



British & European Paintings & Prints
The Bristol School of Artists
Antiques & Historic Textiles
13/14 MARCH 2024

EST. 1988

**Dominic Winter
Auctioneers**



British & European Paintings & Prints The Bristol School of Artists Antiques & Historic Textiles

13/14 March 2024 at 10am

VIEWING

Monday & Tuesday 11/12 March 9.30am-5.30pm
Sale mornings from 9am (other times by appointment)

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EST. 1988

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Sebastian Evans. Church Windows. A Series of Designs, original or selected from ancient examples, Chance Brothers & Company, Glass Works near Birmingham, 1862
Estimate: £600-£800



John Britton. The Union of Architecture, Sculpture, and Painting; exemplified by a series of illustrations, with descriptive accounts of the house and galleries of John Soane, 1st edition, London: printed for the author, 1827
Estimate: £700-£1,000

FORTHCOMING SALES IN 2024

Wednesday 10 April	Printed Books, Maps & Documents Architecture & the Applied Arts: The Library of Marc Girouard & other vendors
Wednesday 15 May	Printed Books & Maps Early Printed Books
Wednesday 22 May	Photographs, Historical Documents & Ephemera Autographs from the Collections of Martha Spriggs, Peter Bland & other vendors
Thursday 23 May	Military & Aviation History, Medals & Militaria
Wednesday 19 June	Printed Books, Maps & Documents
Thursday 20 June	Modern First Editions & Literature, Private Press & Illustrated Books Original Book Illustrations, Playing Cards, Toys & Games
Wednesday 24 July	Printed Books, Maps & Documents
Thursday 25 July	Fine Art from the Collection of the late Professor Richard Edmonds
Friday 26 July	Antiques from the Collection of the late Professor Richard Edmonds

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

OLD MASTER PAINTINGS, DRAWINGS & PRINTS

To commence at 10am



Lot 1



Lot 2

1* **After Nicholas Hilliard (circa 1547-1619).** Portrait of Sir Walter Raleigh, 1614, miniature oval opaque watercolour highlighted with bodycolour on vellum, head and shoulders portrait of Sir Walter Raleigh wearing a large lace-trimmed ruff and black coat, with two crimson jewels to his chest, and a black cap lavishly decorated with pearls, dated 1614 in gold paint to lower right, 50 x 41 mm (2 x 1 5/8 ins), oval yellow metal locket frame, glazed, verso engraved 'Sir Christopher Hatton' and with Christie's circular sticker, 68 x 48 mm

The well-known miniature portrait of Sir Walter Raleigh by Nicholas Hilliard (held by the National Portrait Gallery: 4106), was painted around 1585, the year after Raleigh was knighted, and is thought to be the earliest likeness of him to survive. It is interesting to note that this finely-executed copy after Hilliard is dated 1614, the same year that Raleigh published his *History of the World*, written whilst he was imprisoned in the Tower of London.

(1) £3,000 - £4,000

2* **Italian School.** Saint Jerome, 18th century, oil on canvas, depicting a seated Saint Jerome reading the gospels within a rocky landscape, with lion and skull beside, relined, 123 x 92 cm (48 1/2 x 35 1/4 ins), gilt moulded frame (146 x 115 cm)

(1) £1,000 - £1,500



3* **Manner of Herman Swanevelt (circa 1603-1655).** Italian Landscape, oil on wooden panel, depicting a country landscape with a figure in red standing near a house by a track, two other figures standing to the right, mountains in the background, craquelure, some small areas with loss of varnish, 24.5 x 30 cm (9 6/8 x 11 3/4 ins), typed note to verso about Herman Swanevelt lower left (torn and partly missing), framed (32 x 38 cm)

(1) £200 - £300



4* **Dutch Italianate School.** River landscape with figures, boats, and house by the shore, circa 1670, oil on canvas, 25.5 x 32 cm (10 x 12 1/2 ins), gilt frame, glazed (32 x 38.5 cm), frame verso with black stencilled number 434L, and with previous stencilled number and white chalk number (1) £400 - £600



6* **Flemish School.** Landscape with Coursing Party, circa 1680-1720, oil on canvas, of figures mounted on horses and standing with greyhounds, preparing for a day's coursing, some overall discolouration, relined, 43 x 48.5 cm (17 x 19 ins), framed (50 x 56 cm) (1) £300 - £500



5* **After Giovanni Battista Salvi (1609-1685).** Madonna in Preghiera, oil on canvas, depicting a young woman head covered, eyes closed and hands together in prayer, some craquelure, canvas stamped 'George Rowney & Co, 64 Oxford Street and Princes Hall Piccadilly, London W', white chalk '193/1' and small repair to verso, 61 x 51 cm (24 x 20 1/8 ins), ornate gilt moulded frame (68 x 58 cm) (1) £400 - £600



7* **Manner of Agostino Buonamici Tassi (1578-1644).** Landscape with figures by a river, late 17th century, circular oil on copper, 18 cm diameter (7 1/8 ins), old Thomas Agnew & Sons Ltd. printed label to verso, baring stock number 24967, and typewritten catalogue entry, number 21, pasted to verso 'Italian Scholl, late 17th century. Landscape, clearly influenced by Tassi', circular gilt frame Provenance: Collection of Arthur Jaffé OBE (1880-1954), and thence by descent. River Landscape on copper in the manner of Agostino Buonamici Tassi (1578-1644). (1) £700 - £1,000



8* **Attributed to Petr Brandl (1668–1735).** Head of an Apostle, circa 1700, oil on canvas, head and shoulders portrait of a bearded older man wearing a heavy coat, face in half-profile to the left, areas of craquelure, very small chip (5 x 4 mm) to paint surface at top of head, heavily varnished, re-lined, canvas size 55.5 x 45.5 cm (22 x 18 ins), later gilt frame with framer's label to verso (69 x 57 cm)

A painter of the late Baroque, Petr Brandl was famous in his lifetime, but due to isolation behind the Iron Curtain rather forgotten until recently. A major collection of his work is held in the National Gallery of Prague, and the gallery is currently holding a major exhibition of Brandl's work, *Petr Brandl: The Story of a Bohemian*. His work often employs strong chiaroscuro, areas of heavy impasto and very plastic as well as dramatic figures; he often modelled figures in clay before committing to canvas. The Head of an Apostle is typical of Brandl's work – a full beard and a lined face, accentuated with the help of thick layers of paints, applied with energetic brushstrokes that help to capture the strong use of chiaroscuro.

He painted numerous similar portraits of Apostles and Evangelists, including *The Apostle Paul* (National Gallery of Prague ascension number O 557), *Simeon with the Infant Jesus* (O 578), and *Bust of a Discouring Apostle* (O 12889), all held in the collection of the National Gallery of Prague.

The Apostle Paul is illustrated in *Guide to the Picture Gallery of Prague Castle* by Jaromir Neumann, number 65, page 67.

We are grateful to Sir Timothy Clifford for the attribution and note for this lot.
(1) £700 – £1,000



9* **Venetian School.** Saint Mark the Evangelist, circa 1730–1750, oil on an oval sheet of copper, a miniature study of St Mark wearing flowing red and blue robes, sat holding a quill and volume, a cherub above his left shoulder holds a scroll reading 'Pax tibi Marce, Evan[gelista meus]', with the Lion of St Mark in the background, eight small punched holes at four regular intervals around margin, sheet size approx. 15.5 x 12 cm (6 x 4 3/4 ins), framed in a later black wooden frame (19.5 x 16 cm)

"Pax tibi Marce, evangelista meus" – "Peace be with you, Mark, my evangelist" – according to legend, these words were uttered by an angel who appeared to Saint Mark in a dream, after landing on an island in the Venetian lagoon. They are written on a book held open by the paw of a winged lion, the symbol of the Evangelist, in the coat of arms of the Republic of Venice, and form the city's motto.
(1) £200 – £300



10* **After Philips Wouwerman (1619–1668).** Hunting Party at Rest, 18th century, oil on canvas, of aristocratic couples out hunting with hawks, dogs with a company of servants, very small area of paint loss to lower right corner (15 x 6 mm), otherwise in very good condition, relined, canvas size 63.5 x 75.5 cm (25 x 29 3/4 ins)

This painting is probably based on the 1739 engraving *Halt of a Hunting Party* by Jean Moyreau (1690–1762). Moyreau's engraving is after the original painting by Philips Wouwerman, which is now held by Dulwich Picture Gallery (accession number DPG78).

(1) £300 – £500



11* **Flemish School.** *Le Duc*, 18th century, oil on wood panel, depicting six men wearing military uniform, two standing by a fire, four in a group one playing a large stringed instrument, a large drum and flag on the right, possible indistinct signature to lower left, 24 x 30 cm (9 1/2 x 11 3/4 ins), gilt moulded frame (43 x 50 cm)
(1) £300 - £500



Lot 12

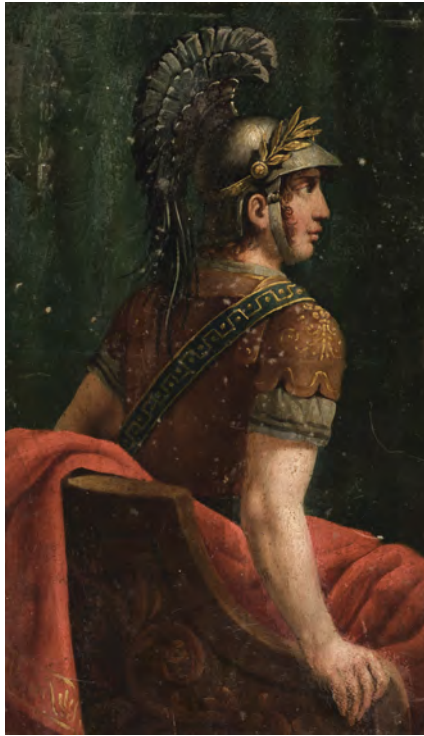
12* **Follower of Allan Ramsay (1713-1784).** Portrait of a young lady, oil on canvas, half-length portrait of a young woman wearing a lace-edged pink and white silk dress, a flower tucked into her ribbon lacings, and pearl strings embellishing the slashed sleeves and the pink bow in her hair, some craquelure, re-lined, 76 x 63.7 cm (30 x 25 1/8 ins), gilt moulded frame (91.7 x 79.5 cm)

Provenance: Lyon and Turnbull, Edinburgh, 2003.
(1)

£500 - £800

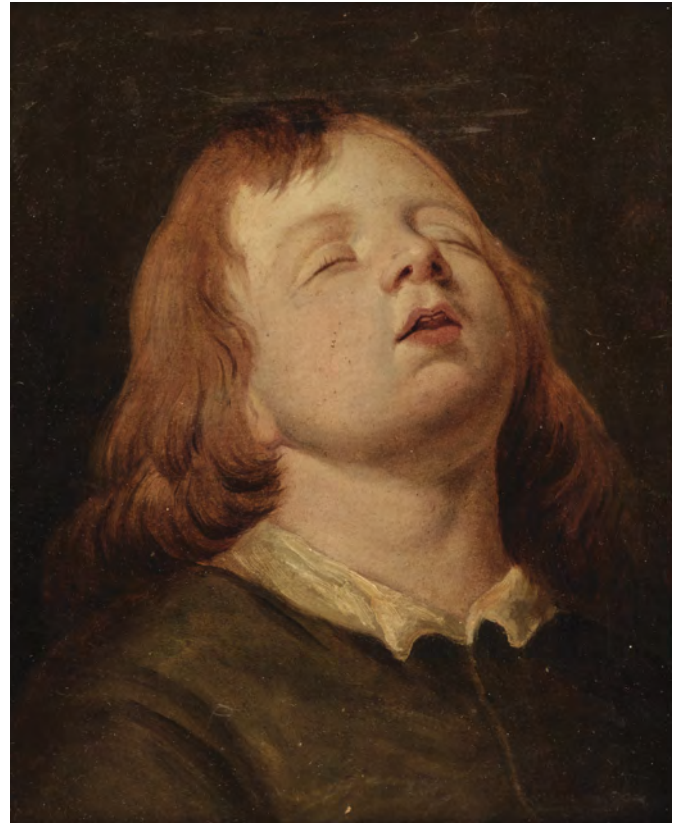


13* **After Domenico Fedeli il Maggiotto (1712-1794).** Study of an Old Man and Child, 18th century, oil on canvas, re-lined, oval stretcher 25.6 x 20.5 cm, in ornate gilt wooden frame (42.5 x 29.5 cm)
(1) £300 - £500



14* **Circle of Gavin Hamilton (1723–1798).** Seated Roman Soldier, circa 1770, oil on canvas study, laid down on chamfered wood panel, some surface marks, 355 x 208 mm (14 x 8 1/4 ins)
(1) £300 - £500

15* **Downman (John, 1750–1824).** Portrait of a youth, in three-quarter profile, circa 1770–1785, oval graphite on laid paper, with sanguine chalk border, laid to the mount, pale discolouration, 15.8 x 12.3 cm (6 1/8 x 4 7/8 ins), framed and glazed, 25 x 21.5 cm
(1) £2,000 - £3,000



16* **Circle of Nicolas-Bernard Lépicier (1735–1784).** Study of a boy sleeping, oil on paper laid down on panel, an unusual study of a sleeping young boy with shoulder-length auburn hair, his head tilted back with eyes closed and mouth slightly open, wearing a green tunic with a white collar, 24.5 x 19.2 cm (9 5/8 x 7 9/16 ins), moulded gilt wood frame underpainted with red (35.5 x 30.5 cm)

Provenance: Bonhams South Kensington, Old Master Paintings, 26 October, 2021, lot 45, estimate £3000–5000.

Nicolas-Bernard Lépicier, son of the Parisian printmaker François-Bernard Lépicier, received his first lessons from his father before entering the studio of the painter Carle Vanloo. In 1769 he entered the Académie Royale, presenting *Achilles and the Centaur Chiron* (Musée des Beaux-Arts et d'Archéologie, Troyes), and in 1777 was appointed professor at the Académie. Popular as a portraitist and genre painter, Lépicier's work inspired critics to compare Lépicier to David Teniers (1610–1690), but it shares as much with the rustic genre interiors of Greuze and Chardin as with the 'petites maîtres' of the north; indeed, the artist was particularly attracted to the genre scenes of Chardin, whose works he knew intimately since his father had been Chardin's favorite engraver. The fine detail, narrow palette, and powers of observation for which he was known made his works popular with late 18th-century French collectors drawn to the fashionable 'goût hollandais', and are discernible in the present study.

(1) £500 - £800



Lot 15



17* **Wright of Derby (Joseph, 1734-1797).** Portrait of John Harrison, surgeon of Derby, circa 1781, oil on canvas, half-length in three-quarter profile to left, wearing a plain dark vest, coat, and white cravat, 74 x 61 cm (29 x 24 ins), gilt moulded frame

Provenance: Nathaniel Curzon, Esq., 1870; thence by descent to John Curzon of Lockington Hall, Derby (Derby Art Gallery labels for Joseph Wright of Derby exhibition loans for 1934 & 1947 to verso); acquired by the current owner's family at Christie's, King Street, London, 21 March 1975, lot 81.

Literature: Benedict Nicolson, *Joseph Wright of Derby*, 1968, vol. 1, pp. 69-70, 200-201; vol. 2, p. 122, plate 199. 'Not only is the portrait listed in the Account Book among portraits of c. 1781, it also belongs stylistically to this date or slightly earlier. The subject must therefore be wrongly identified as John Harrison, clock-maker and inventor of a marine chronometer who died in March 1776 before Wright got back from Bath. Wright calls him a doctor, so he is probably the "surgeon in Wardwick", Mr. John Harrison, in whose house the daughter of Edward Wilmot of Duffield died (see *Derby Mercury*, 24th September 1786). He is described in *Derby Mercury*, 11th October 1781 as having died: "surgeon aged 64..." The portrait could show a man of c. 56.' (Nicolson, *ibid.*, pp. 201-203).

John Harrison (circa 1723-1787), surgeon of Derby, he was appointed the first surgeon to Derby Gaol, on compulsion by Act of Parliament, in 1774, Timothy Pitman becoming a partner in this role in 1784. A notice in the *Derby Mercury* (13 December 1771) advertises the resumption of Harrison's inoculation service 'for the Season, to inoculate as usual, on Mr. Sutton's Plan'. A mezzotint engraving from this portrait was engraved by John Raphael Smith (1751-1812), circa 1781.

(1)

£7,000 - £10,000



Lot 18

18* **Norwich School.** Norfolk landscape with thatched cottages, circa 1790–1800, oil on bevelled panel, 20.5 x 30.5 cm (8 x 12 ins), in an ornate gilded frame with scrollwork and inner and outer foliate and bead motifs (40.5 x 49 cm)

Provenance: W. A. Foyle; Christopher Foyle, Beeleigh Abbey, Essex.
(1) £300 – £500

19* **Dutch School.** Still Life, circa 1850, oil on canvas, unsigned, depicting a large number of flower varieties including poppies, dahlias, roses, bluebells and tulips in a terracotta vase sat on a stone plinth, with a bird's nest and eggs beside, 77 x 64 cm (30 1/4 x 25 1/4 ins), ornate gilt frame with old gallery label to verso 'A breezy day / V. de Ville', frame size 106 x 94 cm

(1) £500 – £800



Lot 19



20* **Prague School.** Studies of male and female figures, circa 1580, three pen and brown ink and grey wash on fine laid paper, depicting a male traveller walking, a woman in profile leaning forward, and a woman leaning over, all bearing the initials S.R., the first two with the artist George Clausen's ownership blindstamp (Lugt 539), 95 x 60 mm (3 3/4 x 2 3/8 ins), 95 x 52 mm (3 3/4 x 2 1/4 ins), and 75 x 60 mm (2 7/8 x 2 3/8 ins) respectively, pale scattered foxing, unframed Provenance: George Clausen (1852-1944) with his blindstamp to two of the drawings (Lugt 539); Collection of Carlos Alberto Cruz; Offered at Sotheby's, London, 23 September 2021, *Old Master and British Works on Paper, including works from the Collections of Carlos Alberto Cruz and the Late Timothy Clowes*, lot 18.

Provenance: Collection of Carlos Alberto Cruz; Offered at Sotheby's, London, 23 September 2021, *Old Master and British Works on Paper, including works from the Collections of Carlos Alberto Cruz and the Late Timothy Clowes*, lot 18.

Two other studies, executed by the same hand, depicting a man in a cloak and a bearded man holding a staff, were sold at Christie's, New York, 10 January, 1990, lot 99 (as Circle of Jusepe de Ribera). These drawings also bear the initials: S.R., which must signify an old attribution to Salvator Rosa.

(3)

£500 - £800



Lot 21

21* **Attributed to Pietro Bernardi (circa 1585/90-1623).** St. Francis receiving the Stigmata, black chalk heightened with white on fibrous, grey-green laid paper, together with two other studies to verso of the same sheet: head of a young woman in a helmet (possibly Minerva), black and sanguine chalks heightened with white, and studies of an arm, hands gripping a spear, and a calf and foot, in black, white and sanguine chalks, sheet size 57.2 x 43 cm (22 1/2 x 16 7/8 ins), together with

Circle of Guido Reni (1575-1642). Head of a Youth, black, sanguine and white chalks on grey-green laid paper with a winged figure watermark, with a study of an upraised hand to verso in black and white chalks, the sheet slightly unevenly trimmed, with a few fine perforations towards the left sheet edge and a few pinholes at the lower left corner, a vertical drying fold towards the right (inherent to the paper), the upper left corner folded, further minor handling creases (generally in very good condition), sheet size 29.4 x 19.7 cm (11 1/2 x 7 3/4 ins), plus Study of a female hand, black, sanguine and white chalks on grey-green, laid paper with a winged figure watermark, the left and lower edge untrimmed, a small brown stain and three pinholes and inherent paper creasing towards the lower margin, sheet size 29.1 x 17.8 cm (11 3/8 x 7 ins)

(3)

£1,500 - £2,000



22* **Filippo Napoletano (Teodoro Filippo Liagno, 1589–1629).** Young Cavalier, full-length, red chalk on laid paper, 242 x 146 mm (9 1/2 x 5 3/4 ins), laid down on later backing card with gilt ruled outer border, with annotations in red, brown and green ink by Michael Jaffe to verso, tortoise shell-veneer frame, glazed

Provenance: Argutinsky Dolgoruky Collection, De Vries, Amsterdam, 27th March 1925 (illustrated), as Willem Buytewech; Collection Dumesnil, De Vries, Amsterdam, 1927, number 82, 'Ecole Francaise, 18e siècle, Jeune Cavalier debout tournée vers la gauche; Estate of Michael Jaffé (1923–1997) art historian and former director of the Fitzwilliam Museum, Cambridge.
(1) £700 - £1,000



23* **Attributed to Domenichino (Domenico Zampieri, 1581–1641).** Falling Putto, red chalk, on laid paper, laid down on a sheet of 18th century laid backing paper (watermarked), with pencil triple rule outer border, inscribed in brown ink in an 18th century hand 'Domenichino' lower right, and 'Carlo' lower left, some surface marks and light soiling, minor loss to extreme upper left corner, and scratch towards lower left margin, with minimal loss, sheet size 246 x 201 mm (9.7 x 7.9 ins), backing sheet 31 x 26.5 cm (12.2 x 10.5 ins)

Provenance: Collection of Michael Jaffé (1923 –1997), former director of the Fitzwilliam Museum, Cambridge.

The early inscription 'Carlo' on the backing paper may refer to Carlo Maratta (1625–1713) as a previous owner of this drawing. Fellow artist Maratta famously owned a substantial collection of Domenichino's drawings, purchased from that artist's pupil Francesco Raspantini. In turn, Maratta sold part of his collection, mainly drawings and cartoons, to Giovanni Francesco Albani, later Pope Clement XI, who tried to prevent their sale abroad. They were eventually acquired from Alessandro Albani by King George III of England and reside today in the collection at Windsor Castle.

(1)

£700 - £1,000



24* **Callot (Jacques, Nancy 1592-1635).** *Tuscan Farmyard, pen and brown ink on vellum, sheet size 119 x 168 mm (4 3/4 x 6 5/8 ins), a few surface marks, sheet reinforced to verso with thin strips of paper to outer edges, traces of adhesive to the left margin verso, inscribed in a later hand in pencil 'Callot' and printed collector's mark of A. Gluénstein (Lugt 123) to centre of the sheet verso, framed and glazed*

Provenance: Adolf Gluénstein (1849-1918), Hamburg (Lugt 123); Estate of Michael Jaffé (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge.

Gluénstein began at the age of 18 or 19, to form a collection of drawings and watercolours by both modern and old masters. The collection comprised 400 old master drawings and 1200 modern works. After the death the collector around 1917 part of his collection was sold by C. G. Boerner in Leipzig from 1918 onwards; several drawings from this collection are described in Boerner's list XXXVII *Handzeichnungen alter Meister des XV. bis XVIII. Jahrhunderts*.

Accompanying this drawing is a photograph of Chatsworth Drawing Album 20 (Callot, number 362) attributed to Francois Collignon after Callot of the same subject, bearing an inscription to lower left 'J. Calot inven et fe' (not in Callot's hand). The photograph is accompanied by a sheet of printed notes on the collignon drawing by Michael Jaffé in red ink. His comment reads: 'the finely drawn original, presumably intended as a finished model for an etching or engraving, was offered at Christie's, London sale 15 December 1992 (162, as circle of Callot), pen and brown ink on vellum, 116 x 165 mm, inscribed 'Callot' verso, from the collection of A. Gluénstein (L. 123). The heavy penwork of the Devonshire drawing, imitating Callot's finer and more various strokes, and missing the spriteliness and wit of his figures, indicates a less brilliant follower. The same farmyard, seen from a different angle, appears in Callot's etching *La Fattoria* (Lieure, no. 219). The original model was recognised as such by the compiler before the sale. It was now in an English private collection. Callot's inventions of the finest execution were drawn on vellum rather than white paper for luxurious effect, e.g. also the *Distant view of Toul, with the arms of Porcellets and Designs for the festival floats and participants for 'La Guerra d'Amore'*.

A further pen, brown ink, and brown wash drawing on laid paper was offered at auction by Dorotheum, Vienna, *Master Drawings*, 10 April 2019. lot 103, which the auction house suggested could be by an Italian artist from the circle of Remigio Cantagallina, executed after an original composition by Callot.

Literature: For the similar work attributed to Collignon at Chatsworth, see Michael Jaffé, *The Devonshire Collection of Northern European Drawings*, Umberto Allemandi, 2002, Volume V (French Artists), number 1665.

(1)

£3,000 - £5,000



25* **Circle of Anthony van Dyck (1599–1641).** Study of a Tree, red chalk on laid paper, mounted on old backing paper, with double-rule outer border in red ink, several marks and light soiling, original sheet with small loss towards top of left margin, and smaller loss below, collector's marks of E. R. Lamponi-Leopardi and Charles Henri Marcellis to lower left and lower right corner of the sheet, sheet size 190 x 135 mm (7 1/2 x 5 3/8 ins), old (partly erased) pencil inscription to verso 'Van Dyck', pencil note regarding provenance to verso in the hand of Michael Jaffé, modern window-mount (48 x 32 cm), with plain white paper cover bearing the date 29 June 71, and the numeral 66

Provenance: E. R. Lamponi-Leopardi (later 19th century); Charles Henri Marcellis (1798–1864), Belgian industrialist, poet, and collector (Lugt 609), whose stamp was originally given as anonymous; Christie Manson & Woods, London, *Important Old Master Drawings*, 29 June 1971, lot 66; Estate of Michael Jaffé (1923–1997) art historian and former director of the Fitzwilliam Museum, Cambridge.

(1)

£1,000 - £1,500



26* **Reni (Guido, Calvenzano di Vergato 1575–1642 Bologna).** Three Putti, circa 1630, pen and brown ink on laid paper, bearing later identification inscription in pencil at lower left recto 'Guido', collector's mark of Sir George Clausen lower right (Lugt 539), mounted on early 19th century light blue laid paper with blindstamp armorial collector's mark of the Earl of Shrewsbury to upper right recto and upper left verso (Lugt 2688), additionally inscribed in a late 19th or early 20th century hand in brown ink to upper margin verso 'Guido Reni (Earl of Shrewsbury's Coll:)', sheet size 181 x 137 mm (7 1/8 x 5 3/8 ins), later antique-style moulded frame, glazed, frame size 36 x 30.5 cm (14 x 12 ins)

Provenance: Charles Talbot (1753–1827), 15th Earl of Shrewsbury, of Alton Towers, Staffordshire (Lugt 2688), his blindstamp recto and verso of blue laid paper support; Sir George Clausen (1852 – 1944), artist and collector, with his blindstamp recto (Lugt 539).

The technique of cross hatching appears again in the artist's *A Sibyl writing, a Putto to the Left*, pen and ink over red chalk, measuring 22.5 x 19.5 cm (8 7/8 x 7 5/8 inches), dated to about 1630 by Nicholas Turner, sold at Sotheby's, New York, 27 January 2001, lot 48, for \$11,000 hammer (£7,500). In view of the similarity of technique, we have dated the present drawing to circa 1630.

Charles Talbot (1753–1827), 15th Earl of Shrewsbury, of Alton Towers, Staffordshire, formed a large art collection, which was viewed by Gustav Waagen in 1835 (*Art Treasures of Great Britain* III, p. 381). Waagen mentions a large number of paintings, most of them from the Italian school, many of which were purchased in 1829 from Madame Bonaparte, and some from the dealer Michael Bryan (1757–1821). The family died out with Lord Charles's nephew, John, in 1852. The present drawing was possibly included in the sale of 440 lots of prints and drawings belonging to the Earl of Shrewsbury (and others), of which 28 were drawings, at Sotheby's, London, 13 to 15 March 1858.

(1)

£4,000 - £6,000



27* **Italian School.** Three Male Heads, 17th century, *brown wash, heightened with white body colour on oval laid paper, numbered 36 in an early hand to upper margin, laid on modern backing paper, stained to match, framed and glazed*

Provenance: Collection of Michael Jaffé CBE (1923-1997), English art historian and director of the Fitzwilliam Museum, Cambridge.
(1) £300 - £500



Lot 28

28* **Attributed to Stefano Della Bella (1610-1664).** Study of a standing woman in profile, *pen and brown ink on heavy laid paper, residue of mount paper to head and foot of sheet to verso, sheet size 156 x 63 mm (6 1/8 x 2 1/2 ins), window-mounted, loose in plain white paper folder bearing the date 29 June 71 and number 68*

Provenance: Christie, Manson & Woods, London, *Important Old Master Drawings*, 29 June 1971, lot 68; Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge.
(1) £500 - £800



29* **Attributed to Richard Wilson (1713/14-1782).** Wooded Landscape, *chalk on buff laid paper, with watermark B Colombier, Paris, (Heawood 2432), some faint vertical crease marks, adhered at upper corners to mount, small darkened spot to upper edge, sheet size 25.4 x 38 cm (10 x 15 ins), backing paper adhered to verso of corners, mounted (35.5 x 48 cm),*

(1) £300 - £500



30* **Italian School.** Head of a Cherub, circa 1680s, *red chalk on pale blue laid paper, a profile study of a cherub's head looking left, with Henri Ledoux's collector's mark recto (Lugt 4052), remnants of old adhesive to verso, fixed to mount on two sides, typed dealer's label to frame verso, sheet size 11 x 13.5 cm (4 1/4 x 5 1/4 ins), mounted, framed and glazed (26 x 29 cm).*

Provenance: Henri Ledoux, 20th-century (Lugt 4052) collector of autograph letters, drawings and prints.
(1) £200 - £300



31* Studio of Francesco Solimena (Canale, 1657 - 1747 Naples). Glorification of a Saint, pen and brown ink with grey wash on scalloped buff laid paper, depicting a large group of robed figures on a series of ascending stone steps, looking upwards to several groups of angels on clouds in the sky, with single-rule brown ink outer borderline, some surface marks and waterstains, old central horizontal crease partly split, some losses to head and foot of the sheet, and slight loss and abrasions to centre left and right margins, 535 x 375 mm (21 x 14 3/4 ins), laid down on old backing paper, and tab-mounted on thick card (62 x 47 cm), framed and glazed

Provenance: Private Collection, Warwickshire, UK.

A similar study in pen brown ink and grey wash by the Neapolitan baroque artist Solimena or his studio depicting the *Martyrdom of Saint Bartholomew*, was sold at Artcurial, Paris, September 26, 2023, lot 86 (also in scalloped format). An arched format preparatory drawing for a *Conversion of Saint Paul*, attributed to Solimena, in pen and brown ink, with brush and brown and gray wash, over traces of black chalk on cream laid paper, is held by the Art Institute of Chicago, measuring 31.5 x 27.5 cm (12 7/16 x 10 7/8 ins). (1) £500 - £800

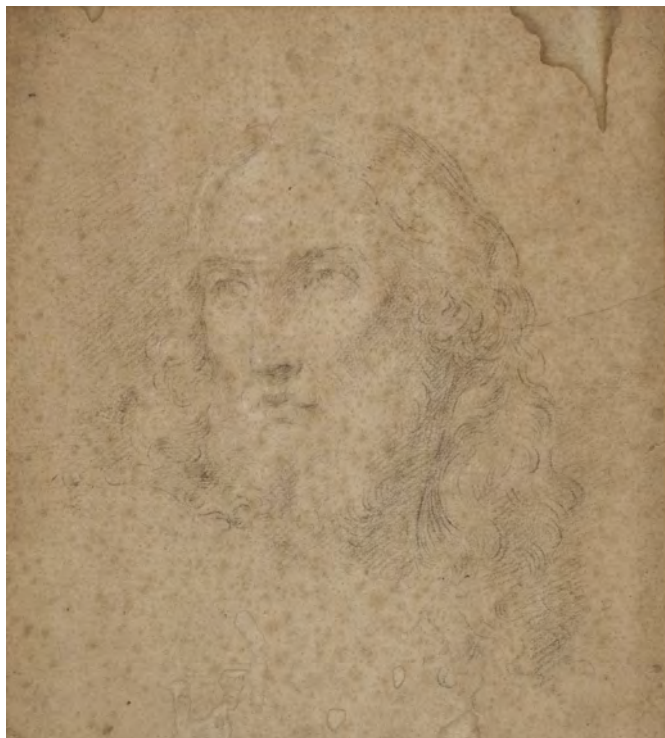


32* Attributed to Johann Andreas Wolff (1652-1716). Study for an Altarpiece of the Assumption of the Virgin, pen, brown ink, and watercolour on laid paper, some surface marks, including several restored wormholes, sheet size 468 x 334 mm (18 1/2 x 13 1/4 ins), later gilt frame, glazed, with faint inscription to verso in the hand of Michael Jaffé 'Andreas Wolff (B. Bushant 1969)'

Provenance: Estate of Michael Jaffé (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge.

(1)

£700 - £1,000



33* **Creti (Donato, 1671-1749).** Head of an Apostle, *black chalk on pale brown laid paper with watermark of an anchor within a circle, six-point star above and cartouche below with letters GAA, sheet size 27.5 x 21 cm (11 x 8 3/8 ins), corners trimmed, some water staining and discolouration, early collector's mark in ink to upper right corner (indistinct), window-mounted, gilt frame, glazed (40.5 x 35.5 cm)*

Provenance: Private Collection, Bedfordshire, UK.

(1) £400 - £600

34* **French School.** Apollo, & Prometheus, circa 1750, *red chalk studies on laid paper, some marks and water stains, fraying to sheet edges, sheet size 43 x 28 cm (17 x 11 ins)*

Provenance: Catton Hall, Derbyshire.

(2) £200 - £300

35* **Jeaurat (Etienne, 1699-1789).** Young man with a panier, *black and white chalk on blue laid paper, single-line black chalk ruled to outer border of the sheet, 301 x 201 mm (11 7/8 x 8 ins), tipped-on to later backing card with black and gilt framing border, bearing the name Jeaurat to lower right, window mount, old frame, glazed*

Provenance: Estate of Michael Jaffé (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge.

(1) £500 - £800



Lot 34



Lot 35



Lot 36

36* **Van der Schley (Jakob, 1715-1779)**. The Procession on the Ice, 1751, fine small-scale pen, black ink and grey wash drawing on laid paper, signed J. v. Schley and dated 1751 lower left, image size 19.5 x 15 cm, sheet size cm, glued at upper corners only to later backing paper

Provenance: Private Collection, Kent, UK.

Jakob van der Schley was a Dutch engraver and draughtsman about whom there is little biographical information. He was born in Amsterdam in 1715, died in the same city in 1779, and was a student of Bernard Picart (1673-1733), whose style he imitated. According to Bénézit, van der Schley engraved portraits as well as illustrations for *La Vie de Marianne* by Pierre Carlet de Chamblain de Marivaux (1688-1763) which was published in The Hague from 1735 to 1747. Van der Schley also engraved the frontispieces for a 15-volume edition of the complete works of Pierre de Brantôme (1540-1614), *Oeuvres du seigneur de Brantôme*, published in The Hague in 1740. Most of the plates in the Hague edition of Prévost's *Histoire générale des voyages* (P. de Hondt, 1747-1780) carry van der Schley's signature: his engravings and etchings for this publication are certainly a major part of his oeuvre.

(1)

£300 - £500



37* **Dixon (George, 1731-1785)**. Still Life with Flowers, 1762, gouache and ink on paper, some areas of pencil underdrawing, various flowers including roses, tulips, and germs in a wicker basket placed on a stone plinth, set against a black background, signed lower left 'Geo: Dixon 1762', mount aperture 35.5 x 50.5 cm (14 x 20 ins), framed and glazed (57.5 x 72 cm)

George Dixon primarily worked in the coal industry, first working in his father's colliery in Cockfield, County Durham, and then manufacturing coal tar and pitch which was used by Sunderland's shipyards. He was one of the first people to realise coal's potential for lighting. As a young man, he worked in London as a china painter at the Chelsea Pottery Works. His other interests included mathematics, mineralogy, engineering, painting and engraving.

(1)

£700 - £1,000



38* **Fuseli (Henry, 1741-1825)**. Study after Michelangelo's Last Judgement, circa 1775, pen and brown ink on antique laid paper, with watermark of a crossbow (probably late 16th century, similar to Briquet 729), slight loss to extreme lower left margin and to lower right corner, edges restrengthened to verso, inscribed in pencil in a later hand to verso 'Henry Fuseli i/ Rome after Michelangelo £ 9. 10. 0' and in another hand 'Michel Angelo', sheet size 205 x 315 mm (8.1 x 12.4 ins), window-mounted

Provenance: Collection of Michael Jaffé (1923 -1997), former director of the Fitzwilliam Museum, Cambridge.

Fuseli travelled to Italy in 1770 and settled in Rome, where he remained until 1778. There he studied classical sculpture and especially Michelangelo's frescoes in the Sistine Chapel. According to Allan Cunningham in his *Lives of the Most Eminent British Painters*, 1830, 'It was a story he loved to repeat, how he lay on his back day after day, and week succeeding week, with upturned and wondering eyes, musing at the splendid ceiling of the Sistine Chapel - on the unattainable grandeur of the Florentine...He fulfilled the injunction of Reynolds - he ate and drank and slept and waked upon Michelangelo'.

The present work is a sketch of the lower right portion of Michelangelo's famous Last Judgement in the Sistine Chapel, depicting the arrival of tormented souls across the River Styx in Charon's boat to the land of the dead (as described in Dante's Divine Comedy), where they are received by demons.

(1)

£2,000 - £3,000



Lot 39

39* **Devis (Anthony Thomas, 1729-1817)**. Above Larbrook, near Albury, Surrey, pen, ink and grey wash on wove paper, with traces of pencil, bears artist's name in pencil to lower right (in a later hand), titled in contemporary ink (probably by the artist): 'Above Larbrook' to sheet edge verso, sheet size 15.6 x 23 cm (6 1/8 x 9 1/8 ins), hinge-mounted, with later pencil inscription to backing card giving the artist's name, title and additional note 'bought from F R Meatyard Oct. 1955 for £2', together with

Becker, (E., active 1780-1810). View on the Thames near Windsor, pen, ink and grey wash on laid paper, mount aperture 26.5 x 42 cm (10 1/2 x 16 1/2 ins), with later pencil inscription to mount card, giving the artist's name, title and additional note 'From Meatyard, Oct. 1955 for £2, mentioned in Iolo A Williams's "Early English Watercolours" 1952 for which two of his drawings are ...', adhered to mount (41 x 53.5 cm), plus another early 19th century English watercolour landscape on paper, laid down onto card, of Kilchurn Castle on Loch Awe, Scotland, mount aperture 23 x 31 cm (9 x 12 1/4 ins)

Heawood 2432.

(3)

£200 - £300



Lot 40

40* **Roberts (James, circa 1740-1809)**. Actor in Costume, watercolour, depicting a well dressed young gentleman wearing a white, green and red feathered hat, a white jacket and red pantaloons with gold tassels and frogging, green cumberband and black shoes with red and green rosettes, signed lower right, 17 x 12 cm (6 5/8 x 4 6/8 ins), mounted, framed and glazed (32.5 x 26 cm)

Roberts is best known for whole-length portraits of actors in character for John Bell's British Theatre. He also signs himself as portrait painter to the Duke of Clarence on a stipple engraving of Prince Henry Lubomirski by John Jones after Anne Damer and a watercolour of Dame Creole du Perou, 1797. (1) £200 - £300

41* **Humphrey (Ozias, 1742-1810)**. Portrait of Edward Leveson Gower, 1782, coloured chalk on paper, inscribed and dated by the artist to verso in pen and brown ink with his monogram OH and 'Master Edward Leveson Gower : 1782' (visible in window mount on the backboard), laid onto the mount, oval top, the artist's ink inscription on verso faintly visible on the recto, 17.8 x 15.3 cm (7 x 6 ins), remargined, full sheet size 21.2 x 15.5 cm (8 3/4 x 6 1/8 ins), framed and glazed, Thos. Agnew & Sons Ltd. label to verso, with stock number 10336, extensive annotations to verso probably by Arthur Jaffé, including provenance notes, and Leveson-Gower family tree

Provenance: The artist; bequeathed by him to a member of the Longman family; collection of A. G. Fisher Esquire, 23 George Street, Hanover Square, London; with Thomas Agnew & Sons Ltd. (their label stock number 10336 on reverse); collection of Arthur Jaffé OBE (1880-1954); thence by descent.

Exhibited: Agnew's, 66th Annual Exhibition, February to March 1939, number 116.

Literature: George C. Williamson, *Life and Works of Ozias Humphrey, R.A.*, 1918, p. 240 (illustrated). According to Williamson, this work was one of a collection of drawings, mostly signed inscribed and dated, which were given by the artist to the Longman family, and subsequently passed on to Mr A. G. Fisher of George Street, Hanover Square. Williamson also states that the work is a preparatory drawing for a painting. (1) £400 - £600



Lot 41



42* **Attributed to Benjamin West (1738-1820)**. Betrothal Scene, circa 1799, black chalk, on laid paper with an O Taylor watermark, 185 x 281 mm (7 1/4 x 11 ins)

Provenance: with Simon Dickinson by 1995, where acquired by Carlos Alberto Cruz; offered at Sotheby's, London, 23 September 2021, *Old Master and British Works on Paper, including works from the Collections of Carlos Alberto Cruz and the Late Timothy Clowes*, lot 38.

The spontaneous quality of this study, is akin to a number of black chalk drawings in the Morgan Library and Museum, for example the more rudimentary sketch of *Joseph making himself known to his brothers*, black chalk on paper (9.3 x 8.3 cm), accession no. 1970.11:207; and *The Temptation of Christ*, black chalk on grey paper, (41.6 x 29.4 cm), accession no. 1970.11:180. The frieze like composition of the present drawing, is comparable to West's more highly finished drawing with wash and pen and ink of *Rebecca at the Well*, (33.9 x 52.3 cm), also at the Morgan, accession no. 1970.11:1.

(1)

£500 - £800



43* **Legrand de Lerant (Pierre-Nicolas, 1758-1829)**. Study for a soldier in the 'Apotheosis of Nelson', circa 1805, *black and red chalk on buff laid paper, stumping, tipped onto backing board, attribution details in pencil and Christie's auction labels to verso, sheet size 27.7 x 38.5 cm (10 7/8 x 15 1/4 ins), framed and glazed (46.5 x 57 cm)*

Provenance: Christie's, *Old Master and British Drawings and Watercolours*, 2 July 2019, lot 126; Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge.

Legrand's *Apotheosis of Nelson* (c.1805-18) is held in the collection of the National Maritime Museum, Greenwich, London. The present work is a study for one of the main figures in the painting, a sergeant of marines in a red jacket, to the lower right of the composition.

(1)

£2,000 - £3,000

44* **German Nazarene School.** The Coronation of Saint Nicholas of Tolentino, after Raphael, attributed to Joseph von Fuhrich (1800–1876), pencil on laid paper, 23.2 x 15.3 cm (9.2 x 6.1 ins), laid down on modern backing paper, hinge-mounted in modern window mount, inscribed in pencil to lower margin by Michael Jaffé 'Joseph Fuhrich (Keith Andrews)', (mount size 46 x 32 cm), together with Design for a stained glass window, attributed to Johan Anton Alban Ramboux (1790–1866), pencil on cream wove paper, depicting a saint in church robes holding a book and thin staff, within an arched surround, with landscape in the background, pencil annotations in German to right blank margin, sheet size 22.4 x 20 cm (8.85 x 7.9 ins), tipped-on to later grey backing paper, window-mounted, with two small strips of old backing card mounted below with further pencil inscriptions (one giving the name Palma Vecchio), and pencil attribution to the window mount by Michael Jaffé 'Ramboux cf. rare article in Wallraf-Richartz Jahrbuch'

Provenance: Michael Jaffé (1923–1997), art historian and former director of the Fitzwilliam Museum, Cambridge; thence by descent.

The first work depicts the lower portion of Raphael's early Barocci altarpiece, *The Coronation of Saint Nicholas of Tolentino* (1501), showing the saint standing within an arched architectural chapel, flanked by angels with the devil sprawled at his feet. This Nazarene drawing is almost certainly a copy after the version of Raphael's Barocci altarpiece commissioned in 1791 from the artist Ermenegildo Costantini (active 1776–1791) to replace the Raphael which was largely destroyed in an earthquake in 1789 (Copy of Lower Part of Raphael's *Coronation of Saint Nicholas of Tolentino*, 1791, now in the Pinacoteca Comunale, Città di Castello) The present drawing may date from Fuhrich's time in Rome between 1827 and 1829.

The pencil inscription in German to the right blank margin of the second drawing reads: 'Nasenflugel zu breit / Augen grossartiger / besonders das obere Augenlid / im breiter', translating as: 'side of the nose too wide / eyes greater / especially the upper eyelid / in wider'. Ramboux trained initially at the Munich Academy in 1815, and then resided in Rome for extended spells between 1817 and 1827, and 1829 to 1841. In 1844 he became curator of the Wallraf Collection at Cologne.

(2)

£400 - £600



Lot 44

45* **Carpi (Ugo da, circa 1470–1532).** The Deposition, after Raphael, circa 1520, chiaroscuro woodcut printed from three blocks in dark brown, ochre, and black on laid paper, with thick black printed outer border to top and right hand sides only, central horizontal crease, generally a good impression with margins, 367 x 300 mm mount aperture (14 1/2 x 11 7/8 ins), framed and glazed, with manuscript notes to verso by Michael Jaffe

Provenance: Estate of Michael Jaffé (1923–1997) art historian and former director of the Fitzwilliam Museum, Cambridge; thence by descent.

Bartsch XII, 43, 22. Illustrated Bartsch volume 48 (Chiaroscuro Woodcuts V), 22. (1)

£700 - £1,000



Lot 45



Lot 46

46* **Boldrini (Nicolo, active 1540-1566)**. Landscape with a milkmaid at right and a boy at left, after Titian, circa 1535-40, woodcut on laid paper, some light overall spotting, trimmed to black outer borderline (occasionally with some encroachment to lower left margin, sheet size 373 x 524 mm (14 3/4 x 20 5/8 ins), mounted to modern card at upper left and lower right corners only, window-mounted, 20th century black and gilt frame, glazed

Provenance: Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge.

Muraro & Rosand 21.

(1)

£400 - £600

47* **Vicentino (Giuseppe Niccolo, active c.1510-c.1550)**. Olympus (Surprise), after Girolamo Francesco Maria Mazzola, known as Parmigianino, circa 1540s, chiaroscuro woodcut on laid paper, published by Andrea Andreani (1540/46-1623), Henry Foster Sewall's collector's mark to verso (Lugt 1309), numerous other stamps to verso: 'Duplicate sold by the Museum of Fine Arts, Boston', 'M. F. A. H. D. F. Coll. No, 1700', 'Forbes Library, Northampton, Mass.', minimally tipped-on to backing board, remnants of old tape to verso, a few old creases, some minor discolouration to lower portion of sheet, sheet size 24.4 x 15.7 mm (9 1/4 x 10 ins), framed and glazed (41 x 31.5 cm), together with **Prestel (Johann Gottlieb, 1739-1808)**. Saint Francis, Catherine and Jerome, 1786, chiaroscuro woodcut printed in pale green, blue, brown and black, 25.6 x 19.6 cm (7.75 x 10.1 ins), laid down on old paper, framed and glazed, together with **Prestel (Marie Catherine, 1747-1794)**. Roman Sacrifice (after Abraham Bloemaert), 1780, chiaroscuro aquatint in dark brown, light brown and black, 16 x 12.5 cm (6.3 x 4.9 ins) mount aperture, framed and glazed, plus **Kirkall (Elisha, c.1682-1742)**. Noah's Sacrifice, after Paolo Veronese, circa 1724, etching and mezzotint, overprinted with a woodcut block, old fold, some creases, closed tears to lower margin, plate size 48 x 33 (19 x 13 ins), sheet size 54 x 37 cm

Provenance: Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge.

Olympus (Surprise) is also attributed to Ugo da Carpi (1450/80-1532).

(4)

£300 - £500



Lot 47



Lot 48

48* **Vico (Enea, 1523-1567)**. Frieze with Rinceaux, a Siren and Four Children, circa 1541, engraving on laid paper, a fine, rich impression, initialled 'E.V.' to upper left, trimmed to plate mark (right margin close-trimmed, touching engraved area), later paper reinforcement to lower margin verso, early inscription in brown ink to verso 'N472 Frieze of Grotesques, Eneas Vico, Bar. 15.357 & 453', and to reinforced lower edge 'Eneas Vico 1801', with further pencil inscription 'Bartsch's list of Eneas Vico... 453', corner mounted to upper corners only, sheet size 65 x 202 mm (2 1/2 x 8 ins), window mounted (40.6 x 55.8 cm)

Bartsch, XV, 453. An impression of this work is held by the Metropolitan Museum in New York, accession number: 24.10.14 (2).

(1) £300 - £500

49* **Aldegrevier (Heinrich, 1502 Paderborn - Soest 1555/1561)**. Ornamental design with mask and eagle flanked by two kneeling fauns, 1549, ornamental grotesque engraving on laid paper, with mask at centre flanked by two cornucopias, an eagle below between two fauns who hold a cloth draped behind, above two eagles perch on the cornucopias facing inwards, artist's monogram and date 1549 to upper right corner, a fine, rich impression of the only state, trimmed to platemark, sheet size 67 x 49 mm (2 5/8 x 1 15/16 ins), corner-mounted, framed and glazed (19.5 x 17.5 cm)

Bartsch 272; New Hollstein 272; Guilmar 18.

(1) £200 - £300



Lot 49



50* **Scultori (Adamo, circa 1530–1585)**. Three Putti with Dolphins, after Giulio Romano (c.1499–1546), circa 1560, engraving on laid paper, double ring fleurs-de-lye watermark, with Enrico Lodolo's collector's mark to verso (Lugt 1725), and another unattributed collector's mark to verso, tipped onto backing board, trimmed to image, some scattered spotting, sheet size 11.6 x 16 cm (4 1/2 x 6 1/4 ins), window mounted, and Three Men Sacrificing a Pig (Allegory of Autumn), after Giulio Romano, circa 1560, engraving, a later issue (probably later 18th century) on wove paper, 'Fabriano' watermark, partial 'Calgogra...' blindstamp to right of sheet, research notes in pencil to verso, light spotting, tipped onto backing board, with margins, plate size 12 x 16 cm (4 3/4 x 6 1/4 ins), sheet size approx. 19 x 22.8 cm (7 1/2 x 9 ins), window mounted, plus **Saenredam (Jan Pieterszoon, 1565–1607)**. Sarah, from 'The Wives of Abraham, Isaac and Jacob' after Hendrick Goltzius (1558–1617), circa 1597, engraving on paper, closely trimmed to three edges, small areas of staining, mount aperture 21.2 x 16 cm (8 1/4 x 6 1/4 ins), framed and glazed (37.5 x 30.5 cm), with The bowed Woman cured by Christ, after Hendrick Goltzius, circa 1595, etching on paper, partial collector's stamp in red to lower left recto, trimmed to image (with loss of lower text portion), mount aperture 17.3 x 13.7 cm (6 3/4 x 5 1/4 ins), together with a further collection of loose woodcuts and printer's marks, most trimmed to image, some with printed text to verso

Provenance: Estate of Michael Jaffé (1923–1997) art historian and former director of the Fitzwilliam Museum, Cambridge; thence by descent (Approx. 22) £300 - £500

51* **Cavalieri (Giovanni Battista de', 1526–1597)**. A collection of 44 engravings from *Antiquarum Statuarum urbis Romaquae in publicis privatisque locis visuntur*, Icones, 1561–1594, 44 engravings on laid paper, some plates with a Figure of Justice watermark (related to Le Briquet 11773, dated 1575), some with an Initials BS watermark with Flower (close to Le Briquet 9674, dated 1548–1556), blank margins to each (except 12 plates trimmed to platemark), most with contemporary or near contemporary price in brown ink to top edge of the sheet verso, three plates with extensive contemporary annotation in brown ink to verso, sheet size 25.5 x 20.5 cm (10 x 8 ins), the 12 trimmed plates 20.5 x 14 cm (8 x 5 1/2 ins) and similar

Brunet, I, 320; Cicognara 3492; Olschki, Choix 16668.

The series *Antiquarum Statuarum urbis Romae* was issued in four books between 1561 and 1594, according to Michael Bury (*The Print in Italy*, British Museum, 2001, page 224): Book 1 was first published before 1561/2, Books 1 and 2 were issued together before 1584, and Books 3 and 4 in 1594. 'Il est difficile de dire rien de bien exact sur le nombre et l'ordre de ces planches qui ont été publiées à plusieurs reprises sans numérotage et sans table' (Brunet). (44) £300 - £500



Lot 51



52* **Sadeler (Jan, 1550–1600)**. Annunciation of the Birth of Christ to the Shepherds, after Jacopo Bassano, etching, together with **Galle (Philipp, 1537–1612)**. The Parable of the Prodigal Son Eating with the Swine, after Marrarten van Heemskerck, 1562, engraving, plus **De Leu (Thomas, circa 1555–1615)**. Egyptian Sibyl, after Crispijn de Passe, 1601–12, engraving, plate 12 from *The Sibyls series*, 178 x 124 mm (3) £200 - £300



53* **Saenredam (Jan, 1565-1607)**. Marriage for Wealth officiated by the Devil, after Hendrick Goltzrus, 1595, engraving on laid paper, numbered 2 towards lower left corner (from the series *Three Kinds of Marriage*), a fine early impression before the edition of Claes Jansz. Visscher and Johannes de Ram, trimmed to or just inside plate mark, sheet size 230 x 160 mm (9 x 6 3/8 ins), black and gilt frame, glazed, together with Portrait of Hans van Aachen, 1601, fine large engraving on laid paper, trimmed to plate mark at top and bottom, left and right margins trimmed with loss of the outer decorative border, sheet size 400 x 287 mm (15 3/4 x 11 3/8 ins), black and gilt frame, glazed

Bartsch 85; New Hollstein (Goltzrus) 526; Hollstein 108; Philedt Kok 128.
Portrait of Hans van Aachen: Bartsch 3, 105; New Hollstein (Hans van Aachen) 62.

(2) £200 - £300

54* **Durer (Albrecht, 1471-1528)**. Virgin and Child seated by a tree, 1513, etching on laid paper, a later copy in reverse (probably late 16th century), without the date near the upper margin, some marks and light stains, upper left corner replaced, trimmed to platemark, sheet size 116 x 75 mm (4 5/8 x 2 15/16 ins), hinged-mounted on modern card

See Meder 34.

(1) £100 - £200

55* **Motham (Jacob, 1571-1631)**. Veronica with the Sudarium, after Abraham Bloemaert, 1605, engraving on laid paper, a very good impression, trimmed to plate margins, sheet size 427 x 318 mm (16 7/8 x 12 1/2 ins), corner mounted to backing card, black and gilt frame, glazed (63 x 51 cm)

Provenance: Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge.

Bartsch 70' Hollstein 161.

(1) £200 - £300



Lot 54



Lot 55



Lot 56

56* **Kilian (Lucas, 1579–1637)**. Portrait of Johann Fürleger, 1626, engraving on laid paper, with castle watermark, printed inscription 'Lucas Kilian Aug ad vivum delineavit et sculpsit A.o 1626' to lower margin, sitter's name in ink in a contemporary hand to cartouche, with wide margins, pale damp stain to lower blank margin, hinge mounted onto backing board, plate size 19 x 13 cm (7 1/2 x 5 ins), sheet size 30 x 18.9 cm, framed (35 x 29 cm), together with **Küsel (Matthäus, 1629–1681)**. Portraits of Georg Paul Imhof, after Georg Strauch, circa 1664, engravings on paper, manuscript inscriptions on recto to both in ink and pencil, plate size 24.4 x 17.5 (9 3/4 x 7 ins), in a multi-aperture mount, framed and glazed (44 x 58 cm)
(2) £100 - £150



57* **Soutman (Pieter, 1580–1657)**. The Last Supper, after Rubens, after the fresco by Leonardo da Vinci, 1620, etching on laid paper, a characterful impression, two sheets conjoined to create one image, four Last Supper bible verses in Latin to lower margin, 'P. B. Rub. Delins.' and further attributions in Latin and Italian to lower margin, trimmed to image on three sides, lower left corner trimmed removing 'Leonardo Da Vinci, Pinxit.', 'P. & D. Colnaghi & Co. Ltd.' gallery label with attribution details in ink to verso, image size approx. 27.3 x 99.3 cm (10 3/4 x 39 1/4 ins), sheet size 29 x 99.4 cm (11 1/2 x 39 1/4 ins), framed and glazed (47 x 106 cm)

Provenance: Estate of Michael Jaffé (1923–1997) art historian and former director of the Fitzwilliam Museum, Cambridge; thence by descent.

Pieter Soutman was a painter, etcher and engraver, draughtsman and publisher of prints. He worked in Antwerp around 1618 as a pupil or collaborative assistant of Rubens.

Another impression of this work is held by the British Museum (1868,0612.371).

(1)

£400 - £600



58* **Callot (Jacques, 1592-1635)**. Gentleman with Sword, & Noblman with Folded Cloak, from the series *La Noblesse*, circa 1623, two etchings on laid paper, one with a partial shield watermark, some light surface marks, trimmed to plate margins, sheet size 146 x 95 mm (5 3/4 x 3 3/4 ins) and similar, 20th-century wood frames, glazed, with old pencil description pasted to verso of each

Lieure 554 and 558; Pawlak 1147 and 1151.

(2)

£150 - £200



Lot 59

59* **Vorsterman (Lucas, 1595-1675)**. Nicolas Lanier, after Jan Lievens, published by Françoise van den Wyngarde, engraving on paper, trimmed close to plate mark, scattered spotting, plate size 26.6 x 20.4 cm (10 1/2 x 8 ins), framed (40 x 33 cm), together with **Van Voerst (Robert, 1597-1636)**. Portrait of Kenelm Digby, after Sir Anthony van Dyck, circa 1636, engraving on paper, plate size 26 x 19.5 (10 1/4 x 7 3/4 ins), framed and glazed (44 x 36 cm)

Nicolas Lanier (1588-1666) was an English composer and musician. He was the first to hold the title of Master of the King's Music from 1625 to 1666.

(3)

£200 - £300



60* **Jegher (Christoffel, 1596-1652/53)**. *The Garden of Love*, after Rubens, circa 1633-36, pair of large-scale conjoined wood blocks, printed in dark brown, white and black, signed *Christoffel fec* to extreme lower right corner, trimmed to image, overall sheet size 45.5 x 119 cm (17 7/8 x 46 7/8 ins), mounted on card, 20th century gilt frame, glazed (69 x 141 cm)

Provenance: Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge.

Wurzbach 14; Hollstein 17a and b.

The rare complete set of two large-scale woodcuts by Christoffel Jegher after Rubens's famous painting entitled *The Garden of Love*, now in the Prado Museum, Madrid. An important forerunner of the *fête champêtre* genre which became widespread in French painting of the 18th century, and which is generally thought to be a celebration of the artist's second wife Héléne Fourment. The couple are depicted together on the right hand side of the composition.

In the early 1630s Rubens, who had a keen interest in the dissemination of his art through prints, began a close collaboration with the printmaker Christoffel Jegher. The original design (in reverse) for the right-hand portion of this panoramic woodcut scene, prepared by Rubens at his studio, is held by the Metropolitan Museum of Art, New York (accession number 58.96.1).

(1)

£2,000 - £3,000



61* **Hollar (Wenceslaus, 1607-1677)**. *Theatrum Mulierum, sive Varietas atque Differentia Habituum Foeminei Sexus, diversorum Europae Nationum*, 1643, & [republished by Laurie & Whittle, circa 1790's], 47 etched plates on laid paper, each numbered to lower right corner of the plate, with wide margins, without separate title, bound with *Ornatus Muliebris Anglicanus*, 1640, [reissued by Laurie & Whittle, circa 1790's], 26 etched plates on laid paper, each numbered to lower left or lower right corner of each plate, wide margins, without the separate title to the series, minor pale spotting, plate size to the first series 97 x 65 mm, plate size to the second series 135 x 75 mm, sheet size 190 x 115 mm, bound in contemporary full tree calf, with remains of black morocco spine label (entitled *Habits of Women*), somewhat worn, with covers detached, printed bookplate of the Constitutional Club Library of front pastedown, 8vo

Pennington 1812, 1817, 1819, 1825-1826, 1829-1831, 1833-1834, 1836-1849, 1866-1868, 1870-1873, 1882-1883, 1885-1895, 1898, 1900, 1974, 1978-1979 and 1982 (mostly in 2nd and 3rd states), and Pennington 1778A-1803 (mostly in later states).

Colas 1466; Lipperheide 30.

First published in 1643 and 1640 respectively, this reissue by Laurie & Whittle can be dated circa 1792 and is printed from the original copper plates.

(1) £300 - £500



62* **Vorsterman (Lucas, 1595-1675)**. Portrait of Jacques Callot, after Anthony van Dyck, circa 1645, etching and engraving on pale cream laid paper, a very good impression, without publisher's name lower right, with margins, plate size 230 x 170 mm (9 1/8 x 6 3/4 ins), sheet size 277 x 217 mm, black and gilt frame (43 x 35 cm)

Provenance: Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge.

New Hollstein 53; Hollstein 139; Mauquoy-Hendrickx 76. (1) £300 - £500



63* **Collaert (Adriaen, circa 1560-1618)**. A group of six engravings of birds, circa 1610 and later, four engraved by Theodore Galle and two by Collaert, each with two or three birds including falcon, woodpecker, toucan and ducks etc., some minor toning, plate size approximately 136 x 194 mm (5 3/8 x 7 5/8 ins), mounted, four framed and glazed, together with one other engraving by Collaert, entitled *Exurgens Maria abijt in montana cum feltinatione in ciuitatem Iuda. et intrauit in domum Zachariar, et Salutauit Elizabeth, after Martin de Vos*, published by Jacob de Bye, plate size 17.6 x 21.7 cm (7 x 8 1/2 ins), mounted, framed and glazed (33 x 47 cm)

Provenance: Purchased by the vendor from Folio Fine Art Ltd in December 1970.

The engravings of birds by Theodore Galle and Collaert are from *Avium vivae icones*.

(7) £300 - £500



64* **Hollar (Wenceslaus, 1607-1677).** Three Heads, 1645, etching on laid paper, trimmed to plate margins, sheets size 85 x 44 mm (3 3/8 x 1 3/4 ins), hinge-mounted to card window mount with pencil caption to mount (by the print dealers Craddock & Barnerd)

Pennington 1690. Only state.

(1)

£150 - £200

65* **Van Dyck (Anthony, 1599-1641 and Jacobus Neeffs, 1604-1667).** Frontispiece to the series Icones principum virorum doctorum pictorum, chalcographorum, Antwerp, 1646, etching and engraving on laid paper, a very good impression, with publisher's name of Gillis Hendricx, but with date of 1646 removed below the publisher's name, trimmed to plate margins, sheet size 243 x 152 mm (9 5/8 x 6 1/8 ins), black and gilt frame, glazed (40 x 30cm), together with three portraits from the same series, Jacobus Jordaens, Lucas Vorstermans and Horatius Gentilescius, engraving on paper, each a deep and rich impression, Jacobus Jordaens slightly spotted and stained, each plate size approx. 24 x 17.5 (9 1/2 x 7 ins), uniformly framed and glazed (the largest 44.5 x 36 cm)

Provenance: Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge.

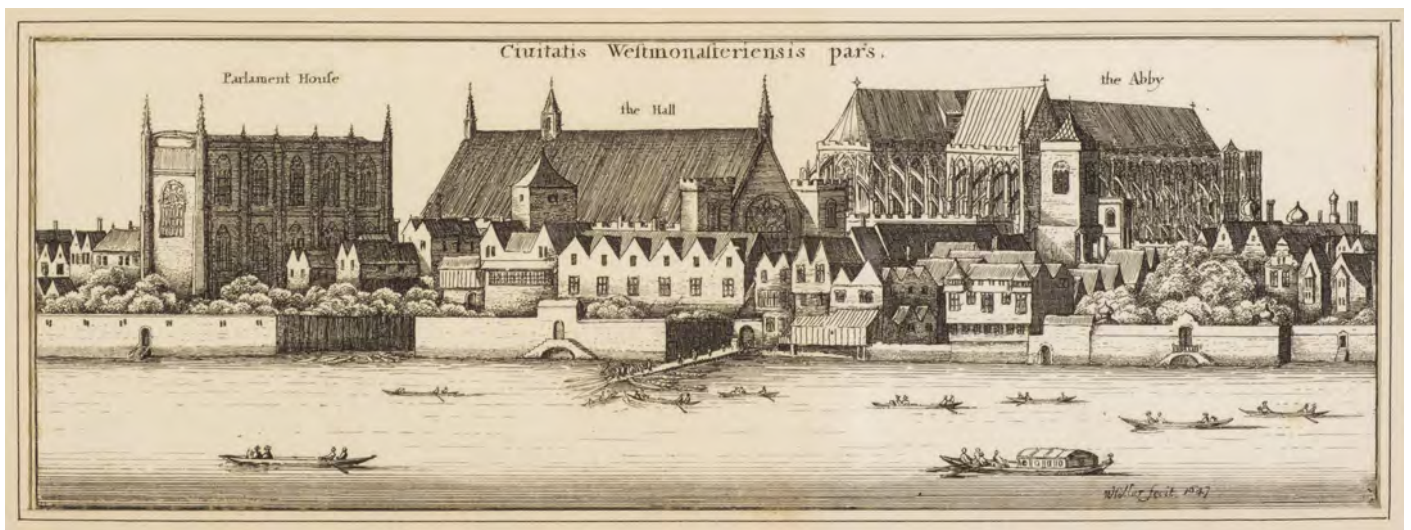
Wibiral 4, ii/iv. The head of Van Dyck was etched as a self-portrait by the artist with the remainder of the plate completed by Jacob Neeffs.

(4)

£300 - £400



Lot 65



66* **Hollar (Wenceslaus, 1607-1677).** Westminster from the River, 1647, etching, trimmed to edges, image size 90 x 250 mm (3 1/2 x 9 3/4 ins), mounted, framed and glazed (28 x 44 cm)

Pennington 1037 i.

(1)

£150 - £200



67* **Hollar (Wenceslaus, 1607 – 1677).** The Four Windmills, after Jan Breughel, 1650, etching on laid paper with foolscap watermark, the first state (of 2), with printed inscription to lower margin of the plate 'Brüghel pinxit' and 'W. Hollar fecit 1650. Ex Collectione Arundeliana', a very good impression with strong contrasts, old ownership inscription in brown ink to lower left corner of the plate verso 'cc', and further neat pencil inscription just below the platemark verso '1215. Apell in Dresden 1861', light mount stain, plate size 118 x 170 mm, sheet size 190 x 240 mm, framed and glazed (with 20th century typewritten description of the print and provenance information to verso)

Provenance: Ciccri Collection (according to typewritten note pasted to verso of the frame); Aloys Apell, print dealer, Dresden, by 1861; purchased from the London print dealer Robert Dunthorne in 1912 (typewritten note to verso).

Pennington 1215 i/ii; New Hollstein (Hollar Part IV) 1104 i/ii.

The Earl of Arundel employed Wenceslaus Hollar as artist-in-residence to make drawings of his extensive art collection. Some of these drawings are now the only record of the contents of that impressive collection. Hollar was able to make prints from the drawings of the Arundel collection which were produced in three issues. (1) £200 – £300

68* **Hollar (Wenceslaus, 1607-1677).** View of Antwerp Cathedral, 1649 [but 1678-94], 2nd state, etched view of the west end of the cathedral, showing the finished tower and spire on the left, the unfinished tower with a temporary roof and turret on the right, surrounded by the street with houses on left and on the right leading to a square of trees, a procession of clergy and soldiers can be seen entering the west door escorting a shrine or reliquary, second state engraved caption at foot 'Antwerpiens turris ecclesiae cathedral...' with Dutch and French translation below, the left corner of image 'Wenceslaus Hollar delineauit, et fecit, 1649' and 'Gillis Hendricx excudit Antuerpiae' on left, central horizontal fold, platemark approximately 48.5 x 34 cm (19 1/16 x 13 6/16 ins), sheet size 50.2 x 35.3 cm, together with other etchings and engravings including van Ostade (Adriaen, 1610-1685). Family saying grace before a meal, 1653 (but later, probably 19th century), etching on wove, laid down on mount board, 15 x 12.5 cm, gilt moulded frame, glazed, 36 x 34 cm, plus six mythological scenes etched by Samuel Gribelin junior (including two after Francesco Albani), 13 x 8 cm, each framed and glazed (21.5 x 16 cm), and a pair of etchings depicting scenes from Aesop's fables, circa 1773(?), approximately 10 x 14.5 cm, each framed and glazed (23.5 x 28.5 cm); and an etching by Samuel Watts of raising Christ on the cross after Tintoretto, 1777, printed in green on laid paper, 36 x 32 cm, framed and glazed (51 x 45.5 cm), plus ten 19th century reprint etchings of views in Italy by Israel Silvestre, 14 x 24.5 cm, each in ebonised frame, glazed (22 x 31 cm)

Pennington - Hollar 824.

Pennington suggests the second state is from the 1678 edition of J. Le Roy, Notitia and the 1694 edition of his Castella.

(21)

£300 – £400



Lot 68



69* **Beckett (Isaac, 1653-1719)**. Portrait of Sir Peter Lely, circa 1684-88, uncoloured mezzotint by Isaac Beckett after the self-portrait by Sir Peter Lely, with engraved inscription to lower margin *Petrus Lellij Eques Pictor Caroli 2di Magnae Britanniae Franciae & Hiberniae Regis*, published by John Smith 'J. Smith at ye Lyon & Crown in Russell Street, Covent Garden', a fine dark impression, 340 x 255 mm, narrow margins, laid down on modern card, mounted, framed and glazed, together with Paulus Pontius (1603-1658), Portrait of Nicolaus Rockox, after Van Dyck, circa 1650, Andreas Kohl (1624-1657), Portrait of the lawyer Paul Freher, circa 1650, Pieter de Jode II (1606-circa 1674), Portrait of the engraver Paulus Pontius, after Jan Lievens, circa 1640, and Jacques Lubin (1659-1695), Portrait of René Descartes, after Frans Hals, circa 1680, all good impressions, similarly presented in Hogarth-style black and gilt frames, the largest 51 x 41 cm

Sir Peter Lely (1618-1680) spent the majority of his career in England, where he became the most significant and influential portrait painter at the court of Charles II.

(5)

£200 - £300



Lot 70

70* **Waterloo (Anthonie, 1609-1690)**. Three landscapes, etching on paper, each inscribed top right 'Antoni Waterloo fe. et in. et ex', 'Antoni Waterloo in. et ex.' and 'Antoni Waterloo fe. et in.', one image with staining, mount aperture 13.5 x 15 cm (5 1/4 x 6 ins), uniformly framed and glazed (approx. 19 x 21.5 cm)

(3)

£150 - £200



71* **Van den Berge (Pieter, 1659-1737)**. Portrait au Naturel d'un Elephant et d'un Rhinoceros Arrivez de puis peu des Indes Orientales a Londres, 1686, [Amsterdam], Jacques Le Moine de l'Espine, circa 1686, mixed method engraving on laid paper, some light soiling, lower outer corners to verso slightly skinned, with short closed tear to left corner (generally without loss), plate size 231 x 322 mm (9 1/8 x 12 3/4 ins), with margins, sheet size 252 x 347 mm (10 x 13 3/4 ins)

Provenance: Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge.

Wurzbach, Niederländisches Künstler-Lexicon, 33.

(1)

£150 - £200



72* **Marieschi (Michele, 1710 - 1743)**. Aedis divi Rocchi facies rudis adhuc ex cocto latere..., from *Magnificentiores Selectioresque Urbis Venetiarum Prospectus*, 1741, etching on thick laid paper, printed with great clarity, possibly an early/lifetime impression of the first state (of four) before the addition of plate numbers, with margins, tipped onto backing board, light mount staining, plate size 31.7 x 48 cm (12 1/4 x 19 ins), sheet size 37 x 55 cm (14 1/2 x 21 1/2 ins), framed and glazed (46 x 61.5 cm), together with

Gaspari (Pietro, circa 1720-1785). Moles sepulcralis semiruta, aliis Sarcophagis et Aedeificiis instructa, circa 1771, etching and engraving on laid paper with watermark of three crescent moons, a good impression with margins, plate size 312 x 425 mm (12 1/4 x 16 3/4 ins), sheet size 340 x 450 mm (13 1/4 x 17 3/4 ins)

(2)

£200 - £300



Lot 73

73* Piranesi (Giovanni Battista, 1720-1778). Vedute di Roma disegnate ed incise da Giambattista Piranesi Architetto veneziano (Frontispiece to Vedute di Roma), 1748, etching on thick laid paper, a fine lifetime impression, the third state (of five), double ring fleurs-de-lys watermark, vertical (as issued) and horizontal central folds, with margins, scattered spotting, a little dust soiled, old drawing pin holes to four corners, plate size 40.5 x 55 cm (16 x 21 1/2 ins), sheet size 45.4 x 61 cm (17 3/4 x 24 ins)

Hind 1 (iii/v); Wilton-Ely 134; Focillon 719; Ficacci 872.
(1)

£200 - £400

74* Piranesi (Giovanni Battista, 1720-1778). Antiquus bivii viarum Appiae et Ardeatinae prospectus... (Frontispiece to Le Antichità Romane II), 1756, etching on laid paper, a strong and arresting impression, 'Gio Batta. Piranesi inv. dis. e incise' to lower right, central fold, good margins (upper and lower margins particularly large), remnants of old tape to verso, minimally tipped onto mount with tape, plate size 40 x 64 cm (15 3/4 x 25 1/4 ins), sheet size 52.2 x 68.2 cm (20 1/2 x 27 ins), framed and glazed (62 x 87 cm)

Wilton-Ely 360; Focillon 225; Ficacci 216.
(1)

£700 - £1,000



Lot 74



Lot 75

75* Piranesi (Giovanni Battista, 1720-1778). Antiquus Circi Martialis cum Monumeriatis Adiacentia Prospectus ad Viam Appiam (Frontispiece to *Le Antichità Romane* III), 1756, etching on laid paper, a vibrant impression, 'Gio. Batta. Piranesi inv. dis. e incise' to lower left, central fold, large margins, light mount staining, minimally tipped onto mount with tape, plate size 40 x 60 cm (15 3/4 x 23 1/2 ins), sheet size 52.7 x 69.7 cm (20 3/4 x 27 1/2 ins), framed and glazed (62 x 87 cm)

Wilton-Ely 422; Focillon 287; Ficacci 279.

(1)

£500 - £800

76* Piranesi (Giovanni Battista, 1720-1778). Vindicibus et Protectoribus Bonarum Atrium i.B. Piranesius (Frontispiece to *Le Antichità Romane* IV), 1756, etching on laid paper, a deep impression, 'Gio Batta. Piranesi invent. ed incise' to lower left, presence of double ring fleur-de-lys watermark suggests a lifetime Roman edition, central fold (strengthened to verso), very wide margins, minimally fixed to mount with tape on all sides, plate size 40.5 x 54.5 cm (16 x 21 1/5 ins), sheet size 56 x 80.5 cm (22 x 31 3/4 ins), framed and glazed (66 x 96.5 cm), together with Rossini (Luigi, 1790-1857) Veduta della rovina del gran Arco trionfale della nave traverse, from *Le Antichità Romane*, 1823, etching on laid paper, plate size 49.5 x 59 cm (19 1/2 x 23 1/4 ins), framed and glazed (66 x 96.5 cm).

Piranesi: Wilton-Ely 471; Focillon 338; Ficacci 329.

(2)

£200 - £300



Lot 76



77* Piranesi (Giovanni Battista, 1720–1778). Iscrizione, e Frammenti delle Camere sepolcrali della Villa de Cinque, from *Le Antichità Romane II*, 1756, etching on laid paper, a clear impression, 'Piranesi Architetto dis. ed inc.' to lower right, central fold, total plate size approx. 42.2 x 50.7 cm (16 1/2 x 20 ins), framed and glazed (58.5 x 75 cm), together with Framm.to di stucco, cavato dalla volta d'un de' Nicchioni interni..., from *Le Antichità Romane II*, 1756, etching on laid paper, central fold, a little rippling to paper, plate size 50.7 x 36.2 cm (20 x 14 1/4 ins), framed and glazed (76.5 x 58.5 cm), plus *Modo*, con quale furono alzati i grossi travertini..., from *Le Antichità Romane III*, 1756, etching on laid paper, central fold, some spotting, total plate size approx. 46 x 52.5 cm (18 x 20 3/4 ins), framed and glazed (64 x 89.5 cm).
 Wilton-Ely 406/387/468; Focillon 271/252/335; Ficacci 263/244/325.
 (3) £200 – £300



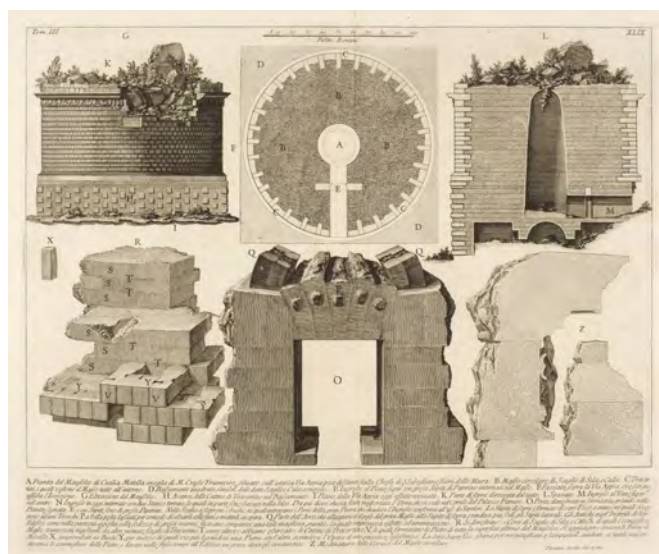
Lot 78

78* Piranesi (Giovanni Battista, 1720–1778). Nella Tavola presente in parte si dimostrano due Colonne co'loro Capitelli, Architrave, Fregio, e Cornice, from *Le Antichità Romane II*, 1756, etching on laid paper, a deep impression, 'Piranesi Archit. dis. eed inc' to lower right, plate size 39.5 x 25.2 cm (15 3/4 x 10 ins), framed and glazed (63.5 x 50 cm), (not examined out of frame), together with Piranesi (Francesco, 1758/59–1810). Tre Frammenti trovati nella Villa Adriana in Tivoli, from *Vasi, candelabri, cippi...* [Volume III], 1790, etching on thick laid paper, large margins, minimally secured to mount in four places with tape to verso, plate size 39.5 x 25 cm (15 3/4 x 9 3/4 ins), sheet size 52 x 37.5 cm (20 1/2 x 14 3/4 ins), mounted, plus Capitello che si vede nel palazzo Massimi, from *Vasi, candelabri, cippi...* [Volume II], 1778, etching on thick laid paper, large margins, minimally secured to mount in three places with tape to verso, plate size 39.5 x 25 cm (15 3/4 x 9 3/4 ins), sheet size 51.5 x 36.7 cm (20 1/4 x 14 1/4 ins), mounted.

G. Piranesi: Wilton-Ely 380; Focillon 245; Ficacci 237.

F. Piranesi (both works): Wilton-Ely 1005; Focillon 718;
 (3)

£200 – £300



79* Piranesi (Giovanni Battista, 1720–1778). Pianta del Mausoleo di Cecilia Metella moglie di M. Crasso Triumviro..., from *Le Antichità Romane III*, 1756, etching on thick laid paper, a crisp impression, 'Piranesi Archit. del. et inc.' to lower right, double ring fleur-de-lys watermark suggests a lifetime Roman edition, central fold (strengthened to verso), large margins, small areas of offsetting, plate size 44 x 52 cm (17 1/4 x 20 1/2 ins), sheet size 55.5 x 81 cm (21 3/4 x 31 3/4 ins), plus Pianta del Sepolcro de' Scipioni, from *Le Antichità Romane II*, 1756, etching on laid paper, a deep and engaging impression, 'Piranesi Archit. dis. et inc.' to lower right, single ring fleur-de-lys watermark suggests a lifetime Roman edition, wide margins, plate size 34.5 x 23.2 cm (13 1/2 x 9 1/4 ins), sheet size 54 x 39.5 cm (21 1/4 x 15 1/2 ins), and Pianta di un Sepolcro sulla Via Tiburtina vicino a Ponte Lugano..., from *Le Antichità Romane II*, 1756, etching on laid paper, presence of double ring fleur-de-lys watermark suggests a lifetime Roman edition, good margins, remnants of old tape to verso, plate size 34.5 x 23.5 cm (13 1/2 x 9 1/4 ins), sheet size 56.5 x 43.5 cm (22 1/4 x 17 ins), together with three further etchings from *Le Antichità Romane*, one with a double ring fleur-de-lys watermark and the another with 'Bracciano' and florid heraldic watermark.

Wilton-Ely 424/384/395; Focillon 289/249/260; Ficacci 281/241/252.

(6)

£200 – £300



Lot 80

80* Piranesi (Giovanni Battista, 1720-1778). Pianta dell'antico Foro Romano..., from *Le Antichità Romane* I, 1756, etching on thick laid paper, a clear and crisp impression, presence of double ring fleur-de-lys watermark suggests a lifetime Roman edition, large margins, central fold, plate size 46.2 x 46.7 cm (18 x 18 1/2 ins), sheet size 55.5 x 79 cm (21 3/4 x 31 ins), plus Pianta del Mausoleo di Costanza figlia di Costantino Magno Imperatore..., from *Le Antichità Romane* II, 1756, etching on laid paper, double ring fleur-de-lys watermark suggests a lifetime Roman edition, central fold (later strengthened to verso), small area of repaired loss in centre of image, plate size 40 x 59.5 (15 3/4 x 23 1/2 ins), sheet size 55 x 80 cm (21 1/2 x 31 1/2 ins), and Pianta dell'Avanzo del Mausoleo di Adriano Imp., from *Le Antichità Romane* IV, 1756, etching on thick laid paper, presence of double ring fleur-de-lys watermark suggests a lifetime Roman edition, large margins, plate size 34.5 x 23 (13 1/2 x 9 ins), sheet size 55 x 42 cm (21 1/2 x 16 1/2 ins), together with three further etchings from *Le Antichità Romane*, two with lifetime fleur-de-lys watermarks.

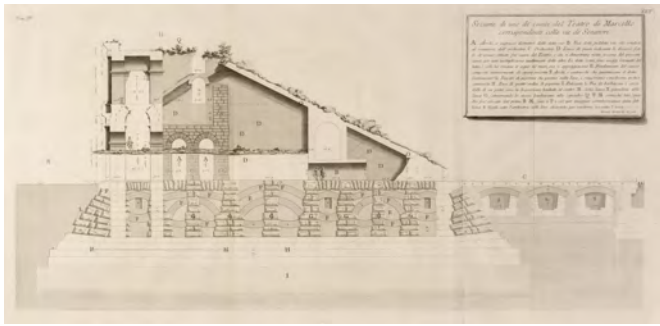
Wilton-Ely 357/378/473; Focillon 222/243/340; Ficacci 213/235/331.
(6) £200 - £300



81* Piranesi (Giovanni Battista, 1720-1778). Nella Tav. precedente si sono dimostrati gli Avanzi del Mausoleo, e del Ponte d'Elio Adriano..., from *Le Antichità Romane* IV, 1756, etching on thick laid paper, 'Piranesi Archit. dis. et inc.' to lower right, presence of double ring fleur-de-lys watermark to both sheets suggests a lifetime Roman edition, large margins, two sheets joined to create one image (join strengthened on verso), four further vertical folds, small areas of spotting, dust soiling to sheet edges, plate size 45.6 x 138.5 cm (18 x 54 1/2 ins), sheet size 56 x 157 cm (22 x 61 3/4 ins), together with Avanzo del Mausoleo d'Elio Adriano Imp. oggi ridotto nella principal Fortezza di Roma, from *Le Antichità Romane* IV, 1756, etching on thick laid paper, 'Piranesi Archit. dis. et inc.' to lower right, double ring fleur-de-lys watermark to both sheets suggests a lifetime Roman edition, large margins, two sheets joined to create one image (join strengthened on verso), five further vertical folds, some areas of spotting, small area of offsetting, plate size 45 x 138 cm (17 3/4 x 54 1/4 ins), sheet size 55 x 156 cm (21 1/2 x 61 1/2 ins).

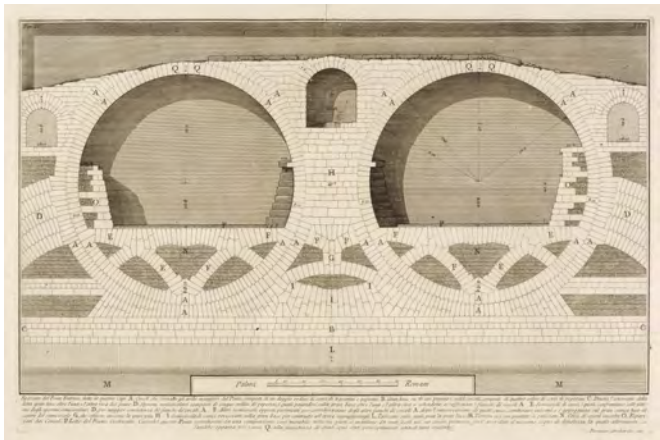
Wilton-Ely 478/477; Focillon 345/344; Ficacci 336/335.
(2)

£300 - £500



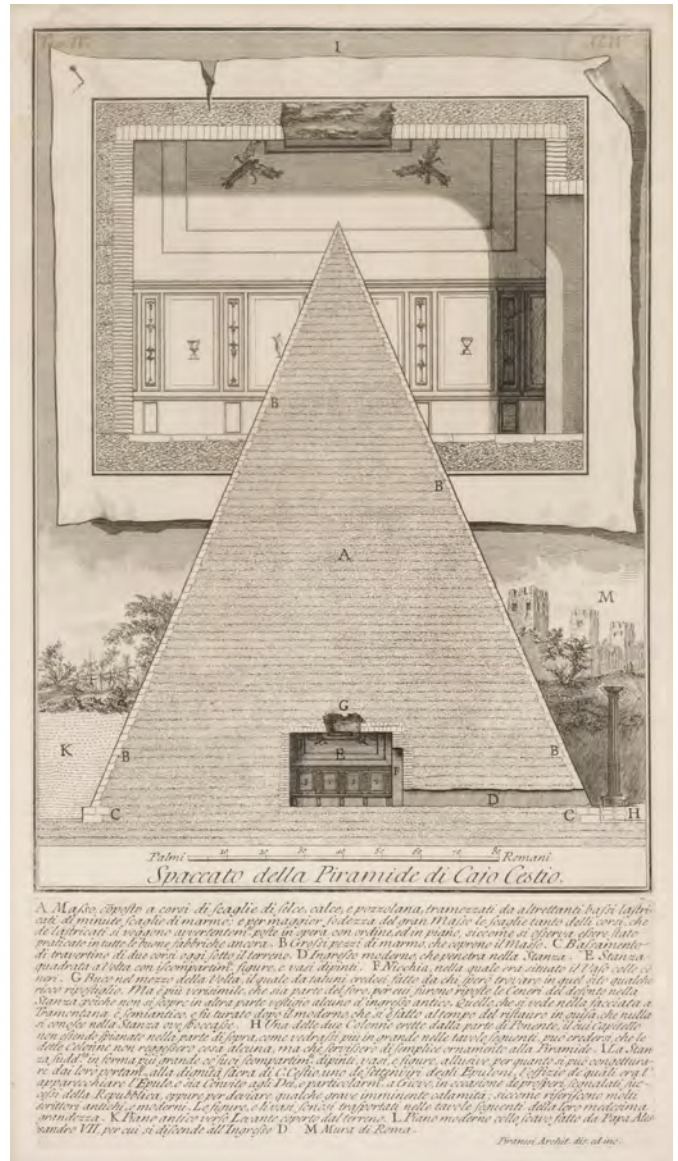
82* Piranesi (Giovanni Battista, 1720–1778). Sezione di uno de' cunei del Teatro di Marcello corrispondente colle vie de' Senatori, from *Le Antichità Romane IV*, 1756, etching on laid paper, 'Piranesi Archit. dis. et Scul.' below explanatory text, presence of 'TF' watermark (to both sheets) suggests a later Paris edition [c.1807–1835], two sheets joined to create one image (join strengthened on verso), two further vertical folds, some offsetting, small areas of spotting, plate size 40 x 85 cm (15 3/4 x 33 1/2 ins), sheet size 60 x 108 cm (23 1/2 x 42 1/2 ins), together with *Sezione di uno de' Cunei del Teatro di Marcello... Portico della circonferenza esterna*, from *Le Antichità Romane IV*, 1756, etching on laid paper, 'Piranesi Archit. dis. et Scul.' to lower right, 'TF' watermark (to both sheets) suggests a later Paris edition [c.1807–1835], two sheets joined together and secured to verso, three further vertical folds, some offsetting, areas of spotting, one small water stain to lower margin (not affecting image), plate size 45 x 85 cm (17 3/4 x 33 1/2 ins), sheet size 60 x 108 cm (23 1/2 x 42 1/2 ins).

Wilton-Ely 498/497; Focillon 365/364; Ficacci 356/355.
(2) £200 – £300



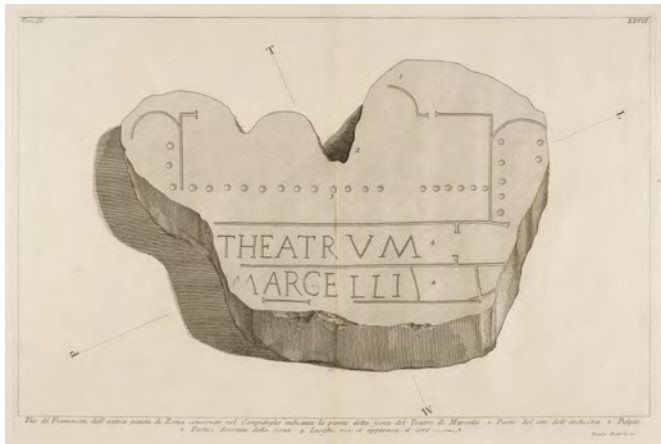
83* Piranesi (Giovanni Battista, 1720–1778). Spaccato del Ponte Fabrizio, detto de' quattro Capi, from *Le Antichità Romane IV*, 1756, etching on thick laid paper, a crisp impression, presence of double ring fleur-de-lys watermark suggests a lifetime Roman edition, very large margins, central fold (strengthened to verso), some offsetting to left margin, plate size 39.6 x 60 cm (15 3/4 x 23 1/2 ins), sheet size 56 x 80 cm (22 x 31 1/2 ins), plus *Pianta d'un Sepolcro fuori di Porta S. Sebastiano*, from *Le Antichità Romane III*, 1756, etching on thick laid paper, both 'Bracciano' and florid heraldic watermark suggests a posthumous Roman edition, large margins, central fold (later repaired and strengthened to verso, with very small area of repaired loss near top of image), plate size 39.5 x 52 (15 1/2 x 20 1/2 ins), sheet size 54 x 77 cm (21 1/4 x 30 1/4 ins), together with four more etchings including plans and architectural studies from *Le Antichità Romane*.

G. Piranesi: Wilton-Ely 487/429; Focillon 354/294; Ficacci 345/286.
(6) £200 – £300



84* Piranesi (Giovanni Battista, 1720–1778). Spaccato della Piramide di Caio Cestio, from *Le Antichità Romane III*, 1756, etching on laid paper, 'Piranesi Archit. dis. ed inc.' to lower right, two small areas of staining, plate size 42 x 23.2 cm (16 1/2 x 9 ins), framed and glazed (74 x 54 cm), together with *Dimostrazione in Grande di Alcune delle Parti del Primo ordine del Teatro di Marcello*, from *Le Antichità Romane IV*, etching on laid paper, some dust soiling, plate size 40 x 25.5 cm (15 3/4 x 10 ins), framed and glazed (74 x 54 cm), plus *Dimostrazione in grande di Alcune delle Parti delle Second'ordine del Teatro di Marcello*, from *Le Antichità Romane IV*, etching on laid paper, plate size 40 x 25.5 cm (15 3/4 x 10 ins), framed and glazed (74 x 54 cm).

Wilton-Ely 421/505/506; Focillon 286/372/373; Ficacci 278/363/364.
(3) £200 – £300



85* **Piranesi (Giovanni Battista, 1720-1778)**. Uno de' Frammenti dell'antica pianta di Roma [...] indicante la pianta della scena del Teatro di Marcellio, from *Le Antichità Romane IV*, 1756, *etching on laid paper*, 'Piranesi archit. dis. inc.' to lower right, presence of 'TF' watermark suggests a later Paris edition [c.1807-1835], central fold, very large margins, some minimal areas of spotting, plate size 40 x 60 cm (15 3/4 x 23 1/2 ins), sheets size 60.5 x 88.5 cm (23 3/4 x 34 3/4 ins), and Sezione trasversale de' cunei inferiori del Teatro di Marcellio, from *Le Antichità Romane IV*, 1756, *etching on laid paper*, a rich impression, large margins, plate size 42.5 x 25.4 cm (16 3/4 x 10 ins), sheet size 60.5 x 44 cm (23 3/4 x 17 1/4 ins), plus Pinata dell'avanzo del Teatro di Marcellio, from *Le Antichità Romane IV*, 1756, *etching on laid paper*, wide margins, plate size 39 x 25.7 cm (15 1/4 x 10 ins), sheet size 61 x 44 cm (24 x 17 1/4 ins), together with six further architectural studies of Teatro di Marcellio from *Le Antichità Romane* by Giovanni Piranesi.

Wilton-Ely 495/499/494; Focillon 362/366/361; Ficacci 353/357/352.
(9) £300 - £500

86* **Piranesi (Giovanni Battista, 1720-1778)**. Veduta del Sotterraneo Fondamento del Mausoleo..., from *Le Antichità Romane IV*, 1756, *etching on thick laid paper*, a deep impression, 'Piranesi Archit. dis. et inc.' to lower right, central fold, with margins, remnants of old tape to verso (including minimally strengthened centre fold), slightly mount stained, plate size 71 x 46 cm (28 x 18 ins), sheet size 76.4 x 52.9 cm (30 x 21 ins), framed and glazed (62 x 87 cm)

Wilton-Ely 474; Focillon 341; Ficacci 332.
(1) £300 - £500

87* **Piranesi (Giovanni Battista, 1720-1778)**. Veduta del Tempio di Giove Tonante, from *Vedute di Roma*, 1756, *etching on thick laid paper*, 1st Paris Edition [1800 - 07], the fourth state (of six), partially visible watermark of 'T. Dupuy, Auvergne', central fold, large margins, short tear to top margin (not affecting image), central fold strengthened to verso, toned overall, fixed to mount in four places with tape, plate size 40.2 x 60 cm (15 3/4 x 23 1/2 ins), sheet size 54 x 78.5 cm (21 1/4 x 31 ins), framed and glazed (62.5 x 87 cm)

Hind 44 (iv/vi); Wilton-Ely 182; Focillon 819; Ficacci 920.
(1) £200 - £300



Lot 86



Lot 87



88* Piranesi (Giovanni Battista, 1720-1778). Veduta di una parte de'fondamenti del Teatro di Marcello, from *Le Antichità Romane* IV, 1756, etching on thick laid paper, a crisp impression, 'Piranesi Archit. dis. et Scul.' to lower right, presence of double ring fleur-de-lys watermark suggests a lifetime Roman edition, very large margins, central fold (strengthened to verso), remnants of old tape to verso where once tipped onto backing board, hinge mounted, plate size 65 x 39.7 cm (25 1/2 x 15 1/2 ins), sheet size 79.7 x 56 cm (30 3/4 x 22 ins), framed and glazed (91 x 64 cm)

Wilton-Ely 500; Focillon 367; Ficacci 358.

(1)

£200 - £300



89* Bartolozzi (Francesco, 1727-1815). Hermaphrodite, after Giovanni Battista Cipriani, 1770, stipple engraving on paper, printed in sanguine, a nude figure with body turned to the right, head in profile to the left, trimmed to image, '[John] Smith, Picture Frame Maker, by Appointment To His Majesty [...] 98 Swallow Street, near Conduit Street' label and '250' in black ink to verso, image size 32 x 20 cm (12 1/2 x 8 ins), together with Faun, after Giovanni Battista Cipriani, 1770, stipple engraving on paper, printed in sanguine, full-length figure of a faun, naked, holding a wooden club with a lion at his side, trimmed to image, '253' in black ink to verso, image size 31.5 x 20.5 cm (12 1/2 x 8 ins), both uniformly framed in elegant early 19th century black and gilt frames (47 x 35.5 and 46.5 x 35.5 cm respectively)

Provenance: Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge.

Another impression of *Hermaphrodite* is held in the British Museum and the Wellcome Collection (S,8.126; 3094i). A further impression of *Faun* is held in the British Museum (S,8.123).

The frame maker John Smith is listed as working out of 98 Swallow Street between 1812-16 ('British picture framemakers, 1600-1950', National Portrait Gallery website).

(2)

£300 - £500



Lot 90

90* **Stubbs (George Townley, 1756–1815)**. Brown Horse Mask, Robert Sayer, October 24 1773, mezzotint on wove paper, after George Stubbs (1724–1806), a strong richly inked impression, a few closed repaired edge tears, thread margins on vertical borders, plate size 45.4 x 56.0 cm (17 7/8 x 22 ins), sheet size 46.8 x 56.5 cm (18 3/4 x 22 1/4 ins), fully conservation mounted, framed and glazed (58 x 68.5 cm) by Philippe Muler, 24 rue de La-Ville-l'Eveque, 75008 Paris (label on frame verso), together with: **Bell (Edward, active 1794–1826)**, The Well Bred Stallion Cormorant the Property of Mr. Haynes, John Harris, June 20 1803, mezzotint on paper, after John Nost Sartorius (1759–circa 1828), plate size 45.2 x 55.5 cm (17 3/4 x 21 7/8 ins), visible size 46.1 x 56.6 cm, matching conservation mounted, framed and glazed by Philippe Muler (58 x 68.5 cm)

Stubbs: Lennox-Boyd, Dixon & Clayton, 25, state 3.
(2)

£500 – £800



91* **Skippe (John, 1742–1811)**. Six chiaroscuro woodcuts from *Amicis suis necnon unicuique Artium elegantiorum Amatori, Tabulas insequentes Ludentis Otii temporibus ligno incisas*, 1781, including A Group of Monks and a Woman, after Rubens, chiaroscuro woodcut from four blocks on cream laid paper, 'P: P: Rubbens inv. / Joan: Skippe scul.' to top right, with narrow margins, research notes to verso of frame in ink, small closed tear to left edge, handling creases to lower margin, tipped onto backing board at each corner, image size 37.7 x 23.4 cm (14 3/4 x 9 1/4 ins), sheet size 39 x 34.4 cm, framed and glazed, and Seated Young Man, after Michelangelo, chiaroscuro woodcut from four blocks in maroon on laid paper, 'Typum hunc / a M. Angelo / Scheda [...] Joan Skippe / D 1781' to lower right, trimmed to image, sheet size 18.7 x 15.8 cm (7 1/4 x 6 1/4 ins), framed and glazed, with Male and Female Caryatid, after Raphael, two chiaroscuro woodcuts printed in pale green and black, both trimmed to image, image size 6.8 x 8 (6 3/4 x 3 1/4 ins) respectively, framed and glazed together, plus Head of an Apostle, chiaroscuro woodcut printed in greens and black, trimmed to image, image size 13.5 x 10 cm (5 1/4 x 4 ins), framed and glazed, together with the Frontispiece to the collection

Provenance: Estate of Michael Jaffé (1923–1997) art historian and former director of the Fitzwilliam Museum, Cambridge.

(6)

£300 – £500

Lot 91



92* **Piranesi (Giovanni Battista, 1720–1778)**. *Senatus Populusque Romanus Monumenta Marmorea Magistratuum Triumphohorumque AB Urbe Tempora Divi Augusta...*, from *Lapides Capitolini sive Fasti Consulares Triumphalesq. Romanorum*, 1800, etching on thick laid paper, a strong impression, presence of 'TF' watermark (to both sheets) suggests a later Paris edition [c.1807–1835], wide margins, central fold where the two sheets are joined on verso, three further vertical folds, a little mount stained, dust soiling to top right margin, repaired 8 cm closed tear to lower left portion of image, tipped onto backing board in three places with tape, Sanders of Oxford information sheet to verso, plate size 50.3 x 123 cm (19 3/4 x 48 1/2 ins), sheet size 58.6 x 135 cm (23 x 53 ins), framed and glazed (78 x 150 cm).

Wilton-Ely 558; Focillon 427; Ficacci 482.

(1)

£500 – £800

THE BRISTOL SCHOOL OF ARTISTS: PAINTINGS FROM THE COLLECTION OF MARTIN R. DAVIES

Martin Davies (1924–2023) qualified as a solicitor in 1946, having worked as an articled clerk for Burges Salmon from the age of 16, rising to partner in 1949. By the time of his retirement in 1987, he had worked for the firm for a remarkable 46 years.

A devoted Egyptologist, he was elected a fellow of the Society of Antiquaries, awarded an honorary degree by the University of Bristol in 1993, and appointed Vice-President of the Egypt Exploration Society in 2008. He also formed an important collection of paintings of Bristol (perhaps the finest remaining in private hands) over many decades, which is now presented for sale. We are grateful to Francis Greenacre for his kind assistance in the preparation of the catalogue notes.



93* **Smith of Derby (Thomas, 1721–1767)**. View of Shipping on the River Avon from Durdham Down, near Bristol, circa 1756, oil on canvas, relined (cleaned and revarnished by Hamish Dewar Ltd, 14 Mason's Yard, Duke Street, St. James's, London, SW1Y 6BU), 51 x 119.5 cm (20 x 47 ins), Frost and Reed stock (6752) labels, with artist and title details, 'River Avon Scene, Bristol', Hamish Dewar Ltd sticker (marked Davies 1411), and 2004 auction sticker (lot 136) to verso, late 18th century English carved and gilded fluted frame with rosette corners (66 x 135.5 cm)

Provenance: Edith and Eleanor Frost, daughters of Walter Frost of Frost & Reed; thence by descent to John Pilkington, (son of Christopher Pilkington, rector of St. Stephen's Church, Bristol from 1968); Sotheby's The British Sale: Paintings, Drawings and Watercolours, 1st July 2004, lot 136 (hammer price £12,000); Estate of Martin Davies, Bristol (owner's documentation supplied with this lot).

Literature: Francis Greenacre, *From Bristol to the Sea, Artists, the Avon Gorge and Bristol Harbour*, 2005, page 28:

"Thomas Smith of Derby (c.1720 - 1767)

View from Durdham Down c.1756

Oil 490 x 1170 mm Private collection

One of the advertised features of a visit to the Hotwell was the pleasure of riding on the broad unbroken stretches of turf on the Downs. Here, an elegant carriage with postillions and outriders approaches Sea Walls. Mr E. Owen in his guide to the Hotwell published in London in 1754 wrote: "For those who love riding there is the finest country in the world; and, even for carriages, nothing can exceed it; the Downs are spacious and open, and we enjoy healthful exercise in a pure air..."

The artist, Thomas Smith of Derby may first have come to the Hotwell for his health, for we know that he was to die here on 5 September 1767. It is also possible that it was the growing reputation of the spectacular landscape of the Avon Gorge that first attracted him to Bristol.

He painted two opposing views of the Avon Gorge from the Downs, one looking back towards the Hotwell and the present view which is also known in two other versions. This particular elongated version was probably a commission for an overmantel or overdoor. Both views were engraved in 1756.

Smith was self-taught and much of his work, especially his many landscapes of his home county, is unencumbered with the self-conscious allusions to the work of earlier Continental painters such as Claude Lorrain, Gaspar Dughet or Salvator Rosa that are found in the work of many landscape painters at this time. He did, however, give the middle names of Correggio to one son and of Raphael to the other. In this painting the sparring goats in the foreground are probably derived from engravings after Claude."

This view from the Downs looks towards Sea Walls on the right and clearly shows the wall built by John Wallis in 1746 for the safety of visitors to the Hotwells. Beyond is the somewhat elongated tower, known as Cook's Folly. It was built by John Cook, the City Chamberlain, at the end of the seventeenth century to embellish his Sneyd Park estate. In the centre far-distance, is Vanbrugh's Penpole Lodge, an eye-catcher and spectacular vantage point for King's Weston House. The red-tiled roof towards the left is the New Hotwell, a second hot-spring discovered in 1702. John Wesley visited for three weeks in 1754 and found it 'free from noise and hurry', but by the 1780's it was just a shelter for the quarrymen. The elegant couple just above the goats may well be headed for the New Hotwell and they appear to be on a newly-quarried path that still survives within today's dense woodland. Opposite Cook's Folly on the Somerset side of the Avon is a rare glimpse of the castellated Manor House of Abbotts Leigh, home of the Gordon family, West India merchants and plantation owners. This was to be replaced early in the nineteenth century by Leigh Court, but higher up the hillside. In the centre foreground are three gentlemen, one with a hammer, another holding a geode, perhaps. They may be very early amateur geologists in pursuit of Bristol Diamonds, a feature of the Avon Gorge that had been celebrated since the sixteenth century.

(1)

£7,000 - £10,000



94* **Nicholson (Francis, 1753-1844)**. *St Vincent's Rock and the Hot Wells, Bristol*, watercolour with traces of pencil on paper, titled by the artist in brown ink to verso '*St. Vincents rock and the hotwells, Bristol*', pale mount stain, sheet size 21 x 30 cm (8 1/4 x 11 3/4 ins), mounted, framed and glazed, with artist's name plaque to lower edge of the frame (36 x 44.5 cm)

Provenance: Estate of Martin R. Davies, Bristol.
(1)

£2,000 - £3,000



95* **Danby (Francis, 1793-1861)**. *St Vincent's Rocks with the Lime Kiln and the Hotwells*, circa 1815, watercolour, heightened with touches of bodycolour, 25 x 40 cm (9 3/4 x 15 3/4 ins) mount aperture, framed and glazed (47 x 60.5 cm), with artist's name plaque to lower edge of the frame

Provenance: Francis Greenacre, Clifton, Bristol, by 1999; Purchased by Martin R. Davies from Francis Greenacre, 6th March 1999 (£1750); Estate of Martin R. Davies, Bristol (owner's purchase documentation included with this lot).

Stylistically this watercolour dates from circa 1815, two years after Danby's arrival in Bristol. Danby had trained in Dublin and in 1813 visited London with his fellow artists James O'Connor (1792-1841) and George Petrie (1789-1866). They were there only a few weeks before they ran out of money and Danby and O'Connor walked to Bristol with the intention of finding a boat to take them back to Ireland. However he found in Bristol a market for his landscapes and portraits and resolved to stay a while. In 1824, he moved to London and first exhibited at the Royal Academy in 1817.

(1)

£1,500 - £2,000



Lot 96



Lot 97

96* **Jackson (Samuel, 1794-1869)**. Looking up the Avon from below Kingsweston Down with Sea Mills and Cook's Folly, watercolour with traces of pencil, 27 x 37 cm (10 5/8 x 14 1/2 ins) mount aperture, gilt frame, glazed (43 x 53 cm), with printed gallery label of David A. Cross, 3a Boyces Avenue, Clifton, Bristol 8

Provenance: Estate of Martin R. Davies, Bristol.

(1) £1,500 - £2,000

97* **Jackson (Samuel, 1794-1869)**. The Avon from Durdham Down with Cook's Folly, looking towards Portishead Point and the Bristol Channel, fine watercolour with traces of pencil, 22 x 29 cm (8 5/8 x 11 3/8 ins) mount aperture, with Heather Newman Fine Quality Early English Watercolours gallery label to verso (erroneously giving the artist's dates as 1830-1904), framed and glazed (44 x 50.5 cm)

Provenance: Heather Newman Fine Quality Early British Watercolours, Painswick, Gloucestershire; Estate of Martin R. Davies, Bristol.

(1) £1,500 - £2,000



98* **Sharples (Rolinda, 1793-1838)**. Portrait of a Young Lady, circa 1820s, oil on panel, portrait of a young woman seated on a chaise longue, wearing a white dress trimmed with lace, pink scarf draped around her and the back of the chaise, holding a mounted crayon with a sketchbook on her lap, panel size 16.5 x 21.2 cm (6 1/2 x 8 1/4 ins), artist's inscription to verso 'Painted by Rolinda Sharples 1823 Lower Harley Place Clifton', verso of panel stamped 'R. Davy / 16 Wardour St', period gilt moulded decorative frame (36 x 31 cm)

Provenance: Francis Greenacre, Clifton, Bristol, by 1992; Purchased by Martin R. Davies from Francis Greenacre, 2 July 1992 (£850); Estate of Martin R. Davies, Bristol.

(1) £600 - £800



99* **Baker Pyne (James, 1800-1879)**. The Burning of the Toll Houses on Prince Street Bridge during the Bristol Riots with St Mary Redcliffe, & The Burning of the New Gaol, Bristol, 1831, oil on paper laid on panel, 138 x 102 mm (5 3/8 x 4 ins), and 100 x 138 mm (3 7/8 x 5 3/8 ins), the latter with early printed label of the Bristol Industrial and Fine Art Exhibition, 1893, giving the title, artist's name and lender's name and address 'Ms. S. C. Hosegood, 92 Pembroke Road, Clifton', both displayed in matching period gilt moulded frames (24 x 20 cm)

Provenance: Ms. S. C. Hosegood, 92 Pembroke Road, Clifton, by 1893; Sotheby's, New Bond Street, London, *British Paintings*, 10th November 1993, lot 99 (hammer price £5,800); Estate of Martin R. Davies, Bristol.

Exhibited at the *Bristol International and Fine Art Exhibition*, 1893, (picture of the New Gaol exhibited as W. J. Müller).

The Bristol Riots of October 1831 were the most violent disturbances to take place in England during the Nineteenth Century. General unrest preceding the great Reform Bill of 1832 sparked off demonstrations when the Recorder of the City, Sir Charles Wetherall arrived on the morning of 29th October. He had asserted in Parliament that the people of Bristol were largely unconcerned by the need for reform. During the following two days, the riots led to the burning of many buildings including the Bishops Palace, half of Queen's Square, the Mansion House, the Toll Houses at Prince Street Bridge and the New Gaol near Bathurst Basin.

(2) £3,000 - £4,000



100* Müller (William James, 1812–1845). The Burning of the Mansion House, Queen Square, Bristol, 1831, watercolour with bodycolour on card, with near-contemporary ownership inscription to verso in brown ink: 'The burning of the Mansion House, Bristol, in the Riots of this City, in 1831 by W. Müller. A.J.A. Proprietor', corners rounded off, 170 x 245 mm (6 5/8 x 9 5/8 ins), gilt mount, antique-style gilt frame (by Rollo Whately and Gino Franchi antique frames, 9 Old Bond Street, London, W1X 3TA, with their label to verso), frame size 26 x 33.5 cm

Provenance: Alfred John Acraman (1809–1880), proprietor of the Great Western Cotton Company, Bristol (listed as residing at 4 Great George Street, Park Street according to Matthews's Directory of Bristol for 1832); Clevedon Salerooms, near Bristol, 23rd September 1999 (sold as a pair with The Burning of the New Gaol, hammer price £14,500); Estate of Martin R. Davies, Bristol.

Literature: Francis Greenacre and Sarah Stoddard, *W. J. Müller 1812–1845*, 1991, page 70: 'The Bristol Riots of October 1831 were the nineteenth century's bloodiest riots in England. For nearly two days the city was effectively in the hands of the mob. Prisons, toll-houses, the Bishop's Palace, the Mansion House, the Custom House and much of Queen Square were destroyed. Together with his younger brother, Muller witnessed nearly all this destruction as it happened. Before such dreadful havoc, Muller's response was bold and accomplished and his watercolours and small oil sketches form one of the most remarkable visual records of a national disaster before the advent of the camera'.

It is impossible to determine when or how soon after the riots this sketch was made. One sepia and pencil drawing (private collection), also of the burning of the Mansion House just moments before the present work, has extensive and hurried pencil work and might well have been largely executed on the spot (Greenacre and Stoddard, figure 6, page 72). The present work has the same powerful immediacy. See also Greenacre and Stoddard (page 20, colour plate 6) for the Bristol Museum and Art Gallery's oil sketch of this scene.

(1) £2,000 - £3,000



101* Müller (William James, 1812–1845). The Burning of the New Gaol, from Canon's Marsh, Bristol, 1831, watercolour with bodycolour on card, with near-contemporary ownership inscription to verso in brown ink: 'The burning of the New Prison, Bristol, in the Riots of that City in 1831, by W. Müller. A.J.A. Proprietor', corners rounded off, 159 x 250 mm (6 3/16 x 9 7/8 ins), gilt mount, antique-style gilt frame (by Rollo Whately and Gino Franchi Antique Frames, 9 Old Bond Street, London, W1X 3TA, with their label to verso), frame size 26 x 33.5 cm

Provenance: Alfred John Acraman (1809–1880), proprietor of the Great Western Cotton Company, Bristol (listed as residing at 4 Great George Street, Park Street according to Matthews's Directory of Bristol for 1832); Clevedon Salerooms, near Bristol, 23rd September 1999 (sold as a pair with The Burning of the Mansion House, Queen Square, Bristol, hammer price £14,500); Estate of Martin R. Davies, Bristol.

For other sketches by Müller of the burning of the New Gaol, see Francis Greenacre and Sarah Stoddard, *W. J. Müller 1812–1845*, 1991, catalogue numbers 26, 27 and 28, pages 74–75.

Literature: Francis Greenacre and Sarah Stoddard, *W. J. Müller 1812–1845*, 1991, page 70: 'The Bristol Riots of October 1831 were the nineteenth century's bloodiest riots in England. For nearly two days the city was effectively in the hands of the mob. Prisons, toll-houses, the Bishop's Palace, the Mansion House, the Custom House and much of Queen Square were destroyed. Together with his younger brother, Muller witnessed nearly all this destruction as it happened. Before such dreadful havoc, Muller's response was bold and accomplished and his watercolours and small oil sketches form one of the most remarkable visual records of a national disaster before the advent of the camera'.

It is impossible to determine when or how soon after the riots (which took place in Bristol between the 29th and 31st October 1831) this sketch was made. One sepia and pencil drawing (private collection) of the burning of the Mansion House just moments before the present work, has extensive and hurried pencil work and might well have been largely executed on the spot (see Greenacre and Stoddard, figure 6, page 72). The present work has the same powerful immediacy. See also Greenacre and Stoddard, (page 20, colour plate 6) for the Bristol Museum and Art Gallery's oil sketch of the Mansion House scene.

(1) £2,000 - £3,000



Lot 102

102* **Müller (William James, 1812–1845)**. Bristol Cathedral from the south bank of the River Avon, showing the tower of St. Augustine's and the spire of St. Nicholas, 1832, oil on canvas, signed and dated lower left, relined and professionally restored, canvas size 59 x 87 cm (23 1/4 x 34 1/2 ins), with partial contemporary handwritten label to stretcher verso (text difficult to decipher): 'Muller Bristol College [?] ... this to be given to Dr ... the desire of the late Weston J. A. 1837', old Frost and Reed stock (43884) and framing labels, and Bath Festival 1969 Exhibition of Fine Art Paintings label to verso, antique-style gilt frame, (75 x 103 cm)

Provenance: Osmond, Tricks and Son, Bristol, *Catalogue of the Estate of Ellison Fuller Eberle*, circa 1980, lot 214 (photocopied page of the auction catalogue with illustration supplied with this lot); Charles Sprawson Fine Art, Minchinhampton, Gloucestershire (original correspondence of Charles Sprawson to Martyn Davies included with this lot, dated 1981); Estate of Martin R. Davies, Bristol.

Exhibited: Bath Festival 1969, *Exhibition of Fine Paintings*, Victoria Art Gallery, Bath (label to verso).

(1) £2,000 - £3,000



Lot 103

103* **Müller (Edmund Gustavus, 1836–1871)**. Coombe Dingle, 1834, watercolour heightened with touches of bodycolour on paper, signed, titled and dated lower left, sheet size 26 x 37 cm (10 1/4 x 14 1/2 ins), gilt frame with artist's name plaque to lower edge of the frame, glazed (41.5 x 53 cm), framer's label of H & R Dahne, Clifton, to verso

Provenance: Estate of Martin R. Davies, Bristol.

(1) £300 - £400



104* **Jackson (Samuel, 1794–1869)**. St Vincent's Rocks from Nightingale Valley near Bristol, watercolour heightened with white bodycolour, mounted on modern backing card, sheet size 208 x 295 mm (8 1/8 x 11 5/8 ins), gilt frame, glazed (39 x 47 cm), with Spink stock label (K3 6301) and typewritten description to verso

Provenance: Christie's, London, 14th June 1977, lot 131; Spink & Son Ltd., King Street, St James's, London, SW1, from whom purchased by Martin R. Davies, May 1978; Estate of Martin R. Davies, Bristol.

(1)

£1,500 – £2,000



105* **Stanley (Caleb Robert, 1795–1868)**. Rocks on the Avon at Clifton, oil on thin wood panel, with contemporary handwritten label (probably by the artist) to verso: 'Rocks on the Avon at Clifton. C R Stanley 25 Gt. Maddox St. Hanover Sqre.', 24.5 x 36 cm (9 3/4 x 14 1/4 ins), backboard with modern printed label with references for the artist, and transcription of the original label on the panel, old elaborately gilt-moulded frame, glazed (37 x 49 cm)

Provenance: P. F. Windibank, *Fine Art and Antiques*, 26th October 2002, lot 322 (hammer price £1250); Estate of Martin R. Davies, Bristol (owner's documentation included with this lot, including a letter from Gordon Tucker dated 16th September 2003).

Caleb Robert Stanley was born in 1795. He studied art in Italy and specialised in topographical views and coastal scenes. He painted in Scotland, Wales, France, Holland and Germany, as well as in England, many being scenes on the River Thames and surrounding area. His works often include figures and architectural subjects and his coastal views mostly depict everyday scenes with fishing boats and fishermen going about their daily work.

He lived and worked in London and was Honorary Exhibitor at the Royal Academy from 1816 to 1863, but he mostly exhibited at the British Institution, where his works were always well received. He died in Maddox Street, London on 13th February 1868, and his studio sale was held at Christie's on the 19th March 1869. Examples of his works may be seen at the Victoria and Albert Museum, Brighton Art Gallery and The New Gallery in Ireland. He exhibited between 1812–1867; 87 B.I., 32 R.A., 22 R.B.A., 10 N.W.S., 3 O.W.S., 4 various exhibitions.

(1)

£700 – £1,000



106* **Brittan Willis (Henry, 1810–1884)**. Leigh Woods, 1836, oil on canvas, signed and dated to lower centre, relined, canvas size 70 x 94 cm (27 1/2 x 37 ins), Frost and Reed label to verso with stock number (50254), and title 'A View of Durdham Down, Bristol, from Leigh Woods, looking across the Avon Gorge to the Observatory', antique-style gilt molded frame, gilt plaque with title, date and artist's details to lower frame (85 x 109 cm)

Provenance: Frost and Reed Ltd, 10 Clare Street, Bristol, BS1 1XX, by 1975; Estate of Martin R. Davies, Bristol.

Neal Solly's biography of William James Müller records that Brittan Willis was a member of a 'sketching-club' formed in Bristol in 1832 or 3. It included Müller, Samuel Jackson, T. L. Rowbotham, and William West, the builder of the Clifton Observatory in the centre distance. Adjoining the tower, West's brand new rotating dome, which housed a substantial revolving telescope, can just be seen. Farther to the left, between the tree trunks, is the columned facade of Camp House, completed in 1833 for Charles Pinney, former mayor of Bristol. Willis emphasises the detachment of Leigh Woods by being deliberately up-to-date and including details that foliage could have conveniently obscured. Willis emigrated to the U.S.A. in 1842, but ill health drove him home and he subsequently re-established himself in London, exhibiting at the Royal Academy from 1844 and extensively at the British Institution and the Old Water Colour Society.

(1)

£2,000 - £3,000

107* **Fripp (George Arthur, 1813–1896)**. The Avon Gorge below Sea Walls, 1838, watercolour, signed and dated 1838 lower left, 21.5 x 36 cm (8 1/2 x 14 1/8 ins) mount aperture, section of old mount board with contemporary title and artist's name in brown ink to verso 'On the Avon near Bristol. Fripp', Heather Newman Fine Quality British Watercolours gallery label to verso, framed and glazed (44 x 57 cm)

Provenance: Purchased from Heather C. Newman, 1st November 2001 (£3250); Estate of Martin R. Davies, Bristol (owner's purchase documentation included with this lot).

Exhibited: Heather Newman, 64th Exhibition of 18th, 19th and early 20th Century Fine British Watercolours, November 10th - 20th 2001, number 24.

(1)

£700 - £1,000



Lot 107



Lot 108

108* **Müller (William James, 1812-1845)**. Cleeve Toot, 1838, oil on board, signed and dated lower right, 22.5 x 36 cm (8 x 12 1/2 ins), David A. Cross Fine Art label to verso, gilt plaque with artist's name to lower edge of frame (37.5 x 50 cm)

Provenance: John F. Norris, Clifton; sold Allen & Harris with Osmond Tricks, Bristol, 25 July 1990, lot 585; David A Cross Fine Art; Estate of Martin Davies, Bristol.

Exhibited: *W.J. Müller 1812-1845*, Bristol Museum and Art Gallery, 1991 (77).

Literature: Francis Greenacre and Sarah Stoddard, *W.J. Müller 1812-1845*, Bristol Museum and Art Gallery, 1991 pp. 101-2, illustrated.

Today Cleeve Toot is overgrown with trees and shrubs. It no longer 'rears its rugged and naked head...' (John Rutter, *Delineations of the North Western Division of the County of Somerset, and of Its Antediluvian Bone Caverns, with a Geological Sketch of the District*, 1829, p.68) as it did in Müller's day. The view looks west towards the Bristol Channel, showing the coast line from above Weston-super-Mare to just below Clevedon. A still more freely handled oil-sketch on panel of slightly smaller size and from a more distant viewpoint is in the Paul Mellon Collection in the Yale Center for British Art (B1976.7.133).

(1) £1,500 - £2,000

109* **Deane (Charles, 1815-1851)**. St. Mary Redcliffe, Bristol, circa 1840, oil on canvas, 61 x 50.5 cm (24 x 20 ins), gilt plaque with artist's details to lower frame, (74 x 63 cm)

Provenance: Sotheby Parke Bernet, London, *Old Master Paintings and British Paintings 1550-1850*, 24 October 1984, lot 317; 'The property of J. Cooke, Esq. Street Scene with St Mary Redcliffe, Bristol. Inscribed on label attached to the reverse: "St Mary Redcliffe - Bristol by Meadows" Oil on canvas 23 1/2 by 19 1/2 in. 60 x 49.5 cm.; Estate of Martin R. Davies, Bristol.

Exhibited: Presumably Royal Academy, 1833, number 587 (Redcliffe Church, Bristol).



Lot 109

A typewritten note by Martin R. Davies dated 7th May 1985 states that Francis Greenacre of Bristol City Art Gallery had been shown this painting and identified it as the work of Charles Deane.

'Deane was a prolific landscape artist with 174 London exhibits, he occasionally took to marine painting as instanced by some of this 103 pictures in his British Institution: 'Sea Piece' 1923, 'Entrance to Rotterdam' and 'On the Dutch Coast' both in 1830, and several others including some of the tidal Thames ('Limehouse Reach, Greenwich in the Distance' 1829). his 42 Royal Academy paintings also contained a number of marine subjects, e.g. 'A Brisk Gale' and 'Shipping' 1829. He lived in Blandford Place, Regents Park, London from 1822 to 1851.' Denys Brook-Hart, *British 19th Century Marine Painting*, (Antique Collectors Club, 1982).

(1) £1,000 - £2,000



110* **Hodges (Frances Sarah, née Martin, 1809–circa 1875)**. The Promenade on Clifton Hill with a View of the River Avon, & Looking towards the Observatory from Leigh Woods, two small scale watercolours with pencil, both signed lower left, mount aperture 10.7 x 15 cm (4 1/2 x 5 5/8 ins), the first with handwritten label by the artist to verso in ink 'The Promenade on Clifton Down, with view of the River Avon. Painted from nature by F. S. Hodges', both in matching frames, glazed (15.5 x 20 cm)

Provenance: Estate of Martin R. Davies, Bristol (owner's documentation regarding these two views supplied with this lot, including a letter from Francis Greenacre of the City of Bristol Museum and Art Gallery, dated 11 April 1991).

Fanny Sarah Martin, sister of Captain Robert Francis Martin, married Frederick Collard Hodges, a music teacher. In 1864 she registered her copyright in four lithographs of Clifton views, with the address 13 Richmond Hill, Clifton.

(2)

£800 – £1,000



111* **Jackson (Samuel, 1794–1869)**. The Avon Gorge from Clifton Down with St Vincent's Rocks, Windsor Terrace and Nightingale Valley, fine watercolour with pencil, with scratching out, heightened with gum arabic, sheet size 27 x 42 cm (10 5/8 x 16 1/2 ins), mounted, framed and glazed (46 x 61 cm), with Martyn Gregory exhibition label to verso

Provenance: Thomas Agnew & Sons Ltd., 43 Old Bond Street, London, W1X 4BA, by 1989; Estate of Martin R. Davies, Bristol (purchase invoice from Agnews dated 23 May 1989, £3,400, included with this lot).

Exhibited: Martyn Gregory, 34 Bury Street, St. James's, London SW1 6AU, *An Exhibition of British Watercolours 1750–1940*, 16 November – 3 December 1999 (catalogue 75), number 54, as 'The Avon Gorge looking from Sea Walls towards Clifton Down'.

Nightingale Valley was the part of Leigh Woods most favoured by the Bristol School artists. Jackson's friend and amateur artist Reverend John Eagles recalled 'those beautiful woods opposite Clifton, separated from it by the muddy Avon.... dividing.... the cares and toils of a busy world from the regions of Elysium. Beautiful as these woods are when seen from the opposite hill, those who only see them thus have little conception of their beauty. It is the very best artist's ground and of a character unique.'

(1)

£2,000 – £3,000



112* **Jackson (Samuel, 1794-1869)**. Cheddar Gorge, watercolour with traces of pencil on paper, with inscription in pencil by the artist to verso 'Cheddar. Samuel Jackson, Senr.', gallery label of Martyn Gregory, 34 Bury St. St. James's, London, SW1' to verso, facsimile copy (in a contemporary hand) of old attribution label also to verso, additional pencil sketch to verso, sheet size 12 x 19 cm (4 3/4 x 7 1/2 ins), framed and glazed (26 x 34 cm)

Provenance: Martyn Gregory, 34 Bury St., St James's, London, SW1, by 2005; purchased by Martin R. Davies from Martyn Gregory; Offered Bonham's, Bath, Wales and West Country Sale, 20th June 2005, lot 331; Estate of Martin R. Davies, Bristol.
(1)

£800 - £1,000



113* **Gill (Edmund Murriner, 1820-1894)**. The Avon Gorge, St Vincent's Rocks, the New Hotwell House and the abandoned piers and abutments of the Clifton Suspension Bridge. circa 1850, oil on canvas, signed lower left, 66 x 102 (26 x 40 ins), old Frost and Reed label to verso giving title as 'River Avon & St Vincents Rocks' and stock number (G83), antique-style gilt molded frame (82 x 119 cm), with gilt plaque to lower frame with artist's details

Provenance: Osmond, Tricks, Regent Street, Clifton, Bristol, Tuesday 9th December, circa 1980, lot 451; Estate of Martin R. Davies, Bristol.

To the right of the Clifton abutment, Brunel's Swiss Cottage is carefully depicted. It was the 'site office' for the Clifton Suspension Bridge project and its architectural style reflected Brunel's earlier comparison of the dramatic landscape of the Avon Gorge with alpine scenery, specifically the Simplon Pass. The bridge was to be completed in 1864 as a memorial to the great engineer who died in 1859.

(1)

£1,000 - £1,500



114* **Clarkson Stanfield (William, 1793–1867)**. Bristol Harbour with Prince Street Bridge and St Mary Redcliffe seen from Canons Marsh, 1854, oil on wood panel (with manufacturer's blindstamp and printed label of Charles Roberson & Co. Artist's Colourmen 51, Long Acre, London to verso), signed and dated lower right 'C. Stanfield R.A. 1854', modern printed label of Polak Fine Art Dealers, 21 King Street, St. James's, London, SW1Y 6QY, dated March 1999 to verso, panel size 24 x 39.5 cm (9 1/2 x 15 1/2 ins), elaborately gilt-moulded frame (47.5 x 52.5 cm)

Provenance: Polak Fine Art Dealers, 21 King Street, St. James's, London, SW1Y 6QY, by 1999; Estate of Martin R. Davies, Bristol (purchase invoice for £7,250 from Polak Fine Art Dealers supplied with this lot).

(1)

£3,000 - £4,000

115* **Syer (John, 1815–1885)**. Bristol Cathedral and Docks, watercolour, signed lower left, mount aperture 29 x 42 cm (11 3/8 x 16 1/2 ins), Frost & Reed Fine Art label to verso with stock number R5078, gilt frame, glazed (53 x 65 cm)

Provenance: Lawrences Auctioneers, Crewkerne, Somerset, 28th and 29th October 2004, lot 1036; Purchased by Martin R. Davies from Lawrences (hammer price £800); Estate of Martin R. Davies, Bristol (owner's purchase documentation included with this lot).

(1)

£200 - £300



Lot 115



Lot 116

116* **Pyne (George, 1800–1884).** Floating Harbour, Bristol, looking towards the Prince Street Bridge with St. Mary Redcliffe, 1866, *pencil and watercolour on paper, heightened with white, signed and dated lower right, sheet size 25.2 x 38.7 cm (10 x 15 1/4 ins), modern gilt frame, glazed (48.5 x 60 cm) artist's name plaque to lower edge of the frame*

Provenance: Michael Danny, Watercolours and Drawings, Wellow, Bath, by 1983; Purchased by Martin R. Davies from Michael Danny, 25th January 1983 (£850); Estate of Martin R. Davies, Bristol (owner's purchase documentation included with this lot).

(1) £500 - £800



Lot 117

117* **Frank (Walter Arnee, 1808–1897).** The Avon Gorge from Leigh Woods looking across to the Downs, 1887, *pencil and watercolour, signed and dated W A FRANK 1887, mount aperture 36.5 x 54 cm (14 3/8 x 21 1/4 ins) on verso in contemporary hand 'Frank ? at the Bristol Stone Art gallery on the Bristol river', in a later hand '1887', and a David A Cross fine art label, period gilt moulded frame, glazed (72 x 91 cm), artist's name plaque to lower edge of the frame*

Provenance: David A. Cross, Fine Art Gallery, Clifton, Bristol by 1978; Purchased by Martin R. Davies from David Cross, 19th October 1978; Estate of Martin R. Davies, Bristol.

William Arnee Frank was the son of Arnee Frank and Hannah Benwell, a Bristol Quaker family. A drawing master at Clifton, he sketched regularly in Wales, Somerset and the Bristol Channel. His watercolour landscapes are laid on with great uniformity so that they contrast strongly with the more detailed foregrounds and middle-distances. In 1877 he exhibited The Valley of the Rocks, Lynton at the Royal West of England Academy, giving his address as 3, Victoria Place, Clifton, Bristol.

(1) £500 - £800



Lot 118

118* **Breanski (Alfred Fontville de, 1877–1957).** The Avon River from Clifton Down, *oil on board, signed lower right, titled in pencil to verso 'The river from Clifton Downs', board size 19 x 29 cm (7 1/2 x 11 ins), gilt wood frame (31 x 40.5 cm)*

Provenance: Baron Fine Art, Chester, by 2010; Purchased by Martin R. Davies from Baron Fine Art, 3rd March 2010 (£850); Estate of Martin R. Davies, Bristol.

(1) £600 - £800

19TH CENTURY PAINTINGS WATERCOLOURS & PRINTS



Lot 119

119* **Luny (Thomas, 1759–1837)**. *Landing the Catch, Dawlish, 1829, oil on wood panel, signed and dated lower left, 30 x 41.5 cm (11 1/2 x 16 ins), gilt wood plaque lettered in black to lower edge of frame with title, artist's name and dates, printed gallery label to verso of N.R. Omell, 6 Duke Street, St. James's, London, S.W.1, 20th Annual Exhibition of Marine Paintings, No.6, antique-style gilt frame (41.5 x 53 cm)*

Provenance: Estate of Martin R. Davies, Bristol.
(1)

£1,500 – £2,000

120* **Dutch School**. *Candlelight Scene, early 19th century, oil on wood panel, depicting a small group of people standing and sitting outside around a table, a basket of plums in the centre, scene lit by candle light, 29 x 23 cm (11 3/8 x 9 ins), 'cantino?' in black ink and fragment of hand written paper adhered to verso, cleaned early 20th century by Messers Paris of Liverpool, framed (43 x 37.5 cm)*

Provenance: The fragment of paper suggests that this painting was found in a cupboard in 3 New Quay, Liverpool in 1916, after an office move.

(1)

£200 – £300



Lot 120



Lot 121

121* **Follower of John Constable (1776-1837)**. Wooded River Landscape, 1833, oil on wood panel, inscribed in ink in an old hand: Sept 16 1833, 109 x 96 mm (4 3/8 x 3 3/4 ins), old gilt frame (damaged, 23 x 22 cm)

(1)

£200 - £300

122* **Varley (John, 1850-1933)**. Bazaar in the Mansoor Pasha Street, Cairo, 1894, oil on canvas, with Winsor & Newton manufacturer's stamp to verso, inscribed by the artist to verso 'Bazaar in the Mansoor Pasha Street, Cairo, John Varley. Finished 1894', 51 x 76 cm (19 1/2 x 29 1/2 ins), antique-style gilt moulded frame with artist's name plaque to lower edge of the frame (64 x 91 cm)

Provenance: Estate of Martin R. Davies, Bristol.

(1)

£4,000 - £6,000



Lot 122

123* **Attributed to Eduard Karl Gustav Pistorius (1796–1862).** *Musicians in a Tavern, oil on canvas, depicting a group of four men gathered around in a room playing instruments and singing, 36 x 48 cm (14.5 x 19 ins), framed (53 x 65 cm)*

Provenance: Chorley's Auctioneers, Gloucestershire, 24th May 2012, lot 282; Private Collection, Cheltenham, England.

(1) £300 - £500

124* **Egbert Jones (Samuel John, 1797–1861).** *Snipe Shoot, circa 1840s, oil on canvas, three dogs chase a bird out of the edge of woods and onto heathland as the hunter, dressed in typical early 19th-century clothes, fires his gun, in very good condition, 'The Parker Gallery London' label to verso, small amounts of craquelure, canvas size 50 x 62 cm (19 3/4 x 24 1/2 ins), in a gilt moulded frame (with title and artist's name label to lower portion) 63 x 74 cm*

Although labelled as a 'Snipe Shoot', it is much more likely that this is a painting of a Woodcock shoot. Snipes are lighter coloured fowl and live in marshes, wet grassland and moorlands. Woodcock habitat is typically woodland and areas of heathland, as is depicted in this painting.

(1) £1,000 - £1,500



Lot 123



Lot 124



125* **English School.** Cattle in an open landscape, circa 1840s, oil on panel, a bull and a heifer stand beside a stream winding through meadows, with three further cattle in the background, indistinctly initialled lower right, light wear and some marks to recto, board size 33 x 28 cm (13 x 11 ins), in a carved wooden gilt frame (49.5 x 44 cm)
(1) £200 - £300



127* **Icon.** A Greek icon of Saint John the Apostle holding a quill and volume, probably early/mid 19th century, tempera on wood panel, chipped and rubbed to paint surface at edges, 16.7 x 11.2cm, set within a modern giltwood frame
(1) £200 - £300



126* **English School.** Rural Landscape, circa 1840, oil on wood panel, depicting a river flowing through a small village, a figure on a horse drawn cart delivering goods, two female figures crossing a small footbridge, 28.5 x 38 cm (11 1/4 x 15 ins), 'Joseph Thors' to lower verso of frame and 'A Vickers Snr' to upper verso of frame, ornate gilt moulded frame (43 x 53 cm)
(1) £200 - £300



128* **Follower of Richard Parkes Bonington (Nottingham 1802-1828 London).** The Lower Thames, 1841, oil on panel, bearing signature 'R. Parkes Bonington. / 1841.' lower left, 29.5 x 43 cm (11 5/8 x 16 7/8 ins) old gilt frame with gilt cartouche bearing artist's name and title of the work (overall 39.5 x 51.5 cm)
Provenance: W. A. Foyle, Beeleigh Abbey.
(1) £200 - £400



129* **Stanfield (William Clarkson, 1793–1867)**. Trajan Column, Piazza Foro Traiano, Rome, 1842, oil on board, depicting the Trajan column standing in a square in the background cream and terracotta buildings, a huddle of figures to the right of the column, signed and dated to lower right, 25 x 20 cm (9 7/8 x 8 ins), faded white chalk stencil to verso of frame and board, red wax ownership seal and typed note to verso of board, ornate moulded gilt frame (39 x 34 cm)
Provenance: Purchased at Christie's on 3rd February 1967, lot 137 entitled "View of Continental Square".

(1)

£300 - £500



130* **Pyne (James Baker, 1800–1870)**. Windmill, 1848, oil on canvas, signed and dated lower left, relined, some craquelure, canvas size 22.5 x 30.5 cm (8 7/8 x 12 ins), 'Windmill?' scratched into verso of stretcher, moulded gilt frame (33 x 40 cm)

(1)

£200 - £400



131* **Orton (J.R, b. 1826)**. Winter Scene, 1848, oil on canvas, depicting a young boy standing by a water trough, holding his fingertips in his mouth, some overall craquelure, 38.5 x 31 cm (15 1/8 x 12 1/4 ins), 'painted by J.R. Orton A Jan 1848' in black ink, and manufacturers stamp 'G. Rowney & Co manufacturers London' to verso, some previous ownership pencil notes to verso of frame, gold painted wooden frame, some rubbing to upper right edge of frame (55 x 47 cm)

J. R. Orton is believed to have resided in Gloucester. In the Post Office directories of the 1860s and 70s he is listed as a portrait and animal artist.
(1) £200 - £300



132* **Barbizon School**. Landscape by a River, mid 19th century, oil on panel, showing a small chapel with short spire and farmhouse, beside farmland with cattle and winding river with arched stone bridge, 16.5 x 30.7 cm (6 1/2 x 12 ins), gilt moulded frame (24 x 38 cm)

(1)

£500 - £800



Lot 133

133* Carmichael (John Wilson, 1800-1868). Fishing Boat off Scarborough, oil on board, possibly off Flamborough Head, 18 x 25 cm (7 1/8 x 10 ins), framed (28 x 35.5 cm), verso with typewritten label giving artist, title & stating "Titled & signed on contemporary label verso" (1) £700 - £1,000



Lot 134

134 Cole (George, 1810-1883). Portrait of Jane Baker Lambert and her daughter Alice Jane in the Conservatory, oil on canvas, relined, some small areas of retouching (mainly to black dress), faint surface crack and two tiny flakes of loss to left pillar, 92 x 71 cm (36 1/4 x 28 ins), magnificent period gilt frame (124.5 x 104 cm), verso with circular label bearing ink manuscript number 31735, the number repeated on a more recent label with artist's name

Provenance: Skinner, April 1 1995 lot 618A (sold as a pair with the matching portrait of Henry Thomas Lambert, signed and dated 1858); Christie's, November 9 1995 lot 29; collection of David and Sarah Battie. (1) £2,000 - £3,000



135* **Downes (Thomas Price, active 1835–1887).** Portrait of Mrs Henry Back, circa 1851, oil on canvas, half-length portrait of a young woman with flower sprigs in her swept-back brown hair, wearing a lace-trimmed black gown, a brooch, and gold link and enamel bracelets, and carrying a folding fan, against a backdrop of sky, re-lined, contemporary manuscript label on stretcher with name of sitter and artist (latter indistinct), 91.5 x 71 cm (36 x 28 ins), period gilt moulded frame with elaborate strapwork and volute pattern (119.5 x 99 cm)

Fanny Lamprière (born 1830) was courted by the artist John Everett Millais (1829–1926), although she later married land-owning magistrate Henry Back (born 1811), on 7th July 1851, in Ewell, Surrey. The Lamprières were a Jersey family, and Millais had strong connections to the island, having lived there for the first nine years of his life. Later he spent a lot of time at Rozel Manor, St Martin, Jersey, home of Philip Raoul Lemprière, the brother of Fanny's father Captain William Charles Lamprière. It is said that Raoul (as he was known), gave the artist his first paintbox, and when Millais went to London to continue his training as a painter, he was befriended by Arthur and Harry Lemprière, two of Fanny's brothers. 'We always called him Johnny', said Arthur, 'and he constantly spent the holidays with us at our home in Ewell, Surrey. He always seemed to be sitting indoors, to have a pen, pencil, or brush in his hand, rattling off some amusing caricature or other drawing'. Indeed, Millais made a number of informal sketches of the Lamprière family, and Arthur later sat for one of Millais' most famous paintings *The Huguenot* in 1852. In 1846 Millais sent two painted Valentines to Fanny, but we can only guess at subsequent events; just five years later there is a somewhat sad mention of her - the married lady - in the only diary the painter kept. He was staying near to Ewell, and had chanced upon his 'old flame' as she returned from church: "I wished myself anywhere but there; all seemed so horribly changed, the girl I knew so well calling me 'Mr Millais' instead of 'John', and addressing 'Fanny' as 'Mrs B'. She married a man old enough to be her father; he trying to look the young man, with a light cane in his hand ... an apparently stupid man, plain and bald, perfectly stupefied at Mrs B asking me to make a little sketch of her ugly old husband. They left, she making a bungling expression of gladness at having met me."

(1)

£700 - £1,000



136* **Dutch School.** Rural Landscape, 19th century, oil on canvas, three large barns sitting by a river in the countryside, 30.5 x 41 cm (12 x 16 1/8 ins), relined, framed and glazed (39 x 49 cm) (1) £200 - £300



138* **Philp (James George, 1816-1885).** Penryn Church near Plymouth, 1852, oil on board, signed and dated (indistinctly) lower right, 28.7 x 36.2 cm (11 1/4 x 14 1/4 ins), period moulded gilt frame (43.5 x 51 cm), verso of frame with incised title, date, artist's name

James George Philp was born in Falmouth. Much of his later work was produced in watercolour, a medium with which he is generally associated, which makes the oil painting offered here of particular interest as it was painted in the period prior to his shift to watercolour. Philp became a member of the New Society of Painters in Watercolours in 1856. Most of his subjects were found in Devon and Cornwall. He exhibited from 1846 to 1885, including the Royal Academy in 1846, and the 1880 Winter Exhibition at the Institute of Painters in Water Colours. Philp was described by the critic of *The Times* as "...the veteran, and most distinguished, coast painter of which Cornwall can boast ..." ("Painters of Cornish Scenes at a London Gallery" in *The Cornishman*, number 127, 16 December 1880, page 4). (1) £300 - £500



137* **English School.** Portrait of a Lady, circa 1850, oil on canvas, a woman wearing a black gown with white lace trimmed fichu and a bonnet with white lace and pale blue ribbons sits at a table with pen in hand, writing a letter, a black enamel inkwell is placed beside her on the table, and a Georgian era marble bust is displayed to her left, typed research notes to verso, areas of craquelure, canvas size 43.2 x 35.5 cm (17 x 14 ins), in a contemporary gilt wood frame (67 x 58 cm)

Amateur research notes suggest that the painting may be "attributed to Francis Grant", and that the sitter could "possibly (be) Mrs Gaskell... (but) is more likely the novelist Ellen Wood - Mrs Henry Wood".

Parkers Fine Art, Fine Paintings and Frame Sale, 11 March 2023, lot 131. (1) £200 - £300



139* **Attributed to Ernest Gustave Girardot (1840-1904).** A pair of portraits, oil on canvas, mid 19th century, half length portraits of a lady and a gentleman, both seated, each 25.5 x 20.5 cm (10 x 8 ins), in matching moulded gilt frames (50.5 x 45.5 cm), together with: **English School,** Portrait of a lady, circa 1820s, oil on tin, half length portrait, depicting a seated lady, dressed in muslin embroidered with black stars, brooch bordered with pearls and pearl bracelet, pink wrap, wearing a light cap, and holding a small book, much paint loss to background, 124 x 106 mm (4 7/8 x 4 1/8 ins), gilt framed (16.5 x 14 cm)

Provenance: collection of David and Sarah Battie. (3) £200 - £300



140* **Italian School.** Landscape with resting Travellers, 19th century, *oil on canvas*, a mother and child sit under a tree, while another child begs at a passing woman on horseback, some overall craquelure, wear and loss to top and sides of canvas, canvas size 45 x 53 cm (17 1/2 x 21 ins), in a gilt moulded frame with some small losses, frame size approx. 65 x 75 cm
(1) £300 - £500



141* **Italian School.** Papal Presentation, 19th century, *oil on canvas*, reinforced with new stretchers (Tobias Clarke, Boodles stamp to stretcher), canvas size 33 x 48 cm (13 x 18 7/8 ins), Christie's King Street labels and stencils to verso, framed (42 x 57 cm)
(1) £400 - £600



142* **Leitch (William Leighton, 1804-1883).** Cows Drinking, watercolour on thick paper, signed lower left, sheet size 26 x 36 cm (10 1/4 x 14 1/8 ins), mounted, framed and glazed (45 x 54 cm)
(1) £200 - £400



143* **Moore (Henry, 1831-1895).** Seascape, oil on wood panel, depicting a small fishing boat in choppy waters, a flagged buoy on the left, signed lower left, 22.5 x 35 cm (8 7/8 x 13 3/4 ins), framed (27 x 39 cm)
(1) £200 - £300



144* **Labouchère (Pierre-Antoine, 1807-1883)**. Erasmus reading his poems at the house of Thomas More, 1524, oil on wood panel, depicting an interior with figures seated or standing around a table, to the left a stringed instrument and a portrait of Henry VIII hanging above a sideboard covered by a lace-trimmed tablecloth set with a metal-bound chest, various gold vessels, a pewter plate, a glass dish, and a vase of flowers, and on the right a mullioned lattice window and a further carved sideboard, monogrammed and dated lower right (to base of sideboard), horizontal crack across width of painting (approximately 21.5 cm from top edge), some minor chipping to edges, verso with near contemporary engraved gallery label of M. Newman, 43a Duke Street, St James's, London, 76 x 106 cm (30 x 41 3/4 ins), gilt moulded frame with plaque stating artist, title, and date, and wood cradle support to reverse, glazed (93 x 125 cm)

Provenance: W.A. Foyle; Christopher Foyle, Beeleigh Abbey.

Erasmus in the House of Sir Thomas More, the Chancellor of Henry VIII was exhibited at the Salon de Paris in 1855, and an engraving was made of it at the same time. In 1862 the engraver Jean Henri Merle d'Aubigné (1794-1872) produced 12 lithographs after Labouchère for an illustrated life of Luther: *Illustrations of the life of Martin Luther engraved in line after original paintings by P.A. LaBouchère; with letterpress descriptions by I.H. Merle d'Aubigne* (London : Day & Son, 1862).

(1)

£1,000 - £1,500



145* **Moore (Henry, 1831-95)**. *The Contented Friar*, 1856, oil on canvas, depicting a slumbering friar sitting at a table with a half empty bottle next to an open book, signed lower right, some craquelure mainly to upper half, 45.5 x 34 cm (17 7/8 x 13 3/8 ins), canvas manufacturer's stamp 'Sherborn & Tillyer artist's colorman 321 Oxford Street' to verso, somewhat rubbed 'Stephen T Gooden Dealer in Works of Art 57 Pall Mall London' label and old Sotheby's auction label to verso of frame, gilt moulded frame, (64 x 56.5 cm)

Provenance: Stephen T. Gooden, London, circa 1890s; Sotheby's London, 1947, lot 109 for £28 (label to verso); W. A. Foyle; Christopher Foyle, Beeleigh Abbey.

(1) £700 - £1,000



Lot 146

146 **Frost (William Edward, 1810-1877)**. *Bacchanalia*, oil on wood panel, 16 x 21 cm (6 1/4 x 8 1/4 ins), remnants of blue paper adhered to edges, near contemporary label and modern printed label with image to verso

Frost was educated at the Royal Academy, from 1829. He established a reputation as a portrait painter before branching into historical and mythological subjects. In 1839 he won the Royal Academy's gold medal and in 1843 he won a prize in the Westminster Hall competition. He was elected an associate member of the Royal Academy in 1846, and a full member in 1870.
(1) £400 - £600



147* **Attributed to Henry Moore (1831-1895)**. *Distress at Sea*, oil on canvas, depicting a large ship, sails gathered at the front of the ship, a smaller ship sailing away, the tip of a sunken ship showing in the foreground, some craquelure, couple of tiny chips to lower edge, 40.5 x 76.5 cm (16 x 30 ins), label to verso with early 20th century handwritten note 'According to Aunt Mabel this picture was painted by a man called Moore', framed (46 x 82.5 cm)

(1) £300 - £500



148* **English School**. *Coastal Landscape*, oil on canvas, depicting a beach and coastal landscape with a figure on a horse standing with another figure on the sand, boats and coastline in the distance, relined, 18 x 25 cm (7 1/8 x 9 7/8 ins), framed (29.5 x 37 cm)

(1) £200 - £400



149* **Hardy (James Junior, 1832-1889)**. *Watching Grandpa Mending Nets, oil on panel, showing a cottage interior with old fisherman seated and mending his net, and a young girl seated on a stool watching him, signed lower left, verso with printed label: Mahogany Panels, prepared for oil painting by Geo. Rowney & Co., 51 Rathbone Place, London, small chip to upper right corner (partly retouched), 25 x 30.2 cm (9 7/8 x 11 7/8 ins), moulded gilt frame (39.5 x 44.5 cm)*

(1)

£300 - £500



150* **Hayes (Edwin, 1820-1904)**. *On the Essex Coast, oil on board, 19th century, signed and inscribed lower right 'Edwin Hayes. R.H.A.', .21 x 30 cm, gilt frame with a Neoclassical honeysuckle motif, glazed*

Provenance: W. A. Foyle; Christopher Foyle of Beeleigh Abbey.

(1)

£300 - £500



151* **Bale (Charles Thomas, 1849-1925)**. *Still Life of fruit and flowers on a mossy bank, 1867, oil on canvas, a pair, one with various fruits including pears, grapes, apples, and a sprig of white blossom, the other with grapes, peaches, a white primula and a salt-glazed jug, both with monogram and date to lower right, old attribution label (faded) to each on stretcher verso, canvas size 30.5 x 40.5 cm (12 x 16 ins), both in matching ornate wooden frames (39 x 48.5 cm)*

(2)

£500 - £800



152* **Scottish School**. Portrait of a Dog, circa 1870, oil on canvas, a mixed breed dog (possibly a Setter), lies curled up on the ground beside a red and green tartan blanket, 'Aitken Dott, 26 South Castle Street, Edinburgh' framers label to verso (very faded), 'Reeves & Sons, Manufacturers / 113. Cheapside, London.' stamp to canvas verso, canvas size 31 x 41 (12 1/4 x 16 ins), in original giltwood frame (47 x 57.5 cm)

Founded in about 1780 by brothers Thomas and William Reeves, the London-based art materials business went through several partnerships before becoming Reeves & Sons in 1830. The stencilled mark on this canvas dates to about 1870 (page 2 'British canvas, stretcher and panel suppliers' marks, Part 7, Reeves & Sons', Jacob Simon, National Portrait Gallery, London).

The frame makers Aitken Dott traded as 'Aitken Dott' from 1842 to 1879 (Royal Academy Collection: People and Organisations webpage).

(1) £300 - £500



153* **Taylor (Robert, 1836-1920)**. Mackerel Fishing & Cod Fishing, circa 1870, two oils on canvas, both signed lower right, canvas size 24 x 30.5 cm (9 1/2 x 12 ins), artist's name in pencil to verso of stretcher frame, contemporary labels to verso of frames with title and 'Robert Taylor, 17 Butts Hill Frome Somr "Professional" no copy', both in matching gilt frames (with some loss to decorative beading), (37 x 47 cm)

(2) £150 - £200



154* **Fox (John Shirley, 1860-1939)**. Highland Cattle and a Sheep by the Water, circa 1910, oil on canvas, signed lower right, canvas verso with faded ink stamp of Reeves & Sons Limited, Prepared Canvas, London, 61 x 91.5 cm (24 x 36 ins), period gilt frame, glazed (89.5 x 120 cm)

(1) £300 - £500



155* **Hamza (Johann, 1850-1927)**. The Reading, 1878, fine oil on wood panel, depicting an elegant interior with a young woman in satin dress seated, reading to her father, signed and dated Wien 1878 lower right, the panel horizontally split in half with no loss of paint, 35 x 28 cm (13 3/4 x 11 cm), contemporary gilt moulded frame (48 x 40.5 cm)

Provenance: W. A. Foyle; Christopher Foyle, Beeleigh Abbey.

(1) £500 - £800



156* **Manner of Henriette Gudín (1825–1892).** Seascapes, 1879, a pair of oil on panel, one depicting vessels on stormy waters near a harbour, the other showing fishing boats on the nearshore, each signed indistinctly and dated '79 to lower right, in good condition, both panel sizes 14 x 21.5 cm (5 1/2 x 8 1/2 ins), uniformly framed in later giltwood frames (32 x 24 cm)

(2)

£300 - £400

157* **Thienon (Louis Désirée, 1812–1884).** Chateau de Clisson, 1879, two watercolours, both signed and titled lower left, some overall spotting and toning, mount aperture 56.5 x 40 cm (22 1/4 x 15 3/4 ins), framed and glazed (78 x 61 cm)

(2)

£100 - £150

158* **Haynes-Williams (John, 1836–1908).** Woman sewing, oil on canvas, showing a seated woman sewing, in a cottage interior, signed lower left, relined, 46.5 x 36 cm (18 1/4 x 14 1/8 ins), moulded gilt frame (68 x 57.5 cm), verso with printed gallery label: Haynes Fine Art of Broadway, The Bindery Galleries, 69 High Street, Broadway, Worcestershire, and incorporating artist's name

(1)

£300 - £500



Lot 157



Lot 158



Lot 159

159* **Hulk (William Frederick, 1852–1922)**. *Cows and Cowherd in a landscape, oil on artist's board, signed lower right, 30.5 x 22 cm (12 x 8 1/2 ins), verso stamped : Rough Surface, Prepared Academy Board, Winsor & Newton limited, 38 Rathbone Place, London, W., moulded gilt frame (56 x 47 cm), verso with contemporary printed framer's label: M. Van Menk, Vergulder – Lijstenmaker, Kalverstraat 21, Amsterdam, also with later D & S Battie collection circular printed label*

Provenance: collection of David and Sarah Battie.
(1)

£200 - £300

160* **McEwan (Tom, 1846–1914)**. *Weary, oil on canvas, depicting an old lady sitting near a spinning wheel, signed lower left, 46 x 35.5 cm (18 x 14 ins), title and artist and Winsor & Newton's stamp to verso, previous auction stickers to verso of frame, moulded frame some loss top right (65 x 54 cm)*

Provenance: Purchased from John Goodwin Saleroom in their Fine Art Sale on 6th July 2023, lot 3.
(1)

£200 - £400



Lot 160



161* **Robins (E., active 1882–1902)**. *Arctic expedition ship and crew trapped in ice, 1883, oil on canvas, signed and dated lower left, 34 x 56 cm (13.5 x 22 ins)*

Predominantly a painter of ships and marine scenes in and around Portsmouth, several of Robins' paintings are to be found in the local museums there. There are no clues in this evocative painting to suggest that the scene depicts a specific historical event and it is most likely an imagined scene.

(1)

£300 - £500



162* **Hallwards (Reginald, 1858-1948)**. *Maternity*, 1892, oil on canvas laid down on wood panel, signed with a monogram to lower right, with two handwritten labels to verso: one for 'Walker Art Gallery, Liverpool, Autumn, 1892' also with title, artist's address and price, the other label 'Liverpool 1892 Dicksee &...' areas of wear and craquelure, board size 25.5 x 20 cm (10 x 8 ins)

Provenance: Mallams Oxford, *Modern Art & Design*, 18 May 2022, lot 167.

Hallwards trained first at the Slade and the Royal College of Art, and then in the late 1880s with the leading Arts and Crafts stained-glass practitioner Christopher Whall at his studio in Dorking. He exhibited his work widely, at the Royal Academy, the New English Art Club and the Royal Society of British Artists.

(1) £200 - £300

163* **Simonau (L., late 19th century)**. *Woman cooking at the fireside*, 1893, oil on canvas, depicting a peasant woman seated on a three-legged stool beside a large fireplace, holding a skillet over an open fire, with bellows hung up beside, a large pitcher and plate on the stone floor, and various jugs, candlesticks, and jars on the high oak mantel, signed and dated lower right, canvas maker's large ink stamp in the shape of an artist's palette on verso 'L. Aubé', 65 x 54cm (25.5 x 21.25ins), framed

(1) £200 - £300

164* **Deyrolle (Théophile Louis, 1844-1923)**. *Young Breton woman in an Orchard*, oil on canvas, portraying a girl in Breton costume carrying a basket of apples, signed lower left, relined, 35.5 x 25 cm (14 x 10 ins), moulded gilt frame (49.5 x 39 cm), remnant label on verso with ink manuscript initials H.P.?

(1) £300 - £500



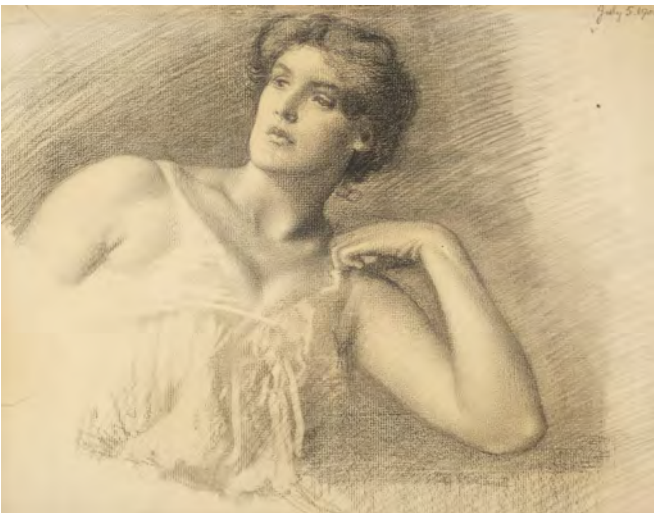
Lot 163



Lot 164



165* **Montenard (Frédéric, 1849-1926)**. Portrait of a Youth, late 19th or early 20th-century, oil on canvas, signed lower right, a half-length portrait of an adolescent male wearing a shirt and brimmed hat, with a colourful, impressionistic background, re-lined, old gallery numbering label to stretcher, canvas size 45 x 38 cm (17 3/4 x 15 ins), gilt moulded frame (a little damaged) 58 x 51 cm
 Montenard began his art studies at the École des Beaux-arts, where his teacher was Pierre Puvis de Chavannes. He made his début at the Salon in 1872. In 1889 he won a Gold Medal at the Exposition Universelle, and a year later was integral in helping to found the Société Nationale des Beaux-Arts.
 (1) £400 - £600



Lot 166

166* **Hughes (Edward Robert, 1851-1914)**. Portrait of a Woman, July 5 1904, black chalk on cream laid paper, dated upper right, couple of brown spots to upper right, mount aperture 25.4 x 32.8 cm (10 x 13 ins), framed and glazed (45 x 49.5 cm), typewritten label on verso with brief artist's biography

According to a modern handwritten note on the frame verso, this may be a portrait of Hilda Virtue Tebbs - the note refers to The Lyle Official Review, 1992, page 276.
 (1) £700 - £1,000



167* **English School**. Three studies of fashionable individuals, pencil and watercolour on wove paper, all unsigned, studies include two women in profile dressed in gowns, shawls and bonnets, three gentlemen standing in a group wearing beribboned wigs, tricorne hats, frock coats, waistcoats, knee-length breeches, and buckled shoes, and a solitary woman stands in profile wearing a large elegant hat, a dress and shawl, the largest sheet 12.5 x 6.5 cm (5 x 2 1/2 ins), uniformly framed and glazed (the largest 29.5 x 26.5 cm), together with a study of a young girl by another hand, watercolour and pencil on card, 'Rd. Cosway' is pencil to verso, tipped onto mount, sheet size 12.6 x 7.5 cm (5 x 3 ins), mounted.
 (4) £200 - £300



168* **Swete (Reverend John, 1752-1821)**. Oakhampton Castle, Sept 5 1789, watercolour and ink, on laid paper with partial Strasburg Lily watermark, mount staining to edges, inscribed to verso 'Oakhampton Castle Sept 5 1789 JS' in brown ink by the artist, and with a further sketch of the south-east view of the castle in pencil to verso, 18.5 x 26 cm (7 1/4 x 10 1/4 ins), mounted, framed and glazed (29 x 39 cm), together with two unsigned English watercolour scenes, circa 1820, one depicting a rural village scene with figures standing on a river bank, the other depicting a river scene, a wide path running alongside it with two figures and a mounted rider, a small group of houses on the right, largest 9.4 x 15.5 cm (3 3/4 x 6 1/8 ins), mounted framed and glazed (26 x 34 cm)

John Swete (originally John Tripe) was born in Ashburton in 1752. He was educated at Eton, then University College, Oxford, and subsequently entered the church. He produced twenty volumes (three of which were destroyed by bombing during the Second World War) of illustrated manuscript journals entitled *Picturesque Sketches of Devon* containing more than 670 watercolour illustrations of Devon scenes, now held by Devon Heritage Centre.

(3)

£200 - £300



Lot 169

169* **Miers (John, 1756-1821)**. Portrait of John Small, circa 1790, oval head and shoulders silhouette portrait, painted in black and gold on paper, profile to right, 80 x 65 mm (3 1/4 x 2 1/2 ins) mount aperture, period ebonised wood frame with inset oval gilt metal surround, and hanging loop, glazed, original printed label to reverse 'Miers, Profile Painter & Jeweller, 111 Strand, London opposite Exeter Change', inscribed to verso in brown ink in a contemporary hand 'John Small', overall size 15 x 12.5 cm, together with another similar head & shoulders silhouette painted in black and gold of a fashionable lady, profile to left, unsigned, 98 x 75 mm (4 x 3 ins), with ink annotation to backing paper verso by Arthur Jaffé 'Bought at sale of late Mr & Mrs G. P. Walker, chairman of John Walker Whiskey Distillers of Heatherwood, Putney Heath, 12/11/1941. Remounted. No name of sitter of artist inside. A. J. 13/2/1941'

Provenance: Arthur Jaffé (1880-1954); Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge; thence by descent. International lawyer Arthur Jaffé was an eminent scholar and collector of miniature paintings. He was an authority on John Smart, and spent many years researching the miniaturist, with the intention of writing a catalogue raisonné of the artist's works. Although he died before the task could be completed, the body of work he had produced formed the basis of Daphne Foskett's book, *John Smart. The Man and his Miniatures*, published in 1964.

(2)

£300 - £500



170* **English School**. Ruins of Raglan Castle, Monmouthshire, circa 1840, watercolour on thin card, with touches of gouache, scratching out, and heightened with gum arabic, unsigned, several short repaired closed tears, including one longer tear (approximately 13cm, repaired) near lower left corner, laid down on modern backing card, sheet size 65 x 47.5 cm (25 1/2 x 18 5/8 ins), window mounted, framed and glazed (86.5 x 71.5 cm)

(1)

£100 - £200



171* **Frökenberg (Bengt, 1776-1845)**. An album of original watercolours and drawings, 57 leaves, drawn on rectos only, comprising: 15 full page grisaille watercolour genre scenes, classical & biblical figures; 7 leaves of grisaille watercolour figure studies; 12 pen & brown or black ink classical and biblical figures; and 23 pen & brown or black ink classical and biblical figure and anatomical studies, many with number to lower right corner, many sheets with either Pro Patria watermark (similar in appearance to Churchill 135 - a Dutch watermark of 1755), or with GR crown watermark, dusty, some spotting (few leaves heavily so) and old repaired edge tears, some finger-soiling, several with ink manuscript (artist's?) inscription to verso (with dates 1791-1798), most sheets 32 x 19.9 cm (12 1/2 x 7 3/4 ins), a few smaller, loosely contained in old half calf binding (worn), ink manuscript ownership inscriptions (in Swedish) to front pastedown, dated 1834 & 1866

Bengt Frökenberg was a Swedish councillor and decorative painter. He lived in Linköping, and several churches in the area have alterpieces and other decorative items painted by Frökenberg. Apparently many of his works were after and inspired by Pehr Hörberg.

(1)

£400 - £600



172* **Kobell (Franz, 1749-1822)**. Mountainous Landscape, pen and brown ink on laid paper, sheet size 125 x 184 mm (5 x 7 1/4 ins), framed and glazed, with inscription to verso in ink 'F. Kobell F. R.', and further pencil inscription 'Francis Russell 28/03/08'

Provenance: Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge.

(1)

£200 - £300



173* **Owen (Samuel, 1768-1857)**. Boats on a quayside, grisaille watercolour on paper, possibly a continental scene, signed lower right, narrow mount stain, small foxing spot to sky area, minor area of discolouration to top left corner, sheet size 124 x 100 mm (4 7/8 x 3 7/8 ins), laid on modern backing card, window mounted, framed and glazed (28 x 24 cm)

(1)

£150 - £200



174* **Munn (Paul Sandby, 1773 - 1846)**. Castle Ruins, circa 1810, watercolour on paper, en grisaille, a view of a ruined castle on a hilltop, 'Bought at Sotheby & Co. Sale / Date 17.4.66 / Lot 349/2 / Price £8 x Collection' to backing board, additional study in watercolours of the same view to verso, remnants of old tape to verso, mount printed with artist's name and dates to lower margin, sheet size 16.5 x 23 cm (6 1/2 x 9 ins), window mounted, and **Rowbotham (Thomas Charles Leeson, 1823-1875)**. Two Maritime Views, 1850, both pastels on tinted paper, a view of a lighthouse on a rocky outcrop in brooding weather, signed and dated lower right, tipped onto backing board, together with a view of two sailing vessels passing a wooden pier in stormy seas, signed and dated lower left, also tipped onto backing board, both sheet sizes approx. 22.5 x 30.5 cm (9 x 12 ins), together with various works by and after Constable, Copley Fielding, H. B. Richardson, William Walter Wheatley.
(10) £200 - £300

175* **Sauerweid (Alexander Ivanovitch, 1783-1844)**. An Officer on the General Staff of the Saxon Army, circa 1810, watercolour and bodycolour on paper, with collector's mark to lower right corner of the Empress Alexandra Feodorovna, label to verso of The Covent Garden Gallery Ltd., 20 Russell Street, London, with printed exhibition caption, 392 x 337 mm (15 2/5 x 13 1/5 ins), mounted, framed and glazed (59 x 53 cm)

Provenance: From the collection of H.I.H. The Empress Alexandra Feodorovna (1872-1918); Collection of the late Christopher Foyle, Beeleigh Abbey; Private Collection.

An inscription on the mount identifies the subject as 'General Schreibershofen'.

Alexander Ivanovitch Sauerweid (1783-1844) was born in present-day Latvia, and trained at the Dresden Academy of Fine Arts between 1806 and 1812. He settled in Saint Petersburg in 1814, where he was invited by Czar Alexander I to paint portraits of Russian soldiers and their uniforms. A set of 30 coloured aquatint engravings entitled *The Saxon Army in 1810* after Sauerweid was published in Dresden in 1810 by Henry Ritner (Colas 2640) "of which no complete copies are known."

The Saxon Army in 1810. Without place or date [Dresden: Henry Ritner, 1810], In Folio in brown half-binding with corners, 5-ribbed spine with title on morocco piece, Series of 30 plates engraved in aquatint and enhanced with colors mounted on tabs. "Very rare suite" according to Colas [2640] "of which no complete copies are known."

(1) £300 - £500



Lot 175



176* **English School**. Figures on a beach at low tide, with boat, under a shrouded moon, possibly Scarborough, circa 1840, black chalk on wove paper, heightened with white chalk, sheet size 36 x 53 cm (14 x 21 ins), laid down on old backing card, window mounted, framed and glazed (55 x 72.5 cm)

(1) £100 - £200



177* **Attributed to John Varley (1778-1842).** Castle ruins overlooking a river, watercolour on paper, with wooden footbridge over a weir and rural figures, some light spotting and discolouration to sky area, sheet size 14.7 x 11.1 cm (5 3/4 x 4 3/8 ins), tipped onto backing card, window mounted, gilt framed and glazed (28 x 23 cm) (1) £100 - £200



179* **Attributed to William Page (1794-1872).** The Philopappos Monument, circa 1818, pencil, black ink and watercolour on laid paper, a colourful and attractive view of the ancient ruins near Athens viewed from the northeast with the Saronic Gulf in the background, some staining, old vertical centre fold, a few creases, edges of sheet frayed and worn, remnants of old tape to verso, sheet size 52 x 75 cm (20 1/2 x 29 1/2 ins), together with Tomba di Nerone, circa early 19th-century, pencil and watercolour on thick wove paper, mount stained, some spotting, old tape to verso, sheet size 45.5 x 57 cm (18 x 22 1/2 ins), plus another view of the Philopappos Monument

William Page travelled to Greece and Turkey during 1816-24, and is recorded in Athens in 1818. He specialised in architectural drawings, landscapes and figure subjects. Similar examples of his work can be found in the collections of the British Museum, Victoria and Albert Museum and Coventry Art Gallery. (3) £300 - £400



178* **English School.** Pair of Countryside Landscapes, 1814, watercolour on laid paper, each depicting different country scenes, one showing a grassy clearing surrounded by trees, a few wild boar grazing by a felled tree, three chickens resting on a cart, 'ma.09? 1814' lower right, the other showing a woody country landscape, a castle in the background, horses grazing, a herd of deer resting and two figures walking in the foreground, both approximately 28 x 35 cm (11 x 13 3/4 ins), both framed and glazed (37 x 43 cm) (2) £200 - £300



180* **Attributed to Robert Sanderson (1848-1908).** A wreck on the Firth of Forth, watercolour heightened with white, unsigned, laid down, old auction stencil to frame verso 'NV250', sheet size 27 x 38.3 cm (10 1/2 x 15 ins), framed and glazed (43.5 x 54.5 cm)

This work is strikingly similar to the oil painting 'A wreck on the Firth of Forth' by Robert Sanderson, which was sold on 13 January 2009, at Bonhams London's British and Continental Pictures sale. (1) £200 - £300



181* **D'Oyly (Charles, 1781-1845)**. View of Calcutta & Fishing Boats off the Indian Coast, two watercolour and pencil heightened with bodycolour on thick paper, the first showing two figures washing in a lake, white marble buildings behind them, tipped onto thin paper and signed to edge, some areas of toning, 25 x 34 cm (9 7/8 x 13 3/8 ins), the second showing two boats sailing on choppy water, coast with white buildings and flag pole in the distance, signed lower right 13.5 x 35.5 cm (5 3/8 x 14 ins)

Provenance: Sotheby's, *The Travel Sale Pictures and Near & Middle Eastern Books, Maps*, 14th October 2003, lot 151.

(2)

£300 - £500



Lot 182

182* **Prout (Samuel, 1783-1852)**. Five Studies of Ancient Buildings and Coastal Scenes: Étretat, Dover, Public House and Wooden Gate, pencil on pale cream wove paper, some light handling marks, each mounted (Dover and Wooden Gate window-mounted), mount aperture 22.6 x 14.5 cm (8 7/8 x 5 3/4 ins), brown ink annotations by Ruskin in verso of Étretat and later inscription by Douglas Grant, (37.5 x 28.7 cm)

Brown ink annotations to paper laid down on verso of Étretat mount show figures and writing 'J.R.3' to upper right corner, lower margin with '8 12 14 5 Dover/ 39 30/69 one added. 70/ Double. 39,40/ Étretat two double ...', later inscription in pencil 'This Sam. Prout drawing came from the collection of John Ruskin & the figures & writing below are in his hand. Douglas Grant'.

Douglas Grant was a Professor of American Literature at Leeds University from 1949 to 1960.

(5)

£300 - £500



183* **Williams (J.)**. Coastal landscape with cattle watering by a thatched building, circa 1820, watercolour on pale cream wove paper, signed in dark brown ink lower right, contemporary inscription in pencil to verso 'Clullow' (?), sheet size 192 x 279 mm (7 1/2 x 11 ins), tipped on to backing paper, inscribed by Iolo Williams 'Given me by the Appleby's August 1940. I. A.W.', together with **Stewart (Sir John James Stewart of Allanbank, 5th Baronet, 1779-1849)**. Scottish landscape with bridge over a river, circa 1810, watercolour on blue paper, heightened with white chalk, inscribed by Iolo Williams to verso 'By Sir James Stewart, Given me by Miss Frances Egerton, 2/1/59 I.A.W.', 139 x 186 mm (5 1/2 x 7 1/4 ins), plus **Williams (A., later 19th century)**. Waterfall in Wales, possibly Pistyll Rhaeadr, 1870, watercolour on paper, signed A. Williams and dated lower left, 254 x 178 mm (10 x 7 ins), laid down on backing paper, gilt frame, glazed

Provenance: (first item): Appleby Brothers, London (by 1940); Iolo Aneurin Williams (1890-1962), collector and author of *Early English Watercolours and Some Cognate Drawings by Artists born not later than 1785* (London: Connoisseur, 1952).

Provenance: (second item): Miss Frances Egerton (by 1959); Iolo Aneurin Williams (1890-1962), collector and author of *Early English Watercolours and Some Cognate Drawings by Artists born not later than 1785* (London: Connoisseur, 1952).

(3)

£150 - £200

184* **Engleheart (George, 1753-1829)**. Portrait of Henry Salkeld, aged 48, 1829, *fine miniature watercolour on paper, with contemporary ink title pasted to verso 'The Portrait of Henry Salkeld. Aged 48. Drawn in the year 1829, by his dear friend Geroge Engleheart. Aged 78.'*, with additional pasted presentation slip to verso form H. Burton-Jones to Arthur Jaffé 'To Mr Arthur Jaffe a small token of my appreciation of the good work he is doing in the interest of Miniature lovers present & future, H. Burton-Jones', 100 x 80 mm (4 x 3 1/4 ins), gilt frame, glazed

Provenance: Arthur Jaffé (1880-1954); Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge; thence by descent.

International lawyer Arthur Jaffé was an eminent scholar and collector of miniature paintings. He was an authority on John Smart, and spent many years researching the miniaturist, with the intention of writing a catalogue raisonné of the artist's works. Although he died before the task could be completed, the body of work he had produced formed the basis of Daphne Foskett's book, *John Smart. The Man and his Miniatures*, published in 1964.

Henry Salkeld married Anne Gibson in 1808, and lived in Thames Ditton, Surrey.

(1)

£1,000 - £1,500



Lot 184



Lot 185

185* **Engleheart (George, 1753-1829)**. The Gibson Daughters, 1829, *fine oval miniature watercolour on paper, pale oval mount stain, and some very light spotting, and presentation inscription in brown ink by the artist to verso 'this little drawing of their Amiable Daughters is presented to Mr & Mrs Gibson by their Sincere Friend Geroge Engleheart. January 1st 1829'*, 105 x 90 mm (4 1/8 x 3 5/8 ins) mount aperture, additionally inscribed by Arthur Jaffé to verso 'a gift to Arthur Jaffé form Hugh Bristow-Jones', period gilt-molded frame, glazed

Provenance: Arthur Jaffé (1880-1954); Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge; thence by descent.

(1)

£700 - £1,000



186* **Varley (John, 1778-1842)**. Philae, watercolour with traces of pencil on card, signed lower left, sheet size 25.5 x 55 cm (10 x 21 3/4 ins), modern gilt frame, glazed (44 x 70.5 cm)

Provenance: Estate of Martin R. Davies, Bristol.
(1)

£700 - £1,000



Lot 187

187* **Bulwer (James, 1794-1879)**. Brockley Combe, 1831, watercolour on paper inscribed by the artist in pencil 'Brockley Combe Aug. 8th 1831', sheet size 167 x 274 mm (6 5/8 x 10 4/5 ins), framed and glazed (33 x 41 cm)

The Reverend James Bulwer, artist, naturalist and collector, was a close friend and patron of John Sell Cotman, from whom he took lessons in drawing while at Cambridge. He moved to Bristol in 1831.

(1)

£150 - £200



Lot 188

188* **English School**. An album of watercolour views, early 19th century, comprising 23 watercolour drawings (one leaf detached), 14 tipped-in watercolour drawings (a few detached), and 3 leaves of pencil sketches (rectos only), most captioned, few dated (1831, 1843 & similar), views include many scenes in the Gardens of Versailles, several scenes in and around Ryde, the crater of Vesuvius, The Man Face Rock on the coast of Malabar, A View taken from Mount Ephraim Tunbridge Wells (1824) by Colonel Caldwell, and other scenes (named and unnamed), rear pastedown with booksellers ticket: Muller, Rue de l'Orangerie, no.57, a Versailles, half green vellum (worn, spine repaired), slim oblong 4to, together with an album of pencil sketches by Mary Thing, early 19th century, 34 tipped-in pencil sketches, 3 tipped-in watercolour drawings, 2 on board the remainder on paper, all of picturesque scenery, including old buildings and street scenes, rustic landscapes, ruins, castles, cottages, etc., few detached, dusty, variable spotting and toning, various sizes (26.5 x 37 cm and smaller), front pastedown with contemporary ink manuscript inscription: This book of Mary Thing's drawings belongs to her Uncle & Aunt Wood Broadwater but is lent to her for a time, July 20 1827, half red-brown morocco, hinges broken, worn, oblong folio

(2)

£200 - £300



189* **English School.** An album of watercolours, circa 1830s/40s, containing approximately 48 watercolours of Heidelberg, Dresden and other continental topographical views, some mounted and loose, plus approximately 65 sheets of prints, some with multiple mounted engravings, portraits etc. a few Baxter prints etc, largest watercolour 32.5 x 22.5 cm, occasional light spotting and stains, original half calf album, rubbed with some wear, 40 x 31 cm

(1)

£200 - £400



190* **Copley Fielding (Anthony van Dyke, 1787-1855).** The Vale of Pevensey, 1837, watercolour on paper, heightened with touches of body colour and with scratching out, signed and dated to lower left, 18.5 x 27 cm (7 1/4 x 10 5/8 ins) mount aperture, framed and glazed, old Tos. Agnew & Sons Ltd. printed label to verso, and printed slip with catalogue listing also pasted to verso '84. Copley Fielding. The Vale of Penvensey', overall size

A smaller watercolour view of the same location was sold at Christie's, London, *British and Continental Watercolours, Drawings, and Prints*, 15 August 1996, lot 106, signed with initials and measuring 5 x 8 inches.

(1)

£200 - £400

191* **Notz (Johannes, 1802-1862).** Lady Jane Peel, 1838, pencil on paper, portrait depicting a well dressed woman wearing a lace and bow trimmed gown, sitting down, resting her right arm on a table, signed and dated lower right, some overall toning, 31 x 23 cm (12 1/4 x 9 ins), arch top mount, framed and glazed (49 x 40 cm)

(1)

£200 - £300



Lot 191



192* **British School.** View of Rouen, circa 1839-1840, fine watercolour heightened with white and gum arabic on wove paper, inscribed 'Rouen' in pencil verso and the numbers 29 and 98, window mounted in conservation materials, 9.4 x 13.5 cm (3 3/4 x 5 3/8 ins), William Drummond gallery label on verso of frame inscribed in pen and ink 'British School circa 1839-40 / Rouen / Watercolours', mounted, glazed and framed, 27 x 31 cm, together with:

British School. The Alhambra, circa 1839-1840, fine watercolour heightened with white and gum arabic on wove paper, inscribed 'The Alhambra' in pencil verso and numbered 44, window mounted in conservation materials, 9.4 x 13.5 cm (3 3/4 x 5 3/8 ins), with William Drummond's gallery label on verso of frame inscribed in pen and ink 'British School circa 1839-40 / The Alhambra - Granada / Watercolours, mounted, glazed and framed, 27 x 31 cm

Provenance: William Drummond, London (label on verso of frame); W. A. Foyle; Christopher Foyle, Beeleigh Abbey.

Provenance: W. A. Foyle; Christopher Foyle, Beeleigh Abbey.

(2)

£400 - £600



193* **Müller (William James, 1812-1845)**. The Pyramids, 1838-39, watercolour and pencil, inscribed in pencil by the artist to lower right margin 'The Pyramids as seen 4 miles from the shore of the...', sheet size 160 x 415 mm (6 1/4 x 16 3/8 ins), inlaid to modern card, window-mounted, modern gilt frame, glazed (30 x 54 cm), with Spink stock label (K3 6098) to verso

Provenance: Estate of Martin R. Davies, Bristol.

From a group of drawings by Müller of Egypt, one of which was dated 1839. Müller arrived in Egypt in November 1838 and travelled up the Nile, visiting the temples of Karnak and Denderah, the Pyramids and Luzor. He spent several weeks in Cairo and returned to London in March 1839 via Alexandria, Malta and Naples. See Greenacre and Stoddard, *W J Müller 1812-1845*, Bristol Art Gallery (1991), catalogue numbers 88-92, pages 111-112.

(1)

£2,000 - £3,000



Lot 194

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

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

(1)

£200 - £300



195* **Manner of William Purser (1785-1856)**. The Brig o' Balgownie, circa 1830s, watercolour on paper, unsigned, a view of the Brig o' Balgownie spanning the River Don in Old Aberdeen, Scotland, old framer's and mover's labels to verso, some very light spotting, sheet size approx. 46 x 70 cm (18 x 27 1/2 ins), in a gilt wood frame (approx. 56 x 80 cm)

A steel engraving with a very similar composition to the present work was engraved by Henry Wallis (1805-1890) after W. Purser, and published in 1838. An impression is held in the Philadelphia Museum of Art (Accession Number: 1985-52-3627).

(1)

£200 - £300



196* **English School.** Compton Verney House from across the Thames, circa 1840, *watercolour heightened with gouache on wove paper, window mounted to a support sheet, 36 x 51.3 cm (14 1/8 x 20 1/4 ins), mounted, framed and glazed, 56.3 x 70.5 cm, with Covent Garden Gallery Ltd label verso, together with:*

English School. Compton Verney House, circa 1840, *watercolour heightened with white bodycolour on wove paper, presumably window mounted to a support sheet in like manner to Compton Verney House seen across the Water (see lot 107), 34.8 x 51.4 cm (13 7/8 x 20 1/8 ins), mounted, framed and glazed, 56 x 70.5 cm, with Covent Garden Gallery Ltd label verso*

Provenance: Covent Garden Gallery Ltd. London to verso; W. A. Foyle; Christopher Foyle, Beeleigh Abbey.
(2)

£300 - £500



Lot 197

197* **Horsley (J.J, early 19th century).** Portraits of Two Young Girls, 1840, *a pair of watercolour and pencil, portraits depicting Miss Elinor Hartforth, wearing a twisted red necklace, her auburn hair in curls, signed and dated lower right in pencil, the second of a young girl with short brown hair, wearing a red bead necklace, T. A. Flemons portrait and landscape photographer label to verso, some overall toning to both, indistinct writing in blue chalk to both versos, mount aperture 14 x 11 cm (5 1/2 x 4 3/8 ins), both in matching ornate gilt frames (29 x 26.3 cm)*
(2)

£150 - £200



198* **After Joseph Mallord William Turner (1775-1851).** The Canale della Giudecca, Venice, at Sunset with the Lagoon towards Fusina, *watercolour, mounted, framed and glazed (39 x 49 cm), F. Casson Fine Art Dealer label to verso*

(1)

£200 - £300



Lot 199

199* **Bridgeman (Emma Laura G., 19th century)**. A sketchbook of Wales, 1843, 37 pencil and chalk mounted sketches of Welsh topographical landscapes, buildings, and costume, one or two heightened in bodycolour, most captioned to lower margins or to blank sheets, various sizes, the largest 185 x 255 mm, the smallest 70 x 90 mm, smaller sketches mounted two to one sheet, a couple of sheets detached with some light marginal stains, pencil note at front 'Sketches by E. L. G. Bridgeman, 1843', original morocco-backed boards, rubbed with some wear to spine, oblong 4to

The competent sketches include views of Hafod, house and grounds, Periran falls, Valle Crucis Abbey, Chepstow, Harlech, Caernarfon and Conway Castles, Snowdon, Dolbaddern Tower, Barmouth, and adults and children in Welsh costume.

There is a 2-page letter from Liz Whittle, who researched the artist and subject matter in 2002 and provides some useful and detailed background information on the sketchbook.

(1)

£400 - £600

200* **Ferneley (Claude Lorraine, 1822-1892)**. Sketchbook, 1849-51, pocket sketchbook belonging to the artist Claude Lorraine Ferneley, with his name to front pastedown in pencil, dated Melton Mowbray April 1849, artists supplier's small printed ticket of S. & J. Fuller, 34 Rathbone Place to front pastedown, containing 27 leaves of studies, some heightened in white chalk, of architectural ornament at Luton Church including Lord Wenlock's Tomb, armour, coastal view at Fleetwood, Isle of Barrow, Coniston Water, Lancashire, Wormersley Hall, Shadwell Grange, Humberstone Church, Leeds, Potter Newton, several sketches of horses including Gledhow, etc., there leaves unused, pencil notes (destinations and times, and list of colours in pencil by the artist to front and rear endpaper, original dark green morocco-backed cloth, with handwritten paper label to cover 'Sketches Luton & c. 1849 Claude L. Ferneley 1822-1892', rubbed, 9 1/2 x 13 1/2 cm

Claude Lorraine Ferneley was the son of the animal painter John Ferneley. A collection of sketchbooks by both father and son is held by the British Museum, Department of Prints and Drawings.

(1)

£200 - £300



Lot 200



201* **Sutcliffe (Thomas, 1828-1871)**. *The Stag*, watercolour heightened with bodycolour, with scratching out, signed and 'Leeds' to lower left, some light spotting to sky area, mount aperture 58.5 x 38 cm (23 x 15 ins), framed and glazed (75.5 x 55 cm) (1) £200 - £300



202* **Croome (J.D., active 1839-1852)**. *Croome's Collection*, 1851, an album of figure studies, 28pp. of pen & ink sketches, few with watercolour, a few with humorous captions, including dancers, country scenes, horse-riding and horse studies, street scenes, circus, character and face studies, musicians, military, at the barber, romantic scenes, some initialled, one signed, each recto with ink manuscript number to upper outer corner (some apparently missing), some light toning and offsetting, front free endpaper with ink manuscript title and date, and with artist's signature and ink manuscript presentation inscription: *To George Gibson Esqr from the author, rear pastedown with 'Finis' in humorous pen and ink figures, stitching broken, original black quarter morocco, worn, adhesive tape to spine, small slim oblong 4to*

J.D. Croome was a London painter of historical and other figure subjects. He exhibited at the Royal Academy, the British Institute and the Society of British Artists, and was also the headmaster of Waterford School of Art during its first brief existence, as well as teaching art in Belfast. (1) £200 - £300



203* **Dillon (Frank, 1823-1909)**. *Karnak*, 5th Feb 1855, watercolour, dated by the artist 'Karnak 5th Febry 1855' lower left, 21.5 x 39 cm (8 1/2 x 15 3/8 ins) mount aperture, gilt frame, glazed (38 x 55 cm)

Provenance: Estate of Martin R. Davies, Bristol. (1)

£1,500 - £2,000



Lot 204

204* **Dillon (Frank, 1823–1909)**. Assouan, 15th Jan 1855, watercolour, signed and dated Assouan, 15th Janry. 1855 lower left, mount aperture 39 x 25 cm (15 3/8 x 9 7/8 ins), Fine Art Society label to verso (with stock number 13734, dated June 1980), gilt frame, glazed (62 x 45 cm)

Provenance: Fine Art Society, 148 New Bond Street, London, W1Y 0JT, by 1980; Purchased by Martin R. Davies from the Fine Art Society; Estate of Martin R. Davies, Bristol.

(1)

£2,000 – £3,000

205* **Piercy (Frederick, 1830–1891)**. Allegorical Landscape, 1857, watercolour, signed and dated lower right, mount aperture 35.5 x 48.5 cm (14 x 19 1/8 ins), framed and glazed (59.5 x 70 cm)

Piercy specialised in portraits as well as landscapes. In 1850, he completed an ambitious watercolor, apparently a commissioned work, of the family of Orson Pratt, including Elder Pratt then head of the English Mission. Piercy converted to The Church of Jesus Christ of Latter-day Saints himself when he was 18 years old.

(1)

£300 – £500



Lot 205



206* **Strudwick (John Melhuish, 1800-1862)**. Three Studies: Portrait Study of a Woman in Three Quarter View: and Studies of a Woman bending forward, left leg raised, nude and draped; with a Profile Portrait study of a Woman, verso; and Studies of a draped Youth, seated in contemplation, and a Hand; with a Sketch of a Nude Woman standing in a picture gallery verso, *pencil on thick wove paper, the drawings with a few pale stains, some discolouration and surface dirt, the second and third with a short tear, the first two 255 x 357 mm., the third 354 x 250 mm*

We are grateful to Scott Thomas Buckle for this attribution. He notes that "The left hand study is possibly for Passing Days, the middle one appears to be an early idea for Love and Time(although the artist used a male figure in the finished composition), and the right hand study is for Isabella."

(3) £2,000 - £3,000

207* **German School**. Bamberger (Fritz, 1814-1873). Mountain scene with figures, 1844, *pencil sketch, signed to lower right, a few light spots (11 x 17 cm), mounted on card with tissue guard, together with Coastal Scene, circa 1845, pencil sketch, signed to lower right, a few light spots, (11 x 17 cm), mounted on card with tissue guard, plus La Granja, 1857, pencil sketch, signed to lower right, a few light spots, (12 x 21.5 cm), mounted on card with tissue guard, with Braun (L. V.). A View of Heidelberg, 1859, pencil sketch, dated with presentation inscription by the artist in brown ink at foot, a few spots, (11 x 16 cm), with 3 others similar*

(7) £200 - £300



Lot 207



208* **British School**. Prince Arthur, *chalk on paper, crease to right margin, oval mount aperture 57.5 x 46 cm (22 5/8 x 18 ins), partial E Grindley & Palmer Printsellers & Publishers and Picture Frame Manufactory 73 & 75 Church Street Liverpool label to verso, Prince Arthur written in ink to verso of backing board, framed and glazed (91 x 77 cm)*

(1) £200 - £300



Lot 209

209* **Ballooning.** Four watercolour views depicting historic balloon ascents by Montgolfier, Lunardi, Andreani and Blanchard, circa 1860-70, four watercolours on paper, some underdrawing in pencil, all views of famous early balloon flights in England, France and Italy between 1784 and 1786, three signed 'Somers', the other unsigned, all in very good condition, largest mount aperture 25 x 34.5 cm (9 3/4 x 13 1/2 ins), each with separate mount aperture below, with modern printed historical account of the flight, uniformly framed and glazed

Views include Paul Andreani and the Gerli brothers ascending from Moncuces in Italy on 25 July, 1784. Seven individuals (including one of the Montgolifer brothers) flying over Lyon in January, 1784. The first flight over the English Channel by Jean-Pierre Blanchard and Dr John Jeffries, 7 January, 1785, and Vincenzo Lunardi landing in a field near York on 29 August, 1786.

(4)

£300 - £500



210* **Lear (Edward, 1812-1888).** The Quarries of Assouan, Egypt, 1867, pen and brown ink over pencil, heightened with watercolour and bodycolour, inscribed by the artist 'Quarries of Assouan AM-11.30-1.pm, January 27. 1867' lower left, additional colour note in ink to centre of lower margin, and number (242) to lower right corner, 29 cm x 53 cm (11 3/4 x 20 3/4 ins), framed and glazed (54.7 x 77.5 cm)

Provenance: Mrs R. K. Judges, The Fine Art Society, London by 1933; Estate of Martin R. Davies, Bristol.

This large-scale on the spot drawing dates from Lear's second and final trip of 1867. Lear had arrived in Cairo at the beginning of the year. He quickly moved to Luxor, where he met up with cousin Archie Jones. The pair travelled down the Nile where they reached their most southern point, the second cataract, on 4 February. They stopped at Aswan for two days and Lear made a series of drawings, including the present work which shows the ancient granite quarries. The drawing is topographically very accurate, its most important feature being the unfinished obelisk shown in the background.

(1)

£3,000 - £4,000



211* **British School.** Ploughing scene, 1868, ink, watercolour and gouache on paper, heavy horses and farm workers plough and sow in a field, with a farmhouse, trees and rolling fields in the background, indistinctly signed with monogram and dated lower right, mount aperture 24.5 x 34.5 cm (9 1/2 x 13 1/2 ins), framed and glazed (40 x 50 cm)

(1)

£200 - £300



212* **Stanfield (George Clarkson, 1828-1878).** Storm on the Beach, Scheveningen, 1869, watercolour on paper, heightened with white bodycolour, signed and dated lower left, mount aperture 49.2 x 99.1 cm (19 3/8 x 39 ins), framed and glazed (69 x 118 cm), verso with old ink manuscript label giving artist's details, also with old printed gallery label (some losses): Foord & Dickinson, 90 Wardour Street W., and with modern printed label: 3Q4XD

(1)

£200 - £300



213* **After Julia Margaret Cameron (1815-1879).** The Infant Bridal, circa 1870, unsigned drawing after Cameron's photograph [1864], black and white chalk and pencil on blue wove paper, single streak of old glue residue near centre of image, 252 x 212 mm (10 x 8 1/2 ins), tipped along left margin onto an old album leaf and backing card

Cameron's photographs of *The Infant Bridal* were inspired by a poem by the contemporary Irish poet Aubrey de Vere, a cousin of Henry Taylor's wife, and a friend of Tennyson and Watts. Written in 1864 it is a romantic idyll in three parts that describes the betrothal of two infants that secures peace between two warring kingdoms.

Cameron made at least three illustrations of *The Infant Bridal* in 1864 (Cox & Ford cat. nos. 862-864). The children posing were sitters Elizabeth 'Topsy' Keown (born 1859) and, on the right, William Frederick 'Freddy' Gould (born 1861), who were the subjects of Cameron's more famous *Paul and Virginia* from 1865. This drawing is a copy of the third version as listed by Cox & Ford (no. 864) with Keown clasping Gould's hand above the drapes. The only discernible difference is that Gould's eyes appear more open and more keenly directed at the viewer than in the photograph.

Cox & Ford locate three copies of this version of the photograph: Thackeray Album 964 : 0312 : 0032; Lindsay Album, no. 77; and V&A 216-1969 (arched top). Interestingly, the V&A print is now known to be one of approximately 70 Cameron photographs in their collection that belonged to Cameron's mentor and friend, the artist George Frederic Watts (1817-1904). Cameron often sent examples of her work to Watts who was keen for her to send 'defective unmounted impressions, [as] I shall be able to judge just as well & shall be just as much charmed with success & shall not feel that I am taking money from you'. There is no signature or known provenance to prove it but perhaps this very accomplished, contemporary drawing was made by Watts or another artistic friend in Cameron's circle.

(1)

£300 - £500



Lot 214

214* **Dalziel (Edward, 1817-1905).** *Strollers in the Park*, 19th-century, pen, ink and watercolour on thick paper, a number of small figures seated and walking amongst tall pine trees, fixed to mount with tape on verso, mount aperture 28 x 42 cm (11 x 16 ins), mounted, framed and glazed (47 x 60 cm)

(1)

£200 - £300

215* **Prinsep (William, 1794-1874).** *A Visit to the Bazaar, Cairo*, 1870, pen, ink and watercolour on paper, signed with monogram and dated 1870 lower right, sheet size 28.7 x 36 cm (11 1/4 x 14 1/8 ins), gilt frame, glazed (43.5 x 51 cm), with Martyn Gregory Gallery and other labels to verso

Provenance: Martyn Gregory Gallery, 34 Bury Street, London, by 1984; Purchased by Martin R. Davies from Martyn Gregory; Estate of Martin R. Davies, Bristol.

Exhibited: Martyn Gregory Gallery, *The Overland Route of William Prinsep (1794-1874)*, 9th - 28th April 1984, catalogue 37, number 52.

Illustrated: William Makepeace Thackeray, *Notes of a Journey from Cornhill to Grand Cairo*, Heathfield: Cockbird Press, 1991 (frontispiece).

(1)

£1,500 - £2,000



Lot 215



216* **Roffe (Felix Robert, 1814–1887)**. Princess Maude, (after Sir Joseph Edge Boehm), 1875, *fine grisaille watercolour with traces of bodycolour on paper after the sculpture by Joseph Boehm, depicting the young Princess Maud holding a cat, sculptor's name, date and artist's name to mount in pencil, sheet size 34.4 x 20.5 cm, contemporary framer's label of Foord & Dickinson, Carvers and Gilders, 90, Wardour Street, W. to verso, further contemporary label with printed number 347 and 'Queen's Spare Room' written in pencil, and pencil note written directly on the board 'H.M. The Queen of Norway as a little girl, on no account to be given away at my death but sent to H.R.H. the Crown Prince of Norway [final two words indistinct]', to verso, mounted, framed and glazed (43 x 31 cm)*

Maud Charlotte Mary Victoria (1869–1938) was the youngest daughter of King Edward VII and Queen Alexandra. She became Queen of Norway in 1896 when she married King Haakon VII. Their only child, Prince Alexander of Denmark, became King Olav V of Norway in 1957. The intriguing pencil inscription and inventory label indicates that this drawing was evidently at one time in the possession of the royal family, for whom framers Foord & Dickinson were known to have worked.

Felix Roffe was the son of the engraver Robert Cabbell Roffe, and worked as an intermediary draughtsman for *The Art Journal*. Joseph Boehm's sculpture was exhibited at the Royal Academy and titled 'Little Harry', the moniker by which the tomboyish Maud was known within the royal family. A terracotta version of it was exhibited at the *Art Treasures Exhibition of North Wales and the Border Counties at Wrexham*, 22 July 1876 (see *Catalogue of the Art Treasures Exhibition of North Wales and the Border Counties*, 1876, page 9).

(1)

£200 – £300

217* **Antoine (Pierre Joseph, 1840–1913)**. Young Woman holding a Fan, *watercolour on paper, signed lower right, few pale spots, together with three others similar: Young Woman sitting on a Chaise Longue, Young Woman drinking Tea, and Gentleman in Cavalier Costume, all watercolour on paper, each signed to lower left or right, variable spotting, mount apertures 36.5 x 25.5 cm (14 1/2 x 10 1/4 ins) and similar, uniformly framed and glazed (57 x 43.5 cm and similar, glazing to Gentleman defective)*

(4)

£300 – £400



Lot 217



218* **English School**. Portrait of Honorable Colonel Frederick Ernest Allsop, circa 1892, *pastel on canvas, canvas size 61 x 50.5 cm (24 x 19 7/8 ins), sitter's name inscribed to verso of canvas, name and address of sitter in pencil and 'Kingham & Co Artists' Colourmen and Publishers' stamp to verso of stretcher, framed and glazed (70.5 x 60.5 cm)*

Honorable Colonel Frederick Ernest Allsop (1857–1928) of Hadzor Hall near Droitwich was an officer in the Royal Artillery.

(1)

£300 – £500



219* **Hughes (Edward Robert, 1851-1914)**. Seated female nude, black chalk on cream laid paper, signed lower left, some light overall toning, a few small spots, aperture size 34.2 x 24.1 cm (13 1/2 x 9 1/2 ins), framed and glazed (53.5 x 41 cm), typewritten label on verso with brief artist's biography

(1)

£700 - £1,000

220* **Woodlock (David, 1842-1929)**. Young Woman outside Anne Hathaway's Cottage, watercolour, depicting a young woman standing in a cottage garden, a tudor cottage with thatched roof behind her, signed lower left, mount aperture 20 x 20 cm (8 x 8 ins), framed and glazed (36 x 36 cm), together with Roadside Cottage, Aston Canthus, Warwickshire, watercolour, depicting a young woman holding a bundle of linen, standing in front of a tudor thatched cottage in Aston Canthus, Warwickshire, signed lower left, mount aperture 24.5 x 16.5 cm (9 5/8 x 6 1/2 ins), framed and glazed (47.5 x 39 cm)

David Woodlock trained at the Liverpool Academy of Arts, and then under John Finnie at Liverpool School of Art. In 1872 he helped found the Liver Sketching Club and would also become a member of the Liverpool Academy of Arts. In 1880 he began to exhibit in London, he showed at the Royal Academy of Arts from 1888 and in 1897 became President of the Liver Sketching Club. During the 1910s he spent time living in Warwickshire, which inspired some of his most characteristic images of half-timbered cottages set in flower-filled gardens.

(2)

£200 - £400



Lot 220



221* **Wyllie (Charles William, 1853-1923)**. The River Closed by Ice, 1890-1891, signed lower right, watercolour and gouache on paper, heightened with white, numerous sail and steamboats on the frozen Thames in London, with the silhouettes of Tower Bridge and St Paul's Cathedral in the background, mount aperture 26 x 34.5 cm (10 1/4 x 13 1/2 ins), framed and glazed (40 x 49 cm)

(1)

£200 - £300



Lot 222

222* **Hardy (Thomas Bush, 1842–1897)**. Off Pevensey, Sussex, 1871, watercolour on paper, heightened with white bodycolour, depicting fishing smacks and other shipping on a stormy day, signed, titled and dated lower left, closed 3cm tear to lower edge, sheet size 23.6 x 50.5 cm (9 1/4 x 19 7/8 ins), float mounted, framed and glazed (49 x 73.5 cm), verso with adhered extract from Christie's London catalogue for 21/7/1987, giving details of this item (lot 135)

The Christie's catalogue entry accompanying the item gives the date of the work as 1891, however we believe the date inscribed by the artist is actually 1871.

(1)

£300 - £500



Lot 223

223* **Furse (Charles Wellington, 1868–1904)**. A small archive of works by or relating to the artist, including a number of works by Charles Wellington Furse: a pencil study of the upper back and arms of a male nude on grey textured laid paper, signed in pencil lower right, upper right corner slightly creased, sheet size 27.3 x 39.1 cm (10 3/4 x 15 3/8 ins); a pen and ink drawing of Cecil Rhodes, dated 1896, with folds and a few edge-tears (one with loss to lower edge), sheet size 20.3 x 16.5 cm (8 x 6 1/2 ins), laid down on card (26.9 x 21.4 cm); and 13 small juvenile sketches of horses, figures, and dogs, mostly annotated 'Charlie' and dated 1873, some laid down on paper (adhesive show-through in places), 11.5 x 18 cm (4 1/2 x 7 ins) and smaller, and a collection of works by other hands, including a sketchbook belonging to Charles's brother the sculptor J.H.M. Furse, containing approximately 25 leaves of drawings, mostly head studies in pencil (some crossed through in pencil), but also a drawing of a greyhound in sanguine, a few sketches of other animals, several of festoons of fruit, 1 or 2 drapery studies, and a couple of landscapes in coloured chalks, sheet size 30.5 x 24.5 cm (12 x 9 3/4 ins), page block becoming loose in original cloth, large 4to, and a scrap album containing a variety of drawings, engravings, and manuscript writings, including a number of pen & ink or pencil caricatures and a scissor cut silhouette of a child, original gilt and blind decorated red calf, worn, 4to

Charles Wellington Furse studied at the Slade School in London and the Académie Julian in Paris. He is known to have developed a talent for drawing at an early age, and this is borne out by some of the sketches offered here which were executed at the age of just six. Furse is particularly known for his portraiture, which demonstrates a novel sense of immediacy in direct contrast to much for the staid studio portraiture which had gone before. His sitters are often painted engaged in a sport or pastime, unconscious of being observed, giving the appearance of a snapshot in time. One such example is the impressive oil of four children on horseback entitled 'With the York and Ainsty - The Children of Mr Edward Lycett Green', a work conveying movement and colour, light and energy.

(a folder)

£150 - £200

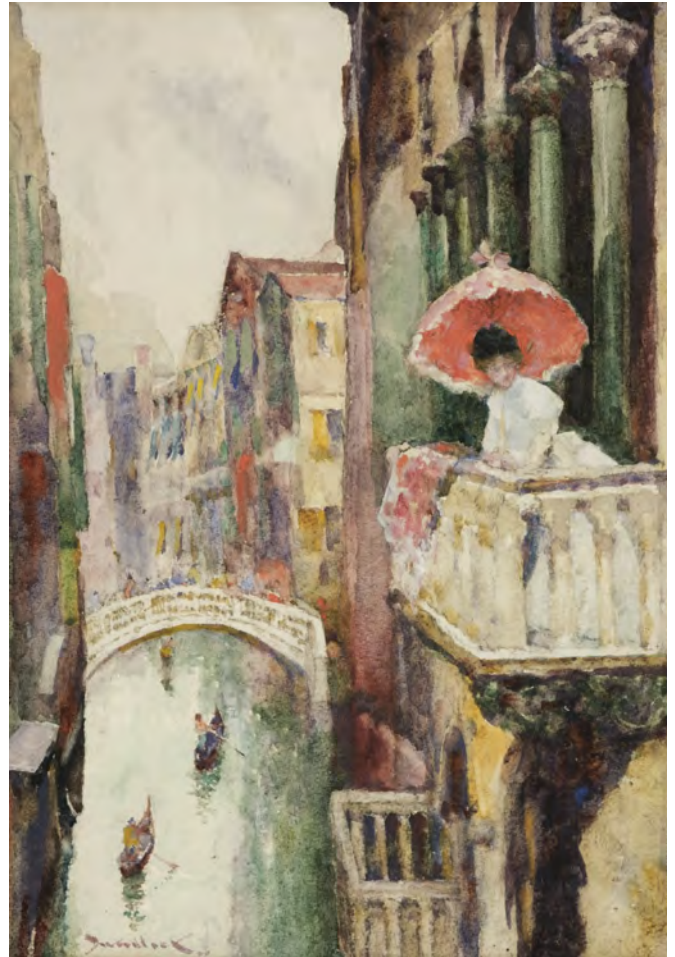


224* Woodlock (David, 1842-1929). A Corner of the Ducale Palace Venice, watercolour, depicting a two female figures by a flower stall, standing in front of the corner of the Ducale Palace, Vienna, signed lower left, mount aperture 29 x 14 cm (11 3/7 x 5 1/2 ins), framed and glazed (52.5 x 36.5 cm)

David Woodlock trained at the Liverpool Academy of Arts, and then under John Finnie at Liverpool School of Art. In 1872 he helped found the Liver Sketching Club and would also become a member of the Liverpool Academy of Arts. In 1880 he began to exhibit in London, he showed at the Royal Academy of Arts from 1888 and in 1897 became President of the Liver Sketching Club. Throughout the latter part of 1890s Woodlock travelled to Venice and North Africa.

(1)

£300 - £400



225* Woodlock (David, 1842-1929). A Small Canal by St Mark's Venice, watercolour, depicting a woman with a red umbrella standing on a balcony above a small canal by St Mark's in Venice, signed lower left, title and artist name in black in to gold mount, mount aperture 25 x 17 cm (9 7/8 x 6 3/4 ins), David Woodlock's own label with title handwritten in black ink, title and artist again in ink both to verso, presumably in artist's own hand, framed and glazed (44 x 36.5 cm)

David Woodlock trained at the Liverpool Academy of Arts, and then under John Finnie at Liverpool School of Art. In 1872 he helped found the Liver Sketching Club and would also become a member of the Liverpool Academy of Arts. In 1880 he began to exhibit in London, he showed at the Royal Academy of Arts from 1888 and in 1897 became President of the Liver Sketching Club. Throughout the latter part of 1890s Woodlock travelled to Venice and North Africa.

(1)

£300 - £400



226* **Woodlock (David, 1842-1929).** Cornish Homestead, watercolour on paper, depicting a young woman sitting against a wall, apples in her basket on her knee, a cockerel, hen and chicks in the foreground, signed in red to lower right, mount aperture 27.5 x 23 cm (10 7/8 x 9 ins), framed and glazed (54 x 48 cm), together with

The Village Street, watercolour and pencil, depicting a young woman wearing a red bonnet, reading a book, walking down a colourful village street, mount aperture 24 x 34.5 cm (9 1/2 x 13 5/8 ins), framed and glazed (50 x 59 cm)

David Woodlock trained at the Liverpool Academy of Arts, and then under John Finnie at Liverpool School of Art. In 1872 he helped found the Liver Sketching Club and would also become a member of the Liverpool Academy of Arts. In 1880 he began to exhibit in London, he showed at the Royal Academy of Arts from 1888 and in 1897 became President of the Liver Sketching Club. During the 1910s he spent time living in Warwickshire, which inspired some of his most characteristic images of half-timbered cottages set in flower-filled gardens.

(2)

£300 - £400

227* **Woodlock (David, 1842-1929).** Cottage Garden, watercolour, depicting a woman leaning against a rose decorated doorway, leading to a tudor cottage with a tiled roof, a colourful cottage garden around the house, signed to lower right, mount aperture 34 x 24 cm (13 3/8 x 9 1/2 ins), framed and glazed (59.5 x 49 cm), together with

Village Scene, watercolour and pencil, depicting a colourful village street, possibly Welford on Avon, three figures, one young woman carrying a bunch of flowers in her arms talking to a gentleman leaning on a gate, signed lower right, mount aperture 24 x 34.5 cm (9 1/2 x 13 5/8 ins), framed and glazed (50 x 59 cm)

(2)

£300 - £400



Lot 227



228* **Woodlock (David, 1842-1929).** The Old Lych Gate, Welford, Warwickshire, watercolour, depicting an older woman holding a basket, leaning against a wooden strut under the Old Lych Gate, Welford on Avon, Warwickshire, a thatched cottage to the left, signed and titled lower right, mount aperture 36.5 x 51 cm (14 3/8 x 20 ins), framed and glazed (59 x 75 cm), together with

The Back Door, watercolour, depicting a young woman standing outside by a back door reaching up to a bird feeder, birds pecking at the floor, signed lower right, mount aperture 25 x 17 cm (9 7/8 x 6 6/8 ins), framed and glazed (52 x 43 cm)

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(2)

£200 - £400



229* **Wainwright (William John, 1855-1931)**. Interior scene with servant girl and male figures in 17th century costume, chalk drawing, black and white chalks on laid paper, unsigned, slightly torn at right-hand slightly affecting image, short vertical closed tear at left-hand margin (hidden under window mount), sheet attached to backing board around all edges with brown paper framer's tape, sheet size 59 x 43.5 cm, framed & glazed (71.5 x 55 cm)
(1) £150 - £200



Lot 230

230* **Schiavonetti (Luigi, 1765-1810)**. Nine etchings after William Blake, for *The Grave, A Poem*, by Robert Blair, 1808, nine etched plates on pale cream Whatman paper, watermarked J. Whatman 1807, published by Cadell & Davies, London, May 1st, 1808, some minor marks and light marginal spotting and mostly pale water stains to edges, sheet size 355 x 292 mm (14 1/4 x 11 1/2 ins)

Nine (out of 12) fine engravings from the original edition of Balke's illustrated work, comprising *The Day of Judgment*, *The Soul exploring the recesses of the Grave*, *The Soul hovering over the Body reluctantly parting with Life*, *The descent of Man into the Vale of Death*, *Death of the Strong*, *Wicked Man*, *The Counsellor*, *King*, *Warrior*, *Mother & Child in the Tomb*, *Christ descending into the Grave*, *The meeting of a Family in Heaven*, and *The Death of the Good Old Man*.

(1)

£200 - £300



231* **Blake (William, 1757-1827)**. So the Lord blessed the latter end of Job more than the beginning, 1825, engraving on Chine collé off-white wove paper, a fine crisp impression, marked Proof to lower right corner, published by the artist, March 8, 1820-1825, the full sheet, plate size 215 x 166 mm (8 1/2 x 6 5/8 ins), sheet size 380 x 252 mm (15 x 9 7/8 ins), tab-mounted with archival tissue to top margin, window-mounted, framed and glazed

Provenance: Private collection, Ross-on-Wye, Herefordshire.

Bindman 646; Binyon 126, iii; Russell xxii. Published in an edition of 215 impressions, by Blake and John Linnell.

Plate 21 from Blake's remarkable series of engravings entitled *Illustrations of the Book of Job*.

This final plate in the sequence represents Job's forgiveness by God. The long night is over and the sun rises. The whole family is reunited in harmony, and sing the praises of the Lord with musical instruments which were formerly on the tree. The three arts join in celebration. One daughter on the right plays a lyre (representing music), another daughter in the centre sings from a scroll (representing poetry), and a third holds a drawing book (representing painting).

(1)

£700 - £1,000



232* **Martin (John, 1789-1854)**. Adam and Eve - The Morning Hymn, 1825, mezzotint on laid paper, a proof of the small plate version of Paradise Lost by John Milton, printed by J Lahee, and published by Septimus Prowett, 1825, overall toning, 27.3 x 37.1 cm (10 3/4 x 14 5/6 ins), toned to verso, mounted (40.5 x 50.5 cm) together with

With the Approach of the Arch Angel Raphael and Adam and Eve Driven out of Paradise, two mezzotints on laid paper, proofs from the small plate version of Paradise Lost by John Milton, printed by J. Lahee, and published by Septimus Prowett, 1825, some handwritten notes in brown ink to lower margin, some overall toning, some light abrasion to paper lower middle, closed tear to right margin to latter, 29.6 x 39 cm (11 6/8 x 15 3/8 ins), mounted (40.5 x 50.5 cm), plus

Earlom (Richard, 1743-1822). Liber Veritatis, No. 104 & 125, from the Original Drawing in the collection of the Duke of Devonshire, after Claude Lorrain, published by John Boydell, 1st Sept 1775 & 1st Jan 1776, mezzotints, plate size 20.8 x 26 cm (8 1/8 x 10 1/4 ins), both mounted, framed and glazed (40 x 45 cm) and Lake Zuz, a mezzotint by Ruskin after Turner, in need of some restoration (6) £200 - £300



Lot 233

233* **Turner (Joseph Mallord William, 1775-1851)**. A Collection of Proof Engravings, titled on the spine 'Turner's illustrations to Roger's Poems' circa 1839-40, 33 uncoloured engraved topographical 'literary vignettes' on India wove by Miller, Goodall and Le Keux, each with a monogrammed blind stamp, all plates with a later pencil number to the lower right corner, one image with a contemporary manuscript presentation inscription to the lower right, some plates with slight spotting, the final image heavily stained and spotted, each image size approximately 29 x 15.5 cm, overall size 44 x 30 cm, unbound and contained in contemporary half morocco gilt portfolio, upper board detached, spine frayed and worn, overall size 45 x 32 cm

Rogers visited Italy for the first time in 1814, and it was during this trip that he envisioned the concept for his famous poem. The first edition part 1 was published in 1821 and part 2 in 1828 and neither was well received. To increase its appeal, Rogers engaged Stothard and Turner to illustrate a new luxury publication, and this is regarded as "one of the outstanding examples of the illustrated book in the first half of the nineteenth century" (ODNB). These engravings appear to be proof copies from this series.

(1)

£200 - £300



234* **Whistler (James Abbott MacNeill, 1834-1903)**. The Punt, 1861, & Sketching No. 1, 1861, two etchings with drypoint on wove paper, both as issued in Passages from Modern English Poets illustrated by the Junior Etching Club, plate size 120 x 160 mm (4.75 x 6.5 ins), sheet size 165 x 235 mm (6 1/2 x 9 3/8 ins), plus and 45 other etchings by other artists (on 43 sheets), including Charles Keene, John Tenniel, John Everett, Millais, etc., as issued in Passages from Modern English Poets, illustrated by the Junior Etching Club, London: William Tegg, [1861], some leaves now loose, all edges gilt, original publishers red cloth gilt, rubbed and minor fraying to extreme corners, spine a little darkened, 4to (28 x 22 cm) Kennedy 85, iv/iv & 86 iv/iv.

(1)

£200 - £300



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

Jongkind: Delteil 14 & 16; Guillaumin: Kraemer 23.
(5)

£150 - £200



236* **Hunt (William Holman, 1827-1910)**. The Shadow of Death, 1878, uncoloured mezzotint and mixed method engraving by Frederick Stacpoole (1813-1907) after William Holman Hunt, on pale cream india wove paper, published May 30th 1878 by Thomas Agnew & Sons, signed in pencil (to lower margin) by both artist and engraver, 'Printsellers Association' blindstamp to lower left, original information label to verso, a fine impression, image size 74 x 57 cm (29 x 22 1/2 ins), in a period gilt frame (slightly damaged) 106 x 82 cm
(1)

£300 - £500



237* **After William Powell Frith (1819-1909)**. A Private View at the Royal Academy, London: Henry Graves & Co., 6 Pall Mall, February 2nd 1885, photogravure, signed by Frith in pencil to lower left, Printsellers Association blindstamp lower left, a superb, richly inked and highly contrasted impression, image size 47 x 90 cm (18 1/2 x 35 1/2 ins), mounted, framed and glazed (86 x 124 cm)
(1)

£400 - £600



Lot 238

238* **Crane (Walter, 1845-1915)**. Nine illustrations to plays by William Shakespeare (eight for the Merry Wives of Windsor, and one for The Tempest), [1893-94], 9 woodcut illustrations printed on thin tissue, printed by Duncan C. Dallas in 1893, in an edition of 600 (Merry Wives of Windsor) and 650 (Tempest), loose in plain paper folder, sheet size 285 x 235 mm (11 1/4 x 9 1/4 ins)

Provenance: Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge.
(9) £150 - £200

239* **Bewick (Thomas, 1753-1828)**. Thomas Bewick Wood Engravings, Folio II, an edition of prints from 5 original blocks, Newcastle upon Tyne, Charlotte Press/Northern Publishing Workshop, 1978, five wood engravings on hand-made paper, published in an edition of 300 copies, each numbered 289/300 in pencil, loose in original printed wrappers, with original printed envelope, together with

Thomas Bewick Wood Engravings, Folio 3, River Scenes, an edition of prints from 5 original blocks, Newcastle upon Tyne, Charlotte Press Publications, 1981, five wood engravings on hand-made paper published in an edition of 500 copies, each numbered 34/500 in pencil, loosely contained in original printed wrappers with original printed envelope (22 x 16.5 cm)
(10) £100 - £150



Lot 239



240* **Tibetan Thangka Scrolls.** Seated Buddha, probably late 18th or early 19th century, *pen, ink and opaque watercolour in gold and colours on silk, showing a central figure of a seated Buddha surrounded by motifs of dragons, elephants, figures on horseback etc., and with nine larger deities to sides, mostly on orange and blue backgrounds, overall surface wear and creases, 66 x 48 cm (26 x 19 ins), mounted on a silk fabric scroll with brocade decoration and silk guard, attached to a wooden baton to lower edge with metal finial to each end with incised decoration, together with two other similar 18th or 19th century Tibetan thangkas, one depicting a central deity surrounded by other deities, animals and various motifs, the other showing a central Buddha with various deities on clouds etc., both heavily rubbed and creased with some wear, image size approximately 61 x 42 cm and slightly smaller*
(3)

£500 - £800



241* **Chinese Export School.** Birds and Branches, mid 18th century, a set of four decorative oil on thin lacquered wood panels, each depicting an exotic bird amongst flowering branches, paint surface cracking and lifting to three panels (with a few small losses), verso of each with further painted decoration in gold (somewhat dulled) on a black ground, 3 with flowering tendrils and a butterfly or bird, the other depicting bamboo, with some flaking, 22 x 39.5 cm (8 1/2 x 15 1/2 ins), matching ebonised frames with gilt painted decorative borders (27 x 45 cm)

An attractive set of panels, evidently intended to be viewed from each side, perhaps originally part of a door or screen, (4)

£400 - £600



242* **Japanese School.** Two Landscapes with Figures, 18th century, two watercolour and ink, with Chinese style, both with two sheets overlapping, oriental script to upper right of one, mount apertures 35.5 x 43.5 cm (14 x 17 1/8 ins), both with Folio fine art labels to verso with typed title and artist details, both in matching gold frames and glazed (54.5 x 61.5 cm), together with two other oriental watercolours, 31 x 36.5 cm (12 1/4 x 14 3/8 ins), in matching framed (42.5 x 49 cm)

(4)

£300 - £500



243* **Persian School.** Icon of St. George and the Dragon, circa 1700-1750, oil and gold leaf on thick wood panel, some flaking and losses, panel size 11.5 x 10.5 cm

(1)

£200 - £300



244* **Icon.** A Russian icon of the Extended Deisis, circa 1780, tempera and gilt on panel depicting the extended Deisis, flanked by the Virgin, John the Baptist, Apostles, saints and angels, some wear and pigment loss to lower edges of border at foot of panel, gallery label of Maria Andipa Icon Gallery, 162 Walton Street, London to verso, panel dimensions 31.3 x 26.5 cm, together with:
Icon. A Greek icon depicting St Demetrius (also known as St. Dimitrios) on horseback with spear, Cyclades province, circle 1800, tempera on panel, worn with pigment loss to lower half of panel, gallery label of Maria Andipa Icon Gallery, 162 Walton Street, London to verso, panel dimensions 22 x 16.4 cm

Saint Demetrius of Thessalonica (b. 270 A.D.), also known as the Holy Great-Martyr Demetrius the Myroblyte, was a Greek Christian martyr of the early 4th century AD. During the Middle Ages, he came to be revered as one of the most important Orthodox military saints, often paired with Saint George of Lydda.

(2)

£300 - £400



Lot 245

245* **Chinese Landscape Scroll.** Garden Scene at a Summer Palace, thought to be by Yao Yun Tsai, probably late 19th or early 20th century, large scale landscape in black ink, watercolour and gouache on silk, captioned in black ink and two red seals to upper left, some horizontal creases and minor surface marks, closed tear (15cm) to top margin, mounted on paper scroll with silk outer borders, image size 197 x 105 cm (77 1/2 x 41 3/8 ins), with wooden baton attached to lower edge and smaller baton to top edge (detached) with an attached oval hand written label in ink (probably early 20th century) '#2372 Garden Scene of Summer Palace', and to reverse 'Yao Yun Tsai dated 1583', scroll size 321 x 131.5 cm (126 3/8 x 51 3/4 ins), larger losses and several long tears to upper blank area of the scroll, restrengthened with archival tape (1)

£300 - £500



246* **Chinese Export School.** Branch of a Chinese fruit tree and butterfly, circa 1820-30, watercolour on wove paper, with single-line outer border line in black ink, unsigned, pale spotting (mainly visible to verso), 20th-century pencil inscription to verso 'Mrs Drury Leevin, The Old House, Sonning, Berks' to verso, sheet size 35 x 27.5 cm (13 7/8 x 10 3/4 ins)

(1)

£200 - £300



247* **Indo-Persian School.** Seated Nobleman and Two Attendants on a Verandah, early to mid 19th century, opaque watercolour with pen and ink, heightened with gold, with multi-rule outer border in colours, framed and glazed, with 20th century Redfern Gallery label to verso (circa 1950s-60s), and additional handwritten pasted slip giving the owner's name as Miss M. Fleming, Venlaw Bank, image size 18 x 12.5 cm, frame size 39 x 27.5 cm, together with Seated Nobleman with Attendant, early to mid 19th century, opaque watercolour with pen and ink, heightened with gold, multi-rule border in colours, manuscript label to verso 'Lent by Miss M. Fleming, Venlaw Bank' to verso, image size 17 x 11.5 cm, frame size 29 x 27 cm

Provenance: Miss M. Fleming, Venlaw Bank, Scotland.
(2)

£300 - £500



Lot 248

248* **Chinese School.** Tianmu Mountains, 1985, etching with aquatint on wove, titled, numbered 25/60, signed and dated in pencil (in a mixture of Chinese and Arabic characters), the full sheet, window mounted, some scattered spotting, plate size 39 x 37.5 cm (15 1/2 x 14 3/4 ins), sheet size 61.5 x 48 cm, framed (72.5 x 55cm)
(1) £200 - £300



249* **Kikukawa Eizan 菊川 英山 (1787-1867).** Six Jewel Rivers - Chofu, circa 1820s, colour woodblock, some vertical crease marks, minor loss to lower left edge, 37 x 25.5 cm (14 1/2 x 10 ins), Milne & Co label to verso, mounted, framed and glazed (68.5 x 40.5 cm), together with

A Beauty, colour woodblock, some abrasion to the paper with some minor loss, two minor chips to left edge, 39 x 26 cm (15 1/4 x 10 1/4 ins), Milne & Co label to verso, mounted, framed and glazed (68.5 x 40.5 cm), plus Evening Cool at Ryogoku Bridge in Edo, circa 1811, colour woodblock, 36.5 x 25 cm (14 3/8 x 9 7/8 ins), mounted, framed and glazed (58 x 40.5 cm), also

Kitagawa Utamaro 喜多川 歌麿 (circa 1753-1806). The Hour of the Goat, circa 1790, colour woodblock, some spotting, 38 x 24.5 cm (15 x 9 5/8 ins), mounted, framed and glazed (51 x 43 cm), and five other oriental coloured woodblocks depicting various characters including: Samurai, The kabuki actor Otani Oniji and Ichikawa Omezo, Geisha, The Cherry Tree Well in Snow, etc., by artists: Toshusai Saraku, Kuniyoshi Utagawa, Toyokuni Utagawa, Ichiryusai Hiroshige, etc., various sizes, largest 22.5 x 34.5 cm (8 7/8 x 13 1/2 ins), all framed and glazed, largest (42 x 52 cm)
(9)

£300 - £500



250* **Rajasthan School.** Radha Krishna seated, with cow and lion in the foreground and trees above, *pen, black ink and opaque watercolour on thin card, heightened with gold, within an orange border, image size 22 x 16.3 cm, overall size 30 x 23.5 cm, framed and glazed (frame size 32 x 25.5 cm)*

(1)

£300 - £500



251* **Attributed to Kunisada (1786-1865).** Two Women under an Umbrella, circa. 1840, *colour woodblock print on paper, two women shelter from rain, one holds an umbrella while the other crouches below it, and the wind whips their clothing, stamps and text to mid and lower left, a few minimal creases to lower left and right of sheet, three very small worm holes to top of sheet, tipped onto backing board, sheet size 37.5 x 25 cm (14 3/4 x 9 3/4 ins), and Itō Takashi 伊藤孝之 (1894-1982). Todai Akamon, 1965, colour woodblock on handmade laid paper, published by Watanabe Tokyo, a view of the famous Red Gate at Tokyo University, in excellent condition, artist's stamp to lower right, with margins, tipped onto backing board, with accompanying information sheet, image size 24 x 36.3 cm (9 1/2 x 14 1/2 ins), sheet size approx. 27.5 x 40.5 cm (10 3/4 x 16 ins), window mounted, contained in original cardboard folder labelled 'Wood-Block Print, Watanabe, Tokyo', together with further three prints including one after Wang Xuetao 王雪涛*

Another impression of *Two Women under an Umbrella* is held in the John and Geraldine Lilley Museum of Art, Reno, Nevada (Inventory Number: 2014.001.896).

(5)

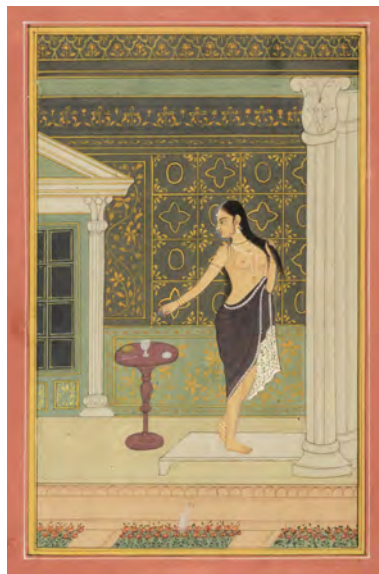
£200 - £300



252* **Utagawa Kunitsuna (1805–1868)**. The Great Battle of Kanegasaki, circa 1864, colour woodblock triptych, depicting the final battle of the Nitta clan against the Ashikaga, a large warrior kneels atop his injured horse, sword raised in the air, warriors with swords drawn surrounding him, each section 34 x 23 cm (13 3/8 x 9 ins), overall size 73.5 x 23 cm (29 x 9 ins), mounted, framed and glazed (49.5 x 89 cm), plus Sumo wrestling contest triptych, colour woodblock triptych, showing a large populated arena, in the middle two sumo wrestlers grappling with each other, some restoration to lower right edge of middle triptych and lower left corner of third triptych, each section 35.5 x 23.5 cm (14 x 9 1/4 ins), overall 73.5 x 23.5 cm (29 x 9 1/4 ins), mounted, framed and glazed (54 x 90.5 cm)

(2)

£200 - £300



253* **Indian Miniature**. Maiden anointing herself, 20th century, pen, ink and watercolour, heightened in gold within an orange-red painted border, image size 17 x 10.7 cm, framed and glazed, frame size 24.5 x 28 cm, label to verso identifying the artist as Irshad ul Huq, together with Portrait of a seated noblewoman, 20th century, pen, ink and watercolour, heightened in gold, within green and purple border, some toning and water stains to border, image size 18 x 14 cm, sheet size 30 x 26 cm, unmounted, and **Mughal School**. Study of a Flower, on album sheet, early to mid 19th century, pen, ink and watercolour, image size 15.5 x 9cm, within a blue painted border, within a larger green floral border (a few water stains), some areas of damage to image and border due to adhesion to the glazing, overall size 25 x 23 cm, framed and glazed (one side of frame lacking), frame size 40 x 28 cm

(3)

£300 - £500



254* **Takahashi Shōtei** 高橋松亭 (1871-1945). Returning Home, colour woodblock print, some spotting to upper half, red stamp to lower right, 38.5 x 17 cm (15 1/8 x 6 3/4 ins), mounted, framed and glazed (54 x 32 cm), together with

Asada Benji 麻田辨次 (1899-1984). Spring, colour woodblock print, red stamp to lower right, By Korin in pencil to mount, 18.5 x 8 cm (7 1/4 x 3 1/8 ins), mounted, framed and glazed (46 x 39 cm), plus

After Utagawa Hiroshige (1797-1858). Shiojiri Pass in Shinano Province, colour woodblock print, trimmed to edges, 24.5 x 13.5 cm (9 5/8 x 5 1/4 ins), mounted, framed and glazed (27.5 x 16 cm), plus nine other oriental woodblocks by various artists, largest 22 x 16.5 cm (8 5/8 x 6 1/2 ins), all framed and glazed, nine in matching gilt frames, largest (55 x 32 cm)

(12)

£200 - £300



255* **Indian Miniature**. A Group of Seven Miniatures, including Two Kneeling Women, circa 20th century, ink and watercolour, heightened with gold and white on older paper, two women kneel on the ground by an ornately carved building, in a garden setting, Islamic text to upper and lower portions of sheet, image size 14.2 x 10 cm (5 1/2 x 4 ins), mount aperture 23.5 10.4 cm (9 1/4 x 4 1/4 ins), framed, together with Two Figures, gouache, ink and wash, two figures in a domestic scene, one cooking the other outside with a fan in their hand, closed tear to upper right of image, secured to mount in two places, image size 21 x 9.5 cm (8 1/4 x 3 3/4 ins), sheet size 24 x 11.5 cm, framed, plus four further Indian Miniatures each of various domestic scenes, all framed.

(7)

£400 - £600



Lot 256

256* **Pan Tianshou** 潘天寿 (1897-1971). Fish, woodblock print on laid paper, signed and numbered '12/20' in pencil to lower right, red stamp and Chinese characters below image, sheet edged with light blue fabric, image size approx. 19.5 x 32 cm (7 3/4 x 12 1/2 ins), sheet size 34 x 45 cm, unmounted

Pan Tianshou was a Chinese painter, art educator and art theorist, who was one of the most important traditional Chinese painters of the 20th century.
(1) £200 - £300

257* **Qian Songyan** 錢松岩 (1899-1985). Red Cliff, circa 1975, woodblock print heightened with transparent and opaque watercolour on laid paper, red seal to top right, Chinese characters and additional red seal to top right, light spotting to the upper and lower sheet edges, sheet size 59.5 x 41.5 cm (23 1/2 x 16 1/4 ins), unmounted

Qian Songyan was a native of Yixing, Jiangsu Province, and originally began studying painting with his father. In 1923 he graduated from the Jiangsu Provincial No. Three Normal College. He taught at art academies in Suzhou and Wuxi. His works have been exhibited across China and the world.

Provenance: purchased by the current owner from Rong Bao Zhai, a famous woodblock printing studio in the antique street Liuli Chang, in Beijing, China.
(1) £200 - £300



Lot 257



258* **Zou Changyi** 邹昌义 (1944-2023). Dong Village, 1992, woodcut print on laid paper, a monochrome image of a Chinese Dong village at the foot of stylised rolling hills, with a Drum Tower to the right, lower margin contains Chinese characters and Arabic numerals in pencil, including title 'Dong Village', edition '12/30', 'China Chongqing Sichuan Academy of Fine Arts', artist's signature in pencil and red stamp, and date '1992', image size 52.5 x 51 cm (20 3/4 x 20 ins), framed and glazed (72 x 68 cm)

Zou Changyi studied painting at the Sichuan Academy of Fine Arts. He returned to the Sichuan Academy as an Associate Professor, before becoming a Master Tutor and Director of the Woodblock Studio. His work is held in institutions in China and across the rest of the world, including Shanghai Oriental Art Museum, Chongqing Art Museum, Jeonbuk Museum of Art in South Korea and the British Museum.

(1)

£300 - £500



259* **Qu Leilei** 曲磊磊 (1951 -). To Look Further and Further, circa 1990s, mixed media on paper, with use of ink, watercolour, calligraphy and coloured papers, artist's red seal marks, in very good condition, title sticker to verso, with accompanying literature from a 1999 London exhibition of Qu Lei Lei's works at The Loading Bay Gallery, London 'Here and Now: to Face a New Century', sheet size approx. 49 x 33 cm (19 1/4 x 13 ins), framed and glazed (85 x 58 cm).

After Qu left China, he relocated to London to practice his art, lecture and exhibit internationally. His paintings were exhibited at a solo display in the Ashmolean Museum at Oxford in 2005 (the first time in the history of the Ashmolean that a show was devoted singly to the work of a living artist). He has also had a solo exhibition at Beijing's National Gallery, and his works have been exhibited and collected worldwide by the likes of The British Museum and the V&A.

(1)

£200 - £300

260 No lot

20TH CENTURY PAINTINGS & WATERCOLOURS



261* **Bodmer (Karl, 1809-1893)**. Watchdog from *Eaux Fortes Animaux & Paysages*, 1860, seven etchings, depicting animals including: pigs, wild boar, dogs, otter, goats, fox, approximately 9 x 12.5 cm (3 1/2 x 4 7/8 ins), mounted, framed and glazed (23 x 26.5 cm), together with

Veyrassat (Jules Jacques, 1828-1893). Wild River Horses & Horses at the Watering Trough, circa 1871, two etchings, depicting horses, approximately 9 x 13 cm (3 1/2 x 5 1/8 ins), mounted, framed and glazed (23 x 27 cm)

(9)

£200 - £400

262* **Millais (John Everett, 1829-1896)**. Summer Indolence, 1861, etching, depicting a figure of a young woman lying in the grass, another younger girl sitting next to her, mount aperture, 12.7 x 20.3 cm (5 x 8 ins), framed and glazed (33 x 44.5 cm), together with

Burgess (Walter William, 1845-1908). W.Bell Scott's House, etching, depicting a street scene from the end of a busy road, a river to the left, signed in pencil to lower left margin, 14 x 27.5 cm (5 1/2 x 10 7/8 ins), mounted, framed and glazed (34 x 45.5 cm), plus

Haden (Francis Seymour, 1818-1910). Chelsea Reach, 1868, etching and drypoint, depicting a calm river scene at dusk, sailing boats resting on the shore, mount aperture 20 x 28.5 cm (7 7/8 x 11 1/4 ins), framed and glazed (44 x 54 cm), plus

Daubigny (Charles Francois, 1817-1878). Le Printemps, Montmartre: Delatre r. Nicolet 10, circa 1860, etching, depicting a countryside landscape with a young woman astride a donkey riding through a field, 12 x 24.5 cm (4 3/4 x 9 5/8 ins), mounted, framed and glazed (33 x 43 cm), and two other etchings comprising: Washerwomen on the Steps by Luke Fildes, Beymersyde Tower by J. Horsburgh after J.M.W. Turner, with an original photograph by Marsh Brothers, Henley on Thames of a group of artists all associated with Punch Magazine, comprising: Sir John Tenniel, W.H. Bradbury, E. Millikin, Gilbert Abbott à Beckett, George du Maurier, Sir William Agnew, Linley Sambourne, Sir Francis Burnand, Sir Henry Lucy and Harry Furniss,

The figure of a young woman lying in the warm grass derives from Millais's painting of 1856-9, *Spring (Apple Blossoms)*, and was modeled for by Alice Elizabeth Gray (1845-1929), the younger sister of the artist's wife Effie.

(7)

£200 - £300



Lot 262



263* **Millais (John Everett, 1829-1896)**. The Bridge of Sighs, etching, depicting a woman dressed in large cloak standing on a riverbank, an arched bridge behind her, image size 11.5 x 9 cm (4 1/2 x 3 1/2 ins), framed and glazed (37.5 x 33 cm)

(1)

£100 - £150



264* **Engels (Robert, 1866–1926)**. *Le Passant*, from *L'Estampe Moderne*, Paris, circa 1898, colour lithograph, plate size 34.5 x 24 cm (13 5/8 x 9 1/2 ins), mounted, framed and glazed (45 x 36 cm), together with

Berchmans (Emile, 1867–1947). *Satyre et nymphe*, colour lithograph, 33 x 12 cm (13 x 4 1/4 ins), framed and glazed (35 x 12 cm), plus **Artigue (Albert Emile, 1850–1927)**. *Annabelle*, from *L'Estampe Moderne*, Paris, colour lithograph, *L'Estampe Moderne* blindstamp to lower right, some mount staining and slight toning, plate size 27 x 31 cm (10 5/8 x 12 1/4 ins), framed and glazed (40.5 x 49.5 cm), and three woodcuts by Emile Bernard from a Vollard edition of the *Odyssee*, 1930 and an engraving for a title page for *Titre du cahier de six eaux-fortes*, by Johan Jongkind, 1862, various sizes, largest 38 x 26 cm (15 x 10 1/4 ins)

(6)

£100 - £150

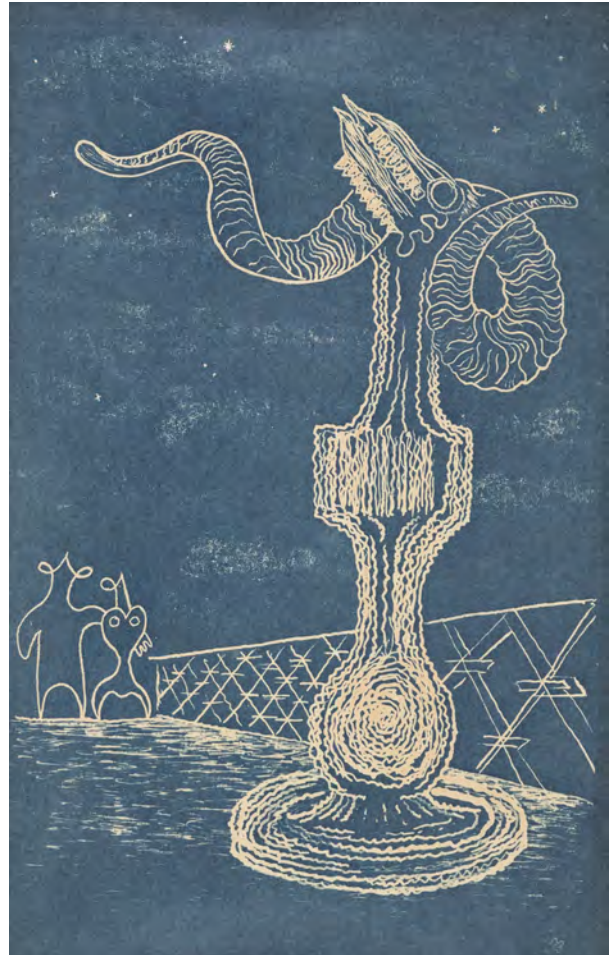


Lot 265

265* **Bell (Robert Anning, 1863–1933)**. *Company of Salters bookplate designs*, 1910, lithograph, two bookplate designs both depicting three figures: *Integrity*, *Charity*, and *Hospitality*, framed in an arts and crafts style border, the *Company of Salters* armorial to the top of the design and the monogram *CS* integrated into the lower border, one design with wording in a banner to the top of the image, the other with wording integrated into the image, both with pencil notes to lower, one reading '2nd Block (proof)' the other with '1st Block (proof) for 200 prints only', largest 18.5 x 18.5 cm (7 1/4 x 7 1/4 ins), both mounted

(2)

£150 - £200



266AR* **Banting (John, 1902–1972)**. *Composite, For Social Service*, circa 1933, cyanotype in blue, depicting a surreal image a large rams skull atop a monument, two figures in the background, trimmed to edges, 22.6 x 14.5 cm (8 7/8 x 5 3/4 ins), mounted (32.5 x 24.5 cm)

Provenance: Purchased by the current vendor from Alexander Postan in 1973.

John Banting was a London born artist initially connected to the Bloomsbury circle. In 1930 he went to Paris where he came in contact with André Breton and the Surrealist movement. Upon his return to London, he started experimenting with a new printing method called the cyanotype process. Banting produced a large number of blueprints from which two main groups can be distinguished: an album of twelve blueprints made in 1931 and a manuscript album entitled *For Social Service* which included twenty-three blueprints, of which only ten copies were apparently produced in 1933. In 1946, this album was published in facsimile under the title *A Blue Book of Conversation*.

(1)

£300 - £500



267* Buday (George, 1907-1990). Natural Conception, The Wizard, Torso, Village Dance in Transylvania, Primavera Italiana, & Love Story, circa 1937, six wood engravings on pale cream laid paper, each signed, titled and numbered from editions of 50, two dated Rome 1937, together with 14 other similar wood engravings by George Buday, including: Witches' Ride, Transylvanian Town, Szeklerland, Resurrection, Mary and Martha, Transylvanian Ballard, Thou Art Peter, The Palms, and Fisherman, most titled, all but three signed by the artist, on laid and wove papers, sheet size 26.7 x 19.2 cm (10 1/2 x 7 1/2 ins) and slightly smaller (20)

£300 - £500



268* Williams (Terrick John, 1860-1936). A Little Street, Concarneau, oil on artist's board (with blindstamp to verso A L Marque de Fabrique, and stencil 'Pochade d'Etude'), signed lower left, inscribed in paint by the artist to verso with title, and artist's name and address 89 Gunterstone Road, West Kensington W. 14, printed exhibition label of the Royal Institute of Oil Painters to verso, with title and artist's name in ink, priced at £26 5 shillings, remnants of James Bourlet label to frame edge verso, 36 x 46 cm (14 1/4 x 18 ins), period gilt frame, glazed (1)

£1,000 - £1,500



269* **Morrow (Edwin A., 1877–1952)**. *Farm Labourer*, 1901, oil on canvas, a characterful study of a bearded older man dressed in a loose white shirt with a red neckerchief, wearing a wide-brimmed hat, his face turned to his left, signed lower right 'E Morrow 1901' (incised into paint), 'H. McM '99' to verso in pencil, 'G. Rowney & Co / London, W. / Quality F.' stenciled to verso of canvas, some areas of paint loss and rubbing to edges of canvas, canvas size 63.5 x 46 cm (25 x 18 ins)

Edward Morrow was born in Northern Ireland in 1877 and educated at the Government School of Art in Belfast. He later won a scholarship to study in London. He exhibited at the Royal Academy in 1903, 1905 and 1909, and in Dublin in 1908, and was elected a member of the Belfast Art Society in 1904. A small collection of his works are held by the Ulster Museum, Belfast.

The stencilled mark on this canvas dates it to between 1890 and 1916 (page 12 'British canvas, stretcher and panel suppliers' marks. Part 9, George Rowney & Co' National Portrait Gallery, London).

(1) £500 - £800

270* **Barr (Robina, 1878–1938)**. *Beachscape*, oil on canvas, signed by artist lower left, canvas size 28 x 38.5 cm (11 x 15 1/8 ins), Kensington J.W.L. & Co G. stamp to verso, framed 37 x 47.5 cm (14 1/2 x 18 3/4 ins)

Robina Barr was born on the 24th March 1878. Barr studied at the Glasgow School of Art from 1914 to 1918, where she took evening and weekend classes in sculpture, life drawing, drawing and painting. She remained in Glasgow, exhibiting sculptural works at the Glasgow Institute and at the Walker Gallery, Liverpool, between 1919 and 1938.

(1) £200 - £300



Lot 270



271 **Forlenza (Eduardo, 1861–1934)**. *Peasant Girl*, late 19th or early 20th-century, oil on panel, head and shoulders portrait of a woman with black hair wearing a pink headscarf and gold earrings, signed lower left, board size 26 x 16.5 cm (10 x 6 1/2 ins), framed in an ornate giltwood frame (41 x 32.5 cm)

Previously sold at Bonhams (Oxford), 25 November 2003, Lot 256.

(1) £150 - £200



272* **Kotasz (Károly, 1872–1941)**. Village Dance, oil on canvas, depicting ladies dancing in colourful dresses, spectators looking on, signed lower right, canvas size 40 x 50.4 cm (15 3/4 x 19 3/4 ins), contemporary Brussels label to verso of stretcher, indistinct stamp to verso of canvas, framed (43 x 53.5 cm)

(1)

£150 - £200



273* **Blöchle (Marie Tomanek, Vienna, early 20th century)**. Still Life with Fruit, 1918, oil on canvas, signed and dated lower left, further inscribed 'Wien Mai 1918' in ink to verso of canvas and stretcher, 'Arnold Landsberger Wien / Fabrick XIV. Arnsteingasse 31/ Niederlage(?) Operngasse 4' stamped to verso of stretcher, some light craquelure, wear from old frame to all sides, canvas size 55 x 70 cm (21 1/2 x 27 x 1/2 ins)

(1)

£200 - £300



274* **English School**. Summer on the Coast with Sailing Boats and Rainbow, circa 1920, oil on wood panel, with label of Halden & Co., picture mount frame makers 29 James Street, Oxford Street, London W1., framed and glazed

(1)

£200 - £300



275* **Enness (Augustus William, 1876–1948)**. Martigues, South of France, oil on canvas board, signed with initials lower left, 37 x 50 cm (14 1/2 x 19 3/4 ins), period gilt molded frame, glazed (52 x 65 cm)

(1)

£300 - £500



276* Knox (Wilfred 1884–1966). Gondolas in Venice, watercolour, signed to lower left, mount aperture 27 x 36 cm (10 5/8 x 14 1/8 ins), mounted, framed and glazed, together with another similar watercolour, signed to lower right, both in matching frames (47 x 57 cm), previous auction stencil in white chalk to verso (2) £200 - £300



278* Dutch School. Still Life of Flowers in a Vase, early 20th-century, oil on canvas, depicting white chrysanthemums in an oriental-style vase, and a length of fabric with colourful tassels draped behind, indistinctly signed upper left in red, old gallery label to verso 'Kuntshandel Weissenbruch / Weissenbruchstraat 126', one small area of wear and show-through to canvas near lefthand flower, two tiny pin-prick holes, a few areas of paint loss, canvas size 52.5 x 42 cm (20 3/4 x 16 1/2 ins), in a gilt wood frame (66 x 56 cm) (1) £200 - £300



277* Pieters (Evert, 1856–1932). Kitchen Scene, circa early 20th-century, oil on canvas, signed lower left, an older woman sits in a vaulted kitchen, with a stove and wooden table covered in various kitchen bowls and pans to her right, re-lined, three small areas of loss to the top layer of paint at the very bottom of the canvas, canvas size 71 x 59 cm (28 x 23 ins), framed (76 x 64 cm) (1) £400 - £600



279* Continental School. Fete Champetre, 1928, oil on canvas, indistinctly signed and dated, 63 x 85.5cm, framed (1) £200 - £300



Lot 280

280* **Brien (Stanislaus, 20th century)**. Lion's Head, oil on canvas, three closed tears to upper margin of canvas, canvas size 40 x 35 cm (15 3/4 x 13 3/4 ins), artist's name to verso of canvas, artist name and 'Ex 30-31 Redfern Gallery 4' in ink to verso of stretcher, framed (45 x 39.5 cm)

Brien was born in Poland and surfaced in Britain during the 1930s as a popular graphic artist, much in demand for designing transport posters for the major railway companies as well as Shell and London Underground. The latter featured a Hoolock Gibbon monkey drawn in charcoal in his distinctive art deco style. He exhibited his paintings at the Redfern Gallery in the early 1930s.

(1)

£200 - £300

281* **Burleigh (Averil, 1883-1949)**. Portrait of the artist's husband, Charles Burleigh, oil on canvas, half-length portrait, half-profile to left, of a white-haired gentleman seated, wearing a grey jacket over a blue shirt and yellow waistcoat, a blue silk cravat at his neck, and filling a pipe in his left hand with tobacco from a pouch, signed lower right, 76 x 63.5 cm (30 x 25 ins), framed (91.3 x 78.3 cm)

Averil and Charles Burleigh, and their daughter Veronica, were an interesting trio of artists who spent most of their lives working in and around Sussex. Averil and Charles met whilst studying at the Brighton School of Art, and they were married in 1905. Averil was encouraged by her husband to continue painting, and by 1915 both were exhibiting regularly at the Royal Academy and the Royal Institute. Veronica, who was born in 1909, won a scholarship to the Slade School of Fine Art, returning home to her parents in Brighton afterwards, where she became an accomplished portrait painter. The three artists worked closely together, but despite clear cross-influences among them, each developed a distinctive style. Averil, who became a leading figure in the revival of the use of egg tempera recalling artists of the Italian Renaissance, was arguably the most talented of the trio.

(1)

£300 - £500



Lot 281



282* **Circle of Steven Spurrier (1878-1961)** Circus Entourage, oil on canvas measuring 43 cm x 53.5 cm (16.9 x 21.2 ins). Painted on canvas made by Barnard & Son, London, presented in gilt moulded frame

(1)

£200 - £300



283* **Detmold (Edward Julius, 1883-1957)**. Still Life, circa 1935, watercolour over pencil on thick card, heightened with gum arabic, pansies, anemones and other spring flowers in a white oriental-style bowl, secured to mount with tape to verso, image size 31.5 cm (12 1/2 ins) diameter, sheet size 41 x 38 cm (16 x 15 ins), framed and glazed (54 x 53 cm), together with Roses, 1930, watercolour, two pink roses displayed in a spherical glass posy vase, contrasting with a white background, signed with initials and date, 'The Fine Art Society, Ltd.' gallery label to verso with attribution and date, mount aperture 31 cm (12 1/4 ins) diameter, displayed in a circular frame (approx. 55 cm diameter).

(2)

£300 - £500



284* **Norwegian School**. Fjord Landscape, early 20th-century, oil on canvas, view of a fjord with a village below snow-capped mountains, and a solitary sailing boat on the calm water, indistinctly signed lower left, canvas size 26 x 34 cm (10 1/4 x 13 1/4 ins), framed (37 x 45 cm)

(1)

£200 - £300



285AR* **Cox (Morris, 1903-1998)**. Nude with Lemon, circa 1930, Tempera on canvas laid down on panel, monogram to upper right, canvas size 47 x 34.5 cm (18 1/2 x 13 1/2 ins)

Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

Exhibited: Morris Cox, Centennial Exhibition - A Selection of Visual Art (1921-1996), 2003.

Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he received a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.

(1)

£700 - £1,000



286AR* Cox (Morris, 1903-1998). Head Rhythm, 1934, Tempera on board, signed Mauris Cox and dated lower left, 53 x 34 cm (20 7/8 x 13 3/8 ins), typed label to verso with subject and artist

Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

See footnote for lot 285.
(1)

£700 - £1,000



287AR* Minton (John, 1917-1957). Green Door, 1935, gouache on board, signed and dated in pencil, a stylised and colourful interpretation (with hints of Geometric Abstraction) of a door, railings, streetlamp, tree branches and wall, image size 35.5 x 24.5 cm (13 3/4 x 9 1/2 ins), framed and glazed (45.5 x 34.5 cm)

Provenance: James 'Jock' McHarg (1917-2003), thence by descent. Bonhams, *20th Century British Art*, 19 November 2008, lot 3; Dreweatts, *Modern and Contemporary Art*, 25 October 2023, lot 81.

The psychiatrist, university teacher and medical historian James McHarg was one of John Minton's oldest friends. The pair attended Reading School together during the 1930s. McHarg is mentioned in the first chapter of Frances Spalding's biography of the artist, *John Minton, Dance till the Stars Come Down*. 'Green Door' was painted whilst Minton was studying at St. John's Wood School of Art, alongside fellow student Michael Ayrton.

(1)

£2,000 - £3,000



Lot 288

288AR* **Rice (Anne Estelle, 1879–1959)**. Village Church, oil on card laid on canvas, a view of a church and churchyard with large trees in the foreground, unsigned, artist's name to verso of stretcher, canvas size 32 x 41cm (12 1/2 x 16 1/4 ins), in an ornate wooden frame (46.5 x 54.5 cm)

Provenance:

Sotheby's, Modern British and Irish Art, 11 February 2004, lot 114.

Bonhams, Scottish Art, 13 May 2021, lot 61.

Bonhams, Modern British and Irish Art, 23 November 2021, lot 114.

(1)

£700 - £1,000

289AR* **Hepworth (Dorothy, 1894–1978)**. Seated Girl, circa late 1930s, oil on canvas laid down on board, unsigned, a partially nude woman sits in a low-backed armchair with her left hand resting against the side of her face, artist's name in pencil to verso of board, a few surface scratches, board size 51 x 40.5 (20 x 16 ins), framed (57 x 47 cm)

For a similar work see *Girl Reading Letter* (c.1937) by Patricia Preece (1894–1966) or Dorothy Hepworth, in the collection of Bangor University (Accession number OP0014).

Dorothy Hepworth was a Slade graduate who made prolific work as an artist for most of her life. She showed her work at a couple of small-scale exhibitions during her early years studying at the Slade, where she garnered a Distinction and considerable admiration for her skills but didn't exhibit under her own name after 1921. Hepworth signed her life-partner Patricia Preece's name in her paintings from then on, even after Preece's death. The women lived and worked together for nearly 50 years and are buried together in Cookham Churchyard (*from charleston.org.uk*).

Dorothy Hepworth and Patricia Preece: An Untold Story, a new exhibition of Hepworth's work is due to take place at Charleston in Lewes from March to September, 2024.

"Hepworth's skill was in picturing quiet figures at rest, with warm muted tones in elegant simplicity. The power of the paintings comes from their stillness", Jade King, Lead Editor, Art UK.

(1)

£300 - £500



Lot 289



290AR* Cox (Morris, 1903–1998). Resurrection, circa 1938, tempera on panel, size 45.8 x 30.6 cm (18 x 12 ins), label with printed title to verso

Provenance: From the family of Alan Tucker (1933–2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

Exhibited: Morris Cox, Centennial Exhibition – A Selection of Visual Art (1921–1996), 2003.

See footnote for lot 285.

(1)

£600 – £800



291* Pilkington (Audrey, 1922–2015). Love's Sadness, 1947, watercolour and gouache on thick wove paper, two stylised figures in an embrace surrounded by abstract patterns and intense colour, signed and dated in ink, title and artist's address to verso, sheet size 50.5 x 34 cm (19 3/4 x 13 1/2 ins), together with Family, circa 1950s, watercolour and ink on light buff paper, heightened with white, five wide-eyed figures look directly ahead surrounded by foliage and patterns, signed 'AP' lower right, likely stuck-down to mount board, mount aperture 34.5 x 24.5, mounted

Cheffins, 'Another Perspective' The Art & Design Sale, 10 May 2018, lots 458 and 457.

(2)

£200 – £300



292AR* **Weight (Carel, 1908–1997)**. View from the Artist's Window in Portinscale Road, Putney, 1947, oil on canvas, signed upper left (signed in 1984; see letter from Michael Dawson below), 53 x 29.3 cm (20 7/8 x 11 1/2 ins), framed (67.5 x 43 cm)

Provenance: Collection of Michael and Megan Dawson.

The painting comes with a letter from the artist, 33 Spencer Road, London, SW18, to Michael Dawson, dated 9 May 1984 arranging for Michael to call him, and a letter from Michael Dawson in which he writes 'This painting by Carol Weight was purchased in the Autumn of 1983 from Abbott and Holder, Picture Dealers in Castelnau, Barnes, London, SW13. It was unsigned, undated & carried misleading labels, so I contacted the artist to establish its provenance. He confirmed that the picture was indeed his, and that in its original form it had been slightly larger – he had decided that by reducing its size he had improved the composition. The work had been the first in a series of South London garden pictures which he had produced slowly after returning from the war: he told me that one of the later pictures in the series had been bought by Sir Anthony Eden. He went on to tell me that this composition was taken from the attic window of his studio in Portinscale Road; unfortunately the building was subsequently demolished to make way for a modern block of flats. His present studio in Keswick Road is just round the corner & it was there that the picture was signed on May 27th 1984. Michael Dawson. P.S. A larger version of this composition, is in the Whitworth Collection, Manchester. 27xi91.'

(1) £700 – £1,000



293AR* **Cox (Morris, 1903–1998)**. The Last Dance, 1948, tempera on canvas, laid on board, signed and dated lower right, canvas size 44.5 x 54.5 cm (17 1/2 x 21 1/2 ins), label to verso with title

Provenance: From the family of Alan Tucker (1933–2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

Exhibited: Morris Cox, Centennial Exhibition – A Selection of Visual Art (1921–1996), 2003.

See footnote for lot 285.

(1)

£500 – £700



294AR* **Dearden (Harold, 1888–1962)**. Mother and Child, mid-20th century, oil on canvas, a child sits on its mother's lap at the stern of a canal boat named 'Evelyn', signed bottom right, canvas size 56 x 61 cm (22 x 24 ins), framed (64 x 69 cm)

Painter in oil and watercolour, draughtsman in ink and wash. Dearden studied at Rochdale School of Art under H Barrett Carpenter, 1905–10, then at the Royal College of Art for five years under Gerald Moira. Dearden, a strong draughtsman, went on to become head of Swindon Art School for 30 years from 1920 and was president for a time of Swindon Artists' Society. He exhibited in London and provincial galleries and Swindon Museum and Art Gallery holds his work. Lived in Swindon.

Taken from 'Artists in Britain Since 1945' by David Buckman (Art Dictionaries Ltd.)

(1)

£300 – £400



295* **French School**. Still life with Fruit and Flowers, circa 20th-century, oil on canvas, depicting various fruits, including pineapple and grapes, with an assortment of flowers (roses, tulips, fuschia, Michaelmas daisies) in a decorative bowl on a table edge, some areas of craquelure, canvas size 61 x 50 cm (24 x 19 1/2 ins), in a moulded gilt frame (72 x 59 cm)

(1)

£200 - £300

296AR* **Cox (Morris, 1903-1998)**. Martian Iris, 1955, Tempera on board, signed and dated lower left, board size 52.5 x 37.5 cm (20 5/8 x 14 3/4 ins), label with title to verso

Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

Exhibited: Morris Cox, Centennial Exhibition - A Selection of Visual Art (1921-1996), 2003.

See footnote for lot 285.

(1)

£300 - £500

297* **Pantuhoff (Igor, 1911-1972)**. Portrait of a young female artist, oil on canvas, half-length portrait of a young blond-haired girl wearing a diaphanous dress and black choker, holding an artist's palette and brush, the edge of a canvas to the right, and 2 cherries to the left, symbol to lower right (artist's mark?), verso inscribed in pencil 'To Gordon affectionately' with indistinct initials, 49.5 x 38.5 cm (19 1/2 x 15 1/8 ins), framed (57.7 x 47.8 cm)

Born to an aristocratic Russian family that emigrated to the United States after the 1918 revolution, Igor Pantuhoff is especially known for his portraiture, and in particular his distinctive paintings of wide-eyed females.

(1)

£200 - £300



Lot 296



Lot 297



298AR* **Battersby (Martin, 1916-1982)**. *Fire II*, gouache on card, 85 x 112 mm (3 1/4 x 4 3/8 ins), framed and glazed, with Arthur Jeffress Gallery label to verso

Martin Battersby (1914-1982), British trompe l'oeil artist and theatre set designer, and historian on Art Nouveau and Art Deco. He published books on decorative art including *Art Nouveau* (1967), *The Decorative Twenties* (1969), and *The Decorative Thirties* (1971). Battersby's was particularly fond of the sphinx motif, and held an exhibition of paintings of sphinx subjects at the Arthur Jeffress Gallery, London, *Sphinxes by Martin Battersby*, 29 November-22 December 1961. The present work was exhibited in this show where it was purchased by the family of the present owner.

(1) £200 - £300



299* **Crowley (Margaret Dunn, b. 1927)**. *The woolshed at Arkabar Station*, oil on hardboard, signed lower right, paper caption label to verso, 61.3 x 81.5 cm (24 x 32 ins), framed (78.5 x 99 cm)

(1) £150 - £200



300* **British School**. A large wooden room divider, circa 1960s, a large three-part hinged wooden room divider, the panels joined with canvas, the front panels covered in canvas and painted with oil paints, showing a busy anthropomorphic scene of monkeys engaged in various tasks - dining, entertaining, serving food and wine, cooking and cleaning in a fairy-tale setting, 'CA' monogram to lower right of middle panel, each panel in good condition, some wear and surface abrasion, the reverse panels painted grey (and flaking in places), overall size approx. 224 x 120 cm

(1) £300 - £500



301AR* Blackburn (John, 1932-2022). Composition, 17 March 1964, oil on board, 25.4 x 30.5 cm (10 x 12 ins), 'Lady R Reilly' to verso with artist name and date in black pen, framed (26.5 x 31.5 cm)
(1)

£400 - £600



302AR* Blackburn (John, 1932-2022). Composition, circa 1964, oil on board, top corners bumped, 26.5 x 30.6 (10 1/2 x 12 ins), framed (28 x 32 cm)
(1)

£400 - £600



Lot 303



Lot 304

303AR* **Blackburn (John, 1932–2022)**. *Composition*, October 1964, oil on board, 23.4 x 26.5 cm (9 1/4 x 10 1/2 ins), artist name and date in black pen with Reilly in blue ink to verso, framed (24.5 x 27.4 cm) (1) £300 - £500

304* **Walker (M., 20th century)**. *Magie*, 1964, oil on canvas, titled and dated by the artist to verso in red paint, a few areas of cracking and loss to surface, canvas size 76 x 61 cm (30 x 24 ins), unframed (1) £300 - £500



305AR* **Barry (Claude Francis, 1883–1970)**. Château Gaillard 4 – Decoration, circa 1967, oil on hardboard, signed '-F. Barry-' lower left, 76 x 99 cm (30 x 39 ins), in a gilded frame (92 x 114 cm), together with the catalogue on the artist by Katie Campbell, 'Moon behind Clouds, An Introduction to the Life and Work of Sir Claude Francis Barry', published by Fine Art Promotions Limited, 1999, with a foreword by David Capps

Provenance: with an Amyl Holdings S.A. label verso, Catalogue no. 94, signed by David Capps (English solicitors to Amyl Holdings S.A., Jersey).

Exhibited: "Moon behind Clouds", label with title, Exhibit Number 5 and price of £7,500.

Literature: Katie Campbell, *Moon behind Clouds, An Introduction to the Life and Work of Sir Claude Francis Barry*, illus. p. 99, cat. no. 94.

(2) £6,000 - £7,000

306AR* **Wesson (Edward, 1910–1983)**. Winter Water, 1970, oil on board, signed lower right, mount aperture 27 x 39 cm (10 5/8 x 15 3/8 ins), framed and glazed (46 x 57 cm), verso with ink manuscript inscription by the artist: Edward Wesson R.I. R.B.A. R.S.M.A., 32/1970 "Winter Water"

(1) £200 - £300



Lot 306



Lot 307

307AR* **Davies (Brian 1942-2014)**. Still Life of Peaches and Grapes, resting on a wooden table with silver and glass tumbler, oil on canvas, signed lower right, canvas size 20 x 30.5 cm (7 7/8 x 12 ins), John Adams Fine Art label to verso, framed (30 x 40.5 cm)
(1) £500 - £700



Lot 308

308AR* **Davies (Brian 1942-2014)**. Still Life of Peaches, in a silver bowl on a table, oil on canvas, signed lower left, canvas size 35.5 x 30.5 cm (14 x 12 ins), John Adams Fine Art label to verso, framed (46 x 41.5 cm)
(1) £600 - £800

309AR* **Davies (Brian 1942-2014)**. Still Life of Plums, in a white dish resting on a wooden table, a knife, glass goblet and grapes around it, oil on canvas, signed lower right, canvas size 35.5 x 51 cm (14 x 20 1/8 ins), framed (56.5 x 71.5 cm)
(1) £700 - £1,000



Lot 309



310AR* Cox (Morris, 1903–1998). *The Dip Medicinal*, 1982, acrylic and oil glaze with collage and incised lines, signed and dated lower right, some minor rubbing to extreme right edge and lower left (perhaps where previously mounted), size 91.5 x 40.5 cm (36 x 15 7/8 ins), Morris Cox label with printed title, date and medium to verso

Provenance: From the family of Alan Tucker (1933–2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

See footnote for lot 285.

(1)

£200 - £400



311* West (Bill, 1942–). *Portrait of a man*, circa 1985, oil on board, depicting a suited gentleman, 30.5 x 22 cm (12 x 8 6/8 ins), framed (45 x 36.7 cm). together with *Head of woman*, oil on board, signed and dated lower right, 35.2 x 27.2 cm (13 7/8 x 10 3/4 ins), framed 49.5 x 39 cm, '22' in red pen to verso of board, and *Blonde Woman*, oil on board, signed and dated lower right, 35.2 x 29.4 cm (13 7/8 x 11 5/8 ins), framed 49.5 x 38.5 cm

(3)

£300 - £500



312AR* Cox (Morris, 1903–1998). *In Moonlight*, 1989, acrylic on board with incised lines, signed and dated lower right, board size 61 x 46 cm (24 x 18 1/8 ins), Morris Cox label to verso with title, medium and date

Provenance: From the family of Alan Tucker (1933–2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

See footnote for lot 285.

(1)

£200 - £400



313AR* Cox (Morris, 1903–1998). *Young Wife*, 1989, acrylic on board with incised lines and collage, signed and dated lower right, canvas size 61 x 45.8 cm (24 x 18 ins), Morris Cox label with title, name and date to verso

Provenance: From the family of Alan Tucker (1933–2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

See footnote for lot 285.

(1)

£200 - £400



314AR* **Knight (Tim, 20th century)**. Ilkley Moor, oil on canvas, canvas size 99 x 129 cm (39 x 50 3/4 ins), Paul Fowler Studio label and title and artist name in ink to verso, framed (106.5 x 137 cm)

Tim Knight B.A. has been working as a professional artist since leaving Camberwell School of Arts in 1983. A figurative painter in oils, acrylics and water colours.

(1)

£200 - £400



316AR* **Hale (Helen, 1936-)**. Reflections, 1994, oil on canvas, depicting a vase of flowers on the corner of a table, signed lower left, 30 x 25.5 cm (11 3/4 x 10 ins), The Mall Galleries label to verso, mounted and framed (45 x 40 cm)

(1)

£300 - £500



315AR* **Cox (Morris, 1903-1998)**. Girl with Red Hair and Deer, 1994, acrylic on board with incised lines and collage, signed and dated upper right, board size 61 x 45.8 cm (24 x 18 ins)

Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

See footnote for lot 285.

(1)

£200 - £400



317AR* **Giles (Graham, 1942 -)**. Italian Hillside Path, circa 1990s, oil on canvas, signed lower right 'G. Giles', canvas size 102 x 84 cm (40 x 33 ins), framed (115 x 97.5 cm)

Graham Giles studied at Regent Street Polytechnic School of Art, the Chelsea School of Art, and the Royal Academy of Art in London. He has exhibited at Cadogan Contemporary in London and Chappel Galleries, Essex.

(1)

£200 - £300



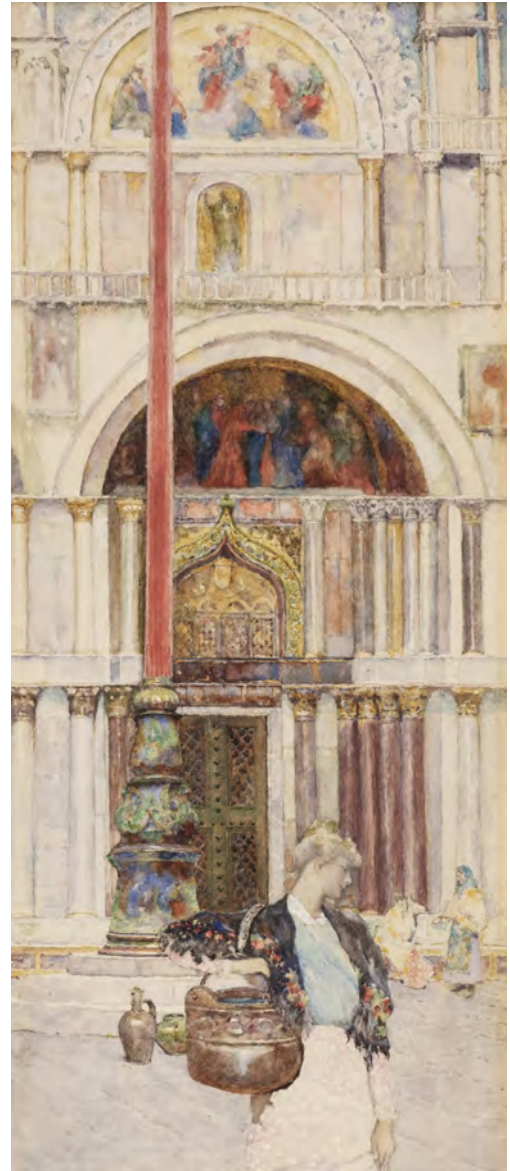
318AR* Lloyd (Reginald J., 1926–2020). *Early Warning*, 1998, acrylic on canvas, signed and dated lower right, 76 x 101cm (30 x 40ins), captioned to verso, gilt moulded frame (1) £300 - £500



319* Macbeth (Robert Walker, 1848–1910). *Trees in Blossom*, watercolour on paper laid onto artist's board, depicting a girl sitting beneath a tree in bloom, two deer standing beside her, one nibbling at tree blossom, signed with initials to lower left, previous mount stain to edges, some minor rubbing to edges with some loss to four small areas, 36.5 x 44.5 cm (14 3/8 x 17 1/2 ins), H Butt? Book & Printseller Bournemouth stamp to verso of board, modern gilt frame (49 x 59.5 cm)

It is believed that this watercolour could be a preparatory study for a similar painting by Macbeth exhibited at the Royal Academy in 1902, No. 176. This oil on canvas painting was sold in Sotheby's *Scottish and Sporting Pictures sale*, held at Gleneagles Hotel, Scotland on the 1st September 2004, lot number 622.

(1) £700 - £1,000



320* Woodlock (David, 1842–1929). *Flower Girl*, St Mark's Basilica, Venice, watercolour, depicting a woman holding a large pail of water, standing in front of St Mark's Basilica in Venice, signed lower left, mount aperture 46 x 19.5 cm (19 1/8 x 7 5/8 ins), framed and glazed (65.5 x 39 cm)

David Woodlock trained at the Liverpool Academy of Arts, and then under John Finnie at Liverpool School of Art. In 1872 he helped found the Liver Sketching Club and would also become a member of the Liverpool Academy of Arts. In 1880 he began to exhibit in London, he showed at the Royal Academy of Arts from 1888 and in 1897 became President of the Liver Sketching Club. Throughout the latter part of 1890s Woodlock travelled to Venice and North Africa.

(1) £300 - £400



Lot 321



Lot 322

321* **Scotti (Lemmo Rossi, 1848-1926)**. Basilica di San Marco, Porta Maggiore, Venezia, watercolour, depicting the main entrance to St. Mark's in Venice, a woman standing feeding the birds by the entrance, signed lower right, mount aperture 35.5 x 24 cm (14 x 9 1/2 ins), mount with title to lower margin, framed and glazed (67.5 x 58 cm), together with

Palazzo Ducale, Porta della Carta, Venezia, watercolour, depicting Carta Gate, a ceremonial doorway leading into Doge's Palace, a religious figure standing in the shadows, signed lower right, mount aperture 35.5 x 24 cm (14 x 9 1/2 ins) mount with title to lower margin, in matching frame (67.5 x 58 cm)

(2)

£400 - £600

322* **Barton (Mary Georgina, 1861-1949)**. A Patio at Cuautla, circa 1909, watercolour, depicting a colourful garden, possibly Mexican, signed to lower right, size 37 x 34 cm (14 1/2 x 13 1/4 in), The Fine Art Society label to verso, framed and glazed (45 x 42 cm), together with

Among the Floating Gardens, watercolour, depicting a river scene with red building and figure wearing a sombrero on the right, signed lower left, 37 x 34 cm (14 1/2 x 13 1/4 in), framed and glazed (45 x 42 cm)

Exhibited: The Fine Art Society, July 1909, numbers 51 and 3.

(2)

£300 - £500



323* **Austrian School**. Head of a Young Woman, 1909, pencil on glossy paper, indistinctly signed 'M Wat(?)' and dated '09' to lower left, a sketch of a woman's head in profile, sheet folded to fit in frame, areas of spotting, a few very small open tears to edges, image size 21.5 x 17.5 cm (8 1/2 x 7 ins), unfolded sheet size approx. 27.5 x 20.5 cm, partial backing board, framed and glazed (30.5 x 26.6 cm)

(1)

£150 - £200



324* **Lamplough (Augustus Osborne, 1877-1930)**. Ruined Temple at Kom Ombo, circa 1910, watercolour over pencil, heightened bodycolour, signed lower left 'A Lamplough', Avon Fine Art Gallery label to verso, 377 x 479 mm

Provenance: Estate of Martin R. Davies, Bristol.
(1)

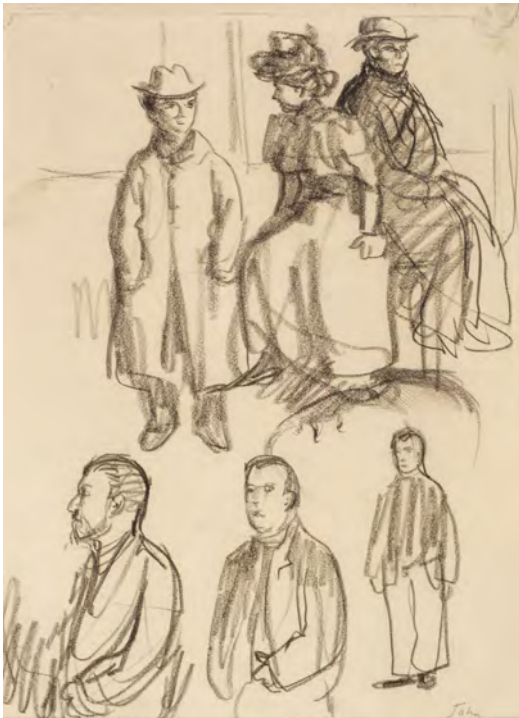
£300 - £500



326* **Hansen (Hans Jacob, 1853-1947)**. Moroccan Market, circa early 20th-century, watercolour heightened with gouache on wove paper, signed 'Hans Hansen RSW.' lower left, some light staining to lower portion of image, old framers' label to verso, mount aperture 35 x 23.5 cm (13 3/4 x 9 1/4 ins), framed and glazed (50 x 38.5 cm), together with an interior scene by the same artist, watercolour on paper, signed bottom right, framed and glazed (31 x 41 cm)

(2)

£300 - £400



325AR* **John (Augustus, 1878-1961)**. Seated Figures, charcoal on paper, depicting six figures, two seated, signed in pencil to lower right, mount aperture 31.5 x 22.5 cm (12 1/2 x 8 7/8 ins), framed and glazed (48.5 x 40 cm), together with a copy of Augustus John Drawings edited by Lillian Browse, London: Faber & Faber Limited, second impression, January 1942, signed inscription by author to free front endpaper 'To Bruce from Augustus with common love & thirst The Antelope Jan 27 1943', some minor spotting, original light green cloth, 4to

(1)

£300 - £500



327* **Kramer (Jacob, 1892-1962)**. Head of a Woman, 1920s, black and blue chalks on buff paper, signed in black chalk lower right, mount opening 50.5 x 42.5 cm, framed and glazed (72 x 62.5 cm), together with:

Kramer (Jacob, 1892-1962). Portrait of a Man, 1924, chalk and pastel on buff paper, signed and dated in black chalk lower right, mount opening 45 x 32 cm (17 5/8 x 12 1/2 ins), framed and glazed (59.5 x 45cm)

Provenance: Collection of Michael and Megan Dawson.
(2)

£400 - £600



328* Austin (Robert Sargent, 1895–1973). Woman's Head (artist's wife), 1925, black chalk with fleks of brown chalk, signed and dated in brown to lower right, RSA studio stamp to lower margin, 3.29 in pencil to lower margin, sheet size 39 x 30.5 cm (15 1/4 x 12 ins), number '14' in pencil to verso, mounted, (44 x 41 cm), together with

Mother's Child No.1, red, black and brown chalk on laid paper, with 'INGRES' watermark, signed to lower right, studio stamp to lower margin, with title and '2.7' in pencil, some light general toning, a small pin hole to each corner, sheet size 53 x 38 cm (20 7/8 x 15 ins), '18' in pencil to verso, mounted (60 x 44.5 cm), plus

Seated Child, 27 June 1933, black and brown chalk with ink on laid paper, with 'Charles I' watermark, signed and dated in pencil to lower right, '15' in pencil to lower margin, sheet size 46.5 x 33 cm (18 1/4 x 13 ins), mounted (63 x 50 cm), and 9 other drawings, mainly figure studies in pencil, charcoal and ink, 2 signed, dated and stamped, largest 45.5 x 57 cm (17 3/4 x 22 1/2 ins)

Robert Sargent Austin was born in Leicester, England on May 23, 1895. A student of printmaking at the end of the "etching revival," Austin studied at the Leicester Munciple School of Art (1909 - 1913), and then at the Royal College of Art in London preceeding and after World War I. There he studied engraving under Sir Frank Short, and was awarded the Rome Scholarship to study engraving in Italy in 1922. While there, he met and married writer Ada May Harrison. The couple returned to England in 1926 and Austin began teaching at the Royal College.

During World War II Austin enlisted as a war artist, recording the efforts of women in the Royal Air Force and nursing services. Upon his return, he taught at the Royal College of Art, and worked as an advisor on the design of banknotes to the Bank of England.

In 1927 he was elected a Fellow of the Royal Society of Painter-Etchers and Engravers, he was elected a full member of the Royal Watercolour Society in 1934, and later also served as president, from 1957 to 1973. He was elceted an Associate of the Royal Academy in 1939 and to the full membership in 1949. (13) £700 - £1,000



Lot 330



Lot 329

329* **Hennell (Thomas Barclay, 1903-1945)**. An Irish Tenement, near Rathcoursey, County Cork, 1927, ink and wash on laid paper, signed in pencil under mount 'T H', further signed in full and inscribed verso, dated 1927 and titled Rathcoursey, mount aperture 21cm x 27cm (8.25 x 10.75 ins), full sheet 24cm x 31.3cm (9.4 x 12.4 ins.), sheet beyond aperture mount stained, and occasional light spots, loose in original ebonised frame, further inscribed by a later hand with artist's name and title to backboard.

Provenance: Private Collection, Kent, UK.

(1)

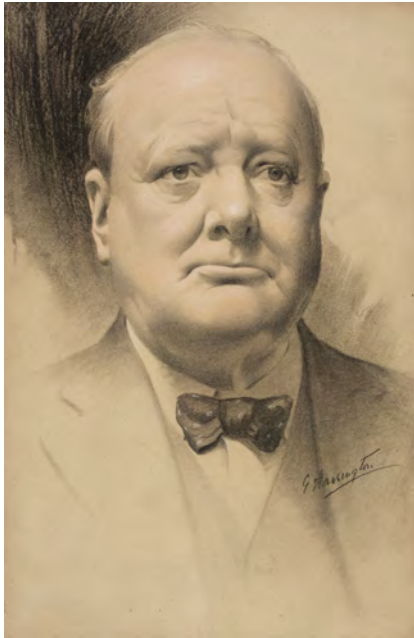
£300 - £500

330* **Hennell (Thomas Barclay, 1903-1945)**. Estuary View, probably Rathcoursey, County Cork, ink and grey wash on laid paper, signed in pencil to lower right margin 'T.Hennell', mount aperture 22.5cm x 30.5cm (8.7 x 12 ins), full sheet 24cm x 31.2cm (9.4 x 12.5 ins.), occasional light spots, original ebonised frame, glazed.

Provenance: Private Collection, Kent, UK.

(1)

£400 - £600



331* **Churchill (Winston Spencer, 1874-1965)**. Portrait of Winston Churchill by G. Harrington, circa 1930, coloured chalk on buff laid paper, signed to right of image, manuscript inscription to verso by artist 'This sketch must not be reproduced', sheet size 56 x 36.5 cm (22 x 14 1/2 ins), secured to mount with tape, framed and glazed (74 x 54 cm)

The National Archives, Kew holds a similar portrait of Winston Churchill by G. Harrington. Reference INF 3/64.

(1)

£300 - £500



333AR* **Wilkinson (Gilbert, 1891-1965)**. Lunchtime, watercolour heightened with bodycolour, signed to lower right, mount aperture 42.5 x 32 cm (16 3/4 x 12 1/2 ins), framed and glazed (60 x 50 cm)

(1)

£200 - £300



332* **Poix (Hugh de, 1886-1966)**. Near Painswick, Gloucestershire, watercolour and pencil on paper, signed lower right, mount aperture 30.5 x 40 cm (12 x 15 3/4 ins), A.W. Johnson gallery printed label and contemporary hand written label '2./ Near Painswick. Gloucestershire. Hugh De Poix. R.B.A Broome Lodge Ditchingham. Norfolk. Not For Sale' in blue ink to verso, mounted, framed and glazed (56.5 x 64 cm)

Hugh Edmond Francois Marie Tyrel de Poix was born at Kensington, London in 1886. Hugh studied at the Royal Academy Schools from 28 January 1908 to January 1913 and exhibited at the Royal Academy and was a member and exhibitor at the Woodpecker Sketch Club, later named the Norfolk & Norwich Art Circle, 1906-1953, from Bungay, Suffolk and Ditchingham, Norfolk.

(1)

£150 - £200



334* **Marchegiani (Armando, 1902-1987)**. The Spanish Steps, Roma, 1934, watercolour, signed and dated in red to lower right, 69.5 x 53.5 cm (27 3/8 x 21 ins), framed and glazed (76.5 x 61 cm)

Marchegiani studied at the Academy di San Luca in 1927. He lived in Rome and many of his works are held in various Italian Institutions, including the Heritage Museum, Rome.

(1)

£200 - £300



335AR* **Gurschner (Herbert, 1901-1975)**. Sketch for Lemon Harvest, circa 1937, watercolour on paper, signed and inscribed in black ink to lower left 'Sketch for Lemon Harvest watercolour H. Gurschner', 36 x 25.5 cm (14.25 x 10 ins) mount aperture, framed and glazed

Provenance: The artist's estate, thence by descent to the present owner.

Literature: Claudia and Roland Widder, Herbert Gurschner, Ein Tiroler in London (2000).

A colourful preparatory study for the artist's larger oil on canvas entitled Lemon Pickers of 1937, sold by Dominic Winter Auctioneers, 8th November 2018, lot 582. The finished oil was most likely included in his 5th London exhibition held at the Cooling Galleries, 9th-22nd November 1938.

(1) £500 - £800

337AR* **Flint (Russell William, 1880-1969)**. Young Servant Girl, first half of the 20th century, graphite on thin wove paper watermarked Chartwell, initialed in graphite 'WRF' lower right, sheet 25.5 x 20.5 cm (10 x 8 ins), unframed

(1) £300 - £400



336* **English School**. An archive of pen and ink drawings and watercolours from L.P. Burgess, mid to late 20th century, approximately 45 artworks comprising: 30 pen, ink and pencil drawings and 15 watercolours, depicting various landmarks, mainly in the South of England including 12th century church at Tortington, Burpham near Arundel, Halnaker Mill, Greatham near Pulborough, Burnham Beeches Bucks, etc., portraits of people, animals, flowers and designs for book and magazine covers, such as Corners of Old Essex, Snowdrop, Blackbird, Nuthatch, Sun-Worship, etc., some with criticisms taped to verso, mainly signed or initialed by artist, largest 37.5 x 27 cm (14 3/4 x 10 5/8 ins), together with two letters, one from The Selborne Society who have used six of Burgess's designs for their greeting cards, the other from South Eastern Magazines Limited advising that although they think the drawings delightful they have already chosen the Christmas covers for the Sussex and Kent Life (1 folder) £150 - £200



Lot 337



338AR* **Vaughan (Keith, 1912-1977)**. Figures, circa 1940, *graphite on paper, depicting a darkly outlined male nude figure in the foreground, outlines of other figures surrounding, possibly a study for a larger piece, sheet size 21 x 15.5 cm (8 1/4 x 6 1/8 ins), to verso, Study of Sleeping Man, pencil on buff paper, showing the head and shoulders of a man, eyes shut, hands resting by his chin, mounted, framed and double-glazed (35 x 29 cm)*

Born in Selsey, Vaughan attended Christ's Hospital school. He worked in an advertising agency until the war. When as an intending conscientious objector he joined the St John Ambulance. In 1941 he was conscripted into the Non-Combatant Corps. Vaughan was self-taught as an artist. His first exhibitions took place during the war. In 1942 he was stationed at Ashton Gifford near Codford in Wiltshire.

(1)

£200 - £300



339* **Welch (Denton, 1915-1948)**. Portrait of Noel Cousins, circa 1940s, *ink and wash on buff paper, a characterful sketch of the semi-nude sitter reclining in a deckchair, his left arm drawn across his torso, with the use of light pink wash to highlight his lips, nipples and thumb nail, unsigned, remnants of another work in ink to verso, the lower half of two nude male figures and a Faun, with a conch shell and scabious-like flower at their feet, and a small area of repeated patterning to the lower left corner, even mount staining to recto, roughly trimmed edges, three very small closed tears to two margins, a few old creases, remnants of old adhesive to verso, sheet size approx. 32.5 x 21 cm (12 3/4 x 8 1/4 ins), window mounted, together with another sketch by the same artist, Reclining Male, 1943, pencil on laid paper, a recumbent semi-nude male leaning on his left arm, inscribed 'Noel Adeney' and 'July 30 1943' in pencil to left of image, with a manuscript note 'sketch by Denton Welch bought from Henry Boxer 39, Kew Road, Richmond Dec. 1984', remnants of another sketch in pencil and ink to verso of a partially dressed figure, mount staining to recto, a few small stains, some spotting and remnants of old tape to verso, sheet size 17.5 x 24.5 cm (7 x 9 3/4 ins).*

"Noel Cousins who frequently went out painting with Denton Welch in the Hadlow Road years, remembers that DW did not have a very clear idea what the finished picture would be like." James Methuen-Campbell interviewing Cousins for his biography *Denton Welch: Writer and Artist* (1984). Noel Cousins was a painter who was active from 1957 to 1965.

Noël Gilford Adeney (1890-1978) was a British artist, known for her landscape and still life paintings and a member of The London Group. She is known to have drawn a portrait of Welch which sold at Sotheby's in 1997. Welch also appears as "Merton Hughes" in Adeney's 1956 novel *No Coward Soul*.

(2)

£400 - £600



Lot 339



340AR* **Salisbury (Frank Owen, 1874-1962)**. King Peter of Serbia, oil on canvas laid down on board, signed 'Frank O Salisbury' lower right, 62.5 x 49 cm (24 5/8 x 19 1/4 ins)

Salisbury was a skilled and revered portrait painter, commissioned to produce portraits of some of the most eminent figures including Winston Churchill and six American presidents.

(1)

£2,000 - £3,000



341AR* **Wesson (Edward, 1910–1983)**. River view, watercolour on paper, depicting a church overlooking a river, signed lower left, few spots to sky area, mount aperture 43.5 x 58.5 cm (17 1/8 x 23 ins), framed and glazed (63.5 x 77.5 cm)

(1)

£100 – £200



342* **Mackley (George, 1900–1983)**. Waterside Inn, 1951, ink on paper, unsigned, 'Given to me by Monica Poole RE' in pen to mount verso, plus attribution and date in pencil, tipped onto backing board, sheet size 14.4 x 20 cm (5 3/4 x 8 ins), window mounted, and Sheds, 1968, pen on blue laid paper, unsigned, partial watermark, attribution and date to mount verso, old ring binder holes, tipped onto backing board, sheet size 11.3 x 15.8 cm (4 1/2 x 6 1/4 ins), window mounted, and Hemingford Grey, ink and wash on laid paper, unsigned, partial watermark, attribution and date to mount verso, old ring binder holes, tipped onto backing board, sheet size 11.5 x 15.3 cm (4 1/2 x 6 ins), window mounted, together with two further sketches, 'Breadwinner' and 'Laura', both pen on thin paper, each window mounted.

Each sketch corresponds with a later wood engraving by Geroge Mackley, though each view differs slightly.

Provenance: several from the estate of wood-engraver Monica Poole RE (1921–2003).

(5)

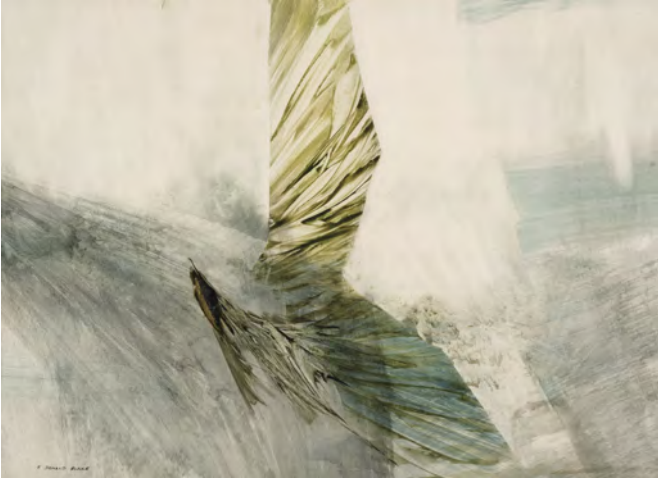
£300 – £500



343* **Plummer (Francis, 1930 – 2019)**. Head, after Donatello, circa 1950s, red and white chalk, underdrawn in pencil on handmade grey flecked paper, unsigned, a head and shoulders study of a young woman, old gallery numbering label '27' to frame recto, mount aperture 36.5 x 26.5 cm (14 1/2 x 10 1/2 ins), framed (55.5 x 44 cm), with Nude Study, circa 1950s, red ink, underdrawn in pencil on cream paper, unsigned, a full-length study of the back of a individual, the shape of the head and feet lightly sketched, a small area of staining to the top of the sheet, mount aperture 50 x 16 cm (19 3/4 x 6 1/4 ins), framed (69 x 34 cm), plus Profile, from the Right, circa 1950s, white chalk and ink on handmade grey flecked paper, unsigned, a study of a woman's head in profile, old gallery numbering label '37' to frame recto, mount aperture 16 x 12.5 cm (6 1/4 x 5 ins), framed (35 x 30 cm), together with three further studies from life by the same artist, each titled to verso, unsigned, all with old gallery numbering label to frame, uniformly framed and glazed (the largest 57.5 x 48 cm).

(6)

£300 – £500



344* **Blake (Frederick Donald, 1908–1997)**. *Movement*, coloured inks and watercolour on paper, with varnish, signed lower left, mount aperture 34 x 47.5 cm (13 3/8 x 18 3/4 ins), framed and glazed (53 x 65.5 cm), verso with ink manuscript title label, together with *Composition*, coloured inks and watercolour on paper, with varnish, signed lower right, mount aperture 34 x 21.3 cm (13 3/8 x 8 3/8 ins), framed and glazed (48.5 x 34.5 cm)
(2) £150 - £200



Lot 345

345* **Mackley (George, 1900–1983)**. *Houghton Lock on the Great Ouse*, ink and wash on paper, signed lower left, titled to verso, tipped onto backing board, some handling creases, sheet size 21 x 25 cm (8 1/4 x 9 3/4 ins), window mounted, and *Hollandsche IJssel*, circa 1960s, ink and blue wash on laid paper, underdrawn in pencil, unsigned, titled lower right in pen, tipped onto backing board, sheet size approx. 20.5 x 25 cm (8 x 9 3/4 ins), window mounted, plus *Faerland scene with House and Outbuildings*, ink and wash on thin paper, initialled lower left, tipped onto backing board, sheet size 13 x 20 cm (5 x 8 ins), window mounted, together with two further sketches, both pen on paper of countryside scenes, each window mounted.

Provenance: several from the estate of wood-engraver Monica Poole RE (1921–2003).
(5) £300 - £400



346* **Sigmund Pollitzer (British, 1913–1982)**. *Six Architectural Studies of Venice*, 1964–1971, includes views of *Santa Maria della Salute*, the *Porta di Terra at the Arsenal*, a statue, and a doorway, ink and wash on paper, all signed and dated, each with 'Gallery 181' label to verso, uniformly framed and glazed (the largest 70.5 x 81 cm), two frames with defective glazing

Born in London in 1913, Arthur Sigmund Pollitzer was a member of the Pollitzer family who owned the major warehouse and transportation company Beck and Pollitzer. Aged seventeen he travelled to Germany to study language, art and architecture and was much influenced by contemporary continental art, especially the Bauhaus. He returned to England and became an architectural draughtsman, working on many large London projects including the Cumberland Hotel. As an artist, he exhibited at the Redfern Gallery, Hanover Gallery, Roland Browse and Delbanco.
(6) £200 - £300



Lot 347



Lot 348

347AR* **Annigoni (Pietro, 1910–1988)**. Wethersfield, Amenia (New York), 1965, pen, wash and china ink on wove paper, 51.5 x 67.5 cm (20 1/2 x 26 1/2 ins), window mounted, framed and glazed (54.5 x 71 cm)

Provenance: Margaret Rawlings, Lady Barlow (1906–1996), English stage actress and Jane Sacchi, née Barlow (1943–).

(1)

£500 – £800

348* **Mitchell (Peter Todd, 1924–1988)**. Manoeuvring a Sculpture, circa 1960s, red and black ink, heightened with white gouache, underdrawn in pencil on buff paper, two semi-nude men lift a large sculpted classical head with ropes, with masonry work and a ladder in the background, signed, mount aperture 46.5 x 62 cm (18 1/4 x 24 1/4 ins), together with Setting in Position, circa 1960s, red and black ink, heightened with white gouache, underdrawn in pencil on buff paper, two semi-nude men set a large sculpted classical head in position on large carved stone mounts, signed, mount aperture 62 x 47 cm (24 1/4 x 18 1/2 ins), both works uniformly framed and glazed (89.5 x 72 cm each)

Peter Todd Mitchell was an American painter, designer and writer. He studied art at Yale University and at the Academia de las Bellas Artes in Mexico, and spent the war years in Naval Intelligence. He moved to Paris in 1947 to pursue a painting career, and his first exhibition was at Jean Cocteau's Galerie Morihien. Noted for his textile and wallpaper designs, Mitchell worked with numerous well-known fashion designers, including Alexander 'Omar' Kiam, Norman Norell, Adele Simpson and Claude Staron. He was a frequent exhibitor at the Hanover Gallery in London and the Carstairs in New York City.

(2)

£200 – £300



Lot 350



Lot 349

349AR* **Wesson (Edward, 1910-1983)**. Summer Pond near Guildford, November 1966, watercolour on paper, signed lower left, mount aperture 32 x 50 cm (12 5/8 x 19 3/4 ins), framed and glazed (52.5 x 70 cm), verso with ink manuscript title, date and artist's name and with ink stamp of The Gordon Gallery, 67 High Street, Wimbledon Village, London

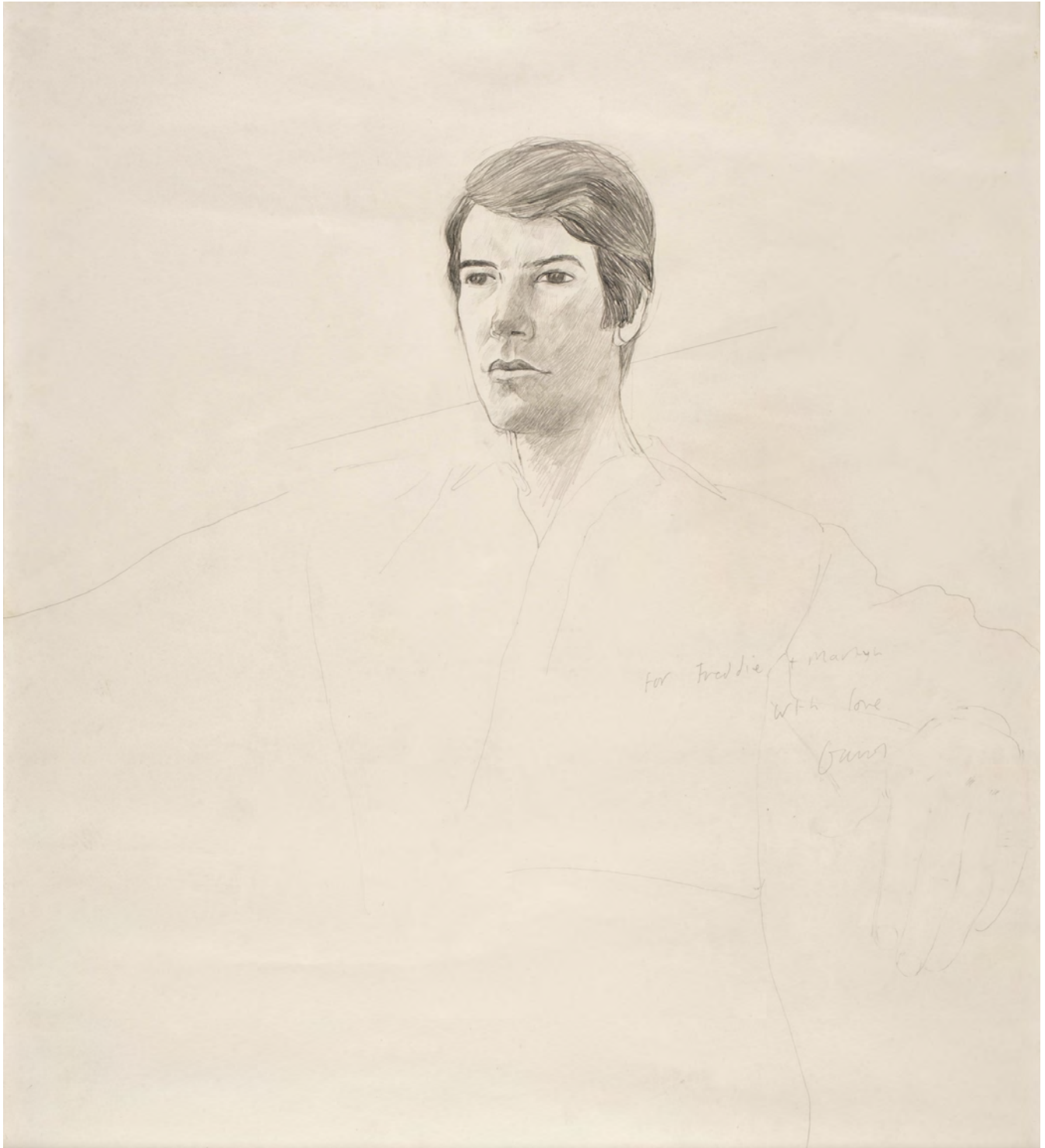
(1)

£150 - £200

350AR* **Berlin (Sven, 1911-1999)**. Still Life, 1967, acrylic and oil on board, depicting a large bowl of fruit on a table, signed and dated lower right, some small flecks of misplaced paint, 50.5 x 60 cm (19 7/8 x 23 5/8 ins), framed (56 x 66.5 cm)

(1)

£300 - £500



351AR* **Hockney (David, 1937-)**. Portrait of Martyn Thomas, circa 1970s, pencil on thick wove paper, a detailed study of the head of the sitter, with the outline of the upper body lightly sketched, signed and inscribed by the artist 'For Freddie + Martyn with love David' to centre right of the sheet, in very good condition, fixed to mount with tape on two sides to verso, two small pieces of old tape and remnants of adhesive to top of sheet to verso, sheet size 43 x 35.5 cm (17 x 14 ins), framed and glazed (59 x 51 cm)

Martyn Thomas (who died in a car accident in 1986) was the partner of ballet dancer and choreographer Frederick Ashton (1904-1988). Hockney had already produced a number of studies of prominent figures from the world of ballet from the late 1960s onwards, including Wayne Sleep, Rudolf Nureyev and Ashton. Hockney and Ashton later collaborated on a production of Stravinsky's *Le Rossignol* (alongside *Le Sacre du Printemps* and *Oedipus Rex*) at the New York Metropolitan Opera in February 1981. The pair also worked together on a production of the ballet *Variii Capricci* (1983).

Provenance: From the estate of Martyn Thomas (Frederick Ashton's partner), thence by descent to the present owner.

(1)

£8,000 - £12,000



Lot 352

352AR* Cree (Alexander, 1929–2014). Field with Haystacks, acrylic on board, signed lower right, mount aperture 24.5 x 35 cm (9 5/8 x 13 3/4 ins), artist's name and address to verso, mounted, framed and glazed (51 x 61.5 cm)

(1)

£200 - £300

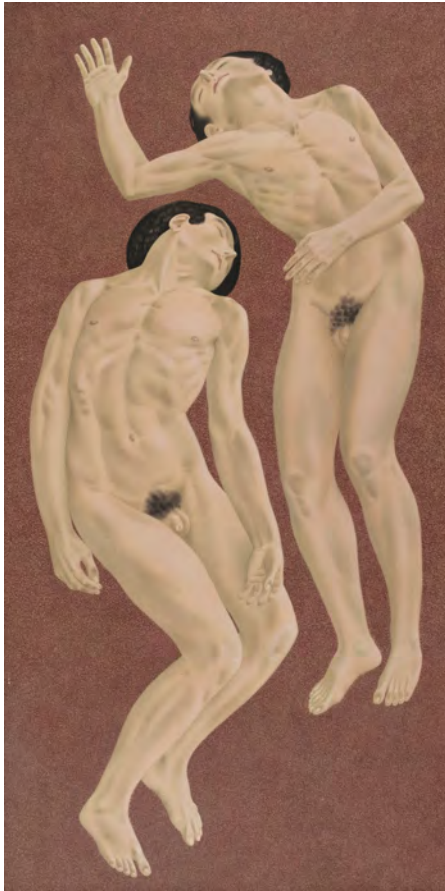
353AR* Blackburn (David, 1939–2016). Beach with Cross and Stone & Beach with Stones and Trailing Form, 1974, two pastel on paper, both with faded signature and date to lower right, sheet size each 39.5 x 30 cm (15 1/2 x 11 3/4 ins), both titled and dated '1974' with 'Rowneys & Rembrandt pastel fixed (3) with Windsor & Newton Fixing spray - 1975' to verso, mounted together, framed and glazed (69 x 99 cm)

(1)

£400 - £600



Lot 353



Lot 354

354AR* **Plummer (Francis, 1930 – 2019)**. *Sleeping Figures*, circa 1970s, egg tempura on board, a highly detailed study of two nude male figures lying supine, with limbs and heads in various positions, on a mottled background, old frame maker's label to verso, image size 121 x 59.5 cm (47 1/2 x 23 1/2 ins), framed (135.5 x 74 cm)

Reeman Dansie Auctioneers, *East Anglian Fine Art & Antiques*, 1 July 2020, lot 1187.

Francis Plummer trained at the Royal Academy Schools in the early 1950s, championed by Stanley Spencer and Sir Herbert Read, he was the recipient of the coveted Leverhulme Scholarship. In a mixed career which included anatomical illustration for Guys Hospital and teaching, painting ran side-by-side with his commercial work. Specialising in the medium of egg tempera (a technique little used since the Renaissance) Plummer often worked on a large scale, but in tremendous detail, combining Classical iconography and formal composition with his principal focus being the human form. He exhibited widely at venues including The Leicester Galleries, Leighton House Galleries and London House Galleries.

(1) £300 - £500

355* **Mackley (George, 1900–1983)**. *Hillside Farm*, 1977, watercolour on thick cream wove paper, with traces of pencil and black chalk, signed and dated lower left (somewhat indistinct), '6' in pencil to top left corner, image size 34 x 49.5 cm (13 1/2 x 19 1/2 ins), sheet size 37 x 52.5 cm, window-mounted, and *Edge of the Forest*, 1979, watercolour on thick wove paper, underdrawn in pencil, a view of trees with forest and open fields in the background, signed and dated lower left in pen, '1' in pencil to top left corner, remnants of tape to upper margin, image size 34 x 46 cm (13 1/4 x 18 ins), sheet size 36 x 48.3 cm, together with *Coastal Landscape*, circa 1979, watercolour on thick wove paper, underdrawn in pencil, a view of a coastline with rising cliffs and rocky outcrops, unsigned, '5' in pencil to top left corner, old tape to upper margin, areas of staining to all margins (not affecting image), image size 34 x 49.5 cm (13 1/2 x 19 1/2 ins), sheet size 38 x 53.3 cm

Provenance: Patricia Jaffé (née Milne-Henderson, 1935–2018), art historian.
(3) £300 - £500



Lot 355



Lot 356

356AR* **Hyman (Timothy, 1946-)**. First Study for the Consolations, pen and black ink and pencil on paper, 298 x 204 mm (11 3/4 x 8 ins), framed and glazed, with gallery label to verso of Austin/Desmond Fine Art

Provenance: Collection of the artist Leonard McComb (1930-2018).

Exhibited: *Timothy Hyman: Recent Work*, London: Austin/Desmond Fine Art, 13 June-4 July 2003.

(1)

£100 - £150

357AR* **Howard (Ken, 1932-2022)**. Grand Canal Venice, circa 1990s, watercolour and gouache on thick card, heightened with pastel, signed in pencil, a vibrant view of buildings in the Dorsoduro district of Venice including the Ca' Rezzonico Palazzo, tipped (minimally) on to backing board, image size 17.4 x 26 cm (6 3/4 x 10 1/4 ins), sheet size 18.7 x 27.3 cm (7 1/4 x 10 3/4 ins), framed and glazed (38 x 46 cm)

Provenance: Gifted by the artist to British actor and Labour Party politician Andrew Foulds (1923-2000). Acquired by the present owner from the Andrew Foulds' Collection, Bruton Knowles Auctioneers, Cheltenham 24 May 2001, Lot 193.

(1)

£400 - £600



Lot 357

358* Panton (Pat, 20th century). Magnificat triptych, 1991, mixed media on paper/thin card, a group of three studies on paper and thin card, for the Magnificat triptych at St. Mary the Virgin, Tetbury, Gloucestershire, each part comprising two or more overlapping layers, each signed and dated lower right, the larger central part window mounted (mount aperture 100 x 41 cm, 39 1/4 x 16 ins), and framed (115 x 55 cm), the two outer parts sheet size 84.7 x 35 cm (33 1/4 x 13 3/4 ins), mounted, framed and glazed (103 x 51 cm)
(3) £200 - £300

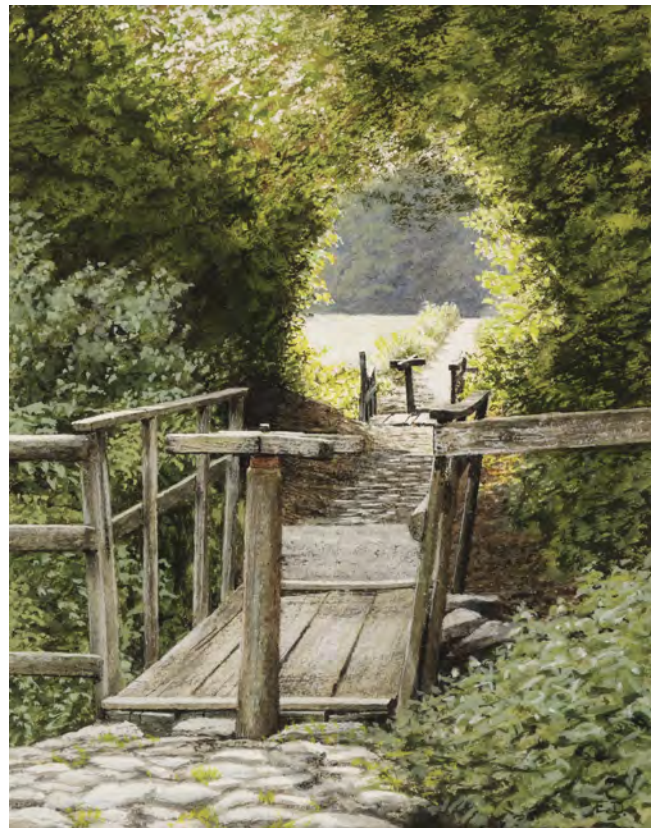


Lot 358



359AR* Faull (Emma, 1956-). A Pair of Imperial Eagles, 1994, watercolour, signed, titled and dated lower left in pencil, mount aperture 50 x 67.5 cm (19 3/4 x 26 1/2 ins), framed and glazed (69.5 x 87 cm)
(1) £200 - £300

360* Dowden (Edward, 1950-). Stiles and Bridges at Alton Priors, Wiltshire, 1997, watercolour and gouache on paper, initialed 'E.D.' to lower right, artist's label to verso with further signature, title and date information, mount aperture 15.2 x 12.3 cm (6 x 4 3/4 ins), framed (18.5 x 24 cm), together with Partridge (Brian, 1953-). Tree Door, circa early 1990s, ink on paper, 'Exhibited at the Devizes Museum 5 Aug. - 17 Sept. 1994 (No. 53)' and further pencil inscriptions to verso, mount aperture 16 x 11 cm (6 1/4 x 4 1/4 ins), framed (34.5 x 28 cm)
(2) £200 - £300



Lot 360

20TH CENTURY BALLET & COSTUME DESIGN



361* **French School.** Two Costume Designs, circa 1908, pencil and watercolour, heightened with bodycolour on tracing paper, laid onto paper, both with pencil notes to margins, one depicting Italy, a young lady dressed in a blue waistcoat with a red, white and green sash around her waist, blue feather plumes from her hat, the Italian flag in an ornate frame to her side, signed 'E Minon' lower left, the other depicting Prussia/Germany, a young lady dressed in a black, red and white fitted dress, holding a large fan and wearing an extravagant hat both decorated with the Prussian eagle, sheet size 35.8 x 25.4 cm, matching gilt frames (56 x 42.8 cm) (2) £100 - £150



362* **English School.** A collection of 15 drawings for opera and ballet costumes, circa mid-20th century, mostly gouache and ink on paper, some with pen or pencil inscriptions detailing measurements and fabric to be used (poplin, cord, etc.), two with the names of chorus members and their various voice parts (soprano, contralto, etc.), one with swatches of fabric pinned to the sheet, overall very good conditions, some with small pinholes where previously stapled to a design board, a mixture of individual and multi-aperture mounts, all framed and glazed, the largest 53 x 25 cm, together with two set designs, gouache and wash drawings on paper

Five of the costume designs relate to Christoph Willibald Gluck's (1714-1787) opera *Orfeo ed Euridice*; two inscriptions in pencil 'Elysian / Act. II / Sc. I' and 'God of Love' both relate to characters and scenes in the opera. A production of the work was staged by the Royal Opera House in 1969, with set and costume designs by Philip Prowse (b. 1937).

Provenance: From the estate of Martyn Thomas (partner of dancer and choreographer Frederick Ashton), thence by descent to the present owner. (15) £500 - £800



363* **Lambert (Isabel, 1912-1992).** Five costume designs for the ballet *Tiresias*, circa 1950/51, watercolour and gouache on paper, heightened with gold, inscribed 'Designs by Isabel Lambert for Royal Ballet of *Tiresias* / music by Constant Lambert choreography by Frederick Ashton / with love from Sap(?)' in pencil to verso, each individually titled, displayed in a multi-aperture mount, each aperture 17 x 12 cm (6 3/4 x 4 3/4 ins), framed and glazed (31 x 87 cm)

Designs include 'Girl Toreador Scene I', 'Priestess Scene I', 'Girl Toreador Scene I', 'Priestess Scene I', and 'Shepherdess (sic) Scene II'.

Six additional costume designs for *Tiresias* by Isabel Lambert are held in the Victoria and Albert Museum's collections - S.2287, S.1934, S.1933, S.2284, S.2285 / 1986 respectively.

Isabel Lambert Rawsthorne (néé Nicholas) trained at the Liverpool School of Art and the Royal Academy in London. Her artist circle included André Derain, Pablo Picasso, Alberto Giacometti and Francis Bacon. In 1947 she married Constant Lambert (1905-1951), composer and founding Music Director of The Royal Ballet. In 1951 she designed the set and costumes for Frederick Ashton's (1904-1988) new ballet *Tiresias*, with a score by her then husband.

Provenance: From the estate of Martyn Thomas (partner of Frederick Ashton), thence by descent to the present owner. (5) £200 - £300



364* Motley Group. Costume Design for *The Innocents*, circa 1950, pencil and watercolour on buff paper, heightened with white, signed 'Motley. 60' in pencil bottom left, a design for the character Miss Giddens, with pencil annotations detailing character, costume and fabric 'Miss Giddens / Blouse - picking roses. Pale pink muslin', some toning to top of paper, sheet size approx. 29 x 23 cm (11 1/2 ins x 9 ins), framed and glazed (35 x 29 cm)

The Motley Group consisted of Margaret Harris, her sister Sophia Harris, and Elizabeth Montgomery. Between 1932 and 1976 they designed sets and costumes for numerous plays, opera, ballet, and films. Their designs were used in productions in the West End and on Broadway, and also by the RSC, English National Opera, and at the Metropolitan Opera in New York.

The University of Illinois' Rare Book and Manuscript Library holds the largest collection of works relating to the group: the *Motley Collection of Theatre and Costume Design*. The collection comprises over 5,000 items from more than 150 productions. This includes five similar designs for the character of Miss Giddens (Inventory Numbers 520703-001 to 005 respectively).

The Innocents is a play written by William Archibald, based on Henry James' 1898 novella *The Turn of the Screw*. The original production opened on Broadway at the Playhouse Theatre on February 1, 1950, and subsequently opened in the West End at Her Majesty's Theatre on July 3, 1952.

(1) £200 - £300

365* Jullian (Philippe, 1919-1977). *Les Courtisanes*, mid-20th century, pencil, ink and wash on laid paper, en grisaille, courtiers attending to royalty, signed bottom right in ink, mount aperture 35 x 19 cm (7 1/2 x 13 3/4 ins), framed and glazed (63 x 45 cm), with **Rice (Peter, 1935-1992).** *Scaramuchio*, 1960, ink and wash on card, a costume design for the character Scaramuchio, signed, dated and titled, laid on thick paper, even mount staining, sheet size 41 x 28 cm (16 x 11 ins), together with **Farmer (Peter, 1936-2017).** Page, 1961, gouache and watercolour on black paper, titled in yellow chalk 'Page, The Dream', signed 'Farm 61', mount aperture 29 x 14.5 cm (11 1/2 x 5 3/4 ins), plus a further costume design (possibly by Peter Farmer) of three masked characters, gouache on black paper, framed and glazed (36 x 44 cm)

Philippe Julian was a French illustrator, novelist, art historian, aesthete and dandy. One of his first noted artist works was the first 'artist's' label for the famous wine from Chateau Mouton Rothschild in 1945, in memory of the World War II victory over Germany.

A similar costume design for 'Scaramuchio' is held by the Victoria and Albert Museum (accession number S.75-1982), which was designed for the 1961 production of Richard Strauss's opera *Ariadne auf Naxos* at Sadler's Wells.

Provenance: From the estate of Martyn Thomas (partner of dancer and choreographer Frederick Ashton), thence by descent to the present owner.
(4) £200 - £300



Lot 365



366 Attributed to Kenneth Rowell (1920-1999). Set Design, mid-20th century, mixed media on thick card, a theatre set with three chairs in the foreground, numerous drapes and swags in different shades of red, and various drums and musical instruments further upstage, sheet size 39 x 46.5 cm (15 1/2 x 18 1/4 ins), secured to mount with tape to verso

(1) £200 - £300



367AR* **Rosoman (Leonard, 1913–2012)**. Ballet Dancers, *ink and wash on paper, en grisaille*, depicting two dancers dressed in traditional *Traje de luces* outfits in an auditorium, with inscription to verso in ink 'Many happy returns, dear Fred. Here is a drawing by Leonard Rosoman of you in one of your greatest roles with love from Buckle', image size 13.5 x 12.5 cm (5 1/4 x 5 ins), image framed and held within another larger frame, glazed, overall size 29 x 28 cm

'Buckle' is Richard Buckle (1916–2001), ballet critic and exhibition designer, gifting the artwork as a birthday present to Frederick 'Fred' Ashton (1904–1988), ballet dancer and choreographer. It is possible that the role referred to in Buckle's note is that of the matador *Espada* in *Don Quixote* (originally choreographed by Marius Petipa to the music of Ludwig Minkus).

Richard Buckle is best known for his innovative exhibition designs, particularly the 1954 exhibition marking the anniversary of the death of the ballet impresario Sergei Diaghilev which was held in Edinburgh and London. He subsequently designed an exhibition for David Hockney (1964) and also worked with Cecil Beaton, Nicholas Georgiadis and Leonard Rosoman.

Rosoman worked as the main designer for Buckle's Diaghilev exhibition and taught at Camberwell School of Art, Chelsea School of Art and the Royal College of Art, numbering David Hockney and Peter Blake among his students.

Provenance: From the estate of Martyn Thomas (partner of Frederick Ashton), thence by descent to the present owner.

(1) £200 - £300



Lot 368

368AR* **Walker (David, 1934–2008)**. Costume design for Cinderella's stepsister, 1965, *pencil, ink and wash on wove paper*, inscribed 'Cinderella - Covent Garden 1965. Sud(?) sister (2nd costume) Ballroom', three annotated design notes in pencil, a few pinprick holes from old staples, very small tear to top right, light mount staining, old tape to all sides on verso, sheet size 47.5 x 32 cm (18 3/4 x 12 1/2 ins), framed and glazed (54 x 41 cm)

This costume was designed for the Royal Ballet's 1965/66 production of Prokofiev's *Cinderella*, and was worn by Frederick Ashton (1904–1988). Ashton not only choreographed the ballet but also danced the role of one of Cinderella's stepsisters, alongside Robert Helpmann. The cast also included Margot Fonteyn as Cinderella, David Blair as The Prince, and Wayne Sleep as the Stepsisters' Suitor.

David Walker was a prolific British designer whose work encompassed film, theatre, ballet and opera. After study at the Central School of Arts and Crafts he went on to work for many of the world's major theatre, dance and opera companies, including the Royal Ballet, English National Ballet, the Metropolitan Opera, the National Theatre, and the RSC. In 1971 Walker was awarded an Emmy for 'Outstanding Achievement in Costume Design' for his work on *Hamlet*.

Provenance: From the estate of Martyn Thomas (partner of Frederick Ashton), thence by descent to the present owner.

(1) £200 - £300



369AR* **Jarman (Derek, 1942–1994)**. Young Man, circa 1980s, *acrylic on acetate*, a design for a ballet costume, inscribed 'young man / ?' to lower left of image, pencil inscription to verso 'Horoscope / musical scenes', remnants of old tape to top of sheet to verso, bottom edge of sheet unevenly trimmed, approx. sheet size 43 x 24 cm (17 x 9 1/2 ins)

Horoscope is a ballet created in 1937 by Frederick Ashton (1904–1988) with music by Constant Lambert (1905–1951). It was premiered by Vic-Wells Ballet at Sadler's Wells Theatre in January 1938, and starred Michael Somes as *The Young Man* and Margot Fonteyn as *The Young Woman*. In 1968, Derek Jarman collaborated with Frederick Ashton on the designs for the ballet *Jazz Calendar*. There is no record of Jarman working on designs for a production of *Horoscope*, which may suggest the project was never realised.

Provenance: From the estate of Martyn Thomas (partner of Frederick Ashton), thence by descent to the present owner.

(1) £300 - £400

20TH CENTURY PRINTS



370* **Georget (Guy, 1911-1992)**. A group of 5 tourism posters for Spain, 1950s, colour lithographic posters in Spanish, English, German and French (with the same artwork as the German poster), together with another similar poster ('Spain') by [Bernard] Villemot (1911-1990), all in generally good rolled condition with some slight creasing and mostly marginal closed tears, one poster ('Espagne') with insect damage to upper areas of poster, each approximately 100 x 62 cm (39 x 24 ins)

(6) £300 - £500

371* **Luce (Molly, 1896-1986)**. Yosemite Winter Sports, circa 1930, colour lithograph poster, some marks and creases, several closed marginal tears (without loss), restored and laid down on archival tissue, sheet size 100.5 x 65 cm (39 1/2 x 25 5/8 ins), framed and glazed (104.5 x 69 cm)

Provenance: Private Collection, Yorkshire, UK.

(1) £1,000 - £1,500

372* **Kauffer (Edward McKnight, 1890/91-1954)**. A group of 3 GPO Outposts of Britain posters, [1937], titled 'Posting box at Lands End', 'A postman in Northern Scotland', 'A postman in Northern Ireland', all from designs by McKnight Kauffer and each with a reproduction black & white photograph as the main central image, a little marginal creasing and fraying with small losses to upper margins near left corners of second and third posters, small closed tear with paper repair to verso of first poster, 73.5 x 91 cm

(3) £300 - £500



Lot 371



Lot 372



373* **Atherton (John, 1900–1952).** New York World's Fair 1939 by Italian Line, 1939, colour lithograph poster, 'Made in U.S.A. by Grinnell Litho. Co., Inc. N.Y.C.' to lower right, in very good condition, upper margin strengthened to verso, sheet size 76.5 x 51.5 cm (30 x 20 1/4 ins)

John Atherton was an American painter, magazine illustrator, writer and designer. His works form part of numerous collections, including the Museum of Modern Art, Whitney Museum of American Art and the Smithsonian American Art Museum.

The 1939 World Fair was held New York at the Flushing Meadows Corona Park from 30 April 1939 to 31 October 1940. It was the second-most expensive American world's fair of all time, exceeded only by St. Louis's Louisiana Purchase Exposition of 1904. Many countries around the world participated in it, and over 44 million people attended its exhibits in two seasons

(1) £200 - £300

374* **Dartmouth Winter Carnival.** 1940, colour lithograph poster, some marks and creases, several closed tears (without loss), lower left corner with restoration, restored and laid down on archival tissue, mount aperture 86 x 54 cm (33 7/8 x 21 1/4 ins), framed and glazed (99.5 x 67 cm)

Each year at Dartmouth College, New Hampshire, a competition is held to design a poster advertising the annual winter carnival. The resulting posters often reflect the then current trends in graphic design.

(1) £1,000 - £1,500

375* **Scotford Junior (John Ryland, 1916–2000).** Dartmouth Winter Carnival, 1940, colour lithograph poster, mount aperture 86 x 54 cm (33 7/8 x 21 1/4 ins), framed and glazed (99.5 x 67 cm)

Each year at Dartmouth College, New Hampshire, a competition is held to design a poster advertising the annual winter carnival. The resulting posters often reflect the then current trends in graphic design.

(1) £1,000 - £1,500



Lot 374



Lot 375



376* **Wyllie (William Lionel, 1851-1931)**. A Bird's Eye View of Westminster Bridge and The City, etching with drypoint, an atmospheric impression, on thick cream wove paper, signed in pencil to lower left, the full sheet, plate size 225 x 375 mm (9 x 15 3/4 ins), sheet size 305 x 460 mm (12 x 18 ins), hinge-mounted, together with:

Clausen (George, 1852-1944). The Barn Door, 1894-1904, etching, a fine, bright impression, on laid paper watermarked O.W.P. and A.C.L., signed 'George Clausen' in pencil lower right, with margins, old tape at the sheet edges, platemark 15.7 x 12.2 cm (6 1/8 x 4 3/4 ins), sheet 21.7 x 17.5 cm (8 1/2 x 6 7/8 ins), mounted, plus:

Brockhurst (George, 1890-1978). The Artist's Mother, 1920, etching on thick ivory wove paper, the full sheet, signed in pencil to lower right, a balanced and characterful impression, titled and numbered '55 proofs' in pencil in another hand to lower sheet edge, plate size 88 x 88 mm (3 1/4 x 3 1/4 ins), sheet size 230 x 195 mm (9 x 7 3/4 ins)

F. Gibson Print Collector's Quarterly VIII, 1921, pp.203-227, no. 15.

(3) £300 - £500



Lot 377

377* **Sleigh (Bernard, 1872-1954)**. Mermaids, circa 1895, 13 wood engravings on japon paper laid onto thick paper, all but two with hand written ink titles to lower margin, depicting various images including: The Sea King's Daughter, Birdalone, Mermaids, Springtide, A Christmas Carol, The Milestone, The Bather, Under the Earth, The Watchers, Under the Sea, A King's lesson, etc., largest image 20 x 14 cm (7 7/8 x 5 1/2 ins), sheet size 37 x 28.5 cm (14 1/2 x 11 1/4 ins)

Some of the illustrations are from The Sea King's Daughter and other poems by Amy Mack, illustrated by Bernard Sleigh, published in 1895 by G. Napier & Company.

(13)

£200 - £300



378* **Lührig (Georg, 1868-1957)**. Der Arme Lazarus, 1896/97, 9 lithographs from a series of 16 entitled Der Arme Lazarus, including the title page, each initialled G.L in pencil to lower right, water stained, sheet size 66 x 50 cm (26 x 19 3/4 ins), loosely contained in original illustrated buff board folder, with ties, water stained, contemporary ink 'No 29' to upper board and pencil XXGL to lower right of image, (67 x 55.5 cm), together with eight prints from Die Fundgrube Fürs Ornament, Series I and II, published by Fredr Wolfrum & Co, Leipzig, with portfolio covers, six framed and glazed, sheet size 43.3 x 33 cm (17 x 13 ins)

(9)

£200 - £300



Lot 379

379* **Strang (William, 1859–1921)**. Kilcreggan, 1897, etching on pale cream laid paper, watermarked O.W.P & A.C.L., printed in an edition of 35 impressions, of which possibly 15 were signed, signed in pencil lower right, pale mount stain, plate size 148 x 227 mm (5 7/8 x 8 15/16 ins), sheet size 258 x 375 mm (10 1/4 x 14 3/4 ins), window-mounted, together with Mother Earth, etching on thin laid paper, a state unknown to David Strang, before the mezzotinting, probably issued in one or two proofs only, inscribed by the artist in pencil to lower margin 'to L. Binyon from Wm Strang', plate size 200 x 150 mm (7 7/8 x 5 7/8 ins), with margins, some handling marks to sheet edges, window-mounted, plus **Binyon (Helne, 1904–1979)**. The Tea-Party, circa 1930, etching on laid paper, signed and titled in pencil, window-mounted

(3)

£150 - £200



380* **Vuillard (Edouard, 1868–1940)**. Jeux d'Enfants, 1897, lithograph in colour on chine, from the edition of 100 published by Ambroise Vollard, Paris (in L'Album d'estampes originales de la Galerie Vollard), signed in pencil lower right, pale mount stain, one or two short closed tears to outer blank margins, extreme upper right corner with small loss, sheet size 42.5 x 57.5 cm, old wood frame, glazed with label to verso for the Arts Council of Great Britain exhibition of Bonnard and Vuillard at Edinburgh, 1945, catalogue number 143

Roger-Marx 29.

(1)

£700 - £1,000



Lot 381

381* **Poole (Monica, 1921–2003)**. One Piece of Chalk, 1976, wood engraving on japon, titled, numbered '11/75', signed in pencil, with margins, some scattered spotting, image size 9 x 14.4 cm (3 1/2 x 5 3/4 ins), sheet size 13.5 x 17 cm, unmounted, with Reynolds Stone (Arthur, 1909–1979). Waterfall, wood engraving on wove, a proof before the unnumbered edition, signed lower right, image size 15.6 x 11 cm (6 x 4 1/2 ins), sheet size 25 x 16.5, unmounted, together with an unframed wood engraving by Eliot Lambert and a further framed engraving by Joan Hassall.

Provenance: Patricia Jaffé (née Milne-Henderson, 1935–2018), art historian.

(4)

£150 - £200



382* **Sleigh (Bernard, 1872–1954)**. Piers Plowman, 1904, two-colour woodcut printed in black and dark brown, on heavy wove paper, as published in The Artists Engraver, image size 20 x 37 cm (8 x 15 ins), sheet size 33.5 x 42 cm, tab-mounted in window mount with Cradock and Barnard pencil inscriptions to lower edge of the mount, together with

Ricketts (Charles, 1866–1931). The Flight of Cupid, 1901, proof wood engraving, the first state, before the printed version, published by the Vale Press in 1901 for De Cupidinis et Psyches Amoribus, small loss to upper right corner and lower left corner, with minimal loss to lower right corner, 100 x 88 mm (4 x 3 1/2 ins), framed and glazed (2)

£200 - £300



383 **Georgi (Walter, 1871–1924)**. Die Postkutsche, 1906, colour lithograph, the Post Stagecoach arrives at the edge of a southern German village during the Autumn months, sheet size approx. 71 x 101.5 cm (28 x 40 ins), framed and glazed (83.5 x 114 cm)

Walter Georgi was a German painter and illustrator. In 1890 he enrolled at the Academy of Fine Arts, Dresden, and in 1893 studied at the Academy of Fine Arts, Munich. From 1908 to 1919 he held a professorship at the Academy of Fine Arts, Karlsruhe.

(1)

£200 - £300



384* Renoir (Pierre Auguste, 1841-1919). Baigneuse, 1910, etching on cream laid paper, a later impression from the original plate, plate size 165 x 110 mm (6 1/2 x 4 1/4 ins), mounted, framed and glazed (36 x 26.5 cm)

(1)

£200 - £300



385* Strang (William, 1859-1921). Portrait of Sir Henry Rider Haggard, 1911, etching with drypoint on cream paper, printed with light plate tone, one of 35 published proofs, signed 'David Strang imp' bottom left, signed 'Wm Strang fec. DS' bottom right on behalf of the artist by David Strang, inscribed 'Final St.' in pencil below image, research notes to verso, plate size 39.7 x 27.4 cm, framed and glazed (59 x 45 cm)

(1)

£150 - £200

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



386* Orpen (William, 1878-1931). After Bathing, Sowing the Seed, The Winner, Kit, & others, 1913, 12 photogravures (including 2 duplicates), each with printed title and signature below the image, published by the Chenil Gallery, Chelsea (blind stamp to upper left corner of each sheet), some scattered spotting, plate size 32.5 x 23 cm (12 3/4 x 9 ins, or inverse) and similar, each with loose tissue guard, sheet size 58 x 45.5 cm (or inverse), contained together in original publisher's board and cloth portfolio, gilt-lettered title 'Drawings by William Orpen' to front cover, Chenil Gallery label inside front cover, remnants of cloth ties to fore-edges, the portfolio 60.5 x 48 cm

The other titles included are: The Breeze (2 copies), The Bather, On the Cliff, The Draughtsman and His Model, The Yacht Race, Part of Composition (2 copies). Kit was the family name for Orpen's daughter Christine.

(1)

£400 - £600



387* **Jaeckel (Willy, 1888-1944)**. *Der Haß*, published by Julius Bard, 1915, coloured lithograph, published in *Krieg und Kunst*. Original-Steinzeichnungen der Berliner Sezession, 1915, some light spotting to upper half, two closed tears to right edge (with no loss), image size 25.5 x 21.5 cm (10 x 8 1/2 ins), framed and glazed (51 x 42.5 cm), together with

Gering (Andreas, 1892-1957). *Der Kreig*, 1916, colour lithograph, mount aperture 22.5 x 29 cm (8 7/8 x 11 3/8 ins), mounted, framed and glazed (43 x 50 cm), plus

Bauer (Marius, 1867-1932). *Funeral at Cairo*, etching on watermarked pale cream laid paper, plate size 23 x 29 cm (9 x 11 1/2 ins), some insect damage to margins, title in pencil and ink stamp '1203' both to lower margin, sheet size 31.5 x 45 cm, (12 3/8 x 17 3/4 ins), plus 2 other etchings by Marius Bauer and 10 other various 20th century prints including: *French WWI Airplane after Louis Icart*, *Le Matin la Riviere* by Alphonse Legros, *Theatre in Sandomierz* by Maria Hiszpanska, *Warsaw Old Town* by Zofia Fijalkowska, etc., various sizes, largest 49 x 39.5 cm (19 1/4 x 15 1/2 ins), mainly framed and glazed

(15)

£200 - £400



388* **Griggs (Frederick Landseer, 1876-1938)**. *Stoke Poges*, 1918, etching on cream laid paper, with partial Britannia watermark, one of only 22 impressions of the final state, hairline fracture running up the right plate margin, continuing as a closed tear to top margin archivally repaired, signed in pencil, a very good impression, plate size 96 x 117 mm (3 3/4 x 4 5/8 ins), sheet size 155 x 173 mm (6 1/8 x 6 9/16 ins), hinge mounted in window mount with Cradock and Barnard pencil annotations

Comstock 20 vi/vi. One of the rarest of Griggs' etchings, an idealised interpretation of the timbered south porch of St. Giles Church, Stoke Poges in Buckinghamshire, itself the inspiration for Thomas Gray's *Elegy Written in a Country Churchyard*.

(1)

£500 - £800



389* **Zorn (Anders Leonard, 1860-1920)**. *Ols Maria*, 1919, etching on pale cream laid paper, depicting a young woman seated playing the lute, signed in pencil to lower right, the full sheet, light mount stain, plate size 20 x 29.3 cm (7 7/8 x 11 1/2 ins), hinge-mounted (44.5 x 56.5 cm)

(1)

£150 - £200



390* **John (Augustus, 1878-1961)**. *Rambling by the Lake*, 1909, etching on buff paper, signed in pencil, plate size 17.6 x 12.6 cm (7 x 5 ins), framed and glazed (35.5 x 29 cm), and **Middleton Todd (Arthur Ralph, 1891-1966)**. *The Ancestor*, etching with drypoint, signed lower right, a proof before the unnumbered edition, Inns & Blake label to verso, plate size 11.5 x 8.6 cm (4 1/2 x 3 1/2 ins), framed and glazed (38 x 29 cm), plus **Buckles (Alec, 1892-1972)**. *Feasts: Fairs Beggars: Gipsies*, an illustration from 'Come hither. A collection of rhymes and poems for the young of all ages' by Walter De la Mare, 1923, woodcut, titled, signed and dated in pencil, image size 10 x 7.5 cm (4 x 3 ins), framed and glazed (40 x 37 cm), together with other etchings by various artists including Donald Maxwell, John Fullwood (4), G. Wyllie (Clifton near Cape Town), Joseph Burns (Doctor Livingston Blantyre), Alburny E Howarth, Donald Crawford, L. Russell Conway, etc.

(15)

£300 - £400



391* **Keen (Henry Weston, 1899-1935)**. *Odalisque*, a small collection of 45 lithographs (some duplicates), mostly all with artist's ink stamp to lower right margin, one signed in pencil to lower margin, subjects including: nudes, animals, still life, topography etc., largest image 35 x 19 cm (13 3/4 x 7 1/2 ins), sheet size 44 x 29.5 cm (17 1/4 x 11 5/8 ins)

Henry Keen was a book illustrator and lithographer whose powerful symbolist style and decadent imagery is reminiscent of the work of Aubrey Beardsley and Sidney Sime. He exhibited lithographs at the Senefelder Club in London, and did a great deal of illustrative work for The Bodley Head, as well as for other publishers. After his death in 1935 a memorial exhibition of his work was held at the Twenty-One Gallery in London.

(1 folder)

£200 - £400



392* Orpen (William, 1878-1931). Sowing the Seed, The Breeze, & Part of Composition, 1913, 3 photogravures, each with printed title and signature below the image, few faint spots, mount aperture 29.5 x 20 cm (11 1/2 x 8 ins) and similar, uniformly framed and glazed (49.5 x 37 cm and smaller)
(3) £200 - £300



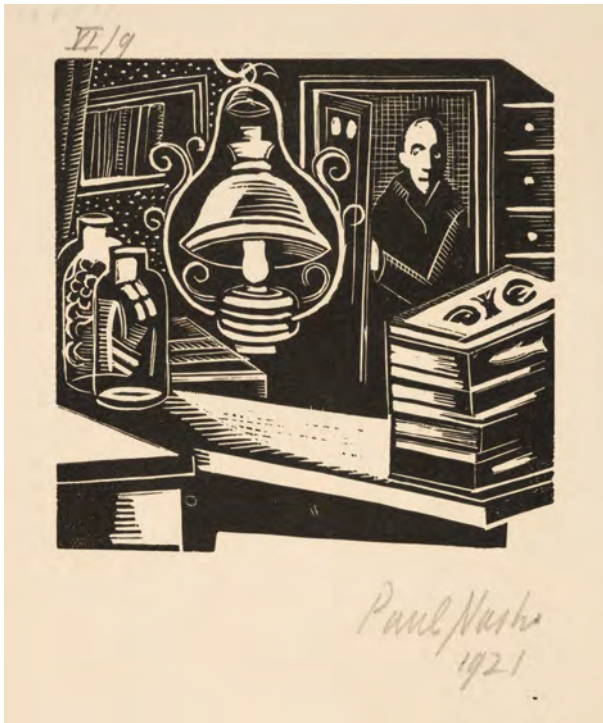
Lot 393

393* Peter (Robert Charles, 1888-1980). Winter Garden, circa 1920, mezzotint on thick wove paper, an eye-catching and stylised image of Adam and Eve standing inside an Art Deco style conservatory, surrounded by a snake and foliage, signed and titled by the artist, plate size 55.5 x 29 cm (21 3/4 x 11 1/2 ins), sheet size 60.5 x 44 cm (23 3/4 x 17 1/4 ins), tipped onto backing card, some spotting, hinge-mounted
(1) £200 - £300



394* Seewald (Richard, 1889-1976). Kuh mit Kalb im Unterholz, 1920, lithograph, signed in pencil to lower left, mount aperture 32 x 35.5 cm (12 1/2 x 14 ins), framed and glazed (57 x 59.5 cm)
(1) £100 - £150

Lot 394



395* Nash (Paul, 1889-1946). Five Illustrations from Cotswold Characters, 1921, a complete set of five woodcuts on wove paper from the edition of 9, each signed and dated in pencil to lower right, sheet one and four inscribed 'proof' in pencil, the other three numbered 'No VI of 9' or 'VI of 9' or 'VI of 9' in pencil, in very good condition (Thesiger Crowne with inky fingerprint to lower left portion of sheet), partial 'Danehurst Parchment' watermark to all, each tipped minimally onto backing board with tape, 'William Weston Gallery' label to verso of backing board, each image 7.5 x 7.5 cm (3 x 3 ins), all sheets 18 x 11 cm (7 x 4 1/4 ins), displayed in a multi-aperture mount (42 x 59.5 cm)

Illustrations: Thesiger Crowne, The Mason. Simon Rodd, The Fisherman. Rufus Clay, The Foreigner. Pony, The Footballer. Joe Pentifer and Son.

John Drinkwater's book *Cotswold Characters* was first published by Yale University Press in 1923, and included Paul Nash's first ever illustrations for a book.

Literature: Postan *The Complete Graphic Work of Paul Nash* - W14, W15, W16, W17, W18. Dodgson *The Print Collector's Quarterly* (Volume 15) - 14, 15, 16, 17, 18. (5) £1,000 - £1,500



396* **Bouverie Hoyton (Edward, 1900-1988)**. Hedging and Ditching, circa 1925, *etching on cream wove paper, signed in pencil, plate mark 215 x 184 mm (8 1/2 x 7 3/16 ins), sheet size 31 x 25.5 cm (12 1/4 x 10 ins), together with Spence (Robert, 1871-1964)*. Fox under Temptation, etching on cream wove paper, *signed in pencil, plate size 20 x 15 cm (7 7/8 x 6 ins), sheet size (15 7/8 x 11 ins), plus two etchings by Charles Chaplin (1907-1987), Cheese Press, 1977, and Bramble & Plough, 1979, each signed, titled, dated, and numbered 16 from an edition of 50 in pencil*
Provenance: Collection of Neil Green, his stamped monogram to lower right corner of the sheet.
(4)

£200 - £300

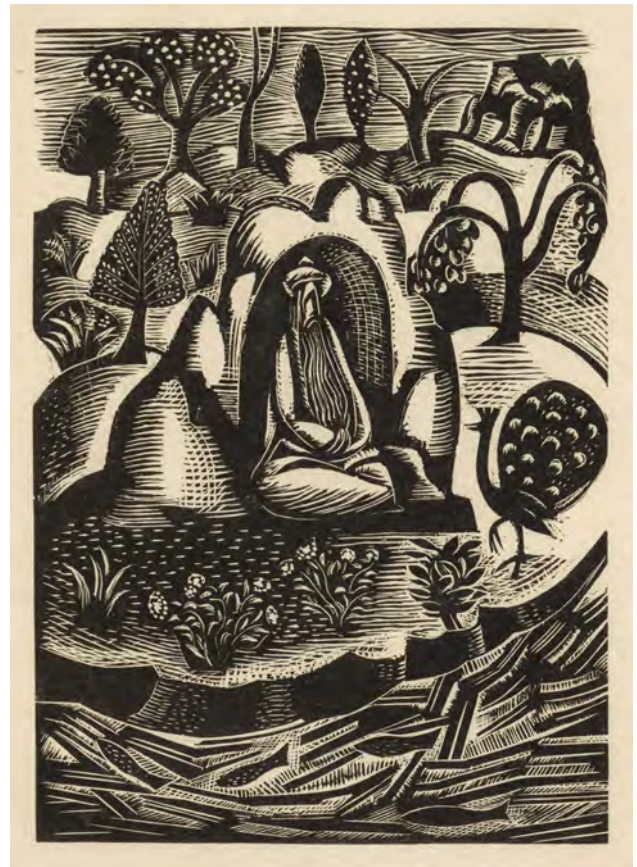


Lot 397

397* **Griggs (Frederick Landseer, 1876-1938)**. St. Ippolyts, 1927, *etching on cream laid paper, the fourth state (of 4), signed in pencil, ink monogram of the Dovers House Press to lower margin verso, plate size 135 x 120 mm (5 1/4 x 4 3/4 ins), sheet size 175 x 156 mm (7 x 6 1/8 ins), hinge-mounted to window mount*

Comstock 36, iv/iv.
(1)

£500 - £700



398* **Nash (Paul, 1889-1946)**. The Two Angels, Heaven, and Boredom, from *Abd-er-Rahman in Paradise*, 1927, *three wood engravings, two on pale cream thin japon (likely from the first edition of 12 proofs on white japon, according to Postan), one on very thin japon trimmed to the blockmark (from the second issue as noted by Postan), 'The Two Angels' - large margins, minimally tipped on to mount with tape, image size 7 x 5 cm (2 3/4 x 2 ins), sheet size 25.5 x 19 cm, 'Heaven' - trimmed to image, tipped onto backing board with adhesive, two small creases lower left, two small areas of spotting, image size 13.5 x 9.5 cm (5 1/4 x 3 3/4 ins), 'Boredom' - large margins, minimally tipped on to mount with tape, slightly mount stained, image size 14 x 9.5 cm (5 1/2 x 3 3/4 ins), sheet size 25.5 x 19 cm, uniformly framed and glazed.*

Jules Tellier's *Les deux paradis d'Abd-er-Rhaman* was first published in Paris in 1921; its story concerns a man who must choose between Christian and Muslim heavens. The English version was translated by Brian Rhys, with four illustrations by Paul Nash, and published by The Golden Cockerel Press in 1928. Nash's engravings are fine examples of his work, and are described by Clare Colvin in *Paul Nash Book Designs* as "the climax of Nash's representational wood engravings".

Literature: Postan *The Complete Graphic Work of Paul Nash* - W80, W81, W83. Postan notes: "Two editions: the first as 12 proofs on white japon; the second on fine japon trimmed to the blockmark and mounted as the first illustration to *Abd-er-Rhaman in Paradise*, Golden Cockerel Press, 1928, in an edition of 400 copies."

(3)

£400 - £600



399* **Holmes (Kenneth, 1902-1994)**. Victoria Station, circa 1928, etching, depicting a view London looking east from Victoria Station, Westminster Cathedral in the distance, signed in pencil to lower margin, 27.5 x 21.8 cm (10 7/8 x 8 1/2 ins), Thomas Murray & Son Fine Art Dealers label with type written title and artist details to verso, mounted, framed and glazed (58 x 42.5 cm), together with

Anderson (Stanley, 1884-1966). Toledo Cathedral, etching, depicting a view of a busy Toledo street, Cathedral in the background, signed in pencil to margin, some spotting to upper left and margins, 24.5 x 30 cm (9 5/8 x 11 3/4 ins), Alex A Haworth Dealer in Works of Art label with type written title, artist and 'edition limited to 70 proofs' to verso, mounted, framed and glazed (47 x 56.5 cm), plus

Dawson (Nelson Ethelred, 1859-1941). Murano, etching, depicting boats moored at the side of a large building, signed and titled in pencil to lower margin, mount staining, some overall toning, 16 x 20.5 cm (6 1/4 x 8 1/8 ins), mounted, framed and glazed (43 x 48 cm), and 56 other etchings by various artist's including: Claude Hamilton Rowbotham, Wilfrid Ball, David Young Cameron, William Renison, D.M. Clark, A Watson Turnbull, Ronald Green, Hal Hurst, Robert Houston, etc., various sizes, largest 42.5 x 26.5 cm (16 3/4 x 10 1/2 ins), 39 framed and glazed, largest (71 x 50 cm)

(59)

£400 - £600

400AR* **Tanner (Robin, 1904-1988)**. Wiltshire Hedger, 1928, etching on cream laid paper, a fine, rich impression of the rare first state (of three), before the vertical shading on the façade of the house and the bank before it, signed and dated '28 in pencil lower right, and numbered II in roman numerals lower left, mount-stained, the full sheet, small squares of brown gummed paper to outer corners verso, plate size 100 x 148 mm, sheet size 198 x 266 mm

Garton 7.

The second state was published by Nicholson in an edition of 50 in 1928, while the third state was published in an edition of 12 much later by Garton & Cooke. Another impression of the first state, numbered XVI in roman numerals (as here), was sold in these rooms on 23 July 2021, lot 456.

(1)

£500 - £700



Lot 400



401* **Schultz (Anton, 1894-1977)**. Wall Street Giants, circa 1929, etching, signed in pencil to lower right, plate size 30.2 x 18.8 cm (11 7/8 x 7 3/8 ins), sheet size 43 x 29 cm (16 7/8 x 11 3/8 ins)

Anton Schutz was a German-American artist, born in Berndorf, Germany in 1894. He is best known for his cityscapes and architectural etchings, especially of New York City. Schutz began his formal studies at the University of Munich, but they were put on hold because of World War I. After serving in the German Army, he returned to the University for a period of time before moving on to the Royal Academy of Fine Art, where he earned his degree in Mechanical Engineering and Architecture in 1920. He immigrated to the United States in 1924, where he met and befriended artist Joseph Pennell in New York City. That same year, he had his first several solo exhibitions at Anderson Gallery.

(1)

£100 - £150



402AR* **Burra (Edward, 1905-1976)**. Two at the Bar, woodcut, initialed and limit no '7/45' in pencil to margin, sheet size 34 x 24.3 cm (13 3/8 x 9 5/8 ins), framed and glazed (40 x 31 cm)

Exhibited: Crane Kalman Gallery London, April - May 2008, no. 15.
(1) £200 - £300



Lot 403

403* **Holland (Dudley, 1915-1956)**. Adam and Eve, circa 1930s, colour woodblock on japon, a proof before the unnumbered edition, image size 32.5 x 24 cm (12 3/4 x 9 1/2 ins), sheet size 37 x 26.5 cm (14 1/2 x 10 1/2 ins), tipped onto backing board, a few very small creases, mounted, framed and glazed (47.5 x 39 cm)
(1) £200 - £300



404* **Holland (Dudley, 1915-1956)**. Woman Dressing, circa 1930, colour linocut on japon, mount aperture 30 x 22 cm (12 x 8 3/4 ins), together with Swan Song, 1935, colour linocut on japon, titled, numbered, signed and dated in the lower margin in pencil, mount aperture 28 x 19 (11 x 7 1/2 ins), uniformly framed and glazed
(2) £200 - £300



405* **Nixon (Job, 1891-1938)**. Gipsies, etching on wove paper, signed in pencil, large margins, inscribed in pencil to bottom of sheet 'Gipsies' in another hand, mount stained, tipped on to mount board, plate size 18.5 x 29.5 cm (7 1/4 x 11 1/2 ins), sheet size 25 x 40.5 cm (9 3/4 x 16 ins), framed and glazed
(1) £200 - £300



406* Talbot (Viva, 1900-1983). Toucans, woodcut on thin paper, depicting three tropical birds sitting on the branch of a tree, signed in pencil to lower right, mount aperture 22.4 x 19 cm (8 3/4 x 7 1/2 ins), framed and glazed (40.5 x 35 cm), together with Craig (Edward Gordon, 1872-1966). Winged Woman with Mask, woodcut on silk, depicting a female torso, wings by her side, wearing a mask with two braids running down her chest, mount aperture 32.5 x 24 cm (12 3/4 x 9 1/2 ins), framed and glazed (51.5 x 40.5 cm)
(2) £100 - £150



408AR* Brangwyn (Frank, 1867-1956). L'Ombre de la Croix, 1931, 73 etchings, a complete set of artist's proofs, on cream Japan paper, 11 signed and one initialled in pencil to lower margin, all but one with wide margins, sheet sizes 393 x 280 mm and smaller, all but one tipped (top corners only) into individual window mounts, the whole contained in two near contemporary handmade cardboard slipcases (some wear), each with ink manuscript labels on spine

In 1931 Brangwyn produced 73 etchings for the book *L'Ombre de la Croix* (The Shadow of the Cross) by Jérôme & Jean Tharaud. The book described the lives of Jewish people in contemporary Europe, with many illustrations based around the town of Belz in Poland. Brangwyn seems to have etched a majority of the plates from photographs.
(1) £500 - £800



407AR* Tanner (Robin, 1904-1988). Christmas Card for 1930, etching on cream wove paper, a fine impression, signed, titled and dated by the artist in pencil, additional inscription by the artist lower left 'A hastily etched greeting card, sent out to 200 friends.', with margins, plate size 9 x 13.7 cm (3 1/2 x 5 1/4 ins), sheet size 14.7 x 19 cm (5 3/4 x 7 1/2 ins), unmounted

Garton 11. Garton suggests an edition of approximately 60, but Tanner suggests a run of 200.
(1) £200 - £300



409* Holland (Dudley, 1915-1956). The Weir, 1932, colour woodblock on japon, signed, titled and dated to lower margin in pencil, mount aperture 23.5 x 18 cm (9 1/4 x 7 ins), framed and glazed
(1) £150 - £200



410* **Leighton (Clare, 1898-1989)**. Bread Line, New York, circa 1932, wood engraving on wove paper, signed, titled, and numbered 12/100 in pencil, with margins, minimally tipped onto backing board, scattered spotting, image size 30.3 x 20.3 cm (12 x 8 ins), sheet size 36 x 25.3 cm (14 x 10 ins), window mounted

Literature: Fletcher 198.

Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian.
(1)

£2,000 - £3,000



411AR* **Brockhurst, Gerald Leslie (1890–1978)**. Casper, 1933, *etching, signed in pencil, a deep impression with large margins, plate size 19.5 x 15 cm (7 3/4 x 6 ins), sheet size 32.5 x 24 cm (12 3/4 x 9 1/2 ins), inscribed in pencil in an unknown hand 'W. 76 Casper' and 'A56954' to lower portion of sheet, tipped onto backing card, hinge mounted*

Based on a painting from 1920 (which had been used as the cover of 'Colour' July 1920) the sitter was Casper Knewstub, the son of Jack Knewstub, who owned the Chenil Gallery in London. An impression was exhibited at the Royal Academy, 1933 No. 1282 or 1283.

(1) £200 - £300



Lot 412

412AR* **Keith Elizabeth, (1887–1956)**. A Chinese Matriarch, Soochow, 1934, *colour etching on cream wove paper, printed by Watanabe in an edition of 25, signed in pencil lower right, mount-stained, inscribed with title in pencil to verso (probably by the artist), plate size 324 by 286 mm (12 and 3/4 by 11 and 1/4 ins), sheet size 442 by 347 mm (17 1/4 by 13 5/8 ins) hinge-mounted on backing card*
(1) £300 - £400



413* **Leighton (Clare, 1898–1989)**. The Lily, circa 1934, *wood engraving on japon, signed, titled and numbered 'VIII/50', with margins, two small areas of tape residue to extreme edge of sheet on recto, minimally tipped to backing board, image size 12.7 x 10.2 cm (5 x 4 ins), sheet size 17.7 x 16 cm (7 x 16 1/4 ins), window mounted*

An apparently unrecorded issue printed in colour, separate from the standard edition of 30 published in 1934 and numbered with Arabic numerals, rather than Roman and Arabic. The image was later published in Leighton's book *Four Hedges* (1935).

Provenance: Patricia Jaffé (née Milne-Henderson, 1935–2018), art historian.
(1) £150 - £200



Lot 414

414AR* **Henry (Paul, 1876-1958)**. Village by the Lake, colour photolithograph on thick wove paper, printed by WJ Stacey London, signed in pencil lower right, Fine Art Trade Guild blindstamp to lower left, mount stained, laid onto card, tipped onto mount, G.G. Limerick label to verso detailing title and artist, image size 34.5 x 39.5 cm (13 1/2 x 15 1/2 ins), sheet size 39 x 42 cm (15 1/4 x 16 1/2 ins), framed and glazed

(1)

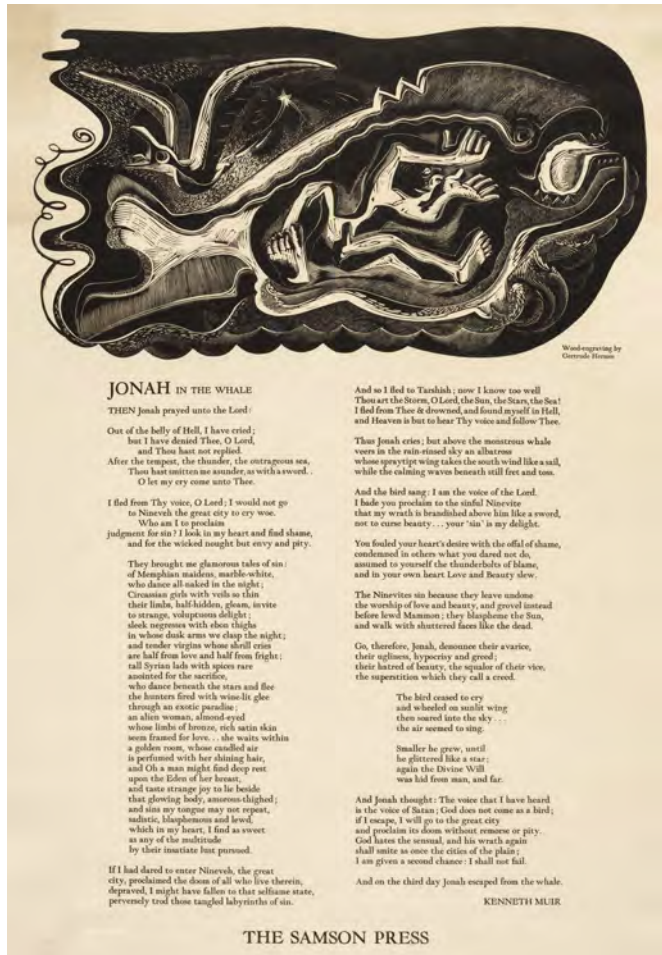
£300 - £500



416* **Maynard (Robert Ashwin, 1888-1966)**. The Good Samaritan, 1935, wood engraving on japon, signed and dated, inscribed lower left 'To Molly', biographical information to verso, image size 14.5 x 18 cm (5 3/4 x 7 ins), framed and glazed (30.5 x 32 cm)

(1)

£100 - £150



415AR* **Hermes (Gertrude, Jonah in the Whale, 1935)**, woodcut on heavy wove paper, published in June 1935 by the Samson Press, Warlingham, Surrey, in an edition of 50 impressions, with printed text below the image of the poem *Jonah in the Whale* by Kenneth Muir, printed edition label to verso of lower left corner (small stain showing through to recto from adhesive), sheet size 64 x 43 cm (25 x 17 ins), with original publisher's cardboard tube bearing printed title label

The Samson Press was founded in 1930 by two women, Joan Mary Shelmerdine (1899-1994) and Flora Margaret Grierson (1899-1966), who had met at Oxford. It was known for small editions of poetry with illustrations, often by younger artists, who included Iain Macnab, Tom Chadwick, Gwenda Morgan and, as here, Gertrude Hermes.

(1)

£300 - £400



417AR* **Tanner (Robin, 1904-1988)**. Autumn, 1935, etching on laid paper, an early impression of the second state (of two), signed and dated lower right in pencil 'Robin Tanner. fec. et imp. 1935', open hand watermark, the full sheet, light mount staining, small area of scattered spotting to lower left, plate size 33.5 x 31.7 cm (13 x 12 1/4 ins), unmounted

Garton 18.

(1)

£300 - £500



Lot 418

418* **Gill (Eric, 1882-1940).** Twenty-Five Nudes: Six Plates, 1937, wood engravings, from the set of twenty-seven, on wove paper, published by J.M. Dent & Sons, 1938, all in very good condition, some trimmed to or fractionally within the image in places (presumably as published), sheet sizes all approx. 22.3 x 13.5 cm (8 3/4 x 5 1/4 ins), all uniformly window mounted (29.5 x 21 cm)

Physick ed. Shelton P941, P942, P945, P959, P960, P962.

(6)

£150 - £200

419* **Hassall (Joan, 1906-1988).** The Stricken Oak, 1937, wood engraving on ivory wove paper, signed and titled in pencil, image size 152 x 108 mm (6 x 4 1/4 ins), sheet size 247 x 177 mm (9 3/4 x 7 ins), together with five other wood engravings by Joan Hassall, all signed and titled, including Hannah Bint, Penthesperon, The Highland Widows Lament, Highland Mary, and Willie Brood a Pecko mount, sheet size 14 x 16.5 cm and smaller, plus other 20th century British wood engravings, including George Tute, Eric Jame Mellon (The Gardener, and The Dream), Young Man Carter (Labourers Loading Barrels), Katherine Mary Fryer (Farm near Harewood), all signed and titled

(11)

£200 - £300



420* **Camberwell School of Arts & Crafts.** Typography, 1939-1951, a small collection of 13 booklets and small posters displayed on 4 large stiff card leaves (56 x 50.5 cm), advertising the typography and bookbinding department of Camberwell School of Arts and Crafts, comprising: The War Work of the School, 1939-1945; Prospectus for Camberwell for 1949-50 & 1948-49; Poster advertising typography classes; Jubilee 1898-1948 and Jubilee Order of Proceedings (with monochrome illustrations by Edward Ardizzone); Paul Cezanne on painting, 1948; Typography, 1939-40; Speech by Leonard Daniels, 1948; Tam O'Shanter, 1949; Elegy Written in a Country Churchyard by Thomas Grey, together with two lithographs on paper, laid onto card, titled The Menagerie and The Circus, 23 x 30.5 cm (9 x 12 ins), mounted (56 x 50.5 cm)

(6)

£200 - £300



Lot 419



Lot 421

421* **Leighton (Clare, 1898-1989)**. Havens in the Rain, circa 1940s, woodcut on wove paper, signed, titled, and numbered 2/30 in pencil, a characterful image of snails seeking shelter under Primula-like flowers, with margins, minimally tipped onto backing board, image size approx. 7.8 x 5.8 cm (3 x 2 1/4 ins), sheet size 14.5 x 12.7 cm (5 3/4 x 5 ins), window mounted

Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian. (1) £150 - £200

422* **Lord (Elyse Ashe 1900-1971)**. The White Goat, hand-coloured etching, signed with limitation number 73/100 in pencil to lower margin, image size 25.5 x 20 (10 x 7 7/8 ins), contemporary Redfern Gallery label to verso with title, artist, purchaser and date 'July 1935', mounted, framed and glazed (58 x 42.5 cm), together with 7 other black and white prints including: The Corner Shop by H. Mulready Stone, Evening Street Scene by I Walker, Horse and Cart by Madeleine Green, Pas de Feuilles by Daniele Noel, etc., largest 42 x 33 cm (16 1/2 x 13 ins), all framed and glazed, largest (63.5 x 46 cm) (8) £200 - £400



Lot 422



423 **Leighton (Clare, 1898-1989)**. Cotton Pickers, 1941, wood engraving on wove paper, signed, titled 'Cotton', and numbered 20/30 in pencil, a deep impression, with margins, 'BPL 490' to verso, detailed research notes in pencil to backing board, minimally tipped onto backing board, image size approx. 14.7 x 10.2 cm (6 x 4 ins), sheet size 19.3 x 15 cm (7 3/4 x 6 ins), window mounted 'Cotton Pickers' was a commission for The Rochester Print Club, and was subsequently published in Elsie Syminton's *By Light of Sun*, 1941.

Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian. (1) £300 - £500



424* **Hassall (Joan, 1906-1988)**. A collection of six wood engravings, circa 1940s, includes *Burnham Beeches*, *Ae fond kiss*, *Master of the Coppice*, *Buds*, and *'Christmas greetings'*, wood engravings on paper, five signed or initialed, all titled in pencil, the largest image size 6.5 x 5 cm (2 1/2 x 2 ins), displayed within two multi-aperture mounts, framed and glazed (the largest 40.5 x 20 cm), together with **Niekerk (Sarah Van, 1934-2018)**. Signora Fernando, wood engraving on laid paper, signed, titled and numbered '86/100', with a separate handwritten letter from the artist and postcard image of the same work, image size 20.4 x 14.8 cm (8 x 5 3/4 ins), sheet size 28.5 x 22 cm (11 1/4 x 8 3/4 ins), plus two further wood engravings by Hilary Paynter, *'Stress'* and *'Boscastle'*. *'Master of the Coppice'* and *'Buds'* come from Hassall's illustrations for *Fifty-One Poems* by Mary Webb (Jonathan Cape, 1946).

Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian. (9) £200 - £300



425* **Mackley (George, 1900-1983)**. *Island Slipway*, circa 1940s, wood engraving on thin laid paper, signed, titled, numbered 31/75, a strong impression, with margins, minimally tipped onto backing board, image size 12.5 x 17.5 cm (5 x 7 ins), sheet size 18 x 25.3 cm (7 x 10 ins), mounted, and *British Waterway*, circa 1960s, wood engraving on Japon, signed, titled, numbered 29/50, large margins, tipped onto backing board, a little spotting, image size 10 x 12.7 cm (4 x 5 ins), sheet size 19.5 x 23 (7 3/4 x 9 ins), mounted, plus *Litter Basket*, circa 1950s, wood engraving on laid paper, signed, titled, numbered 25/60, tipped onto mount board, image size 9.5 x 7.5 cm (3 3/4 x 3 ins), sheet size 16 x 12.7 cm (6 1/4 x 5 ins), mounted, together with two further wood engravings by the same artist, *'Cow Parsley'* from *Weeds and Wild Flowers* and *'Dead Trees by the River'*, both mounted.

Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian. (5) £300 - £400



426* **Jones (Barbara Mildred, 1912-1978)**. *Fairground*, 1946, colour lithograph, printed by The Baynard Press for School Prints Ltd., London (S.P. 2), Independent Arts Review article from 4 July 2000 featuring image of *Fairground* to verso of frame, sheet size 49.5 x 76 cm (19.5 x 30 ins), together with **Tisdall (Hans, 1910-1997)**. *Fisherman's Huts*, 1946, colour lithograph, printed by The Baynard Press for School Prints Ltd., London (S.P. 14), sheet size 49.5 x 76 cm (19.5 x 30 ins), both tipped onto backing board at top and bottom of sheet with tape, each uniformly framed and glazed (72 x 102.5 cm)

(2) £200 - £300



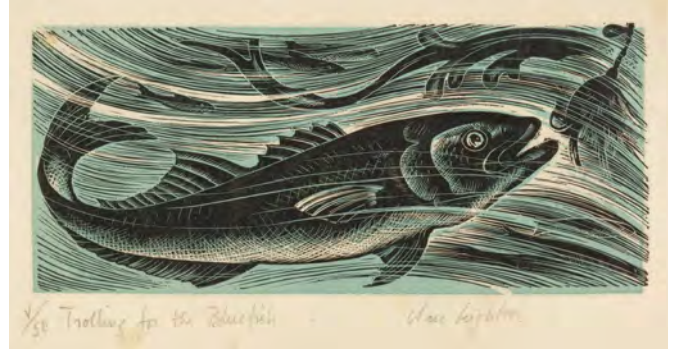
427* **Mackley (George, 1900-1983)**. Laid up for Winter, 1947, wood engraving on thin laid paper, unsigned, an unnumbered proof, with margins, minimally tipped onto backing board, image size 5.3 x 10.3 cm (2 x 4 ins), sheet size 9 x 14.5 cm, window mounted, plus Above the Lock, late 1940, wood engraving on wove paper, a deep impression, unsigned, an unnumbered proof, titled to lower margin, partial 'Basingwerk Parchment' watermark, with margins, minimally tipped onto backing board, image size 7.5 x 10.3 cm (3 x 4 1/4 ins), sheet size 13 x 17 cm, window mounted, and Dead Trees by the River, 1950, wood engraving on wove paper, unsigned, titled lower left, an unnumbered proof, large margins, partial 'Basingwerk Parchment' watermark, light mount staining, image size 10 x 13 cm (4 x 5 ins), sheet size 17 x 24 cm, window mounted, together with three further unsigned wood engravings by the same artist, and a poster for an exhibition at Gillingham Library.

(7) £200 - £300



428AR* **Dali (Salvador, 1904-1989)**. The Happy Unicorn, colour lithograph with gold on paper, signed and limited '64/300' in pencil to lower margin, image size 48 x 58.5 cm (18 7/8 x 23 ins), mounted, framed and glazed (75 x 85 cm)

(1) £300 - £500



429* **Leighton (Clare, 1898-1989)**. Trolling for the Bluefish, circa 1950s, wood engraving on japon, signed, titled and numbered 'V/50', with margins, old tape to two corners, minimally tipped to backing board, very light spotting, image size 5.3 x 12.1 cm (2 1/4 x 4 3/4 ins), sheet size approx. 12 x 18.5 cm (4 3/4 x 7 1/4 ins), window mounted

An apparently unrecorded issue printed in colour, separate from the standard edition of 75 published and numbered with Arabic numerals, rather than Roman and Arabic. The image was later published in Leighton's book *Where Land meets Sea: The Tide Line of Cape Cod* (1954).

Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian. (1) £150 - £200



430AR* **Drury (Paul, 1903-1987)**. The Family, 1951, etching on cream wove paper, the fourth state (of 4), published in an edition of 50 or more impressions, with initials PD 51 to lower left corner, signed and dated in pencil lower right, plate size 141 x 176 mm (5 5/8 x 7 ins), sheet size 293 x 44 cm, with printed title label attached to verso, and numeral 47 in pencil to lower left corner recto

Garton 66, iv/iv. (1) £200 - £300



431* Mackley (George, 1900-1983). Bookplate for Elizabeth Mary Halliday, 1952, wood engraving on japon, signed and titled in pencil, from an unnumbered edition, with margins, image size 7.5 x 6 cm (3 x 2 1/4 ins), sheet size 14 x 13 cm, unmounted, with Bookplate for Marinus Buis, wood engraving on wove, unsigned, from an unnumbered edition, with margins, tipped onto backing board, image size 10.5 x 8 cm (4 x 3 ins), sheet size 15.5 x 11.5 cm, window mounted, and Mushroom Bookplate, 1963, wood engraving on thin wove paper, unsigned, from an unnumbered edition, tipped onto backing board, scattered spotting, image size 5.5 x 6.5 cm (2 1/4 x 2 1/2 ins), sheet size 10 x 13 cm, window mounted, together with four further unsigned wood engravings by the same artist, and unattributed Christmas Card.

Provenance: several from the estate of wood-engraver Monica Poole RE (1921-2003).
(8) £200 - £300



Lot 432

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

432* Mackley (George, 1900-1983). Draining Mill, 1957, wood engraving on wove paper, signed, titled, numbered 25/75, a deep impression, minimally tipped onto backing board, large margins, old folds to right edge and lower left corner of sheet (doesn't affect image), image size 10 x 12.5 cm (4 x 5 ins), sheet size 18.4 x 21 cm (7 1/4 x 8 1/4 ins), mounted, and Footbridges, circa late 1940s, wood engraving on wove, signed, titled, numbered 31/75, partial 'Basingwerk Parchment' watermark, with margins, a few inky marks to margins (not affecting image), minimally tipped onto backing board, image size 7.6 x 10.3 cm (3 x 4 ins), sheet size 12.3 x 18.5 cm (5 x 7 1/4 ins), mounted, plus Cataract, circa late 1940s, wood engraving on wove, signed, titled, numbered 46/75, partial 'Basingwerk Parchment' watermark, with margins, small areas of spotting, minimally tipped onto backing board, image size 10 x 12.5 cm (4 x 5 ins), sheet size 18 x 18.8 cm (7 x 7 1/2 ins), mounted, together with The Little Bridge, wood engraving on wove paper, signed, titled, numbered 18/50, tipped onto backing board, mounted.

Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian.
(4) £300 - £400



433* Osborne (James Thomas Armour, 1907-1979). Primavera, 1957, wood engraving on cream wove paper, numbered '1/30' in inscription by artist, 'Basingwerk Parchment' watermark, spurious pencil signature of 'Paul Nash 27' to lower right margin, pencil inscription to backing board by artist 'Presented to Miss Shelia C. Clibbon. 1 print of Spring. 1957 No 1/30 and 1 print of French Partridges No 2/30. April 1957. James T A Osborne.', tipped onto backing board, some mount staining and spotting, window mounted, image size 13 x 17 cm (5 x 6 3/4 ins), sheet size 19 x 25 cm (7 1/2 x 10 ins), together with Head and Flowers, wood engraving on cream wove paper, 'Basingwerk Parchment' watermark, spurious pencil signature of 'Paul Nash 27' to lower right margin, pencil inscription to backing board by artist 'To the most gracious woman I have ever known. To Miss Shelia C. Clibbon - from your friend and admirer James T A Osborne 1957.', tipped onto backing board, some mount staining and spotting, window mounted, image size 17 x 12.5 cm (6 3/4 x 9 ins), sheet size 25 x 19 cm (10 x 7 1/2 ins)

(2) £100 - £150



434* Mackley (George, 1900–1983). Watchtower, circa 1958, wood engraving on Japon, signed, titled, numbered 30/75, a characterful impression, minimally tipped onto backing board, image size 12.7 x 15.2 cm (5 x 6 ins), sheet size 17.6 x 21.7 cm (7 x 8 1/2 ins), mounted
Provenance: Patricia Jaffé (née Milne-Henderson, 1935–2018), art historian.
(1) £200 - £300



436* Kay (Bernard, 1927–2001). Apse of Notre Dame, etching / aquatint printed in colours on wove, Artist's Proof, signed in pencil and titled to border, plate size 43 cm x 35.3 cm (16.8 x 13.8 ins), full sheet 62.5 cm x 49.8 cm (24.6 x 19.6 ins), together with the original copper printing plate, and an Artist's Proof signed edition Chartres East
(3) £200 - £300



435AR* Trevelyan (Julian, 1910–1988). Jesus College, Cambridge, 1959–62, aquatint printed in three colours on wove paper, from 'Cambridge Suite', signed and numbered '16/70' in pencil, a band of spotting and discolouration to the left side of the sheet, some spotting and marks elsewhere, old creases, image size 38 x 53 cm (15 x 21 ins), sheet size 57.5 x 73 cm (22 3/4 x 28 3/4 ins)

Julian Trevelyan's *Cambridge Suite* consisted of 10 lithographs: Caius College, Caius College II, Christ's College, Corpus Christi College, Downing College, Emmanuel College, Jesus College, Peterhouse, St Catharine's College and Sidney Sussex College. The Government Art Collection has copies of several of the prints in this series.

(1) £100 - £200



437* Kay (Bernard, 1927–2001). Beauvais, etching / aquatint printed in colours on wove, Artist's Proof, signed in pencil and titled to border, plate size 34 cm x 48.3 cm (13.7 x 19 ins), full sheet 51 cm x 63.7 cm (20.1 x 25.1 ins), together with the original copper printing plate, study printed from slate of the same subject, and an Artist's Proof signed edition Starsbourg
(4) £200 - £300



438* Kay (Bernard, 1927-2001). Chartres East, etching / aquatint printed in colours on wove, trial proof, signed in pencil and titled to border, plate size 48cm x 33.9cm (18.8 x 13.6 ins.), full sheet 56.5cm x 38cm (21.8 x 14.9ins.), together with the original copper printing plate, and an Artist's Proof signed edition Interior, Poitiers, signed
(3) £200 - £300



439* Kay (Bernard, 1927-2001). Chartres West, etching / aquatint printed in colours on wove, Artist's Proof, signed in pencil and titled to border, plate size 48.5 cm x 34.1cm (19.2 x 13.7 ins.), full sheet 65 cm x 51 cm (25.5 x 20.2 ins), together with the original copper printing plate, and an Artist's Proof signed edition of Chartres I
(3) £200 - £300



440* Kay (Bernard, 1927-2001). Interior at Poitiers, etching / aquatint printed in colours on wove, Trial Proof, signed in pencil and titled to border, plate size 34.1 cm x 48.5 cm (13.6 x 19.2 ins), full sheet 51 cm x 64.9 cm (19.7 x 25.6 ins), together with another trail proof of the same image, Cathedral School, Hereford, Beauvais, Strasbourg, all signed and titled
(5) £200 - £300



441* Kay (Bernard, 1927-2001). Laon, circa 1970, etching / aquatint printed in colours on wove, Artist's Proof, signed in pencil and titled to border, plate size 48.5 cm x 33.7 cm (19.2 x 13.6 ins), full sheet 64.3 cm x 51.3 cm (25.6 x 20.5 ins), together with two other proofs of the image in trial stages, and the original copper printing plate.
(4) £200 - £300



442* Kay (Bernard, 1927–2001). Marseilles Houses, 1959, etching / aquatint printed in colours on wove, Artist's Proof, signed in pencil and titled to border, plate size 33.9 cm x 48.5 cm (13.6 x 19.2 ins), full sheet 47 cm x 62 cm (18.5 x 24.7 ins), together with a signed etching of a cathedral, dated 1955, the original copper printing plate, and six trial pulls of etchings dating circa 1954 (9) £200 - £300



444* Mackley (George, 1900–1983). Lead Mine, circa 1960, wood engraving on wove paper, signed, titled, numbered 43/50, a rich impression, minimally tipped onto backing board, image size 12.6 x 15 cm (5 x 6 ins), sheet size 15.2 x 19 cm (6 x 7 1/2 ins), mounted Provenance: Patricia Jaffé (née Milne-Henderson, 1935–2018), art historian. (1) £200 - £300



443* Kay (Bernard, 1927–2001). Portrait of a woman, pastel on laid paper, signed to mount verso, mount aperture 28.5 cm x 22.1 cm (11.4 x 8.8 ins), full sheet 30.5 cm x 22.8 cm (12 x 9 ins), two other works in pastel, an etching of a seated figure, two additional trial pulls and the original copper etching plate, a signed abstract artist's proof, and 15 copper printing plates including subjects Buttress: Chartres, Ball Games, Tours Cathedral (22) £200 - £300



445AR* Poole (Monica, 1921–2003). Dry September, wood engraving on ivory white paper, from the edition of 75 impressions, signed, titled, and numbered 39/75 in pencil, image size 200 x 148 mm, sheet size 285 x 223 mm (11 1/4 x 8 3/4 ins), hinge-mounted to backing card with window mount (1) £200 - £300



446AR* **Rothenstein (Michael, 1908–1993)**. *The Garden*, colour screenprint, signed and numbered '21/75' to lower left, print size 63 x 54 cm (24 3/4 x 21 1/4 ins), framed and glazed (77 x 68 cm) (1) £300 - £500



448* **Mackley (George, 1900–1983)**. *Gateway*, circa 1962, wood engraving on laid paper, signed, titled, numbered 38/75, minimally tipped onto backing board, image size 10.7 x 10 cm (4 1/2 x 4 ins), sheet size 20.8 x 15.5 cm (8 1/4 x 6 ins), mounted

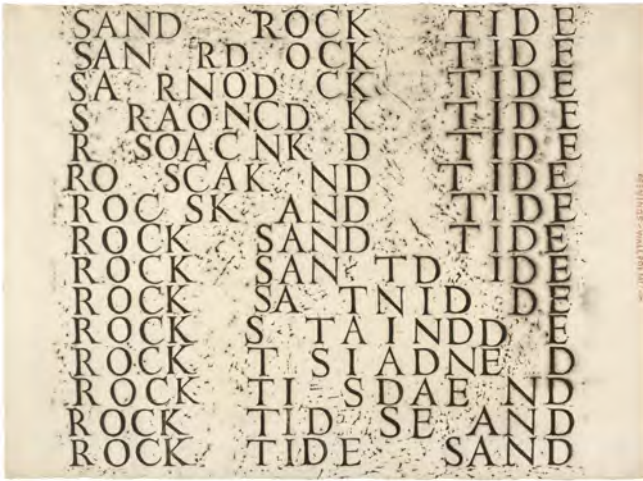
Provenance: Patricia Jaffé (née Milne-Henderson, 1935–2018), art historian. (1) £200 - £300



447* **Pennie (Michael, 1936–2019)**. *The Succession of Life Through Geological Time*, 1961, colour screenprint, signed and dated '72 in pencil, and artists' proof for printer in pencil to lower left, additionally signed by the British novelist B.S. Johnson (1933–1973) in green ink, small closed tear to lower edge, image size 52 x 68 cm (20.5 x 26.75 ins), sheet size 70.2 x 105 cm (27 5/8 x 41 1/4 ins) (1) £150 - £200



449* **Rawlinson (William T 1912–1993)**. *Loch Clair from the Torridon Road, Wester Ross*, 1962, woodcut, title, limited edition 30/50, artist's name and date in pencil to lower margin, image size 21 x 27.5 cm (8 1/4 x 10 3/4 ins), together with *Highland Burn, Glenn Gowan, Wester Ross*, 1963, woodcut, title, limited edition 5/50, artist's name and date in pencil to lower margin, 28 x 21 cm (11 x 8 1/4 ins), both woodcuts individually mounted, in matching frames, glazed (53 x 58 cm) (2) £200 - £300



450* Houédard (Dom Sylvester 1924-1992). Sand, Rock & Tide (Openings, Wall Poem I), circa 1964, handprinted linocut, 'Openings/WallPoem/dsh' in red to right edge, sheet size 58 x 77.7 cm (22 7/8 x 30 5/8 ins)

Born on Guernsey, as Pierre (Peter) Thomas Paul Jean Houédard, he studied at Jesus College, Oxford. He served in British Army Intelligence from 1944 to 1947, and in 1949 joined the Benedictine Prinknash Abbey in Gloucestershire, being ordained as a priest in 1959 and taking the religious name Sylvester. Houédard was a leading exponent of concrete poetry, with regular contributions to magazines and exhibitions from the early 1960s onward. His elaborate, typewriter-composed visual poems ("typestracts") were scattered across many chapbooks.

(1) £200 - £300



452* Jensma (Wopko, 1939-c.1993). Head, 1969, woodcut on japon, initialed and dated 'WJ 69', numbered '2/20', some discolouration to lower portion of sheet, a few short creases, mount aperture 49 x 35 cm (19 1/4 x 13 5/8 ins), framed and glazed (64 x 49 cm), together with Untitled, 1969, woodcut on japon, initialed and dated 'WJ 69', numbered '1/20', two horizontal creases to top and bottom margin, small amount of staining, mount aperture 34 x 33 cm (13 1/2 x 13 ins), framed and glazed (64.5 x 63 cm)

Wopko Jensma is a South African poet, painter, and printmaker. He studied at the University of Potchefstroom and for a Bachelor's Degree in Fine Arts at the University of Pretoria. His art is heavily based on ethnic influences, and also by his own 'jazz-like' poetry. Jensma disappeared without a trace in 1993.

(2) £300 - £400



451* Mackley (George, 1900-1983). Barn at Giethoon, circa 1968, wood engraving on Japon, signed, titled, numbered 60/75, printed with real contrast, minimally tipped onto backing board, large margins, image size 10 x 12.5 cm (4 x 5 ins), sheet size 20.4 x 21.3 cm (8 x 8 1/3 ins), mounted, together with Memory of Montfoort, circa 1960s, wood engraving on laid paper, signed, titled, numbered 15/75, with margins, tipped onto backing board, 12.7 x 10 cm (5 x 4 ins), sheet size 23.5 x 19 cm (9 1/4 x 7 1/2 ins), mounted, and Genemuiden, circa 1968, wood engraving on Japon, signed, titled, numbered 34/50, some spotting, tipped onto backing board, image size 7 x 6 cm (2 3/4 x 2 1/2 ins), sheet size 13.9 x 11.3 cm (5 1/2 x 4 1/2 ins), mounted

Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian.

(3) £200 - £300



Lot 454

454* **Shephard (Rupert, 1909–1992)**. Amongst the Flowers, circa 1970, colour linocut on wove paper, signed, numbered 12/50, image size 19 x 15.5 cm (7 1/2 x 6 ins), mount aperture 20.5 x 17 cm (8 x 6 3/4 ins), framed and glazed (39.5 x 36 cm)

Rupert Norman Shephard was an English painter, illustrator and art teacher. He studied at the Slade School of Fine Art from 1926 to 1929. In 1929, he began to exhibit with the London Group the Wertheim Gallery and the Coolings Gallery.

(1) £200 – £300

455* **Tute (George, 1933–)**. Landscape with Balloons, etching, artist's proof, signed, titled and 'AP' in pencil to lower margin, image size 20.5 x 25 cm (8 x 9 7/8 ins), sheet size 38 x 44 cm (15 x 17 1/4 ins), mounted, framed and glazed (47 x 50 cm)

(1) £200 – £300

456AR* **Tanner, Robin (1904–1988)**. Twelve Etchings by Robin Tanner, Penn Print Room, 1974, the complete portfolio of twelve etchings on J Green cream wove and laid papers, printed by the artist and Cameo Press, Penn, Bucks., and published by Penn Print Room, each signed and numbered 49/50 in pencil, except the second print (Martin's Hovel) without signature (most likely an accidental oversight), all fine, rich impressions, tissue-guard to each, plate size 391 x 270 mm (15 3/8 x 10 5/8 ins) and smaller, sheet size 510 x 430 (20 x 17 ins) and smaller, with original printed calligraphic title/justification page by Robin Tanner, contained loose (as issued) in original publisher's brown cloth portfolio, size 52.5 x 44 cm

Provenance: Private collection, Wiltshire. Acquired directly from the artist in the 1980's.

Garton 3, 6, 9, 12-13, 21, 23, 25-27 & 30. The set consists of Wiltshire Roadmaker, Martin's Hovel, Wiltshire Woodman, Christmas, Harvest Festival, Autumn, Wiltshire Rickyard, June, Easter, Flowers of May, The Clapper Bridge and The Plough. A fine set of this magnificent portfolio.

(1) £3,000 – £5,000



Lot 455



Lot 456



457AR* **Abrahams (Ivor, 1935–2015)**. E. A. Poe, *Tales and Poems*, 20 Images by Ivor Abrahams, 1976, the complete suite of 20 colour screenprints, printed on heavy handmade wove Crisbrook paper, some with embossing or varnish, printed by Advanced Graphics London, and published by Bernard Jacobson Ltd., in an edition of 100, plus 10 sets of artists proofs, this set one of the ten artist proofs, each print signed, dated and marked AP, and with circular blind stamp of Advanced Graphics London to lower right corner, sheet size 495 x 362 mm (19 1/2 x 14 1/4 ins), in excellent condition, lovely contained in original publishers black cloth portfolio (1) £400 - £600



458AR* **Poole (Monica, 1921–2003)**. *Edge of the Wood*, circa 1977–93, wood engraving on Japan paper, from the published edition of 75 impressions, signed, titles and numbered 18/75 in pencil, image size 185 x 295 mm (7 3/8 x 11 5/8 ins), sheet size 245 x 355 mm (9 3/4 x 14 ins), hinge-mounted (1) £300 - £500

Lot 457



Lot 458



460AR* **Bawden (Edward, 1903-1989)**. P.B.F.A. Cat, 1983, linocut on thick handmade laid paper, signed and numbered '84/100' in pencil, a rich and deep impression, large margins, some areas of spotting, image size 33 x 25 cm (13 x 10 ins), sheet size 49 x 34 cm

Edward Bawden was the last artist to redesign the Provincial Booksellers Fairs Association's (PBFA) logo. His 1983 design incorporates his cat Emma Nelson reclining on an open book. The logo is still in use by the PBFA.

(1) £300 - £400

459* **Cohen (Harold, 1928-2016)**. Penny Plain Suite, 1980, offset lithographs on thick cream wove paper, a full set of six, all numbered '11/50' and signed in lower margin in pencil, one with the inscription 'For Monica - with love, and with happy memories of good times', in very good condition, one with some even mount staining, largest sheet size 28 x 41.5 cm (11 x 16 ins), also included is a Harold Cohen exhibition catalogue from the Robert Fraser Gallery, September 1963

'Penny Plain Suite' is an early example of Harold Cohen's AI artwork created with his AARON software. After his initial training in Great Britain, Cohen became a visiting professor at the University of California in San Diego and was introduced to computer programming. In 1971 Cohen took up a post in the Artificial Intelligence Laboratory at Stanford University. It was here he began to develop AARON, out of what he described as a need to 'understand what art is'.

(6) £200 - £300



461AR* **Tanner (Robin, 1904-1988)**. March, 1984, etching on cream wove paper, an excellent impression of the third (final) state, signed, inscribed and titled in pencil 'Robin Tanner fec. et imp. / "March:"', published in an edition of 25 by Garton and Cooke in 1984, the full sheet, old tape to verso, plate size 24.7 x 19.5 cm (9 3/4 x 7 3/4 ins), sheet size 35.5 x 28.5 cm (14 x 11 1/4 ins), unmounted

Garton 42.

(1) £200 - £300



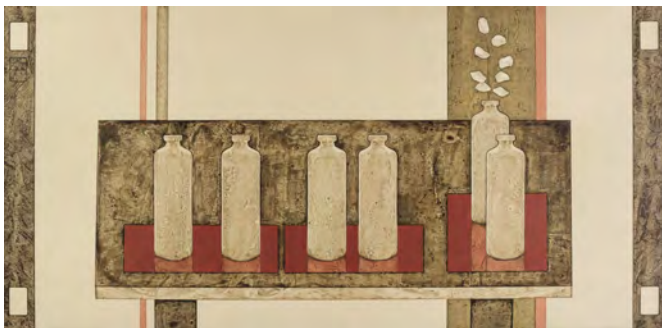
Lot 460



462* **Various Artists.** Centenaire de la Statue de la Liberté. Lithographies Originales de Michel Dubre, Michel Lacoste, Hugo de Saint-Morand, Eric Schlumberger, Eric Gaudin and Katia Schmitt, Paris; Editions E. F. Mourlot, 1986, a complete set of six original colour lithographs celebrating the centenary of the Statue of Liberty by Dubre, Lacoste, Saint-Morand, Schlumberger, Gaudin and Schmitt, on Arches paper, each signed and numbered 86/250 in pencil, 'Mourlot Paris' blind stamp to each, portrait and landscape orientations, in excellent condition (light handling crease to lower left margin of Schlumberger), sheet size 75.5 x 54 cm (29 3/4 x 21 1/4 ins), with title, forward and justification on four sheets, all loosely contained in original blue linen portfolio with ties, title embossed in gilt on uppers, large folio (77.5 x 55.5 cm)

(6)

£200 - £300

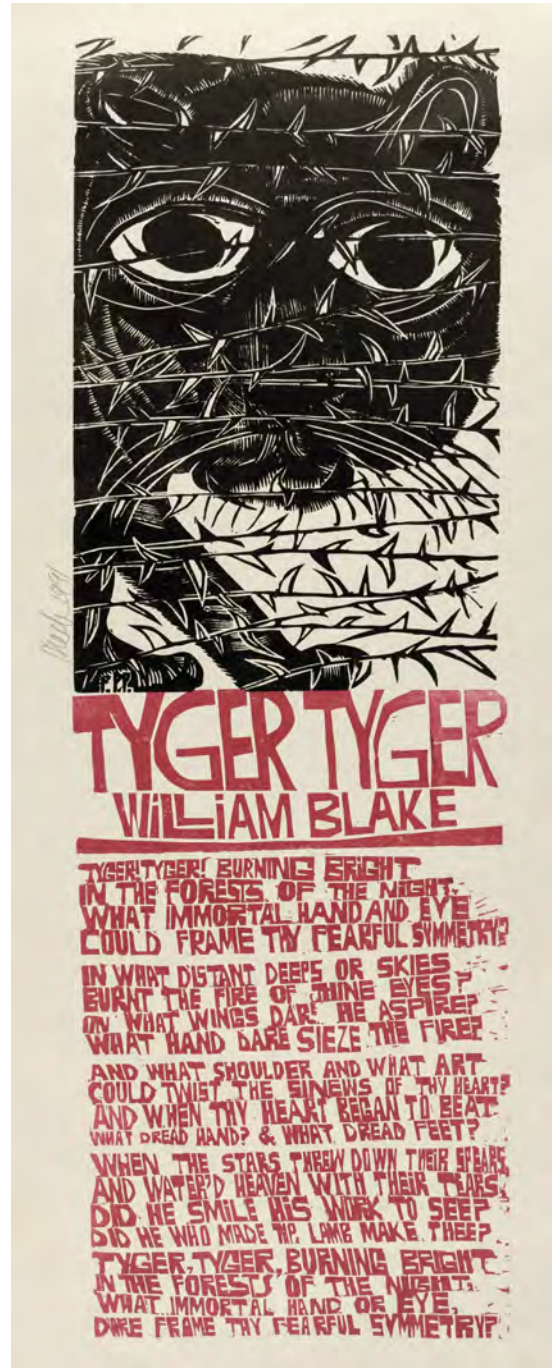


Lot 463

463* **McElhinney (Douglas Thomas, 20th century).** Bottles, August 1986, acrylic on board, depicting six light brown bottles sitting on red rectangles, honesty seed sitting in one bottle, a cream, brown and white background, signed and dated upper left, 60 x 122 cm (23 5/8 x 48 ins), framed and glazed (74 x 136.5 cm)

(1)

£200 - £300



464* **Piech (Paul Peter, 1920-1996).** Tyger Tyger by William Blake, [1987] & Felis Cattus by Doreen Wallace, Lithograph in two colours, both signed and dated '1991' in pencil to lower image, sheet size 64 x 45 cm (25 1/4 x 17 3/4 ins)

(2)

£200 - £300



465* **Abrahams (Ivor, 1935–2015)**. *Dancer*, bronze with green patina, depicting a dancer resting on the top of their back, legs in the air pointing to the right, screwed onto base (one screw missing, one sheared), resting on a base 7mm thick, figure 150mm, total height 157 mm x 120 mm, label to verso 'IA23' numbered 6/9, together with *Female Dancer*, bronze with green patina, showing a figure sitting on the floor with back arched, one hand to head, legs bent, '1' in pen to underside of base, screwed onto a 19 mm high base, figure 120mm tall, overall height 139 mm, and *Back Flip*, bronze with green patina, depicting a female figure arching her back, screwed onto 18 mm base, figure height 115 mm, overall 133 mm high, and *Back Flip*, bronze with green patina, depicting a female figure arching her back, screwed onto 18 mm base, figure height 115 mm, overall 133 mm high, together with:

Abrahams (Ivor, 1935–2015). *Trees*, glazed pottery in purple and blue, monogrammed and dated '76?' to lower right, signed and dated '81' in black pen to inside bottom edge, length 33 cm (13 ins), together with *Trees*, circa 1976, glazed pottery in cream and black, monogrammed to lower right, artist's name and '3/30' in black pen to bottom, '76' in pen to verso, length 33 cm (13 ins), and *Fulham Pottery*, 1983, ceramic, painted green and yellow, signed, titled and dated in purple ink to verso, diameter 23 cm (9 ins)

This first work is possibly from Abrahams' *Trente-Six* series of bronzes produced in 1989, in a limited edition of 9.

(7)

£500 - £800



Lot 466



Lot 467

466AR* **Charles (King of the United Kingdom III, 1948-)**. Wensleydale, 1992, lithograph on watermarked Somerset paper, printed by Stanley Jones at Curwen Chilford Prints, limit edition 'XXV/XXV', title, initial and date in pencil, with Prince of Wales's feathers blind stamp to lower margin, limitation label from Anna Hunter and Guy Thompson, Art Publishers to verso, image size 26.5 x 38.5 cm (10 1/2 x 15 1/8 ins), mounted, framed and glazed (53 x 63.5 cm)

(1) £500 - £800

467* **Phipps (Howard, 1954-)**. Winkelbury Hillfort, 2005, wood engraving on paper, signed, titled and numbered '12/150' in pencil, artist's information sheet to verso, plate size 11.2 x 17.5 cm (4 1/2 x 7 ins), framed (34.5 x 39.5 cm), together with Gill (Eric, 1882-1940). Adestes Fideles, from A Christmas Hymn, 1916, wood engraving on thick laid paper, unsigned, mount stained, image size 5 x 5 cm (2 x 2 ins), sheet size 8.5 x 9 cm (3 1/4 x 3 1/2 ins), tipped onto mount, mounted, plus two photolithographic copies of March by Robin Tanner, and promotional material for Tanner for Geraldine Knight Eric Gill: Physick ed. Shelton P72.

(7) £100 - £150

The image shows several fossilized trilobites embedded in a greyish-brown rock matrix. The trilobites are characterized by their segmented, three-lobed bodies. One large trilobite is prominently displayed in the lower center, showing its head, thorax, and pygidium. Other smaller trilobites are scattered around it, some showing different orientations and stages of preservation. The rock surface has a rough, crystalline texture.

DAY TWO

ANTIQUES & HISTORIC TEXTILES

14 MARCH 2024 at 10am

JEWELLERY

To commence at 10am



468* **Bangle.** 9ct gold bangle, set with 5 topaz stones divided by two small diamonds, 6.5 cm across, gross weight 7g, together with a yellow metal gate bracelet set with turquoise and malachite cabachons with pearls formed to fashion leaves, approximately 18 cm long, plus another 9ct gold gate bracelet, approximately 15 cm long, 13.1g
(3) £300 - £500



Lot 469

469* **Collar Studs.** 9ct gold collar studs in fitted case, 3.1g, together with three 15ct gold studs set with a turquoise cabochon, 3.9g, 18ct gold 5.2g, in original fitted box
(3) £300 - £400



Lot 470

470* **Gold Fobs.** 9ct gold Football Medals, for East Lancashire Football League and the other for Altrincham District Football Association, each weighing 5.5g
(2) £150 - £200

471* **Gold Pencil and Chain.** 14ct gold propelling pencil by G.W.H. Co., stamped '14ct', 8cm long, together with a yellow metal baton linked chain, 39 cm, 15.5g
(2) £200 - £300



Lot 471



472* **Japan.** The Wedding of His Royal Highness The Crown Prince, 100,000 Yen, gold commemorative coin, the obverse showing a stylised Pheonix, the reverse Chrysanthemum in wreath surrounded by text, 33 mm diameter, 30 g, together with another gold coin for 50,000 Yen, 27 mm diameter, 18g, each uncirculated and encapsulated in a plastic blister pack with serial number, together with a Chinese 10 Yuan gold Panda coin, 1986, 18 mm diameter, 3.1g, plus three further Japanese coins, contained in a Japanese Ministry of Finance red velvet box (6) £2,000 - £3,000



473 **Pocket Watch.** A French repeater and alarm open face pocket watch by Breguet & Fils, circa 1830, the circular white enamel dial signed 'Breguet & Fils' with black arabic numerals and single winding hole, the silver case with engine turned backplate, stamped CHFB 37235, with gilt finish movement engraved 'Breguet & Fils', case size approximately 55 mm

Breguet et Fils was used to sign Breguet Pocket Watches from 1807 to 1833 when Abraham-Louis Breguet took his son as his partner.

(1) £300 - £500



474* **Pocket Watch.** An Edwardian 18ct gold open face pocket watch, the white enamel dial with black roman numerals, steel hands and subsidiary seconds dial, the case with monogram engraved on the backplate and the inner plate with 'John Bennett' maker's mark, 45 mm diameter, gross weight including movement 80.4g
(1) £500 - £700



477* **Sovereign.** Edward VII full gold sovereign, 1912, contained in a 9ct gold mount with 9ct gold watch chain and lobster claw catch, the chain weighs 11.6g, 23 cm long
(1) £400 - £500



475* **Ring.** An art deco 18ct gold and platinum ring circa 1920s, set with large square cut sapphire bordered with small diamonds and sapphire corners, stamped 18ct Plat, size P, gross weight 2.9g
(1) £200 - £300



478* **Tie Pins.** A collection of tie pins, including a gold nugget tie pin, 4.7 cm long, 1.3g, plus a Victorian yellow metal mourning brooch, with aperture for a locket of hair, glass damaged, two gilt metal mourning locket pendants and other items
(13) £150 - £200



476* **Rings.** A ladies 14ct gold dress ring, set with a blue stone cabochon surrounded by 8 pearls, stamped '14K', size J, gross weight 8.5g, together with three 9ct gold dress rings including a 9ct gold dress ring, set with 5 CZ stones, stamped '375', size N, gross weight, 2.6g plus a 9ct gold drop pendant necklace, set with two facet light blue stone, the catch stamped 9ct, 26 cm long and a 9ct gold leaf brooch set with three purple stones, 35 mm long
(6) £300 - £400

SILVER



Lot 480



479* **Commemorative Plates.** A silver commemorative plate by the Library of Imperial History, London 1975, the circular plate made to commemorate the jubilee of the birth of Her Majesty Queen Elizabeth The Queen Mother and engraved with the Queen Mother with the date 4 August 1975, 23 cm diameter, boxed with a certificate, together with four similar silver commemorative plates, all boxed with a certificate, plus a smaller commemorative dish to commemorate the birth of Sir Winston Churchill, inset with a 1965 Churchill crown, 9.8 cm diameter, boxed with a certificate, combined weight approximately 1910g

(5) £600 - £800

480* **Coffee Pot.** A George V silver coffee pot by Walker & Hall, Sheffield, 1921, of hexagonal tapered form with urn finial and pedestal foot, the handle with ivory spacers, 27 cm high, overall weight 867g, together with three-piece silver decagon tea service by Walker & Hall, Sheffield 1930, comprising teapot, milk jug and sugar bowl, the teapot with ebonised handle and finial, 26 cm long, overall weight including the handle and finial 784g

Ivory Act registration reference: BLPBABZK.
(4) £200 - £300



481* **Icon.** A silver travelling icon by Mario Buccellati, circa 1950's, the small rectangular case with an engraved textured finish, enclosing a glazed silver panel depicting an image of the Madonna and child, additionally engraved with the previous owner and dated 'Edward Alexander 1 May 1958', the inner rim engraved with makers mark and numbered 96750, 6 x 5 cm

(1) £300 - £500



482* **Jensen (Georg).** A pair of silver cufflinks, no. 90 designed by Flemming Eskildsen for Georg Jensen, of plain form with maker and silver purity stamps, 15.5g, with original presentation box together with a silver cigarette case by Deakin & Francis Ltd, Birmingham 1939, of rectangular form, 148g

(2) £80 - £120



483* **Mixed Silver.** A silver bon-bon basket with blue glass liner by A Chick & Sons Ltd, London 1974 of bucket form on pedestal base and drop handle, 163g together with a silver bon-bon dish by Gorham Manufacturing Company, Birmingham 1915, of elegant art nouveau form pierced with flowers and leaves and scroll handles on flared pedestal base, 14 cm across, 102g, plus a silver bon-bon basket by E S Barnsley & Co, Birmingham, 1912, foliate pierced with engraved decoration, swing handle and blue glass liner, 11 cm diameter, and other silverware including a pair of oval silver salts each with blue glass liner (one with silver spoon), a collection of glass silver topped dressing table jars, a silver heart dish, silver shell pin trays and other items
(21)

£300 - £500



484* **Mixed Silver.** A silver sugar caster by Barker Brothers, Birmingham 1902, of baluster form with foliate pierced domed cover, 19 cm high, 209g, hallmarks rubbed, together with two smaller sugar casters by JCL, London 1938, 12.3 cm high, 62g and J B Chatterley & Sons Ltd, London 1929, 13 cm high, 65g both of baluster form, plus a sterling silver dish, with monogram to centre, 22.7 cm diameter, 254g
(4)

£200 - £300



485* **Silver Candlesticks.** A pair of silver candlesticks designed by Anthony Hawksley for Payne-Oxford, London 1971, of circular plain squat form with a hammered finish and circular base, 6 cm high x 6.5 cm diameter, overall weight approximately 344g
(1)

£150 - £200



486* **Silver Coffee Set.** A silver coffee set designed by Anthony Hawksley for Payne-Oxford, London 1973, of plain form with a hammered finish and a "bark" type detail, comprising baluster coffee pot with a black composite handle and finial on the tapered lid, 23 cm high, a milk jug, 11 cm high and sugar bowl, 9.5 cm diameter, the overall condition is good however, the sugar bowl rim is slightly misshaped, total weight approximately 1020g
(3) £400 - £600



487* **Silver Goblet.** Hereford Cathedral silver goblet by John Sutherland Hawes, London 1976, a reproduction of the original made for Aurum Designs, London to commemorate the Thirteenth Century of Hereford Cathedral, numbered 236/676, the cup with a hammered finish and richly gilded bowl, the pieced stem gilded with leopard heads and fleur-de-lys, 16.5 cm high, 329g, boxed with a booklet signed in ink by John Herford, Lord Bishop of Hereford
(1) £200 - £300



488 **Silver Sauce Boat.** An Edwardian silver sauce boat, James Dixon & Sons, Sheffield 1902, with gadrooned rim and acanthus flying scroll handle, on three cabriole supports, 16 cm long, 592g, together with a Victorian silver milk jug and sugar bowl, George Jackson and David Fullerton, London 1897, embossed with scrolls, the jug 10 cm long, combined weight of the two items 151g
(3) £100 - £150



489* **Silver Spoons.** Four George III silver serving spoons by Solomon Hougham, Solomon Royes & John East Dix, London 1818, of plain form, together with four George III silver serving spoons by William Bateman, London 1814, Thomas Wilkes Barker, London 1808 of plain form with monograms to handles, 49g
(8) £150 - £200



490* **Silver Mug.** A Victorian silver mug, Josiah Williams & Co, Exeter, 1875, of baluster form richly engraved with acanthus scrolls and an interlaced monogram within an oval border, the interior gilded with scroll handle, 14.5 cm high 281g
(1) £150 - £200

CERAMICS & GLASS



491* **Creamware.** A matched pair of English creamware plates, late 18th century, each with Dutch decoration and titled in Dutch, 'Zyn Afscheid (His Ascension) and the other 'De Maalteyd' (The Meal) from the story of the Prodigal Son, the first plate damaged, 25 cm diameter

The Parable of the Prodigal Son is one of the parables of Jesus in the Bible and appears in Luke 15:11-32.

In the story, a father has two sons. The younger son asks the father for his inheritance, and the father grants his son's request. However, the younger son is prodigal (i.e., wasteful and extravagant) and squanders his fortune, eventually becoming destitute. The younger son is forced to return home empty-handed and intends to beg his father to accept him back as a servant. To the son's surprise, he is not scorned by his father but is welcomed back with celebration and fanfare.

(2) £200 - £300



493* **Delft Tiles.** Dutch delft tiles, 18th century, the central tile polychrome decorated with tulips, flanked by two further tulip decorated tiles each within a lozenge and with blue fleur de lys corners, old damage and crazing, 13 x 13 cm, presented in a modern wooden frame, frame size 21 x 41.5 cm, together with two framed art nouveau pottery tiles, frame sizes, 39 x 39.5 cm and 24.5 x 40 cm (3) £100 - £150



494* **Delft.** A pair of Dutch delft 'parrot' plates, mid 18th century, each polychrome decorated with confronting parrot perched on a branch within a geometric border, some loss of glaze and crazing, 23.5 cm diameter

(2) £300 - £500



492* **Delft Posset Pot.** An 18th century Dutch Delft two-handle posset pot with later carved wood cover, with white metal mount and crown finial, the body painted with flowers, and the handles with sympathetic repairs, crazed, 15 cm high, 13 cm diameter

(1) £100 - £150



495* **Glass.** George III cut-glass urn and cover, circa 1800, the cover with a facet cut finial, the base similarly cut and raised on a square base pedestal, 20 cm high, together with an oversized George III cut-glass rummer, circa 1820, finely cut on a square base pedestal, 19 cm high x 13.5 cm diameter, plus a huge wine glass or ice container, 19th century, plain form with round foot and rough pontil, 22 cm high x 14.5 cm diameter

(3) £200 - £300



496* **India.** A collection of ten Indian temple Cauldon porcelain cabinet plates, circa 1920, *printed with sepia photographic views, each titled (some rubbed and illegible) including Temple of Dilwara Aloo; Temple of Sivanni Narrain Ahmedabad; Ahmedabad; Hootal Minar Delhi; Musjid of Isak Khan Lahore; Taj Mahal Delhi (hairline), together with three similar comprising Malabar Hill Bombay, Camp Stalwari Kandesh (small chip to the rim), Karndeish Tiger, all with a blue and gilt scroll border, plus four further plates printed with similar views and all with a gilt border, printed and painted marks to base, 22.5 cm diameter*
(17) £150 - £200

497* **Maiolica.** A Spanish Puente del Arzobispo maiolica dish, 16th century [?], *polychrome decorated with a hare amongst flowers with a green border, restored, 22 cm diameter, an old manuscript label to the base inscribed 'Puente del Arzobispo Spanish 16th cent'*
(1) £100 - £150



498* **Maiolica.** An Italian maiolica pottery drug jar, probably 18th century, *of shaped form, decorated in a two-tone blue with the inscription 'Fior D Pers Cons', 18 cm high, together with a maiolica wet drug jar, inscribed 'Certos Di Firenze', 23 cm high, extensive damage, plus a small Italian jug, 16 cm high*
(3) £200 - £300



499* **Majolica.** A Victorian majolica camel by George Jones, circa 1870, *the saddle hung with a turquoise basket on each side and standing on a palm leaf decorated oval base, impressed mark to base, 24 cm high*
(1) £300 - £500



500* **Majolica.** A Victorian George Jones majolica spoon warmer, circa 1875, *modelled in the form of an upturned shell on rocky base, 15 cm high*
(1) £200 - £300



501* **Majolica.** A Victorian Minton majolica spill vase, *modelled as a hen by John Henk, 1876, the hen standing beside a large open basket, on an oval base applied with leaves, inscribed 'J Henk', impressed factory marks to base, 34 cm high (damaged) together with a majolica wall pocket, female mask surrounded by scrolling foliage, 36 cm high*
(2) £200 - £300



502* **Majolica.** A Victorian Minton majolica pottery fish or poisson dish, 1881, moulded with fish around a central blue glaze, impressed marks to base including registration mark, 28 cm diameter, together with a George Jones majolica pottery oyster dish, 1874, eight integral dishes surrounded by seaweed with oyster shell surmount, impressed marks to base, 25.5 cm diameter (2) £150 - £200



503* **Parian figure.** A Parian ware figure of John Milton, 19th century, after the model by John Cheere, modelled standing on a plinth leaning on a stack of books holding a scroll, 36.5 cm high. (1) £100 - £150



Lot 504

504* **Commemorative Pottery.** A commemorative earthenware jug circa 1821, with a copper and pink lustre decoration, printed in black with a half profile of Queen Caroline and printed on the opposite side with the seven lines of the 'Green Bag' rhyme within a foliate border entwined with a ribbon detailing her supporters, crazed and a small hairline near the spout, 15 cm high, together with a similar Queen Caroline memorial pottery jug, one side printed in black 'To the Memory of Queen Caroline' the opposite side with ten line verse 'Britton's in sackcloth on their own shore lament. Queen Caroline's no more ...', spout restored, 15 cm high, a pearlware blue and white transfer plate, circa 1820, profile of Queen Caroline facing left, floral encrusted border, impressed crown mark to base, 21.5 cm diameter, a rococo porcelain candlestand probably Derby, 18th century, 24 cm high plus a George III period canary yellow pottery commemorative jug, printed with a profile of Sir Francis Burdett facing right, with two line verse 'The determined enemy of corruption & the constitutional friend of his Sovereign', the opposite side with nine line description of Burdett being committed to the Tower on 6 April 1810', black lined border, some wear commensurate with age and small chip to spout and foot rim, 10 cm high

Sir Francis Burdett, 5th Baronet (1770-1844), was a politician and member of parliament who gained notoriety as a proponent of universal male suffrage, equal electoral districts, vote by ballot, and annual parliaments. His commitment to reform resulted in legal proceedings and brief confinement to the Tower of London.

(5)

£100 - £150



505* **Studio Pottery.** An impressive studio pottery stoneware vase by Fumihiro Fuyushiba of the Rokou Kiln, Japan, the large tapered vase with four lugs to the neck and the body with red and black fern decoration on an unglazed terracotta ground, impressed and incised marks to base, 51.5 cm high, with accompanying paperwork and wooden blocks signed by the potter, together with a dish by the same potter, the border decorated with a gold band of flowers on white ground, artists mark to base, 25.5 cm diameter

Fumihiro Fuyushiba was born in 1948, after graduating from Kanazawa University of Fine Arts and Crafts in 1971 he then worked as a ceramics designer for Mikasa. In 1979 he exhibited and won awards at the Exhibition of Japanese Contemporary Art. Thereafter, exhibiting in Japan, United States and more recently in Penrith, Cumbria in 2001.

(2)

£200 - £300

STUDIO POTTERY



506* **Studio Pottery.** An ovoid pottery vase and cover by Mieke Selleslagh (1954 -), of ovoid form with a traditional Japanese raku glaze, the base with incised signature, 24 cm high

Mieke Selleslagh is a Belgium potter. An information sheet is included with the lot.

(1) £100 - £150



509AR* **Batterham (Richard, 1936-2021).** A beaten stoneware caddy and cover, covered in an ash glaze, with incised diagonal lines to each side, unsigned, '14' glaze code in black to base, 17.2 cm high, with a handwritten note detailing original purchase 'Oxford Gallery c. 1981' and a cutting from *The Telegraph Weekend Magazine* of an article on Richard Batterham's work, together with a small stoneware dessert bowl by the same potter, circa 2009, covered in a light green ash glaze, chatter band to exterior, unsigned, attribution and purchase date label to base, 13.5 cm in diameter, 6 cm high

Caddy and cover purchased from Oxford Gallery, circa 1981.

Literature: a similar dessert bowl (No. 33) is listed in *Richard Batterham, Studio Potter* by Tanya Harrod and Sarah Griffin, V&A Publishing (2022).

(2) £200 - £300



507* **Vase.** A Bombay School of Art vase, of baluster form with green, white and blue enamelled flowers and bird decoration, stamped to base (W J ...) n.59 20.7.88 A.S.N., 19.5 cm high

(1) £200 - £300

508* **Wedgwood.** Eric Ravillious for Wedgwood, a part dinner service in the Garden pattern, circa 1950, decorated with various printed garden scenes within a graduated yellow band and black border, comprising 7 twin handled soup bowls, with 9 accompanying saucers (2 chipped), 28 plates of various sizes largest 25.5 cm diameter, smallest 17.7 cm diameter, 8 side plates 13 cm diameter, a tureen with cover (damaged), 22.5 cm diameter, printed and impressed factory marks, overall poor condition with much damage

(53) £200 - £300



510AR* **Batterham (Richard, 1936-2021).** A beaten stoneware caddy and cover, covered in an ash glaze with cobalt, unsigned, '8.3' glaze code in black to base, with additional attribution and purchase date label, 17.2 cm high

(1) £200 - £300



511AR* **Batterham (Richard, 1936-2021)**. A cut sided stoneware caddy and cover, *tenmoku* with green ash glaze, unsigned, 15 cm high
Purchased directly from the potter in 2012.
(1) £200 - £300



514AR* **Batterham (Richard, 1936-2021)**. A small cut sided stoneware jar and cover, covered in a green ash glaze, unsigned, attribution and purchase date label to inside of lid, 10 cm high, together with a cut sided salt-glazed stoneware jar and cover by the same potter, the top half with a green ash glaze, unsigned, attribution and purchase date label to inside of lid, 10 cm high
Both purchased directly from the potter.
(2) £100 - £150



512AR* **Batterham (Richard, 1936-2021)**. A large stoneware fruit dish, covered in a green ash glaze, incised comb decoration to interior, chatter band to exterior, unsigned, indistinct glaze code in black to base, with additional attribution and purchase date label, 40.3 cm diameter
Purchased directly from the potter in 2012.
Literature: a similar fruit dish (No. 100) is listed in *Richard Batterham, Studio Potter* by Tanya Harrod and Sarah Griffin, V&A Publishing (2022).
(1) £300 - £500



515AR* **Batterham (Richard, 1936-2021)**. A stoneware lidded coffee pot, covered in a green ash glaze, with chatter band to the exterior, unsigned, black glaze code '1' to base of pot and underside of lid, 14.5 cm tall, together with a smaller stoneware jug by the same potter, green ash glaze, with repeated incised decoration to exterior, unsigned, 11.5 cm high, with original receipt when purchased from the V&A Craft Shop in March 1983
The jug was purchased from the V&A Craft Shop, March 1983.
(2) £150 - £200



513AR* **Batterham (Richard, 1936-2021)**. A small beaten stoneware caddy and cover, covered in an ash glaze with cobalt, banding to the shoulders, unsigned, attribution and purchase date label to inside of cover, approx. 11.5 cm high
(1) £100 - £150



516AR* **Batterham (Richard, 1936-2021)**. A stoneware jug, covered in a green ash glaze, unsigned, indistinct black glaze mark to base, attribution and purchase date label to base, 22 cm high
(1) £150 - £200



518AR* **Bayer (Svend, 1946 -)**. A large stoneware wood-fired twin handled storage jar and cover, partially covered in an ash glaze with feldspar inclusions, unsigned, 31 cm high
(1) £150 - £200



520AR* **Bowen (Clive, 1943 -)**. A tall lidded earthenware storage jar circa 2013, slip decorated with simple brush motif on various shades of green, brown and yellow ground, unsigned, 32 cm high, together with a small lidded earthenware jar by the same potter, with slip and comb decoration on a yellow ground, unsigned, 16cm high

Small lidded pot bought from Dartington Trading Company in 2010.
(2) £150 - £200



517AR* **Bayer (Svend, 1946 -)**. A large stoneware coffee pot and cover, of ovoid form decorated with an abstract design on an ash ground, seal marks to base and remains of an old label, 26 cm high
Provenance: Purchased from Dartington in 2009.
(1) £100 - £150



519AR* **Bowen (Clive, 1943 -)**. A bellied earthenware jug, slip decorated with a simple grass motif in green, on a chestnut brown and green ground, unsigned, 22 cm high, plus another slipware jug by the same potter, shouldered form, with slip and comb decoration on a green ground, unsigned, 20 cm high
(2) £100 - £150



521AR* **Bowen (Clive, 1943 -)**. An earthenware charger, covered in dark iron brown and yellow glazes, with trailed slip decoration to the interior and exterior, unsigned, 37 cm diameter
(1) £150 - £200



522AR* **Bowen (Clive, 1943 -)**. An earthenware footed bowl, mustard, chestnut brown and green glazes with slip and comb decoration, unsigned, attribution and date label to base, 18 cm diameter, together with three earthenware slip decorated plates by the same potter, all unsigned, the largest 27 cm diameter
(4) £100 - £150

Lot 522



523AR* **Buick (Adam, 1978 -)**. A stoneware miniature moon jar, running nuka ash glaze, impressed 'AB' mark to base, 9.5 cm high, together with a small collared stoneware bowl in the manner of Stephanie Black, covered in dry slip and sponged glaze, impressed mark to base, 6.5 cm high
(2) £100 - £150



524* **Caiger-Smith MBE (Alan, 1930-2020) for Aldermaston Pottery**. A yellow lustre bowl, tin-glazed earthenware decorated in a yellow and gold lustre abstract design, various marks to base including artist monogram and symbol for 2006, overall condition is good with no sign of damage or restoration, 28.2 cm diameter, together with a Caiger-Smith mug, circa 1981, decorated in a similar style, 11.2 cm high, the latter with original receipt when purchased from Oxford Gallery in 1981
(2) £150 - £200



Lot 525

525AR* **Cardew (Seth, 1934-2016) at Wenford Bridge**. A stoneware plate, brushwork decoration to the rim with a bird and foliage to the well, over an off-white ground, impressed 'SC' and pottery seal to base, 27 cm diameter

Seth Cardew was the eldest son of the famous potter Michael Cardew (who set up Wenford Bridge pottery in 1949) and brother of the composer Cornelius Cardew. He studied at Chelsea School of Art and at Camberwell School of Art. He took over Wenford Bridge Pottery following his father's death in 1983.
(1) £150 - £200



526* **Dick (Peter, 1936-2012) at Coxwold Pottery**. A collection of studio pottery, including a stoneware teapot with cane handle, foliate and floral decoration on a chestnut brown and mustard glaze, impressed personal and pottery seal, 24 cm high (including handle), and a stoneware serving bowl with dark brown glaze, repeated stylised slip decoration to the interior in yellow, impressed personal and pottery seal to base, 31 cm diameter, plus a cylindrical waisted stoneware vase, speckled grey glaze with foliate decoration in blue, impressed personal and pottery seal, 20 cm high, together with a swollen stoneware vase, 18.5 cm high, and a colourful slip decorated storage jar, 24 cm high, both with impressed seals
(5) £150 - £200



527* **Finch (Ray, 1914-2012) for Winchcombe Pottery**. A green pottery bowl, with a green incised glaze and seal marks to base, 21 cm diameter, together with another Winchcombe Pottery bowl by Ray Finch, with seal mark to base, 24 cm diameter, plus a Winchcombe Pottery jug, small chips to the spout, 17 cm high
(3) £100 - £150



528* **Garland (David, 1941 -)**. A terracotta earthenware footed serving bowl, covered in an off-white glaze, with brushwork decoration in blue, splatter marks in black and areas of sgraffito, painted 'Garland' to base, 21.5 cm diameter, together with five terracotta earthenware cereal bowls by the same potter, all with off-white glaze, decorated with abstract brushwork in blue, two with foliate designs heightened with sgraffito, all with painted 'Garland' or 'G' to base, the largest 14 cm diameter

The potter David Garland lives and works in Gloucestershire. His solo exhibitions include the Redfern Gallery, the Crafts Council and the Besson Gallery, among others, and in New York with Kate Ganz. Four works by Garland feature in the celebrated studio pottery collection of William Alfred Ismay (1910-2001), now held in the care of the York Museums Trust.

(6) £100 - £150



530* **Garland (David, 1941 -)**. Five terracotta earthenware mugs, three wide-brimmed mugs with an off-white glaze, various abstract decorations in blue, each with an impressed 'DG' mark, the largest 13.5 cm diameter, together with two smaller mugs, blue abstract slip decoration on an off-white ground, each painted 'Garland' to base, the largest 10 cm diameter

(5) £80 - £120



531* **Garland (David, 1941 -)**. Six terracotta earthenware plates, three uniformly sized supper plates covered in an off-white glaze, with brush and slip decoration in shades of blue, areas of sgraffito, glaze run to the exteriors, two painted 'Garland' to base, one unsigned, all approx. 23 cm diameter, together with three larger earthenware plates by the same potter, each with abstract brushwork, slip, foliate or sgraffito decoration, all three signed to base, the largest 29 cm diameter

(6) £150 - £200



529* **Garland (David, 1941 -)**. A terracotta earthenware teapot with cane handle, 2009, covered in yellow and orange glaze, vertical sgraffito lines with black slip to the upper half, some deliberate spots of red glaze to the body, additional black slip decoration to the lid and spout, painted 'Garland '09' to base, 26 cm tall (including handle), together with an earthenware jug by the same potter, 1997, abstract sgraffito and slip decoration on an orange ground, painted 'Garland 97' to base, with additional incised glaze details to base '1/2 Tom / 1/2 klin to slip', 12 cm high, plus a smaller jug by the same potter, an off-white glaze with blue abstract decoration, impressed 'DG' mark to underside, 8.5 cm high

(3) £150 - £200



532AR* **Leach (John, 1939 -)** for Muchelney Pottery. A large stoneware vase, swollen form with collar rim, nuka glaze with abstract wax-resist decoration, impressed marks to base, 28.5 cm high

(1) £150 - £200



535* **Lloyd-Jones (David, 1928-1994)**. A large stoneware charger, covered in a speckled grey glaze with blue rim and repeated wax-resist decoration, similar decoration to the underside, impressed seal to base, 46.5 cm diameter, together with a smaller stoneware footed bowl by the same potter, with a speckled grey glaze and blue interior with wax-resist pattern, 18.5 cm diameter (2) £150 - £200

533AR* **Leach (John, 1939 -) for Machelney Pottery**. A stoneware cider flagon, 2007, of sack form with loop handle, tenmoku with wax resist decoration, impressed 'JHL' seal and pottery stamp and date to base, 26 cm high (1) £100 - £150



536* **McGowen (Laurence, 1942 -) for Aldermaston Pottery**. A stoneware dish, decorated with red tulips with two-tone green leaves on a cream ground, the base similarly decorated with artists monogram and date mark for 2003, 27.5 cm diameter, together with two similar bowls by the same potter, one with date mark for 2003 the other 2006, both 18 cm diameter (3) £150 - £200



534* **Leach Pottery**. A Leach Pottery 'extra large' soda glazed stoneware bowl, with ocre glaze to the interior, impressed pottery seal, possibly made by Ian Morrison (of Knighton Mill) during his time at the Leach Pottery, 30 cm diameter, together with a small soda glazed stoneware bowl with impressed seal mark, 8 cm diameter, plus a stoneware jug with a dark tenmoku glaze, impressed seal, chips to top of rim, 20 cm high (3) £100 - £150



537* **Studio Pottery**. A collection of bowls, including a large terracotta dish by Richard Phethean (1953 -), coarse-textured red earthenware clay with brushed slip, wax-resist and sgraffito decoration in white and blues to interior and exterior, painted 'RP' mark to base, 43 cm diameter, together with a footed stoneware bowl by David Reeves, covered all over in various shades of blue with wax-resist decoration and images of fish and crabs to the interior, painted 'DR 98' to base, 33 cm diameter, plus two further bowls, a large unsigned tin-glazed stoneware bowl, 38 cm diameter, and a smaller bowl by Victoria Walton, 20 cm diameter (4) £150 - £200



Lot 535

OBJETS D'ART



538* **Studio Pottery.** A collection of jugs, including a stoneware jug by Mike Dodd (1943 -), covered in a green ash glaze, incised decoration to the exterior, impressed seal mark to base, 15 cm high, plus a John Leach (1939 -) for Muchelney Pottery stoneware jug, nuka glaze with vertical wax-resist decoration, impressed marks to base, 17 cm high, with a Nic Harrison stoneware jug, tenmoku glaze with abstract wax-resist decoration, potter's mark and label to base, 22 cm high, together with a further jug by Harry Davis (for Crowan Pottery)

(4)

£100 - £150



539* **Studio Pottery.** A mixed collection, including a faceted cut sided vase by Nick Rees (1949 -) at Muchelney Pottery, covered in a dark blue glaze, impressed personal and pottery marks to base, 13.5 cm high, plus a stoneware coffee pot by Hassan Lapai for Abuja Pottery, blue brushwork decoration over a speckled grey glaze, impressed personal seal to base, 22 cm high, together with a small stoneware honey pot by Sid Tustin at Winchcombe Pottery, plus pieces by David Lloyd-Jones, Chris Keenan, Amanda Brier and Louise Darby, and some further unsigned work

(11)

£150 - £200



540* **Studio Pottery.** A mixed collection, including a terracotta earthenware oval vessel by Richard Phethean (1953 -), honey and transparent glazes, decorated with slip, painted 'RP' mark to base, 14.5 cm high, together with a hand-built vase by David Reeves, decorated with repeated swirling patterns in blue over a white ground, painted 'DR 97' mark to base, 17 cm high, plus an unattributed narrow-necked stoneware vase, with abstract wax-resist decoration, impressed spiral mark to base, 19 cm high, and a moon jar with painted 'JF' mark, 18.5 cm high

(4)

£100 - £150



541* **Boxes.** A Victorian papier mache writing slope by Spiers & Sons, Oxford, the top with a large painted image of St Martyrs' Memorial Oxford on a black ground with gold detail, the hinged lid enclosing red velvet fall and divisional interior, the base with location and makers marks and additionally inscribed 1928 s.n., 10.5 cm high x 32 cm wide x 27 cm, together with an Anglo-Indian coromandel work/ sewing box, circa 1890, of rectangular form with lift out with four spool [?] holders and multi divisions, the sides with brass carrying handles, and the lock with key, 14.5 cm high x 44 cm wide x 29 cm deep

(2)

£150 - £200

542* **Campaign Furniture.** A mahogany drinks cabinet, mid 19th century, the top with recessed brass hinges and when opened a tray is raised housing 6 cut glass decanters, 24 cm largest, 22 cm smallest (one with replacement stopper and another stuck in the bottle), the cabinet with dummy cabinet doors and a drawer beneath lined with green baize and with 7 enamel bottle labels (poor condition), raised on four tapered supports united by 'X' stretcher, 92 cm high x 50.5 cm wide x 45 cm deep

(1)

£200 - £300





543* **Candelabras.** A set of three Regency style gilt metal and bronze chandelier candelabras, bases with recumbent lions, cast metal branches with cut glass lustres, the tallest 60 cm high, the smallest 27 cm high
(3) £200 - £300



544* **Firescreen.** A Victorian Aesthetic period firescreen, the brass frame with stained glass panel with central panel decorated with a bird of prey, 96 cm high x 58 cm wide
(1) £200 - £300



545* **Inkwell.** Novelty inkwells, comprising a brass and leather inkwell in the form of a pail, with two raised carrying handles, coopered with leather, the hinged lid enclosing an anchor crest and glass ink bottle, 6 cm diameter, together with a stetson inkwell, covered in leather with snakeskin band, the hinged lid enclosing glass ink bottle, 10.5 cm long
(2) £200 - £300



546* **Luxury Pens.** An Alfred Dunhill silver 'Torpedo' ballpoint pen, in the original fitted lacquered case with calf-skin leather interior, carton, information booklet, silver polishing cloth, and refills, together with 5 other luxury pens including Waterman, Pininfarina and Montegrappa, mostly in original boxes
(6) £150 - £200

547* **Mirror.** An Edwardian gilt moulded mirror, the elaborately carved frame with foliate and scroll decoration, the lower section with a shelf for display, 117 x 70 cm
(1) £200 - £300



548* **Mouseman.** Robert "Mouseman" Thompson of Kilburn (1876–1955) oak bookends, carved in the traditional style with a mouse on each, 15 cm high
(1) £200 - £300



549* **Roubiliac (Louis-François, 1702–62).** Bust of William Shakespeare after Roubiliac, bronze, Barbedienne Foundry, circa 1870, foundry stamp to verso, 28 cm high, mounted on a black slate base, overall height 41 cm
(1) £600 - £800

550* **Russell (Gordon).** An oak sewing machine cabinet, circa 1930s, the hinged lid enclosing a Singer sewing machine with Siemens electric motor, the cabinet raised on four tapered supports with metal casters, 78 cm high x 55 cm wide x 39.5 cm deep

Although this piece is unstamped and has no identifiable markings there are characteristics which are very much in line with the Gordon Russell factory. Therefore, the piece remains unattributed and worthy of further research.
(1) £70 - £100

ANTIQUITIES



551* **Antiquities.** A collection of antiquities, comprising an Ancient Roman iron stylus, of elongated form with a point for scratching into wax, 11.5 cm long (purchased June 1939 from Crest Private Museum, Hemel Hempstead.); Ancient Roman bronze hairpin with globular top 6.6 cm long (excavated at Cannon Street, London. Purchased June 1939 from Crest Private Museum, Hemel Hempstead.); Ancient Roman bronze ridged ring which would have formed part of a horse's harness, 2.6 cm diameter; Ancient bronze fishhook, 6 cm long (found at Gravesend, ex-Arnold Museum (?). Purchased June 1939 from Crest Private Museum, Hemel Hempstead.); two flint arrowheads, 6 cm and 3 cm long (one found in Hailsham? Purchased June 1939 from Crest Private Museum, Hemel Hempstead.); section of column from a demolished ancient shrine, Sicily, the circular stone measuring 14.5 cm (acquired at the original site at the time of the discovery and demolition in 1966); two terracotta fragments; Ancient terracotta lamp, 9 cm long (purchased in Turkey in the 1960s.); fragment from an Ancient vase from south Italy, painted pottery, 9.5 cm, broken and crudely repaired; fragments of Samian ware and miscellaneous Roman sherds from Ratae Coritanorum (ex New Walk Museum, Leicester. Acquired April 1939.), many of these pieces with a typed paper slip stating provenance

Provenance: Private collection, Bristol, UK.
(1)

£200 - £300



552* **Cypriote Juglet.** A terracotta juglet circa 800–600 B.C., the ovoid body painted with black rings, and handle, neck and rim, an additional black roundel to the body, chip to the rim, 9 cm high, presented on a later alabaster base, together with an ovoid two-tone pottery vessel, 15 cm high, presented in a perspex display case
Provenance: Private collection, Bristol, U.K.

The first has a type slip stating the juglet was purchased in June 1939 from Crest Private Museum, Hemel Hempstead.
(2) £200 - £300



553* Egyptian Mummified Hand. A mummified hand (female), with resin soaked linen bandages around the fingers and thumb, 18.5 cm long

Provenance: Private collection, Bristol, U.K.

Acquired in Egypt in the 1940s by Leslie Valentine Grinsell, OBE, FSA (1907–95), archaeologist and museum curator of archaeology at the Bristol City Museum. Grinsell gave this piece to Brian Davies, a Bristol undertaker in the 1970s and thereafter found its way into the current private collection.

(1) £1,500 - £2,000



554* Egyptian Mummified Hand. A mummified hand (male), with resin soaked linen bandages around the fingers and thumb, 19 cm long

Provenance: Private collection, Bristol, U.K.

Acquired in Egypt in the 1940s by Leslie Valentine Grinsell, OBE, FSA (1907–95), archaeologist and museum curator of archaeology at the Bristol City Museum. Grinsell gave this piece to Brian Davies, a Bristol undertaker in the 1970s and thereafter found its way into the current private collection.

(1) £1,500 - £2,000



555* Palmyrene Empire. A limestone bust of a female, mid-2nd century A.D., carved as a young woman depicted with large almond eyes with elongated and slightly down-turned corners, the irises incised and the pupils drilled, with incised flowing serpentine eyebrows, the thick wavy hair pulled back from a centre parting under a broad-like diadem decorated with square cells of foliate and geometric patterning divided by vertical rows of hemispherical beads, a hood pulled over and she is wearing a beaded necklace and heavy drop earrings, the piece is broken vertically below the shoulders, the

nose chipped and some restoration work, 46 cm high, presented on a modern stand, overall height 51 cm, with the copied paperwork plus Art Loss Register declaration dated 2001

Provenance: Private collection, Bristol, U.K. Purchased circa 2001 from Rupert Wace Ancient Art Limited, 14 Old Bond Street, London W15 4PP at which time it was described as coming from a private collection in the U.K.

Palmyra was a rich city situated in an oasis in Syria. It owed its wealth to the caravan trade between the east and the Roman empire, and a strong eastern flavour runs through much of its art. The elaborate tomb monuments set up by the rich reflect this orientalism, which can be seen in the exotic features of this bust (Rupert Wace Ancient Art Limited printed sale description accompanying this lot).

(1) £10,000 - £15,000

TRIBAL ART



556* **Greenland Carving.** A large stone Inuit carving, carved as a bird with its head turned back, a slender and fine looking piece carved in grey and black stone, 50 cm long
(1) £300 - £500

557* **Greenland Paddle.** An Inuit paddle, probably late 19th century, carved from a piece of pine with whalebone blade, evidence of old (inactive) wormholes, 180.5 cm long
(1) £200 - £300

558* **Solomon Islands Paddle.** A carved wood paddle, early to mid 20th century, the blade carved as a palm leaf, 165 cm long
(1) £150 - £200

559* **Tribal Art.** Three North African carved wood tent pegs, each with geometric decoration, largest 78 cm, smallest 68 cm, together with an African quiver, made from a hollowed fruit with glass bead decoration, 40 cm long, an African softwood figural carving, the head with an elongated nose, the long hair with incised marks, 84 cm and other items
(7) £200 - £300

560* **Tribal Weapons.** A large collection of tribal art, mostly South Sea Islands and African, including an Australian hardwood bow, 187 cm long, Polynesian spear with figural carving, 238 cm, various African spears, paddles and other items
(28) £300 - £500



Lot 557



Lot 558



Lot 559

ORIENTAL WORKS OF ART



561* **Banjuan (Zhou, Canadian/Chinese, 20th century)**. Study of flowers with insects, watercolour on paper, signed, laid on traditional cloth backing, sheet size 38.5 x 63 cm, framed and glazed, frame size 53 x 104 cm, together with two larger still life works by the same artist, both signed and presented in the same style, frame sizes, 155 x 75 cm and 136 x 62 cm (3) £300 - £500



564* **Bowl**. A Chinese Dingyau ware bowl, late Southern Song (1127-1279), the small white glazed bowl raised with pronounced footring, with everted rim, three chips to the rim, 5 cm high x 11.3 cm diameter (1) £200 - £300



562* **Boat Study**. A Japanese bronze boat study, early 20th Century, with pointed prow, a band of Greek key pattern engraved on both sides under the rim of the boat, spuming sea waves flanked at the base, one wave with small bird in flight, length 27 cm, resting on a wooden stand (27 x 20.5 cm), the underside with paper label stamped 'No.6547 Made in Japan' (1) £150 - £200



565 **Bowl**. A Chinese Jun ware pottery bowl, probably Song Dynasty, with a celadon glaze and unglazed areas, 15.5 cm diameter (1) £100 - £150



563* **Bowl**. A Chinese blue and white porcelain 'lotus' bowl, early 20th century [?] with 'Guangxu' six character mark, hairline crack, 14 cm diameter x 6.5 cm high, with wooden stand (1) £200 - £300



566* **Bronzes**. A Chinese bronze, 19th century, modelled as a dog of Fo, with a paw resting on a puzzle ball, 5 cm high, together with two small Indian bronzes, including a four armed deity with sword, 7 cm high, plus a bronze vessel modelled as a horse rider, probably South American, 12 cm high x 12 cm long (4) £100 - £150



567* **Brush Pot.** A Japanese bronze brush pot, Meiji period, the cylindrical body decorated in copper, gilt metal, shakudo and silver with dragons, Buddhistic lions and flowers, within floral ironwork oval panels, 11 cm high x 9.2 cm diameter

Provenance: Toovey's Auction, 19th April 2012, lot 1200 (auctioneer's label attached to interior).

(1)

£300 - £500



569* **Candle Holders.** A pair of Chinese bronze candle holders, 17th-18th century, a pair of bronze hexagonal candle holders, with flared rims and two string patterns on the necks, the body with arch-shaped apertures, height 24 cm (including spikes)

(1)

£200 - £300



568* **Buddha.** A Burmese marble Buddha, 19th century, carved and incised with traces of gold lacquer, carved in the traditional manner, seated in padmasana with hands in bhumisparsha and dhyana mudras, with elongated earlobes and bud-shaped usnisa, 45 cm high

(1)

£500 - £800



570* **Canton Ware.** A Chinese porcelain dish, 19th century, blue scroll decoration to the centre surrounded by an unglazed ring and a further blue scroll painted rim, old hairline cracks, 29 cm diameter, together with an Eastern porcelain blue and white dish, decorated with a peacock amongst flowers, similar repeating border, 31.5 cm diameter plus a blue and white bowl and a dish

(4)

£150 - £200



571* **Celadon Plate.** A Chinese Longquan (Zhejiang Province) celadon porcelain plate, Ming Dynasty (1368-1644), the plate with incised decoration under celadon glaze, decorated on the interior with a central peony enclosed by further sprays in the well, the exterior decorated with a ribbed band, covered overall with a sea-green glaze with the exception of the unglazed base, excellent condition, 27.8 cm diameter

(1)

£500 - £800



574* **Chinese Ceramics.** A Chinese Jun ware bowl circa 1920s, copying an earlier style, deep red glaze with a small but pronounced foot, 14 cm diameter, together with a porcelain ginger jar and cover, 19th century, polychrome decorated with dragons and flaming pearl on a yellow ground with green highlights, 14 cm high, plus two small vessels, the ovoid pot with incised decoration and lighter brown glaze with a label inscribed Thailand 15/16th century, 6 cm high

(4)

£100 - £150



572* **Charger.** A large Hispano-Moresque copper lustre pottery charger, late 19th century, decorated in blue and copper lustre, the raised central boss with a stylised swirl design, within a foliate scroll border and additional border with relief moulded leaves, some minor wear but the overall condition, 50 cm diameter

(1)

£200 - £300



575* **Chinese Dish.** A Chinese blue glazed dish, Ming Dynasty, from the Jingdezhen kiln, South China, the light blue porcelain dish with two unglazed terracotta rings to the base and an impressed mark of three lines in a box, 27.5 cm diameter

(1)

£300 - £500



573* **Chinese Censer.** A Chinese bronze censer, of cylindrical form cast with birds and leopards, with mask handles (lacking rings), raised on three supports with a square mark to base, 13.5 cm high x 20 cm across, together with a large Chinese brass bowl, decorated with phoenix and dragons, on a bamboo leaf base, 17 cm high x 29.5 cm diameter, plus two Indian brass bowls, one probably Benares ware, 16 cm high x 27 cm diameter

(4)

£150 - £200



576* **Chinese Snuff Bottles.** An inside painted glass snuff bottle, of flattened, rectangular form with a cylindrical neck and an oval foot-rim, painted on the inside, with scenes of herds of horses on grassland, 10 cm high, together with a pair of inside painted amber snuff bottles, of rounded rectangular form with a cylindrical neck and an oval foot-rim, with floral decoration to one side and figures in a mountain landscape to the reverse, 10 cm high

(3)

£150 - £200



577* **A Chinese Sang de Boeuf porcelain vase**, 19th century, the bottle form vase with a deep red glaze, the base drilled and chipped, 24 cm high
(1) £200 - £300



580* **Dish**. A Vietnamese porcelain blue and white dish, probably circa 1500, decorated in the Chinese style with anemones within a foliate border, the base unglazed, 36.5 cm diameter, together with similar dish, cracked and restored, 36 cm diameter, plus a smaller dish, decorated in the same style, with firing cracks, 23 cm diameter
(3) £200 - £300



578* **Chinese Vessels**. Chinese miniature blue and white pottery vessels, Jingdezhen kiln, Ming dynasty, 14th century, comprising two circular boxes and covers, 7.5 cm and 6.2 cm diameter plus three ovoid pots, the largest 10 cm, the smallest 5 cm
(6) £200 - £300



581* **Famille Rose**. A Chinese famille rose porcelain mug, 18th century, the oversized mug decorated with exotic birds, insects, flowers and foliage, highlighted in gold, with a double crossover handle, small firing fault to the rim, 12 cm high x 10.5 cm diameter
(1) £100 - £150



579* **Coconut Cutter**. An Indian coconut cutter/grinder, with integral cutting utensil and grinder engraved with a geometric design leading to a bird head terminal, 62 cm long, together with two Indian vegetable cutters, one mounted on a wooden block, 57 cm long
(3) £200 - £300



Lot 582

582* **Hand Warmer.** A Chinese blue and white porcelain hand warmer, 19th century, the oval section cylinder decorated with scrolling lotus, both ends pierced with the pattern of a coin but one with the mark "Daoguang Nianzhi", 14.5 cm long
(1) £200 - £300



Lot 585



Lot 586

584* **Chinese jade bead necklace,** probably 1920/30s, with 19 large beads suspended by silver, 32 cm, in original silk embroidered box, together with a Chinese hardstone bangle, plain form with a coral shade, 8.5 cm diameter
(2) £100 - £150

585* **Jade.** Chinese jade belt hook, carved with a beast's head, 6.5 cm long
(1) £100 - £150

586* **Jade.** Chinese jade belt hook, carved as a dragon, 10.5 cm long, together with two further dragon belt hooks, comprising a larger mottled jade example, 11 cm long, plus another with a smooth finish, approximately 10 cm long
(3) £200 - £300



583* **Incense Burner.** A Chinese bronze incense burner, Qing Dynasty, of circular form, everted rim decorated with inlaid scrolling design and with two Chongtianer handles, a band of water waves underneath the rim, on the body low relief engraved figures of scholars and monks enjoying tea in the gardens, a band of Bingmei (crackling plum blossoms) patterns around the tripod feet, the feet modelled as bamboo sections and with a butterfly on each, base mark "Xuande Nianzhi", 14 cm high x 15 cm diameter
(1) £300 - £500



587* **Jade.** Chinese jade desk seal, the square seal carved with felines, 5.5 cm high, together with a large carving of a boy next to a peacock on a darker naturalistic base, 13 cm high
(2) £100 - £150



588* **Jade.** Chinese jade pei, one side carved with a dragon with smoke coming from its mouth, the other with Chinese characters, 5 cm long, together with a smaller pei, both sides carved with a dragon, 4.5 cm long
(2) £100 - £150



591* **Jade.** Various Chinese jade carvings, including a pendant carved with a kylin, 4.2 cm long, a pebble carved with an elder carrying a leaf, 4.5 cm long, a small apple green seal, the top carved with a buddha, 3.5 cm and archers ring, the top carved with a bifid, 3.4 cm
(5) £200 - £300



589* **Jade.** Chinese spinach jade belt hook, two oval parts, one side carved with a feline head forming the hook, the other similarly carved with geometric decoration, each 8.5 cm long
(1) £200 - £300



590* **Chinese white jade pei,** carved in relief with a vase and mask, the other side similarly carved, with small hole for suspension, 5 x 5 cm
(1) £100 - £150



592* **Jirong (Wan, 20th century).** Figures on a boat, watercolour on paper, signed, 66 x 45.5 cm mount aperture, framed and glazed (79 x 59 cm), together with **Buhong (Ye, 20th century).** Landscape with waterfall and boat, watercolour on paper, signed, sheet size 29 x 89 cm, framed and glazed (40 x 108.5 cm)
(2) £150 - £200



593* **Koro.** A Japanese parcel-gilt silver koro, 20th century, of globular form, the neck with a band of scrolling lines, a band of stylised lotus leaves on the shoulder, the body with two Chilong motifs applied on a brocade ground, two dog of Fo mask handles, tripod support, base mark "八代住 釘谷洞石 銀900", the lid with some pierced circles and a dog of Fo finial, 8.8 cm high
(1) £100 - £150



595* **Koro.** A Japanese bronze koro (incense burner), Meiji Period, of a rounded quatrefoil shape, the everted rim in the form of petal, the body decorated with peach-shaped panels, flanked by two tall curved rectangular handles with shaped openings, supported by four splayed feet, the quatrefoil and domed lid with openings on low relief patterned ground and a Kylin finial, height 16 cm
(1) £200 - £300



594* **Koro.** A Japanese bronze koro (incense burner), Genroku Era (1688-1704), of a circular form with an everted rim, inscription on the body '...on the 15th of March of the 12th year of Genoku Era', the body (with lovely patina) supported by a tripod of three beast masks, 19cm at widest point, weight 2600 g
(1) £500 - £800



596* **Meat Plate.** A Chinese export porcelain Canton blue and white porcelain meat plate, 19th century, the central design consists of houses, mountains, trees, a bridge, and several boats, surrounded by a border, with paper label of 'Guangdong Provincial Cultural Relics Dealer', seal of Guangdong Provincial Cultural Relics bureau to reverse, 41 cm wide
(1) £150 - £200

597* **Chinese bronze hand mirror,** 18th century, of circular form with central boss bordered by Chinese characters, age wear to the reverse, 16 cm diameter
(1) £100 - £150



Lot 600

600* **Nanking Cargo.** A collection of 11 Chinese 'Batavia Ware' blue and white porcelain tea bowls and saucers, 1752, decorated with flowers, the exterior with a rustic brown glaze, the bowls 7 cm diameter, the saucers 12 cm, all with Christie's Nanking Cargo label to base (lot 5231), together with another Nanking Cargo blue and white porcelain tea bowl and saucer, the exterior decorated with a pagoda and landscape, the interior plain, the bowl 7.5 cm diameter, the saucer 12 cm, Christie's auction (lot 5063), some minor wear but the overall condition is very good

Provenance: Private collection, Bristol, UK.
(12)

£700 - £1,000



598* **Mirror.** A Japanese bronze mirror, 19th century, the substantial mirror with one side pierced with a pattern of cranes on pine trees and bamboo, surrounded with clouds and chrysanthemum blossoms, a character "three" in a roundel at the top, signed "Kawakami Yamashino Fujisawa Munetsugu", 12.3 cm diameter

Provenance: Purchased at Nagel Auction, Stuttgart (ink manuscript label on blank side).

(1)

£500 - £800

599* **Nanking Cargo.** A Chinese 'Batavia ware' blue and white porcelain bowl, circa 1752, the interior decorated with flowers, the exterior with a cafe-au-lait glaze, 16.5 cm diameter x 7 cm high, together with a 'Batavia ware' porcelain plate, 23 cm diameter plus another decorated with pagodas and landscapes, 23.5 cm diameter, all bearing labels for Christie's and R&G McPherson

Provenance: Christie's The Nanking Cargo sale, 28 April to 2 May 1986, lots 2538, 3604, 1755; Private Collection, Bristol, UK.

(3)

£100 - £150



601* **Nanking Cargo.** A collection of 11 Chinese blue and white porcelain plates, 1752, each with a pagoda within a landscape within a foliate border, 23 cm diameter, Christie's Nanking Cargo labels (lot 1755), in good condition with no obvious chips or restoration

Provenance: Private collection, Bristol, UK.

(11)

£1,000 - £1,500



602 **Pietre Dure.** An Indian foliate inlaid octagonal marble table top, early 20th century, profusely inlaid with semi-precious stones, some areas of loss, 41 cm across

(1) £200 - £300

603* **Scholars Table.** A Chinese hardwood scholars table, of rectangular form with carved moulding, staining to the top, 31 cm high x 75 cm wide x 51 cm deep, together with a 20th century Chinese hardwood table cabinet, with fret cut gallery above a bank of drawers with a cabinet door to the right, 40 cm high x 34.5 cm wide x 20 cm deep, a Chinese hardwood double gourd stand, 24 cm long plus a 19th century miniature hardwood table, 19.5 cm high x 29 cm

(4) £200 - £300



604* **Shuiquan (Zhang, 1892-).** Chinese Scholar's armrest, mid-20th century, fine carved bamboo, with motifs of the "One Hundred Shou" (Longevity), 30 cm long x 7.7 cm wide

The present work was carved by Zhang Shuiquan in 1955. Shuiquan was born in 1892 and won a first prize for his bamboo carving at the Panama-Pacific International Exposition in 1915 at the age of 23. His works were used as national gifts by the Chinese Government.

(1) £300 - £500



605* **Song Dynasty.** A Chinese celadon pot, probably late Song dynasty, South East China, circa 12/13th century, of ovoid form with incised decoration, 11 cm diameter, together with two similar celadon bowls, both with incised decoration, the darker glazed bowl, 19 cm, the other 17 cm diameter

(3) £300 - £500



606* **South East Asia.** A large blue and white pottery ovoid vessel, with a geometric design, 19 cm high, together with a provincial ovoid pottery vase, 16 cm high, plus a lidded pot, with black scroll and line decoration, the cover with a raised knob, 13 cm high

(3) £150 - £200



607* **Swatow Ware.** A Chinese Swatow Ware blue and white porcelain charger, Ming Dynasty, decorated with flowers within a conforming border, heavy craquelure, 40.5 cm diameter, together with two similar Swatow ware chargers, one decorated with fish, 42 cm diameter, the other a dancing lion, 41 cm diameter

Swatow Ware also referred to as Zhangzhou Ware is a generic term for late Ming Dynasty Chinese export porcelain, intended for the Southeast Asian market. The name Swatow arose from Swatow, or present day Shatou, the South Chinese port in Guangdong province from which the wares were believed to have been shipped.

(3) £200 - £300



608* **Swatow Ware.** A Chinese Swatow Ware blue and white porcelain dish, late Ming Dynasty, decorated with an exotic bird amongst foliage, the border similarly decorated, unglazed base, 35 cm diameter, together with another Swatow Ware dish, polychrome decorated with an exotic bird amongst foliage, the border similarly decorated with lattice border, the base unglazed, sympathetically restored in gold, 37 cm diameter

(2) £200 - £300



Lot 609



Lot 611



Lot 612

609 **Swatow Ware.** A Chinese Swatow ware blue and white porcelain vase, late Ming Dynasty, decorated with dragons and landscapes, the neck with four moulded loops, 38 cm high
(1) £150 - £200

610 **Vase.** Chinese porcelain miniature vase, 20th century, decorated in blue and red with flowers, six character 'Qianlong' mark to base, 7 cm high, restored, together with a 20th century Chinese porcelain cup decorated with flowers and Chinese script, 6.5 cm diameter x 5 cm high, damaged
(1) £100 - £150

611* **Vase.** A Chinese pottery vase, probably Han Dynasty, with Bluett & Sons trade label, of baluster form with two scroll handles, incised with black bands and traces of red paint, the base with Bluett & Sons London trade label and collection number 4746, an old chip the foot rim, 21 cm high
(1) £100 - £150

612* **Vase.** A Chinese sang de boeuf porcelain bottle vase, 18/19th century, with a distinctive red glaze body and celadon neck, the base with an old chip to the foot rim, 20 cm high
(1) £100 - £150

613* **Vase.** A Chinese Tiexihua porcelain vase, 19th century, of baluster form with a moulded underglaze blue family of lions playing with a cub, decorated on the underglaze yellow ground neck with two naturalistic prunus sprig handles, a band of brown floral low relief to the shoulder and a water weave band above a pattern of stones and grass in underglaze blue and light blue crackled ground, 43.5 cm high
(1) £1,000 - £1,500



Lot 613



614* **Vase.** A Japanese Kutani Porcelain Vase, Meiji Period (1868-1912), of cylindrical form with raised neck, decorated to one side with a scene of a farmer and a cow amongst a landscape and stream, to the other side two people working a rice field, against a red ground with gilt decorated scrolling foliage and geometric pattern, marks to base, 24.5 cm high
(1)

£100 - £150



615* **Vase.** A large Chinese Tiexiuhua craquelure glaze celadon vase, 19th century, celadon porcelain vase with iron rust decoration, of baluster form with trumpet shape rim, bands of low relief brown ruyi yuntou, dog of Fo mask handles and a brown unglazed coloured base, large chips to the rim and some restoration, 56 cm high
(1)

£500 - £700



616* **Vase.** A large Japanese Imari porcelain vase, Meiji (1868-1912), of baluster form, flared hexagonal mouth and everted rim, two dramatic white glazed dragons wrapped around the body with a head on each side of the neck staring fiercely forward, with green glazed hair and red glazed fire flames on the body of the dragons, yellow and green clouds decorated on coral brocade ground with stylised water motifs to the lower section, the base with black painted mark 平戸造 三川内, 56 cm high

Provenance: For a very similar elaborately decorated jar, see Schiffer, *Japanese Porcelain 1800-1950* (2nd edition, 1999): 'Hirado covered jar with elaborate dragons in relief and fish finial, marked Hirado, 19th century, 12.5" high'.

(1)

£2,000 - £3,000



617* **Vase.** A Persian pottery vase, early 19th century, of bulbous form polychrome decorated with lions and cheetahs attacking a deer, on a blue ground with mountains and clouds, the base unglazed with several old chips on the rim, 21 cm diameter
(1) £300 - £500



619* **Vase.** An impressive pair of large Chinese earthenware vases, late Qing (second half 19th century), of baluster form with trumpet shaped rims, polychrome decorated with a hawk on a pine tree staring down at a lion, with rocks, flowers, foliage and bats, on a mustard yellow ground, with two dragon head handles, some minor flaking to the glaze, and one with a little damage to the rim, each 57.5 cm high, presented on carved wooden stands
(2) £700 - £1,000



618* **Vase.** A Japanese Satsuma vase, Meiji Period (1868-1912), of ovoid form and decorated to one side with a scene of two birds perched on an overhanging branch, to the other side with a scene of a chicken and rooster beneath tree branches in blossom, against a dark blue ground with gilt decorated flowers and geometric pattern, the base signed 'Kinkozan' in gold under the base, 12.5 cm high
(1) £300 - £500



620* **Vase.** A Chinese archaic style bronze vase, Qing Dynasty, with plain wide flared neck, the centre knob with four panels divided by flanges, each panel with a beast on brocade ground, the lower section with four flanges, circular foot, height 19.5 cm, together with two others similar, the necks, middle and lower sections all cast with beasts on brocade ground divided by flanges, on short circular feet, 15.5 cm & 14.5 cm high
(3) £300 - £500

FOSSILS & MINERALS



621* **Vase.** A pair of Japanese cloisonné vases, Meiji Period, of four side baluster form, spread square rims and feet, each neck with two elephant mask handles (one lacking a tusk), the bodies decorated front and back with double playing dog of Fo, on diamond-shaped pattern grounds, the sides with dragons on stylised petal grounds, base marked "Fuku" on turquoise square within a red circle, 26 cm high

(2)

£200 - £300



622* **Vessels.** A small Chinese pottery vessel, early Ming Dynasty, of squat ovoid form with a longquan celadon glaze, 6 cm high, together with smaller brown glaze pottery vessel of the same period, 7 cm high

(2)

£100 - £200



623* **Ammonite.** A large ammonite found in Morocco, Cretaceous period, well preserved and very heavy, measuring 49cm across

(1)

£150 - £200



624* **Ammonite.** A large ammonite found in Morocco, Cretaceous period, well preserved and very heavy, measuring 44 cm across

(1)

£200 - £300



625* **Ammonite.** A fine Cleoniceras ammonite specimen, Cretaceous period (120 million years old), which has been cut through its centre and then polished to reveal the intricate chambers which have been preserved in calcite and limestone, the specimen is a large and impressive display fossil which measures approximately 16.5 cm across

(1)

£100 - £150



Lot 626

626* **Ammonite**. Cleoniceras Ammonite, Cretaceous period (120 million years old), which has been cut through its centre and then polished to reveal the intricate chambers which have been preserved in calcite and limestone, the specimen is a large and impressive display fossil which measures approximately 16.5 cm across
(1) £100 - £150



630* **Megalodon Tooth**. A large Megalodon tooth found in Indonesia, Miocene period, a good example with the majority of serrations still intact and natural root, approximately 11.4 cm
(1) £200 - £300

627* **Ammonites**. The "South Cerney" multi-ammonite display block of Kosmoceras ammonites found in South Cerney, Gloucestershire from the Middle Jurassic, Callovian period (approximately 165 million years old) this specimen measures 33 x 20 cm
(1) £200 - £300



631* **Prawn**. A good example of a fossilised prawn found in the Solnhofen deposits of Bavaria, Jurassic period (approximately 150 million years old), the rock measures approximately 14.5 x 11.5 cm
(1) £100 - £150

628* **Ichthyosaur Jaw**. A fine British fossil retaining teeth found in Lyme Regis, Lower Jurassic period, with excellent preservation, the jaw section measures 13.5 cm with the overall size of rock 20 x 11 cm
(1) £500 - £800



629* **Megalodon Tooth**. A large Megalodon tooth found in Indonesia, Miocene period, a good example with the majority of serrations still intact and natural root, approximately 13 cm long
(1) £300 - £500

632* **Sharks Teeth**. A collection of 15 fossilised shark teeth, from an ancestor of the Great White shark (Otodus obliquus) approximately 50 million years old, variable sizes with the largest measuring 5 cm, presented in a glass display case, case size 30.5 x 20 cm
(1) £100 - £150



Lot 633

633* **Specimen Cabinet.** A Victorian mahogany 7 drawer specimen cabinet, containing insects, British and foreign butterflies and moths, stick insects, dragonflies, fossils and minerals including ammonites, some captioned, the cabinet 57 cm high x 51.5 cm wide x 30.5 cm deep and in poor condition
(1) £350 - £400

634* **Spinosaurus Tooth.** A fossilised tooth from the Cretaceous period (approximately 110 million years old) found in Taouz (Kem Kem), Morocco, 10 cm long
(1) £100 - £150



Lot 634

Lot 636

Lot 637

635* **Trilobites.** A very large Paradoxides Trilobite Plate with four large Trilobites each measuring around 30 cm in length, the impressive fossilised display piece from the Ordovician of Morocco and measures approximately 93 x 60 cm
(1) £2,000 - £3,000

636* **Tyrannosaurus Tooth.** A large and impressive fossilised T-rex tooth from North Africa, the species is *Caracharodontosaurus* and would have been equally as ferocious as its North American counterpart, this fine specimen measures approximately 5.6 cm long and has excellent enamelling and serrations
(1) £150 - £200

637* **Whale Tooth.** A good example of a fossilised whale tooth found in the English Channel, this specimen comes from an ancient sperm whale and is from the Miocene period, 8 million years old, 11.5 cm
(1) £80 - £120



Lot 635



638* **Wood Slice.** A large fossilised wood slice from Madagascar, Triassic period (approximately 220 million years old), this specimen with a deep buff and orange agatisation, approximately 39 cm across
(1) £400 - £600

THE DR ALISON SMITH LEAN BUTTON COLLECTION



639* Art Nouveau Buttons. A collection of 31 Art Nouveau buttons, mostly young female heads, including 3 large and 5 smaller brass buttons, each with a female head facing right and blue and brown enamel, 33 mm diameter, a white metal button with young female head facing right wearing a sunflower headdress and inset with marcasite stone, 30 mm, various white metal buttons, some brass and other types, presented on a card board for display
(31) £100 - £150



640 Art Nouveau Silver Buttons. A collection of 70 Art Nouveau buttons, including a fine silver and enamel button by A.H. Darby & Son, Birmingham, 1946 enameled with a blue and green Celtic design, 35 mm diameter
(70) £200 - £300

641* Art Nouveau Silver Buttons. An Edwardian 'Cymric' silver button by Liberty & Co, Birmingham 1902, designed as a sailing ship with orange enamel, 26 mm diameter, together with other Liberty & Co 'Cymric' silver buttons including a stylised flower head, Birmingham 1902, inset with green stone cabochon, 30 mm diameter, other silver buttons by various makers including William Hutton & Sons Ltd, Robert Pringle & Sons, Marples & Co, Loewe Rosenthal and other makers, presented on a board for display
(25) £300 - £500

642* Art Nouveau Silver Buttons. A good collection of approximately 115 Art Nouveau buttons mostly silver and white metal, including six silver and enamel buttons Reynolds & Westwood, Birmingham 1901, pierced with foliate decoration with blue and green enamels, some loss of enamel. 30 mm diameter, 5 silver buttons by William Hutton & Sons, each with organic design, other makers include Mappin & Webb, Britain Gould & Co, William Aitken, various other types of buttons including 5 and 2 smaller niello work, mother of pearl and others, presented on 4 card boards for display (approx. 115) £300 - £500



Lot 641



Lot 642



Lot 643



Lot 644

643* **Art Nouveau Silver Buttons.** A set of six Art Nouveau silver buttons by William Hayes, Birmingham 1901, each with an organic stylised pierced design, 30 mm diameter, presented in original morocco leather box

(1)

£100 - £150

644* **Button Studs.** Various cased button studs, including a set of 6 Edwardian gilt metal studs, each with blue, red and white enamel, in original shaped leather box, another set of 6 studs, with mother of pearl centre and enamel borders, in original red leather box, a part set of 5 silver and enamel studs by S & Co, Birmingham 1908, in original green leather box and other sets

(6)

£100 - £150



645* **Fashion Buttons.** A collection of approximately 175 fashion buttons, mostly early 20th century, including many black glass (some inlaid with mother-of-pearl), some possibly jet?, also some silvered metal, and filigree, designs include: crane tortoise and butterfly, floral and foliate, cameo-style busts, passementerie effect, and other ornamental, one ceramic, few resin, various sizes and shapes, mounted on 9 card display boards (28.5 x 21 cm and smaller)

(approx. 175)

£150 - £200



646* **Fashion Buttons.** A collection of approximately 400 fashion buttons, mostly early 20th century, including silvered metal, brass, jet(?), enamelled, filigree, etc., designs include floral, eagles and other birds, dragons, people, knights on horseback, heraldic symbols, Roman coin style, sailing ships, various sizes and shapes, mounted on 9 card display boards (29 x 20.5 cm and smaller)

(approx. 400)

£200 - £300



647* **Fashion Buttons.** A collection of approximately 420 fashion buttons, mostly early 20th century, including silvered metal, brass, pierced metal, glass (some marbled), resin and other plastics, shell/mother-of-pearl and pearlised plastic, wood, designs include: floral, fish, heads, seashells, horse's heads and horseshoes (including a pair with saddle, horseshoe & whip motif), Roman coin-like, a pair of metal buttons depicting a charioteer, another showing 3 people in a boat, a few Oriental-themed (lady with parasol in a garden, lady with large parasol, Oriental scenes, a lady riding a large fish, etc), and a few animals including birds, snails, dragonflies, various sizes and shapes, some small sets, including a set of 6 Czechoslovakian red or blue glass 4 cm buttons, with silver-coloured dragonfly, on original display card titled *La Mode*, all mounted on card display boards (29.5 x 22.5 cm and smaller), this group also includes a set of 144 small shell(?) buttons still mounted on the original display card and in original card box with lift-off lid (box probably originally contained several cards of these buttons) (approx. 420) £100 - £150



648* **Fashion Buttons.** A collection of approximately 475 fashion buttons, mostly early 20th century, including various metals (brass, silvered, etc.), glass (especially marbled ball-shape), pierced metal, filigree, mother-of-pearl, enamelled, resin and other plastics, the designs include: seated lady (goddess?) with dogs, floral and foliate, several with insects (butterflies, beetles, bees or wasps, praying mantis?, a dragonfly, also spiders, crowns, a Scottish thistle, several birds (owls, peacocks, hens or cockerels, swallows, etc.), various sizes and shapes, mounted on 9 card display boards (25.5 x 19.5 cm and smaller) (approx. 475) £200 - £300



649* **Fashion Buttons.** A collection of approximately 490 fashion buttons, mostly early 20th century, including mostly black glass (some possibly jet?, the majority small), various designs including geometric, floral, deer heads, one with a basket, sickle & rake emblem, a larger button with croquet mallet and hoop design, also including a quantity of mother-of-pearl or pearlised buttons, mostly larger sized, some with metal ground, few abalone, various shapes, some in small sets, mounted on 7 card display boards (29.5 x 21.5 cm and smaller), also including a complete original sample sheet of mother-of-pearl/pearlised buttons titled *Superior Guaranteed Quality Make*, with printed sizes (approx. 490) £150 - £200



650* **Fashion Buttons.** A collection of approximately 500 fashion buttons, mostly early 20th century, including metal (few copper), glass (including several clear), resin/plastic, ceramic, enamelled, leather, designs include: floral, foliate and fruit, beetles, Art Nouveau, fox heads, elephants, cameo-type busts, a few with Egyptian themed designs (mainly heads of, or seated, pharaohs), a few dog-related, various shapes and sizes, some small sets, mounted on 17 card display boards (29.5 x 21.5 cm and smaller) (approx. 500) £200 - £300



Lot 651



Lot 652



Lot 653

651* Fashion Buttons. A collection of approximately 545 fashion buttons, mostly early 20th century, including resin and early plastics, silvered metal, brass, and other metals, glass, pierced metalwork, filigree, enamelled, some with inlaid mother-of-pearl, and one button with embroidered pattern (*passementerie*?), the various designs include: Archangel Michael slaying the dragon, lion & unicorn, other animals including dragons, deer, foxes, birds, a butterfly, various heraldic symbols and emblems, Tudor rose and Scottish thistle buttons, fleur-de-lis, horseshoes, a seated lady (goddess?) with dogs, a lady holding a parasol, a seated yokel feeding (?) a dog & being watched by two country women, various other figures and heads/busts (some mythological), floral and foliate designs, few painted designs including a ship (rubbed), various sizes and shapes, mounted on 10 card display boards (28.5 x 19.5 cm and smaller) (approx. 545) £200 - £300

652* Fashion Buttons. A collection of approximately 545 fashion buttons, mostly early 20th century, including silvered metal, brass, enamelled, filigree, resin, glass etc., designs include floral, animal heads (including fox) and other animal and bird designs, a knight's head, a lady's bust, swastika, Art Nouveau, and two large enamelled buttons, each depicting a gentleman, hat in hand, presenting a flower to a lady, various sizes and shapes, mounted on 10 card display boards (28.5 x 20 cm and smaller)

Provenance: The Alison Lean Button Collection.
(approx. 545)

£200 - £300

653* Fashion Buttons. A collection of approximately 620 fashion buttons, mostly early 20th century, including metal (a few filigree), glass, some resin, the majority wholly or partially mother-of-pearl/pearlised plastic, mainly ornamental designs, but also including some floral, foliate, stars, an anchor (engraved), a flying bird, 4 buttons made from small cowrie shells, various shapes and sizes, some small sets, mounted on 14 card display boards (28.5 x 20.5 cm and smaller) (approx. 620) £200 - £300

£200 - £300

654* Fashion Buttons. A collection of approximately 300 fashion buttons, 19th century and later, including brass, gilt metal, wood, ceramic and composite buttons, some art nouveau period with stylised whiplash design, others include maritime and Viking longboats, presented on 18 card boards for display (approx. 300) £200 - £300

£200 - £300



655* Fashion Buttons. A quantity of fashion buttons, mostly early 20th century, including various metals (brass, silvered, pewter, pierced, etc., and one *passementerie*-style), resin and other plastics (eg. celluloid), glass (including black), horn, wood, fabric-covered/sewn, porcelain and other ceramic, designs include: heraldic symbols eg. 3 cannons in a shield, ships, floral and foliate, mushrooms, animals, heads, coin-like, and a large number with maker's names on, eg. Apsey & Wood, Landy & Berlin, King Bros, Burberrys, Hope Brothers, Westoby, Will Hill, many from the London area but also Dover, Manchester, Birmingham, Romford, Kilburn, N. & S. Shields, Derby, Batavia, Taiping, etc., most buttons mounted on card display boards, some loose, all contained in 1 large and 4 smaller cloth-covered boxes (A carton) £100 - £150



656* **Hatpins.** A large and impressive collection of hatpins, Victorian and later, including an Edwardian silver hatpin by Charles Horner, Chester, 1907, the top with a silver swallow, 17 cm, an Edwardian silver thistle hatpin by Charles Horner, Chester 1904, the thistle top set with a purple stone, 24.5 cm, a similar silver hatpin by Charles Horner, Chester 1923, the interlaced top inset with a ball, 27.5 cm, together with several other silver examples including an Edwardian silver hatpin, the top with a silver cat design with red glass eyes, the reverse stamped 'Silver', 28.5 cm, a Continental winged Scarab hatpin, silver and enamel stamped '800', 18 cm, and various other types including a Japanese Satsuma hatpin, the top with a pottery panel depicting a geisha girl, damaged, 29.5 cm, military hatpins and fashion hatpins (approx. 200) £300 - £500



658* **Japanese Satsuma Buttons.** A collection of Japanese Satsuma pottery buttons, Meiji Period (1868-1912), including 3 large buttons each decorated with Mount Fuji surrounded by flowers in red, blue and green enamels, highlighted in gold, 45 mm diameter, 3 smaller buttons decorated with a crane amongst flowers and Mount Fuji in the background, red cross within circle mark to the reserve, 25 mm diameter and other buttons, presented on a card board for display (9) £150 - £200



657* **Hunt Buttons.** A collection of 140 Edwardian hunt buttons by R James, Birmingham, a rich gilt metal each bearing the initials B & D in a gothic script (unidentified), 23 mm diameter, mounted on 6 card sheets (missing 10 buttons from the set) with original card box (tatty), together with a board containing 35 mixed hunt brass buttons, including a set of 8 showing game, hounds, huntsman etc, reverse stamped 'Treble Standd Extra Rich', 29 mm diameter (175) £150 - £200



659* **Livery Buttons.** A collection of 132 livery buttons, 18th/19th century and later, brass, silvered and pewter including crests and armorials of Oppenheimer, Fortescue, Ellison, and Wilkins, many other crests and makers including Pitt & co, Jennens & co, Hayward, John Ollivant & co, E. Armfield & co, 1 mounted on card board, 4 in plastic sleeves for display (132) £200 - £300



Lot 661



Lot 662



Lot 663



660* **Livery Buttons.** A collection of approximately 200 livery buttons, 19th century and later, brass, silvered and pewter, family crests including Stanhope, Borlase family, Taylor Clan, Trevelyan family, The Gurdon Family and many other crests, makers include A.J. Robins, Harding & Messenger, Firmin, Boggett & Reynolds, Armfield's mounted of 5 card boards for display (approx. 200) £200 - £300



Lot 664

661* **Livery Buttons.** A collection of 224 livery buttons, 19th century and later, brass, gilt metal and silvered metal many different crests and armorials including that of William FitzHardinge Berkeley, 1st Earl FitzHardinge (1786 -1857, six buttons), Edward VII Royal household livery button (early 20th century), Duke of Hamilton, Bunten family, and Goldsmiths' Company, etc., manufacturers include Firmin & Sons, Jennens & Co, J. Platt & Co, G.R. Collis & Co, Simpson & Co, R.E. Hayward, mounted of 5 card boards for display (225) £200 - £300



Lot 666

662* **Livery Buttons.** A collection of 225 livery buttons, 19th century and later, brass, gilt metal and silvered metal, with various crests and armorials including the of Earl of Ashburnham, the Douglas and Ridley family etc., various manufacturers including Firmin & Sons, Pitt & Co., H & W Towell and W. Dowler, mounted of 5 card boards for display (225) £200 - £300

663* **Livery Buttons.** A collection of 225 livery buttons, 19th century and later, brass, gilt metal and silvered metal many different crests and makers including G & H Bullivant, Hammond Turner & Sons, E. Armfield & Co, Firmin & Sons, Jennens & Co, family names include Mackenzie, Thurlow, Traill and livery button with armorial of Sir John Ingilby, 1st Bt. of Ripley Castle, mounted together on 5 card boards for display (225) £200 - £300



Lot 665



Lot 668



Lot 669

664* Livery Buttons. A collection of approximately 180 livery buttons, 19th century and later, *brass, gilt metal and silvered metal* many different crests *Collins Trelawny, Hamilton, Geddes, and makers including Charles Jennens, Hardings & Sons, Firmin & sons, W Dowler & Sons, Jennens & Co, displayed in 8 plastic wallets* (approx. 180) £200 - £300

665* Livery Buttons. A collection of approximately 200 livery buttons, 19th century and later, *brass, gilt metal, silvered metal, armorials of the Mansel family, Clan Muir, Patton Family and The Watson-Armstrong Family, many different makers including Jennen's & Co, G. Pitt & Co, H & W Towell, Edwd Armstrong, presented on 5 card boards for display* (approx. 200) £150 - £200

666* Livery Buttons. A collection of approximately 160 livery buttons, 19th century and later, *brass, gilt metal and silvered metal* many different crests, *Ash, Irvine, Aikman, and makers including Charles Jennens, Hardings & Sons, Firmin & sons, W Dowler & Sons, Jennens & Co, displayed in 7 plastic wallets* (approx. 160) £200 - £300

667* Livery Buttons. A collection of livery buttons, 19th century and later, *including seven silvered buttons by Firmin & Co, London, with a heraldic unicorn surmounting a corinet, together with similar pewter cap badge, 40 mm long, another group of seven brass buttons by Pitt & Co, each with a heraldic stallion surmounting a coronet plus six smaller from the same livery, other buttons include a brass example by J.B. Williams, Liverpool, with the crest of the Liverpool Education Committee, six silvered buttons each bearing the motto Fortuna parcat labori (By fortune and labour) and others* (approx. 200) £200 - £300

668* Livery Buttons. A fine collection of 85 livery buttons mostly 19th century, *including a silvered button with crest of the Drake family of Buckland, Devon) by M.S. & J.D., showing a galleon over a globe with a rope leading to an arm with motto 'Auxilio Divino' (by divine aid), 28 mm diameter, together with various highly gilt and silvered buttons with various crests and armorials, including the crest of Sir Basil Francis, Baronet, D.L., of Duglass, Haddington, showing a stalk holding in its dexter a stone, with the motto 'Dat cura quietem' (Prudence gives rest), 28 mm diameter, a livery button bearing the armorial of Andrew Duncan (1773-1832), other livery buttons with the armorials of the Baikie, Berkeley, Geelhand, Hall, and Routh families etc., makers include Jennens & Co, presented on 4 card boards for display* (85) £200 - £300

669* Livery Buttons. A fine collection of 95 livery buttons mostly 19th century, *including silvered button by Charles Jennens with the Hope-Vere family crest, showing a broken globe surmounted by a rainbow issuing out of clouds at each end, 26 mm diameter, another with the crest of the Cunningham family of Scotland with the motto 'Over Fork Over', 28 mm diameter, another for the Strickland family of Dawlish, Devon, showing a turkey with the motto 'A la volonté de Dieu' (at the will of god), 26 mm diameter, and many other crests and armorials including Viscount Anson, Earl of Kinnoull, Lord, Cahier and families of Berkeley, Briscos, Hope, Mansel, etc., makers including Doughty & Co., Jennens & Co, presented on 6 card boards for display* (95) £200 - £300



670* Livery Buttons. A mixed collection of livery buttons, 19th century and later, *many loose, some presented on card boards for display, including one silvered button of the Hall family with a stalk holding its dexter claw and the motto 'Curo Quietem' (prudence gives rest) by Pitt & Co, another gilt metal button of the Macpherson Clan, with a cat and the motto 'Touch the cat not the glove' by Charles Jennens and other liveries, a large and unsorted collection contained in a small box* (small box) £150 - £200



671* Maritime Buttons. A collection of approximately 495 Naval, Maritime, Shipping, Customs, Yacht Club buttons, 19th century and later, *brass, gilt metal and silvered metal, black glass and other types, including Royal Navy, German Navy, Norddeutscher Lloyd Bremen, African Royal Mail, Glasgow & Highlanders R.M.S. Steamer, Cunard, Royal Welsh Yacht Club, Trinity Lighthouse Service, Northern Lighthouses, Clyde Navigation, Australian Steamships Line and many others, various makers including 'Stokes & Son, Melbourne', 'Firmin & Sons', 'Lewis's Liverpool', 'Kenning & Sons', presented on 11 card boards for display* (approx. 495) £300 - £500

672* Military Buttons. A large collection of military buttons, approximately 450, late Victorian and early 20th century, *including Supply Transport Corps, Royal Army Ordnance Corps, West Lincolnshire Volunteers, Royal Scots Greys, Rifle Brigade, Royal Marines, Queen's Own Cameron Highlanders, Nova Scotia Highlanders, Indian Staff Corps, Australian Commonwealth, King's African Rifles and many more, presented on 16 card boards for display, not all complete* (approx. 450) £200 - £300

673* Mixed Buttons. A large collection of unsorted buttons, mostly fashion from the early 20th century onwards, *many types including horn, ceramic, composite and metal, contained in old tins, boxes and files* (1) £200 - £300



674* Scottish Hunt Button. A George III silver hunt button, circa 1800, *finely engraved with a fox jumping over thistles, unmarked, 26 mm diameter and scarce*

A similar example is held in the collection of the Aberdeen Archives, Gallery & Museums. (1) £100 - £150

675 Society, Corporation & Transport Buttons. A collection of approximately 420 buttons, *including Manchester Transport, North Eastern Railway, British Railways, Bank of England, Ipswich Golf Club, Hawk's Club, Metropolitan Police, British Red Cross Society, General Post Office, Danish State Police, Victoria Masonic Lodge, Exchange Assurance, Crystal Palace Great Exhibition 1851 uniform button, and many others, presented on 11 card boards for display* (approx. 420) £200 - £300

676* Sporting Buttons. A Victorian tennis button, *gilt metal, showing crossed tennis rackets above a net, the reverse with a registration mark on the reverse, 22 mm diameter, together an art deco silvered golfing button, showing a female golfer, 30 mm diameter, a silver button for West Middlesex Golf Club by Firmin and hallmarked Birmingham 1912, 25 mm diameter, plus other buttons including fishing, skiing, archery and cricket, presented on 2 card boards for display, together with a mixed collection of buttons including a set of 6 Guinness waistcoat buttons, in original card box, a cased set of 6 button studs each with a different profile of a dog and other buttons* (approx. 50) £100 - £150



Lot 672



Lot 675



Lot 676

TEXTILES FROM THE COLLECTION OF PETA SMYTH

Peta Smyth's London shop on Moreton Street was, for four decades, a mecca for those in search of beautiful antique textiles. Discerning collectors and interior designers alike found inspiration from the array of treasure within, sometimes discovering just the right piece to go with an existing scheme, or even finding the perfect impetus for a wholly new one. At any one time 16th century tapestry fragments or 18th century Aubusson tapestries might be jostling alongside luscious velvets and sumptuous brocades, early crewelwork and other needleworks, or beautiful cushions, curtains and passementerie. Early exposure to textiles in the form of outings to markets and drapers' shops with her mother, and embroidery lessons at her convent school, helped form an affinity with the subject which was to prove invaluable when a career change in her thirties led Peta to set up a stall in the Portobello Road, after working for Joanna Booth. A small share of Robert Hales' shop in Kensington Church Street followed, before Peta moved to her own shop in Moreton Street, Pimlico, in 1983. Wonderful and rare items which passed through that establishment, sometimes being restored along the way, can be found in interior settings all over the world, in both private dwellings and important historic houses owned by the National Trust. In Peta's own words: 'I have loved my work and the greatest pleasure has been in buying tapestry, needlework and textiles in bad condition and having them restored and thus giving them new life.'



677* **Appliqué Pelmets.** A set of cloth of gold and red damask pelmets, probably Spanish, late 17th century, 3 large matching pelmets, each with 3 scalloped panels featuring a large exotic flowering plant in appliqué red damask, edged with couched gold metallic thread, on a gold thread ground, backed with coarse linen, the sections separated and edged with gold metallised braid, worn, with ground uniformly threadbare, losses and some darkening to appliqué, stitched consolidation in places, 20th century tufted red edging (covering tack holes to top edge) and red cotton backing (latter partially faded, and slightly worn to lower edge in places), each approximately 74 x 197 cm (29 x 77.5 ins)
(3) £1,000 - £1,500



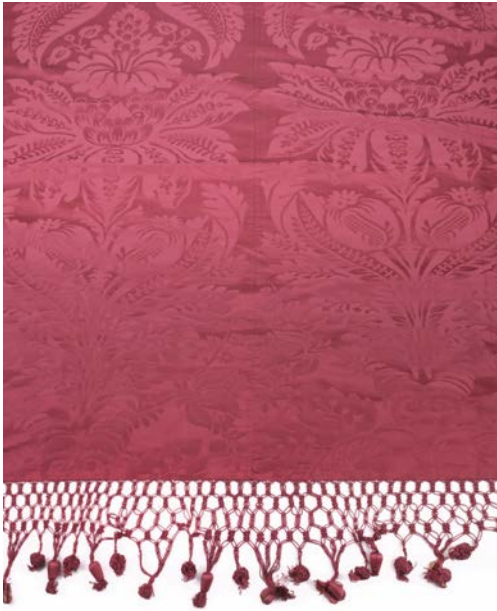
679* **Aubusson Tapestry.** A border, late 17th century, a woven border cut from 3 sides of a large tapestry, depicting roses, tulips, chrysanthemums, and other flowers, fig leaves, and scrolling acanthus leaves, in shades of blue, green, brown, and cream, occasional fraying to outer edge, width 21.5 cm (8.5 cm), overall length 4.31 m (169.5 ins)
(1) £400 - £600



678* **Appliqués.** A collection of 16th & 17th century embroidered appliques, metalwork and coloured silk thread embroidery, using a wide variety of stitches, and depicting various birds, insects, animals, vegetal, and decorative motifs, etc., e.g. a crewelwork ho ho bird, a lion, a pear tree, a fleur-de-lys, a moon with face, together with several 19th century wool embroidered animals, various condition, approximately 10 x 38 cm (4 x 15 ins) and smaller
(43) £400 - £600



680* **Balouch Kilim Runner.** A long woven runner, late 19th/early 20th century, hand-woven in shades of brown, pink, black, purple, red, yellow, white, and green, with geometric patterns in horizontal bands, a few small holes, 19 cm (7.5 ins), long fringe to one short edge (worn with losses), dimensions without fringe 251.5 x 78 cm (99 x 30.75 ins)
(1) £100 - £200



Lot 681



Lot 682



Lot 683

681* **Bedcover.** A red silk damask coverlet, French, 19th century, consisting of 5 joined machine-stitched widths, patterned with large displays of stylised flowers and leaves, occasional small marks and faint discolouration, bordered on 3 sides with knotted trellis fringing terminating in tassels and baubles (17 cm long), latter becoming unraveled in places, and with a number of the baubles split, 244 x 265.5 cm (96 x 104.5 ins) not including fringe

(1)

£700 - £1,000

682* **Brocade panel.** A large silk brocade panel, probably Russian, 19th century, pieced panel woven with alternate small and larger stylised flower motifs, in pink silk and dark thread on a gold ground, off-centre vertical join, some light discolouration and minor loose threads, with high relief looped border of silver metallised thread towards upper edge (worn, revealing supporting thread bundles), the panel with braid edging and set between gold geometric borders top and bottom, a wider gold metallised border of floral urns at foot (with some loose and lost threads), mounted on a stretcher, 187 x 80 cm (73.5 x 31.5 ins)

Provenance: Sotheby's, Paris, Collection Du Baron De Redé, Provenant De L'Hôtel Lambert, 16th & 17th March 2005, probably lot 908.

(1)

£500 - £800

683* **Chinese Panel.** A panel of silk damask embroidered with figures, probably 18th century, stitched with four male figures, including a warrior, one holding an incense burner, and another holding a flag, hand-worked in long and short stitch in coloured silk threads, each figure 43 cm (12.5 ins) high and slightly smaller, some losses to threadwork revealing pencil outlines, on a gold silk damask ground (perished with losses to vertical crease between figures), border of gold silk (with some stains and small holes), top edge and backing of blue linen, backing with Chinese script in black ink (marked, holes to lower edge), 127 x 91 cm (50 x 36 ins), plus a pieced panel of Chinese yellow silk cloud damask, probably 18th century, machine-stitched joins, frayed with losses (especially to edges), 124.5 x 89 cm (49 x 35 ins), and a Chinese gold velvet chair back depicting dragons, probably 17th century, backed with linen, damaged with losses, 185 x 53 cm (73 x 21 ins), together with:

Chinese Ancestor Portrait. A double ancestor portrait, late Qing Dynasty, pen, ink, and gouache, highlighted in gold, on paper, depicting an Oriental gentleman and his wife seated, rubbed, some losses, especially to upper edge (only marginally affecting image), carefully conserved and laid down on paper support, 112 x 89.5 cm (44 x 35.25 ins), mounted on a modern scroll, 177 x 103 cm (69.5 x 40.5 ins)

(4)

£200 - £400



684* **Cothing.** A mid 19th century silk bodice and matching skirt, hand-stitched, the cream silk fitted bodice with wide neckline, v-shaped waist, short puffed sleeves with lace flounce, and eyelets for lacing, the neck and sleeves of cream silk with geometric floral borders in black, pink, and green, on a pale turquoise stripe, skirt composed of 3 tiers of the same striped silk, bodice and skirt edged with cream, black, pink, and green fringe, organza underskirt, some light staining and marks (underarms stained and perishing), a few small holes and tears, 1 layer of skirt with loss of stitching at seam, bodice: bust 78 cm (30 ins), sleeves 21.5 cm (8.5 ins), skirt: waist 66 cm (26 ins), length 91.5 cm (36 ins), together with 2 ostrich feather and tortoiseshell fans, one blue, and the other red and cream, each 66 cm (26 ins)

(4)

£200 - £300



685* **Curtains.** A pair of curtains and matching pelmets made from 18th century crimson silk damask, two long curtains, hand and machine-stitched, with large stylised design of flowers, fruit, and leaves, outer and lower edges with matching tufted silk fringe, top of curtains box-pleated and with 4 small brass rings, occasional small marks and tiny holes, one curtain with old printed and manuscript French label of J. and H. Barroux stapled to edge, width of each ungathered 51.5 cm (20.25 ins), drop 261.5 cm (103 ins), and a pair of matching unstructured gathered pelmets, a few small marks and holes as before, lined with red twilled cotton, wide self ruffle to top edge, and tufted fringe as before to lower edge, fabric tape with tack holes to upper edge verso, height 33 cm (13 ins), top gathered edge 233.5 cm (92 ins)

(4)

£400 - £600



686* **Cushions.** Three cushions of Flemish tapestry, probably Oudenaarde, circa 1580-1600, the front of each utilising a fragment of 16th century tapestry, some discreet expert restoration, depicting: a pair of satyrs each blowing a horn, a pair of bearded men, and a flower urn, each backed with dark gold velvet, and with matching green and gold tasselled edging, each 45 x 35 cm (17.75 x 13.75 ins)

(3)

£600 - £800



687* **Embroidered Orphrey.** An ecclesiastical needlework panel, probably Spanish or Italian, 1st quarter 16th century, long band of gilt metalwork and silkwork on linen, mainly couched, but also using satin stitch, stem stitch, latticework, etc., depicting 5 saints (top to bottom): a saint holding a book and pointing to it, possibly St Paul; St John the Evangelist, holding a serpent in a chalice; the Virgin and Child; St Stephen holding a book and a palm frond; and St John the Baptist, holding a book, lamb, and flag, the 4 male saints each within an architectural niche, a lattice border dividing each section and to outer edge, uniform wear with losses, especially to silk threads of figures, 214.5 x 18.5 cm (84.5 x 7.25 ins), expertly stitch-mounted on sea-green twilled linen and framed (221 x 42 cm)

(1)

£800 - £1,200



Lot 688

688* Embroidered Picture. A large needlework picture, English, 18th century, worked in cross-stitch and tent stitch in coloured wools on canvas, the central cartouche with a basket of flowers, surrounded by volutes and floral decorations, flanked by columns of portrait busts of stylised men in profile, threadbare in places, 75.5 x 52 cm (29 3/4 x 20 1/2 ins), framed (77.5 x 54 cm)

(1)

£400 - £600



Lot 691

690* Fabric. A collection of red 18th century moreen and 19th century worsted, 9 panels and portions of fabric, some irregularly shaped, various condition, largest (with central join) 4 x 2.13 m (157 x 84 ins), smallest 63.5 x 69 cm (25 x 27.25 ins)

Provenance: Raby Castle, Co. Durham; Christie's, Raby Castle Co. Durham, 10-11 October 1994.

(9)

£200 - £300



Lot 692

691* Fabric. A collection of textile fragments, 17th-19th century, including: a panel of woven flamestitch, Northern France, first half of the 18th century, threadbare in places, 40.5 x 78 cm (16 x 30.75 ins); two panels of woollen velvet, France or Flanders, circa 1700, the largest somewhat threadbare and frayed, 41 x 61 cm (16.25 x 24 ins), and slightly smaller; a fragment of joined 17th century English turkeywork, threadbare in places, 30 x 38 cm (11.75 x 15 ins); two Italian 17th century border pieces of linen embroidered in red silk, a little worn, with small losses, each 31 x 33 cm (8.25 x 13 ins); a small irregular fragment of an English embroidered coverlet, circa 1710-1730, 70 x 27 cm (27.5 x 10.5 ins) at largest points; and a small panel of 19th century Krefeld voided velvet, 52 x 19 cm (20.5 x 7.5 ins)

For a very similar design to one of the velvet panels see V&A accession number T.477-1996.

(13)

£200 - £400



689* Embroidered Picture. The Sacrifice of Isaac, English, 17th century, oval needlework picture worked in tent stitch on canvas in shades of pink, blue, brown, and yellow, depicting Abraham with sword raised above a cowering Isaac's head, a ram caught in the bushes beside a tree, and an angel in clouds above, some small threadbare areas and minor wear (notably to lower right), 33 x 26 cm (13 x 10.25 ins), glazed oval frame (39.7 x 32.8 cm)

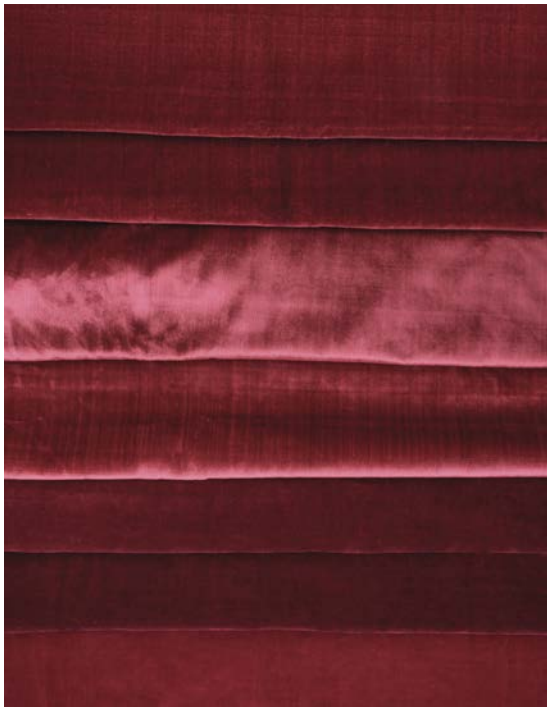
(1)

£200 - £300

692* Fabric. A long length of 18th century red silk damask, with large pattern of stylised flowers and leaves, incorporating a flaming heart pierced by an arrow, atop a large book with clasps, flanked by a pair of putti holding a coronet, a loom width, with green-striped selvages, worn, with some holes, darns, and narrow patches to edges, 6 m x 84 cm (236 x 33 ins), together with a pair of loom-width lengths of 19th century red silk damask, with large urn and flower pattern, top and bottom edges raw, one piece with a few spots of discolouration and a short closed tear (2.5 cm), the other with some staining at ends, each 320 x 66.5 cm (126 x 26.25 ins), another loom-width long length similar, some scattered very small holes, a few marks to left-hand edge, 363 x 66 cm (144 x 26 ins), and a small loom-width piece of 19th century red silk damask depicting large poppy seed heads and flowers, 98.5 x 52 cm (38.75 x 20.5 ins)

(5)

£400 - £600



Lot 693

693* **Fabric.** A quantity of red silk velvet, mainly 19th century, 19 portions of silk velvet in varying shades of red, mostly repurposed from seat covers, etc., some irregularly shaped, and variously hemmed, unpicked, or with raw edges, mostly in good condition, largest 48 x 157.5 cm (19 x 62 ins), smallest 41 x 60 cm (16.25 x 23.5 ins) (19) £600 - £800

694* **Marche Tapestry.** A panel depicting figures in a landscape, France, 16th century, woven wool panel, depicting a prosperous gentleman in the centre with his arms bound behind his back, restrained by a soldier on his right, and with a bearded monk on his left, a tree on a grassy mound and buildings in the background above, taken from a larger piece, recently lined and edges bound, 173 x 73 cm (68 x 28.75 ins)

Probably showing Judas's betrayal of Jesus, with the figures dressed in the attire of the 16th century.

(1)

£500 - £800



Lot 695



Lot 694

695* **Needlework Panel.** An early 18th century English needlework panel, worked in tent stitch in coloured wools with silk highlights, using shades of blue, green, red, beige, and cream, on a dark brown ground, depicting a crested parrot in the centre, surrounded by other birds perched on sinous floral and foliate branches, a bounding dog with tongue hanging out below, some minor loss of threads and old repairs, cut to an irregular oval shape, approximately 81 x 66 cm (32 x 26 ins), loosely stitch-mounted to 2 layers of brown felt (89.5 x 74.5 cm), together with 9 other needlework panels, including 4 seat covers, 2 18th century (restored), and a portion of a floral needlework panel of circa 1750

Provenance: Christie's, London, 'The Mayorcas Collection of Tapestries and Textiles', 12th February 1999, lot 8A; Sotheby's, London, 'Classic English Furniture: The Norman Adams Legacy 1923-2009', 21st April 2009, lot 43. (10) £300 - £400

696* **Passementerie.** A collection of lengths of fringing, 17th-19th century, comprising: a royal blue knotted fringe, 9 cm x 6.5 m; a green and white knotted bobble edging, 9.5 cm x 1 m (2 lengths joined with stitching); a pale blue and cream knotted bobble edging, 8.5 cm x 1 m; a yellow knotted bobble edging, 8 cm x 3 m overall (5 separate lengths); a dark cream, green, yellow, and peach tasselled edging, 6.5 cm x 1 m overall (2 separate lengths); a terracotta and dark cream knotted fringe, 8.5 cm x 6.5 m overall (2 separate lengths); a pink and dark cream knotted tasselled edging, 7 cm x 5 m overall (4 separate lengths); a blue and gold fringe, 7 cm x 2.5 m; a wide scalloped cerise tasselled edging, 22 cm (at longest point) x 1 m overall (2 separate lengths); a cream knotted edging with green and terracotta tassels, 5 cm x 14 m; a pale blue and ivory tasselled edging 4.5 cm x 9.6 m; a scalloped gold and cream tasselled edging, 9 cm (at longest point) x 2.5 m, and another 3 short lengths similar (3 m total); and a terracotta edging knotted with blue and yellow, 8 cm x 8 m, measurements approximate, various condition

(a carton)

£200 - £400



Lot 696



Lot 697



Lot 698

697* **Passementerie.** A collection, 18th & 19th century (and possibly earlier), gold and silver metallised fringe edgings, various condition and sizes

(a carton)

£500 - £800

698* **Passementerie.** A collection, 18th & 19th century (and possibly earlier), gold and silver metallised edgings, including lace, gimp braid, fringed, plaited cord, etc., various condition and sizes

(a carton)

£500 - £800



699* **Passementerie.** A collection, French, late 19th century, comprising: 6 lengths of elaborate tassel edging, cream and purple silk thread-wrapped wooden forms, suspended on twisted cord sewn to a muslin edge, 16 cm wide, each approximately 140 cm long; a length of elaborate tassel edging, cream, pink, and green thread-wrapped wooden forms, suspended on twisted cord attached to narrow braid, 12.5 cm wide, approximately 6.5 m long; a length of bobble edging, cream and cerise thread-wrapped spherical forms, suspended on twisted cord attached to narrow braid, 5.5 cm wide, 8 varying lengths (7 m, 5 m, 4 m, 3 m, 2 m, 1 m, 500 cm x 2)

(3)

£300 - £500



700* **Pelmets.** A pelmet of 17th century red silk velvet, a little rubbed in places, and with a couple of small stitched repairs, gold metallised braid along top edge, and wide gold metallised braid along undulating lower edge, backed with hessian, and further later backing of red damask, 38.5 x 233.5 cm (15.25 x 92 ins), together with a pair of 19th century French crimson silk velvet pelmets, some small marks and a few tiny holes, bordered all round with gold metallised braid, and with 8 cm gold twisted fringe to scalloped lower edge, backed with peach cotton (some discolouration and marks, and a few stitched repairs), small hanging rings to top edge verso (not matching, some missing), each 49 x 165 cm (19.25 x 65 ins) including fringe

(3)

£300 - £400



701* **Pelmets.** A pelmet of voided velvet, French, circa 1900, large pelmet of pink voided velvet, depicting flower urns, with foliate motifs and large drawer handles between, upper edge rubbed and faded (with some short edge splits), lower scalloped edge trimmed with braid and twisted fringe, and caught up with 7 substantial tassels each hanging from twisted cord on a silk boss, tassels rubbed (with some losses to silk thread covering, and one tassel with small part of wooden form missing), gold twilled cotton lining (discoloured and marked), small brass curtain rings sewn to upper edge verso, height including tassels 80 cm (31.5 ins), length 4.11 m (162 ins), together with an irregularly shaped fringed pelmet of 18th century red silk damask, 37 x 164 cm (14.5 x 64.75 ins)

(2)

£200 - £300

702* **Pilaster Hanging.** A large velvet and cloth of gold panel, Portuguese, early 18th century, comprising 3 joined hangings of appliquéd black velvet (replaced in the 19th century) on a gold metallised thread ground, the appliqués outlined with couched gold metallised threads, designed with a large pattern of stylised flower heads, blossom, and leaves, lined, and with border of later gold metallised braid, ground with scattered uniform loss of gilt threads, some loose threads and stitched consolidation, 7.62 m x 58.5 cm (300 x 23 ins)

(1)

£600 - £900

703* **Pilaster Hangings.** A pair of velvet and cloth of gold panels, Portuguese, early 18th century, appliquéd black velvet (one with velvet replaced in the 19th century), on a gold metallised thread ground, the appliqués outlined with couched gold metallised threads, designed with an ogival lattice pattern enclosing a flower head, hessian backing and edge-binding, edges fraying and rebound in places, overall wear, with loose threads, and some stitched consolidation, each approximately 267 x 56 cm (105 x 22 ins)

(2)

£600 - £900

704* **Sedan Chair.** A set of shelves in the form of a sedan chair covered with early fabrics, Paris: Debaise, 23 Place Vendôme, early 20th century, open-fronted wooden sedan chair, with pedimented top, and shaped base, fitted with fabric-covered shelves and vertical dividers inside, the back and sides of the chair covered with heavy woven fabric appliquéd with 17th and 18th century large flower and volute motifs in brocades and velvets, the two sides each inset with a bevel-edged mirror, and with metal carrying handles (one of the four missing), remains of gilt lettered leather maker's labels 'A Debaise 23 Place Vendôme', and patent labels 'Brevete S.G.D.G.' to inside of pedimented top, heavily worn, with some damp-staining to lower shelf, 112.5 cm (44.25) high, 56 cm (22 ins) wide, 50.5 cm (19.75 ins) deep

A most curious and unusual set of shelves or display unit; we cannot trace another similar, nor have we been able to discover the nature of Debaise's business, which operated from the magnificent 18th century building, 23 Place Vendôme in Paris, which is now home to Cartier.

(1)

£100 - £200



Lot 702



Lot 703



Lot 704





Lot 706



Lot 707



Lot 709



705* **Slips.** A collection of early 17th century English embroidered slips, worked in coloured silk and metallised threads, comprising flowers and leaves, 4.5 x 4 cm (1.75 x 1.5 ins) and smaller, together with a number of narrow plaited gold stems and tendrils, 21 cm (8.25 ins) and shorter

Provenance: Previously used to decorate the court presentation gown worn in 1937 by enamellist and painter Marit Guinness (1919-2004).

(100+) £400 - £600

706* **Tapestry Runners.** A collection of 6 runners of 18th century Aubusson tapestry, each woven in coloured wools to various patterns (2 matching), recently backed, with gold edging braid all round, and gold twisted fringe to short ends, 21 x 91 cm (8.25 x 35.75 ins) not including fringe, and slightly smaller

(6) £200 - £400

707* **Tapestry Runners.** A collection of 6 runners of late 17th/early 18th century tapestry, Aubusson & Flemish, each woven in coloured wools to various patterns, all recently backed (some with old fabric), all but one with gold edging braid all round and gold twisted fringe to short ends, the other with a woollen braid edging, 25 x 125 cm (10 x 49.25 ins) not including fringe, and slightly smaller (6) £300 - £400



708* **Thread.** A collection of gold and silver thread, 19th/20th century, 12 wooden spools, 6 of gold thread, and 6 of silver thread, including some twisted threads, one stamped 'Courtaulds Ltd', one reel with portion of spool end missing, 11 cm (4.25 ins) high, 5.5 cm (2.25 ins) diameter, and smaller

(12) £200 - £300

709* **Wallpaper.** Ten matching rolls of wallpaper, circa 1920, thick textured wallpaper, printed with an 18th century style vertically scrolling design of large flowers, fruit, and leaves, on a horizontally striated ground, in shades of pink, blue, and green, with brown outlines, highlighted in gold, edges marked 'foreign' and with monogram 'NTHB' and number '786', some chipping and fraying to edges (mainly at start of rolls), width 56.5 cm (22.25 ins)

(10) £200 - £300

HISTORIC TEXTILES



Lot 710



Lot 711



Lot 712

710* **Appliqué Panel.** An 18th century Chinese-style appliqué panel, numerous polychrome cotton appliqués of Chinese origin, embellished with embroidery stitches in coloured silks, and mounted using buttonhole stitch on a black silk ground (a loom width, with selvages to left and right) backed with coarse fabric, the appliqués including a cockerel, a stork, flowers, a fish, butterflies, etc., top and bottom edges raw, silk ground rubbed and perishing in places, with some edge-fraying, backing worn (with losses to edges), 207 x 55 cm (81.5 x 21.5 ins)
(1) £300 - £400

711* **Bedcover.** A large broderie perse bedcover, English, circa 1810-1830, hand-stitched coverlet, with a variety of appliqués in pink, blue, and brown, on a cream cotton ground, comprising: 6 paeony flowers in centre within a frame of scrolling leaf sprays, surrounded by floral sprigs, and enclosed by a foliate border with floral triangle inner border and leaf sprays at outer corners; a border of palm trees and floral motifs enclosed by a repetition of the foliate, triangle, and leaf spray border; foliate border repeated in a chevron pattern, with large floral appliqués either side, including passion flowers, paeonies, roses, and tulips; outer floral border, including narcissi, carnations, roses, and wheat ears, a number of the appliqués with holes or tears (mostly unobtrusive), 1 x 1 cm hole in ground, 5 cm cream fringed border all round, 272 x 228 cm (107 x 90 ins) excluding fringe
(1) £500 - £800

712* **Bedcover.** An Arts & Crafts embroidered patchwork bedcover designed by John Aldam Heaton (1830-1897) and worked by his sister Fanny Heaton (1828-1893), English, 2nd half 19th century, large patchwork coverlet, expertly embroidered in a variety of stitches, including stem, chain, satin, and bullion stitch, comprising: 9 red squares in centre, each embroidered in white thread with a different botanical spray, including dog roses, fuchsias, foxgloves, tiger lilies, blackberries, and acorns; smaller blue squares, embroidered in white with a circular motif, at intersections (connected by stitched wavy lines in red on a cream ground) and corners (connected by a dainty scrolling floral border in pink and red on a cream ground); a cream border of red-stitched floral or foliate sprigs, including primroses, morning glory, carnations, and vine leaves, left-hand side with 7 x 4 cm pale brown stain; and an outer scrolling border of red berries and leaves on a cream ground, with blue circular cornerpieces repeated, occasional light spotted marks but overall in very good condition, backed with white cotton (one side with some spotting and stains), edges bound in blue, 253 x 258.5 cm (99.5 x 102 ins)

Provenance: John Aldam Heaton and his sister Fanny Heaton; their great niece Evelyn Spence Addison (1891-1962); her daughter Jean Cecil Edwards née Addison (1923-2013); her son, the present owner.

The owner donated a similar embroidered bedcover to the V&A, also designed by John Aldam Heaton and worked by his sister Fanny (accession number T.213-1989).

John Aldam Heaton was an artist, designer and businessman, who started off as a wool and textile manufacturer in Bradford, before moving to the ancient farm of 'Woodbank' in Yorkshire in 1860. Influenced by the Pre-Raphaelite movement, he designed furniture, stained glass, wallpaper and textiles, and counted Dante Gabriel Rossetti, William Burne-Jones, and William Morris amongst his friends. Indeed, in 1861 Heaton invited Rossetti to paint a portrait of his wife, Ellen, and the artist stayed a month at 'Woodbank' in order to carry out the commission. The painting, *Regina Cordium [Queen of Hearts] - Portrait of Mrs Ellen Heaton*, subsequently formed the basis for a stained glass window for the house, a commission which was one of the first undertaken by Morris & Co.

Heaton was a member of the Neo-Classical Arts and Crafts Movement, and published several books about art and design, including *Furniture and Decoration in England during the Eighteenth Century* (1889-1892), *Beauty and Art* (1897), and a trade catalogue in 1895 showcasing 'Chimney-pieces, Ornamental Lattice, Wall-papers, Frieze Painting, Blinds, Carpets, Furniture, Designs for Needlework, Embroidery, Curtains, Church Work, Stained Glass, Painting'. He set up workshops in Bloomsbury in order to undertake larger and more prestigious commissions, collaborating with many important artists as well as the architect Richard Norman Shaw. Working with Shaw, Heaton's company produced lavish interior designs and furnishings for the White Star Line ships. After Heaton's death the Aldam Heaton Company was incorporated into White Star and designed the interiors for the RMS Olympic, Titanic and Britannic. The V&A has several wallpaper designs by Heaton in its collection.

Fanny Heaton married the eminent physician Dr John Deakin Heaton (no relation). She was a strong advocate for the education of women, and an early campaigner for women's suffrage.
(1) £700 - £1,000



713* **Berlin Chart Playing Cards.** Jeu des Petits Points, Paris: Alphonse Giroux, circa 1820, a complete piquet deck of 32 hand-coloured engraved playing cards (French suits), each card printed with a fine grid in black, and hand-painted with a petit point chart illustration or motif to embroider, and a miniature playing card to top left corner (the courts full-length), subjects including children at play, flora and fauna, stag hunting on horseback, an alphabet, buildings, etc., plain versos, slightly rounded corners (from use?), a little dusty, several chipped to corners (10 of clubs with slightly larger loss to lower left corner), 1 or 2 short edge-tears, 9 x 6 cm (3.5 x 2.5 ins), all cards mounted with photo corners onto a black display board, encapsulated in clear plastic (42 x 59.5 cm), together with the lower half of the original pink cardboard box, front of box with a further Berlin chart and the publisher's engraved label

Provenance: Collection of Dudley Ollis.

Illustrated: Verame, *Sublime cartes à jouer*, p.145.

An exceptionally rare pack of early playing cards, serving a dual purpose: for playing piquet, and - most unusually - providing patterns for petit point embroidery. Embroidery on canvas by means of copying a coloured chart became very popular in the 19th century. Such work charts were first produced in the early nineteenth century in Berlin, Germany, hence their name, and they were exported in large numbers. Prior to the introduction of embroidery charts it was very rare to find needlework designs with any indication of colour choices or threads. Berlin patterns were always coloured by hand at first, until the emergence of industrial printing techniques, and early hand-coloured charts are now hard to find. Although such charts have passed through these rooms from time to time, we have never seen a deck of playing cards depicting embroidery patterns, and we have been unable to find another either at auction or in an institution.

(1) £500 - £700



Lot 714



Lot 715



Lot 716

714 **Brass Rubbings.** A set of seven brass rubbings on cotton, English, 1856, 7 large brass rubbings, black shoemaker's wax on glazed white cotton, all with annotations and/or pinned fabric labels in sepia ink or pencil, several dated 1856, each depicting rubbings from brass effigies on tombs in Suffolk and Cambridgeshire, comprising: Thomas Peyton flanked by his first and second wives, Margaret Bernard and Margaret Francis, the three standing above an inscription and beneath a triple Gothic canopy, 1484, Isleham Church, Cambridgeshire; Jankin and Marion Smith, circa 1480, above John Fynches, Archdeacon, St Mary's Church, Bury St Edmunds; Ann Butts flanked by armorial shields, 1609, Redgrave Church, Suffolk, below John and Elizabeth Garneys, 1524, Kenton Church, Suffolk; a man and a lady, Knodishall Church, Suffolk, above a number of rubbings from Yoxford Church, Suffolk, including Lady Johanna Brooke, 1618, Anthony Cooke, 1613, and a dog; Sir Roger de Trumpington wearing armour with a dog at his feet, 1289, SS. Mary and Michael, Trumpington, Cambridgeshire, 1289; William Malster, priest in Cope, 1492, and William Stevyn, priest in Cope, 1497, Girton Church, Cambridgeshire; a lady and man, with fabric tag in brown ink 'Strettham', selvedges to left and right, raw edges top and bottom, some light toning, marks, and stains, Girton torn along right-hand edge, largest 4.79 m x 81.5 cm (15 ft 7 ins x 32 ins), smallest 2.1 m x 80 cm (6 ft 9 ins x 31.5 ins)

A collection of early brass rubbings, unusually executed on fabric, rather than on paper. The practice of recording ecclesiastical monumental brasses through a process of rubbing originates from the Victorian Gothic Revival, which was flourishing in England by the middle of the 19th century. An early method of pouring printer's ink into engraved lines and then placing damp tissue paper over the brass was replaced around the mid-nineteenth century with the more effective technique of using black shoemaker's wax, known as heel ball.

(7)

£300 - £500

715* Chinese Dragon Robe. A kesi silk nine-dragon robe, late Qing Dynasty, *full-length silk robe, finely woven in silver on a blue ground, with long sleeves and horse-shoe cuffs, depicting nine five-clawed dragons, three on each side, one on each sleeve, and one on interior flap, densely surrounded by various other auspicious symbols, including clouds, bats, cranes, mountains and rocks, etc., wide lishui border to hem, cuffs and neck with border of symbols woven in gold on a black ground (3 cm fray to seam at neck), vent to centre of front and rear, bauble fasteners (adjacent fabric to one with 2 cm fray), lilac silk lining to cuffs a little discoloured and with some fraying to edges, lightly soiled inside neck, slightly frayed to right underarm, length 144.5 cm (57 ins), width cuff to cuff 147.5 cm (58 ins), together with a floral purple Cheongsam dress, early-mid 20th century, some minor discolouration and fading to lower portion, bust 82 (33 ins), waist 68 cm (27 ins), sleeves 24 cm (9.5 ins), length 133 cm (52.5 ins)*

Provenance: Property of the owner's mother, whose father was a rubber planter in Malaya (thought to have been gifted to her by her father in the decade before the Second World War, as he was interned in Changi when Singapore fell to Japan).

A beautiful Chinese dragon robe, in unusually good condition; the delicate finely-woven silk is robust and the colours vibrant.

(2) £700 - £1,000

716* Chinese Embroideries. A collection of needlework borders, 19th-mid 20th century, *14 hand-worked borders (2 matching), variously depicting flowers, foliage, and birds, on silk or cotton grounds of varying hue, occasional wear, but generally in good condition, 7 cm wide and slightly narrower, longest 687 cm (270.5 ins), with matching length 211 cm (83 ins), together with 5 woven or machine-embroidered borders similar, plus:*

A pair of Chinese embroidered panels, late 19th/early 20th century, *2 matching panels hand-worked with mandarin ducks, herons, songs birds, moths, and butterflies, amongst water lilies, paeonies, and flowering almond trees, worked in polychrome silk threads on a cream silk ground, seams unpicked all round, some dust-soiling, mostly to edges, each 69 x 24.5 cm (27.25 x 9.5 ins), and a large embroidered cream silk panel backed with fine cotton, depicting birds and butterflies amongst a large stem of pelargonium flowers on the left, and another of chrysanthemums on the right, some marks and stains, 12 x 12 cm area towards lower edge perishing, 115.5 x 70.5 cm (45.5 x 27.75 ins), later 18 cm high border of cream cotton machine-stitched along upper edge*

(22) £200 - £400



Lot 717

717* Chinese Panel. An embroidered panel, late 19th century, *hand-worked in silk threads, in shades of blue, brown, and white, incorporating gold metallised threads, on a pale brown silk ground, with large circular motif composed of flowers, butterflies, and trailing volute decoration, and large cornerpieces of paeonies with Greek key decoration, lightly faded, a few small marks, and ground beginning to perish in a couple of places, 50 x 47.5 cm (19.5 x 18.75 ins), framed and glazed (52.5 x 50 cm), together with 4 other hand-embroidered textile items, including a small Chinese panel with figures and floral decoration, 19th century, a blue-green velvet cloth with wide embroidered border of botehs, possibly Persian, and another cloth, of metallised thread embroidery, probably Turkish*

(5) £150 - £200



718* Clothing. A blue brocade skirt, circa 1850s, *hand-stitched close-gathered silk brocade skirt, with pattern of meandering rose stems in blue, against a pattern of botehs and volutes in silver, on a pale blue ground, lined with brown glazed cotton, waistband with metal closure hook (no eye), lightly faded, some small patches of discolouration and beginning to perish in a few places, waist 61 cm (24 ins), length 109 cm (43 ins), together with 2 further skirts, 1 deconstructed with waist raw and ungathered, the other unfinished, plus:*

A pair of Victorian shoes, circa 1860, *cream leather shoes, the pointed toes embellished with glass beads and cut steel arranged in a pattern of flowers and leaves (a few small losses), lightly discoloured and marked in places, leather soles, heel 2cm (.75 ins), length 21.5 cm (8.5 ins),*

A pair of leather half boots, circa 1830s/40s, *white kid leather ankle boots, with rounded toe, hand-stitched eyelet holes at sides for lacing (not present) and tongue, stitched embellishment lacking from front (resulting in visible needle holes), lined with cream linen, some edge-stitching loose and frayed, flat leather soles, length 25 cm (9.75 ins), and 3 gentlemen's waistcoats*

(8) £200 - £400



Lot 719



Lot 720



Lot 721



Lot 722

719* Clothing. A bodice and deconstructed skirt of silk damask, probably Spitalfields, circa 1745–50, boned and fitted bodice of blue silk damask with large pattern of flowers and leaves, of later construction, stitched by hand and machine, probably intended for fancy dress, with elbow length sleeves trimmed with wide lace flounces, matching lace to neck and front, v-shape to waist front and back, and eyelets with lacing to back, sleeves coming unstitched slightly in a couple of places, bust 64 cm (25 ins), waist 48 cm (19 ins), sleeves 40.5 cm (16 ins), length 45 cm (17.75 ins), matching skirt with ungathered waist and hand-stitched hem, some light discolouration to bodice and skirt in places, width between pink-striped selvages 56 cm (22 ins), length 98 cm (38.5 ins), entire width of hem (i.e. if side seam was unstitched) 188 cm (74 ins)

Provenance: The Haslett family, Shakespear House, Adelaide Park, Belfast, Northern Ireland.

Shakespear House was built in 1891 by Joseph Frederick Warden, who commissioned the construction of the Grand Opera House in Belfast in 1895. In 1918 Shakespear House was sold to John Haslett, a surgeon in the Royal Army Medical Corps, passing down three generations of the Haslett family until its sale in 2022, when the contents – an impressive array of antiques and historical pieces – were sold.

(2) £500 – £700

720* Clothing. A gold brocade dress, 1840s, gown of gold figured brocade, woven with large flower sprigs in red and green, fitted bodice with v-shaped waist, metal hooks and stitched loops to front opening, and lined with cream twilled cotton, elbow length sleeves with chiffon flounce, close-gathered open-fronted skirt with inset calico pocket to right-hand side, rear of bodice with figured red bow and pleated train detail, occasional unobtrusive small marks (including some faint spotted red marks to train), bust 70 cm (27.5 ins), waist 56 cm (22 ins), sleeves 31 cm (12.25 ins), length 128 cm (50.5 ins)

(1) £200 – £300

721* Clothing. A printed nursing gown, circa 1835, cotton gown printed with small geometric pattern in blue, red, and brown, high-waisted gathered bodice with two nursing slits with buttonholes (now loosely stitched up), metal hooks and eyes to rear, and large shaped collar, long leg o' mutton sleeves with double fitted cuffs (metal eyes present, but no hooks), partially lined close-gathered skirt with inserted muslin pocket on left-hand side, collar and sleeves edged with cream piping and narrow lace, some minor brown staining to one part of collar and to underarms, bust 74 cm (29 ins), waist 56 cm (22 ins), sleeves 67 cm (26.5 ins), length at front 140 cm (55 ins) and at back 131 cm (51.5 ins)

Rare early maternity gown, surviving in very good condition, with slits in the pleated bodice for nursing and a skirt which is longer at the front, to accommodate the growing abdomen. Before the mass production of clothing, garments solely for maternity wear were deemed an unnecessary expense. Instead, dresses were altered and adapted during pregnancy, or made to be easily altered afterwards. Here the pleated bodice allows for the slits to be concealed post-pregnancy, and the skirt length could easily be shortened at the front to match the back. Dresses such as this, therefore, rarely survive in their original state. The V&A has a nursing gown in its collection of a similar date to ours (accession number T.52-2015).

(1) £300 – £400

722 Clothing. A Regency silk pelisse, circa 1810–1820, hand-stitched high-waisted cream silk coat, with frilled round collar and long sleeves, latter gathered and puffed at the shoulders, with crossing bands, and gathered double frill cuffs, cream zig-zag braid trimming to collar, cuffs, front edges, hem, and narrow self bow to rear of waist, scattered holes and marks, collar becoming detached, 10.5 x 2 cm darn to lower left of right-hand front panel, sleeves 56.5 cm (22.25 ins), length 109 cm (43 ins), together with a Regency yellow silk dress, with puffed sleeves and padded hem trimmed with gold metallised lace embellished with spangles and beads, and a Regency yellow silk bodice with long sleeves terminating in quilted cuffs, both somewhat worn

(3) £200 – £400



Lot 723



Lot 724

723* Clothing. A Robe à la Française, probably of Spitalfields silk, circa 1750-1770, open-fronted brocade dress, with woven meandering pattern of polychrome flower stems, on a figured cream silk ground, with sack back pleating falling from back of neck to the floor, elbow-length sleeves with 3-layered fall cuffs of graduating size, and self ruffle trimming down front of gown (becoming loose in places), bodice lined with cream twilled calico and silk, with 6 metal hooks present (several lacking), occasional small marks, stains, and minor discolouration, a few splits to sleeves (including underarms), sleeves 44 cm (17.25 ins), length 137 cm (54 ins)

A wonderfully preserved eighteenth century Robe à la Française of the kind worn for formal occasions between the 1750s and 1770s. Designed to be worn over hoops or panniers, the wide expanse of the skirts of such gowns, and the fullness of the sack back, showed off the beautiful and expensive silk brocades which were so fashionable during the 18th century.

(1)

£1,000 - £1,500

724* Clothing. A silk pierrot bodice, circa 1780s, hand-stitched brocade jacket (Spitalfields silk?), patterned with flowers in terracotta, yellow, and white, on a citrus green ground, with fitted bodice lined with linen, elbow length sleeves with self scallop-edged double flounces and bows, self scallop-edged trim down front edges, and peplum skirt to rear, some wear and later reworkings, bust 74 cm (29 ins), waist 64 cm (25 ins), sleeves including flounces 50 cm (19.75 ins), length 61 cm (24 ins), together with 2 other bodices of 18th century silk brocade, plus:

A late 18th century silk waistcoat front, hand-stitched silk brocade waistcoat front with standing collar (complete without a back), woven with birds and vegetal motifs in shades of blue, pink, green, yellow, and orange, and silver metallised threads (some lost or loose), on a cream figured ground, silk a little perished to upper and lower edges, front with 7 (of 8) spherical filigree metal buttons, lined with linen, length 45.5 cm (18 ins)

The waistcoat is an interesting item, presumably fashioned in such a way as to use the minimum of valuable fabric, without compromising the impression of affluence given by the wearer, so long as a coat is worn to conceal its backless design.

(4)

£150 - £250



725 Clothing. An Albanian metalwork coat, 19th century, black woollen short flared coat with round neck (collar detached) and long flared sleeves, heavily hand-embroidered in chain and bullion stitch to front and rear in gold metallised threads, incorporating spangles, with large motifs composed of stars and volutes, and scrolling borders, several small holes (mainly to rear), chest 97 cm (38 ins), sleeves 51 cm (20 ins), length 80 cm (31.5 ins), together with a matching shield-shaped portion of metalwork, 16.5 x 14 cm (6.5 x 5.5 ins), and a child's metalwork waistcoat similar, chest 80 cm (31.5 ins), length 36 cm (14.25 ins)

(3)

£200 - £400



726 Clothing. An embroidered tunic, circa 1910, expertly hand-stitched unstructured smock-like tunic of indigo blue cotton, embroidered in white cotton thread, with long sleeves, round neck close-gathered with tiny decorative stitches, and side slits (for pocket access?), neck with button and loop closure at each side, neck, shoulders, sleeve seams, cuffs, and side seams, with finely embroidered decorative borders, incorporating floral and foliate motifs, and hearts, using a variety of stitches, including chain, buttonhole, feather, and laced running stitch, scattered marks and faint soiling, a few tiny holes, 15 x 4 mm burn hole to rear, pit to pit 85 cm (33.5 ins), sleeves 49 cm (19.25 ins), length 72 cm (28.25 ins)

An exquisitely made garment, evidently sewn by an expert needlewoman. It may have been made for a competition, although it shows signs of having been worn, perhaps as an artist's smock.

(1)

£150 - £200



Lot 727



Lot 728



Lot 729

727* Cut-out Figures. Two framed painted cut-out full-length portraits of 18th century ladies, including Augusta Smith, wife of Richard Smith, Surgeon, circa 1785, the first with full-length scissor cuts of 4 ladies in profile, the details of features and dress painted in watercolour and gouache, some toning and staining, three annotated to hem of skirts in contemporary brown ink: 'Miss Archer 1785'; 'Mrs. Augusta - wife of Mr. Richard Smith, Surgeon AD 1785'; and 'Mrs Bertha Catcott', the fourth figure that of Mrs Smith's maid, largest figure 30.5 x 17.5 cm (12 x 7 ins), mounted on gold satin, framed and glazed (42.5 x 84 cm), the second with a repeat of three of the figures (without Miss Archer), a little light toning and foxing, mounted on red velvet, framed and glazed (42.5 x 63.5 ins), annotated with figures' names on backboard

Provenance: By descent from Augusta and Richard Smith to the great great granddaughter of their son Henry Smith, the current owner.

Augusta, daughter of the Reverend Alexander Stopford Catcott, married Richard Smith of Bristol on September 23rd, 1771. Richard Smith was a master at the Free Grammar School in Bristol, and on December 6th, 1774, he was elected Surgeon to the Infirmary there. In 1783 the couple were known to be living in Queen Charlotte Street, Queen Square, Bristol, but in December, 1785, the Smiths left Queen Square and took a house by College Green, opposite the Church of St. Augustine the Less, near to Bristol Cathedral.

Augusta and Richard had two sons, Richard and Henry, both of whom are remembered for their involvement in an unfortunate death. Henry Smith (1774-1840), a Bristol attorney-at-law and amateur artist, was forced to flee the country in 1809 after fighting a duel in which his opponent later died from loss of blood, having been shot in the leg. His subsequent travels around Scotland, and later Spain and Portugal during the Peninsula War, where he served in the army under Wellington, were recorded in a diary (1809-1810) which is now kept at the University of Kansas. He subsequently returned to England for trial, but was exonerated. Richard Smith (1772-1843) was, like his father, a surgeon at Bristol Infirmary. Amongst other things, he is known for his anatomisation of executed criminals, and in particular his association with John Horwood, aged 18, who was publicly hanged for the murder of Eliza Balsum, an older girl with whom he was infatuated. When Eliza rejected his advances, he threw a stone at her, striking her on the head as she crossed a stream. She died a month later, after Richard Smith had performed the risky operation of trepanning on her (drilling a hole in her skull to relieve pressure). At that time anatomisation was part of the punishment for murder, and the convict's body was given over to Smith at the Bristol Infirmary for his anatomy class. Gruesomely, the surgeon had Horwood's skin preserved and tanned, and then used it to bind into a volume the notes he had collected on the trial, including sketches of Horwood.

(2) £400 - £600

728* Embroidered Bedcover. A large coverlet, 1930s, hand-embroidered in coloured silk threads, in shades of pink, blue, green, yellow, and brown, worked in a variety of stitches, including stem, buttonhole, long and short, star, bullion, feather, etc., on a cream mixed linen/cotton ground, with all-over pattern of large floral and foliate sinuous stems, with exotic birds perched in the branches, occasional light marks, mostly to edges, one bird with some loss of stitching, 259 x 228.5 cm (102 x 90 ins)

(1) £200 - £400

729* Embroidered Chasubles. Two ecclesiastical garments, 20th century, each of damask lined with silk, and with lavish embroidery to front and back in coloured threads and gilt metalwork, much of it in high relief, the embroidery probably re-purposed from earlier (19th century?) chasubles, some wear to silk or satin ground of needlework, one with consequent stitched repairs and occasional small loss of motifs, one chasuble with matching stole and chalice cover, chasubles 108 x 65 cm (42.5 x 25.5 ins) and slightly smaller (4) £150 - £250



Lot 730

730* Embroidered Panel. An Arts & Crafts panel, English, circa 1890, hand-worked in wool in shades of green, blue, brown, red, orange, and yellow, using a variety of stitches, including satin, long and short, stem, french knots, seed, chain, lazy daisy, and latticework, on a ground of 12 joined beige linen squares, depicting a tree in each section, variously flowering or fruiting, 5 flanked by birds, occasional small holes and loss of threadwork (lower right square with 1.5 x 2.5 cm hole and adjacent loss of stitching), each 32 x 30.5 cm (12.5 x 12 ins), each edged with blanket stitch, and joined with interlaced herringbone stitch (some loss), remains of latter to outside edge indicating a previously large panel, 134 x 85.5 cm (52.75 x 37.5 ins), together with 2 further matching squares joined together

Probably previously part of a wall hanging or bedcover.

(2)

£200 - £300

731 No lot



732* Embroidered Picture. An Arts & Crafts picture of Flora, by Nida Glew, 1919, hand-stitched in silk threads in shades of brown, orange, green, yellow, and cream, using long and short, satin, stem, and lattice stitch, and french knots, on a ground of cream silk, depicting the goddess Flora in a flowing robe holding a basket of flowers, a circle of flowers in her hair, standing amongst daffodils and primroses beneath a blossoming tree, stitched maker's name lower right and dedication along lower edge 'dedicated to my mother. June 21st 1919.', scattered small holes, mostly to blank margins, stain to lower left blank corner, 47 x 36 cm (18.5 x 14 ins), Arts & Crafts oak frame with bosses at centre of each side, (56.5 x 45.5 cm)

(1)

£100 - £150



733* Embroidered picture. Oval picture of a young girl wearing a bonnet, circa 1790-1810, hand-worked in coloured silks on a cream silk ground, using satin stitch, long and short stitch, and stumpwork, depicting a young girl standing in a landscape, her face and hands finely delineated in watercolour, holding a bag of wild flowers, 23 x 16 cm (9.25 x 6.5 ins), period gilt oval frame, glazed (glass cracked), together with another oval picture of young girl seated with a lion and a donkey by her side, circa 1790-1810, hand-worked in coloured silks on a cream silk ground, using satin stitch, long and short stitch, and stumpwork, 32 x 24 cm (12.5 x 9.5 ins), period gilt oval frame, glazed

(2)

£200 - £300



734* Embroidered Pictures. A pair of oval embroideries, circa 1790, stumpwork and long and short stitch in polychrome silk threads on silk, the faces, arms, and feet carefully delineated in pen and ink, and the sky in watercolour (lightly toned), the first depicting a young lady seated beside a spinning wheel in front of a cottage, a cat sitting at her feet, and a sailing ship in the background, the second with a female deity strewing flowers over the tomb of Shakespeare, each 11.5 x 8 cm (4.5 x 3.25 ins), matching oval gilt mounts and gilt moulded frames (26 x 23.5 cm)

(2)

£150 - £200



735* Fabric Collage. Still-life of flowers in a vase, possibly Continental, 18th century, oval still-life of flowers in a double-handled vase, including a sunflower, carnations, Tudor roses, tulips, lilies, and daisies, composed of layered fragments of coloured silk laid on card, some discolouration and small losses, mounted on an oval of brown fabric laid on card (some edge-stains and short tears), 31 x 25.5 cm (12.25 x 10 ins), laid down on a grey painted background, framed and glazed (41 x 36.5 cm)

Provenance: Collection of David Battie.

(1)

£400 - £600



737* Printed cotton fabrics, mid-century, a collection, comprising: Heals "Treasure Chest", designed by Maggie Walker, red and brown colourways, unused, 143.5 x 129 cm (56.5 x 50.75 ins); Heptad, designed by Craven, olive green, brown, and black colourways, unused, 129 x 508 cm (50.75 x 200 ins); "Mosaic" by Monica Lorentzen, green and light grey/purple colourways, 2 widths joined to form a large panel, machine-stitched hem all round, occasional light marks, 249 x 220 cm (98 x 86.75 ins); Cosmos by Clarke & Clarke, unused, 208 x 144cm (82 x 56.75 ins); a piece of fabric patterned with poppies and other wild flowers, by David Whitehead, unused, 91 x 124 cm (35.75 x 48.75 ins); and "Dayspring", a Francis Price Screen Print, machine-hemmed all round, 141.5 x 119.5 cm (55.75 x 47 ins), and others, including 2 pieces of bark cloth, one patterned with kitchenalia, the other with wine bottles (14)

£100 - £150



736* Fabric. A collection of 18th century fragments, some probably Spitalfields, 12 pieces of silk, all woven with floral patterns, incorporating silver or gold metallised threads, some irregularly shaped, some matching, including 3 pieces of brocade woven with flowers and volutes in silver on a cream ground, with highlights in blue and green, with old label attached written in sepia ink 'Mrs Acland: my Great Grand-Mother's wedding Gown sent me by my mother July - 1820 ELTJ', with further (later) note of provenance, and a piece of silk woven with a flower and lattice pattern in silver, with old label attached written in sepia ink 'part of my Grandmother Lady Hoare's Wedding Dress - She was Daughter of Mrs Acland', approximately 137 x 48.5 cm (54 x 19 ins) and smaller, various condition

The three matching pieces of brocade with provenance notes attached were part of the wedding gown of Anne Burrell (circa 1696-1771). Anne was the daughter of Peter Burrell of Beckenham and his wife Isabella, daughter of John Merrick of North Ockendon, Essex. She married Richard Acland (1697-1838), son of John Acland and grandson of Sir Hugh Acland, 6th Baronet of Killerton, Devon. It is Richard and Anne's great granddaughter, Elizabeth Jenkinson née Acland, who penned the earlier manuscript note. Elizabeth Lucy Theresa (c.1794-1857) was the daughter of Sir Thomas Dyke Acland (1752-1794), 9th Baronet of Killerton in Devon and Holnicote in Somerset, and Henrietta Anne Hoare (1765-1841). Her wedding clothes were sold in these rooms in October 2022.

The other piece of labelled fabric was part of the wedding gown of Frances Anne Acland (1735-1800), the daughter of the aforementioned Anne Acland, who became the second wife of Sir Richard Hoare (1735-1787) when they married in May 1761. The accompanying note is probably also in the hand of Elizabeth, her granddaughter.

(12)

£200 - £300



738 Fabric. A small collection of Spitalfields & other early fragments, 18th century, 14 pieces of silk brocade, some matching, various floral patterns in a variety of colours and shapes, some taken from garments, one piece edged with fly fringing, some marks and wear, largest 125.5 x 59.5 cm (49.25 x 23.5 ins), smallest 18 x 26 cm (7 x 10.25 ins), together with 8 smaller scraps of fabric similar, one forming a pleated trim

(22)

£200 - £400



Lot 739

739* Garments. A 1930s velvet opera coat, long unstructured black velvet coat, with ruched back, collar, and sleeves, self button and loop fastening to front, lined with cream satin, woven label at nape 'Modist, Dorothy, 40, Regent Road, Morecambe', some minor marks and a few small holes in seams (some crudely stitch-repaired), sleeves 60 cm (23.5 ins), length 130 cm (51 ins), together with a black velvet bolero, 1930s, with ruching to padded collar and to long sleeves, tie front, lined with black satin (underarms of lining a little stained, and one slightly splitting), sleeves 66 cm (26 ins), length 41 cm (16.25 ins), plus 4 long black dresses of a similar vintage, one with matching belt, another with matching bolero, various sizes

(6)

£150 - £200



Lot 740

740* Garments. A Victorian child's bonnet, hand-made cream silk bonnet, with deep double neck frill, elaborately worked overall with soutache embroidery, incorporating pleated decoration, an edging of lace, two rosettes to left-hand side, and tassels, cream silk lining and ribbon ties, front of bonnet with some light soiling, a small hole, and lace becoming detached, 34 x 29 cm (13.5 x 11.5 ins), together with other lace-trimmed and/or embroidered garments, comprising: a hand-made Edwardian blouse trimmed with Bedfordshire lace and Irish crochet (apparently unworn); 3 women's cotton bonnets; a finely gathered and embroidered whitework baby bonnet; a mob cap; a collar; a fichu; and a cream christening gown, plus a straw work bonnet lined with blue silk, various condition and sizes

(11)

£150 - £250

741* Garments. Two Regency embroidered muslin cloaks, finely hand-stitched and embroidered in tambour work and satin stitch in polychrome silk threads, the first with frilled scalloped collar and scalloped edge worked with beribboned foliate sprays, the hem worked with a wide border of large floral sprays (tiger lilies, carnations, rose buds, heart's ease), lacking ribbon in drawstring casing at neck, some pale brown staining, 1 x 1.5 cm hole in border (affecting the edge of one leaf spray, without loss of stitching), length 127 cm (50 ins), the other with gathered collar and edges worked with beribboned flower garlands within a chevron border, lacking ribbon as before, 2 very small holes and a few associated small brown marks, length 117 cm (46 ins)

Presumably worn over a muslin dress for a ball or other formal occasion, we have not seen another in this style.

(2)

£200 - £300



742* Household Linen. A pair of 18th century linen sheets, circa 1716, and a third, 1764, two linen sheets with ink inscription 'EJ Manser 1825 Spun by my Great Grand-Mother', both with stitched monogram 'K W E' and accompanied by a manuscript note dated 3rd August 1899 entitled 'History of these Sheets copied by Elizth S. Spriggs the Great Great Grand Daughter of Catherine Green who spun them', largest patched to one edge and wearing thin in places, smallest with one small patch and a little faint foxing to one corner, both with some neat period darns, 339 x 200 cm (133.5 x 79 ins) and 323 x 200 cm (127 x 79 ins), the other with ink name and date 'I. Findlater 1764', a few very small holes and marks, 272 x 245 cm (107 x 96.5 ins), together with 6 other items of early household linen, comprising: 2 pairs of pillowcases with ink name of E. Mitchell, 1 pair with ties, dated 1859, and the other pair with self buttons, dated 1862; a large napkin, inscribed in ink 'Isabella Forsyth 18'; and a small linen square with a pair of ties to one corner (part of a baby's layette?), inscribed in ink 'Lady Chitty 12 87'

Accompanying the pair of sheets is a manuscript genealogy outlining the provenance: 'This pair of Sheets were spun by Catherine Green, daughter of Wm. Green, who married in 1716 - Bullis, their daughter Eliza Bullis married in 1756 ... ' with the line of descent continued up to 1929, and including Elizabeth Manser who annotated the sheets.

(9)

£300 - £400



743* **Indian Palampore.** A large Tree of Life panel, Coromandal Coast, South-East India, circa 1770, cotton tabby, painted resist and mordant-dyed, in shades of pink, blue, and brown, on a cream vermicelli ground, with a large bamboo tree on a rocky outcrop flanked by cockerels, its branches entwined with a multitude of foliate stems bearing peonies and other flowers, as well as cashew nuts, enclosed by a wide border of scrolling bamboo branches entwined with floral and foliate sprays and tendrils, toned, scattered wear with losses, expertly consolidated with stitching on a backing of cream twill, 2.93 x 2.18 m (9 ft 6 ins x 7 ft 1 in)

A rare Tree of Life palampore, made in India in the 18th century for the European export market. For similar examples see the V&A (e.g. accession numbers IM.226-1921 and 341-1898), and the collection of palampores in the Royal Ontario Museum, Canada.

Palampores were in great demand and high-priced in the West during the 18th century. Northern European countries particularly, and especially Britain, imported such textiles which were used as bed covers or curtains and wall hangings, sometimes covering whole walls, rather like wallpaper. The Tree of Life design was a popular one, with its myriad symbolic meanings and expressive possibilities of form and colour, although the style and decorative vocabulary used in palampores drew on a wide variety of sources, including local south Asian textile traditions, Dutch floral designs, Persian iconography, English and European patterns, and, particularly, Chinese influences (as here), to produce a blend of Oriental exotica particularly dovetailed to European tastes. The present example depicts cockerels, a symbol in both Indian and Chinese cultures, with a host of associations (herald of the light, courageous, protector, etc.). Also depicted - much more unusually - are cashew nuts, which were revered for their unique shape and structure, their crescent shape echoing the moon and symbolising fertility, abundance, and prosperity.

(1) £4,000 - £6,000





Lot 744



Lot 745

744* Infants' Items. An embroidery commemorating births and baptisms in the Cuddon-Fletcher family, 1870s, *fine cream lawn panel, hand-stitched in tambour work in cream thread with details of the birth and baptism dates of 6 children of the Cuddon-Fletcher family between 1870 and 1877: Bernard, Harriet, Margaret, Angus, James, and Gwendolyn, some light brown marks, edged with cream lace, 80 x 106.5 cm (31.5 x 42 ins), together with a few other embroidered items, including a square linen sampler, with large initial 'M' in centre in padded satin stitch, squares of sample embroidery stitches at corners, and 'March. K.Brooke. 1906.' in red cross-stitch at foot, and a quantity of 19th and early 20th century children's clothes, including: 3 white cotton baby shirts, 2 inked with the name 'R.I. Bartram' and dated '4.64', and the other inked 'Bartram b. 1859'; a baby's lace-trimmed silk and cotton bib; 4 white cotton christening gowns; a cream lace dress; a cream net and ribbon bonnet; a cream silk christening gown with lace overlay and petticoat; an embroidered white muslin dress; and a number of other shirts, vests, and petticoats, etc., various condition and sizes*

The six Cuddon-Fletcher children commemorated in the embroidery were the offspring of Harriet and Bernard Cuddon-Fletcher of Dunans Castle in Glendaruel, on the Cowal Peninsula, Argyll and Bute, Scotland.

(a carton) £200 - £400

745* Lace Bedcover. A fine Point de Venise coverlet, possibly Continental, 19th century, *cream needle lace coverlet, finely hand-worked in Point de Venise, with Renaissance-style design comprising a central large motif of a lidded bulbous porcelain pot on a stand, decorated with a flower vase, below a bewigged head wearing a plumed headpiece and elaborate collar, surrounded by elaborate floral and foliate volutes, incorporating a pair of grotesque faces, dragon heads, and spider web motifs, joined by flower swags, occasional breaks in brides, small area of brown markings 43 cm in from right-hand edge, 228 x 208 cm (90 x 82 ins)*

A beautifully worked bedcover with interesting motifs, surviving in very good condition.

(1) £200 - £400



746* Lace Borders. Two wide borders of bobbin lace, Genoa, Italy, 1st half 17th century, *two matching scalloped borders in bobbin lace worked in dark cream linen thread, each 23 x 33.5 cm (9 x 13.25 ins), stitch-mounted one each side of a piece of pink satin twill, with old manuscript label attached 'Lent by Mrs Vacher', together with a quantity of other lace items, including lengths of cream and white Russian and Italian lace, one stitch-mounted to turquoise satin ribbon with a green knotted fringe to lower and side edges, 42 items of Maltese lace, e.g. stoles, collars, fichus, modesty panel, lappets, doilies, flounces, etc., Nanduti lace, and lace made in Greece, Cyprus, and Tenerife*

Mrs Vacher was the wife of Sydney Vacher (1854-1935), an architect, designer, and etcher. He donated many things to the V&A where he was considered a lace expert, along with Alan S. Cole.

(68) £200 - £300



747* **Lace.** A Brussels lace collar, thought to have been worn at Waterloo Ball, 1815, *hand-made cream lace collar, finely worked with flower baskets and floral garlands, foxed, stitched to a piece of tissue paper, with old manuscript label attached 'Old Brussels Lace accepted as worn at the Ball given for the Waterloo Victory', and accompanied by a later note of provenance pertaining to its more recent history, width of lace 13.5 cm (5.25 ins), overall size of collar 56 x 46 cm (22 x 18 ins)*

Presumably the Waterloo Ball referred to is the famous gathering hosted by Charlotte, Duchess of Richmond, in Brussels on 15th June 1815, the night before the Battle of Quatre Bras, which itself took place two days before the Battle of Waterloo. The ball was a brilliant affair at which most of the senior officers in Wellington's army were present. The proceedings were interrupted soon after the arrival of the Duke of Wellington himself, when he was notified of Napoleon's unexpected advance. The evening gradually unravelled, the dancing, music and romance giving way to tearful farewells. Some of the officers rushed away without even changing their clothes, going off to fight in knee-breeches and dancing pumps, and a number of them died in the ensuing battles.

(1)

£150 - £200



Lot 748

748* **Lace Crimping Iron.** A goffering machine, mid 19th century, *brass rollers operated by a bone-handled winder, complete with the two steel rods within the rollers, set into a cast iron frame, mounted on an oak plinth, latter a re-purposed printer's block ('Fanciers Books ... L. Upcott Gill, 170 Strand'), length 34.5 cm (13.5 ins), height 22 cm (8.75 ins), depth 18 cm (7 ins), together with:*

Thread Tester. A thread tester gauge, Manchester: J. Nesbitt, late 19th century, *brass tensile gauge with measure and rotating wheel, engraved 'J. Nesbitt, 42 Market Stt. Manchester', mounted on a stepped mahogany base, length 48 cm (19 ins), height 11.5 cm (4.5 ins), depth 8.5 cm (3.25 ins)*

Two interesting Victorian gadgets, the first for putting small pleats and ruffles into the collars and cuffs of garments. It still has the steel rods, which would have been heated in the fire, inserted into the open ends of the rollers, and - particularly unusual - has an advertising printer's block turned upside down for the base.

(2)

£150 - £200



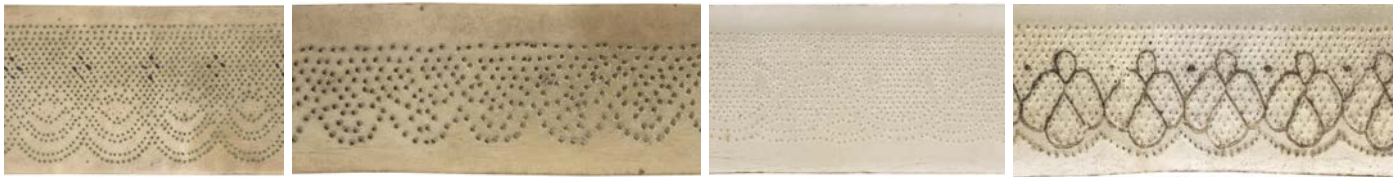
749* **Lace Handkerchiefs.** A handkerchief with Point de Neige lace border, 19th century, *fine lawn handkerchief, with hand-worked 7 cm (2.75 ins) border of Point de Neige lace, the name 'Fanny' stitched to one corner, 3 cm long neat repair with associated small hole, 39.5 x 39 cm (15.5 x 15.25 ins), together with:*

A handkerchief with Brabant lace border, 19th century, *fine lawn handkerchief, with hand-worked 14 cm (5.5 ins) border of Brabant lace, depicting flowers and volutes, with scalloped edge, centre embroidered with initials 'M M' surmounted by a crown, a couple of small light marks to centre, occasional minor breaks in lace, 41 x 41 cm (16.25 x 16.25 ins), plus*

A handkerchief with Brabant lace border, 19th century, *fine lawn handkerchief, with hand-worked 10.5 cm (4 ins) border of Brabant lace, depicting flowers, drawer handles, and volutes, with scalloped edge, one corner embroidered with the name 'Fanny' with ears of wheat and a crown, lawn a little marked and beginning to perish in places, some small holes in lace, 39 x 37.5 cm (15.25 x 14.75 ins), plus 13 others, including 6 handkerchiefs edged with Belgian lace*

(16)

£300 - £500



Lot 750

750* Lace Prickings. A collection of lace prickings, 19th century, *14 lace pricking patterns, 12 on parchment, some with fabric ends, and 2 on card, widest 8 cm (3 ins)*

A collection of uncommon early lace prickings, used by bobbin lace makers as a pattern guide; pins are pushed through both pattern and pillow, lying beneath the lace as it's made, so guiding the threads, and facilitating formation of the design.

(14)

£80 - £120

751* Lace Stole. A Buckinghamshire lace stole, 1st half 19th century, *machine net stole, with wide hand-made Bucks Point edging, featuring gathered corners, depicting flowers and garlands, a few tiny holes in centre net, otherwise in good condition, edging 15 cm (6 ins), overall size 61 x 233 cm (24 x 92 ins), together with: other Bucks Point lace, e.g. a head covering, a pair of puff sleeves, a jabot, a bertha, edgings, collars, etc.; a quantity of Bedfordshire lace, including collars, a yoke, handkerchiefs, a mob cap, etc.; a quantity of Honiton point, including lengths, handkerchiefs, a silk-lined baby cap, a pair of cuffs, modesty panels, and a Heinemann & Co., Piccadilly, box of flounces and butterflies; a quantity of tape lace, including lappets, a modesty panel, edgings, collars, etc.; 2 matching wide flounces of princess lace; and 3 items of Yak lace*

(86)

£200 - £400

752* Lace Veil. A tambour work appliqué veil, 19th century, *a large cream net wedding veil, tamboured and appliquéd with flower sprigs in centre, and wide border and cornerpieces of large flower sprays, scalloped edge, some very small holes in net, and a few minor marks, 228 x 215 cm (90 x 84.5 ins), together with 4 other white and cream tambour work lace items: a fichu; a wide circular edging; a lappet; and a handkerchief, plus a quantity of needlerun and embroidered white and cream lace, including edgings, a mob cap, stoles, a large fichu, etc., various condition and sizes*

(24)

£300 - £400

753 Lace. A small collection of lace, mostly handmade, 19th century, *comprising: 8 lengths or flounces of cream needle lace, largest 18 x 198 cm (7 x 78 ins), smallest 13 x 21 cm (5.25 x 8.25 ins); a cream modesty panel of needle lace and appliqué on net; a cream lace-edged stole; a small white needle lace muslin shawl (some holes and marks); a fine white panel worked in needle lace with scattered small sprigs and a border of flowering plants to lower edge (some small holes and ladders); and an apron of black needle lace on net, various condition and sizes*

(13)

£100 - £150



Lot 751



Lot 752



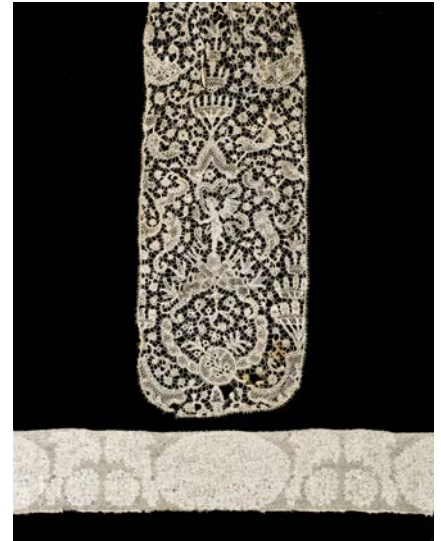
Lot 753



Lot 754



Lot 755



Lot 756

754* Lace. A collection of lace and needlework items, 19th & 20th century, a quantity of white, cream, and black lace, including Carrickmacross, crochet, knitting, tatting, filet, whitework, torchon, drawn threadwork, and Irish crochet, e.g. bonnets, edgings, tablecloths, collars, shawls, a stole and a bertha of Carrickmacross lace, and 9 items of Irish crochet accompanied by a letter from Georgiana Synge dated 24 April on headed notepaper 'Mount Callan, Inagh Bridge, Co. Clare': 'Madam, Would your Grace mind my asking you to take a little souvenir away with you? ... I want you to remember how grateful at least one heart is, for all your great kindness to our poor. Your gifts have saved lives, for you were the first to throw yourself into the forefront of the Battle, and wrestle with, what would have been, but for you, almost a Famine', various condition and sizes

Georgiana Synge died in 1891, and her obituary in *Clare Journal* read: 'It would be hard to express the sorrow with which the friends and acquaintances of the deceased lady learned that the Master had called her home and impossible to put into words what her loss means to the poor in her own neighbourhood who so largely benefited by her practical and discriminating charity. She had no greater pleasure than to do good and the blessing of her kind sympathetic nature seemed to rest on all with whom she came into contact. Her wise and loving deeds will long be remembered and her example will encourage others to higher, nobler lives of self-denial and benevolence'. (2 cartons) £200 - £400

755* Lace. A collection of lace items, some handmade, 19th-mid 20th century, various lace and lace-trimmed items, mostly white or cream, but also some black pieces, including lengths and flounces, a handkerchief, collars, a cap, cuffs, shawls, lappets, doilies, cloths, a blue silk mat with silk ribbon and thread embroidery, a pair of bloomers with label 'W. Clarkson, Perruquier & Costumier, London', a wide double flounce for a baby's crib, etc., various condition and sizes (a carton) £100 - £200

756* Lace. A Flemish flounce of 'cauliflower' lace, 2nd half 17th century, hand-made ivory lace edging, with design of ovals with pairs of circles and volutes between worked in a 'cauliflower' pattern, 3 joins, scattered foxing, occasional small holes, 7 x 342 cm (3 x 134.5 ins), together with: A Flemish lace lappet, 2nd half 17th century, hand-made cream lappet, with a cherub to each end, and crown devices above, rust stain to ends, 2 holes to edge of middle (largest 2.5 x 1 cm), 15 cm (6 ins) wide at ends x 88 cm (34.75 ins) long (2) £200 - £300



757* Lace. A Flemish lace bertha, late 17th/early 18th century, hand-made ivory lace bertha, sometime partially backed with chiffon, occasional breaks in lace, and a few neat repairs, 20.5 x 101 cm (8.25 x 39.75 ins), together with:

A Flemish lace baby cap, mid 18th century, fine white lawn baby cap with double edging of lace, a couple of faint marks to cap, lace becoming detached at nape, 14.5 x 15 cm (5.75 x 6 ins), plus:

A Belgian needlelace and appliqué collar, 19th century, five-pointed dark cream collar of needlelace with appliqué on a net ground, patterned with flowers, leaves, and meshwork, 63 x 58.5 cm (25.75 x 23 ins), plus other white and cream Flemish lace items, including: a white stole of Brussels lace, 53 x 264 cm (21 x 104 ins); 2 matching lengths of Mechlin lace, width 15 cm (6 ins), length 151 cm (59.5 ins) and 233 cm (92 ins), both contained with an old manuscript label in a Jays', Regent Street, box; a long wide flounce of Brussels lace, 51 x 448 cm (20 x 176 ins); 2 handkerchiefs edged with Brussels lace, one with early manuscript label attached 'from the Collection of Princess de Lusiman of Spain'; 2 matching wide flounces of Brussels needlelace with appliqué, each 38 x 364 cm (15 x 143 ins); a pair of cuffs and matching modesty panel; and a length of Brussels Point de Gaze lace, various condition and sizes (22) £200 - £400



Lot 759



Lot 760



Lot 761



758* Lace. A large veil, & other hand-made lace items, 19th or early 20th century, a large cream needle lace wedding veil, hand-worked on machine net, and backed with net, patterned with scattered small trefoil sprigs and roundels, and with a wide border of floral garlands and flower sprays all round, scattered small holes (a couple of crude mends) and occasional small marks, 10 cm tear in backing net, 201 x 192 cm (79 x 75.5 ins), together with 7 other items of hand-made lace, including a white Dresden work fichu (1 or 2 small holes), a half veil with wide floral border, labelled 'Run work, probably Brussels, mid 19 c.', scattered small holes and light marks, and some light discolouration at edges, a needle lace cream stole with scalloped edge, and a white appliqué net stole depicting tiger lilies, various condition and sizes

(8) £200 - £300

759* Lace. A long Brussels Point de Gaze lace border, mid-late 19th century, wide scalloped border of cream needle lace, depicting floral swags, occasional minor discolouration, 17.5 x 792 cm (6.75 x 312 ins), together with 3 other long lace borders similar, measuring 9 x 454 cm (3.5 x 178.5 ins), 15.5 x 385 cm (6.25 x 151.5 ins), and 12.5 x 562 cm (5 x 221 ins)

Provenance: Angela Ida Harriet Parry (1879-1977), the grandmother of the owner, who lived at 8 Collingham Gardens, South Kensington, London.

Four wide long lengths of 19th century hand-made lace, generally in very good condition.

(4) £400 - £600

760* Lace. A wedding dress lace overlay of Brussels lace, 19th century, hand-worked cream needle lace on machine-made net, sleeveless, and with a short train, depicting flower sprays and trailing tendrils on a semé dot ground, length at front 147 cm (58 ins) and at back 188 cm (74 ins), together with 10 other 19th century handmade lace items, including: a large scalloped flounce of needle lace, some damage, 105 x 454 cm (41.5 x 179 ins); a pair of lace sleeves, each with 8 tiny gold thread Dorset buttons; and 2 pairs of lace cuffs, all in good condition, various sizes, accompanied by 2 old correspondence cards headed '8, Collingham Gardens, South Kensington, S.W.5.', giving details of 'white lace', all housed in a large blue crushed and polished morocco box (faded, lacking key), hinged lid with gilt tooled border of palmette, wreath, and wheel tools between single fillets, blue moiré silk lining, 9 x 55 x 32 cm (3.5 x 21.5 x 12.5 ins), contained in a (slightly broken) cardboard box, with old manuscript note on side of lid 'Lace Box'

Provenance: Angela Ida Harriet Parry (1879-1977), the grandmother of the owner, who lived at 8 Collingham Gardens, South Kensington, London.

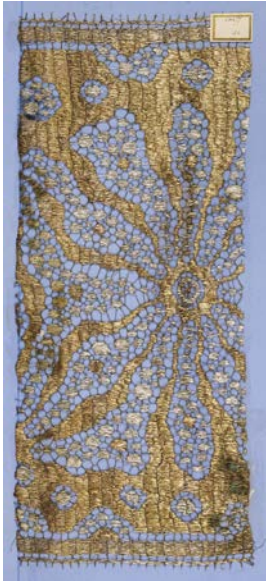
(11) £200 - £400

761* Lace. Four large flounces, 19th century, all handmade needle lace on machine-made net, the first with appliqué: 57 x 545 cm (22.3 x 214.5 ins); 50.5 x 512 cm (19.75 x 201.5 ins); 55.5 x 445 cm (22 x 175 ins); 87 x 383 cm (34.25 x 151 ins), latter joined in a circle, some small holes, together with:

A lace-trimmed handkerchief, 19th century, cream lawn, with finely-worked scalloped lace border of appliqué and tambour work on machine-made net, depicting flower sprays and garlands, one corner with embroidered initials 'A I A C', a few small marks, 42.5 x 43.5 cm (16.5 x 17 ins), plus other items of cream and black lace, including shawls, edgings, flounces, collars, head coverings, parasol covers, etc., all housed in a wooden box and 2 cardboard boxes, one a Liberty box, all with old manuscript labels indicating lace contents

Provenance: Angela Ida Harriet Parry (1879-1977), the grandmother of the owner, who lived at 8 Collingham Gardens, South Kensington, London. The initials on the handkerchief stand for the owner's great grandmother, Angelina Chenowyth.

(3 boxes) £200 - £400



Lot 762

762* **Lace.** Three large sample books, early 20th century, each with approximately 100 card leaves, and filled with numerous samples of lace mounted on rectos and versos, including coloured, beaded, embroidered, and metallic laces, some pages with one large sample, other pages with 10 or more smaller samples, some leaves with mounted photographs of lace and printed reproductions of lace, manuscript annotations giving stock numbers and sometimes description, e.g. 'Net', 'Flounce', 'Veil', some damp-staining and marks, leaf size 42 x 29 cm (17 x 11.5 ins), each bound in original half calf, heavily worn with losses, 2 titled in gilt on spine and upper cover 'Reference Book' and with a number, the other with manuscript paper label 'Autumn 1922', thick folio

(3)

£150 - £200

763* **Miniature.** A pair of tiny Eskimo shoes, circa 1855, hand-stitched sealskin Inuit boots, rubbed, and with some small holes, 4.5 cm (1.75 ins) long, with a manuscript note in black ink pertaining to their history, contained together in a later mosaic work box, together with:

A straw boater trade sample, Lincoln Bennett & Co., Sackville Street, Piccadilly, London, early 20th century, small straw boater hat, trimmed with wide black grosgrain ribbon terminating in a bow at one side, maker's name printed on inside, height 7 cm (2.75 ins), width 15 cm (6 ins), length 18 cm (7 ins), Gentlemen's shoes cobbler samples, circa 1930s, 2 hand-made miniature lace-up leather shoes for men (laces partly lacking), one of brown leather with cap toe, the other of black leather, the former containing a wooden last, and other miniature items, comprising: a pair of miniature football boots, each annotated on sole 'E.J. 1959'; a pair of miniature leather clogs (lacking laces), length 8.5 cm (3.25 ins); a pair of miniature black boots; a pair of Victorian or Edwardian child's leather clogs with wooden and metal soles, length 15 cm (6 ins); 3 small purses; 3 dolls' hats; and a souvenir miniature wooden last from Italy, lettered 'Brunate'

Rare survival of a pair of miniature Eskimo shoes which have a touching history, according to the accompanying note: 'Model of Esquimaux shoes (actually water tight) often attached to the dress of the mother in memory of a departed child. Procured when Grandfather (E.A.W.) was a missionary in Hudson's Bay district, 1855 (circa).'

Prestigious London hat makers Lincoln Bennett were the leading maker of gentlemen's headwear in the 19th and early 20th centuries. They supplied hats to members of the royal family and were said to have covered more aristocratic crowned heads in their time than any other firm in the world. Between 1876 and 1893 they won various gold medals at exhibitions in Philadelphia, Paris, Sydney, Melbourne, Calcutta, Adelaide, London and Chicago.

(21)

£100 - £150



Lot 763



764* **Pattern Book.** Manuscript book of embroidery & lace patterns belonging to Isabella Chambers, 1828 (and later), ff.100+, pen & ink designs (and some in pencil), many with watercolour wash, mostly to rectos, depicting floral motifs, names, monograms, and initials, borders, cuff and collar edgings, patterns for girls' and boys' caps, etc., some contemporary annotations in pencil and ink, e.g. 'Point Lace', 'Tucker, or Collar', 'Corner Sprig', 'Muslin', 'Cuff Pattern. 1840', 'Gowns', 'Sleeve for a Baby', 'Corner of pocket handkf.', marbled endpapers, hinges expertly repaired, inscribed in sepia ink to verso of front free endpaper 'Isabella Chambers. Jan'y 8th 1828.', original half calf, rebaked and recorned, and with marbled pocket added to rear pastedown containing a few loose patterns and manuscript instructions, 4to

An attractive pattern book, full of meticulously executed patterns and designs.

(1)

£200 - £300



Lot 766



Lot 767



Lot 768

765 No lot

766* **Quilt.** A silk patchwork quilt, circa 1870, hexagon and star quilt, composed of plain and patterned fabric, hexagons approximately 4 cm diameter, 8-lozenge stars 18 cm diameter, border of lozenge pairs arranged in a chevron pattern, some fabrics perished, backed with sprigged cotton in pink, blue, and green, on a cream ground, stain to one edge, edged with black and yellow twisted cord, 208.5 x 186 cm (82 x 73 ins), together with 10 portions of unfinished patchwork, silk or velvet, mostly log cabin and crazy pattern, 77 x 47 cm (30.25 x 18.5 ins) and smaller, and 16 unused squares of pineapple quilting, each approximately 22 x 22 cm (8.5 x 8.5 ins), 12 on a background of black satin, and 4 on cream (27) £200 - £300

767* **Reticule.** A Regency bag or document pouch, probably English, 1st quarter 19th century, tan morocco wallet-form bag, with onlaid tortoiseshell panel to each side finely hand-engraved with a chevron design enclosed by fish-scale flower pattern above and below, and volutes at either side, within a border of tortoiseshell inlaid with pewter fillets, bordered by a gilt pelmet roll, latter repeated on flap, brass clasp fastening (6 mm tear to adjacent leather), and double brass belcher chain emanating from escutcheons on front and back, sides of concertina form with 3 gussets, pale oyster cloth lining, 15 x 17.5 x 1.5 cm (6 x 7 x .5 ins)

A rare and exceptionally well-preserved Regency reticule. This may have been used to carry the usual accoutrements required by a lady - handkerchief, gloves, etc. - but its unusual form suggests that it may also have been intended to hold letters or ephemeral keepsakes such as tickets or programmes. For reticules of similar form see the V&A T.285-1968 and The Met 1986.300.2.

(1) £800 - £1,200

768* **Sampler.** A needlework picture by Ellen Male, 1839, worked in silk threads on cream linen, using cross-stitch in shades of green, yellow, cream, and blue, with a house in the centre flanked by stylised flower baskets and trees, dogs, hearts, and other motifs, with alphabets above, and a 4-line religious verse below, with the maker's name and date at foot 'Ellen male Her work Aged 9 years 1839', the lettering flanked by further motifs, including birds, pears, floral baskets, dogs, flower stems, etc., floral border to edge, small holes and loss to edges in places (with very little loss of stitching), stain to lower right corner, 34 x 34 cm (13.25 x 13.25 ins), framed and glazed (39 x 39 cm), together with:

A needlework picture by Ann Chennell, 1774, worked in silk threads on cream linen, with alphabets, a line of initials, and a 4-line verse above a religious maxim, with the maker's name and date 'October the 22 1774' at foot, with floral borders and patterns between, the whole within a floral border, the lettering worked in cross-stitch and Algerian eye stitch, and the floral motifs worked in satin stitch, mainly in shades of red, green, yellow, and blue, scattered holes and marginal losses, 35.5 x 31 cm (14 x 12 ins), framed and glazed (40 x 36 cm), and 2 other alphabet samplers, by Anna Maria Chennell, aged 11, and Ann Mary Chennel respectively, worked with alphabets in cross-stitch on linen, toned, plus a pair of small framed oval needlework pictures of flowers

Provenance for the Chennell samplers: Mrs Knight née Chennell; the owner's mother, Enid Hallon; the present owner.

Mrs Knight had only one child, a daughter named Ida. Ida Knight and Enid Hallon became close friends when they were both students at the Royal Academy of Music in the 1920s. Ida died young, in 1935, shortly after getting married, and she had no children. Enid kept in touch with Mrs Knight, sometimes visiting her at St. Leonards on Sea where she lived. When Mrs Knight died in the late 1950s Enid negotiated to buy from her estate an item of furniture which she had always admired. The executor said that as the item of furniture had come from the Chennell family she might like to take the samplers as well; she did so, and they were subsequently given to her daughter, the present owner.

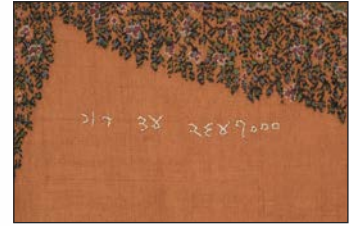
(6) £200 - £300



Lot 770



Lot 771



769* Sewing Accessory. George III steel pincushion clamp in original box, late 18th century, steel clamp with gilt metal highlights, with bead and leaf decorated circular frame, and drawer handle screw terminal, supporting a flower-form finial containing a crimson velvet domed pincushion, 21 cm (8.25 ins), contained in original pink velvet-lined hinged shaped box, with additional compartment for a sewing stiletto (not present), exterior covered with textured green paper, slightly rubbed, red paper and gilt beaded edging missing in places, 21.5 x 9 cm (8.5 x 3.5 ins), together with a Victorian ivory satin pincushion, with pinwork flower urn and lettering 'Welcome To The Little Stranger', fringed edging, 15 x 17 cm (6 x 6.75 ins)

An attractive sewing clamp found, most unusually, in its original box.
(2) £200 - £300

770* Shawl. A finely woven stole, circa 1820s, cerise silk and wool, fringed short ends with wide polychrome border of flowers, and edged all round with a narrow floral border, some faint mottling, and occasional small marks, 71 x 272 cm (28 x 107 ins), together with: A turnover shawl, circa 1820s, crimson woven shawl, with wide border of botchs, 2 sides with botchs truncated to top edge (cut down from an earlier shawl?), some staining and marks, scattered small holes, 154.5 x 161 cm (61 x 63.5 ins), plus 3 other 19th century woven shawls, including 2 Norwich (one with manuscript provenance note dated 1932)
(5) £300 - £500

771* Shawl. A long shawl (Dochalla), North India, circa 1850, woven in polychrome wool, with eight-lobed orange stellar motif in centre, bearing merchant's embroidered mark, either side with 3 long panels of interwoven slanted bent-tip botchs, with borders of circular motifs between, palmette border all round, the two short ends with harlequin fringes, some scattered small holes, fringing with 5 cm tear in one end and small losses, 342 x 143.5 (134.5 x 56.5 ins)
Provenance: Angela Ida Harriet Parry (1879-1977), the grandmother of the owner, who lived at 8 Collingham Gardens, South Kensington, London.
(1) £700 - £1,000



Lot 772



Lot 773



Lot 774

772* **Shawl.** A metalwork net stole, 1930s, *tambour work black net stole, hand-worked all over in silver and gold metallised threads, with birds amongst beribboned flower garlands and sprays, scalloped edges, some scattered small holes, and occasional loose threads, 53 x 270.5 cm (21 x 106.5 ins), together with 5 other shawls, mostly of a similar vintage, including a black piano shawl with polychrome floral embroidery, and an orange and gold lamé shawl, plus an Art Deco black and silver sequinned net cape*
(7) £150 - £200

773* **Shawl.** A Regency goldwork stole, probably India for export, circa 1800, *fine muslin ivory stole, woven with goldwork border of small botehs, with large boteh at each corner, 114 x 233.5 cm (45 x 92 ins)*

A beautiful lightweight gauzy Regency stole, surviving in wonderful condition.
(1) £300 - £500

774* **Shawl.** A Spitalfields silk shawl, circa 1820s, *finely woven cream shawl, with border of large flowers between narrower foliate borders, in shades of orange, yellow, green, and blue, fringed edging all round, a few small marks and tiny holes, 161 x 158 cm (63 x 62 ins), together with:*

A Spitalfields silk shawl, circa 1820s, woven dark blue shawl, with repeated chrysanthemum flower in yellow and green on a ground figured with square flower and leaf device, short sides with remains of knotted fringe and wide border of floral cornucopias in peach, pale blue, green, and cream, some surface rubbing and scattered small holes, 74 x 269 cm (29 x 106 ins), plus another finely woven Spitalfields stole, dark cream silk, with floral border and fringe at short ends, somewhat worn and with a number of period darns
(3) £300 - £500



775* **Shawl.** A Spitalfields silk stole, circa 1830s, woven pink stole, short sides with fringed edging and wide floral border, in bright pink, yellow, green, and white, a few small marks, 1 or 2 pin holes, 61.5 x 278 cm (24.25 x 109.5 ins), together with:

A Spitalfields silk stole, circa 1830s, woven olive green stole, short sides with wide border of large seedheads between flowers and branching stems, some staining and scattered small holes, 45.5 x 267 cm (18 x 105 ins)
(2) £200 - £400



776* **Shawl.** A Varanasi silk brocade stole, North India, late 19th/early 20th century, finely hand-woven in pink and lilac thread and gold metallic thread on a shot purple ground, with a repeated pattern of sinuous flower and leaf stems, with floral border to long sides, wide foliate border to short ends, and gold metallic fringe to each short end (mostly intact), a few small holes, 2 closed tears in one end (one held with a few consolidating stitches), 56 x 227 cm (22 x 89.5 ins) excluding fringe, together with:

An Ottoman embroidered stole, early 20th century, cream organza stole, embroidered with a wide border of mauve and white lilac flowers on branching stems, the flowers worked in silk threads, the stems and leaves in green silk thread and gold metallised thread, short ends with large emblem incorporating a foliate spray worked in gold metallised thread, hems bound with the latter, occasional small light marks, 53 x 254.5 cm (20.75 x 100 ins), plus 2 gold stoles, both circa 1910s/20s

A beautiful Varanasi stole in good condition. The V&A has a sari woven in Varanasi at a slightly later date, using the same technique (accession number IS.50-1998).

Accompanied by two later manuscript notes, both giving similar information regarding provenance, the first reading: "Grandad Greensmith bought this stole on one of his many trips to India, to buy cotton for the Mill - early 1900".

(4) £200 - £300



777* **Suzani.** An embroidered prayer suzani, Uzbekistan, 19th century, hand-embroidered in silk threads in shades of purple, orange, red, green, pink, yellow, and white, on a beige silk ground, with mihrab decorated with a border of serrated leaves, and an inner scalloped trefoil border, surrounded by stems of pomegranates and various stylised floral and foliate motifs, flower and leaf pattern border, some ink pattern outlines visible (change of design or unfinished?), some scattered ink spotting and occasional small marks, 1 or 2 small holes, backed with beige cotton (2 x 3 cm hole, and another slightly smaller), 142 x 116 cm (56 x 45.4 ins)

Provenance: Collection of David Battie.

(1) £300 - £500

778* **Theatre Costume.** A brocade frock coat and matching breeches, late 19th/early 20th century, handmade coat in blue and gold brocade, front and back edges, pocket flaps, and gold satin cuffs, with ornamental brass buttons and embellished with gold metallised lace and spangles, occasional loose threads and minor wear, frayed to underarms, nape with inked fabric labels 'Penderie No 9', 'Bretet', and 'M. Huckel', chest 98 cm (38.5 ins), sleeves 56 cm (22 ins), length 92 cm (36.25 ins), together with a matching pair of breeches, similarly labelled, waist 80 cm (31.5 ins), length 79 cm (31 ins), plus 2 other sets similar: a black velvet and puce pink silk page costume consisting of doublet and matching pantaloons embellished with gold metallised braid, and a matching belted purse, designed and made by Adelchi Zamperoni, Milan, with maker's printed label to lining stamped 'Il Profeta' and with 'Page' written in ink, doublet with inked fabric labels at nape 'Mallre', 'Wood', 'Casall', 'Dolotine', and pantaloons with inked labels 'Stibler', 'Gérard', 'Tovaroff', silk heavily worn and frayed in places; and a beige jacket with green velvet sleeves, accompanied by matching green velvet breeches, both with silver braid frogging, lining to each ink-stamped 'Apollo' and with inked fabric labels 'Hans' and '2e Acte Figuration', breeches with additional label 'Godino', some moth holes in jacket, breeches partially faded

Provenance: 'Costumes from the Monte Carlo Opera House sold by order of The Societé des Bains de Mer', Sotheby's, The Duke of York's Theatre, St. Martin's Lane, 16th November 1980, lots 197, 21 and 8 respectively (the second item was made for the Opera *Le Prophète*, first performed at Monte Carlo on 13th January 1894, and the third item for the operetta *Hans*).

(7) £200 - £300

779* **Theatre Costume.** An embroidered brocade frock coat, worn at the ballet 'Louis XV', Monte Carlo, 1922, handmade coat in cream and gold brocade, hand-embroidered to front, back, cuffs, and pocket flaps, with pattern of large meandering rose stems, worked in chain stitch, bullion stitch, and couching, in shades of pink, green, and yellow, incorporating gold metallised thread, and tiny spangles, ornamental buttons to front, cuffs, and pocket flaps, of metallised thread and spangles, sleeves with double frill of hand-made needle lace, one with initials 'SB' in red cross-stitch concealed within sleeve, lined with cream and white cotton, some wear, especially to underarms and cuffs, some loss of threadwork (in places revealing ink design beneath), occasional discolouration and light marks, with 2 inked fabric labels detached 'Cremonin' and 'Marini', chest 98 cm (38.5 ins), sleeves 56 cm (22 ins), length 92.5 cm (36.5 ins), together with 2 other brocade frock coats similar: the first of maroon velvet, lined with pale blue satin (with some staining), embellished with gold metallised lace (worn in places), and gold coloured buttons embossed with flowers and leaves, nape with inked fabric labels 'Penderie No. 9', 'M. Pigerre', and 'Vezzani'; the second of blue and gold brocade, with silk inserts in split sleeves, organza frill at cuffs, and embellished with gold metallised braid and edgings, somewhat worn, nape with indistinct circular ink stamp and inked fabric labels 'Otello', 'M. Modeste', and 'Trovatore 1er Acte 2me Acte, 2me Tableau'

Provenance: The first and second items were sold at 'Costumes from the Monte Carlo Opera House sold by order of The Societé des Bains de Mer', Sotheby's, The Duke of York's Theatre, St. Martin's Lane, 16th November 1980, lots 81 and 54 respectively (the first item was worn for the performance of extracts from various ballets, titled *Louis XV*, first performed in Monte Carlo on 25th November 1922, and the second at the operetta *Chérubin*, first performed in Monte Carlo on 16th February 1905).

(3) £200 - £300



Lot 778



Lot 779



Lot 780



780* Theatre Costume. A collection of adults' and children's costumes, late 19th/early 20th century, all with various labels or annotations indicating productions and/or characters and actors, adult's costumes comprising: 2 military-style jackets, both sets with elaborate gold or silver frogging, one jacket labelled 'La Belle au Bois Dormant' and 'M. Gaston Severin', the other labelled 'Rouch' and 'Marietta'; 2 pairs of military-style breeches with frogging, one with oval ink stamp on lining 'Landolff Costumier, Paris'; a cream cotton and blue silk blouson embellished with gold metallised braid, worn in a production of 'Trovatore'; 2 braided silk waistcoats; a woollen Moorish-style coat with velvet and woven appliques and gold metallised edgings, and children's costumes comprising: 4 doublets, including 2 matching; a Spanish-style pink woollen bolero jacket and matching breeches; and a pair of brown woollen breeches, various condition (some wear) and sizes

Provenance: Some, if not all, of these items were sold at 'Costumes from the Monte Carlo Opera House sold by order of The Societé des Bains de Mer', Sotheby's, The Duke of York's Theatre, St. Martin's Lane, 16th November 1980.

(15)

£200 - £400

781 No lot

782* Toile de Jouy. Four large panels of Toile de Neptune, France, Nantes, circa 1788, 4 pieced panels (previously curtains, each with one machine-stitched vertical seam), copper plate printed in red on a deep cream ground, depicting mythical scenes of Neptune in his chariot, Venus and Cupid, blacksmith cupids, Jupiter's eagle, etc., amongst elaborate flower garlands, volutes, trailing stems, and cornucopias, edges raw, variously faded and worn, 2 panels with some staining, each 272 x 119 cm (107 x 47 ins) and slightly smaller

(4)

£200 - £300



Lot 782



783 **Trade Catalogue.** Soieries - Lainages [Silks - Woollens], Paris: Bram Caan, 1935, 52pp. mounted textile samples, and 16 hand-coloured full-page illustrations of fashion, each depicting a lady in an elegant dress, some off-setting of samples, original gold cloth-backed boards, rubbed and a little marked, front cover embossed in silver with manufacturer's monogram, title, and date, folio (1) £150 - £200



Lot 784

784* **Victoria (1819-1901).** Queen of Great Britain and Ireland. A deconstructed jacket, 3 parts of a crimson velvet jacket, elaborately embellished with gold soutache braid forming large feather design and sewn to castellated edge, comprising bodice in 2 parts, bust 112 (44 ins), length 74 cm (29 ins), and a wide sleeve, 48 cm (19 ins long), a few small marks, together with:

Irving (Sir Henry, 1838-1905). A bow tie belonging to Sir Henry Irving, white fine cotton twill bow tie, a little discoloured, 9.6 x 88 cm (3.5 x 34.75 ins), together with a pressed carnation, and a telegram from Martin Harvey to the secretary of the Dramatic and Literary Club, Grand Hotel, Birmingham, reading 'Warm greetings to all and many regrets at inability to be present', contained together in a Grand Hotel envelope inscribed 'Worn by Sir Henry Irving Friday 7th October 1904 Birmingham', plus 2 manuscript letters from Diane Pimm pertaining to provenance

According to an accompanying (later) note this was a favourite jacket of Queen Victoria: 'given to a servant at Osborne House but cut up to stop her wearing it! This was often done by the Queen apparently.' Indeed, another garment lacking a sleeve which belonged to Victoria - a black mourning bodice - passed through these rooms last year. It seems reasonable to suppose that the Queen, whilst wishing her clothes to be repurposed - particularly for the benefit of those who served her - would have thought it unseemly for her staff to be seen wearing them.

Provenance for bow tie: Given by Sir Henry Irving to George Claridge, a waiter at the Grand Hotel in Birmingham; bequeathed by George Claridge to his niece Dorothy Pimm (née Claridge); given by Dorothy Pimm to her daughter-in-law Diane Pimm; given to the current owner - private collection, Derbyshire.

The Irving Literary and Dramatic Club, otherwise known as The Irving Club, devoted its attention to the study of dramatic literature and orchestral music, holding meetings once a week.

Sir John Martin-Harvey (1863-1944) joined Henry Irving's Lyceum Theatre company in 1882, and worked there for 14 years, often playing the lead role on tour that Irving had played in London. He took over the management of the Lyceum Theatre from Henry Irving in 1899.

(2)

£200 - £400



785* **Zardozi Panel.** Needlework picture of the Taj Mahal, India, early 20th century, finely hand-stitched in gold and silver metallised threads and coloured silk threads, incorporating beads, using a variety of stitches, and partly padded in high relief, on a black silk ground, depicting the Taj Mahal fronted by a garden of stylised trees and plants, 50.5 x 49.5 cm (20 x 19.5 ins), set into original wooden frame (75 x 73.5 cm), elaborately hand-carved, with turned bobbin insertions, mother of pearl inlays, and bevelled glazing

An unusually large and skilfully executed needlework of the Taj Mahal, in an impressive frame.

(1)

£200 - £300

FANS



Lot 786



Lot 788

786* **Advertising Fan.** Fan promoting the Carlton Hotel, illustrated by Georges Redon, Paris, 1913, *folding paper fan, the chromolithographed leaf with illustration by Georges Redon depicting a bonnetted young lady sprinkling babies growing out of cabbages with a watering can, lettered on verso 'Carlton Hôtel & Restaurant London', mounted on carved wooden sticks, 23 cm (9 ins), together with another folding paper fan illustrated by Georges Redon, 1911, depicting a prim young lady seated on a sofa with a small dog, a young gentleman attempting to engage her in conversation, lettered on verso as above, mounted on wooden sticks, 24.5cm (9.5ins), plus 2 other advertising fans (Hatchetts Restaurant, Restaurant Laurens)*

(4)

£70 - £100

787* **Dance Fan.** Eighteen of the most favorite Country Dances, with their proper figures adapted to each, as performed at Court, Bath &c., circa 1790, *folding paper fan, engraved with musical notation for various dances, including The Bastille, La Malbro., Union Dance, Lady Charles Spencer's Fancy, Tartan Plaidie, browned, splitting to folds and some tiny holes, with a few small losses to text, and various paper and adhesive tape repairs on verso, mounted on bone sticks, 24 cm (9.5 ins)*

Not in the Schreiber Collection. One of the rarer dance fans; a version of it was sold in these rooms in 2011, with wooden sticks and imprint of 'L. Sudlow, Fan Manufacturer, daughter of the late R. Delamotte, 191 Strand, Decr. 13th, 1789'.

(1)

£200 - £300



Lot 787

788* **Etched Fans.** Two early-mid 18th century hand-coloured etched fans, English, *two folding paper fans, one depicting a rural genre scene, with a young lady seated on a ladderback chair in front of a rustic dwelling, conversing with a young gentleman leaning on a rock, another figure and a farmstead in the distance, browned, some rubbing and splitting to folds, small green paper repair to lower right on recto (2.5 x 3 cm), and paper-strengthening to verso, mounted on carved wooden sticks, guardsticks with hand-painted chinoiserie decoration, including figures, 27.5 cm (11 ins), the other depicting the finding of Moses, with central group of figures, including a seated woman with a baby on her lap, flanked by other figures, one seated by a basket, with buildings and a shell-shaped horse-drawn carriage in the background, browned, a few folds splitting (with some consequent repairs on verso to left-hand side), mounted on wooden sticks, 27 cm (10.75 ins)*

Two rare early fans; we have been unable to trace either in collections or at auction.

(2)

£150 - £250



Lot 790

789* **Fan Boxes.** A collection of fan boxes, 19th and early 20th century, 17 fan boxes, including: 2 Chinese black lacquered boxes decorated in gilt with figures and foliage, the pink silk interior of each with compartment to hold a fan, 18.5 cm (7.25 ins) and 23 cm (9 ins) long respectively, lacquer chipped in places, especially to base of smallest; a wooden box covered with embossed paper patterned with flowers, foliage, and birds, a little dusty and rubbed; 5 J. Duvelleroy boxes, one of burgundy diced sheep and lined with red velvet (rubbed and lid broken at front corners), each with trade name inside lid; a cream moiré silk box with 'Tiffany & Cie' embossed in gilt inside lid, frayed at edges; 2 cream silk-covered boxes with Faucon label or embossing inside lid, dust-soiled, one frayed at edges; a cream silk box with buttoned lid (a little frayed) bearing the gilt lettered pink label of Eugene Rimmel inside; and a cream figured paper box with yellow metal voluted cartouche on pull-off lid, various condition, 4.5 x 40.5 x 6 cm (1.75 x 16 x 2.25 ins) and smaller

(17)

£300 - £400

790* **Fans.** Four fans contained in two display cases, late 19th/early 20th century, first case with 3 fans, all mounted on mother of pearl sticks, comprising: a lace and gauze fan, hand-painted with a cupid in a butterfly chariot, small pencil attached with twisted cord, some splitting to folds, several sticks with repairs, 22 cm (8.75 ins); a lace fan, several sticks broken (some repairs), 24 cm (9.5 ins); and a small white ostrich feather fan, 24.5 cm (9.75 ins), the 3 mounted together with pins on pale blue velvet in a glazed gilt fan case (47.5 x 76.5 cm), and a hand-coloured lithographed fan with a scene of peasants and a donkey on a country lane, flanked by scenes of deities, with embossed gilt decoration on dark blue between, small closed tear to central scene, and some splitting to folds, filigree sticks, 26 cm (10.25 ins), stitch-mounted on blue velvet in a glazed gilt fan case (42.5 x 65.5 cm)

(2)

£100 - £200



Lot 791

791* **French Revolution Fan.** Regis Christianissimi Pietas Augusta, Paris: Petit, Rue de Petit Pont, circa 1780, *hand-coloured etched double-sided handscreen fan, the recto with a portrait medallion of Louis XVI held aloft by female deities, one holding a cross, and the other unloading a cornucopia to figures with outstretched arms below, a female figure within sunburst above, holding a banner bearing the words 'Regis Christianissimi Pietas Augusta', and a putto lower left with a scroll bearing the words 'Franciæ Ætas Aurea' and 3 fleur-de-lys, border of flowers and volutes, incorporating imprint at foot, verso with text titled 'La Piété du Roi et Sa Libéralité, within a frame of winged fish entwined with madonna lilies, 3 fleur-de-lys above, and imprint at foot, a little dusty, and rubbed in places, lacking handle, 27 x 24 cm (10.5 x 9.5 ins)*

An extremely rare propaganda fan published by Petit, who was active during the second half of the 18th century; we have been unable to trace another such at auction or in an institution. With textual and visual references to the piety of the King, his liberality, and the golden age over which he reigned, the scarcity of this fan can hardly be surprising given that succeeding events in France would have made it a dangerous object to own. (1) £300 - £500



792* **Historical Fan.** View of the Trial of Warren Hastings Esq. at Westminster Hall, [Publish'd as the Act directs by Cock & Co. No. 36 Snow Hill Sept 22nd,] 1788, *engraved folding paper fan, the leaf with large interior scene of a crowded Westminster Hall printed in brown, imprint to lower edge worn (with archival tape repair on verso) and only date legible, flanked by ovals providing a key to the main figures, the ovals suspended from beribboned portrait medallions of young girls, the central scene and the ovals edged with spangles, the whole on a black diaper ground, mounted on wooden sticks, upper guardstick with 'Feb 12th 1788' written in ink in an early hand, 25.5 cm (10 ins), contained in a green-morocco grain paper-covered fan box with pull-off lid (larger than fan)*

Schreiber Collection 7, p.3 (1)

£300 - £500



Lot 793

793* **Japanese Empire Fan.** WWI Japanese fan with autograph signatures of military figures, *folding paper fan, both sides of leaf with signatures in sepia ink, some in Japanese, including Tetsutarō Satō, Rear Admiral J. Matsumura, Kenji Ide, K. Murakami, Tomosaburō Katō, Rokurō Yashiro, Hayao Shimamura, lightly toned, 2 pin holes to lower edge, one very small stain to upper edge of one side, the other side slightly frayed in a few places to lower edge, mounted on bamboo sticks, 23 cm (9 ins)*

A unique fan, with signatures of various important Japanese military and government personnel, including a number of Imperial naval admirals, such as Marshal-Admiral Viscount Katō Tomosaburō (1861-1923) who was Prime Minister of Japan from 1922 to 1923.

(1)

£100 - £150



794* **Japanese Fans.** A collection of Japanese fans, early 20th century, *8 folding paper fans, 7 colour-printed, comprising: a ceremonial fan depicting figures and banners lined up in front of steps leading up to a large building; a fan depicting a large industrial scene with warehouses and tall smoking chimneys, with 2 medallion portraits of gentlemen above, and a map of Japan on the verso, lightly toned in places; 4 souvenir fans ('Welcome H.M.S. "Eclipse" Yokosuka machi June 1902', tiny nick in lower edge; 'Souvenir of Visit to Yenoshima and Kamakura 1912', a little dusty in places; 'Souvenir Seamen's Rest June 1906', slightly rubbed and toned, one fold splitting; and 'Daibutsu at Kamakura', toned, 1 small closed tear, some splitting of folds to edges, and a couple of small adhesive tape stains); and a pictorial fan depicting an oriental gentleman in a boat, and a monochrome fan with portraits of 8 women forming part of a musical group, captioned with their names, a couple of minor losses to lower edge on recto, all mounted on wooden sticks, 27 cm (10.5 ins) and slightly smaller* (8)

£100 - £200

795* Movable Silhouette Fans.

A pair of etched fans with movable figures, Paris: Alphonse Giroux, circa 1820s, 2 cardboard handscreen fans, each of elongated octagonal form, with central recessed oval covered by cream gauze (foxed) revealing 2 movable black scissorcut silhouette figures, operated by a paper tab on reverse, one depicting a pair of male figures fencing, the other a woman holding a broom and parrying with a man brandishing fire tongs and shovel, the latter with tab renewed, each within a matching hand-coloured etched border, depicting a young lady and gentleman in evening dress on the left, the latter carrying a shawl over his arm, and on the right a woman carrying a reticule and a gentleman carrying an umbrella, both couples at the top of a flight of steps, with a pair of female Oriental figures in gold seated atop the oval, carrying a jester's stick and parasol respectively, and below, acting as caryatids, a pair of seated male Oriental figures in green highlighted in gilt, reverse of each with narrow green borders etched with scrolling trefoil pattern, second fan with Giroux's engraved label to upper edge 'Rue du Coq St. Honoré No. 7', both sides of each with narrow gold paper edging, turned wooden handles, both lacking upper rivet, each 37.5 x 24.5 cm (14.75 x 9.75 ins)



A wonderful pair of articulated fans surviving in very good condition and in working order. Extremely rare; we have not seen another such movable fan, nor have we traced any at auction or in institutions.

Alphonse Giroux, known as 'the merchant of the princes', was an important Parisian manufacturer of luxury furniture and objets d'art, whose products were intended for the upper echelons of society. He was operating from 7, Rue de Coq St. Honoré as early as 1799, before moving to Boulevard des Capucines in the middle of the 19th century, and he counted royalty among his clients, including King Louis XVIII and King Charles X. Specialising in paper and artistic supplies, and known for his offering of both modern and old fans, he sold a hugely diverse range of wares, including toys, boxes, souvenirs, lithographs, mirrors, clocks, sewing accessories, fabrics, and items of furniture. Giroux had studied painting under Jacques-Louis David, and he not only collected, exhibited and sold fine art, but he offered a conservation service also, becoming involved in such prestigious projects as the restoration of Notre Dame Cathedral. The firm of Giroux showcased its wares widely at world fairs and exhibitions, and won a number of medals.

Alphonse Giroux was in the vanguard of the production of pre-cinema movable devices and photography in Europe at the beginning of the 19th century. In 1818 he filed the patent for the kaleidoscope, which he also called the 'transfigurator'. In June 1833 Alphonse Giroux & Cie. introduced the phénakistiscope in France, becoming one of the first companies to publish the animation device after it was more or less simultaneously invented in Belgium and Austria. His firm also constructed the Giroux Daguerreotype camera in 1839, the first commercially manufactured photographic camera in the world, which was designed by his brother-in-law Louis Daguerre.

(2)

£1,500 - £2,000



796* Oracle Fan. A fortune-telling fan, circa 1800, folding paper fan, the leaf etched with a wheel of fortune on the recto (with pin-pricks from use), with two winged figures in clouds above, and explanations on how to consult the oracle, the verso with ten circular portraits of Greek and Roman deities, each with a statement of fortune below, toned, some splitting to folds, worn to left and right edges and lower edge, with loss and crude repairs (not affecting image or text), mounted on wooden sticks, 25.5 cm (10 ins)

Schreiber Collection 200, p. 97, uncoloured and unmounted (see also 64, p.13 for similar, but with imprint of Cock & Crowder dated 1800). A fan to aid ladies' amusement in the drawing room, designed so that one could divine answers to such questions as 'Whether one is to inherit an Estate', 'Whether a Match will succeed' and 'What sort of a Husband she will have'.

(1)

£100 - £150



798* Silhouette Fan. A hand-painted Regency silhouette fan, circa 1810-1820, *brown cardboard handscreen fan with pedimented and voluted upper edge, painted in black with numerous small full-length silhouettes of ladies and gentlemen seated or standing in groups conversing, some playing cards, a number of the ladies carrying fans, and the gentlemen each carrying a chapeau bras, with Empire style crystal ballroom chandelier hanging above and tasseled drapes either side within shaped upper edge, a few light marks, reverse lined with brown morocco-grain paper (some small losses to lower edge), both sides with narrow border of gold paper (missing in places), turned wooden handle, 38.5 x 26.5 cm (15.25 x 10.5 ins)*

A unique fan, surviving in very good condition. The figures have something of the air of caricature about them, with their pointed chins and noses; especially so the gentlemen who strut around and, rather comically, each carry a chapeau bras, or arm hat, the collapsible bicorne hat which was part of a Regency gentleman's evening ensemble, designed to be carried under the arm, rather than worn.

(1)

£500 - £800

797* Painted Fan. A late Victorian painted brisé fan, by E. Kees, *hand-painted double-sided bone fan, the recto bearing a pastoral scene of youthful figures in 18th century dress, a young boy and girl on the left dancing, and another couple seated on the right beneath a tree, a church spire seen against a sunset sky on the left, and the sweeping stone steps of a garden on the right, the vignette flanked by a flower urn on the left and a quiver of arrows in the right, and surrounded by rose garlands, verso with crossed beacons in the centre flanked by rose garlands and surrounded by butterflies, upper guardstick signed in brown ink on verso 'E. Kees', 19 cm (7.5 ins), contained, together with small engraved calling card of Marjorie Mercer Kendig, in a cream silk fan box (larger than fan), dusty, extremities fraying*

(1)

£200 - £300



799* Theatre Fan. *La Reconnaissance de Figaro, 1780s, folding paper fan, the hand-coloured etched leaf with central oval scene from Pierre Beaumarchais's Le Mariage de Figaro, depicting a gentleman, lady, and young lady, in an interior flanked by further figures, titled above and with 2 stanzas of verse either side, toned, text rubbed and faint in places, splitting to folds (repaired on verso), mounted on wooden sticks, 28 cm (11 ins)*

Schreiber Catalogue 202, p. 42.

A scarce French Revolutionary period fan; we have traced only one other at auction.

Written in 1778, in the years before the French Revolution, Beaumarchais's play was the basis for Mozart's famous opera *The Marriage of Figaro*, which was premiered in 1786. The story reflected the growing dissatisfaction with the ruling class, and was considered scandalous at the time due to its depiction of an incompetent and hedonistic nobleman being outwitted by his servant. As a result the play was banned in many cities, including Vienna, where Mozart was based at the court of Emperor Joseph II. In order to gain approval from the Emperor to use such a controversial subject for a new opera, Mozart's librettist, Lorenzo Da Ponte, had to tone down and remove the most provocative parts, most notably replacing Figaro's rant about the nobility in Act IV with a tirade against the inconstancy of women. The script was approved and Mozart completed the music in just six weeks.

(1)

£100 - £200



Lot 798

Fine Art from the Collection of the Late Professor Richard Edmonds

THURSDAY 25 JULY 2024



Léon Bakst (1866-1924). Costume design for the ballet *La Belle au Bois Dormant*: *Une Dame de Cour*, 1921, pencil and watercolour, heightened with gold and silver, on pale cream laid paper, with extensive annotations in black ink by the artist, lower margin trimmed irregularly near the design shape, 285 x 240 mm (11 1/4 x 9 1/2 ins) mount aperture, modern silver aluminium box frame, glazed, with annotations in black ink by Richard Edmonds to verso

Already seriously ill, Léon Bakst was asked to work on the Ballets Russes production of *The Sleeping Princess* by Serge Diaghilev in 1920. *The Sleeping Princess*, with choreography based on Marius Petipa's 1890 production with new additions by Bronislava Nijinska, was the finest classical ballet in the Ballets Russes's repertoire and premiered at the Alhambra Theatre, Leicester Square, London on the 2nd November 1921, running until 4th February 1922.

Estimate £5000-8000

For further information please contact Rachael Richardson, Edmund Saddington, or Nathan Winter:
info@dominicwinter.co.uk

The Professor Richard Edmonds Antiques & Jewellery Collection

FRIDAY 26 JULY 2024



Moonstone, sapphire and diamond 18ct white gold cluster ring
Estimate £500-£800

Sapphire and diamond platinum spray brooch
Estimate £600-£800

Spinel, sapphire, emerald and diamond white metal brooch
Estimate £500-£800

Turquoise yellow metal ribbon and bow pendant brooch
Estimate £600-£800

Diamond, sapphire and rock crystal 18ct yellow gold pendant
Estimate £400-£600

Victorian citrine enamelled unmarked yellow metal brooch
Estimate £200-£400

Georgian garnet riviére rose gold necklace
Estimate £500-£800

For further information please contact Henry Meadows:
henry@dominicwinter.co.uk

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(b) The Auctioneer shall not be responsible for damage to or the loss, theft, or destruction of any goods not so insured because of the owner's written instructions.
12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.
13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.
14. The Auctioneer's current standard notices and information (i.e. Collation and Amendments) will apply to any contract with the Auctioneer as if incorporated herein.
15. These conditions shall be governed by and construed in accordance with English Law.



