 74 cm (35 x 29 1/8 ins), *gilded frame* (107 x 90 cm)

Provenance: Property of a Gentleman, East Yorkshire, purchased in 1932 as a gift for his wife (information supplied by the current owner, a descendant); Private Collection, Wiltshire, England.

In his *Anecdotes of Painting in England* (first published in 1762), Horace Walpole wrote:

Luke Cradock died early in this reign [George I] was a painter of birds and animals, in which work he attained much merit by the bent and force of his genius, having been so little initiated even in the grammar of his profession, that he was sent from Somerton, near Ilchester in Somersetshire, where he was born, to be apprentice to a house-painter in London, with whom he served his time. Yet there, without instructions, and with few opportunities of studying nature in the very part of the creation which his talents led him to represent, he became, if not a great master, a faithful imitator of the inferior class of beings. His birds in particular are strongly and richly coloured, and were much sought as ornaments over doors and chimney-pieces. I have seen some pieces of his hand painted with a freedom and fire that entitled them to more distinction. He worked in general by the day, and for dealers who retailed his works; possessing that conscious dignity of talents that scorned dependence, and made him hate to be employed by men whose birth and fortune confined his fancy, and restrained his freedom...."

(1)

£5,000 - £7,000



Lot 260

260* **Attributed to Jan Griffier (active 1738-1773).** Capriccio Landscape with Statuary, large oil on canvas of an ancient tomb within a cavernous grotto, with two Franciscan friars in discussion before a statue of Diana, centrally a stone statue of a reclining woman leaning upon a skull, with sculpted relief of smoking incense upon an altar, flanked by a tall corinthian column, a river landscape beyond with another column and a castle upon a cliff, 136 x 116.5 cm (53 1/2 x 45 7/8 ins), unframed

The classical grotto with statues, sarcophagi, and often an extensive landscape beyond was first established by Dutch artists from Utrecht working in Italy, such as Cornelis Poelenburg, Carel Cornelis de Hooch, and Dirck van der Lisse amongst others, and was continued into the early 18th century by Jan Griffier.

We are grateful to Johnny van Haften and Charles Beddington for their assistance in the preparation of this catalogue description.

(1)

£3,000 - £5,000



Lot 259

259* **French School.** Venus Disarming Cupid, circa 1700, oil on white metal, showing Venus seated with Cupid leaning against her lap gazing up as she playfully takes his arrow, some superficial scratches and minor surface loss, small notch in upper edge, 77 x 55 mm (3 x 2 1/8 ins)

An alluringly intimate image of Venus and Cupid, finely-painted on a miniature scale, perhaps intended as a love token.

(1)

£700 - £1,000



Lot 261

261* **Follower of Jean Siméon Chardin (1699-1779).** Kitchen Maid Preparing Fish, late 18th century, oil on canvas, showing a maid gutting fish in a kitchen interior, with hanging game fowl, goose, mallard, and rabbit, and various fish including red gurnard, whiting, kipper etc., a cheese and a copper scale, 72.5 x 59 cm (28 1/5 x 23 1/4 ins), frame 85 x 70 cm

(1)

£300 - £500



262* **Attributed to James Northcote (1746–1831).** Portrait of a Gentleman in Profile, oil on canvas laid onto stiff card, early faint pencil inscription to verso of backing board 'Sketch by J North...[full word indistinct] from his portfolio of scraps sold at his death', canvas size 16.8 x 11.7 cm (6 5/8 x 4 5/8 ins), attractive moulded gilt frame, glazed, with oval mount aperture (24 x 20 cm)
(1) £300 - £500



264 **Continental School.** Portrait of a Northern European lady in black dress with white lace bonnet, circa 1840, half-length oil on canvas portrait, relined, 76.5 x 63.5 cm (30 x 25 ins), contemporary gilt moulded frame
(1) £300 - £500

263* **Debucourt (Philibert-Louis, 1755–1832).** La Fête de Village, circa 1780, oil on panel (cradled), 21.5 x 17 cm (8 1/2 x 6 3/4 ins), two early wax seals and label of Arthur Tooth & Sons, London to verso, French rococo gilt frame (35 x 28 cm)

Provenance: Etienne Le Roy & Cie, Commissaire Expert du Musée Royale, Bruxelles, Belgium, their red wax stamp verso; a black armorial wax stamp verso, unidentified; Arthur Tooth & Sons Ltd of Mayfair, their label verso; Woolley & Wallis, Salisbury, Old Masters, British & European Paintings, Day 2, 12 August 2021, lot 588.

The present work is similar in treatment and subject matter to *Scène de noces villageoises*, oil on panel, sold Artcurial, Paris, Old Master and Nineteenth Century Paintings and Drawings, 27 March 2015, lot 153. In both paintings, Debucourt places the principal dancing couple in front of the shadowed larger group of figures, emphasising the young woman's luminous ivory skin and white dress. The artist is represented in various museums, including the Louvre: *La Façade du Louvre avec le Pavillon de l'Horloge, vue de la rue Fromenteau* (RF 2005 19).

(1) £2,000 - £3,000





265* **Simons (A. A., 18th century)**. *Two Views of Antwerp and Port, 1788, a pair of oils on canvas, one showing a rich merchant and his wife inspecting barrels being unloaded at the harbour on the Scheldt, with two boats flying the pennant of the Dutch East India Company, view of the town of Antwerp to the left including Het Steen and the Cathedral of Our Lady, and (on the far side of the river to the right) Borgerweertpolder (now known as Linkeroever), the other showing a group of richly dressed figures disembarking at a jetty, with view of Het Steen to the left, the first signed A. A. Simons to lower right (above a barrel), and dated (on the wooden crate being used by a gentleman as a seat), relined and with modern professional restoration, unframed, both 214 x 223 cm (84 x 87.75 ins)*

Provenance: Private Collection, Shropshire, UK (purchased in Holland on the open market in 2017).

A similar panoramic view of Bayonne with figures in the foreground, by the same artist, was sold by Pierre Bergé & Associés, Brussels, Belgium, 23 November 2009, lot 404 (218 x 155 cm).

(2) £25,000 - £35,000





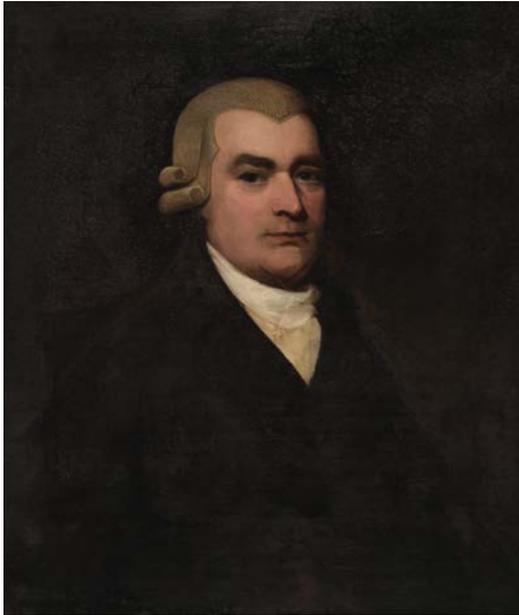
BRITISH PORTRAITS



266* Kettle (Tilly, 1735-1786). Portrait of Josias du Pré (1726-1780) of Wilton Park, Governor of Madras 1770-1772, oil on canvas, showing Du Pré dressed in powdered wig, blue velvet coat with gold trim, seated at a table with an opened book before a window casement, 126 x 101 cm (49 5/8 x 39 3/4 ins), fine period gilt frame (155 x 130 cm)

Provenance: Collection of Colonel Grenfell (inscription to verso); Christie's, London, their stock numbers 309RE and 544JR verso; Private Collection, London. £7,000 - £10,000

(1)



Lot 267

267* English School. Portraits of George Bagster (1739-1819) and his wife Mary (née Denton, 1738-1823), circa 1780's, a pair of head & shoulder portraits, the first of a bewigged young gentleman half-profile to right, wearing a black coat and white necktie, evidence of closed repaired tears on closer inspection, the second of a dark-haired lady wearing a black gown and white collar with bow, a large frilled and beribboned mob cap on her head, latter with superficial surface craquelure, both sometime relined, with ink inscriptions on stretcher respectively: 'G. Bagster' and 'portrait of Mary Bagster née Denton wife of third George Bagster', each approximately 76 x 63 cm, matching gilt frames (90 x 78 cm)

Portraits of the parents of publisher Samuel Bagster (1772-1851).
(2)

£200 - £400

268* Studio of Johann Heinrich Schmidt (circa 1741-1821), Portrait of Generalissimo Alexander Suvorov (1730-1800), oil on panel with a feigned oval, 31.4 x 25.4 cm (12 3/8 x 10 ins), ornate gilded frame with moulded vine, honeysuckle and egg and dart motifs (48.5 x 42 cm)

This work is a well-executed version in oil of the the pastel drawn from life in 1800, in Prague, by Johann Heinrich Schmidt, four months prior to the death of Alexander Suvorov, the last lifetime portrait of the commander. He is dressed in the white Austrian uniform of a field marshal. The original pastel portrait is now in the collection of the Hermitage (inventory no. ЭРР-3766). For another version by Schmidt, also in oval format, see Neil Jeffares, pastellists.com online catalogue J662.227).

Alexander Suvorov was a sickly child, due to this his father had assumed that as an adult Suvorov would work in the civil service. Suvorov learned to read French, German, Polish, and Italian, and devoted himself to intense study of military authors including Plutarch, Quintus Curtius, Cornelius Nepos, Julius Caesar, and Charles XII. A meeting between Suvorov and General Gannibal persuaded Suvorov's father to allow him to pursue a career in the military. Suvorov entered the army in 1748 and served in the Semyonovsky Life Guard Regiment for six years. After repeatedly distinguishing himself in battle Suvorov became a colonel in 1762, aged around 33. He is remembered as a military leader managing 93 battles without ever being beaten. His name lives on in numerous tributes to him such as the Suvorov museum in St Petersburg, The Order of Suvorov - a military award for successful offensive actions against superior enemy forces, the town of Suvorovo in Varna Province, Bulgaria, the Russian ship which discovered Suvarrow Island in the Pacific in 1814 and numerous monuments.

(1)

£700 - £1,000



Lot 268



Lot 269

269* **English School.** Portrait of George Bagster (1739-1819), circa 1800, oil on canvas, half-length portrait of a gentleman wearing a wig and a navy blue coat over a striped waistcoat, seated in a carved wooden chair with red upholstery, before a desk covered in a green cloth bearing papers and an ink well with quills, some superficial marks, relined, 89.5 x 69.5 cm, gilt moulded frame (109.7 x 89 cm), with old manuscript label on verso 'The Rev: Canon & Mrs Jolly, The Vicarage, Kidderminster, Worcester'

George Bagster was the father of publisher Samuel Bagster (1772-1851).

(1)

£200 - £300

270* **Turner (Charles, 1773-1857).** The Family of Sir Robert Wigram Bart., 1826, uncoloured engraving, showing Sir Robert Wigram with his second wife Lady Wigram and his twenty-three children all standing or sitting in a row, a portrait of Sir Robert Wigram deceased first wife hanging above the fireplace in the background, on the right a large urn raised on a platform sitting behind the family members, 50.5 x 92 cm (19 7/8 x 36 2/8 ins), key on verso, framed and glazed (65.4 x 102.5 cm), with a key for the portrait made for Thomas Venable Scudamore, Uncle to Barbara Scudamore Mitchell, wife of Anthony James Watson, listing the names of all the family members, together with **Attributed to John Smart (1742-1811).** Lady Wigram, circa 1800, gouache and watercolour oval miniature, head and shoulders portrait of a young woman wearing a high necked regency dress with a ruffled neck, and a jewelled slide in her hair, image size 7.5 x 6 cm (3 x 2 3/8 ins), identified as Lady Eleanor Wigram on verso, hand written note to verso 'This miniature was sold at Christie's by Canon Sir Clifford Wigram on 18 June 1974', original ebonised frame, (15.8 x 12.6 cm), together with a silhouette portrait of a lady, unknown artist, painted and highlighted in gilt, head & shoulders of a woman, profile to the right, showing a woman in Romantic style dress with puff sleeves and low shoulders, hair worn up with an ornate high hair comb, tight curls running down the side of her face, cut out and laid onto paper, sheet size 12.1 x 9.8 cm (4 3/4 x 3 3/4 ins), hand written note on verso 'For my dearest little Fanny given her on the 25th June by her most affectionate friend Louisa Clarke', (17 x 14.4 cm), framed and glazed, plus two painted silhouette portraits, one of a gentleman and the other of a lady, toned, along with a reverse silhouette of a gentleman looking to the left

(7)

£200 - £300



Lot 270



271* **British School.** Portraits of a British Naval Officer and a Lady, circa 1850s, oil on canvas, half-length portraits, the first depicting an officer in naval uniform, wearing the Army of India medal with Ava clasp and China Medal, the second depicting a lady with ringletted hair attired in an ivory satin dress with lace collar, wearing large drop earrings, a bejewelled brooch, and a fob watch on a chain about her neck, some craquelure, mainly to female portrait, each 76.2 x 63.5 cm (30 x 25 ins), in matching gilt moulded frames (103 x 87 cm)
(2) £2,000 - £3,000





272* **English School.** A pair of oval portraits of Samuel Briggs (1804-1879) & Elizabeth Briggs née Barwell (1802-1881), each oil on canvas laid down, the first depicting a gentleman with side whiskers, wearing a black necktie and coat, the second depicting a lady wearing a black dress with lace collar, a jewelled brooch in a knotted gold setting at her neck, and a lace headdress, each with some marks to surface and signs of restoration, small surface bubble to lower portion of male portrait, both 63.5 x 46 cm (25 x 18 1/8 ins), oval gilt mounts, (non-matching) gilt moulded frames (86.5 x 67.5 cm, and slightly smaller), each with framer's label Edwin J. Smalley, Birmingham, and early manuscript label pertaining to the sitter on backboard

Samuel Briggs was born in Atherstone, North Warwickshire, the son of Michael and Mary Briggs. He was a builder in Balsall Heath, Birmingham, specialising in the building and restoration of ecclesiastical buildings. He built Holy Trinity Church, Birchfield, Birmingham, in 1863, worked on the restoration of St Mary's Church, Handsworth, Staffordshire, in 1876, and built additions to The Church of the Ascension, Birmingham, in the 1860s, amongst other projects. Elizabeth Briggs née Barwell was born at Cambden House, Foxhill, Leicestershire.

(2)

£400 - £600



273* **Corden (William, 1795-1867).** Portraits of Cornelius Birch Bagster (1815-1893) and his wife Susanna Maria née Aitken (1815-1873), 1860, a pair of oval head & shoulder portraits, the first of a bearded gentleman half-profile to right, wearing a black coat, signed and dated in red to left margin, oval aperture 49 x 49 cm, stretcher 64.7 x 54.5 cm, the second of a lady with dark ringlets, half-profile to right, wearing a black dress with white lace collar and a black lace stole on her head, oval aperture 58.5 x 49 cm, stretcher 61 x 51 cm, each relined, matching gilt oval mounts and frames (77.5 x 68 cm)

Cornelius Birch Bagster was the son of publisher Samuel Bagster (1772-1851). He married Susanna Maria Aitken on 22nd November 1843 on Prince Edward Island (now a Canadian province). William Corden trained as a porcelain painter at the Derby Porcelain Works before turning to portrait painting, producing large-scale works in oils as well as miniature likenesses on porcelain, enamel and ivory. In 1829 Corden executed an oil portrait of Mr Batchelor, one of King George IV's pages, as well as a portrait of Admiral Sir Edmund Nagle for the King, and in the 1830's the artist moved to Windsor. In 1838 he painted a watercolour of Queen Victoria on the East Terrace of Windsor Castle, and the Queen subsequently employed Corden to produce oil copies of many portraits in the Royal Collection. In 1844 he was commissioned to paint '7 pictures of the Duchesses, Princes and Princesses of Saxe-Coburg'; for this undertaking he travelled to Coburg with his son, William Corden the Younger (1819-1900), and was paid the then princely sum of £112 5s.

(2)

£400 - £600

19TH CENTURY PAINTINGS & WATERCOLOURS



274* **Marine School.** The Battle of Cape St Vincent, Anglo-Spanish War, 1797, oil on canvas, some tears and repairs to canvas, discoloured, 54.5 x 75.5 cm (21 1/2 x 29 3/4 ins), gilt moulded and stained frame
(1) £200 - £300



276* **West Indies.** Native settlement by waterfall and coastland, with colonial ships at anchor, circa 1820, oil on tin, slight craquelure to surface, 42 x 62 cm (16 1/2 x 24 1/2 ins), modern moulded frame
(1) £300 - £500



275* **Attributed to Benjamin Barker of Bath (1776-1838).** Cattle Drover resting with his cattle, oil on board, with a 19th century label verso inscribed in pen and ink 'B Barker - Cattle and figures ... square (?), this picture to be given to Blanch Simmons by desire of her late uncle W.P. Anderson FA 1859', 16.9 x 22.5 cm (6 5/8 x 8 7/8 ins), in a giltwood frame (24.5 x 29 cm)
With a 19th century label verso inscribed in pen and ink 'B Barker - Cattle and figures ... square (?), this picture to be given to Blanch Simmons by desire of her late uncle W.P. Anderson FA 1859', 16.9 x 22.5 cm (6 5/8 x 8 7/8 ins), in a giltwood frame (24.5 x 29 cm)
(1) £200 - £300



277* **Leslie (Charles Robert, 1794-1859).** Young woman and little girl walking on a country lane, oil on thick wood panel, showing a young lady and little girl walking along a sunlit wooded country lane, with Winsor & Newton Prepared Panel printed label to verso, unsigned, 23 x 18 cm (9 x 7 ins), gilt moulded frame
Provenance: Spink & Son Ltd, May 1968, with a copied receipt; Private Collection, Bedfordshire.
(1) £200 - £300



Lot 278



Lot 280

278* **Flemish School.** Portraits of Two Military Commanders of the Holy Roman Empire, a pair of 19th-century, oils on panel each depicting a gentleman in 17th century military uniform in an elegant interior, one bearing the date 1634 beneath a coat of arms, 288 x 230 mm (11 3/8 x 9 ins) and 288 x 223 mm (11 3/8 x 8 3/4 ins), respectively, antique-style black and gilt frames, each 40.5 x 33.5 cm
(2) £700 - £1,000



279* **Naive School.** A Pig in a sty, circa 1850, oil on coarse canvas, some light toning and re-varnishing, 34.5 x 48.5 cm, framed
(1) £400 - £600

280* **After Paulus Potter (1625-1654).** The Four Bulls, by D. Cerruti of Torino, 1860, oil on canvas, depicting 4 horned cows in a landscape beneath a tree, one lying down, signed and dated in red lower right, overall craquelure, old Christie's stencil on stretcher, 51 x 68.5 cm (20 x 27 ins), gilt moulded frame (62 x 79 1/2 ins)
Little is known about D. Cerruti except that he was an accomplished artist working in Turin, producing fine copies of classic Old Master paintings. Paulus Potter's *The Four Bulls* is in the Galleria Sabauda, Turin.
(1) £700 - £1,000



Lot 282



281* **Hold (Abel, 1815-1891).** Shot Woodcock in the Undergrowth, 1866, oil on canvas (with circular stamp to verso, Newman, Soho Square, London), signed and dated lower right, 36 x 46 cm (14.2 x 18 ins), fine period gilt frame, with original printed framers label of Abraham Grace, Carver, Gilder, 18 Kirkgate, Wakefield, to verso (name partially lost)
(1) £200 - £400

282* **Jankowski (Johann Wilhelm, circa 1800-1870).** Panoramic View of Salzburg, 1866, oil on canvas, signed and dated lower left, relined, some light discolouration, 68 x 105.5 cm (26.75 x 41.5 ins), later antique-style gilt frame
Provenance: Private Collection, Gloucestershire. Typed correspondence between the current owner's uncle and the journal *Country Life* relating to this work are included with the lot, dating from 5th December 1955 to 3rd February 1956, in which this work is erroneously attributed to 'Nicolas Bankowsky, a modern artist of the French schools', with the journal promising to 'reproduce the photograph among our Collectors' Questions'. A receipt is also present from A. Whitcome & Co Ltd. for relining and restoring the painting in August 1967.

According to Heinrich Fuchs, *Die Osterreichischen Maler des 19 Jahrhunderts* (1972-79), Jankowski (or Jankowsky) was active in Austria and Bohemia around 1825-1861. He is known as a painter of vedute, or large-scale views, including Venice, the Rhine, Danube, Prague, Austria and elsewhere.
(1) £500 - £800



Lot 283

283* **Burt (Charles Thomas, 1823–1902)**. Summer Landscape with Shepherd driving his Flock, oil on canvas, 25 x 36 cm (9 7/8 x 14 ins), in an ornate, foliate pierced gilt frame (42 x 53.5 cm)

(1)

£300 – £500

284* **Joly (Jules, 1820–?)**. Mountain River Valley in Winter, oil on canvas, signed lower right, 57.5 x 89 cm (22 1/2 x 35 ins), moulded gilt frame (77.5 x 114.5 cm), verso with small early ink manuscript label 'J. Joly 17'

Jules Joly was born in Amiens. A student of Léon Cogniet and Debras, he exhibited at the Salon de Paris from 1849 to 1882.

(1)

£200 – £300

285* **Watson (John Dawson, 1832–1892)**. Young Street Seller, oil and pencil on canvas, depicting a young girl with bare feet holding a model house in one hand, other hand on hip, a full basket sitting by her feet, canvas size 55.5 x 40.5 cm (21 7/8 x 16 ins), gilt frame (62 x 47 cm)

(1)

£200 – £300



Lot 284

286* **Bromley (Valentine Walter, 1848–1877)**. The Rustic Hearth, 1873, oil on canvas, depicting a family with man warming his hands by the fire, a baby sitting at a table, and a 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, small patch with loss of varnish upper left, canvas size 46 x 61 cm (18 1/8 x 24 ins), mounted in gilt decorated frame (61 x 74.5 cm)

Valentine Walter Bromley was born, in London, into a well-known family of artists. His grandfather William Bromley the Younger, was a tint-engraver and an Associate of the Royal Academy; his great-grandfather, William Bromley the Elder, also an engraver. His father, William III Bromley was also a highly regarded artist specialising in rural scenes. In 1867 Valentine was elected associate of the Institute of Painters in watercolours. He died in Harpenden near London in 1877.

(1)

£400 – £600



Lot 285



Lot 286



287* Dubois (Hippolyte, 1837-1909). Lady in Elegant Dress holding a Rapier, oil on canvas, signed lower right, small repair to verso, 46 x 32.5 cm, framed (1) £400 - £600



289* Sant (James 1820-1916). Sybil, circa 1907, oil on prepared Winsor and Newton mill-board, depicting the eldest daughter of the cricketer A.J. Webbe Sybil as a young child, head and shoulders portrait, monogrammed lower left, oval mount aperture 29.5 x 25.5 cm (11 5/8 x 10 ins) framed and glazed (42.5 x 38.5 cm) Exhibited: Royal Academy Summer Exhibition, London, 1907, number 731. Alexander Josiah Webbe (16 January 1855 - 19 February 1941) played cricket for Oxford University and Middlesex. His daughter Sybil Irene Webbe was born circa 1896 and died in 1960. (1) £500 - £800



288* French School. Still life of peonies in a goblet, late 19th century, oil on canvas, small mark to goblet, 42.7 x 30.2 cm (16 3/4 x 11 7/8 ins), moulded gilt frame (56.5 x 42.5 cm) (1) £250 - £350



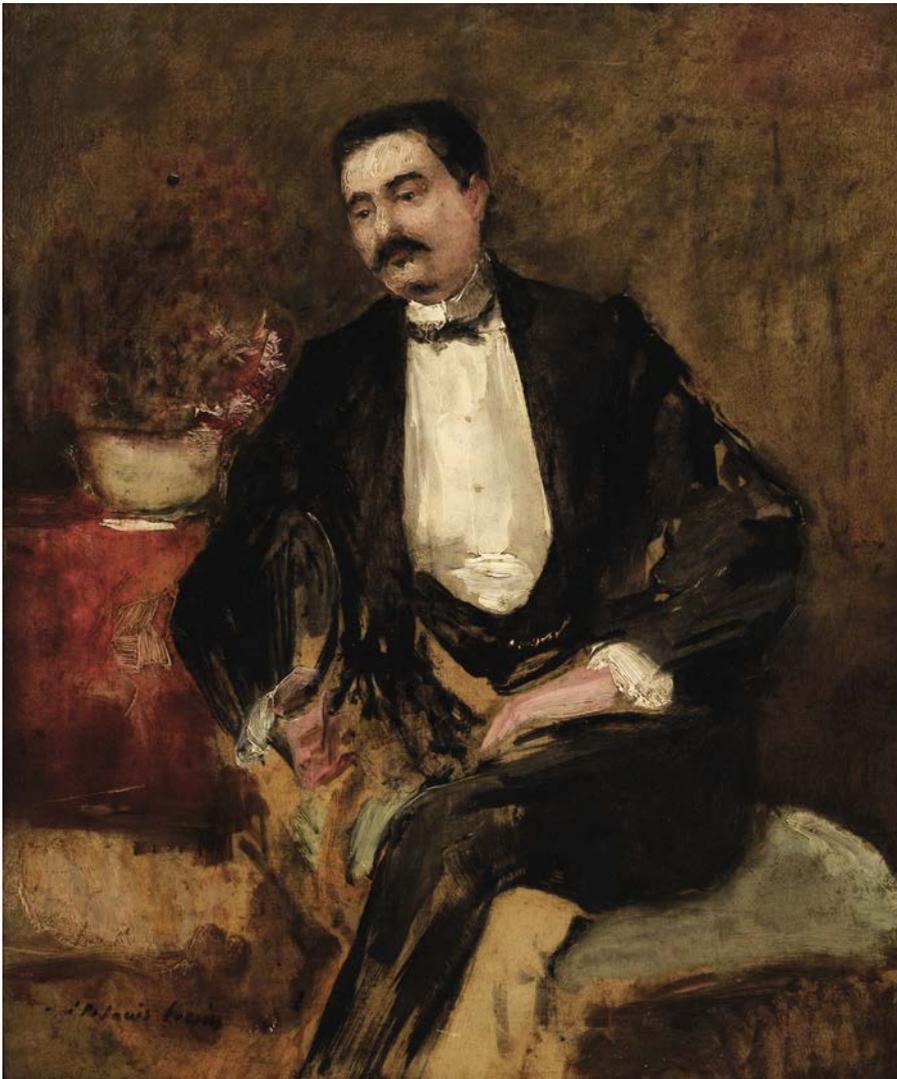
290* Attributed to Henri-Joseph Harpignies (1819-1916). Misty Sunrise over the Sea, oil on canvas, signed lower left, further inscribed lower right 't. Mr Feney / PAF A', 40 x 60 cm (15 3/4 x 23 5/8 ins), ornate gilded frame (56.5 x 74 cm) Provenance: With Alfred J. Mucklow, picture frame maker and dealer in works of art, Leicester Square, London. (1) £500 - £800



Lot 291

291* **Stoiloff (Konstantin, 1850–1924)**. Cossack Sledge chased by Wolves, oil on canvas, depicting a wintry scene with cossacks on a speeding sledge, drawn by four horses and being chased by wolves, signed lower right, small area of repair to lower centre with patch to verso, 68.7 x 105.7 cm (27 x 41 5/8 ins), framed (79.5 x 116.5 cm), frame verso with partial early ink manuscript label 'Motiv aus Russland', together with: Cossacks Repelling a Wolf Attack, oil on canvas, depicting a wintry scene with cossacks defending their speeding sledge from attacking wolves, signed lower right, some flaking and lifting with a little loss, a couple of small repairs, 69 x 105.5 cm (27 1/8 x 41 1/2 ins), framed (79.5 x 116.5 cm)

Provenance: Private Collection, Wiltshire, UK. Purchased at a house sale in the 1930's by the current owner's grandfather, thence by decent.
(2) £300 - £500



Lot 292

292* **Forain (Jean-Louis 1852–1931)**. Portrait of a Seated Man, oil on panel, signed lower left, 46 x 38 cm (18 1/8 x 15 1/8 ins), moulded gilt frame (62 x 54 cm)

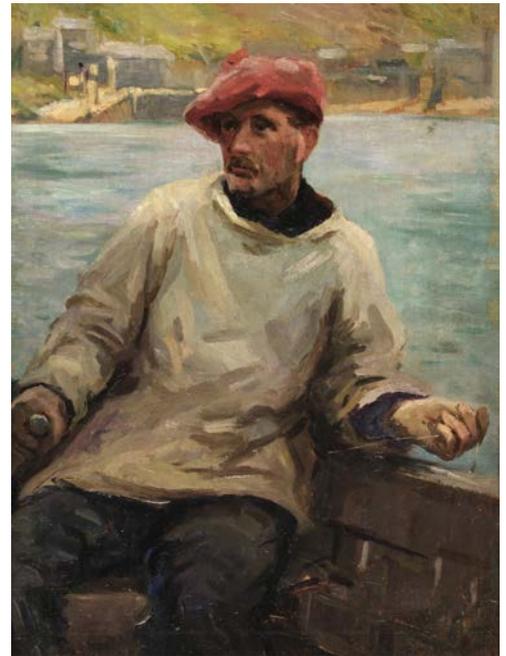
Provenance: Stoppenbach and Delestre, London; Private Collection, Gloucestershire, UK.

Jean-Louis Forain spent his early adult years living in poverty in Montmartre, where he became a close friend of the poets Rimbaud and Verlaine. He was introduced to the world of opera by Degas, who also invited him to exhibit at the eight Impressionist exhibitions between 1879–1886. Forain's work was exhibited at Durand Ruel in 1886 alongside Degas, Manet, Renoir, Monet, and Pissarro. Much of his work depicts scenes from modern life with a satirical edge.

(1) £7,000 - £10,000



Lot 294



Lot 295



293* **Somerset (Richard Gay, 1848-1928)**. On the Wye, oil on canvas, signed lower left, 36 x 53.5 cm, framed, together with another similar landscape by the artist, signed lower right, old repair to verso, 35 x 53 cm, framed

(2)

£300 - £400

294* **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 Percy Wild began training as an engineer, but turned to painting seriously in 1884, studying at the Royal Academy in Antwerp where he won a silver medal. Wild was a Chelsea Arts Club member, and was elected to the Royal Society of British Arts in 1900.

(1)

£300 - £500

295* **Heath (Frank Gascoigne, 1873-1936)**. Whiffing, oil on wood panel, a study for the finished painting sold at Christie's in lot 26 on the 3rd November 1999, depicting a man in a white tunic and red beret steering a wooden boat, frame aperture 36.5 x 27 cm (14 3/8 x 10 5/8 ins) framed (52 x 42 cm)

The painting has been authenticated by art historian Catherine Wallace. Exhibited by David Messum at Penlee House in 2004.

(1)

£200 - £400



296* **Hearne (Thomas, 1744-1817)**. Abbey Ruins, circa 1780s, pen, ink, and grey wash on laid paper, 180 x 240 mm (7 x 9.5 ins), mount aperture, framed and glazed, together with **Beaumont (Sir George, 1753-1827)**. Landscape near Windsor, 1795, pencil and grey wash on paper, pale overall toning, dated to verso Saturday, August 1795, 140 x 225 mm (5.5 x 8.9 ins), mounted on card, framed and glazed, with Fry Gallery label to verso

Provenance: Sir Francis Beaumont, Bt. (for the second work); Private Collection, Nottinghamshire, England.

(2)

£300 - £500



297* **Morland (George, 1763–1804)**. Landscape with shepherd and 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, who was instrumental in the development of ibuprofen. He was also 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) £500 - £800



298* **Booth (Lieutenant-Colonel William, active 1780–1817)**. Hotwells, Bristol, circa 1800, watercolour on paper, showing a view of the Avon Gorge with a ship under sail, rowing boat and figures on the banks, 26.5 x 39.5 cm (10.5 x 15.5 ins) mount aperture, unsigned, gilt frame, glazed, attribution to verso, frame size 45 x 58 cm

Lieutenant Colonel William Booth was a Royal Engineer and a pupil of Paul Sandby at Woolwich. He served in Gibraltar in 1780 and at the Tower of London in 1817.

(1) £200 - £300



299 **English School**. The School Playground, circa 1800, pen, ink and watercolour on wove paper, depicting numerous boys playing games including hoops and leap-frog in a schoolyard in front of a gabled red-brick school building with leaded windows, a weather vane seen above the rooftop in the background, a few minor scratches and corner pinholes, one short split to lower margin, 25.5 x 36 cm (10 x 14 ins)

(1) £200 - £300



300* **Frost (George, 1754–1821)**. Rural Landscapes in Suffolk, early 1800's, two pencil sketches on wove paper, laid in places to the mounts, 16.2 x 19.8 cm (6 3/8 x 10 3/4 ins) and smaller, both framed (29.5 x 30 cm and smaller)

George Frost, born the son of a builder at Ousden, Suffolk, was self-taught as an artist. He was a great admirer of Thomas Gainsborough (1727–1788), and owned some paintings and drawings by him. He was also a great friend and sketching companion of John Constable (1776–1837).

(2) £200 - £300



301* **English School.** A collection of three drawings and one pen and ink drawing with wash, 19th century, including *Thomas Girtin (1775-1802), Study of a Lighthouse, probably South Foreland Lighthouse, pencil on fine laid paper watermarked E. Johnson 1795; Miles Birket Foster (1825-1899, according to a faint pencil inscription on the mount), A Castle by a Bridge, pencil sketch on wove paper; Attributed to Richard Parkes Bonington (1802-1828), A woman in Tudor dress with a child, pencil sketch, bearing the artist's signature in pencil, unevenly trimmed and laid on card; & John Baverstock Knight (1788-1859), A Wooded scene in Dartmouth, pen and black ink with grey wash, apparently in good condition, unexamined out of the frame (the rest unframed), largest sheet 12.5 x 24 cm (5 x 9 ½ ins) and smaller*
(4) £200 - £400



302* **Powell (Joseph, 1780-1834).** Ruined Abbey, watercolour on paper, signed lower right, 27 x 39 cm mount aperture, framed and glazed, frame size 45 x 56 cm
(1) £150 - £200



303* **Attributed to Tommaso Minardi (1787-1871).** Pallas Athene, & Diana, circa 1823, two pencil line drawings, both numbered with a decorative flourish in pen and brown ink upper right, Diana '126' and Pallas Athene '82(?)', Pallas Athene further dated and inscribed in pen and brown ink at the upper reverse sheet edge '-18(?)20' / Annata à Lugini', each on fine laid paper with an Encircled Fleur de Lys watermark, some minor foxing and staining towards the sheet edges, each 33 x 22.5 cm (13 x 8.75 ins), in matching mounts and glazed frames (61 x 45.5 cm)

Provenance: With Crispian Riley-Smith Fine Art Ltd, his labels verso; Private Collection, Herefordshire, England.

It is likely that the artist produced these neoclassical line drawings to be reproduced as etchings with aquatint by Lodovico Prosseda (flourished 1823), whose neoclassical, frieze-like etching with aquatint *Hector* was executed after a drawing by Minardi and dated 1823, now in the British Museum (accession number 1872,1012.4721). The stylised, linear treatment of the etching is strongly akin to the present stylised drawing.

Minardi was an influential figure in the academic world of 19th century Italian art, who was appointed to the chair of drawing at the Accademia di San Luca, a position he held until 1868.

(2) £200 - £300



304* Daiwaille (Jean Augustin, 1786–1850). Studies of a Young Girl, black and sanguine chalk on fine laid paper with a letter P watermark, signed and inscribed 'J.A. Daiwaille fec.' in pen and black ink lower left (faded), inscribed verso in pen and brown ink 'Dessin de J. A. Daiwaille (signé), vente de M. Watemare 1864', some minor discolouration, 25.4 x 19.1 cm (10 x 7 1/2 ins)

Provenance: Collection Watemare, sold in 1864 according to the inscription verso, with the original printed sale label on the mount 'Ancienne Collection Watemare 1864'; Offered at Winterberg Kunst, 16 May 2020, lot 111. (1) £200 – £300



Lot 305

305* Etty (William, York 1787–1849). Three Male Nudes, & Study of a Warrior, pen and ink and watercolour on wove paper, 109 x 86 mm (4.25 x 3.4 ins) and 115 x 90 mm (4.5 x 3.5 ins) respectively, neatly hinge-mounted, matching early 20th century cream card mounts, with wash framing border, the first with printed catalogue entry to verso from the 1938 Brook Street Gallery exhibition: 'Thirty-six. Group composition of three figures, Indian ink, heightened with watercolour, Size 4" x 3 1/8"', and a small printed gold label with the number 165, additionally inscribed in pencil 'Exhibition No. 36', some light spotting to mounts, overall size 355 x 255 mm (14 x 10 ins)

Provenance: Private Collection, Nottinghamshire.

Exhibited: London, Brook Street Art Gallery, William Etty R.A. 1787-1849, November 1938, number 36 and untraced, respectively.

A similar group of three small watercolour studies were sold at Christie's London, Interiors, 21 July 2015, lot 461.

(2)

£400 – £600



306* Buckler (John Chessell, 1793–1894). Holland House, Kensington, London, 1827, watercolour on paper, signed and dated 1827 lower right, double-rule outer framing border in pencil, mount aperture 28.5 x 44 cm (11 1/4 x 17 1/4 ins), framed and glazed (49 x 64 cm)

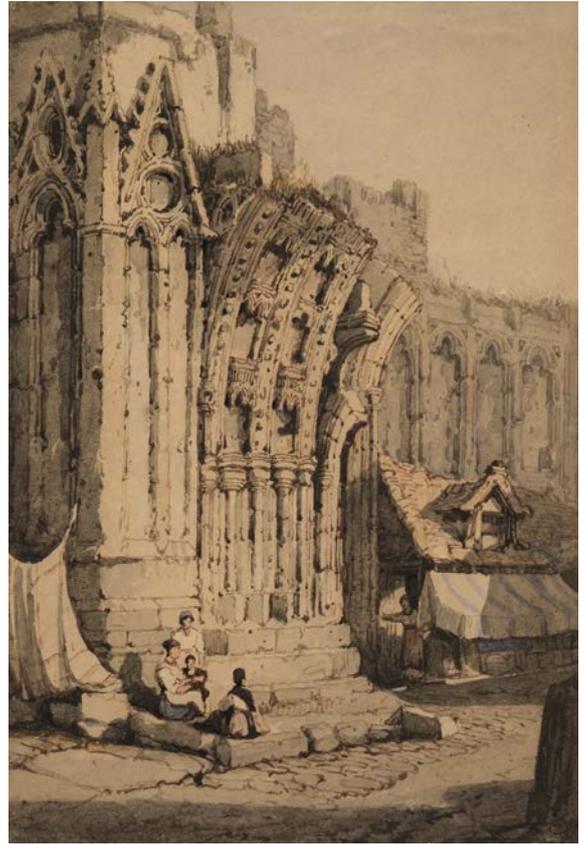
Holland House was built in 1605 for Sir Walter Cope (originally known as Cope Castle) and was originally surrounded by a large estate. By the time it was purchased by Henry Fox, first Baron Holland, in 1768 the estate still extended westwards as far as the Kensington Olympia railway line and north-south between Holland Park Avenue and Kensington High Street. Through Henry's son, Charles James Fox, the house became the social centre of the Whig party in the 19th century. Celebrated visitors to the house included the historian Thomas Babington Macaulay, the poets Lord Byron, Thomas Campbell, and Samuel Rogers, the politicians Lord Melbourne, Lord John Russell, Richard "Conversation" Sharp and Benjamin Disraeli, and the writers Charles Greville, Charles Dickens and Sir Walter Scott. The political and historical writer John Allen was so much associated with the house that he was known as "Holland House Allen", and a room in the house was named after him. Lady Caroline Lamb, who had first met her lover Lord Byron at Holland House, satirised it in her 1816 novel Glenarvon. During the Blitz raids on London Holland House was struck on the night of 27 September by twenty-two incendiary bombs during a ten-hour raid. The house was largely destroyed, with only the east wing and, miraculously, almost all of the library remaining undamaged.

(1)

£300 – £500



307* **Hunt (William Henry, 1790-1864).** Mending Nets, watercolour and pencil, depicting an older man sitting in a chair in a kitchen sewing a net, sheet size 34.9 x 25.5 cm (13 3/4 x 10 ins), mounted with adhesive tape to edges (53 x 43 cm)
(1) £200 - £400



309* **Prout (Samuel, 1783-1852).** Figures by a Ruined Abbey, watercolour, unsigned, laid down on board, some toning, 26.5 x 18 cm (7 x 10.75 ins), period gilt frame, glazed
(1) £200 - £300

310 **No lot**



308* **Muller (William, James 1812-1845).** Cows Gathering, watercolour, depicting three cows standing in a stream in a countryside landscape, sheet size 18.7 x 24.3 cm (7 3/8 x 9 5/8 ins), mounted, framed and glazed (48 x 51 cm)
(1) £200 - £300



311* **Lançon (Auguste, 1836-1887).** Romanian Infantry crossing a River by Night, late 1870s, pen and brown ink with grey wash, heightened with white on wove paper, signed lower right, with a central vertical fold, window mounted, sheet size 16.4 x 25.2 cm (6 1/2 x 9 7/8 ins), giltwood frame (36 x 41 cm); together with French School (late 19th century), Sketch of a Battle Scene & Sketch of French Cavalrymen at Rest, both pen and brown ink on wove paper, window mounted, respectively 18.2 x 24.2 cm (7 1/8 x 9 1/2 ins) and 13.7 x 21.6 cm (5 1/4 x 8 1/2 ins)
(3) £200 - £300



312* **French School.** Seated Man, 19th century, *black chalk drawing, depicting a man sitting on a chair, left elbow resting on his left knee, his right hand holding a staff, dressed in a long overcoat and hat, mount aperture 21.7 x 18.9 cm (8 1/2 x 7 3/8 ins), framed and glazed (48 x 43.5 cm)*

(1) £150 - £200



314* **Paoletti (Bartolomeo & Pietro).** Museo Capitolino, a collection of 37 plaster cameos (or intaglios) presented in a leather-bound double-sided faux book box, Rome, circa 1850, 37 white plaster intaglios (or impronte, miniature impressions in relief of ancient gems, cameos, coins and medals, as well as modern sculptures and portraits), each bordered with pale yellow paper (with manuscript numbers added in ink), and edged in gilt, generally between 3 and 6 cm in diameter, all in very good condition, carefully arranged and mounted in a recessed double-sided book-box lined with dark red paper, manuscript list of contents in brown ink to front and rear pastedowns of each volume, giving the subject of each cameo, with the address of the manufacturer added at foot of rear pastedown 'Si fanno in Roma da Paoletti, dimorante di Studio in Via della Croce N. 86', marbled paper outer edges, original quarter vellum gilt over embossed green cloth-covered boards, and lettered 'Paoletti Impronte, Museo Capitolino', lightly rubbed and marked, 8vo (26 x 16 cm)

A collection of 19th century plaster intaglios, known in Italian as 'impronte', manufactured by the Paoletti family, which became highly popular amongst aristocratic and fashionable travellers on the Grand Tour during the first half of the 19th century, especially from England. After the death of the younger Pietro Paoletti in 1847, the firm continued to manufacture collections of plaster casts until at least 1865.

(1) £400 - £600



313* **Martens (Conrad, 1801-1878).** East Cowes Castle, Isle of Wight, *fine watercolour heightened with bodycolour and gum arabic on Whatman paper, later inscription to verso in pencil 'Conrad Martens, Powderham Castle Co Devon' (the location stated erroneously), sheet size 141 x 233 mm (5 1/2 x 9 1/8 ins), mounted 30 x 39 cm (11 7/8 x 15 3/8 ins)*

Provenance: Sotheby's, London, *Eighteenth and Nineteenth Century British Drawings and Watercolours*, 14 July 1988, lot 140.

(1) £300 - £500



Lot 315

315* **Prout (John Skinner, 1806–1876)**. Old Chelsea, *watercolour and pencil, depicting a docked boat being loaded up from a cart, two figures looking on, signed lower right, mount aperture 23.8 x 35.2 cm (9 3/8 x 13 7/8 ins), framed and glazed (38.5 x 50 cm)*

Born in Plymouth, Devon the nephew of Samuel Prout, shared a similar style with his Uncle. He lived and worked mainly in Bristol until he emigrated to New South Wales in 1840 returning to London in 1848.

(1)

£200 - £300



316* **Ruskin (John, 1819–1900)**. Study of a tracery window, Merton Tower, Oxford, circa 1874–75, *watercolour with pencil and bodycolour, and touches of black ink, on wove paper, laid down on thick paper, depicting a Gothic tracery window, faint pencil inscriptions lower right 'about 1874 - or/75 J. R.' and 'R. 98', toned, sheet size 29 x 22.5 cm (11 3/8 x 8 7/8 ins), mounted (51.2 x 43.5 cm), with old framer's label Ryman & Co., Oxford, and manuscript title label from earlier mount mounted on verso*

Provenance: Paxford House, near Chipping Campden, Gloucestershire; RG and RB Williams, Ross on Wye, 17th September 2020, lot 1.

John Ruskin lodged for a time almost opposite Merton Tower, and there is at least one other drawing by him of Merton Tower: 'Merton College and Magpie Lane, Oxford', drawn in 1838 (Ruskin Foundation, RF 967).

Paxford House was in the ownership of the Odling family for 100 years. Its contents were sold after the death, in 2019, of Hilary Katharine Odling, widow of Thomas George Odling (1911–2002). There are two likely ways in which the drawing might have become part of the collection at Paxford. Firstly, Thomas's father, Doctor William Odling (1829–1921) was interested in art and was a prolific collector of old master prints. In 1868 he was appointed Fullerian Professor of Chemistry at the Royal Institute, a place where Ruskin gave many Friday Evening Discourses from the early 1860s to the mid 1870s. It is not unreasonable, therefore, to suppose that the paths of the two men may have crossed. Secondly, Thomas's grandfather was Thomas Case (1844–1925), an academic, philosopher, sportsman and author. He was Fellow of Brasenose College, Oxford, from 1868 to 1870, tutor at Balliol from 1870 to 1876, and subsequently on the staff of Corpus Christi College, Oxford. He also became Waynflete Professor of Metaphysical Philosophy at Oxford and President of Corpus Christi College. He was particularly interested in architecture and was involved in various restoration projects in Oxford. Since Thomas Case and John Ruskin were in Oxford around the same time and held similar interests, it is quite likely that they would have met.

(1)

£1,000 - £1,500



317* **Indian Miniatures**. Oval miniature views in India, mid-19th century, *seven miniature monochrome watercolours and gouache on thick card, one heightened with gold, comprising architectural scenes of the Taj Mahal and other mosques and forts from the Mughal period, few minor fox spots to two scenes, the large scene 128 x 88 mm (5 x 3 1/2 ins), the remainder 48 x 38 mm (1 7/8 x 1 1/2 ins) and smaller, each painting with individual shaped and adhered glass cover (2 detached - one with painting slightly rubbed), mounted together on thick card, with early ink manuscript titles on verso, framed and glazed (18 x 23.5 cm)*

Views comprise: The Red Fort, Delhi; Humayun's Tomb, Delhi; Taj Mahal; Moti Masjid (Pearl Mosque), within Agra Fort; Khas Mahal, within Agra Fort; Jama Masjid, Delhi, and one not identified.

(1)

£150 - £200



318* **Webb (James, circa 1825–1895)**. Fishing Boat in a Squall, 1854, *watercolour, depicting a wooden fishing boat in a squall, a warship resting in the middle distance, signed and dated lower left, mount aperture 23.3 x 34.1 cm (9 1/8 x 13 1/2 ins), framed and glazed (46.5 x 57.5 cm)*

James Webb (1825–1895) was a marine and landscape painter who exhibited at the Royal Academy, the Society of British Artists, the New Watercolour Society, the Grosvenor Gallery and the British Institution between the years 1853 and 1888. A well-travelled artist, he painted coastal scenes not only in parts of England and Wales, but also in Holland, Belgium and France and parts of the Rhine. He also traveled around the Mediterranean, as far as Constantinople, the waterfront of which he also painted.

(1)

£200 - £300



319* **Attributed to William Frederick Settle (1821-1897).** Ships in low water, *chalk on paper, unsigned, 22 x 32 cm (8.75 x 12.5 ins), mount aperture, framed and glazed, together with a marine oil painting attributed to William Adolphus Knell (1801-1875, Shipping at Dawn, oil on canvas, unsigned, relined, 28 x 42 cm (11 x 16.25 ins), fine quality elaborate rococo-style gilt gesso frame*
 Provenance: Private collection, Monmouthshire, England, thence by descent. William Settle (1821-1897) was born in Hull, a nephew and pupil of John Ward. He painted for the Royal Yorkshire Yacht Club and executed many views on the Humber and Solent. Settle moved to London in 1863 and was commissioned by Queen Victoria to draw nautical ephemera.
 (2) £300 - £500



321* **Maris (Jacob Henricus, 1837-1899).** Shepherd with his flock beside a river, *charcoal on Michallet paper, depicting a country scene with a flock of sheep grazing by the side of a river, the shepherd standing in amongst them, signed lower left, typed label to lower margin 'Jacob Henricus Maris 1837-1899 Dutch School Shepherd with his flock beside a river', sheet size 47.5 x 62.3 cm (18 3/4 x 24 1/2 ins) mounted (51 x 67 cm)*
 Jacob Hendrick Maris was born in The Hague, the elder brother of Matthijs and Willem Maris.
 (1) £700 - £1,000



320* **Foster (Myles Birket, 1825-1899).** Landscape with Tewkesbury Abbey, *fine small-scale oval watercolour on paper, heightened with bodycolour, depicting a summer landscape with houses, fields and trees in front of Tewkesbury Abbey, a cowgirl and a shepherd with their livestock in the foreground, signed with monogram to lower right, mount aperture 10.8 x 15.7 cm (4 1/4 x 6 1/8 ins), framed and glazed (18 x 23 cm), unexamined out of frame*
 (1) £300 - £500



322* **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) £200 - £400

323* **Millais (John Everett, 1829–1896)**. Portrait of Effie Gray James née Millais, 1875, watercolour on wove paper, laid onto blue paper mount with oval aperture, head and shoulders portrait, half profile to left, of a young girl wearing a blue bow under her white collar, her fair hair coiled and pinned up at the back of her head, monogrammed and dated 1875 lower right, aperture size 27.7 x 20.5 cm (10 7/8 x 8 1/8 ins), sheet size 38.3 x 27.3 cm (15 x 10 3/4 ins), mount size 44.4 x 34.5 cm (17 1/2 x 13 1/2 ins)

Effie Gray James née Millais (1858–1911) would have been around seventeen when her father painted this portrait.

Two albumen prints of Effie taken by Beatrix Potter's father, Rupert, show an unmistakable likeness to the present work: a portrait of Effie with her father in 1879 (V&A BP.1287), and Effie as Nell Gwynne in 1882 (National Portrait Gallery PG x131241).

(1)

£2,000 – £3,000

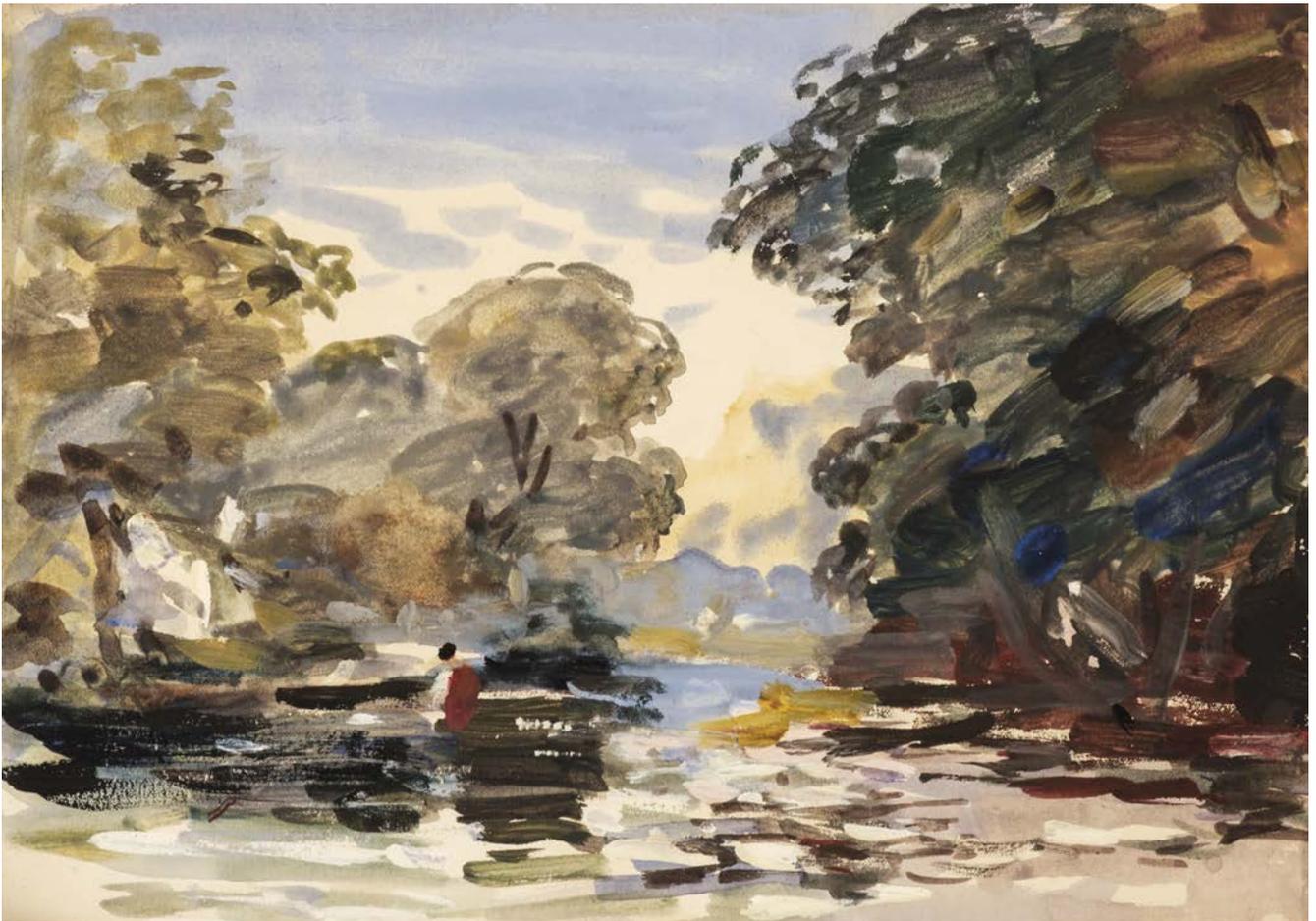
324 **Brabazon (Hercules Brabazon, 1821–1906)**. Album of sketches in watercolour and pencil, circa 1880's, *Lechertier, Barbe, & Co imperial octavo sketchbook of 20 leaves, containing six watercolour sketches, mostly landscape (several with houses) and one of a North African or Middle Eastern man, one brown wash study with pencil of three cows in a rain shower, one grey wash and pencil portrait study of a gentleman, and six pencil sketches of figures and landscape, inscribed in pencil to first leaf 'Sketches by H. B. Brabazon', large printed label of Lechertier Barbe to front pastedown, original morocco-backed marbled wrappers, minor wear to edges and outer corners, large oblong 8vo (18 x 26 cm, 7 x 10 ins)*
Provenance: Private Collection, Nottinghamshire, UK.

(1)

£700 – £1,000



Lot 323



Lot 324



325* **Colonial School.** Jamaican Hill Fort, late 19th century, panoramic view of the town, the sun setting beyond extensive mountain range, watercolour with bodycolour heightened with white on thick wove paper, 34.8 x 50.7 cm (13 3/4 x 19 7/8 ins), carved wooden frame (62 x 78 cm)

(1)

£300 - £500



Lot 326

326* **De Lisio (Arnaldo, 1869-1949).** Neopolitan Gypsy Girl, oval watercolour, depicting the head and shoulders of a gypsy girl, signed and titled lower left, oval mount aperture 26 x 19.8 cm, (10 1/4 x 7 3/4 ins), framed and glazed (45 x 37.5 cm)

(1)

£200 - £400



327* **Compton (Edward Theodore, 1849-1921).** A collection of views in Italy, 15 watercolour and pencil scenes, mostly coastal views around Italy, including two studies of children and a workman, one watercolour by E. Trachel (signed), a few with pencil marks to verso, sheet sizes from 23 x 29 cm (9 x 11 1/2 ins) to 29 x 46 cm (11 1/2 x 18 1/8 ins)

(15)

£300 - £500



328* **Kilner (B., 20th century).** Still Life of Game, 1899, still life on watercolour board depicting grey partridges and a snipe strewn about a basket, with two shotgun cartridges, laid to the mount at the edges, signed and dated lower right 'B. Kilner 1899', with framer's label of C. Rowley & Co. Ltd., Manchester on the reverse, 40.3 x 54 cm (15 7/8 x 21 1/4 ins) framed (52 x 69.5 cm)

(1)

£150 - £200

19TH & 20TH CENTURY PRINTS

329* **Herkomer (Hubert von, 1849–1914)**. Woman holding a Lamb, etching on paper, signed in pencil lower right, 25 x 18 cm mount aperture, framed and glazed, together with Marsh Pandscape, mezzotint, signed lower right, 29 x 36.5 cm mount aperture, framed and glazed, plus Country Lane with Two Figures, etching, signed lower right, 22 x 30 cm mount aperture, framed and glazed, and A private invitation "Prof Hubert Herkomer requests the honour of a visit from Miss Lloyd & friends to a private view of his pictures at 22 B Ebury Street, Belgravia April 6th, 7th, & 8th from 10 to 6", etching, "Miss Lloyd" written in ink, 18 x 14.5 cm, framed and glazed

(4)

£100 - £200



Lot 329

330* **Blake (William, 1757–1827)**. The Eagle (A Series of Ballads [by William Hayley], Number 2), 1st edition, Chichester: Printed by Seagrave... for W. Blake, Felpham, 1802, 9 leaves: full-page engraved frontispiece printed by Blake, with imprint 'Published July 1 1802 by W Blake Felpham', and 16 pages of text (signatures D-E4) on pale cream thick wove paper (watermarked 1802), including two further plates engraved and printed by Blake: a head-piece and tail-piece at the beginning and end of the printed text, original tissue-guard to each plate, light paper toning, untrimmed, stitched as issued in pale blue paper wrappers, with printed title to upper cover, some minor fraying to edges of covers and extreme sheet edges, light spotting and marks to covers, slim 4to (29.5 x 23.5 cm)

Bentley 466.6; Easson & Essick, William Blake: Book Illustrator VI, 6; Bindman, The Complete Graphic Works of William Blake, 391.

Frontispiece and two illustrations to the second in a series of animal ballads written by Blake's patron William Hayley and published in parts by Blake in 1802. The letterpress was printed by Seagrave, printer in Chichester, with the engravings printed by Blake and his wife Catherine on their own roller press at the cottage in Felpham, Sussex where the Blakes had moved in 1800. Hayley wrote the ballads in an attempt to help Blake make money through the sale of the illustrated work, but the scheme seems to have been a financial failure for which Blake bore most of the costs. This first quarto edition of the animal ballads was followed in 1805 by an octavo edition (in an attempt to recover costs).

(1)

£1,500 - £2,000



Lot 330



331* **Turner (Joseph Mallord William, 1775-1851).** The Bridge in Middle Distance, 1808, *etching, aquatint and mezzotint on pale cream laid paper, a rare proof (the word Proof printed to lower left corner), with strong contrasts, a few light surface marks, and discolouration to outer blank margins, plate size 207 x 289mm, sheet size 220 x 308mm, tab-mounted in large card window-mount (41 x 56 cm), together with Drawing of the Clyde, 1809, etching and mezzotint on pale cream laid paper, a very fine impression of the second state, with wide margins, some light spotting and handling marks, upper outer blank corner torn and repaired, very short closed tear repaired to lower margin, plate size 210 x 289mm, sheet size 278 x 395mm, tab-mounted on pale cream card window-mount (41 x 56 cm), plus The Woman and Tambourine, 1807, etching and mezzotint on pale cream laid paper, a good impression, trimmed to plate margins, sheet size 209 x 291mm, and Bridge and Cows, 1807, etching and mezzotint on pale cream laid paper, with wide margins, some light spotting and wormtrack to lower outer blank margin, plate size 206 x 286mm, sheet size 295 x 370mm* Finberg 13, 18, 3 & 2 respectively. From Turner's Liber Studiorum, etched in outline by Turner himself, with mezzotint added by Charles Turner (1774-1857) under Turner's direction.

(4)

£300 - £400



332* **Walker (W.B., publisher, active circa 1801-1821).** Jacob's First Sight of Rachel, *mezzotint under glass, couple of light scratches (generally in good condition), 24.8 x 35.2 cm (9 3/4 x 13 7/8 ins), framed and glazed (30 x 40.5 cm), (unexamined out of frame)*

(1)

£100 - £150



333* **Westall (Richard, 1765-1836).** Telemachus & Mentor, discovered by Calypso on the Shores of her Island, London: Clay & Scriven, 1810, *hand-coloured stipple engraving with some etching, by Edward Scriven (1775-1841), some small areas of surface abrasion or loss, margins trimmed, sight size 50.5 x 69.5 cm (19 7/8 x 27 3/8 ins), framed and glazed (59.5 x 78.5 cm), together with Telemachus relating his adventures to Calypso, London: Clay & Scriven, 1810, hand-coloured stipple engraving, by Thomas Williamson (active 1801-1825), some closed tears and minor surface loss, some surface bloom towards lower left, margins trimmed, sight size 50.5 x 69.5 cm (19 7/8 x 27 3/8 ins), framed and glazed (59.5 x 78.5 cm), (unexamined out of frames)*

Both engravings are rare in this hand-coloured form.

(2)

£200 - £300

334* **Ward (Jame, 1769-1859).** A Cossack Horse [from A Series of Lithographed Drawings of Celebrated Horses from Pictures painted by James Ward, R. Ackermann, 1823-24], *lithograph on chine appliqué, printed by C. Hullmandel, a rare proof impression from the first edition, signed and annotated by the artist 'Selected and retouched by J. W.' in pencil, with the printed script title and publication line: James Ward R.A. Pinxit et Delt / London Pubd. May 1st 1824 / R Ackermann Strand, printed by C. Hullmandel, London, with margins, the support sheet laid to board, image 33.5 x 45.5 cm., sheet size 51.2 x 53 cm, framed 55 x 66 cm* Literature: Siltzer 285.

Rare. In 1794 Ward was appointed Painter and Engraver in Mezzotint to the Prince of Wales, the future King George IV, who commissioned, in the early 1820's, a series of fourteen lithographs from the artist of celebrated horses of the day, including *Adonis*, the Prince's late father's favourite charger.

(1)

£1,000 - £1,500

Lot 332



Lot 334



Lot 335

335* **Martin (John, 1789-1854)**. A collection of 23 mezzotint illustrations to *The Paradise Lost* of Milton, 1825-27 [but slightly later], 23 mezzotint engravings (from the total of 24), strongly-inked, well-contrasted impressions, without publisher's name or imprint, image size 145 x 205 mm (5.75 x 8 ins) or similar, plate size 180 x 270 mm (7 x 10.5 ins), each window-mounted (23)

£300 - £400

336 **Whistler (James Abbott McNeill, 1834-1903)**. *La Vieille aux Loques* (from Twelve Etchings from Nature), 1858, etching and drypoint on off-white laid paper, signed in the plate lower right, the 3rd state (of three), mounted (to sheet edges only) on later card, plate size 210 x 148 mm (8.2 x 5.8 ins), sheet size 252 x 181 mm (9.9 x 7.1 ins), framed and glazed, with old typewritten label for the work to verso Kennedy 21, iii/iii. (1)

£250 - £350

337* **French School**. Five 19th century prints by Jacque, Massard, Daumier and Motte: *Charles Émile Jacque, (1813-1894), Le Troupeau de Porcs, 1890, etching and drypoint printed in bistre, a very 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' Massard, Félix (1773-1840) after Harriette, Chœur de néréïdes, sarcophage, engraving, a very fine, crisp impression, printing with great clarity, on wove paper, with margins, a very faint discoloured area in the blank area beneath the title, otherwise in good condition; Motte, Charles E.P. (1785-1836), Toi...! Oui Moi...!, lithograph, circa 1822, a very good, fresh impression on wove paper, with margins; and Daumier, Honoré (1808-1879), Les Derniers représentants de la gaieté française, and Dis-donc mon Homme...ça m'a l'air joliment appétissant, j'prendrais bien quelque-chose!, good impressions, as published in *Le Charivari* (5)*

£200 - £300



Lot 336



Lot 338

338* **Palmer (Samuel, 1805-1881)**. *The Rising Moon (An English Pastoral)*, 1855, etching on chine colleé, the 7th state (of 9), lettered to lower left margin Samuel Palmer and numbered 10 to centre of lower margin, image size 117 x 191 mm (4 5/8 x 7 1/2 ins), plate size 146 x 222 mm (5 3/4 x 8 3/4 ins), framed and glazed

Lister E7, vii/ix.

Published in *Etchings for the Art Union of London* by the Etching Club, 1857.
(1) £400 - £600

339 **Palmer (Samuel, 1805-1881)**. *The Weary Ploughman*, 1858, etching on chine appliqué, the eighth state (of 8), a strong, dark impression, numbered 4 to centre of lower blank margin, light waterstain to lower outer margin of the thick backing paper, (as issued in *A Selection of Etchings by the Etching Club*, London: Joseph Cundall & Thomas Bosworth, 1865), together with 11 other original etchings by John 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, all similarly printed on chine appliqué, each with tissue-guard, some light scattered spots, pale waterstain to outer margin of plates 1-5, 9 & 12, somewhat heavier 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.

Lister E8, viii/viii.

The other etchings are: *Happy Spring-time* by J. E. Millais (Goldman 33), *A Roughish Road* by a Loch side by Thomas Creswick, *A Day's Hunting in the Fens* by Frederick Tayler, *The Park* by Richard Ansdell, *A Day in the Country* by W. Holman Hunt (Bronkhurst Appendix B21), *Summer Woods* by Richard Redgrave, *The Dunenna's Return* by John C. Horsley, *The Portrait* by George B. O'Neill, *The Spring Flood* by C.W. Cope, *Gathering Eggs from the Cliff* by James C. Hook, and *A Study in Kensington Gardens* by Seymour Haden (Schneiderman 31, iii/iii).

(1)

£700 - £1,000



Lot 339



340* **Whistler (James McNeill, 1834–1903)**. *En Plein Soleil*, 1858, etching on ivory white laid paper, printed with light plate tone, the third state (of 3), a late impression with the corners clipped, with margins, plate size 98 x 130 mm (3 7/8 x 5 1/8 ins), with margins, framed and glazed

Kennedy 15; Glasgow 11. From the French Set (Douze Eau-Fortes d'après Nature).

(1)

£500 - £700



341* **Palmer (Samuel, 1805–1881)**. *The Morning of Life*, 1860–61, etching on chine appliqué laid onto wove paper, the 7th state (of 7), as published in *Etchings for the Art Union of London* by the Etching Club, [Art-Union of London], 1872, with artist's name, title and numeral 13 etched below the image, mount stain, plate size 14.6 x 21.5 cm (5.75 x 8.5 ins), sheet size 26.1 x 36.8 cm (10.25 x 14.5 ins)

(1)

£500 - £800



342* **Palmer (Samuel, 1805–1881)**. *The Early Ploughman*, 1861, etching on pale cream laid paper, with partial shield and crown watermark, the 5th state (of 9), image size 130 x 198 mm (5 1/8 x 7 3/4 ins), sheet size 169 x 252 mm (6 1/2 x 10 ins)

(1)

£300 - £500



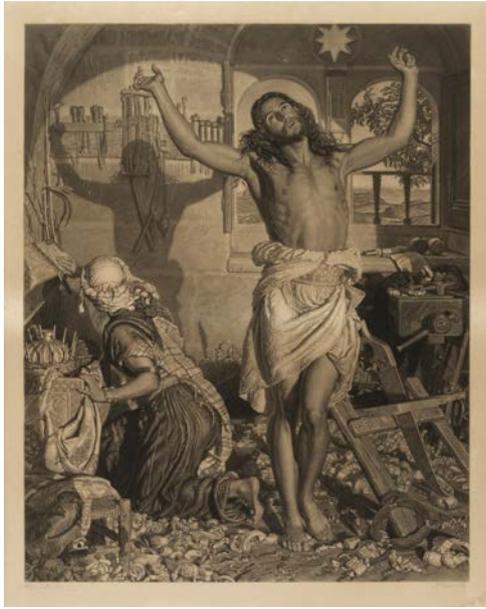
343* **Birket Foster (Myles, 1825–1899)**. *Chestnuts by the Village Stream* (illustration for *Old England*), pencil and watercolour with white bodycolour on paper, laid onto card, sheet size 22.4 x 16 cm (8 3/4 x 6 1/4 ins), framed and glazed (33.2 x 26.8 cm), labels to verso for *The Little Gallery*, 5 Kensington Church Walk, London

Exhibited: *An Anthology of Trees*, The Little Gallery, 5 Kensington Churchwalk, London, W8, 1971.

Foster was born into a Quaker family in North Shields, and got his start as an apprentice wood engraver, eventually becoming a master draughtsman and illustrator for books and newspapers.

(1)

£150 - £200



344* Hunt (William Holman, 1827–1910). *The Shadow of Death*, 1878, uncoloured mezzotint and mixed method engraving by Frederick Stacpoole (1813–1907) after William Holman Hunt, a signed india proof, on pale cream wove paper, published May 30th 1878 by Thomas Agnew & Sons, signed in pencil (to lower margin) by both artist and engraver, with small oval Printsellers Association blindstamp to lower left, light overall toning, pale waterstain to lower right blank corner, plate size 82 x 63.2 cm (32 1/4 x 24 7/8 ins), slip size 91.5 x 76.2 cm (sheet folded over stretcher on verso), period moulded gilt frame and glazed, with gilt inner slip, some wear and loss, Sotheby's auction label to lower right corner (Lot 197: 10.10.02), Sotheby's photography label and L02193 sale barcodes to verso, (111 x 95 cm), unexamined out of frame
(1)

£200 - £400



345* Palmer (Samuel, 1805–1881). *The Bellman*, 1879, Opening the Fold or Early Morning, 1879, *The Skylark*, 1850 & *The Early Ploughman*, 1861, together four etchings on laid paper, all impressions from the cancelled plates, each with central vertical line engraved across the plate, with Trio mark to lower-left corner of the image, various sizes, largest sheet size (*The Bellman*) 280 x 353 mm (11 x 14 ins)

Lister 11, 13, 2 & 9 respectively.

(4)

£200 - £300



346* Haden (Francis Seymour, 1818–1910). *Early Morning*, Richmond Park, 1859, etching and drypoint on thin Van Gelder laid paper, with watermark, the third state (of 3), as issued in *Etudes a l'Eau-Forte* in 1865, in an edition of approximately 180, signed in pencil lower right, plate size 114 x 278 mm (4.5 x 11 ins), sheet size 145 x 310 mm (5.75 x 12.25 ins), window-mounted, together with three other etchings by Seymour Haden: *Newcastle in Emlyn* (1864), etching on thin laid paper, with the artist's collector's mark in black to lower-left corner (Lugt 1048), a very good clean impression, light mount stain, sheet size 180 x 220mm, window-mounted, Egham (1859), etching with drypoint on laid paper, with watermark, signed in pencil to lower right, with loss to left margin affecting a small portion of the image, sheet size 147 x 242mm, and *Sunset on the Thames* (1865), etching with drypoint on wove paper, with margins, sheet size 155 x 233mm

Provenance: Private Collection, Nottinghamshire, England.

Schneiderman 25, iii/iii, 57, 21, and 83 respectively. Haden dedicated the first work, *Early Morning, Richmond Park* to his wife Dasha (her name etched at the base of the large tree trunk to the right). The plate is further inscribed 'The Lark at Heaven's Gate Sings' towards the lower left margin.

(4)

£300 - £500



347* Whistler (James Abbott McNeill Whistler, 1834–1903). *The "Adam and Eve"*, Old Chelsea, London, 1879, etching and drypoint on cream laid paper with light plate tone, one of 92 known impressions, the third state (of three), published by Hogarth and Son, London, 1879, artist's butterfly signature in the sky above the tower, a few light spots, plate size 175 x 302 mm (6.9 x 12 ins), with margins, period black frame, glazed, with early 20th century printed gallery and title labels of Thos. Agnew & Sons to verso Kennedy, 175; Glasgow, 182, iii/iii.

(1)

£300 - £500



349* **Anderson (Anne, 1874-1930)**. The Butterhaus, Bruges, etching printed in bistre, on handmade J. Whatman wove paper, a very good impression, printing with platetone, signed and titled in pencil, with margins, some minor creasing in the upper margin, pale mount-staining, minor tape staining in places at the upper and left sheet edges, plate size 33.5 x 24.7 cm (13 1/4 x 9 3/4 ins), sheet size 41.2 x 28.2 cm (16 1/4 x 11 1/8 ins), framed (53 x 40 cm), together with two other etchings by Charles-Henri Toussaint (1849-1911), Reims (1883) and Amiens (1884), both on laid paper, very good impressions, with margins, pale mount-staining, tape-staining at the upper edges, minor crinkling in the upper margins, sheet size 34.8 x 26 cm and 27 x 36.2 cm respectively, both framed

Anderson with Sharmid, 6 Wells Street, Jermyn Street, Folio number 131 (label on mount verso); the Toussaint etchings with the Medici Society Ltd, Kensington London (labels on back board of frames)

(3)

£100 - £200



348* **Whistler (James McNeill, 1834-1903)**. The Piazzetta (from the First Venice Set), 1880, etching with drypoint on thin laid paper, Kennedy's third state (of 5), published by the Fine Art Society, London in 1879-1880, signed with butterfly monogram and 'imp.' to tab in pencil to lower left margin, overall heavy toning, trimmed to platemark, laid down on recent archival backing paper, sheet size 255 x 178 mm (10 x 7 ins)

Kennedy 189, iii/v; Glasgow 218, v/ix.

(1)

£700 - £1,000



350* **Menpes (Mortimer 1855-1938)**. Shipping on the River, circa 1889, etching on laid paper, signed in pencil, plate size 160 x 170 mm (6 1/4 x 6 3/4 ins), with margins, together with View of the South Bank near London Bridge, circa 1889, etching, signed in pencil, heavily toned, plus **Brangwyn (Frank, 1867-1956)**. Interior of the House of Lords, 1933, etching, depicting the interior hall, with sunlight shining through windows on the left, scaffolding assembled against the wall to the right (issued in the deluxe edition of *The British Empire Panels* designed for the House of Lords, by Frank Brangwyn, published in 1933), signed in pencil, 202 x 151 mm (8 x 6 ins), framed and glazed (41.2 x 32 cm), and six other various etchings, including one by Menpes, A K Goider, Martin Hardie, Ronald Martin (Mansion House, London, circa 1960), etc.

(9)

£200 - £300

Lot 349



351* **Rothenstein (William, 1872-1945)**. George Bernard Shaw, [1897], lithograph, signed in pencil to lower right, mount aperture 24.4 x 20.5 cm (9 5/8 x 8 1/8 ins), framed and glazed (45 x 37 cm), together with two unidentified watercolour portraits: a gentleman in a suit (head and shoulders), and a head of a man, both monogrammed S De B S, the first dated 1940, watercolour on pale straw coloured paper, mount aperture 33.5 x 21.4 cm (13 1/8 x 8 3/8 ins) (3) £150 - £200



353 **Bellerocche (Albert de, 1864-1944)**. La Chanteuse Flamengo, lithograph printed in black on wove paper (watermarked indistinctly JIS), depicting the head and shoulders of a woman, neck outstretched looking to the right, signed in pencil lower right, one or two small nicks, some light browning to right edge, sheet size 70.5 x 53 cm (27 3/4 x 20 7/8 ins), together with Désabandon (Lili) ou Femme aux Cheveux Défaits, lithograph printed in black on thin tissue paper, depicting the head and shoulders of a relaxed woman with dishevelled hair, unsigned, sheet size 47 x 47 cm (18 1/2 x 18 1/2 ins) plus two other lithographs by Bellerocche (The Postwoman, & Fleury) the first initialed in pencil and numbered 363, with water staining to right margin, sheet size 48 x 35 cm (18 7/8 x 13 3/4 ins), the second work crudely trimmed to an oval format, with later inscription to verso 'No. 703 Fleury', 61 x 48 cm (24 x 18 7/8 ins) (4) £200 - £300



352* **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, Printsellors Association blindstamp, image size 38 x 26.5 cm (15 x 10 1/2 ins), framed and glazed (65 x 49.5 cm) (2) £150 - £200



Lot 354

354 **Belleruche (Albert de, 1864-1944)**. Désabandon (Lili) ou Femme aux Cheveux Défaits, lithograph printed in brown on thin japan tissue, depicting the head and shoulders of a relaxed woman with dishevelled hair, signed with initials 'A B' in pencil to lower right, some minor staining lower left, small nick with slight loss to extreme left hand margin, sheet size 47 x 47 cm (18 1/2 x 18 1/2 ins), together with Woman Sleeping, lithograph printed in reddish brown on laid paper (watermarked PL BAS and J.A. within a double-rule oval), signed with initials in pencil lower right, closed tear to top blank margin, some overall toning, sheet size 62 x 48 cm (24 1/2 x 19 ins), plus Young Saleswoman at Selfridges, lithograph printed in black on thick wave paper, depicting a female working dressed in hat, tie and apron sitting on a box, signed in pencil lower right, some overall toning and spotting, sheet size 70 x 49.5 cm (27 1/2 x 19 1/2 ins), and one other similar lithograph showing the interior of the artist's studio, similar size
(4) £200 - £300



355 **Belleruche (Albert de, 1864-1944)**. Le Sommeil, lithograph in black on light brown thin paper, pasted onto board, depicting a woman reclining over an arm of a chair, arms bent touching her head, signed in pencil to lower left, title in pencil to board mount, number '172' in pencil to board, one or two minor nicks, sheet size 51.5 x 46 cm (20 1/4 x 18 1/8 ins), together with Désabandon (Lili) ou Femme aux Cheveux Défaits, lithograph in black on thin tissue paper, depicting the head and shoulders of a relaxed woman with dishevelled hair, unsigned, small brown mark to shading, sheet size 47 x 47 cm (18 1/2 x 18 1/2 ins) plus two other lithographs by Belleruche (The Postwoman, & Young Selfridges Worker), the first initialled in pencil and numbered 363 with water staining to right margin, sheet size 48 x 35 cm (18 7/8 x 13 3/4 ins), the second work with some previous adhesive marks to margin, sheet size 63 x 50 cm (24 3/4 x 19 3/4 ins)
(4) £200 - £300



356* **Menpes (Mortimer Luddington, 1855-1938)**. Maid of Seville, etching, a richly printed impression, depicting a young girl standing with a shawl over her shoulders looking to the left, signed in pencil to lower right, title and '490' in pencil to lower left, sheet size 34 x 23.2 (13 1/2 x 9 1/8 ins) mounted (52.5 x 37 cm), closed tear to upper left inner mount aperture
(1) £70 - £100



357* **Carline (Sydney William, 1888-1929)**. Broad Street outside the Clarendon Building, View of Oxford, Broad Street Oxford outside the Sheldonian, Martyr's Memorial Oxford, New College Oxford & Oxford Castle from the River, circa 1911-12, six etchings on laid paper, plate size 137 x 175mm, sheet size 226 x 290 mm (9 x 11.5 ins), and similar
(6) £200 - £300



358* **Wyllie (William Lionel, 1851-1931)**. Barges on the Thames before Southwark Bridge, etching with drypoint on wove paper, printed with plate tone, signed lower left, mount-stained, laid to left and right margins only on later backing paper, plate size 12.3 x 32.5 cm (4.9 x 12.75 ins), sheet size 21.5 x 43.5 cm (8.5 x 17.2 ins), framed and glazed

(1)

£200 - £300



359* **Wyllie (William Lionel, 1851-1931)**. Hot Walls, Portsmouth, 1911, etching on pale cream laid paper, published by W.R. Howell & Co., The Gallery, Bedford Row Chambers, W.C., and printed by Charles Welch, signed in pencil lower left, plate size 20 x 50 cm (8 x 19.75 ins), with margins, gilt frame, glazed, frame size 40 x 68 cm

(1)

£200 - £300



Lot 360

360* **British School**. A collection of 24 etchings by various artists, mostly early 20th century, including Francis Dodd (1874-1949), Belvedere Road, Lambeth, 1913, etching with drypoint, a fine impression printing with rich burr, on wove paper, signed in pencil lower right, faint light-staining, in very good condition; Malcolm Osborne (1880-1963), Amberley, Sussex & After the Storm - Amberley, both 1912, printed in an edition of 50, Loches Castle, 1913, from the edition of 100, and Carcassonne, all etchings with drypoint, on wove paper, fine impressions, printing with rich burr and plate tone, each signed and one titled, plus other various etchings (including one lithograph) by Edmund Joseph Sullivan, William Palmer Robins, Oliver Hall, Albany Howarth, Eugène Béjot, John Flower, Edward Price Owen, etc., 18 framed, 6 unframed
Literature: Malcolm Osborne, Print Quarterly, 1925, nos. 39, 40, 46
Provenance: Malcolm Osborne: variously with P & D Colnaghi & Co., Bond St, Hewson & Forster, Sheffield, The Unicorn Gallery, Wilmslow (24)

£300 - £500



361AR* **Bone (David Muirhead, 1876-1953)**. Building Ships: Ready for Sea, 1917, lithograph, from the series *The Great War; Britain's Efforts and Ideals*, published by the Ministry of Information in an edition of 200 impressions, signed in pencil, image size 46 x 35.3 cm (18 x 14 ins), with margins, framed and glazed (66.5 x 53.5 cm)

(1)

£200 - £300

362AR* **Gibbings (Robert John, 1889-1958)**. Clear Waters, 1920, woodcut on wove paper, from the published edition of 50 impressions, signed, dated, and numbered 46.50 in pencil, and titled in the artist's hand to lower left blank margin, a few light marks to outer blank margins (generally in very good condition), hinged-mounted to upper outer corners of the sheet, 248 x 133 mm (9.75 x 5.25 ins), sheet size 305 x 190 mm (12.5 x 7.5 ins), framed and glazed Empson 17.

One of Gibbings' most striking and well-known woodcuts from his early period (1918-1922), using the 'vanishing line' technique, in which the form is not defined by line, but the boundary between light and shadow (also exploited to great effect by fellow artist Edward Wadsworth).

(1)

£2,000 - £3,000

363AR* **Gibbings (Robert, 1889-1958)**. The City Walls, Salonica, 1918, woodcut on wove paper, a very good, black impression, signed and dated in pencil below image, titled in pencil by the artist in the lower left blank margin, published in an edition of 50 impressions, with margins, image size 81 x 152 mm (3 1/4 x 6 ins), sheet size 136 x 182 mm (5 3/8 x 7 1/8 ins), one or two minor roughened spots to black areas, the sheet folded at right, a slight crease where previously folded in the lower margin, in good condition, framed and glazed (37.5 x 32.2 cm)

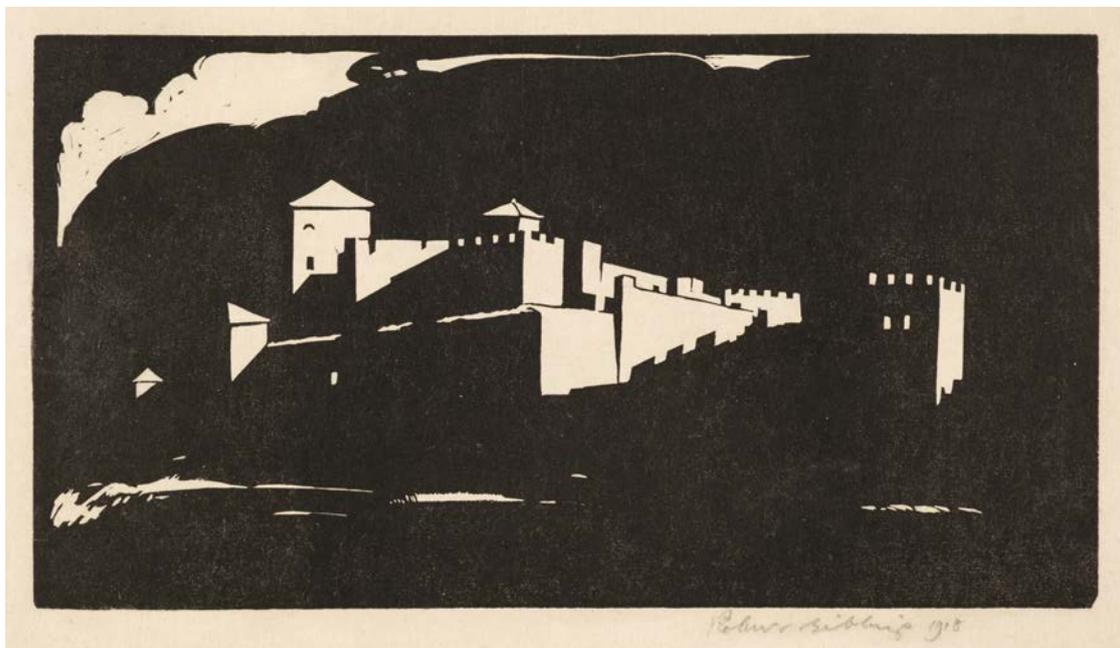
Empson 8

(1)

£200 - £400



Lot 362



Lot 363



Lot 364



Lot 365



Lot 366

364* Short (Frank, 1857-1945). *The New Moon*, 1918, aquatint on cream wove paper, a fine impression printed with plate tone, signed in pencil, light mount stain, plate size 268 x 415 mm (10.5 x 16.25 ins), sheet size 396 x 539 mm (15.6 x 21.25 ins), loose in window mount Hardie163 (only state).

One of Short's two largest aquatints, the scene depicts two fishermen on the Bure at Stokesby Ferry near Acle, Norfolk.

(1)

£200 - £300

365* Cameron (David Young, 1865-1945). *Gloucester*, 1931, etching and drypoint on laid paper, from the edition of about 88 proofs, signed in pencil, plate size 415 x 198 mm (16 1/4 x 7 3/4 ins), with margins, framed and glazed (67 x 44.5 cm)

Rinder 490, iii/iii.

(1)

£150 - £200

366* Hagreen (Philip, 1890-1988). *Sunrise*, 1920, woodcut, depicting two adults, and a small child before the rising sun, numbered 30 to lower left margin, signed and dated to lower right, plate size 10.1 x 7.9 cm (4 x 3 1/8 ins), mounted, framed and glazed (29 x 26.5 cm)

Hagreen was a founding member of the Society of Wood Engravers, and exhibited with them 1920 - 22. He and his family moved to join Eric Gill at Ditchling in 1923, where he became a member of the Guild of St Joseph and St Dominic.

(1)

£150 - £200



367* 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

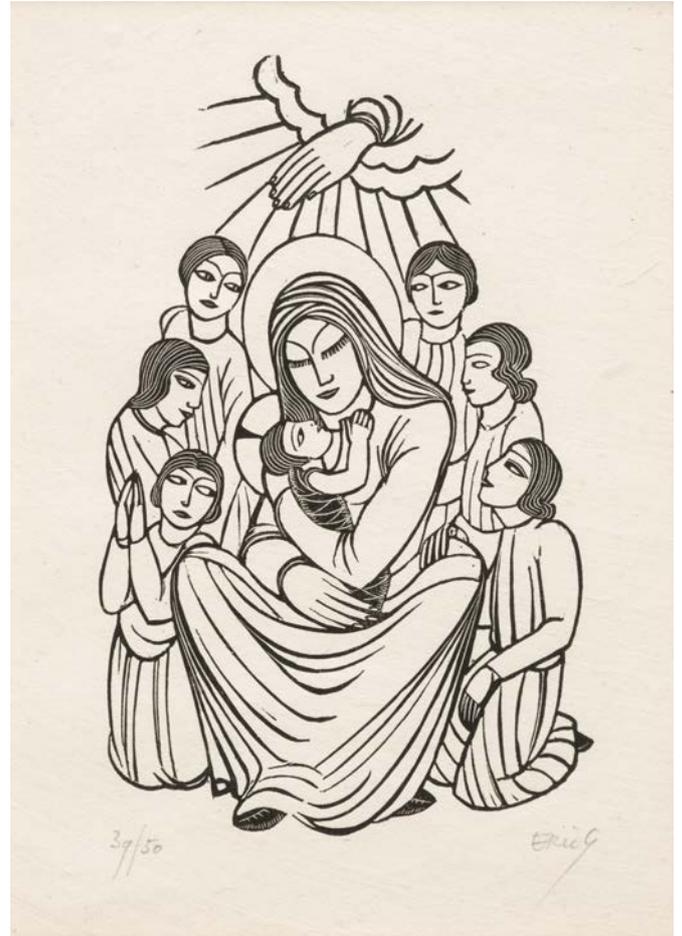
Provenance: William Weston Gallery, London, purchased 2 June 1975 (gallery label verso).

Literature: Dodgson 36, ii/ii.

Campbell Dodgson Robert Austin, *Etcher and Engraver*, *Print Collector's Quarterly*, volume 16, 1929, page 335, comments: 'The etching of this plate is exquisite; he is becoming master of a technique which he is soon to discard.' Indeed *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)

£200 - £300

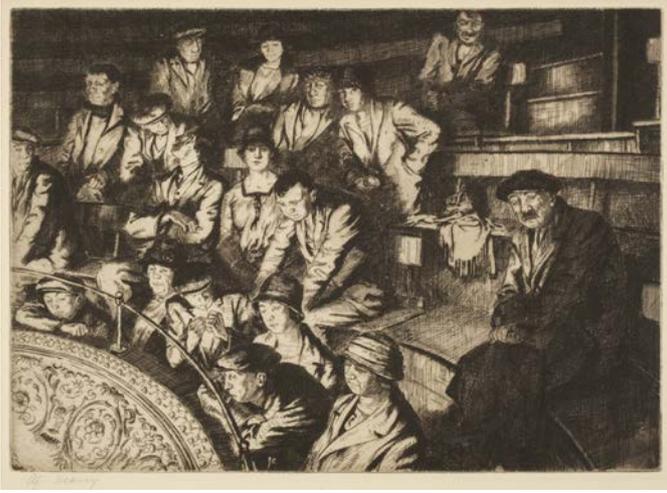


368* Gill (Eric, 1882–1940). Madonna and Child with Children (2nd State), 1925, wood engraving, numbered 39/50, signed in pencil to lower right, image size 11.4 x 7.9 cm (4 1/2 x 3 1/8 ins), framed and glazed (25.5 x 21 cm) framing label to verso with 'From Petra's Collection' in manuscript

Physick 341.

(1)

£200 - £300



369* **Heaney (Alexander J., 1876–1936)**. A collection of etchings and original drawings, circa 1912–30, including *In the Gallery (Bristol)*, etching, circa 1928, signed in pencil lower right, sheet size 31 x 43 cm, together with *Summer*, pencil on paper, signed lower right, 25.5 x 30 cm mount aperture, framed and glazed, plus *Vogue* (design for a front cover), pencil on paper, signed lower right, 38 x 26.5 cm mount aperture, framed and glazed, plus a further 30 etchings (including 15 framed), approximately 25 original pen and ink drawings (including probable illustrations for *Punch* magazine, book illustrations etc.), 5 sketchbooks (some incomplete), plus a framed still life (by a later hand), various sizes, a few framed (mostly unframed)

Alexander Heaney was one of a group of talented etchers who emerged from Bristol in the first decades of the twentieth century – his earliest work dating from 1912, illustrating views in and around Bristol. He was elected to the Bristol Savages in 1915 (other members included Stanley Anderson, Harry Banks and Willis Paige), and became its president in 1923.

His main body of work comprised etchings and drypoints of life in Bristol from 1912 to 1930 and until recently his work was considered to be non-illustrative. This unusual archive sheds new light on the range of his subjects, some of which are hitherto unknown.

For a more comprehensive biography and overview of the artist's output, see <https://www.campbell-fine-art.com> online, where the artist's etchings and drypoints are described as 'now universally rare'.

(60)

£300 – £500



Lot 370

370* **Langmaid (Rowland, 1897–1956)**. *St. Paul's, Blackfriars*, etching with drypoint, signed and titled in pencil, limited edition of 150, sheet size 22.6 x 28.5 cm (8 7/8 x 11 1/4 cm), mount aperture 17.5 x 21.5 cm, framed and glazed, old labels to verso, frame size 43.5 x 36 cm, together with **Wilkinson (Norman, 1878–1971)**. *Fishing boats going out to sea*, etching with drypoint, signed in pencil, plate size 17.5 x 28 cm, sheet size 25.5 x 35 cm, plus **Manning (William Westley, 1868–1954)**. *Moored boats in Venice*, aquatint on paper, signed in pencil, 28 x 36 cm mount aperture, framed and glazed, frame size 45 x 52 cm, **Smith (Robert Henry, 19th/20th Century)**. *"The Homeward Bounder"*, etching, signed in pencil, plate size 21 x 27.5 cm, framed and glazed, frame size 38.5 x 45.5 cm

(4)

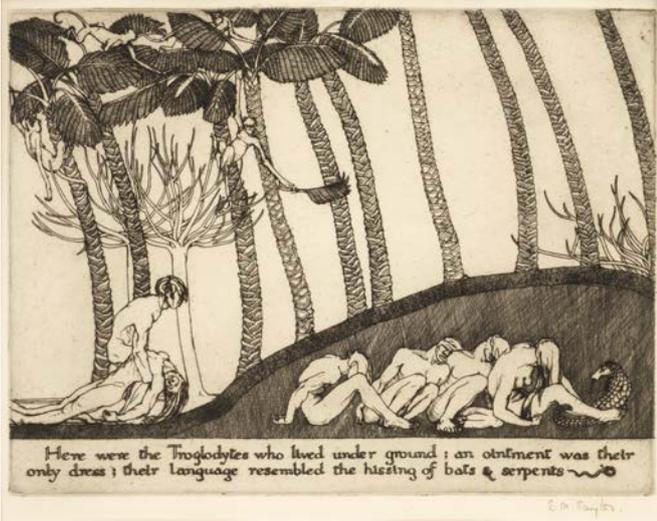
£100 – £200



371* **Lindsay (Lionel Arthur, 1874–1961)**. *Philosophy*, 1925, woodcut, titled, signed and numbered '14?' in pencil by artist to lower margin, dated '1925' in woodcut lower right, image size 17 x 15.2 cm (6 6/8 x 6 ins), mounted, framed and glazed (36 x 32.5 cm), together with *Pheasant and Magnolias*, woodcut, depicting a Reeves's pheasant, titled, signed and numbered '82' to lower margin in pencil by artist, image size 19.1 x 14.4 cm (7.5 x 5 6/8 ins), mounted framed and glazed, (36 x 32.5 cm), plus *Flag Lilies*, woodcut, depicting a frog sitting amongst flag lilies, titled, signed and numbered '4?' to lower margin in pencil by artist, image size 10.1 x 11.7 cm (4 x 4 5/8 ins), mounted, framed and glazed (28.5 x 30 cm)

(3)

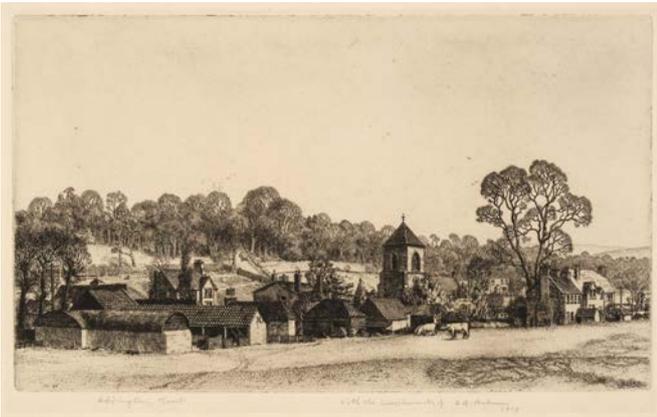
£200 – £300



372* Taylor (Ernest Mervyn, 1906–1964). The Martyrdom of Man, woodcut, signed in pencil to lower right margin, plate size 20.3 x 27 cm (8 x 10 5/8 ins), mounted, framed and glazed (40 x 46 cm) Taylor was a New Zealand artist, printmaker, illustrator, painter, sculptor and art editor, best known for his woodcuts and illustrations.
(1) £100 – £150



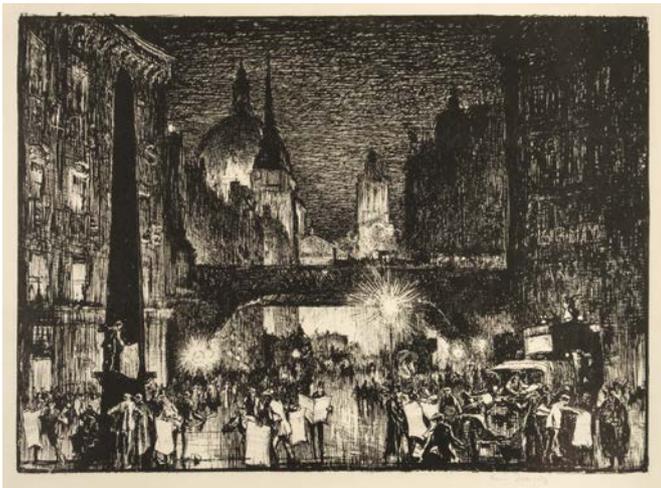
374AR* Brangwyn (Frank, 1867–1956). The Mill Wheel, Montreuil, 1904, etching, signed in pencil to lower margin, 36.5 x 43 cm mount aperture, framed and glazed
(1) £150 – £200



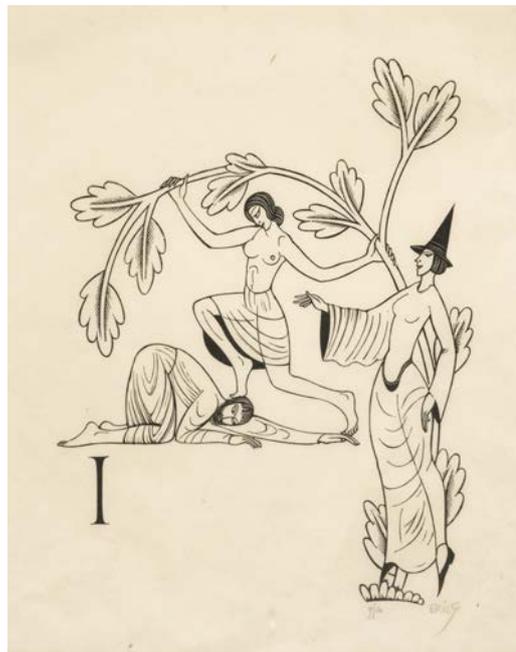
373AR* Badmin (Stanley Roy, 1906–1989). Addington, Kent, 1928, etching on pale cream Van Gelder laid paper, a fine artist's proof impression (aside from the edition of 40 published by the XXI Gallery), signed and inscribed by the artist in pencil 'Addington, Kent. With the compliments of S. R. Badmin, 1929', with margins, plate size 162 x 273 mm (6.4 x 10.75 ins), sheet size 239 x 352 mm (9 3/8 x 3 7/8 ins), framed and glazed (34 x 44.5 cm) Beetles 2.
(1) £200 – £300



375* Brangwyn (Frank, 1867–1956). Four etched illustrations, etchings, various scenes including three scenes of various crowds and one landscape showing boats docked on the shore of a French? village, three signed in pencil to lower margin, print 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), mounted, framed and glazed from (24.8 x 32.5 cm) to (37.5 x 29.5 cm)
(4) £200 – £300



376AR* **Brangwyn (Frank, 1867-1956)**. View of St Paul's from Ludgate, lithograph, depicting a busy street scene from Ludgate, St Paul's illuminated in the background, signed in pencil lower right, minor rub and creasing to left margin, image size 40 x 55.5 cm (15 3/4 x 21 7/8 ins), mounted, framed and glazed (67.5 x 81.5 cm)
(1) £70 - £100



378* **Gill (Eric, 1882-1940)**. The Wife of Bath's Tale, 1930, wood engraving, depicting a female figure wearing a pointed hat standing at the base of a spray of 12 rounded leaves, another female figure wearing only a skirt, holds the spray above her head, standing on a man kneeling on the floor beneath her, the initial 'I' written lower left, limited edition 9/10, signed in pencil to lower right, image size 22.2 x 17.8 cm (8 3/4 x 7 ins) mount aperture, framed and glazed (38.7 x 33.6 cm)
Skelton p.652. Physick 652.
(1) £300 - £500



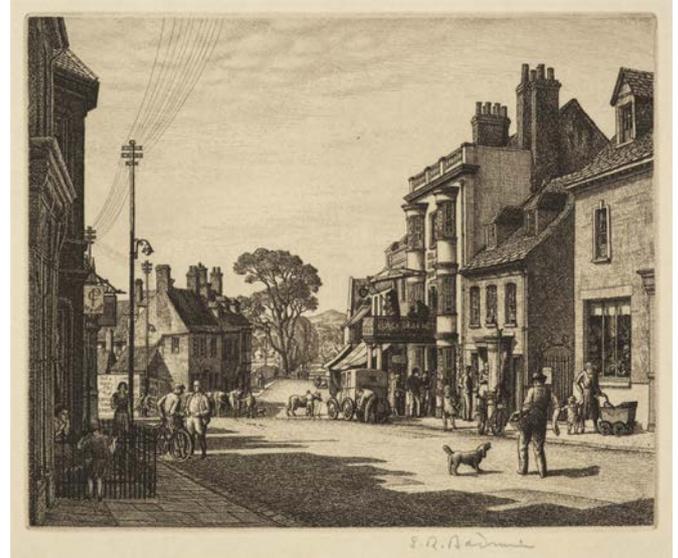
377* **Gill (Eric, 1882-1940)**. Chaucer Writing, 1930, wood engraving, from the published edition of 10 impressions, signed and numbered 7/10 in pencil, image size 11.3 x 10.3 cm (4 3/8 x 4 ins), framed and glazed (20.5 x 18.5 cm)
Physick 660. From the Canterbury Tales.
(1) £200 - £300



379AR* **Seaby (Allen William, 1867-1953)**, Nightingale, colour woodblock on laid japan paper, from the published edition of 150 impressions, signed in pencil, and numbered 7/150, image 285 x 207 mm (11.25 x 8.25 ins), with margins, framed and glazed
(1) £200 - £300



380* **Squirrell (Leonard Russell, 1893-1979)**. Set of six views in Scotland, circa 1930, six aquatints or drypoint etchings of Scottish scenes: Edinburgh from Calton Hill, Loch Awe, and Kilchurn Castle, Castle Urquhart and Loch Ness, Brig O'Balgownie, Melrose Abbey and Loch Leven and Glencoe, all signed proofs as published by George H. Walley, 101, Moorside North, Newcastle-on-Tyne, circa 1930, all printed on hand made paper, each with pencil number to lower-left corner 84, sheet size 31 x 46.5 cm (12.25 x 18.25 ins), each window-mounted, and with separate printed cover-title bearing the artists name, as well a folded printed sheet issued by the publisher introducing the publication and describing each work (6) £500 - £800

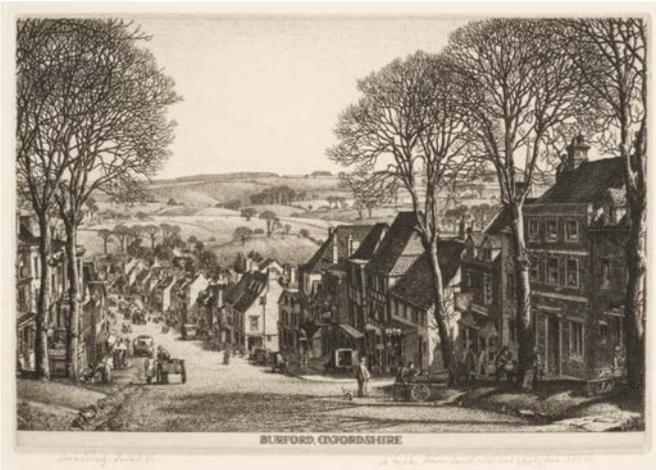


382AR* **Badmin (Stanley Roy, 1906-1989)**. Wareham, Dorset, 1934, etching on cream laid paper, watermarked 'England', from the edition of 50 published by the Print Collectors' Club in 1934, a fine rich impression, signed lower right, plate size 13.5 x 16.2 cm (5.25 x 6.5 ins), sheet size 23.2 x 29 cm (9.2 x 11.5 ins), framed and glazed Beetles 36.

(1)

£200 - £300

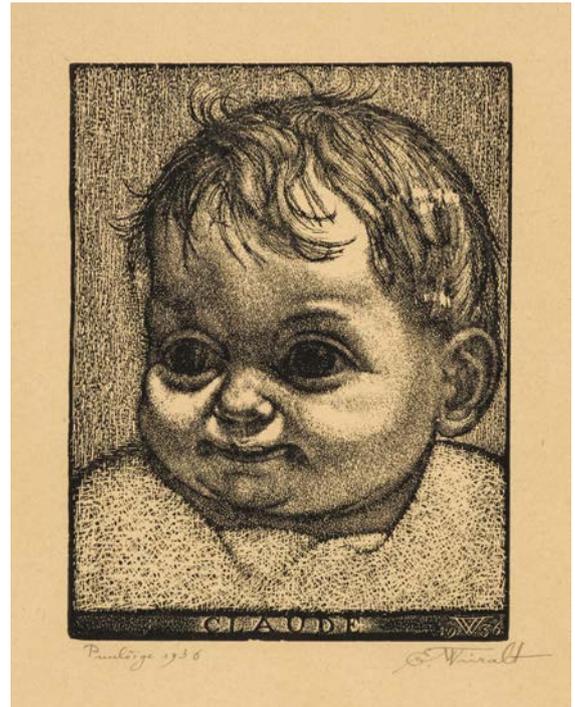
383 No lot



381AR* **Badmin (Stanley Roy, 1906-1989)**. Burford, Oxfordshire, 1931, etching on pale cream handmade wove paper, an artist's proof (aside from the edition of 45 published by the XXI Gallery), this impression inscribed by the artist in pencil 'Trial proof, final st. To Mr & Mrs Francis Smith with best wishes from S.R.B.', a fine impression in excellent condition, plate size 137 x 194 mm (5.4 x 7.7 ins), sheet size 185 x 245 mm (7.25 x 9.7 ins), framed and glazed (31 x 36 cm) Beetles 25.

(1)

£300 - £500



384AR* **Wiiralt (Eduard, 1898-1954)**. Claude, 1936, etching, signed and titled 'Puulõige 1936' in pencil, image size 16.4 x 12.4 cm (6 1/2 x 4 7/8 ins), framed and glazed (33.5 x 25.4 cm) handwritten note partially glued to verso 'To Captain Shaw in kind memory of Christmas Eve in Germany we passed together. Oldenburg 24.XII.45 U.Sussau'

(1)

£200 - £400



385* **Holmes (Kenneth, 1906-1994)**. Shot Tower, Old Waterloo Bridge, drypoint, printed with plate tone, signed in pencil, plate size 23.8 x 37.7 cm (9.3 x 13.25 ins), with good margins, framed (48 x 63 cm), together with Amstel Bridge, Amsterdam, drypoint, printed with plate tone, signed in pencil, plate size 11.5 x 32.8 cm (4.5 x 12.9 ins), with good margins, sheet size 22.9 x 44 cm, window mounted, plus: **Pissarro (Orovida, 1893-1968)**, Curves, 1919, etching on wove, some water stains, Trial Proof no. 78, signed 'Orovida' and dated, plate size 20 x 15 cm (7 7/8 x 5 7/8 ins), window mounted, framed and glazed, and **Legrand (Louis, 1863-1951)**, Le Tub, drypoint, with Gustave Pellet publisher's circular ink stamp in red to lower right, plate size 20.8 x 14.3 cm (8 1/8 x 5 5/8 ins), with good margins, window mounted, framed and glazed, with 27 others, including *The Prodigal Son*, 1882, etching by William Strang, and two etchings of Nudes by Eric Gill, from '25 Nudes', 1938, most framed, various sizes
(31) £200 - £400

386AR* **Badmin (Stanley Roy, 1906-1989)**. Old Ash, etching, signed and inscribed by the artist in pencil 'Old Ash. With the compliments of S. R. Badmin', with margins, plate size 13.6 x 9.8 cm (5 3/8 x 3 7/8 ins), mounted, framed and glazed (36 x 31 cm)
Beetles 12.
(1) £200 - £300

387* **Fairclough (Wilfred R. E., 1907-1996)**. Christ Church, Magdalen Bridge & The Gooseman of Nuremburg, etching, depicting Christ Church, Oxford, Magdalen Bridge and Tower and a statue of a man holding two geese under each arm, water pouring from the bills of the geese, all three signed in pencil by the artist to lower margin, image size from 21 x 13.7 cm (8 1/4 x 5 3/8 ins) to 27.5 x 27.5 cm (10 3/4 x 10 3/4 ins) mounted, framed and glazed, largest (46.5 x 36.5 cm), together with **Strang (William, 1859-1921)**. The Errand, [1883], etching, depicting two women, one kneeling in front of a child, the other sitting next to a wheelbarrow on the ground, a landscape with trees and a cottage in the background, image size 15 x 20.1 cm (5 7/8 x 7 7/8 ins), mounted, framed and glazed (35.4 x 39 cm), plus a trial proof Frank Short mezzotint signed in pencil
(5) £200 - £300



Lot 386



Lot 387



388AR* **Tunnicliffe (Charles, Frederick 1901-1979)**. Peregrine Falcon, wood engraving on japan, depicting a peregrine falcon feeding on a falconer's glove, signed in pencil to lower right margin, sheet size 19.5 x 13.6 cm (7.75 x 5.5 ins), corner-mounted on card, mounted, framed and glazed (33.9 x 25.7 cm)

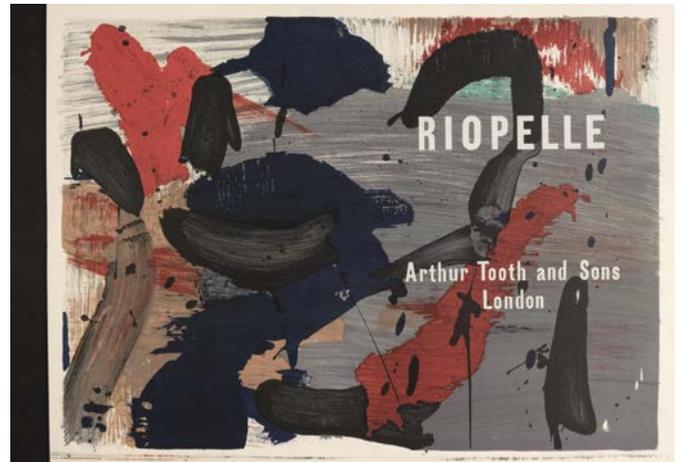
(1) £300 - £500

389* **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) £200 - £300



Lot 389



390* **Riopelle, Jean-Paul (1923-2002)**, Poster for Riopelle Exhibition (London, Arthur Tooth & Sons, Paintings 1949 - 1959), 1959, lithograph printed in colours, a very good impression of this trial proof, the colours fresh, on wove paper, 32.5 x 44.3 cm

(1) £200 - £300



391AR* **Hermes (Gertrude, 1901-1983)**. Framlington College, [1964], colour printed woodblock, depicting a landscape view of Framlington College, artist's proof, signed, titled and numbered 1564, mount aperture 35.2 x 52.7 cm (13 7/8 x 20 3/4 ins), framed and glazed (56.5 x 74 cm)

From the Public School Series.

(1)

£300 - £500



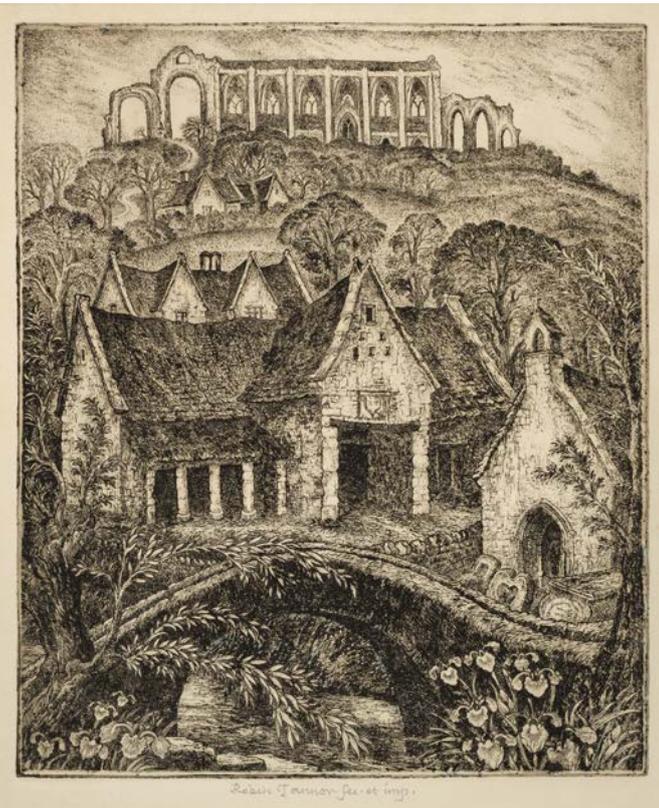
393* **O'Connor (John, 1913-2004)**. Kensington Palace, woodcut with watercolour, depicting a view from the riverside looking over the River Thames with Kensington Palace in the distance, rows and ducks on the river, the view bordered by foliage, flowers and a tree, signed in pencil lower right, title to lower left in pencil, image size 19.1 x 24.2 cm (7 1/2 x 9 1/2 ins), mounted, framed and glazed (32.5 x 40.2 cm), together with

Girl Picking Fruit, woodcut with watercolour, depicting a girl standing in a lush garden with a basket over her arm, a cottage in the background and windmill in the distance, signed to lower right, dated 1938/42, title in pencil to lower left, sheet size 36.2 x 26.2 cm (14 1/4 x 10 1/4 ins), framed and glazed (40 x 30 cm)

John O'Connor attended the Royal College of Art from 1933 to 1937 where he was taught by Eric Ravillious, John Nash and Robert Austin.

(2)

£150 - £200



392* **Tanner (Robin, 1904-1988)**. Aldhelmsburgh, etching, printed by the artist on plain cream thick paper, signed to lower margin: Robin Tanner fec. et imp., a touched proof, plate size 30 x 25 cm (11 3/4 x 10 ins), with margins, together with The Old Road: Elegy for the English Elm, 1976, etching, signed in pencil to lower margin, as issued in Kenneth Guichard, British Etchers 1850-1940, published in 1977, plate size 30 x 23.5cm (11 3/4 x 9 1/4 ins), framed and glazed (53 x 45.5cm)

(2)

£300 - £500



394* **Lloyd (Reginald, James 1926 - 2020)**. Two Partridges, 1983, etching, depicting two partridges standing next to each other one calling, the other crouching, signed and dated to lower right, 'A/P' in pencil to lower left margin, plate size 10.8 x 12.3 cm (4 1/4 x 4 7/8 ins), framed and glazed (28 x 21.5 cm), together with

Owl, 1983, etching, depicting an owl's face, 'proof' written in pencil to lower margin, signed and dated, plate size 10.6 x 12.4 cm (4 1/4 x 4 7/8 ins), framed and glazed (33.5 x 27 cm), plus

Garden Figure, 1996, etching, depicting two figures standing in a garden, 'Proof' and 'RJLloyd 1996' in pencil to lower margin, plate size 9.8 x 6.9 cm (3 7/8 x 2 3/4 ins) framed and glazed (37.6 x 29 cm) and two other prints

(5)

£150 - £200



395AR* **Bawden (Edward, 1903–1989)**. Napkin and Fruit wallpaper sample, 1926, colour lithograph, produced by The Curwen Press, slight creasing to top margin, and a few small short closed tears without loss, one longer one repaired with adhesive tape small loss (2 x 1mm), sheet size 60 x 75.5 cm (23.6 x 29.7 ins)

Bawden experimented with wallpaper designs. He tried cutting designs into lino and printing them onto sheets. This design is one of several produced in lithograph by Curwen Press and printed in sheets. These became known as the Plaistow Wallpapers, as Curwen's press was based at Plaistow Place, London.

(1)

£150 - £200



396* **White (Ethelbert, 1891–1972)**. Kentish Hills & Surrey Dales, "Where'er the rude and moss-grown beech o'er canopies the glade..." Kentish Hills & Surrey Dales, A "Go-As-You-Please" day ticket (half fare) is all you need, When will you go-to-day? Ask for the Programmes at any Station on the Southern Electric, 1928, colour lithograph, published by Southern Railway Advertising and printed by The Baynard Press, slight creasing, minor chips left margin, some minor closed tears to upper margin repaired with adhesive tape, 101.5 x 63 cm (40 x 24 3/4 ins)

(1)

£400 - £600



397AR* **Brangwyn (Frank, 1867–1956)**. King's Lynn, etching, signed in pencil to lower margin, 16 x 17.5 cm mount aperture, framed and glazed

(1)

£100 - £150



398AR* **Brangwyn (Frank, 1867–1956)**. Porte St. Jacques, Parthenay, 1923, etching, signed in pencil to lower margin, 30 x 27.5 cm mount aperture, framed and glazed

(1)

£100 - £150



399* **Brangwyn (Frank, 1867-1956)**. The Railway Engine, colour lithograph, inscribed in pencil at foot, 'Frank Brangwyn to Mrs. Y. Corydon, 1931', 31.5 x 44 cm mount aperture, framed and glazed, together with another etching 'The Coal Mine' by Frank Brangwyn, unsigned
(2) £100 - £150



400AR* **Bawden (Edward, 1903-1989)**. To Visit Britain's Landmarks You Can Be Sure Of Shell, featuring Walton Castle, Clevedon, Somerset, [1936], colour lithograph poster, published by Shell Petroleum, number 474 printed in margin, some closed tears to margins repaired with adhesive tape, two small chips to left and lower margin, 76 x 114.5 cm (29 7/8 x 45 ins)
(1) £600 - £800

401* **Nash (Paul, 1889-1946)**. Come Out to Live, Buying a Season Ticket, 1936, colour lithograph, published by London Transport and printed by The Baynard Press, laid onto linen, '36/4285/1500' printed to lower left margin, some closed tears and rubbing to edges, sheet size 100.5 x 63 cm (39 5/8 x 24 3/4 ins)
This poster was used by London Transport to promote the use of season tickets, particularly for daily commuting from the suburbs into the City.
(1) £500 - £700



Lot 401



Lot 402

402* **Miro (Joan, 1893–1983)**. *Aidez l'Espagne*, 1937, *colour pochoir on thick Arches wove paper (with partial watermark), printed by Moderne Imprimerie, Paris, as issued in the magazine Cahiers d'Art, number 4-5, 1937, the magazine with numerous monochrome illustrations after Picasso, and Miro, and texts by Eluard, Leiris, Char, Juan Larrea, etc., original printed wrappers in blue, yellow and black on white background, a few marks (generally in very good condition), large 4to (32 x 25 cm, 12.5 x 9.75 ins)*

Dupin 17.

The original pochoir, or stencil, of one of Miro's best known works, executed at the height of the Spanish Civil War, and published to draw support for the Republican cause against Franco. The lithographed inscription in French beneath the image translates: 'In the current conflict on the Fascist side I see outdated forces, and on the other side the people whose immense creative resources will give Spain a power which will astonish the whole world. Miro'.

(1)

£700 - £1,000



403* **Rothenstein (Michael, 1908–1993)**. *Timber Felling in Essex*, 1946, *colour lithograph, published by School Prints Limited and printed by Baynard Press, sheet size 495 x 762 mm (19.5 x 30 ins)*

This lithograph is Rothenstein's first print, a medium for which he became particularly well-known. The School Prints scheme commissioned artists to create lithographs for display in classrooms to give 'school children an understanding of contemporary art'.

(1)

£100 - £150

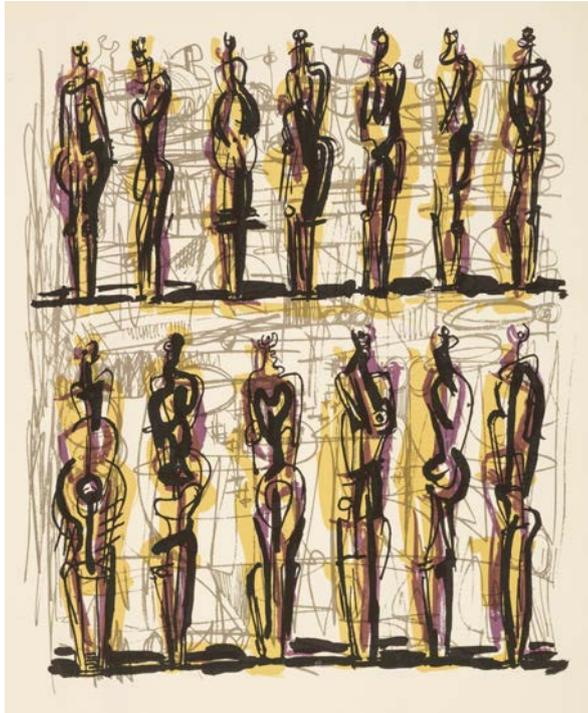


404AR* **Picasso (Pablo, 1881–1973)**. *Service visage noir*, 1948, *a white earthenware ceramic plate, partially engraved, with colored engobe and glaze, depicting a faun's face on a black ground, stamped 'Madoura Plein Feu/Edition Picasso' (underneath), and with a painted black F, a few very small chips close to underside of the rim, diameter 24 cm (9.5 ins)*

Alain Ramié 41. Conceived in 1948 and executed in an edition of 100.

(1)

£2,000 - £3,000



Lot 405

405* **Moore (Henry, 1898-1986)**. Thirteen Standing Figures, 1958 (from the portfolio *Heads, Figures, and Ideas, with a Comment by Jeffrey Grigson*), colour lithograph on heavy pale cream wove paper, watermarked Henry Moore, printed by Curwen Studio, London: printed by the Co-Ed Press, and published by George Rainbird in 1958, sheet size 47 x 32 cm (18 1/2 x 12 1/2 ins), tipped-in to the front of the volume, original cloth-backed boards, rubbed and some marks to edges, large folio (48 x 33.5 cm)
Cramer 41.

(1)

£200 - £300

406* **Fraser (Eric, 1902-1984)**. In 1828 by the New Steam Carriage, Bath Today by Western Region, circa 1960, colour lithograph poster, published by British Railways (Western Region) and printed by Waterlow & Sons, 102 x 63 cm (40 x 25 in)

(1)

£200 - £300

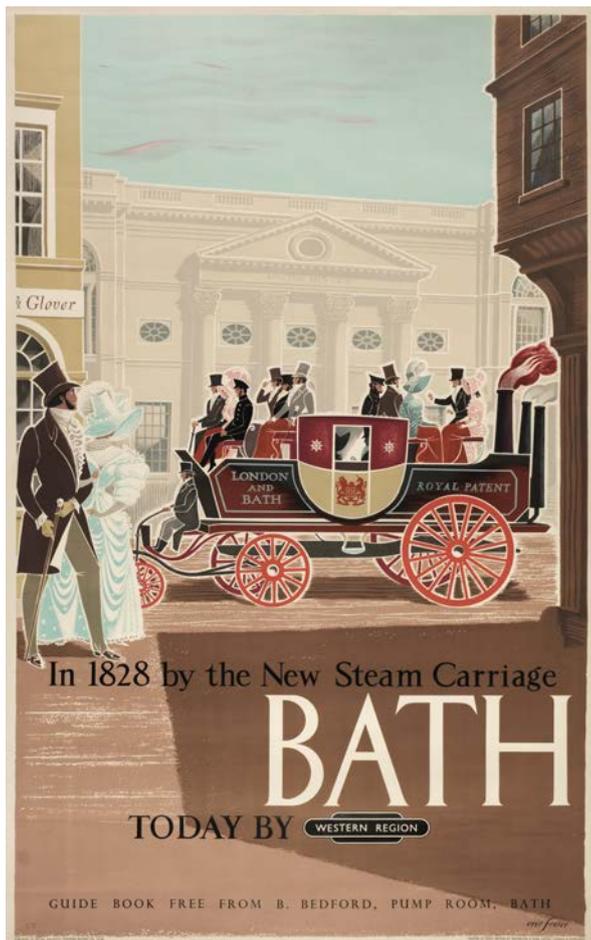


407* **Orr (Chris, 1943-)**. The Angelo at Boulogne, & The Needles (from Chris Orr's John Ruskin Series), 1972, two colour etching on wove paper, each signed, dated and titled in pencil, and numbered 'AP 7/8', plate size 26.5 x 41.2 cm (10 1/2 x 16 1/4 ins), framed and glazed (55.5 x 73.5 cms)

Born in London, Chris Orr studied at Ravensbourne College of Art, Hornsey, and the Royal College of Art (RCA). He later taught at the RCA and at the Ruskin School of Art in Oxford. In 1971, Chris Orr held his first solo exhibition at the Serpentine Gallery. He was appointed Professor of Printmaking at the Royal College of Art, a position he held for ten years.

(2)

£100 - £150



Lot 406



Lot 408

408AR* **Lowry (Laurence Stephen, 1887-1976)**. Level Crossing with Train, 1973, offset colour lithograph on wove paper, published by Patrick Seale Prints in 1973 in an edition of 750 impressions, without limitation number of blindstamp (as issued), signed in pencil lower right, image size 46 x 56 cm (18 x 22 ins), with margins, framed and glazed

(1)

£2,000 - £3,000

409AR* **Sutherland (Graham, 1903-1980)**. Three Figures in a Garden, 1953, colour lithograph on wove paper, printed by Mourlot, published by William Heinemann Ltd., a proof aside from the published edition of 125, signed and inscribed in brown ink by the artist lower right 'To Judy & Nigel Temple with friendship Graham Sutherland, 29. X. 61', some light paper discolouration, sheet size 298 x 215 mm (11.75 x 8.5 ins), framed and glazed

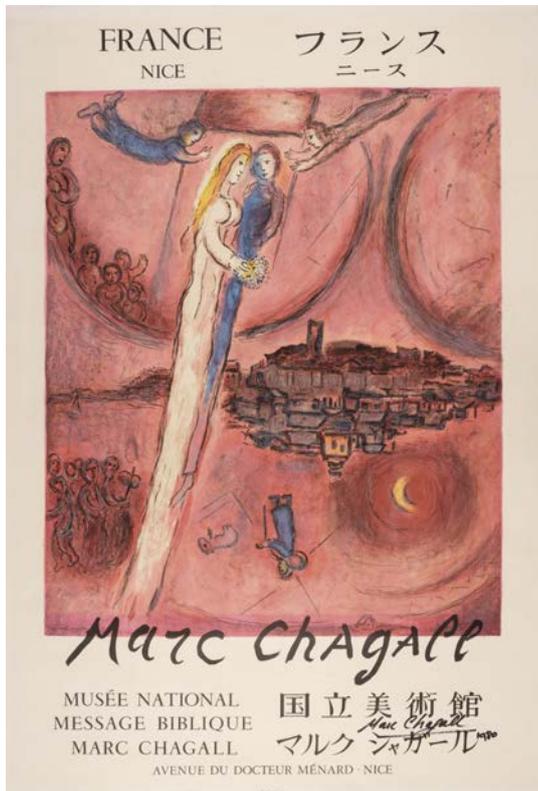
Tassi 55.

(1)

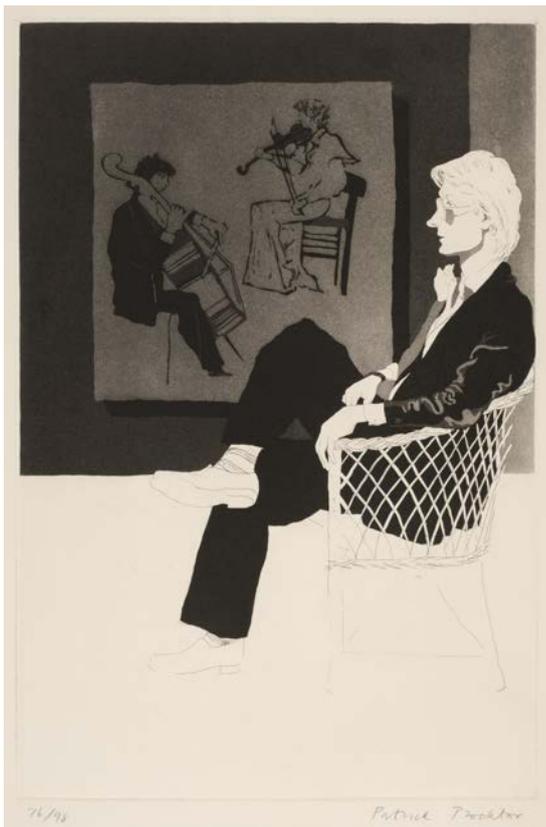
£400 - £600



Lot 409



Lot 410



Lot 411

410AR* **Chagall (Marc, 1887–1985)**. Song of Songs, Musée National Message Biblique, [1975], colour lithograph, signed by the artist lower right, dated 1980, thin mounting tape to margins of verso, sheet size 75.5 x 51.5 cm

Published for the Chagall exhibition at the National Biblical Message Museum in Nice.

(1)

£400 - £600

411AR* **Procktor (Patrick, 1936–2003)**. Aesthete, 1979, etching and aquatint on wove, published by Editions Electo, signed and numbered 76/98 in pencil, plate size 42 x 28 cm (16 1/2 x 11 ins), sheet size 63 x 48 cm (24 3/4 x 18 7/8 ins), mounted

Procktor studied painting at the Slade School of Fine Art under Keith Vaughan and William Coldstream, and later had a breakthrough first exhibition at London's Redfern Gallery in 1963, which famously sold out before opening. The following year, Procktor participated in the "New Generation" show at Whitechapel Gallery alongside Bridget Riley, John Hoyland, and Hockney.

(1)

£200 - £300



412* **Steinberg (Saul, 1914–1999)**. Canal Street, Ian Frazier & Saul Steinberg, New York. Published by the Library Fellows of the Whitney Museum of American Art, 1990, 2 color woodcuts by Steinberg, one of which is signed and numbered 146/160 by him, hand-printed by Michael Berdan and proofed by Steinberg, 16 colour and monochrome tipped-in offset lithographs, bound in original publisher's quarter black morocco over mustard yellow cloth, bound by hand by Stamperia Valdonega, Verona under the supervision of Martino Mardersteig, light soiling to covers, limited edition of 160 copies, signed by the author and artist to colophon at rear, large 4to (34 x 28.5 cm)

The first title in the series Artists and Writers: American Journals, published by the Whitney Museum of American Art. New York.

(1)

£600 - £800

20TH CENTURY PAINTINGS & WATERCOLOURS



Lot 413

413* **Woodlock (David, 1842-1929)**. Broadway, Worcestershire, watercolour on paper, signed lower left, 15 x 21.5 cm mount aperture, framed and glazed
(1) £200 - £300



Lot 414

414* **Bouy (Gaston, 1866-1943)**. Elégante, watercolour showing a woman in art nouveau dress standing next to flowers, signed lower right, 63 x 23.5 cm (24.75 x 9.25 ins) mount aperture, oak frame, glazed, frame size 85 x 44.5 cm
Gaston Bouy (1866-1943) was born at Bois Colombes (Seine) and studied in Paris at the Julian Academy and the Beaux Arts School. His works were exhibited at the Salon des Artistes Francais.
(1) £200 - £300

415AR* **John (Augustus, 1878-1961)**. Portrait of Ida Nettleship, head portrait in pencil, unsigned, toned, adhesive tape residue to upper margin, tipped at upper edge to mount board, image 11 x 10 cm (4.25 x 4 ins), sheet size 21 x 20 cm (8.25 x 8 ins)

Provenance: Geraldine Carr (1866-1954), artist and close friend of Ida Nettleship and Augustus John, thence by descent.

Geraldine attended the Slade School of Art between 1892 and 1894, where her contemporaries included both Ida Nettleship and Augustus John. She is best known for her work in enamel, and as a designer and printmaker. In 1925 she moved to California with her husband the philosopher Herbert Wildon Carr where they both taught at the University of Southern California. She returned to England in 1936.

The artist Ida Margaret Nettleship (24 January 1877 - 14 March 1907) was born in Hampstead, the daughter of John Trivett Nettleship and Adaline Cort Nettleship (née Hinton; 1856-1932, dressmaker and costume designer). Ida studied at the Slade School of Art from the age of 15 where she also befriended fellow students Gwen Salmond, Edna Waugh, Gwen John, Bessie and Dorothy Salaman, as well as Geraldine Carr (great grandmother of the current owner). Towards the end of her time at the Slade, she met Gwen's brother Augustus John and they married on 24 January 1901. In 1903, Nettleship's relationship with Augustus was made more complicated when Dorelia McNeill became his model and also mistress. From 1903 to 1907, the three lived together in a ménage à trois, first at Matching Green in Essex and from 1905 in Paris. Due to John's limited income and growing family, Nettleship eventually gave up painting to take care of their children. She died of puerperal fever in Paris in 1907 after the birth of her fifth son Henry and was cremated at Père Lachaise Cemetery.

(1) £1,500 - £2,000





Lot 416



Lot 417

416* **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) £200 - £300

417 **Luytens (Sir Edwin Landseer, 1869-1944)**. Architectural design for the re-modelling of the Berkeley Hotel, 1914, inscribed upper left 'BERKELEY HOTEL. PICCADILLY LONDON W. / ELEVATIONS TO PICCADILLY & BERKELEY STREET FOR REFACING ETC / DRAWING No 1', further labelled and signed with Luytens' address lower right, pencil, green and pink pencils, pen and ink, on wove paper (unexamined out of the frame), 50.3 x 96.3 cm (19 3/4 x 38 ins), wooden frame (67.5 x 109 cm)

Luytens' proposed remodelling of the Berkeley Hotel never saw the light, probably due to the interruption of the First World War. The Berkeley Hotel was formally named in 1897, having previously been the Gloucester Coffee House since the 1700s, the departure point for coachmen of the Western Mall.

(1) £500 - £800

418* **Kádár (Béla, 1877-1956)**. Two Caricatures, pencil, depicting a woman standing in profile looking to the left, brown hair in a bob wearing a blue outfit, a dog jumping up at her, signed lower right, image size 48.3 x 27.8 cm (19 x 11 ins), framed and glazed (50.2 x 29.9 cm), and a rosy-cheeked man standing in profile looking to the left, wearing a suit and holding the lead of a small dog, signed lower right, spotting mainly to upper half, image size 48.3 x 27.8 cm (19 x 11 ins), framed and glazed (50.2 x 29.9 cm)

(2) £200 - £300



Lot 418



419* **Manner of William Evans Linton (1878-1956).** Cows Grazing by the River, watercolour, depicting a country landscape, cows grazing by a river weaving through fields, mount aperture 24.5 x 35 cm (9 5/8 x 13 3/4 ins) framed and glazed (46 x 56 cm), together with Ploughing, watercolour, depicting two horses pulling a plough, farmer bent over guiding the plough, thatched cottage in the background amongst the country landscape, mount aperture 24.5 x 35 cm (9 5/8 x 13 3/4 ins) framed and glazed (46 x 56 cm)
(2) £150 - £200



420AR* **Thomson (Alfred Reginald, 1875-1979).** John and Super-John, 1926, full length pencil caricature portraits of Augustus John and probably Horace de Vere Cole, signed 'A.R. Thomson 26 Martigues' in ink to lower left, title in pencil to lower margin, mount aperture 27.5 x 21.2 cm (10 3/4 x 8 1/4 ins), framed and glazed (47.5 x 38.6 cm), labels to verso including Sotheby & Co., 1963 and Leicester Galleries
Exhibited: Chelsea Draughtsmen, Leicester Galleries, London, February 1937, number 60.
Thomson was a deaf, English artist most notable for being an official War Artist to the Royal Air Force during World War Two. He was also one of the last people to win an Olympic Medal in London in 1948 for painting as medals for art were abandoned in subsequent Olympic games.
(1) £200 - £300



421* **American School.** Villa in New Orleans, early 20th century, pen and black ink over pencil heightened with white, on blue tinted paper laid on board, with an indistinct signature in pencil lower left, with a copyright stamp of The Century Company New York verso, 23 x 35.7 cm (9 x 14 ins) together with Rehn and Dickes lithographed business card, photolithographers of 25 South Street Philadelphia, business card with photographic illustration 'Companions of the Medicine Chest' by Thomas Hood, 21.1 x 11.8 cm (8 1/4 x 4 5/8 ins)
Isaac Rehn (1815-1883) began to be listed in Philadelphia city directories as a photolithographer from 1861, and in 1873 was in partnership with Alfred Dickes (Rehn & Dickes) at 125 South Fourth Street.
(2) £200 - £300



422* **Martinie (Berthe, 1883-1958).** Stable, watercolour, gouache and black ink highlighted with white bodycolour, depicting a man sleeping in a stable, horse looking on, in the background another horse and woman approaching, signed lower right, mount aperture 39.5 x 49 cm (15 1/2 x 19 1/4 ins) framed and glazed (61 x 69 cm), together with Breaking In, watercolour and black ink highlighted with white bodycolour, depicting a man holding a prancing horse, two people looking on, signed lower right, mount aperture 30 x 50.5 cm (11 3/4 x 19 7/8 ins) framed and glazed (51 x 70 cm)
Provenance: Purchased direct from the artist in the 1930s by the vendor's grandfather who owned a gallery in London during the 1920s and 30s.
The painter and sculptor Berthe Martinie was born in Nérac. From 1906 to 1908, she studied at the Ecole des Beaux-Arts of Paris under the painter Humbert, who ran the only studio open to women.
(2) £200 - £300



423AR* **John (Augustus Edwin, 1878-1961)**. Child's head, pencil, depicting a clothed child's head and shoulders, signed in pencil, some minor spotting, sheet size 13.9 x 12.4 cm (5 1/2 x 4 7/8 ins), mounted, framed and glazed (37.5 x 37.5 cm)

(1)

£300 - £500



426AR* **Minter (Muriel, 1897-1983)**. Drawing of a seated man, pencil on paper, few tiny spots, mount aperture 38.7 x 23.6 cm (15 1/4 x 9 1/4 ins), framed and glazed (61 x 44.5 cm), verso with artist and provenance information label

Provenance: Purchased from the John Denham Gallery in 1984.

Muriel Minter trained at the Rochester School of Art, where she later taught, and at the Royal College of Art from 1921 to 1923. While at the R.C.A. she met her future husband Gerald Cooper, and was a contemporary of artists such as Barbara Hepworth, Henry Moore and Charles Tunnicliffe.

(1)

£200 - £300



424* **Loxton (John Samuel, 1903-1969/71)**. You Yangs Hills, Victoria, Australia, watercolour on paper, signed lower left, 33 x 41.5 cm, framed and glazed, frame size 39.5 x 48 cm

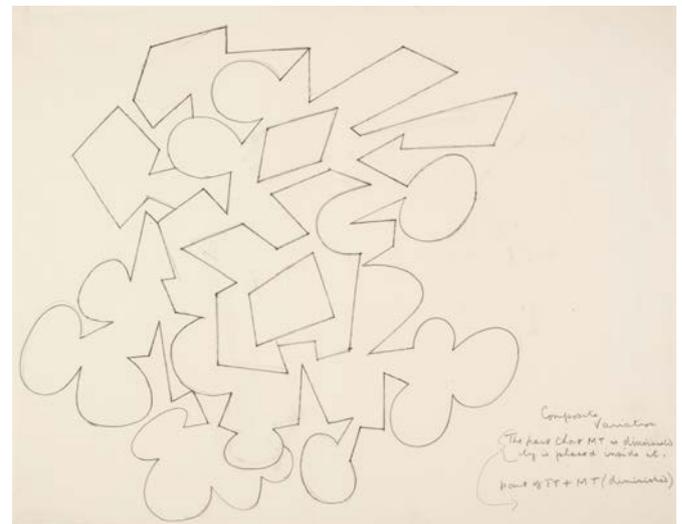
(1)

£150 - £200

425 **Dorff (Barbara, 1933-2016)**. Collection of Life Studies, pencil, charcoal, and chalk studies on approximately 120 card or paper sheets, many with drawings to both rectos and versos, mostly female and male nudes, but also a few studies of horses, most with artist's circular ink studio stamp, some edge-fraying, occasional creasing and marks, sheet size 76 x 56 cm (30 x 22 ins) and smaller, contained in artist's black portfolio (90 x 64.5 cm)

(Approx. 120)

£200 - £300



427* **Milner (Allan, 1910-1984)**. Compositions, pencil on paper, a collection of sixteen abstract designs, some with pencil annotation or series number, sheet sizes from 21.2 x 33.8 cm (8 3/8 x 13 1/4 ins) to 37.8 x 51.3 cm (14 7/8 x 20 1/8 ins)

Allan Milner studied at Leeds College of Art and Royal College of Art. He exhibited at the Mayor Gallery in 1932 and numerous other galleries after the war. Examples of his work are held by Salford Art Gallery and the Manx Museum.

(16)

£100 - £200



428* **Milner (Allan, 1910–1984)**. Composition in Orange, Red, Yellow, Dark Blue and Mulberry-Brown, gouache on paper, signed lower right in pencil 'Milner F.198', 41.4 x 56 cm (16 1/4 x 22 ins), together with one similar unsigned watercolour on paper, 'orangey pub' note in pencil to margin, 40 x 34 cm (15 3/4 x 13 1/4 ins), and another similar unsigned gouache on paper, upper left margin nibbled (0.4 x 7 cm), with some dampstaining, sheet size 38 x 55.6 cm (15 x 21 7/8 ins)
(3) £300 – £500

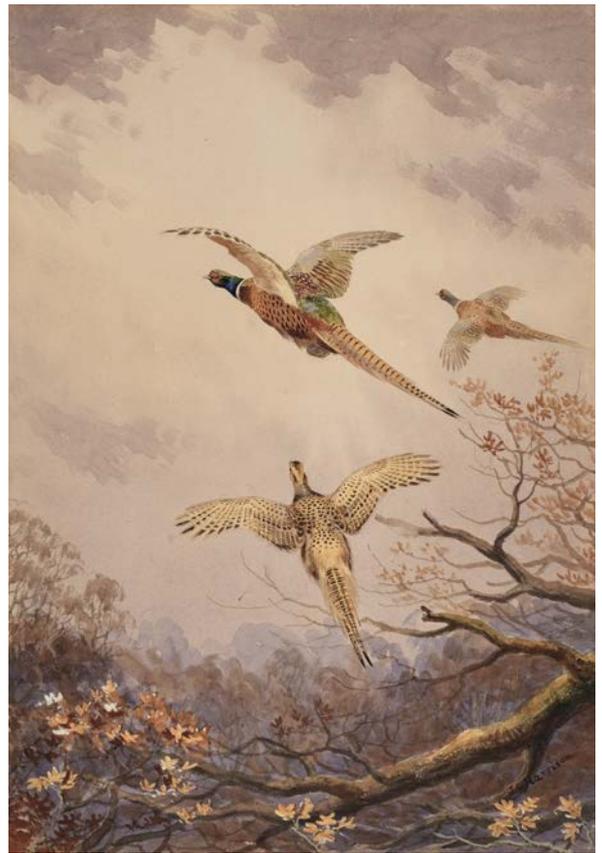


429* **Milner (Allan, 1910–1984)**. Composition in Pink, Red and Black on Blue, Green and Grey, gouache on paper, etched into paint 'Milner Fxx.114', 38.2 x 54.4 cm (15 x 21 1/4 ins), some minor staining to upper left margin, pin holes to corners, closed tear lower margin, together with one similar watercolour and gouache on paper, 'AM 2070' in pencil to lower right, 42.7 x 53.5 cm (16 3/4 x 21 ins), and another similar unsigned gouache on paper, sheet size 43.5 x 38 cm (17 1/8 x 15 ins)
(3) £400 – £600

430 No lot



431* **Fraser (Eric, 1902–1984)**. The Cornerstones, pen and ink with bodycolour, depicting three gentlemen in discussion, Abraham Lincoln sitting on the floor on the left, his hand resting on an open book, Confucius sitting in the middle holding a sword to his chest, an animated Vladimir Lenin standing on the right, palms facing out, head jugged towards the middle, signed lower right, sheet size 11.1 x 17.7 cm (4 1/4 x 7 ins), mounted, framed and glazed (24 x 30 cm)
This drawing was published on the 13th March 1942 in the Radio Times on page 6, for was promoting The Cornerstones by Eric Linklater, adapted for radio and broadcast on BBC Home Service 15th March.
(1) £100 – £150



432AR* **Harrison (John Cyril, 1898–1985)**. High Pheasants Breaking Cover, watercolour, on wove paper, heightened with white body colour, signed lower right, sheet size 48 x 34 cm (19 x 13.25 ins), framed and glazed
(1) £300 – £500



Lot 435



Lot 433

433AR* Erte (Romain de Tirtoff, 1892-1990). Sorcière, 1964, gouache on thick wove paper, depicting a bare-breasted female in a bejewelled purple gown, with long flowing sleeves lined in green, and wearing a hennin on her head in matching colours, titled in pencil upper right, and signed lower right, slightly dusty in places and a few minor marks, verso with additional pencilled title and blue ink stamp 'Composition originale ERTÉ Romain de Tirtoff', sheet size 48.5 x 30 cm (19 x 12 ins) (1) £300 - £500

434 No lot

435AR* Bawden (Edward, 1903-1989). Quarry at Pengwern, Llanrwst III, 1977, watercolour on paper, signed lower right, with additional artist's inscription in pencil to verso 'Edward Bawden 1977 Quarry at Pengwern III Llanrwst', sheet size 50.6 x 65.8 cm (20 x 26 ins), framed and glazed, with label to verso of the Fine Art Society, dated March 1978, indicating that this work was exhibited at their exhibition of the artist's work in that year

Provenance: Private Collection, Wiltshire, England. Exhibited: Fine Art Society, London. Edward Bawden, March 1978, number 21.

(1) £3,000 - £5,000



Lot 436

436* **Read (Sue, 20th/21st Century)**. Grapes; & A Chinese celadon bowl with strawberries, watercolours, signed with initials lower right, mount opening 9.5 x 11.5 cm (3 3/4 x 4 1/2 ins) framed (21 x 23 cm) with Fothergill's Gallery, Northleach, Gloucestershire

Sue Read is a member of the Royal Institute of Painters in Watercolours, and is represented by Mall Galleries, London.

(2)

£200 - £300



437* **Lloyd (Reginald, James 1926 - 2020)**. The Little Harbour, 1994, watercolour, depicting a harbour with rolling hills and cliffs on the horizon, signed and dated '1994' lower right, mount aperture 18.7 x 26.4 cm (7 3/8 x 10 3/8 ins), framed and glazed (46 x 49.5 cm) previous exhibition labels to verso including Burton Art Gallery Bideford Devon R. J. Lloyd Exhibition 1996 number 38 plus Waterside Gallery Instow Devon R. J. Lloyd Exhibition 1997 number 53, together with

Claytips (Hillfort), 1989, gouache, signed and dated '1989' to lower left, mount aperture 17.1 x 21.6 cm (6 3/4 x 8 1/2 ins), mounted, framed and glazed (43 x 45 cm), plus

Black Backed Gull, 1993, watercolour, signed and dated to lower right, mount aperture 39.8 x 24.5 cm (15 5/8 x 9 5/8 ins), framed and glazed (56.7 x 41 cm)

(3)

£200 - £300



438* **Lloyd (Reginald, James 1926 - 2020)**. Smoothlands, 1996, watercolour, depicting an abstract rocky landscape (near Hartland Quay) with the sun setting on the horizon, signed and dated '1996' lower right, mount aperture 12 x 20.8 cm (4 3/4 x 8 1/4 ins), framed and glazed (35.7 x 41.5 cm) previous exhibition labels to verso including Burton Art Gallery Bideford Devon R. J. Lloyd Exhibition 1996 number 134 plus Waterside Gallery Instow Devon R. J. Lloyd Exhibition 1997 number 58, together with

Cliff Sketch, 1958, watercolour, signed and dated '58' in pencil to lower left, foxing to paper, edges yellowed, sheet size 14.6 x 19.5 cm (5 3/4 x 7 3/4 ins), mounted, framed and glazed (43.5 x 46 cm)

(2)

£200 - £300

439 No lot



Lot 440



Lot 441

440* **Stones (Margaret, 1920–2018)**. Tulipa, watercolour, depicting a bright red goblet shaped tulip with speckled green leaves, signed in image lower right, titled and inscribed in pencil to lower margin 'Tulipa sp (?T. tschinganica) USSR RBG Kew, March 30th 94', 20 x 15 cm (7 7/8 x 6 ins), mounted, framed and glazed (36.8 x 30 cm), together with

Trillium Sessile, watercolour, depicting a single trillium sessile with marked green leaves and upright pinky red flower emerging from the centre, artist's signature to lower right stem, pencilled title and inscription 'Spinners, Hampshire, March 2002' to lower margin, 24.5 x 16.3 cm (9 5/8 x 6 3/8 ins), mounted, framed and glazed, (40.4 x 31 cm), plus

Carpentaria Californica, watercolour, showing a section of tree anemone with white flowers and yellow stamens and narrow elliptical leaves, signed lower left, pencilled title and inscription 'met. R.G.B. Kew June 4th 1990' to lower margin, 37 x 25.2 cm (14 5/8 x 10 ins), mounted, framed and glazed (54.8 x 41.4cms)

Australian born Margaret Stones started her formal art training at Swinburne Technical College in 1936 and continued it at the National Gallery of Victoria School from 1940 to 1942. The outbreak of war brought an uncertain future so Margaret decided to train as a nurse. Shortly after completing her nursing exams she was struck down by tuberculosis. During her eighteen month recovery she rediscovered the therapeutic value of drawing. Sir Clive Fitts, a hospital doctor who was also an art collector and patron, mentioned her work to the Director of the National Gallery of Victoria and encouraged Margaret to take up botanical drawing seriously. In 1951 Margaret arrived in London to work with botanists and develop her art, working for more than fifty years as a freelance botanical illustrator for the Royal Botanical Gardens at Kew. She also illustrated *The Endemic Flora of Tasmania*, published as six vols in 1967–78, and completed *The Flora of Louisiana* for the Louisiana State University, Baton Rouge. She retired to Australia in 2001.

(3) £300 - £500

441* **Mitchell (John Campbell, 1865–1922)**. Moonrise, Achnacree Moor, Benderloch, Scotland, oil on prepared canvas board (with Winsor & Newton printed label to verso), signed lower left, a few minor surface marks, 202 x 355 mm (8 x 14 ins), period gilded wood frame, with title in pencil to verso, label of Doig, Wilson & Wheatley, 90 George Street, Edinburgh, and further handwritten label giving the title of the work as 'Moorland', the artist's name and address and name of the artist's agent Doig, Wilson & Wheatley

(1) £200 - £300



Lot 442

442* **Jamieson (Alexander, 1873–1937)**. *Mid-Summer*, circa 1936, oil on canvas, signed lower right, additionally inscribed by the artist to canvas verso 'Mid Summer by Alexander Jamieson', 86.5 x 112 cm (34 x 44 1/8 ins), handwritten title label to verso, with the artist's name and address: Burnside, Weston Turville, Aylesbury, Bucks, and further printed labels for the Royal Scottish Academy (with stamped date 1937), and James Bourlet, attractive period gilt frame by Theo J. Gidden, 18 London Street, Southport, with his printed label to verso, 102 x 129 cm

Provenance: Lyon & Turnbull Edinburgh, Fine Paintings, 3 December 2008, lot 104; Bonhams London, British and Continental Pictures, 18 January 2011, lot 3.

Exhibited: Royal Scottish Academy, 111th Annual Exhibition, 24 April - 4 September 1937.

Alexander Jamieson was born in Glasgow and trained at the Haldane Academy (Glasgow School of Art) in the mid 1890s. In 1898, he won a scholarship to study for a further year in Paris. There he met fellow artist Gertrude 'Biddy' MacDonald who he went on to marry. They returned to England and in 1914 Jamieson enlisted in Kitchener's 'New Army' as a volunteer, aged 42. He served throughout the Great War, taking part in the battles of Loos, the Somme and Arras from 1915–18. After the war, he settled with Biddy and their daughter Katharine in the village of Weston Turville in the Vale of Aylesbury where he continued to paint, teach and exhibit.

(1)

£700 - £1,000



443* **Hall (Oliver, 1869–1957)**. *Ludlow Castle*, oil on canvas, signed lower right, 33 x 46 cm (13 x 18 1/8 ins), giltwood frame (44 x 56.5 cm) (1)

£200 - £300



444* Porter (Frederick, James 1883–1944). Cold Kitchen, Surrey, oil on board, depicting a house nestled within a countryside landscape, signed 'Porter' to lower right, sheet size 25.5 x 32.9 cm (10 x 12 7/8 ins) framed and glazed (29.5 x 37 cm)

Frederick James Porter was born in Auckland, New Zealand. He studied art there and in Melbourne before going to Paris, where he worked at the Académie Julian. He moved to England after this and exhibited with the London Group from 1916, becoming a member in 1921 and vice president from 1925–35. He taught at the Central School of Arts and Crafts for the last twenty years of his life.

(1)

£300 - £500



446* Crockett (Dora, 1888–1953). Still life of flowers in a vase, oil on canvas, depicting delphiniums and other flowers in a glass vase, signed lower left, 61 x 77 cm (24 x 30 1/4 ins), framed (77 x 92.5 cm)

Countess Dora Florence Lewenhaupt painted under her maiden name Dora Crockett. She was taught by Henry Tonks and exhibited at the Royal Academy, the Royal Society of British Artists and the Royal Institute of Painters in Oil, as well as in the Paris Salon and other venues. Crockett was known for painting flowers, landscapes and especially portraits.

(1)

£200 - £300



445* Circle of Walter Richard Sickert (1860–1942). Bath Street Scene, oil on canvas, depicting a winter street scene in Bath, canvas size 64 x 76 cm (25 1/4 x 29 7/8 ins)

Provenance: Peter Ward-Jackson; Private Collection, Herefordshire, UK.

(1)

£500 - £800



447AR* Bowen (Owen, 1873–1967). Roses, oil on canvas, signed lower right, 35.9 x 53.5 cm (14 x 21 ins), gilt moulded frame (50.5 x 67 cm), verso with pocket containing original ink manuscript receipt on headed notepaper, relating to the purchase of the titled painting from the artist, signed and dated 1937, with accompanying artist's business card

Owen Bowen was born in Leeds and studied art with Gilbert Foster. After travelling and painting on the continent, he returned to Leeds and established the Leeds School of Painting, later known as the Owen Bowen School of Painting. He was especially known for his impressionist still lifes and his views of Yorkshire. Bowen exhibited at the Royal Academy, the Royal Cambrian Academy (of which he was president for several years) and the Royal Institute of Oil Painters (of which he was a member) amongst other venues.

(1)

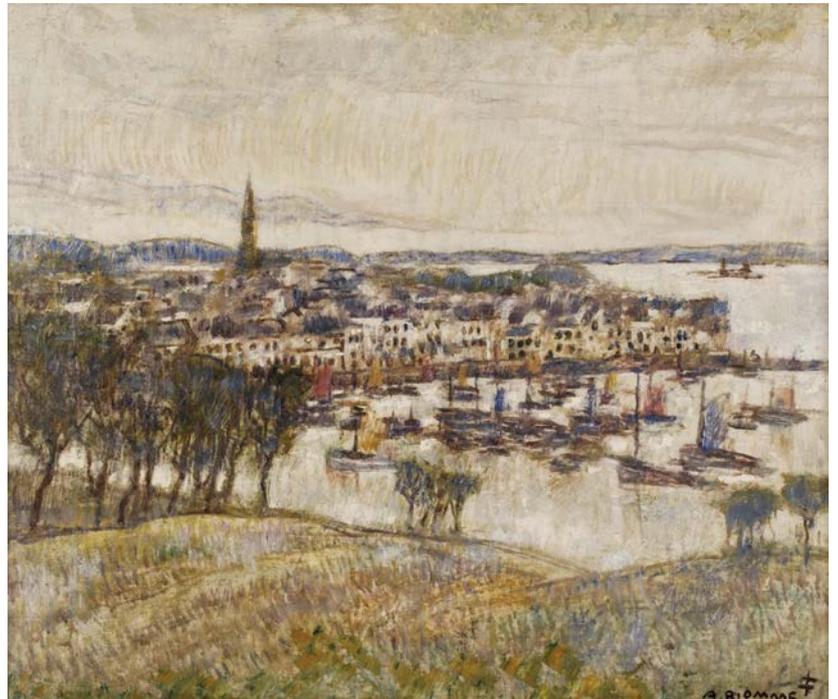
£300 - £400



448AR* **Bowen (Owen, 1873-1967)**. Still life of flowers in a jug, oil on canvas, depicting sweet peas and other flowers in a jug, signed lower left, 50.6 x 40.5 cm (20 x 15 7/8 ins), framed and glazed (60 x 50 cm) Owen Bowen was born in Leeds and studied art with Gilbert Foster. After travelling and painting on the continent, he returned to Leeds and established the Leeds School of Painting, later known as the Owen Bowen School of Painting. He was especially known for his impressionist still lifes and his views of Yorkshire. Bowen exhibited at the Royal Academy, the Royal Cambrian Academy (of which he was president for several years) and the Royal Institute of Oil Painters (of which he was a member) amongst other venues.

(1)

£200 - £300



449* **Blomme (Alfons, 1889-1979)**. Harbour Scene in Brittany, oil on board, signed lower right, 58.7 x 69.7 cm (23 1/8 x 27 1/2 ins), framed (80.5 x 91.5 cm), verso with framer's label C.Artiges & Fils, Brussels

Alfons Blomme, a Flemish painter who developed his own technique of wide pointillism (sometimes referred to as Blommism) was also known as Alphonse-Joseph Blomme. The symbol that often appears next to his signature (as here) is thought to indicate a work completed during his 'Brittany' period.

(1)

£300 - £400



450AR* **Feibusch (Hans, 1898-1998)**. Narcissus, oil on board, depicting a male figure in green and red sitting on the floor, one leg folded under the other, one arm around his upright bent leg, the other hand resting on the floor supporting him, head bowed looking down, signed 'HF' lower left, sheet size 23.4 x 36.1 cm (9 1/4 x 14 1/4 ins), framed (35.7 x 48.4 cm), 'Narcissus Hans Feibusch b 1898-' written in manuscript on verso

(1)

£700 - £1,000



451* **Sitwell (Georgia (1905–1980)).** *Le Chapeau de Paille, oil on canvas, unsigned, 33 x 53.5 cm (13 x 21 ins), gilt frame (41 x 59 cm)*
 Exhibited: *They Painted Some Pictures*, First Effort Section, Sunderland House, Curzon Street, [1925], according to an old delivery label to verso. Label inscribed 'Mrs Sacheverell Sitwell', 'To be delivered to Miss Mary Pitcairn'.

Georgia Sitwell (née Doble, 1905–1980) met Sacheverell Sitwell at a party in 1924 and married him in Paris on October 12, 1925. Their two sons, Resesby and Francis were born in 1927 and 1935.

According to the label, this work was submitted to an amateur art exhibition held at Sunderland House, Curzon Street, London (owned by the Duchess of Marlborough, Consuela Vanderbilt, and destroyed by bombing in 1940). This exhibition is almost certainly the one held in 1925 of the work of amateur artists, in which all works were anonymous and unsigned, and at which the first prize was awarded to Winston Churchill. In a memoir by one of the judges for the exhibition, the painter Sir Oswald Birley (quoted in *The Other World of Winston Churchill*), the exhibition was held on the condition that pictures were not to be signed, or any indication given of their authorship. 'Sir Joseph Duveen, Mr. Kenneth Clark and myself were appointed judges. Arriving early on the scene, I managed to put on one side all pictures which seemed to have any real merit. I especially noticed a picture of a red house in sunlight with snow on the roof, painted with great vigor—to which I decided, being still alone, to award the first prize. Later in the morning, Duveen arrived. On my showing him my choice of first prize, he disagreed firmly, saying, No, that is obviously by a professional painter and this is an amateur show. I answered that we must assume that its author was an honest man and insisted upon it being given first prize, to which he finally rather grudgingly consented, still apparently certain that it was not by an amateur. Kenneth Clark, who then arrived, upheld my choice and so it was settled. When finally the names of the various prize winners were released by the secretary, we were all delighted and much interested to find that *Winter Sunshine* had been painted by Winston Churchill'.

(1) £200 - £300

452* **Milner (Allan, 1910–1984).** *Three Women, oil on board, depicting a woman sat on a rug in a gold dress, one leg raised, head looking towards the sky, a more abstract woman sitting to her right, another abstract woman sitting to her left, some light surface marks and slight discolouration, 62.4 x 48.2 cm (24 1/2 x 19 ins)*

(1) £200 - £300

453* **Milner (Allan, 1910–1984).** *Women in Moonlight, oil on board, depicting two women sitting by a bridge next to a river, the moon in the distance, light surface marks and discolouration, 58.5 x 52.5 cm (23 x 20 3/4 ins)*

Allan Milner studied at Leeds College of Art and Royal College of Art. He exhibited at the Mayor Gallery in 1932 and numerous other galleries after the war. Examples of his work are held by Salford Art Gallery and the Manx Museum.

(1) £200 - £300



Lot 452



Lot 453



454* **Normand (Raymond, 1919–2000)**. Landscape in Southern France, 1956, oil on board, depicting a countryside landscape, signed 'Normand 56' to lower left, board size 49 x 72 cm (19 1/4 x 28 1/4 ins), in gilt frame (60.5 x 83.5 cm)

(1)

£200 - £300



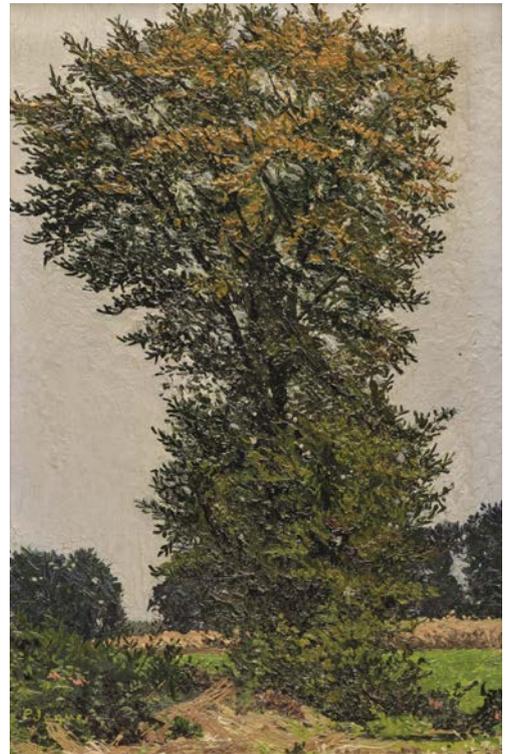
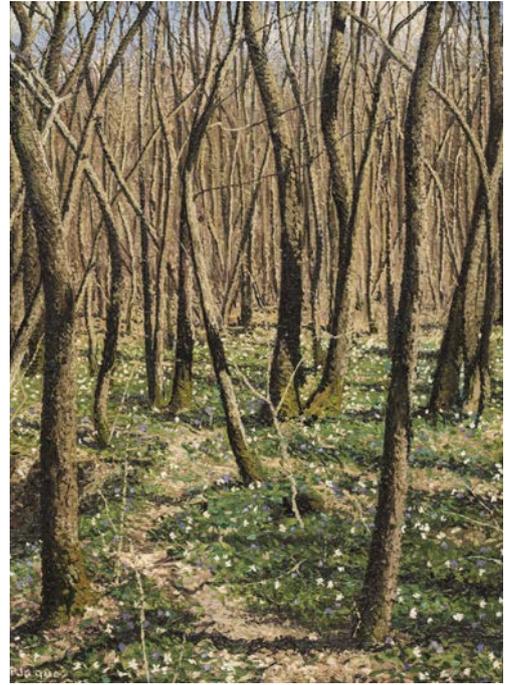
455* **White (Sallie, 1912–)**. Five Circus Horses, 1956, oil on board, artist's monogram and date lower right, some minimal surface loss, 47 x 55 cm (18 1/2 x 21 5/8 ins), framed (60.7 x 68.9 cm), typewritten label '26 Cavalli del Circo', and exhibition label to verso for Wildenstein & Co. Ltd., 147 New Bond Street, London, W1

Provenance: The Wildenstein exhibition label to verso is for the exhibition *Paintings of Sallie White*, 13 February–18 March 1957. The exhibition catalogue lists this painting as number 11 of the 15 works exhibited.

Sallie White was born Sarah Lancashire White, in Beverly Farms, Massachusetts. She started painting seriously in 1936, and in 1942 she married the navigator-adventurer and writer William Albert Robinson. In 1951, she returned alone to New York to pursue her career in art, exhibiting at the Carstairs Gallery, New York. White had an especial love of horses, both riding and painting them. The Italian art magazine *Eco di Roma*, in November 1956 mentioned that "... her Cavalli (horses) painted with great talent are seemingly of life, giving the impression that they are in movement, thus showing the great ability of the artist." Many of her paintings are in private collections in the United States of America.

(1)

£200 - £400



456* **Jaques (Pierre, 1913–2000)**, Au Bois de Foretaille, 1960, oil on canvas, signed 'P Jaque' lower left, signed with initials, dated 'Avril 1960' and titled on the stretcher verso, 33.5 x 25 cm (13 1/4 x 9 7/8 ins), framed 39 x 29.5cm; and Un Chêne, 1958, signed 'P Jaque' lower left, signed with initials, titled, dated and further inscribed 'grand (?)...' on the stretcher verso, 24.5 x 16.5 cm (9 5/8 x 6 1/2 ins), framed 31.5 x 23.5 cm

Provenance: Frost & Reed, Bristol and London, their label on the stretchers verso inscribed 'Mrs H. M. Mollett', respectively R6122 dated April 23 1963 and nos. R7663, dated 13.9.63.

(2)

£300 - £500



Lot 457



Lot 460

457AR* **Chapman (George, 1908-1994)**. Street in Rhondda, oil on board, 61.8 x 77.8 cm (24 1/4 x 30 5/8 ins), framed (74 x 89.5 cm), verso with attached purchase receipt dated 2010

Provenance: Private Collection, West Wales, UK.

George Chapman trained at the Slade School of Fine Art and the Royal College of Art. After visiting South Wales his main focus became paintings of the Rhondda and the surrounding coalmining areas. After winning the Gold Medal at the National Eisteddfod in 1957 he moved to Wales, and his portrayals of the Welsh valleys have become a record of the communities and industrial landscapes that were rapidly vanishing in his lifetime.

(1) £700 - £1,000



458* **Coxon (Raymond James, 1896-1997)**. Composition, oil on canvas, signed lower right, few flakes of loss towards lower left corner, 63.5 x 79 cm (25 x 31 ins), framed and glazed (78.5 x 94 cm)

(1) £150 - £200



459AR* **Watkins-Pitchford (Denys, 1905-1990)**. Geese in Flight over a Loch, 1972, oil on canvas, signed and dated lower right, upper left area with 4 cm tear to canvas, 50.5 x 76.2 cm (20 x 30 ins), framed (58 x 83.5 cm), frame verso with faint inscription: 'October Evening, Loch ...?'

(1) £200 - £400

460* **Dinsdale (John Bentham, 1927-2008)**. The Chase of the Frigate Brilliant by the French Frigates Vertu & Régénérée, 26 July 1978, oil on canvas, signed lower left, titled to verso, in excellent condition, 53 x 83.5 cm (21 x 33 ins), framed

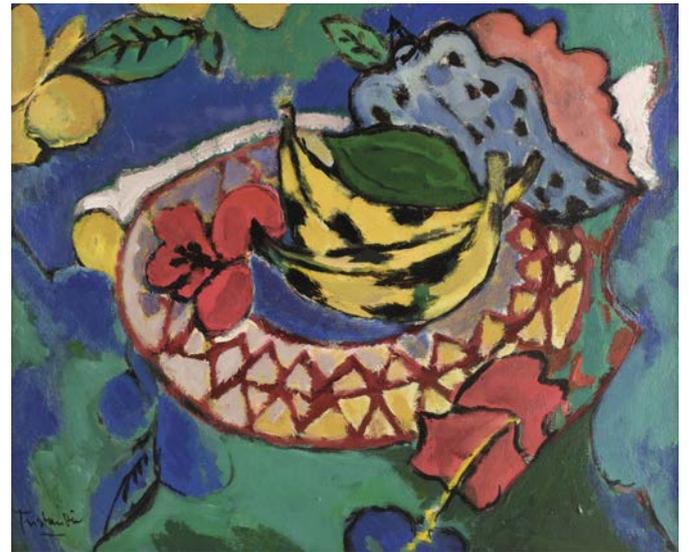
(1) £1,000 - £1,500



461* **Leeds (Caroline, 1931-2005)**. English Coastal Landscape, oil on hard board, signed lower right 'Leeds', 30.7 x 45.5 cm (12 1/8 x 17 7/8 ins), in a gilt frame (47 x 60 cm)

(1) £70 - £100

462 No lot



463* **West Indies**. Caribbean Still Life of Plantains, lemons and other fruit, 1995, oil on canvas, signed, dated, titled and inscribed on the reverse 'Platanos / Guadeloupe. / Avril 95 / Tristan Roi', 50.1 x 61 cm (19 3/4 x 24 ins), in a black painted frame 61 x 71 cm

(1) £200 - £300

SOUTH AFRICAN ART FROM A PRIVATE COLLECTION



Lot 464



Lot 465

464* **Essche (Maurice Charles Louis van, 1906–1977)**. Still Life with fruit, knife and vase on a table, *oil on hardboard, signed upper left, 56 x 68 cm (22 x 26 3/4 ins), framed*

Maurice Charles Louis van Essche was born 1906, in Antwerp, Belgium. He studied art at the Brussels Academy in 1924 under James Ensor, but halted his studies in 1925 for lack of funding. In 1933 he studied briefly under Henri Matisse in France, having met him by chance in an artist's supply shop in Cagnes, France. Thereafter he continued to paint and study full-time thanks to the sponsorship of his elder brother, Joseph Charles, and a group of friends. His break came in July 1939 when he won a scholarship in a competition organised by the Belgian Government, who commissioned him to undertake a painting expedition to the Belgian Congo, where his travels and experiences influenced him profoundly. In 1940 he and his wife Lucette moved to the Cape, South Africa, rather than return to war-torn Europe, where the artist founded the Continental School of Art in Cape Town in 1948, and became Professor of Fine Art at the Michaelis School of Fine Art at the University of Cape Town in 1951. As an active member of The New Group, the artist made a strong contribution to contemporary art in South Africa.

(1) £2,000 - £3,000

465* **Botha (David, 1921–1995)**. Shanty Town, 1962, *oil on canvas, signed and dated lower left, 51 x 76.5 cm (21 1/8 x 30 1/8 ins) in a gilded frame 71 x 96 cm.*

David Botha was born in Graaff Reinet in the Eastern Cape, and studied art at Camberwell School of Art in London. He held his first of fifty solo exhibitions in Cape Town, 1944, and his work is held in seven public collections in South Africa, as well as the Willem Annandale Art Gallery, Lichtenburg.

The artist is considered to be a second generation follower of Cape Impressionism, continuing the stylistic tradition established by Pieter Hugo Naudé (1869–1941), Pieter Willem Frederick Wenning (1873–1921), and Nita Spilhaus (1878–1967), whilst evolving into the bolder, slab like forms of Post impressionism characterising the present painting. Characteristic of the artist, the shacks of the present work are strongly outlined in black against a grey winter sky.

(1) £1,000 - £1,500



466* **Miers (Christopher, 1941–)**. The Bay of Gibraltar, 1992, *oil on board, signed, 23 x 34 cm (9 x 13 3/8 ins), with artist's label and London address verso, framed (34.8 x 46.8 cm), together with William-Powlett, (Katharine, 1911–1996). View from Early Morning, Kilaguni Lodge, Tsavo Game Reserve, Kenya, *watercolour on wove paper, signed with initials lower left, unexamined out of frame, mount opening 30.7 x 48.5 cm (12 1/8 x 19 1/8 ins), framed and glazed (47.3 x 64 cm)**

(2) £80 - £120



467* **Bonney (Peter, 1953–)**. Veldt Landscape, 1989, *oil on canvas, signed and dated lower right, 76.5 x 101.5 cm (30 1/8 x 40 ins), in modern silver gilt frame (91 x 113 cm)*

(1) £300 - £500



468* **De Klerk, Rika (born 1944)**. Kitchen Still Life of Pots, a teapot, a jug and apples on an Aga, *oil on canvas, signed lower right, 76 x 101.5 cm (29 7/8 x 39 7/8 ins), gilded and painted frame (105 x 120 cm)*

(1) £150 - £200



469* Elliott (Dale, 1946-). South African doorway with fan skylight and palm in sunlight, oil on board, signed lower left, 41.5 x 59 cm (16 3/8 x 23 1/4), white and gilt frame (81 x 63 cm)
(1) £100 - £150



471* Bonney (Peter, 1953-). 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)
(1) £300 - £500



472* Bonney (Peter, 1953-). Shovel and Fork, 2003, 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)
(1) £300 - £500



470* Fincham (Peter, 1951-). Landscape with a family on a cart drawn by donkeys, the Drakenberg Mountains beyond, acrylic on canvas, signed lower right, 99 x 128.5 cm (39 x 50 1/2 ins), dark wood frame, 114 x 143 cm

Peter Fincham is a self-taught artist whose work is driven by a strong sense of social justice, drawing attention in his work to marginalised and impoverished societies in South Africa. He has had a blog since 2009, in which he seeks to democratise the practice of fine art through sharing his technical knowledge acquired since 1985.

(1) £200 - £300



Lot 473

473* **Bonney (Peter, 1953-)**. Karoo Groundwater, oil on canvas, signed and dated lower right, 92.5 x 123 cm (36 3/8 x 48 3/8 ins), gilt frame (112 x 139 cm)

The South African painter Peter Bonney lives in Clarens in the Free State, using photography as a tool to create his hyper realist homages to the grandeur of the South African landscape. In his words [It is in] 'My heart is to portray the soul and mystery of our beautiful landscape... not to simply create a replica of an image. I love to travel in our great Karoo with its big sky – big space and amazing quiet ... and that's what I want to portray in my paintings'.

(1)

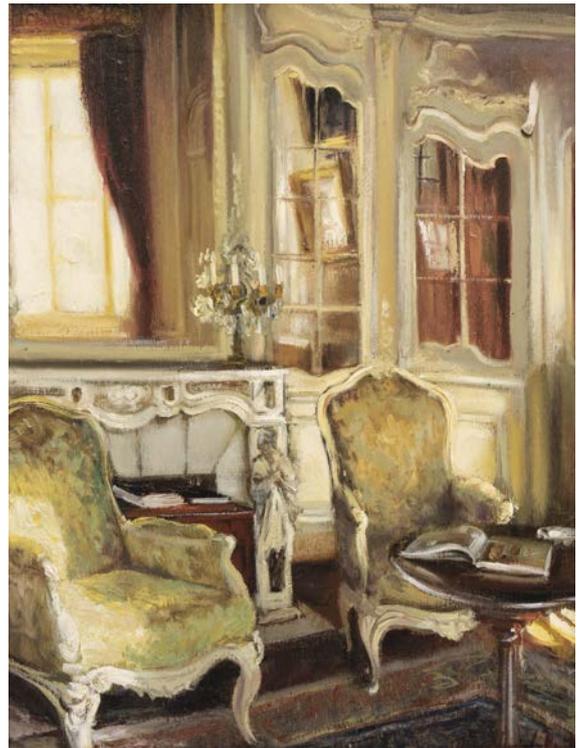
£700 – £1,000



474* **Elliott (Dale, 1946-)**. Settlement, oil on canvas, signed lower right, 38.3 x 54 cm (15 x 21 1/4 ins), in painted and gilded frame (68 x 82.5 cm)

(1)

£200 – £300



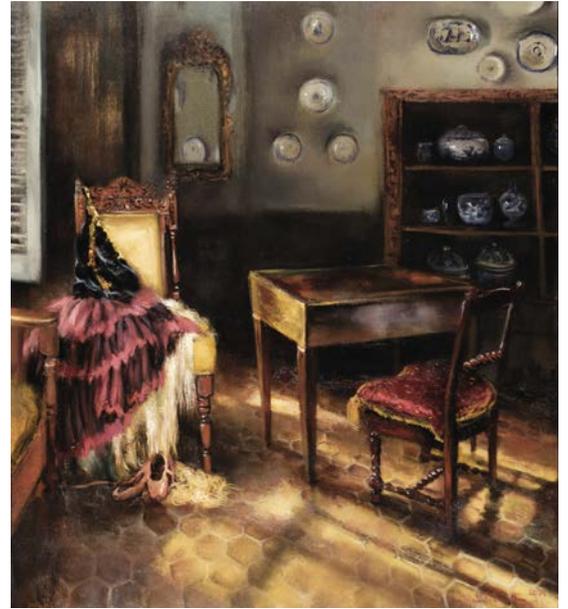
475* **Breedt (Marie Vermeulen, 1954-)**. The Drawing Room, oil on canvas, signed lower right, titled and numbered '4' on the stretcher, 40.5 x 30.5 cm (16 x 12 ins), gilt frame (59 x 47 cm)

Provenance: W.H. Patterson Gallery, Albemarle Street, London (label to verso).
(1)

£200 – £300



Lot 476



Lot 477



Lot 478

476* **Breidt (Marie Vermeulen, 1954-)**. 'How did this come about? What happened? Do you see me?', 2005, *oil on canvas, signed and dated lower right and titled on the stretcher, 76 x 101.5 cm (30 x 40 ins), gilded frame (103 x 125 cm)*

'Knowledge of all things related to my interests transports me instantly to Utopia, but a love of curious new places, experiences and environments is my idea of heaven.'

Marie Vermeulen Breidt is a figurative South African painter and sculptor who exhibits internationally. Like her French Impressionist predecessors Mary Cassatt and Berthe Morisot, her work is most preoccupied with the female figure, often represented in interiors or gardens, which she treats in a neo-impressionist style.

(1) £200 - £300

477* **Breidt (Marie Vermeulen, 1954-)**. Spanish Dress, 2004, *oil on canvas, signed and dated lower right, numbered 6 and titled on the stretcher, 91.5 x 81.3 cm (36 x 32 ins), gilded frame (118 x 107 cm)*

Marie Vermeulen Breidt was born in Pretoria, South Africa, and studied for a degree in fine art at the University of South Africa, obtaining a distinction in painting. She subsequently studied portraiture at the Royal Academy, London in 1976.

(1) £200 - £300

478* **Meyer (John, 1942-)**. Back from the Sneeuberge, 2016, *acrylic and mixed media on canvas, signed lower right, signed and titled 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) £30,000 - £40,000



Lot 479

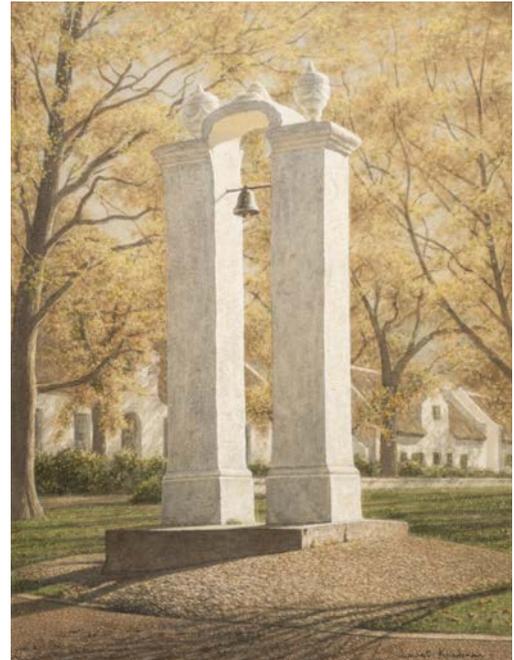
479* **Rennie (Richard Alexander, 1932-)**. South African Plain with Distant Rainstorm, *watercolour on wove paper, with margins, signed lower right, in very good condition, unexamined out of the frame, mount opening 49 x 69.5 cm (19 1/4 x 27 3/8 ins) in gilt frame (76 x 74 cm)*

(1) £100 - £150



480* **South African School**. Still life of roses in a vase, *pastels on brown paper, signed ...? and dated '98 lower left, mount opening 79.5 x 100 cm (31 1/4 x 39 3/8 ins), framed and glazed (120 x 137 cm)*

(1) £200 - £300



481* **Kriedemann (Lambert, 1951-)**. Park Monument with Bell, *watercolour and gouache on wove paper, signed lower right, with Johan Coetzee, Stellenbosch label to verso, 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)*

(1) £300 - £500

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.

EST. 1988

Dominic Winter Auctioneers

Libraries & Archives

Nathan Winter & Chris Albury

Paintings & Prints

Nathan Winter

Antiques & Furniture

Henry Meadows

Medals & Militaria

Henry Meadows

Aviation & Transport Collections

Chris Albury & Henry Meadows

Atlases, Maps & Prints

John Trevers

Antiquarian Books

Colin Meays

Modern First Editions

Paul Rasti

Children's Books, Toys & Games

Susanna Winters

Sports Books & Memorabilia

Paul Rasti

Taxidermy, Fossils & Field Sports

John Trevers

Vintage Photography & Cinema

Chris Albury

Manuscripts, Autographs & Ephemera

Chris Albury

For free valuations without obligation,
please contact any of the above specialists for further advice.

Mallard House, Broadway Lane, South Cerney, Cirencester, Gloucestershire, GL7 5UQ
01285 860006 / firstname or info@dominicwinter.co.uk

www.dominicwinter.co.uk

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.

Printed Books, Maps, Prints & Ephemera

Popular Culture & Design: Film, Rock, Pop & Urban Art

17 AUGUST 2022



The Rolling Stones. A poster for a cancelled concert *The Rolling Stones at Cardiff and Pembroke Castles on Saturday 22nd September 1973*, 76 x 51 cm, unfolded and mint

A pristine example of the first printing of one of the best-known and most sought after Rolling Stones concert posters, with artwork by Kate Burness. As the concert was cancelled most of the posters for the event were destroyed and relatively few survived.

£500-800

For further information please contact Chris Albury
chris@dominicwinter.co.uk
Tel: 01285 860006

