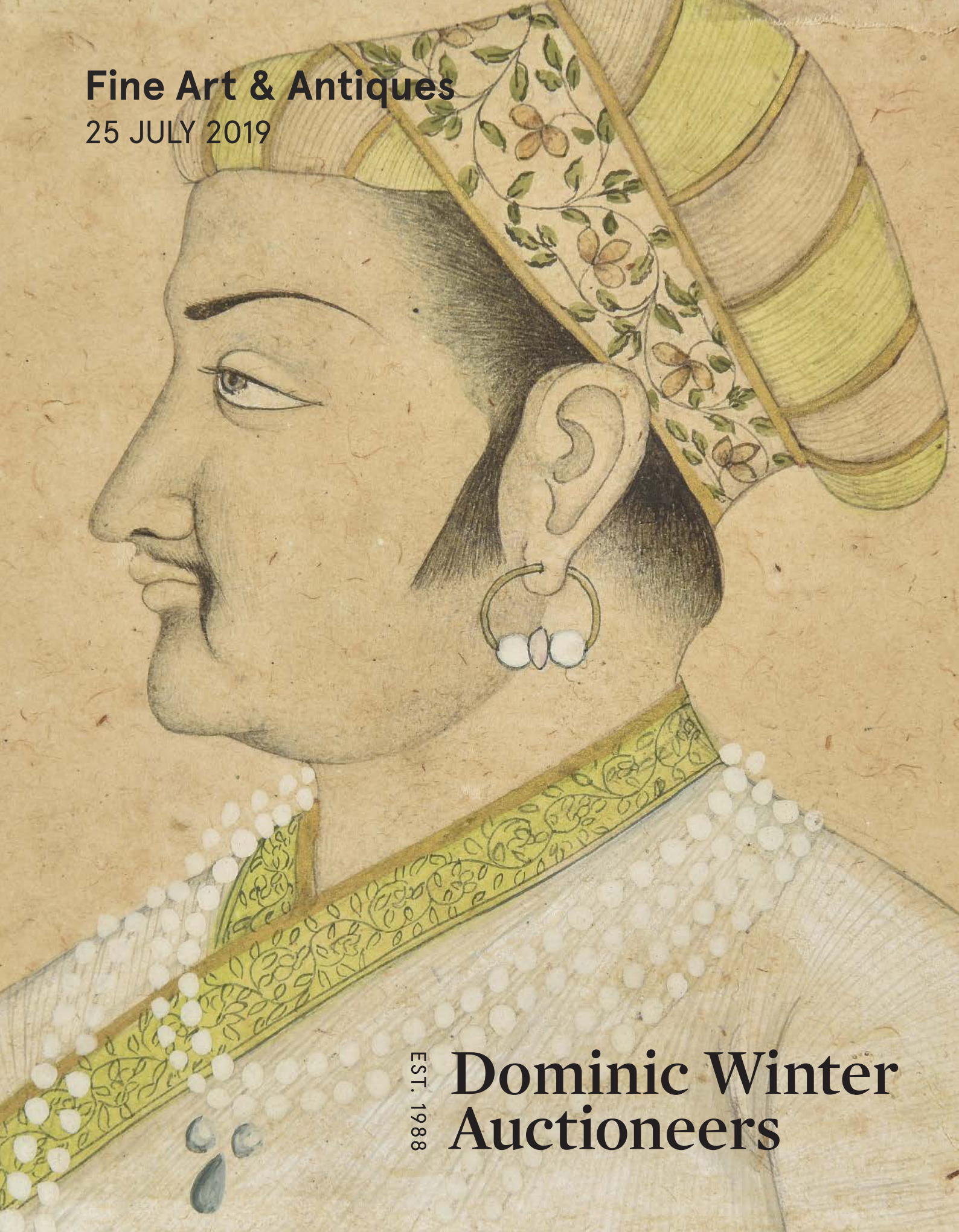


Fine Art & Antiques

25 JULY 2019



EST. 1988

**Dominic Winter
Auctioneers**



FINE ART & ANTIQUES

**JEWELLERY & SILVER, TRIBAL ART & ANTIQUITIES
OLD MASTER & MODERN PAINTINGS & PORTRAITS**

25 July 2019 commencing at 10am

AUCTIONEERS

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EST. 1988

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AUCTION DETAILS

COMMENCING 10.00 am

VIEWING Tuesday 23 July – 9.00am–6.00pm
Wednesday 24 July – 9.00am–6.00pm
Thursday 25 July – from 9.00am
Viewing at other times by appointment only

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The amount is calculated as follows:

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

4.00% up to 50,000

3.00% between 50,000.01 and 200,000

1.00% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

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

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

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SPECIALIST STAFF

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Cover illustrations:

Front cover: lot 219 Back cover: lot 236 Inside front cover: lot 128



Perrier (Francisco). Icones et segmenta illustrium e marmore tabularum quae Romae adhuc extant, Rome, 1645.
Provenance: From the Library of Michael Jaffé (1923-1997). Estimate: £500-800 (11 September 2019)

FORTHCOMING SALES IN 2019

Wednesday 14 August	Printed Books & Ephemera, Maps, Decorative Prints & Original Artwork
Wednesday 11 September	Early Printed Books & Bibles, English & Continental History & Literature The Channing Bible Collection Books from the Libraries of Cecil Clough, Michael Jaffé & Jonathan Wordsworth
Wednesday 2 October	Travel, Atlases & Exploration
Thursday 3 October	Photography: India, China & The Far East Fine Art & Antiques, Documents & Ephemera
Wednesday 6 November	Fine Bird Books, including the Ladwell Collection Part III Colour Plate Books, Maps & Prints
Thursday 7 November	Military, Naval & Aviation History, Medals & Militaria
Wednesday 11 December	Printed Books, Maps & Documents
Thursday 12 December	Modern Literature & First Editions Children's & Illustrated Books, Original Illustrations & Private Press

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

JEWELLERY

To commence at 10am



1* **Bangle.** A Continental 18K gold ladies bangle, with pierced lattice work decoration, the oval clasp stamped '18K', 7cm diameter, approximately 23.5g

(1)

£400 - £600



4* **Bracelet.** A Continental 14K gold ladies bracelet, set with 11 garnets formed as a stylised flower, stamped on the clasp '14K', 19cm long, overall weight approximately 26g

(1)

£200 - £300



2* **Bracelet.** A 9ct gold hollow link charm bracelet, with 16 x 9ct gold and yellow-metal charms plus heart shape padlock, overall weight approximately 41g

(1)

£400 - £600



5* **Bracelet.** A Continental 18K gold ladies bracelet, formed as 9 lozenges each set with central garnet surrounded by a further 12, the clasp stamped '18K', 19.5cm long, overall weight approximately 36g

(1)

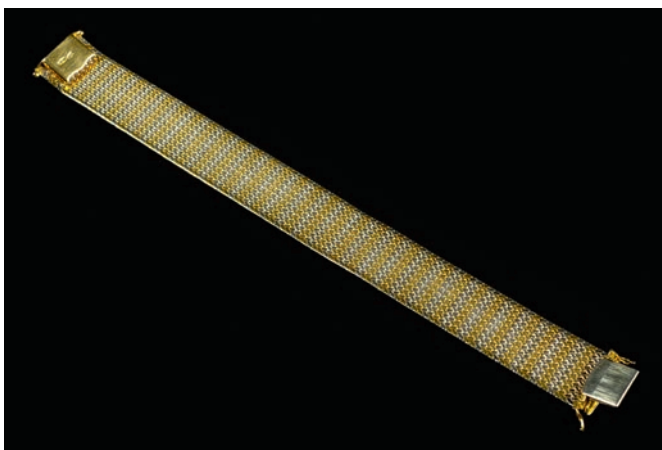
£500 - £800



3* **Bracelet.** A 9ct gold ladies bracelet set with 15 sapphires and 30 diamond chippings, the clasp stamped '375', 18.5cm long, overall weight approximately 8.4g

(1)

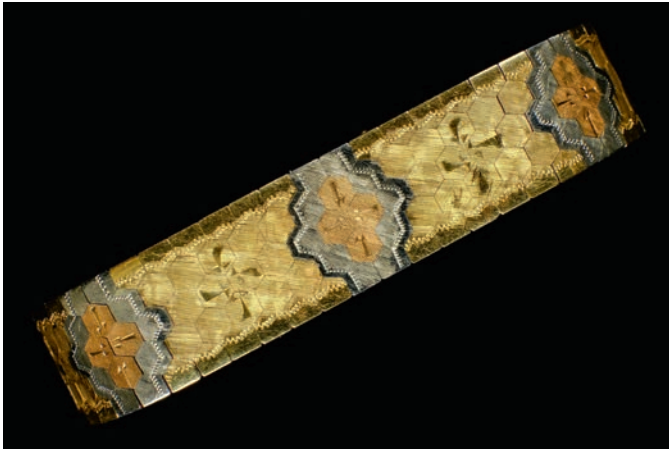
£80 - £120



6* **Bracelet.** An 18ct gold ladies bracelet, with 2-tone repeating decoration, the clasp stamped '750' '203 VI', 20cm long, approximately 51.5g

(1)

£1,000 - £1,500



7* **Bracelet.** An 18ct gold ladies bracelet, with 3 tone geometric decoration, the clasp stamped '750' '359 VI', total weight approximately 41.5g
(1)

£800 - £1,000



8* **Brooch.** A Victorian cameo brooch circa 1850, the cameo carved in onyx with a classical female profile, within a large Etruscan style gold mount, the reverse with oval glass aperture for a lock of hair, with safety chain, slight damage to the tip of nose, 5 x 4cm
(1)

£400 - £600



Lot 9

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

9* **Brooch.** A Victorian gold and diamond leaf brooch, pavé encrusted with old / rose cut diamonds (approximately 80 stones), 7.5cm long, overall weight 24.5g
(1)

£700 - £1,000



10* **Brooch.** A Victorian gold brooch, set with a faceted amethyst stone, with safety chain and indistinctly marked, 5cm long together with a cameo brooch carved with a classical female profile with lyre, in an 18ct gold mount stamped '750', 4cm long
The Victorian brooch has been acid tested, therefore 15ct gold or higher.
(2)

£150 - £200



11* **Coin.** George III Half-Guinea, 1786, fourth bust, (MCE 426; S 3734), good very fine
(1)

£500 - £700



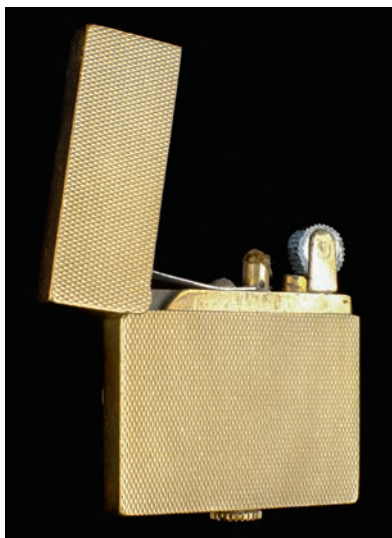
12* **Gold Pencils.** A collection of 5 Victorian yellow metal propelling pencils, including 2 Sampson Morden & Co, one with a shield shape carnelian seal top and the other set with an amethyst, largest 10cm, smallest 8.5cm
(5)

£300 - £500



13* **Jewellers Stones.** A vast collection of semi-precious stones, including 30 facet cut Sapphires, various sizes; 4 Citrine 3 Aquamarines, 2 pink Sapphires, 1 Garnet, 1 Emerald, 4 Amethyst, 102 polished Opal cabochon, various sizes; 41 Tigers Eye cabochon, 47 Carnelian cabochon, 94 Black Onyx; 63 Blood Stone; 10 Aventurine cabochon and a large amount of additional stones, all stored in small plastic tubes or paper envelopes (a carton)

£1,000 - £1,500



Lot 14

14* **Lighter.** An Art Deco 9ct gold ladies cigarette lighter by Saunders, Shepherd & Co Ltd, of slender proportions with a fine engine turned ground, the base stamped '375', lacking flint and therefore not tested, 31mm x 30mm, overall weight including workings approximately 19g

(1)

£200 - £300



15* **Masonic Medals.** An Edwardian 9ct gold Masonic medal by Spencer & Co, circa 1905, for Old England Lodge No 1790, finely enamelled, with presentation inscription on the reverse, overall approximately weight 44.5g in original case, together with a silver gilt medal for the same Lodge by Toye & Co, plus four other Masonic Medals, weighable silver approximately 2.2oz

(6)

£400 - £500



16* **Necklace.** An 18ct gold chain set, with 27 small emeralds with yellow metal heart shaped pendant, the front with green enamel and central pearl, approximately 24cm drop

(1)

£200 - £300



17* **Pendant.** A gold pendant, set with a creamy grey cultured pearl surrounded by five small old cut diamonds, approximately 15mm long, overall weight 3g

(1)

£100 - £150



18* **Ring.** A 14ct Gold Suite, circa 1970s , comprising ring and a pair of earrings, formed as 2 squares each set with a small garnet cabachon, stamped '585', the earrings unmarked (3)

£150 - £200



19* **Ring.** A 9ct gold ring, set with a cabochon ruby flanked by blister mabé pearls, size L, overall weight 5.4g (1)

£80 - £120



20* **Ring.** A multi gem ring, probably Indian, set with emeralds, sapphires, spinels, rubies, diamonds and other precious / semi precious stones within an open crested centre with yellow metal body, size approximately N, overall weight 6.5g (1)

£200 - £300



Lot 21

21* **Ring.** An 18ct and Platinum three stone diamond ring, stamped 18ct Plat, size M (overall weight 2.7g) together with a 9ct gold ring engraved with initials (3.2g) (2)

£70 - £100



22* **Ring.** An 18ct gold ring, set with 45 small diamonds in a swirl fashion, stamped '750', size M, total weight (including stones) 7.4g (1)

£150 - £200



23* **Ring.** An 18ct gold ring by Charles Green & Son, set with seven blister mabé pearls, size V/W, overall weight 17.5g (1)

£250 - £350



24* **Ring.** An 18ct white gold ring, set with 5 aligned sapphires with 2 rows of 7 small diamonds, stamped '18K', size N, total weight (including stones) 4.5g (1)

£200 - £300

25* **Rings.** An 18ct gold ring, set with a pear shaped opal, size P, stamped '18ct' together with 2 9ct gold rings comprising a 3 stone ring plus 3 stone flanked by 4 small garnets, various sizes (3)

£200 - £300



Lot 25



26* **Rings.** Mixed 18ct gold ladies rings, *including a single sapphire stone flanked by diamonds, size M, total weight (including stones) 13.7g*
(4) £200 - £300



29* **Rings.** Mixed 9ct gold ladies rings, *including a citrine ring, size Q, total weight (including stones) 12.3g*
(5) £100 - £150



27* **Rings.** Mixed 18ct gold rings, *including a 5 stone pearl ring, size N, total weight (including stone) 12.2g*
(4) £200 - £300



30* **Rings.** Mixed 9ct gold ladies rings, *including an oval apple green jade cabochon ring, size N, total weight (including stones) 15.5g*
(5) £100 - £150



28* **Rings.** Mixed 9ct gold ladies rings, *including a CZ and blue stone cluster ring, size O, total weight (including stones) 15.3g*
(5) £100 - £150

31* **Wax Seals.** A mixed collection of items, *including a white metal seal with intaglio of a recumbent stag and two others, a silver whistle, plain with Birmingham hallmarks (worn) maker probably Cohen & Charles, a silver National Trust medal, a 1950s silver brooch, with four woven circles, stamped 'Sterling HS', 'Denmark', 38mm diameter, cameo brooch carved as 'The Three Graces', Indian silver box, costume jewellery and other items, weighable silver approximately 1.5oz*
(17) £80 - £120



Lot 31

CLOCKS & WATCHES



32* Clock. An 18th century hooded wall clock by William Risbridger of Dorking, the 14cm circular chapter ring with black roman numerals, pierced brass spandrels, striking on a single bell, 21 x 15cm, with chain, weight and pendulum, housed in a pine wall bracket case, case 55cm high x 26.5 wide x 19cm deep

There were three generations of William Risbridger's working in Dorking from the late 17th century onwards.

(1)

£200 - £300



33* Clock. An 18th century mahogany case wall clock, the 33cm circular silvered dial signed Owen Hewitt Watlington with black infilled roman numerals pierced steel hands in the form of needle and scissors, single winding hole, the mahogany case with door to the side and lower section, enclosing fusee movement with pendulum, cracked glass and some splits to the wood, 44cm diameter case

(1)

£400 - £600



34* Longines Wristwatch. A gentleman's Longines Automatic 18K gold wristwatch, with circular gold dial and batons, Swiss 24 jewels movement, the back plate stamped 18K, on a black leather strap with additional 9ct gold strap (weight of strap 29.5g), in working condition

(1)

£300 - £500



35* Military Wristwatch. A WWII period Gloria wristwatch, probably for military use, the 34mm black circular dial with lume hands and Arabic numerals with Telemetre KM ring, stainless steel case, the backplate stamped 'Fond Acier Inoxydable' and serial number '4283', on a modern black leather strap, in working order
(1) £150 - £200



38* Pocket Watch. A WWII period U.S. Navy pocket watch by Hamilton Lancaster, PA, U.S.A., with 6.2cm cream circular dial with black arabic numerals, and two subsidiary dials, working, the aluminium case engraved 'Bureau of Ships U.S. Navy N 991-1941 Chronometer Watch'
(1) £300 - £500



36* Omega Wristwatch. A gentleman's Omega automatic gold plated wristwatch, with circular silvered dial gold batons and calendar date, the screw back plate with 24 jewel movement, on a brown leather strap, in working condition
(1) £80 - £120



37* Pocket Watch. A George III silver pair case pocket watch by Henry Spittle of Hathern, the circular white enamel dial with black arabic numerals, the gilt fusée movement numbered 54, the plate pierced and chiselled with a snake, silver case by WR Henry Spittle (1757-1833) clock and watch maker in Hathern, Leicestershire.
(1) £150 - £200

39* Wristwatch. A 9ct gold ladies wristwatch, the gold dial with black hands and batons, signed Chevalier 17 Jewels Incabloc, with integral gold strap, the clasp stamped '375', working, 18cm long, overall weight including movement approximately 36.3g
(1) £300 - £400



Lot 37



Lot 37 (movement)

SILVER



40* **Candlesticks.** A pair of Victorian silver Corinthian column candlesticks by H.F., London, 1891, *each with detachable sconce on stepped square base, 30cm high, weighted*
(2) £300 - £500



41* **Candlesticks.** A pair of William IV silver candlesticks by Henry Wilkinson & Co, Sheffield, 1836 / 1839, *with acanthus moulded detachable sconce, on square base, marks rubbed, some wear, 23.5cm high, weighted*
(2) £300 - £500



42* **Coasters.** A pair of Georgian silver wine bottle coasters by Thomas Newby, London 1816, *gadrooned sides and wooden base inset with silver disc engraved with family crest of a stag with an arrow through its head, old repairs, 4.5cm high x 14.5cm diameter*
(2) £100 - £150



43* **Elkington & Co Ewer.** A Victorian Elkington & Co electroplated ewer designed by Francois Briot, circa 1870s, *beautifully decorated with classical scenes depicting the continents of America, Africa and Europa, the base with Elkington mark and numbered '978', some wear but generally in good condition, 31cm high*
(1) £150 - £200



44* **Purse.** A George III silver mesh purse by John Thropp, Birmingham 1822, the frame engraved with initials and dated 1823 with a cut-steel type decoration on a chain-mail bag, 9.5cm long, approximately 1.9oz

(1)

£80 - £120



46* **Silver Panel.** A 17th century Continental silver panel, embossed with a scene depicting a young man holding a flag in a tester bed, with the Virgin Mary and child above him seated on a crescent surrounded by clouds, the date 1671 is additionally scratched in to the silver with initials 'AF' and 'AVE', 12.5 x 13cm, nailed on wood and presented in a deep oak frame with old lot number to verso, frame size 26 x 27.5cm

(1)

£200 - £300



45* **Salver.** A George III silver salver by John Swift, London 1763, of circular form engraved with Home family of Berkshire crest depicting a unicorns head with coronet and the motto 'Remember', within a gadrooned and acanthus border, on three cabriole feet, 21.5cm diameter, approximately 13.2oz

(1)

£200 - £300



47* **Mixed Silver.** A mixed collection of silver items, including 2 William IV fiddle pattern basting spoons by Charles Boynton I, London 1832, 2 pairs of George III bright-cut sugar tongs, 2 plain serving spoons, art deco cigarette case by Padgett & Braham Ltd, London 1928, cased set of 6 apostle spoons, another cased set of 6 teaspoons each with shell bowl, Chester silver pin tray embossed with angels, 3 piece dressing table set, plus other silver items and plated cutlery, weighable silver approximately 31.5oz

(a carton)

£200 - £300



48* **Silver.** A mixed collection of Victorian silver cutlery, comprising 6 table forks, 6 dessert forks, 6 dessert spoons, each engraved with a family crest and monogram, various dates, c.1855, together with a circular white metal salver engraved with a family crest of a recumbent stag, 19.5cm diameter, plus various teaspoons etc, combined weight approximately 50oz
(33) £400 - £600



51* **Mixed Silver.** An early 20th century white metal box, of cylindrical form, circa 1930s, the cover with Arabic or Persian script and similarly engraved on the base, 11cm high x 11cm diameter, approximately 13oz, together with a 19th century treen bowl with white metal lining and similarly decorated foot, 5.5cm high x 12.5cm diameter
(2) £100 - £150



49* **Silver.** A modern silver leopard by W.V., London 1970, modelled standing and finely detailed wearing a collar, 19cm long, 12.7oz
Probably made for the Skinners Company as the leopard symbolises the guild which was established to provide for the poor.
(1) £300 - £500



50* **Silver.** A silver and mother of pearl box and cover, probably Indian early 20th century, of circular form 8.5cm high x 7.5cm diameter together with a similar box, 6cm high x 10cm diameter together with a pair of Edwardian mother of pearl opera glasses by RT, in leather case
(3) £80 - £120



Lot 52

52* **Mixed Silver.** An Edwardian silver christening set by William Comyns & Sons, London 1908, comprising faceted bowl, cup and spoon each engraved with a monogram, bowl 11cm diameter, combined weight 10.25oz, in original box retailed by Harrods together with set of 12 Edwardian silver apostle spoons plus sugar tongs by William Hutton & Sons Ltd, London 1908, in original leather box, approximately 6.4oz

(2)

£100 - £150



53* **Silver.** An Edwardian silver desk clip by Grey & Co, London 1902, engraved with a Latin inscription and crest, 11.5cm long, 3.9oz, together with an Edwardian silver pedestal sugar caster by William Devenport, Birmingham 1909, embossed with lily pads, 16.5cm high, silver christening mug, candle snuffer and white metal Masonic snuff box, weighable silver approximately 13oz

(5)

£100 - £150

54* **Mixed Silver.** A mixed collection of silver including a matched pair of salts, London c.1786 and London 1851, each with a shaped rim on three pad feet, 4cm high x 7cm diameter, together with a drum shape mustard pot and liner, Sheffield 1897, a chamber stick by William Hutton & Sons Ltd, a George III berry spoon with gilded bowl, London c.1798, napkin ring, pepperette and other items, weighable silver 19oz

(16)

£150 - £200



55* **Teapot.** A George III silver teapot, of oblong form with half gadrooned decoration, the lid with silver knob, on four ball feet, hallmarks worn but London 1817, 28cm long, 17.9oz, together with a pair of Edwardian silver pepperettes by Henry Wilkinson & Co, London, 1901, each with gradrooned decoration on three ball feet, 5.5cm high, 1.3oz

(3)

£150 - £200



56* **Vinaigrette.** A George III silver vinaigrette by WR, Birmingham 1809, with geometric decoration, the hinged lid enclosing foliate pierced grill and gilded interior, 3.5cm long

(1)

£100 - £150

COLLECTABLES



57* Art Deco Bakelite Fan. A 1930s Art Deco Bakelite Bandolero-M wall fan, with integral wall mounting bracket and old style of Bakelite plug, 20.5cm long

Please note this has not been tested and the wiring would need replacing to a current standard.

(1)

£100 - £150

58* Artist's Paint Box. An early 20th century coach painter's box with paints, divided into compartments containing a selection of tube paints, pigments, brushes and related, dark stained and varnished wooden box with hinged lid, lock, ornate carry handle to lid, 53 (width) x 25 (depth) x 15cm (height), 21 x 10 x 6ins

Paper label to underside of lid 'H. Coutin 1886-1962, Coach Painter, crests & sign writer. Foreman at E.D. Abbots of Farnham, previously Warrens then Page & Hunt Coach Builders & Painters. In Farnham approximately 1920-1955. Born in Guernsey Sept 14, 1886.'

(1)

£150 - £250



59* Blue John. A 19th century Derbyshire Blue John egg, with good amethyst banding, approximately 9cm high

(1)

£100 - £150



60* Cabinet. A 19th century Spanish walnut table-top Vargueno, the rectangular cabinet with two brass handles and hinged fall with engraved key plate enclosing 8 mixed size drawers, each with brass handle, 21.5cm high x 27cm wide x 17.5cm deep

(1)

£100 - £150

61* Cane. A fine Victorian tortoiseshell gentleman's cane, with ivory knop, and brass ferrule, some hairline cracks to the ivory, 104cm long

(1)

£200 - £300



Lot 61

62* Cash Register. An early 20th century American brass national cash register, the substantial and heavy brass case cast with floral scrolls, numbered 1225317 3189 with 16 denomination keys, 53cm high

(1)

£300 - £500





63* **Decoy Ducks.** 3 wooden decoy ducks probably circa 1910, each hand-painted, the largest 36cm long, smallest 29.5cm (missing tip of beak)

(3)

£200 - £300



64* **Irish Hussars.** An interesting presentation piece, made from a substantial piece of iron-ore, probably late 18th century, of rectangular form, the top inset with a semi-precious stone probably agate, with the front side with a Royal Coat of Arms, another with the badge of the 8th Royal Irish Hussars and the initials C G, the other side with a miner striking a rock with a hammer, signed M. Rodriguez and similarly but indistinctly inscribed on the base, approximately 8cm high x 9cm wide x 6cm deep and extremely heavy

A curious item which could well have been made as a presentation gift for General Charles Grey, 1st Earl Grey, KB, who commanded the regiment from 1787-89 and from 1797-98.

(1)

£200 - £300

65* **Limewood Sculpture.** Crucified Christ, 16th/17th century, Continental polychrome painted limewood sculpture of the figure of Christ crucified, worn, old worm holes and some repair, length 53cm (21 ins)

(1)

£300 - £500



Lot 66



Lot 65

66* **Limewood Sculpture.** The Holy Family, early 18th century, carved limewood figures of the child Christ standing between Mary and Joseph, mounted together on shallow carved base, with traces of polychrome and some wear, height 37cm (14.5ins), width 34cm (13.5ins), depth 9.5cm (3.75ins)

(1)

£200 - £300



67* **Manacles.** A pair of early 19th century harness-yoke iron manacles, circular hinged type with chains, together with a 19th century leather dog collar with iron spikes, some wear to the leather
(2) £70 - £100



68* **Mantrap.** A Victorian iron mantrap, with sprung jaws, heavily rusted, 54cm long x 24.5cm high
For display purposes only, not tested.
(1) £200 - £300



69* **Miner's Lamp.** A CEAG miner's lamp stamped 'The Ceag Lamp Barnsley Yorks England', of cylindrical form with turned wood handle, 22cm high with lampstand, together with a bronze ship's 3 blade propeller, 33 x 20cm
(2) £70 - £100



70* **Mirror.** A Regency or earlier Adam style wall mirror, the oval bevel edge glass in a gesso frame with urn finial and floral swags, some loss of gesso, 112cm x 49cm
(1) £150 - £200



71* **Money Bank.** A 19th century novelty cast iron money bank depicting 'Jonah and the Whale', *not operable*, 24cm long
(1) £100 - £150



72* **Nelson (Vice Admiral Horatio).** A late 19th century commemorative circular brass plaque, with a profile of Nelson facing left within acorn and oak leaf border, in a convex glass frame with champlevé enamel decoration, 14.5cm across
(1) £100 - £150



73* **Oak figures.** A pair of carved oak male figures playing musical instruments, late 19th/early 20th century, *one playing a woodwind instrument and the other a lute*, total height 31.5cm (12.5ins) & 31cm (12ins) respectively
Possibly originally part of a piece of furniture or staircase.
(2) £70 - £100

74* **Riding Whips.** An Edwardian ladies riding whip, silver horses head grip on woven whip with foliate silver collar, 80.5cm long, together with another riding whip with foliate yellow metal top, leather grip on woven whip, 76cm long
(2) £100 - £200



75* **Sewing Machine.** A late 19th century sewing machine by Willcox & Gibbs circa 1880, *the metal framework painted black with gilt lettering and decoration, circular gilt makers plate and nickel plated table*, mounted on a mahogany plinth, 33cm long in its pine carrying box with key, 31cm high x 25cm wide x 36.5cm deep
The Willcox & Gibbs Sewing Machine Company was started in 1857 by James E. A. Gibbs and James Willcox, opening its London Office in 1859 at 135 Regent Street. By around 1871 the European offices were at 150 Cheapside, London and later 20 Fore Street, London.
(1) £200 - £300



Lot 74



76* **Stained glass panel.** A 19th century leaded stained glass panel incorporating some early glass fragments, including an image of Christ's face, and four other fragments of face portraits (one wearing a crown), plus various architectural motifs including three decorative pinnacles, and two floral roundels, some glass segments cracked and worn, 36 x 44.5 cm (14.25 x 17.5 ins)

(1) £200 - £300

77* **Telephone.** An early 20th century brass stick telephone, with Bakelite and chromed mounts, old style wiring, lacking part of the receiver, 33cm high

(1) £50 - £80



78* **Tray.** An Edwardian mahogany tray in the George III style, oval with shaped gallery, 49.5 x 76.5cm

(1) £80 - £120



79* **Typewriter.** A Blickensderfer No.8 typewriter, manufactured by the Blickensderfer Manufacturing Co. Stamford, Connecticut, US, circa 1909, with decimal tabulator and back-space key, in its original leather case with accessories

Rare. The Blickensderfer Typewriter was invented by George Canfield Blickensderfer (1850-1917) and patented on August 4, 1891. The Blickensderfer 8 was introduced in 1908 and was the first Blick to boast a tabulator system even though tabulators had been around for some time. This model was a considerable success and more were sold in 1908 than any other model. This machine was more massive and sturdier looking than the 7 with a two-piece typehead casting and a popular backspace mechanism. The tabulator used large nickel-plated levers placed on top of the machine, making it easy to operate. Production peaked in 1910 and declined until production ended in 1917. About 20,000 Blick 8's were produced, accounting for about 10% of all Blick models sold.

(1) £200 - £300

80* **Urns.** A pair of 19th century bronze table urns, each of campagna form mounted on a black slate base, 26cm high, plus a pair of Victorian Staffordshire pottery spaniels and a leather horse, 38cm long, plus a figure in antique style, modelled as a female, mounted on a carved marble base, 29cm high

(6) £100 - £200

81* **Walking Canes.** A 19th century Indian silver top cane, the top embossed with birds and foliage on a simulated bamboo shaft, 93.5cm long, together with a 19th century malacca cane with gilt-brass top embossed in the rococo style with figures and scrolls, the shaft with brass collar, 96.5cm long, plus Irish blackthorn stick, 96cm long, and a Victorian Royal Marines officers swagger stick with nickel top, 69cm long

(4) £100 - £150



Lot 81

CERAMICS & GLASSWARE



Lot 82



Lot 83

82* **Clarice Cliff.** An Art Deco Clarice Cliff pottery lily pad bowl, with green mark to base, 12cm high x 22cm wide, together with a Sadler racing car teapot, in a mottled yellow glaze, indistinctly stamped on base, some crazing, 22cm long plus a set of six Paragon bone china 'Iceland Flowers' sandwich octagonal plates, each printed and painted, grey mark to base, 16.5 x 16.5cm

(8)

£100 - £150

83* **Delft.** A collection of Delft tiles, mostly 18th century, 33 hand-painted blue and white pottery tiles, mostly with floral or figurative decoration, some with buildings, one with ships, some matching sets, including a figure playing a musical instrument, oriental-style figures, Biblical scenes (e.g. Moses Receiving the Ten Commandments, Baptism of John the Baptist, David and Goliath), some damage, including chipping to edges and some crazing, two broken tiles pieced back together, two with wooden hanging baton on reverse, approximately 13 x 13cm (5 x 5ins)

(33)

£600 - £800

84* **Delft.** A pair of late 19th century Dutch Delft octagonal pottery vase and covers, polychrome decorated in the Chinese style with stylised birds, flowers and scroll with a blue monogram to base, some cracking and chips, 36cm high

(2)

£200 - £300



Lot 84

85* **Dresden Porcelain.** A late 19th century Dresden porcelain ovoid vase and cover, hand painted with a two panels of figures including a courting couple with two panels of flowers on a pink ground, the whole piece richly gilt decorated with scrolls and geometric decoration, the base with blue A R monogram, 39.5cm high, together with a similar pair of porcelain bottle vases, with panels of flowers on a black ground with blue A R monogram, 32cm high, some minor rubbing to the gilding and flaking to the paint but generally in good condition

(3)

£150 - £200



Lot 85



86* **Figural Group.** A pair of 19th century French porcelain figural groups by Jean Gille, Paris circa 1860s, each white glazed modelled as three putto playing musical instruments, with raised blue mark to base, some damage to both, approximately 28cm high x 26.5cm wide
(2)

£100 - £150



87* **Glassware.** A Georgian slice cut pedestal preserve jar on a square foot, the cover with raised knop, 27cm high, together with a Victorian glass cane, twisted glass with shepherds crook handle, 91cm, plus a 1950s yard of ale glass in original card box and other glassware (a carton)

£100 - £150



88* **Lalique (René, 1860-1945).** A pair of Lalique glass bookends in the form of a kneeling female nude, one signed to base edge 'Lalique France', the other unsigned and with bevelled in base side edges, height 22cm (8.75ins)
(2)

£800 - £1,200



Lot 89



Lot 90



Lot 92

89* **Pearlware.** A 19th century Staffordshire pearlware bust modelled as John Wesley, circa 1820, painted in brown, blue and yellow on a flared pedestal base, some minor loss of glaze to the base, 25cm high

(1)

£150 - £200

90* **Spaniels.** A Victorian salt glaze earthenware flat-back modelled as two spaniels, one sitting on a barrel, some damage notably to the noses and neck, 19cm high together with a 19th century Staffordshire treacle glaze earthenware model of a recumbent sheep, some restoration to the horns, 11.5cm long

(2)

£80 - £120

92* **Toby Jug.** A 19th Century salt glaze stoneware Toby jug, typically modelled seated holding a jug of ale, one arm is missing and glazed over as part of the original construction, some damage to the rim of tricorne hat and with later cover, old green baize to the base, 25.5cm high

(1)

£100 - £150



91* **Teapots.** An early 19th century black basalt teapot, probably Spode, relief moulded grape and vine decoration with conforming cover, unmarked, restored, 23.5cm long together with a small 18th century Chinoiserie teapot with a red salt glaze incised with geometric decoration and stylised finial, the base with a 'Chinese' four character mark, 14cm long, a Wedgwood creamware teapot with relief moulded foliate scroll decoration, the cover with a spaniel finial, base impressed 'Wedgwood', some restoration to the spout, 23cm long plus another Wedgwood teapot with Rockingham glaze and widow finial to the cover, some damage to the spout, 14cm high

(4)

£100 - £150



93* **Vases.** A fine pair of late 19th century Bohemian overlay glass vases, of trumpet form with folded gilt rim and cut with panels on a dark blue ground, on a knopped stem and circular foot, some minor chips to the rim, 31.5cm high

(2)

£200 - £300

ORIENTAL WORKS OF ART



Lot 94

94* **Buddha.** A 19th century Sino-Tibetan brass buddha, seated in vajrasana, his right hand in bhumisparshamudra, his left resting on his lap, hollow base, general signs of wear commensurate with age, 15cm high

(1)

£100 - £150

95* **Chinese Spittoon.** An 18th century Chinese export porcelain Famille Rose spittoon, probably Yongzheng, with large shaped everted rim decorated with figures, the ovoid body with enamelled birds perched on a branch on a pink ground with marbled handle, polychrome decorated highlighted in gold, the rim has a piece missing and cracks, 11cm high x 13cm diameter

(1)

£100 - £200



Lot 96

96* **Cloisonné.** A Chinese cloisonné oval lidded box circa 1900, the cover finely decorated with berries on a green and gold speckled ground, the base with fruit and geometric decoration on four stylised feet, 3.5cm high x 6.5cm wide, together with an ovoid cloisonné lidded box, circa 1920s with a floral design on a blue ground, the base signed, 5cm high x 10cm diameter, plus another kidney shape box, 2.5cm high x 7cm wide

(3)

£100 - £150



Lot 95



Lot 97

97* **Cloisonné.** A fine pair of late 19th century Chinese cloisonné vases, each of lobed baluster form, richly decorated with panels of flowers on a turquoise, dark blue and yellow ground, the base with two character Ming Chenghua mark (De Cheng), in excellent overall condition, 33cm high

(2)

£700 - £1,000



98* **Cloisonné.** An early 20th century Chinese cloisonné bowl, with intricate gold wire inlay on a black ground, the base with four character mark, some staining, 6cm high x 20cm diameter, together with another Chinese cloisonné bowl, decorated with a dragon on a green ground, the base with four character mark, 7cm high x 25cm diameter plus three Chinese cloisonné plates, two decorated with storks the other insects and fruit, approximately 24cm diameter

(5)

£100 - £150



99* **Cup.** A 19th century Tibetan silver cup and cover, the cover with hardstone finial, with engraved and chiselled decoration with tigers and mythical beasts in gilt metal, the stemmed base with flared rim, the rim will require some restoration as detachable, 12cm high x 12cm diameter

(1)

£200 - £300



100* **Indian Metalwares.** A fine 19th century Indian bronze, modelled as a female dancer, with long dress and necklaces, 16cm high, mounted on a later wooden base together with a large mid-20th century brass warrior on horseback, modelled holding a tulwar, 44cm long and other items
(7) £200 - £300



101* **Japanese Charger.** A large Japanese pottery charger, Meiji Period (1868-1912), polychrome decorated in enamel with a scholar holding a fly whisk and a corot on a table surrounded by a tree, on a green stippled ground within geometric border, the underside glazed in brown, 44cm diameter
(1) £200 - £300



102* **Japanese Dish.** A Japanese pottery dish, Meiji Period (1868-1912), the very thinly potted dish with a raised foliate design in a key border on a blue ground with unglazed rim, approximately 18.5cm diameter
(1) £100 - £150



103* **Japanese Gadget Cane.** A Japanese gadget cane, Meiji Period (1868-1912), the bamboo stick carved with figures, each inlaid with bone face, the brass ferrule unscrewing to reveal a telescopic fishing rod, black lacquer, 330cm long (fully extended)
(1) £200 - £300





Lot 104



104* **Japanese Kozuka.** An early 19th century Japanese knife (Kozuka), the 10cm steel blade signed with 3 character mark, the copper handle finely decorated with a crayfish in taka-zogan (high relief inlay) in gold, blade loose, 19.5cm long, together with a similar paper knife, the handle decorated with flying geese, the brass bladed with bamboo engraving, 21cm long
(2) £100 - £150



106* **Japanese Vase.** An 19th century Japanese bronze vase, the ovoid body with relief decoration depicting phoenix in flight, the raised neck with foliate scrolls, and with repeating shield shape panels with scrolls in key border, the lower panels with exotic birds on an integral vase stand base, unsigned, 31cm high
(1) £100 - £200



105* **Japanese Swords.** A Japanese katana, the 90cm blade, lacking grip, in its carved bone scabbard profusely carved with samurai warriors, 112cm long overall, together with a similar wakizashi in bone scabbard (poor condition)
(2) £150 - £200



107* **Pendant.** A rare silver and jewelled Tibetan/Newari monster mask drop pendant, 18th/19th century, set with agate, coral, turquoise and tourmaline stones, 9cm high x 7.5cm wide
The symbol of the benevolent and protective 'monster mask' (Tibetan Tshipater) is of ancient Indian origin (Sanskrit Kirttimukha / face of glory), its use is common to both Tibet and Nepal.
(1) £150 - £200



108* **Teapot.** A 19th century Tibetan alabaster teapot with bronze mounts, the spout modelled as Makara, a Hindu and Buddhist mythical creature that is part elephant, part sea-dragon, the domed cover lacking finial, 15cm long together with a 19th century Tibetan bronze hand bell the handle with recumbent ceremonial cow, 25.5cm high

(2)

£100 - £150



109* **Teapots.** A late 19th century Chinese Yixing terracotta teapot, of rounded octagonal form with reticulated foliate decoration, with cover and white metal spout, 17cm long, together with a dark brown teapot of square form with raised dots, with cover and white metal spout, 18cm long, with old label attached 'To go from small ... cabinet from staircase hall', plus a large squat form teapot with incised geometric decoration, the cover and handle with a moulded dog of fo and dragon spout, impressed seal mark to base, 20cm long

(3)

£100 - £150

110* **Tray.** An early 20th century Persian circular tray top, bronze and tinned with engraved decoration of warriors within arabesque ground and repeating foliate borders, 79cm diameter, together with another similar, 80cm diameter

(2)

£100 - £150



Lot 110

TRIBAL ART



111* **African Bust.** An early to mid-20th century lignum vitae carved bust, wearing ceremonial headdress, 39cm high
(1) £100 - £150



112* **African Drum.** A late 19th century African hardwood drum, possibly Sudanese, carved with a band of geometric decoration and Arabic script, the hide skin top damaged and with modern repair underneath, raised on four supports, 50cm high x 38cm diameter
(1) £100 - £150

Lot 112



113* **Buffalo Horns.** A large pair of early 20th century buffalo horns, 75cm long together with a 19th century African axe, the handle bound in wire, 62cm long
(2) £70 - £100



114* **Inuit.** An Inuit carved sperm whale tooth by Johannes Kreutzmann (1862-1940), carved as man holding a paddle, signed 'J.K.' on the inner left foot, 15cm long

Private Collection, London.

Johannes Kreutzmann (1862-1940) was born in the trading station Kangaamiut on a small island northwest of Maniitsoq/Sukkertoppen. His Danish grandfather, Ernst Kretzmer moved there in 1823 and was the manager of the trading station to his death in 1853. Kreutzmann is better known for his figures carved in wood and the use of a sperm whale tooth for his craft is highly unusual.

(1)

£300 - £500



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

(1)

£100 - £150

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



Lot 116

116* **Marquesas Islands.** A 19th century French Polynesia carved whale bone fan handle, *each side carved with 2 tiki figures each with hands clasped, the tapered blade with pierced grooves, with a label inscribed 'Marquesas Islands. Fan Handle Carved Bone 19th Century', 31cm long*

Private Collection, London.

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

(1)

£700 - £1,000



Lot 117

117* **Senufo.** An early 20th century Senufo tribe carved wood figure, *with long face carved with scarification marks and ceremonial headdress, elongated body on integral wooden stand, old worm holes, restoration and wear commensurate with age, 62cm high*

(1)

£100 - £150



118* **South Sea Islands.** A 19th century hardwood war club, probably Samoan, *the tapered head with cord bound handle and rounded terminal, 68cm long*

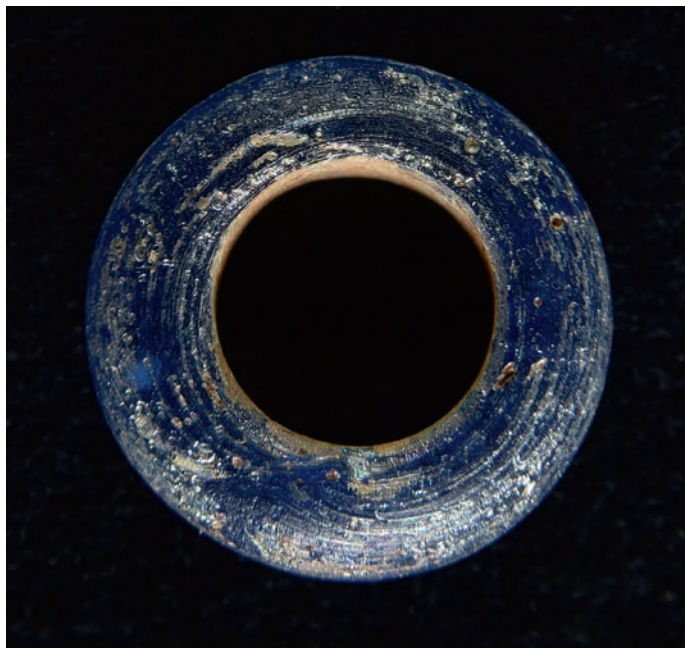
(1)

£150 - £200

ANTIQUITIES



119* **Alabaster Vessel.** A Mesopotamian alabaster hand-carved vessel, circa 2nd millennium, BC, 7cm high x 10.5cm diameter
(1) £100 - £150



120* **Anglo Saxon Pendant.** An Anglo Saxon copper gilt pendant, 6th or 7th century A.D., the thin circular plate of copper gilt with bead raised border, with a cross of two-ply twisted wire arranged in lines from a central set purple stone, the top with a small thin loop of wire for suspension, approximately 25mm diameter, together with blue glass spindle whorl, approximately 8mm diameter, and a copy of *Transactions of the Bristol and Gloucestershire Society Journal for 1937, Volume 59, The Manor and Parish of Burnett*

Provenance: Both pieces were found during road widening between Keynsham and Corston, South of Bristol, in July 1922 (100 yards south of Burnett Cross Roads). The book included in this lot refers to the finding of the two pieces (pages 244-245). "During the road improvements a Saxon gold pendant, with some beads which crumbled on exposure, and a few fragments of bone, were found near the cross roads in the village. This ornament, which is in possession of the trustees of the Manor, is made of a thin circular plate of gold [sic], and is ornamented of two-ply twisted wire arranged in triple lines radiating from a central set stone of a dark purple colour. At the top is a small thin loop of wire from which it is suspended." There is also an article on this object (with illustration) in the *Antiquities Journal*, 1922, volume II (page 383). A printed copy of the article is included.

(3)

£700 - £1000



121* Chimú Funerary Mask. Ancient copper funerary mask from the Lambayeque Valley, Peru, *presented in a deep glazed frame with old label inscribed 'Chimu-Lambayeque Copper Funery [sic] Mask. Pre 900 AD.'*, frame size 26cm high x 31cm wide x 3.5cm deep

The Chimú were the pre-eminent people of Peru until their conquest by the Inca in the mid-15th century.

(1)

£200 - £300



122* Gandhara Carving. Large carved schist stone head of Bodhisattva, from the Ancient Buddhist Kingdom of Gandhara, Pakistan 2/3rd Century, *well carved with characteristic face and elongated earlobes on integral block base, 21cm high*

Provenance: James Koo Galleries, Singapore. Found in the Swabi District, Northern Pakistan.

(1)

£200 - £300



123* Gandhara Carving. A small carved schist stone head of Bodhisattva, from the Ancient Buddhist Kingdom of Gandhara, Pakistan 2/3rd Century, *well carved with characteristic face, halo and elongated earlobes, 14cm high*

Provenance: James Koo Galleries, Singapore. Found in the Peshwar District, Northern Pakistan.

(1)

£150 - £200



124* **Mace Head.** A Mesopotamian alabaster mace head, circa 3rd millennium BC, *approximately 5cm high x 5.5cm diameter*
(1) £80 - £120

125* **Pottery Vessels.** Mesopotamian Pottery Vessels, 1st millennium BC [or older], a *group of eleven pottery vessels collected between 1932 to just after WWII by a Mr Reed who was working on an oil pipe-line from Kirkuk and the Mediterranean Sea [museum identification request supplied]*
(11) £150 - £200

126* **Romano-Celtic.** A Romano-Celtic bronze roundel approximately 200-300AD, of *convex form engraved with a Celtic horseman, 55mm diameter*
Provenance: Found in East Anglia.
(1) £100 - £150



Lot 126



Lot 125

127* Sabaean Figure. A carved Sabaean alabaster male figure, 400BC-100AD, with label inscribed 'Pre-Islamic South Arabia Sabaean carved alabaster figure 400BC-100AD', carved as a man wearing a headress and long robe, with hands clasped together, standing on a carved square base with engraved script to front panel, some surface wear & soiling, height 30.5cm (12ins)

Private Collection, London.

The Sabaean were a civilization of people of South Arabia in pre-Islamic times, originally entering from the north. They were founders of the kingdom of Saba' the biblical Sheba, being mentioned in the books of Job, Joel, Ezekiel, and Isaiah. Excavations in central Yemen suggest that the Sabaean civilization began as early as the 10th-12th centuries BC. Saba' was rich in spices and agricultural products and had great trading routes by inland caravan and by sea. For centuries it controlled Bāb el-Mandeb, the straits leading into the Red Sea, and also established many colonies on the African coast. The Sabaean disappeared by the 6th century, as they were successively overrun by Persian adventurers and by the Muslim Arabs.

(1)

£700 - £1,000

128* Alabaster tablet. A Sabaean South Arabian alabaster stela, circa 1st-3rd century A.D., carved with three male faces in shallow relief, the face at centre flanked by left & right profile heads possibly of the same personage, with inscription beneath in sabaean script, with paper label attached to side with manuscript caption 'Sabaean. South Arabian carved limestone stela 200BC-100AD', with pitted sides where previously 'keyed' into wall or structure, 14cm (height) x 26cm (width) x 9cm (depth, varying)

Private Collection, London.

The Sabaean were a civilisation of people of South Arabia in pre-Islamic times, originally entering from the north. They were founders of the kingdom of Saba' the biblical Sheba, being mentioned in the books of Job, Joel, Ezekiel, and Isaiah. Excavations in central Yemen suggest that the Sabaean civilization began as early as the 10th-12th centuries BC. Saba' was rich in spices and agricultural products and had great trading routes by inland caravan and by sea. For centuries it controlled Bāb el-Mandeb, the straits leading into the Red Sea, and also established many colonies on the African coast. The Sabaean disappeared by the 6th century, as they were successively overrun by Persian adventurers and by the Muslim Arabs. A stele or occasionally stela is a stone or wooden slab, erected in the ancient world as a monument. Generally they were taller than their width, often being used for funerary or commemorative purposes. They were also used in ancient Greek and Roman government notices or as boundary markers.

(1)

£700 - £1,000



Lot 127



Lot 128



Lot 131

FURNITURE

129* **Bureau.** A George III oak fall-front bureau, the hinged fall enclosing drawers and cabinet, above four drawers each with brass drop handles and pierced back-plates, on bracket supports, 102cm high x 95cm wide x 53cm deep

(1)

£80 - £120



130* **Child's Chair.** A 1920s child's Orkney chair, with rush woven back and drop in seat, stained pine frame, some wear, 94cm high

(1)

£150 - £200

131* **Confessional Box.** A section of a Victorian Gothic carved oak confessional box, with pierced and raised cornice above an archway leading to lattice work grill with sliding door, the side panels carved with archways, 212cm high x 90cm wide x 74cm deep

(1)

£400 - £600



132* **Crib.** A 19th century pine rocking crib, with arched canopy and panelled sides, 61cm high x 96cm long

(1)

£150 - £200



133* **Crib.** A William IV period mahogany child's rocking crib, with cane canopy and sides, on turned columns with splayed supports and brass casters, 115cm high x 100cm long
(1) £200 - £300



134* **Crib.** A 19th century Welsh oak rocking crib, hooded canopy with aperture, 4 turned finials, old worm holes, 62cm high x 94cm long
(1) £200 - £300



135* **Desk.** A 1920s walnut desk, the rectangular shaped top inset with tooled rexine, above 3 drawers each with brass drop handle, on 4 shell carved cabriole supports, 78cm high x 98cm wide x 51cm deep
(1) £100 - £150



136* **Desk.** A 19th century Biedermeier light mahogany desk, the rectangular top with ebonised gallery, green rexine insert over three frieze drawers and two pedestal drawers on splayed supports, wood faded and much of the veneer cracked due to sun damage, with keys, 84cm high x 140cm wide x 72cm deep, together with a matching chair, the back with ebonised support, 94.5cm high
(2) £100 - £150



137* **Display Cabinet.** A 19th century German Biedermeier light mahogany display cabinet, with two glazed doors each with black moulded decoration above line inlaid panels, enclosing shelves on block supports, 161.5cm high x 123cm wide x 38cm deep
(1) £100 - £150

138* **Easel.** A late 19th century oak artist's studio easel by Lechertier Barbe & Co of Regent Street, the adjustable oak stand with oval pressed metal maker's plate, plus winding handle, 203cm high x 56.5cm wide
(1) £200 - £300



Lot 138



139* **Italian Urns.** A fine and rare pair of 18th century white marble garden urns, of *campagna* form with everted rim, half gadrooning to the lower section with carved heads depicting Turks and Christians, on square pedestal bases, one base cracked and general wear and weathering commensurate with age, approximately 94cm high

Private Collection, Icomb, Gloucestershire: purchased by the vendor from a residence in Chelsea, London in the 1990s.

(2)

£5,000 - £8,000





140* **Settle.** An early 19th century oak settle, the raised back with four panels, pink upholstered seat and curved armrests, on cabriole supports, 112cm high x 187cm wide x 63.5cm deep
(1)

£200 - £300



141* **Table.** A good 18th century oak refectory table, the rectangular planked top above carved bulbous supports united by cross stretchers, 83cm high x 187cm wide x 71cm deep
(1)

£700 - £1,000



142* **Wardrobe.** A late 18th/early 19th century Continental painted pine wardrobe, possibly Austrian, the pedimented cornice painted with marbled border and name 'Magdalena Eichmayr iii', above a single door with two painted panels, upper panel with the Madonna within an oval ribbon frame and garland of flowers, lower panel with a vase of flowers, both panels within marbled frame, central lozenge between the two panels with floral decoration and date '1826' painted in black, the canted corners with painted floral border, substantial brass key and lock plate, enclosing hanging space to the left and shelves to the right, good solid construction with some wear, commensurate with age, 117.7cm high x 111.9cm wide x 55.4cm deep

(1)

£300 - £500

SCULPTURE & BRONZES



143* Abstract Sculpture. A modern carved marble abstract female torso, of plain form mounted on a square marble base, 54.5cm high

(1)

£200 - £300

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

(2)

£300 - £500



Lot 145

145* Brockmuller (Friedrich Franz, 1880-1958). A collection of bird bronze statues, comprising a robin mounted on a square marble base, circa 1914, overall height 18cm, and a pair patinated bronze and gilded birds, each with black enamel eyes, perched on a thorny branch, signed 'F.F. Brockmuller', 24cm long, plus two hummingbirds perched on a branch (damaged), circa 1925, and a house sparrow mounted on a circular column, circa 1925, 14cm high, all signed

See lots 146 & 280

(4)

£300 - £500



146* Brockmuller (Friedrich Franz, 1880-1958). "The Awakening", circa 1925, patinated bronze figure of a capuchin monkey, mounted, on an integral circular bronze base, signed 'Fr. Fr. Brockmuller', 31.5cm high

See lots 145 & 280.

(1)

£500 - £800



147* Bronze Figure. A Victorian bronze signed M.A., modelled as a seated scholar resting on pillar with pen in one hand and book in the other, 20cm high

(1)

£200 - £300



150* **Bronze Stags.** A late 19th century bronze stag, modelled standing with large antlers, 32cm high, together with a modern bronze recumbent stag, 35cm long, plus a modern bronzed figural group modelled as a huntsman on horseback with 5 hounds, on a oval black marble base, 33cm long, all unsigned (3) £150 - £200

148* **Bronze Greyhounds.** A pair of late 20th century bronzed greyhounds, modelled standing, 37cm long (2) £100 - £150



149* **Bronze Lion.** A 19th century bronze model of a lion, modelled standing with well defined features, 51cm long (1) £500 - £800



151* **Carved Horse's Head.** An early 20th century carved pine horse's head, carved with characterful face with mouth open, 46cm high x 50cm long (1) £100 - £150



Lot 150



152* Ecclesiastical Sculpture. A Continental patinated pressed metal sculpture of a bishop, circa 1900, *constructed in several parts and well modelled, wearing a mitre and holding a crozier, some damage, approximately 115cm high*
(1)

£200 - £300



153* Egyptian Bust. A modern patinated bronze bust of an Egyptian pharaoh, *the snake headdress and head in gold with the elaborate green collar, 54cm long x 39cm wide*
(1)

£200 - £300



154* Follower of Jacob Epstein (1880-1959). Bust of a man, circa 1950s, *modelled as a smartly dressed middle aged man wearing a bow tie, probably a professor or professional businessman, unsigned, mounted on a wooden base, 43cm high*
(1)

£200 - £300



155* **Grand Tour.** A pair of Italian white marble lions, probably 18th century, *each carved in the recumbent position on stepped integral bases, 36cm long*
(2)

£500 - £800



Lot 156

156* **Grand Tour.** An 18th century alabaster torso, *carved as a nude male in the Roman style, with cloth draped over one shoulder and leaf covering his genitals mounted on a solid piece of rough cut alabaster, extensive cracks and damage, 58cm high*
(1)

£300 - £500



157* **Grand Tour.** Head of Hermes (18th century), *white marble head, carved as a young man in the Roman style, some discolouration and a small chip in the hair, 15cm high, mounted on a modern perspex stand, overall height 27cm high*
(1)

£300 - £500



158* **Venetian Table Base.** A pair of modern Italian antique style bronze table base stands, *formed as Venetian winged lions on integral rectangular base, 60.5cm high x 50cm long*
(2)

£300 - £500

159 No lot



160* **Lowenthal (Artur Imanuel, 1879-1964).** The Hon James Herbert Tennant, 1935, *circular cast bronze bas relief plaque portrait of the second son of the 2nd Baron Glenconner, signed and dated 'A LOWENTAL FECIT 1935' lower right, 15cm diameter (6ins)*
James Herbert Tennant (1929-1992) was the second son of Christopher Grey Tennant and Pamela Tennant.

Austrian Sculptor Artur Imanuel Lowenthal, or Lowental, (1879-1964) worked primarily in Vienna and Berlin, who left Germany in 1934, and established himself in London. His best known portraits include Beethoven, Einstein, Kreisler, Rudyard Kipling and Winston Churchill. A biography and catalogue of his works by John T. Turner was published by the Society for Lincolnshire History and Archaeology in 2014 (the artist having lived in or near Lincoln for the last 20 years of his life). The majority of his cast bronze portrait medallions were usually cast in editions of only a few impressions.

(1) £150 - £200



161* **Lowenthal (Artur Imanuel, 1879-1964).** Herbert, circa 1930s, *rectangular cast bronze bas relief plaque portrait of a boy, silvered finish, titled HERBERT lower left, and signed A LOWENTAL F lower right, 18.9 x 15.2cm (7.5 x 6ins)*
(1)

£150 - £200



Lot 162



Lot 163



Lot 164

162* **Lowenthal (Artur Imanuel, 1879-1964).** Portrait of a Lady, 1902, rectangular cast bronze bas relief plaque portrait of a middle-aged lady wearing furs, signed and dated A LOWENTHAL 1902 centre right, slightly arched top, 17.8 x 11.3cm (7 x 4.5ins)

(1) £150 - £200

163* **Lowenthal (Artur Imanuel, 1879-1964).** The Hon Colin Paget Tennant, circa 1935, circular cast bronze bas relief plaque, depicting Colin Tennant, later Lord Glenconner at the age of around 10 years, signed A Lowenthal FECIT lower right, 15.5cm diameter (6.1ins), with old handwritten label pasted to verso 'Colin Tennant Son of Lord Glenconner London'

Colin Paget Tennant, 3rd Baron Glenconner (1926-2010) purchased the island of Mustique (following the sale of inherited land in Trinidad), where he entertained the rich and famous, especially Princess Margaret, who gave him the nickname 'King of Mustique'.

(1) £150 - £200

164* **Lowenthal (Artur Imanuel, 1879-1964).** Studie, 1901, cast rectangular bas relief plaque, depicting a head and shoulder portrait of a youth with long curling hair, titled and signed lower right 'STUDIE v Lowenthal 1901', 18 x 10.4cm (7.1 x 4.1ins)

(1) £200 - £300



165* **Lowenthal (Artur Imanuel, 1879-1964).** Panther, 1949, rectangular cast bronze bas relief plaque, signed with monogram AL and dated 1949 lower right, 9.5 x 20.5cm (3.75 x 8.2ins)

(1) £200 - £300

166* **After Pierre-Jules Mené (1810-1879).** A bronze hunting dog, modelled as a greyhound with a riding crop in its mouth on a oval base signed 'Mene', 31cm long

(1) £100 - £150



Lot 166



167* **Montgomery (Field Marshal).** A bronzed bust of Field Marshal Bernard Law Montgomery (1887-1976) by Paul Lewis after Constance Freedman, mounted on a wooden plaque with engraved brass plaque, 33cm high

(1) £70 - £100

IVOR PLUMMER RIBA (1927–2018)

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



Lot 168

168* **Plummer (Ivor, 1927–2018).** Venetian Lion from Dalmatia, 1994, carved plaster bas relief, artist's monogram and date lower right, presented on a white painted wooden base, 37.5cm high x 55.5cm wide

(1)

£200 - £300

169* **Plummer (Ivor, 1927–2018).** Abstract Form, carved and polished marble inset with quartz crystals, mounted on a slate base, 27cm high

(1)

£200 - £300



Lot 169



170* **Plummer (Ivor, 1927–2018).** Crouching Venus, Lebanon cedar wood, mounted on a carpeted base, 48cm high

Submitted for inclusion in the Royal Academy Summer Exhibition 1992.

(1)

£200 - £300



Lot 171

171* **Plummer (Ivor, 1927-2018).** Disrobing Nude, carved in Portland stone, kneeling abstract nude on an integral block plinth, unsigned 49cm high

(1)

£200 - £300

172* **Plummer (Ivor, 1927-2018).** Disrobing Torso, carved wood, mounted on a composite base, 42cm high

(1)

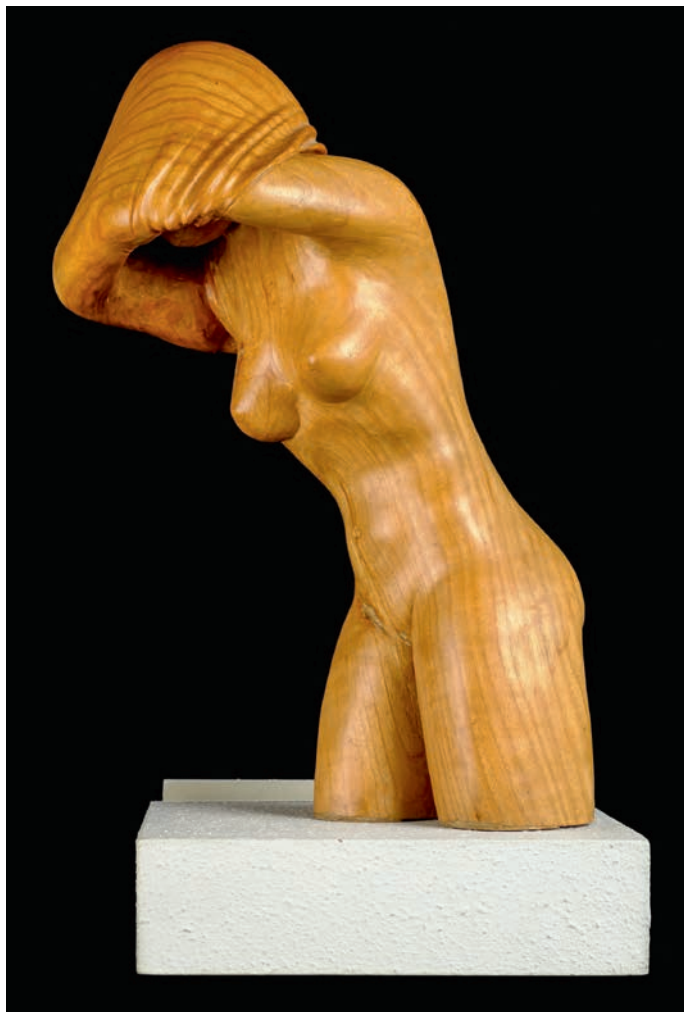
£200 - £300

173* **Plummer (Ivor, 1927-2018).** Euphrosyne Resting, cast bronze sculpture, showing a nude female seated on a block of stone with a further square marble base beneath, 38cm high

One of the original edition of 10, first exhibited 1992 and included in the Royal Academy Summer Exhibition the same year.

(1)

£200 - £300



Lot 172



Lot 173



Lot 174



Lot 175

174* **Plummer (Ivor, 1927–2018).** *Icarus on Impact, mixed media sculpture, mounted on a square wooden base, 50 x 50cm*

(1)

£200 – £300

175* **Plummer (Ivor, 1927–2018).** *Janet Sitting, bronzed terracotta sculpture, mounted on a black painted circular wood base, 35cm high*

(1)

£200 – £300



176* **Plummer (Ivor, 1927-2018).** Julie Sitting on Cushions, bronzed terracotta abstract sculpture, artist's monogram to base, mounted on a wooden base, 31cm high x 38cm long
(1) £200 - £300



178* **After Frederic Sackrider Remington (1861-1909).** Trooper of the Plains, 1909 [but later], bronze sculpture, with brown patina, signed to the base and numbered at the side 18/100, 24 x 26 x 8.5cm (9.5 x 10.25 x 3.3ins), mounted on black marble plinth, together with Cowboy, 1908, bronze sculpture with brown patina, signed to base, and numbered 21/100 at the side, 23 x 26 x 8cm (9 x 10.25 x 3.2ins), mounted on black marble plinth
Both later 20th century small-scale reproductions of the original works of 1909 and 1908 respectively.
(2) £200 - £300



177* **Plummer (Ivor, 1927-2018).** Novice Caryatid, 1981, carved elm, a kneeling female holding a plinth, on an integral wooden base, artist's monogram and date to base, 30cm high
Exhibited at SAA, 1982.
(1) £100 - £150



179* **Spence (David, 20th century).** A modern bronze bust of George Washington, number 25/1000, signed and numbered on the back with foundry mark for 'Morris Singer Foundry, London, 23cm high
(1) £150 - £200



180* **Wyon (Edward William, 1811-1885).** George Stephenson (1781-1848), 1858, bronze bust modelled in classical drapery on socle with integral plaque inscribed 'George Stephenson', the back signed 'E.W. Wyon Sculptor 1858' and 'C. Delepech Redt', 33cm high
(1) £300 - £500



181* **Wyon (Edward William, 1811-1885).** Joseph Locke (1805-1860), 1859, bronze bust modelled in classical drapery on socle with integral plaque inscribed 'Locke', the back inscribed 'E.W. Wyon Sculptor 1859' and 'Delepech Redt', 32.5cm high
(1) £300 - £500



PAINTINGS & PRINTS

OLD MASTER PAINTINGS



182* **Continental School.** Portrait of a musician, possibly French, circa 1760–1780, pastel on laid paper (one horizontal join), depicting a young gentleman wearing a flowing blue coat with white frilled collar and cuffs, playing a 12-stringed instrument, faint 14cm vertical crease and one small unobtrusive water-stain, laid down on canvas, 70 x 55cm (27.75 x 21.75ins), framed and glazed

(1)

£300 – £500



Lot 185

183* **Follower of Jan Davidsz de Heem (1606–1683/84).** Still Life with a Lobster, probably late 18th or early 19th century, oil on canvas, relined, 64 x 76.5cm (25 x 33.25ins), gilt moulded frame
A later 18th or early 19th century copy after the original painting of the late 1640s in the Toledo Museum of Art, Toledo, Ohio, USA.

(1)

£2,000 – £3,000



184* **Dutch School. Cattle on a Hillside, 18th century,** oil on canvas, depicting three horned cattle under a tree on a hillside, with a country peasant and his dog seated beside, relined, 35 x 30cm (13.75 x 11.75ins), gilt frame

(1)

£300 – £400

185* **English School. The Spanish Pointer, after George Stubbs,** circa 1780–1800, oil on canvas, showing a brown and white dog in half profile to left, prowling with nose low to the ground, in a landscape with vegetation in the foreground, overall craquelure, some edge and minor surface loss (becoming detached from stretcher), and occasional small marks, 30 x 36cm (11.75 x 14.25ins)
There are two known versions of 'The Spanish Pointer' by George Stubbs, one in a private collection, the other in the Bayerische Staatsgemäldesammlungen, Munich (Neue Pinakothek, no.1602). The painting was reproduced as an engraving by Thomas Bradford in 1768, thereby bringing it to a wider audience, with the result that it has been much copied. This unattributed version is a relatively early one.

(1)

£150 – £200



Lot 183



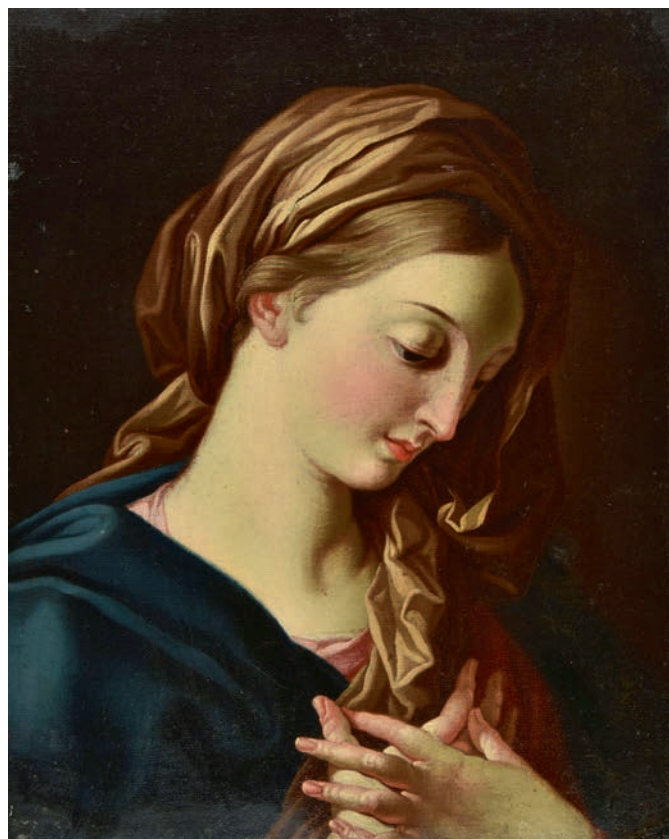
186* **German School.** Christ with a crown of thorns, 1522, oil on wood panel, half-length portrait of Christ, with introspective gaze, wearing a crown of thorns on his head, with birch twigs and rope at his side, panel slightly warped, verso with early manuscript in German, 33.5 x 20.5cm (13.25 x 8.25ins), framed

The partially indistinct inscription on the verso reads: 'With Albrecht Herr Bürger dies vor nehmer ... Mahler in Nürn berg hat dießen andächtigen(?) Chris(tus?) gemahl(t) 3. Monat vor seine(s?) ... Dat. ... J: 12. Aug(us)t ... 1522 dies (?) & 22 October gestorben que est scat in patem', translated as 'Albrecht Herr citizen of Nuremberg [or: Albrecht Herrburger from Nuremberg] has painted this devout Christ on 12th august 1522, three month before his death on 22nd October, may he rest in peace'.

(1) £400 - £600

187* **Lambrechts (Jan Baptist, 1680-after 1731).** Figures smoking and drinking in a tavern, early 18th century, oil on canvas, 38 x 30.8cm (15 x 12ins), deep gilt wooden frame

(1) £1,500 - £2,000



188* **Follower of Guido Reni (1575-1642).** The Madonna at Prayer, possibly 18th century, oil on canvas, some surface marks, old relining (probably 19th century), on 19th century stretcher, with remains of handwritten paper label to verso 'Head Madonna in Prayer Guido. Bought at Christie's 1858', 48 x 38.5cm (18.9 x 15.2ins)

Provenance: Estate of the late David Geider, Baydon, Wiltshire.
(1) £400 - £600



Lot 186



Lot 187



Lot 189



Lot 190

189* Sienese School. Crucifixion, 14th or 15th century, *tempera on wood panel, in the manner of Duccio or Guido da Siena (active 1250-1300), worming to verso, 34 x 61cm (13.5 x 24 ins)*

Provenance: Estate of David Geider, Baydon, Wiltshire.

The figure is similar to that of the Christ in Guido da Siena's Crucifixion or circa 1260-70 at Yale University Art Gallery (Jarves Collection).

(1) £700 - £1,000

190* Sienese School. Madonna and Child, 14th or 15th century, *tempera and gold on thick wood panel, some surface wear, extreme edges slightly chipped, traces of old woodworm to reverse (extinct), 47 x 23cm (18.5 x 9ins)*

Early Italian devotional panel depicting the Virgin seated in dark blue robe lined with dark green, and edged with gold, with a red cloth backdrop, holding the standing infant Christ, who touches his cheek to hers. The composition of the present work draws on the Byzantine icon tradition of the Madonna and Child, as interpreted by early Italian Renaissance painters such as Duccio di Buoninsegna and Simone Martini.

Provenance: Estate of David Geider, Baydon, Wiltshire.

£2,000 - £3,000



191* **Follower of Richard Wilson (1714–1782).** Italianate Landscape with ruin, bridge and receding coastline, later 18th or early 19th century, oil on canvas, relined, 101 x 123cm (39.75 x 48.5ins), attractive old gilt frame

Provenance: Arthur Bailey Proudman, thence by descent to George Edgar Joseph Proudman (1901–1971) and Christopher Proudman, Bristol.

This work was cleaned and conserved by Katherine Woodgate-Jones, Lower Swanswick, Bath, in 1985–86. A similar oil landscape by R. Norrie, hung over the fireplace in the library at Mellerstain House, a Robert Adam country house in Scotland (see Geoffrey Beard, *Robert Adam's Country Houses*, 1981).

(1)

£700 – £1,000

OLD MASTER PRINTS & DRAWINGS



192* **Blooteling (Abraham, 1640-1690).** *Variae Leonum Icones*, after Peter Paul Rubens, two etchings on laid paper, one with the title printed below the image *Variae Leonum Icones*, margins trimmed, imprint of Visscher and Abraham Blooteling missing to lower edge, sheet size 12.5 x 17.8cm (5 x 7ins) and similar

From a set of four small etched plates depicting lions, based on details from Rubens' painting of Daniel in the Lion's Den (National Gallery of Art, Washington).

(1)

£70 - £100



193* **Continental School.** Saint kneeling before an apparition of the Cross in the wilderness, early 18th century, pen, brown ink and brown wash on laid paper, sheet size 20.5 x 20.3cm (8.2 x 8ins)

(1)

£150 - £200



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

Provenance: Private Collection, Gloucestershire.

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

(4)

£400 - £600



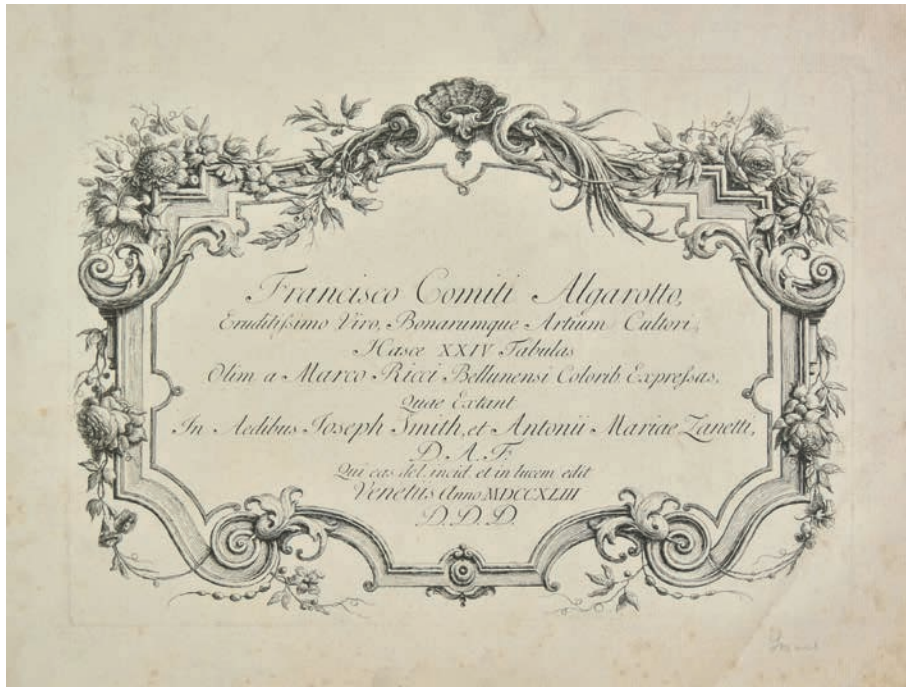
Lot 194



195* **Follower of Girolamo Francesco Maria Mazzola Parmigianino (1503-1540).** The Holy Family: Mary seated with Infant Christ making a sign of benediction with his right hand, Joseph behind, later 16 th century, pen and brown ink on laid paper, with partial watermark to right margin, some light mount-staining, laid down on later card, 21.5 x 14.8cm (8.5 x 10.9ins), later gilt frame, glazed
Provenance: Estate of David Geider, Baydon, Wiltshire.

(1)

£300 - £500



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

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

(18)

£700 - £1,000





197* **Ghisi (Giorgio Mantovano, circa 1520–1582).** The Last Judgement (after Michelangelo), mid 1540's [but later, circa 1677], engraved portrait frontispiece of Michelangelo by Ghisi, engraved plate of the complete Last Judgement by Sebastian Furck (1589–1665), and ten irregularly shaped double-page copper engraved plates of Michelangelo's Last Judgement in the Sistine Chapel, numbered A–I and L, the latter signed Georgius Mantuanus, and the preceding plate I with printed dedication to Matthys van de Merwede, the general plate and final plate L with publisher's name Giovanni Giacomo Rossi, Rome (active 1638–1684), all on laid paper, some marks and marginal soiling and light waterstain to upper inner margins, portrait with semi-circular portion to lower blank margin excised, generally with very wide margins, sheet size 495 x 620mm (19.5 x 24.4ins), contemporary calf-backed marbled boards, worn, folio

Boorsch & Lewis, Engravings of Giorgio Ghisi, Metropolitan Museum of Art, New York (1985), 9, state v. The late reissue by Giovanni Giacomo Rossi (1600–1699) of Ghisi's famous engravings after Michelangelo's fresco of the Last Judgement, originally published by Antonio Lafreri.

(1)

£300 – £500



198* **Italian School.** Detail from Aeneas at the Court of Dido, after Francesco Solimena (1657–1747), mid 18th century, black chalk on textured laid paper, backed by a transparent paper release layer, depicting Dido with a crown on her head sitting enthroned beside a classical pillar, surrounded by putti and courtiers, some small marks and surface wear, mainly to margins, 52.5 x 38.5cm (20.5 x 15.25ins), mounted, framed and glazed

A well-executed and highly-finished drawing after Solimena's large oil painting of circa 1739–41 entitled *Aeneas at the Court of Dido*, held in the Museo di Capodimonte in Naples. This drawing shows a detail of the left-hand portion of the painting, omitting the homage-paying figure of Aeneas.

(1)

£300 – £500



Lot 199

199* **Kilian (Lucas, 1579–1637)**. Albrecht Durer im Ruhmestempel, 1600, copper engraving on laid paper, with unidentified watermark, trimmed to the image, a few marks and light creases to margins, 43 x 26.3cm (17 x 10.4ins), together with **Vorsterman (Lucas, 1595–1675)**, The Miraculous Catch of Fish (St. Peter finding the tribute money in a fish), after Rubens, circa 1620, engraving on laid paper, with printed quotation from Matthew Chapter XVII below, and cum privilegio to lower right, trimmed to plate mark, sheet size 28.5 x 36.5cm (11.25 x 14.25ins), plus **Pontius (Paulus, 1603–1658)**, Peter Paul Rubens and Anthony van Dyck, circa 1640s, copper engraving on laid paper, trimmed to plate margins, and with publisher's imprint to the foot of the sheet trimmed off, sheet size 35 x 45cm (13.75 x 17.75ins)

(3)

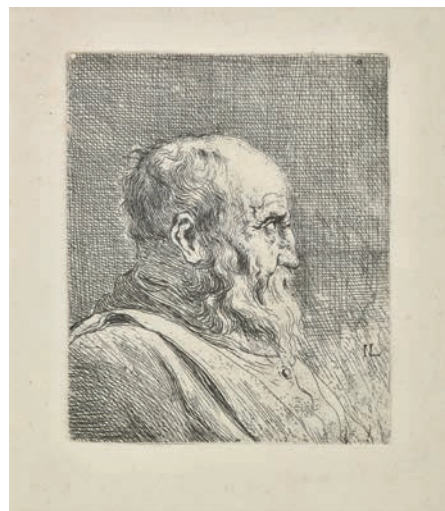
£150 – £200

200* **Lievens (Jan, 1607–1674)**. Bust of a young man, facing right, etching on laid paper, the second state, with publisher's name Franciscus van den Wyngaerde exc to upper left, and lettered I Livens towards lower left, numbered in an old hand in ink 78 to upper left corner of the plate, small wormhole touching plate mark towards upper left, plate size 14.5 x 12.3cm (5.8 x 4.85ins), sheet size 30 x 19.5cm (11.8 x 7.75ins), together with Bust of a bearded man, facing right, etching on laid paper, second state with publisher's address to upper right F. v. Wyn. exc, and lettered I L. fec. towards centre of left margin, 2 small wormholes towards upper left, the smaller inside the plate mark, the slightly large just outside the plate mark, plate size 14.5 x 12.3cm (5.8 x 4.85ins), sheet size 30.3 x 19.6cm (11.9 x 7.7ins), plus Bust of an old man, facing right, etching on laid paper, the second state, lettered towards lower right I L, 2 small wormholes towards upper left, one just inside the plate mark, plate size 12.3 x 10cm (4.8 x 4ins), sheet size 30.1 x 19cm (11.9 x 7.5ins), each window-mounted

Bartsch 26, 28 & 35. Hollstein 44, 4th state (of 4); 46, 3rd state (of 3) with reworking to the beard and hair; 54, 2nd state (of 2).

(3)

£600 – £900



Lot 200



Lot 201

201* **Neo-Classical School.** Classical erotic scenes, 19th century, four pen and brown ink drawings on wove paper, numbered 2, 5, 11 and 14 to lower right corner, matching modern gilt frames, glazed (4) £300 - £500



202* **Rembrandt (Harmensz. van Rijn, 1606-1669).** Three Oriental Figures (Jacob & Laban), 1641, etching on laid paper, with partial crown and shield watermark, a later (20th century) impression, plate size 145 x 113mm (5.75 x 4.5ins), with wide margins, sheet size 25 x 16.7cm (10 x 6.6ins) (1)

£80 - £120



203* **Rembrandt (Harmensz. van Rijn, 1606-1669).** Christ before Pilate, 1636, etching on thick laid paper, lettered to lower left blank margin Rembrandt f 1636. Cum Priv, trimmed to plate mark, a few very short closed marginal tears and minor surface marks, 56.5 x 45cm (22.25 x 17.7ins), framed and glazed Hind 143 iv; Biorklund 77 iv. (1)

£300 - £500



204* Reynolds (Joshua, 1723–1792). Head and shoulders sketch of a young girl in bonnet, pen, ink & watercolour wash, inscribed towards lower margin (possibly with name of the subject), 16 x 9.5cm (6.25 x 3.75ins), framed and glazed

With handwritten label pasted to verso 'G. Ingestre Maryon Esq, Ashby de la Zouche, Oct. 1827'. Most of the drawings and sketches by Reynolds extant derive from the sale of the property of Sir Joshua's niece Mary, Dowager Marchioness of Thomond, his principal heiress, at Christies on 26th May 1821, where over 450 drawings, and nine sketch books, were sold in a total of fifteen lots. Six of these lots were bought by Sir John Herschel (1792–1871).

(1)

£300 – £500

205* Tempesta (Antonio, 1555–1630). The Conversion of Constantine the Great, circa 1590, a series of 12 etchings on laid paper, each with decorative border, 5 signed in the plate, and 2 initialled A E, including a title or dedication bearing the words 'Antiqua Insignia Familie Imperatoriae Anglae Flaviae inquibus Augustus Palma Deo reddit tanq auctori regulari omniu suar victoriar', a few minor marks, sheet size 177 x 128mm (7 x 5ins), each trimmed to margins, mounted on old paper and bound in later 17th or early 18th century sprinkled calf, with red morocco label to spine lettered TEM: CON, some marks and slight wear, with upper cover detached, small 4to Bartsch XVII, 184, 1434, 1431, 1440, 1441, 1439, 1437, 1430, 1442, 1433, 1432, 1438, and 1436. The title of this series is Isagogica Historia de Constantino Max. Imperatore (according to BM). Bartsch gives the title of the series of fifteen prints as L'Histoire de l'institution de l'ordre Militaire, institué par l'Empereur Constantin, sous la protection de St. George. The three engravings not present are Bartsch 1428, 1429 and 1435.

(1)

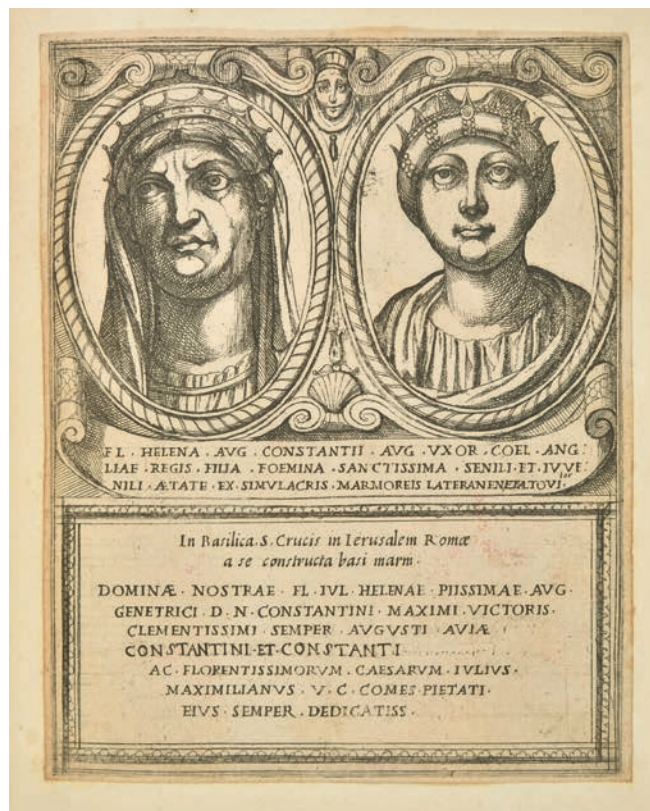
£300 – £500



206* Wierix, Hieronymus, 1553–1619. Nemesis (The Great Fortune), after Albrecht Durer, circa 1580–1610, engraving on laid paper, a reversed copy of the engraving by Albrecht Durer of circa 1502, trimmed to plate margins, with some marks and slight damage to upper left corner, with a little loss (not affecting image), with early monogram LB to top margin, and numbered 59 in brown ink to upper left corner of backing sheet, sheet size 334 x 232mm (13.2 x 9.2ins), mounted on old laid paper, with pencil inscription to verso 'From the Barnard Collection, Mark Anthony Copy Very Fine & Rare, Maggs Bros, Strand, London, Jan 1897'

(1)

£200 – £300



FAR EASTERN & ISLAMIC ART



Lot 207

207* **Bairei (Kono Naotoyo , 1844-1895).** Bairei Hyakucho Gafu (Bairei's Album of One Hundred Birds), 2 volumes: Ten & Hito (Sky & People), Tokyo, Kineido and Kyoto, Okura Magobei, Meiji 14, 1881, 2 volumes from the set of 3 of Bairei's Album of One Hundred Birds, the first volume (Sky) containing 43 pages of colour woodblock illustrations of various birds, including 7 double-page, 7 pages of Japanese text at front, and 2 at rear, including inside front and rear covers, the second volume (People) containing 43 pages of colour woodblock illustrations of various birds, including 17 double-page, 3 pages of Japanese text at front of volume, and 4 at rear, including inside front and rear covers, both stitched as issued in printed paper covers, red title label to each volume, some soiling and discolouration to covers, stitching partly broken, 8vo (24.7 x 16.4cm, 9.75 x 6.5ins)

According to Edward Strange, Bairei's Hyakucho Gafu are "perhaps the best illustrations of bird-life ever cut on wood. They are printed each from six or seven blocks, the shading even of the drawing being to some extent thus provided for, instead of having been left to the skill of the printer." (Japanese Illustration: A History of the Arts of Wood-cutting and Colour, 1897, page 105).

(2)

£200 - £300

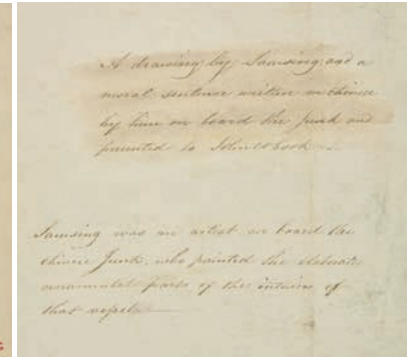
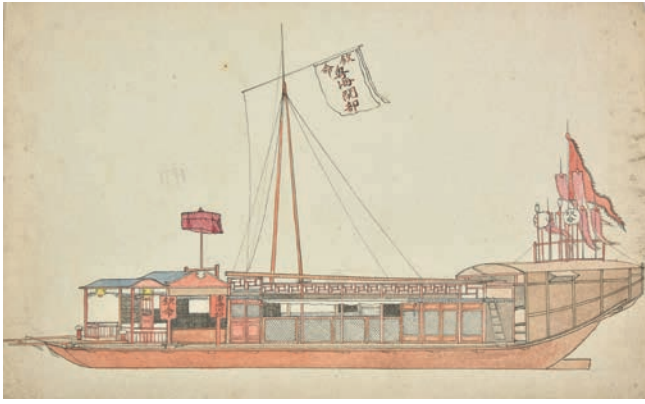


208* **Bunrei (Maekawa, 1837-1917).** Studies of Birds and Plants by Bunrei, Yokohama, Hobusho-kai, Meiji 18, 1885, 66 pages of colour woodblock, illustrations of birds, including 13 double-page, 5 pages of Japanese text at front (including inside front cover), and single-page of Japanese text to inside rear cover, stitched as issued in original paper wrappers, with red paper title label to upper cover (upper portion missing), the inside front cover with printed Japanese text on red paper torn across, but generally without loss, folio (35.5 x 25.5cm, 14 x 9.5ins)

Fine large-scale album of bird and flower prints, printed in black, grey, salmon, brown, yellow, pink and red, emulating, in larger format, Bairei's Hyakucho Gafu of 1881 (see previous lot).

(1)

£200 - £300



209* **Chinese School.** Profile view of a Chinese Junk, circa 1820s-30s, pen, black ink and watercolour on laid paper, some light soiling to margins, sheet size 19 x 30.5cm (7.5 x 12ins), together with another pen, black ink and grey wash drawing of a Chinese junk under sail, on wove paper, both unsigned, sheet size 21 x 30.5cm (8.25 x 12ins), plus a black ink and watercolour drawing of a Chinese man holding a watermelon, signed in Chinese and English 'Samsing', sheet size 20 x 14.2cm (7.9 x 5.6ins), and a similar size moral sentence in Chinese calligraphy by the same artist, also signed in Chinese and English, the last two items loosely contained in a sheet of folded laid paper bearing a watermark of a crown, shield, post horn with letter J below, with inscription in brown ink to upper cover 'A drawing by Samsing, and a moral sentence written in Chinese by him on board the Junk and presented to John W. Cook. Samsing was an artist on board the Chinese Junk, who painted the elaborate ornamental parts of the interior of that vessel.'

The watermark on the laid paper wrapper with manuscript inscription can be dated to circa 1825. The two drawings of a Chinese Junk may have been executed by a Western artist.

(4)

£200 - £300



210* **Ethiopian School.** St. George and Warriors, 20th century, watercolour, black ink and gouache on cloth, 61 x 83cm, framed and glazed (1)

£200 - £300



Lot 211

211* **Hiroshige (Ando, 1797-1858).** Landscape with group of male figures travelling beneath a silhouetted tree with mountains beyond, colour woodblock print, faint red seal lower right, publishing details to right outer margin (partly trimmed), sheet size 25.5 x 35.5cm (10 x 14ins), together with four other various Japanese colour woodblocks, including a hand-coloured Ikebana print from a book entitled Flower Arrangement for Vases of 1698 (Heika Ozu-ye, probably 19th century), two colour double-page colour woodblock prints of women on a verandah, and women playing a card game, 19th century, and another colour woodblock coastal landscape with figures on a jetty, somewhat faded (5) £200 - £300

212* **Japanese School.** Two women drinking tea in a landscape by the coast, & Group of travellers in a winter landscape, early to mid-19th century, a pair of pen, grey ink and watercolour drawings on thin laid paper, each heightened with gold, the first with Japanese text and seal to upper margin, some minor marks and slight fraying to extreme edges, sheet size 31.5 x 47.4cm (12.5 x 18.6ins) (2) £200 - £300



Lot 212



213* **Kota School.** Maharaja Chhatrasal on horseback, circa 1865-80, opaque watercolour heightened with gold on paper, showing a rider facing left on a caparisoned horse, haloed, holding spear, with attendants, Devanagari inscription verso, 32.4 x 24.4cm, mounted, framed and glazed

Provenance: Christie's, London, *Islamic and Indian Art*, 23rd April 1981, lot 43.

(1)

£800 – £1,200



Lot 214

214* Kuniyoshi (Utagawa, 1797/98-1861), Kunisada (Toyokuni III, 1786-1865). A collection of 15 colour woodblock triptych and diptych prints, mostly by Kuniyoshi and Kunisada, circa 1842-57, a collection of 15 colour woodblock prints by Kuniyoshi and Kunisada, but including one by Sadahide (1807-1873), a diptych with Nera seal of circa 1850, and a triptych by Toyokuni II (1777-1835), circa 1810, all folded and joined back-to-back in book form, each triptych measuring approximately 36.5 x 75.5cm (14.5 x 29.75ins), slight wear to folded corners and one or two tears to folds, generally without loss, colours mostly strong and fresh (due to the folded format), upper card cover present, with mounted title label on blue paper (rear cover missing), large 8vo (27 x 18.5cm, 10.6 x 7.25ins)

This collection contains 4 works by Kuniyoshi, 9 by Kunisada, 1 by Sadahide, and 1 by Toyokuni II. Amongst the Kunisada subjects is one of a bath house of circa 1857. The majority of subjects are of figures in a landscape and interiors. The triptych by Toyokuni II of circa 1810 features a woman saying goodbye to a male figure on a jetty as she joins a boating party.

(1) £400 - £600

215* Kuniyoshi (Utagawa, 1797/98-1861). Album of Warriors, circa 1850s, colour printed title, and 49 single-page colour woodblock prints of warriors, each with printed text, artist's seal and publisher's details, original yellow wrappers, stitched as issued, rubbed and light wear, large 8vo (25 x 18.5cm, 9.9 x 7.3ins)

(1) £150 - £200



216* **Mughal School.** Musical scene, northern India, late 18th century, opaque watercolour with pen and ink on paper, heightened with gold, depicting four ladies on a terrace playing instruments or spectating, of whom three seated, one in lotus position in iwan, the others on a floral carpet, later card mount containing two concentric floral borders within orange outer frame, remnants of tape verso, image size 13 x 17.1cm, mount size 22.1 x 30cm

Provenance: acquired from a London auction house circa 1980.

(1) £400 - £600



217* **Mughal School.** Princess under a blossoming tree, possibly the Deccan, mid-18th century, opaque watercolour with pen and ink on wove paper, heightened with gold, the princess facing right, female attendant with lute opposite, birds in tree and in flight, including a duck caught by a falcon, foreground containing stream with fish, bordered with flowers, mounted on a later card album leaf with orange outer frame enclosing floral border, the princess sometime repainted, remnants of tape verso and to outer frame recto, image size 26 x 15cm, sheet size 30.2 x 22.2cm

Provenance: acquired from a London auction house circa 1980.

The motif of a woman holding a tree originated in Indian sculpture and is known as *salabhanjika*.

(1)

£400 - £600



218* **Persian School.** Sasanian court scene, 20th century, captioned in image 'Anushirwan-e 'Adel', namely Khosrow I (501-579 CE), oil and pen-and-ink on panel, heightened with gold, laquered, craquelure, a few restored cracks, framed, 87 x 58cm (1) £150 - £200



Lot 219

219* **Mughal School.** Portrait of the Mughal emperor Jahangir (r. 1605-27), probably late 17th century, pen and ink with wash and white bodycolour on laid paper, heightened with gold, head-and-shoulders portrait facing left, blue outer border enclosing inner frames of green and black, 3cm closed tear extending from left edge along shoulder, another closed tear in upper right corner just affecting image, frame chipped and with remnants of tape along upper edge, verso taped along edges, image size 13 x 13cm, sheet size 14.5 x 15cm Provenance: Private Collection, United Kingdom. (1) £500 - £800



220* **Surimono.** Girl making a model of Ichikawa Danjuro VIII, circa 1832, colour woodblock surimono print on laid paper, with Japanese verses signed Kosui-Sangin, 2 red seals lower left including Okame, worm track to original centrefold repaired, sheet size 22.8 x 36.5cm (9 x 14.4ins), with a handwritten letter discussing this print from Jack Hillier to Richard Illing, dated 7th January 1977, plus four other 19th century colour woodblock surimono prints, depicting a man in a black robe, another male figure in green robe and a seated woman (2 copies), each with printed Japanese text to right hand side, 25 x 37cm (9.9 x 14.6ins) Ichigawa Danjuro VIII (1823-1854) was a well known Kabuki actor of the Danjuro line. He became the 8th Ichikawa Danjuro at the age of just 9 years old. In the accompanying letter, Hillier surmises that this print may represent an announcement of the actor's change of name. (5) £200 - £300

PORTRAITS & MINIATURES



221* **[Jane Austen]**. Portrait Miniature of Francis William Digweed, by George Jackson (active 1810–1820s), 1811, *watercolour, gouache, and bodycolour on ivory, oval head and shoulders half-profile portrait to left of a fair-haired gentleman with side whiskers, wearing a dark blue coat and white stock, signed and dated lower left, fabric tape on verso with early 20th century pencilled inscription 'Francis W. Digweed Esqr. Steventon Manor', 67 x 50mm (2.5 x 2ins), ebonised frame, glazed*

Provenance: From the portrait miniature collection of mathematician and businessman Sir Brian Kellest (1922–1994).

Francis William Digweed (1781–1865) was the youngest son of Hugh and Ruth Digweed who lived in Steventon Manor, near Basingstoke, renting it initially from Thomas Knight, and subsequently from his heir, Jane Austen's brother, Edward Austen Knight. He and his four brothers, John, Harry, James and William were consequently close friends of Jane Austen and her family, who lived at Steventon Rectory nearby.

For a similar example of this little-known artist's work, depicting the sporting artist John Frederick Herring (NPG 4902) and dated 1822, see David Saywell & Jacob Simon, National Portrait Gallery, *Complete Illustrated Catalogue*, 2004, page 299, and Richard Walker, *Regency Portraits*, 1985, page 246. Another example of the work of George Jackson, a portrait miniature of a young gentlemen dated 1822, was previously sold in these rooms, November 2018 (Dominic Winter, Antiques & Fine Art, 8 November, 2018, lot 380).

(1)

£700 – £1,000



222* **[Jane Austen]**. Portrait miniature of James Digweed, by George Jackson (active 1810–20s), circa 1811, watercolour, gouache, and bodycolour on ivory, oval head and shoulders half-profile portrait to right of a fair-haired gentleman with side whiskers, wearing a black coat and white stock, against a backdrop of crimson drapes and leather-bound books, small piece of paper tipped to verso annotated in contemporary manuscript 'Rvd James Digweed', 70 x 55mm (2.75 x 2.25ins), ebonised frame, glazed

Provenance: From the portrait miniature collection of mathematician and businessman Sir Brian Kellett (1922–1994).

The Digweeds were non-landed gentry who rented Steventon Manor from Thomas Knight, and subsequently his heir, Jane Austen's brother, Edward Austen Knight. Consequently they were close neighbours and friends of George and Cassandra Austen and their offspring, who lived at the rectory in Steventon, near Basingstoke, from 1775 to 1801 during George's incumbency there. Hugh and Ruth Digweed had five sons – John, Harry, James, William Francis and Francis William – who were much of an age with the Austen progeny. James Digweed (1774–1862) was born at the Manor the year before Jane was born, and so the two children grew up together and formed a great friendship. James took holy orders in 1797 and became George Austen's curate at Steventon in 1798. His wife Mary Susannah was also a close friend of the novelist. She was the daughter of John Lyford, the Austen family doctor, who attended on all members of the family whilst they lived at Steventon.

Jane Austen often referred to the Digweeds in her letters, their paths frequently crossing at dinners, balls and other social occasions. A particularly interesting letter is that sent by Jane to her sister Cassandra in 1798: 'James Digweed has had a very ugly cut–how could it happen? It happened by a young horse which he had lately purchased, & which he was trying to back into its stable;– the Animal kicked him down with his forefeet, & kicked a great hole in his head;–he scrambled away as soon as he could, but was stunned for a time, & suffered a good deal of pain afterwards.' James Digweed was also alluded to in a typically romantic vein by Jane to her sister in a letter written the following year: 'James Digweed left Hampshire to day. I think he must be in love with you, from his anxiety to have you go to the Faversham Balls, & likewise from his supposing, that the two Elms fell from their greif [sic] at your absence. – Was not it a galant [sic] idea?' (*Jane Austen's Letters*, Collected and Edited by Deirdre Le Faye, OUP, 2011, pages 28 and 65)

Although unsigned, in our opinion this painting is by the same artist as the portrait miniature of James's brother, Francis William, in this sale (lot 221); the works match in style and technique, and were almost certainly done around the same time. For a similar example of this little-known artist's work, depicting the sporting artist John Frederick Herring (NPG 4902) and dated 1822, see David Saywell & Jacob Simon, National Portrait Gallery, *Complete Illustrated Catalogue*, 2004, page 299, and Richard Walker, *Regency Portraits*, 1985, page 246. We have previously sold a work by George Jackson, a portrait miniature of a gentleman dated 1822 (November 2018).

(1)

£700 – £1,000



223* **[Jane Austen]**. Portrait Miniature of Mrs. James Digweed, née Mary Susannah Lyford, by George Jackson (active 1810–20s), circa 1811, watercolour and bodycolour on ivory, oval head and shoulders half-profile portrait to left of a young lady wearing a white dress with high-necked lace-trimmed collar, her fair hair worn piled up on her head and in curled bangs, portion of paper tipped to verso with contemporary manuscript inscription 'Mrs. James Digweed born Miss Susanna Lyford', 67 x 53mm (2.5 x 2ins), ebonised frame, glazed

Provenance: From the portrait miniature collection of mathematician and businessman Sir Brian Kellett (1922–1994).

Mary Susannah Lyford (1772–1840) married James Digweed in 1803. She was a close friend of Jane Austen, and her father, John Lyford, was a physician who attended on all members of the Austen family whilst they were residing at the rectory in Steventon between 1775 and 1801. Mary Lyford's cousin, Giles-King Lyford, was Surgeon-in-Ordinary at the County Hospital in Winchester and he attended on Jane during her final illness. In fact Jane moved to Winchester in 1817 shortly before her death so that she should be near her doctor. The Digweeds were also close friends and neighbours of the Austen family, living as they did at Steventon Manor, which they rented first from Thomas Knight, and subsequently from his heir, Jane Austen's brother, Edward Austen Knight.

Although unsigned, in our opinion this painting is by the same artist as the portrait miniature of Susannah's brother-in-law, Francis William, in this sale; the works match in style and technique, and were almost certainly done around the same time. For a similar example of this little-known artist's work, depicting the sporting artist John Frederick Herring (NPG 4902) and dated 1822, see David Saywell & Jacob Simon, National Portrait Gallery, *Complete Illustrated Catalogue*, 2004, page 299, and Richard Walker, *Regency Portraits*, 1985, page 246. We have previously sold a work by George Jackson, a portrait miniature of a gentleman dated 1822 (November 2018).

(1)

£700 – £1,000



224* **Attributed to Francis Alleyne (1750–1815).** Portrait of a Young Gentleman, oil on canvas, full-length portrait of a young man in grey wig, pale yellow waistcoat and breeches tied at the knee, navy frock coat, and white cravat, holding a black wide-brimmed hat in one hand and a whip in the other, against a stone pillar, with garden vista beyond, small area of paint loss to left of figure, re-lined, 46 x 33cm (18 x 13ins), framed, with later printed attribution label on verso (1) £700 – £1,000

225* **Beaumont (William Dyer, active 1833–1852).** Four full-length silhouette portraits, 1852, together four full-length black painted silhouettes, with touches of colour, bodycolour, and gilt, comprising two gentlemen profile to right, and two ladies, one profile to right, the other profile to left, the younger lady holding a book, and with circular embossed stamp to upper left corner 'Turnbull Superfine London Board', some rubbing and consequent minor paint flaking (most noticeably to the hair of the older gentleman and the nose tip of the older lady), some light toning and marks, each signed and dated in pencil lower right, each 25 x 19cm (9.75 x 7.5ins), matching mounts and frames, glazed

A distinctive and sought-after silhouette cutter and painter, William Dyer Beaumont is a somewhat obscure character. His only recorded trade label makes reference to him working in Bath and Brighton, although it is thought that he may have been based in Cheltenham. Strangely he is often referred to as W.H. Beaumont, and sometimes as W. Dyce Beaumont; the former appears to be a perpetuated error, the latter is clearly a misreading of 'Dyer'. Three of our silhouettes are signed 'W. Dyer Beaumont fecit 1852' and the other 'Dyer Beaumont fecit 1852'. Many of his works are not signed at all, but he makes use of various devices which make his work fairly easy to recognise: a propensity for full-length figures; a use of sepia or dark brown paper (though black is used too, as here); the addition of props such as books, furniture, items of needlework and ornaments, these often picked out in colours or gold; and the use of shadows.

His later silhouettes of the 1840s and beyond have been called 'among the finest of the period.' (Sue McKechnie, *British Silhouette Artists and their Work: 1760–1860*, 1978, page 190). John Woodiwiss was of a similar opinion, saying, 'really outstanding profiles demand a high degree of artistic taste and technique and in this respect few painters of the mid-nineteenth century could compare with W. H. Beaumont', adding that the artist 'enjoyed using colour and always did so with the blending and discrimination of good taste'. Woodiwiss particularly admired Beaumont's female portraits as studies of 'unusual charm', their lace adornments painted 'with the delicate touch of a master.' (John Woodiwiss, *British Silhouettes*, 1965, page 68).

(4)

£200 – £400



Lot 225



226* Brown (Mather, 1761-1831). Half-length portrait of an unidentified gentleman, possibly a member of the Collingwood family, circa 1800, oil on canvas, unsigned, 75 x 62cm (29.5 x 24.5ins), old typed label to wooden stretcher verso, with erroneous attribution to John Trumbull

Acquired from the auction of the contents of Lilburn Hall, Northumberland, which took place from April 1975, following its sale to Duncan Davidson in 1972. The property was owned by Sir Edward Foyle Collingwood (1900-1970), mathematician, whose great grandfather was the brother of Admiral Lord Cuthbert Collingwood (1750-1810). According to Sir Edward Collingwood's niece, Mrs Susan Collingwood-Cameron, the painting had been in the family for over a century and the artist was always believed to have been John Trumbull. While the artist is now believed to be Mather Brown, the sitter's identity remains unknown. Early American portrait painter Mather Brown was born in Boston, Massachusetts, and at the age of 12 became a pupil of Gilbert Stuart. He moved to London in 1781 to study further in the studio of Benjamin West, entered the Royal Academy in 1782, and began exhibiting there the following year. He painted many portraits of both American and English sitters, including Thomas Jefferson, John Adams, Prince Frederick Augustus. and George, Prince of Wales.

(1) £300-500



227* Busoni, Raffaello (1900-1962). Portrait of Arturo Toscanini (1867-1957), 1937, oil on canvas, showing Toscanini three-quarter length and conducting, some paint flaking to lower part of canvas, signed and dated lower right, 111 x 83cm (43.75 x 32.75ins), framed (1) £250 - £350

228* Cox (Harold, active 1921 -). George Edgar Joseph Proudman, crayon on paper, portrait drawing, initials 'E.P.' lower left, together with two further portraits by the same artist of George Proudman's two sons Christopher John and John Bailey Proudman, 50 x 38cm (19.75 x 15ins), oval mount aperture, framed and glazed
Drawn by the artist while the Proudmans were on holiday in Lyme Regis, 1938. (3) £150 - £200



Lot 228



229* **English School.** Head-and-shoulders portrait of King Charles I, late 17th century, oil on board, showing the head of the King with a lace collar, remains of red wax seal to verso with crest of a griffin's head possibly of the Hoare family surmounting initials (possibly IHH) with surrounding motto, '[In] Deo Con[fidimus?]', 46 x 37cm (18 x 14.5ins), gilt gesso frame with chalk number mark B/A 943 to verso (1) £500 - £800





230* **English School.** Portrait of a Gentleman, believed to be David Peloquin (1699-1766), merchant & mayor of Bristol, circa 1740s, *three quarter length oil on canvas portrait, relined, 127 x 102cm (50 x 40ins), gilt moulded frame*

David Peloquin was a wealthy merchant, the son of Stephen Peloquin and member of one of the protestant Huguenot families that settled in England after they were expelled from France in 1685. He held the office of High Sheriff of Bristol in 1735 and Mayor of Bristol in 1751. He laid the foundation stone of St. George's Church, Kingswood in 1752. Peloquin died in 1766 at the age of 66 and there is a tablet in his memory in St Stephen's Church, Bristol, erected by his sister Mary Ann Peloquin (1706-1778).

(1)

£2,000 - £3,000



231* **English School.** Portrait of a Gentleman, thought to be Stephen Peloquin (or another member of the Peloquin family), circa 1740, three quarter length oil on canvas portrait, slight surface wear, relined, 127 x 101cm (50 x 40ins), gilt moulded frame
(1) £1,500 - £2,000



232* **English School.** Portrait of a gentleman, circa 1820s, oil on paper, laid down on thick card, head and shoulders portrait half profile to right of a gentleman wearing a black jacket and white waistcoat and stock, overall craquelure, 38 x 33.5cm (15 x 13.25ins), framed, with engraved label on backboard 'Signori L. Caldesi & Co. Photographic Studio'

Provenance: According to a modern label on the verso this painting is from the estate of John Boustead of Armathwaite Hall in Cumbria. Boustead, who owned tea plantations in Ceylon, purchased the Hall in 1850, and made extensive alterations to the building.

(1)

£150 - £200



233* **English School.** Portrait of Hester Smith, circa 1820, watercolour on paper, oval head and shoulders portrait of a young lady, her face framed by dark curls, and her shoulders covered with a diaphanous gown, small (original?) join to lower edge, 11.5 x 9.5cm (4.5 x 3.75ins), mounted, gilt moulded frame, glazed, with early manuscript label on verso 'Hester - eldest daughter of George Smith of Ashstead - wife of Edmund Lomax of Wetley - born 1800. To be given to Shelley [Scarlett] 6th Baron Abinger'

A later manuscript note attached to the frame indicates that Hester Smith (1798-1833) married Edmund Lomax (1778-1847) in 1821.

(1)

£150 - £250



234* **Gere (Charles, 1869-1957).** Christopher John Proudman, 1945, watercolour on paper, portrait, signed and dated lower left, 25 x 19.5cm (10 x 7.5ins), together with another by the same artist of Richard H. Proudman, 1945, with a lock of Richard's hair to verso, 24.5 x 19.5cm (9.75 x 7.75ins), signed and dated lower left, both framed and glazed

Charles March Gere, RA, RWS (1869-1957), English painter, illustrator of books, and stained glass and embroidery designer associated with the Arts and Crafts movement, who lived in Painswick, Gloucestershire.

(2)

£200 - £300

235* **Glass (William Mervyn, 1885-1965).** Portrait of W.R.W. Anderson Rokeby, 1914, *half-length oil on canvas, of gentleman holding riding gloves, crop & hunting stick, 112 x 86cm (44.25 x 34 ins), gilt moulded frame*

William Rose Wood Anderson (1886-1928) of Rokeby House, Barby Road, Rugby, was born in Shanghai, but educated at Bedford Grammar School. He joined the Royal Artillery in 1912, and went to France on 1st April 1915 as a Lieutenant in the 4th South Midland Howitzer Brigade. Promoted to Captain in June 1916, he then became Acting Major in the Royal Field Artillery on 11th September 1917, but relinquished this post on 15th June 1918, having been wounded in the thigh on that day whilst serving in Italy.

(1)

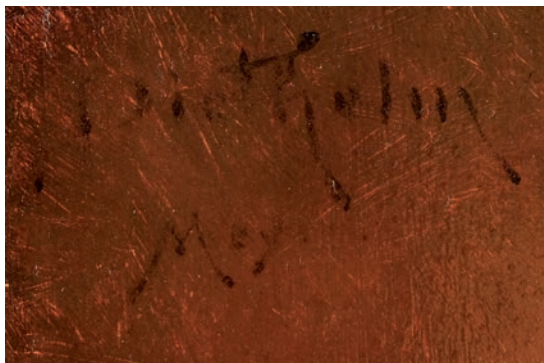
£200-300



Lot 235

236* **Meyer (Carl Diethelm, 1840-1884).** Portrait of a young girl, oil on wood panel, head and shoulders portrait of a small girl with blue eyes and brown curly hair, wearing a knotted brown shawl, signed upper left, 30 x 25cm (12 x 10ins), gilt moulded frame, glazed (1)

£500 - £800



Lot 236



237* Manner of Sir Godfrey Kneller (1646–1723). Portrait sketch of a young girl, oil on card, backed onto plywood, oval head portrait half profile to left of a young child, vertical crease left of centre, pencil title in an early 20th century hand on brown paper backing 'The Duchess of Devonshire at Chatsworth, Derbyshire, England', 30 x 24 cm (11.75 x 9.5 ins)

We have been unable to trace such a portrait of the Duchess of Devonshire by Kneller, but this oil appears to be of some age, possibly 17th or 18th century.
(1) £200–300



238* Miniature. A blue enamel and gold double frame, early 19th century, oval blue enamel and gilt metal double locket frame, designed to hold two portrait miniatures back-to-back, each side with hinged door, white enamel edge band with decorative repeating border in blue, some small edge-chips, embellished with a pearl drop on a circular ring attached to hanging loop, size (not including loop) 53 x 43mm (2 x 1.75ins), together with another portrait miniature frame, early 20th century, oval white metal frame set with paste gemstones, similarly embellished hanging loop, size (not including loop) 57 x 48mm (2.25 x 1.75ins)

(2) £200 – £300

239* Miniature. Double pendant frame containing portraits of a husband and wife, circa 1780s, two oval head and shoulder portraits, watercolour, gouache, and bodycolour on ivory, one of a woman in a blue dress with white muslin yoke and frilled collar, and a white ruffle-edged bonnet, the other of a bewigged gentleman wearing a red waistcoat and blue coat, each 60 x 47mm (2.25 x 2ins), contained back-to-back in oval gold plated frame with hanging loop, glazed

(1) £300 – £400



240* Miniature. Portrait of a gentleman, circa 1660-1670, watercolour and bodycolour on card, backed with card, oval head and shoulders portrait of a gentleman in a full-bottomed wig, wearing a red bow and white lace cravat, verso with contemporary manuscript inscription partially crossed out 'Richard Benningsforde'(?), 60 x 47mm (2.25 x 1.75ins), oval gilt metal locket frame with hanging loop, glazed, verso with engraved armorial of the Rooke family of Horton, Kent, housed in a blue velvet-lined black morocco case, with brass decorative hinge (slight loss to upper side) and closure hooks

The armorial bearings of the Rooke family of Horton in Kent are described thus: 'argent on a chevron engrailed sable between three rooks proper as many chess rooks of the first'.

(1)

£700 - £1,000



241* Miniature. Portrait of a gentleman, circa 1800, watercolour, gouache, and bodycolour on ivory, oval half-length portrait of a dashing young gentleman with flowing wavy hair and side whiskers, wearing a buttoned up dark coat, and white cravat tied in a bow, 51 x 45mm (2 x 1.75ins), oval gold plated pendant frame with hanging loop, glazed, reverse glazed to reveal two locks of hair plaited together

With entwined locks of hair sealed on the reverse as a love token.

(1)

£200 - £400



242* **Miniature.** Portrait of a gentleman, early-mid 19th century, watercolour and bodycolour on ivory, oval head and shoulders portrait of a young gentleman wearing a dark blue gown and white stock with short bands, 93 x 75mm (3.75 x 3ins), gilt frame (with some loss), glazed, with framer's label on verso 'Henney Bros., Carvers & Gilders, Artists' Frame Makers & Moulding Warehouse, 174, Fulham Road, S.W.'

(1)

£100 - £150



243* **Miniature.** Portrait of a lady, Continental, early 17th century, watercolour and bodycolour, heightened with gold, on vellum, oval bust length portrait of a young lady with curled flaxen hair and enigmatic gaze, wearing a dress with black skirt and muslin bodice, a black shawl over her head, and a string of pearls around her neck, indistinct letters in gold top right 'MARO ANTE'(?), 60 x 46mm (2.25 x 1.75ins), later oval gilt metal pendant frame with hanging loop, glazed

(1)

£300 - £500

244* **Miniature.** Portrait of a naval officer, early 19th century, watercolour and bodycolour on ivory, oval head and shoulders profile portrait to left of a young naval officer with side whiskers, wearing a blue jacket with gold epaulettes, and a white stock, 40 x 39mm (1.5 x 1ins), gilt metal pendant frame, with engraved arabesque decoration on verso, glazed

(1)

£200 - £300



Lot 245

245* **Miniature.** Portrait of a Regency gentleman, circa 1800, watercolour on card, oval head and shoulders portrait of a young gentleman with curled hair, wearing a blue coat and white cravat, toned, 73 x 60mm (2.75 x 2.25ins), ebonised frame, glazed

(1)

£80 - £120



Lot 246

246* **Miniature.** Portrait of a Regency gentleman, circa 1820, watercolour, gouache, and bodycolour on ivory, oval half-length portrait of a portly young gentleman with dark curled hair and side whiskers, wearing a yellow waistcoat and dark blue coat, 55 x 45mm (2.25 x 1.75ins), oval gold plated brooch frame with drawer handle border, glazed, reverse with mother-of-pearl back, lacking the pin

(1)

£150 - £200

247* **Miniature.** Portrait of a woman in a mob cap, circa 1800, watercolour and bodycolour on ivory, oval bust length portrait of a lady with grey hair, wearing a white fichu over a blue dress, and a white frilled mob cap with bow, 70 x 56mm (2.75 x 2.25ins), veneered wooden frame (with loss of veneer to edges), indistinct early manuscript inscription on verso 'Elizabeth Hyde married ... (?)'

(1)

£200 - £300



Lot 247

248* **Miniature.** Portrait of a young boy or girl and dog seated in a landscape, circa 1760-1770, watercolour and bodycolour on ivory, oval half-length portrait of a small girl wearing a white dress with boned bodice and close-fitting elbow-length sleeves, her right arm around a brown and white spaniel sitting at her side and her left hand holding the dog's paw on her lap, with a tree in the background, 55 x 45mm (2.25 x 1.75ins), oval gilt metal locket frame (probably rose gold), glazed, reverse glazed to reveal an inset collage of a bouquet of flowers within decorative border, composed of fabric, pearls, gilt stars, spangles, gold thread, and tiny beads, on an opalescent enamel ground

A charming and carefully delineated portrait of a small child and her canine companion, with the unusual addition of a pretty and minutely worked decorative collage inset on the reverse.

(1)

£700 - £1,000



Lot 248



249* **Miniature.** Portrait of a young lady, circa 1840, *watercolour and bodycolour on ivory, oval bust length portrait of a young lady with dark hair piled up in curls on her head and her face framed by ringlets, wearing a blue and red tartan dress with low frilled muslin neckline, a twisted string of pearls, and pearl earrings and brooch, 94 x 76mm (3.75 x 3ins), gilt mount in gilt moulded frame*
(1) £400 - £600



250* **Miniature.** Portrait of King Henry IV of France, probably 19th century, *oval painted enamel on curved gold support, head and shoulders portrait of a bearded gentleman wearing a red doublet and lace-edged stiff ruff, with the Grandes Croix on a blue ribbon around his neck, gold frame with fleur-de-lys border in blue, both border and sitter's order set with diamonds (one lacking on border), size including frame (but not hanging loop) 42 x 35mm (1.5 x 1.25ins)*
(1) £300 - £500

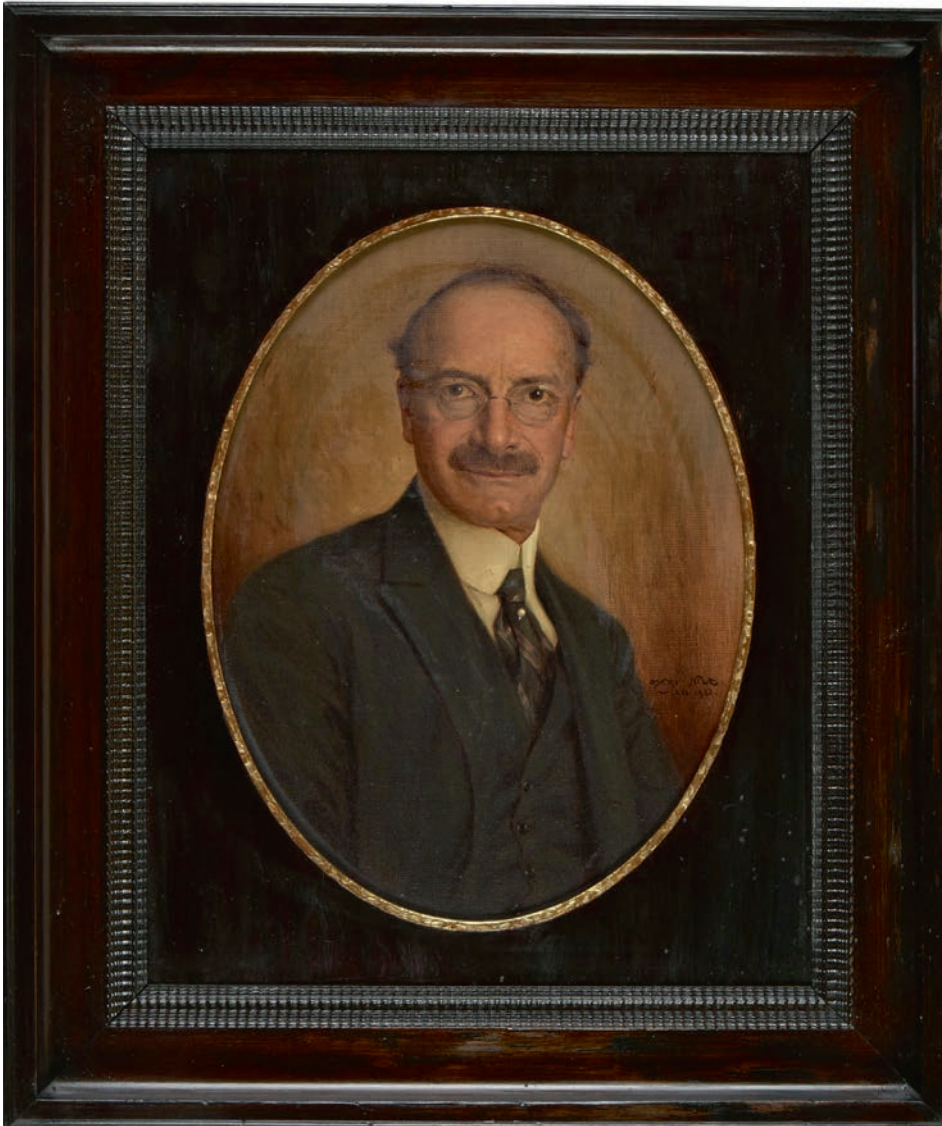


251* **After Christoph Amberger (circa 1505–1562).** Half-length portrait of the German cartographer and cosmographer Sebastian Münster (1488–1552), mid-19th century, *oil on canvas, 51.5 x 41.5cm (20 x 16.25ins), later gilt frame*

A finely executed copy after Amberger's portrait of the most celebrated of all fifteenth-century cartographers. The original is held by the Staatliche Museen in Berlin.

(1)

£1,000 – £1,500



Lot 252

252* Nick (Oskar Alfred, active 1900–1920s). Portrait of Rudyard Kipling, Vienna, 1923, oil on canvas, head-and-shoulders portrait, full face, signed with place and date lower right, 40.5 x 31cm (16 x 12.25ins), stained wooden frame with gilt-rimmed oval aperture, artist's printed label to frame verso with address given as 'Wien. XV., Vogelweidplatz 2'

Believed to have been commissioned by Alfred Frolich, a Viennese doctor and friend of the Kiplings. Frolich and his family left Austria for the USA in 1938.

(1) £300 - £500

253* Paice (George, 1854–1925). Oval portrait of a huntsman, 1888, oil on board, head and shoulders half profile to left, showing a young gentleman in a red coat, white stock, and black riding hat, with a hunting horn tucked into his coat, signed lower right and dated '88, 23.5 x 18.5cm (9.25 x 7.25ins), oval gilt moulded frame (with 4.5cm loss to left side)

(1) £200 - £300



Lot 253



Lot 254

254* **Shepperson (Matthew, 1785-1874)**. Portrait of Rev. John Mead Ray (1753-1837), Pastor of Sudbury Congregational Church, Suffolk, *half-length oil on canvas portrait (relined), few areas of flaking paint, 118 x 95.5cm (46.5 x 37.5ins), recent gilt moulded frame, together with a matching mezzotint portrait of Rev. John Mead Ray painted by Mr Shepperson, engraved by Henry Darve, 4 Trafalgar Place, KentishTown, 35 x 25cm (14 x 10ins), framed & glazed, plus Ray (John Mead), A Sermon Preached at Witham in Essex, June 23, 1782, on the Occasion of the Death of the Revd. Charles Case..., 2nd edition, [1782], bound with Victory over Death. A Sermon, Preached at Sudbury, in Suffolk, April the 4th, 1790, on the occasion of the death of Mrs. Elizabeth Ray..., 1790, edges untrimmed, modern limp card covers, 8vo*

The Reverend John Mead Ray (1753-1839), born in Saffron Walden, March 12th, 1753, was pastor of Sudbury Congregational Church for 60 years. He died at Sudbury on, January 11th, 1839. The artist Matthew Shepperson (1785-1874) attained fair success as a portrait copyist, and exhibited paintings at the Royal Academy between 1811 and 1821. He also taught painting in circles of nobility, mainly socially prominent young ladies. Circa 1823-24 he made a copy of John Hoppner's painting of Horatio Nelson, which is now in the collections of the National Maritime Museum. In August 2010, some of the paintings from Shepperson's collection (bequeathed to his heirs) were sold at auction; the lots included Velazquez's Portrait of a Gentleman, which sold for £3 million.

(3)

£300 - £500

255* **Wadham (B.B., 19th Century)**. Portrait of Sir John Kerle Haberfield in mayor's official robes, 1845, oil on canvas half length portrait, signed and dated lower left, relined, 43 x 34.5cm (17 x 13.5ins), gilt moulded frame, Frost & Reed label to verso and typed note 'During the process of cleaning the above oil painting, by Frost & Reed Ltd., Clare Street, Bristol, in June 1953, the genuine and only signature was uncovered, that of B.B. Wadham, 1845,' together with an engraved portrait of Sir John Kerle Haberfield after H.S. Parkman, engraved by George T. Payne, Bristol: C. Mitchell, 1846, 47 x 45cm (18.5 x 14ins), in walnut and gilt moulded frame, plus and engraved portrait of Lord Chatham, approximately 36 x 27cm (14.25 x 10.5ins), framed and glazed and a round pastel portrait of Ada Vachell (1866-1923) founder of the 'Guild of the Handicapped' by Mrs F.M. Unwin, approximately 50 x 50cm (19.5 x 19.5ins), gilt moulded frame, plus oil on hardboard portrait of James and Lilian Ellen Yeadon by R.J. Batterbury, 1959, 66.5 x 83.5cm (26.25 x 33ins), framed

Sir John Kerle Haberfield (1783-1857) was a solicitor and attorney and Mayor of Bristol six times (1837, 1838, 1845, 1848, 1849 & 1850). In 1838 he was president of the Dolphin Society and in 1840 he was president of the Grateful Society. He lived in Royal York Crescent and died in 1857. In 1872 his widow Dame Sarah bought land and properties to set up a trust that would fund the building and maintenance of almshouses for 24 people in her husband's memory, "of either sex .. poor impotent, of good character, be members of and as far as they were able, attendants at the services of the Church of England". The almshouses, the last to be built in Bristol, were erected in 1891.

(5)

£400 - £600



Lot 255

19TH CENTURY ART



256* **Adam (Joseph Denovan, 1842–1896 & Niemann, Edmund John, 1813–1876).** Fisherman in the Highlands, circa 1860s, oil on canvas, signed 'J Adam effect by Niemann' lower right, 30.5 x 45.5cm (12 x 18ins), with printed label of Laurence Oxley Pictures & Framing, Alresford, Hampshire to verso
(1)

£200 - £300



257* **Balmer (George, 1805–1846).** Sunderland, 1836, oil on canvas, depicting the Iron Bridge over the River Wear, with sailing ships, figures, and buildings, some craquelure, relined, 36 x 51cm (14.25 x 20ins), 19th century maple wood veneer frame, with dated title plaque, and handwritten label to verso of stretcher
(1)

£200 - £300



258* **Bradley (Norman, active 1906–1914).** Beside the Moorland Stream & On the Scotch Moors, 1907, a pair of oil on canvas (stamped Leagh Bros. Stores, 47 George Street, Richmond) landscapes, each signed and dated, additionally titled and signed to canvas verso, 51 x 76.5cm (20 x 30ins), period gilt frames
(2)

£300 - £400



Lot 260



Lot 259

259* **Cerruti (Domenico, 19th century).** Amore Vince la Forza, 1870, oil on wood panel, depicting three putti frolicking with a lion in a landscape, overall craquelure, 12 x 16.5cm (4.75 x 6.5ins), framed, contemporary manuscript inscription in the artist's hand on blue paper to verso 'Amore vince la forza. All. Illma Sgra Cusmann. Domenico Cerruti Pittore D.D.D'- Roma 29 Marzo 1870' (1) £100 - £150

260* **Company School.** Panoramic view of Hong Kong Harbour, circa 1860, oil on canvas, relined, some over-all heat blistering, 45 x 76cm (17.75 x 30ins), modern frame
Provenance: The Coghill family of Castletownshend, near Skibbereen, County Cork, Ireland; thence by descent (1) £700 - £1,000

261* **Continental School.** A pair of landscape views, early 19th century, including landscape with hills and lake with sailing boats, and fishing boats at waterside with distant castle settlement in background, both oil on canvas relined onto course canvas, unsigned, 38.5 x 52.5cm (15 x 20.75ins), matching gilt moulded frames (2) £300 - £500



Lot 261



262* **English School.** Rural landscape, 1841, *small-scale English summer landscape with cottage and figures with ducks on a pond, oil on thin wood panel, signed G. Turn and dated 1841 lower left, 8.5 x 17.5cm (3.3 x 7ins), period gilt frame, glazed*
(1) £150 - £200



263* **Gilbert (Sir John, 1817-1897).** Expelled, 1848, oil on board, showing a father leading his son from the school gates, artist's monogram and date lower left, 25 x 20cm, (9.75 x 8ins), gilt moulded frame, with Christie's labels and chalk date to verso
Sir John Gilbert (1817-1897), R.A. exhibited between 1836 and 1893, illustrated about 150 books, and contributed 30,000 illustrations to the Illustrated London News. After 1851 he devoted himself mainly to watercolours.
(1) £300 - £500

264* **Hely-Smith (Augustus Morton, 1862-1941).** Afterglow, oil on canvas board showing two male figures walking in a middle eastern landscape at sunset, Sketch Society paper label and F. King & Sons, Mortimer Art Gallery label to verso, 38 x 26cm (15 x 10.25ins), ornate carved gilt frame of pierced foliate design
(1) £200 - £300



Lot 264



265* **Leslie (Charles Robert, 1794-1859).** Figures walking on a shaded country path, oil on panel, showing a mother and child on a wooded country lane, unsigned, 23 x 18cm (9 x 7ins), gilt moulded frame, Winsor & Newton label to verso
Provenance: Spink & Son Ltd, May 1968, with a copied receipt.
(1) £200 - £300



266* **Meggeson (J. Turner, 19th century)**. Hunting Scene with Dogs in the Scottish Highlands, 1859, oil on canvas, signed and dated lower right, 31 x 41cm (12 x 16ins), framed and glazed, with Tryon Gallery label to verso giving the title as Shooting Scene and B 7262 Meggeson, to verso

(1)

£300 - £400



267* **Morley (George, active 1832-1863)**. Race horse in a stable, 1856, oil on board, depicting a bay horse with saddle and double bridle, before a stone wall with lattice mullioned window to right and part of an arched wooden door to left, signed and dated lower left, 23.5 x 30.5cm (9.25 x 12ins), framed

(1)

£200 - £300



268* **Manner of William James Müller (1812-1845)**. Italianate landscape with buildings and figures, 1813(?), oil on canvas (relined), signed and indistinctly dated 13 lower left, 75 x 99cm (29.5 x 39ins), gilt moulded frame

Provenance: Estate of Christopher Proudman, Bristol.

This painting was rejected as by Müller in 1991 by Sheena Stoddard, Assistant Curator, Fine Art, Bristol Art Gallery. The suggestion has been made that the painting was by a continental artist with Müller's name added. William Müller worked in Bristol and died in 1845 at the age of 33. He is buried in Lewin's Mead Burial Ground, Brunswick Square, Bristol.

(1)

£300 - £500



269* **Pratt (John, late 19th century).** *Argument Alley, Whitby, oil on canvas, depicting a girl feeding pigeons in an alley between ramshackle houses, with other figures looking on, and a cat in the foreground, signed lower right, some craquelure and slight lifting of canvas, 46 x 28cm (18 x 11ins), gilt frame, with early manuscript title label on backboard*

John Pratt lived and worked as an artist in Leeds, as did his brother, Ralph Pratt. John specialised in figure and genre painting, and he exhibited with the Yorkshire Union of Artists, as well as at the Royal Academy from 1882 to 1897.

(1)

£200 - £300



Lot 270

270* **Sinclair (Catherine, 19th/20th Century).** *Sheep with Shepherdess, oil on card, painted in the style of Thomas Gainsborough, some craquelure, 30.5 x 37.5cm (12 x 14.75ins), gilt moulded frame*

(1)

£150 - £200



271* **Spanish Colonial School.** *Saint Joseph holding the infant Christ, mid 19th century, oil retablo on tin, some scattered scratches and marks, with occasional minor specks of loss, 35 x 25.5cm (13.75 x 10ins)*

(1)

£200 - £300



272* **Taylor (Stephen, active 1806-1812).** *Carlo, 1810, oil on canvas, head and shoulders portrait half profile to left of a brown and white English pointer with fixed gaze and nose pointing upwards, wearing a leather collar with brass buckle, titled to upper margin, signed and dated lower left, re-lined, 34.5 x 43cm (13.5 x 17ins), framed, stretcher with printed label of The Parker Gallery, 2 Albemarle Street, London*

Provenance: Christie's, British and Continental Pictures, 2nd February 1995, lot 84; Estate of the late David Geider, Baydon, Wiltshire.

(1)

£500 - £800



273* **Wallace (James, 1872–1911).** Summer Landscape with Cattle Watering by a River, 1902, oil on canvas, signed and dated lower right, 38 x 46cm (15 x 18.25ins), later antique-style gilt frame
(1) £200 – £300



274 **Album of watercolours.** Album of Continental Views, circa 1827, 79 watercolour drawings with blue and sepia wash, traces of pencil or pen & ink, and some heightened with bodycolour, mounted one or two to a leaf, on rectos only, depicting landscapes, seascapes, and buildings, many incorporating figures, mostly titled in ink or pencil, including 'St. Goar', 'Rhine', 'Heidelberg', 'Nuremburg', 'Feucht, Bavaria', 'Baden', 'Treviso', 'Naples', 'Vesuvius', 'Apennines', 'Genoa', 'Tyrol', some dated 1827 (and one dated 1840), approximately 19 x 14cm (7.5 x 5.5ins) and smaller, mid 19th century green half morocco, rubbed, gilt lettered and panelled spine, folio

A large number of attractive views all in the same, rather skilful, hand.

(1) £500 – £800



275* **Allers (Christian Wilhelm, 1857–1915).** The Mikado, Making Up, J.A. Muir, Hamburg, 11/1, 1888, fine pencil drawing on wove paper, signed, dated and titled, 16 x 10.8cm (6.25 x 4.25ins), period frame, glazed, with early printed label to verso of R. Jackson & Son, Carvers, Gilders, Frame Makers, 3 Slater Street, Bold Street, Liverpool

A portfolio of 25 reproductions of pencil drawings by Allers, entitled The Mikado: Sketches Behind the Scenes by C.W. Allers was published by F.A. Dahlstrom in Hamburg in 1888 (the same year as the date of the present drawing).

(1)

£200 – £300



276* **Barker (Thomas of Bath, 1769–1847).** Landscape with cows resting by a pool, pen and brown ink and wash on wove paper, inscribed in pencil to verso in a contemporary hand 'Painted in Oils 3ft 4in by 3ft 6in Sold by the British Institution to Mr. Prices for 65 Guineas', 14.5 x 20.1 cm (5.8 x 8 ins), tab-mounted on to later card mount, with 20th century inscription to verso 'From a group of drawings by Barker of Bath in the Iolo Williams collection', waterstaining to mount, framed and glazed, together with two other 19th century English brown wash landscape drawings, both framed and glazed

Provenance: Formerly in the collection of Iolo Williams, author of Early English Watercolours (1970).

(3)

£200–300



277* Blunden (Anna, 1829–1915). Polurrian Cove looking towards Mullion Island, Cornwall, 1900, watercolour, showing a summer seascape, signed and dated lower right, 48 x 84cm (19 x 33ins), framed and glazed

English Pre-Raphaelite artist Anna Blunden was a member of John Ruskin's circle, who exhibited regularly at the Royal Academy, the Society of British Artists and the Birmingham Society of Artists. She worked originally in oils, subsequently channelling her energies into painting landscapes in watercolour, and Cornwall was a recurrent theme. Some of her early pieces explored themes of social injustice, such as the exploitation of women in the clothing trade, and in 1859 she was one of a number of women who petitioned for females to be allowed entry into the Royal Academy. She travelled to Switzerland and Germany, and set up a studio in Rome before returning home after her sister's death in 1872, soon after marrying her brother-in-law Francis Richard Martino. It is thought that not many of her works survive due to a number being destroyed by bombing in the Second World War.

(1)

£300 - £400



Lot 278

278* Branwhite (Charles, 1817–1880). Sketchbook of pencil drawings, approximately 60 pencil sketches, one to a leaf, on one side of the leaf only, depicting windmills, landscapes, figures and buildings, horses, coastal and river scenes, etc., some annotated in pencil, e.g. 'Fog grey or brown Smoke', 'on the Dart', 'Vermillion b. ground, blue sky', a number of blank leaves, a few leaves torn out, generally lightly toned and spotted, leaf size 12 x 19cm (4.75 x 7.5ins), marbled endpapers, verso of front free endpaper with pencil inscription 'BRANWHITE Sketching with Muller', original green morocco, rubbed and extremities worn (loss to spine ends and pencil slot), oblong 8vo Charles Branwhite initially trained as a sculptor, but turned to landscape painting in the late 1830s, largely under the influence of his friend and teacher, landscape artist William James Müller (1812–1845). Branwhite regularly exhibited at the British Institution, the Royal Academy, and the Society of Painters in Water-Colours, of which he was elected an associate member in 1849. His style owes much to Müller, and he is particularly known for his frosty winter scenes, his scenes of rivers and windmills, and his views in the West Country, Wales, Scotland, and on the Thames.

(1)

£200 - £300



279* **Bristol**. Dundry Church, circa 1800–1810, watercolour on wove, showing two boys flying a kite by Dundry Church, some toning and few marks, 54.5 x 42cm (21.5 x 16.5ins), gilded mount with caption and presentation details 'Presented to the Charities Trustees by Mr Frederick Terrell', gilt moulded frame, glazed, Frost & Reed framers label to back board

(1)

£150 – £200



280* **Brockmuller (Friedrich Franz, 1880–1958)**. Ploughing, circa 1910, scissor cut silhouette, showing a horse and ploughman by a huge leafy tree, titled in margin lower left and presentation inscribed and signed lower right, silhouette size 50 x 70cm (19.75 x 27.5ins), period ebonised frame, glazed

A rare medium for this artist who is more known for his work in bronze (see lots 145 & 146).

(1)

£200 – £300



281* **Callow (William, 1812–1908)**. Vallée du Gragnano, Central Italy, pencil on grey wove paper, signed with monogram, titled and dated 12 October 1840, 25.5 x 35.5cm (10 x 14ins), together with other mostly 19th century English drawings, including another pencil sketch by William Callow of the Porta Agostina, Perugia, dated May 26, 1879, two pencil sketches of the Entrance to Canterbury, and The Dane John, Canterbury, by Thomas Hosmer Shepherd (active 1820–1850), each captioned with title to upper margin, 13 x 18.5cm (5 x 7.25ins), both window-mounted, a chalk study of a pine tree by Henry Bright, a watercolour study of a sunset over a coast, signed Bourgeois, a pen and brown ink with chalk study of houseboats at Etretat by J.T. Tuite, dated July 1858, an 18th century botanical pencil study of roses on laid paper, unsigned, and another late 18th century pencil sketch of a seated fisherman, with circular inkstamp to lower left corner of the Sammlung Zatzka (9)

£200 – £300



282* **Carey (Joseph William, 1859–1937)**. The Gobbins, Belfast Lough, 1924, fine watercolour on paper, heightened with touches of white bodycolour, titled, signed and dated, one or two insignificant spots (generally in very good condition), 22 x 33cm (8.75 x 17ins), framed and glazed, with King's Court Gallery framer's label to verso

(1)

£200 – £300



283* **Cooke (Edward William, 1811-1880)**. Tangier, West Barbary, 1864, pastel on pale brown paper, signed E.W. Cooke R.A. to lower left corner, and dated 1864, titled lower right corner, 29.5 x 49.5cm (11.5 x 19.5ins), laid down on card, together with **Midway (Caroline St. John, 1834-1894)**. Calton Moor, Derbyshire, July 1869, watercolour on thick wove, partial pencil inscription to lower left corner, with date July 22, and Calton Moor, some toning, 22 x 34.5cm (8.75 x 13.5ins), mounted, plus **Tobin (J.)**, Ruins of the Old Church at Walton, Somerset, circa 1776, watercolour on laid paper, unsigned, 19.5 x 28cm (7.7 x 11ins), typewritten label below the image, window-mounted
(3)

£200 - £300



284* **Earp (Edwin, 1851-1945)**. Views in the Far East, two watercolours, each depicting a mountain and river scene, with sailing vessels and figures, both signed lower right, one with some light spotting, 23 x 53cm (9 x 20.75ins) and slightly smaller, matching mounts and frames, glazed
(2)

£150 - £200



285* **Gormanston, Lady Eileen, 1883-1964**. On the Aragh, County Tipperary, Ireland, watercolour on laid paper, apparently unsigned, 32.8 x 24.5cm (13 x 9.6ins) mount aperture, gilt frame, glazed, with Water Colour Society of Ireland label to verso giving the title of the work, the artist's name and address of Gormanston Castle County Tipperary, and framer's label of Combridge Ltd., 18 & 20 Grafton Street Dublin

Lady Eileen Gormanston, née Butler, was the daughter of Sir William Butler and Lady Elizabeth Butler, the famous military painter.

(1)

£100 - £200



286* **Harraden (Richard Barks, 1778-1862)**. Two views in Cambridgeshire, 1823, two watercolour views, one of an attractive parsonage or country home, signed and dated 1823 lower right, 17.5 x 27cm (6.9 x 10.6ins), the second showing fisherman and rowers on a river with old stone bridge, unsigned, 17.7 x 27cm (7 x 10.6ins), matching old oak frames with gilt slip

(1)

£200 - £400



287* Müller (William, 1812–1845). Woman in a Porch, 1831, watercolour, with traces of pencil, depicting a woman dressed in a black bonnet and gown, with a red scarf, seated in a large stone porch next to an oak door, signed and dated lower right, mounted, framed and glazed, together with another watercolour landscape, of a young woman feeding chickens in farmstead beneath the walls of a ruined castle, lightly toned and a few marks, 24.5 x 34cm (9.75 x 13.5ins), mounted, framed and glazed, backboard with printed label of The Horner Galleries, Sheffield, and modern manuscript label attributing the work to John Wykeham Archer (2)

£150 - £200



288* Powell (James & Sons). A small collection of original designs for stained glass, Whitefriars Glass Works, late 19th/early 20th century, together five pen, ink, and watercolour drawings on paper, all showing three-light windows, two mounted on card, and one in three-aperture trefoil window mount, marginal annotations in ink or pencil giving details of church and maker, some dust-soiling to paper or mounts, sheet size approximately 33.5 x 30.5cm (13.25 x 12ins) and slightly smaller

Whitefriars Glassworks was England's longest producing glassworks. The firm is believed to have been established in 1680, and was purchased by James Powell in 1834, with production continuing until 1980. Although the firm produced high quality art glass on a par with Tiffany, it is best known for its stained glass. The firm under Powell became an innovative world leader in the field of decorative glass, and business was aided by the building of hundreds of new churches during the Victorian era. During the latter part of the nineteenth century Whitefriars Glass formed associations with a number of leading artists and designers, including Philip Webb, William Morris, Edward Burne-Jones and William De Morgan.

The designs offered here are for: the Church of St. Chad, Prees, Whitchurch, Shropshire (St. Elizabeth of Hungary); Calvary Church, Summit (two designs: Transfiguration and Birth of Christ); Trinity Church, Portsmouth, Virginia, USA (West Window, showing Christ flanked by Blessed Virgin Mary and Saint Joseph); and St. Stephen's Church, Prenton, Merseyside (East Window, Lady Chapel, showing the Virgin and Child flanked by Saint Helena and Saint John). All designs were executed and appear to be still extant.

(5)

£200 - £300



289* Circle of George Fennel Robson (1788–1833). Scottish Highland landscape, watercolour on paper, some surface marks and scratches, 54 x 74cm (21 x 29ins), period frame, glazed

(1)

£700 - £1,000

290* Ruskin (John, 1819–1900). Studies of Architecture at the Church of St. Etienne, Beauvais, & [to verso] Sketch of a Mountain Top, Lecco, Italy, 13th April [1846], pencil, brown ink and brown wash on wove paper, inscribed to upper right 'Details of Norman tower, Beauvais, 13th April', and 'St. Etienne, Beauvais, Gable of transept' lower right, plus further annotations in ink in Ruskin's hand, together with a rough sketch in pale yellow and pale blue wash, with brown ink and pencil, of a mountain top at Lecco, near Como, Italy, inscribed Lecco in ink in Ruskin's hand, lower right, some surface marks and light soiling, short closed tear without loss to lower edge (approximately 1cm), sheet size 18 x 27cm (7.1 x 10.6ins)

Provenance: John Ruskin's Collection at Brantford until at least 1912; Private Collection, Hampshire.

Literature: E.T. Cook and Alexander Wedderburn, Works of John Ruskin, Catalogue of Drawings, volume 38, page 230, number 173 'Beauvais, Church of St. Etienne, Notes of details, pencil and wash, 7 x 10 1/4 ins'.

Exhibited: Ruskin Memorial Exhibition, Royal Society of Painters in Water-colours, February–March 1901, 323.

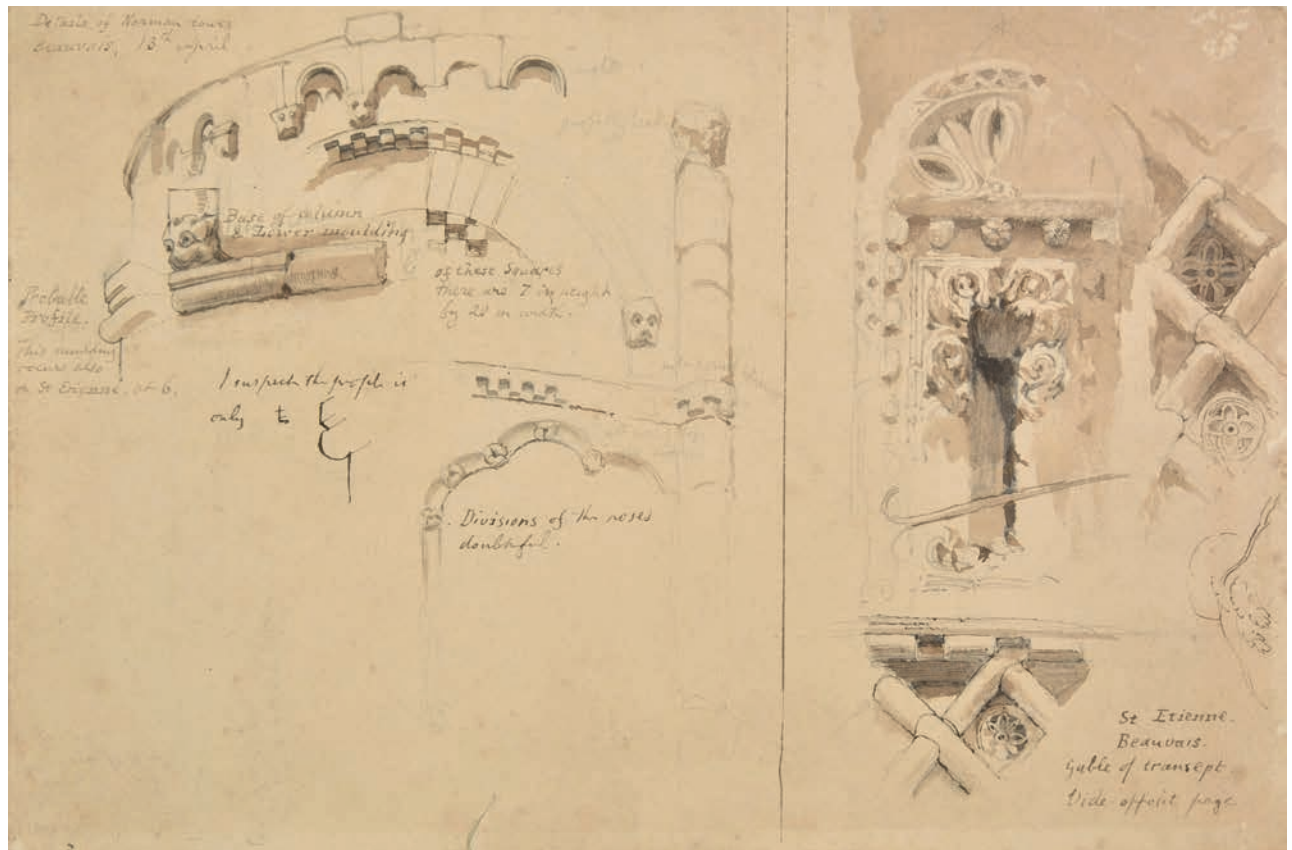
John Ruskin was with his parents in Beauvais between 9th and 12th April 1846 according to the diary of his father John James Ruskin. The date on the present drawing now suggests that they must have left on the 13th, travelling through Paris without stopping. Later in the trip they passed through Como (6th May), Bergamo, Lecco and Brescia before reaching Verona on the 10th. Entries in Ruskin's surviving diary for 1846 begin only on the 14th April when they reached Melun.

There are two other known drawings from this period, like this one presumably from a now dismembered sketch book. 'Study of a River Bank' (Thomson Collection) is inscribed 'Beauvais/April 10th', with a drawing of trees at Pont sur Yonne to verso dated 'Ap.14', plus an architectural detail inscribed 'Chanceaux/Ap. 17'. This drawing, inscribed with a larger scale 'J Ruskin 1846' is typical of inscriptions added by him at a later date. See Paul Walton, Master Drawings by John Ruskin: Selections from a David Thomson Collection, Pilkington Press, 2000, page 64, figure 25. A second double-sided sheet of landscape, inscribed 'Sens. April 15th./1846' is in the Cooper Gallery, Barnsley (CP/TR 22).

We are grateful to Professor Stephen Wildman for supplying the information contained in this catalogue entry.

(1)

£2,000 - £3,000



Lot 290



Lot 291



Lot 292

291* Smith (James Burrell, 1822-1897). Figures on a Village Street, with Mountains Beyond, 1858, watercolour, heightened with touches of bodycolour, signed and dated towards lower left, 38 x 53cm (15 x 21ins), period maple wood veneer frame, glazed

(1)

£300 - £500

292* Stanier (Henry, active 1847-1892). View of the Alhambra, Granada, 1888, watercolour, with pen & ink on paper, signed, titled Granada, and dated 1888 in red to lower margin, 33 x 23cm (13 x 9ins) mount aperture, period moulded gilt frame, glazed

Provenance: From the collection of the author and historian Richard Wildman, Bedford.

(1)

£300 - £500

293* Sunderland (Thomas, 1744-1828). Buttermere Water, Augst. 25, 1788, pencil on wove paper, with artist's inscription to top margin Buttermere Water, Augst 25. 1788. No. 65, some overall scattered spotting, 31.5 x 48cm (12.5 x 19ins)

(1)

£100 - £200

294* After the Sussel-Washington Artist. 'Ledy Waschingdon' and 'Exselenc Georg General Waschingdon', late 19th century, pen, ink, & watercolour, on wove paper, depicting George Washington and his wife, each figure titled in manuscript, toned, slightly chipped to edges, sheet size 20 x 15.5cm (8 x 6.25ins), framed and glazed

After a watercolour which has been attributed to the American fraktur painter known as the Sussel-Washington Artist. The original of circa 1780 is housed in the Abby Aldrich Rockefeller Folk Art Center, Colonial Williamsburg Foundation.

(1)

£70 - £100



Lot 295



Lot 294

295* Tatham (Charles Heathcote, 1772-1842). The New Entrance to the Park at Stoke in Herefordshire, designed for the late Hon: Edwd: Foley, 1809, watercolour over pencil, with black ink, signed and dated lower right, some minor surface marks, creased to upper right and lower right corners, laid down on old backing card, sheet size 33.7 x 56cm (13.3 x 22ins)

The architect Charles Heathcote Tatham was born in Westminster and at the age of 16 was employed by the architect and surveyor Samuel Pepys Cockerell, before being adopted by Henry Holland, architect to the Prince of Wales, who sent him to study in Italy in 1794. Some of the many drawings he made of classical architecture and ornament were published in *Etchings of Ancient Ornamental Architecture Drawn from the Originals in Rome and Other Parts of Italy*, first issued by Thomas Gardiner in 1799, with second and third editions in 1803 and 1810.

After his return to England in 1796, he was commissioned by the MP Edward Foley to design an interior cottage and park gate at Stoke Edith in Herefordshire. Tatham also designed interiors for the Earl of Carlisle at Castle Howard, for the Duke of Bedford at Woburn, and elsewhere. According to John Linnell, who met Tatham at the Keppel Street Baptist church in 1811, he was 'naturally a proud man which appeared unhappily the case in the latter part of his career, for had he but been wise enough to accept commissions for works of inferior size he might have been fully employed, but he stood out for large jobs from the titled great and would not undertake jobs from builders', with the result that he was obliged to abandon his Mayfair home for Alpha Cottage, Alpha Road in Marylebone (where Linnell, Blake, Haydon and Palmer were visitors).

The present work appears to represent a proposed new design for the Park Gate at Stoke Edith. Tatham's son Frederick was part of the artistic group The Ancients, centred around Samuel Palmer, and an important follower and supporter of William Blake, while his daughter Julia eloped with the painter George Richmond (with the financial assistance of Samuel Palmer).

(1)

£400 - £600



296* Victoria (Queen of Great Britain, 1819–1901). Portrait of Edward, Prince of Wales, and Prince Alfred, Osborne House, Isle of Wight, circa 1850, watercolour, depicting the future Edward VII with his left hand on the shoulder of his younger brother Alfred, the former dressed in a blue plaid belted tunic, white trousers, and a straw hat, the latter wearing a cream jacket and matching trilby, and a blue plaid skirt accompanied by long socks, both boys carrying butterfly nets, with a coastal view of the Solent in the background, 9.5 x 6.5cm (3.75 x 6.5ins), mounted, framed and glazed

Provenance: Given by Queen Victoria to Miss Sarah Hildyard ('Tilla'), governess to the royal children; sold by her descendants at Sotheby's, 25th January, 1968, where purchased by the current owner.

This sketch of brothers Edward, Prince of Wales (1841–1910), and Alfred (1844–1900), is reminiscent of a drawing of a family scene at Osborne executed by Victoria in 1850. The group picture is very similar in style and palette to ours, and the clothing of the two brothers almost identical, leading to the conclusion that the two works were executed around the same time. Marina Warner writes of the family group: 'The brilliant use of colour, the assured evocation of pleasant heat, the firmly handled idyllic atmosphere on this family scene at Osborne House in 1850 show the influence of William Leighton Leitch, a master watercolourist who started teaching the Queen in 1842 and continued to visit her regularly at all her houses.' (*Queen Victoria's Sketchbook*, 1979, pp.108–111).

(1) £3,000 – £5,000

297* Victoria (Queen of Great Britain, 1819–1901). Victoria, Princess Royal, as a water nymph, pencil and colourwash, depicting a young girl wearing a loose short tunic and cloak with a beribboned garland of flowers on her head and a small posy in her hand, standing in a rocky rill with waterfall amongst water lilies and bulrushes, within a gold line border, inscribed by Queen Victoria on behalf of her daughter to upper margin above image 'For Tilla from Vicky', lightly toned, 21 x 14.5cm (8.25 x 5.75ins), mounted, framed and glazed

Provenance: Given by Queen Victoria to Miss Sarah Hildyard ('Tilla'), governess to the royal children; sold by her descendants at Sotheby's, 25th January, 1968, where purchased by the current owner.

Victoria, Princess Royal (1840–1901), known in the family as Vicky (and also nicknamed Pussy in infancy), became a German Empress and Queen of Prussia by virtue of her marriage to German Emperor Frederick III. As the firstborn, it was with Vicky's birth that pictures of children began to flow from Queen Victoria's paint brush: 'Pussy absorbed her mother more than any of the subsequent children. She is sketched crawling, being bathed by her nurse, taking her bottle and showing the first signs of interest in the external world – in a coloured ball, in a caged bird. The other children usually graduated into the family album as toddlers, planted foursquare on sturdy legs under flounces and petticoats.' (Marina Warner, *Queen Victoria's Sketchbook*, 1979, p.114)

Sarah Anne Hildyard was one of Queen Victoria's most devoted and beloved servants. She came to work in the Royal Household as governess in 1849 and instructed Princess Victoria in science, literature, Latin and history. When, in 1867, she was forced to retire through ill health Queen Victoria was distraught at the thought of losing her faithful servant, writing in a letter to her: "I need not tell you how impossible it is to speak to you of your leaving us and indeed I will not call it by that name. It must be no real parting after 18 years ... You have been a treasure to us." (Helen Rappaport, *Magnificent Obsession, Victoria, Albert, and the Death That Changed the Monarchy*, Chapter 5, note 14)

(1) £2,000 – £3,000



Lot 297

298* Victoria (Queen of Great Britain, 1819–1901). Portrait of Prince Friedrich Wilhelm of Prussia, after Anton Hähnisch (1817–1897), watercolour, with traces of pencil, depicting Prince Friedrich (later Wilhelm II, German Emperor) as a baby, wearing a white lace dress with pink sash and shoulder ribbons, a white lace bonnet, and blue shoes, holding a silver rattle in his right hand, and with the outline of a Mr. Punch toy at his side, signed in pencil 'V.' lower right, 21.5 x 16cm (8.5 x 6.25ins), mounted, framed and glazed

Provenance: Given by Queen Victoria to Miss Sarah Hildyard ('Tilla'), governess to the royal children; sold by her descendants at Sotheby's, 25th January, 1968, where purchased by the current owner.

Prince Friedrich, later Wilhelm II (1859–1941) – or 'Kaiser Bill' as he was popularly known – was the eldest child of Frederick III, German Emperor and King of Prussia, and his wife Victoria, Princess Royal, eldest child of Queen Victoria. Anton Hähnisch's portrait miniature of Prince Friedrich was commissioned by Queen Victoria, and a second version, painted by the artist expressly for the Queen, is housed in the Royal Collection (RCIN 420524). On 30th December 1859 the Princess Royal wrote to Queen Victoria: "Hähnisch is painting my miniature and Baby's – ... Baby's is quite horrid, too dreadful, so affected and disagreeable, not the least like the child; but he paints quite beautifully only he uses too much violet lilac and pink in the face, not the pure, transparent freshness of Sir William Ross". On 11th February 1860 Victoria wrote again to her mother: "Hähnisch is copying Baby's Picture for you, and I hope you will have it soon". The Princess evidently valued the finished work as she wrote of the artist some months later, "he paints very well you know", and the Queen must have approved of the picture to have taken the trouble to attempt her own copy of it. Queen Victoria didn't meet her grandson until September 1860, when she wrote that he was: "a fine fat child, with a beautiful white soft skin. We felt so happy to see him at last."

(1)

£1,000 – £1,500



Lot 298



299* Alice (Princess, 1843–1878). Study of theatrical costume, 1860, pen, ink, and watercolour, depicting two full length figures in Tudor dress, one a lady in a black and gold gown, matching head-dress, and white ruff, the other a young boy in black doublet and hose, with a blue sash around his waist, doffing his feather cap, signed lower left margin 'Alice 1860', 22 x 18cm (8.75 x 7ins), mounted, framed and glazed

Provenance: Given by Queen Victoria to Miss Sarah Hildyard ('Tilla'), governess to the royal children; sold by her descendants at Sotheby's, 25th January, 1968, where purchased by the current owner.

Princess Alice was the third child of Queen Victoria and Prince Albert, and was the Grand Duchess of Hesse and Rhine from 1877 to 1878. The first of Queen Victoria's nine children to die, and one of three to be outlived by their mother, she was also the mother of Kaiser Wilhelm II.

(1)

£700 – £1,000

ETCHINGS, LITHOGRAPHS & WOODCUTS



Lot 300



Lot 301

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

300* Alma-Tadema (Laurence, 1836–1912). Figures in a Roman Interior, *photogravure print after a painting by Alma-Tadema, printed and published in Munich by Franz Hanfstaengl, signed and inscribed in pencil 'For Miss Chittle [or Chettle] L Alma-Tadema 22-3-93', plate size 29.5 x 15.5cm (11.5 x 6.2ins) with full margins*

(1)

£150 - £200

301* Austen, John, 1886–1948. The Rustic Corner, 1930, wood engraving on paper, signed and titled, dated, and numbered 72/120 in pencil 36 lower right, a few light spots, image size 11.3 x 11.3cm (4.5 x 4.5ins), with margins, framed and glazed, together with a copy of the book in which this engraving was issued, entitled *John Austen and the Inseparables*, by Dorothy Richardson, 1930, with woodcut illustrations by John Austen, original white cloth, limited edition 72/120, 8vo

Provenance: Private Collection, Bath, England.

(2)

£200 - £300

302* Brangwyn (Frank, 1867–1956). St. Peter's of the Exchange, Genoa, 1913, etching on handmade wove paper, watermarked J GREEN & SON 1912, published by the Fine Art Society in an edition of 150, some marks and surface soiling, plate size 56 x 65cm (22 x 25.5ins), sheet size 68.5 x 102.5cm (27 x 40.3ins)

(1)

£200 - £300



303* Bream (Anthony, 1943–). A collection of various etchings, including the unpublished series Tobias and the Angel, 1975–79, a collection of various etchings by Anthony Bream, landscapes and tree studies, all artist's proofs, including duplicates, each signed, dated and numbered, usually from an edition of five, various sizes

Provenance: Estate of Robin Garton, Wiltshire.

(61)

£300 - £500



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

Rinder (1932) 469, iv/vi.

(1)

£100 - £150



Lot 302



305* **Feuillets d'Art**, numbers 1-5, Paris, Mai, Aout, Octobre, Decembre, 1919 & Avril 1920, woodcut illustrations to each issue, colour reproductions, including one or two heightened with gold, horstexte colour illustrations by Georges Lepape, Charles Martin, Llano Flores, Benito, Georges Barbier, Robert Bonfils, D'Erlanger, Halouze, and other art-deco illustrations and advertisements, as well as an original etching by Laboureur, an original etching by Odilon Redon (*Passage d'une Ame*), a colour pochoir by Van Dongen (*Le Rimmel*), all loose in original publisher's printed wrappers, a little rubbed and marked, one or two leaves very slightly frayed to extreme margins, 5th issue, with outer wrappers worn (mainly to spine), folio

Feuillets d'Art was published by Lucien Vogel (1886-1954), who was also the publisher of the *Gazette du Bon Ton*, edited by Edmond Moussié and Michel Dufet, and included literary contributions by Marcel Proust, Georges Duhamel, Jean Giraudoux, Verhaeren and others. One or two leaves of text apparently missing, as well as the colour reproduction of Picasso's *Fenetre ouverte a Saint-Raphael* in issue number 3. This group of 5 issues therefore sold as seen, not subject to return.

(5)

£400-600



Lot 306

306* **Forain (Jean-Louis, 1852-1931).** Danseurs dans leur loge, etching on wove paper, plate size 16 x 11cm (6.25 x 4.3ins), with margins Faxon 7.

(1)

£150 - £200

307* **French Artists.** Quelques Bois originaux et inédits de Marval & Lewitska, Eug. Corneaux, R. Duffy, Gabriel Fournier, Othon-Friesz, A. Favory, R. de la Fresnaye, J. E. Laboureur, A. Lhote, J. Marchand, A. Mare, Marcel-Gaillard, L. Mainssieux & Vallotton, Paris, La Belle Edition, 1918, complete set of 12 leaves of original woodcuts, including 2 double-page (Othon-Friesz and Marval), and 3 with 2 woodcuts per page (Marchand & Dufy, Fournier and Maré, Mainssieux and Marcel-Gaillard), 4 pages of printed colophon and title page at front, original printed wrappers, a little rubbed and lightly soiled, slim folio (33 x 23cm, 13 x 9ins)

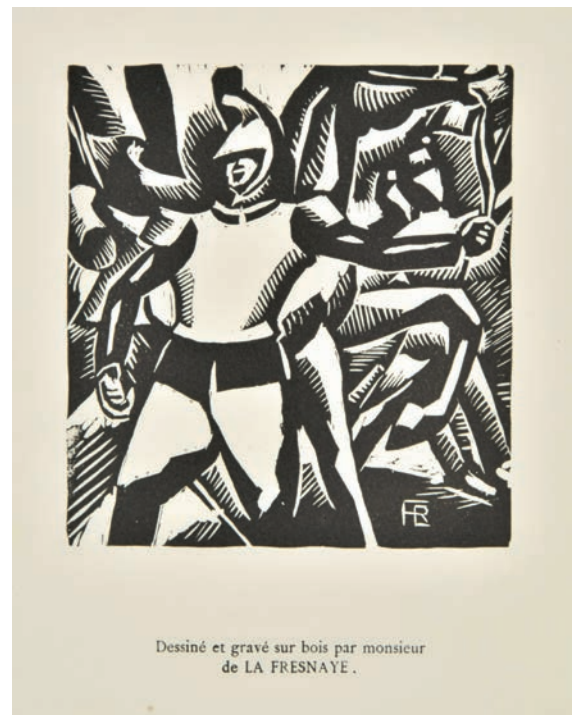
Limited edition of 341 copies, this being number 130 of 300 copies on papier a la forme. Vallotton & Goerg 198 for the full-page woodcut by Felix Vallotton entitled L'Emotion.

(1)

£400-600



Dessiné et gravé sur bois, en 1898, par monsieur
FELIX VALLOTTON.



Dessiné et gravé sur bois par monsieur
de LA FRESNAYE.

Lot 307



Lot 308



Lot 309

308AR* **Gibbings (Robert, 1889-1958)**. *A Corner in Malta, 1918, colour woodcut, signed and dated in pencil, image size 9.4 x 13.2cm (3.75 x 5.25ins), with margins, framed and glazed, with ownership stamp of Patience Empson, and typewritten exhibition label for A True Tale of Love in Tonga, Crawford Gallery, Cork, 2006, to verso*

Provenance: Patience Empson, wife of the artist; gifted to Martin Andrews by Patience Empson, 1996.

(1)

£700 - £1,000

309* **Gibbings (Robert John, 1889-1958)**. *Fourteen Wood Engravings by Robert Gibbings from Drawings made on Orient Line Cruises, Golden Cockerel Press, [1932], fourteen wood engravings, printed presentation slip from Orient Line Cruises loosely inserted, dated October 1932, original yellow printed wrappers, stitched as issued, some minor marks to extremities, slim folio*

(1)

£100 - £150



310AR* **Jones (David, 1895–1974)**. *Order*, 1928, wood engraving on thin laid paper, signed, titled and dated in pencil, some light soiling, with pencil inscription a little faint, sheet size 19 x 13cm (7.5 x 5ins), with original card window mount containing an ink inscription on the verso 'make 'em order Order! I know you will Yrs Tom F Burns, 14/5/28'

The present work was commissioned for the short-lived Catholic journal *Order*, which began publication of its first issue in 1928. It was founded by Tom Burns, an important figure in 20th century Catholic publishing, who formed a literary group calling themselves *Order Men*, including Christopher Dawson, Martin D'Arcy, Robert Speaight, Harman Grisewood, W.H. Auden, Eric Gill and David Jones.

(1) £300 - £400

311AR* **Kauffer (Edward McKnight)**. Original carved wood blocks for the bookplate of Ifan Kyrle Fletcher, circa 1947–48, three original carved woodblocks, each 11 x 6.5cm (4.25 x 2.5ins) or similar, together with the original colour woodcut for this bookplate, all mounted together in box frame, glazed

(1) £300 - £500

312* **Leighton, Clare, 1898–1989**. *Vegetable Seller, Toulon*, 1926, wood engraving on pale cream chine, published in an edition of 75, signed, titled and numbered 18/75 in pencil, a very good impression with margins, image size 16.5 x 12cm (6.5 x 4.75ins), framed and glazed

Martin Hardie, *Wood Engravings of Clare Leighton*, *Print Collectors Quarterly*, volume XXII, 1935, pages 139–165, number 31.

(1) £150 - £200



Lot 311



Lot 312



313* **Lowenthal (Julia H., active 1915–35).** Chinese Dancers, 1930, aquatint on thin tissue, signed, dated and titled in pencil to lower margin, pale spotting to margins and light creases to upper and right hand blank margin, plate size 25.5 x 20.5cm (10 x 8ins), sheet size 33 x 22.5cm (13 x 8.8ins), corner mounted on old card, together with **Urushibara (Yoshijiro, 1888–1953),** Cypress Trees at Dusk, colour aquatint on laid paper, signed and numbered 83 in pencil, some light toning, small snag with slight paper loss to the sky, image size 25.5 x 36cm (10 x 14.25ins), sheet size 28.8 x 42.5cm (11.3 x 16.75ins), plus other various etchings, etc., including Auguste Lepere, Entrance to the Canal St. Martin, signed (closed tear), Charles W. Bartlett, Breton Woman Praying, signed etching, Beatrice Mary Christy (1910–2003), Corn Stooks, wood engraving, signed and numbered 10/95, a monochrome woodblock by Hokusai, a soft-ground etching by Ettore Burzi, Sheila Robinson, Bridge Street, Great Bardfield, woodcut, titled and numbered 3/50, etc.

(11)

£150 – £200

314* **Palmer (Samuel, 1805–1991).** The Herdsman's Cottage, or, Sunset, 1850, etching on pale cream laid paper, the second and final state, with printed initials SP lower left, as issued in The Portfolio in 1872, image size 97 x 76mm (3.8 x 3ins), plate size 124 x 102mm (4.8 x 4ins), sheet size 305 x 220mm (12.1 x 8.7ins)

Lister E3 ii/ii.

(1)

£300 – £400



Lot 314



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

Lister 10.

(1)

£400 – £600

316* **Passoni.** Clown, circa 1960, woodcut, with handwritten presentation inscription from the artist All Amici Collega Gigonte Gaetono cordialmente, Passoni, 4 Juni 1963

(1)

£70 – £100



Lot 317

317* Paunzen (Arthur, 1890–1940). Akt Studie, 1935, etching on wove paper, signed, numbered 3/20, and inscribed 'von der universitäten Platte', some overall toning, plate size 16.5 x 19.7cm (6.5 x 7.8ins), framed and glazed, together with another similar etching of a female nude, signed and dated 1933 in the plate, signed in pencil to lower margin, plate size 29.5 x 16.8cm (11.6 x 6.6ins), framed and glazed

Viennese artist Arthur Paunzen and his wife Cornelia Westreich-Paunzen fled Nazi Austria for England in June 1938, but on the 12th/13th May 1940 he was reclassified as an enemy alien, arrested and transported to the central internment camp at Douglas on the Isle of Man, where he died of tuberculosis on the night of the 8th August 1940.

(2)

£150 - £200

318* Renoir (Pierre-Auguste, 1841–1919). Sur la plage à Berneval, 1892, etching on laid paper, plate size 13.4 x 9.2 cm (5.3 x 3.6 ins), sheet size 33.3 x 25.7 cm (13.2 x 10.1 ins), with label of Redfern Gallery giving the purchaser's name as Miss B. Holland, dated December 16th 1968

Delteil 5.

(1)

£200–300



Lot 318



319* Steinlen (Theophile Alexandre, 1851–1923). La Marseillaise or The Mobilisation, 1915, drypoint etching on thick wove paper, signed and dated 1915 in the image lower right, signed in pencil lower left, plate size 53.2 x 41cm (21 x 16.2ins), sheet size 65 x 47cm (25.5 x 22.5ins) Printed in an edition of 300 impressions.

(1)

£200–300



320* Stone (Reynolds, 1909-1979). The Old Rectory, seventeen engravings by Reynolds Stone, pub. Warren Editions, 1976, title, colophon, and seventeen wood engravings, each signed in pencil and numbered 139/150, each separately mounted, together with accompanying pamphlet entitled 'Litton Cheney 1877, a poem by F T Colby', Warren Editions, 1976, 16pp., signed by Reynolds Stone and numbered 139/150, all contained in orig. cloth gilt drop-over bookbox, 4to

'In addition to superb examples of craftsmanship and design, Reynolds Stone has done a number of wood engravings that record his delight in the trees and streams that surround his home. He has put his heart into them and I think they are the most beautiful things he has done. Seventeen of the original engravings are available in this perfectly produced portfolio' (Kenneth Clark).

(1)

£300 - £400



321* Tunnicliffe (Charles Frederick, 1901-1979). The Wheatfield, etching on antique wove paper, watermarked 1825, mount-stained, minor glue discolouration to extreme top blank margin, short closed tear to top right margin, hairline tear along platemark to upper left (with very small loss of paper to blank area adjacent), signed and numbered 3/75 in pencil, plate size 16 x 28cm (6.25 x 11ins), sheet size 19.5 x 30.5cm (7.7 x 12ins)

(1)

£200 - £300



322* Wilkie, Sir David 1785-1841. The Flemish Mother, 1820, etching on chine colle, image size 17.4 x 14.6cm (6.85 x 5.74ins), plate size 22.5 x 18.2cm (8.85 x 7.16 ins), with good margins, framed and glazed

(1)

£150 - £200



323* **Araujo (Iaponi, 1942-1996)**. *Ann and the Immoral Parrot*, 1971, acrylic on canvas board (Daler Superior Canvas Board), signed and dated lower left, with additional inscription 'to David with love' above the signature, 51 x 61cm (20 x 24ins), framed, with artist's original printed label to verso, giving title of the work and other details, owner's name of David Geider, artist's address and numbered 0139, with artist's seal to lower left corner of the label

Provenance: Estate of David Geider, Baydon, Wiltshire.

(1)

£500 - £800



324* **Aynscomb-Harris (Martin, 1937-2016).** Beached Fishing Boats, mixed media on paper, signed lower right, 38.5 x 64cm (15.25 x 25.25ins), together with another similar by the same artist showing a seascape with fishing vessels, mixed media on paper, signed lower right, 49 x 74cm (19.25 x 29ins), both mounted, framed and glazed
(2)

£150 - £200



325* **Aynscomb-Harris (Martin, 1937-2016).** Oast Houses, mixed media on paper, signed lower right, 49.5 x 73.5cm (19.5 x 29ins), together with another similar by the same artist depicting horses and a figure under a spreading tree, mixed media heightened with gold, on paper, signed lower right, 45.5 x 71cm (18 x 28ins), both mounted, framed and glazed
(2)

£150 - £200



326* **Aynscomb-Harris (Martin, 1937-2016).** Rural Scene, mixed media heightened with gold, on paper, showing a farmstead with pick-up truck and steam roller, signed lower right, 49.5 x 74cm (19.5 x 29ins), together with another similar by the same artist showing a rural scene with tractor, mixed media on paper, signed lower left, 40 x 64.5cm (15.75 x 25.25ins), both mounted, framed and glazed
(2)

£150 - £200



Lot 327

327* Barnes (Archibald George, 1887–1972). Huntsman and Hounds on a Veranda, circa 1920s, oil on canvas, signed Barnes lower left, 61.5 x 77cm (24.25 x 30.25ins), period gilt frame

Provenance: Estate of David Geider, Baydon, Wiltshire.

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

(1)

£700–1,000

328* Barnfather (Michael. D., 1934 –). Clifton Suspension Bridge, Bristol, circa 1970s, oil on canvas, signed lower left, 76 x 51cm (30 x 20ins), framed

Purchased from Alexander Gallery, Bristol, 1987 (with receipt)

(1)

£200 – £300



Lot 329



Lot 328

329* British Impressionist School. Boy Scout, early 20th century, oil on canvas, head and shoulders portrait of a boy wearing a khaki shirt, green neckerchief, and campaign hat, right and lower margins with folds and tack holes (with consequent flaking of paint) where previously wrapped around a stretcher, 39.5 x 49.5cm (15.5 x 19.5ins), framed and glazed

In the manner of Percy Shakespeare (1906–1943).

(1)

£150 – £200



330* Cabot (Jean, 1914–2015). Passage de St. Armel, Golfe Morbihan, Brittany, oil on canvas, depicting numerous sailing boats on river and shore, signed lower right, lightly flecked, re-lined, 46 x 55cm (18 x 21.5ins), manuscript title label on stretcher

(1)

£150 – £200



331* **Canals (Miguel, 1925–1995).** Portrait of a young girl (1910), after Amedeo Modigliani (1884–1920), oil on canvas, stamped to verso Studio M. Canals, some surface marks, flaking and heat-blistering to picture surface, size xxx X xxx, later 20th century gilt frame
Provenance: Estate of David Geider, Baydon, Wiltshire.

(1)

£200–300



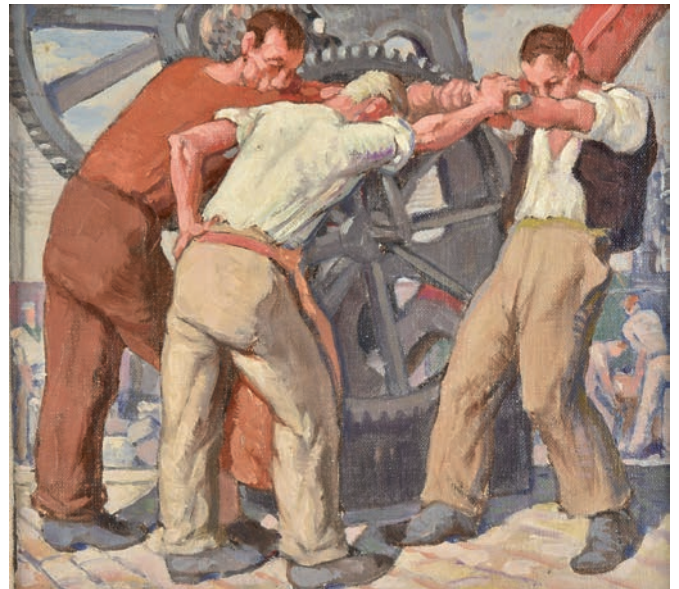
332* **Carlisle, Anne, 1901–1975.** Composition, oil on canvas, 82 x 65cm (32.25 x 25.5ins), together with four others by Anne Carlisle, oil on canvas, similar size and smaller, each unframed and without stretcher
(5)

£200 – £300



333* **Dearden (Harold 1888–1962).** Galloping Horses, pen and ink with gouache on paper, signed lower right, 22.5 x 21cm (8.75 x 8.25ins), mount aperture, framed and glazed, together with another attributed to the same artist, watercolour on paper, showing a lady looking out of the window after morning tea, unsigned, 26.5 x 21cm (10.5 x 8.25ins), framed and glazed with Easthope & Fripp Fine Art Dealers label
(2)

£100 – £150



334* **Dearden (Harold, 1888–1962).** Workmen, circa 1930s, oil on canvas laid on board, showing three men turning a large crank handle with a locomotive in the background, unsigned, 20 x 22.5cm (8 x 8.75ins), mount aperture, framed, with Easthope & Fripp Fine Art Dealers verso incised 'oil study for large canvas'
(1)

£200 – £300



Lot 336



335* **After Edgar Degas (1834–1917).** Study of a Dancer, pastel on textured beige paper, showing the rear view of a ballet dancer with right leg and arm raised, signed 'degas' lower right, sheet size 41.5 x 29cm (16.25 x 11.5ins), mounted, framed and glazed

(1)

£200 - £300



336AR***Gurschner (Herbert, 1901–1975).** Park Szene, circa 1922, oil on canvas, unsigned, artist's original woodcut on paper (20.5 x 13cm) attached to verso incorporating the words HERBERT GURSCHNER TIROL, 47 x 62.5cm (18.5 x 24.5ins), framed with framer's label of Shire Hall Gallery, Cardigan to verso

Provenance: The artist's estate, thence by descent to the present owner.
Literature: Claudia and Roland Widder, Herbert Gurschner, Ein Tiroler in London (2000).

(1)

£5,000 - £6,000



337AR* **Gurschner (Herbert, 1901-1975)**. French Street, circa 1925, oil on canvas, signed Gurschner lower left, handwritten title label to verso, 62.5 x 49cm (24.5 x 19.25ins), unframed

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

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

(1)

£2,000 - £3,000



338* Holgate (Thomas Wood, 1869-1954). Constantine, near Falmouth, Cornwall, oil on canvas board, 26.5 x 35.5cm (10.5 x 14ins), period gilt frame, glazed, with printed label to verso of Martin R. Tozer, Picture Dealer, Picture Restorer, Picture Frame Maker, 20 Arwenack Street, Falmouth

T.W. Holgate was born in Oldham, studied at the Royal Academy Schools from 1899, and exhibited in both London and Cornwall. During the Second World War, he spent some time at Bosvathick near Constantine. An exhibition of his work was held at Falmouth Art Gallery, 26 February-13 April 2013.

(1) £200 - £300



Lot 339

339AR* Kennedy (Cecil, 1905-1997). Flower Piece, oil on canvas, showing a vase of flowers on a side table, signed lower right, 44.5 x 54.5cm (17.5 x 21.25ins), period gilt moulded frame, The Fine Art Society label to verso inscribed with title

(1) £1,000 - £1,500

340AR* Kennedy (Cecil, 1905-1997). A Mixed Bunch, oil on canvas, 1947, showing a still life of flowers, signed lower right, 64 x 76cm (25 x 30ins), gilt moulded frame, glazed, The Fine Art Society Ltd label to verso inscribed with title and date

(1) £1,500 - £2,000



341* Kreics (Stanislaus, 1909-1992). Coastal scene with fishing boats, circa 1980s, oil on canvas, signed lower right, 54 x 54cm (25 x 25ins), framed, artist and title details to frame and canvas verso, remains of gallery label

(1) £200 - £300



Lot 340



Lot 342

342* Attributed to John Lavery (1856-1941). Moroccan river scene with Arab dhows, oil on canvas board, showing sailing vessels and figures with buildings and palm trees in the background, 28 x 35.5cm (11 x 14ins), framed, printed attribution label on backboard
Provenance: Estate of David Geider, Baydon, Wiltshire.

Irish artist Sir John Lavery painted many scenes in and around Tangier, a city with which he became completely enthralled after first travelling to Morocco in 1891. He subsequently purchased the hillside property of Dar-el-Midfah, just outside the city, where he established a studio and spent several months a year.

(1)

£3,000 - £4,000

343* Lees (Edith, 1890-1984). Landscape with cattle watering, oil on board, depicting a summer landscape with cattle standing beside trees in a shallow river, 24 x 32cm (9.5 x 12.5ins), together with two other similarly sized landscapes by Edith Lees, oil on board, both Continental views with mountains, trees, and buildings, each signed lower left

Edith Harriet Price married fellow-artist Derwent Lees (1884-1931) in 1913. Edith, also known as Lyndra, was a popular artists' model, notably for Augustus John, who drew a nude portrait of her in 1910 and produced numerous other studies of her. She was of course one of her husband's favourite subjects also.

(3)

£150 - £200



Lot 343

344* **Lettner (Franz, 1909–1998).** Griechische Impression Nr. 39, 1970, oil on card, verso ink stamped 'Franz Lettner Acad. Maler Innsbruck - T. L. Museum' and with title and date in blue felt tip, 10 x 28cm (4 x 11ins), framed, with framer's label of Ireland Bros., Richmond, on backboard

(1)

£100 - £150

345* **Merriott (Jack, 1901–1968).** Chioggia, Venice, circa 1950s, watercolour on paper, showing a busy waterside scene with bridge over canal with figures and boats, signed lower right, 37 x 53cm (14.5 x 20.75ins), framed and glazed with artist studio label to verso

(1)

£150 - £200

346* **After Claude Monet (1840–1926).** Landscape with Pool, 20th century, oil on canvas, 53.5 x 80.5cm (21 x 31.75ins), antique-style gilt frame

(1)

£300 - £500



Lot 344



Lot 345



Lot 346



Lot 347

347* **Serneels (Antoine, 1909–1999)**. *Reclining Nude*, oil on canvas, signed lower right, 70 x 90.7cm (27.5 x 35.75ins), framed
Provenance: Christie's South Kensington, British & Continental Pictures and Works on Paper, 15 January 2004, lot 750.

(1)

£200 – £400



Lot 349



348* **Shirokova (Inna Alexeyevna, 1937–)**. *Vovochka*, 1985, oil on canvas, signed and dated lower right, 100 x 100cm (39.4 x 39.4ins), framed

(1)

£150 – £200

349AR***Spear (Ruskin, 1911–1990)**. *Studio Interior*, oil on board, depicting a collection of artist's brushes and other paraphernalia on the seat of a spindleback chair, signed lower right, 50 x 39cm (19.75 x 15.25ins), framed

(1)

£300 – £500



Quah Ah
Tonita P. Arguero

Lot 350

350* **Arquero (Tonita Peña, Quah Ah, 1893–1949)**. Portrait of a dancing American Indian, *pen, ink and watercolour on wove, signed lower right, 23 x 14.5cm (19 x 5.75ins), framed and glazed*

Tonita Peña, whose Indian name was Quah Ah, was born in 1893 in the Native American community (Pueblo) of San Ildefonso, New Mexico. At the age of 12, her mother died and her father who was unable to raise her entrusted her to live with her aunt and uncle at Cochiti Pueblo, where she spent the remainder of her life.

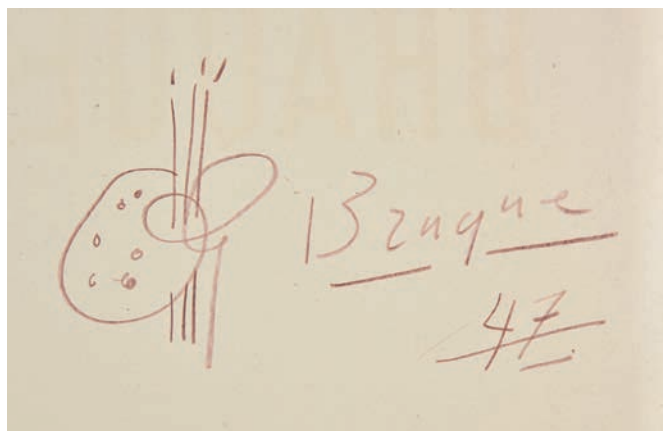
Tonita was the only woman in the group of pueblo artists referred to as The San Ildefonso Self-Taught Group. She specialised in paintings of scenes of life at the pueblo, including ceremonial dances and everyday events.

(1) £150 – £200



351* **Aynscomb-Harris (Martin, 1937–2016)**. Cathedrals in the Snow, *watercolour and gouache on paper, signed lower right, 34 x 45cm (13.25 x 17.75ins), mounted, framed and glazed, together with three others similar by the same artist, depicting beached fishing boats, a boat on stilts, and terraced cliffside cottages with cyclists on beach below, all signed, all mounted, framed and glazed*

(4) £150 – £200



Lot 352

352* **Braque (Georges, 1882–1963)**. Couleurs des Maitres. Braque, Preface de Stanislas Fumet, first edition, Paris: Braun & Cie, [1946], 24 colour plates and several black & white illustrations to text, *signed presentation inscription by Braque to front endpaper verso facing title, 'G. Braque, 47', the initial 'G' incorporating a palette and brushes as a paraph, original cloth, rubbed and slightly soiled, some edge wear, spine damaged with loss at head, 4to*

(1) £300 – £500



353* **Conder (Charles)**. Japanese Women by a Temple, *watercolour, signed L CONDER, 27 x 17.5cm (10.6 x 6.8ins) mount aperture, framed and glazed, with Rowley Gallery printed label to verso*

(1) £500 – £800



354* **Conder (Charles)**. Plum Blossoms at a Tea House, Kamata, Japan, watercolour on paper, signed L CONDER, lower right, 38 x 27.5cm (15 x 10.8ins), framed and glazed
(1)

£700 - £1,000

355* **Cox (Harold, active 1921 -)**. The Cobb, Lyme Regis, Dorset, 1938, watercolour on paper, showing a coastal trading vessel unloading sacks of flour, signed and dated Aug. 4. 1938 lower left, 24.5 x 36.5cm (9.5 x 14.25ins), together with Montague Rivers (Alfred, 19/20th century), St Mary's Church, Painswick, Gloucestershire, watercolour on paper, signed lower right 29 x 39cm (11.5 x 15.25ins), both framed and glazed
(2)

£100 - £150



356* **Daniels (Alfred, 1924-2015)**. Botanical Gardens, Oxford, 1972, pen, black ink, grey and yellow wash, heightened with white body colour on paper, signed and dated lower left, 40.5 x 56cm (16 x 22ins), framed and glazed
(1)

£200 - £300



357* **Dearden (Harold 1888-1962)**. Horses at the River, circa 1910, pen and ink and monochrome on paper, showing three horses and their owners drinking from a river, unsigned, 37.5 x 42.5cm (14.75 x 16.75ins), framed and glazed with Easthope & Fripp Fine Art Dealers label to verso
(1)

£100 - £150



358AR* **Gurschner (Herbert, 1901-1975)**. Certosa, Italy, circa 1930's, watercolour on paper, signed and inscribed in black ink and pencil to lower left 'H. Gurschner, Certosa', 25.5 x 29.5cm (10 x 11.5ins) 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).

(1)

£1,000 - £1,500



359AR*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 25.5cm (14.25 x 10ins) 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, 8 th 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)

£1,500 - £2,000



360AR***Marchand (Andre, 1909–1997)**. Tete de Femme, circa 1950s, charcoal on thick wove paper, signed lower right, sheet size 39 x 29cm (15.25 x 11.5ins), framed and glazed, with original typewritten label to verso

Provenance: Madame Sulviage, Kootwyk, Amsterdam; Estate of David Geider, Baydon, Wiltshire.

Born in Aix-en-Provence, Marchand moved to Paris in the early 1930s where he joined Francis Gruber and Pierre Tal Coat in the group 'Forces Nouvelles', first exhibiting his paintings of Biskra (Southern Algeria) at the Galerie Billet-Worms in 1934. In 1936 he was taken up by the gallery owner Pierre Colle, and the following year he won the Prix Paul Guillaume. He continued to work and exhibit throughout the war, including 'Twenty Young French Painters' at the Galerie Braun in May 1941, following which Marchand and his fellow exhibitors formed the Salon de Mai, under the direction and presidency of the critic Gaston Diehl, in a café on the Rue Dauphine in 1943 in opposition to Nazi ideology and its condemnation of degenerate art. The same year he began giving drawing lessons to the painter Françoise Gilot (who became Picasso's partner at this time). Marchand was invited in 1944 to work in Cannes and Saint-Paul-de-Vence by the collector Aime Maeght, where he was introduced to Matisse and Bonnard. Maeght opened his own gallery in 1945 on the rue de Téhéran in Paris and a year later dedicated a large and critically acclaimed exhibition to Marchand. Picasso however took umbrage at the success of Marchand's exhibition, probably because of the obvious stylistic similarities between their work. Mortified, Marchand wrote "the falling out between us is complete". By the end of the 1940s he was enjoying an international reputation and was invited to exhibit at the art biennale of Sao Paulo in 1951 and Venice in 1954. A large retrospective of his work was held at the Galerie Charpentier in Paris in 1956. A thirty year retrospective was held at Musee Réattu in 1963.

(1)

£200 - £300



361AR***Sutton (Philip, 1928)**. A group of six original painted postcards to his fellow-artist Craigie Aitchison, circa 1960–70, 6 original postcards by Philip Sutton, consisting of 2 in pen & black ink and 4 in watercolour, including still lifes, figure subjects, etc., the first two dated September 1960 and November 1960, each with handwritten text by the artist, and signed, approximately 14 x 9cm (5.5 x 3.5ins) and inverse or similar, all mounted together on backing card, framed and glazed

(1)

£200 - £300



Lot 362

362AR*Tanner (Robin, 1904-1988). Studies of Honeysuckle, 1970-71, pencil on 4 conjoined sheets of wove paper, three with inscriptions by the artist, the second signed, the first sheet dated 7th July 1970, and the second and fourth sheets dated 18 June 1971, overall size 26 x 64.5cm (10.25 x 25.5ins), framed and glazed

Provenance: From the Collection of Robin Garton.

(1)

£300 - £500



Lot 362

363 White (Peter Robert Russell, 1921-1985). An album of watercolour sketches drawn by White whilst on a motorbike camping trip to western France in July 1954, showing examples of people of all ages and their dress, vehicles, shops and buildings and everyday objects and utensils, many with neat ink notes identifying details and their significance, drawn on 56 leaves and back to back throughout, including six double-page watercolour views, 32 single-page watercolour views, two single-page pen and ink views, the remaining leaves with half-page and smaller composite illustrations, mostly in pen, ink and watercolour, 11 pages of studies of arms, hands and legs, Peter White's ownership detail to front pastedown, original boards, worn and lacking half of lower board, upper board cracked and soiled, crude linen reback, oblong 8vo (12 x 16cm), together with a second sketchbook of White's from a visit to Stokesby, Norfolk, July 1951, containing 20 rough mostly fibre pen sketches of human figures, a few rough vignettes of horses, a watercolour and pencil head-and-shoulders portrait, drawn on rectos and versos of 12 stiff card leaves, one further pen and ink sketch of three figures on blue paper loosely inserted, a few of White's pencil notes on grounds and gesso at rear, remaining leaves blank, contemporary cloth with frayed tie, rubbed and soiled, oblong 8vo (15 x 20.5cm)

Peter White studied at Camberwell College of Arts and at the Royal Academy School, graduating in 1951. He served as a 2nd Lieutenant in the King's Own Scottish Borderers in the Second World War and an archive of his including an illustrated diary, 1938-1944, and a typescript of his memoir of wartime service was sold by Christies, London, 6 June 2007, lot 120 (£30,000); now held by the National Library of Scotland, Acc.12886. The account with some of his drawings were reproduced in *With the Jocks* (Sutton, 2001). After the war White toured Europe, either by motorbike or by car towing a caravan, making his living by writing, painting, illustrating geography textbooks and teaching English and French. On his return to England in 1966 he set up in business painting commissions of portraits and landscapes, with customers on both sides of the Atlantic. After his marriage to Elizabeth Colchester in 1972 they lived in Aldborough, Suffolk, where he kept his studio until his death from a heart attack in 1985.

(2)

£700 - £1,000



364 White (Peter Robert Russell, 1921-1985). An album of sketches drawn by White of London scenes and figures, circa 1950s, including Billingsgate Market scenes, workers and meat and fish produce, a few views of boats on the Thames near Tower Bridge, St Paul's, foreign fruit market, flower sellers, scavengers, etc., many pen and ink and 20 pages with monochrome sepia wash, the remaining 43 pages in pen and ink or pencil, many one study to a page but some with smaller vignettes, neat pen or pencil notes and details, ownership name of P.R. White to front pastedown, original cloth with crude cloth backstrip repair, rubbed and soiled, oblong 8vo (12 x 16cm)

(1)

£700 - £1,000



365* **Worth (Leslie Charles, 1923–2009).** *The Break in the Clouds*, 1965, pen, ink and wash on paper, signed and dated '65 lower right, sheet size 37.5 x 46cm (14.75 x 18ins), framed and glazed, with Royal Society of Painters in Water-colours and Thomas Agnew & Sons labels to verso

(1)

£200 – £300



366* **Young (Dominie, 20th century).** *Morning Bales*, 1987, egg tempera on paper, signed and dated lower right, 33 x 44cm (13 x 17.25ins), framed and glazed

(1)

£200 – £300

367* **Aynscomb-Harris (Martin, 1937–2016).** *Ole Bill*, colour aquatint, heightened with touches of gouache, plate size 32 x 42cm (12.5 x 16.5ins), titled, numbered 7/200, and signed, in pencil below image, sheet size 35 x 44cm (13.75 x 17.25ins), mounted, framed and glazed, together with three smaller signed aquatints and etchings by the same artist, all heightened with touches of gouache, comprising: *London Tugs*, 10/200; *Kentish Landscape*, 65/100; and *Fishing Boats*, 51/100, all mounted, framed and glazed

(4)

£100 – £150

20TH CENTURY PRINTS



Lot 367



368* **Aynscomb-Harris (Martin, 1937–2016).** *Thameside Warehouse*, soft-ground etching on thick wove paper, signed, titled and marked Artist's proof in pencil to lower margin, plate size 67.5 x 49cm (26.5 x 19.25ins), with margins, framed and glazed

(1)

£70 – £100



369* **Braque (Georges, 1882–1963)**, *Fleurs de l'Air*, 1963, colour lithograph on japon nacré, from the edition of 200 unsigned impressions for Rene Char, *Lettera Amorosa*, 1963, printed by Mourlot, sheet size 32 x 25.5cm (12.5 x 10ins), hinge-mounted Vallier 187.

(1)

£100 – £150



370* **Brunsdon (John, 1933–2014)**. *Stubble Burning*, colour aquatint, plate size 43.5 x 38 cm (17 x 15 ins), signed, titled, and numbered 96/150, in pencil below image, sheet size 59 x 51cm (23.25 x 20ins), framed and glazed

(1)

£150 – £200



371* **Brunsdon (John, 1933–2014)**. *Orford*, colour etching and aquatint, plate size 31 x 29 cm (12.25 x 11.5 ins), signed, titled, and numbered 22/150, in pencil below image, sheet size 54 x 51cm (21.25 x 20ins), framed and glazed

(1)

£150 – £200



372* **Brunsdon (John, 1933–2014)**. *Sunset over Tremadoc Bay*, colour aquatint, plate size 22.5 x 29 cm (8.75 x 11.5 ins), signed, titled, and numbered 46/150, in pencil below image, sheet size 37 x 42cm (14.5 x 16.5ins), framed and glazed

(1)

£150 – £200



373* **Chaplin (Michael, 1943-)**. *Shell Collection*, & Molly Rose, 1985, two colour etchings, each signed, titled and numbered 124/200, plate size 30 x 38.5cm (11.75 x 15.2ins), with margins, matching aluminium frames, glazed

(2)

£100 - £200

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

(1)

£200 - £300



375* **Cook (Beryl, 1926-2008)**. *In the Snug*, original colour print, titled and numbered 262/650, image size 40.5 x 43cm (16 x 17ins), mounted

(1)

£300 - £400



Lot 374



376* **Currie (Ken, 1960–).** *The Regime*, 1991, etching with aquatint on thick Arches paper, signed, dated, titled and numbered 10/40, plate size 30.5 x 21cm (12 x 8.25ins), sheet size 68.5 x 51cm (27 x 20ins) (1) £150 – £200



377* **Frost (Terry, 1915–2003).** *Private View Invitation Card*, Belgrave Gallery, London, 4th October 1994, folded card with original colour screenprint to upper cover, printed text designed by the artist to one side, 21 x 12.5cm (8.3 x 5ins) (1) £100 – £150

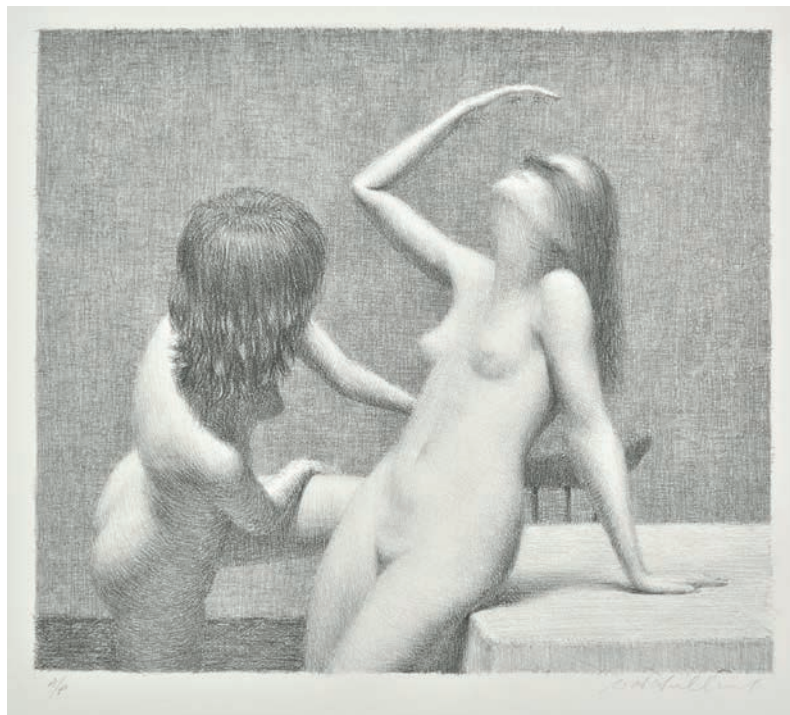
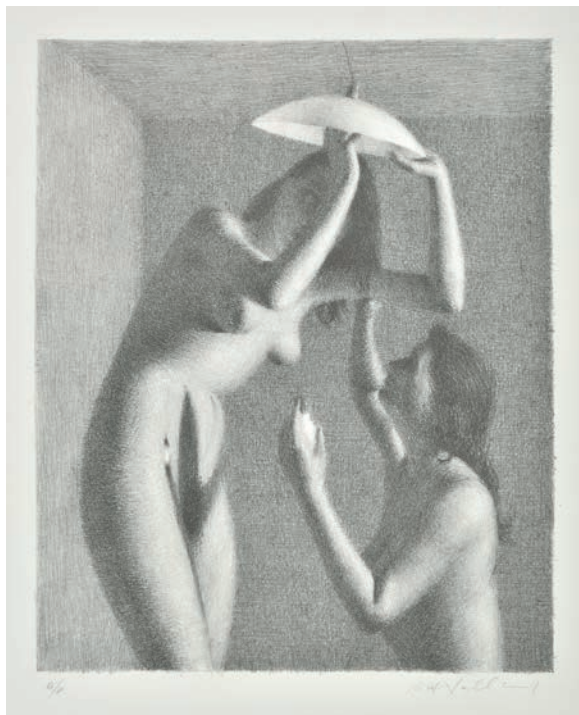
Each lot is subject to a Buyer's Premium of 20%
(Lots marked * 24% inclusive of VAT @ 20%)



378* **Giacometti (Alberto, 1901–1966).** *Derriere le Miroir*, Paris, Maeght Editeur, Mai 1961, 12 original lithographs in black (8 single-page, 2 double-page, back cover and front cover), 38 x 28cm (15 x 11ins) Lust 148–150, 152–153, 155–156, 158–161. (1) £150–200



379AR* **Hirst (Damien, 1965–).** *The Independent (Red)*, 2007, colour screenprint on wove paper, published by Other Criteria, London, in an edition of 300, for World Aids Day, 1st December 2007, signed in pencil by Damien Hirst and Bono (who was guest editor for this issue of the newspaper), and numbered 12/300, sheet size 68.5 x 51cm (27 x 20ins), framed and glazed (1) £700 – £1,000



380* **Holland (Harry, 1941-).** *Homage to Electricity*, 1982, the set of 5 lithographs on paper watermarked Somerset England, artist's proofs, each signed and marked A/P, aside from the edition of 30 impressions, image size 28 x 22.5 cm (11 x 8.8 ins), sheet size 47 x 38cm (18.5 x 15ins) and similar, together with other lithographs by Harry Holland, including *TV*, *Portrait of an Art Dealer* and others, a few duplicates, each signed and mostly marked A/P, various sizes (30)

£700-1,000



Lot 381

381* Horstkotte (Gisela, 1928-). Coastal Village, etching, drypoint and carborundum, signed, titled and numbered 3/10 in pencil to lower margin, plate size 24 x 24cm (9.5 x 9.5ins), with margins, framed and glazed, with United Society of Artists label to verso, together with 7 other etchings by the same artist, including Treefolk of Sissinghurst, Secrets of an Old Cherry Tree, Fantasy, Dryad, The Proposition, and Moffi's Circus I, each signed, titled and marked Artist's Proofs, or from editions of 10, all framed and glazed, together with 10 further etchings by Horstkotte, unframed
Gisela Horstkotte was born in Germany in 1928, and initially studied music after the Second World War. From 1960 she has lived and worked in London. Since 1994 she has been studying print making techniques at Morley College, London, and also works with her own studio press.
(18) £200 - £300

382AR* Howson (Peter, 1958-). The Heroic Dossier, 1987, woodcut on two sheets of conjoined paper, printed and published by Glasgow Print Studio, 1987, in an edition of 30, signed Howson '87 and numbered 18/30 to lower margin, image size 177 x 116.5cm (69.75 x 46ins), sheet size 182.5 x 121cm (72 x 47.5ins), framed and glazed
Provenance: From the Collection of Robin Garton.

One of three large woodcuts (together with the Lonely Hero and the Noble Dossier) made at Glasgow Print Studio in 1987, when Howson was working in his studio in the Gallowgate area of Glasgow, close to a hostel for the homeless. Peter Howson studied at Glasgow School of Art, and in the 1980s became a leading member of a new generation of young Scottish artists named the New Glasgow Boys.

A retrospective of Howson's prints was held at Flowers Gallery, Cork Street, London, 6 July-6 August 2016.

(1)

£700 - £1,000



383AR* Leger (Fernand, 1881-1955). Composition avec Fleur et Visage, circa 1950s, colour screen print on heavy wove, signed with initials in pencil lower right, pale mount stain, a few minor creases, a little surface abrasion to centre of right hand margin of the sheet due to adhesive tape, sheet size 54 x 74.5cm (21.25 x 29.3ins), hinge-mounted, old gilt wood frame, glazed
(1)

£300 - £500



Lot 382



Lot 384

384AR* **Lowry (Laurence Stephen, 1887–1976).** *The Harbour*, 1972, offset colour lithograph, on wove paper, published by Venture Prints Limited, Bristol, in an edition of 850, Fine Art Trade Guild blindstamp to lower left, signed in pencil lower right, image size 40.5 x 55.5cm (16 x 21.8ins), framed and glazed

(1)

£700 - £1,000

385* **Pop Art. Compositions**, 1969, five uncoloured etchings, each signed (artist's name indecipherable), dated '69 and numbered from an edition of 50, publisher's blindstamp to lower right margin, some scattered overall spotting, plate size 42.5 x 57cm (16.75 x 22.5ins), sheet size 57 x 79cm (22.5 x 31ins)

(5)

£200 - £300



Lot 385

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The amount is calculated as follows:

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

4.00% up to 50,000

3.00% between 50,000.01 and 200,000

1.00% between 200,000.01 and 350,000

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

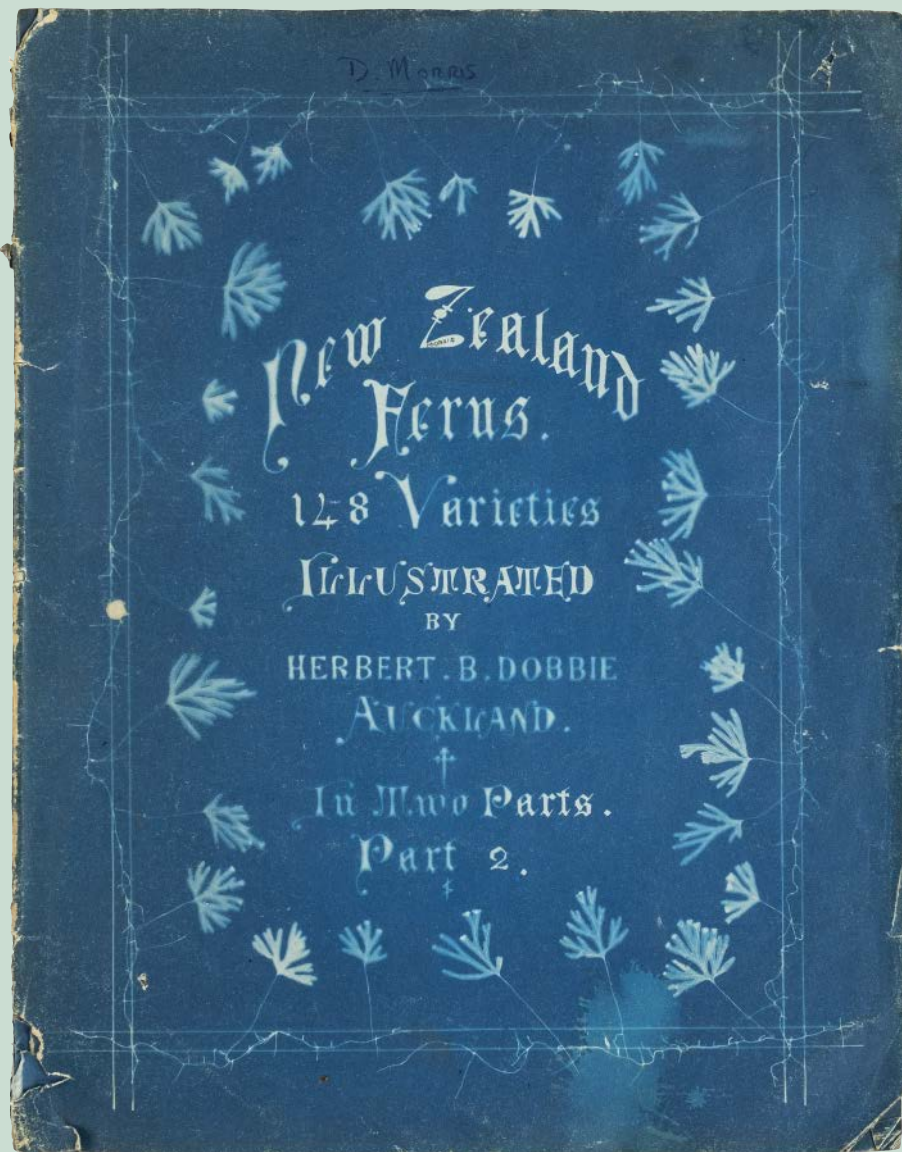
Please refer to the DACS website www.dacs.org.uk and the Artists' Collecting Society website www.artistscollectingsociety.org for further details.

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(c) The buyer shall at his own expense take away any lot or lots purchased no later than five working days after the auction day.
(d) The Auctioneer may at his own discretion agree credit terms with a buyer and extend the time limits for collection in special cases but otherwise payment shall be deemed to have been made only after the Auctioneer has received cash or a sterling banker's draft or the buyer's cheque has been cleared.
5. (a) If the buyer fails to pay for or take away any lot or lots pursuant to clause 4 or breaches any other condition of that clause the Auctioneer as agent for the seller shall be entitled after consultation with the seller to exercise one or other of the following rights:
(i) Rescind the sale of that or any other lots sold to the buyer who defaults and re-sell the lot or lots whereupon the defaulting buyer shall pay to the Auctioneer any shortfall between the proceeds of that sale after deduction of costs of re-sale and the total sum due. Any surplus shall belong to the seller.
(ii) Proceed for damages for breach of contract.
(b) Without prejudice to the Auctioneer's rights hereunder if any lots or lots are not collected within five days or such longer period as the Auctioneer may have agreed otherwise, the Auctioneer may charge the buyer a storage charge of £1.00 + VAT at the current rate per lot per day.
(c) Ownership of the lot purchased shall not pass to the buyer until he has paid to the Auctioneer the total sum due.
6. (a) The seller shall be entitled to place a reserve on any lot and the Auctioneer shall have the right to bid on behalf of the seller for any lot on which a reserve has been placed. A seller may not bid on any lot on which a reserve has been placed.
(b) Where any lot fails to sell, the Auctioneer shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot and may be asked to pay a commission not exceeding 50% of the selling commission and any special expenses incurred in cataloguing the lot.
(c) If such arrangements are not made within seven days of the notification the Auctioneer is empowered to sell the lot by auction or by private treaty at not less than the reserve price and to receive from the seller the normal selling commission and special expenses.
7. Any representation or statement by the Auctioneer in any catalogue, brochure or advertisement of forthcoming sales as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his own judgement as to such matters and neither the Auctioneer nor his servants or agents are responsible for the correctness of such opinions. No warranty whatsoever is given by the Auctioneer or the seller in respect of any lot and any express or implied warranties are hereby excluded.
8. (a) Notwithstanding any other terms of these conditions, if within fourteen days of the sale the Auctioneer has received from the buyer of any lot notice in writing that in his view the lot is a deliberate forgery and within fourteen days after such notification the buyer returns the same to the Auctioneer in the same condition as at the time of the sale and satisfies the Auctioneer that considered in the light of the entry in the catalogue the lot is a deliberate forgery then the sale of the lot will be rescinded and the purchase price of the same refunded. "A deliberate forgery" means a lot made with intention to deceive.
(b) A buyer's claim under this condition shall be limited to any amount paid to the Auctioneer for the lot and for the purpose of this condition the buyer shall be the person to whom the original invoice was made out by the Auctioneer.
9. Lots may be removed during the sale after full settlement in accordance with 4(d) hereof.
10. All goods delivered to the Auctioneer's premises will be deemed to be delivered for sale by auction unless otherwise stated in writing and will be catalogued and sold at the Auctioneer's discretion and accepted by the Auctioneer subject to all these conditions. In the case of miscellaneous books, the Auctioneer reserves the right to extract and dispose of books that, in the opinion of the Auctioneer at his absolute discretion, have no saleable value and, therefore, might detract from the saleability of the rest of the lot and the Auctioneer shall incur no liability to the seller, in respect of the books disposed of. By delivering the goods to the Auctioneer for inclusion in his auction sales each seller acknowledges that he/she accepts and agrees to all the conditions.
11. (a) Unless otherwise instructed in writing all goods on the Auctioneer's premises and in their custody will be held insured against the risks of fire, burglary, water damage and accidental breakage or damage. The value of the goods so covered will be the hammer price, or in the case of unsold lots the lower estimate, or in the case of loss or damage prior to the sale that which the specialised staff of the Auctioneer shall in their absolute discretion estimate to be the auction value of such goods.
(b) The Auctioneer shall not be responsible for damage to or the loss, theft, or destruction of any goods not so insured because of the owner's written instructions.
12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.
13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.
14. The Auctioneer's current standard notices and information (i.e. Collation and Amendments) will apply to any contract with the Auctioneer as if incorporated herein.
15. These conditions shall be governed by and construed in accordance with English Law.

Photographs, featuring India, China & the Far East Cameras, Scrap Albums & Ephemera

THURSDAY 3 OCTOBER 2019



Herbert Boucher Dobbie, *145 Varieties of New Zealand Ferns ... In Two Parts*, 1st edition, Auckland, [1880], *both parts cyanotyped throughout, original wrappers*, 4to (280 x 217mm)

J.D. McGraw, *The "blue books" of H.B. Dobbie and Eric Craig*, *New Zealand Journal of Botany*, 1989, 27:3, 347-351.

Only one other set of the first separate issues of this very rare photobook of ferns has been traced, held by the Auckland Institute and Museum Library.

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