Dominic Winter Auctioneers

Fine Art, Antiques & Textiles 22 OCTOBER 2019



FINE ART, ANTIQUES & TEXTILES OLD MASTER PAINTINGS & DRAWINGS

22 October 2019 commencing at 10am

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AUCTION DETAILS

COMMENCING	10.00 am
VIEWING	Monday 21 October - 9.00am-6.00pm Tuesday 22 October - from 9.00am Viewing at other times by appointment only
	Tel: 01285 860006 info@dominicwinter.co.uk

All lots are offered subject to the Conditions of Sale and Business exhibited in the saleroom and 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 24% of the hammer price is payable by the buyers of all asterisked lots, except those lots not marked with an asterisk, in which case the buyer's premium is 20%.

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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.

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Please ensure that all commission bids reach us by 10am on the morning of sale.

Telephone Bids: Telephone bids accepted for lots with estimated value greater than £300, requests for which should reach us by 9am on the morning of sale

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Nathan Winter

Henry Meadows





Colin Meays

Susanna Winters



Robert Warner. Select Orchidaceous Plants, 1st edition, 1862-5 Estimate £2,000-3,000: 6 November

FORTHCOMING SALES IN 2019

Wednesday 6 November	Printed Books, Maps & Documents Natural History & Colour Plate Books Fine Bird Books, including the Ladwell Collection Part III
Thursday 7 November	Military & Regimental History Aviation & Maritime, Medals & Militaria
Wednesday 11 December	Printed Books, Maps & Documents Art Reference from the Libraries of Michael Jaffé & John Rowlands
Thursday 12 December	Modern Literature & First Editions Children's, Private Press & Illustrated Books Original Illustrations & Artwork The Library of Eduard Rosenbaum (1887-1979)

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

JEWELLERY & WATCHES

To commence at 10am



1* Bangle. A Victorian yellow metal bangle, set with 9 small pearls in a buckle design, scratches to the interior, 6cm wide, overall weight (including stones) 10.6g £150 - £200 (1)



2* Bangle. An Edwardian yellow metal bangle, set with a large opal cabochon with 8 cut sapphires and safety chain, unmarked, inner width 6cm, overall weight (including stones) 11.8g, in a period green tooled leather fitted case (1)

£600 - £800



3* Bracelet. A 9ct gold open link bracelet, with 11 links and lobster claw catch, 19cm long, 18g £180 - £220 (1)



4* Bracelet. A Continental 14K gold bracelet, formed as 8 hollow links, the catch stamped 14K, 18.5cm long, approximately 29.8g £400 - £500 (1)



5* Brooch. A Continental 14K gold, the gold with a bark effect and set with 10 cultured pearls, stamped `14K 585', 5cm long, overall weight (including pearls) 19.9g (1)

£150 - £200



6* Brooch. A Continental 18ct gold multigem set brooch, oval inset with 14 cut stones comprising, aquamarine, citrine, peridot, amethyst and garnets, stamped '750', 3.5cm long, overall weight (including stones) 5.3g (1)

£150 - £200



7* Brooch. A Continental 18ct gold multigem set brooch, semispherical set with 19 cut stones including aquamarine, peridot, garnet, citrine and amethyst, faintly stamped `750', overall weight (including stones) 9.8g (1)



8* Brooch. A Victorian 15ct gold horseshoe brooch, stamped '15' '625', 3.5cm long, 3.7g, together with a 9ct gold dress ring set with an amethyst, stamped 9ct, an Edwardian 9ct rose gold brooch formed as 6 links, stamped `375', 3cm long, 2.7g, plus a yellow metal chain (4)

£80 - £120



0* Brooches. A white metal brooch set with diamonds and sapphires, the entwined ribbon brooch set with 16 cut sapphires and 24 small diamonds, 5.5cm long, unmarked, together with a Continental 14K gold brooch set with 11 cultured pearls, 3.5cm long, stamped `K14' (2)

£100 - £150



10* Brooches. A Victorian Scottish pebble brooch, the circular shaped brooch with slices of agate set in a white metal mount, 5cm diameter together with another pebble brooch, with a cairngorm surrounded by agate and carnelian, in white metal mount, missing one stone, 4cm diameter (2)

£80 - £120



11* Cross. A modern 18ct white gold cross, profusely set with baguette cut diamonds and smaller cut diamonds on an openwork back, stamped '750', 8cm long, overall weight (including stones), approximately 60.9g (1)

£2,000 - £3,000



12* Earrings. A pair of ladies 18K white gold diamond drop earrings, set with 45 small brilliant cut diamonds on three strands, stamped 'D357 K18'K, overall weight (including stones) 12g (2) £500 - £800



13* Mixed jewellery. An Art Deco buckle and pin set, the oval buckle with amber enamel on an engine turned ground, with 2 hat pins each set with mother of pearl plus 6 collar studs, presented in a brown leather box, 29.5cm long together with a circular white metal brooch set with numerous sapphires (some missing), a conch shell cameo carved with 3 classical maidens, an Italian micro mosaic cross plus a white metal brooch set with an agate cabochon (5) £70 - £100



14* Mixed jewellery. An 18ct gold and platinum ring, set with a cluster of 12 small diamonds flanked by 2 further diamonds, size K, overall weight (including stones), 3g, another 18ct gold ring set with a sapphire flanked by 2 small diamonds, size O, overall weight (including stones) 2.6g, a 9ct gold wedding band, a 9ct gold locket, an Edwardian yellow metal pendant set with an aquamarine and with pearl and small diamond to the upper section, 3.5cm long on a fine 9ct gold chain and other items (a quantity)

£100 - £150



15* Necklace. A 9ct gold chain with a T-bar, stamped '375', 23cm drop, 7.5g, together with another 9ct gold chain stamped '375', 28.5cm drop, 7g with a yellow metal cross (2)

£200 - £250



16* Necklace. A Continental 18ct gold necklace, stamped '750', 40cm long, 5.5g (1) £100 - £150



17* Necklace. A Continental pearl necklace with 14K gold clasp, the string of 100 cultured pearls with 14K foliate clasp inset with 7 small sapphires, stamped 14K, approximately 39cm drop, together with a similar pearl necklace with 14K and sapphire catch (unstrung), a pair 14K gold pearl drop earrings, plus pearl bracelet (4) £200 - £300



18* Pocket watch. An Edwardian 9ct gold open face pocket watch, with white enamel dial, black roman numerals and subsidiary seconds dial, stamped `375' (non-running), with 9ct rose gold watch chain and T-bar, weight of chain approximately 10g £200 - £300 (1)



19* Pocket watches. A collection of timepieces comprising, a goliath pocket watch with 8-day movement, housed in a shaped silver travelling case by John & William Deakin, Chester 1905, the silver work engraved in a rococo design, 13cm high together with another goliath pocket watch in a plain silver travelling case, an Edwardian Waltham gold plated hunter pocket watch, another smaller Waltham pocket watch, an Edwardian silver fob watch, an Edwardian 9ct gold ladies wristwatch on a 9ct gold mesh work strap by J.G. & Sons stamped '375', another 9ct gold ladies wristwatch with 9ct gold strap, a modern Certina gold plated open face pocket watch and chain, a pocket barometer by J. Hicks, No.5934, with 45mm silvered dial, gilt metal case, ladies Tissot wristwatch plus other wristwatches (14)

£100 - £150

20* Ring. An 18ct and platinum diamond solitaire ring, the brilliant cut diamond approximately 1/2 carat, flanked by 3 small old cut diamonds, size Q, overall weight (including stones) 1.8g (1) £150 - £200

21* Ring. An 18ct gold gents ring, engraved with initials, 8.5g (1) £150 - £200

22* Ring. An 18ct gold diamond solitaire ring, the brilliant cut stone approximately 0.25 carat with inclusions, stamped 18ct, size R, overall weight (including stone) 3.4g (1)

£80 - £120



23* Ring. An 18ct white gold jacket ring set with 10 brilliant cut diamonds, approximately 0.5ct each, stamped '750', size M, overall weight (including stones) 7.7g

(1)

£1,500 - £2,000



Lot 20

Lot 21

Lot 22

Lot 24

24* Ring. An 18th century Grand Tour ring, with carnelian intaglio carved with a classical male profile facing left, flanked by 2 rose cut diamonds, set in a yellow metal mount with closed back (1) £200 - £300



25* Rings. A 22ct gold ring set with a green stone cabochon, stamped `22ct', size K, together with an 18ct gold ruby and diamond cluster ring, stamped '18ct', size P, plus a 14K 'Love' ring set with a small diamond, stamped `14K' size P/Q (3)

£100 - £150



26* Rings. A collection of dress rings, mostly 9ct gold, including a 9ct gold diamond cluster ring set with very small diamonds, stamped '375', size N, another dress ring set with an aquamarine and small diamonds, stamped '375', size K and others (6) £150 - £200



27* Rings. A mixed collection of dress rings, mostly 9ct gold including a modern ring set with sapphires and a very small diamond, size K/L, another set with CZ solitaire, size L and other rings, some stones missing (7) £150 - £200



28* Rings. A mixed collection of dress rings, mostly 9ct gold including a 9ct gold band set with a small diamond in a star setting, size P, a 9ct gold diamond solitaire ring, size L and others £200 - £300 (6)



29* Rings. A yellow metal diamond cluster ring, set with very small diamonds, unmarked, size P, together with 9ct gold ring set with a facet cut smokey quartz stone, stamped '375', size N, an 18ct gold ring set with very 4 small diamonds and rubies, stamped '18ct', size R and 1 other (4)

£150 - £200



30* Rings. A yellow metal ring set with a cluster of sapphires and peals, unmarked, size Q, together with a 9ct gold ring set with garnets, peridot and pearls (2 stones missing) stamped 9ct, size P, plus a 9ct white gold ring set with 8 very small diamonds, stamped `375', size L/M (3)

£80 - £120



Lot 33

(7)



31* Rings. An 18ct gold gentleman's ring, set with a small Ancient Greek Tetradrachm, stamped `18K', size L, together with another 18ct gold gentleman's ring set with onxy, stamped `750', size R (2) £80 - £120



32* Rings. An 22ct gold wedding band, section removed, stamped `22', 5g, together with a 9ct rose gold buckle ring , plus a 9ct gold wedding band, each stamped '9 375', total weight of 9ct rings 10g (3)

£200 - £300

33* Rings. A George III period yellow metal mourning ring, woven hair inset with rock crystal, size S/T, together with an Edwardian 15ct gold ring set with turquoise stones, stamped `15c', size R/S, a yellow metal ring set with an oval bloodstone engraved with initials, size P and other rings

£200 - £300



34* **Rings.** A 22ct gold wedding band, 6.9g, together with another 22ct gold wedding band, 2.4g plus a platinum wedding band, 4.1g, various sizes (3)

£250 - £350



35* Sovereign. A full gold sovereign, George V, 1923, light scratches, good very fine (1)

£200 - £250



36* Fruit bowl. A Victorian silver pedestal fruit bowl, London 1898, with pierced lattice work interspersed with grape and vine and acanthus decoration, makers mark worn and foot misshapen, 23cm diameter, approximately 9.4 oz, together with a mixed collection of silverware including a pair of modern bottle coasters, a pierced bon-bon dish, a toast rack, 7 napkin rings and other items, weighable silver approximately 21.4oz (15) £200 - £300



37* Mixed silver. A collection of silver items, including 6 soup spoons by Adolph Scott, Birmingham 1931, of plain form each engraved with initial 'C', approximately 15oz, together with a Victorian pedestal sugar caster, London 1865, 15cm high, 5 Victorian fiddle pattern teaspoons by Elizabeth Eaton, London 1851, 2 heavy Art Deco cigarette cases, Edwardian vesta case, German silver pill box, serving spoon, mustard spoon and other items, total weight approximately 40oz (28)

£300 - £400



38* Mixed silver. A pair of George V silver candlesticks by Cornelius Desormeaux Saunders & James Francis Hollings (Frank) Shepherd, Birmingham 1923, of plain form with presentation inscription, repairs, 19cm and 18cm together with a Victorian silver bowl by Vale Bros & Sermon, Birmingham 1886, with shaped rim, 11cm long, weighable silver approximately 2.5oz (3)

£60 - £80



39* Mixed silver. Norwegian silver 830 standard cutlery by Thorvald Marthinsen, comprising 3 table forks, 3 knives and 3 dessert spoons each with a rose encrusted design, the knives with stainless steel blades, together with a Ceylonese dish, engraved with elephants and presentation inscription, 22.5cm long plus a Continental silver photograph frame, probably Spanish with pentagram mark, 15 x 12cm (11)

£100 - £150



Lot 41



40* Mustard pot. A George III silver mustard pot by Joseph Angell I, London 1824, of circular form the domed cover with shell thumbpiece and engraved with a family crest, with acanthus handle and original blue glass liner, 6.5cm diameter, approximately 4.4oz, with a related silver fiddle pattern spoon (1)

£100 - £150

41* Salts. A set of 4 George III silver salts by Robert Hennell I, London 1776, of oval form pierced with floral swags on four ball and claw supports, each with blue glass liner, 8.2cm long, some damage, approximately 6oz (4)

£300 - £400



42* Sauce boat. A George III silver sauce boat by Fuller White, London 1755, engraved with family crest and with shaped rim and flying scroll handle on three cabriole supports, 16cm long, approximately 8.6oz (1)

£200 - £300



43* Scent bottle. A Victorian miniature silver scent bottle by C.C. May & Son, Birmingham 1893, finely embossed with floral decoration, the hinged cap enclosing glass stopper, 32mm high £70 - £100 (1)



44* Spoons. A set of 5 silver seal top spoons by Thomas Bradbury & Sons, Sheffield 1956, in a George Tarratt, Goldsmiths, Leicester box, together with another set of similar seal top spoons by the same maker, boxed plus 6 silver coffee spoons by Mappin & Webb, Edinburgh 1952, unboxed, total weight approximately 6.8 oz (18) £100 - £150

45*



47* Candelabra. A pair of 19th century candelabra, each modelled as satyr seated on a tree stump and holding twin branch grape and vine candelabra in each arm, mounted on a circular marble base, 30.5cm high (2)

£500 - £800



46* Banknotes. United States of America, Confederate States, Richmond, Ten Dollars, 17th February 1864, G 40875, together with small collection of American and British banknotes including another Confederate States, Richmond, Two Dollars, 17 February 1864 H 5165; 6 x Fractional First Issue, Ten Cents, all 1862 plus 1 x Five Cents, 1862; Flintshire, Holywell Bank, One Pound, undated but 181..., plus other banknotes and 11 Indian copper coins probably 18th century (29) £100 - £150



48* **Candlestick.** A large Italian carved wood altar stick, probably late 19th century, carved and gilt painted with acanthus leaves and paw feet, some later adaptions, 108cm high, together with a smaller Italian altar stick, possibly 18th century, carved with cherubs, some damage, 70cm high (2)

£100 - £200



49* Chess set. An Edwardian ivory chess set, probably carved in India, with 16 pieces stained in red and 16 left natural, some damage, the king 7cm high, pawn 3cm (32) £70 - £100

50* Clock. A French onyx mantel clock, circa 1900, surmounted by a bronzed lion with paw raised on a ball, cherub frieze, elaborate circular dial, black roman numerals, hinged glass door, and two classical pillars, with pendulum, 38cm high £70 - £100 (1)



51* Coin. Canada, Anticosti Island, Eighth-Penny, 1870, good very fine (1)

£50 - £80

52* Coin. Elizabeth I shilling, without rose or date, beaded inner circles, fine (1)

£30 - £50

53* Coin. A silver Piece of Eight recovered from the Lucayan Beach Pirate Treasure of 1628, converted as a pendant on a fine silver chain, overall weight including chain approximaty 45g presented in a purpose made Spink & Sons case with certificate of authenticity

The Lucayan Beach shipwreck of 1628 was discovered off Grand Bahama Island in 1964, around 10,000 silver cobs were discovered in just 10 feet of water close to the Lucayan Beach Hotel. The mystery of identifying the lost vessel has never been solved, however, the date of 1628 suggests the taking of the Spanish Fleet in Matanzas Bay, Cuba by the Dutch pirate Piet Heyn. The coins mostly comprising 8 and 4 reales and were struck between 1556 and 1628 at the Mexico mint they were offered for sale by Spink & Son in the 1960s. (1)

£200 - £300



Lot 53



54* Coins & Tokens. A large collection of 18th/19th century coins and tokens, including Birmingham and Swansea One Penny, Rose Copper Company Token 1811; Isaac Newton 1793 Halfpenny; Worcester, John Knapp Junior, 1813 Halfpenny; Nova Scotia one penny token 1832; Yorkshire, Leeds, Halfpenny 1793; Cornish One Penny 1811; Stone French Stay Manufacturers advertising token; Birmingham 1813 one penny workhouse token and other coins and tokens (96)

£200 - £300



Conductors baton. A 19th century French rosewood 55* conductors baton, with foliate engraved white metal mounts and presentation inscription 'La Fanfare du Candas a son Chef Mr G.D.D.', 38cm long, together with another, ebony with silver mounts, London 1969, 40cm long, each with carrying case, plus a lapis lazuli letter opener, circa 1920s, broken in half, 28cm long, in fitted case, the inner lid printed 'Joalheria Hugo Brily...Rio De Janeiro (3) £100 - £150



56 Dog collar. A Victorian brass dog collar, crudely engraved 'G.S.P. Harris Scad's Hill Orpington', 17.5cm diameter

George St. Pierre Harris was an architect who lived in Aynscombe House, Scad's Hill, Orpington, Kent. He designed Pratt's Bottom School in Orpington and the village hall in 1890 and during the two wars the village hall served as a hospital, refuge centre and muster. Harris died in 1939. (1) £100 - £150



Lot 57

57* Duke of Wellington. Victories in the Peninsula, a tubular bronze box inscribed 'British Victories' by Thomason & Jones circa 1815, the lid set with a portrait of the Duke of Wellington and the base with a counter recording the first and last battle of the campaign, the box containing 14 counters, recording the main events of the Peninsula with a winged angel on the reverse, with the legend 'By the Mercy of God', together with an early 20th century Anglo-Indian carved wood box, the inner lid carved with the badge of The Duke of Wellington's Regiment, 8cm high x 28cm wide x 18cm deep £100 - £150 (2)



58* Finial. A Regency wooden finial, carved as Prince of Wale's feathers with alternate crosses and fleur-de-lys, 26cm high, together with another wooden finial, probably Victorian, 30cm high £50 - £80 (2)



59* Fountain pens. A collection of vintage fountain pens comprising, Burnham No.56, grey (14ct gold nib), Burnham No.56, green marble (14ct nib), Burnham No.49, green (14ct nib), Onato de la Rue, mauve marble (14ct nib), Mentmore, gold marble (14ct nib), Conway Stewart "Dinkie" 550, blue marble (14ct nib) and Waterman's 512V. tigers eye effect (14ct nib) with conforming propelling pencil (8)

£100 - £150



60* Fountain pens. A collection of vintage fountain pens, including 3 Osmerod 65, black, Conway Stewart No.283, black (14ct gold nib), Mentmore Celeste, black (14ct nib), 2 Summit, black (14ct nib), Conway Stewart, black, 2 Sheaffer, red, green and other fountain pens plus 6 propelling pencils including Burnham, Waterman's etc (23)

£80 - £120

61* Huntley & Palmers. A Huntley & Palmers "Rude" biscuit tin, decorated with a garden party and rude scenes hidden within the picture, 20.5cm diameter (1)

£30 - £50



62* Plague. A Victorian circular cast iron plague by Booth & Brookes Ltd, the bronzed plaque relief cast depicting a Renaissance scene, with Mercury, Cupid, mannerist masks etc, makers mark to verso, 61cm diameter

Booth & Brookes of Mildway Iron Works, Burnham-on-Crouch, Essex was established in 1899, and by 1914 specialised in iron frames for pianos, general machine, motor and electrical castings, electroplating, enamelling and bronzing. (1)

£100 - £150



63* Postal scales. A good set of Victorian brass postal scales, stamped 'Registered Criterion Trademark', and 'Inland Letter Post', mounted on a mahogany base, 29cm wide x 15.5cm deep, with 7 graduated brass weights (1)

£100 - £150



64* Roman Altar. A Roman carved stone altar probably carved from limestone, of pillar form with relief carved profile of Sol the personification of the sun and Roman god, minor damage notably small chips to the top rim, 20cm high

Sol Invictus (Unconquered Sun) was the official sun god of the later Roman Empire and a patron of soldiers.

Provenance: Private collection, Gloucestershire (1)

£1,500 - £2,000







Lot 67

65* Tea caddy. A Regency rosewood sarcophagus tea caddy, with rosewood and boxwood stringing, the sides with gilt metal floral cornucopia ring turn handles, the hinged lid enclosing an associated moulded glass mixing bowl and 2 lift-out cannisters, 19cm high x 31cm wide x 16.5cm deep (1)

£100 - £150

66* Theodolite. An Edwardian brass Stanley theodolite, stamped 'Stanley, Great Turnstile, Holburn, London 114276', the telescope with rack and pinion focusing, graduated bubble level (broken glass tube) and cross bubble, on a trefoil base, approximately 43cm long £50 - £80 (1)

67* Tiffany, New York. A Tiffany brass "Venetian pattern" desk set circa 1910, comprising, two blotter ends, photograph frame (1648), large pin tray (1642), smaller pin tray (1689) ink well (1867), letter rack (1644) and matchbox holder (1684), the letter rack 16cm high x 25cm wide x 7cm deep (8)

£2,000 - £3,000

68* Vanity box. A Victorian rosewood vanity box by Stoken, 53 Quadrant, the lid with square brass name-plate and Bramah lock, enclosing velvet and gilt tooled leather interior, single lift-out tray with glass bottles each with silver plated tops plus two glass perfume bottles each with stopper, scissors and other accessories, with single side drawer, some restoration, 15.5cm high x 27.8cm wide x 19.5cm deep (1)

£100 - £150





69* Ceramics & glass. An early 20th century Royal Worcester twin handle porcelain dish, painted with an Italianate scene of a female nude sitting in a classical ruins with sea and mountains. purple puce mark to base, large hairline crack, 28cm wide, together with a large Continental porcelain iardinière, circa 1900, decorated in the rococo style with exotic birds and flowers, with a gold rose mark to base, 20cm high, plus a large Bohemian blue glass bowl, circa 1910, cut with swags and festoons, 34cm diameter plus a Dutch delft blue and white tulip vase, blue I.H.D. mark to base, 23cm (4)

£100 - £150



70* Delft. A collection of Delft tiles, 18th century, 14 handpainted blue and white pottery tiles, mostly depicting birds, church towers and buildings, plus one of a well, some damage, one tile broken in half, another with repairs, others with chips, cracks and losses, each approximately 12.5 x 12.5cm (4.75 x 4.75ins) (14) £200 - £300

71* Dish. A late 19th century Continental dish, with a printed and painted classical scene depicting 3 maidens, a boy and cherub standing before a tree, within a foliate scroll border and gilt overpainted, blue crossed swords mark to base with small red mark `4', 33.5cm diameter

f100 - f150



Greek Vessels. A Greek terracotta ewer, probably Athens, 72* 5th Century BC, decorated in black with an oval repeating design with handle on pedestal base, 14.5cm high together with a similar twin handle vase decorated in black with a Europe riding a bull, 16cm high each with a collection label inscribed `Athens Early 5th Cent BC', an 18th century blue and white soft paste porcelain tea cannister, probably Worcester, decorated with a chinoiserie scene, some chips, lacking cover, 9.5cm high, an 18th century Chinese porcelain box, of circular form with cover decorated in the famille rose palette, some minor damage, 9.5cm diameter, plus a Renaissance style bronze hand-bell, 13.5cm high Provenance: Private collection, London

(5)

(1)

£100 - £150

73* Meissen. A pair or 18th century Meissen porcelain monk scent flasks circa 1760, each modelled as a provender to the monestry seen carrying a goose and basket of eggs and carrying a girl hiding in a wheat-sheaf on his back, the heads detachable and one with butterfly stopper, blue S and crossed swords mark to base, some flaking to the glaze and small chips, approximately 8cm high, and scarce (2)

£200 - £300

74* Moorcroft. A Moorcroft Flammian Ware miniature vase, green glaze with tubular lined decoration, incised 'W Moorcroft' and impressed `4' to base, 7.5cm high

£100 - £150



(1)

Lot 71

Lot 73

l ot 74

ORIENTAL WORKS OF ART



75* Chargers. A matched pair of 18th century Chinese blue and white porcelain chargers, each decorated with birds and flowers, within repeating borders, hairline cracks and chips to each, approximately 40cm diameter (2) £100 - £150



76 Chinese figural group. A Chinese bronzed metal figural group circa 1900, modelled as an elephant surmounted by a scholar with a boy passing him a scroll, spurious reign mark to base, 15cm high x 14cm long, together with a Japanese Meiji period (1868-1912) wooden altar piece, carved as Buddha seen resting on a lotus base with hands clasped, housed in a black lacquer shrine with gilt metal mounts, 20cm high (2) £200 - £300



Lot 77

77* Chinese figure. A 19th century porcelain figure of an Scholar, modelled standing and polychrome painted holding a brush pot on a black base, some damage, 31cm high together with a Japanese porcelain figure of a geisha girl, modelled wearing a kimono and and holding a fan, some restoration and damage, 33cm high £100 - £150 (2)



78* Cloisonné. A large Japanese cloisonné enamel vase, Meiji period (1868-1912), decorated with birds and nests, perched on branches, the neck with landscape panels and the foot with geometric fish decoration, damaged, 38cm high, together with a smaller pair of Japanese cloisonné vases, of baluster form decorated with dragons, 27cm high (3)

£150 - £200



79* Dishes. A pair of Chinese porcelain dishes circa 1900, each with a blue painted dog of fo, on a cloudy light celadon ground, the base with 6-character mark and blue painted foliate decoration, 24cm diameter (1)

£100 - £150



80* Draughts. 19th century Indian carved ivory draughts, 31 stained red and 31 left natural, each finely carved with pierced geometric decoration, 30mm diameter (62) £100 - £150



81* Imari vase. An large and impressive Japanese Imari vase circa 1870, of baluster form with flared and wavy rim, decorated with birds and foliate decoration in iron red, blue and turquoise, restoration to the rim, 60.5cm high (1)

£150 - £200



82* Imari. A large Japanese porcelain charger circa 1920s, typically decorated in red, blue and green with foliate decorated panels, stilt marks to base, 39.5cm diameter, together with another Imari porcelain charger plus a lobed bowl, 22cm diameter (3) £100 - £150



83* Indo-Persian Compass. An early 20th century Qibla indicator, with low folding gnomon and steel cruciform compass, the brass case engraved with geometric decoration, 12cm long Qibla is the direction that should be faced 400when a Muslim prays during salat (1)

£400 - £600



Lot 84







Lot 86

Lot 87

Lot 88

84* Japanese rocks. A curious collection of rocks inscribed in Japanese, comprising 20 rocks of differeng sizes with various inscriptions, some note papers for example 'Gake-dake', 'Akaiwadake', 'Jonen-dake', 'Shirane-San' etc £100 - £150 (20)



85* Nanking Cargo. An 18th century Chinese blue and white porcelain "pine pattern" bowl and saucer circa 1750, the bowl 7.5cm diameter, the saucer 11.8cm diameter, each with Christie's lot stickers to base, together with The Hatcher Porcelain Cargoes by Colin Sheaf and Richard Kilburn (3)

£80 - £120

86* Netsuke. A fine Japanese Meiji period ivory netsuke, carved as a boy holding a dog, with paper label to the foot, 4cm high Provenance: James George Stanley Gausden (1879-1948), see lot 130 £200 - £300 (1)

87* Netsuke. A fine Japanese Meiji period ivory netsuke, carved a horse-drawn carriage being attacked by a dragon, signed, 5cm long Provenance: James George Stanley Gausden (1879-1948), see lot 130 (1) £200 - £300

88* Netsuke. A fine Japanese Meiji period ivory netsuke, carved as a man carrying a child blowing a horn, signed, 8cm high Provenance: James George Stanley Gausden (1879-1948), see lot 130 (1) £200 - £300



89* Netsuke. A fine Japanese Meiji period ivory netsuke, carved as a shishi or dog of fo, 5cm high

Provenance: James George Stanley Gausden (1879-1948), see lot 130 (1) £200 - £300



90* Netsuke. A fine Japanese Meiji period ivory netsuke, carved as a man holding a fan formed from a leaf, 8cm high, together with a very small bone netsuke, carved as a frog, 1cm long Provenance: James George Stanley Gausden (1879-1948), see lot 130 £150 - £200 (2)



Lot 91 (part)



Lot 91 (part)



Lot 92

91* **Netsuke.** A fine Japanese Meiji period ivory netsuke, carved as man holding a horn kneeling by a nut, signed, 4cm high, together with another netsuke, Meiji period, carved as a warrior kneeling on a zoomorphic turtle, 4cm high

Provenance: James George Stanley Gausden (1879-1948), see lot 130 (2) £300 - £500

92* **Netsuke.** A fine Japanese Meiji period ivory netsuke, *carved* as a street seller holding a box with a cat and boy beneath holding a small barrel, signed, 6cm high

Provenance: James George Stanley Gausden (1879-1948), see lot 130 (1) £200 - £300 93*Netsuke. A fine Japanese Meiji period ivory netsuke, carved
a zoomorphic figure emerging from an egg, signed, 4cm long
Provenance: James George Stanley Gausden (1879-1948), see lot 130(1)£200 - £300

94* **Okimono.** A fine Japanese Meiji period ivory okimono, carved as monkeys fighting a snake, lacking seal signature to base, 5.5cm high

Provenance: James George Stanley Gausden (1879-1948), see lot 130 (1) £200 - £300

95* **Okimono.** A fine Japanese Meiji period ivory okimono, carved as a geisha holding a fruit with entwined dragon and a man feeding a turtle, signed, 5.5cm high

Provenance: James George Stanley Gausden (1879-1948), see lot 130 (1) $\pounds 200 - \pounds 300$



Lot 93

Lot 94

Lot 95



96* Oriental ceramics. A 19th century Chinese porcelain blue and white dish, of square form decorated with lozenges and flowers within a repeating foliate border, similarly decorated underneath with blue seal mark, 29.5 x 32cm, together with a 19th century Chinese porcelain blue and white bowl, the interior decorated with flowers and a cockerel, with lattice work border, the exterior with pagodas, flowers and landscapes, some old fritting to the rim, 10cm high x 25cm square, plus an oversized Japanese porcelain teapot with cane handle and two Chinese blue and white dishes (damaged) £200 - £300



97* Oriental ceramics. An 18th century Chinese porcelain coffee cup, decorated with flowers with scroll handle, 6.5cm high together with similar saucer plus 4 dishes and 8 blue and white dishes, one with old printed label from the wreck of "Goteborg" (East Indiaman sank near Elsborg in 1745, and recovered by divers in 1876), 11.5cm diameter, plus an early 20th century Kashmiri wooden "mosque lamp" vase, with gold painted arabesque decoration on a blue ground, 25.5cm high (15)

£100 - £150



98* Tray. A fine Japanese lacquer tray, Meiji period (1868-1912), the oval tray richly decorated with gold sprinkle lacquer showing a cat by flowers, some inlaid with mother of pearl, on a brown ground, 24.5cm long

Provenance: James George Stanley Gausden (1879-1948), see lot 130 £200 - £300 (1)



Lot 99



Lot 100



Lot 102

99* Tureen. An 18th century Chinese porcelain blue and white tureen and cover, decoarted with exotic birds amongst foliate landcape, with animal head handles, the cover with raised knop and landscape decoration, chip to rim, 36cm wide, together with a similar Chinese porcelain plate, of octaganal rectangular form decorated with birds and pine trees with a fenced landscape, 34cm wide (2)

£200 - £300

100* Vase. An Indian white metal vase, probably late 19th century, finely embossed and engraved with panels of exotic birds, animals and foliage, 18cm high, approximately 14oz £100 - £150 (1)



Lot 101

101* Vase. A 19th century Chinese famille rose porcelain bottle vase, decorated with scholarly figures, insects and foliage on a green and white ground, the neck moulded with an entwined lizard, 20cm high, together with a Chinese blue and white stand probably late 19th century, of square form decorate with zoomorphic animals, the pierced sides decorated with bamboo and pine trees, the base signed with 2 characters, 10cm high x 11.5cm square (2) £100 - £150



102* Vase. A Japanese porcelain vase, Meiji period (1868-1912), of ovoid form finely decorated with crane in flight, within multi-banded geometric borders, the neck with an iron red decoration, the base with 9-character mark in red, with old printed collection labels from Royal Worcester Porcelain Works, approximately 22cm high £200 - £300 (1)

TRIBAL ART



103* Vases. A pair of Chinese pottery bottle vases, probably late 19th century, each of plain cream slender form, no markings to the base, some staining, 23.5cm high, in a pine box inscribed in Chinese and retaining part of an original label (2)





104* Vases. A pair of Japanese pottery vases, Meiji period (1868-1912), each of square form with an unglazed glower on a blue, yellow and green foliate ground, some loss of enamel and minor chips, 22cm high (2)

£100 - £150



105* Comb. An African carved wood comb, carved as a male nude riding a cat, the comb with geometric carving, 32cm long £100 - £150 (1)



106* Headrest. An unusual Shona, South African headrest, probably late 19th century, carved hardwood with a curved top carved geometric cross flanked by outsplayed sides, crack running through one side of cross, old label to base, 16cm high x 18cm wide (1) £500 - £800



107* Indonesia. A pair of Indonesian carved wood figures, early 20th century, one carved as man in traditional costume carrying 2 cobra, the other his female companion seated with hands on knees and dish on head, 37.5cm high and 33.5cm (2)

£80 - £120





110* Maori Staff. A late 20th century Taiaha, with carved spear head inset with mother of pearl and grass on a flattened shaft, 159cm long (1)

£100 - £150

108* Knobkerrie. A Zulu hardwood knobkerrie, probably circa 1900, the flatted head with carved sunburst design with long handle, 70.5cm long overall (1) £100 - £150



109* Kuba. A Kuba, Republic of Congo wooden cup, carved with with a female face on a pedestal base with handle, 12cm high together with another cup with incised geometric decoration and handle, 13.5cm high (2)

£150 - £200





111* Marquesas Islands. A French Polynesia carved bone fan handle, probably 20th century, each side carved with 2 tiki figures each with hands clasped, the tapered blade with pierced grooves, 31cm long

Ornamental fans were ceremonial accessories carried as insignia of rank by both sexes. The fine fans were the work of skilled tuhuna who wove thin palm-leaf into a characteristic shape on a handle of tao (ironwood) or, rarely, whale ivory. The body was secured to the handle with plaited coir binding and the handle was carved with paired figures in the conventional Marquesan manner. Ordinary fans for daily use were roughly made from a split palm leaf. See Steven Phelps, Art and Artefacts of the Pacific, Africa and the Americas: The James Hooper Collection (1976), page 96. Private Collection, London.

£300 - £500 (1)

112* Nigeria. Yoruba, Nigeria carved ivory trumpet, probably 19th century, carved with a kneeling figure with snake, old damage, 34.5cm long

(1) £200 - £300

113* North American Indian. A pair of early 20th century snow shoes, bentwood frames with woven finish, old worm holes and damage, 103.5cm long (2) £100 - £150

114* Philippines. An Ifugao, Philippines carved wood rice field figure, carved standing with characterful face, old splits to wood, 32.5cm high (1)

£200 - £300

115* Snuff bottle. A Zulu carved wood snuff bottle, probaly late 19th centiry, the spherical carved bottle with elongated tapered stopper, 11cm long (1)

£300 - £500





Lot 114

Lot 115



116* Staffs. A collection of African staffs including Zulu, including a knobkerrie with spherical head and long shaft, 67cm long, various figural staffs including one carved with a soldier and inscribed 'Major J.W.D. Wilson, 1980 Bechvana A.P.C.', 85cm long, plus an African hardwood bow, 170cm long etc (14) £200 - £300



117* Tribal club. A South Sea Islands hardwood club, with rounded handle threaded with grass and long tapered shaft, approximately 82cm long, together with a pair of rosewood carved paddles, approximately 95cm long (3)

£150 - £200



119* Tribal Masks. A pair of mid 20th century Bamana tribe horned masks, each with hammered brass overlay, approximately 60cm long (2)

£80 - £120

120* Tribal spears. A South Pacific bow plus arrow (lacking head), together with 2 fishing spears all from the Vaniatu New Hebredes, approximately 145cm long (4)

£60 - £80



121* Zulu. A Zulu bead work wall hanging, intricately made with multi-coloured beads forming geometric designs and dispersed by square holes, approximately 165cm long (1)

£70 - £100

118* Tribal Mask. An early to mid 20th century Fang Tribe, Gabon mask, the carved wood mask with elongated face painted in white pigment, the rear with an old label inscribed 'Fang Gabon', approximately 54cm long (1) £50 - £80

ANTIQUE FURNITURE & LIGHTING



122* Book press. A fine stained oak book or linen press with integral fitted drawer to base, 19th century, with turned wood central screw, side supports with turned finial to each, with integral drawer in base, platen approximately 61 x 39.5cm (24 x 15.5ins), press width 70.5cm (28ins), depth 42cm (16.5ins), side support height 109cm (43ins), 6 stained wood pressing boards present £150 - £200 (1)

123* Bookcase. A 1920s Globe Wernicke 6-tier oak bookcase, each tier with hinged glass door, and ivorene manufacturers plaque, the bottom tier with a deeper glass door, 230cm high x 86.5cm wide x 38cm deep (1)

£300 - £500

124* Bookcase. A 1920s Globe Wernicke 6-tier oak bookcase, each tier with hinged glass door and ivorene manufacturers plaque, 210.5cm high x 87cm wide x 27.5cm deep (1)

£300 - £500

125* Bookcase. A 1920s Globe Wernicke 3-tier bookcase, each tier with leaded glass door, with transfer print manufactures stamps, the base with drawer, 124.5cm high x 86.5cm wide x 31.5cm deep (1)

£250 - £300

126* Bookcase. A 1920s Globe Wernicke 4-tier oak bookcase, each tier with hinged glass door, transfer manufacturers mark, 138cm high 85cm wide x 28cm deep (1)

£300 - £500

127* Bookcase. A 1920s Globe Wernicke 4-tier oak bookcase, each tier with hinged glass door, transfer manufacturers mark, 142cm high 86.5cm wide x 30.5cm deep (1)

£300 - £500

128* Clock. A Victorian longcase clock, the white pained dial signed C. Bowton, Helmsley with landscape views of Matlock, with mahogany and oak case, pendulum and weight, approximately 230cm high x 52.5cm wide (1)

£200 - £300

129* Dresser base. A good George III period oak dresser base, the rectangular top over three drawers each with brass handles and batswing key plates, shaped apron on turned baluster supports, some later adaptions, 74cm high x 229cm wide x 58cm deep £400 - £600 (1)



130* Japanese lantern. A large Japanese stone lantern, circa 1900-1920, with elaborate pagoda top over turned pillar on hexagonal base, in three sections, approximately 215cm (85ins) high

Provenance: James George Stanley Gausden (1879-1948), director of the Hoover Oil Company from 1900 to 1934, resident during this period in Kobe and Yokohama, Japan; by descent to Rodney Tolson Gausden (1923-2015), who was born in Kobe (in the same year as the Yokohama Earthquake). According to information supplied by family descendants, this fine Japanese carved lantern was sent back to England by ship in 1936, when political tensions in Japan were growing. (1)

£2,000 - £3,000

131* Mirror. A Victorian mahogany cheval mirror, the rectangular mirror on a shaped base with curved supports, 156cm high x 77cm wide (1)

£50 - £80

132* Sideboard. A Victorian Aesthetic period mirror-back sideboard, the bevel edge mirror flanked with glass cupboards, raised canopy above inset with carved fruit panels infilled in gold, above rectangular base with two glass doors flanked by cupboards with fruit carved doors, raised on turned supports, 240cm high x 149cm wide x 43.5cm deep (1)

£300 - £500



133* Standard lamp. A Victorian brass telescopic standard lamp, converted to electricity, approximately 150cm high (1)

£100 - £150

134* Stool. An Art Deco dressing table stool, with upward curved top, upholstered seat above curved supports on an oval base, old worm holes, 48cm high x 54cm wide x 30.5cm deep £50 - £80 (1)

135* Wall lights. A pair of Edwardian gilt metal wall lights, each with glass shade mounted in an acanthus and scroll bracket, approximately 36cm long (2)

£50 - £80

ANTIQUE TEXTILES & CLOTHING



136* Arts & Crafts. An embroidered wall-hanging, circa 1900, jute hanging, with embroidered border along top and sides, depicting stylised four-petal flower motifs in orange with gold centres, and buds in grey, with stems, sepals, and connecting lines and borders in black, twisted cord knotted fringe to lower edge, 176 x 129cm (69.25 x 50.75ins), together with another smaller panel matching, with six orange flowers as above scattered evenly across the panel, with black line border to sides, 90.5 x 129cm (50.75 x 35.75ins), plus a large modern tapestry-style woven wall-hanging manufactured by Jean Laurent, with 15th century-style depiction of peasant, sheep, and rustic dwellings, and two hand-made Japanese kimonos of printed fabric, early-mid 20th century, one in blue, green, and gold, with blue silk edging and sleeve lining, and an early 19th century patchwork quilt, made from a variety of printed fabrics, with large central design of squares within squares, featuring leaf and small hexagon appliqués, enclosed by a wide hexagon border, backed with cotton (butted hem), and with quilting stitches overall in pale thread, browned, some fabrics worn, 234.5 x 236cm (92.5 x 93ins) (6)

£200 - £300



137* Bag. A tambour-work reticule fashioned from a Georgian waistcoat, hand-stitched asymmetrical cream satin purse, handembroidered overall in fine chain stitch and some tufting, with a cream lattice, each compartment containing a dot, and floral borders in shades of pink, blue, yellow, and green, incorporating waistcoat pocket and 11 original matching embroidered buttons, edged with cream piping cord, lined with finely-ribbed oyster silk satin (slightly frayed in places), together with the two front panels of a late 18th century waistcoat, with design of ribbons and roses in tambour-work, in shades of pink, green, and yellow, on a deep cream ribbed silk ground, some peripheral small holes, two repaired tears (one almost touching embroidery stitches), 6 (of 7) original death head buttons, plus two other hand-stitched waistcoats, one of cream damask, and the other of cream and brown brocade

A pretty and unusual bag, finely embroidered in tambour-work, most likely repurposed from a Georgian waistcoat in the early 20th century. £100 - £200 (4)



Lot 138

138* Chapans. A collection of four Central Asian chapans, early 20th century, together four large hand-stitched figured silk coats, woven with coloured stripes and floral sprigs, each lined, one in scarlet cotton, the other three in pieced printed cotton, various condition (some fading, marks, and small losses), approximate length 127cm (50ins)

These brightly coloured coats, designed to be worn over clothes when additional warmth was needed, were usually worn by men, and originate from Central Asia, including Uzbekistan, Afghanistan, Tajikistan, Kazakhstan and Kyrgyzstan. (4)

£200 - £300



139* Children's Clothes. A pair of lace infant's mittens, probably English, 17th century, cream bobbin lace mittens with frilled cuffs, lined with hand-stitched fine linen, mottled toning, some minor breaks in lace, length 9cm (3.5ins)

These rare survivals were probably used as christening mittens. They are almost identical to a pair in the Museum of Fine Arts, Boston (accession number 38.1246a-b), which are described as probably made in England, with lace resembling Milanese bobbin lace, which may have been imported. £300 - £400 (2)



140* Children's Clothes. A pair of lace infant's mittens, probably English, 17th century, cream bobbin lace mittens with frilled cuffs, lined with hand-stitched fine linen, lightly toned and a few small fox spots, lace weak in places and some minor breaks, with some later unobtrusive stitched consolidation, length 9cm (3.5ins) Rare early mittens, probably intended for a baby's christening. Although such items are occasionally found in collections such as that of the V&A and the Museum of Fine Arts, Boston, they seldom come onto the market. (2)£300 - £400



Lot 142



141* Children's Clothes. A Regency girls' dress, circa 1810, handstitched sprigged cotton dress for a young girl, with fine pale purple stripes overprinted with tiny pointed oval design in pale and dark purple, bodice gathered at the front, short sleeves terminating in double ruffle, close-gathered high waist, neck and waist with draw-string tie at back, a few minor marks, but generally in good condition, length 99cm (39ins), bust 46cm (18ins), waist 40cm (16ins), sleeves 9cm (3.5ins), together with another Regency hand-stitched cotton girls' dress similar, with purple seaweed print on a white ground, lined bodice gathered at the front, puffed sleeves with cap trimmed with white crochet edging, close-gathered high waist, neck and waist with draw-string tie at back, small hole just below rear opening, a few marks (one on hem with associated small hole), length 82cm (32.25ins), bust 37cm (14.5ins), waist 37cm (14.5ins), sleeves 6.5cm (2.5ins), plus three late 18th/early 19th century fine lawn infants' shirts, each hand-stitched, and trimmed with narrow whitework and lace border, one marked and with a couple of tiny holes, plus five other children's garments, comprising two small hand-stitched white petticoats, two later long woollen wrappers with machine stitching, and a Victorian christening gown, plus two 19th century hand-stitched tucked and frilled muslin baby bonnets £200 - £400 (12)



Lot 142 (reverse)



142* Chinese Dragon Robe. A kesi silk nine-dragon robe, late Qing Dynasty, blue-ground woven silk robe with long sleeves and horseshoe 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, swastikas, lotus flowers, sacred vases, pair of fish, etc., wide lishui border to hem, bauble fasteners, lined with pale blue silk, vent to centre of front and rear, front of robe lightly uniformly faded, sleeves perished in places, and strengthened with superimposed net, length 132cm (52ins), width cuff to cuff 170cm (67ins), displayed on a padded dowel with brass hanging ring, together with a pair of 19th century Chinese child's shoes, red silk with floral embroidery, some wear, heels covered in cream damask, length 10.5cm (4.25ins) £1,000 - £1,500 (2)



143* Chinese Robe. A Chinese silk robe from the family of Sir Thomas Francis Wade, mid-late 19th century, a fine and heavy robe of peacock blue silk, elaborately embroidered overall with butterflies in a variety of colours, with border of butterflies and braid to neck, sleeve edges, and gusseted sides, quilted cream silk lining (with some minor discolouration in a few places), a few loose stitches and minor marks, but generally in very good condition, length 133cm (52.5ins), together with an old manuscript note 'Mandarin's Coat to MSH from T. Wade. Uncle Tom. Sir Thomas Wade First English Minister to China. Used as Opera Cloak by MSH also MFH'

Provenance: Given by Sir Thomas Wade (1818-1895) to his sister-in-law Maria Sophia Hardcastle, née Herschel (1839-1929), and thence by descent. A quite magnificent robe with an interesting ownership history. Sir Thomas Wade was an eminent British diplomat and sinologist who spent over forty years in China. He taught himself Mandarin, wrote extensively on Chinese studies, and his pioneering work led to the famous Wade-Giles system of romanization for Mandarin Chinese. Thomas Wade was the first professor of Chinese at Cambridge University. In 1868 he married Amelia Herschel, the daughter of astronomer Sir John Herschel, and sister of Maria Sophia. (1) £700 - £1,000



Lot 144

144* Clothing. An 1840s bodice, hand-stitched fitted bodice of white cotton, lined with linen, with front of waist terminating in a vshape, and tucked double-puff short sleeves, rear brass hook and eye closures, length 28cm (11ins), bust 68cm (25.5ins), waist 52cm (20.5ins), sleeves 20cm (8ins), together with A cuirass bodice, circa 1870s/80s, hand and machine-stitched lined cream cotton bodice, high-necked, fitted and boned, waist terminating in a pointed vshape at both front and rear, lead weight to latter (becoming detached), long sleeves, metal hook and stitched eyelet closures to front, and seven decorative mother-of-pearl buttons either side, internal cream cotton tape waist band with dressmaker's details in gold 'Misses Manning, 4, Walcot Terrace, Bath', toned, sleeves with some staining, and trimming to cuffs removed, length 56cm (22ins), bust 84cm (33ins), waist 54cm (21.5ins), sleeves 48cm (19ins), plus four other bodices (6)

£100 - £150



145* Dress. A brocade gown of mid to late 18th century Spitalfields silk, circa 1835-1840, hand-sewn dress of silk brocade, with woven flower sprays in shades of pink, purple, and olive green, on an ivory striped ground figured with floral and foliate sprays (some colour run), calico-lined fitted boned bodice with v-shaped waist, back with metal hooks and sewn loops, long wide sleeves with off-the-shoulder gathers, a pair of patterned mother-ofpearl buttons on each cuff, long gathered skirt with one pocket, generally stained and worn, with areas of silk perished, length 138.5cm (54.5ins), bust 82cm (32ins), waist 64cm (25ins), sleeves 49.5cm (19.5ins), together with a 1930s black & white photograph of the gown being worn by a seated lady, plus a hand-sewn open robe with pleated back of Spitalfields silk, circa 1760s-70s, with sleeves removed and shoulder straps attached (partly sewn, partly pinned), woven with coloured flower sprays on a cream ground figured with foliate tracery, some light marks, but silk predominantly bright and robust (2)

£300 - £500



146* Dress. A deconstructed embroidered dress, circa 1810, 10 matching pieces of hand-stitched ivory starched muslin embroidered in wool, in shades of pink, white, green, and yellow, comprising: a long ungathered skirt with side seam (some remnants of thread at waist), hem with two wide bands of large alternating sprays of white lilac and pink pea flowers, length 99cm (39ins), doubled width 128cm (50.5ins); a sleeveless bodice with early metal hook and eye fastenings, chest 66cm (26ins); two three-quarter length sleeves with narrow cuffs, length 39.5cm (15.5ins); 4 shoulder(?) pieces, edged with pale pink satin ribbon, length 42cm (16.5ins); a pair of pointed cuffs, with metal hook and stitched loop fastening, overall length 16.5cm (6.5ins), width 14cm (5.5ins), and three other small fragments matching, together with two long starched muslin trimmings, decorative scalloped edge hand-worked in pink wool, joined with one seam, width 11.4cm (4.5ins), overall length 312.5cm (123ins), plus two additional hand-stitched wide gathered sleeves (without side seam), and two 19th century machine-stitched aprons, one with matching mob cap, all pieces generally in good condition, plus an early manuscript note on a single sheet pertaining to the dress, paper watermarked 'Green & Son 1839' The accompanying documentation reads: 'I do not know the history of this dress. It came from Paris about 55 [years] ago but Aunt Lusan(?) was not likely to buy anything so expensive. I think it may have been given her by Madame Campan - one of the Royal family gifts to her - or Madame de Gaules. It has never been worn. I send it to see if any use can be made of it. The flounces go between the work on the skirt', and beneath in a later hand 'Harriet Rose who sent this about the year 1870 was born January 21st 1815'. Jeanne Louise Henriette Campan (1752-1822) was a French educator, and lady-in-waiting to Queen Marie Antoinette before and during the French Revolution, writing of the experience in her published Memoirs. She championed the wider education and advancement of women and in 1794 established a school at Saint-Germain-en-Laye. £300 - £500 (21)



147* Dress. A printed cotton day dress, circa 1840s, pink and green floral pattern on a mottled dark cream and white ground, lined with muslin, tucked bodice with central vertical ruffle, terminating in a v-shape at waist, fastened with brass hooks and stitched loops, and some press studs, long sleeves with narrow cuffs, some holes, repairs, and later stitching, length 128 cm (50.5 ins), bust 83 cm (32 ins), waist 68 cm (27 ins), sleeves 52 cm (20.5 ins), plus a hand and machine-stitched cream moiré taffeta loose gown with high waist and cap sleeves, mid-late Victorian, press stud fastenings to front opening of bodice, shoulders covered by integral cream lace cape with arm slits, black velvet bows to latter and large matching bow on reverse of dress, hem trimmed with three bands of black velvet ribbon, and edged with the same, some wear, discolouration, and staining, length 163 cm (64 ins), bust 99 cm (39 ins), plus a late Victorian hand-stitched long cream wool skirt, gathered at waist and with linen waistband (lacking button), large tuck to hem above a wide embroidered scalloped floral border, worked by hand in cream silk thread, some light marks and one or two small holes, length 87.5 cm (34.5 ins), waist 64 cm (25 ins) (3)

£100 - £150

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




148* Dress. A rare hand-painted robe, mid-late 18th century, hand-stitched unstructured silk gauze robe with pleated and lightly padded sack-back, painted with overall pattern of floral sprigs (rubbed), in pinks, blues, and greens, on a cream ground, lined with 18th century muslin (hem with James Finlay & Co's faint circular ink stamp depicting an elephant), 15cm (6ins) hem at foot reinforced with an internal layer of webbing, matching muslin pocket partially lined with painted silk gauze inserted to side seam (original?), full-length muslin sleeves with ruffled hand-painted silk gauze cuffs (sometime partially deconstructed, with sleeves now tacked on), front of round neck gathered with pale pink silk ribbon, remains of lace to top of inside front hems, some staining and discolouration, silk perished in places, length 150cm (59ins), sleeves 55cm (21.75ins)

A delicate, but remarkably well-preserved, diaphanous robe, with the sackback which was so popular during the 18th century. The loose structure of this robe suggests it was intended for informal wear at home, most likely as a dressing gown or maternity robe; indeed, the elaborate and formal sack-back gowns of the later 18th century evolved from such informal robes. The pocket is a curious addition, as women's pockets at this period are thought to have always been detached affairs, worn underneath the petticoat of the gown, and yet the pocket on this robe has all the appearance of being integral to the original construction.

Textile importer and manufactuer James Finlay (1727-circa 1792) established the firm of James Finlay & Co. in Glasgow, Scotland, in 1750. The business became highly successful, establishing textile mills all over the world, and later diversifying into tea estate management. (1)

£300 - £500



149* Dress. A Spitalfields silk brocade open robe, circa 1770s, hand-sewn dress of silk brocade, with woven flower sprays in shades of blue, pink, purple, and green, on a ground of yellow and ivory stripes, figured with spots and floral sprigs, calico-lined fitted boned bodice with v-shaped waist, front opening with metal hook and eye fastenings, slim-fitting elbow-length sleeves terminating in two points, generally stained and marked, silk perished in places (later insertions to sleeves also torn and frayed), length 149cm (58.5ins), bust 76cm (30ins), waist 56cm (22ins), sleeves 38cm (15ins), together with one large and five small fragments of Spitalfields silk, circa 1780-90, originally part of a gown, woven with alternating floral stripes in pink, green, black, and brown, on an ivory ground, occasional short tears, but generally bright and robust, largest piece 122 x 236cm (48 x 93ins)

(2)

£300 - £500



150* Dress. A appliquéd white muslin overdress, circa 1910, handstitched long white muslin gown, with embroidered and open-work floral and foliate appliaués in white, fitted bodice terminating in vshaped waist at front, gathered shawl collar, narrow elbow-length sleeves with double ruffle cuff, lace trim to open-fronted skirt, bodice, sleeves, and scalloped hem, some holes and threadbare areas, occasional period darns, metal hook and eye fastenings to side opening, a few small marks, length 123cm (48.5ins), bust 76cm (30ins), waist 51cm (29ins), sleeves 36cm (14ins), together with a hand-made Edwardian two piece gown of turquoise grosgrain satin, comprising a fitted, boned bodice, with net under-sleeves from elbow, and collar with organza frill, collar and sleeves with velvet and lace floral appliaués embellished with beads and seauins. length 49.5cm (19.5ins), bust 76cm (30ins), waist 62cm (24.5ins), sleeves 63.5cm (25ins), and a long lined skirt with pocket, wide net frill to hem edged with cream satin ribbon, length 113cm (44.5ins), both with some marks and wear, plus six other early 20th century hand-made garments: a hand-stitched 1920s knee-length shortsleeved white dress of embroidered and openwork muslin, with tucks and lace inserts, and with a lace belt, some seams becoming unstitched; a 1920s short-sleeved embroidered cream muslin dress. with pointed collar and matching waist tie, one or two small holes; a 1930s long pale pink broderie anglais dress trimmed with lace, with cap sleeves, scalloped hem, and covered button fastenings to back (two buttons damaged), some tiny holes and a few stains (including to underarms); a large white broderie anglais jacket with long sleeves; and a long cream silk gown embellished with embroidery and beads, fabric perished and frayed in places; and a 1930s black chiffon coat with long sleeves, heavily embellished with a wide colourful border of seed beads and embroidery £150 - £250 (8)



151* Embroidered coat. A long coat with metallic embroidery, early 20th century, hand-made fitted and flared black coat, with standing collar, and long sleeves, elaborately embellished with double-stranded fine metal wires, looped and then stitched to garment forming floral and foliate motifs, ten matching buttons (a few with embroidery missing) and stitched loops, occasional minor damage to embroidery, some holes in fabric, length 136cm (53.5ins), bust 82cm (32ins), sleeves 54.5cm (21.5ins) (1)

£100 - £150



152* Embroidered map. Europe, by M.S. Smeaton, 1823, oval map of Europe and North Africa, hand-embroidered in silk threads on linen, the place names and title worked in black cross-stitch, and the map outlines, oval foliate title frame, and floral border worked in colours using various stitches, browned and spotted, some holes and loss to blank margins, image size 47.5 x 43cm (18.75 x 17ins), tacked onto original wooden stretcher, together with the original gilt frame and verre eglomise mount (broken), latter dated at head and with maker's name at foot 'M.S. Smeaton' (1)



153* Embroidered map. The Americas, circa 1810, map of North & South America hand-embroidered on glazed linen, worked in silk threads using various stitches, map in black, with outlines and floral cornerpieces in pink, blue, green, yellow, and white, toned and some water staining, image size 36.5 x 36.5cm (14.25 x 14.25ins), near contemporary stained oak frame, glazed, together with another embroidered map similar, entitled 'New Map of Scotland' within decorative oval, hand-worked in coloured threads in petit point on fine linen, showing the counties of Scotland as well as Isla, Jura, Mull, and Skye, toned and some wear, 46.5 x 35.5cm (18.25 x 14ins), framed and glazed

(2)

£300 - £500



Lot 154

154* Embroidered picture. A late 18th century picture of a lady, hand-stitched and painted picture on coarse linen, head and shoulders portrait of a lady, wearing a wig and a wide-brimmed hat trimmed with ostrich feathers, worked in silk threads in black, brown, and cream, with a touch of red, wig stitched with strands of hair, mainly using long and short stitch and buttonhole stitch, some loss of stitching, hat embellished with spangles, face carefully drawn in, 17.5 x 12.5cm (7 x 5ins), framed and glazed, together with a Victorian tapestry picture depicting two children in the garden of a house, 21 x 16cm (8.25 x 6.25ins), framed and glazed (2)

£100 - £150



155* Embroidery. A collection of embroidered fabrics, 19th-20th century, seven pieces of embroidery, including: a panel of yellow moiré silk hand-embroidered with French Empire design of swags and tassels, with bees and garlands of flowers, within a foliate border, worked in appliqués of ivory drawn threadwork ribbon and matching silk thread, incorporating spangles and seed beads, selvedge to right-hand side, 44 x 55cm (17.5 x 21.75ins); a piece of cream satin with machine-embroidered overall floral pattern, three sides with earlier border of hand-embroidery similar (approximately 11-18cm/4.5-7 ins wide), incorporating a strapwork design of metalled threads, some manuscript ink markings to one edge, lined with linen, overall size 96 x 114cm (37.75 x 45ins); and a large linen wall hanging, hand-embroidered with floral posies and baskets, with border of pyramids and floral sprays, hanging loops along top edge, some marks and stains, one area wearing slightly thin, with a 3cm tear (not affecting embroidery), 246 x 241cm (97 x 95ins), plus part of a theatrical cloak with damask pattern in gold and colours (8)

£150 - £250



156* Embroidery. A large silk rococo bed cover, early 18th century, large bed cover, lavishly embroidered in coloured silk threads, and incorporating silk ribbon onlays, on a pieced pale blue silk ground, with wide border comprising courtly figures, including a falconer in doublet and hose carrying a bow and a figure with a dog, urns of flowers, exotic birds, including a peacock, scrolls and volutes, and palmette and drawer handle motifs, hand-stitched in padded satin stitch, long and short stitch, latticework, etc., mainly in shades of dark cream, yellow, pink, and green, silk fringed edging, backed with later gold brocade, and interlined with old linen, with velcro stitched along one edge and old rufflete tape along another, generally worn, with silk ground perished and loss to stitching and ribbon in places (some period darns), occasional light staining, one side with three pairs of original gold metallic tassels (a pair at each corner and one in centre of side), one pair near-detached, tassels lacking on opposite side, 157.5 x 203cm (62 x 80ins), together with an embroidered altar cloth runner, probably Spanish, late 18th/early 19th century, hand-stitched in metallic silver thread and coloured silks on a gold silk ground, depicting a central 'IHS' and sacred heart motif within flower garland and sunburst, and a basilica at each end, with three spires and rose window, silk ground perished in places (but embroidery mainly intact), backed with yellow satin, tack holes at edges, 48 x 251.50cm (19 x 99ins), plus two pieces of metallic embroidery, comprising a sacred cloth of silver bullion embroidery and spangles on a pale turquoise satin ground, with fringed edging, late 19th century, and a mirror/picture frame of gold metallic thread and spangles, early 20th century (repurposed base fabric with printed date 1918 on verso) (4)

£300 - £500



Lot 157

157* Embroidery. An embroidered cloth, English, late 18th century, cream damask cloth of three pieces, embroidered overall with sinuous stems of large flowers and leaves, hand-stitched in silk and metal threads, in shades of pink, green, and brown, using various stitches, including couching, long and short stitch, and stem stitch, some very minor light marks and occasional pulled threads, with later border of green silk (wider at one long edge) and cotton backing, overall size 120 x 147.5cm (47.25 x 58ins)

A well-preserved piece of early embroidery, which would form an attractive furnishing piece, for example as a wall hanging. (1)

£200 - £300



158* Fabric. A collection of rare fragments, 18th-19th century, comprising: a chinoiserie frieze, late 18th century, woodblock printed in green on cream satin, depicting a landscape scene of oriental figures paying homage to a man enthroned in a tent, with laden camels, buildings, and trees, on either side, paper and adhesive residue on verso where previously mounted, image size 52 x 277mm (2 x 11ins), dimensions of fabric 105 x 330mm (4 x 13ins), together with the same image printed in sepia on laid paper, dustsoiled, small piece missing from upper left blank corner, some residues on verso where previously mounted, image size 52 x 274mm (2 x 11ins), sheet size 90 x 312mm (3.5 x 12.25ins); a piece of cotton printed with a patchwork design incorporating scenes from Charles Dickens's 'Pickwick Papers', American, circa 1840s, a number of tiny holes, 46 x 56cm (18 x 22ins); a patchwork piece of printed calico depicting foliate-bordered medallion portraits of President Andrew Jackson, interspersed with an eagle and floral sprays, American, circa 1876, edges hemmed or with evidence of stitching, 15 x 14.5cm (6 x 5.75ins); three portions of Toile de Jouys cotton, two printed in pink, depicting children at play and eating cherries, and a classical scene with wild boar hunting, latter with one small black mark, 48 x 26cm (19 x 10.25ins) and 101.5 x 34.5cm (40 x 13.5ins) respectively, the other printed in purple and depicting a mounted huntsman with dog, a number of small holes, 34.5 x 41cm (13.5 x 16ins); and a small fragment of yellow satin printed in black with a tableau of two griffins within a decorative border, 12 x 25.5cm (4.75 x 10ins)

The Metropolitan Museum of Art holds a piece of the Charles Dickens fabric (Accession Number 38.14); the scenes depicted are entitled 'Alarming position of Mr. Pickwick', 'Pickwick' and '"Sam looked at the Fat Boy"'. The piece depicting Andrew Jackson is based on an earlier fabric of around 1830, produced to celebrate the inauguration of the President in 1829; our later fragment is apparently, therefore, a piece of centenniel fabric, made to celebrate the 100th anniversary of the signing of the United States Declaration of Independence.

(8)



159* Fabric. A quantity of large and small fragments of fabric, 17th-19th century, approximately 25 pieces of fabric, some matching, mostly silk brocade, including an early piece incorporating silver metal threads, five pieces of Spitalfields silk with pink and cream stripes overlaid with cream floral sprays, and five pieces of Spitalfields silk with large posies and flower sprays on a pink ground, various sizes and condition (approx. 25)





160* Fan. A hand-coloured lithographed fan, French, circa 1830s, double-sided folding paper fan, the recto depicting Biblical scenes between goddesses with putti, the verso showing a fête champêtre within a gilded border of entwining volutes, some rubbing and minor splitting to folds, mounted on pierced tortoiseshell sticks decorated in gilt with figures and musical instruments (a few areas tarnished), faceted black stone pivot pin, 29cm (11.5ins), contained in a cream silk fan box (silk fraying at ends of lid), with J. Duvelleroy blue printed label mounted inside lid (1)

£100 - £150



161* Fan. A hand-painted fan leaf by E. Buccini, circa 1900, pen, ink, and gouache on cream silk, depicting four putti cavorting amongst branches of blossom, toned and spotted, signed lower left, width 49.5cm (19.5ins), card mount (1)

£100 - £150



162* Fans. A pair of hand-painted fans, 1920s/30s, two handscreen fans of hand-painted cream velvet, one depicting a swallow in flight, and the other a cuckoo in a tree, each handstitched to an oriental printed paper fan (both slightly damaged at base where handle joins), leaf and handle of each embellished with silver metallic tinsel thread, handles with picot-edged pale blue satin bows, 31 x 18.5cm (12.25 x 7.25ins), together with a pair of early 20th century circular patchwork hand screens, with turned wooden handles, each with hexagonal star motif in centre in red, cream, and black, surrounded by crazy patchwork of various fabrics edged with feather stitch, backed with puce pink silk (slightly perished in a couple of places), twisted cord edging, olive green silk bow on handles, 40 x 23.5cm (15.75 x 9.25ins) (4)

£100 - £150



163* Handbags. A bag in the form of a doll, 1920s, a child's reticule in the form of a doll, wearing a black grosgrain dress with frilled skirt and puffed sleeves, with matching turban hat, bows on her feet, and handle, slightly perished and a little frayed in places, stitched leather arms and head (dust-soiled), with hand-painted face, and coiled plaited hair, remains of perished cream silk lining, opening edged with floral braid, two press stud fasteners, length 23.5cm (9.25ins), together with a child's purse similar in the form of a doll, wearing a hand-stitched black satin dress and hat, with metal braid around dress ruffles, and loop handle on reverse, stitched leather hands (one becoming detached) and head, handpainted face (dust-soiled and rubbed), length 11.5cm (4.5ins) Two rare doll-shaped reticules. (2)

£100 - £150



Lot 164

164* Handbags. A collection of evening bags and purses, earlymid 20th century, including a metalwork evening bag with peacock design in silver to one side and in gold to the other, some small losses to metalwork, lined with cream satin (some marks); a cream wool pocket bag, hand-embroidered in silver thread with arabesque design to each side, pale blue lining, with stitched printed calling card 'Lady Harlech, Glyn, Talsarnau, North Wales'; two black velvet evening bags with metalwork, one with an Elizabethan-style floral design, the other depicting an oriental landscape with buildings and trees; a black grosgrain bag with black and white bugle beads forming scallop shell design (some beads missing or detached), cream lining incorporating a mirror and a purse, black grosgrain handle, large faceted stone clasp; a nautical-themed bucket bag of blue and cream velvet, with white metal anchor stitched to front, pale blue lining, navy cord handles; a bead bag, with rose and star design, lined with olive green silk, yellow metal mount and chain handle; three chain mail mesh bags, two with slight damage; and a crocodile skin bag, lined with moiré silver satin, incorporating a purse, silver metal mount and chain handle, various sizes (19)

£200 - £300



165* Handbags. A collection of evening bags, early-mid 20th century, comprising a needlepoint bag with design of flowers and exotic birds, lined with moiré oyster satin, mirror in pocket, enamel mount and clasp with Mackintosh rose motif; a needlepoint bag with unicorn and griffin detail in petit point on front, lined with peach satin (stained), engraved brass mount, with chain handle, and Art Deco red stone clasp; a floral petit point bag, lined with peach satin (marked), engraved metal mount with chain handle, marcasite and faux pearl and turquoise floral clasp; a floral needlepoint bag, lined with floral satin, metal mount embellished with enamel and marcasite flowers, marcasite clasp, chain handle; a bag of brocade patterned with Eastern figures, buildings, and elephants, marked, lined with moiré cream satin, incorporating a purse (frame rusted), metal mount inlaid with faux pearls and green stone, matching clasp, chain handle; a Waldybag of black satin, with hand-painted and beaded floral decoration, lined with puce pink satin, lettered in gilt ' Exclusive Waldybag regd. Made in England', black satin handle, metal clasp; and another bag similar of black satin with hand-painted and beaded floral decoration, lined with black satin, incorporating purse (half lined with kid leather and half with black satin), and with mirror in pocket, handpainted and beaded clasp, various sizes (7)

£150 - £200



166* Handkerchief. 1891 The Census-Taker and some things he wants to know, circa 1891, printed in black on fine white linen, with figure of a scribe in the centre, surrounded by various cartoons around the edge, toned and a few fox spots, hem a trifle frayed to one corner, 49 x 51cm (19.25 x 20ins), together with two other smaller colour-printed handkerchiefs, one commemorating John J. Shurlock, 'The Hero Bugler' of the Boer War, faded, one corner slightly frayed, the other with a map of South Africa Republic, entitled 'Empire Welders' with oval portraits of Lord Methuen, Col Baden Powell, Gen Hildyard, and Gen Gatacre, a few fox spots (3) $\pounds 100 - \pounds 150$



Lot 167

167* Handkerchief. The Danger and Folly of Going to Law, circa 1800, printed in blue on a cream linen ground, with large central oval depicting a courtroom with bewigged gentlemen, a large square cartoon at each corner, with text between, including 'The Lawyer and Justice', 'The Travellers and Oyster', 'A Sharp Between Two Flats' and 'A Flat Between Two Sharps' (after Robert Dighton's watercolour published in mezzotint by Carington Bowles in 1791), toned, some fox spots and small holes, lower 13cm portion detached and lacking 12 x 13cm square at left corner (comprising most of one cartoon) as well as small strip along right-hand side, overall dimensions approximately 49 x 50cm (19.25 x 19.5ins) A rare satirical handkerchief featuring a medley of cartoons and verse ridiculing the justice system; we have been unable to trace another sold at auction. (1)



168* Handkerchiefs. A collection of handkerchiefs, 19th and early 20th century, 17 whitework and lace cotton handkerchiefs, variously embellished with embroidery (including figures and buildings, names or monograms, love birds), drawn threadwork, lace inserts and borders, one with ink stamp 'M.M. Gandy', and two with Traphagen School printed fabric label attached with pin, various condition, largest 51 x 52cm (20 x 20.5ins), together with Victoria (Queen of Great Britain & Ireland), A large white linen table napkin used at the Lord Mayor's Banquet at the Guildhall given in honour of Queen Victoria's Coronation, woven with the Arms of the City of London and a city scene with London Bridge, incorporating the words 'Lunden' and 'Temeswar', with an early manuscript note 'Mrs. Bradford (then Miss Dornville) was permitted to dress up as a waitress & so obtained a sight of the show & got one of the napkins as a souvenir', a few small brown marks, 80 x 67cm (35 x 26.5ins), plus a set of thirteen good quality starched white damask napkins, with all-over design of national shields and George V's cypher, and embroidered initials 'RA' to one corner, a few light marks, but in very good condition, 68.5 x 68.5cm (27 x 27ins), and a white embroidered cotton cloth, with border of flowers, leaves, and barley, and a crest at one corner with ribbon cartouche lettered 'Quand Meme', 80 x 85cm (31.5 x 33.5ins) £150 - £200 (32)



169* Japanese Box. A large square kimono box, circa 1880, gilt lacquered wooden box, hinged lid with central raised panel ornately decorated in green and gold with a pheasant amongst peonies on a black ground, surrounded by a wide border of figures, vegetal decoration, and animals, including dogs, deer, and rams, in green and gold on a terracotta ground, and similar outer border depicting figures in a landscape, moths, and birds, some minor splits to wood, sides decorated with flower sprays, some chipping and minor surface loss, 61 x 61 x 7cm (24 x 24 x 2.75ins) £300 - £500 (1)



170* Japanese. An early 20th century kimono, figured cream silk, hand-embroidered overall with bamboo, palms, turtles, and storks, stitched in gold metal threads and silk threads in orange, green, and yellow, using satin stitch, stem stitch, and couching, lined with orange silk, some holes and loss of stitching, some marks, including stain to lower left front, length 165cm (65ins) £100 - £150 (1)



171* Lace. A Victorian Irish lace wedding stole, ivory stole of machine net, appliquéd all over and edged with hand-crocheted motifs, including flowers, trefoils, stars, roundels, net with a few small holes and a crudely darned tear, occasional brown spotting, 267 x 85cm (105 x 33.5ins), together with three lace wedding veils and a lace bonnet, plus a quantity of other late 18th-early 20th century lace items, e.g. cuffs and sleeves, lappets, tucked and embroidered bonnets, lengths of lace trim, mittens, including Honiton, Carrickmacross, Irish crochet, tape lace, etc., various sizes and condition (-)

£200 - £300



172* Leopold (Prince, Duke of Albany, 1853-1884). A pair of baby socks, finely-knitted cotton socks, with a delicate lace-work panel, and the initials 'LGDA' beneath a coronet, spotted, length 21cm (8.25ins)

Leopold George Duncan Albert was the eighth child and youngest son of Queen Victoria and Prince Albert. He had haemophilia, which led to his untimely death at the age of 30. (1 pair)

£100 - £200



173* Mary Quant. A black evening mini-dress, Ginger Group, midlate 1960s, black crepe chiffon dress, with full black satin lining, dropped waist with loosely pleated short skirt, and spaghetti straps, neckline and straps embellished with white sequins, rear zipper closure, original fabric 'Ginger Group' label present as well as mull-backed paper label to side seam giving production details, a few pulled threads, tiny hole at top of each side seam, front of skirt with faint greenish stain (somewhat obscured by the gathers), labels state size 11, length including straps 84cm (33ins), bust 92cm (36ins), dropped waist 96cm (38ins)

A good example of a Mary Quant dress which encapsulates her signature style, combining as it does a number of her trademark elements: the mini skirt, which she is credited with inventing; the 'little black dress', synonymous with Coco Chanel, and resurrected by Quant in the 1960s; and the classic pairing of black with white which the designer loved so much. (1) £100 - £150



Lot 174

174* Miniature clothes. A collection of miniature and dolls' clothes, 19th-20th century, including a gentleman's brown gabardine mackintosh, circa 1950s, lined with darker fabric, hanging loop at neck (torn), three metal press stud fasteners, two pockets with flaps, length 28.5cm (11.25ins); a calico dressing gown, mid-late 19th century, with small brown stain on back and 3.5cm repaired tear to underside of left sleeve, length 45.5cm (18ins); a white cotton shirt with tucked bib and grandad collar, late 19th century, length 28cm (11ins); a matching whitework long dress and chemise for a doll, early Victorian, hand-stitched fine cotton lawn, the dress with hand-embroidered bodice, puffed sleeves, closegathered waist, and drawstring ties to neck and waist at rear, the chemise sleeveless and with two tiny button closures at rear, a few small closed tears to lower edge, both with scalloped buttonhole edging, length of dress 61cm (24ins), length of chemise 49.5cm (19.5ins); a matching black silk blouse and long skirt, late Victorian, the blouse with leg of mutton sleeves and cream lace collar and cuffs, the skirt with hem edging of black lace, length of blouse and skirt respectively 15cm (6ins) and 34cm (13.25ins) (11)

£200 - £300



175* Native American. A pair of patchwork panels, late 19th/early 20th century, a pair of hand-stitched matching panels, each depicting a vulture with outstretched wings, composed of various cotton and linen fabrics, in blue, red, black, white, beige, and green, some light soiling and fading, worn in places (with some minor losses), backed with dark blue cotton, 58 x 135cm (23 x 53ins) (2)£100 - £150



176* Needlework picture. An octagonal tapestry picture of a golden pheasant, Victorian, worked in gros point, in shades of brown, red, blue, and green, showing a standing pheasant in profile, against a backdrop of foliate decoration and vegetation, 43.5 x 42.5cm (17.25 x 16.75ins), contemporary rosewood frame, glazed, together with a pair of tapestry pictures of parrots, some minor loss of stitching, 45.5 x 36cm (18 x 14.25ins), matching frames, glazed (3)£100 - £150



177* Needlework slips. A collection of slips, English, mid 17th century, 11 decorative slips, worked in tent stitch in plant-dyed wools, in shades of blue, green, red, brown, and cream, depicting various naturalistic plant forms, e.g. pinks, pomegranates, pea plant, pears, cherries, etc., each cut out and backed with black wool, some minor wear and loss of stitching, largest 18 x 14cm (7 x 5.5ins), smallest 14 x 16.5cm (5.5 x 6.5ins), together with a later large floral needlework slip An exceptional collection of rare early needlework slips. These decorative motifs were executed to embellish the soft furnishings of the wealthy, particularly during the Stuart period. They were typically used to adorned curtains, bed hangings and valances, cushions, and picture and mirror frames, amongst other furnishing textiles (see, for example, the four-poster bed in the Mary Queen of Scots Room at Hardwick Hall, Derbyshire). Stylistically the decorations owe much to the botanical books of the period, such as John Gerard's Herball, first published in 1597. (12)

£200 - £400



178* Nursery fabric. Little Red Riding Hood, France: Marignan, 1950s, two large pieces of cotton fabric, printed with scenes from the fairy tale, predominiantly green, with red, yellow, brown, and blue, on a cream ground, selvedge at each long side (one edge printed with manufacturer's name), each hemmed by hand at one short edge, 198 x 76cm (78 x 30ins), together with another piece the same, but in a different colourways, i.e. predominantly blue, comprising two pieces joined to form a curtain, large wooden curtain rings to top edge, lacking 4 (a little torn where one missing), 204.5 x 112cm (80.5 x 44ins), together with twenty-seven children's hankerchiefs, early-later 20th century, a few embroidered, but mostly colour printed, e.g. nursery rhymes (including a set of four in original pictorial box), Struwwelpeter (x 2), Enid Blyton's Faraway Tree ('Moonface and the Rabbits'), Disney, Robinson Crusoe and Friday, etc., various sizes, in good condition £100 - £150 (30)



179* Painted fabric. Three pieces of hand-painted fabric, English, 18th century, three matching cotton fragments, painted by hand in shades of bue, pink, purple, and black, on a natural cotton ground, two hand-painted with a cornucopia of flowers, one with additional joined piece below featuring bows and swags, some small holes (with occasional stitched consolidation) and light toning, largest 92.5 x 53cm (36.5 x 21ins), smallest 46.5 x 57cm (18.25 x 22.5ins), each stitch-mounted onto a double backing of cotton and linen. the other painted with a large oval posy of flowers tied with a bow, forming part of a large lined cushion cover, faded and lightly toned, 53 x 43cm (21 x 17ins), together with a hand-painted Regency bridal stole, circa 1800, silk gauze, delicately painted in shades of pink, blue, brown, green, and purple, and incorporating onlaid beads and spangles, with a heart-shaped foliate wreath at each end enclosing a pair of love birds and a quiver of arrows, above a floral swag and bows, with foliate border around edge, lined with muslin, and edged with cream satin ribbon, spotted, worn, and fragile, with losses, 359.5 x 41cm (141.5 x 16.25ins), with pinned paper label inscribed in early manuscript 'My dear Mother's work C. Williams' and below in another hand 'For Arthur Seymour Hope his Great Grandmother's work EHope 1877', plus another early manuscript label attached with thread 'Painted by M. F. Weinne(?) Seymour's Gt Grand Mother her Wedding Scarf', plus a set of three handpainted decorative wall hangings, early 20th century, watercolour on silk gauze, depicting dog roses and butterflies, chrysanthemums and virginia creeper, and wisteria respectively, spotted and worn, 175 x 52cm (69 x 20.5ins), together with another slightly larger wall panel similar, painted in thick gouache on silk satin, depicting violets and heather, paint flaking in places, each backed and sewn onto batons

(8)



180* Palampore. A collection of hand-dyed fabric pieces, India, 18th century, two large and seven small fragments of matching cotton fabric, hand-painted and dyed in red, green, brown, and black, on a beige ground, with design of bamboo, parrots, small mammals, a six-clawed rearing dragon, and large round floral motifs, with wide border of flowers, occasional brown spotting, largest piece with small hole, 23cm vertical closed tear to border 8cm in from right hand edge, and lower right hand corner torn away, approximately 99 x 84.5cm (39 x 33.25ins) and 91.5 x 37cm (36 x 14.5ins) and smaller, together with a long strip fragment of 18th century linen, hand-blocked in pinks and brown on a neutral ground, with various motifs, including a stork, a rooster, Diana, goddess of the hunt, oriental buildings, and a fisherman, on a ground of semé stars, plus an irregular piece of French Vichy blue and white checked cotton (and another small piece backed and quilted), 19th century, and a small pair of hand-sewn printed linen curtains

A rare early example of palampore cloth. The production of such fabric was labour intensive, involving as it did a lengthy process of applying details by hand and adding the dyes in stages. As a conseqence only the wealthy could afford to buy palampore, and it became a sought-after commodity in Europe. (14) £200 - £300



181* Piper (John). Tombs, Lancashire: David Whitehead & Sons Ltd., 1956, screen-printed rayon, with pattern of church monuments, selvedge to each side printed with designer and manufacturer, occasional light marks and a few brown spots, a few tiny blemishes to left-hand edge (some glue spots and a manufacturing flaw?), 122 x 438cm (48 x 172.5ins)

An unusually large piece of unused John Piper fabric. (1)

£500 - £800



182* Quilt. A large Victorian patchwork quilt, English, handstitched bedcover, backed with cream cotton, composed of hexagons forming flowers, in a wide variety of printed cotton fabrics, with 5" patterned border and floral corner squares, butted hem, some general toning and occasional holes, approximately 274 x 244cm (108 x 96ins) (1)

£200 - £300



183* **Quilt.** A silk patchwork quilt, English, early 20th century, a neatly hand-stitched patchwork bedcover, with jockey cap pattern of repeated squares formed of four triangles with button in centre (a few buttons missing), in a variety of brightly coloured silk fabrics, with matching edging of folded silk triangles, occasional fraying, brown check cotton backing (a few minor stains), approximately 251.5 x 216cm (99 x 85ins)

An unusual and rather glorious quilt, in overall good condition. (1) $\pounds 200 - \pounds 300$



184* Quilt. An appliqué coverlet, English, 1830s, hand-stitched bedcover of pieced beige cotton, overlaid with numerous cut-out printed chintz appliqués of flowers and birds, the irregular edges and detail of the onlaid pieces carefully outlined with button-hole stitch, toned and some staining, area of damage in centre with hand-stitched repair, sometime trimmed to edge and backed with beige cotton, with machine-stitched border, 155 x 131cm (61 x 51.5ins), edged all round with 12cm wide hand-made lace

Probably once a coverlet for a bed, this piece, which showcases a large number of early printed fabrics, appears to have been repurposed as a table cloth at a later stage of its existence.

£100 - £150



185* **Quilt.** An early Victorian patchwork quilt, English, a large hand-stitched bedcover, backed with cream cotton (stained in places), composed of wide strips of pink-patterned cotton alternating with strips of repeated star in square motif, latter made up of varying printed cotton fabrics in predominantly shades of blue, red, and brown, some fabrics degraded with consequent loss, hand-quilted overall in white cotton thread, butted hem, approximately 247.5 x 259cm (97.5 x 102ins)

£200 - £300



186* Quilts. A patchwork quilt by Mrs. Twine, Sussex, early 20th century, a hand-stitched patchwork bedcover, with all-over star pattern, composed of a wide variety of printed cotton fabrics, with pieced 20cm border, backed with varying pieces of brushed cotton (some light staining), butted edge, with maker's sepia ink fabric label stitched to one edge 'Mrs. A. Twine, 1 Cobden Place, Hailsham, Sussex', approximately 237.5 x 213cm (93.5 x 84ins), together with another early 20th century English patchwork quilt, made of various printed cotton fabrics, with a pattern predominantly of wide and narrow zigzags and wild goose chase motifs, in shades of pink, red, blue, and cream, backed with blue and white printed cotton, hand-quilted overall in pale cotton thread, butted edges machine-stitched, dust-soiled, some brown marks, and occasional edge-fraying to motifs, approximately 254 x 254cm (100 x 100ins) £100 - £200 (2)

(1)

187 Sample book. Book of tatted lace samples, circa 1867, 141 tatted lace samples stitch-mounted onto rectos and versos of 18 pages (the blue leaves sewn two together with neat slip stitches to edges thereby obscuring the mounting thread), each sample numbered in contemporary manuscript, generally lightly toned, all but first page with samples missing, a small number of blank leaves, rear pastedown with contemporary ownership inscription 'Bessie Rickard, Laurel Cottage, Huish, Langport, Somerset, 1867', original roan-backed cloth, rubbed and some fraying to extremities, tall 8vo (1) £100 - £150



Lot 188

188 Sample Books. A collection of three large books of lace and fabric samples, 1949-1957, two thick folio volumes, approximately 80 blue paper leaves to each, with between one and a dozen or so samples mounted on rectos and versos, comprising lace and fabric samples (latter mostly embroidered), including edge trimmings, collars, handkerchiefs, doilies, ecclesiastical samples, etc., a few missing, most samples with manuscript number on paper label, one volume dated November 25th 1947 and the other 2nd April 1957 in contemporary manuscript on front pastedown, each bound in original half morocco, rubbed and marked, with some wear to extremities, later volume rebacked in calf, large thick folio, together with another sample book of approximately fifty leaves, with lace samples and lace designs on rectos and versos (a number missing), with ink-stamped numbers on leaves, modern half calf, large folio (3)

£200 - £300



189* Scapulars. Two embroidered devotional scapulars, Continental, late 18th century, two scapulars, both composed of two small joined panels hand-embroidered in coloured silk threads on a cream satin ground: the first with an oval woodblock print of the Virgin & Child on one panel, within double-looped metal thread border, surrounded by stitched floral decoration, and with stitched cross within oval on other panel, surmounted by a crown and surrounded by a foliate wreath, on a ground of semé spangles embellished with metal bullion embroidery, each with brown fabric backing and edged with fine twisted cord, each 6.5 x 5cm (2.5 x 2ins), the two panels joined by a parallel pair of cream silk ribbons (perished in places); the other with identical image of the Virgin & Child on one panel, surrounded by embroidered heartsease flowers, and with a sacred symbol on the other panel, embellished with stars and topped by a cross, on a semé dot ground with flower sprays, each with brown fabric backing, and metalled edging, each 7 x 5.5cm (2.75 x 2.25ins), the two panels joined by a parallel pair of cream satin ribbons woven with gold leaves (sometime stitched together in a bow)

Rare early scapulars, most likely worked by a member of a religious order in a convent, and worn as a symbol of piety believed to be invested with blessings. £150 - £200 (2)



190* **Shawl.** A fine Indian Delhi shawl, mid-late 19th century, ornately hand-embroidered in cream silk floss to a grey/blue net base, with central floral roundel on a ground of flower sprigs, and trefoil boteh cornerpieces, all within a wide floral border, knotted fringe edging, occasional minor loose threads or small marks, overall size 168 x 168cm (66 x 66ins)

A beautifully embroidered shawl in good condition. (1)

£100 - £150



191* Shawl. A Georgian gauze stole, fine silk gauze, of ivory and pink stripes, with hand-knotted fringe at both short ends, small hole in one edge, some small faint marks, 164 x 51cm (64.5 x 20ins) A pretty stole in remarkably good condition.
(1) £100 - £150

192* **Shawls.** A Chinese embroidered shawl, late 19th century, cream silk shawl, hand-embroidered overall with elaborate floral and foliate pattern, wide cream silk hand-knotted macrame edging, a few loose threads, dimensions excluding edging, 114 x 119cm (45 x 47ins), together with a small scarf similar, plus An Egyptian Assuit stole, circa 1920s, cream cotton net woven with hammered white metal pieces forming a lozenge pattern incorporating three large diamond lattices, some small holes and one crude darn, 70 x 222cm (27.5 x 87.5ins), and a large Assuit shawl similar, with all over pattern including figures and buildings, some staining and holes, plus three other items, including a large woven metallic shawl, early 20th century, and an embroidered stole (7)



193* **Shawls.** A large printed silk crinoline shawl, circa 1860s, fine cream silk, with wide border in pink, green, and yellow, featuring floral and geometrical motifs, some small holes and marks, minor light discolouration in places and one area of colour bleeding, knotted silk fringing to short edges, 173 x 343cm (68 x 135ins), together with two other printed fine silk shawls, one with all-over pattern of repeating oval floral motif within sinuous foliate lattice, in pink, maroon, and yellow, and a border of palmettes in red and green, 11cm tear along one side at extreme edge, one corner with neat repairs/insertions, the other burgundy, with wide floral border, worn, with a number of holes, plus another printed shawl and three stoles (7) $\pounds 100 - \pounds 150$



194* Shawls. A large woven crinoline shawl, circa 1860s, woven shawl, short edges with wide border of boteh and fan motifs in shades of red and blue, on a central cream ground, with seamed 10cm (4ins) wide borders to long sides in similar shades, plus the addition of green, fringed border to short sides, some loss to fringing otherwise overall in good condition, 155.5 x 316cm (61.25 x 124.5ins), together with four other shawls, each with printed paisley pattern, some small marks and holes, two with fringed edging renewed (5) £200 - £300



196* Shawls. A large woven striped shawl, mid 19th century, woven shawl with alternating stripes of boteh motifs and repeating Dutch gable pattern, in varving different colourways, two sides with fringed edging (some loss), 185.5 x 185.5cm (73 x 73ins), together with four large woven 19th century crinoline shawls (some holes and marks), including a woven shawl, circa 1860s, with wide border of boteh motifs in shades of red and green, on a central green ground, fringed border to short sides (with losses), some edge-fraving, a few crude strengthening patches on verso, 170 x 371cm (67 x 146ins), plus a cream square shawl with woven border and central motif. possibly Norwich (6)

£150 - £250



195* Shawls. A large woven kirking shawl, circa 1840s-1850s, woven shawl, with all-round border of small boteh motifs and wide border of large botehs at short ends, in shades of green, blue, and pink, on a central cream ground, some small brown stains, occasional holes and period darns, a few neat repairs going in from edge (longest 43cm), 156 x 330cm (61.5 x 130ins), together with five other shawls, including a large printed kirking shawl £150 - £250 (6)

197* Shawls. A Welsh nursing shawl, circa 1860s-1880s, finely handwoven wool shawl, cream ground, with black, muted grey, and pale terracotta check, several small holes and stains, edged with hand-rolled 23cm (9ins) long twisted fringing on all four sides (lacking in places), dimensions excluding fringe 178 x 185.5cm (70 x 73ins), together with two other Welsh wool nursing shawls with fringed edging, one in cream, grey, and olive green plaid, some small holes, 173 x 175cm (68 x 69ins), the other grey with green squares, 170 x 160cm (67 x 63ins), plus a Welsh wool shoulder shawl, cream, black, and red, some small holes and marks, 106 x 117cm (42 x 46ins), and another shawl

Traditional Welsh nursing shawls enabled mothers, grandmothers, and even sometimes fathers and grandfathers, to carry a baby close to the body, leaving the wearer's arms more or less free to go about their daily tasks, and labour in the fields. Early shawls, woven by hand and with hand-twisted fringed edging, are becoming increasingly sought after, both for use as originally intended or as attractive throws in interior settings. £100 - £150(5)



198 Textile Samples. A large ledger of textile samples, 1933, approximately 1,600 woven textile samples on rectos and versos of approximately 100 leaves, arranged usually 8 to a page in a column within a printed grid, the remaining columns filled in with contemporary manuscript and headed with printed titles: 'no.', 'width', 'weight in ozs', 'composition', 'range no.', and 'remarks', a few samples lacking or partially missing, some dust-soiling, stationer's ticket of Preston Brothers & Co., Huddersfield, to front pastedown, contemporary half calf with leather belt strap and carrying handle, worn, with spine flaked and corners showing, large thick folio (1)

£100 - £150

(2)



Toiles de Jouy. A collection of fabric samples, late 18th century and later, together 15 large and some smaller fragments of Toiles de Jouy fabric, printed in raspberry on a white cotton or linen ground, various patterns showing classical scenes, children at play, floral baskets, elephants, ships and sea creatures, dogs, etc., including 'The Chariot of Dawn', and 'The Art of Loving', some with old lining fabric attached, some quilted, others forming parts of curtains or scalloped pelmets, various condition (including wear and fading), 208 x 115cm (82 x 45.5ins) and smaller, together with six framed portions of Toiles de Jouy fabric, four after Jean-Baptiste Huet's 'Les Losanges', matching mounts and glazed frames (21) £200 - £300



200* Trapunto. An early piece of trapunto guilting, 18th century, portion of peach silk satin, padded and backed with a coarse woollen cloth, close-quilted by hand overall, with chevron design, two sides with wide border composed of various motifs, including hearts, flowers, spirals, pomegranates, occasional marks, some wear, 79 x 193cm (31 x 76ins), together with a piece of pale blue silk satin, padded and backed with homespun linen (a few marks and scattered small holes), and hand-quilted with lattice pattern, loss of stitching to one corner, late 18th/early 19th century, 89 x 79cm (35 x 31ins)

£100 - £150



201* Wallpaper. A set of ten hand-blocked rolls 'Myriam', Paris: Leleu Dehays, circa 1950s, ten matching rolls of wallpaper, handblocked with floral paisley pattern in pink, green, orange, and yellow, on a brown ground, lettered 'Myriam exclusivite editee par Leleu Dehays Paris' to edge, some minor edge-fraying at start of rolls, 11cm tear at beginning of one roll, width 56cm (22ins), diameter approximately 6cm (2.5ins), together with a few matching fragments

French designer Jules Leleu (1883-1961) is best known for his award-winning furniture designs, which combined modernism with classical lines. He opened a gallery in Paris, 'Maison Leleu', in 1924, and exhibited at the 1925 'Exposition Industrielle et Arts Decoratifs', where he won a medal. He went on to design the Grand Salon of the Ambassadors at the Society of Nations in Geneva as well as other prominent decorative schemes, including those for various French Embassies, and two ocean liners, SS Ile de France and SS Normandie. Unused rolls of his striking wallpaper rarely come onto the market for obvious reasons. (10)

£150 - £200

PAINTINGS & PRINTS

OLD MASTER PAINTINGS, DRAWINGS & PRINTS



Lot 202

Lot 204

202* Continental School. Still Life of Flowers, 2nd half 19th century, oil on canvas, depicting flowers in an urn with a relief of cavorting putti set upon a marble shelf, including tulips, roses, chrysanthemums, lilac, delphiniums, poppies, and hydrangea, old Christie's auction stencil number on stretcher '699TD', 86 x 70cm (34 x 27.5ins), period gilt frame Provenance: Estate of Rodney Tolson (1923-2015), Sutton Coldfield. (1)

£400 - £600

203* English School. Girl with Dog, circa 1660-1700, oil on canvas, full-length portrait of a young girl seated in a landscape against a backdrop of trees with a sunset vista of a large parapeted country house beyond, wearing a blue-green silk gown with white cuffs and frilled neckline, a scarlet cloak, and a triple-strand pearl necklace, with a King Charles spaniel nestling in her lap, her left hand indicating a vase of Dutch School-style flowers, including tulips and roses, some light surface marks and unobtrusive craquelure, late 19th or early 20th century re-lining, old Christie's auction stencil number on stretcher '304VA', 105.5 x 83.5cm (41.25 x 33ins), period gilt frame Provenance: Believed to have been part of the collection of Sir Robert Peel, 1788-1850, Dosthill Hall, near Tamworth, Staffordshire. Tolson Family (resident at Dosthill Hall from the 1850s onwards), by descent to Rodney Tolson Gausden (1923-2015), of Sutton Coldfield. £3,000 - £5,000 (1)

204* English School. Portrait of a Clergyman, circa 1720, oil on canvas half length portrait, relined and some cracking to paint surface, 77 x 63.5cm (30.25 x 25ins), black painted moulded wood frame with insert gilt moulded fillet £200 - £300 (1)



Lot 203



Lot 205

205* English School. Portrait of Captain Follett Walrond Pennell, in Royal Navy uniform, circa 1828, oil on canvas full length portrait, relined, 76 x 63cm (30 x 25ins), gilt moulded frame with later paper label to verso

Follett Pennell (1804-1876) was the son of William Pennell, who served as His Majesty's Consul-General at Rio de Janeiro. Follett entered the Royal Navy as midshipman on board the Impregnable 104, bearing the flag of Viscount Exmouth, at Plymouth in February 1818. He advanced to the command of the Fly 18, on the East India station in November 13th, 1826 and was commissioned as captain in July 14th, 1828. From 31 May, 1834, until July 1837, he served in South America in the Talbot 28. Pennell married Catherine Anna, daughter of Colonel M'Murdo, of Lotus, Dumfriesshire in 1838, and they had one daughter. (1)

£200 - £300



206* English School. Study of Queen Charlotte, mid 18th century, half-length oil on canvas portrait, captioned to lower edge, relined, 76 x 64cm (30 x 25ins), stencil auction sale number 663TZ to stretcher, contemporary frame with acanthus leaf gilt moulded decoration and gilt moulded crown on cushion at head of frame, Parker Gallery picture dealer label to verso

Similar to a mezzotint portrait of Queen Charlotte (of Mecklenburg-Strelitz, wife of George III) (1744-1818) by Thomas Frye (Dublin 1710 - London 1762). (1)

£700 - £1,000

Lot 206



207* Flemish School. The Village Feast, circa 1650-1700, oil on canvas, with old relining and surface restoration (probably mid 20th century), 20th-century English inscription to lower edge of the stretcher verso 'Atterwell Clean & Reline MIN £55', and 20th-century printed label of the Fine Arts Studio, Specialists in Restoration of Oil Paintings, The Old Vicarage, Ticknall, Derbyshire, 87.5 x 101.5cm (34.5 x 40ins), antiquestyle gilt moulded frame

Provenance: Believed to have been part of the collection of Sir Robert Peel, 1788-1850, Dosthill Hall, near Tamworth, Staffordshire. Tolson Family (resident at Dosthill Hall from the 1850s onwards), by descent to Rodney Tolson Gausden (1923-2015), of Sutton Coldfield.

A large scale scene of a Flemish village feast, or kermesse, possibly for the Feast of the Annunciation (25th March), as a single bird hovers almost directly above the church in the distance, possibly therefore symbolising the dove of the Holy Spirit. Elegantly dressed figures mix with peasants, some of whom are dancing and drinking outside a tavern to the right, while a procession of figures file towards the church in the distance. The Flemish tradition of village feast painting was established by the Bruegel dynasty (including Pieter Bruegel the Elder, circa 1525/30-1569), and continued by other artists, including David Teniers (1582-1649) and David Vinckboons (1576-before 1633). (1)

£3,000 - £5,000



208* Follower of Anthony Van Dyck (1599-1641). St. John the Evangelist, oil on canvas, depicting the evangelist in flowing yellow robe, and red silk cloak, holding a gold goblet in his left hand, with his right arm leaning on a leather-bound book with clasps, and a large eagle behind his left shoulder, relined, size 114 x 91cm (45 x 35.75ins), later thin wood frame (1) £3,000 - £4,000

209* Follower of David Teniers, (1610-1690). Peasants Drinking in a Tavern, oil on canvas, old relining, surface with some marks and wear, generally darkened, inscribed in an early hand to verso in ink, 'Old Teniers', with chalk number to verso of canvas 738/1, plus additional 19th century hand written label 'Tapestry Room No.21', 27.5 x 36.5cm (10.75 x 14.3ins), unframed (1) $\pounds 200 - \pounds 300$



Lot 209



210* **Italian School.** The Holy Family, 17th century, oil on canvas, with old relining, depicting the virgin and child with Joseph asleep behind, two attendant cherubs, the Christ child holding out a gold ring towards a young woman wearing a crown and holding a frond, 72 x 103.5cm (28.25 x 40.75ins), old moulded gilt frame

Provenance: Believed to have been part of the collection of Sir Robert Peel, 1788-1850, Dosthill Hall, near Tamworth, Staffordshire. Tolson Family (resident at Dosthill Hall from the 1850s onwards), by descent to Rodney Tolson Gausden (1923-2015), of Sutton Coldfield. (1) £2,000 - £3,000



211* Leys (Hendrik, 1815-1869). Gerrit Six in Rembrandt's Studio, oil on wood panel, signed lower left, large wax seal to reverse of the panel, and 19th century auction stencil 2860, 75 x 57cm (29.5 x 22.5ins), period stained wood frame A period copy in reverse of this large painting by the Dutch historical painter Hendrik Leys was offered at auction by Bernaerts Veilinghuis, Belgium, 24 October 2016, lot 29 (measuring 58 x 42 cm). (1)

£2,000 - £3,000



212* Pal (Boris, 1939-). Still life of flowers, oil on wooden panel, painted in the Dutch Old Masterstyle, signed lower right, 41 x 51cm (16 x 20ins), elaborate gilt frame, 76 x 87cm (30 x 34.25ins)(1)£200 - £300



213* Attributed to Salomon Ruysdael (1602 – 1670). Landscape with figures by a pool, oil on canvas, old relining, some discolouration, early 19th century handwritten label to verso giving the artist's name and the title Tress and Pond (partly obliterated), 26 x 37cm (10.25 x 14.5ins) (1) $\pounds700 - \pounds1,000$



Lot 214

214* Sienese School. Madonna and Child, tempera and gold on thick wood panel, some surface wear, extreme edges slightly chipped, traces of old woodworm to reverse (extinct), 47 x 23cm (18.5 x 9ins) Provenance: Estate of David Geider, Baydon, Wiltshire; we understand from an executor of the estate that this work was purchased by David Geider in Hungerford in the late 1990s for £7.000.

An Italian devotional panel depicting the Virgin seated in dark blue robe lined with dark green, and edged with gold, with a red cloth backdrop, holding the standing infant Christ, who touches his cheek to hers. The style of the present work referse to the Byzantine icon tradition of the Madonna and Child, later re-interpreted by early Italian Renaissance painters such as Duccio and Simone Martini. Note for bidders: Due to the absence of supporting documentation for this work, and in the absence of scientific analysis, this lot will be sold as seen, not subject to return. Potential purchasers should satisfy themselves regarding the age and authenticity of this lot prior to bidding. (1)

£1,000 - £1,500

215* Studio of Anthony Van Dyck (1599-1641). Portrait of a Gentleman, believed to be Antoine (or Antoon) Triest (1576-1657), Bishop of Ghent, halflength oil & canvas portrait of a gentleman wearing black with plain white collar against a plain background, short 2cm 'V' shape tear to lower right quarter with black adhesive tape repair to verso (without loss), torn leaf from Roval Academy 1893 exhibition catalogue attached to verso referring to original by Van Dyck ' Works of the Old Masters 1893. 109. Portrait of the Burgomaster Triest. Painter Van Dyck. Lent by The Earl Brownlow. Burgomaster of Ghent: brother of Triest, Bishop of Ghent' and with 'R.A. 1893 in manuscript, 76.5 x 63.5 cm (30 x 25 ins), late 18th/early 19th century gilt moulded frame, framer's label of Edward Hope to verso

Provenance: Believed to have been part of the collection of Sir Robert Peel, 1788-1850, Dosthill Hall, near Tamworth, Staffordshire. Tolson Family (resident at Dosthill Hall from the 1850s onwards), by descent to Rodney Tolson Gausden (1923-2015), of Sutton Coldfield.

See Susan J. Barnes, Nora De Poorter, Oliver Millar & Horst Vey, Van Dyck, A Complete Catalogue of the Paintings. New Haven / London: Yale University Press, 2004, no. 140, pages 124-125. The catalogue entry notes one known example of this work with plain background.

Antoine Triest (1576-1657), was the fifth Bishop of Bruges and the seventh Bishop of Ghent. Triest died in Ghent on 28 May 1657 and left a third of his wealth to the poor of the city.

The Royal Academy exhibition of 1893 included the original by Van Dyck, believed to date from 1620-1621, for which the catalogue entry attached to the verso of this lot relates. The complete catalogue description reads 'Burgomaster of Ghent; brother of Triest, Bishop of Ghent. Three-quarter figure, standing to I., three-quarter face, looking towards the spectator; his I. hand rests on the back of a chair; black dress, black cloak, plain white collar and cuffs; on the thumb of his r. hand is a ring; architectural and curtain background; sky seen through columns to l. Canvas, 551/2 by 44 in.'

The provenance of the original painting which is now held at the Calouste Gulbenkian Museum, Lisbon, Portugal is as follows: J.B.P. Lebrun, Paris; François-Antoine Robit Collection Sale, Paris, 11th May 1801, no. 33; Bryan; Wilbraham Sale, London, 26th May 1810, no. 70; Sir Abraham Hume; Viscount Alford, Adelbert Wellington, 3rd Earl Brownlow, Belton House, near Grantham, Lincolnshire. Acquired by Calouste Gulbenkian through Duveen, Christie's, London, 4th-7th May 1923, no. 96. £3,000 - £5,000 (1)



Lot 215



216* Attributed to Ludovico Cardi, il Cigoli (1559-1613). Joachim and the Angel (after Durer), pen, brown ink and dark brown wash on laid paper, old manuscript number in brown ink to lower margin '1012', sheet size 30.5 x 21.4cm (12 x 8.4ins), window-mounted Provenance: Estate of Michael Jaffe (1937-1997). Attributed in pencil to Ludovico Cardi by Michael Jaffe with his pencil note to mount. A copy after Albercht Durer's Joachim and the Angel, from the series The Life of the Virgin. Of 1504 (Bartch 78, Holstein 190). Another engraved version of this woodcut was issued by Marc-Antonio Raimondi (Bartsch 622). £500 - £800



217* Bolognese School. Bearded man anointing the ground with drops from a small vessel, late 16th or early 17th century, pen, brown ink and brown wash on laid paper, some marks and discolouration, edges slightly uneven, collectors mark A. F within a square to lower right corner, laid down on later backing paper, sheet size 28 x 16.8cm, (11.1 x 6.67ins)

Provenance: Estate of Michael Jaffé (1923-1997). Tentatively attributed to Pietro Faccini or Moretto da Brescia by Michael Jaffé in pencil to mount. (1) $f_{200} - f_{300}$

218* Calvaert Denys, circa 1540-1619, Danae circa 1590, red chalk on laid paper, with touches of opaque grey wash, squared for transfer, collectors mark PL (Lugt 2094) to lower right corner, 160 x 138mm (6.25 x 5.5 ins), mounted on old laid backing paper, with red ink ruled borders, inscribed in brown ink to lower margin A. Carracci, window mounted

Provenance: Sir Peter Lely (1618-1680), court painter to Charles II of England. Apart from his role as the leading portrait painter of his day, Sir Peter Lely is famous as one of the first great collectors of art in Britain, amassing an important collection that included 10,000 prints and drawings and nearly 600 paintings. Estate of Michael Jaffe (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge.

Flemish painter Denys Calvaert travelled to Italy to continue his artistic training, and spent most of the rest of his life in Bologna. Well-known for his highly finished copies of paintings by Renaissance masters, he opened a school for young artists in 1575 centred on the study of fifteenth and sixteenth century works of art, often in the form of prints. In this way, he influenced younger Bolognese artists such as Guido Reni and Domenichino. Red chalk drawings such as the present work were apparently kept for use in the artist's workshop. See Furio Rinaldi, Denys Calvaert in Rome, Burlington Magazine, March 2016, volume 158, number 1356, pages 182-88. This drawing may be a study of the oil painting of the same subject, now in the Ferens Art Gallery, Hull. (1)

£800 - £1,200



Lot 218



219* French School. Studies of Putti, later 18th or early 19th century, pencil and black chalk on pale blue paper, sheet size 23.5 x 17cm (9.3 x 6.7ins), laid down on card, framed and glazed, with old printed label of Russeau-Girard Estampes du XVIIIe Siecle, Paris to verso, together with a neo-classical pen, brown ink and brown wash study of an equestrian statue beneath an arch, with classical facade beyond, unsigned, sheet size 16.5 x 24.3cm (6.5 x 9.6ins), framed and glazed, plus Attributed to Angelica Kauffmann (1741-1807). Artist Seated by a Tree, oval pen and brown ink on laid paper, some minor marks and discolouration from glue at edges, 25.5 x 20.4cm (10 x 8ins), framed and glazed Provenance: Private Collection, North London. (3)

£150 - £200

(1)

(1)



220* Flemish School. Adoration of the Shepherds, circa 1650, pen brown ink and brown wash on laid paper, contemporary inscription in Flemish towards top of the image, collectors stamp EC within a lozinge (Lugt 837), sheet size 16.3 x 21.4cm (6.4 x 8.4ins), windowmounted

Provenance: E. Calando (Lugt 837). Estate of Michael Jaffe (1937-1997). With pencil note by Michael Jaffe to backing card, referring to a comparative drawing of the same subject illustrated in R. - A. d'Hulst, De Tekeningen van Jacob Jordaens, Brussels, 1956, pages 32-33.

£300 - £500



221* Flemish School, Rustic landscape with Tobias and the Angel, 17th century, pen, brown ink and brown wash on laid paper, 22.6 x 31cm (8.9 x 12.2ins), window-mounted, with label of Schaeffer Galleries, 983 Park Avenue, New York to verso

Provenance: French Collection (according to label verso); Schaeffer Galleries, New York; Estate of Michael Jaffe (1923-1997).

£200 - £300

Each lot is subject to a Buyer's Premium of 20%

(Lots marked * 24% inclusive of VAT @ 20%)

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222* Panfili (Pio, 1712-1812). Designs for Ceilings, four pen, ink & watercolour drawings on laid paper, one signed and another with artist's initials, some spotting and toning, larger study with central fold, 32 x 24cm (12.5 x 9.5ins) and smaller, all in modern matching frames, glazed

Pio Panfili (1712-1812), was a Bolognese painter and engraver. He painted the staircase ceiling of the Monastery of Padri Conventuali of Montegiorgio, the Refectory of the Franciscans in Rimini, and also the ceiling of the Cathedral of Fermo. His drawings are held by the Morgan Library and Museum of Modern Art in New York. (4)

£400 - £600

223* English School. High Tor, Matlock, Derbyshire, late 18th century, pen, ink & watercolour on laid paper, 23.7 x 32.2cm (9.25 x 12.5ins), together with Attributed to Samuel Prout (1783-1852), Moored fishing boat at Dover, pencil sketch on wove, 15 x 23cm (6 x 9ins), mounted, plus Dames (A.S., 18th century), View from Goodwood Library, 1796, pencil sketch on wove, signed and captioned to lower margin, image size 15.2 x 21cm (6 x 8.25ins), sheet size 24.5 x 19cm (9.5 x 7.5ins), plus other drawings of English landscape views etc., some with buildings and figures, 18th & 19th century Provenance: Estate of Michael Jaffé (1937-1997). (14) £200 - £300



Lot 223



224* Burgess (William, 1748/49-1812). Croyland Abbey, Lincolnshire, circa 1815, fine pen, black ink and grey wash view on paper, inscribed by the artist to lower left 'Sketch'd on the spot, by W. Burgess.' and 'Drawn by W. Burgess.' to lower right, image size 54.5 x 42cm (21.5 x 16.5ins), with margins, modern gilt frame, glazed, with Abbott and Holder label to verso, together with a late 18thcentury black chalk portrait of an artist seated on some rocks in a landscape with dog and folder of drawings, 54.5 x 42cm (21.5 x 16.5ins), modern gilt frame, glazed (1)

£300 - £500



225* Amling, (Karl Gustav, circa 1650 - 1703). Nox [Night], 1698, copper engraving on laid paper, after Pieter de Witte (1548-1628), trimmed just inside the platemark, a very good impression, sheet size 26.5 x 15.9cm (10.5 x 6.3ins), window-mounted, together with Edelinck (Jan, circa 1643 - 1680). Statue de Galatée, de marbre blanc...dans la grotte de Versailles, [Paris circa 1675], fine copper engraving on laid paper by Edelinck after a drawing by H. Watelé, off the sculpture by Jean-Baptiste Tuby, plate size 38.5 x 29.7cm (15.25 x 11.7ins), with margins, a very good impression, windowmounted, plus Fantetti, (Cesrae, circa 1660-?). Adam and Eve, circa 1680-1700, copper engraving on laid paper by Fantetti after Raphael, published by De Rossi, Rome, numbered five to lower right hand corner, plate size 24 x 25.8cm (9.5 x 10.2ins), with margins, window-mounted, and other Old Master prints including a hand coloured woodcut illustration from a book signed in the image V S, German gothic printed text to verso, Willem Panneels, Mary Magdalene in the House of Simon the Pharisee, copper engraving after Rubens, trimmed to image, sheet size 14.2 x 17.1cms (5.6 x 6.8ins), a mezzotint portrait of Lucas Holstenius, Vatican Librarian, by Haid, copper engraving of a Roman marble frieze by Giovanni Battista Galestruzzi after Polidoro da Caravaggio (numbered 2 lower right corner), and a further group of 16th century German woodcut illustrations with printed text to versos (16)

£200 - £300



226* Attributed to Luca Cambiaso (1527-1585). Sketch of the Holy Family, and a Putto, pen and brown ink on laid paper, collector's mark AF within a square to lower right corner [Ferruccio Asta, Venice (1900-1952), Lugt 116a], sheet size 46 x 75mm (1.8 x 3ins), window-mounted

Provenance: Ferruccio Asta (1900-1952), Venice; Estate of Michael Jaffe (1923-1997). A pen brown ink and wash drawing catalogued as Roman School with provenance of the Venetian dealer and collector of drawings Ferruccio Asta, was sold in these rooms in 2018 (Paintings, Watercolours & Prints, 18th July 2018, lot 35). (1)

£300 - £400



227* Attributed to Matteo Rosselli (1578 - 1650). Study of a Young Woman in Prayer, red chalk on laid paper, with indistinct partial watermark, laid down on later wove backing paper, inscribed in pencil in a 19th century hand 'Andrea del Sarto', sheet size 20.7 x 15.4cm (8.2 x 6.1ins), 20th century mount with pale red and gold ruled borders, inscribed in pencil (by Michael Jaffe) 'Rosselli' to verso Provenance: Estate of Michael Jaffe (1923-1997). £500 - £800 (1)



Lot 228



Lot 229

228* Attributed to Taddeo Zuccaro (1529-1566). Interior Scene with figures before a seated Cardinal, pen, brown ink and brown wash on laid paper, indistinct collector's mark to lower right corner, sheet size 127 x 109mm (5.1 x 4.3ins), window-mounted Provenance: Estate of Michael Jaffe (1923-1997). (1)

£400 - £600

229* Boitard, (Louis Philippe, active 1734-1760). Seated gentleman sleeping, pen, brown ink, and grey wash on laid paper, light overall mount stain and some small scattered light spots, tipped-on later laid backing paper, sheet size 194 x 124 mm (7.6 x 4.8 ins), framed and glazed, with old printed label of Squire Gallery, Baker Street, Portland Square, London to verso, together with Cruickshank (George, 1792-1878). Sketch of a Commedia dell'Arte character, pencil on wove paper, with accompanying pencil annotations, unsigned, 14 x 12.5cm (5.5 x 5ins) mount aperture, framed and glazed £200 - £300 (2)



230* Brustolon (Giovanni Battista, 1712-1796). Canalis majoris caput qua Venetias ingreditur, [1766], etching with engraving on laid paper, from the series of 12 views entitled Feste Ducali, or Solennita Dogali, published by Ludovico Furlanetto, with title and publisher's imprint below, numbered 4 to right hand corner of the plate, some light spotting, mainly to margins, plate size 32 x 46cm (12.5 x 18.2ins), sheet size 47 x 60cm (18.5 x 23.5ins), together with an etched landscape published by Pierre Drevet (1664-1738), after S.B., framed and glazed

A view of the Grand Canal with Santa Maria della Salute to the left after Canaletto, from the second series of views by Brustolon, published by Furlanetto 3 years after his first series of 12 engravings titled Prospectuum Aedium urbis Venetiarum. (2)

£200 - £300



Prospectus Vrbis Venetiārum pre cetēris magnifica, achibens publica (Edificia, adstantia utrigue later Platea minorio D. Marci, respicientis mare

231* Canaletto (Giovanni Antonio, 1697-1768). Five Views of Venice after Canaletto, circa 1780s, together five engraved views on laid paper (2 published by Teodoro Viero), including views of the Rialto Bridge & Doge's Palace, etc., approximately 33 x 44cm (13 x 17.5ins) The print titles are: a. Superba Moles Pontis Rivoalti, by Antonio Sandi after Moretti b. Prospectus Urbis Veneterium, by Sandi after Canaletto c. Prospectus a Columna S. Marci by Antonio Visentini after Canaletto d. Area Majoris S. Marci by Visentini after Canaletto e. Bucentaurus et Nundia by Visentini after Canaleto The last 3 are taken from a copy of Canaletto's Urbis Venetierum, all engraved by Visentini, first published circa 1730, but these probably from a later edition. The first two seemingly from another version, circa 1760-1780, of which part of the work was engraved by Antonio Sandi. (5) £700 - £1,000



232* Circle of Anthony van Dyck (1599-1641). Scene of a Roman Martyrdom, 17th century, pen and brown ink, and brown wash, with touches of red ink, on laid paper (with indistinct watermark), arched top, inscribed in brown ink in an early hand to lower margin 'A. Vandike', stamped in black ink lower right R [collector's mark of Jonathan Richardson, Junior, Lugt 2170], 30.5 x 21cm (12 x 8.3ins), window-mounted

Provenance: Collection of Johnathan Richardson, Junior (1694–1771), portrait painter, collector and critic, London; Estate of Michael Jaffe (1923-1997). (1) £500 - £800



233* **Continental School.** Young Man Stacking Pots, red chalk on laid paper, laid down on card, irregularly shaped (upper left corner excised), sheet size 20.9 x 14.1cm (8.25 x 5.6ins), window-mounted, together with a red chalk drawing of dilettanti beside antique architectural remains, looking on to the Coliseum, Rome, on laid paper, with watermark D & C Blauw with shield and posthorn, circa 1780's, lower right corner torn away, sheet size 25.8 x 36cm (10.2 x 14.2ins), plus an 18th century red chalk drawing of a seated cardinal, on laid paper, watermarked with anchor within a circle with six pointed star above, inscribed to verso top margin in French `...a l'etat major general du g.d. de toscane - ` and to bottom margin `achette a Florence 1810', adhesive stain towards upper portion of the image, sheet size 24.3 x 16.4cm (9.6 x 6.5ins)

£300 - £400

(3)





Lot 234

234* Coornhert (Dirk Volkertsz, 1522-1590). The Parable of the Great Banquet: The Second Excuse, 1558-59, copper engraving after Maarten van Heemskerck, on laid paper (with indistinct watermark), published by Hieronymus Cock, small wormhole to centre of the image, minor waterstain to lower centre, a good impression, trimmed to platemark, sheet size 20.4 x 24.8cm (8 x 9.75ins) window-mounted, together with Sadeler (Jan, or Johannes Sadeler, 1550-1600). The Descendants of Lamech (from the series The Story of the First Men), 1583, engraving on fine laid paper, after Maarten de Vos, the second state (of two) with plate number 9 added to lower margin of the image, trimmed outside the platemark, laid down on archival paper, sheet size 21.3 x 26.8cm (8.4 x 10.5ins), light soiling, window-mounted, plus an etching by Daniel Hopfer (circa 1470-1536), Reliquary with a Pieta, the second state (Bartsch 17, ii), sheet size 24.3 x 16.7cm (9.6 x 6.6ins), windowmounted, and other Old Master prints, various, including 2 large etched landscapes by Herman van Swanevelt, 2 small landscapes by S. Le Clerc, Georg Pencz (circa 1500-1550), Virginia, circa 1546/47 (Bartsch 84, Hollstein 125), with margins unevenly trimmed touching the image, 2 battle scenes by Stefano della Bella, a mezzotint by Christian Rugendas after G. P. Rugendas dated 1696, a woodcut of Christ Purifying the Temple, from Speculum Passionis, 1507 by Hans Schaufelein (printed text to verso), etc., some mounted Provenance: Estate of Michael Jaffe (1923-1997). Hollstein 345 Coornhert) and 25 (Sadeler) £200 - £300 (16)



235* Cristall (Joshua, 1767-1847). Apollo and the Muses, 1816, pen lithograph on pale cream wove paper, image size 31 x 46cm (12.25 x 18.2ins), with margins, sheet size 42.5 x 55.5cm (16.75 x 21.9ins), some minor marks and light soiling, restrengthened to edges on verso, framed and glazed (1)

£200 - £300


236* Dandini (Pietro, 1646-1712). Study of a male head looking upwards, possibly Saint Jerome, black chalk on laid paper, initialled P.D. in brown ink to lower right corner, some overall spotting, 21 x 15.8cm (8.3 x 6.2ins), late 19th or early 20th century frame, glazed, with framer's label of Lechertier Barbe, 95 Jermyn Street London to verso (1)

£200 - £300



237* De Gheyn (Jacques II, 1565-1629). Trumpet Players, from the Riding School series, 1599, hand-coloured engravings on laid paper, together with two further engravings from the same series, depicting a horseman in full armour, both with hand-colouring, each trimmed to ruled border and laid down, plate size 15.5 x 20.5 cm (6 x 8 ins), framed and glazed (3)

£150 - £200

238* Dente (Marco, 1486/1500-1527). Battle Scene, circa 1520, engraving on laid paper (after Raphael's design for the fresco of The Battle of The Milvian Bridge, Sala di Constantino, Vatican, painted by Giulio Romano and others), trimmed to plate mark, generally a good, dark impression, sheet size 22.8 x 36.4cm (9 x 14.3ins), late 19th or early 20th century frame, glazed

Bartsch (Raimondi) 420. See Christie's London, Old Master Prints from Chatsworth, 5 December, 1985, lot 74. (1)

£300 - £500



Lot 238

Francisco Comiti Algarotto, Emulitifimo Viro, Bonarumque Artium Cultori ICase XXIV Tabulas Marco . Riai . Bellunensi Colomb Caprefas Qual Extant seph Smith et Antoni D. 1.9 incut et in lucen Chellis anno MDCCXLIII うううり

239* Fossati (Davide Antonio, 1708-1791). XXIV Tabulas Olim a Marco Ricci Bellunensi Colorib. Expressas, quae extant in aedibus Joseph Smith, et Antonii Mariae Zanetti, D.A.F. qui eas del incid. et in lucem edit, Venice, 1743, decorative engraved title, and 17 (of 24) fine engravings on laid paper after Marco Ricci, (plates numbered III-VII, X-XI, XIII-XV, XVII-XXIII), some minor soiling and pale spotting to margins only, a few light dampstains to extreme edges (generally unobtrusive), plate size 25 x 35.5cm (9.75 x 14ins), sheet size 36 x 51.5cm (14.25 x 20.25ins) Cicognara 2094; Sonino, Marco Ricci (1991), pp. 243-255.

'Executed with gusto' according to Cicognara, Fossati's fine engravings illustrate the painted designs executed by Marco Ricci formerly in the renowned collection of Consul Joseph Smith (later purchased by George III in 1762), and Antonio Maria Zanetti. The series is dedicated to Count Francesco Algarotti. Marco Ricci produced many landscape paintings executed in tempera or gouache on leather, typically measuring 31 x 45 cm, 33 of which are now in the Royal Collection, previously owned by Joseph Smith, a friend and contemporary of the artist. (18)

£400 - £600





240* Follower of Francesco Guardi (1712-1793). View of the Coliseum and Arch of Titus, Rome, possibly 19th or 20th century, pen and brown ink, brown and grey wash on laid paper with watermark of a three-pointed crown (Briquet 6089), brown wash outer border, some minor marks to edges, closed tear (without loss) to centre of right-hand margin with associated light creases, with inscription to upper right (not legible) and numbered 222 (?) to upper right corner, 22.5 x 33cm (9 x 13ins), together with two further views of Rome by the same hand: View of the River Tiber with the Castel Sant Angelo and St. Peter's, pen and brown ink with brown wash on laid paper with watermark of a six-pointed flower within a circle surmounted by a cross, and letters V A below, similar brown wash outer border. old ink number 997 to verso, scattered spotting, minor loss to extreme outer right corner, 18.4 x 26cm (7.25 x 10.25ins), and View of the Piazza Trinita dei Monti, with the Obelisco Sallustiano and the Villa Medici beyond, pen and brown ink with brown and grey-green wash, numbered in ink 287 to upper left margin, and inscription to top edge (not legible), brown wash outer border, 18.7 x 26.1cm (7.4 x 10.25ins), plus one other drawing possibly by the same hand of a group of putti ascending into the air, pen and brown ink with grey wash on laid paper, some minor marks to edges, 23.8 x 18.2cm (9.4 x 7.2ins)

Provenance: Private Collection, Gloucestershire.

The first work is executed on paper used in Central Italy throughout the 17 th century, according to the entry in Briquet (i.e. much before the period of Guardi's own production). The unidentified artist here in question apparently using old laid paper, and imitating Guardi's famously loose and airy manner. A similar group of nine drawings, all views of Venice, some bearing near identical inscriptions, and measuring 17.5 x 27.5 cm, were offered at Dorotheum, Vienna, Master Drawings, Prints before 1900, Watercolours, Miniatures on 4 April 2017, lot 133. (4) £300 - £500











Lot 241

241* Gabbiani (Anton Domenico, 1652-1726). Andromeda Chained to the Rocks/Study of Hands, pen and brown ink on laid paper, with red chalk drawing of hands to verso, sheet size 105 x 128mm (4.1 x 5ins), window-mounted

Provenance: Estate of Michael Jaffe (1923-1997). A pencil note to mount with initials A.E.P. [A.E. Popham] attributes this drawing to Gabbiani, and relates it to the series of engravings after his work Raccolta di Cento Pensieri Diversi, published in Florence in 1772. (1)

£200 - £300



242* Galle (Cornelis, the Elder, 1576-1656). Four Fathers of the Church (after Peter Paul Rubens), engraving on laid paper, published by Gillis Hendricx, a fine, strong impression, inscribed to verso in brown ink to outer corner 'J: B.' (Lugt 1419), trimmed to platemark, sheet size 37 x 47.5cm (14.5 x 18.75ins), windowmounted, together with Lefebre (Valentin, 1637 - 1677). The Visitation, after Veronese [from Opera Selectiona quæ Titianus Vercellius Cadubriensis, et Paulus Calliari Veronensis inventarunt ac pinxerunt, quæ que Valentinus Le Febre Bruxellensis delineavit, et sculpsit, published by Jacob van Campen, Venice, 1682], engraving on laid paper, trimmed to platemark, sheet size 47.5 cm x 26.5cm (18.75 x 10.5ins), window-mounted (2) £200-300



243* Attributed to Giovanni Francesco Grimaldi, il Bolognese (Bologna 1606-1680 Rome). Courtyard with fountain and figures, buildings and palazzo, pen and brown ink on laid paper, with outer border in dark grey ink and green wash, with early inscription in brown ink to lower blank outer margin 'I Francisco Bolognese', sheet size 121 x 169mm (6.65 x 4.76 inches)

Provenance: Estate of Eduard Rosenbaum (1887-1979), diplomat at the Versailles Treaty negotiations, economist, Syndic of the Hamburg Chamber of Commerce and director of its library. Expelled from his post by the Nazi regime in 1933 he emigrated to London where he was appointed Librarian and Head of Acquisitions at the London School of Economics. Board Member of the Leo Baeck Institute, London.

A similar small-scale drawing attributed to Grimaldi of a river landscape with pollard tree and boatman, with near identical inscription was sold at Christie's, Old Master & British Drawings & Watercolours, London, South Kensington, 5 December 2013, lot 26, formerly in the Crozat Collection. £300 - £500



244* Italian School. Male nude kneeling beside a plate and ewer, 17th century, red chalk on laid paper, some overall light discoloration and surface marks, 27 x 34cm (10.5 x 13.5ins) mount aperture, later frame, glazed (1) £200 - £300



Lot 245

245* Italian School. River god with vase lying on a riverbank, 17th century, red chalk on laid paper, laid down on old laid backing paper, closed tear to right hand margin, lower right corner cut away, numbered in brown ink `14` to lower right corner of the old backing paper, sheet size 181 x 160mm (7.13 x 5.12 inches)

Provenance: Estate of Eduard Rosenbaum (1887-1979), diplomat at the Versailles Treaty negotiations, economist, Syndic of the Hamburg Chamber of Commerce and director of its library. Expelled from his post by the Nazi regime in 1933 he emigrated to London where he was appointed Librarian and Head of Acquisitions at the London School of Economics. Board Member of the Leo Baeck Institute, London. (1)

£200 - £300



246* Italian School. Woman looking upwards, with arms crossed over her chest (possibly a study for the Mary Magdalene), 17th century, red-brown chalk on laid paper, 23.3 x 18.1cm (9.2 x 7.1ins), laid down on modern backing paper, framed and glazed, with 20th century ownership inscription and label to verso of Gerald Taylor, Gloucestershire (1)

£150 - £200



247* Jackson (John Baptist, 1701 - circa 1780). The Death of St. Peter Martyr, after Titian, 1739, & The Descent of the Holy Spirit, after Titian, circa 1743, two chiaroscuro woodcuts, printed from 4 blocks [published in Venice in 1745 by Giovanni Battista Pasquali as a collection of twenty four chiaroscuro woodcut prints after Italian Old Master paintings], some marks and wear to edges, both prints laid down on linen, and each stretched over a wooden support, with the outer margin (including the title of the first work) blank edges wrapped around the stretcher edge, and secured with old tacks, visible area 53 x 35cm (21 x 14ins), 56.5 x 39cm (22.25 x 15.4ins), respectively (2)

£150 - £200



248* Leoni (Ottavio, circa 1578-1630). Portrait of Galileo Galilei, 1624, copper engraving on laid paper, trimmed to plate margins, 14 x 10.9cm (5.5 x 4.3ins), together with Hogarth (William, 1697-1773). [View of Ranby's House], Publish'd as the Act directs by Jane Hogarth at the Golden-Head Leicester Fields 1st May 1781, etching and engraving, the second state of two, discolouration from old mounting glue to upper outer corners, trimmed to margins, sheet size 10.1 x 15.2cm (4 x 6ins), plus six copper engravings from the series Balli di Sfessania by Jacques Callot (1592-1635), all later issues in reverse on laid paper, without captions below the image and with plate number to top right corner, with wide margins, sheet size 10.5 x 17cm (4.2 x 6.7ins) (8)

£150 - £200



249* Ostade (Adriaen van, 1610-1685). Bust of a Laughing Peasant, circa 1636, Bust of a Peasant, circa 1636, & The Smoker, circa 1640, three etchings on laid paper, 8th or 9th (penultimate) state, 5th (final) state, and 7th (final) state respectively, some minor marks, the first work trimmed just outside platemark, the second work trimmed to platemark, the third work trimmed just inside platemark, sheet size 74 x 60mm (2.9 x 2.4ins), 32 x 30mm (1.25 x 1.2ins), and 74 x 56mm (2.9 x 2.2ins) respectively, mounted together on old card with ruled borders in ink, window-mounted Provenance: Estate of Michael Jaffé (1923-1997). Hollstein-Godfroy 1, 2, and 5.

(3)

£300 - £500

250* Palma il Giovane (Jacopo, 1548-1628). Apollo, Mercury and Hercules, with putti holding a torch and three bacchantes, pen & brown ink, pale brown wash, heightened with white bodycolour, on pale grey-brown laid paper, corner-mounted on a 19th c. sheet of backing paper, with stamped monogram JD, and 'No. 1822' in brown ink to lower margin, additionally marked in ink to top margin verso with the name Camillo Bolognese, and numbered 357 in red pencil (in an 18th century hand), 28.5 x 19.7cm (11.25 x 7.75ins) Attribution to Palma il Giovane confirmed by Professor Stefania Mason Rinaldi on the basis of a photograph. (1)

£800 - £1,200



Lot 250



251* Piranesi (Giovanni Battista, 1720-1778). Veduta interna dell'antico Tempio di Bacco, from the Vedute di Roma, 1767, etching on laid paper, laid down on later backing card, some surface marks and minor wear, plate size 42.6 x 60.9cm (16.75 x 24ins), sheet size 49.5 x 64.5cm (19.5 x 25.4ins), framed and glazed (1)

£200 - £300

252* Raimondi (Marcantonio, circa 1480-1527/3). The Judgement of Paris (after Raphael), circa 1510-20, engraving on laid paper, with watermark of a six-pointed star in a circle (similar to Briquet 6076-82), trimmed to plate mark, one or two minor stains, sheet size 29.9 x 43.5cm (11.8 x 17.2ins), hinge-mounted

Provenance: Estate of Eduard Rosenbaum (1887-1979), diplomat at the Versailles Treaty negotiations, economist, Syndic of the Hamburg Chamber of Commerce and director of its library. Expelled from his post by the Nazi regime in 1933 he emigrated to London where he was appointed Librarian and Head of Acquisitions at the London School of Economics. Board Member of the Leo Baeck Institute, London. Bartsch XIV, 197.245; Shoemaker and Broun (1981), pages 146-147, number 43.

One of the most famous prints of the 16th century, for which Raphael would have provided a drawing for Marcantonio to engrave from. The print bears a printed inscription on the tablet to the lower left corner 'Sordent Prae Forma Ingenium Vartus Regna Aurum', which translates as: Intellect, Virtue, Kingdoms and Gold appear worthless compared with beauty'. (1)

£300 - £500



Lot 252



Lot 253

253* Sadeler (Aegidius , 1570-1629). Portrait of Johann Matthaus Wackenfels von Jungfrauendorf (1550-1619), circa 1614, pen, brown ink and grey wash on laid paper, 24.8 x 16.7cm (9.8 x 6.6ins), mounted on 19th century backing card, with collectors stamp CA within an oval to lower right, window-mounted

Provenance: Estate of Michael Jaffé (1937-1997).

A copper engraved portrait of Wackenfels after Sadeler, based on the same image, but with different border ornamentation, was published in Prague in 1614

Johannes Matthaeus Wacker von Wackenfels (1550-1619) was a diplomat, humanist scholar, courtier and author, with an avid interest in history and philosophy. Wacker became Johannes Kepler's patron, and it was he who first brought Kepler the news of Galileo's telescopic discoveries. Kepler dedicated his 1611 pamphlet Strena seu nive sexangula (The Six-Cornered Snowflake) as a New Year gift to his friend. The Kepler conjecture, as it is known, is a mathematical theorem about sphere packing in threedimensional Euclidean space.

Wacker was born in Konstanz in 1550 into a Lutheran Protestant family and studied in Strasbourg, Geneva and Padua. He was supported and promoted by Johannes Crato von Krafftheim, who introduced him into the circle of Renaissance humanism in Northern Europe in Breslau. In 1575 he received his doctorate in Padua, and in 1576 he returned to Breslau and became the confidant of Bishop Andreas von Jerin. In 1583 he married Sophie Poley (1563-92), the sister of Wroclaw businessman Christoph Poley, Wackenfels converted to the Catholic faith in 1592, and in 1595 he married his second wife, Catherine of Troilo, allying himself with one of the most influential families in Wroclaw. (1)

£700 - £1,000

254* Thornhill (James, 1675-1734). Classical Landscape with Seated King, pen, brown ink and brown wash on laid paper, 20th century inscription in pencil to verso 'Sir James Thornhill per Croft-Murray', 98 x 151mm (3.9 x 6ins), window-mounted

Provenance: Estate of Michael Jaffé (1923-1997). Attribution provided by Edward Croft-Murray (note to verso). (1)



Lot 254

PORTRAITS & MINIATURES



255* Cox (Harold, active 1921 -). George Edgar Joseph Proudman, crayon on paper, portrait drawing, initials 'E.P.' lower left, together with two further portraits by the same artist of George Proudman's two sons Christopher John and John Bailey Proudman, 50 x 38cm (19.75 x 15ins), oval mount aperture, framed and glazed

Drawn by the artist while the Proudman family were on holiday in Lyme Regis in 1938. (3)

£70 - £100



256* Desvaux (Auguste, born 1813). Portrait of a Young Lady, watercolour, gouache, and bodycolour, on ivory, laid down on thick card, half-length portrait of a girl seated in an interior, wearing a white lace-trimmed pale blue gown with low neckline, and a gold braclet and earrings set with pearls, her brown hair arranged in ringlets, signed to upper right-hand side, 7 x 5cm (2.75 x 2ins), brass frame glazed, with strapwork border in red and outer pierced floral border Little appears to be known about this French painter who was born at Avranches in Normandy. Benezit notes that there is a Crucifixion painted by the artist in the church of Saint-Gervais at Avranches. A portrait miniature of a naval officer by Desvaux was sold at auction in 2011, and a smattering of larger oil paintings have surfaced at auction over the last couple of decades. (1)

257* After Nicholas Hilliard (1547-1619). Queen Elizabeth I, early 20th century, circular head and shoulders portrait set into a powder compact, watercolour and bodycolour on ivory, depicting a young Queen Elizabeth I, signed 'Hilliard' to right-hand side, diameter 5 cm (2 ins), glazed and inset into the lid of an ivory powder compact, lid with inset black and red stained ivory roundels, diameter 8 cm (3.25 ins), base with old paper label inscribed in manuscript 'Queen Elisabeth' (1)

£150 - £200





Lot 260

258* Miniature. Portrait of a Gentleman, circa 1790, watercolour, gouache, and bodycolour, on ivory, oval head and shoulders portrait of a bewigged gentleman wearing a brown coat, 6 x 4.5cm (2.5 x 2ins), contained in a contemporary oval rose gold pendant frame, glazed, with blue enamel border decorated with gilt dots, overall size (excluding hanging ring) 7 x 6cm (2.75 x 2.25ins) (1)

£400 - £600

259* Miniature. Portrait of a Naval Officer, circa 1790, oval watercolour, gouache, and bodycolour, on ivory, laid down on card, head and shoulders portrait of a gentleman with grey curly hair in a blue coat with anchor-embossed buttons, 6 x 4.5cm (2.25 x 1.75ins), contained in an early 19th century oval two-tone gold locket frame, glazed, the front set with a border of diamond chippings, the reverse with embossed trophy of love birds and harvest emblems, within a green enamel laurel wreath enclosed by a border of seed pearls, a wide border of engine-turn blue enamel, and a narrow border of white enamel (chipped with slight loss in a couple of places), embossed pattern to edge, overall size (excluding hanging ring) 6 x 5.5cm (2.5 x 2ins) (1)

£1,500 - £2,000

260* Miniature. Portrait of a Young Gentleman, circa 1800, oval watercolour and bodycolour on ivory, head and shoulders portrait of a young man with brown hair and wearing a blue coat, 6.5 x 5cm (2.5 x 2ins), glazed ebonised frame, with thistle, rose, and shamrock hanger (1) £150 - £200





261* Miniature. Portrait of a Young Gentleman, circa 1800, watercolour and bodycolour on ivory, oval head and shoulders portrait of a young gentleman with fair hair, wearing a bottle green coat and white waistcoat, 5 x 4.5cm (2 x 1.75ins), oval ebonised frame (1) £100 - £150



Lot 262

262* Miniature. Portrait of a Young Lady, circa 1830s, watercolour and bodycolour on ivory, laid down on leather, oval half-length portrait of a young lady, wearing a white gown trimmed with pale pink ribbon to waist and neckline (latter terminating in shoulder rosettes), with high frilled neck and muslin fichu, her curly brown hair ornamented with flowers and a diaphanous veil, 10 x 8cm (4 x 3ins), glazed ebonised frame with acorn hanger (lacking additional stand on verso) (1)

£200 - £300



263* Miniature. Portrait of Madame de Montesson, early 19th century, watercolour and bodycolour on ivory, oval half-length portrait of a young lady wearing a salmon-pink gown with white ruffle around the low neck, and a matching pink ribbon in her ringletted powdered wig, 6.5 x 5.5cm (2.5 x 2ins), glazed ebonised frame with thistle, rose, and shamrock hanger, verso with the subject's name in early manuscript and a printed paper label 'Dempster'

Charlotte-Jeanne Béraud de La Haye de Riou (1738-1806), known as Madame de Montesson, was mistress, and later wife, to Louis Philippe d'Orléans, Duke of Orléans. She established a small theatre for the enjoyment of family and friends, and wrote and acted in a number of plays. (1) £100 - £150



264* Miniature. Portrait of Maria Jane Richardson, circa 1810-20, watercolour and bodycolour on ivory, half length portrait of a young lady with brown hair in a plaited coil on her head and her face framed by ringlets, wearing a white high-waisted frilled muslin dress, a red shawl, and a jewelled necklace and earrings, 91 x 66mm (3.5 x 2.5ins), framed, with early manuscript inscription on card label to verso 'Believed to be Maria Jane daughter of G. Richardson. Born 1794 died 1821. Married Brook Hamilton Gyle 1821', housed in a rubbed and worn red morocco display case with gilt stamp on verso 'Melliship & Harris Makers 111 Westbourne Grove', two hinged flaps (one detached), together with Portrait of William Strettall Kelsall, circa 1820-30, watercolour and bodycolour on ivory, half length portrait of a young man in black jacket, waistcoat, and cravat, against a crimson drape, 92 x 74mm (3.5 x 2.75ins), framed and glazed, with contemporary manuscript label on verso 'William Strettell Kelsall 1808-1854 son of John Kelsall of Ipswich', plus a sketched half length pencil portrait of a young gentleman, 190 x 138mm (7.5 x 5.5ins), framed and glazed, with contemporary manuscript label on verso 'Thomas Seddon Kelsall 1805-1868 at about 25' (3)

£150 - £200

265* Rokotov (Fyodor, 1736-1808, after). Catherine the Great, Empress of Russia, early 20th century, oval painted enamel, head and shoulders profile portrait to left, signed lower right in Cyrillic ('O. Sur'), set into an oval silver gilt frame, hallmarked 'LK 56 84' and with a horse and rider (St. George and the dragon?), frame with laurel wreath pattern and set with diamond chippings, overall size (excluding metal hanging ring) 8 x 7cm (3 x 2.75ins) £300 - £500 (1)



Lot 265



266* Silhouette. Oval Portrait of Harriet Ray (1807-1897), circa 1830s, black scissor cut heightened with gilt, half-length portrait of a young lady profile to right, wearing a gown with low neckline and large blouson sleeves, and pendant earrings, her hair in a tall bun with forehead curls, 13 x 9.5cm (5 x 3.5ins), oval ebonised frame, glazed, paper label on verso with notes pertaining to the sitter in early (and later) manuscript, together with Oval portrait of Reverend John Mead Ray, (1753-1837), circa 1800, reverse painting on convex glass, half-length portrait of a gentleman profile to right, 8.5 x 7cm (3.25 x 2.5ins), original ebonised frame, with acorn hanger, various manuscript notes on verso pertaining to sitter

The first item with details on verso of frame as follows: 'Catherine Mary Jackson. Your gt. gt. Aunt Harriet Ray, Grandma Burton's sister who loved & cared for us all in our childhood and was kind to you. She died at the age of ninety, 1897, a true Christian woman.' The notes on the second item indicate that the sitter married Elizabeth Shepherd, whose father, William Shepherd of Coxside, married Mary Gainsborough, daughter of Thomas Gainsborough's elder brother, John. (2)

£150 - £200

19TH CENTURY PAINTINGS & WATERCOLOURS



Lot 267



267* Boughton (George Henry, 1834-1905). Highland Cattle, oil on board studies of heads of highland cattle, with artist's initials to lower edge, 13.5 x 17cm (5.25 x 7ins), gilt oval mounts, gilt moulded frames (2)

£200 - £300

268* Caille (Léon Émile, 1836-1907). Peasant Girl beside a Cottage Door, 1886, oil on wood panel, depicting a young girl with one foot on the doorstep of a rustic dwelling, with a trug of leeks over her right arm, a basket hanging on the wall above her, and a magpie on a plank bench below the cottage window, signed and dated lower left, 16 x 11cm (6.25 x 4.25ins), contemporary recessed gilt gesso moulded frame (1)

Lot 268



Lot 269



Lot 270



Lot 271



Lot 272

269* Clare (Oliver, 1853-1927). Still life of Spring flowers and bird's nest against a mossy background, 1892, oil on canvas, signed and dated lower right, 22 x 29.5cm (8.5 x 11.5ins), period recessed gilt frame, glazed (1)

£400 - £600

270* Clare (Oliver, 1853-1927). Fruit on a mossy background, oil on canvas, depicting a still life of grapes, apple, greengages, strawberries and a raspberry, signed lower right, 22.5 x 30.5cm (12 x 8.75ins), stencil number A664S to stretcher, modern antique-style gilt frame (1)

£300 - £400

271* Clare (Oliver, 1853-1927). Fruit on a mossy background, oil on wood panel depicting a still life of grapes, peaches, greengages, and a strawberry, signed lower right, 17 x 22cm (6.75 x 8.75ins), old gilt frame, glazed (1)

£200 - £300

272* Clare (Oliver, 1853-1927). Fruit on a Ledge, oil on board depicting a still life of grapes, plums, raspberries and a peach, signed lower right, 19.5 x 24.5cm (7.75 x 9.5ins), modern gilt frame, with Gatsby's of Walsall framer's label to verso £200 - £300 (1)



273* Courtois (Gustave, 1853-1923). Portrait of a Gentleman, oil on canvas head & shoulders portrait, unsigned, 47 x 39cm (18.5 x 15.5ins), heavily gilt moulded frame (1) £400 - £600



Lot 274

274* English School. A young girl in an interior, circa 1870s, oil on canvas, showing a girl seated in an interior, preparing vegetables, with a bird looking on from the window, signed 'Longford' lower right, 55 x 48.5cm (21.5 x 19ins), moulded gilt frame (1)

£200 - £300



275* English School. Landscape on the South Coast of England, mid 19th century, oil on canvas, old relining, with overall craquelure, minor puncture towards upper left corner, 61 x 92cm (24 x 36ins), old gilt frame (1)

£200 - £300



276* German School. Girl with Cooking Pot at the Stove, mid/late 19th century, oil on panel, indistinctly signed lower left 'Ed. Fie... [?]', faint ink number to verso G2127, 25 x 20cm (10 x 8ins), gilt moulded frame (1)

£150 - £200

277* Gill (William Ward, 1823-1894). Still life Studies of Dead Woodcock & Snipe on a Grassy Bank, two oils on board, both signed lower right, 21×34 cm (8.25 x 13.5ins), gilt mould frames, glazed (2) £200 - £300

278 No lot



Lot 277



279* Knell (Adolphus, 1805-1875). Shipping off the coast, oil on board, showing fully rigged ships and a tug in stormy waters, signed lower right, 28.5 x 45.5cm (11.25 x 17.75ins), mount aperture, gilt frame, glazed
(1) £700 - £1,000



280* Longhurst (Joseph, 1874-1922). View from a Hill-top Town, oil on board, incised signature lower left, 18 x 25cm (7 x 9.75ins), gilt frame (1)

£200 - £300

281* Meadows (Edwin, 1828-1888). A Summer's Noon, Lambourn, Essex, 1880, large scale oil on canvas, title, artist's name and date inscribed by the artist in paint to verso, size 36 x 28 ins (91.4 x 71.1cm), period gilt frame

. (1)

£500 - £800



282* Naive School. Portrait of a Seated Terrier, circa 1850-70, oil on canvas, depicting a small dog in an interior beside a pair of riding boots, a green coat, and a stoneware jar with lettered label, professionally cleaned and re-lined, 51 x 61cm (20 x 24ins), framed (1) £100 - £150



Lot 281



283* Reid (Samuel, 1854-1919). On the Firth of Forth looking from Torryburn to Falkirk, oil on canvas, coastal scene of cattle before a homestead and trees beside the sea, with sunlight filtering through the clouds at dusk, signed lower right, titled in pencil on stretcher, canvas with Windsor & Newton ink stamp on verso, 30.5 x 45.5cm (12.75 x 18ins), gilt moulded frame glazed £400 - £600 (1)



284* Allom (Thomas, 1804-1872). Oxford, looking toward St. Mary's, pencil and watercolour on paper, inscribed lower right with title, sheet size 27.5 x 19cm (10.75 x 7.5ins), later 20th century dealer's label of Henry Potts, Chillingham, Northumberland to verso Provenance: According to the label on the back of the picture, this work was formerly in the collection of the great great grandson of the artist. (1) £200 - £300



285* Attributed to Alexandre Gabriel Decamps (1803-1860). Arab Horsemen, charcoal on paper, unsigned, 30 x 48cm (11.75 x 19ins), mount aperture, good-quality, modern antique-style, gilt frame, glazed (1)



286* Attributed to George Morland (1762/63-1804). Travelling Family and Dog Resting by a Tree, 1985, pen, black ink and watercolour wash on paper, unsigned, some damage to extreme margins and a few creases, laid down on old blue backing paper, 47.5 x 35.5cm (18.75 x 14ins), plus another pencil sketch on laid paper attributed to Morland in pencil to mount, depicting a seated shepherd and three sheep, 23.5 x 35cm (9.25 x 13.75ins), window-mounted Provenance: Estate of Michael Jaffé (1923-1997). £200 - £300 (2)



287* Aylesford (Heneage Finch, 4th Earl of, 1786-1859). Between Hyde & Romney, & Near Sandwich, 1818, watercolour with pen and dark brown ink views on laid paper, the first with some overall spotting, both mounted on 19th-century backing paper with pale yellow wash and brown ink border, each with bold pencil attribution to Lord Aylesford on a strip of paper mounted to the lower edge of the backing paper, sheet size 13.4 x 24.7cm (5.3 x 10.5ins), window-mounted as one, together with Pocock (Nicholas, 1740-1821), The High Torr from the Hag Wood, Matlock, June 6, 1794, & Amlock Bay, taken from the King Parkgate Packet, May 16, 1794, two grey wash landscape sketches on laid paper, each signed N. Pocock to lower left corner, and inscribed in brown ink to verso 'The High Torr from the Hag Wood Matlock June 6, 1794', and 'taken from onboard the King Parkgate Packet May 16, 1794', sheet size 15.3 x 29.2cm (6.1 x 11.5ins), plus Attributed to George Chinnery (1774-1852), Alpine landscapes, three pencil on wove paper miniature studies, unsigned, each 9 x 5.3cm (3.6 x 2.1ins), windowmounted as one, and other various 19th-century English watercolours and drawings, including an early 19th-century unsigned watercolour view of a rocky mountain landscape with waterfall, James T. Watts, The Great Kirk at Newhaven, Midlothian, an early 19th-century pen, ink and pale brown wash view of Old St Pancras Church, a small moonlit landscape by Chirac, 1836, a pencil view of Tawstock Church, North Devon, with monogram WH, an early to mid 19th-century pencil view of Bath, a watercolour harbour scene by G.S. Walters, dated 1902, a pencil study of old houses and church at Fordington, etc. $f_{200} - f_{400}$ (28)

288* De Morgan (Evelyn, 1855-1919). Head of a young woman, fine pencil study on heavy paper, left-hand margin uneven, sheet size 19 x 17.5cm (7.5 x 7ins)

Provenance: Collection of M.D.E. Clayton-Stamm; thence by descent to the present owner. (1)

£400 - £600



Lot 289

289* Bennett (William, 1811-1871). Lyme Bay, 1869, watercolour, signed and dated, 29.5 x 54cm (11.75 x 21.25ins) mount aperture, framed (1)





290* Attributed to Richard Parkes Bonington (1802-1828). Mont Saint Michel, dark lead pencil on wove paper, signed with initials R.P.B. lower left, image size 78 x 152mm (3 x 6ins), sheet size 112 x 175mm (4.4 x 6.9ins), hinge mounted, with typed label with artist's name to backing card, and artist's name added in capitals to the wash mount, framed and glazed (1)

£100 - £150



291* Campbell (John Henry, 1757-1828). Crooked Top'd Bridge over the River flowing into Ulswater, Pater Dale Church seen over it, 1792, pencil on paper, laid down on card, signed and dated to lower margin, additionally inscribed in brown ink with title by the artist to the card mount below, and with three single-line brown ink ruled framing lines, sheet size 22.3 x 33cm (8.75 x 13ins), later gilt frame

Irish artist John Henry Campbell was born in Dublin, and was educated at the Dublin Society Schools, and is chiefly known for his watercolour views of Ireland, especially Dublin and its environs. (1)



292* Coppinger (nee Rayner, active 1880s). Interior of a church, 1881, watercolour on paper, showing monks in cathedral ruins, signed and dated lower left, 47.5 x 65cm (18.75 x 25.5ins), mount aperture, period gilt moulded frame, glazed (1)

£150 - £200



293* Cox (David II, 1809-1885). Farmer herding cows in landscape, watercolour on wove, signed and dated 1856 lower right, 37 x 55cm (14.5 x 21.5ins), gilt moulded frame, glazed (1)

£150 - £250



294* Cox (David, 1783-1859). Haymaking, watercolour on laid paper, signed lower left, overall toning, 17.5 x 20cm (7 x 8ins), period gilt moulded frame, glazed (1)

£200 - £300



295* Cox (David, 1783-1859). The Old Mill, monochrome watercolour on wove, contemporary inscription in pencil to verso "Given to Mr J.C. Gurney[?]... by the artist, Bought at Mr J.C. Gurney's Sale, Old Mill, D. Cox" [possibly David Cox the Younger], 15 x 23cm (6 x 9ins), framed and glazed, together with Cox (David, 1783-1859), Porch entrance at Prestbury Church, Cheshire, pencil & watercolour on wove, title lower right, unsigned, 22.5 x 16cm (9 x 6.25ins), framed and glazed (2)



Dighton (Robert, 1752-1814, & Richard, 1795-1880). An album containing 20 original watercolours and 37 mostly hand-coloured etched caricatures by or attributed to Robert Dighton and Richard Dighton, circa 1779-1850, 20 watercolours on paper all apparently by Richard Dighton, including 5 signed by him, and 37 hand-coloured etched caricatures by Robert and Richard Dighton, various sizes, contained in early 20th-century black card photographic mounting album, spine ties loose, oblong folio (27.5 x 34cm, 11 x 13.5ins) The five original signed watercolours by Richard Dighton are: A Gentleman of 1830, signed Richd. Dighton, Worcester, A Seated Lady, 1833, signed Richd. Dighton, Cheltenham, A Gentleman holding Top Hat and Cane, signed Richd. Dighton, 67 St George's... Cheltenham, and watermarked 1833, A Gentleman of 1875, signed Richd. Dighton, Cheltenham and dated 25 Oct. 1835. Unsigned watercolours include two titled in ink 'All-body a Prig of the latter end of the last Century', & 'No-body a Prig of the beginning of the Present Century' (the latter apparently a woman dressed in male costume).





297* Home (Robert, 1760-1836). The Prayer of Hope, Grant Possibility, oval black ink and watercolour on thick paper, depicting an allegorical scene with classical female figure in a landscape, with decorative outer border incorporating title at head and foot, 17.5 x 13.5cm (7 x 5.25ins), laid down on old backing paper, with attribution in contemporary sepia ink lower right 'by Mr. Home', backing paper cut away on verso to reveal early pencil inscription 'Robert Home 1760-1836, pupil of Angelica Kauffman', together with a fine female head & shoulders study profile to left, entitled 'Ariadne' and initialled 'MG' in contemporary ink to lower right and left respectively, pencil and watercolour on wove paper, a few light marks, and some paper adhesion to tips of left corners and verso, sheet size 23.5 x 19.5cm (9.25 x 7.75ins), plus ten other 19th-century English watercolours including 2 by W. Gunton, both of gun dogs and game birds, and some decorative floral borders and motifs £200 - £400 (12)



298* English Naive School. 'Sooloo of Salem, built 1845, Jenks & Hoyt', mid-19th century, watercolour with pen and brown ink on wove paper, inscribed with title lower left, a few marks mostly to edges, short closed tear to upper margin without loss, 36.7 x 53cm (14.5 x 20.8ins), unframed

The clipper ship Sooloo of Salem was built by Elias Jenks (1781-1850) and Randall Hoyt (1793-1852) in South Salem in 1840, and sailed regularly on the spice route between Massachusetts and the East Indies, stopping at Liverpool. She was lost off Sumatra in May 1855. See George Granville Putnam, Salem Vessels and their Voyages: A History of the Pepper Trade with the Island of Sumatra, 1922 (page 148). The present work shows the ship off the coast of Sumatra, but may have been painted by an English artist when the ship was anchored at Liverpool. (1)

£300 - £500



299* English school. Landscape with Figures, early 19th century, watercolour, of a landscape with a kneeling figure in the foreground cutting foliage with two young assistants, 36.5 x 41cm (14.25 x 16ins) mount aperture, framed

(1)

£100 - £150

Darby -Montalique un defraus bolegy au dond de lair General

Lot 300

300* English School. Three Sketchbooks, circa 1830s, three artist's sketchbooks, the largest containing 40 leaves, with 20 pencil sketches and studies of figures, including a reclining woman, landscape views of Italy including Amalfi, bears watermark D. Giovann[i], sheet size 12.8 x 21cm (5 x 8.3ins), the second slightly smaller album inscribed at front in brown ink 'Danby, Montaligne en dessous Coligny au bord du lac Geneve' to front pastedown, containing 22 leaves of various pencil sketches and studies including figure groups, several double-page mountain landscapes, a few studies after Old Masters etc., pencil annotations to front endpaper giving details of currency exchange rates, and several addresses to the other endpapers, including 'Ferguson, Ponte Colonna', Casa Maratti Calle Lunga', and 'Mr Eugene Boré, Rue Vaugirard No 108 Paris', sheet size 10.8 x 15.5cm (4.25 x 6ins), plus one other smaller pocket sketchbook, containing 18 leaves of pencil landscape and figure studies, and notes about published books, including Histoire de la Philosophe Allemande... par Le Baron Barchou de Penhoen, Paris, 1836, Baretti's Pronouncing Dictionary, etc., sheet size 86 x 130mm, the largest volume bound in original marbled boards, the second sketchbook bound in maroon morocco-backed marbled boards, and the last in contemporary leather-backed marbled boards

The Anglo-Irish artist Francis Danby (1793-1861) lived on Lake Geneva, and then Paris, between 1831 and 1836. (3)



301* Attributed to William Edward Frost (1810-1877). Young woman seated in a rose bower with cherub and patriarch, watercolour with pen and ink and touches of gouache on card, unsigned, period gilt metal frame, glazed, 9.3 x 11cm (3.7 x 4.4ins) (1) £80 - £120



Lot 303



302* German School. 'Engelhaus v. d. Buchauer Dorfn'?, late 19th or early 20th century, pen, black & grey ink and grey wash on wove paper, heightened with touches of bodycolour, depicting the village of Engelhaus (now Andelská Hora) with the ruined castle above, signed indistinctly lower left `A. Lewy'?, title in pencil manuscript on verso, with ink number '2378', title 'Englehaus' on window mount, 14.5 x 28cm (5.75 x 11ins) mount aperture, framed and glazed £80 - £120 (1)

303* German School. View of hillside town, late 19th century, sepia pen, ink & watercolour on wove, monogram 'A.T.' top right corner, 9 x 34.5cm (3.5 x 13.5ins), modern frame, glazed £80 - £120 (1)

304* Grant, (Sir Francis, 1803-1878). Study of a lady seated at a table with figure behind, pen and brown ink on wove paper, with additional study in pencil with some brown ink and additions of brown wash of a boy with a horse to verso, sheet size 23.5 x 19cm (9.3 x 7.5ins), window-mounted, together with another 19th century pen and brown ink sketch of an artist painting a standing gentleman, on wove paper, sheet size 19.3 x 18.5cm (7.6 x 7.3ins), tipped-on to backing paper

Provenance: Estate of Michael Jaffé (1923-1997). (2)



Lot 304



Lot 305



Lot 306

305* Harriott, (William Henry, 1790 -1839). Bologna, Italy, 1829, pen ink and watercolour on wove paper, titled to lower left corner, additionally titled, signed and dated by the artist to verso, sheet size 18 x 12cm (7 x 4.75ins), framed and glazed (1)

£150 - £200

306* Hemy (Thomas M. Madawaska, 1852-1937). The Fisherman's Hut, 1875, watercolour, heightened with bodycolour, on paper, signed lower right, ink manuscript title, date and artist on verso, 31 x 38.5cm (12.25 x 15.25ins), moulded gilt frame, glazed (1)

£200 - £300



307* Miniature. Portrait of an Infant, thought to be Queen Victoria as a child, 19th century, watercolour on ivory, half-length portrait of a small girl seated, wearing a white gown and bonnet trimmed with purple ribbon, and a purple necklace, two left-hand corners slightly chipped, vertical split 7mm in along blank right-hand margin (with rubbed initials in red lower right 'ED'?), with adhesive tape repair on verso, sheet size 12 x 10cm (4.75 x 4ins), framed, inscribed on backboard 'Queen Victoria' in a 20th century hand (1) £150 - £200











308* Howard (Henrietta Elizabeth, circa 1806-1892, & others). A large family archive of sketchbooks and drawings, comprising approximately 50 sketchbooks, containing a wide variety of pencil sketches, pen & ink drawings, and watercolours, including: topographical scenes, including Gloucestershire, Berkshire, Yorkshire, Somerset, Wales, Scotland, etc., e.g. views of Castle Howard (one entitled 'From my window'), Siddington Manor, Newstead Abbey, Naworth Castle; many scenes of foreign travel, including France, Germany, Italy (Rome, Florence, Venice), Canada, and many other places; portrait sketches and figure studies; a few cartoons; landscapes and seascapes, and a number of sketches of mountains, including Mont Blanc; costume studies; architectural details and stained glass windows; animal studies, one album incorporating mounted pressed botanical specimens, mainly ferns, mosses, and seaweeds, some books with blank leaves, and many with manuscript notes, most albums with ownership names and some with inscriptions, many titles and dates to drawings, various bindings and sizes, some loose leaves, but generally in good condition, plus a number of loose watercolours and drawings (including some miniature drawings) and photographs

Henrietta Wright was the daughter of Ichabod Wright and of his wife Harriet (née Day). In 1824 she married The Very Rev. The Hon. Henry Edward John Howard DD (1795-1868), Dean of Lichfield and son of Frederick Howard, 5th Earl of Carlisle. Also included in the lot are works by their son, Captain John Henry Howard RN (1827-1925) and grandson Commander Robert John Howard RN (1878-1965), as well as other family members, such as Elizabeth Howard, Edith Howard and Emily G. Howard. An unsual study of a deceased child, possibly from the artist's own family. (approximately 50)



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



309* Jones (John Edward, 1806-1862). Head of an Old Testament Prophet, graphite miniature on card (to verso of a visiting card of the artist, Mr. J. E. Jones, Cannon Row, Westminster), 74 x 37mm (2.9 x 1.5ins)

According to Strickland, the irish artist John Edward Jones, son of the miniature painter Edward Jones, was born in Dublin on 2 May 1806. Trained as an engineer under Alexander Nimmo, he was engaged in many important works in Ireland, including the building of Waterford Bridge between 1829 and 1832, of which he had charge. He also followed his profession in London. A taste and aptitude for sculpture induced him, about 1840, to relinquish his prospects as an engineer, and he commenced practice in London as a sculptor. He achieved considerable success, especially in portrait busts. He is listed in the Royal Academy List of exhibitors for 1844 with the address 8 Cannon Row, Westminster, matching the visiting card here. (1)

£70 - £100



310* Leslie (Charles Robert, 1794-1859). Head of a Young Girl on her Deathbed, pencil on cream wove paper, inscribed in a contemporary hand to verso 'Post Mortem Drawn by Leslie Xmas day morning', sheet size 30 x 22.8cm (11.8 x 9ins), window-mounted Provenance: Estate of Michael Jaffe (1923-1997). (1)

£200 - £300



311* Moore (Henry, 1831-1895). Sailing Boats off the coast on a breezy day, 1887, watercolour on paper, signed and dated lower right, 18.5 x 25.5cm (7.25 x 10ins), framed and glazed, with handwritten inscription by the artist 'Presented to Mrs. H.J. Robinson by the artist Henry Moore ARA Decr. 1887', and old printed label of Bradley, Nass & Co., Fine Art Gallery, 20 Church Street, Liverpool, to verso (1)



312* Norway & Scotland. Album of watercolours by Constance Ranfurly, 1883-84, 32 watercolour views, comprising 27 Norwegian landscapes and five Scottish landscapes, mounted one, two, or three to a page, mostly to rectos, some dated to lower margin, each with neat calligraphic title in black ink below image on abum leaf, e.g. 'near Laing, Sutherland', 'Gartmore, Stirling', 'Osen Bridge, Norway', "'Ideste" from Sande', 'Dals Fiord', 'At Vik Lake', 'Aldin Island', etc., largest 20.5 x 33cm (8 x 13cm), smallest 10 x 17cm (4 x 6.5ins), some blank leaves at rear, front free endpaper with ownership inscription 'Constance Ranfurly July 29th 1884', original green half morocco, scuffed and extremities worn in places (some splitting to joints, slight loss at spine ends, and corners showing), folio Constance Ranfurly née Caulfeild (1858-1932), married Uchter John Mark Knox, 5th Earl of Ranfurly, in 1880; her husband was a politician and Governor of New Zealand from 1897 to 1904. (1)

£300 - £400



313* Manner of Guiseppe Gustavo Scoppa (1856-1940). The Bay of Naples with Mount Vesuvius smoking, oval gouache on paper, signed lower left, 33.5 x 41 cm (13.25 x 16 ins), gilt frame, glazed (1) £200 - £300



Lot 314

314* Sketchbook. An early 19th century album of watercolours and sketches by Elizabeth Andriel, Paris, circa 1824-1835, 43 original watercolour scenes, natural history subjects, sepia wash drawings and some pencil studies, the majority by Elizabeth Andriel, most signed with her initials, titled and dated, but several signed with other names or initials, including Ed. Pingret, Alphonse Galot, M.H.G., T.D. (Theophile D'Oremieulx), A. Ledoulx, Lelieva, etc., plus 12 various lithographed views (uncoloured views of Windsor Castle) or Romantic figurative literary scenes (several hand-coloured and varnished by Theophile D'Oremieulx), the original views include Swiss landscapes, views of Deutz, and Vaux, Mary's tomb at Nazareth, ornithological studies including Martin Pecheur, Mesange Charbonniere, mushroom study and a few botanical watercolours, some offsetting, contents somewhat loosened, contemporary bookseller's ticket of Houard, 9 Rue de Provence, Paris to front pastedown, original dark green moroccobacked marbled boards, rubbed and minor wear to extremities, with matching original chemise and slipcase, oblong folio (25 x 34.5cm, 9.8 x 13.6ins) (1)

£200 - £400



Lot 315

315* After Matthew William Peters (1742-1814). The Spirit of a Child arriv'd in the Presence of the Almighty, early 19th century watercolour on paper copy of the stipple engraving by Francesco Bartolozzi 'from a Picture by Mr. Peters', published by J. & J. Boydell at the Shakespeare Gallery, Pall Mall, July 1, 1801, 53 x 40.5cm (21 x 16ins) including 1cm painted black border to each side, in contemporary verre eglomise frame, glazed, together with the original stipple engraving printed in pale brown, plate size 56 x 38cm (22 x 15ins), with wide margins, old black and gilt frame, glazed £200 - £300 (2)



316* Sunderland (Thomas, 1744-1828). Cauldron Linn, River Devon, Clackmannanshire, Scotland, pencil with grey and pale blue wash on laid paper, sheet size 34.1 x 25.2cm (13.5 x 10ins), framed and glazed (1)

£150 - £200



317* Art Deco. A pair of cast bronze figures of female dancers, circa 1925, two bronze cubist-style decorative figures, both female dancers in Japanese costume, pale green patina, some minor surface marks, approximately 23cm and 18cm height respectively (9.1 and 7.1ins)

(2)

£200 - £300



318* Bronze figure. Crucified Christ, possibly 18th century, well modelled bronze figure with outstretched arms, 18cm long, presented on a modern perspex cross, 35cm long, together with a Grand Tour bronze figure of a Roman male nude, modelled standing holding a scroll, mounted on a circular base, 28cm high (2)

£100 - £150



319* Bronzes. A collection of bronze and bronzed figures, including a Greek bronze head of a horse signed and numbered 351/2000, 38cm long, a bronze frog modelled playing golf, signed J.C. Robert, 20.5cm high, a bronze figure of a cherub after Pierre Jules Mene, mounted on a marble base, 33.5cm high, bronzed horse by Harriet Glen, 32cm long and other items £100 - £150 (7)

320* Busts. Friedrich Schiller (1759-1805 and Johann Wolfgang von Goethe (1749-1832), two Victorian patinated spelter busts of the writers Schiller and Goethe, each mounted on an ebonised wooden base, 28.5cm high, together with a bronzed bust of Paul von Hindenburg (1847-1947), and another small bronze bust of a smartly dressed gentleman, 12cm high (4)

£100 - £150

321* After Clodian (1738-1818). Woman carrying a Satyr, late 19th century, fine neo-classical bronze figure modelled as a woman and satyr on an integral oval base, signed 'Clodian', 76 cm high (1)

£2,000 - £3,000



Lot 321



322* Duchoiselle (19th century). Femme Allongée, bronze sculpture with brown patina, signed Duchoiselle to base, mounted on a black marble plinth, overall size 16cm (height) x 26cm (length) x 11.5cm (width) (1) £500 - £800

323* Sutherland (Frank, 20th century). Boar Resting, early 20th century, a green marble sculpture carved as a boar at rest, finely detailed and on an integral rectangular base, some damage notably to the corners, 15cm high x 17.5cm wide x 9cm deep, with an old label to base inscribed 'Frank Sutherland' £100 - £150 (1)

324 English School. Reclining Dachshund, circa 1920s, carved sandstone sculpture, handwritten label to verso 'Mrs Beth Ure, Wheatlands, Bonnybridge, Rhona', 21cm high x 40.5cm wide x 17cm deep £200 - £300 (1)



ORIENTAL & MUGHAL ART



Lot 325



325* Chinese School. Portraits of Chinese Warriors, mid 19th century, black ink, watercolour and gouache on heavy cream tissue, unsigned, some overall toning & few spots, 87 x 44 cm (34.25 x 17.5 ins), matching period Oriental dark wood frames (4)

£400 - £600

326* Hasui (Kawase Bunjiro, 1883-1957). Clearing After a Snowfall at the Asakusa Kannon Temple, 1926, colour woodblock, from the series Twenty Views of Tokyo, some light scattered spotting, 37 x 25.5cm (14.5 x 10ins), framed and glazed Brown 151. (1)

£100 - £150



327* Japanese School. Two women with a cart, 1977, screenprint, signed in pencil lower right `? Kato', dated `77 lower left, limited edition 2/300, blank margin with blindstamp '-Kato', image size 24.5 x 30.5cm (9.75 x 12ins) with margins, framed and glazed (1) £70 - £100



328* Kunisada (Utagawa, 1786-1865). Group of Bijin in an interior, circa 1850, colour woodblock triptych, 36 x 73.5cm (14 x 29ins), one or two light spots, framed, together with Two males and females in interior, colour woodblock tryptych 34.5 x 72.5cm (13 x 28.5ins) mount aperture, framed (1)

£300 - £500

Lot 326



329 Kunisada I (Utagawa, 1786-1865, & Kunisada II, 1823-1880). Flourishing Fireworks at Ryogoku Bridge (Toto Ryogokubashi Kawabiraki Hanei Zu), by Kunisada I, 1858, oban tate-e colour woodblock triptych, overall size 35 x 73.5cm (13.75 x 29ins), together with Genji and Beauties before waterfall at Saga, by Kunisada II, 1867, oban tate-e colour woodblock triptych, overall size 35 x 73.5cm (13.75 x 29ins), plus Evening Stroll by Ryogoku Bridge, by Kunisada II, oban tate-e colour woodblock triptych, overall size 35 x 73.5cm (13.75 x 29ins), and 9 other colour woodblock triptychs, mainly by Kunisada II, depicting Beauties on a balcony playing music, Letter Writing, Beauties playing musical instruments beneath blossom, Evening scene at a festival, Tea and music making, By the river with Mount Fuji in the distance, Evening Stroll, and Group of women with Fans, all colour woodblock triptychs, a few with light dust soiling to folds, generally in good condition, one or two very minor marks to outer sheets only, original upper wrapper with remains of paper label present only, all joined concertina-style, (35 x 24.5cm, 13.75 x 9.7 ins when folded) (1)


Lot 330

330* Kunisada (Utagawa, 1786-1865). Two women under a parasol in the snow, colour woodblock print, 32.5 x 23.5cm (12.75 x 9.25ins), together with two other similar 19th-century Japanese colour woodblock prints, one showing a woman drawing water from a well in the evening, the other a snowy landscape with man seated on a wooden cart with a woman standing nearby, matching frames, glazed £150 - £200 (3)

331* Mughal School. Court scene with female annointing ceremonies, 18th century, pen, ink and watercolour on paper, heightened in gold within decorative borders, 40 x 32.5cm (15.75 x 12.75ins), framed and glazed (1)

£400 - £600

332* Mughal School. Court scene with Princess and attendants giving gifts to assembled females, with dancing girls beneath, 18th century, pen, ink and watercolour on paper, heightened in gold within decorative borders, 39 x 34cm (15.25 x 13.25ins), a little light soiling to image and a couple of small areas of borders rubbed, framed and glazed (1)

£400 - £600



Lot 331



Lot 332



333* Attributed to Namcheong (active 1840-1870). Nine Stage Pagoda at Whampoa Anchorage, & A Chinese Junk At Sea, two oils on canvas, relined, 31.5 x 46cm (12.25 x 18ins), framed
Literature: For a similar version of the nine-stage pagoda at Whampoa Anchorage, by Namcheong, see C. Grossman The Decorative Arts of the China Trade (Woodbridge, 1991) page 138, plate 56.
(2) £400 - £600



334 Water Margin. Two Chinese Qing period volumes of woodblock prints, circa 1800, concertina-bound, each containing 12 monochrome portraits of Water Margin characters, all but one bearing the seal 'Yang Wei Darren' after the inscription to upper right margins, and one with 'Yi Yang', three with additional seal upper left, 'Zheng Shan Tang', each printed on buff paper, sheet size 18 x 10cm (7 x 4ins) and mounted to rectos only, some soiling and occasional dampstaining, original boards, rubbed and soiled, split along front folds and covers detached, 25 x 14.5cm (10 x 5.75ins) (2)

MARINE PAINTINGS



335* Grant (Kenneth, 1934-). British merchant ship in a strong breeze, 20th century, oil on canvas, signed lower right, 59.5 x 90cm (23.5 x 35.5ins), framed (1)

£200 - £300



336* Ing (Harold Vivien, 1900 - 1973). S.S. Great Britain leaving Bristol, circa 1950, oil on canvas, signed lower right, 59.5 x 90cm (23.5 x 35.5ins), framed and glazed. (1) £300 - £500



337* Marine School. British cutter underway, 20th century, oil on canvas, unsigned, 59.5 x 90cm (23.5 x 35.5ins), framed and glazed (1)

£200 - £300



338* Marine School. Clipper ship in full sail, late 20th century, oil on canvas, unsigned, 60 x 90cm (24 x 36ins), large gilt gesso frame (1)



339* Wilcox (Leslie Arthur, 1904-1982). Trading Ships of the Dutch East India Company, becalmed, oil on board, signed lower right, a few surface marks, 45 x 16.5cm (17.75 x 23.5ins),
(1) £300 - £500



340* Witham (Joseph, 1831–1912). Eleanor Margaret (Dutch merchantman under full sail), circa 1900, *oil* on canvas, signed lower right, 59.5 x 89.5cm (23.5 x 35.5ins), modern gilt moulded frame (1) £300 - £400

IVOR PLUMMER (1927-2018)

Ivor Plummer was born in Wimbledon and studied at Wimbledon School of Art, during which time he sketched the infamous Quentin Crisp who was one of the life models. He qualified as an architect, working in private practice with Eric Lyons CBE and subsequently for the Greater London Council, designing new schools for the Inner London Education Authority. He will be particularly remembered for Shawcroft Special Residential School in St Mary Kew, Kent, and the Frank Barnes Primary School for profoundly deaf children in Swiss Cottage, London, both of which were innovative for their time. Ivor was a member of the Royal Institute of British Architects (RIBA), the Society of Architect Artists (SAA) and the Weybridge Society of Artists (WSA), regularly exhibiting at their annual exhibitions, and winning the WSA Jackie Winkworth Award for Artist of the Year in 2007. Mixed exhibitions included the Boat House Gallery and Rover House Barn Gallery in Walton-on-Thames, where he also taught carving from 1999 to 2008.



341* Plummer (Ivor, 1927-2018). Reclining Nude, modelled in white cement and china clay, 25cm (9.75ins) long, mounted on a wooden base (1)

£150 - £200

342* Plummer (Ivor, 1927-2018). Euphrosyne Resting, original stained terracotta maquette, showing a female nude sitting on a block of Portland stone, overall height 36cm high (14ins) (1) £200 - £300





343* Plummer (Ivor, 1927-2018). Janet Sleeping, bronzed terracotta, modelled as a female nude, 32cm (12.5ins), mounted on a circular leather covered base (1) £200 - £300

Lot 342



344* Plummer (Ivor, 1927-2018). Novice Caryatid 'From an unknown Modigliani', cast stone, with repair to one hand, mounted on a square stone plinth, overall height 28cm high £100 - £150 (1)

346* Plummer (Ivor, 1927-2018). Standing Woman, carved wood sculpture in the style of Picasso, showing a female nude with an elongated vase, mounted on a wooden base, overall height 67cm (26.25ins) (1)

£150 - £200



345* Plummer (Ivor, 1927-2018). Janet Resting, terracotta sculpture modelled as a female nude, 26cm (10.25ins) long, mounted on a wooden plinth, together with a male torso in terracotta, 16.5cm (6.5ins) high, presented in a wooden display case (2) £150 - £200



347* Plummer (Ivor, 1927-2018). Portrait of Sheila, painted terracotta bust, modelled as a female nude, 20cm (8ins) high (1) £100 - £150

348* **Plummer (Ivor, 1927-2018).** Abstract Forms, a collection of carvings, including a group of three, carved in magnolia wood, a few mounted on slate base, overall height 26.5cm high, another of a bird and other carvings (8)

£100 - £150

Lot 347





Lot 349



349* Plummer (Ivor, 1927-2018). Organic Form, carved wood abstract form, approximately 60cm (23.5ins) on a perspex base, together with Royal Oak, carved wood panel, 27cm long and one other abstract carved wood sculpture, on a brick base, overall height 42cm (16.5ins) (3)

£100 - £150

350* Plummer (Ivor, 1927-2018). Sitting Nude, carved in Portland stone, 36cm (14ins) high (1) £200 - £300

Lot 350

351* **Plummer (Ivor, 1927-2018).** Disrobing Torso, carved wood, mounted on a composite base, 42cm high (1) £150 - £200

352* **Plummer (Ivor, 1927-2018).** Julie Sitting on Cushions, bronzed terracotta abstract sculpture, artists monogram to base, mounted on a wooden base, 31cm high x 38cm long (1) £150 - £200



Lot 351

20TH CENTURY PAINTINGS & WATERCOLOURS



Lot 353

353AR* Barnes (Archibald George, 1887-1972). Huntsman and Hounds on a Veranda, circa 1920s, oil on canvas, signed Barnes lower left, 61.5 x 77cm (24.25 x 30.25ins), period gilt frame Provenance: Estate of David Geider, Baydon, Wiltshire.

Archibald George Barnes was born in London and studied at the Royal Academy for 5 years, becoming a society artist, best known for his portraits and figures set in picturesque landscapes. He settled in Toronto, Ontario from around 1930 onwards. He was elected a member of the Royal Society of Portrait Painters in 1923, and the Royal Institute of Oil Painters in 1925. In an article in Colour Magazine of June 1919 he stated that the work of John Singer Sargent and Charles Sims had been more significant for him than all his formal art education. (1)

£400 - £600

354* Stirling-Brown (George, late 19th/early 20th century). Cyclonic, with C. Elliott up, 1929, oil on canvas, signed and dated lower right, 71 x 91.5cm (28 x 36ins), period gilt frame, with plaque to lower edge reading 'Cyclonic. Hurry on - Volcanic. 1925. C. Elliott up' Provenance: Private Collection, Sutton Coldfield.

£700 - £1,000



(1)

Lot 354



355* Busoni, Rafaello (1900-1962). Portrait of Arturo Toscanini (1867-1957), 1937, oil on canvas, showing Toscanini three-quarter length and conducting, some paint flaking to lower part of canvas, signed and dated lower right, 111 x 83cm (43.75 x 32.75ins), framed (1) £150 - £200



356* Carr (Henry Marvell, 1894-1970). River Landscape with Fisherman and Ruins, oil on canvas, signed lower right, 38.5 x 50.5cm (15 x 19.75ins), framed and glazed (1)

£150 - £200



357* Continental School (20th century). Still life of Antique Books, 20th century, oil on canvas, showing a pewter inkwell and feather dip pen amongst antiquarian books and scroll, 51 x 61.5cm (20 x 24.25ins), gilt moulded frame, together with a 19th-century English School interior of a country cottage kitchen, oil on canvas, indistinctly signed lower left, 38 x 47cm (15 x 18.5ins), unframed (2) £150 - £200



358* Curran (R., 20th century). Eilean Donan [Castle], 1991, acrylic on hardboard, signed lower right, 53 x 71cm (21 x 28ins), gilt frame (1)

£100 - £150



359* Edwards (Michael B., -2009). Gloucester Docks, oil on canvas, showing boats moored in the docks, signed lower left, 44.5 x 59.5cm (17.5 x 23.25ins), framed (1)





360* English School. Impressionist landscape, early 20th century, oil on board, showing a field with cottage in the distance, unsigned, 24 x 31.5cm (9.5 x 12.25ins), gilt moulded frame, together with English School (20th century). English castle, oil on panel, unsigned, 14 x 18.5cm (5.75 x 7.25ins), gilt moulded frame, plus a rural landscape, oil on board, 25.5 x 33.5cm (10 x 13.25ins), gilt frame £100 - £150 (3)

361* English School, Portrait of Bertrand Russell, 20th century, oil on board, 56 x 46cm (22 x 18ins), framed and glazed £300 - £500 (1)

362* Thomas (Felix, 1815-1875). Cloudy landscape with haystacks, oil on canvas, signed lower left, some staining and craquelure, 36 x 31cm (14.25 x 12.25ins), framed £150 - £200 (1)



Lot 361



Lot 362



363* Fokken (Jan, 1881-1962). Venetian canal, oil on board, signed lower right, 27.5 x 21.5cm (10.75 x 8.5ins), framed £70 - £100 (1)



Lot 364

364* Hawes (Meredith William, 1905-1999). Breakwater - Lyme Regis, gouache on paper, signed lower left, three labels on verso: one with ink manuscript artist, title and price, a Royal Academy Exhibition label, and a framer's label, 38.5 x 28cm (15 x 11ins) mount aperture, framed and glazed

(1)

£70 - £100



365* Disteli (Reynold Oscar, 1893-1969). Still Life of Roses, oil on wood panel, signed lower right, some surface marks, 46 x 38cm (18 x 15ins) (1)

£200 - £300



366* James (Merlin, 1960-). Trees, 1989-99, oil on canvas, signed, titled and dated to verso, 37 x 56.5cm (14.5 x 22.25ins) £300 - £500 (1)



367* Rattray (Alexander Wellwood 1849-1902). Evening on the Clyde with figures on the shore, oil on board, signed and indistinctly dated lower right, 23 x 27cm (9 x 10.75ins), gilt frame (1) $\pounds 200 - \pounds 300$



368AR* Lamorna Birch (Samuel John, 1869-1955). Wooden landscape 1944, oil on board, signed and dated lower left, 24.5 x 16.5cm (9.5 x 6.5ins), gilt frame (1) $\pounds 200 - \pounds 300$

369AR* Lamorna Birch (William Samuel, 1869–1955). Sunlight on a Cornish Stream, 1900-1, oil on canvas, signed and dated lower left, 35.5 x 25.5cm (14 x 10ins), two repair patches verso, gilt frame, with framers label verso '4 Causewayhead Penzance' (Arthur Pass) (1) £400 - £600



 370^* Leder (Montague, 1897–1976). Welsh River Landscape, oil on canvas, signed lower right, 41 x 51cm (16 x 21ins), framed, with remains of Royal Institute of Oil Painters label to verso (1) £70 - £100



371* Lloyd (Reginald J., 1926-). Formal Lake, 2018, acrylic on board, signed land dated lower left, 40 x 51cm (15.75 x 20ins), framed (1) £100 - £150



372* Lloyd (Reginald J., 1926-). Harbour, 2018, acylic on canvas, signed lower left, 44 x 59cm (17.25 x 23.25ins), framed (1) £150 - £200



373* Lloyd (Reginald J., 1926-). Landscape, 2018, acylic on board, signed and dated lower left, 44.5 x 61cm (17.5 x 24ins), framed (1) £150 - £200



374* Lloyd (Reginald J., 1926-). Stones, 2016, acrylic on board, signed and dated lower left, 39.5 x 49cm (15.5 x 19.25ins), framed (1) £100 - £150



Lot 375



Lot 376

375AR* Lodge (George, Edward, 1860–1954). Pheasants and Partridge, watercolour and gouache on paper, signed lower right, 27×41.5 cm (10.5 x 16.25ins), mount aperture, framed and glazed (1) £400 - £600

376* Louis (Henri-Jean, 1956 -). Haitian Village, oil on canvas, signed lower right, 51 x 61cm (20 x 24ins), framed (1) $\pounds 100 - \pounds 150$



377AR* Marr (Leslie, 1922-), Self Portrait, 1946, oil on board, signed and dated in red lower right, additionally signed and dated to verso in black, 49.5 x 36.5cm (19.5 x 14.3ins), framed

After his war service in the RAF, Leslie Marr attending life classes at Heatherley's Art School in Pimlico, and at the Borough Polytechnic under David Bomberg who became his teacher and mentor. Marr exhibited with the Borough Group in 1947 at the Everyman Cinema Gallery, London, and the following year was elected founder member and secretary. His work was recently shown alongside Bomberg's at Piano Nobile Gallery in London, Spirits in the Mass, (17th November 2017 - 19th January 2018). (1)

£400 - £600



378* Morgenthaler (Sasha, 1893-1975). Girl seated, circa 1912, oil on canvas, unsigned, later handwritten label in German in blue ink to verso: 'Sasha v. Sinner, geb. 1904 (spater Morgenthaler) Atelier-Arbeit 1912', and pencil inscription to lower edge of the stretcher: 'MY3 International Galleries 17 x 14', 43.5 x 35.5cm (17 x 14ins), unframed

Provenance: Estate of Eduard Rosenbaum (1887-1979), diplomat at the Versailles Treaty negotiations, economist, Syndic of the Hamburg Chamber of Commerce and director of its library, expelled from his post by the Nazi regime in 1933; emigrated to London where he was appointed Librarian and Head of Acquisitions at the London School of Economics. Board Member of the Leo Baeck Institute, London.

Swiss artist Sasha Morgenthaler born Mary Magdelena Alexandra von Sinner in Bern, Switzerland on 30 November 1893 into a cultured Jewish family, was encouraged to study art by Paul Klee, a friend of the family and sometimes violinist at concerts held at the Von Sinner's home. He arranged for her to attend the Geneva Art Academy from 1909 to 1913. He also organised a year of study for her with the painter Cuno Amiet at Oschwand near Bern in 1914 (where she met her future husband Ernst Morgenthaler). In 1915 she moved to Munich, where she attended the private art school of Simon Hollosy, studying sculpture and taking a term of anatomy at the suggestion of Klee (who also gave Ernst Morgenthaler painting lessons himself). Sasha spent much time at Klee's home and came into contact with Wassily Kandinsky, Franz Marc and the literary circle around the poet Stefan George. She assisted Klee in the creation of dolls from 1916 onwards, initially for his son Felix, and later became famous as a dollmaker herself. (1) £300 - £500



379AR* Newcomb (Mary, 1922-2008). Wives and Flowers, April 1961, oil on board, signed and dated lower right, additionally inscribed with title and price 20 gns to verso, 75.5 x 78 cm (29.75 x 30.75 ins), framed

Provenance: Sheila and Michael Gooch, of Norwich. The present work obtained directly from the artist as part-payment for architectural alterations to the Newcomb family home at Mill Farm, Neatham, Norfolk, carried out by M & S Gooch, Architects, of Magdalen Street, Norwich in 1961. Thence by descent to the present owner.

British artist Mary Newcomb is known for her pastoral scenes of the Norfolk countryside which incorporate dream-like natural forms, animals and wandering figures. In 1970 she began exhibiting with the Crane Kalman Gallery in London, where she garnered praise from fellow artists Ben and Winnifred Nicholson, Mary Fedden and others. (1)

£5,000 - £8,000



Lot 380

380* Olsson (Julius, R.A., 1864-1942). Early Morning, St Ives Harbour, Cornwall, oil on canvas, showing boats at anchor, unsigned, repair patch to verso, 36 x 46cm (14 x 18ins), framed Provenance: Christie's, London, 20th Century British Art, 30 September 1999 (Lot 76) (1)

£600 - £800

381* Runacres (Frank, 1904-1974). Girl on a beach, oil on board, signed lower rght, 35 x 47cm (18.5 x 14ins), gilt moulded frame (1) £200 - £300



Lot 381



Lot 382

382ar* Steel (Kenneth, 1906-1973). Eilean Donan Castle, Scotland, oil on canvas, signed lower right, title to verso, 50.5 x 61cm (19.75 x 24ins), framed (1)

£200 - £300

383AR* Tibble (Geoffrey, 1909-1952). Portrait of the artist's wife, Marjorie 1935, oil on canvas, seen seated by a window, signed lower right, patch repair to verso, 77.5 x 94cm (30.5 x 37ins), framed

Geoffrey Arthur Tibble (1909-1952) studied in London at the Slade School under Henry Tonks. In 1934 Tibble exhibited abstract works at the Exhibition of Objective Abstractions at the Zwemmer Gallery, London. After briefly experimenting with surrealism by 1937 he returned to figurative painting, influenced by the Euston Road School founded by William Coldstream. He served in the RAF during WWII and after the war had his first solo exhibition at Tooth's Gallery, showing 25 paintings of interiors with figures. (1)

£400 - £600



Lot 383



Lot 384

384AR* Ward (Eric, 1945-). Boats in St Ives Harbour, oil on board, signed lower left, 25.5 x 30.5cm (10 x 12ins), framed (1) £150 - £200

385AR* Ward (Eric, 1945-). Boats in the harbour, Newlyn, oil on board, signed lower left, inscribed Newlyn in pencil to verso, 25.5 x 30.5cm (10 x 12ins), together with a copy of Painting in Cornwall & Across the Tamar, 1st edition, St Ives: St Ives Printing & Publishing Company, 2013, colour & monochrome illustrations, original signed pen & ink sketch of fishing boats to first page, printed wrappers, slim 4to (2)

£150 - £200

386AR* Ward (Eric, 1945-). Luggers at Newlyn Old Harbour, oil on board, signed lower right, inscribed with title in pencil to verso, 25.5 x 30cm (10 x 11.75ins), together with a copy of Painting in Cornwall & Across the Tamar, 1st edition, St Ives: St Ives Printing & Publishing Company, 2013, colour & monochrome illustrations, original signed pen & ink sketch of St Ives Harbour to first page, printed wrappers, slim 4to (2)

£150 - £200

387AR* Ward (Eric, 1945-). Newlyn Harbour, oil on board, signed lower left, inscribed with title in pencil to verso, 25.5 x 30.5 cm (10 x 12 ins), together with a copy of Painting in Cornwall & Across the Tamar, 1st edition, St Ives: St Ives Printing & Publishing Company, 2013, colour & monochrome illustrations, original signed pen & ink sketch of St Ives Harbour to first page, printed wrappers, slim 4to (2) £150 - £200

388AR* Ward (Eric, 1945-). Newlyn Old Harbour, oil on board, signed lower right, inscribed with title in pencil to verso, 25.5 x 30.3 cm (10 x 12 ins), together with a copy of Painting in Cornwall & Across the Tamar, 1st edition, St Ives: St Ives Printing & Publishing Company, 2013, colour & monochrome illustrations, original signed pen & ink sketch of fishing boats to first page, printed wrappers, slim 4to (2)

£150 - £200



Lot 385



Lot 386



Lot 387



Lot 388



389* Winnicott (Alice Buxton, 1891-1973). Landscape with sun breaking through the clouds, oil on artist board, signed to verso, 49 x 59.8cm (19.25 x 23.5ins), modern gilt moulded frame (1) $\pounds 200 - \pounds 300$



390* Winnicott (Alice Buxton, 1891-1973). Quarry, Malvern Hills, oil on "Rathbone"canvas board, signed and inscribed to verso, 50.5 x 61cm (20 x 24ins), modern frame(1)£200 - £300



Lot 391

391* Yeo (Thomas). Foggy Night (2), gouache on wove, signed lower left, 43.5 x 51cm (17 x 20ins), artist label to verso, gilt frame, glazed (1) \pounds 200 - \pounds 300

392* Allix (Susan, 1943-). Agropoli a Paestum, South Italian Journey, 1985, a series of six views comprising 3 pencil drawings (2 with crayon), 1 watercolour and 2 etchings (1 in colour), approximately 19 x 15cm (7.5 x 6ins) and smaller, mounted together, framed & glazed, caption to back board

Susan Allix studied printmaking at the Royal College of Art in the 1960s, and won a Prix de Rome which gave her the opportunity to study and live for a time in Italy. As a craft bookbinder she created her first hand-crafted book in 1973, and examples of her work are held at the British Library, Yale University, National Gallery of Art Washington DC etc. (1) £100 - £200



Lot 392



393* Ambler (Christopher Gifford, 1886-1965). "Good morning!", coloured chalks on paper, showing a Wire-haired terrier with a newspaper in its mouth, signed lower right and titled centre 18 x 15cm (7 x 6ins), laid on paper, framed and glazed £150 - £200 (1)





394* Ambler (Christopher Gifford, 1886-1965). Wait for it!, coloured chalks on paper, showing a black and white Scottish Terrier, signed lower left, 16 x 16cm (6.25 x 6.25ins), laid on paper and titled, framed and glazed (1)



395* Ambler (Christopher Gifford, 1886-1965). West Highland terrier, coloured chalks on paper, signed lower right 18.5 x 15.5cm (7.25 x 6.25ins), laid on paper, framed and glazed (1) £150 - £200



396* Birney (John, 20th century). Melbreak and Crummock Water from Foulsyke, Lake District, watercolour on paper, signed lower right, 37.5 x 55cm (14.75 x 21.75ins) mount aperture, framed and glazed, with handwritten label to verso by the artist giving the title of the work and additional identifying details of the landscape, framed and glazed, together with Hurley (James A., 20th Century), Autumn in the Village, Lancashire, watercolour on paper, signed lower right, 31 x 48cm (12 x 19ins), framed and glazed (2)

£100 - £150



397* Blaikley (Ernest, 1885-1965). Portrait of a lady, head and shoulders, wearing a fancy hat, 1926, pen & ink on paper, signed and dated lower right, spotted, 23.5 x 19.5cm (9.25 x 7.75ins) mount aperture, framed and glazed (1)

£70 - £100



Lot 398

398* Blockley (John). Flower piece, pastel on paper, signed lower right, 74 x 54.5cm (29 x 21.5ins) mount aperture, framed and glazed, with 'John Blockley Gallery Stow on the Wold' label to verso £150 - £200 (1)



399* Bone (David Muirhead, 1876-1953). Derelict farm buildings, pencil and watercolour on paper, signed lower left, small label on verso `1739', 33 x 44.5cm (13 x 17.5ins) mount aperture, framed and glazed (1)

£150 - £200



400* Buckle (Claude , 1905-1973). To the Market, watercolour on paper, laid down on board, unsigned, 39 x 54.5cm (15.3 x 21.5ins), together with three further smaller watercolours by Claude Buckle of gypsy caravans in a landscape, boat in a harbour etc., Claude Nicholson, poster design 'Easter Excursions to the Lakes', London & North Western Railway, circa 1920s, an Arts and Crafts style pencil study of a young woman by Violet Brunton (1878-1951), signed with initials, and inscribed 'They say the flowers but sleep in the winter - awaiting the spring', two watercolour landscapes by A. Bradbury, a watercolour harbour scene by Georges Chappuis, etc., various sizes, all unframed (20)

£150 - £200



401* Domingo (Roberto, 1883-1956). Man in a Sombrero, watercolour and gouache on paper, signed lower right, 17.5 x 13cm (6.75 x 5.25ins), framed and gazed, frame size 49 x 43cm (19.25 x 17ins) (1)

£100 - £150



Lot 402

402* Forain (Jean Louis, 1852-1931). '...n'insiste pas le père est ruiné!', pen, black ink and bodycolour on cream wove paper, signed lower right, and titled lower left, 30 x 24 cm (11.75 x 9.5 ins), old gilt frame, glazed, auction number in chalk to verso V.J. 818 NCP and Lot 490, 4 Mar 04 (1)

£150 - £200



403* Gaskin (Arthur Joseph, 1862-1928). Four studies of the artist's daughter Joscelyne, circa 1903-15, pencil, pen and ink and watercolour on vellum (the drawings dated 1915 on paper), depicting Joscelyne as a baby, toddler and as a young girl, the earliest inscribed to verso with child's name and artist's initials, two inscribed to verso in a later hand, and dated 1905 and 1907, and the last signed with initials, dated 1915, and inscribed with the daughter's name in pencil to lower right corner (additionally inscribed to verso 'Joscelyne aged 12 Gaskin', some surface marks and soiling, various sizes, the smallest being 7.5cm diameter (3ins), the largest 22 x 11.4cm (8.7 x 4.5ins) (4)

£150 - £200



404* Gagribo (Thea, early 20th century). Head of a young woman, circular study in red chalk on paper, signed upper right Thea Gagribo R.E., 41.5 cm (16.3 ins) diameter (1)



Lot 405

405* Gordon (Alexander, 20th century). Scottish Lowland Panoramic Landscape, watercolour & bodycolour on artist board, signed lower left, monogram lower right, 27 x 67.5cm (10.5 x 26.5ins), framed & glazed (1)

£100 - £150

406* Grigoriev (Boris Dmitrievich (1886-1939). Lady at Head of Staircase, pencil study on toned wove paper, vertical fold, lower left margin excised and signature relaid to centre of lower margin, few green ink spots, light dampstains to upper & lower edges, with wear to paper surface, adhesive to verso of upper margin where previously mounted, 21 x 34.5cm (8.25 x 13.5ins)

Boris Grigorieff was born in 1886 in Moscow, and lived in St Petersburg. He exhibited at the Salon des Impressionistes from 1908 to 1913. By 1918 he was Professor at the Stroganoff Academy in Moscow, but fled to Berlin that year, and later moved to Paris in 1929. (1)

£500 - £800



Lot 406



Lot 407

407* Hanceri (Dennis John, 1928-). Low Water, River Medway, Kent, & East Coast, Boats & Barges, two pen, ink and watercolour landscapes, each signed lower right and lower left respectively, 34.5 x 53.5cm (13.75 x 21 ins) & 36.5 x 54.5cm (14.25 x 21.5ins), together with another by the same artist, without title, similar size, plus other various later 19th and 20th-century watercolours, including J. Van Couver, Amsterdam with barges, an original poster design in gouache by Piffard, titled La Petite Sousa, two colour pochoir prints by G.-P. Guinegault, 1920s, etc. (14)

£100 - £200

408* Harrison (Ronald, 1940-2011). Distant view of a city in South Africa, oil on canvas, 61 x 76cm (24 x 30ins), framed, together with a similar painting by the same artist plus two further abstract works, all signed

A South African artist from Cape Town, Ronald Harrison is best known for his Black Christ, a work he painted in 1962. (4)

£200 - £300



Lot 408



Lot 409



Lot 410

409* Henderson (Keith, 1883-1982). Genet, oil on board, showing a genet on a tree branch, signed lower right, 51 x 61cm (20 x 24ins), framed, with Mall Galleries label to verso, inscribed by the artist and dated 1973, together with a collection of works by the same artist, comprising Black Heron, oil on board, 55 x 61cm (21.75 x 24ins), framed with Mall Galleries label to verso, inscribed by the artist and dated 1974, Amendment for Grace, watercolour and gouache on paper, showing deer grazing in a forest, signed lower right, 50 x 55cm (19.75 x 21.75ins), framed and glazed, titled verso with James Bourlet & Sons label, Tropical Africa Sunrise, watercolour and pastel on paper, showing a springbok in a forest, signed lower right, 54.5 x 63cm (21.5 x 24.75ins), framed and glazed, titled verso with At the Mall Galleries label, Bat Eared Foxes, watercolour and gouache on paper, 36.5 x 53.5cm (14.25 x 21ins), unsigned, framed and glazed, titled verso, and 3 copies of a memoir by the artist (8)

£300 - £500

410* Henderson (Maurice, 1944-2017). Tulips in a Fox Glove Vase, 1985, watercolour on paper, signed and dated lower right, 40.5 x 60cm (16 x 23.5ins) mount aperture, framed and glazed (unexamined out of frame)

Provenance: Private Collection, Oxfordshire.

Irish artist Maurice Henderson (born in 1944, not 1941 as given online), trained at Farnham College and at Goldsmith's where he studied colour theory with Anton Ehrenzweig. He lived in West Cork (1)

£150 - £200



411* Hess (Reinhard, 1904-1998). Still Life with jug, glass, loaf of bread, plates of food & knife, 1948, pencil, watercolour and gouache on wove, initials and date lower left, signed and dated to verso, 52 x 65cm (20.5cm x 25.5ins), framed & glazed (1) £150 - £200



Lot 412



Lot 413

412AR* Hilder (Rowland, 1905–1993). Winter Sunshine, watercolour with pen and ink on paper, signed lower left, 36 x 54cm (14.2 x 21.25ins), framed and glazed, with Abbott & Holder label to verso Provenance: With Abbott & Holder; Private Collection, Oxfordshire (purchased from Abbott & Holder, 2nd February 2006).

Initially trained as a book illustrator and poster artist, Hilder's highly popular views of the English landscape, typically of the Kentish Weald, and particularly the rolling northern downland from Shoreham eastwards towards Maidstone in autumn and winter, are celebrated in *Rowland Hilder* Country: An Artist's Memoir, published by the Herbert Press in 1987. (1)

£700 - £1,000

413* Holmes (Kenneth, 1906-1994). Deer on a Farm in Summer, circa 1930s, oil on wood panel, signed lower left, size (1) £200 - £300



414* Holmes (Kenneth, 1906-1994). Rhodes Harbour, Salzburg Castle, & Near Boston, 3 watercolours with traces of pencil, each signed and titled, 25 x 35cm (10 x 13.75ins), mount aperture and similar, each framed and glazed Provenance: From the estate of the artist.

(3)

£150 - £200



415* Lloyd (Reginald J., 1926-). Much Hadham, 1955, pen, ink and watercolour, signed and dated lower right, some light spotting, 26.5 x 36cm (10.5 x 14.25ins) mount aperture, framed £200 - £300 (1)

416* Lydis (Mariette, 1894-1970). Coiffure Fleurie, pencil and wash heightened with white, signed Mariette Lydis Paris lower right, 34.5 x 27.5cm (13.5 x 10.8ins) mount aperture, period frame, glazed, with Leicester Galleries printed label, exhibition label for an exhibition of work by Lydis at the gallery, and typewritten title label, plus a later owner's handwritten note of gift, dated 1964, all pasted to verso (1)

£200 - £300

417* Continental School. Deer in a Forest, 20th century, pastel on paper, 27 x 22 cm (10.5 x 8.5 ins) mount aperture, framed and glazed (1)

£70 - £100



Lot 416



Lot 417



418* Morley (Thomas Williams, 1859-1925). Near Dover (The Haycart), 1921, watercolour heightened with white bodycolour, showing a summer landscape with figures on a haycart on a country lane, with distant view of Dover and its castle, signed and dated towards lower right, 36 x 51cm (14.2 x 20ins) mount aperture, in excellent fresh condition, framed and glazed (unexamined out of frame)

£80 - £120



419* Newcombe (Peter, 1943-). From Muswell Hill, North London, 1971, gouache and watercolour on paper, signed and dated lower right, 27.5 x 38cm (10.75 x 15ins), framed and glazed (1) £70 - £100

420* Philpot, (Glynn, Warren, 1884-1937). Sailors on the quayside, North Africa, coloured pencils on paper, signed with initials lower right, 146 x 121mm (5.75 x 4.75ins) mount aperture, framed and glazed (1)

£200 - £300

421* Pollitzer (Sigmund, 1913-1982). House by a beach 1935, watercolour on paper, probably Allassio, Italy, signed and dated lower right, 35.5 x 33.5cm (14 x 13.25ins), framed and glazed (1) £100 - £150



Lot 420



Lot 421

422* Richards (Frederick Charles, 1887-1932). Durham, pencil on wove sketchbook paper, signed with initials lower right, and titled lower left, together with Bristol Harbour, circa 1920s, etching on wove paper, signed in pencil, and inscribed to 'E.M. Wilson', with margins, window-mounted (2)

£100 - £150



423* Stannard (Henry John Sylvester, 1870-1951). "The Back of a Farm at Riseley, Bedfordshire", watercolour, signed lower left, 27.5 x 37.5cm (10.75 x 14.75ins) mount aperture, framed £150 - £200 (1)



424* Strahan (Geoffrey, 1839-1916). Middle Eastern buildings by a waterway, 1905, watercolour on wove, signed lower left, 68 x 46cm (27 x 18ins), framed and glazed (1) £200 - £300

141



425* Swanwick (Joseph Harold, 1866-1929). The Old Lighthouse, Beachy Head, circa 1925, watercolour on paper, signed lower left, 23.5 x 34cm (9.25 x 13.5ins), framed and glazed, with handwritten label to verso, most likely in the artist's hand, giving the title of the work, artist's name and address 'Wilmington, Polegate, Sx', additionally inscribed in a different hand with information on the purchase of this work 'from the artist through Cooling & Sons..., December 1925'

Provenance: Cooling Galleries, New Bond Street, London; Private Collection, Birmingham.

Exhibited: Liverpool, Walker Art Gallery, Autumn Exhibition, 1925.

Swanwick studied in Liverpool, at the Slade under Legros and Fred Brown, and at the Académie Julian in Paris. He settled at Wilmington in East Sussex in 1908, and is best known for his depictions of agricultural life on the South Downs, as shown here. (1)

£200 - £300



426* Wolmark (Alfred Aaron, 1877-1961). Fishermen, St. Ives, pen & ink on paper, signed lower left, a few minor stains, artist and title in pencil on verso, 31.5 x 25cm (12.5 x 10ins) mount aperture, framed and glazed (1)

£150 - £200
MODERN PRINTS



427* Anderson Stanley (1884-1996). Le Marché, Falaise, drypoint etching on pale cream wove paper, signed in pencil, plate size 19 x 26.5cm (7.5 x 10.5ins), with margins, framed and glazed £150 - £200 (1)



Lot 428

428* Austin (Robert Sargent, 1895-1973). The Bell, No. 1, 1926, copper engraving on laid paper, signed and dated in pencil, plate size 13.7 x 10.6cm (5.4 x 4.2ins), sheet size 26.3 x 20.5cm (10.3 x 8ins), window-mounted

Ashmolean Museum, Oxford (1980), 19.

(1)

£100 - £150



429* Baumer (Lewis, 1870-1963). 'The Apple', 1924, drypoint etching on pale cream japan paper, signed and titled in pencil, plate size 20 x 16.1cm (7.9 x 6.4ins), framed and glazed, together with Soper (George, 1870-1942). The Hay Cart, 1921, drypoint etching on pale cream paper, signed in pencil lower right, plate size 19.8 x 28.7cm (7.8 x 11.3ins), with margins, framed and glazed, plus Rushbury (Herny George, 1889-1968). St. Martin's in the Fields, 1944, drypoint etching, printed with plate tone, signed in pencil, plate size 29 x 26.5cm (11.4 x 10.2ins), framed and glazed, and 3 others: Auguste Brouet (1872-1941), Procession of Circus Performers, etching, with remarques, signed and numbered 12/100, with publisher's blindstamps, plate size 23.5 x 41cm (9.25 x 16ins), with margins; William Douglas Macleod (1892-1963), On the Canal, Venice, etching, signed in pencil, plate size 31.5 x 20.5cm (12.5 x 8.2ins), framed and glazed (glass cracked); and an early 20th century pencil study on paper of a young oriental girl, indistinctly signed lower right, laid down on card, sheet size 18.5 x 13.8cm (7.3 x 5.5ins), framed and glazed

Baumer's The Apple was included in his exhibition at the Fine Art Society in May 1924 (Punch and Other Drawings and Etchings), and illustrated in The Lady's Pictorial for May 19, 1924. (6)

£250 - £350



430* Briscoe (Arthur John Trevor, 1873-1943). Abandoned, 1930, etching, signed lower right, and numbered xx/75" in ink lower left, plate size 22.5 x 41cm (8.8 x 16ins), with margins, framed and glazed Hurst 276. (1)

£200 - £300

(2)



431* Cameron (David Young, 1865-1945). Isles of Loch Maree, 1923, etching with drypoint in black on thin tissue paper, with plate tone, signed in pencil, plate size 17.5 x 35.2cm (6.9 x 13.8ins), sheet size 20.8 x 36.5cm (8.3 x 14.5ins), tipped-on to backing card Rinder (1932) 469, iv/vi. (1)





Lot 432

432* Clarke (Graham, 1941-) Lloyds Bookshop, Wimbledon, circa 1960s, colour linocut, signed, titled and numbered 10/20, plate size 45 x 61cm (17.75 x 24ins), together with another by the same artist, Rose & Crown, Wimbledon, signed, titled and numbered 2/20, plate size 45 x 61cm (17.75 x 24ins), both unframed

£200 - £300



433* Coplans (John Rivers, 1920-2003). Cityscape 5, 1957, colour screenprint, published by Editions Alecto in an edition of 30 impressions, signed and dated in pencil, and numbered 5/30, pale mount stain, and substantial traces of mount glue to the blank margins, image size 46 x 60.5cm (18 x 23.75ins), sheet size 56 x 70cm (22 x 27.5ins) (1)

£200 - £300



434* Dodd (Francis H., 1874-1949). Belvedere Road, Lambeth, London, 1913, etching and drypoint on pale cream handmade paper, signed in pencil, a strong dark impression, plate size 16.1 x 25.2cm (6.3 x 10ins), sheet size 20.5 x 28cm (8 x 11ins), together with Rushbury (Henry George, 1889-1968). Horse Guard's, Whitehall, drypoint etching on pale cream Van Gelder Zonen paper, signed in pencil, plate size 22 x 27.5cm (8.7 x 10.75ins), with margins, plus other various etchings: Frederick Richards, Bond Street, Boodles to St. James's Palace, & The Battle of Waterloo Bridge - 'The Truce' - 1925, Robert Goff, 'Metropole' - Brighton - Kenneth Steel, Elvet Bridge, Durham, 2 small landscape etchings by Seymour Haden, all signed in pencil, plus Theodore Roussell, The Street, Chelsea Embankment, 1888-89, unsigned etching on pale cream laid paper Schwabe 91 (for the Dodd etching). (10)



435AR* Drury, Paul, 1903-1987 September, 1928, etching on wove paper (with partial watermark to upper edge), signed and dated Paul Drury 'fec. et imp. 28, and additionally inscribed by the artist in pencil to lower margin 'Personal print 6/6. Turkey Mill. (Walker 25) Plate destroyed', a fine, rich impression, plate size 102 x 130mm (4 x 5.1ins), sheet size 17 x 23cm (6.75 x 9ins), hinge-mounted Garton 24.

It appears that, despite the inscription by the artist on this print, the plate for this work was not destroyed, as a second edition of 100 impressions was issued by Garton & Cook in 1987. (1)

£700 - £1,000





Lot 436

436* Holmes (Kenneth, 1906-1994). Pig Ring, dry point etching on pale cream wove paper, signed in pencil, plate size 19.5 x 23.5cm (7.6 x 9.25ins), with margins, framed and glazed together with Bridge at Berne, dry point etching on pale cream wove paper, signed in pencil, plate size 20.6 x 30.5cm (8.1 x 12ins), framed and glazed (2)

£150 - £200



Lot 437

437* Holmes (Kenneth, 1906-1994). Shot Tower, Old Waterloo Bridge, dry point etching, printed with plate tone, signed in pencil, plate size 23.8 x 37.7cm (9.3 x 13.25ins), framed, together with the original copper plate for this work, mounted on board, plus Amstel Bridge, Amsterdam, dry point etching, printed with plate tone, signed in pencil, plate size11.5 x 32.8cm (4.5 x 12.9ins), with good margins, framed and glazed, and 2 other original etched copper plates, including at least one by Kenneth Holmes, depicting a busy market town circa 1920s, both mounted on green baize-covered board £200 - £300 (5)



438* Holmes (Marjorie, née Fenning, 1907-1992). The Trough, circa 1930s, copper engraving on cream wove paper, watermarked J Whatman, published in an edition of 55 impressions, signed in pencil, additionally inscribed by the artist with title, name and 55 @ £3.3., plate size 14.3 x 15 cm (5.6 x 6 ins), sheet size 27 x 22.5 cm (10.5 x 9 ins), together with another similar copper engraving by Marjorie Holmes, of a young woman sitting with a group of goats by a tree, signed in pencil, and two signed etchings by Kenneth Holmes, both of the same subject, a coastal view, one numbered 30/40, the other marked State 2

(4)



439 Leighton (Clare). The Farmer's Year. A Calendar of English Husbandry, 1st edition, 1933, 12 wood-engraved plates, printed from the original blocks, sheet size 28 x 35.5cm (11 x 14ins), wood-engraved title vignette and tailpieces, original green cloth gilt (edges slightly rubbed), dust jacket, spine repaired with a couple of small reinforcements to verso, oblong folio The Farmer's Year was the first book Clare Leighton exclusively wrote, engraved and designed. £300 - £500 (1)



440* Martin (John, 1789-1854). Belshazzar's Feast, 1826, largescale mezzotint engraving published June 1, 1826 by Mr Martin, 30 Allsops Buildings, New Road, trimmed to plate mark, sometimes touching engraved area, some closed tears repaired, mainly to margins, sheet size 51.5 x 72cm (20.25 x 28.4ins), framed and glazed, with printed label of Sanders of Oxford to verso (1)

£150 - £200



441* Menpes (Mortimer Luddington , 1855-1938). Indian Street Scene with Food Stall, etching on laid paper, with watermark Menpes in capitals, signed in pencil, pale mount stain, plate size 23 x 27cm (9 x 10.6ins), sheet size 27.8 x 37.7cm (11 x 14.8ins), together with 14 other various etchings, including Frederick Richards, The Wailing Wall, Jerusalem, Jerusalem and Mount of Olives, & Jerusalem from the Jaffa Gate, A Market - Cairo, The Ferry, Mahmondrel Canal, Egypt, & In Cairo, Lionel Lindsay, Little Square, Segovia, Louis Rosenberg, St. Malo, Malcolm Osborne, Cahors Cathedral, etc., all signed, and mostly titled in pencil £300 - £400 (15)

442* Webb (Clifford Cyril, 1895-1972). Jungle Piece, colour linocut, printed from three blocks, published in an edition of 20 impressions, signed, titled and numbered 2/20 in pencil, 59 x 38.5cm (23.25 x 15.2ins) mount aperture, framed and glazed £150 - £200 (1)



443* Nixon (Job, 1891-1938). Repair Yard, Marseilles, etching with drypoint on handmade Millbourn wove, signed and numbered 6/60 in pencil, titled in pencil to lower left sheet edge, image size 25 x 33.2cm (9.75 x 13ins), sheet size incuding signature 30.5 x 41cm (12 x 16ins), together with Manning (W. Westley), Larici, Shelley's last home, uncoloured aquatint on wove, signed and marked 3rd state, image size 30 x 37.5cm (12 x 14.75ins), sheet size including signature 36 x 44.2cm (14.25 x 17.5ins), plus other various etchings, mostly signed, including Eugene Bejot (Le Quai St. Louis a l'Hermitage, Nantes), James Priddey (Whitby Harbour), James P. Power (Market scene before a Continental town hall), Sydney Lee, Norman Ackroyd (Derwentwater - Constellation, 1986), T.J. Greenwood, Anthony Dyson, William Monk (Ponte Vecchio, Florence), Percival Gaskell, etc.

(29)

£200 - £300



444* Pissarro (Orovida, 1893-1968). "Curves", 1919, etching on wove, some light water stains, Trial Proof no. 78, signed 'Orovida' and dated, sheet size 23 x 17.5cm (9 x 6.75ins) mount aperture, framed £100 - £150 (1)



Lot 445

445* Seehaus (Paul Adolf, 1891-1919). Rotating Lighthouse (Rotierender Leuchtturum), circa 1913, etching and drypoint on cream wove japan paper, artist's estate signature in pencil 'Nachlass Seehaus G.S.-D.' by Gertrud Simka-Drascher, closed tear to right blank margin, repaired to verso with adhesive tape (discoloured), a few other minor marks to margins, plate size 5 1/16 x 5 1/8" (12.9 x 13cm), sheet size 12 5/16 x 17 7/16" (31.2 x 44.3cm)

Provenance: Estate of Eduard Rosenbaum (1887-1979), diplomat at the Versailles Treaty negotiations, economist, Syndic of the Hamburg Chamber of Commerce and director of its library. Expelled from his post by the Nazi regime in 1933 he emigrated to London where he was appointed Librarian and Head of Acquisitions at the London School of Economics. Board Member of the Leo Baeck Institute, London.

Rave/Söhn 26. A proof aside from the numbered edition of 25 impressions. £200 - £300 (1)



446* Seehaus (Paul Adolf, 1891-1919). Street with tramrails (Strasse mit Schienen), 1917, etching and drypoint on cream wove japan paper, artist's studio signature 'Seehaus' (by Gertrud Drascher) lower right, titled in pencil to lower left corner of the sheet, some light creases to margins, plate size 90 x 70mm (3.5 x 2.8ins), sheet size 358 x 272mm (14.1 x 10.75ins)

Provenance: Estate of Eduard Rosenbaum (1887-1979), diplomat at the Versailles Treaty negotiations, economist, Syndic of the Hamburg Chamber of Commerce and director of its library, expelled from his post by the Nazi regime in 1933; emigrated to London where he was appointed Librarian and Head of Acquisitions at the London School of Economics. Board Member of the Leo Baeck Institute, London.

Rave/Söhn 40 b. Printed in an edition of 25 impressions. Presentation inscription to verso by Gertrud Simka-Drascher to Mr and Mrs Eduard Rosenbaum 'Herrn und Frau Rosenbaum mit den besten Wunschen fur das Neue Jahr, Gertrud Drascher'. (1)

 $f_{200} - f_{300}$



447* Short (Sir Frank, 1857-1945), Carrying Out Anchors & Cables to Dutch Men-of-War, in 1665, mezzotint after J.M.W. Turner, published in 1907, from an edition of 150, signed in pencil lower right, 51 x 65cm original Dunthorne frame with label Hardie 89.

J.M.W. Turner's painting of 1804 is currently in the Corcoran Gallery of Art, Washington D.C. (1)

£200 - £300



448* Spencer Noel (1900-1986). Charing Cross, London, Le Pont Marie Paris, & Four Arches, Moseley, 3 etchings each printed with light plate tone, each signed and titled in pencil by the artists, plate size 18.3 x 23cm (7.2 x 9ins) or similar, matching frames, glazed, together with 3 other etchings, various, including: Geoffrey H. Wedgewood, Piazza Campo de'Fiori, Rome, 1926, signed dated and titled in pencil, Fred Richards, Venice, etching with dry point, signed and titled, Ernest M. Dinkes, Caudebec sur Seine, 1927, signed, dated, titled and inscribed to Kenneth Holmes in pencil by the artist, all framed and glazed (6)

£200 - £300



449* Strang (William, 1859-1921). Thomas Hardy, etching on pale cream wove paper, signed in pencil, plate size 137 x 90mm (5.4 x 3.5ins), with margins, together with Soper (George, 1870-1942). Runaway Horses, 1925, & The Plough Team, two drypoint etchings on cream wove and laid paper respectively, both signed in pencil, plate size 20 x 32.5cm (8 x 11.75ins), with margins, the second print with similar dimensions, plus other various British etchings, including Ernest Herbet Whydale (The Night Fair, & Quarry Landscape), Arthur Knighton-Hammond, Landscape with Ravine, Middleton Todd, Young Woman at a Window, and others, including Frank Short, R.A. Le Bas, Norah Vivian (colour woodcut), Winifred Austen (Goldcrest), George Edward Collins, Charles Holroyd, Albany E. Howard, J.B. Mesham, Freda Marston, E. Willis Paige, Seymour Haden, C.J. Bauer, etc., most signed in pencil, various sizes £400 - £600 (77)



450* Wyllie (William Lionel, 1851-1931). Pool of London & St Pauls, drypoint etching, signed in pencil to margin lower left, plate size 10 x 35cm (4 x 13.75ins), together with another by the same artist, Pool of London, drypoint etching, signed in pencil to margin lower left, 12.5cm x 30cm (5 x 11.75ins), both framed and glazed with Robert Dunthorne , The Rembrandt Gallery to verso (2)

£200 - £300



451* Wyllie (William Lionel, 1851-1931). ower Bridge viewed from the Thames, London, etching on pale cream thin wove paper, signed in pencil lower left, edition not stated, image size 28.7 x 52cm (11.25 x 20.5ins), sheet size with signature 33 x 55.5cm (13 x 22ins) . (1) £150 - £200



452* Bali (Alberto, 1944-). Maida Vale, 1978, suite of 12 colour screenprints printed by Michelle Knoblauch after original drawings by Alberto Bali, published by Editions de la Rose du Faubourg, Paris, April 1978, each signed and numbered by the artist, limited edition of 40 sets numbered 1 to 40, sheet size 38 x 39cm, loosely contained in original publisher's grey cloth portfolio, one or two minor marks to covers (12)

£150 - £200

453* Clarke (Graham, 1941-). Garlic Arkham, colour etching, showing a village settlement and landscape, signed lower right, titled and numbered 185/300, plate size 54 x 69cm (21 x 27ins), framed and glazed (1)

£150 - £200

Lot 452



Lot 453



Lot 455

454* Dali (Salvador, 1904-1989). Untitled, colour screenprint, printed in an edition of 300, signed in pencil, and numbered 51/300, image size 56 x 47.5 cm (22 x 18.25 ins), with margins, framed and glazed (1)

£200 - £300

455* Ehrenhalt (Amaranth Roslyn, 1928-). Rhumba G, 1990, colour etching, signed lower right, titled to margin lower left, and numbered 6/50, plate size 39 x 30cm (15.25 x 11.75ins), framed and glazed £100 - £150 (1)

456* Flint (William Russell, 1880-1969). Waves, colour print, published in 1969 by Frost and Reed, pencil signed in margin lower right, blind stamp lower left, image size 44.5 x 60.5cm (17.5 x 23.75ins), framed and glazed (1) £100 - £150



Lot 456



457* Gentleman, David, 1930-, Miles Brewton House, Charleston (from The Charleston Suite), 1971-72, colour lithograph on thick wove paper, printed by the Curwen Studio, in an edition of 100, signed, titled and numbered 71/100 in pencil, minor tape residue to upper left and right extreme margin, sheet size 49 x 61cm (19.25 x 24ins), framed and glazed, together with Gaillard-Bennett House (from The Charleston Suite), 1971-72, colour lithograph on thick wove paper, printed the Curwen Studio in an edition of 100 impressions, signed, titled and numbered 62/100, sheet size 49.5 x 61cm (19.5 x 24ins), framed and glazed

(2)

£100 - £150



Lot 458

458* Giles (William, 1872-1939). Quedlinburg-Am-Harz, 1909, colour woodblock, a proof aside from the published edition, signed in pencil to lower margin, single-rule border added in pencil, sheet size 36.8 x 23.3cm (14.5 x 9.2ins), laid down on old backing card, together with Seaby (Allen William, 1867-1953), New Forest Ponies, colour woodblock on laid japan paper, signed in pencil, additionally inscribed in pencil to lower blank margin 'New Forest Ponies. Colour Print from Wood Blocks' by the artist, sheet size 24.8 x 35.7cm (9.8 x 14.1ins) (2)

£200 - £300



459* Holmes (Kenneth, 1906-1994). Spanish Hill Town, oil on canvas, signed lower right, 35.5 x 45.5cm (14 x 18ins), unframed, together with Canal Scene, Venice, oil on canvas board, signed lower right, gilt frame (2)

£150 - £200



460* Holmes (Kenneth, 1906-1994). Spring Bank House, 1986, oil on thin wood panel, titled, signed and dated to verso, 13.5 x 20.2 cm (5.25 x 8 ins), framed, together with another similar oil on board, Mount Etna, Sicily, inscribed with title to verso, a watercolour of a harbour scene, signed in pencil, framed and glazed, a pen ink and watercolour view of the old vicarage by Marjorie Holmes, signed in title, framed and glazed plus a large collection of various oil and watercolour landscape studies by Kenneth Holmes, many signed, watercolours generally mounted (approx 140) £200 - £300



461* Hughes (Patrick, 1939-). Made in Sky, 1979, colour screenprint, signed, titled and dated '79 in pencil, an artist's proof, image size $53.5 \times 53.5 \text{cm}$ (21 x 21ins), sheet size $73 \times 73 \text{cm}$ (28.75 x 28.75ins), framed and glazed (1) £200 - £300



 462^* Janssen (Horst, 1929-1995). Ich Brauche Geld, 1980, etching with aquatint on cream wove paper, signed with initials, plate size 19.7 x 19.3 cm (7.75 x 7.5 ins), framed and glazed, together with two other signed etchings by the same artist (3) £200 - £300



463* **Kleinman, Mary, 1928–2001.** Charlie Chaplin, monotone etching on wove, lower margin signed and with limitation 2/15, plate size 25 x 20cm (9.75 x 8ins), sheet size 38 x 28cm (15 x 11ins), framed and glazed, together with **Freeth (Peter, 1938–)**, A Glimpse of `The Tempest', etching on wove, lower margin captioned, signed and with limitation 8/20, plate size 24.5 x 37.3cm (9.75 x 14.5ins), sheet size 44.5 x 55.5cm (17.5 x 21.75ins), framed and glazed, and Little Dance Macabre, artist's proof etching on wove, lower margin captioned and signed, plate size 11.2 x 15cm (4.5 x 6ins), sheet size 28 x 30cm (11 x 11.75ins), framed and glazed, plus six other similar etchings by various artists including Elizabeth Robinson, Clare Bruce, Ann Dowker and John Roberts etc., all framed and glazed (9) £150 - £200



Lot 464



Lot 465

464* Lloyd (Reginald J., 1926-). "Monolith & Sun", 1967, colour screenprint, signed and dated, 29 x 39cm (11.5 x 15.5ins) mount aperture, framed, together with "Twin Pillars", 1969, colour screenprint, signed and dated, 27.5 x 37.5cm (10.75 x 14.75ins) mount aperture, framed, plus "By the Window", 1969, colour screenprint, signed, 27 x 37cm (10.25 x 14.5ins) mount aperture, framed (3) £150 - £200

465* Lloyd (Reginald J., 1926-). King of Carrion, by Ted Hughes, 1970, screenprint with acrylic hand-colouring, signed and dated at foot, 54.5 x 42cm (21.5 x 16.5ins)

With note to verso by the artist 'Hand set and printed from wooden type on a Hercules poster press obtained in Bideford, Mr Johns'. (1)

£100 - £150



466* MacPherson (Neil, 1954-). The Quiet Shepherd, colour lithograph, signed, titled and numbered 11/50, image size 71.5 x 53cm (28.1 x 21ins), sheet size 94.5 x 73.5cm (37.25 x 29ins), framed and glazed (1)

£70 - £100



467* Murnaghan (Art, 1875-1953). Saorstat Eireann Official Handbook, 1932, two colour lithograph prints of the designs by O'Murnaghan for the front and rear covers of the Irish Free State official handbook, published in 1932 by the Talbot Press, Dublin, each 24.8 x 14.5cm (9.8 x 5.75ins), mounted on cream backing paper (38 x 27.5cm), with pencil inscription in capital letters to lower blank margin of each 'ART O'MURNAGHAN ILLUMINATION. BOOK COVER DESIGN' The Saorstát Éireann, the Irish Free State Official Handbook published in 1932, was a luxurious yearbook celebrating the achievements of the state since its foundation, and the most famous publication of the Talbot Press. Murnaghan's updated Celtic Revival style combines bright modern colours with the tradition of early Irish illuminated manuscript calligraphy, exemplified by the Book of Kells. (1)

£100 - £150



468* Piper (John, 1903-1992). Figures from a Seal, 1954, aquatint on pale cream wove paper, unsigned, printed by A. Alexander & Sons, plate size 15.5 x 21cm (8.25 x 6.15ins), with margins, framed and glazed (unexamined out of frame)

Levinson 88. The frontispiece to John Piper, Paintings, Drawings & Theatre Designs 1932-1954, arranged and with an introduction by S. John Woods, published by Faber & Faber in 1955.

(1)

£150 - £200



469AR* Piper (John, 1903-1992). Interior of Coventry Cathedral, November 1940, [1987], woven silk picture by J. & J. Cash Ltd., Coventry, after the painting by John Piper, produced in a limited edition of 500 copies, signed in pencil by the artist, and numbered 11/500 to mount, in mint condition, image size 112 x 142mm (4.4 x 5.6ins), framed and glazed, with original printed brochure, contained in the original manufacturer's card box (1)

£300 - £500



470AR* Piper (John, 1903-1992). Interior of Coventry Cathedral, November 1940, [1987], woven silk picture by J. & J. Cash Ltd., Coventry, after the painting by John Piper, produced in a limited edition of 500 copies, signed in pencil by the artist, and numbered 493/500 to mount, in mint condition, image size 112 x 142mm (4.4 x 5.6ins), framed and glazed, with original printed brochure, contained in the original manufacturer's card box (1) £400 - £600



Lot 471

471AR* Rego (Paula, 1935-). Wendy and Hook, 1992, colour etching with aquatint, signed and dated, and inscribed by the artist 'unique proof Happy Christmas dear Monika', plate size 27.5 x 20cm (10.8 x 8ins), with margins, framed and glazed (1)

£300 - £500

472* Sutherland (Graham Vivian, 1903-1980). The Sick Duck, 1937, colour lithograph, published by Contemporary Lithographs (first series), 50.5 x 76 cm (19.75 x 30 ins), framed and glazed (1) £200 - £300

473* Whaite (Gillian, 1934-2012). A collection of various etchings and linocuts, many signed, various sizes (20) £200 - £300



Lot 472

Military & Aviation History, Medals & Militaria The Library of Lt Col R J Wyatt MBE TD Part I

7 NOVEMBER 2019



Ivor Beddoes (1909-1981). A rare group of 21 watercolour and pencil drawings of scenes from the London Blitz taken from life, 1940-41, various sizes Estimate £3,000-5,000

For further information please contact: Henry Meadows | henry@dominicwinter.co.uk Chris Albury | chris@dominicwinter.co.uk 01285 860006 Modern Literature & First Editions Children's Books, Private Press & Illustrated Books Original Illustrations & Artwork The Library of Eduard Rosenbaum (1887–1979)

12 DECEMBER 2019



Conrad Felixmüller (1897-1977). ABC. Ein geschütteltes geknütteltes Alphabet in Bildern mit Versen, 1st edition Dresden: privately published, 1925. One of 100 hand-coloured copies

Estimate £2,000-3,000

For further information or to consign, please contact: Paul Rasti | paul@dominicwinter.co.uk Susanna Winters | susanna@dominicwinter.co.uk 01285 860006

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 (Invaluable) or 4.95% + VAT (the-saleroom)** will be added to your invoice.

METHODS OF PAYMENT

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

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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:RoyaltyFor the Portion of the Hammer Price (in Euros)4.00%up to 50,0003.00%between 50,000.01 and 200,0001.00%between 200,000.01 and 350,0000.50%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.

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

Comment

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

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- 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.
- (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.
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 - (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.
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- 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.
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- 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.
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