

FINE ART & ANTIQUES

5 MARCH 2020



EST. 1988

**Dominic Winter
Auctioneers**



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FINE ART & ANTIQUES

5 March 2020 commencing at 10am

AUCTIONEERS

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EST. 1988

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AUCTION DETAILS

COMMENCING 10.00 am

VIEWING Tuesday 3 March – 9.00am–6.00pm
Wednesday 4 March – 9.00am–6.00pm
Morning of sale from 9.00am
Viewing at other times by appointment only

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All lots are offered subject to the Conditions of Sale and Business exhibited in the saleroom and printed at the back of this catalogue. For full terms and conditions of sale please see our website or contact the auction office.

A buyer's premium of 24% of the hammer price is payable by the buyers of all asterisked lots, except those lots not marked with an asterisk, in which case the buyer's premium is 20%.

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

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

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

The amount is calculated as follows:

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

4.00% up to 50,000

3.00% between 50,000.01 and 200,000

1.00% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

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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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Cover illustrations:

Front cover: lot 216 Back cover: lot 94 Inside front cover: lot 267 Inside back cover: lot 217



The Beatles. A private and unpublished collection of approximately 200 medium format and 35mm negatives taken during the filming of *A Hard Day's Night*, April 1964
Offered on 15 May in 12 lots with full copyright, various estimates

FORTHCOMING SALES IN 2020

Wednesday 4 March

Printed Books, Maps & Documents
Books from the Library of Dawson Turner (1775-1858)
The Reference Library of the late John Lawson (1932-2019)

Wednesday 8 April

Printed Books, Maps & Prints
The David Wilson Library of Natural History, Part I
English Caricatures & Printed Satires
Vinyl Records, Music & Film Memorabilia

Wednesday 13 May

Printed Books, Maps & Documents
Travel & Exploration

Thursday 14 May

Military, Naval & Aviation History
The Library of Lt Col R J Wyatt MBE TD Part II
Barnes Wallis & The Dambusters' Raid

Friday 15 May

Classic & Contemporary Photography
Military Cased Images & Cartes de Visite
Cameras & Accessories

Wednesday 17 June

Printed Books, Maps & Documents

Thursday 18 June

Modern Literature & First Editions
Children's, Private Press & Illustrated Books

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

CERAMICS & GLASSWARE

To commence at 10am



1* Wedgwood. A part Wedgwood 'Amherst' pattern dinner service (103 pieces), comprising 12 soup bowls, 14 dessert bowls, 12 dinner plates, 8 teacups, 14 saucers, 6 coffee cans, 12 side plates, 12 sandwich plates, soup tureen, gravy boat and stand, teapot, coffee pot, 2 sugar bowls, milk jug, 2 oval bowls, oval serving plate plus a square plate (103)

£100 - £150



Lot 2



Lot 3

2* Decorative ceramics. A mixed collection including a 19th century Staffordshire pottery cow creamer, 18cm long, a pair of 19th century Staffordshire recumbent greyhound spill vases, 15cm long, 3 Edwardian porcelain ribbon plates, each with transfer printed decoration, a Sunderland lustre jug (damaged) and other items (a carton)

£70 - £100

3* Glassware. A large collection of Waterford crystal glassware, including 11 large decorative vases (various forms and sizes), 11 various goblets. 9 various tumblers, 11 various champagne flutes other items (3 cartons)

£100 - £200



4* Moorcroft. A Moorcroft pottery 'Anemone' pattern vase, limited edition numbered 34/95, decorated with purple flowers on a blue ground, various marks to base, printed 'Moorcroft', 'Made in England', 23.5cm high together with a plate in the same pattern, 26.5cm diameter

(2)

£100 - £150



5* Moorcroft. A pair of Moorcroft 'Pomegranate' pattern pottery vases, each with coloured fruit on a blue ground, signed to base, impressed 'Moorcroft', 'Made in England', minor loss of glaze to rim of neck on one, 15.5cm high, together with another Moorcroft pottery vase in the same pattern, 13.5cm high

(3)

£100 - £200



Lot 8



Lot 9



Lot 10



6* **Moorcroft** . A Moorcroft pottery 'Queen's Choice' pattern ginger jar and cover, decorated with fruit on a blue ground, the base dated 2000 with green 'Moorcroft Made in Stoke on Trent England' stamp and other potters marks, 20cm high
(1) £100 - £150



Lot 7

7* **Moorcroft** . A Moorcroft pottery 'Anemone' pattern vase, decorated with stylised flowers on a blue ground, base dated 2002, impressed in green 'Moorcroft Made in Stoke on Trent England', various artists marks, 24cm high
(1) £100 - £150

8* **Moorcroft**. A Moorcroft pottery 'Claremont Toadstools' two handle circular bowl, with raised tubular line decoration on a orangey brown ground, the base indistinctly signed and impressed 'Made in England', 26cm across x 7.5cm high
(1) £150 - £200

9* **Moorcroft**. A Moorcroft pottery 'Grape and Leaf' pattern bowl, decorated with coloured leaves and fruit on a green and red ground, the base signed and impressed 'Moorcroft', 'Made in England', 20.5cm diameter x 10cm high
(1) £150 - £200

10* **Moorcroft**. A Moorcroft pottery 'Moonlit Trees' pattern teapot and sugar bowl, decorated with blue trees on a green ground, signed to base, impressed 'Moorcroft Burslem', the teapot 20cm long, damage to the rim of the teapot and general crazing to each
(2) £150 - £200

11* **Moorcroft**. A Moorcroft pottery 'Peacock' pattern baluster vase, decorated with stylised peacock feathers on a green ground, the base dated 19(96), green impressed 'Moorcroft Made in England' and various artists marks, 27cm high, with box and packaging
(1) £100 - £150

12* **Moorcroft**. A Moorcroft pottery 'Pomegranate' pattern pottery vase, with coloured fruit on a blue ground, signed to base, impressed 'Moorcroft', 'Made in England', 24cm high
(1) £150 - £200



Lot 11



Lot 12



13* **Moorcroft.** A Moorcroft pottery 'Furzey Hill' pattern vase, decorated with pine trees on a pink and cream ground, the base dated (19)97 and printed 'Moorcroft', Made in England', 31cm high
(1) £100 - £150



15* **Moorcroft.** A Moorcroft pottery 'Hartgring' pattern vase, with long slender neck and flared rim, decorated with insects on a green and beige ground, various stamps to base, dated 2002, impressed 'Moorcroft', 'Made in Stoke on Trent England', 25.5cm high
(1) £150 - £200



16* **Moorcroft.** A Moorcroft pottery 'Hartgring' two handle vase, decorated with insects on a green and beige, various marks to base, dated 2002, impressed 'Moorcroft', 'Made in Stoke on Trent, England', 26.5cm high
(1) £150 - £200

14* **Moorcroft.** A Moorcroft pottery 'Hartgring' pattern plate, decorated with insects on a green and beige ground, various marks to base, dated 2002, impressed 'Moorcroft', 'Made in Stoke on Trent, England', 26cm diameter, together with a vase in the same pattern, 11.5cm high
(2) £100 - £150



Lot 14



17* **Moorcroft.** A Moorcroft pottery 'Hartgring' vase, decorated with insects on green and beige ground, various marks to base, dated 2002, printed 'Moorcroft', 'Made in Stoke on Trent, England', 22cm high
(1) £150 - £200



18* **Moorcroft.** A Moorcroft pottery 'Hibiscus' pattern ginger jar and cover, painted with coloured flowers on a green ground, the base with original W. Moorcroft paper label and signed, impressed 'Moorcroft', 'Made in England', the inner lid of cover retaining some of the paper label, 20.5cm high
(1) £100 - £150



19* **Moorcroft.** A Moorcroft pottery 'Knightwood' pattern vase, decorated with oak trees and toadstools, the base with various marks, dated (19)97 and impressed 'Moorcroft', 'Made in England', 36cm high
(1) £150 - £200



20* **Moorcroft.** A Moorcroft pottery 'Magnolia' pattern vase, decorated with pink flowers on a cream ground, signed 'WM' to base and impressed 'Moorcroft', 'Made in England', 32cm high, together with two smaller vases, 10cm and 14cm high
(3) £150 - £200



Lot 21

21* **Moorcroft.** A Moorcroft pottery 'Puffin' pattern vase designed by Kerry Goodwin, decorated with puffins, the base signed 'Kerri', dated (19)97 and impressed 'Moorcroft', 'Made in England', 30cm high
(1) £200 - £300



22* **Moorcroft.** A Moorcroft 'Waving Corn' pattern pottery vase, decorated with corn on an orangey brown ground, signed and impressed signature and 'Potter to H.M. the Queen', impressed 'Made in England', 23cm high
(1) £200 - £300

23* **Moorcroft.** A modern Moorcroft floral decorated plate, decorated with flowers on a pink and blue ground, impressed 'Moorcroft Made in Stoke on Trent England' to base, various artists marks, 26.5cm diameter, together with a smaller Moorcroft floral decorated plate, numbered 439/500, dated 19(95), 22cm diameter, each with original box
(2) £100 - £150



Lot 23



24* **Figurines.** A large collection of Royal Doulton, Royal Worcester and Coalport figurines, comprising Royal Doulton Nurse HN 4287, Kirsten HN 4101, New Baby HN 3173; Royal Worcester True Romance numbered 104/500, Frances, Royal Enclosure, Loving You, New Arrival, Celebration Golden Moments, Anniversary, Destiny numbered 351/1000, Coalport Secret Garden (damaged), Ladies of Fashion Penelope Ann, Ladies of Fashion Kathleen, Ladies of Fashion Shirley, Wedgwood The Classical Collection Devotion (16) £200 - £300



Lot 25



Lot 26

25* **Sitzendorf,** a collection of porcelain figures, modelled as Henry VIII and his 6 wives, some damage, together with a mixed collection of pottery and porcelain including four crested WWI war memorials, Royal Doulton character jugs comprising Nelson, 11cm high, Winston Churchill, 10.5cm high and The Soldier 12cm high and other items

(20)

£70 - £100

26* **Tea wares.** A collection of English porcelain bat printed tea wares, various dates early 19th century, including 2 coffee cans, 4 teacups, slop bowl, sauce boat, side plate, 4 saucers and a smaller bowl, some with prints after Adam Buck, some damage

(15)

£100 - £150



27* **Urns.** A pair of French 18th century style urns, each with flared dark blue glazed pottery bowls, with gilt metal mounts decorated with guilloche and acanthus scrolls, on a blue porcelain tri-foil base, 42cm high x 36.5cm diameter

(2)

£200 - £300



28* **Worcester.** An 18th century Worcester porcelain blue and white tea bowl, with two panels printed with a bridge with figures and ruins on the bank within a floral oval cartouche, the interior similarly decorated, blue crescent mark to base, 4.5cm high x 7.5cm diameter, together with two further English porcelain tea bowls, each decorated with flowers, 5cm high x 8cm diameter (one cracked)

(3)

£70 - £100



29* **Lalique (Rene, 1860-1945).** An early 20th century glass lemonade jug, of ovoid form the neck with stylised swirls on a green frosted ground, the base etched R LALIQUE. FRANCE, 17cm high (1) £100 - £200



30* **Vase.** A 1920s silver overlaid amethyst glass vase, of cylindrical form and finely decorated with flowers, hallmarks for Birmingham but date letter illegible, 42.5cm (1) £200 - £300

COLLECTABLES



31* **Alabaster sculptures.** A 1920s Continental figure of a girl reading, mounted on a alabaster base formed as a book on tapered plinth, 30cm high together with a similar alabaster sculpture carved as a girl writing, approximately 30cm high (2) £150 - £200

32* **Assay Weights.** A collection of assay weights by L Oertling c.1900, presented in a composite box, the lid inscribed 'Assay Weights 1000=.5 Gramme No A29 55846 L. Oertling Ltd London. E.C.', the base stamped 36001, missing 20/30g weights, case 2cm high x 8cm wide x 6cm deep, together with another set, complete, case 1.5cm high x 8cm wide x 6cm deep (2) £200 - £300

33* **Assay Weights.** A collection of assay weights by L Oertling c.1900, presented in a composite box, the lid inscribed 'Assay Weights 1000=0.5 Gramme No A29 33634 L. Oertling Ltd London. E.C.', the base stamped 24035, complete, case 2cm high x 8cm wide x 6cm deep, together with another set, No. 33.32, 24033, missing 5/10g, case 1.5cm high x 8cm wide x 6cm deep (2) £200 - £300

34* **Assay Weights.** A collection of assay weights by L Oertling c.1900, presented in a composite box, the lid inscribed 'Assay Weights 1000=0.5 Gramme No 50195 L. Oertling Ltd London. E.C.', the base stamped 29926, complete, case 2cm high x 8cm wide x 6cm deep, together with another set, complete, 21456, case 1.5cm high x 8cm wide x 6cm deep (2) £200 - £300

35* **Assay Weights.** A collection of assay weights by L Oertling c.1900, presented in a composite box, the lid inscribed 'Assay Weights 1000=0.5 Gramme L. Oertling Ltd London. E.C.', the base stamped 18300, complete, case 2cm high x 8cm wide x 5cm deep, together with another set, complete, base stamped 19976, case 1.5cm high x 8cm wide x 6cm deep (2) £200 - £300

36* **Assay Weights.** A collection of assay weights by L Oertling c.1900, presented in a composite box, the lid inscribed 'Assay Weights 1000=0.5 Gramme No A 43 61955 L. Oertling Ltd London. E.C.', complete, case 2cm high x 8cm wide x 5cm deep, together with another set, complete, base stamped 18602, case 1.5cm high x 8cm wide x 5cm deep (2) £200 - £300



Lot 33



Lot 34



Lot 36

37* **Assay Weights.** A collection of assay weights by L Oertling c.1900, presented in a white composite box, the lid inscribed 'Assay Weights 1000=1/2 Gramme No A'52 L. Oertling Ltd London. E.C.', missing 30/20/10 & 5g, case 2cm high x 8cm wide x 6cm deep, together with another set, lacking lid and missing 90/70/60/50/40/30/20/10 & 5, base stamped 24034, case, 8cm wide x 5cm deep

(2)

£100 - £150



38* **Assay Weights.** A collection of assay weights by L Oertling c.1900, presented in a circular composite box, the lid inscribed 'Assay Weights 1000=10 Grains, L. Oertling Ltd London. E.C.', base stamped 14299, complete, case 6cm diameter, together with two another circular box, the lid inscribed 1000=1/2 Gramme, one with base stamped 12964

(3)

£150 - £200



39* **Automaton.** A 20th century French brass automaton bird musical box, the brass box cast with cherubs and musical instruments, side panels with a courting couple amongst floral swags on a lattice ground, the oval cover encompassing a feathered bird and pierced brass grille, 3.8cm high x 10cm wide x 6cm deep, with key (inoperable)

(1)

£100 - £150



Lot 40

40* **Balaklava.** An impression of the Russian official seal of the Military School, 4.5 x 4.5cm, presented in a card box inscribed on the lid, together with a mixed collection of items including an Indian white metal cigarette case, decorated with flowers, 5 x 8cm, 2 Victorian steel sugar loaf cutters, 3 Victorian scissor action candle snuffers, various Edwardian pipes, many damaged and other items (small carton)

£100 - £200



41* **Banknotes.** American \$65 banknote, 14th January 1779, No.25322, signed by Gray and Helm, 7.5 x 508.5cm, together with Postage Currency for 50, 25, 10 x 2, 10 cents, 5 cents x 2, condition worn

£200 - £300



42* **Boar.** A modern terracotta Boar sculpture, modelled on a rectangular base, weathered, 77cm high x 73cm long

(1)

£200 - £300



Lot 43

43* **Candlesticks.** A pair of 19th century French bronze candlesticks, each modelled as eagle monopodium on a socle base, 21cm high, weighted (2) £150 - £200

44* **Cigars.** A fine collection of 143 Cuban cigars housed in 3 humidors, comprising 11 x Quintero, 12cm long; 19 x H. Upmann, 13cm long; 21 x San Cristobal, 11cm long; 10 x El Rey Mundo, 12.5cm long; 22 x Sertie D No.5, 11cm long; 3 x The Griffin's, 12.5cm long; 6 x Monte Cristo, various sizes, longest 15.5cm long, smallest 12.5cm long; 6 x Romeo Y Julieta, 12.5cm long, contained in a fine amboyna effect desk-top humidor, 31.5cm high x 30cm wide x 25.5cm deep, with scissor action cigar cutter; 5 x Macanudo, 14cm long; 2 x Cohiba (fat), 12cm long, 2 x Cohiba (thin), 12.5cm long; 3 x Davidoff, 8.5cm long; 1 x Trinidad, 13cm long; 1 x Bolivar, 12.5cm long; 1 x Juan Lopez, 12.5cm long; 1 x Punch, 12.5cm long, contained in a Hillwood rosewood effect humidor, 8cm high x 27.5cm wide x 18.5cm deep; 18 x H. Upmann, 12.5cm long; R-1845, 14cm long, contained in a Hillwood mahogany effect humidor, 8cm high x 27.5cm wide x 18.5cm wide (143 cigars) £700 - £1,000



Lot 44



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

£70 - £100



46* **Comptometer** . A Continental 8 Comptometer by Wanderer-Werke Siegmars-Schonau c.1937, with black painted metal case with various manufacturers decals including 'Wanderer-Werke Siegmars-Schonau' serial number 'P.63982', black, white and red composite keys, original paper roll, some dents to the case and lacking handle, 33cm long

The Comptometer was the first successful key-driven mechanical calculator, first patented in the United States by Dorr E. Felt in 1887

(1) £50 - £80



47* **Elkington.** A Victorian electroplated comport by Elkington & Co, embossed with classical decoration on a flared foot, 'Elkington 1543' lozenge mark to base, 23cm diameter x 9.5cm high

(1) £80 - £120



48* **Fire Mark.** A 19th century Royal Exchange lead fire mark, with traces of red paint, 21.5cm long together with a sun fire mark cast surrounded with signs of the zodiac, 21cm diameter plus a Salop lead fire mark, cast with three leopards and numbered 5268, 18cm long

(3) £100 - £150

49* **Fishing Priest.** An Victorian hardwood fishing priest with brass top and turned handle, 31cm long, together with an unidentified tin projectile, 35.5cm long, an Edwardian oak smokers cabinet, with pierced brass gallery top above a single glass door enclosing drawer with brass handle, the sides with hinged pipe racks, 32.5cm high x 17cm wide x 14cm deep, a Japanese ivory okimono, Meiji period (1868-1912), carved as the 3 wise monkeys mounted on a hardwood base, 6.5cm high (damaged) and other items

(6) £70 - £100

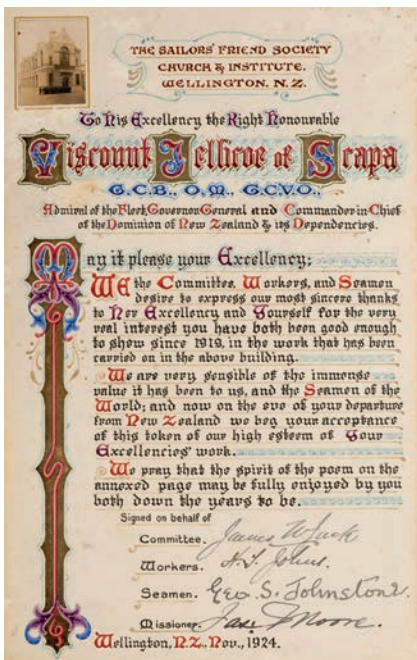


Lot 50

50* Jellicoe (Admiral John, 1859–1935). A fine pair of silver dice pepperettes by Hamilton & Inches, Edinburgh 1905, each engraved 'H.M.S. Iron Duke' with initials (J.R.J.) '28.11.16' and probably later engraved initials 'L.H.', one with red enamel the other blue, gilded interiors and numbered 1 & 2, 4cm square, with lower section of a fitted case, lacking lid, approximately 6.7oz (2) £1,500 – £2,000

51* Jellicoe (Admiral John, 1859–1935). Jubilee History of Queensland, A Record of Political, Industrial, and Social Development From the Landing of the First Explorers to the close of 1909, edited by Barton (E.J.T.), A presentation copy in green Morocco, gilt decorated spine and manuscript presentation plate inscribed 'To Admiral of the Fleet Viscount Jellicoe of Scapa, G.C.B., O.M., G.C.V.O. With the Compliments of the Mayor & Alderman of the City of Brisbane Queensland 5th July, 1919', some spotting, 4to, together with a poem titled 'Good-Bye' presented to Jellicoe by The Sailors Friend Society Church & Institute, Wellington, New Zealand in November 1924, illuminated manuscript thanking Jellicoe and his wife for their service to Seaman since their appointment as Governor of New Zealand in 1919–1924, in a soft leather wallet, 20 x 13cm (2) £400 – £600

52* Lead figures. Procession of Dowager Empress Cixi, French, circa 1910, forty-four hand-painted lead figures, each wearing a coolie hat, four carrying a hand-painted and beaded palanquin (lacking the figure of the Empress), two bearing fringed fabric cylindrical lantern parasols, remainder bearing various pennants (one missing), musical instruments, lanterns, pikes, etc., each figure 4.5cm (1.75ins) high (not including accoutrements), arranged in two rows on board strips, with metal wire fixings, each row 34cm (13.5ins) long, in original red cardboard box, one corner split, lacking lid (1) £70 – £100



Lot 51



Lot 52



53* Limewood sculpture. A 17th century (or earlier) carving of Mary holding the body of Christ, *traces of polychrome decoration, old worm holes and general wear, commensurate with age, 38cm high*
(1) £200 - £300



Lot 57



Lot 55

55* Medieval corbel. A stone corbel carved as a head, *12cm high x 11cm wide*
(1) £200 - £300

56* Metalwares. A mixed collection including 4 18th century pewter plates, 36cm wide, a cast iron inkwell in the form of Mr Pickwick, a pair of candlesnuffers and other items
(a carton) £100 - £200

57* Miniature tools. An interesting collection of Edwardian miniature tools, (probably tradesman's samples), including an anvil mounted on a wooden block, pickaxe, axe, shovel and other tools, presented in a leather case with initials 'R.P.R.', the anvil 5cm high x 5cm long
(9) £100 - £150



54* Medieval Bodkin. A Tudor silver bodkin c.1570, *engraved with flowers and initials 'I.W.', pierced for thread and ear scoop at the end, 15cm long*
(1) £100 - £150



Lot 58

58 Norbury (Ian, 1948). Sir John Falstaff, a fine walnut carved figure of Falstaff seen resting in a chair drinking from a quart, *37cm high x base 35 x 28cm with accompanying carved miniature wood book inscribed 'Sir John Falstaff' with artists monogram*

Ian Norbury was born in 1948, he has taught sculpture across the globe. His sculptures are displayed at the White Knight Gallery in Cheltenham. His works include commissions for Buckingham Palace and the Tower of London
£300 - £500



Lot 59

59* **Oak box.** A carved oak box, probably 18th century, the sliding lid with stylised geometric carving, enclosing 3 divisions, the sides similarly carved, 18cm high x 40.5cm wide x 25cm deep, together with another carved box probably middle eastern, 22cm high x 37.5cm wide x 23.5cm deep

(2)

£100 - £150

60* **Oak carving.** A 17th century carved oak profile of a bearded man, finely carved facing left, the reverse with 7 holes probably having been hung or mounted, 23cm

(1)

£150 - £200



Lot 60

61* **Oak carvings.** A 19th century carved oak poppyhead pew top, 26cm high mounted on a modern perspex stand, together with a pair of oak lions head panels, 23cm long, pair of marble balls each presented on stepped marble stand, a pair of modern plaster capitals, resin statues and other items

(13)

£100 - £150

62* **Oak carvings.** A pair of 18th century oak panels, carved in the 16th century style with a profile of a man and woman, dated '1500', 25.5 x 23cm together with a similar oak figural caryatid carved in the 16th century style 42cm long

(3)

£200 - £300



Lot 61



Lot 62



63* **Oak carvings.** A pair of 18th century oak caryatids, each carved as a lions head with grapes and fruit, 33.5cm long, together with a carving of a horses head, very worn, 18cm long plus two further carvings including one of a man playing a lute, 38cm long (5) £200 - £300



65* **Oak caryatids.** A pair of carved oak caryatids, probably 17th century, each carved with a robed man surmounted by a flower head and a tasselled rope to the base, 58 x 10cm (2) £200 - £300



64* **Oak carvings.** A pair of 18th century oak fleur de lys, approximately 20cm long, together with a carved rosette, approximately 17cm wide (3) £100 - £150



66* **Oak panel.** A 17th century oak panel, carved as a robed man seen standing above a shaped capital bearing a head, 34cm long (1) £150 - £200



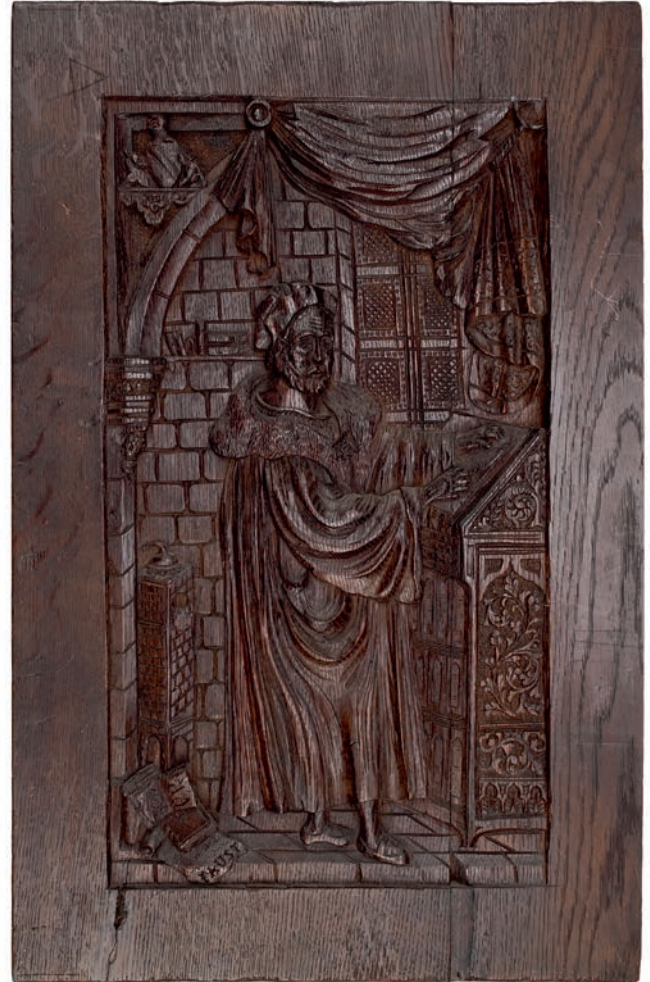
67* **Oak panel.** A carved oak panel, probably 18th century, carved as Jesus baptising John the Baptist, with a dove upper left, 60.5 x 35.5cm
(1) £200 - £300



68* **Oak panel.** A relief carved oak panel, 17th century, carved with a nativity scene depicting baby Jesus, Joseph, angel, oxen beside a house with wise man leading a donkey through an archway, a good colour with old worm holes, 18 x 35.5cm
(1) £200 - £300



69* **Oak panel.** A relief carved oak panel, 17th century, carved with a musician playing to three dancing putto, 15 x 39cm
(1) £200 - £300



70* **Oak panel.** A relief carved oak panel, 18th century, carved as Faust with an armorial to the upper left corner, 57.5 x 37
Faust is a classic German legend based on the historical Johann Georg Faust (c.1480-1540). Faust is highly successful yet dissatisfied with his life, and he makes a pact with the devil at a crossroads, exchanging his soul for unlimited knowledge and worldly pleasures.
(1) £200 - £300



71* **Oak panels.** A pair of 17th century relief carved oak panels, each carved with a floral rosette surrounded by hearts and tulips, within a border of tulips in a vase, 21.5 x 15cm (2)

£150 - £200



72* **Oak panels.** A oak panel, probably 17th century, carved in relief panel carved with vase of acorns and oakleaves, flanked by cherubs, various holes around the edge (most likely been framed), 26 x 43cm, together with two further panels each carved with a profile in a roundel, 34 x 17.5cm and 29.5 x 21.5cm (3)

£200 - £300



73* **Pocket compass.** A pocket sundial and compass by Frances Barker circa 1875, the yew wood case hinged to reveal circular paper dial with blue steel needle, original paper label to inner lid, inscribed 'Reece' on base and lacking gnomon cord, 2cm high x 5cm wide x 7.5cm deep

Frances Barker (1819-1875) founded the company Frances Barker & Son in 1848 based in Edenbridge, Kent, they specialised military grade electro-optical products, search and location equipment, educational material and radio electronics becoming notable as precision equipment suppliers to allied forces during the Great War and WWII.

(1)

£200 - £300



74* **Pocket compass.** A pocket sundial and compass by Francis Barker circa 1875, the yew wood case hinged to reveal circular paper dial with blue steel needle, original paper calendar to inner lid, some scratches to the case and lacking gnomon cord, 2cm high x 5.5cm wide x 7.5cm deep

(1)

£200 - £300



Lot 75

75* Presentation spade. A fine Victorian presentation spade by Mappin & Webb, the silver-plated spade head engraved 'PADDINGTON Presented to E. Parker Young Esq: Chairman of St Mary's Burial Ground Improvement Committee UPON THE OCCASION OF THE PUBLIC OPENING OF THE GROUND AS AN ORNAMENTAL GARDEN APRIL 23RD 1885, FRANK DETHRIDGE, VESTRY CLERK', with makers stamp to the reverse and with lotus and leaf carved ebony shaft and handle with foliate engraved silver-plated mounts, 87.5cm long

Frank Dethridge was Vestry Clerk of Paddington for 40 years and the first Town Clerk of the new Borough of Paddington when it was formed in 1900. He was a well-known figure at The Reform Club and stood as Liberal M.P. for Hammersmith in 1885. During his career he suggested the average gas meter system and promoted the purchase of Ravenscourt Park as a public park. After retiring he resided in Brighton where he suffered a stroke while playing billiards on New Year's Day 1911 and died immediately. He is commemorated in Highgate Cemetery, London.

(1)

£2,000 - £3,000



Lot 76



Lot 77

76* Presentation trowel. A Victorian silver-plated presentation trowel, engraved PRESENTED BY THE TRUSTEES OF THE WEST BRIDGE[sic]FORD WESLEYAN CHAPEL TO MISS NELLIE ALCOCK ON THE OCCASION OF HER LAYING THE MEMORIAL STONE APRIL 19th 1888 with ivory handle, 29.5cm long

(1)

£100 - £150

77* Presentation trowel. A Victorian silver-plated presentation trowel, engraved PRESENTED TO Miss M. Watts on the occasion of the FOUNDATION STONE, Nodffa Baptist Chapel, FOCHRIW. Sept 29. 1903, the reverse stamped MATON CARDIFF with ivory handle, 33cm long

(1)

£100 - £150



Lot 78



Lot 79

78* **Presentation trowel.** A Victorian silver presentation trowel by FH, London 1882, engraved PRESENTED JAMES DAVIES ESQ on the occasion of his laying A MEMORIAL STONE of the WELSH WESLEYAN CHAPEL, CITY ROAD, LONDON 7th Dec 1882, re-engraved on the opposite side PRESENTED TO MR IAN ROWBERRY MANAGING ROSEHAUGH COPARTNERSHIP DEVELOPMENTS LTD BY THE DIRECTORS OF WATES CONSTRUCTION (LONDON) LIMITED TO COMMEMORATE THE TOPPING OUT OF NEW CALEDONIAN WHARF S.E.16. ON WEDNESDAY 2ND NOVEMBER 1988, with plain ivory handle, in leather Goldsmith's Alliance presentation case

(1) £400 - £600

79* **Presentation trowel.** A Victorian silver presentation trowel by Josiah Williams & Co, Exeter 1875, engraved Presented TO Mrs Wm Butler on laying FOUNDATION STONE of EASTVILLE PRIMITIVE METHODIST CHAPEL BRISTOL 21st August 1876 with reeded ivory handle, 26cm long, in leather presentation case

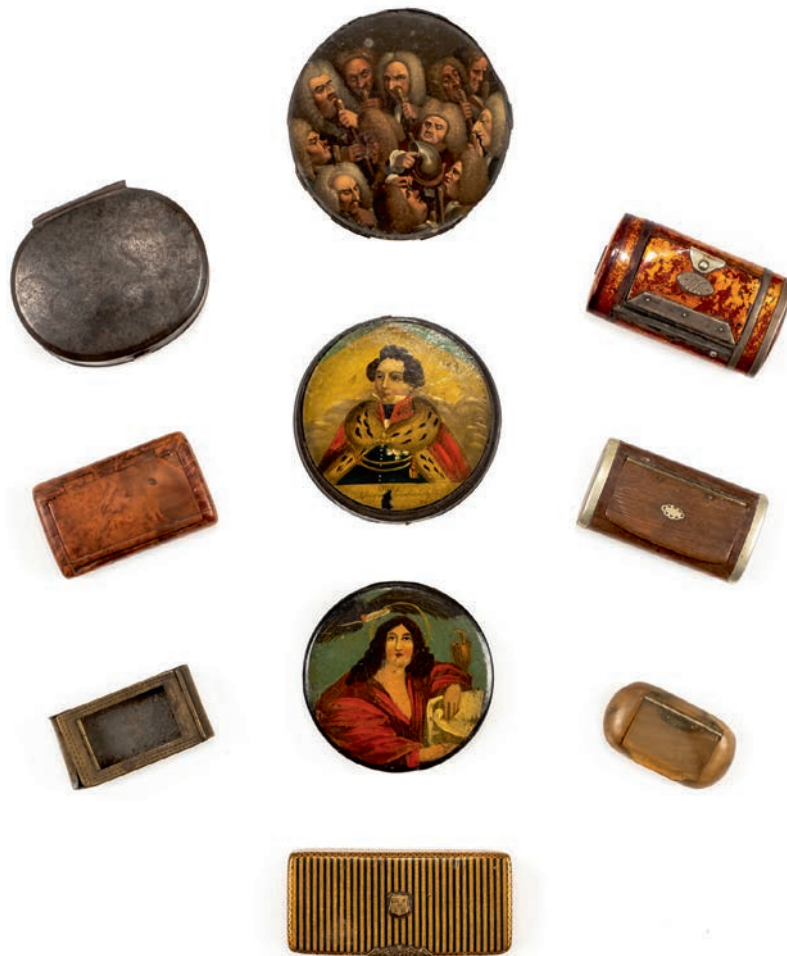
(1) £400 - £600

80* **Scrimshaw.** A 19th century scrimshaw whale's tooth, engraved with a whaling ship in stormy seas, 14cm long

(1) £200 - £300



Lot 80



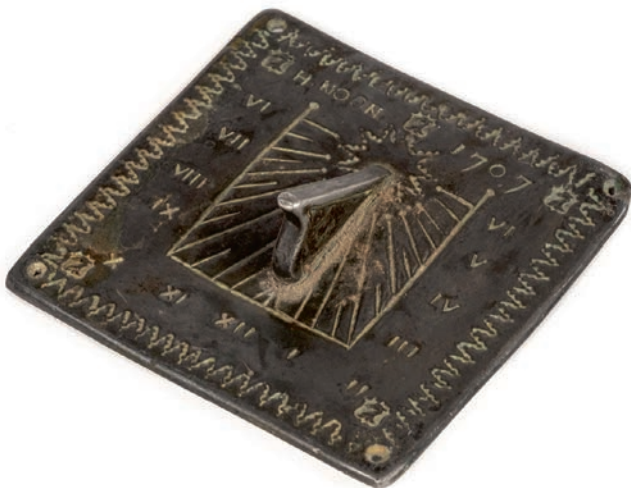
Lot 81

81* **Snuff Boxes.** An 18th century oval steel snuff box, the lid engraved 'Thoms Lathorn 1722', 8.5cm wide, together with 3 18/19th century papier mache snuff boxes including a circular German box painted with several wigged snuff takers, 10cm diameter (damaged), a Victorian rectangular snuff box with a striped finish and applied with a gilt shield engraved with initials and gilded metal thumb-piece, 2cm high x 9.5cm wide x 4.5cm deep, enclosing a gilt metal snuff spoon with old manuscript label inscribed 'John Rylands snuff spoon' and other items (10)

£100 - £200

82* **Sundial.** An interesting 18th century miniature lead sundial by H. Noon, of square form engraved with scales and hours, 6 touch marks of herons head, engraved 'H. Noon 1707', 7 x 7.5cm (1)

£100 - £150



Lot 82



83* **Tea caddy.** A George III satinwood and silver tea caddy, circa 1800, of rectangular form with silver handle and white metal hinges and lions paw feet, the hinged lid enclosing velvet lined divisions for three cannisters plus additional spoon holders, 19.5cm high x 32cm wide x 17cm deep (1)

£300 - £500

SILVERWARE



84* Fish eaters. A set of 12 Victorian silver-plated fish knives and forks, comprising, 12 forks and 12 knives each engraved with fish and foliate decoration, in a mahogany box
(1) £100 - £150

85* Mixed silver. A collection of silver cutlery, including George III silver serving spoon by William Johnson, London 1825, 22.5cm long, pair of sugar tongs, napkin ring plus a silver top sugar caster by J.B. Chatterley & Sons, Birmingham 1964, 17cm high, overall weight approximately 13oz
(13) £100 - £150



86* Mixed silver. A collection of silver items, including a Victorian heavy gauge sugar bowl by J.W., London, 1871, 6.6oz, another sugar bowl, a milk jug, a christening cup, 2 pepperettes plus a coaster, weighable silver approximately 17.5oz
(7) £100 - £150



87* Sugar caster. A William and Mary silver lighthouse sugar caster by George Garthorne, London 1691, engraved with an armorial, 13cm high, 4.95oz
The armorial of the Elkin (or Elkyn) family of London (arms granted in 1558)
The armorial is described thus: gules on a fess between tigers passant Or, three pierced mullets sable
(1) £500 - £800



88* Vanity set. An Art Deco silver and white metal vanity set by T.P. (probably Thomas Perry), London 1940, comprising 6 white-metal top glass pots (unhallmarked), 3 brushes (1 lacking hallmarks) a hand-mirror, button hook and shoe horn, each with an engine turn decoration, contained in a fine brown leather case with Bramah lock, blue silk lined interior and brown cloth outer case embossed in gold with the initials 'J.T.', 13.5cm high 35.5cm wide x 24.5cm deep
(1) £150 - £200

is based on values current at the undermen
only for the purpose specified above

Memorandum. 42

APPLY ASSOCIATION, LIMITED.
REPAIRS Department.
Stamford Street, London, S.E.1.
19 16 1934
Boxwell Rd
BERKHAMSTEAD

*I thank you for your
that your clock
atisfactory.
atch what you have,
aniel Quare is dated
it was made at
Le Gradd, Daniel Quare
her he was born in
interesting to note
Reo? Edward Barlow
have it put on record
was the inventor of the
device but the priory
the 16th March 1687 time*

Item No.	Description
	Daniel Quare quarter repeat pocket tortoiseshell case (imperfect).

*Old Repeating W
of the time of Jam
116
made by Daniel Quare
the first inventor of
Sent by Mr Alfred Boo*

*I have examined the articles scheduled above
and in my opinion the figures given represent
the value of such articles for the purpose stated* Signed

Dated this 14th



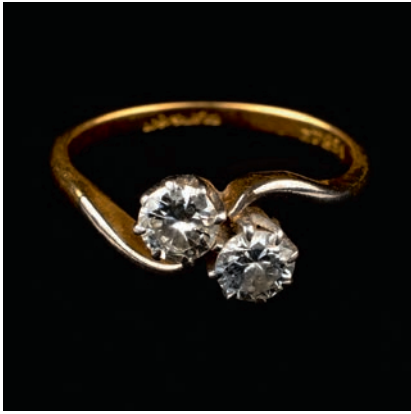
89* **Pocket Watch.** An early 18th century 1/4 repeater with movement signed 'Quare London' numbered '777', the circular white enamel dial with black Roman numerals, in a tortoiseshell case, with finely engraved movement, approximately 5cm in diameter and keys plus 2 receipts (one dated 1934), scratches and wear commensurate with age

Although this watch is signed Quare (Daniel, 1648/49-1724) the engraving differs from other examples produced by this famous watchmaker, it therefore seems likely that this watch is a contemporary copy. Worthy of further research.

(1)

£1,500 - £2,000





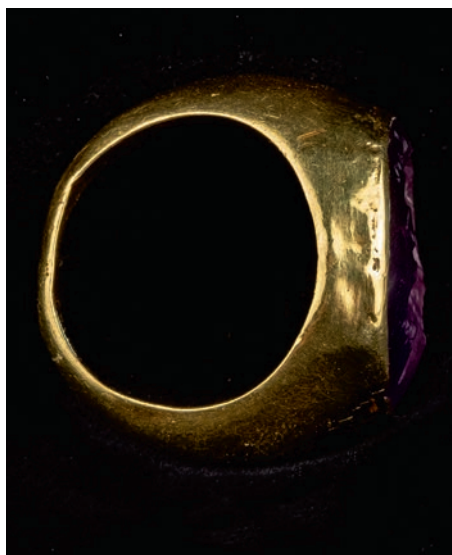
90* **Ring.** A Platinum and 18ct gold diamond ring, set with 2 cross-over brilliant cut diamonds, approximately 0.25ct, stamped 'Plat & 18ct', size M/N
(1) £200 - £300



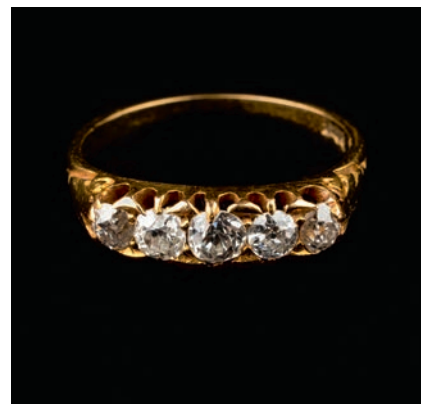
91* **Ring.** A Platinum and 18ct gold diamond ring, set with 3 cross-over brilliant cut stones each approximately 0.20ct, stamped '18ct 504', size M
(1) £200 - £300



92* **Ring.** An 18ct gold ring set with 3 brilliant cuts diamonds, each approximately 0.25 carats each with inclusions, size K, overall weight 5.7g
(1) £700 - £1,000



Lot 94



93* **Ring.** An 18ct gold and diamond ring, set with 5 aligned brilliant cut diamonds, approximately 0.20ct, stamped '18K', size M
£200 - £300



94* **Roman.** A large Roman gold ring, set with amethyst intaglio of Zeus (Jupiter), the gold unmarked, size V
Provenance: Private Collection, Cotswolds
(1) £1,500 - £2,000

ORIENTAL & MIDDLE EASTERN WORKS OF ART



95* **Anglo Indian.** A Vizagapatam ivory games box c.1820, the rectangular box with two sliding cribbage board lids, enclosing 28 ivory dominoes, 15 circular bone counters plus 2 bone dice, the box finely engraved with floral decoration on 4 gilt metal ball feet, 5cm high x 23.5cm wide x 9cm deep

(1)

£150 - £200



96* **Censers.** A pair of 19th century Chinese bronze censers, each of flattened tapered form, with domed cover and dog of fo finial, the side panels decorated with phoenix and dragons, on four mythical beast feet, 34cm high, one having a dent and finial detached from cover

(2)

£200 - £300



Lot 97

97* **Charger.** A 19th century Japanese Arita porcelain blue and white charger, decorated with women by a house and landscape, within geometric border, 36.5cm diameter

(1)

£400 - £600



98* **Chinese ceramics.** An 18th century Chinese porcelain export bowl, decorated with figural panels on exotic bird and red scale ground, the interior with floral decoration and geometric border, 20cm diameter x 9cm high, together with another 19th century Chinese porcelain bowl, decorated in the imari palette with flowers, 15cm diameter x 8cm high, an 18th century Chinese globular teapot, decorated in the famille rose palette with scholars and children, the teapot with a replacement silver spout and some hairline cracks to the base and handle, 20cm long, a 19th century Canton enamel teapot, damaged and repaired, 13cm long and other items

(7)

£200 - £300



99* **Chinese soapstone.** A 20th century Chinese soapstone Bi, carved with chilong and geometric decoration, presented on a hardwood stand, height of Bi 16cm, overall height on stand 27cm, together with a miniature Chinese vase with dog of fo handles, 4.5cm high, on a hardwood stand, overall height 5.5cm

(2)

£70 - £100



100* **Flint striker.** A 19th century Indo-Persian steel flint striker, of oxon head scroll form, some rust corrosion, 13cm long
(1) £100 - £150



101* **Funerary pot.** A Chinese Neolithic earthenware funerary pot, circa 2000 BC, the ovoid two handle pot painted with a lattice and lozenge decoration, some chips to the rim, 19cm high
Provenance: Private Collection, Herefordshire, UK.
The decoration is typical the Pan-Shan culture (2500-2000BC) of Neolithic China who had this distinctively painted pottery.
(1) £400 - £600



102* **Indian bronzes.** A 19th century Indian bronze of a seated deity, modelled with one hand resting on her leg the other with flat palm, on a lotus type base, 10cm high, together with another Indian bronze figure of female musician, lacking flute, 16cm high, together with an India silver white metal bowl decorated with 10 embossed figural roundels, 6cm high x 12cm diameter, 4.7oz
(3) £200 - £300



103* **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



Lot 103



Lot 106

104* **Netsuke** . A fine Japanese Meiji period ivory netsuke, carved as a man holding a fan formed from a leaf, 8cm high, together with a very small bone netsuke, carved as a frog, 1cm long
Provenance: Rodney Tolson Gausden (1923-2015).
(2) £100 - £150



105* **Netsuke**. A fine Japanese Meiji period ivory netsuke, carved a zoomorphic figure emerging from an egg, signed, 4cm long
Provenance: Rodney Tolson Gausden (1923-2015).
(1) £150 - £200

106* **Oriental ceramics**. A 19th century Chinese porcelain blue and white dish, of square form decorated with lozenges and flowers within a repeating foliate border, similarly decorated underneath with blue seal mark, 29.5 x 32cm, together with a 19th century Chinese porcelain blue and white bowl, the interior decorated with flowers and a cockerel, with lattice work border, the exterior with pagodas, flowers and landscapes, some old fritting to the rim, 10cm high x 25cm square, plus an oversized Japanese porcelain teapot with cane handle and two Chinese blue and white dishes (damaged)
(5) £100 - £150



107* **Abyssinian Coptic cross**. A 20th century brass processional cross, pierced with knotted decoration and three line inscription, 49.5cm long together with three iron hand Coptic crosses, 28.5cm long and smaller

Crosses have always played an important role in the Ethiopian Orthodox Church as symbols of resurrection and life. 'Hand' or 'blessing' crosses ('yaedj masqal' or 'yaburake masqal') represent the office of an ordained priest, and are his personal possession.

(4)

£100 - £150

TRIBAL ART



108* **African stool.** An early 20th century African hardwood stool, the circular top carved with geometric decoration above three legs each with figural head carving, large crack to the seat, 37.5cm across x 45cm high

(1)

£70 - £100



109* **Cannibal fork.** A Fijian cannibal fork, late 19th century, with geometric bulbous handle and four tapered tines, 31cm long
Cannibal forks were used exclusively in eating cooked and mashed flesh. Reverend Thomas Baker was the only missionary to be killed in Fiji, he was eaten in 1867.

(1)

£500 - £800



110* **Knobkerrie.** A Zulu hardwood knobkerrie, probably circa 1900, the flatted head with carved sunburst design with long handle, 70.5cm long overall

(1)

£80 - £120



111* **Sulawesi.** A Toraja wooden shrine vault door, probably early 20th century, carved with nude male with outstretched arms standing on a geometric square above a female carrying a pot and a male warrior, 178cm high x 50cm wide, from the Sulawesi Islands, Indonesia

(1)

£500 - £800



112* **Tribal Art.** A mixed collection of African and Eastern carved wood vessels, including a circular jug with handle and spout, carved with a geometric borders, 38cm long, an oval wooden two handle bowl, with label inscribed 'old curry trough', 47cm wide, a cylindrical container with old iron repairs, 17.5cm high x 21cm diameter, a modern African club, 68.5cm long and other items
(8) £200 - £300



114* **Tribal Art.** A mixed collection of tribal items, mostly African including a tall container with geometric carving and carrying handle, 23.5cm high, a circular wooden bowl with old iron repairs, 28cm diameter, a three legged stool, 21cm high x 40cm long, a large grain scoop, 39cm long and other items
(10) £150 - £200



113* **Tribal Art.** A mixed collection of tribal items, including an African stone figure, carved in the archaic style with hands raised holding a bowl for offering, 16.5cm high, another African carved stone figure of a cobbler, the base signed 'Edward', 29.5cm high, two brass figures probably Benin, including an elder holding a staff, 16cm high and other items
(25) £150 - £200



115* **Tribal figures.** A mixed collection of African wooden tribal figures, including a carved head of a man, with finely detailed face, hair and beard, 7cm high, a Yoruba fertility figure, carved standing with arms to the side and adorned by bead belt, 29.5cm high, a carved wood monkey and other items
(7) £100 - £200



116* **Zulu.** An African hardwood knobkerrie, with large spherical head and long shaft, old cracking to the head, 80cm long,
(1) £80 - £120

CLOCKS

117* **Clock.** A 19th century Biedermeier mantel clock, the fruitwood case of architectural form with circular white enamel dial, black Roman numerals and two winding holes, the brass movement numbered 1560, 21cm high x 36.5cm wide x 13.5cm deep, together with a Victorian belge noir mantel clock plus a pair of black slate campagna urns
(4) £80 - £120

118* **Clock.** A Regency style brass inlaid mahogany mantel clock, with 8.5cm circular dial, black Arabic numerals, the case with brass finial, two ring handles, and ball feet, the brass movement stamped 'Made in France', 31cm high x 16cm wide x 8.5cm deep, probably Edwardian period
(1) £100 - £150



119* **Longcase clock.** A George III burr, figured, and cross banded walnut longcase clock, with the 12inch brass dial with Roman numeral chapter ring and Arabic five minutes to the outer track, with subsidiary seconds dial and date aperture, the chapter ring bearing inscription James Gandy Cockermouth, and bearing date 1746 to the chased centre with eight-day bell striking movement, in a walnut case, 236cm high overall, some damage to the case
(1) £700 - £1,000

FURNITURE



120* **Chair.** A 19th century elm Windsor chair, with curved top-rail, pierced vase back-splat, and arms, solid seat on turned supports united by stretchers, 112cm high
(1) £100 - £150



122* **Chair.** A William Morris "Sussex" chair with rush seat, 88cm high together with a 19th century stained beech correctional chair, with cane seat, 101cm high plus an 18th century oak blanket box with cut down supports, 46cm high x 113.5cm wide x 51cm deep
(3) £80 - £120



124* **Chest of drawers.** An 18th century German walnut and ebonised cabinet makers model of a serpentine chest of drawers, the shaped top above three long drawers, on bun feet, 37cm high x 57cm wide x 31cm deep
(1) £300 - £500



121* **Chair.** A Victorian carved oak armchair in the manner of Pugin, carved with rose roundels and leather upholstery on brass castors, 95.5cm high
(1) £150 - £200



123* **Chairs.** A set of six 19th century carved oak dining chairs, each with carved arched top-rail and back-rail, solid seat on bobbin supports united by stretchers, 101cm high
(6) £100 - £150



125* **Commode chair.** A George III mahogany child's lambing/commode chair, with rocking chair frame and hinged seat to reveal aperture for pot, 67cm high
(1) £80 - £120



Lot 126

126* **Cradle.** A Victorian mahogany and canework rocking cradle, on turned supports, some damage to the canework 122cm high x 93cm wide x 44cm deep

(1) £100 - £150

127* **Desk.** A Continental walnut and figured walnut Rococo style kneehole desk, circa 1900, the top with moulded edge, above a slide to each side and a sliding writing panel in the frieze, with a cupboard and six short drawers around the kneehole, on carved cabriole supports, 81cm high x 125cm wide x 68cm deep

(1) £300 - £500



Lot 127

128* **Drawers.** Victorian mahogany bank of drawers, purporting to have 8 drawers however, the lower four are dummy, 81cm high x 62cm wide x 62cm deep

(1) £150 - £200

129* **Drawers.** Victorian mahogany bank of eight drawers, each with turned handle, 69cm high x 60cm wide x 44.5cm deep

(1) £150 - £200

130* **Garden statuary.** A pair of granite staddle stones each with cap, 48cm high together with a number of modern concrete and reconstituted stone ornaments including a lion, 90cm high, trough on stand, a modern concrete gargoyle and other items

(12) £100 - £200



Lot 128



Lot 129

131* **Museum cabinet.** A fine Victorian mahogany museum display cabinet, *the sloping glass cabinet above a bank of 16 graduated drawers*, 123cm high x 131cm wide x 71cm deep (1) £1,500 - £2,000

132* **Museum cabinet.** A fine Victorian mahogany museum display cabinet, *the sloping glass cabinet above a bank of 16 graduated drawers*, 123cm high x 131cm wide x 71cm deep (1) £1,500 - £2,000



Lot 131



133* **Polescreen.** A George III mahogany polescreen, circa 1780, *with painted, tooled and embossed leather clad screen depicting a classical maiden in profile, on a stem and wrythen baluster*, 147cm high (1) £200 - £300



Lot 132



Lot 134

134* **Screen.** An Edwardian mahogany three-fold screen, *inset with three prints after Frederic, Lord Leighton PRA, RWS, HRCA, HRSW (1830-1896), comprising Solitude, The Garden of Hesperides and Lachrmae, 157.5 x 12.5cm (62 x 31.5ins)*

£200 - £300

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

(1)

£200 - £300

136* **Table.** An oak refectory table, probably 18th century, *the substantial rectangular top over pegged supports united by stretchers, 78cm high x 255cm wide x 79cm deep*

(1)

£700 - £1,000

137* **Table.** A Chinese hardwood table, 45cm high x 21cm square, *together with a Victorian oak spinet, with bone keys, 87cm high x 109cm wide x 45.5cm deep and a 19th century joined oak stool, 46cm high*

(3)

£100 - £200



Lot 136



138* **Table.** An early 19th century and later simulated rosewood and gilt metal mounted occasional table, *with simulated marble top, 74cm high, the top 40cm diameter*
(1) £200 - £300



140* **Work table.** A George IV bird's-eye maple work table, circa 1825, *the Pembroke type top, over two frieze drawers and the other side with two dummy drawers, the octagonal tapering column stem and X-shaped platform on out-swept tapering supports with brass castors, 70cm high, 76cm wide (open), 61cm deep*
(1) £400 - £600



139* **Table.** An early 18th century oak side table, *the rectangular top above three drawers each with brass ring handles, on baluster supports united by shaped stretchers, 78cm high x 112cm wide x 63.5cm deep*
(1) £300 - £500



141* **Work table.** A Regency oak and ebonised string inlaid work table, circa 1815, *in the manner of George Bullock, with square top over two drawers on pedestal and quatrefoil base, 69cm high x 48cm wide x 56cm deep*
(1) £200 - £300

TEXTILES



142* Coptic. Three Egyptian cloth fragments, circa 2nd-3rd century AD, *three woven textile pieces, with varying designs, approximately 25 x 25cm (10 x 10ins) and smaller*

(3)

£100 - £150

143* Chalice Veil. A late 16th/early 17th century embroidery, Italian, *needlework chalice veil, depicting a central Lamb of God symbol and lettering 'ECCE AGNUS DEI QUI' ('Behold the Lamb of God'), within a border, surrounded by four angel figures and various symbols and birds, including a phoenix above and below with stitched lettering 'FENICE', with wide outer strapwork and foliate border incorporating hand-stitched rolled hem, worked in cross stitch and back stitch on fine cotton lawn, mainly in shades of pink, green, blue, yellow, and cream, and including metallised threads, some light spotting, loss of stitching in places, upper left corner slightly torn and frayed, 55 x 53cm (21.5 x 21ins), hand-stitched at top edge to a piece of backing linen*

Provenance: The Iklé Collection, sold at Christie's, South Kensington, 'Fine Costumes & Textiles - The Collector's Sale', 4 December 2007, lot 7.

Leopold Iklé was born into a family of textile manufacturers in Hamburg in 1838. He worked as a travelling salesman from the age of 15 for the family firm of Iklé Freres which specialised in making machine laces, and had branches in St. Gallen, Paris, London, Berlin, Vienna and New York. He was always a serious student and collector of historic textiles, and his collection, which began life housed in a box in his office, eventually filled his home in St. Gallen. In 1904 he donated a substantial part of it to the Textile Museum in St. Gallen. After his death in 1922, another portion of the collection was auctioned in Zürich. The remainder passed to his sons, and further pieces from the Iklé Collection were sold by members of the family at Christie's in 1989 and 2007.

A rare early chalice veil, in very good condition; the delicate fabric is robust, and the natural dyes are still fresh, the pink cochineal dye remarkably so. For a not dissimilar piece see a sampler in the V&A collections which was made by Jane Bostock in 1598 (T.190-1960).

(1)

£400 - £600

144* Children's Clothes. Two pairs of lace infant's mittens, probably English, 17th century, *cream bobbin lace mittens with frilled cuffs, lined with hand-stitched fine linen, one pair with mottled toning and some minor breaks in lace, the other pair lightly toned, with a few small fox spots, and with lace weak in places (some minor breaks and later unobtrusive stitched consolidation), length of each mitten 9cm (3.5ins)*

These rare survivals were probably used as christening mittens. Although such items are occasionally found in collections such as that of the V&A they seldom come onto the market. One of these pairs is almost identical to a pair in the Museum of Fine Arts, Boston (accession number 38.1246a-b), which are described as probably made in England, with lace resembling Milanese bobbin lace, which may have been imported.

(4)

£200 - £400



Lot 143



Lot 144



145* **Embroidered picture.** Abraham & Isaac, late 17th/early 18th century, hand-worked on linen-backed cream silk (most of latter worn away), depicting Abraham with knife aloft, his son kneeling before him, beside an altar of stone and wood, a ram caught in the bushes beside, and an angel within sunburst in clouds above, stitched in coloured silk and metallised threads, using mainly long and short stitch, stem stitch, and couching, linen lightly toned in places (but threads bright), 41.5 x 35cm (16.25 x 13.75ins)
(1) £150 - £200



147* **Fabric panel.** A pieced panel of velvets and brocade, 17th/18th century, small fragments of early fabric sometime hand-stitched together to form a decorative panel, comprising a large central rectangle of red voided silk velvet, with a pattern of roses within a lattice, on a plain weave foundation, and a border of green and gold brocade, with cornerpieces of patterned green velvet, 83 x 73.5cm (32.5 x 29ins), framed and glazed
(1) £150 - £200

146* **Tapestry.** A Chinoiserie tapestry panel, English, circa 1720s, needlework frieze with scenes of Chinese life, depicting six oriental figures, several animals and birds, including a monkey and a peacock, with architectural and floral features, remains of borders along top and bottom edge, worked in wool in gros and petit point, in shades of red, blue, brown, and green, scattered threadbare areas, sometime partially backed in coarse linen (attached with hand-stitched black wool), 33 x 138cm (13 x 54.25ins)
Possibly originally part of a pelmet for curtains or bed hangings.
(1) £400 - £600



Lot 146



148* Crewelwork panel. Hunting scene, early 18th century, figurative embroidered panel, hand-stitched in two-tone green wool on brown linen twill, depicting Eastern figures with bows and arrows and spears, hunting various beasts on horseback, with scattered floral and foliate decoration, worked in a variety of stitches, including long & short stitch, stem stitch, French knots, buttonhole stitch, satin stitch, and feather stitch, a little faint staining and very occasional broken stitches, but overall in very good condition, 59 x 80cm (23.25 x 32.5ins), framed and glazed

An attractive and unusual piece of early embroidery, most likely a large fragment preserved from a set of bed hangings or curtains. Such crewelwork hangings were a very popular form of English domestic furnishing in the late 17th and early 18th centuries. The designs were often influenced by contemporary Indian embroidered, printed and painted textiles imported into Europe by the East India Company.

(1)

£300 - £500



Lot 149

149* Chasuble. A brocade chasuble, Continental, late 18th/early 19th century, hand-stitched brocade vestment with woven vertical flower and ribbon pattern, in yellow, pink, and white, on a green ground, front a little faded in one or two places, with gold metallised braid edging, padded with hessian, and lined with pale turquoise silk, lining worn, and sometime partly replaced with a thicker brown fabric, length 104cm (41ins), together with eight other items, including: a 19th century Chinese embroidered bedspread, hand-worked on crimson satin, with all-over large floral sprays, using silk threads in shades of purple, green, cream, and brown, utilising satin stitch, French knots, and stem stitch, one longitudinal join, fringed edging, hems machine-stitched, some marks, 228.5 x 155cm (90 x 61ins); a large piece of early damask, with a hexagon pattern of flowers in an urn, composed of a large and smaller piece, sometime stitched together by machine to form a cloak, length 142cm (56ins), width of hem 770cm (303ins); two matching strips of early hand-embroidery depicting flowers and butterflies, probably 18th century, edged with braid and backed with pink satin (hems machine-stitched), some loss of silk threads, 104 x 11cm (41 x 4.5ins) and slightly longer; a large woven brightly-coloured Indian bedspread, some wear, 272 x 222cm (107 x 87.5ins); and several pieces of beetle wing embroidery, comprising five matching strips on muslin, incorporating gold coloured and metallised threads, 123 x 11.5cm (48.5 x 4.5ins) and smaller, and a muslin panel with two strips of beetle wings incorporating silver metallised threads, 45 x 38cm (17.75 x 15ins), latter stitch-mounted on black tissue-covered thick paper, occasional damage to wings/embroidery

£300 - £500



Lot 150

150* **Clothing.** A silk stomacher, circa 1770s, *hand-stitched striped silk stomacher, pale turquoise ribbon (partly faded) laced through 11 pairs of eyelet holes and forming a ruffled edging, length 34.5cm (13.5ins), width at widest point 17.5cm (7ins), together with:*

A girl's collar, Regency, *hand-stitched cape collar of pale turquoise silk, decorative splits to shoulders, trimmed with self piping to edges, some faint marks, lined with fine glazed cotton, original hammered hook and eye fastening at front, length 18.5cm (7.25ins), width 53cm (20.75ins), and a collection of other clothing items and fragments, including a mid 19th century silk brocade gown made of earlier fabric, worn, 4 silk sleeves (including a pair), and a number of pieces of fabric, some matching, largest 104 x 40cm (41 x 15.75ins)* It is unusual for such a delicate silk stomacher to survive so well, particularly with the silk lacing ribbon intact.

(25)

£200 - £300



151* **Children's Clothes.** A partial layette & other infants' clothing, English, 17th-19th century, *a collection of hand-made white cotton or linen garments, including 2 finely gathered and tucked long petticoats (one with ink name 'Rogers' on bodice rear seam), a long baby gown (tucked bodice with broderie anglais inserts and trims), 3 baby binders, 5 detachable sleeves (including one pair), 2 bib fronts trimmed with broderie anglais, and 9 fine cotton lawn Georgian shirts, most lace-trimmed and tucked, various sizes and condition (some period darns), with paper slip written in an early 20th century hand '17th Century baby clothes worn by the Rogers' family', together with a collection of 26 women's and children's bonnets, 18th-early 20th century, including lace, whitework, embroidered, tucked, broderie anglais, etc.*

The Rogers family referred to in the manuscript note are that of The Penrose Estate, Porthleven, Cornwall.

(52)

£300 - £500



152* **Children's Clothes.** A collection of garments, 18th-20th century, *including: an 18th century hand-stitched broderie anglais bodice front, incorporating collar with draw-string rear neck-tie and tiny button with stitched loop; a 19th century broderie anglais bib apron with hand and machine-stitching; a late Victorian whitework long-sleeved dress with original interior tapes terminating in metal hooks, and mother-of-pearl buttons, a few minor marks to skirt; a pair of Edwardian leather baby shoes (worn); an Edwardian hand-made lilac taffeta dress for a small child, with tucks, lace insertions, and frilled cap sleeves, some staining; 3 long baby gowns, 5 long petticoats, 3 christening gowns, and a whitework baby dress trimmed with pink ribbon insertion, early 19th-early 20th century, together with a quantity of other textiles, including: 2 white aprons, one of muslin, the other of fine cotton lawn; 12 19th/early 20th century bonnets and caps, various, including muslin, net, lace, crochet; two pairs of Victorian white cotton bloomers; an Irish Carrickmacross lace veil (some age spotting); a fine cotton lawn handkerchief with wide tape lace border; and some other fragments of lace veils, trims, and embroideries, various sizes and condition*

Provenance: From the families of Marie Carmichael Stopes (1880-1958) and Sir Barnes Neville Wallis (1887-1979) by direct family descent.

(-)

£300 - £500



Lot 153

153* Embroidered map. A Map of England and Wales by Elisa Cope, circa 1800, A Map of England and Wales by Elisa Cope, circa 1800, needlework map of England, Wales, and part of Scotland, Ireland, and France, with maker's name and title both within borders to upper right, with a crown flanked by lions to lower border, the whole within a pyramid border, all finely worked in cross stitch (and other stitches) on linen, with place names in brown thread, and border outlines in colours, slight fading and mottled toning, 28 x 22cm (11 x 8.5in), contemporary stained rosewood frame with a gilt slip

(1)

£100 - £200

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

(2)

£200 - £300



155* Fabric. A collection of French ikat material, late 18th/early 19th century, seven pieces of soft linen/cotton with 'flamme' design in indigo blue and white, some fading, all with holes and period darts, largest two (composed of more than one piece and gathered at top edge) 165 x 115.5cm (65 x 45.5ins), smallest 78 x 122cm (30.75 x 48ins), together with 7 other items related, including: a hand-stitched curtain of French printed cotton, circa 1820, circular floral pattern in yellow on a blue ground, composed of two pieces, with central vertical seam, 13 brass curtain rings to top edge (one missing), lower edge hemmed, side edges raw, partially faded, some tears (mostly to edges), 174 x 140cm (68.5 x 55ins); a hand-made curtain of late 18th/early 19th century fabric, composed of 3 joined pieces, with a vertical pattern of large flower sprays, in blue, cream, and black, on a red ground, 7 brass rings sewn to top edge, faded and some wear, 138 x 65cm (54.25 x 25.5ins); and 4 pieces of early 19th century blue and white fabric, 71 x 41cm (28 x 16ins) and smaller ikat fabric was woven using a very complicated and labour intensive dyeing technique, therefore pieces were highly prized and those that survive often show signs of being carefully preserved and repurposed as they passed through the generations.

(14)

£200 - £400



Lot154



156* **Spitalfields** . A large cloth of 18th century silk brocade, large cloth composed of a number of large and small pieces of brocade fabric, probably sometime repurposed from an 18th century dress, neatly stitched together by hand, with repeated large pattern of a flower cornucopia, in shades of blue, pink, and yellow, with silver metallised threads, on a pale peach ground, some faint spotting, minor staining, and short splits, trimmed with various similar metallised braid edgings (fabric pulling away from edging in one or two places), with terracotta backing fabric, backing and edges partly machine-stitched, overall size 167 x 159cm (66 x 62.5ins), together with 14 other fragments of fabric, including Spitalfields and some matching pieces, largest 142 x 102cm (56 x 40ins), smallest 56 x 5cm (22 x 2ins)

(15)

£200 - £300

157* **Spitalfields** . A variable silk scarf, circa 1820, rose pink silk, short sides with fringed edging (slightly sparse in places) and floral border consisting of two rows of large posies between scrolling flower border, in shades of pink, green, yellow, and white, some small marks, 275.5 x 62cm (108.5 x 24.5ins)

(1)

£400 - £600

158* **Spitalfields** . A terracotta silk shawl, circa 1820, short sides with knotted fringed edging and wide floral border of roses and chrysanthemums, in shades of pink, purple, green, yellow, orange, and white, scattered small pale marks, 255 x 77cm (100.5 x 30.5ins), together with another Spitalfields silk shawl, variable lilac silk, with wide floral border to short ends, silk perished in places (some neat period darns, and patches on verso), 67 x 259cm (26.25 x 102ins) Spitalfields shawls are rarely found in this terracotta colour.

(2)

£300 - £500



Lot 157



Lot 158



159* Regency pelerine. A swansdown stole, circa 1820, stole of swansdown feathers hand-tied on a coarsely-woven natural fibre base (a few very small areas where support is slightly visible), padded and with a hand-stitched backing of cream silk (becoming unstitched in places, and sometime re-stitched), a few very minor splits in silk at edges, width at neck 15cm (6ins), tapering to a width of 10cm (4ins) at ends, length 225cm (88.5ins), together with a cream cashmere pashmina, two short sides with fringed edging, a number of small holes and marks, one edge with stitched maker's mark in pink thread, dimensions excluding fringe 162.5 x 355.5cm (64 x 140ins)

Extremely rare Regency stole which has survived in remarkable condition. Such items are now hardly ever seen outside institutions: see similar in the Metropolitan Museum of Art (1983.157.2a), the Museum of Fine Arts Boston (46.703), and the Kyoto Costume Institute (AC5646 87-27-1).

(2)

£500 - £800



160* Regency. An embroidered overdress, early 19th century, hand-stitched fine cream muslin overdress, hand-embroidered in coloured wools with scrolling floral and foliate border in two lines down front of gown (in mirror image), repeated along hem, in shades of orange, pink, and green, with some edging in black, panel between embroidery strips with sprigs in ivory cotton thread, mostly worked in chain stitch incorporating French knots, minor toning and small marks in places, some tears with period darts and patches, trimmed to top edges and with later ribbon attached, length 117cm (46ins)

(1)

£300 - £400



161* **Samplers.** A darning sampler by Judith Rist, late 18th/early 19th century, *hand-stitched on linen with eight even armed crosses, two 'L' shapes, and a wide upper border of chequers, all showing a variety of darning stitches, worked in green, beige, blue, yellow, and cream, crosses to lower left and lower right incorporating initials 'C' and 'W' respectively, maker's name 'Judith Rist' in cross stitch to lower margin, tent stitch border, slightly toned to edges, 28.5 x 23.5cm (11.25 x 9.25ins), mid 19th century gilt moulded frame glazed (1 in edge piece missing), together with:*

A darning sampler by A.G. Roos, 1872, *hand-stitched on fine linen with four even armed crosses and four star motifs, surrounded by initials in clustered eyelet stitches, enclosing a square central panel bordered with darning stitches, with a pair of parrots in cross stitch in centre, with initials 'J R' and 'A R' in eyelet stitch above and below, and other scattered initials in cross stitch, worked in various colours, including blue, green, red, pink, yellow, brown, maker's name 'A G Roos' stitched in red cross stitch below central panel, generally toned, 44 x 52cm (17.5 x 20.5ins), framed, plus: a sampler by Elizabeth Oldfield, 1822, worked in cross stitch on coarse linen with a poem entitled 'Peace' in black and brown enclosed by a floral border in colours, slightly toned, 41.5 x 42.5cm (16.25 x 16.75ins), stitch-mounted, framed and glazed; seven specimens of handiwork by Alice Jackson, 1892, including a gathered garment, cross stitch, a patch, and knitting, some spotting and marks, all mounted together with a manuscript label 'Alice Jackson Standard V', aperture size 42 x 18.5cm (16.5 x 7.25ins), framed and glazed; and a late 18th/early 19th century embroidery picture worked in coloured silks on linen, of a basket of flowers, including carnations, tiger lilies, roses, pansies, bluebells, tulips, and a moth, incorporating initials 'A H' to lower portion of picture, some staining, 44.5 x 35cm (17.25 x 13.75ins), framed and glazed*

Less common than alphabet or pictorial samplers, darning samplers are sought after for the intricacy of the work.

(5)

£400 - £600



162* **Embroidered picture.** A basket of flowers, English, early 19th century, *woolwork picture, depicting a basket containing a variety of flowers, including roses, tiger lilies, carnations, heartsease, and tulips, hand-stitched in wool, in shades of pink, blue, green, yellow, and brown, some light fading of colours, using long and short stitch, satin stitch, and stem stitch, on a light brown wool ground, some stitches broken (most notably some of those forming the upright bars of the basket), 50.5 x 55.5cm (20 x 22ins), framed and glazed, together with:*

A medieval lady with a bird of prey, early-mid 20th century, *gros-point wool picture after a German School painting, depicting a young lady in flowing gown and coronet, with a bird of prey on her right hand, against a stone arcade with columns giving way to a vista beyond, 79 x 65cm (31 x 25.5ins), mounted, framed, and glazed, plus a framed Swati embroidery, 63.5 x 37.5cm (25 x 14.75ins)*

(3)

£150 - £200



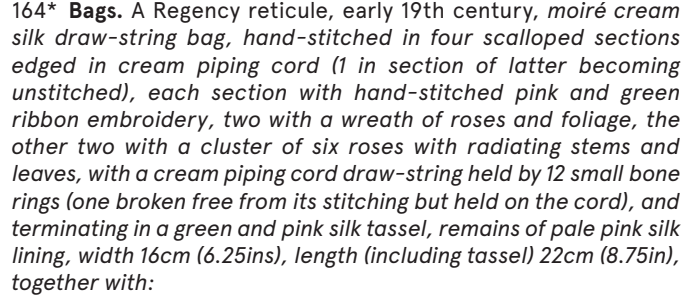
163* **Map handkerchief.** The Travelling Handkerchief. Fairburn's Map of the Country Twelve Miles Round London, London: Published by the Proprietor, John Fairburn, 1831, *circular map engraved by E. Bourne, City Road, Islington, printed in b & w on calico, calligraphic title above map partly on a double-tailed ribbon held in the beak of an eagle, two engraved vignettes in the lower spandrels of Chelsea and Greenwich hospitals, some light toning and fox spots, a few small holes and one larger hole, and a short L-shaped closed tear, map diameter 50cm (19.75ins), overall size 57 x 52cm (22.5 x 20.5ins)*

James Howgego, *Printed Maps of London*, 216 (3).

The third state with the addition of 'The Travelling Handkerchief' to the title; scarce in any form.

(1)

£400 - £600



A velvet bag, late 19th/early 20th century, dark cream velvet evening purse, closely gathered and stitched to a metal mount inset with faux pearls, matching velvet carrying loop, lined in black silk, incorporating a pocket inside, 22 x 21cm (8.75 x 8.25ins), plus fourteen other bags and purses, including: a Regency striped silk draw-string bag containing a ball of cotton thread, two tatting shuttles, and two matching lengths of tatted lace (one a work in progress still attached to shuttles), bag somewhat faded and silk perished in places; an 18th century draw-string pouch purse trimmed with metal braid and 3 tassels (latter worn); a hand-made green and red embroidered and beaded bag with tassels and matching toggle closures on cord handles (some minor loss of beads), cream silk lining (lightly discoloured); a beaded bag with yellow metal mount and clasp, celluloid carrying chain, and cream cotton lining with pocket (browned); a beaded bag with yellow metal mount, clasp, and carrying chain (adrift at one end), lined with kid leather incorporating a pocket (soiled and some adhesive residue to one edge); a petit point tapestry purse, both sides with a depiction of a flower basket within a beribboned wreath, brown silk lining with ruched edging (latter repeated on pocket), lining beginning to perish at top of one side, zip closure; and a number of misers' purses

(16)

£200 - £300



Lot 164



Lot 165

165* Pincushions. A layette pinwork silk pincushion, early 19th century, *hand-stitched rectangular ivory cream silk satin pincushion, with pinwork lettering 'Receive thy Infant as a change/And as a Blessing prize it' and border of flowers, ruffle edging and a tassel at each corner, a few places with very minor wear, 15 x 17 x 5.5cm (6 x 6.75 x 2.25ins), together with three others similar (one stained, and one with fringed edging crudely re-attached with rufflette tape)*

Such pincushions were often given as presents for a newborn baby or as a christening gift. They were both decorative and useful, pins being used to fasten garments before the introduction of the safety pin in the 1870s. Such a gift was commonly presented after the birth rather than before, partly because survival of mother and baby was not taken for granted, and partly due to a superstition connecting pins with birth pain, as evidenced by traditional sayings 'for every pin a pain' and 'more pins, more pain'.

(4) £100 - £200



Lot 166

166* Dress. A printed cotton day dress, 1830s, *hand-stitched gown, with vertical striped pattern of flowers and leaves in blue, pink, and brown, printed on cream cotton, lined fitted bodice with fine piped edges, close-gathered skirt (lower portion lined), front opening fastened with metal hooks and eyes (some missing), several small repairs where hooks have pulled fabric (including small inserted patch of matching fabric on front), long gigot sleeves, cuffs fastened with two buttons, all non-matching and probably later, some fading, sporadic brown spotting (mainly to skirt), bust 71cm (28ins), waist 64cm (25ins), sleeves 71cm (28ins), length 140cm (55ins), together with another 1830s printed cotton day dress, somewhat worn and repaired*

Provenance: From the families of Marie Carmichael Stopes (1880-1958) and Sir Barnes Neville Wallis (1887-1979) by direct family descent.
(2) £200 - £300



Lot 167

167* Dress. A stipple-printed cotton day dress, 1830s/40s, *pink and black striped pattern of leaves and berries printed on fine white cotton, mostly hand-stitched, but some machine-stitching and signs of unpicked seams (evidence of later re-modelling?), gathered and fitted bodice lined with cotton, long sleeves, front fastening of mother-of-pearl buttons (8 to bodice all matching, 7 to skirt with two different designs), some overall discolouration and marks, occasional small holes and repairs (mostly to skirt), bust 92cm (36ins), waist 78cm (30ins), sleeves 53cm (21ins), length 152cm (60ins)*

(1) £200 - £300



168* **Mezzaro.** A large panel, Italian, circa 1850s, cotton panel, lavishly block printed with a central 'Tree of Life' design incorporating numerous animals and birds surrounded by flowers and foliage, with a scrolling floral border, in shades of red, purple, blue, and yellow, on a cream ground, some general toning and marks, 3 x 8 in section torn, with slight loss and crude stitched repairs, sometime hand-stitched to a backing of cream woollen twill, 231 x 274cm (91 x 108ins)

Mezzari, made in Genoa in the late 18th and 19th centuries, were often worn by Italian women as voluminous shawls which covered their heads and were gathered around the body. The 'Tree of Life' motif, derived from Indian and Persian sources, was a popular theme in European textiles, symbolising as it does growth, strength, good health and immortality.

(1)

£1,000 - £1,500



Lot 169

169* Clothing. A lady's walking dress, circa 1870s, *hand-made* two-piece silk gown, with bands of fine brown and white stripes between wider purple stripes, mostly hand-stitched, but some machine-stitching (e.g. to hem of skirt), comprising: a boned and fitted cuirass bodice with stand-up collar (latter with metal hook and loop), terminating in a 'v' waist at front and back embellished all round with a tassel trim, long sleeves with wide tucked cuffs, front opening with 8 domed covered buttons and corresponding button holes, 3 further buttons to either side below waist, and 4 buttons to each cuff, buttons all matching (some surface wear and indentations), lined with brown cotton twill, and sleeves lined with fine linen, light staining to underarms, some minor soiling and wear to cuffs, bust 72cm (30ins), waist 61cm (24ins), length excluding trim 63.5cm (25ins); and a matching long gathered skirt, linen waistband with later non-matching hook and eye, one large patch pocket mimicking tucks on cuffs, embellished with three more matching buttons and tasselled fringing, length 101.5cm (40ins), together with several other items of Victorian clothing, comprising: a boned striped silk bodice and several matching pieces of fabric (including an unfinished skirt); a black damask fitted and boned long jacket, internal black twill ribbon waist band with dressmaker's details in gold 'Kerkham & Son, Costumiers, High Street, Kings Lynn'; and another boned jacket, of black satin lined with crimson satin, plus some hand-made Edwardian clothing: a matching embroidered cream muslin skirt and blouse (latter lace-trimmed), and 2 cream skirts, one of plain silk, the other with herringbone stitch and large floral cutwork insertions, various sizes and condition

(10)

£150 - £250



Lot 170

170* Dress. A satin wedding dress, circa 1890, *cream satin gown, hand-made (machine and hand-stitched), partly boned and fitted* dress with standing collar, slim elbow length sleeves, front fastening with 7 concealed mother-of-pearl buttons (one non-matching and 2 missing) and one covered button (with one missing), buttons sometime moved to enlarge garment), long flared train, with small metal rings and fabric ties inside to hold train gathers in place, hem trimmed with lace (6 in section torn), bodice lined with silk and satin, sleeves with brushed cotton, and skirt with muslin, some soiling and marks, underarm a little stained (one with silk perishing slightly), bust 71cm (28ins), waist 56cm (22ins), sleeves 34cm (13.5ins), length (front) 129.5cm (51ins), length (including train) 234.5cm (92.25ins), together with a two-piece wedding outfit, 1880s, comprising boned bodice and skirt with short train of cream figured twill, with frilled lace sleeves, trimmed with lace, pale blue silk ribbon, and black velvet ribbon (added later?), some wear and discolouration

(3)

£200 - £300



171* Shawls. A large Paisley shawl, mid 19th century, woven shawl, with all-over large Paisley pattern, in shades of red, green, yellow, blue, and pink, with decorative border, fringed along short ends, a few small holes, 348 x 164cm (137 x 64.5ins), together with 3 other 19th century woven shawls: a large wool shawl with all-over pattern of small boteh within circular lattice design, with chevron border, on a cream ground, fringed along short ends, some small holes and period darns, 317.5 x 155cm (125 x 61ins); an early 19th century large cream wool and silk shawl with woven borders of boteh, in red and dark blue, generally worn and stained, 256.5 x 128cm (101 x 55ins); and a cream silk shawl with geometrical borders in red and black, stained and marked in places, 284.5 x 87cm (112 x 34.25ins), plus four other shawls and stoles, including a black shawl with printed paisley design, and an orange silk sari skirt

Provenance: From the families of Marie Carmichael Stopes (1880-1958) and Sir Barnes Neville Wallis (1887-1979) by direct family descent.

(9) £150 - £200



Lot 173

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



172* Shawls. A large Norwich shawl, circa 1820s, cream shawl, with narrow woven border of small boteh motifs to long sides, and wide woven border of larger boteh motifs to short sides, in shades of red, blue, and green, short fringed edging to short sides, a number of small tears and holes, 269 x 126cm (106 x 49.5ins), together with 3 other woven Norwich shawls, one mustard ground and the others cream ground, all with some wear, and a large black silk shawl, possibly Norwich, with alternating stripes of plain colour block and boteh motifs, in good condition, plus:

A Scottish crinoline shawl, circa 1860s, large shawl in two colours, half cream and half fawn, with wide woven paisley border to short sides, and narrow woven border to long sides and across middle linking the two colours, wide fringed edging to short sides (worn with loss in places), some light markings and occasional small holes, 302 x 151cm (119 x 59.5ins)

(6) £200 - £300

173* Shawls. A large silk damask crinoline shawl, circa 1860s, fine silk shawl with wide border in bright jewel colours featuring large and small boteh motifs and floral decoration, on a figured cream ground, knotted silk fringing to short edges (one small break), some minor faint discolouration in one or two places, dimensions (excluding fringe) 345.5 x 176.5cm (136 x 69.5ins), together with:

A silk damask shawl, circa 1860s, fine silk shawl with scattered large floral motifs and border, in pink, green, and yellow, on a figured cream ground, knotted silk fringing all round, a few minor stains, some wear (mostly to edges and fringing), 141 x 150cm (55.5 x 59ins), A large Chinese shawl, late 19th century, cream silk shawl, with large embroidered motifs at two opposing corners, depicting an exotic bird amongst flowers and blossoming branches, wide cream silk macramé edging, occasional small marks and tiny holes, dimensions excluding edging 152 x 152cm (60 x 60ins), with two accompanying manuscript letters of provenance dated 1942 stating that the shawl was given by Queen Victoria to a lady-in-waiting, and 6 other shawls, early 20th century, including an Art Deco gold lamé orange shawl, a shawl with Egyptian motifs, and two embroidered shawls (one with striking vegetal decoration), various sizes and condition

(9) £200 - £400



Lot 174

174* Carpet. An English fireside carpet, Axminster, circa 1800, hand-knotted wool rug, with volute pattern in centre, and pink and white border of tulips enclosed by a red and white line border, a few very small threadbare areas, long sides whip-stitched at edges, short sides with remains of fringed edging, 96 x 196cm (37.75 x 77.25ins)

A good example of an early hand-made rug by the famous carpet manufacturer Axminster, probably originally part of a suite of carpets.

(1) £500 - £800

175* Carpet. An English runner, Kidderminster: Wilton, 1869, a hand-knotted wool runner, with overall pattern of fleurons in blue, pink, red, purple, and green, on a mustard yellow ground, whip-stitched edges (frayed in a few places), 69 x 426cm (27 x 168ins)

Provenance: Newton Surmaville House, Yeovil, Somerset.

A runner made up from part of the original carpet which was sometime removed from the library at Newton Surmaville. The eight-sided carpet, irregularly-shaped to fit the room exactly and take in the oriel window, was part of an entire decorative scheme for the newly-formed library which was completed in 1870, hence the exact date of the weaving. Significantly, the carpet incorporates minor colours made up from very early acid dyes whilst the greater parts of it are of natural dyes.

(1) £300 - £500



Lot 175



176* **Carpet.** An English tapestry rug, early 20th century, a large rug hand-stitched in gros-point, with floral centrepiece within shaped oval double frame, enclosed in a wide border of scrolling flower sprays with a bouquet tied with a bow at each corner, and outer foliate border, in shades of pink, blue, yellow, green, orange, and brown, whip-stitched edges, somewhat threadbare, 180 x 267cm (71 x 105ins)

(1)

£200 - £300



Lot 178



177* **Carpets.** A pair of English carpets, Kidderminster, either Wilton or Brintons, circa 1870, two matching hand-knotted red wool carpets, with overall volute pattern, narrow chevron border and wider strapwork and fleuron border, larger carpet: shorter sides with fringed edging (fringe shorter on one side than the other), central area intact but remainder somewhat threadbare (occasional old repairs), some marks and darkening, 389 x 409cm (153 x 161ins), smaller carpet: threadbare in places, pattern largely dulled, 245 x 230cm (96.5 x 90.5ins)

Presumably made for the same commission or household.

(2)

£200 - £300

178* **Carpets.** Three matching English runners, Kidderminster: Wilton, circa 1870, three hand-knotted wool runners, cut down from larger carpets and carefully pieced together with stitching on verso, each with an overall floral and foliate pattern and multi-banded border, in shades of red, yellow, pink, and green, on a red ground, some minor wear to edges, largest 93 x 429cm (36.5 x 169ins), two smaller 123 x 366cm (48.5 x 144ins)

(3)

£300 - £500

179* **Carpet.** A Turkish prayer rug, Hereke, circa 1930s, hand-knotted silk rug, with central prayer niche and suspended lamp within decorative borders, in shades of terracotta, brown, blue, yellow, green, and black, knotted fringe to short edges (some small losses), 190 x 123cm (74.75 x 48.5ins), together with a reproduction photograph of the facade of Perez Fine Carpets in Bristol

(1)

£300 - £500



180* Curtains. A pair of scarlet damask curtains, 19th century, two hand-stitched damask curtains, possibly bed curtains, each composed of 3 pieced drops and close-gathered with two rows of stitching at top edges, matching bullion fringe to leading edges, some light marks, each with one small hole towards bottom hem, drop 282cm (111ins), width excluding fringe 250cm (98.5ins), together with another large red curtain, machine and hand-stitched heavy damask with large pattern (fabric probably earlier than production), composed of two pieced drops, tufted fringing to lower and leading edges, pleats removed from top edge, lower hem weighted at one corner, a few small holes, drop 223.5cm (88ins), width 180cm (71ins), plus a pair of brocade curtains with pattern of crowns, Tudor roses, and feathers in cream on a pink ground, ruffle tape sewn to top edges, lower edges unhemmed, one curtain with adhesive paper label written in manuscript 'material produced for the coronation of Edward VIII', somewhat worn, drop 236cm (93ins), width 170cm (67ins)

(5)

£100 - £200



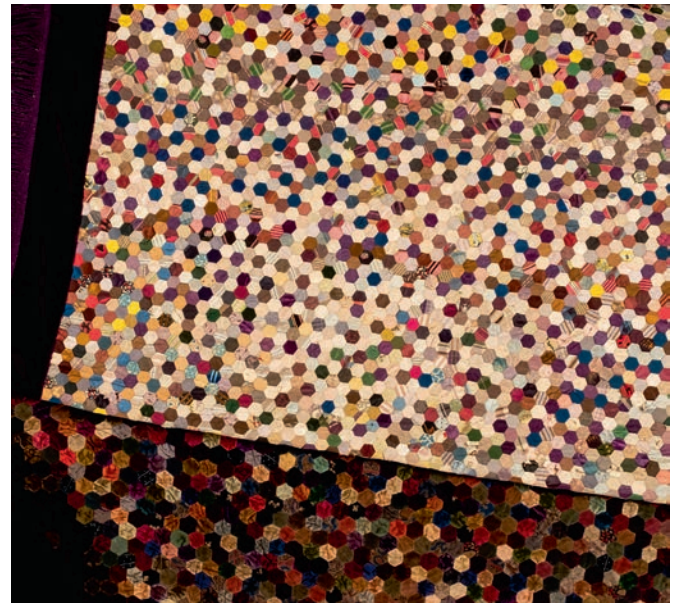
Lot 181

181* Quilts. A Victorian patchwork quilt, hand-stitched bed cover, composed of hexagons forming a pattern with central hexagonal motif surrounded by clusters of 3 and 7 hexagons (the latter forming flowers), in a wide variety of printed cotton fabrics (Victorian and probably earlier), on a ground of cream hexagons, no backing, but edged on verso with machine-stitched linen border all round, mottled toning and occasional small holes, approximately 187 x 226cm (73.5 x 89ins), together with three American patchwork quilts, one with backing, the other two without, some toning, but fabrics mostly robust, various sizes, and:

A small collection of cot and doll quilts, 19th/early 20th century, comprising a white wholecloth quilt with lace border, probably English, overall size 94 x 74cm (37 x 29ins), and four American patchwork quilts of various designs, some toning but generally in good condition, except one (blue and white basket pattern) with some wear and repairs, approximately 56 x 46cm (22 x 18ins) and smaller

(9)

£200 - £300



182* Quilts. A Victorian patchwork quilt, hand-stitched quilt of velvet hexagons, various colours and some patterned, a few hexagons perished, bordered with black velvet, backed with green cotton sateen (partially faded), with butted edge, 190.5 x 190.5cm (75 x 75ins), together with:

An early 19th century patchwork table cover, English, hand-stitched cover of small hexagons (approximately .75 in diameter), printed, plain, and woven fabrics, mostly silks and satins, some fabrics perished, bordered with purple velvet, and a purple fine bullion fringe edging, backed with cotton twill (and other pieces), with decorative oval ink stamp 'Long Cloth Twilled India', butted edge, dimensions excluding fringe 181.5 x 213cm (71.5 x 84ins), plus another later small patchwork quilt of silks and satins, and 3 Welsh quilts, comprising: a reversible bed cover of pale pink roses on a white ground, hand-quilted in pink thread with leaf pattern, lightly dust-soiled in places; a yellow bed cover with greenish-yellow backing (one corner on reverse with some fading), hand-quilted with bright yellow thread, forming fan and flower motifs, a few minor marks and occasional loss of stitches; and a machine-quilted bed cover of pink roses on a green ground

(6)

£200 - £300



Lot 183

183* Lace samples. A trade display of lace, Italian, late 19th century, 32 cream lace samples, comprising reticella and similar needle-made laces, some light dust-soiling, 12 x 10cm (5 x 4ins) and smaller, each hand-stitched one above the other to a long piece of scarlet satin (some becoming unstitched in places), with adjacent strip of beige Aida cloth worked in cross-stitch in red silk thread with lace identification number, price in lira, and sometimes name (e.g. Scarabei, Rosazze, Stella Polare), matching stitched lettering to lower edge of Aida 'A prezzo del piccolo pizzo che è unito ai campioni è di L 1 al metro', knotted tassell border along right-hand edge and top and bottom edge of Aida, overall width and length (including tassels) 33 x 269cm (13 x 106ins)

A very unusual piece of trade advertising. There are no signs of the piece ever having been hung up or affixed to anything; most probably it was intended for use by a travelling salesman to display examples of his wares.
 (1) £200 - £400

184* Chinese. A large Chinese dragon tablecloth, late 19th century, fine cream linen cloth, with elaborate drawn threadwork and two large four-clawed dragons embroidered in cream silk thread, some marks and minor wear (a few period darns), 226 x 185.5cm (89 x 73ins)

A magnificent piece of handworked linen. The dragon, symbol of power, strength, and good luck, appears with four claws when used by princes and nobles.
 (1) £80 - £120



Lot 184



185* **Doilies.** A set of six Spitalfields silk brocade mats, early 20th century, a set of circular brocade mats composed from pieces of 18th century Spitalfields silk, backed with linen and with looped fringe edging, some light marks, diameter 26cm (10.25ins), together with 53 other mats and doilies, including: a set of 12 lace-edged circular mats hand-painted in watercolour with landscapes, some identified in contemporary manuscript on versos ('Poole Estuary', 'Old Harry', 'Brading Downs', 'Poole Harbour', etc.), spotted, one faded and indistinct; a set of 12 square drawn threadwork mats hand-worked in gold thread on linen; and a set of 12 square doilies hand-painted in watercolour and gouache on cream silk with birds (nuthatch, budgerigar, gold crest, green woodpecker etc.), together with part of lid from old Fortnum & Mason cardboard box bearing manuscript note in ink pertaining to first item 'Best Table Mats made by me from old Queen Anne silk dress', with later pencilled note beneath 'No Not Q.A. Circa 1760 Spitalfields V&A Dating. H.B.' (59) £100 - £200



Lot 186

186* **Handkerchief.** A large handkerchief commemorating W.G. Grace, 1895, fine linen, printed in black with central portrait of the cricketer and his sporting biography within a circular border detailing his centuries from 1866 to 1895, some light age spotting and marks, right-hand corners with very slight fraying to hem, a few small holes, 54 x 58cm (21.25 x 22.75ins) (1) £70 - £100



187* **Textile Samples.** A large ledger of textile samples, French, early 20th century, approximately 400 printed fabric samples, mostly floral, including some of glazed chintz, a few illustrating cats, some of patterned damask, or of heavier weight, mounted two to a page on rectos and versos, some missing and a number of blank leaves, a few with portion excised, each 14 x 18cm (5.5 x 7ins), leaves with pink-ruled grid, and with printed marginal stock numbers, marbled endpapers, printed French stationer's label on front pastedown, original quarter reversed calf, with gilt lettered leather spine label 'Rouleaux 110 72.001 à 73.000', upper joint splitting, some marks, large thick folio (1) £100 - £200



188* **Lee (Arthur H. & Sons)**. A large crewelwork panel, Birkenhead, 1950, *hand-embroidered in coloured wools on a fawn brocade ground, with all over 17th century-style design of hunting scenes, floral motifs, figures and buildings, animals and birds (unicorn, lion, snail, squirrel, insects, etc.), in shades of green, pink, orange, green, yellow, blue, and purple, including some metal threads, using long & short stitch, stem stitch, French knots, and satin stitch, selvedges to sides, upper edge raw, lower edge hemmed with machine-stitching, .5 in diameter faint pink mark, manufacturer's card label stitched through two eyelets to one corner, bearing company monogram and giving typed and manuscript information: 'Crewel-Craft Embroidery, 1950 Emb: Stuart. A curtain based on the separate motifs of the Charles II period. Very rich in detail and design the motifs became almost symbolic of Royalists and occur again and again during the time of the Stuarts', adhesive fabric manuscript label to verso 'crewel hunting scene', 305 x 130.5cm (120 x 51.25ins), together with another panel by Arthur Lee, comprising a large piece of fawn brocade with hand-embroidered crewelwork border in coloured wools along left-hand and lower edge, comprising various motifs, e.g. hunting and fishing scenes, animals (fox, squirrel, deer), and floral designs, selvedges to sides, upper and lower edges hemmed with machine-stitching, some soiling (especially to margins), printed paper label stitched to lower left corner bearing company monogram and 'Lee Fabric, Mothproof', with 'Walton Border Curtain' in manuscript, adhesive fabric manuscript label to verso 'Huntsman crewel floral border, fawn damask ground', 258 x 127cm (101.5 x 50ins)*

Two rare pieces of hand-embroidery by important textile designer and manufacturer Arthur H. Lee (1853-1932), probably unused sample pieces. The prestigious family firm of Arthur Lee & Sons was founded in 1888 in Bolton, subsequently moving to a purpose-built factory in Birkenhead in 1908. The company continued throughout the 20th century under the direction of Arthur's three sons and five grandsons before closing in 1970. The American branch of the firm, Lee Jofa, is still in existence in New York. As well as developing innovative methods of weaving tapestry cloths, and producing high-quality hand-blocked fabrics, Lee revived the practise of hand-crafted needlepoint and crewelwork. Pieces such as these seldom appear on the market.

(2)

£700 - £1,000



189* **Lee (Arthur H. & Sons).** A large crewelwork panel, Birkenhead, 1959, *hand-embroidered in coloured wools on a fawn brocade ground, with all over floral design of trailing foliage and large flowers, in shades of green, pink, orange, green, yellow, blue, and purple, using long & short stitch, stem stitch, French knots, and satin stitch, selvedges to sides, upper and lower edges hemmed with machine-stitching, .5cm closed tear to lower left corner (not affecting embroidery), manufacturer's card label stitched through two eyelets to one corner, bearing company monogram and giving typed and manuscript information: 'Crewel-Craft Embroidery, Emb: April 1959, Gayton. A design in the late Georgian style showing French influence. (Circa 1780 A.D.)', adhesive fabric manuscript label to verso 'Gayton crewel, fawn damask ground', 273 x 129.5cm (107.5 x 51ins)*

Rare large embroidered panel by Arthur H. Lee in excellent condition, most likely a sample piece, and never used. Important textile designer and manufacturer Arthur H. Lee (1853-1932) founded his prestigious family firm in Bolton in 1888, subsequently building a factory in Birkenhead in 1908. The company continued throughout the 20th century under the direction of Arthur's three sons and five grandsons before closing in 1970. The American branch of the firm, Lee Jofa, is still in existence in New York. As well as developing innovative methods of weaving tapestry cloths, and producing high-quality hand-blocked fabrics, Lee is particularly known for his revival of the practise of hand-crafted needlepoint and crewelwork. Such pieces now seldom appear on the market.

(1)

£700 - £1,000



190* **Fan.** A lithographed fan, late 19th century, folding paper fan, hand-coloured lithographed leaf, depicting a seated elderly gentleman holding forth to an audience of young ladies and gentlemen, within a decorative frame highlighted in gold, incorporating volutes, flowers, baskets, grapes, and shells, some folds a little rubbed, and a few short edge-nicks, elaborately carved mother-of-pearl sticks with gilt detail, 27cm (10.5ins), loop with long yellow and gold metallised thread tassel, displayed in a glazed gilt frame, with moulded floral decoration, with manuscript label attached 'Presented to Chiddy's gt. Aunt Eliza by Gov. of Cuba' (1) £200 - £300



191* **Fan.** A hand-painted fan leaf by E. Buccini, circa 1900, pen, ink, and gouache on cream silk, depicting four putti cavorting amongst branches of blossom, toned and spotted, signed lower left, width 49.5cm (19.5ins), card mount (1) £70 - £100

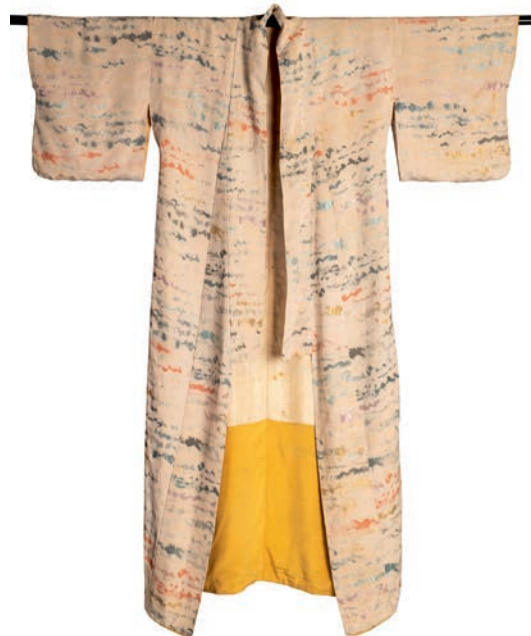


Lot 192

192* **Native American Indian.** A pair of Woodland beadwork moccasins, 19th century, hand-stitched soft-soled hide shoes, sewn along one side, and with fold-down cuffs (composed of a separate piece of leather), front embellished with seed beads in a floral design, in dark blue, pale blue, red, and yellow, leather ties intact, a little soiled (especially to soles), but overall in good condition, length 23cm (9ins), together with a hand-stitched bag embellished with cowrie shells (3) £100 - £150



193* **Chapans .** A Central Asian chapans , early 20th century, large hand-stitched figured blue silk coat, woven with pink and white stripes and floral sprigs, lined in scarlet cotton, some fading, marks, and minor wear, length 131cm (51.5ins), together with another chapans similar (2) £100 - £150



Lot 194

194* **Japanese.** An early 20th century Urushi kimono, *hand-stitched silk kimono, with woven abstract pattern incorporating metallic threads, in blue, orange, purple, silver, and gold, on a pale oyster ground, some staining and marks in places, lined with cream and yellow silks (spotted), sleeves 56cm (22ins), length 142.5cm (56ins)*

Urushi is a Japanese lacquer made from the sap of the urushi tree, and it is used in many applications in Japan, including textiles. The silk thread in Urushi kimonos is coated with the lacquer, then woven into the cloth. Urushi is sometimes just a coloured lacquer but often it's metallic, found in shades of gold, silver, pewter, copper, bronze and a whole rainbow of metallic colours. The process of extracting the sap from the tree and making Urushi textiles was time-consuming, hence such kimonos are unusual and sought after.

(1)

£200 - £300



195* **Morris (William).** Curtain of 'Marigold' fabric, early 20th century, *hand-made printed cotton curtain, composed of four pieced panels (hand and machine-stitched), with large floral and foliate pattern in red on a white ground (largely faded), rufflette tape to top edge (latter with some marks and short tears), lined with pink cotton, curtain and lining torn along leading edge, drop 178cm (70ins), width 61cm (155ins), together with a woven border from a 19th century Norwich shawl*

(2)

£70 - £100



Lot 196

196* **Morris (William).** Strawberry Thief panel, Morris & Co., designed 1883, *block-printed cotton, depicting 2 pairs of thrushes amongst strawberries, flowers, and leaves, on a blue ground, faded, mounted on a wooden stretcher with stitched pink velvet backing, 41 x 51cm (16 x 20ins)*

(1)

£70 - £100



197* **Clothing.** An Edwardian white lace tea gown, circa 1910, *full-length dress of fine white cotton lawn, lined, handmade, with machine and hand-stitching, bodice and sleeves with tucks and lace insertions, long flowing medieval-style over-sleeves, off-centre front opening fastened with metal hooks and stitched loops, and press studs, dipped hem, some discolouration and minor marks, stitching broken in a few places, bust 82cm (32ins), waist 70cm (27.5ins), length 132cm (52ins), together with a ladies' heavy red velvet two-piece with elaborate frogging, Barnes & Co, Hampstead, circa 1900, with additional pair of sleeves, some soiling and wear, plus a quantity of assorted ladies' clothing, mostly early 20th century, various sizes and condition*

Provenance: From the families of Marie Carmichael Stopes (1880-1958) and Sir Barnes Neville Wallis (1887-1979) by direct family descent.

(23)

£150 - £200



198* Bathing costume. An Edwardian ladies' bathing costume, circa 1910, hand-made one-piece garment, in red cotton twill stitched by hand and machine in white thread, sleeveless, with wide frill around waist, and knee length gathered pantaloons legs, front opening with 4 buttons (all different, two more recent), neck, armholes, waist frill, and frilled edge to legs all trimmed with fawn braid, slight loss of stitching to seams at underarms, old tear to top of legs at back partially sometime repaired, waist 79cm (31ins), length 109cm (43ins), together with a cream lace cap trimmed with matching red ribbon

Rare early bathing suit, designed to protect the modesty of the wearer, but already allowing greater freedom for the wearer than the swimming apparel of the late Victorians.

Provenance: From the families of Marie Carmichael Stopes (1880-1958) and Sir Barnes Neville Wallis (1887-1979) by direct family descent.

(2) £100 - £150



199* Guida (John, 1896-1965). Fashion illustration, 1928, watercolour, coloured pastels and pencil on thick wove paper, depicting an elegant female model in a three-piece two-tone outfit in pink and blue with 'armorial' motifs, inscribed in pencil with the name of the French designer Marcel Rochas upper left, 'tailleur di tela' lower left, signed 'John' and dated in black charcoal by the artist lower right, a few minor marks and marginal creases, sheet size 69 x 50cm (27 x 19.75ins)
(1) £200 - £300



200* Guida (John, 1897-1965). Fashion illustration, 1928, watercolour, coloured pastels and pencil on thick wove paper, depicting an elegant female model in a pink pleated skirt and jacket, the top with chevron design, signed 'John' and dated in charcoal lower right, a few minor marks, sheet size 69 x 50cm (27 x 19.75ins)
(1) £200 - £300



201* Guida (John, 1897-1965). Fashion illustration, 1928, watercolour, coloured pastels and pencil on thick wove paper, depicting an elegant female model in a two-tone brown outfit with pencil skirt, square-necked blouse with hatching design and cloche hat, pencil inscription '[?] course 14603' to right of image, signed 'John' and dated in charcoal lower right, a few minor marks, sheet size 69 x 50cm (27 x 19.75ins)
(1) £200 - £300



202* Guida (John, 1897-1965). Fashion illustration, 1931, watercolour, coloured pastels and pencil on thick wove paper, depicting an elegant female model in a long red pleated dress with black cloche hat, signed 'John' and dated in charcoal lower right, some overall spotting and marks, sheet size 69 x 50cm (27 x 19.75ins)
(1) £200 - £300



203* **Guida (John, 1897-1965).** Fashion illustration, 1931, watercolour, coloured pastels and pencil on thick wove paper, depicting an elegant female model in a long brown flared skirt with lemon-coloured long sleeves and pale brown torso, signed and dated in charcoal lower right, some light spotting and marks, sheet size 69 x 50cm (27 x 19.75ins)
(1) £200 - £300



204* **Guida (John, 1897-1965).** Fashion illustration, 1931, watercolour, coloured pastels, pencil and charcoal on thick wove paper, depicting an elegant female model in a long polka dot pale blue dress with neck bow and floppy hat, signed 'John' and dated in charcoal lower right, some minor spotting and marks, small circular grease stain below signature lower right, sheet size 69 x 50cm (27 x 19.75ins)
(1) £200 - £300



205* **Guida (John, 1897-1965).** Fashion illustration, 1933, watercolour, coloured pastels, gouache, pencil and charcoal on thick wove paper, depicting an elegant female model with one arm akimbo in a pale long-fitted dress with bodice details, long gloves and yellow hat, boldly inscribed in charcoal upper left, 'Concorso ippico 4a. giornata' and signed 'John' and dated in charcoal lower right, a few minor marks to corners, sheet size 69 x 50cm (27 x 19.75ins)
(1) £200 - £300



Lot 206

206* **Guida (John, 1897-1965).** Fashion illustration, 1936, watercolour, coloured pastels, pencil and charcoal on thick wove paper, depicting an elegant female model in a slim blue dress with pale swing coat and matching hat with bow, boldly inscribed 'un mantello 1936', additionally inscribed 'Attieri' in another hand in pencil upper left, initialled and dated in grey watercolour lower right, a little soiling and a few short brown horizontal marks to upper half of image, sheet size 69 x 50cm (27 x 19.75ins)
(1) £200 - £300



207* **Fashion designs.** A collection of original drawings by Patricia Forbes, 1935-1938, 17 pencil or pen & ink studies on card or paper (some on tracing paper), most with watercolour, including designs for dresses and gowns, jackets and coats, hats and head ornaments, some with inset smaller drawings showing different angles, and some annotated with details of fabric etc., two with artist's address on verso '30 Lexham Gardens, W.8.', and one giving her address as '1 Church Rd. Osterley Middx', occasional spotting and light marks, one or two closed edge tears, all but one signed, many dated, 25.5 x 18.5cm (10 x 7.25ins) and smaller, together with two felt tip drawings of children by May Brookes
A collection of well-executed Art Deco fashion designs, some annotated by the artist, for example: "Evening cape made in face cloth of velvet and appliquéd with slipper satin"; "Short evening jacket made in satin, quilted and studded with diamanté"; "Evening coat made in velvet with hood, note back fullness".
(19) £100 - £150



208* Lang (Louis, b.1915). Two original textile designs, ink, watercolour, and gouache on paper, one depicting a floral pattern in pink, orange, blue, black, and white, with Louis Lang's studio ink stamp on verso, image size 22 x 19cm (8.75 x 7.5ins), the other with pattern of squat cylindrical shapes, in pink, black, and white, image size 20 x 16.5cm (8 x 6.5ins), each mounted

Provenance: Private Collection, Herefordshire, UK.

French artist Louis Lang produced fabric patterns between 1935-1970. He lived and worked all his life in Paris as a freelance designer, offering his work to the various fabric houses there. His designs are striking in their boldness of colour and form. We don't know whether these particular patterns were ever used.

(2)

£100 - £150



Lot 209

209* WWII. A pair of British Army breeches, 1944, brown corduroy breeches, fastened at waist with 3 buttons at each side, laced through six pairs of eyelets to lower leg, two internal pockets, lining to back of waist with army issue ink stamp 'WD' with broad arrow between, surmounted by date letter 'M' and with '414' below, maker's label removed, some soiling and marks, waist 76cm (30ins), length 94cm (37ins), together with two other pairs of corduroy breeches similar, one with label 'Kinch & Lack Ltd., London, Worthing & Guildford', plus 4 gentlemen's waistcoats (one black, the others white), two collarless white dress shirts, twelve detachable collars, most with ink name 'Harry Vernon Stopes Roe', and two bow ties, one black with Harrods label, the other white

Provenance: From the families of Marie Carmichael Stopes (1880-1958) and Sir Barnes Neville Wallis (1887-1979) by direct family descent.

(23)

£100 - £150



210* WWII. Propaganda scarf 'Salvage Your Rubber', Jacqmar, 1944, headscarf in printed pale blue rayon, with decorative pink panel depicting domestic objects such as a tricycle, pram, sewing machine, tailor's dummy, etc., with black lettering around margins 'Bedsteads into Bullets, Paper into shells, bones into bombs, metal into tanks, Trot out your Whatnots and save shipping', with slogan printed in black in centre 'Salvage your RUBBER', hand-rolled hem, several small holes, 32.5 x 32.5cm (82.5 x 82.5ins), together with: a silk handkerchief, circa 1945, colour-printed with the names of the Allies (Roosevelt, Stalin, Churchill, Chiang Kai-Shek), a trifle frayed to hem in places, 28 x 27cm (11 x 10.75ins); a printed advertising scarf for Compagnie Internationale des Wagons-Lits depicting a variety of luggage (hat boxes, bird in cage, umbrellas, golf clubs, travelling rugs, trunks, etc.), with a border featuring the company logo of rampant lions, 86 x 84cm (34 x 33ins); and a printed silk headscarf depicting a central caned seat design surrounded by carriages, 86 x 87.5cm (34 x 34.5ins)

A rare propaganda scarf made by Jacqmar of Mayfair in London who made such items between 1940 and 1945. The chief designer was Arnold Lever who continued working for the company even after he had joined the RAF. The Imperial War Museum holds an example of this scarf in its collections. Provenance: From the families of Marie Carmichael Stopes (1880-1958) and Sir Barnes Neville Wallis (1887-1979) by direct family descent.

(4)

£100 - £150



211* Taylor (Elizabeth, 1932–2011). A pair of trousers belonging to Elizabeth Taylor, Harrods, *purple suede leather cigarette pants, with two slit pockets, silver zip closure (slightly worn to bottom end, but still operating) and suede button to right-hand side, and variable lilac satin lining, with label of Harrods Ltd London, and additional label 'High Grade Sportswear, size 24, Made in England', some mottling and minor marks, waist 57cm (22.5ins), length 99.5cm (39.25ins)*

Provenance: Given by Elizabeth Taylor to one of Richard Burton's family members; passed to the family of Marie Carmichael Stopes (1880–1958) and Sir Barnes Neville Wallis (1887–1979), and thence by direct family descent.
(1) £300 – £500

212* Shoes. A pair of ladies' platform shoes, Mitzi, 1970s, *brown leather, with stitched detail, some light scuffing and marks, approximate size 6, heel height 92mm (3.5ins), platform height 37mm (1.5ins), length 249mm (9.75ins), together with another pair similar, and six other pairs of shoes, including 3 pairs Edwardian shoes, and a pair of Gamba Mary Janes, some worn, together with a collection of ladies' accessories, mostly early 20th century, e.g. 14 pairs of gloves, including satin evening gloves, and 5 pairs of long kid leather gloves (one pair with ink name 'M. Wallis' on inside); several reticules; a number of hair bands and head pieces; several pairs of stockings; some belts, garters and suspenders; a few hats; some fragments of lace and embroidery, including two pieces of metallic lace; and an orange ostrich feather fan (and several other ostrich feathers)*

Provenance: From the families of Marie Carmichael Stopes (1880–1958) and Sir Barnes Neville Wallis (1887–1979) by direct family descent.

(–) £150 – £250



Lot 212



213* Dimitri Kritsas . A ladies' brocade coat, circa 1960s, *tailored gold and cream brocade evening coat, with shirt collar, long sleeves, seven domed matching covered buttons down front, and three thread-covered metal hooks with corresponding loops, some very small marks on rear panel, lined with cream silk (a little very faint discolouration to underarms), with designer's label 'Dimitri Kritsas Athènes', bust 86cm (34ins), waist 76cm (30ins), sleeves from underarm 47cm (18.5ins), length from shoulders 97cm (38.25ins)*

Greek designer Dimitri Kritsas is particularly known for his use of such lavish rich metallic fabrics, and wearable pieces such as these in good condition seldom come onto the market.

Provenance: From the families of Marie Carmichael Stopes (1880–1958) and Sir Barnes Neville Wallis (1887–1979) by direct family descent.

(1) £150 – £200



Lot 214

214* **Marcel Fenez.** A brocade dress, circa 1960s, long-sleeved brocade dress, patterned and horizontally striped, in pink, purple, green, and gold metallic threads, on a yellow ground, with stand-up collar, and 9 domed matched covered buttons to front, with corresponding fabric loops, yellow satin lining, label of designer 'Marcel Fenez création de Paris', with size '10' label and additional label 'this garment to be dry cleaned', one sleeve and hem lengthened, bust 90cm (35.5ins), waist 92cm (36ins), sleeves 50cm (19.75ins) and slightly longer, length from shoulder 91.5cm (36ins), together with:

Macphail. A full-length floral dress, circa 1960s, long gown of printed sheer cotton, with a pattern of large flowers in green, blue, white, and black, with neck frill and large puffed sleeves, gathered skirt, and black velvet ribbon trim to neckline, with matching bows on sleeves, zip fastener to rear, matching fabric belt with metal eyelets and black velvet ribbon, dress lined with green cotton, label at nape 'Macphail model, Made in London, 36', sometime shortened and hemmed by hand, bust 86cm (34ins), waist 66cm (26ins), sleeves 38cm (15ins), length from shoulder 132cm (52ins), plus another full-length Macphail gown, of bright rose cotton sateen, sleeveless, with ruched bodice, zip closure to rear, and matching satin lining, shortened and hemmed by hand, a few marks to top of front skirt and a tear in lower hem, size 34, and other 1960s/70s clothing, including a full-length sleeveless gown of orange chiffon with boned ruched bodice, by Elizabeth Miller, London, size 36 (zip fastening to rear with pull separated from one side); a brightly-patterned maxi skirt and matching bodice; three suede leather mini skirts (one of multi-coloured patchwork); and a suede leather waistcoat. Provenance: From the families of Marie Carmichael Stopes (1880-1958) and Sir Barnes Neville Wallis (1887-1979) by direct family descent. (13) £150 - £200



Lot 215

215* **Embroidery.** A large beaded Indian-style panel, circa 1960s, decorative fabric panel, composed of numerous different irregular sections, each elaborately hand-beaded, using seed beads, tear drop beads, sequins, bugle beads, etc., incorporating lace and embroidery, in a variety of colours, the sections divided by couched brown wool, some minor wear, backed with cotton, self loops and wooden dowl for hanging, 149 x 101cm (58.75 x 39.75ins), together with a smaller matching panel, 74 x 49.5cm (29 x 19.5ins) (2) £70 - £100

PAINTINGS & PRINTS



SCULPTURE



Lot 216

216* A Roman Marble Figure of Aphrodite, circa 2nd century B.C., *three-quarter length carved white marble, partial loss to the nose, small damage with loss to the right leg just above the knee, lower portion to front of left leg with old repair, and further repair to the back of the figure on the left side, some overall age discolouration, height 53cm (20.75ins), mounted on a modern wooden plinth, height 13cm (overall height 66cm, 26ins)*

Provenance: Collection of Mark Oliver (1899-1987), Roxburghshire, UK, thence by descent. Mark Oliver was co-owner with Richard Edward Arnesby ('Ted') Wilson, of the Savile Gallery, 29 Bruton Street, New Bond Street, London, during the 1920s, which specialised in Old Master paintings and drawings (exhibitions included Drawings by Giovanni Battista Tiepolo, Savile Gallery, May 1928, Drawings by Old Masters, Savile Gallery, 1930). The gallery also showed work by Walter Sickert (1860-1942), who apparently gave Mark Oliver some tutoring in painting.

A finely modelled marble figure of Aphrodite, the goddess depicted standing with her weight on the right leg, undraped, with left arm formerly raised and head turned slightly to the right. Derived from the 2nd Century B.C. Aphrodite of Melos, or Venus de Milo (itself a hellenistic variant of the late 4th or 3rd Century B.C. Aphrodite of Capua), and the Aphrodite Diadoumene (in which the goddess has her hair tied back). For comparison, a Hellenistic Marble Torso of Aphrodite, circa 2nd Century B.C., of the type called Aphrodite Anadyomene, height 13 inches (33cm), was sold at Sotheby's New York, Egyptian, Classical and Western Asiatic Antiquities, 3 June 2015, lot 40.

(1)

£15,000 - £20,000



217* **Manner of Andrea del Verrocchio (1435-1488).** The Infant Christ, mid-16th century, *polychrome and gilt gesso carved wood, depicting a naked infant Christ holding an orb (probably the globus cruciger) in his left hand and offering benediction with his right hand, on integral plinth, some damage to fingers and general minor wear, overall height 58cm (22.75ins)*

Provenance: Private Collection, Herefordshire, UK.

(1)

£1,500 - £2,000



218* Rouse (George, 18th century). Portrait of General George Washington, 1796, *relief profile portrait in wax, with incised signature to shoulder 'G. Rouse Sculp', and incised below 'Gen. George Washington 1796', cracked to right hand side (without loss), 28.5 x 22cm (11.2 x 8.7ins), period maplewood box frame, glazed*
Provenance: Private Collection, Oxfordshire. Fine and rare portrait of the American general and politician George Washington (1732-1799), first President of the United States from 1789 to 1797, showing him in profile to the right, wearing a military coat with frills at the neck and his hair tied at the back with a ribbon. This work exists in apparently identical versions, dated either 1796 or 1797. Only a few examples of this portrait have appeared at auction in recent years; the last occasion that the 1796 portrait was sold, according to our research, was at Heritage Auctions, February 2007. Little is known of the sculptor, although, according to a letter from the Victoria & Albert Museum, dated 24th November 1932, a wax bust of a lawyer or cleric in a private London collection, dating from the end of the 18th century, signed by him, bears the address Cheyne Walk, Chelsea (from a letter supplied by the present owner).

(1)

£400 - £600



Lot 219



Lot 220



Lot 221

219* After Deville (James, 1777-1846). Life Mask of William Blake (1757-1827), *20th century bronzed plaster cast after the original bronze by James Deville of 1823, impressed on the back of the neck 'A66 / PUBd AUG 1 1823 j. DEVILLE, 67 Strand London', some loss of paint, 29cm high*

James Deville (1777-1846) was a sculptor and phrenologist employed as an assistant to Joseph Nollekens. Phrenology was popular in the early 19th century following the publications of both Lavater and Spurzheim, and Blake himself was an advocate of this new 'science', in which the shape and contours of the skull are examined to indicate mental capacity and character. Fifty-six years old at the time the mould was taken in 1823, Blake was considered a perfect representation of "imaginative faculty".

Very few original copies of Deville's Blake life mask exist, with examples in the National Portrait Gallery, London and the Fitzwilliam Museum, Cambridge.

(1)

£200 - £300

220* French School. Ariadne Asleep, later 19th century, *bronze neoclassical sculpture with brown patina, depicting Ariadne in classical dress reclining on a chair, wearing a diadem in her hair decorated with stars, her right hand holding a spindle, and her left arm resting on the back of the chair, unsigned, 35.5 x 36cm (14 x 14.25ins)*

(1)

£400 - £600

221* Continental School. Galileo Galilei (1564-1642), 19th century, *bronze figure with dark brown patina, modelled standing with one hand resting on books and a globe by his feet, unsigned, 39.5cm high (15.5ins)*

(1)

£200 - £300



Lot 222

222* Columbus (Christopher, 1451-1506). Full-length figure of Columbus, circa 1893, *spelter figure modelled standing with chart in one hand and ship's helm in the other, standing on the deck of his carrack Santa Maria during the course of his famous passage, the base showing his first landing in the Americas on 12 October 1492, mounted on a wooden plinth (some evidence of woodworm), 71cm high (28ins)*

Manufactured to commemorate the 400th anniversary of Columbus' arrival in the New World, on the occasion of the Columbian Exposition in Chicago in 1893.

(1)

£200 - £300

223* Thomas (Cecil, 1885-1976). Nymph of the Wave, 1938, *bronze statue on a circular plinth, depicting an androgynous twin-tailed sea nymph, balancing on the crest of a wave, plinth signed and dated, circular wooden base, overall height 36cm (14.25 in)*

Exhibited: Royal Academy 1938.

British sculptor and medallist Cecil Walter Thomas worked initially as a seal and gem engraver, following his father's trade. Whilst working in the family workshop he studied at the Central School of Arts and Crafts, Heatherley's and the Slade. He subsequently received commissions from all over the world, including Fabergé, the Church of UK and the British Royal Family. After the First World War Thomas worked on private memorial sculptures and tomb effigies, as well as monuments to public figures, and war memorials. Cecil Thomas was a regular exhibitor at the Royal Academy, the Paris Salon and elsewhere. He was a member of the Art Workers Guild and Royal Society of British Sculptors.

(1)

£500 - £700



224* Ure (Beth, 20th century). 'Tunka', circa 1940, *carved sandstone sculpture of a reclining dachshund, with handwritten label to verso 'Mrs Beth Ure, Wheatlands, Bonnybridge, Rhona', 21cm high x 40.5cm wide x 17cm deep*

Provenance: Collection of the English actress Margaret Rawlings (1906-1996).

Scottish artist Beth Ure is listed as a sculptor with the address Wheatlands, Bonnybridge (between Stirling and Falkirk), in Charles Baile de Laperriere, The Royal Scottish Academy Exhibitors 1826-1990 (1991), volume 4, page 350, exhibiting two works at the annual exhibition in 1941.

(1)

£100 - £150



225* Crowley (Jill, 1946-). Baby's Hand. circa 1999, *glazed stoneware ceramic sculpture, with pale yellow and pink matt glazes, signed, height 26.5cm (10.5ins), with 30.5 (12ins)*

(1)

£500 - £800



226* **Breenbergh (Bartolomeus, 1598–1657)**. Saint Jerome praying in the wilderness, *oil on wood panel, typewritten label to verso, 185 x 245mm (7.25 x 9.7ins), unframed*

Provenance: Private Collection, Herefordshire, UK.

(1)

£1,000 - £1,500



227* **Deyster (Lodewyk de, circa 1656-1711).** *The Good Samaritan*, circa 1680-1700, oil on canvas, signed lower left, old relining (probably 19th century), with a few marks, mostly to edges, minor loss (two scratched areas to the centre of the extreme left margin), small area of paint loss immediately above the left leg of the unclothed male figure, 87.5 x 70cm (34.5 x 27.5ins), old gilt moulded frame (with some loss)

Provenance: Sold Holloway's, Banbury, UK, Antiques & Fine Art, March 18, 2008, lot 262.

(1)

£1,000 - £1,500



Lot 228

228* Dutch School. Landscape with St. Nicholas of Myra, 17th century, oil on canvas, depicting a stormy seascape with two galleons near rocky cliffs, a bishop standing on the shore holding a crozier, and a semi-naked figure kneeling at his feet pointing to the waves, some minor surface flaking to right-hand margin, sometime re-lined, 37.3 x 50.3cm (14.75 x 19.75ins)

Saint Nicholas of Myra (270–343), also known as Nicholas of Bari, was an early Christian bishop of the ancient Greek maritime city of Myra in Asia Minor during the time of the Roman Empire. His intercession is believed to have given rise to so many miracles that he is also known as Nicholas the Wonderworker. Saint Nicholas is the patron saint of sailors, hence his appearance in this work, but also of children, merchants, archers, repentant thieves, prostitutes, brewers and pawnbrokers. Thousands of European churches were dedicated to the saint, and sailors had chapels built in his name in many seaports. His love for children and penchant for giving secret gifts gave rise to the legendary figure of Sinterklaas, a Dutch variant of the name Saint Nicholas, and when Dutch colonists took the tradition to America, the figure was adopted under the name Santa Claus.

(1)

£300 - £500

229* Dutch School. Portrait of a gentleman, 18th century, oil on canvas, half-length portrait half-profile to right, of a young gentleman wearing a scarlet cloak with fur collar, a white necktie, and a brimmed flat black hat trimmed with a pink ribbon and bow, chipped at edges, 15.3 x 12.2cm (6 x 4.75ins), framed

(1)

£300 - £500



Lot 229



230* Morland (Henry Robert, 1716–1797). *Girl with a Candle*, circa 1765–70, colour pastels on paper, laid down on canvas, 56 x 43.5cm (22 x 17.1ins) mount aperture, overall size including frame 69 x 57cm (27 x 22.5ins), contemporary or near-contemporary moulded gilt frame, with single leaf decoration to each corner, 20th century printed label attached to lower edge 'Wright of Derby. Young woman holding a candle-pastel-22 ins. by 17 ins.', old auction stencil to verso 751 NF

Provenance: Mrs De Walter Storff; Christie's London, 11 June 1963, lot 66, sold for 6 guineas to Smith; Lady Huntington-Whiteley, Ripple Hall, near Tewkesbury, Gloucestershire (descendant of Stanley Baldwin).

The auction stencil to verso identifies this work as a pastel, 22 x 17 inches, by Wright of Derby, A Young Woman holding a Candle, vendor Mrs De Walter Storff, buyer Smith. However, this work has now been confidently attributed to Henry Morland by Neil Jeffares and included in his online archive (www.pastellists.com/Articles/MORLAND.pdf) as attributed to Henry Morland (J.547.1335).

A mezzotint version in the same direction by James Watson (1740–1790) after Henry Morland exists in both proof and lettered states in the British Museum (Chaloner Smith 1883, 163; Gordon Goodwin, *British Mezzotinters* (1904) 193).

Another mezzotint version of the painting, with some differences, was published by Philip Dawe (1750–1785) as *The Pretty Maid with her Apron before the Candle*.

Henry Morland exhibited a painting in crayons entitled *Servant with a Candle* at the Society of Artists in 1765, number 86.

(1)

£1,500 - £2,000

231* **English School.** Portrait of William Shakespeare, probably mid 18th century, oil on canvas, half length portrait of a moustachioed gentleman wearing a buttoned dark jacket and gathered white collar with tassels, a gold earring in his left ear, with part of a painted oval carved wood frame to lower margin, 19th century re-lining and some restoration, 41.2 x 33.4cm (16.25 x 13ins), framed
This early painting of the bard does not appear to conform to any known painted or engraved portraits.

(1) £300 - £500



Lot 231



Lot 232

232* **After Thomas Gainsborough (1727-1788).** Head-and-shoulders Portrait of Elizabeth Linley, wife of Richard Brinsley Sheridan, circa 1800-1820, coloured pastels on oval paper, signed (somewhat indistinctly) 'Carty' to right margin, 28 x 23cm (11 x 9ins), 19th century gilt frame, glazed, inscribed in ink to verso 'purchased July 1948'

An early 19th century copy in pastel after the famous full-length portrait of Mrs Sheridan by Thomas Gainsborough of 1785-86 now in the National Gallery of Art, Washington.

(1) £200 - £300

233* **Florentine School.** Descent of the Holy Spirit, circa 1500-1525, metalpoint on laid paper, heightened with lead white, on a prepared reddish brown ground, with inscription in brown ink to centre of lower edge (probably in an 18th century hand) 'Leonardo da Vinci', outlines of the figures and architectural setting pricked for transfer, some surface marks and light losses, with old restorations, extreme lower right outer corner replaced, laid down on 18th century pale blue backing paper, with double rule border in brown ink, 338 x 274mm (13.25 x 10.75ins), framed and glazed

Provenance: Private Collection, Herefordshire, UK. Drawings on a prepared colour ground as here are prevalent in late 15th and early 16th century Italian drawings, especially by Florentine artists. For similar examples see Chapman & Faietti, Italian Renaissance Drawings (2010), numbers 47 and 69 (Perugino and Raffaellino del Garbo). The present work appears to be a cartoon for a larger design, as the drawing is finely pricked along its main outlines for transfer, perhaps for an embroidery, the drawing then to be pounced with chalk or charcoal, leaving a faint dotted line on the intended surface.

(1) £2,000 - £3,000



Lot 233



234* Italian School. Lucretia (after Marcantonio Raimondi), circa 1470/82-1534, probably late 16th or early 17th century, *pen, black ink and opaque watercolour on laid paper, heightened with white, later 17th or 18th century ownership initials in ink 'W.B.' to lower right outer border, inscribed in brown ink to verso 'R.V.'*, 22.5 x 14.5cm (8.9 x 5.75ins), *framed and glazed*

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

The ink inscription R.V. (referring to Raphael of Urbino) to verso of this drawing may refer to the famous Viti-Antaldi collection of drawings by Raphael and his school held by the Heirs of Timoteo Viti (see Lugt 2245). The collector's initials W.B. have not been identified.

A watercolour copy of the later 16th or early 17th century after the well-known engraving by Marc Antonio Raimondi (circa 1480-1527/34), titled The Suicide of Lucretia of 1509-1514, based on the drawing by Raphael of circa 1508-1510, now in the Metropolitan Museum of Art, New York.

(1) £700 - £1,000



Lot 235

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

235* Attributed to Parmigianino (Girolamo Francesco Maria Mazzola, 1503-1540). Saturn seated on a rock with his hand on a child lying on the ground, *pen and brown ink and brown wash on laid paper, some light soiling and surface marks, remains of printed text from a 17th or 18th century missal or prayer book to verso, and remnant of old blue backing paper to each corner verso, also inscribed in an early hand to verso in brown ink 'Rous' (probably later 17th century), sheet size 15.5 x 15cm (?)*

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

The inscription to verso suggests an early owner by the name of Rous. The only name that we can suggest might be compatible is Francis Rous (1581-1659), Speaker of the House of Commons and prominent member of the Barebones and Rump Parliament.

(1) £700 - £1,000



236* School of Girolamo Francesco Maria Mazzola, called Parmigianino (1503-1540). A Marriage Ceremony, *red chalk on cream laid paper, repaired tear to right margin extending from the middle of the sheet edge upwards into the image (generally without loss), central horizontal crease, light soiling and creases to edges, sheet size 366 x 238 cm (14.5 x 9.4 ins), mounted on modern cream baking paper, modern frame, glazed*

Provenance: Private Collection, Herefordshire, UK.

(1) £700 - £1,000



237* **Follower of Albrecht Durer (1471-1528).** Hercules, 16th century, pen and brown ink on laid paper, single rule border to outer edges, some surface marks and light creases, minor loss to extreme lower right corner (repaired), several abrasions and minor nicks to sheet edges, with subsequent restrengthening to verso, inlaid to 20th century cream backing paper, sheet size 264 x 382mm (10.4 x 15ins), inscribed in pencil (possibly in Michael Jaffé's hand) 'H. S. Reitlinger Colln.', window-mounted

Provenance: Henry Scipio Reitlinger (1882-1950); presumably included in his sales, Sotheby's London, 10 February or 14 April 1954; Collection of Michael Jaffé CBE (1923-1997), English art historian and director of the Fitzwilliam Museum, Cambridge.

A large 16th century version in pen and ink of Durer's famous woodcut of 1496 Hercules conquering the Molionide twins (Bartsch 127; Meder Hollstein 238; Schoch, Mende and Scherbaum 105). The original block measures 390 x 283 mm.

Durer produced several large woodcuts with predominantly biblical subjects, but only one with a mythological theme. The subject matter has resulted in much scholarly discussion but it is generally agreed that it represents Hercules slaying the conjoined twins Eurystus and Kteatus. The present work inverts the format of the print, dispensing with the original foreground and distant coastal landscape background, creating a horizontal landscape format, adding some foliage to the left and additional trees on the right.

(1)

£700 - £1,000



238* **Swiss School.** Fragment of a design or cartoon for stained glass window, Swiss or Upper Rhine, circa 1530, pen, black ink heightened with white chalk on a grey prepared laid paper, depicting a large gathering of halberdiers, soldiers with muskets, and several officers on horseback, and a canon, ranged above the upper side of a decorative cartouche, laid on 19th or early 20th century backing paper, with the numeral 4 and an X added in an early hand within the cartouche towards lower right, several minor marks, inscribed in pencil in a 20th century hand 'fragment eines Scheibenrisses Oberrhein oder Schweiz 1530', and 'Jorg Breu', 11 x 32.5cm (4.35 x 12.85ins)

Provenance: Private Collection, Wiltshire, UK.

(1)

£300 - £500



Lot 239

239* Italian School. Draped female figure holding a staff, 16th century, *pen and light brown ink on laid paper, sheet size 136 x 77mm (5.4 x 3.1ins), laid down on 20th century backing paper, window-mounted*

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

Inscribed on the backing paper in Michael Jaffé's hand 'on back of the old mount { D A 76'. The present work bears some comparison to figure drawings by Girolamo da Carpi (1501–1556).

(1)

£500 - £800

240* Circle of Bernardino Poccetti (1548–1612). Head of a Youth and ecorché studies of arms, *red chalk on laid paper, a few marks and small nick to upper left margin, a little creasing to upper right corner, sheet size 207 x 111mm (8.2 x 4.4ins), old gilt moulded frame, glazed*

(1)

£600 - £800



Lot 240



241* Flemish School. Saint Michael slaying Satan, circa 1600, *pen grey ink and grey wash on laid paper, with indistinct watermark, some repairs and paper restrengthening to verso, some losses to edges, 36.5 x 21cm (12.25 x 8.25ins), tipped onto old backing paper*

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

(1)

£200 - £300



242* Corenzio (Belisario, 1560–1643). Group of figures lamenting a dead child before an altar, *black chalk, brush and blue ink with blue wash on laid paper, with watermark of three diminishing crescent moons, onlaid to later pale grey-brown backing paper, with slight study sketches of male heads and leg to verso, some surface marks and slight wear with associated discolouration, squared for transfer in black chalk, sheet size 20.5 x 21.5cm (8 x 8.5ins), framed and glazed*

Provenance: Private Collection, Herefordshire, UK.

Attribution confirmed by Dottoressa Viviana Farina, following first-hand inspection on 7 July 2014.

The present work is comparable to other drawings by Corenzio, including *The Adoration of the Lamb* in the De Pass Collection, Royal Cornwall Museum, Truro, and *The Siege of a City*, exhibited Colnaghi, London, 1995 (catalogue no. 13).

Greek by origin, Belisario Corenzio became the leading fresco painter in Naples in the late 16th and early 17th centuries, where he produced work for the churches of Santa Maria la Nuova, the Gesu Nuovo, Santi Severino e Sasso, and the Palazzo Reale. According to Marianne Joannides, around 1600 the artist adopted 'a painterly drawing style, with thick contours boldly brushed in, and rather solid forms evoked from liberally applied striations of white heightening and distinctive blue washes.' (M. Joannides, *Master Drawings from the De Pass Collection*, Royal Cornwall Museum, Truro, 1994, number 17).

(1)

£2,000 - £3,000

243* Corenzio (Belisario, circa 1560–1643). Two Putti in Flight, and a seated allegorical figure, *pen, blue and black ink on pale blue paper, heightened with touches of white chalk, slightly irregular sheet size 184 x 245mm (7.3 x 9.6ins), framed and glazed, with adhesive printed label to verso*

Provenance: Private Collection, Herefordshire, UK.

(1)

£800 - £1,200



Lot 243



244* Circle of Annibale Carracci (1560–1609). Study of a man with his right hand holding the hilt of his sword, seen from below, *black and white chalk on light brown laid paper, additional drawing to verso in black and white chalk of a head and torso viewed sideways, turning towards the viewer, a few marks and small nicks to left margin, irregularly shaped, laid down on outer edges to modern backing card, 285 x 195mm (7.7 x 11.25ins), window-mounted*

Provenance: Collection of Michael Jaffe CBE (1923–1997), English art historian and director of the Fitzwilliam Museum, Cambridge.

(1)

£400 - £600



Lot 245



Lot 246

245* Circle of Paolo Veronese (1528–1588). Kneeling Saint receiving a scroll and blessing from the Pope, circa 1550–1600, *pen and brown ink on laid paper, with partial watermark of a flower, pricked for transfer, inscribed in brown ink in a later (probably 18th century) hand to lower left corner 'P. Veronese', sheet size 24.6 x 13.5cm (9.7 x 5.3ins), edge mounted on modern cream thin card, window-mounted*

Provenance: Collection of John Rowlands (1931–2016), former Keeper of Prints and Drawings at the British Museum.

The present work appears to represent the consecration of a Saint, or similar ritual, not dissimilar in compositional arrangement to Veronese's Consecration of St. Nicholas (National Gallery, London). An alternative date of circa 1500 has also been suggested for this drawing.

Veronese is known to have left a large number of drawings after his death in 1588, many of which would have been used as preparatory sketches or designs for possible future works, and which continued to be used in this way by members of the Veronese Workshop.

(1)

£400 - £600

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

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

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

(1)

£1,000 - £1,500



247* **Lemke (Johann Philipp, 1631-1711)**. Study of a Horseman, red chalk on laid paper, laid down on backing paper, modern inscription in pencil to verso 'Lemke', 13.3 x 13.7cm (5.25 x 5.5ins), window-mounted

Provenance: Private Collection, Herefordshire, UK.

(1)

£300 - £500



248* **Attributed to Charles Errard (1606-1689)**. Young woman watching over a sleeping male figure on a bed, black chalk and grey wash on slightly irregular laid paper, with a rough sketch in pencil of the same subject to verso, 16.7 x 24.8cm (6.1 x 9.8ins), window-mounted

Provenance: Private Collection, Herefordshire, UK.

(1)

£300 - £500



249* **Guercino (Giovanni Francesco Barbieri, 1591-1666)**. Cupid taking an arrow from his quiver, red chalk with stumping on laid paper, laid down on old canvas, some surface marks and discolouration, and minor loss to outer edges and corners, 247 x 153mm (6 x 9.7ins), old gilded carved wood frame, glazed

Provenance: Collection of Ann Gore; Private collection, Herefordshire, UK. A large number of drawings by Guercino and his nephews Benedetto and Cesare Gennari at the Casa Gennari, Bologna, and their villa at Bel Poggio, are laid down on canvas (as opposed to card or paper backing), and were framed and displayed in this manner around 1700. There are examples of such drawings in the Royal Library, Windsor Castle with the Gennari provenance. The present work is attributed to Guercino on the basis of the present work's elegance, poise, and subtle use of chiaroscuro.

For similar studies by Guercino, this time in pen and ink, see Turner & Plazzotta, Drawings by Guercino from British Collections (1991) No. 51, page 264, and S. Folds McCullagh, Italian Drawings of the Renaissance and Baroque, Art Institute of Chicago, 2012, No. 86, page 158.

(1)

£2,000 - £3,000



Lot 250



Lot 251



Lot 252

250* Circle of Domenico Maria Canuti (1625-1684). Putto seen from behind, coloured chalks on pale grey laid paper, some marks and minor surface losses to upper left and lower right corners, 225 x 155mm (8.9 x 6.1ins), laid down on 19th century cream laid paper, with triple ruled border in brown ink, and collector's label printed in red to verso incorporating the initials GC within a wreath incorporating a blason with lion rampant, and manuscript number in ink '97=A', old decorated gilt frame, glazed

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

(1)

£500 - £700

251* Goeree (Jan, 1670-1731). The Glory of the Lord filling the Tabernacle, pen, grey ink and wash, black ink, with touches of brown ink on laid paper with watermark, small area of thinning to paper towards left margin with minimal loss, 136 x 208mm (5.5 x 8.2ins), hinge- and window-mounted

Provenance: Private Collection, Herefordshire, UK.

Goeree (and other artists including Hoet, Bernard Picard, Tiedeman, and Luyken) produced many drawings illustrating the Old and New Testaments which were etched for publication in *L'Histoire du Vieux et du Nouveau Testament*, published by Pierre Mortier in Amsterdam (and simultaneously in Antwerp) in 1700, known as the 'Grande Bible de Mortier'.

A similar pen and wash drawing of *The Preparation of the Sacred Furnishings for the Tabernacle* by Goeree was offered at auction by Art Europe Auctions, Amsterdam, Old Masters, 19th Century Paintings and Drawings, 23 May 2016, lot 116 (and previously by Sotheby's London, Old Master and British Drawings, 3 July 2013, lot 144).

(1)

£300 - £400

252* Dutch School. Trees in a landscape with distant mountain, second half of the 17th century, pen and ink on blue paper, with grey wash, black and white chalk, and heightened with touches of light brown wash, sheet size 25 x 15.5cm (9.9 x 6.1ins), window-mounted

Provenance: Private Collection, Herefordshire, UK.

This Dutch or Flemish landscape, possibly depicting the foothills of the Alps, bears some similarity to the rare drawings of Adriaen Honich (Dordrecht 1643 - after 1674), as well as the Flemish artist Jacques d'Arthois (Brussels, 1613 - 1686).

(1)

£400 - £600



Lot 253

253* Italian Mannerist School. Portrait of Giuseppe Cesari, il Cavaliere d'Arpino, 1627, black chalk on vellum, signed with initial F lower right, inscribed in pencil to verso in a contemporary hand (possibly the artist) 'Ca Joseph Ca'sari Arpinas Pictor celeb. 1627', outer edges restrengthened with paper to verso, some light toning to outer margins (probably due to paper restrengthening), sheet size 211 x 164mm (8.3 x 6.5ins), hinge-mounted on 20th century backing card

Provenance: Private Collection, Herefordshire, UK.

Known as the Cavaliere d'Arpino, Giuseppe Cesari (1568-1640) was the son of the painter Muzio di Polidoro. Arriving in Rome in 1582, he entered the studio of Niccolò Circignani, and was quickly promoted from *garzone* to junior painter on the team frescoing part of the Vatican *Loggie* for Pope Gregory XVIII, while still in his teens. Shortly thereafter Arpino was working as an independent artist, and from very early in his career he enjoyed an elite and important clientele. He was mainly employed in ambitious decorative schemes, including a series of decorative friezes at the Palazzo del Quirinale (since destroyed), the sacristy of the Certosa di S Martino in Naples from 1589 to 1591, the cappella Paolina in S Maria Maggiore from 1605 to 1612, as well as still extant frescoes in the Palazzo dei Conservatori, Rome. He reached the height of his reputation with the direction of the mosaic decorations for the cupola of Saint Peter's (1603-12). Cesari attained a high social position and was able to buy a palace on the Via del Corso in Rome and another in Arpino. After the death of Pope Clement VIII, however, he fell into disgrace. In 1607, he was falsely accused of possessing firearms and was imprisoned and all his goods confiscated. As part of the negotiations for his release, a settlement was reached through which the nephew of Pope Paul V, Scipione Borghese, gained possession of Cesari's important collection of paintings. He was elected principal of the Accademia di San Luca, the guild of artists in Rome, in 1599, 1615, and 1629.

(1)

£300 - £500

254* Evelyn (Mary, 1635-1709). Study of a hand holding a breast, pencil on laid paper (chain lines 21mm wide), depicting the right hand of a lady resting on her right breast, signed in ink by the artist below image 'Mary Evelyn: f.t', spotted, sheet size 16 x 21.5cm (6.25 x 8.5ins), mounted, framed and glazed

Provenance: John Evelyn (1620-1706), Wotton, Surrey; by descent to Cecil John Alvin Evelyn (1904-1976), Stonor Park; possibly sold Sotheby's, *Important Old Master Drawings*, 3 March, 1966; estate of the late John Lawson (1932-2019). John Evelyn's collection was stored with the Honorable Sherman Stonor (1913-76), at Stonor Park, Henley-on-Thames, Oxfordshire. C.J.A. Evelyn, author of a number of mathematical papers and books, was a Tenant for Life to the Family Estates and Heirlooms from 1925-1965.

Mary Evelyn, wife of acclaimed diarist and founding member of the Royal Society John Evelyn, was the only child of Sir Richard Browne and his wife Elizabeth Pretymann. Her father was a Royalist, and was appointed to the position of English resident in Paris in 1641 by Charles I. He remained in Paris until 1660, serving the young Charles II after his father's death. During this period Browne's house in Paris became a focal point for exiled Royalists, one of which was John Evelyn. When Evelyn married Mary Browne on 22nd June 1647 the bride was only twelve or thirteen years old; she remained with her parents for the next few years, returning to England in 1652 to live with her husband at Sayes Court in Kent, a property which was owned by the Browne family. In 1699 John Evelyn inherited the family seat of Wotton House in Surrey, his elder brother having no issue to pass the estate onto. Mary Evelyn received a good education, which included instruction in drawing as well as French, Italian, and mathematics. She is recognised in her own right for her artistic and literary works, especially her pithy correspondences which shed light on many of the intellectual debates and public characters of the era.

(1)

£2,000 - £3,000



Lot 254



255* Attributed to Francesco Antonio Simonini (1686-1766). Cavalier on horseback, *pencil on laid paper, depicting a cavalry officer with raised sword on a rearing horse, indistinct inscription to lower right, sheet size 92 x 95mm (3.6 x 3.75ins), laid down on old laid paper with double-rule border in reddish brown ink (108 x 111mm, 4.3 x 4.4ins), tipped on to modern backing card and window-mounted, inscribed in pencil by Michael Jaffé to mount 'Simonini (A. E. P.)'*

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

The attribution to Simonini given by A. E. Popham (see inscription to mount).
(1) £200 - £300

256 No lot



Lot 257

257* Attributed to Francois Verdier (1651-1730). Biblical Scene, possibly the meeting of Rebekah and Eliezer, circa 1700, *pen, grey ink and grey wash heightened with brown ink, on laid paper, some surface marks and scuffs with minor loss, laid down on old backing paper, inscribed in pencil to verso 'Verdier', sheet size 154 x 230mm (6.1 x 9.1ins), mounted*

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

(1)

£200 - £300



258* Attributed to Alonso Cano (1601-1667). Pyramus and Thisbe, *pen, brown ink and brown wash on laid paper, inscribed in a slightly later hand (possibly late 17th or early 18th century) lower right 'geraldi alonso cano', additional sketch in pencil to verso of a running female figure, several pinholes, sheet size 183 x 124mm (7.25 x 4.9ins), edge-mounted on modern card, window-mounted*

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

The composition of the present work is similar to the oil painting of Piramo e Tisbe by the Italian mannerist painter Gregorio Pagani (1559-1604), now in the Uffizi Gallery, Florence. A pen and wash study for this work by Pagani is in the Gabinetto Nazionale delle Stampe, Rome.

(1)

£400 - £600



259* **Italian School.** Winged female figure with Juno seated on a cloud, probably mid to later 17th century, oval pen, brown ink and brown wash on laid paper, with traces of black chalk, heightened with white bodycolour, indistinct collector's mark to lower margin F W C or P M C within a plain single rule cartouche, inscribed to verso in pencil in a modern hand 'C. Maratti', 270 x 193mm (10 1/2 x 7 1/2 ins), inlaid to modern backing card, window-mounted

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

(1)

£700 – £1,000



260* Dutch School. Portrait of a Young Man, half-length, 17th century, *black chalk on thin laid paper, with indication of border or frame to left and lower margin, additional study for a decorative curved frieze to verso in black chalk, numbered 53 to lower edge, sheet size 18.4 x 14.8cm (7.3 x 5.8ins), window-mounted (glued to upper and lower left corners only)*

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

(1)

£300 – £500



Lot 261

261* Circle of Pater Paul Rubens (1577–1640). Profile Head of an Old Man (Niccolo da Uzzano), after Leonardo, early-mid 17th century, *black chalk on laid paper, 234 x 177mm (9.25 x 7ins), laid down on old backing paper, window-mounted, with pencil inscription by Michael Jaffe to backing card below the image: 'copy of 'Niccolo da Uzzano' [from Rubens copy after Leonardo]'*

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

A close copy of Rubens' copy after Leonardo in red chalk dating from circa 1600–1608, which measures 224 x 160mm (8.81 x 6.29ins), very slightly smaller than the present work, is now in the Pierpont Morgan Library, New York (<https://www.themorgan.org/drawings/item/144727>). The present work might therefore be by a member of Rubens' studio.

Another anonymous copy from the same 'prototype' was sold in London 1958, Collection of John Skippe, number 155, charcoal on discoloured paper, 372 x 257mm (Anne-Marie Logan, "Rubens Exhibitions, 1977–1978." *Master Drawings*, vol. 16, no. 4, 1978, pp. 419–450.

www.jstor.org/stable/1553476. Accessed 10 Jan. 2020).

(1)

£700 – £1,000



262* Attributed to Reynier van der Laeck (1615/1620–1647/1648). Female nude seen from behind, *red chalk with touches of black chalk on laid paper, collector's mark P.L. (Lugt 2092) towards lower right, and another later collector's mark WAD surmounted by a crown within double-rule border (Lugt 2602d) lower right corner, 20th century circular inkstamp to verso 'Douanes Exposition Paris', sheet size 17.2 x 16.2cm (6.8 x 6.4ins), inlaid to modern thin card, window-mounted, with pencil inscription by Michael Jaffe to card mount below the drawing identifying the collectors' marks, indicating possible attributions 'D. van der Lisse ? Abr. van Cuylenborch' and '(S. Slive) Backer or Flinck', and 'Hans Calmans 23rd July 1969 said "Rubens"'*

Provenance: Sir Peter Lely (1618–1680), London (Lugt 2092); Prince Wladimir Nikolaevitch Argoutinsky-Dolgoroukoff (1875–1941), Paris (Lugt 2602d). Unidentified 20th century circular inkstamp 'Douanes - Exposition - Paris' to verso (not in Lugt). Collection of Michael Jaffé (1923–1997), former director of the Fitzwilliam Museum, Cambridge, thence by descent. Offered Christie's London, 5 December 2019, Old Master Drawings Online, lot 7, with the present attribution.

(1)

£500 – £700



263* Italian School. Head of a bearded young man looking upwards, circa 1600, *black red and white chalk on laid paper, lower right corner excised and replaced with later blank laid paper, sheet size 18.5 x 15.8cm (7.35 x 6.25ins), old Italianate gilt moulded frame, glazed, with pencil attribution to verso in Michael Jaffé's hand 'Morazzone [Fischer]'*

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

Listed as Florentine School in a valuation provided by Christie's in 2019.

(1) £300 - £500



Lot 264

264* Circle of Peter Paul Rubens (1577–1640). The Trinity, after Durer, pen and brown ink with brown wash on paper, with inscription in brown ink to lower left margin 'P P Rubens fecit' and monogram AD to lower right corner, single rule outer border in brown ink, sheet size 12.5 x 9cm (5 x 3.5ins), early hand carved gilt wood frame, glazed

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

A copy of the central portion of Durer's woodcut The Trinity of 1511 (Bartsch 122; Meder 187; Mende 231).

(1)

£600 - £800



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

(1)

£150 - £200



266* Italian School. Group of figures by an open grave, 17th century, *pen, brown ink and pale grey-blue wash on grey-blue laid paper, laid down on later backing paper, some light surface marks, 247 x 270mm (9.8 x 10.65ins)*

(1)

£200 - £300



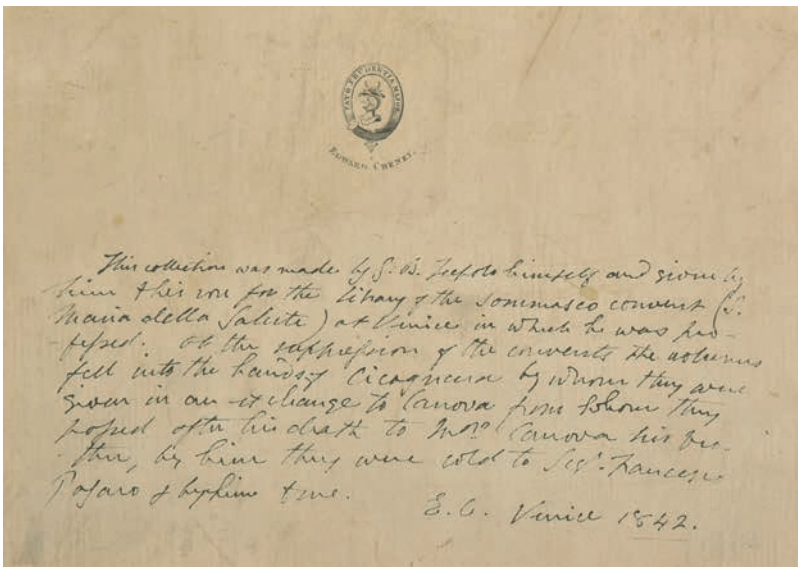
267* **Testa (Pietro, 1611-1650).** The Rest on the Flight into Egypt, pen, brown ink and brown wash on laid paper, sheet size 276 x 190mm (10.9 x 7.5ins), inlaid to 19th century backing paper with double rule outer framing border in brown ink, with stamped initials R.L. to centre of lower margin, and circular stamp with A surmounted by a coronet within, 19th century gilded wood frame, with border decoration of stylised scallop motifs, some wear, glazed, with facsimile handwritten note to reverse by Edward Cheney, with his crest, dated Venice, 1842 (Lugt 444)

Provenance: Giovanni Battista Tiepolo (1727-1804); Sommasco Convent, Santa Maria della Salute, Venice; Count Leopoldo Cicognara (1767-1834); Antonio Canova (1757-1822); Francesco Posaro; Collection of Edward Cheney (1803-1884) of South Audley Street, London, and Badger Hall, Shropshire; Collection of Robert Low (1838-1909); Mark Oliver (1899-1987) of the Savile Gallery, London, thence by descent.

Edward Cheney formed an important collection of Italian works of art, especially painted sketches by Tiepolo, as well as drawings collected in 12 albums, which were brought back to England around 1850. Nine volumes of drawings by Tiepolo from Cheney's collection were sold by Sotheby's in a sale of prints and drawings from his collection which took place on April 29th to May 1st 1885. Two of these nine volumes were sold to the South Kensington Museum (V & A) for £11. Each volume contained an annotated provenance provided by Edward Cheney, as with the present work. One of these albums, presumably purchased following the death of Robert Low in 1909, formed the basis of an exhibition of Tiepolo drawings in May 1928 at the Savile Gallery in London, run by Mark Oliver and Richard Edward Arnesby ('Ted') Wilson.

Cheney's note reads "This collection was collected by G.B. Tiepolo himself and given by him and his son for the Library of the Sommasco Convent (S. Maria della Salute (at Venice) in which he was professed. At the suppression of the Convents the volumes fell into the hands of Cicognara by whom they were given in an exchange to Canova from whom they passed after his death to Maestro Canova his brother, by him they were sold to Sigr. Francesco Posaro & by him to me. E.C. Venice 1842".

The present work and the treatment of its subject would have been of particular interest to Tiepolo; he published a series of etchings based on the biblical story of the flight into Egypt in 1753, entitled *Idee Pittoresche sopra la Fuga in Egitto*.
(1) £4,000 - £6,000





268* Circle of Adam Frans van der Meulen (1632-1690). Soldiers Returning to Camp, mid-17th century, pen, brown ink and brown wash on laid paper, indistinctly inscribed to lower right 'gorsle', some marks and creases, and slight damage, laid down on old backing paper, with added single outer ruled border in brown ink, sheet size 27 x 36cm (10.5 x 14.25ins), modern gilt frame, glazed
Provenance: Formerly in the collection of Ruth Ezra (Mrs Raymond Sawyer) of Chestnut Lodge, Cobham, Surrey, granddaughter of Frederick David Sassoon (1853-1917).
(1)

£400 - £600



Lot 269

269* Venetian School. Saint Roch, pen, brown ink and brown wash on pale grey-blue laid paper, heightened with white and black chalk, some marks and minor surface defects, light horizontal central crease, laid down on old laid paper, 45.2 x 29cm (17.75 x 11.5ins), window-mounted

The pilgrim Saint Roch (1295-1327) journeyed from his home in Montpellier to Rome, during the course of which he cured plague victims in Aquapendente. A cult of veneration developed around him in the 15th and 16th centuries, following the translation of his relics to Venice. According to legend, when Saint Roch was stricken with the plague he was cured with the assistance of an angel and a dog who brought him bread each day. He was especially venerated in Venice, where outbreaks of the plague occurred regularly.

(1)

£700 - £1,000



270* North Italian School. The Angel in the Carpenter's Shop, circa 1600-1625, black chalk on cream laid paper, some marks and light soiling, several indistinct drapery studies in black chalk to verso, sheet size 31 x 19.5cm (12.2 x 7.7ins)

Provenance: Collection of John Rowlands (1931-2016), former Keeper of Prints and Drawings at the British Museum.

(1)

£400 - £600



271* Swanevelt (Hermann van, circa 1603/1604–circa 1655). Landscape with female figure and bear, pen, brown ink and brown wash on laid paper, laid down on 19th century thick laid paper with pencil and wash ruled outer borders, collector's mark WB within an oval to lower right corner of wash border, inscribed in pencil to lower margin, in a late 19th century hand 'Fichel No. 246 Mr R Docwra', and additionally inscribed to verso in pencil 'From Fichel's Sale', sheet size of the drawing 103 x 149cm (4.1 x 5.9ins)

Provenance: William Bates (1824–1884), Birmingham (Lugt 2604); Collection of John Rowlands (1931–2016), former Keeper of Prints and Drawings at the British Museum.

William Bates' collection of Old Master drawings was sold at Sotheby's London on January 19, 1887, in 481 lots.

(1)

£300 – £500



273* Roman School. Head of a Putto, circa 1600–1650, large-scale study or cartoon in black chalk, white chalk and brown wash on laid paper, the head cut out along the outline, and reset, with portions filled in at a later date, laid down on later laid paper with ruled outer border in brown ink, sheet size of the drawing 34 x 28cm (13.4 x 11ins)

Provenance: Collection of John Rowlands (1931–2016), former Keeper of Prints and Drawings at the British Museum.

Possibly by a follower of Pietro da Cortona (1596–1669).

(1)

£500 – £700



272* Circle of Giovanni Battista Piazzetta (1628–1754). Head of a Boy, black chalk with stumping on pale blue paper, slight loss to lower left and right corners, short closed tear to upper margin at right, horizontal crease towards upper edge of the sheet, sheet size 38.5 x 27cm (15.2 x 10.7ins)

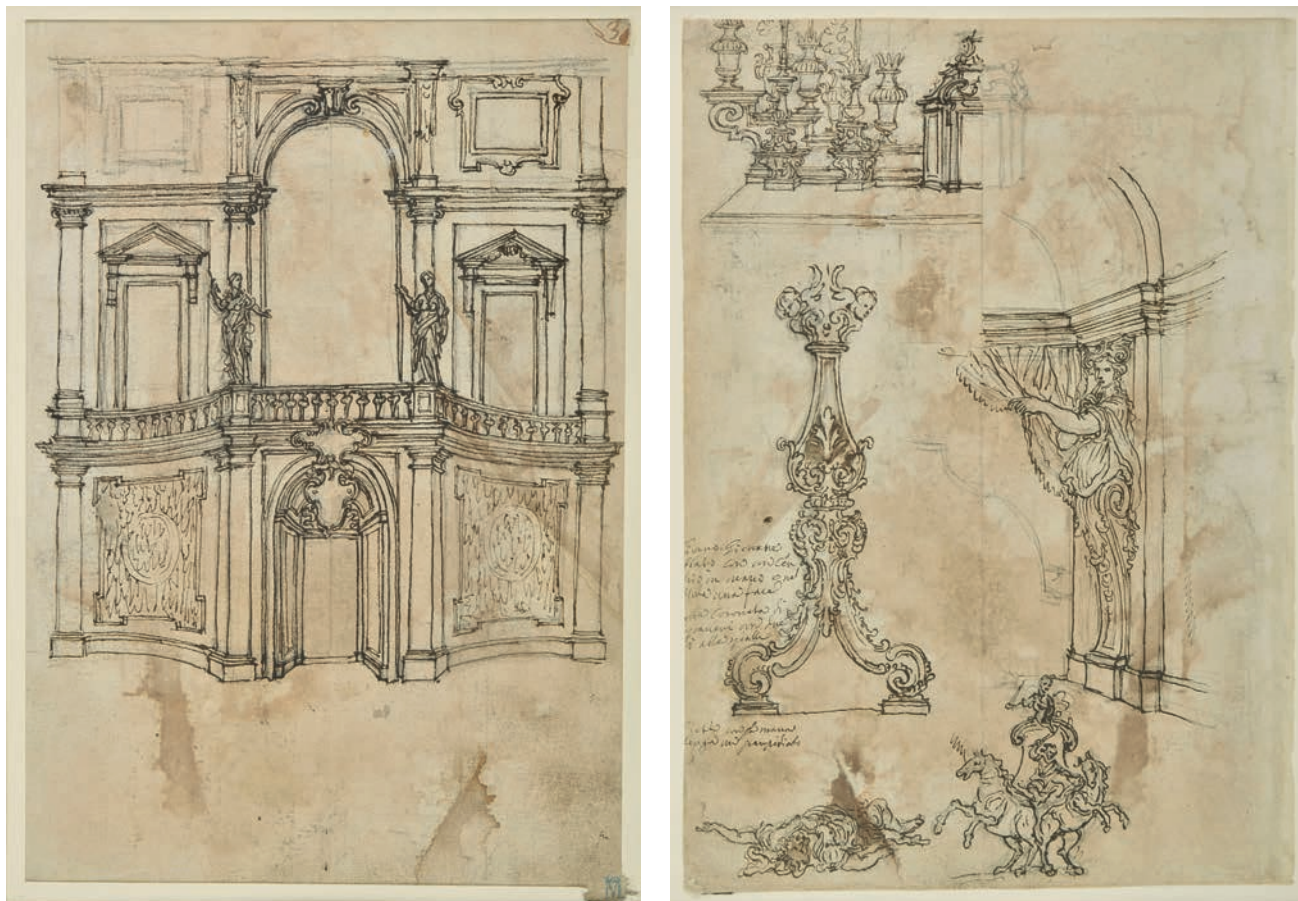
Provenance: Private Collection, Wiltshire, UK.

(1)

£400 – £600



Lot 274



Lot 275

274* Circle of Ciro Ferri (1634–1689). The Assumption of the Virgin, black chalk heightened with white chalk on a pale brown wash prepared ground, on laid paper watermarked with an eagle within an oval surmounted by a crown (similar to Gravell Watermark Archive online, Eagle. 285.1, dating to the mid-18th century), partly squared for transfer to upper portion, a few light stains to outer edges (old glue marks to each corner showing through), sheet size 288 x 196mm (11.3 x 7.7ins), inlaid to modern (20th century) backing paper, old gilt frame, glazed, with remains of an Agnew & Sons Ltd yellow printed label to verso (name only visible), and four-line 20th century ink inscription (now only faintly visible): 'From the Collection of the Baron Horace de Landau/Rothschild representative to the Govt. of the Kingdom of Italy...'

Provenance: Baron Horace de Landau (1824–1903); Collection of Michael Jaffé CBE (1923–1997), English art historian and director of the Fitzwilliam Museum, Cambridge. Baron Landau acted as representative of the Rothschild Bank in Turin from 1862. Loans negotiated by Landau on behalf of the Piedmontese Government led to the establishment of Italian National Unity in 1864. Having purchased the Villa Normanby from James de Rothschild in 1866, Baron Landau devoted himself to his library (he was one of the first to employ a full-time librarian for his collection) and art collection. The Landau library was sold at Sotheby's, London, in three portions between July 1948 and October 1949, and represented the first post-war sale in Britain of a foreign library.

(1)

£700 – £1,000

275* Foggini (Giovanni Battista, 1652–1725). Studies for a candle-holder, Caryatid, and Tullia Driving her Chariot (recto), & Study for a facade (verso), circa 1723, pen and brown ink with black chalk on cream laid paper, inscribed in brown ink to recto with an extract from the *Iconologia* of Cesare Ripa (published Padua, 1611) 'Giorno Giovane/alato con un cerchio in mano e nel/[l'a]ltra una face/Notte: coronata di/[pa]laveri con due/[a]li alle spalle/Pieta con la mano/[cag]tenga perpendicolo', and numbered to upper right '37', framed and glazed

Provenance: Giovanni Morelli (1816–1891) Lugt 1902; Luca Beltrami (1854–1933), Milan; Sotheby's, London, 9 July 1973, lot 73 or 74 (as by Johann Paul Schor); Private Collection, Herefordshire, UK.

Literature: Luca Beltrami, *Disegni inediti di Giusto Aurelio Meissonier, artista italiano alla corte de re Luigi XIV*, Milan, 1916, figures 10 and 7 (as Meissonier). Lucia Monaci, *Inediti Foggoniani, Paragone Arte*, number 289, 1974, pages 48 ff., page 58 and page 66, figures 39 and 40.

Kira d'Albuquerque, 'The Partial Reconstruction of two sketchbooks by Giovanni Battista Foggini', *Master Drawings*, XLIX, number 1, 2011, pages 76 and 89 (number B16).

See also Sotheby's London. Galleria Portatile, The Ralph Holland Collection, 5 July 2013, lot 291.

This drawing is from one of two sketchbooks recently reconstructed by Kira d'Albuquerque, in an article in *Master Drawings* (cited above), which contain various studies of sculpture, palace interiors, and ephemeral decorations, illustrating the range of projects undertaken by Foggini in his role as sculptor and court architect to Cosimo III, Medici (1642–1723). Of the 20 or so sheets, most are double-sided, as here, and were probably made when the artist was already in his seventies. According to his biographer Francesco Baldinucci 'having... reached the age of more than 70 years... he was still so much occupied making numerous drawings of statues, bas-reliefs, constructions, and decorative ornaments of all sorts with his skill, that he assembled a very full book (Pieno libero)...'.

Born in Florence, Foggini was sent to Rome by the Medici Duke of Tuscany to join the Accademia Fiorentina, and was apprenticed to Ercole Ferrata, a pupil of Algardi. He was tutored in drawing by Ciro Ferri, himself a pupil of Cortona. On his return to Florence in 1676, he became court sculptor to Cosimo III, and following the death of Fernando Tacca, in 1686, Foggini became Architetto Primario e Primo Scultore della Casa Serenissima, as well as Soprintendente dei Lavori. In 1687 he acquired the Borgo Pinti foundry previously used by Giambologna, where he was able to produce small bronzes, mainly for export.

This attribution was confirmed by Jennifer Montagu and Kira d'Albuquerque in written communications in 2013.

(1)

£2,000 – £3,000



Lot 276



Lot 277

276* North Italian School. An Antique Frieze, circa 1775-1800, *gouache on red prepared laid paper, collector's mark HF within a circle to lower right corner of one sheet, 27 x 30cm (10.75 x 11.75ins), matching gilt frames, glazed*

Provenance: Hugo Fleischhauer (1863-1930), Stuttgart (Lugt 1306b). Private Collection, Herefordshire, UK.

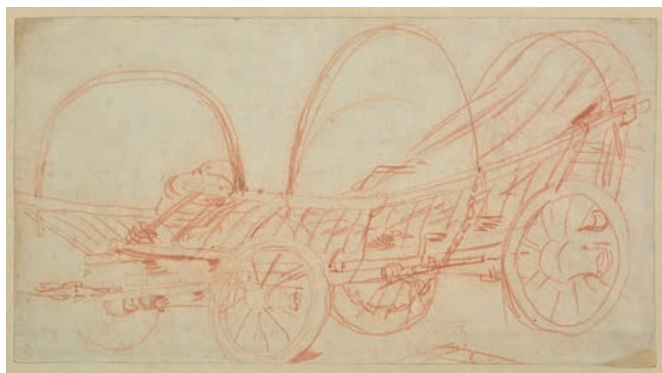
(2) £400 - £600

277* Dughet (Gaspard, 1615-1675). Landscape with figures and sheep on a path by a river, *red chalk on laid paper, 28.1 x 38.2cm (11 x 15.2ins), collector's mark of Paul Sandby (1725-1809) to lower left corner (Lugt 2112), thin black border rule to extreme outer edges, mounted on old card with pale yellow and russet wash framing borders, modern window-mount*

Provenance: Collection of Paul Sandby (1725-1809), English artist and 'the father of English watercolour'; Private Collection, Herefordshire, UK.

A similar drawing by Dughet of a landscape with figures on the bank of a river, in red chalk and of similar dimensions, is held by the Metropolitan Museum of Art, New York (Gift of Didier Aaron, accession number 2003.2). French painter Gaspard Dughet worked as a landscape artist in Rome, along with his brother-in-law Nicholas Poussin (whose name he adopted), and Claude Lorraine. The three painters sketched together in the countryside around Rome. Dughet followed the example of Poussin and Claude in using drawings made directly from nature as a basis for idealised landscapes painted in the studio. Due to their popularity, many of these paintings were purchased by English Grand Tourists on their travels in Italy in the eighteenth and nineteenth centuries, and can be seen in some of the great houses now open to the public in the UK.

(1) £1,000 - £1,500



278* Flemish School. A Wagon, 17th century, *red chalk on laid paper, laid down on old backing card, 19 x 35.5cm (7.5 x 14ins), old ebonised wood frame, glazed*

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

(1) £300 - £500

279* Genoese School. Design for a Baroque Ornamental Monument, *late 17th century/early 18th century, pen and brown ink, and brown wash, black chalk, heightened with white and yellow on light brown paper, 57 x 41cm (22.5 x 16.2ins) mount aperture, gilt frame, glazed*

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

(1) £1,500 - £2,000

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

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

(1) £500 - £700



Lot 279



Lot 280



281* Attributed to Cornelis Troost (1697-1750). Design for a sculpted bust of a man with plumed hat, red chalk on laid paper, with partial watermark, sheet size 187 x 155mm (7.4 x 6.1ins), hinge mounted on later blue paper and backing card (inscribed in pencil in a later hand 'Cornelis Troost +1750', together with other various drawings, mostly 17th and 18th century Dutch and Flemish, including an 18th century coastal scene depicting a Dutch man-of-war outside the harbour at Amsterdam in pen ink and wash, heightened with touches of watercolour and white bodycolour (browened), 116 x 200mm, a 17th century design for an ornamental escutcheon, in pen, brown ink and grey wash on laid paper, 157 x 212mm, eight early 18th century small pen brown ink and grey wash scenes (including a public hanging, a wedding ceremony, and four of street actors and performers), on laid paper, 95 x 80 mm and slightly smaller, and an early 18th century pen and brown ink study of three standing figures, on laid paper, watermarked, browened to edges, 202 x 155mm

Provenance: Private Collection, Herefordshire, UK.
(13)

£300 - £500



282* De Laireesse (Gerard, 1641-1711). Allegory of Freedom and Trade, pen and brown ink, brown wash and touches of black chalk on laid paper, signed lower right, single rule brown ink outer border, laid down on modern conservation backing paper, 230 x 122mm (9.1 x 4.8ins), framed and glazed

Provenance: Sotheby's London, June 27, 1974, number 142, as Laireesse; Private Collection, Herefordshire, UK.

(1)

£700 - £1,000



283* Attributed to Baldassare Franceschini, Il Volterrano (1611-1689). St. Catherine of Siena receiving the Stigmata, red and black chalk on laid paper, possibly a design for a wall painting in a church, sheet size 20 x 29cm (8 x 11.5ins), gilt frame, glazed, with printed gallery exhibition label to verso

Provenance: Private Collection, Herefordshire, UK.

(1)

£400 - £600



284* **Bergmüller (Johann Georg, 1688–1762).** Scenes from the Passion of Christ, 8 red chalk drawings on laid paper depicting scenes from the Passion of Christ (including the arrest of Jesus, the flagellation, the agony in the garden, the carrying of the cross, the crucifixion, Jesus risen from the tomb, and the ascension), with thick black ink outer border, each 16.5 x 11cm (6.6 x 4.3ins), tipped on to 4 sheets of modern backing card, one of which bears a 19th century manuscript label giving the name of the artist 'Johan Georg Bergmüller del' and the stamped collector's mark of Eduard Maria, Fürst von Lichnowsky (1789–1845), Viennese historian and collector (Lugt 1707)

Provenance: Eduard Maria, Fürst von Lichnowsky (1789–1845), Viennese historian and collector, author of *Denkmäler der Baukunst und Bildnerey of Mittelalters in dem oesterreichischen Kaiserthume* (1817–1822); Private Collection, Herefordshire, UK.

Bergmüller trained in Munich but was resident in Augsburg, where he established himself as a fresco painter and became director of the art academy there from 1730.

(8)

£700 – £1,000



Lot 287



285* Attributed to Giovanni Battista Cipriani (1727-1785). Head of a young woman looking upwards, *pencil on buff laid paper, heightened with white and red chalk, 28.2 x 25.3cm (11.1 x 9.9ins), tipped on to 20th century backing card, mounted, gilt frame, glazed*
Provenance: From the estate of David Geider, Baydon, Wiltshire, UK.
(1) £400 - £600



Lot 286

286* Attributed to Mauro Gandolfi (1764-1834). Studies of Male Heads in Profile, *pen, brown ink and brown wash on two sheets of laid paper, each inscribed in pencil, probably in an early 19th century English hand 'Candolfo' to lower right corner, light mount stain to each, sheet size 11 x 24.8cm (4.3 x 9.8ins) and 17.3 x 12.3cm (6.8 x 4.9ins) respectively, window-mounted*

One of the drawings is inscribed in pencil to the backing card, in a later English hand 'J. Cristall 1767-1847'. It seems unlikely that this refers to the authorship of these two drawings, given their strong Italianate character. Mauro Gandolfi, one of the leading engravers and draughtsmen in Europe in the late 18th and early 19th centuries is known for his studies of heads, particularly old men.

(2)

£200 - £300

287* Italian School. Bacchanalian Procession, later 18th century, *pen, black ink and grey wash on laid paper, depicting a procession of mythological figures, including Father Time, Pan, Flora in her chariot, a satyr, etc., 10.5 x 63.5cm (4 x 25ins), old gilt frame*
(1)

£200 - £300



288* Circle of Alexandre Francois Desportes (1661-1743). Dead Game (Mallard and Water Rail), *pen, brown ink, watercolour and gouache on heavy laid paper, unsigned, some marks and vertical creases to centre, 38 x 48cm (15 x 19ins), old gilt moulded frame*
Provenance: Collection of Michael Jaffé CBE (1923-1997), English art historian and director of the Fitzwilliam Museum, Cambridge.
Inscribed to verso in Jaffé's hand '(CF. A. Paul Oppé colln, 415 x 268mm). Almari 38040 Library ceiling Erpel'.
(1)

£600 - £800



289* Saint-Aubin (Gabriel-Jacques de, 1724-1780). Young woman seated, holding a fan in her right hand, *black and white chalk on blue prepared paper, blind-embossed collector's mark to lower left corner, 24.4 x 19cm (9.6 x 7.5ins), antique gilt moulded frame, glazed*

Provenance: Collection of Baron Heyndel, Herren auf Latacz, Poland; Gilhoffer & Ranschburg, Luzern, Switzerland, Handzeichnungen Alter Meister aus Zwei Privatsammlungen, 28 June 1934, lot 256; Collection of Michael Jaffé (1923-1997), former director of the Fitzwilliam Museum, Cambridge.

When sold in Lucerne in 1934, this fine French Rococo drawing fetched 4200 swiss francs (plus 15%) the second highest price in the auction, behind a drawing by Albrecht Durer. Along with the Durer, it was one of only two lots illustrated in colour as frontispiece to the catalogue.

(1)

£1,000 - £1,500



290* **French School.** Male Nude throwing a man against rocks, later 17th or early 18th century, red chalk on laid paper, with watermark of a Strasbourg Bend and Lily with initials ADV adjacent, some marks, soiling and marginal staining, several creases, corner-mounted on modern backing paper, 61 x 40.5cm (24 x 16ins)
(1) £200 - £300



292* **French School.** A collection of 17 studies of male and female figures, circa 1725-1750, all on blue laid paper, depicting male and female standing figures, a few seated, a few with drawings to both recto and verso of the sheet, sheet size 40 x 28cm (15.75 x 11ins) or similar, loosely contained in a printed blue paper wrapper entitled 'Recueil de Vues et Fabriques pittoresques d'Italie' dessinées d'apres nature, et publiees par Ch. Bourgeois, Peintre'
Provenance: Private Collection, UK.
(17) £200 - £300



291* **French School.** Vue des Entrees de Livourne, pen, brown ink and brown wash, and pencil on laid paper, watermarked with an anchor, circle and cross (see Briquet 8941), with an additional drawing of buildings in pen, brown ink, brown wash and pencil to verso, indistinct inscription in ink to right margin 'X al fore della Casa del barone del passaniti, anticamente chiamar Lo Steri', sheet size 189 x 287mm (7.5 x 11.3ins), mounted
(1) £200 - £300



Lot 293

293* **French School**. Fragments of Classical Architecture, 18th century, *black chalk on pale cream laid paper, 39.5 x 30.5cm (15.5 x 12ins) mount aperture, old wood frame, glazed*

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

(1) £300 - £500



294* **Wille (Johann Georg, 1715-1808)**. Farmyard Buildings, *red chalk on laid paper, signed and dated 1770 lower right, 18.2 x 21.7cm (7.2 x 8.6ins), window-mounted*

Provenance: Private Collection, Herefordshire, UK.

(1) £400 - £600



Lot 295

295* **Andriessen (Anthonie, 1746-1813)**. Group of four ladies conversing beside an open window, with two children and a dog, *pen, black ink and grey wash on laid paper, inscribed to verso, single rule framing border in black ink, 132 x 98mm (5.25 x 3.9ins), tipped onto later thick backing paper, window-mounted*

Provenance: Private Collection, Herefordshire, UK

Anthonie Andriessen and his brother Jurriaan Andriessen (1742-1819) both taught at the Amsterdam Teekenacademie (Drawing Academy), where their pupils included Wouter Johannes van Troostwijk, Hendrik Voogd and Jean Grandjean.

Small scale figure studies seemingly drawn from life, such as the present work, dating from around the end of the 18th century, with their relaxed charm and storytelling quality are considered amongst this artist's most attractive work. A similar drawing by Andriessen of a woman and young boy standing at an open window appeared at auction in 2008 : Sotheby's London, Old Master Drawings, July 9, 2008, lot 44.

(1) £200 - £300



296* **Circle of Abraham Louis Rodolphe Ducros (1748-1810)**. View of the Forum, Rome, late 18th century or early 19th century, *watercolour with pen and ink, unsigned, 35 x 26.5cm (13.75 x 10.5ins) mount aperture, gilt frame, glazed*

Provenance: Collection of John Rowlands (1931-2016), former Keeper of Prints and Drawings at the British Museum.

(1) £200 - £300



Lot 297



Lot 298

297* Circle of Earlom (Richard, 1743–1822). A collection of twelve pencil, pen, ink & wash studies of heads and figures, classical subjects etc. together twelve studies of figures & heads etc, on 18th century laid paper, mainly pencil heightened with white chalk, but including several monochrome or sepia wash drawings, 27 x 40cm (10.6 x 15.8ins) and smaller, each individually mounted in passepartout and cloth-backed portfolio boards

(1)

£300 - £500

298* English Neoclassical School. A group of four pen and ink drawings of classical Greek mythological figures, circa 1775–1800, 4 pen and brown ink studies on laid paper, with pencil and occasional brown wash, each with further figure studies to verso, 165 x 190mm (6.5 x 7.5ins) and smaller, mounted together on a large sheet of contemporary pale blue wove backing paper, with single-line ink border to each image, together with a similar pen and brown ink composition study of three classical maidens on a garden balcony with putto and warrior, on laid paper with partial unidentified watermark, 160 x 195mm (6.25 x 7.75ins), light diagonal crease towards top margin, tipped onto a part sheet of printed text from the Boydell Shakespeare edition of King Henry V, plus three unrelated pen and ink studies of figures, late 18th or 19th century

(8)

£200 - £300

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

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

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

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

(1)

£3,000 - £5,000



Lot 299

OLD MASTER PRINTS



300* Durer (Albrecht). Bagpiper, 1514, copper engraving on laid paper, trimmed (slightly unevenly) just inside the plate mark, closed tear to centre of left hand margin, early ownership or collection inscription in brown ink to verso (unidentified), 117 x 74mm (4.6 x 2.9ins) Bartsch 91; Meder 90; Schoch, Mende & Scherbaum 190 a or b.

(1) £300 - £500

301* Grien (Hans Baldung, 1484-1545). The Last Judgement, circa 1505-07, woodcut on laid paper, the second state (of 2) with the address of Durer added (monogram AD to upper left corner), sheet size 26.4 x 17.5cm (10.5 x 7ins), framed and glazed

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

Hollstein II, 58, ii/ii; The Illustrated Bartsch Dürer 219.124. Mende, Grien, Graphische Werk, 5.

(1) £300 - £500

302* Trento (Antonio Da, 1508-1550). The Tiburtine Sibyl showing the Virgin and Child to Augustus (after Parmigianino), circa 1527-1530, chiaroscuro woodcut from two blocks in pale green and black (now somewhat faded), some marks and soiling with one or two closed marginal tears and minor damage, laid down on later paper, 34.5 x 26.3cm (13.6 x 10.4ins), framed and glazed

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

Bartsch XII, page 90, 7.

(1) £200 - £300



Lot 301



Lot 302



303* **Both (Jan Dircksz, circa 1618-1652).** The Hinny Drover, Via Appia, etching on laid paper, a rare proof before the addition of artist's name to lower left corner and address of Mariette, trimmed to plate margins, some light spotting and marks, sheet size 198 x 272mm (7.85 x 10.75ins), hinge-mounted on old card, together with 11 other various etchings, mostly 17th and 18th century including Christian Dietricy (1712-1774), Herd of Cows by a statue of Flora, 1744, etching on laid paper, a good impression, small stain to upper left margin, early 19th century ownership inscription to verso of Joseph Camesing, and other collectors' marks, trimmed to plate margins, sheet size 15 x 19cm (5.9 x 7.5ins), Giacomo Piccini, Portrait of Gacopo da Ponte da Bassano Pittore, engraving on laid paper, trimmed to plate margins, etc.

Hollstein 6; Bartsch volume 5, page 208. From the set of six Landscapes of the Environs of Rome.

(12)

£200 - £300



305* **Couvay (Jean, 1622-1675/80).** Le Palais des Facultés de l'Ame (after Grégoire Huret, 1606-1670), circa 1640, copper engraving on laid paper, published by Francois Langlois, narrow margins, plate size 270 x 342mm (10.6 x 13.5ins), sheet size 275 x 348mm (10.8 x 13.7ins), hinge-mounted on later card

A similar engraving by Couvay after Huret exists entitled Le Beau Sejour des Cinq Sens, both in the manner of Abraham Bosse.

(1)

£150 - £200



304* **Callot (Jacques, 1592-1635).** Le mendiant aux bequilles et a la besace, La borgnesse, Le mendiant obese aux yeux baissés, La mendiante aux bequilles, & Le gueux appuyé sur son baton, from Les Gueux, 1622-1623 [but later], 5 etchings on laid paper, all later copies in reverse, including 4 with added backgrounds, probably 18th century, trimmed to plate mark, 139 x 88 mm (5.5 x 3.5 ins), or very slightly smaller, 4 mounted on later laid paper, framed and glazed

See Lieure 488, 492, 499, 494 and 497.

(1)

£200 - £300



306* **Galle (Cornelis, the Elder, 1576-1656).** Four Fathers of the Church (after Peter Paul Rubens), *engraving on laid paper, published by Gillis Hendricx, a fine, strong impression, inscribed to verso in brown ink to outer corner 'J: B.' (Lugt 1419), trimmed to platemark, sheet size 37 x 47.5cm (14.5 x 18.75ins), window-mounted, together with Lefebre (Valentin, 1637-1677).* The Visitation, after Veronese [from Opera Selectiora quæ Titianus Vercellius Cadubriensis, et Paulus Calliari Veronensis inventarunt ac pinxerunt, quæ que Valentinus Le Febre Bruxellensis delineavit, et sculpsit, published by Jacob van Campen, Venice, 1682], *engraving on laid paper, trimmed to platemark, sheet size 47.5cm x 26.5cm (18.75 x 10.5ins), window-mounted*
 Provenance (for Galle): John Barnard (1709-1784); his sale: *Catalogue of the Superb and Entire Collection of Prints, and Books of Prints...*, Thomas Philipe, Monday the 16th of April 1798, and twenty-six following days, 1798; Marquess of Bute, London; Collection of Michael Jaffe (1923-1997). Hollstein 69 (for Galle).
 (2) £150 - £200



Lot 307

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

307* **Goltzius (Hubert, 1526-1583).** Portrait of Antonio Moro, painter to Philip II of Spain, *oval copper engraving on laid paper, with printed text to verso, sheet size 32.5 x 21.5cm (12.75 x 8.5ins), window-mounted*
 Provenance: Collection of Michael Jaffe CBE (1923-1997), English art historian and director of the Fitzwilliam Museum, Cambridge.
 (1) £100 - £150



308* **Jegher (Christoffel, 1596-1652/53).** The Coronation of the Virgin (after Rubens), 1633, *woodcut on laid paper, trimmed to outer black border, a few printer's creases towards centre of lower margin, sheet size 34 x 44.5cm (13.3 x 17.5ins), framed and glazed*
 Provenance: Collection of Michael Jaffe CBE (1923-1997), English art historian and director of the Fitzwilliam Museum, Cambridge.
 Hollstein IX, 10, first state.
 (1) £200 - £300



Lot 309

309* **Jegher (Christoffel, 1596–1652/53)**. Silenus accompanied by a Satyr and a Faun (after Rubens), circa 1635, woodcut on laid paper, the first state (of 2), sheet size 45 x 34cm (17.75 x 13.4ins), laid down on pale blue backing paper, old black and gilt frame, glazed, with gallery label of P. & D. Colnaghi & Co. Ltd. to verso, with additional handwritten information supplied in ink

Provenance: Friedrich Heinrich de la Motte-Fouque (1777–1843), German romantic writer and author of numerous tales and romances including Ondine and Sintram; Collection of Michael Jaffe CBE (1923–1997), English art historian and director of the Fitzwilliam Museum, Cambridge.

Hollstein 16, i/ii.

(1)

£200 – £300

310* **Le Sueur (Nicolas, 1691–1764)**. The Rape of Europa, circa 1740, chiaroscuro woodcut on laid paper, after Paulo Farinati (1524–1606), printed in light grey-blue, light brown and black, titled to lower margin in brown ink in a contemporary hand 'Enlèvement D'Europe' and numbered 38 in brown ink to lower right corner, image size 42.5 x 28cm (16.75 x 11ins), sheet size 56 x 40.4 (check ???)

Provenance: Collection of Michael Jaffe CBE (1923–1997), English art historian and director of the Fitzwilliam Museum, Cambridge.

Le Blanc II, 20. Van Hasselt 209.

(1)

£150 – £200

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

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

Hollstein-Godfroy 1, 2 and 5.

(3)

£200 – £300



Lot 310



Lot 311



312* **Piranesi (Giovanni Battista, 1720-1778)**. *Veduta interna del Sepolcro di S. Costanza ...*, 1756, etching printed on laid paper, with double ring fleur-de-lys watermark, with full margins, plate size 42 x 55cm (16.5 x 21.75ins), sheet size 52 x 75.5cm (20.5 x 29.75ins), window-mounted, together with **Farjat, (Benoit 1646-1724)**, *St. Anthony*, fine copper engraving on laid paper, with circular watermark, several short closed marginal tears repaired, wide margins, plate size 510 x 355mm (20 x 14ins), sheet size 585 x 440mm (23 x 17.25ins), plus **Bettelini (Pietro, 1763-1829)**, *Dido and Aeneas, Jupiter and Juno, & Iole and Hercules* (after Annibale Carracci), circa 1790-1800, together 3 fine copper engravings on heavy wove paper, after the fresco cycles by Annibale Carracci, in the Palazzo Farnese, Rome, some minor marginal stains, one with upper right blank corner excised, plate size 360 x 275mm (14.2 x 10.8ins) and similar, sheet size 505 x 380mm (20 x 15ins) and similar, and **Cunego (Domenico, 1727-1803)**, *Nereides Nymphae, & Filius Prodigus*, 1771/1770 respectively, two copper engravings on laid paper, after Ghisi and Guercino [from Gavin Hamilton, *Schola Italica Picturae*, published in 1773], plate size 241 x 408mm (9.5 x 16ins) and 266 x 323mm (10.5 x 12.75ins) respectively, wide margins to each, and **Richeton, (Leon, 1854-1934)**. *The Sheepfold, moonlight*, after Jean-Francois Millet, circa 1880s, etching, printed on vellum, with remarque of a candle holder, signed in pencil lower right, some minor spotting and discolouration, plate size 400 x 483mm (15.75 x 19ins), sheet size 417 x 530mm (16.4 x 20.8ins)

Piranesi: Hind 37. Ficacci 811. State III (of VI), with address Autore a Strada Felice.

(8)

£200 - £300

313* **Prestel (Johann Gottlieb, 1739-1808)**. *Saint Francis, Catherine and Jerome*, 1786, chiaroscuro woodcut printed in pale green, blue, brown and black, 25.6 x 19.6cm (7.75 x 10.1ins), laid down on old paper, framed and glazed, together with **Prestel (Marie Catherine, 1747-1794)**. *Roman Sacrifice* (after Abraham Bloemaert), 1780, chiaroscuro aquatint in dark brown, light brown and black, 16 x 12.5cm (6.3 x 4.9ins) mount aperture, framed and glazed, plus **Skippe (John, 1742-1811)**. *Male and Female Caryatid* (after Raphael), circa 1781-1783, two chiaroscuro woodcuts printed in pale green and black, each laid down on old laid backing paper, with brown ink and pale green wash borders, 17 x 8cm (6.7 x 3.15ins), mount aperture for each 23.5 x 14.5cm (9.3 x 5.75ins), framed and glazed together

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

(3)

£300 - £500



Lot 313



314* Rembrandt (Harmensz van Rijn, 1606-1669). Self Portrait, Drawing at a Window, 1648, *etching and drypoint on laid paper, a good impression of New Hollstein's eighth state (of nine), trimmed to or just inside the plate mark, very short nick to lower sheet edge (without loss), sheet size 157 x 130mm (6.3 x 10.1ins), black and gilt frame, glazed, with 18th century handwritten label to verso 'Rembrandt dessinant, portait fait par lui meme', and further handwritten label below 'From my Brother John. 1828. C:D.'*, further inscribed with bibliographical details from Munz and A.M. Hind in Michael Jaffé's hand
Provenance: Collection of Michael Jaffé CBE (1923-1997), English art historian and director of the Fitzwilliam Museum, Cambridge.
Hind 229, v. Bartsch/Hollstein 22 v/v. New Hollstein 240 viii/ix.
A posthumous impression from the original plate, reworked and strengthened throughout, possibly by Pierre Francois Basan (1723-1797).
(1) £400 - £600

315* Rembrandt (Harmensz Van Rijn, 1606-1669). Self-Portrait with Raised Sabre, 1634, *etching on laid paper, a later impression, with reworking, some marks and discolouration to upper outer corners where glued to backing paper, light diagonal crease across the image, trimmed just inside the platemark, sheet size 122 x 100mm (9.8 x 3.95ins)*
Hind 109, iii/iii; New Hollstein 134; Bartsch 18.
(1) £300 - £500

316* Rembrandt (Harmensz van Rijn, 1606-1669). The Flight into Egypt (Small Plate), 1633, *etching on laid paper, with light surface tone, ink stamps to verso of the Kupferstich-Sammlung der Konigl. Museen, Tilgungs-Stempel K.K.C., and Gr. v. Lepell S., plate size 88 x 62mm, sheet size 92 x 67mm (3.65 x 2.65ins), 19th century black and gilt frame, glazed*
Provenance: Collection of Michael Jaffé CBE (1923-1997), English art historian and director of the Fitzwilliam Museum, Cambridge.
W.H.F.K. Graf von Lepell (1755-1826), Prussia (Lugt 1672); bequeathed to Friedrich Wilhelm III, King of Prussia. Kupferstich-Sammlung der Koniglichen Museen, Berlin (Lugt. 1606), with their de-accession stamp (Lugt 2398)
Bartsch 52. Hind (1923) 105, ii. New Hollstein (Dutch & Flemish) 117, iv/iv.
The posthumous 4th state extensively reworked with mezzotint rocker.
(1) £500 - £800



Lot 315



Lot 316



317* **Reni (Guido, 1575-1642).** Virgin and Child, with St Claire (after Annibale Caracci), *etching on laid paper, trimmed just inside the plate mark, 215 x 182mm (8.5 x 7.2ins), modern gilt frame, glazed*
Provenance: M.J. Hugill, Esq., with a James Bourlet label bearing his name to verso, and additional typewritten note 'Engraving by Guido Reni of a painting by Annibale Caracci. Bought July 1970'.

(1)

£200 - £300



318* **Stock (Andries Jacobsz, circa 1580-circa 1648).** Portrait of Hans Holbein, *fine copper engraving, trimmed to plate margins, 224 x 169mm (8.8 x 6.6ins), attractive stained black wood frame, glazed, with Christopher Mendez label to verso*
Hollstein 21, 2nd state (of 4).

Although thought to be a portrait of the artist Holbein, as stated in the engraved caption below the image, this portrait is now known to be a depiction of the German steel yard merchant Hans of Antwerp, painted by Holbein, now in the Royal Collection at Windsor Collection.

(1)

£150 - £200

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



319* **Tiepolo (Giovanni Battista, 1696-1770).** Standing Woman and Seated Man (from Vari Capricci), *etching on laid paper, without watermark, a very good impression, with wide margins, in very good condition, plate size 138 x 177mm (5.4 x 7ins), sheet size 216 x 254mm (8.5 x 10ins), window-mounted*

Provenance: Collection of John Rowlands (1931-2016), former Keeper of Prints and Drawings at the British Museum.

De Vesme 6; Rizzi 32.

(1)

£200 - £300



320* **Van Dyck (Anthony, 1599-1641).** Portrait of Pieter Breughel the Younger, circa 1632, *etching on laid paper, light overall mount stain, laid down on later backing card, plate size 24.5 x 15.7cm (9.6 x 6.25ins), sheet size 31.2 x 21.2cm (12.25 x 8.3ins), framed and glazed*
Mauquoil-Hendrickx 2.

(1)

£200 - £300



Lot 321



Lot 322



321* **Fisher (Edward, 1722–1785)**. Portrait of Kitty Fisher as Cleopatra, [circa 1752], mezzotint on laid paper, proof before letters, a rich, dark, velvety impression, after the original painting by Sir Joshua Reynolds, depicting the celebrated courtesan Kitty Fisher as Cleopatra dissolving the pearl, after Sir Joshua Reynolds, plate size 36 x 25.5cm (14.2 x 10ins), sheet size 37 x 26.3cm (14.5 x 10.3ins), window-mounted, together with 5 other engravings, including a proof before letters of the mezzotint portrait of the Countess of Lincoln (1728–1765) by James McArdell after Sir Joshua Reynolds (formerly in the G.E. Russell Collection), trimmed to margins, a proof before title of the mezzotint by Charles Howard Hodges (1764–1837) after Sir Joshua Reynolds of the Countess Spencer, published 16th July 1784, the second state, a fine impression, a mezzotint of Lady Charlotte Greville by John Young after John Hoppner, an engraving by E. Mitchell after Henri Pierre Danloux of the infant George Henry Lord Scott, born 2nd January 1798, published by E. Mitchell, February 1, 1800, and Robert Dunkarton (1744–1811), Miss Horneck, after Joshua Reynolds, published February 20th, 1778, fine mezzotint on laid paper, light spotting to edges, plate size 51 x 35.5cm (20 x 14ins), with margins, window-mounted

Provenance: Martin Erdmann Collection of Early English Mezzotints and Colour Prints (Sold Christie's, London, November 16, 1937).

Chaloner Smith (1883), 18.

Catherine Mary Fisher, better known as Kitty Fisher (1741–1767) was perhaps the most notorious English courtesan of the 18th century who was painted by Reynolds no fewer than 7 times. His 1759 portrait of Kitty Fisher as Cleopatra dissolving the pearl depicts a scene recalling the legendary banquet held by Cleopatra to impress Marc Antony, at which she took a giant pearl from her ear, dissolved it in wine and drank it. According to Casanova, Kitty Fisher similarly once ate a £100 bank note on a slice of buttered bread, which had been given to her by Sir Richard Adkins, brother of the beautiful Mrs Pitt, thereby indicating the courtesan's profligacy, as well as her high 'price'. She died in her mid-20s, possibly from the effects of lead-based cosmetics, but more probably from tuberculosis at Bath. She is celebrated in the well-known nursery rhyme 'Lucy Locket lost her pocket/Kitty Fisher found it; There was not a penny in it/Only a ribbon round it.'

(6)

£200 – £300

322* **McArdell (John, 1729–1765)**. Girl with Watch and Fan, circa 1760, mezzotint on laid paper, proof before letters, a rich, velvety impression before the plate was cleaned, plate size 34.5 x 25cm (13.5 x 9.8ins), margins close-trimmed, window-mounted, together with **McArdell (John, 1729–1765)**, Elizabeth Hamilton, Lady Grammont as Saint Catherine, [1778], mezzotint on laid paper, proof before letters, a brilliant, rich, velvety impression, depicting Elizabeth Hamilton, Lady Grammont (1641–1708), one of the great beauties of the Restoration court as Saint Catherine holding a palm branch, after the original painting by Sir Peter Lely, with short margins, plate size 50.7 x 35.6cm (20 x 14ins), sheet size 51.3 x 36.5cm (20.2 x 14.3ins), window-mounted, plus **Watson (James, 1740–1790)**. Lady Beachamp Procter placing a wreath of flowers on a statue of Hymen, mezzotint by James Watson after Benjamin West, a brilliant proof before title, published by John Bodyell, March 25, 1779, plate size 38.5 x 28.5cm (15.2 x 11.25ins), sheet size 40.8 x 30.5cm (16 x 12ins), window-mounted, and **McArdell (John, 1729–1765)**. Lady Caroline Russell, after Joshua Reynolds, proof mezzotint before letters, a fine strong impression, plate size 36 x 25.5cm (14.2 x 10ins), margins trimmed, window-mounted

Provenance: Martin Erdmann Collection of Early English Mezzotints and Colour Prints (Sold Christie's, London, November 16, 1937).

Chaloner Smith (1883), 193, 91 and 121.

(4)

£300 – £400



Lot 323

323* Hoppner (John, 1758-1810, & Wilkin, Charles, 1750-1814). Portraits of Ladies of Rank and Fashion... executed in a manner to unite the high finishing of painting with the spirit and freedom of drawing, published by the Proprietor, Charles Wilkin, Eaton Street, Pimlico, 1797-1803, *the complete set of 10 stipple engravings, all proofs before titles, by Charles Wilkin after John Hoppner and Charles Wilkin, all very good or fine impressions, plate size 25 x 19.2cm (10 x 7.6ins), all with wide margins, very pale mount stain, each window-mounted, with original pale blue printed upper wrapper present, and 8 (of 10) of the original printed letterpress descriptive sheets for each image (lacking descriptive leaf for Elizabeth, Duchess of Rutland, and Lady Gertrude Fitzpatrick), some fraying to title leaf, plus 6 duplicate stipple engraved portraits of Lady Catherine Howard, Lady Langham, Charlotte Duncombe, Lady Feversham, Charlotte Susan Maria Bury, Lady Campbell (2), and Gertrude Fitzpatrick, Lady Villiers, and 4 others similar: a stipple engraved portrait of Lady Grenville by Charles Wilkin after John Hoppner, a proof before letters, and 3 smaller oval stipple engravings by Thomas Burke (1749-1815), after Andrew Plimer (1763-1837), depicting Anne Rushout, Elizabeth Rushout, and Rebecca, Lady Northwick, the last 4 prints with short margins and unmounted*

The set of ten stipple engraved Portraits of Ladies of Rank and Fashion depict Lady Gertrude Emilia Stuart, Catherine Howard, Henrietta, Lady Langham, Lady Charlotte Feversham, Lady Charlotte Susan Maria Bury, Jane Elizabeth Coke, Viscountess Andover, Charlotte Maria Fitzroy, Countess of Euston, Elizabeth, Duchess of Rutland, Lady Gertrude Fitzpatrick and Charlotte Percy, Countess Ashburnham.

(21)

£300 - £400



324* Goya (Francisco, 1746-1828). Disparate Furioso (Furious Folly), from Los Proverbios, circa 1815-1823, *etching with burnished aquatint, from the 5th edition printed by the Calcografia Real Academia in 1904, plate size 24.7 x 35.9cm (9.75 x 14.2ins)*

Harris 253; Delteil 207.

(1)

£300 - £500



Lot 325

325* **Goya (Francisco, 1746–1828).** Los moros hacen otro capeo en plaza con su albornoz (The moors made a different play in the ring [calling the bull] with the burnous), plate 6 from La Tauromaquia, 1816 [but later], *drypoint etching and burnished aquatint, a posthumous impression, probably by Eugene Loizelet, Paris in 1876, plate size 26.8 x 37.1cm (10.5 x 14.6ins) with margins, framed and glazed*

Harris 209. Delteil 229, iv.

(1)

£200 – £300

326* **[Bewick, Thomas, 1753–1828].** A collection of 45 various 18th and 19th century etchings and engravings once owned by the artist and engraver Thomas Bewick (1753–1828), including Israel Silvestre (1621–1691), *Veduta del ponte Ste. Maria & Veduta di una Parte del Campidoglio* (plates 4 & 5 from a series of views of Rome), published by Pierre Mariette, circa 1660, 2 etchings on laid paper, plate size 12.5 x 25cm, sheet size 20.5 x 33cm, and 9 further etched views of Rome by Silvestre, published by Mariette from a slightly smaller series, all with ownership ink stamp of Thomas Bewick to lower left margin, together with Samuel Gribelin, *Six Landscapes* by Gribelin Pillimont &c., published by John Bowles, circa 1750, numbered 1–6, the first print titled above the image, and with imprint below, plate size 87 x 146mm, sheet size 16.4 x 21cm, stitched as originally issued, each plate with Thomas Bewick ownership stamp to lower left margin, plus 3 engraved views after Francois Boucher by Thomas Vivares and P. Benazech, published by Vivares, plate size 22 x 26.5cm, with margins, each with Thomas Bewick ownership stamp to lower left corner, a mezzotint vanitas print by William Faithorne after Philippe Champaigne, several further engravings, engraved or published by Vivares, a copper engraving by Johann Elias Ridinger (1698–1767), *Hirsch mit 66 Enden*, and others by Dorigny, Thomas Major, and Robert Johnson (1770–1796), a student of Thomas Bewick, the latter in poor condition, various sizes and condition, most with Thomas Bewick printed ownership stamp, with old paper wrapper inscribed in a 19th century hand 'lot 327, Bewick sale, Feby 6.1884, H.C.A'

The present lot (with some possible later additions) appears to be lot 327 from the auction sale of Thomas Bewick's collection of books and engravings sold by Davison and Son, Newcastle upon Tyne, on Tuesday, Wednesday and Thursday February 5th, 6th and 7th 1884. The sale followed the death of the last surviving daughter of Thomas Bewick, Isabella Bewick, in 1884. The catalogue is titled *Catalogue of a Scarce and Curious Collection of Books & Engravings*, formerly belonging to Thomas Bewick, the eminent wood engraver... to be sold by auction, on Tuesday, Wednesday, and Thursday, February 5th, 6th, and 7th, 1884 at 12 o'clock each day, by Messrs. Davison & Son... Newcastle-upon-Tyne, 1884.

(1)

£300 – £500



Lot 326



327* **Circle of Tommaso Minardi (1787–1871).** A pair of drawings of female figures, *pencil on laid paper, one a full-length profile to right of a female Roman warrior, holding a helmet in one hand and a lance in the other, annotated on verso 'Annatus a Ligini', the other a full-length figure of Selene, goddess of the moon, a crescent moon on her head and a torch in her right hand, each with contemporary numbering in pen and brown ink upper right, and watermarked with an encircled fleur-de-lys, some light spotting, each 33 x 22.5cm (13 x 8.75ins), matching mounts and glazed frames* Provenance: Private Collection, Herefordshire, UK.

(2)

£400 – £600

MINIATURES, SILHOUETTES & WATERCOLOURS



Lot 328

328* Miniature. Portrait of a gentleman, English, circa 1640, oval oil on copper, head-and-shoulders portrait of a moustachioed gentleman with curly dark brown hair, wearing a white falling collar trimmed with a wide scalloped lace border, over a yellow coat trimmed with gold braid, small hanging hole to upper margin, 7.3 x 6cm (2.75 x 2.25ins), gilt oval frame

(1)

£300 - £500

329* 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'(?), 6 x 4.6cm (2.25 x 1.75ins), later oval gilt metal pendant frame with hanging loop, glazed

(1)

£200 - £300



Lot 329



330* Faber (John, the elder, c.1660-1721). Portrait miniature of a clergyman, 1712, oval pen & ink head and shoulders portrait on paper, of a gentleman in robes and wig, signed 'J. Faber, Oxon, 1712', 9.5 x 7.5cm (3.75 x 3ins), gilt oval frame, glazed, inscribed indistinctly in a contemporary hand on verso of frame 'Rev'd. Mr. Denison(?), University College, Oxford'

(1)

£500 - £800



331* **Miers (John, 1756-1821).** Silhouette portrait of a lady, painted head-and-shoulders profile portrait to right, showing a lady with ostrich feather ornaments in her powdered wig, signed lower left within image, image size 6 x 3.5cm (2.5 x 1.5ins), sheet size 11.3 x 9.2cm (4.5 x 3.5ins), framed and glazed (1) £80 - £120



333* **Miniature.** Portrait of a Young Gentleman, circa 1800, watercolour and bodycolour on ivory, oval head and shoulders portrait of a young gentleman with fair hair, wearing a bottle green coat and white waistcoat, 5 x 4.5cm (2 x 1.75ins), oval ebonised frame (1) £80 - £120



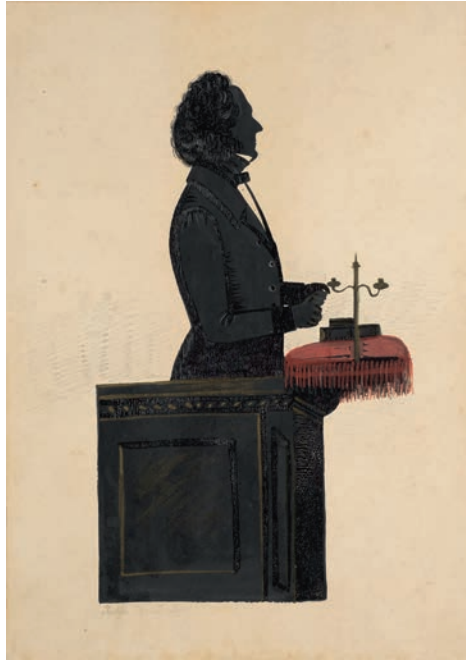
332* **Miniature.** Portraits of a Husband and Wife, circa 1780s, two oval head and shoulder portraits, watercolour, gouache, and bodycolour on ivory, one of a woman in a blue dress with white muslin yoke and frilled collar, and a white ruffle-edged bonnet, the other of a bewigged gentleman wearing a red waistcoat and blue coat, each 6 x 4.7cm (2.25 x 2ins), contained back-to-back in oval gold plated frame with hanging loop, glazed (1) £200 - £300



334* **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, 5.5 x 4.5cm (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) £100 - £150



Lot 335



Lot 336



335* Dighton (Richard, 1795–1880). Portrait of a gentleman, 1825, watercolour with pencil on card, full-length profile portrait to right of a gentleman with side whiskers, his arms folded, wearing a black tail coat and top hat, and blue trousers, signed and dated in pencil lower right within image, some light dust-soiling and small mark to lower left blank corner, sheet size 35.7 x 25.5cm (14 x 10ins), together with **Silhouette Portrait.** A Military Gentleman, circa 1846, scissor cut with watercolour, heightened in gold, on card, full-length profile portrait to right, of a young soldier in a red jacket and black trousers with red stripe, a pillbox hat on his head, and carrying a sword in his right hand, toned, annotated in contemporary pencil on verso 'Alas alas my poor friend. Janry 1840', sheet size 35 x 23.3cm (13.75 x 8.75ins), and another full-length miniature portrait, watercolour on card, of a Regency dandy smoking a cigar, toned, sheet size 24.8 x 17.5cm (9.75 x 7ins)

(3)

£150 - £250

336* Lewis (T., active 1808–1830). Silhouette portrait of a clergyman in his pulpit, painted three-quarter length profile portrait to right, on card, heightened in gold, of a clergyman standing in a panelled wooden pulpit with a Bible on the tasselled red cushion before him, the latter with a brass double-branched candelabra on one side, signed in pencilled to left just below image 'Taken by T. Lewis', lightly toned, sheet size 25.1 x 18cm (10 x 7ins), tipped onto a piece of backing card along right-hand edge, together with:

Gapp (J., active 1827–1840). Silhouette portrait of a young lady, scissor cut, full-length profile portrait to left, of a young lady wearing a full-skirted gown and flower-trimmed bonnet, carrying a pair of gloves, a couple of light fox spots, verso with artist's printed yellow trade label 'Mr. Gapp, the Original and only Profilist, for cutting accurate Likenesses, attends Daily at the Third Tower in the centre of the Chain Pier ...', sheet size 27.9 x 15.3cm (11 x 6ins), and six other full-length scissor cut portraits similar, one of a lady, the others of gentlemen, including one annotated to upper margin 'Mr. John (?) by Mr. W. Spence. March. 1825', and one showing a gentleman against a monochrome watercolour landscape with country house

T. Lewis is a little-known silhouette artist, and his work rarely appears on the market. He was known to have worked for a time in York, and a defining feature of his portraits is the clear delineation of the sitter's eyelash, as here.

J. Gapp is notable as the first silhouette cutter to have been known to work on Brighton Chain Pier. He typically portrayed his sitters with objects in their hands – often gloves – and he generally showed sleeves cut to a point on each side of the wrist, both of which features are present here.

(8)

£200 - £400



337* **Silhouette.** Portrait of a young girl, circa 1840s, *painted silhouette on card, heightened in gold, half-length profile to left, of a young girl with her hair in a bun and side ringlets, wearing a chiffon stole over her shoulders, sheet size 13.8 x 11cm (5.5 x 4.25ins), mounted, together with:*

Joseph Hume (1777-1855), *painted silhouette on card, head and shoulders profile to left, annotated on verso in contemporary pencil 'Allenby artist. 90 Strand', sheet size 10.2 x 7.6cm (4 x 3ins), contained in a folding envelope sheet addressed 'Joseph Hume Esq M.P. 6 Bryanston Square'*

A pair of portraits, circa 1840s, *scissor cuts mounted on an album leaf, heightened with gold, facing head-and-shoulders profile portraits of a young lady and a young gentleman, each approximately 8 x 4cm (3 x 1.5ins), with verse in contemporary manuscript on verso, sheet size 22.2 x 18.6cm (8.75 x 7.25 in), and 30 other 19th century miniature portraits, mostly painted and scissor cut silhouettes, some heightened with gold, including: 2 in contemporary ebonised frames; one annotated on verso 'Dickens by Wilson'; one of Mrs. Austin and Mr. Robt Austin (on recto and verso of same sheet); one of Sir Duncan McDougal; and several of children*

(33)

£300 - £500



338* **Silhouette.** Portrait of a young lady in an interior, circa 1830s, *scissor cut on card, heightened in gold, full-length profile portrait to right, of a young lady with her hair in a bun and side ringlets, wearing a full-sleeved gown, and seated on a chair beside a lyre-decorated pedestal table sporting a double-handled vase containing a rose stem, indistinctly signed lower right within image(?), sheet size 32 x 24.5cm (12.5 x 9.5ins)*

(1)

£200 - £300



339* Silhouettes. Portraits of Māoris Tuai and Titere, and Francis Hall, 1818, together three painted silhouettes, oval head and shoulder portraits, all annotated in contemporary pencil in the same hand, depicting: Tuai, profile to right, annotated 'New Zealand' to upper margin and 'Tooi 1818' to lower margin, 8.5 x 6.3cm (3.25 x 2.5ins); Francis Hall, profile to right, annotated '1818' above image and 'Mr. Hall Preceptor' below image, 8.2 x 6.5cm (3.25 x 2.5ins); and Titere, profile to left, annotated 'New Zealand' to upper margin and 'Titiree 1818' to lower margin, 8.6 x 6.4cm (3.25 x 2.5ins), mounted together in a worn contemporary portfolio, consisting of card covers each with a mounted etching, and pale pink cloth spine and internal flaps, inside covers lined with pink paper, that to front cover with 2 empty oval apertures and loss to paper, that to rear cover with the 3 silhouettes mounted within oval apertures, overall size of portfolio 29 x 22cm (11.5 x 8.5ins)

An important set of silhouettes depicting the pioneering New Zealander Tuai (1797-1824), his companion Titere, and their English friend and teacher Francis Hall. The visit to England of Tuai (or Thomas Tooi), a young Ngare Raumati chief from the Bay of Islands, and Titere his friend, between February 1818 and January 1819 is well-documented. Tuai was one of the first Māoris to become a global traveller, and his perilous 10 month voyage across the seas on the *Kangaroo* was arranged by the Reverend Samuel Marsden who worked for the Church Missionary Society in New Zealand. During their stay in England the two Māori men mixed with the teeming crowds in London, attended fashionable gatherings, worked on farms, visited homes and schools, witnessed the roaring factories of the Industrial Revolution at Ironbridge in Shropshire, visited Kent, and attended church. The Church Missionary Society arranged for James Barry to paint formal oil portraits of both Tuai and Titere before they left England; these are now in the Alexander Turnbull Library in the National Library of New Zealand, which also holds the only other known silhouette portraits of the two men. Francis Hall, who was their constant travelling companion, appears to have been a sort of father-figure and guardian, as well as teacher, attempting to instruct them in reading and writing, as well as in the scriptures. The pair, however, resisted attempts to convert them to Christianity, and Mr. Hall warned others of the dangers of trying to force it upon them. Both Tuai and Titere drew images on paper which are believed to be the earliest Māori ink drawings in existence, and penned letters home about their adventures in England. They dictated their letters to Francis Hall who wrote their words on slate so that they could copy the words onto paper with quill and ink. The 19 letters still in existence represent the first written Māori expression in English.

(1)

£700 - £1,000



Lot 340

340* **Porcelain plaque.** A young mother and her children in a landscape, mid 19th century, *painted porcelain*, showing a young peasant woman holding a baby aloft, and a small girl clutching her skirt, with trees and a cottage in the background, signed lower right and on label on verso 'Muller Fraiden', 17.5 x 12.5cm (7 x 5ins), with carved wooden rococo frame (broken with loss)

(1)

£150 - £200

341* **German Porcelain.** Portrait of an Italian Renaissance lady, circa 1890, *finely painted porcelain plaque*, in the style of the *Königliche Porzellan Manufaktur (KPM)*, Berlin, profile head and shoulders portrait of a young lady wearing a black dress with ruff and fur trim, and an elaborate headdress and veil, impressed 'G 106' on verso, 16 x 11.5cm (6.25 x 4.5ins)

(1)

£200 - £300



342* **Marini (Giovanni, 1860-1932).** An Italian Officer, 1891, *oil on canvas*, showing a high ranking officer of the Italian army, signed and dated middle left, 74 x 62.5cm, some restoration, gilt moulded frame

(1)

£200 - £300



Lot 341

19TH CENTURY PAINTINGS & WATERCOLOURS



Lot 343

343* Calame (Alexandre, 1810-1864). Fallen tree trunk, oil study on paper, unsigned, 28 x 36.5cm (11 x 14.25ins), framed and glazed
 Provenance: Collection of John Rowlands (1931-2016), former Keeper of Prints and Drawings at the British Museum.

According to label to verso, this work was purchased in Zürich in the 1970s.

(1)

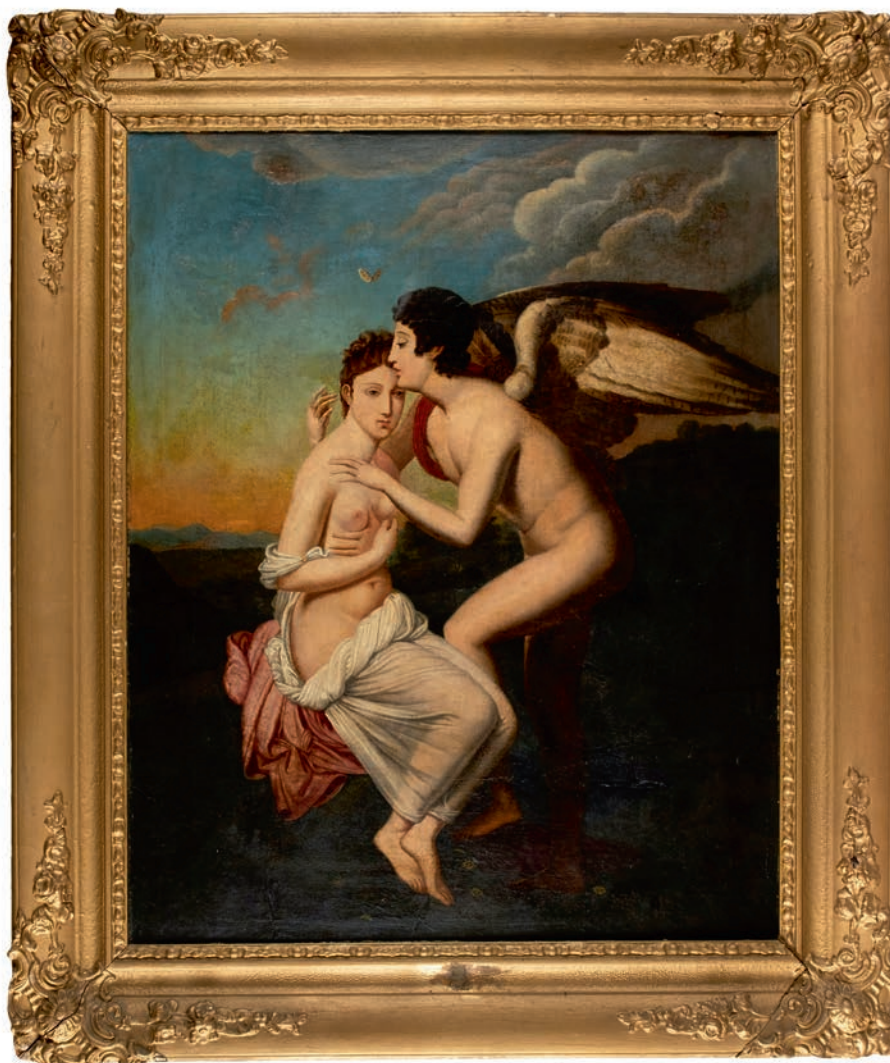
£200 - £300

344* After Francois Pascal Simon Gerard (1770-1837). Cupid and Psyche, oil on canvas, a 19th century copy of Gerard's famous Cupid and Psyche of 1798, 81.5 x 65cm (32 x 25.5ins), restored, gilt moulded frame

Gerard's L'Amour et Psyche was exhibited at the Paris Salon in 1798, and is now in the Louvre, Paris.

(1)

£300 - £500



Lot 344



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

(1)

£1,500 – £2,000



Lot 346

346* **Frere (Edouard, 1819–1886).** Girl with Cooking Pot at the Stove, 1866, oil on panel, interior scene with a small dark-haired girl in a green dress reaching with a ladle into a ceramic cooking pot atop a cast iron stove, signed and dated lower left, faint ink number to verso G2127, 25 x 20cm (10 x 8ins), gilt moulded frame (1) £500 - £800

347* **Attributed to Florent Willems (1823–1905).** The Letter, oil on panel, showing a woman in 17th century costume holding a letter, signed lower left, 30 x 22.5cm (12 x 8.75ins), gilt moulded frame (1) £200 - £300



Lot 347



348* **German School.** Path through a wood, late 19th century, or early 20th century, oil on board, appears unsigned, some discolouration, probably caused by pipe smoke, 36 x 22cm (14 x 8.7ins), moulded gilt frame, together with another similar late 19th/early 20th century oil on canvas of a sunlit wooded landscape, apparently unsigned, 30 x 37cm (11.75 x 14.5ins), moulded gilt frame (2) £200 - £300



Lot 350



349* **Hammerl (Max, 1856-1886).** *A Last One for the Road*, oil on wood panel, showing a 17th century interior scene with a gentleman seated at a table, a clay pipe in one hand and the other holding a glass aloft, his sword resting against a chair beside, and a woman in a mob cap pouring him a drink from a flagon, with part of a leaded window to the left and a terracotta pot of geraniums on the sill, signed lower right, a few surface marks, 23.3 x 17.7cm (9.25 x 7ins), gilt moulded frame
(1)

£300 - £500

350* **Clare (Vincent, 1855-1930).** *Still Life of Fruit*, 1895, oil on canvas, depicting raspberries, gooseberries, and damsons, in a woodland setting with ferns, signed lower right, verso with Windsor & Newton stamp, and inscribed by the artist with his name and date, 15 x 20.5cm (6 x 8ins), together with *Still life of Spring Flowers*, 1895, oil on canvas, depicting primroses, polyanthus, and pansies, signed lower right, verso with Windsor & Newton stamp, and inscribed by the artist with his name, address, and date, 15 x 20.5cm (6 x 8ins), both unframed
(2)

£300 - £400



351* **Walton (Edward, Arthur, 1860-1922).** *Country lane*, oil on board, showing a rural landscape with sheep in the background, signed lower right, 16.5 x 24cm (6.5 x 9.5ins), framed
(1)

£500 - £800



Lot 352

352* Vernon (Arthur Langley, active 1871–1922). *Lady Sewing in a Garden, oil on canvas, depicting a young lady in a white muslin tea dress and feathered hat, seated in a wooden chair in front of a large stone entrance at the top of a flight of stone steps, sewing accoutrements on the table beside her, and a white kitten playing with the contents of a work basket spilling its contents on the steps, signed in red lower right, 55 x 40.5cm (21.75 x 16ins), framed*

(1)

£200 - £400

353* Manner of James Seymour (1702–1752). *A Bay Horse at York Racecourse, circa 1760–80, watercolour on paper, depicting a brown racehorse with docked tail at York racecourse, with grandstand in the background, some toning and surface damage (latter mainly to sky area), 30 x 38.5cm (11.75 x 15.25ins), mounted, framed and glazed*

The grandstand at York racecourse is pivotal in the history of horseracing, and sports architecture generally, not only because it was the first to be built at a racecourse in Britain, but also because it was the first to be built anywhere in the world. This revolutionary new building was designed by local architect John Carr, and opened in 1756, having cost nearly £2,000 to construct. An elegant classical edifice, two storeys high, it was a place where racegoers could socialise and watch the races in comfort from its large arched windows, the stepped balcony encircling the first floor, or the rooftop viewing platform. It quickly spawned a succession of other grandstands which sprang up at various racecourses around the country. Over the course of time the York grandstand was remodelled, and the last remnants of it were swept away in 1965.

(1)

£300 - £500



Lot 353



354* Attributed to Sir Thomas Lawrence (1769-1830). A Young Man, believed to be W. Linney Ireland, 1823, *coloured chalks on laid paper, heightened with white bodycolour, laid down on card, head & shoulders portrait of a young man with curly hair, resting his right cheek on his hand, and gazing penetratingly, dated in pencil lower right, toned and spotted, verso annotated in early pencil 'W. Linney Ireland, Mancetter Manor', with '(?)' in later ink, and an inscription in the same later hand 'Drawing probably by Sir Thomas Lawrence in 1823. (M. Ireland.)', sheet size 29.2 x 23.3cm (11.5 x 9.25ins)*

Mancetter Manor is an early 14th century timber-framed hall house in North Warwickshire.

(1)

£200 - £300

355* Grimm (Samuel Hieronymus, 1733-1794). The Valley of Haslital, Canton of Berne, 1774, *watercolour on laid paper, signed and dated lower left, a few small spots, 34 x 26cm (13.3 x 10.25ins), old gilt frame, glazed, with Thomas Agnew & Sons printed label to verso, printed catalogue entry '97.S.H. Grimm. The Valley of Hasli, Canton of Berne' to verso*

Provenance: Probably James Tobin of Bristol (1736-1817); with Thomas Agnew & Sons, London; Anonymous Sale, Sotheby's London, 6 November 1994, lot 52.

Collection of Michael Jaffé CBE (1923-1997), English art historian and director of the Fitzwilliam Museum, Cambridge.

One of a series of watercolours executed by Samuel Hieronymus Grimm depicting the dramatic Alpine landscapes between Meiringen and Grimsel. The series was commissioned by James Tobin of Bristol, one of the artist's most important English patrons. The present work may be the 'stained drawing' described as 'View on the Alps' exhibited at the Royal Academy in 1774.

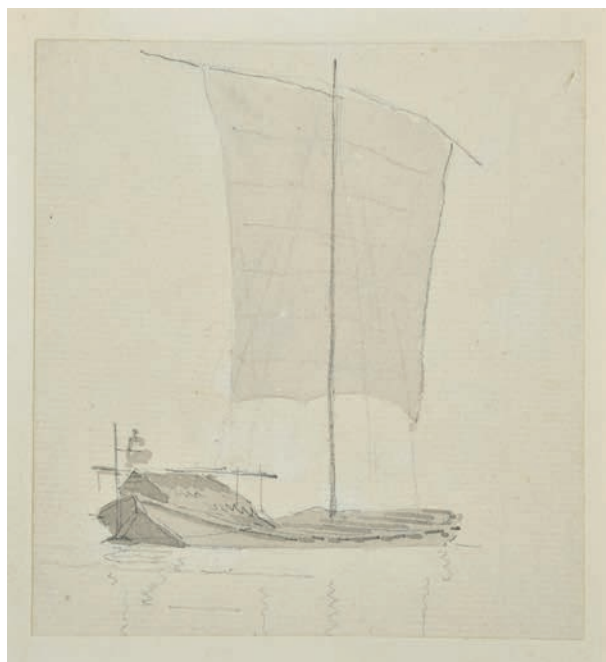
Illustrated: Rotha Mary Clay, Samuel Hieronymus Grimm of Burgdorf in Switzerland (1951), plate 13.

(1)

£500 - £800



Lot 355



356* Circle of Thomas Daniell (1749-1840). Indian River Craft, *Five pencil and grisaille wash drawings on laid paper, each laid down on thick paper, each showing one or more junk sailing on a river, one with pencil annotation in contemporary manuscript to lower margin 'March 28. 88. GA', each annotated 'Daniell' in later pencil on verso of backing paper, largest 10.4 x 12.6cm (4 x 5ins), smallest 7.1 x 6.1cm (2.75 x 2.5ins)*

(5)

£150 - £200



Lot 357

357* **Goldicutt (John, 1793-1842).** Architectural Studies, Rome, 1817, watercolour on paper, depicting the base of an elaborately carved classical column with an Etruscan vase and a kantharos on top, one half of a stone lunette carved with volutes and flowers, and a stone tomb featuring griffins and mask, against a stone wall with landscape vista of mountains to the left, signed in pencil upper right 'John Goldicutt, Rome, 1817', top edge with tiny chip and very small closed tear, 13 x 18.5cm (5 x 7.25ins), trimmed and tipped onto card (inscription just touched by trimming), mounted, framed and glazed

Architect John Goldicutt is better known for his architectural drawings - for which he won several medals - than for his buildings, and a number of books were published containing his work, including *The Antiquities of Sicily* (1819) and *Specimens of Ancient Decorations from Pompeii* (1825). His meticulously detailed original drawings seldom come onto the market.

(1) £200 - £300



Lot 358

358* **Comirato (Marco, 1800-1869).** Gondolas with passengers on the lagoon, with view of Venice beyond, & Doge's Bucentaur and other boats on the lagoon with view of the Doge's Palace beyond, two oval watercolours on paper, the first signed in pencil to lower edge, some light overall mount staining, 186 x 272mm (7.5 x 10.8ins), both laid down on old card

(2) £200 - £300



Lot 359

359* **Wood (John George, 1768-1838).** Welsh Landscape, pen, grey and black ink and grey wash on paper, 13.5 x 18.5cm (5.25 x 7.25ins), framed and glazed, with Thos. Agnew & Sons, Ltd., of 43 Old Bond Street printed label to verso, framed and glazed

John George Wood exhibited at the Royal Academy from 1793 to 1811 usually Welsh landscapes. He published *Six Views in the Neighbourhood of Llangollen and Bala, from Original Drawings by J.G. Wood*, in 1793, and *The Principal Rivers of Wales Illustrated*, printed for the author by T. Bensley in two volumes in 1813. The contents of his studio were sold at Sotheby's in 1838.

(1) £150 - £200



Lot 360

360* Cox (David, 1783-1859). Brixton, opposite Cedar Lodge, pencil on heavy cream wove paper, watermarked *J Whatman Turkey Mill 1832*, inscribed, possibly in the artist's hand to verso 'Opposite Cedar Lodge, Sketch by David Cox Senr.', and 'Brixton' in brown ink to upper left extreme outer corner, with minor loss, sheet size 21.7 x 30.2cm (8.5 x 11.95ins), together with another closely-related drawing of the same view by the same hand, pencil on heavy cream wove paper, uninscribed, similar size
Provenance: Collection of Michael Jaffé CBE (1923-1997), English art historian and director of the Fitzwilliam Museum, Cambridge.
(2) £200 - £400

361* Cox (David, 1783-1859). North Side, Saint Maclou, Rouen, circa 1829, pencil sketch on pale grey-green paper, with additional studies of figures to upper left, inscribed lower left 'North side of St Maclou', 31 x 17.7cm (12.25 x 7ins), laid down on later card, window-mounted, together with an early 19th century pencil sketch of the edge of a wood, signed lower right 'J. S. Cotman', and also attributed to verso in pencil in a later hand to David Cox, 27 x 21.7cm (10.7 x 8.5ins), window-mounted
Provenance: Collection of Michael Jaffé (1923-1997), former director of the Fitzwilliam Museum, Cambridge.
Almost certainly drawn during David Cox's visit to France in 1829; a watercolour by him of the Tour d'Horloge, Rouen made during the same trip is at Tate Britain (T00977).
(2) £200 - £300



Lot 361



Lot 362



Lot 364



Lot 363

362* Guys (Constantin, 1802/1805-1892). Cavalry Officer Saluting, pen and brown ink on wove paper, some minor marks and mount staining, hairline tear to upper right blank area, without loss, light central horizontal crease, sheet size 29 x 19cm (11.5 x 7.5ins), mounted
Provenance: Estate of David Geider, Baydon, Wiltshire.

(1)

£200 - £300

363* Dighton (Richard, 1795-1880). Portrait of Henry Ralph Lambton, circa 1850, watercolour and pencil on paper, heightened with gum arabic depicting the subject full-length in dark coat and top hat, facing left, holding a walking cane in his right hand, signed in pencil to verso by the artist 'Richard Dighton 6 St. Michael's Terrace, Ecclestone Sq., S:W', additionally inscribed above in pencil (possibly in the artist's hand) 'W.H. Lambton Esq 17 Chesham Place, Belgrave Sqr', 26 x 18.5cm (10.25 x 7.25ins), framed and glazed
Provenance: Collection of Michael Jaffé CBE (1923-1997), English art historian and director of the Fitzwilliam Museum, Cambridge.

Inscribed by Jaffé to verso 'Henry Ralph Lambton 1824-96 on old backing paper - removed 1957 by M. Jaffé; Christie's, Old Master and British Drawings and Watercolours, 2 July 2019, lot 223 (with four others).
(1)

£150 - £200

364* Monro (Thomas, 1759-1833). Rustic Landscape with winding path by trees and buildings, black chalk and grey wash on paper, laid down on old backing paper with triple rule outer border, 33 x 42cm (13 x 16.5ins), framed and glazed

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

(1)

£200 - £300



365* **Monro (Thomas, 1759–1833)**. Trees in a mountain landscape, *black chalk heightened with white chalk on pale blue laid paper, 18.7 x 22.2cm (7.3 x 8.75ins), framed and glazed, together with River Landscape with Windmill, black chalk heightened with touches of white chalk and grey wash on paper, slight discolouration towards left margin, 15 x 23.5cm (6 x 9.25ins), framed and glazed*
Provenance: Collection of Michael Jaffé CBE (1923–1997), English art historian and director of the Fitzwilliam Museum, Cambridge.
(2)

£150 – £200



366* **Laporte (John, 1761–1839)**. Landscape views, 4 watercolours on paper, heightened with white bodycolour, comprising: a view of a river and hills, with peasants on the shore, two carrying bundles of sticks, and an erupting volcano in the background, signed and dated 1830 lower right; a river valley with vessels, figures, and horses pulling a barge; signed and dated 1830 to lower margin; a sunrise view of a yacht on a lake, with a ruined building and cattle on the shore, a female figure carrying a basket, and a castle on the hillside; and a view of a church beside a river, with boats, horse and figures carrying baskets, signed and dated 1839 lower left, some flaking of paint surface, each approximately 27.5 x 40cm (11 x 15.75ins)

John Laporte trained as an artist in London under John Melchior Barralet. He is known for his topographical views, and exhibited at the Royal Academy and elsewhere from 1785. There is no known documentation of travels he might have undertaken, but three of the pictures offered here appear to be continental landscapes, and he did draw a number of Italian views in the 1820s and 1830s.

(4)

£200 – £300

367* **Cruickshank (William, 1848–1922)**. Dead Pheasant in a Landscape, late 19th century, *watercolour and gouache on paper, laid down on card, signed lower left, 34 x 53cm (13.2 x 20.5ins), mounted*

(1)

£150 – £200



368* English School. Landscape with distant view of Windsor Castle, early 19th century, watercolour with pencil on wove paper, with decorative outer border in black ink, image size 90 x 275mm (3.6 x 10.9ins), mounted, together with a pencil study of Conwy Castle, circa 1800 on wove paper, unsigned, a few marks and light creases, sheet size 26.7 x 42cm (10.6 x 16.5ins)

Provenance: Private Collection, Wiltshire, UK.

(2)

£150 - £200



369* English School. Head portrait of a girl, circa 1850s, watercolour on card, head portrait half profile to left of a young lady with smooth dark brown hair and pensive gaze, verso with shorthand in early ink, 11.1 x 10cm (4.25 x 4ins), near contemporary polished wood frame, glazed, with old printed label on backboard 'Chas. D. Soar & Son, Carvers & Gilders, 1 Launceston Place, Victoria Grove, Kensington'

(1)

£150 - £200



Lot 370



Lot 371

370* Attributed to Joseph Fuhrich (1800–1876). Saint Nicholas of Tolentino, after Raphael, *pencil on laid paper*, 23.2 x 15.3cm (9.2 x 6.1ins), *pasted on modern backing paper, inscribed to backing card by Michael Jaffe 'Joseph Fuhrich (Keith Andrews)'*, window-mounted

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

The scene depicts Saint Nicholas of Tolentino standing within an arched architectural chapel, flanked by angels with Satan lying at his feet. With a star on his chest, the saint holds a crucifix and open book containing a quotation from John 15:10 : 'precepta Patris mei servavi, ideo maneo in eius dilectione'.

Attributed to Joseph Fuhrich, this German Nazarene School drawing after Raphael's lost altarpiece for the Baronci altarpiece at Citta di Castello (mostly destroyed in an earthquake of 1789), now exists in its complete form only in a copy by Ermegildo Costantino of 1791. The present drawing, perhaps dating from Fuhrich's time in Rome between 1827 and 1829, is almost certainly a copy after Costantino's version.

(1)

£400 - £600

371* Attributed to Sir John Gilbert (1817–1897). Feasting After the Battle, *watercolour on wove paper, heightened with white bodycolour and gum arabic*, depicting a medieval scene of soldiers and peasants camped in a clearing amongst oak trees, with game birds and deer being prepared for cooking over a fire, a pair of oxen pulling a haywain, soldiers attending to horses, and prisoners sitting on a fallen tree trunk, with vistas through the trees beyond, 29 x 44.5cm (11.5 x 17.5ins), *gilt moulded frame, glazed*

(1)

£400 - £600



372* **Attributed to Henry Acland (1815–1900).** A pair of watercolour views, watercolour and pencil on paper, one depicting a female figure in a blue dress and bonnet, seated on a rocky shore, with trees and mountains, indistinctly annotated in pencil by the artist lower left '[place name?]. Julii 24 1844', sheet size 16.8 x 24.8cm (6.6 x 9.75ins), the other depicting a lowland landscape with distant church tower and mountains beyond, indistinctly annotated in pencil by the artist lower right, sheet size 17.5 x 24.7cm (6.6 x 9.75ins), both mount-stained, framed and glazed, with pencil attribution on back of frames

(2)

£200 - £300



373* **Goodwin (Harry, 1842–1925).** Baveno, 1887, watercolour on paper, showing a view of Lake Maggio, Italy, signed and dated lower right, 34 x 67cm (13.25 x 26.25ins), framed and glazed

(1)

£200 - £300



374* **Attributed to Johan Anton Alban Ramboux (1790–1866).** Design for a stained glass window, pencil on cream wove paper, depicting a saint in church robes holding a book and thin staff, within an arched surround, with landscape in the background, pencil annotations in German to right blank margin, sheet size 22.4 x 20cm (8.85 x 7.9ins), tipped-on to later grey backing paper, window-mounted, with two small strips of old backing card mounted below with further pencil inscriptions apparently in the artist's hand

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

The pencil inscription to the right blank margin reads: 'Nasenflugel zu breit / Augen großartiger / besonders das obere Augenlid / im breiter', translating as: 'side of the nose too wide / eyes greater / especially the upper eyelid / in wider'. One of the two mounted annotations below gives the artist's name 'Palma Vecchio'.

Johan Anton Alban Ramboux trained initially at the Munich Academy in 1815, and then resided in Rome for extended spells between 1817 and 1827, and 1829 to 1841. In 1844 he became curator of the Wallraf Collection at Cologne. He is best known for his watercolour copies of Italian Primitives, which played an important role in the early appreciation of these hitherto neglected early artists.

(1)

£200 - £400



375* Browne (Hablot Knight, 1815–1882). Three medieval huntsmen on horseback with dogs, pencil on wove paper, signed with pencil monogram HKB to lower left corner, and with some measurements in pencil to upper margin, very light mount stain, sheet size 11.2 x 17.6 cm (4.5 x 7 ins), laid down on card, mounted, together with other 19th century English drawings, including: a pencil sketch of a working horse in harness and labourer, attributed to Edwin Landseer, sheet size 10.5 x 14 cm (4 x 5.5 ins), mounted; 2 pen & brown ink caricatures of male figures by William Makepeace Thackeray, each monogrammed lower left, sheet size 23.3 x 14.6 cm (9 x 5.75 ins) and slightly smaller, matching mounts; a head and shoulders pencil drawing of art critic Dr. Gustav Freidrich Waagen by F. Taylor, inscribed 'Finis Coronat opus' and 'Elcho 1885', sheet size 23.3 x 20.2 cm (9 x 8 ins), tipped onto paper and mounted; 4 drawings by John Leech, 3 mounted together on an album leaf, including one of an artist in his studio, the fourth depicting a street scene with figures, signed lower left, sheet size 12.2 x 18.2 cm (4.75 x 7 ins), mounted; 2 Cruikshank-style pen & ink drawings, one with watercolour, sheet size of latter 18.6 x 13.4 cm (7.25 x 5.25 ins), each mounted; a pencil drawing of a Turkish figure and detail of face by Thomas Charles Wageman, sheet size 11.7 x 10.4 cm (4.5 x 4 ins), with a copy of the engraving for which it was drawn mounted beneath, engraved by C. Taylor and published by R. Cruikshank; and a group of pencil portraits of gentlemen by an unknown hand, one titled "The Artist" and dated 1850

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

(1) £300 – £500



Lot 376

376* Hardy (James, 1832–1889). Figures in a landscape, oval pencil and watercolour, depicting a young man with a gun mounted on a grey horse, wearing a blue jacket and breeches, conversing with a young peasant girl holding a basket, and a dog beside, signed lower right, a few very small spots, 23.5 x 32.5cm (9.25 x 12.75ins), mounted, framed and glazed

(1)

£150 – £200



377* Hardy (Thomas Bush, 1842–1897). Venice from The Lagoon, 1891, watercolour with gouache, signed and dated lower right, 12.7 x 17.8cm (5 x 7ins) mount aperture, gilt frame, glazed

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

(1)

£200 – £300



378* Harper (Henry Andrew, 1835–1900). The Holy Land 1881, watercolour and gouache on paper, showing the pool and church at Lydda, signed and dated lower right, 25.5 x 35cm (10 x 13.75ins), framed and glazed, Laurence Oxley, Hampshire Gallery label to verso and contemporary artists label with manuscript inscription

Henry Andrew Harper (1835–1900) specialized in views of the Holy Land, and illustrated a number of books on the subject including J. C. Geikie's The Holy Land and the Bible in 1887, and his own Walks in Palestine (1888). His watercolours and drawings of Egypt and Nubia made in 1871 and 1872 were exhibited at Thomas Agnew in the 1870's and exhibitions of his Holy Land scenes were given by the Fine Art Society in 1894, 1897, 1899 and 1901.

(1)

£150 – £200



379* **Jacomb-Hood (George Percy, 1857-1929)**, Lord Milner at the Colonial Office, *black chalk with traces of pencil on artist's board (stamped Charles Roberson & Co. to verso), inscribed with title in pencil to upper left, 37 x 26.5cm (14.25 x 10.5ins), together with two pen and brown ink preliminary studies of a nude female figure, sheet size 29 x 22.8cm (11.5 x 9ins), plus a pencil study of a child, heightened with coloured crayons, signed with initials, and dated March 1928, and seven various etchings and reproductions by the same artist, one or two with manuscript instructions to the printer, etc., all contained in original green cloth artist's portfolio* (11) £150 - £200

380* **Darley (James Frederick, 1847-1932)**. Rural landscape, circa 1930s, *oil on board, showing a girl with cattle by a river, 45 x 74cm (17.75 x 29ins), with artist's studio stamp to verso, gilt moulded frame* (1) £100 - £200



381* **Leslie (Charles Robert, 1794-1859)**. Head of a Young Girl on her Deathbed, *pencil on cream wove paper, inscribed in a contemporary hand to verso 'Post Mortem Drawn by Leslie Xmas day morning', sheet size 30 x 22.8cm (11.8 x 9ins), window-mounted* Provenance: Collection of Michael Jaffé CBE (1923-1997), English art historian and director of the Fitzwilliam Museum, Cambridge. An unusual study of a deceased child, possibly from the artist's own family. (1) £150 - £200



Lot 380



382* **Linnell (James Thomas, 1826-1905).** Castle Rock, Borrowdale, near Keswick, Sepr. 1857, *black chalk heightened with white chalk on cream laid paper, titled and dated in pencil lower right, 20.3 x 31cm (8 x 12.25ins), together with Mountain Landscape, black chalk heightened with pastel on light brown wove paper, 12.5 x 20cm (4.8 x 7.9ins), both similarly framed and glazed*

Provenance: Private Collection, Herefordshire, UK.

(2)

£400 - £600



383* **Linnell (James Thomas, 1826-1905).** Studies of a man in a farmer's smock with stick, *black chalk and pencil, heightened with white on pale brown wove paper, vertical crease where previously folded, 29 x 45cm (11.5 x 17.75 ins, framed and glazed, together with Rural labourer resting, black and white chalk on light brown wove paper, 25 x 37cm (9.75 x 14.5ins), framed and glazed, plus Studies of a seated youth, black and white chalk on pale brown wove paper, 28 x 22cm (11 x 8.6ins), all framed and glazed*

Provenance: Private Collection, Herefordshire, UK.

(3)

£400 - £600



Lot 384

384* Phipps (Colonel Ramsay Weston, 1838–1923). Sketchbook of drawings, approximately 30 sketches, mostly pen & ink, but a few in pencil, comprising mainly landscapes and architectural studies, some double-page, some titled and dated, e.g. 'Carew Castle, Tenby, 1888'; 'Steps Cwm Bychan'; 'Holy Cross, Ireland, 1883'; 'Filey, 1884'; 'Monkstone, Tenby'; 'Manobier Castle, Tenby, 13 August 1888'; 'Pembroke Castle, 21 August 1888'; 'Lamphrey Palace, Tenby, August 1888'; 'Barmouth, 18 August 1893 (Low Tide)', leaf size 12 x 18cm (4.75 x 7ins), ownership inscription on front pastedown 'Colonel R.W. Phipps, The Stone, Chalfont St. Giles, Slough, Bucks', original quarter roan with slot for pencil, extremities rubbed and some marks, oblong 8vo, together with **Foskett (Charlotte Milford, d. 1880)**, Sketchbook of drawings, 1828–1834, approximately 35 pencil drawings, mostly landscapes and buildings, some dated, a few titled: 'Cook's Folly'; 'Peep at Eastnor Castle'; 'Herefordshire Beacon, Highest of Malvern Hills, Oct. 5th 1831'; 'St. Ann's Well, Gt. Malvern, Oct. 7th 1831'; 'Castle Rocks, Flat Holm'; 'Peep at Clevedon Court & part of old Village', leaf size 9 x 11.5cm (3.5 x 4.5ins), contemporary inscription on front pastedown 'Charlotte M. Foskett. August, 1828', original red half roan, lightly rubbed, small oblong 8vo, plus two other sketchbooks: a Rowney Solid Block Sketch Book, largely unused, but with 6 pen & ink drawings at the front (4 double-page) of landscapes in Wales (including 'From the Bridge, Barmouth'; 'From Mochras looking East'; 'Harlech'), original quarter roan (spine worn), oblong 8vo; and a book of competent pencil drawings of continental scenes (landscapes, buildings, trees, and architectural features), most sketches and front pastedown initialled C.M.J., some dated 1821, toned and some staining, original boards, soiled and worn, spine lacking, oblong 4to

(4)

£200 – £300



385* Pre-Raphaelite School. Young woman winding thread, early 20th century, gouache and watercolour, heightened with white bodycolour and gum arabic, on card, depicting a young woman with long wavy hair, wearing a metal circlet on her head, and a loose blue gown with pearl-trimmed green sleeves embellished with a circular brooch at the neck, winding a spool of thread, with a spinning wheel to her right, and a red-striped blue curtain behind her revealing an arched recess containing two pieces of blue and white pottery, some minor rubbing to edges, 47 x 34cm (18.5 x 13.25ins)

(1)

£150 – £200

386 No lot



387AR* **Brangwyn (Frank, 1867–1956)**. Drawing for Rockefeller mural *Man Labouring Painfully*, black chalk on tracing paper, laid down on card, showing various figures. and a dead goat being carried on a pole, monogrammed lower left, some wear and surface flaking, 47.5 x 77 cm (18.75 x 30.25 ins), mounted, together with another drawing similar, possibly for the same decorative scheme, depicting various figures, squared up for transfer, 67.4 x 48.7cm (26.5 x 19.25ins), mounted

Brangwyn was best known during his lifetime for his mural painting, particularly the four large murals commissioned by John D. Rockefeller Junior to decorate the entrance to the RCA Building, the centrepiece of the Rockefeller Plaza in Manhattan. The overall theme of Brangwyn's murals is man's search for eternal truth through Christ's teachings; the first three represent the stages in man's conquest of the physical world, while the fourth implies the essence of his destiny.

(2)

£150 - £200



388* **Spiers (Richard Phené, 1838–1916)**. Cowdray House Ruins, 1884 watercolour and pencil, signed and dated to lower margin, 26.5 x 38cm (10.25 x 15ins), mounted,

(1)

£100 - £150



389* **Sykes (John Gutteridge, 1866–1941)**. Summer Pasture, watercolour, depicting brown and white horned cattle lying in a meadow, with a homestead and geese in the background, signed lower left, mounted, framed, and glazed, with paper label on backboard inscribed in the artist's hand 'Summer Pasture, J.G. Sykes, 66 Dykes Hall Rd, Sheffield'

(1)

£100 - £200



Lot 390

390* Walton (Elijah, 1832–1880). "Sketch from nature. King's Heath Pool", watercolour on thick paper, laid down on card, depicting a woodland scene with old knarled tree, brambles, and ferns, signed in pencil lower left, 6cm closed tear to lower margin, 37.5 x 27.7cm (14.75 x 11ins), pencil title and signature on verso in the artist's hand

King's Heath is in Birmingham, the artist's birthplace; he passed his formative years there and studied at the Birmingham School of Art before attending the Royal Academy in London.

(1)

£100 – £200



Lot 392

392* Whympers (Josiah Wood, 1813–1903). The Woodcutters, 1865, fine watercolour on paper, with touches of white bodycolour, signed and dated lower right, 26.5 x 53.5cm (10.5 x 21ins) mount aperture, framed and glazed, together with Weir on the Avon, 1879, watercolour on paper, signed and dated lower left, 15.5 x 24.5cm (6.1 x 9.6ins) mount aperture, framed and glazed

(2)

£200 – £300



391* Charlemagne (Adolphe, 1826–1901). Vospominaniye [Recollection], 12 Dekabr [12 December or 24 December] 1877, watercolour, heightened with white bodycolour, showing a gathering of military figures and officials before a cavalry officer (possibly Tsar Alexander II), signed and dated lower left, titled and dated lower right, faded overall, 25.5 x 36.5 cm (10 x 14.4 ins), contemporary Russian black and gilt decorative frame, glazed

Russian artist Adolphe Josefovich Charlemagne (1826–1901) was born in St. Petersburg in 1826, and studied at the Imperial Academy of Arts from 1848. The majority of his works record the important events of the reign of Tsar Alexander II. The present work almost certainly relates to the aftermath of the Russian victory at the Siege of Plevna on 10 December 1877.

(1)

£200 – £400

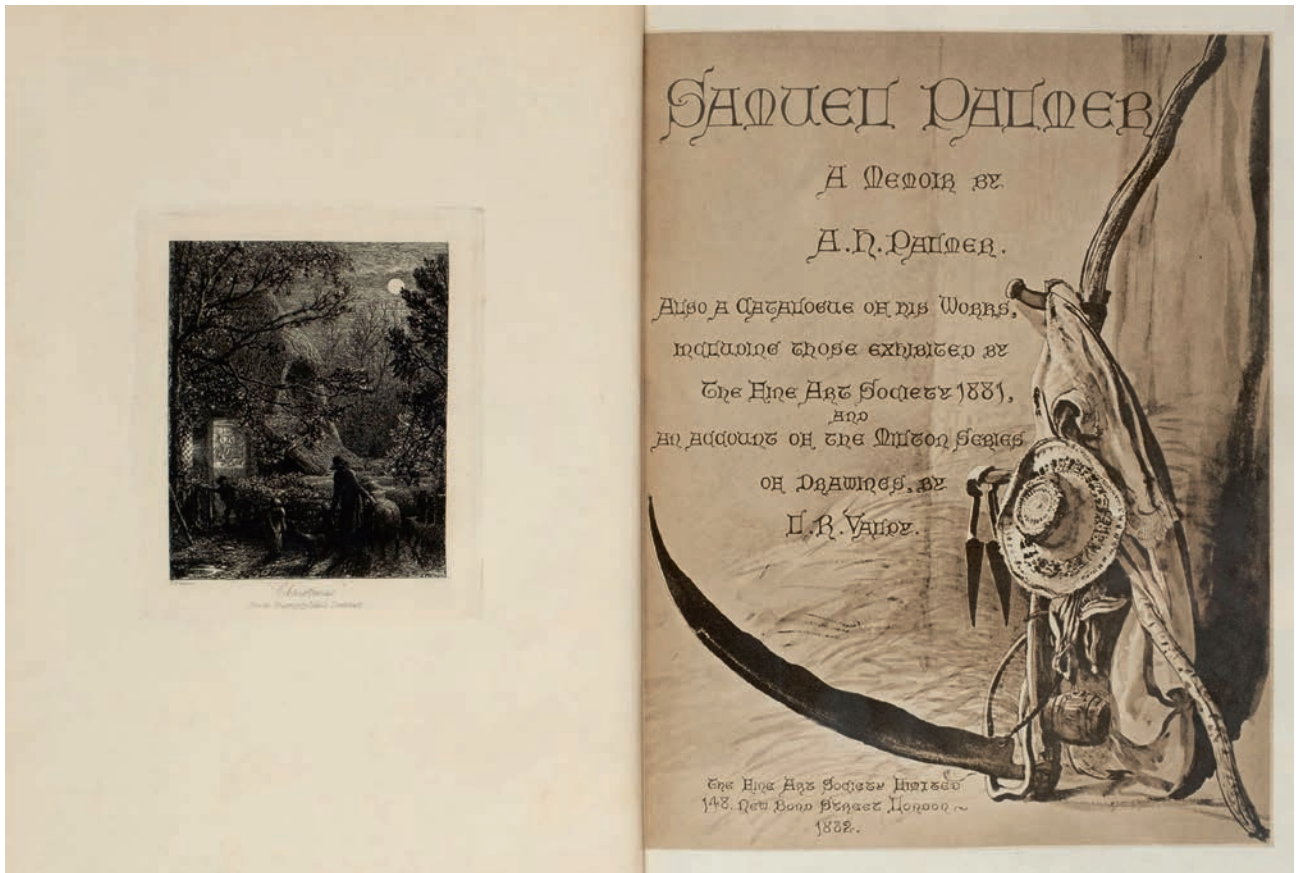


393* Cull (Alma Claude Burlton, 1880–1931). Coastal Scenes, 7 watercolours, five on artist's board, 2 on paper, comprising various marine views, mostly depicting battleships or yachts, all signed or initialled in pencil to lower margin, some titled and dated in ink or pencil (e.g. 'Portsmouth Har. Jul. 07'), generally spotted, largest somewhat creased, largest 22.7 x 29.1cm (9 x 11.5ins), smallest 12.8 x 18.1cm (5 x 7ins)

(7)

£200 – £300

19TH & 20TH CENTURY ETCHINGS, LITHOGRAPHS & WOODCUTS



Lot 394

394 Palmer (Samuel, 1805-1881). A Memoir by A.H. Palmer. Also a catalogue of his works, including those exhibited by the Fine Art Society 1881, and an account of the Milton series of drawings, by L.R. Valpy, Fine Art Society, 1882, *original etching as frontispiece by Samuel Palmer titled Christmas, pictorial printed title and 12 full-page plates, woodcut illustrations, some light browning to endpapers, inner hinges neatly restrengthened, original morocco-backed black cloth gilt, rebaked with original spine laid down (with a little loss to head and foot of spine, and faded to brown), 4to*

Lister E4, with printed title to lower margin "Christmas, From Bampfylde's Sonnet", the 4th state (of 5).

(1) £800 - £1,200

395* Palmer (Samuel, 1805-1881). Christmas, or Folding the Last Sheep, 1850, *etching on pale cream wove paper, the 4th state (of 5, as published in Samuel Palmer, A Memoir by A.H. Palmer, published by the Fine Art Society in 1882) with printed title to lower margin "Christmas" From Bampfylde's Sonnet', plate size 124 x 102mm (4.9 x 4ins), with margins, framed and glazed*
Provenance: Given by the author A.H. Palmer to Pellew Mugford (according to later handwritten note to verso); Estate of John Lawson (1932-2019).

Lister E4.

(1) £500 - £800



Lot 395



396* Whistler (James Abbot McNeill, 1839–1903). Billingsgate, 1859, etching on cream laid paper, signed and dated in the plate, as issued in Philip Gilbert Hamerton, *The Portfolio*, 1878, plate size 152 x 223mm (6 x 8.75ins), sheet size 230 x 303mm (9 x 11.9ins), framed and glazed Kennedy 47.

(1)

£200 – £300

397* McBey (James, 1883–1959). Sunrise at Tarragona, 1911, etching with drypoint on cream laid paper, signed in ink and inscribed to William Hutchison to lower right margin, additionally titled by the artist to upper left margin 'Sunrise at Tarragona', some scattered spots and light soiling to sheet edges, laid down on old backing card, plate size 148 x 225mm (5.8 x 8.8ins), sheet size 202 x 302mm (8 x 11.9ins), together with another etching by McBey from the Dutch Set, similarly signed and inscribed in ink to William Hutchison, plate size 119 x 163mm (4.7 x 6.4ins), plus an original pen and black ink sketch by the same artist depicting a river scene with moored rowing boat and figure, signed and titled in ink to lower right margin Sketch for Fratrax [?], image size 137 x 204mm (5.4 x 8ins), framed Hardie 103.

(3)

£300 – £400



Lot 397



Lot 397



398* Shannon (Charles Haslewood, 1863–1937). *The Sea Coast*, lithograph printed in brown on pale cream wove paper, light mount stain, signed in pencil, image size 23.5 x 25cm (9.25 x 9.9ins), sheet size 28.5 x 38.7cm (11.25 x 15.25ins), window-mounted (1) £150 - £200



399* Shannon (Charles Haslewood, 1863–1937). *Romantic Landscape*, 1893, lithograph on laid paper, published in *The Dial*, October 1893, with artist's name, title and date inscribed in blue pen to foot of lower blank margin, image size 22.5 x 21.6cm (8.9 x 8.6ins), sheet size 35.5 x 27cm (14 x 10.6ins), window-mounted Provenance: Collection of Michael Jaffé CBE (1923–1997), English art historian and director of the Fitzwilliam Museum, Cambridge. (1) £80 - £120



400* Pissarro (Lucien, 1863–1944). *Les Lavandieres (Le Lavoir)*, 1897, colour wood engraving printed from four blocks, a very good impression on ivory japan laid paper, from the edition of around 100 impressions published in *Album des Peintres-Graveurs, Volume II*, published by Ambroise Vollard, Paris in 1897, signed with initials and numbered 81 in pencil below the image, image size 234 x 108mm (9.25 x 4.25ins), sheet size 32 x 22cm (12.5 x 8.7ins), window-mounted Fern 106. Provenance: Collection of Michael Jaffé CBE (1923–1997), English art historian and director of the Fitzwilliam Museum, Cambridge. (1) £300 - £400



Lot 401

401* Wood (William Thomas, 1877-1958). Searchlights over London, 1915, lithograph with hand-colouring by the artist, showing searchlights over the Thames, signed in pencil lower right, image size 39 x 54cm (15.25 x 21.25ins), framed and glazed

The rare issue with hand-colouring by the artist himself. The first Zeppelin air raid on London took place on the 31st May, 1915. Flying at 11,000 feet, and with their engines turned off, they were difficult to spot. In response to these terrifying surprise attacks coastal searchlight units, were redeployed in the city. The searchlight units became adept at catching Zeppelins in their lights so that they could be destroyed and by the Autumn of 1916 the use of Zeppelins ceased. In 1918 Wood was appointed official war artist to the Balkans, and his drawings of this conflict were used to illustrate *The Salonika Front*, by A. J. Mann, published by A & C Black in 1920.

(1)

£300 - £500

402* Armitage (Jean, 1895-1988). Great Spotted Woodpecker, colour woodcut, printed in an edition of 50 impressions, signed, titled and numbered 1/50 in pencil, image size 26 x 24.5cm (10.25 x 9.5ins), sheet size 34.5 x 30.5cm (13.5 x 12ins), together with *The Owl*, colour woodcut, printed in an edition of 50 impressions, signed, titled and numbered 36/50 in pencil, some heavy overall spotting, image size 26 x 20.5cm (10.25 x 8ins), with margins

(2)

£150 - £200



Lot 402



Lot 403



Lot 405

403* **Bartlett (Charles William, 1860–1940)**. *Ushibuse*, 1916, colour woodcut, rectangular artist's seal CWB, signed in red pencil to lower margin, and with oval publisher's seal of Watanabe Shozaburo to lower left margin, some light toning, image size 22.8 x 35.5cm (9 x 14ins), framed and glazed

(1)

£300 - £500

404* **Bauer (Marius, 1867–1932)**. *Mecca Pilgrims*, 1892, etching on laid paper, signed with initials in pencil, and numbered 40 lower left, some overall paper toning, plate size 86 x 330mm (3.4 x 13ins), sheet size 165 x 400mm (6.5 x 15.75ins), framed glazed, together with 4 other early 20th century continental etchings: *Arthur Paunsen (Abschied)*, *Brouet, Coussens (Le pont de la tournelle)*, and one other of Vienna (*Wien 'Am Hof'*), all signed in pencil, various sizes, framed and glazed

(4)

£100 - £150

405* **Baumer (Lewis, 1870–1963)**. *'The Apple'*, 1924, drypoint etching on pale cream japan paper, signed and titled in pencil, plate size 20 x 16.1cm (7.9 x 6.4ins), framed and glazed, together with **Soper (George, 1870–1942)**. *The Hay Cart*, 1921, drypoint etching on pale cream paper, signed in pencil lower right, plate size 19.8 x 28.7cm (7.8 x 11.3ins), with margins, framed and glazed, plus **Rushbury (Herny George, 1889–1968)**. *St. Martin's in the Fields*, 1944, drypoint etching, printed with plate tone, signed in pencil, plate size 29 x 26.5cm (11.4 x 10.2ins), framed and glazed, and 2 others: **William Douglas Macleod (1892–1963)**, *On the Canal, Venice*, etching, signed in pencil, plate size 31.5 x 20.5cm (12.5 x 8.2ins), framed and glazed (glass cracked); and an early 20th century pencil study on paper of a young oriental girl, indistinctly signed lower right, laid down on card, sheet size 18.5 x 13.8cm (7.3 x 5.5ins), framed and glazed

(5)

£150 - £200



Lot 404



406* **Bone (Muirhead, 1876-1953).** The Apse, Leon Cathedral, Spain, 1932, *etching and drypoint on off-white paper, a strong rich impression, signed lower right, plate size with margins 35.5 x 24.7cm (14 x 9.7ins), framed and glazed*
Dodgson 441, x/x. Published in the portfolio Old Spain in 1936.
(1) £150 - £200



407* **Boxsius (Sylvan G., 1878-1941).** At Winchelsea, *colour woodcut, titled lower left, signed in pencil lower right, image size 15 x 10cm (6 x 4ins), framed and glazed, with Ryman & Co Ltd, Fine Art Dealers label to verso*
(Margin) £100 - £150



408* **Roussel (Theodore, Casimir, 1847-1926).** Pierrot en Pied (portrait of the Lady A.C.), 1888, *etching on laid paper, with plate tone, trimmed to plate margins, signed in pencil on tab, to lower left, 25.5 x 19cm (10 x 7.5ins), antique-style gilt frame, glazed, with printed label of Messrs. Gooden & Fox, Printsellers, Publishers and Dealers in Works of Art, 57, Pall Mall label to verso*
Hausberg 10 i/i.
A depiction of Lady Archibald Campbell appearing on stage in the role of Pierrot. Whistler also painted her portrait, and made an oil sketch of her performing in the role of Orlando in Shakespeare's As You Like It in 1884.
(1) £200 - £300



409* **Copley (John, 1875-1950).** Study of a boy, *etching on paper, showing a young boy sitting in a chair, signed in pencil, image size 18 x 22.5cm (7 x 8.75ins), modern frame, glazed, frame size 35 x 37.5cm (13.75 x 14.75ins)*
(1) £80 - £120



Lot 410

410* **West (Joseph Walter, 1860-1933).** 'Salvage', 1915, lithograph printed in dark brown-black on thin laid paper, signed and titled in pencil, very light old mount stain, image size 177 x 255mm (7 x 10ins), sheet size 235 x 344mm (9.25 x 13.6ins), tipped-on to backing card, together with **Legros (Alphonse, 1837-1911).** La Peche a la Truite, etching with aquatint on antique laid paper, a rich, dark impression, signed in pencil lower right, pale mount stain, plate size 33.5 x 44.5cm (13.2 x 17.5ins), sheet size 40.5 x 54.7cm (16 x 21.5ins), plus **Montgomerie (William Hugh Canning, 1881-).** The Linnhe of Lorne, etching with drypoint, published in an edition of 65 impressions, signed in pencil, publisher's blindstamp to lower left, plate size 31.5 x 54.5cm (12.25 x 21.5ins), with full wide margins, mounted, and other early 20th century etchings, including Martin Hardie, The Old Harbour Light, North Queensferry, Dorothy G. Woollard, Place des Cordeliers, Dinan, 8 various etchings by C.H. Baskett (The Dawn Wind, Lymington Marshes, Matching, Essex, The Road to the Uplands, Cremyll Point, Plymouth, Sussex Marshland, A Corner in Bruges & The Steam Plough), Duncan Rhind, street scene, Lettice Sandford, etc., all signed in pencil, various sizes. The first work was reproduced in 'The Year 1915 Illustrated: A Record of Notable Achievements and Events', published by Headley Brothers in late 1915, and titled 'Rescuing Women and Children from a Cellar at Ypres'. (35) £300 - £500

411AR* **Drury (Paul, 1903-1987).** Head of a Young Woman, 1930, etching and engraving on wove paper, published in an edition of 100 impressions by the Print Collector's Club, 1930, signed in pencil, a very good sharp impression, plate size 145 x 120mm (5.7 x 4.7ins) with margins, framed and glazed. Garton 26, viii/viii. (1) £200 - £300



Lot 411



Lot 412



Lot 413

412* **Giles (William, 1872-1939).** Quedlinburg-Am-Harz, 1909, colour woodblock, a proof aside from the published edition, signed in pencil to lower margin, single-rule border added in pencil, sheet size 36.8 x 23.3cm (14.5 x 9.2ins), laid down on old backing card, together with **Seaby (Allen William, 1867-1953),** New Forest Ponies, colour woodblock on laid japan paper, signed in pencil, additionally inscribed in pencil to lower blank margin 'New Forest Ponies. Colour Print from Wood Blocks' by the artist, sheet size 24.8 x 35.7cm (9.8 x 14.1ins)
(2) £150 - £200

413* **Gill (Eric, 1882-1940).** Earth Receiving (from Procreant Hymn), 1926, copper engraving on cream laid paper, from the edition of 15 impressions, signed and numbered 14/15 in pencil, plate size 111 x 86mm (4.4 x 3.4ins), with margins, framed and glazed Physick 367.
(1) £200 - £300



414* **Gross (Anthony, 1905-1984).** Chateau Correze, copper etching on thick Arches wove paper, printed by the artist's daughter, Mary West, at the artist's studio, circa 1984, published by Merivale Editions, in an edition of 500, numbered in pencil 329/500, plate size 152 x 228mm (6 x 9ins), sheet size 210 x 295mm (8.25 x 11.6ins), mounted
(1) £100 - £150



415* **Gwynne-Jones (Allan, 1892-1982).** Horses watering in the farmyard, 1928, etching on ivory handmade wove paper, signed lower right, plate size 30.5 x 36.8cm (12 x 14.5ins), framed and glazed
(1) £200 - £300



416* **Hughes-Stanton (Blair, 1902–1981).** Arkades, 1979, woodcut on wove paper, watermarked 'Somerset England', inscribed in pencil 'For Tom Blundell' and signed and dated lower right, sheet size 57 x 38cm (22.5 x 15)
Originally produced as one of four illustrations for John Milton's 'Four Poems' published by the Gregynog Press in 1933 in an edition of 250 copies.
(1) £100 - £150



417* **Kuh (Wilhelm Friedrich, 1886–1967).** Goats on a mountain top, 1923, colour woodcut on laid paper, signed, dated and marked 'Orig. Handdruck No. 12' in pencil to lower blank margin, some scattered spots, image size 15.5 x 20.5cm (6 x 8ins), sheet size 29.5 x 39cm (11.6 x 15.3ins), framed and glazed
(1) £80 - £120



418* **Leighton (Clare, 1898–1989).** Evening at Cavtat, Croatia, 1927, wood engraving, on ivory paper, Sa very good impression, from the published edition of 60, signed, titled and numbered 2/60, image size 198 x 307mm (7.75 x 12.1ins), framed and glazed
Martin Hardie 40.
(1) £200 - £300



419* **Lewis (John, 1912–1996).** Young Couple in a Bar, 1934, wood engraving on pale cream wove paper, signed and dated in pencil to lower margin, image size 9.3 x 7.2cm (3.7 x 2.75ins), with margins, framed and glazed
An unusual wood engraving thought to be by the typographer and printing historian John Lewis (1912–1996), author of Printed Ephemera published in 1962.
(1) £100 - £150



420* Mackey (Haydn Reynolds, 1883-1979). 'I think we had a doale of syder' (from The Unfortunate Traveller by Thomas Nash), circa 1930, hand-coloured linocut on thin japan tissue, laid down on thin card, numbered 1/50 in pencil, unsigned, some minor spots, image size 21.7 x 23.9cm (8.5 x 9.5ins), sheet size 25 x 25cm (9.75 x 9.75ins) (1) £80 - £120



Lot 421

421* Mackley (George, 1900-1983). The Watchtower, woodcut on paper, numbered 9/75, titled in pencil to margin lower left, signed lower right, 13 x 15cm (5 x 6ins), framed and glazed, together with Benenson (Leslie, 1941-). Don Quixote and The Windmills, 1977, woodcut on paper, artist's proof numbered 6/10, signed lower right, image size 11 x 16cm (4.25 x 6.25ins) plus Volsunga Saga: illustration, 1969, signed lower right, 12.5 x 8cm (5 x 3ins), both unframed (3) £200 - £300



422* MacNab (Iain, 1890-1967). Bro Lawrence, woodcut on thin handmade wove paper, from the edition of 12 impressions only, signed, titled, numbered 2/12, and inscribed to Alison McKenzie, image size 12.6 x 8.4cm (5 x 3.3ins), sheet size 19 x 14cm (7.5 x 5.6ins), window-mounted (1) £200 - £300



423AR* **MacNab (Iain, 1890-1967).** *Le Gouter*, 1929, woodcut on thin laid paper, a fine richly inked impression, from the published edition of 40 impressions, signed and numbered 14/40 in pencil, image size 12.5 x 22.8cm (5 x 9ins), with margins, framed and glazed (1) £400 - £600



424AR* **MacNab (Iain, 1890-1967).** *Le Marche*, 1951, woodcut on wove paper, from the edition published by the Print Collectors' Club in 1951, signed in ink (a little faded), image size 16.5 x 24.8cm (6.5 x 9.8ins), with margins, framed and glazed (1) £300 - £400



425AR* **MacNab (Iain, 1890-1967).** *The Brave Bull*, 1951, woodcut on thin laid paper, a clean strong impression, from the published edition of 50 impressions, signed, titled and numbered 22/50 in pencil, image size 12.8 x 20.1cm (5.1 x 8ins), with wide margins, framed and glazed (1) £300 - £500



426* **Millais (John Everett, 1829-1896).** 'The Baby-House', [1872], etching on chine collé, published by the Etching Club in 1872, showing a small girl sitting by a doll's house and an older girl sitting on a chair beside, artist's signature, monogram, and title within image, plate size 14.3 x 18.3cm (5.5 x 7.25ins), mounted, framed and glazed (1) £80 - £120



427* **Platt (Charles, Adam, 1861-1933).** The Two Sloops (East River), New York, 1889, drypoint etching on heavy japan paper, published by H. Wunderlich & Co., New York, signed in pencil lower right, plate size 29.4 x 46.5cm (11.5 x 18.25ins), with margins, framed and glazed (1) £100 - £200



428* **Royds (Mabel Alington, 1874-1941).** The Donkey Boy, colour woodcut, signed in pencil lower right below image, plate size 18 x 24.5cm (7 x 9.75ins), mounted, framed and glazed

Mabel Royds married fellow-artist E.S. Lumsden in 1913 and their honeymoon involved extensive travel on the Continent and subsequently to Port Said and Bombay. The following year the couple returned to India and Lumsden served in the army there. In 1916 they embarked on an arduous trek in the Himalayas; this journey specifically, and the time spent in India generally, provided much inspiration for both artists. (1) £200 - £300



429* **Sandford (Lettice, 1902-1993).** Illustrations to The Song of Songs, 1936, four copper engravings on cream laid paper, including three which were not used for the published edition by the Golden Cockerel Press, each signed in pencil, plate size 25 x 18.5cm (9.75 x 7.25ins), sheet size 37.5 x 28cm (14.75 x 11ins) Chanticleer 110.

Only one of these four illustrations (depicting a standing man and woman) was used in the published edition, page 23. The other three engravings are from the set of six unused illustrations which were issued as an extra suite. (4) £400 - £600



430AR* **Seaby (Allen William, 1867–1953)**. Osprey, circa 1918, colour woodcut, signed and numbered 48/100, some spotting, image size 358 x 229mm (14.1 x 9ins), with margins, framed and glazed

According to the online catalogue entry for this work by the British Museum, an impression of this print was exhibited at the 23rd Exhibition of the International Society of Sculptors, Painters and Gravers in 1918.

(1) £200 - £300

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

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

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

(1) £150 - £200



Lot 431



432* **Slater (Eric, 1896–1963)**. The Mill-Stream, circa 1930, colour woodcut, signed and titled in pencil, image size 20.5 x 30.5cm (8.1 x 12ins), with margins, framed and glazed

(1) £300 - £400



Lot 433

433* **Squirrell (Leonard Russell, 1893-1979)**. 'The Shadowed Corner - Marseilles', etching with aquatint, signed and titled in pencil to lower margin, some light overall toning, plate size 27.5 x 34.5cm (10.75 x 13.5ins), with margins, framed and glazed, together with **Rushbury (Henry George, 1889-1968)**. Horse Guards, Whitehall, etching with drypoint, signed in pencil, plate size 22 x 28cm (8.7 x 11ins), framed and glazed, plus **Blampied (Edmund, 1886-1966)**, Wheelbarrow Race, etching, with plate tone, on cream laid paper, signed in pencil, plate size 30.5 x 22cm (8.6 x 12ins), framed and others, and other various British etchings, including **Winifred Austen (1876-1964)**, Female Mallard Duck and Ducklings, signed, **James Henry Dowd (1883-1956)**, Children on a Beach, signed, **Leonard Robert Brightwell (1889-1983)**, The Babes in the Wood, **Tom Maxwell (-1937)**, Albert Bridge, Glasgow, **Philip Kappel**, Off Hatterac (some creasing and unframed), **Anthony Michael Dyson (1931-)**, Cutty Sark, etching on paper, signed and numbered 111/175, **Ken White (1943-)**, Baptist Hill, signed and numbered 21/100, **Michael Chaplin**, Five Rise Lock, signed and numbered 8/185, **Yoshijiro Urushibara (1888-1953)**, In the Docks, 1924, colour woodcut after **Frank Brangwyn**, signed and dated, etc., all except one framed and glazed

In the Docks, cut and printed by Urushibara after a watercolour by his friend and collaborator Frank Brangwyn was published in the portfolio Ten Woodcuts (John Lane, 1924) in an edition of 270. Chapman & Horner, Yoshijiro Urushibara: A Catalogue Raisonné (2017), UB37.

(15) £300 - £500

434* **Underwood (Leon, 1890-1975)**. The Dream of Mardocheus, 1929, wood engraving (from *The Book of Esther*), printed on thin cream laid paper, traces of adhesive tape residue to upper and lower margins, image size 18 x 12.5cm (7.15 x 5ins), sheet size 33.5 x 21.7cm (13.25 x 8.5ins)

Provenance: Collection of John Rowlands (1931-2016), former Keeper of Prints and Drawings at the British Museum.

(1) £70 - £100



Lot 434



435* **Urishibara (Yoshijuro, 1889–1953).** Blossoms, circa 1935, coloured woodcut, with red seal mark, numbered 65, signed in pencil lower right, image size 24 x 33cm (9.5 x 13ins), faded, framed and glazed

(1)

£150 - £200



436AR* **White (Ethelbert, 1891–1972).** The Vale Pond, Hampstead, 1923, wood engraving on pale cream wove, from the published edition of 50 impressions, signed, titled and numbered 6/50 in pencil, image size 140 x 179mm (5.5 x 7.1ins), period frame, glazed Hilary Chapman, Ethelbert White's Wood Engravings (1992), 21.

(1)

£200 - £300



437AR* **Peri (Peter Laszlo, 1898–1967).** Mother and child, 1944, etching with heavy plate tone, numbered 2/100, signed and dated lower right, image size 35 x 25cm (13.75 x 9.75ins) with margins, framed and glazed

Peter Laszlo Peri (1898–1967) was born in Budapest, lived in Berlin in the 1920s, during which time he exhibited with László Moholy-Nagy. He emigrated to Britain in the 1930s due to his communist politics and Jewish parentage.

(1)

£100 - £200

20TH CENTURY PRINTS, WATERCOLOURS & PAINTINGS



438* **Bartlett (Charles, 1921-2014)**. 'Autumn Reeds', colour etching, signed, titled and numbered 4/150 in pencil, some pale foxing to blank margins, plate size 36.2 x 46.7cm (14.25 x 18.4ins), sheet size 58.5 x 68.5cm (23 x 27ins), framed and glazed, together with other various modern and contemporary artists' prints, including two colour etchings of nude female torsos by Willi Kissmer (1951-2018), each signed and numbered 150 and 197 of 250 impressions in pencil, two small etchings of female figures by Antia Klein (1960-), each signed and dated '98 and '97 and numbered 41/150 and 45/150 respectively (the latter with some marks and soiling, a study of a female nude by Shenda Amery, signed and dated '82, two colour etchings by Inge Clayton (1942-2010), entitled *Andante, con motto, Allegro*, signed, dated '94, titled and numbered 4/20 in pencil, and 'On Special Offer', signed, dated '93, titled and numbered 24/35, each with printed label of the Anna-Mei Chadwick gallery, London to verso, an etching with aquatint by Thomas Newbolt, titled *Procession IV*, signed, dated 1996, titled and numbered 2/30, a Robert Lenkiewicz colour poster for *Project 18 - The Painter with Women*, 1994, signed by the artist, a colour etching by Greenwood, titled *Springfield*, dated '73, a colour etching by Richard O'Connell, titled *On the Beach*, and dated 1973, and a watercolour and black ink drawing by Montse Roldos, signed, all framed and glazed

(13) £200 - £300

439AR* **Beuys (Joseph, 1921-1986)**. *Robbe (Seal)*, 1981, colour lithograph on wove paper, published by Galerie Klein, Bonn, unsigned, sheet size 100.5 x 61cm (39.5 x 24ins), framed and glazed Schellmann 390.

(1) £200 - £300

440AR* **Blake (Peter, 1932-)**. Untitled (from *The Freud Museum 10th Anniversary Portfolio*), 1997, colour screenprint on Fabriano Artistico paper, printed by Gresham Studio, Cambridge, and published in *The Freud Museum 10th Anniversary Portfolio* in an edition of 100, image size 38.5 x 52cm (15.2 x 20.5ins), sheet size 51 x 64cm (20.1 x 25.2ins), framed and glazed, with printed label to verso

(1) £200 - £300



Lot 439



Lot 440

441* **Brunsdon (John, 1933-2014).** Pass near Coniston, colour etching, signed, titled, and numbered 114/150, some light handling marks and minor soiling to blank margins, plate size 59 x 44cm (23.25 x 17.4ins), sheet size 77.5 x 58.5cm (30.5 x 23ins), together with Tremadoc Bay, colour etching, signed, titled and numbered 59/100 in pencil, plate size 59.5 x 44.8cm (23.5 x 17.6ins), sheet size 79 x 56.5cm (31 x 22.25ins), plus Derwent Water, colour etching, signed, titled and numbered 70/75 in pencil, some light marks and minor light toning, plate size 45 x 60cm (17.75 x 23.5 ns), sheet size 58 x 79cm (23 x 31ins)
(3) £300 - £500

442* **Brunsdon (John, 1933-2014).** Stonehenge, colour etching with aquatint, signed, titled, and numbered 'Artist Proof 1/10' in pencil to lower margin below image, small water-stain to lower left blank corner, plate size 44.5 x 59.5cm (17.5 x 23.5ins), mounted, framed and glazed (glass cracked to lower left corner)
(1) £200 - £300



Lot 441



Lot 442



Lot 443

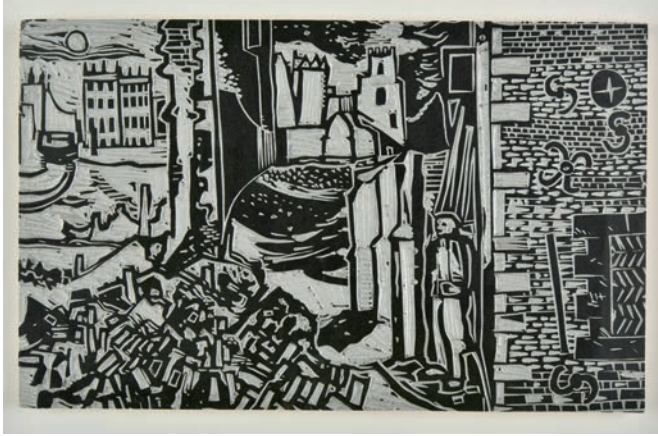
443* **Eccleston (Harry Norman, 1923–2010).** Booms-a-Daisy 1950, etching on paper, showing the Theatre Royal, Bilston, numbered 5/30 and titled, signed and dated in margin, additionally inscribed 'To Bentley', image size 19 x 12.5cm (7.5 x 5ins), framed and glazed, together with two later etchings by the same artist from the Caponfield Suite, 1980, numbers 8 and 10, image size 49.5 x 36cm (19.5 x 14ins), both signed and titled, sheet size 76 x 56cm (30 x 22ins, unframed (3) £150 - £200



444* **Filonov (Pavel, Nikolaevitch, 1883–1941).** Carnival Week (Fastnachtswoche), colour lithograph on heavy wove paper, printed and published by Mourlot, Paris, in an edition of 2000, with publisher's circular blindstamp lower left, numbered in pencil 888/2000 lower left, image size 70 x 88cm (27.75 x 34.5ins), sheet size 77 x 100cm (30.25 x 39.25ins), in very good condition, framed and glazed (1) £100 - £150



445* **Gentleman (Tom, 1882–1966).** The Grey Horses, 1946, colour lithograph, printed by The Baynard Press for School Prints Ltd., London (S. P. 11), sheet size 49.5 x 76.5cm (19.5 x 30ins), framed and glazed (1) £100 - £150



446* **Graham (Rigby, 1931-2015)**. Landscape with buildings and standing figure, original linocut printing block, mounted on plywood, 24.7 x 39.5cm (9.75 x 15.5ins), white painted box frame, glazed (Margin) £100 - £150



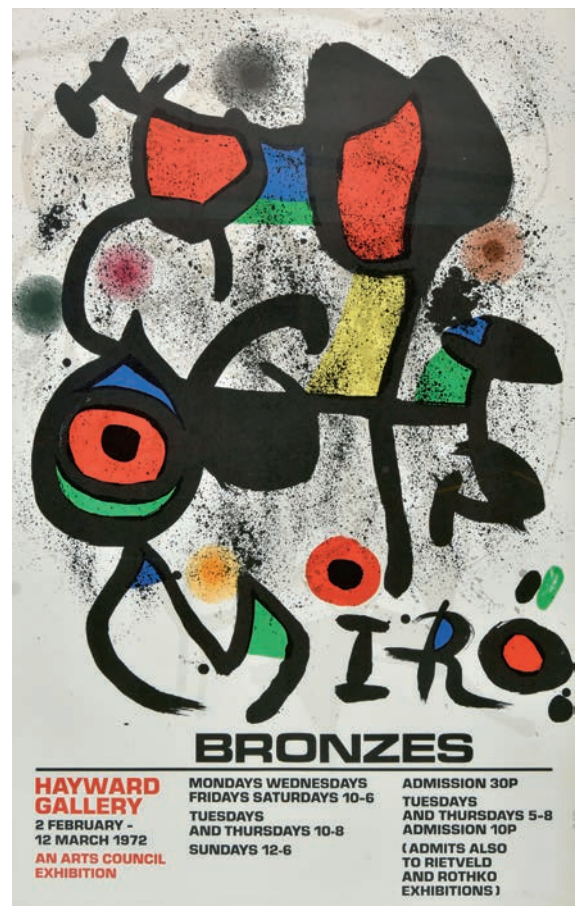
447* **Graham (Rigby, 1931-2015)**. Town Scenes, together 3 original linocut printing blocks, each mounted on plywood, 22.8 x 22.8cm (9 x 9ins) and similar, matching white-painted box frames, glazed (3) £200 - £300

448* **Jensen (Alfred Julio, 1903-1981)**. 150 Years of Growth, Great Neck Public Schools, 1965, colour screenprint, printed by Sheila Marbain at Maurel Studio, New York in 1965, signed edition of 100 impressions, numbered 63/100, and signed by the artist in pencil lower right, some light marks, sheet size 101 x 75cm (39.75 x 29.5ins) (1) £200 - £300

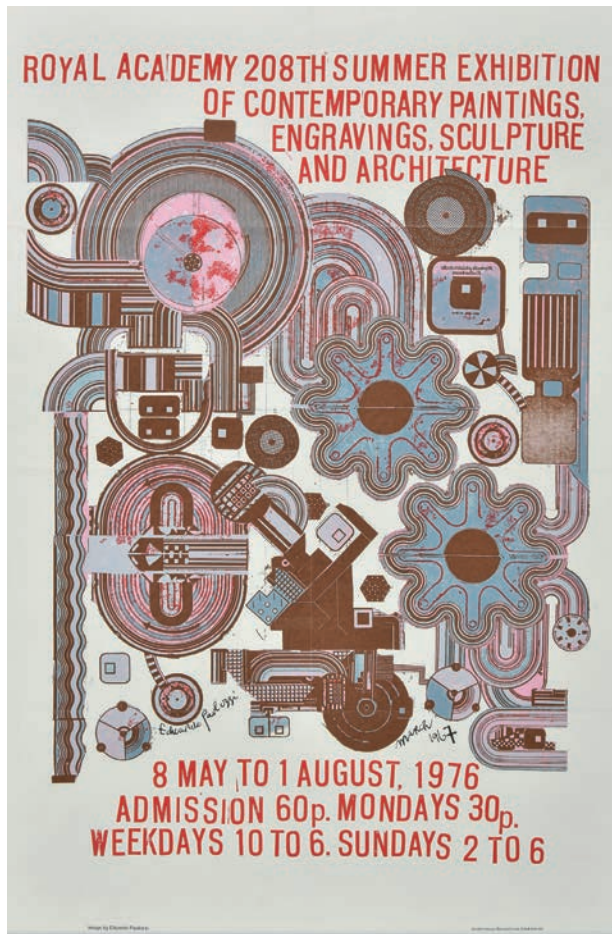
449* **Miro (Joan, 1893-1983)**. Bronzes, 1972, colour lithograph, for the exhibition of Miro Bronzes at the Hayward Gallery, London in 1972, sheet size 90.5 x 57cm (35.5 x 22.25ins), framed and glazed Mourlot 846. (1) £100 - £150



Lot 448



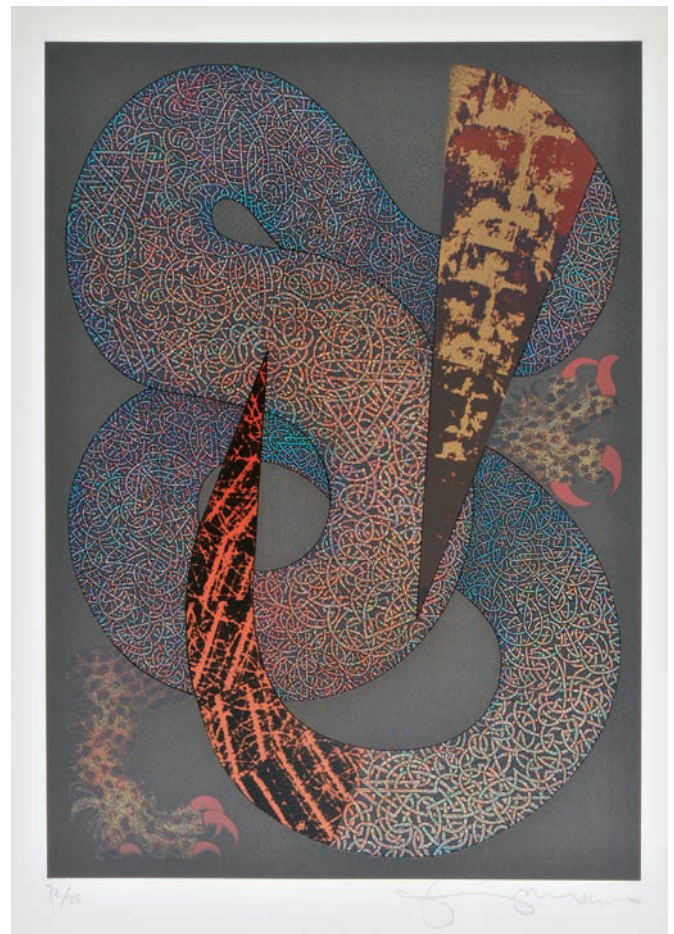
Lot 449



450* **Paolozzi (Eduardo, 1924–2005)**. The Royal Academy Summer Exhibition of Contemporary Paintings, Engravings, Sculpture and Architecture, 1976, colour screenprint, designed by Eduardo Paolozzi and Gordon House, printed by G & B Arts Ltd., sheet size 76 x 51cm (30 x 20ins), framed and gazed

(1)

£100 – £150



451* **Phillips (Tom, 1937–)**. Dante's Inferno, 1982, 6 colour screenprints (from the full set of 9), printed on Crisbrook handmade paper, published by Waddington Gallery in 1982, in an edition of 75, each with Advanced Graphics circular blindstamp to lower right corner, signed and numbered in pencil, sheet size 75.5 x 54.5cm (29.75 x 21.5ins)

The individual titles are: Veltro: Levels of Allegory, Canto I; Una Selva Oscura: The Dark Wood, Canto I; A Folly for Wisdom, Canto IV; The Wood of the Suicides, Canto XII; Geryon: Monster of Fraud, Canto XVII & Flying Man: Ape of Nature, Canto XXIX.

(6)

£200 – £300

452AR* **Piper (John, 1903–1992)**. Willington Dovecote, Bedfordshire, 1978, colour lithograph, printed by Curwen Studio, London, published by Christie's Contemporary Art and the National Trust, in an edition of 120 impressions, signed lower right, this impression unnumbered, publishers blindstamp lower right, pale mount stain, image size 42 x 56cm (16.5 x 22ins), sheet size 57 x 71cm (22.5 x 28ins), framed and glazed

Levinson 286.

(1)

£200 – £400



Lot 452



Lot 453

453* **Roberts (John, 20th c.)**. *Floral Heads*, 1982, mixed media, captioned, signed & dated in pencil to lower margin, image size 30.5 x 49.5cm (12 x 19.5ins), framed & glazed, together with *Take a Card*, 1983, uncoloured lithograph of male figure holding an ace of spades playing card, captioned, signed & dated in pencil to lower margin, image size 41.5 x 24cm (16.5 x 9.5ins), framed & glazed, (limited edition 15/50), together with **Brangwyn (Frank, 1867-1956)**. *Busy street scene before an Abbey*, lithograph, heightened with watercolour, apparently unsigned, 41 x 31cm (16 x 12.25ins), framed and glazed, plus **Sorel (Agathe, 1935-)**. *Rochers*, colour etching, 1960, signed, titled and numbered 22/30, plate size 45.5 x 35.5cm (18 x 14ins), framed and glazed, plus **Howerd (Geoffrey, 20th c.)**. *Chelsea Pensioners*, mounted colour lithograph, signed and dated in pencil to lower margin, 35 x 25cm (13.75 x 9.75ins), framed and glazed, and four other framed and glazed prints by artists including Peter Godfrey Coker and Hubert Andrew Freeth (9) £100 - £200



454* **Rothenstein (Michael, 1908-1993)**. *Peacock Bird*, 1988, woodcut printed in colours, depicting a peacock and butterflies, from the published edition of 50 impressions, signed in pencil lower right below image and numbered lower left 16/50, image size 60.5 x 80.5cm (23.75 x 31.75ins), mounted, framed and glazed, together with *Timber Felling in Essex*, 1945, lithograph printed in colours, printed at The Baynard Press for School Prints Ltd., 48.5 x 75cm (19 x 29.5ins), mounted, framed and glazed Sidey 373 (*Peacock Bird*). (2)

£200 - £300



455* **Rothenstein (Michael, 1908–1993).** Timber Felling in Essex, 1946, colour lithograph printed by the Baynard Press, for School Prints Ltd, London, sheet size 49.5 x 76.5cm (19.5 x 30.25ins), framed and glazed
The artist's first published print.

(1)

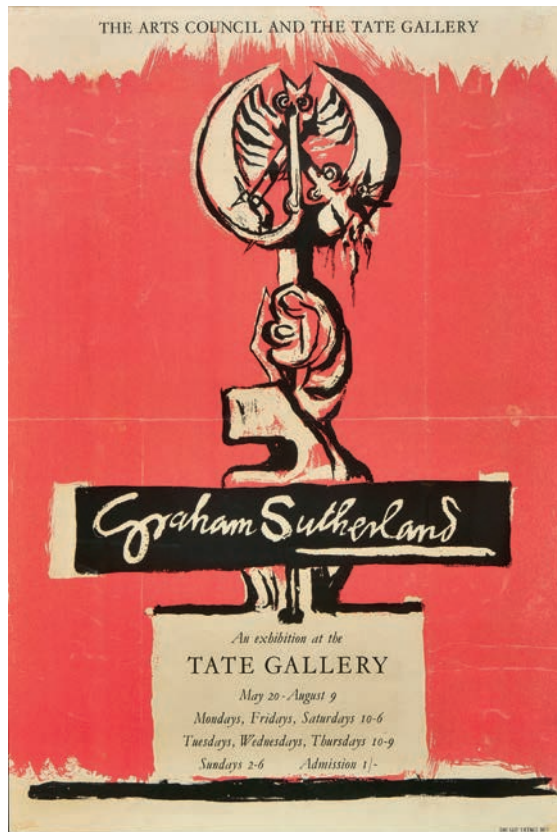
£100 – £150



456* **Rowntree (Kenneth, 1915–1997).** Tractor in Landscape, 1945, colour lithograph published by School Prints Ltd (S.P.3.), London, sheet size 50 x 76cm (19.75 x 30ins), framed and glazed

(1)

£100 – £150



Lot 457



Lot 458

457* **Sutherland (Graham, Vivian 1903–1980).** An exhibition at the Tate Gallery, 1953, colour lithograph, printed by Day Glo License No 1, sheet size 76 x 50.5cm (30 x 20ins), some creases and pin holes to corners, framed and glazed

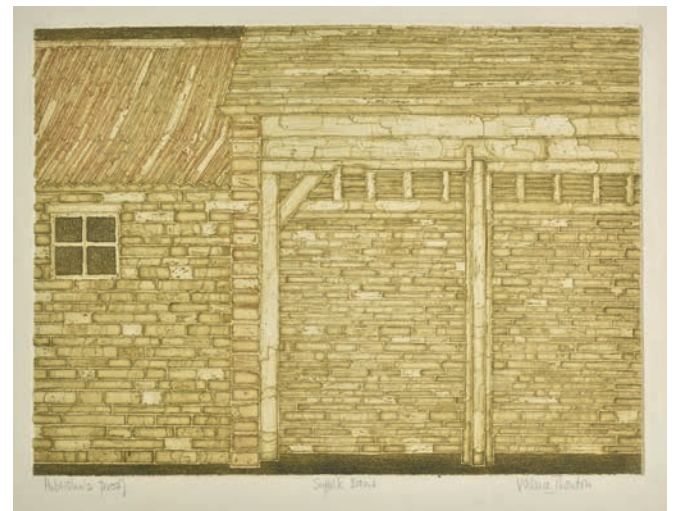
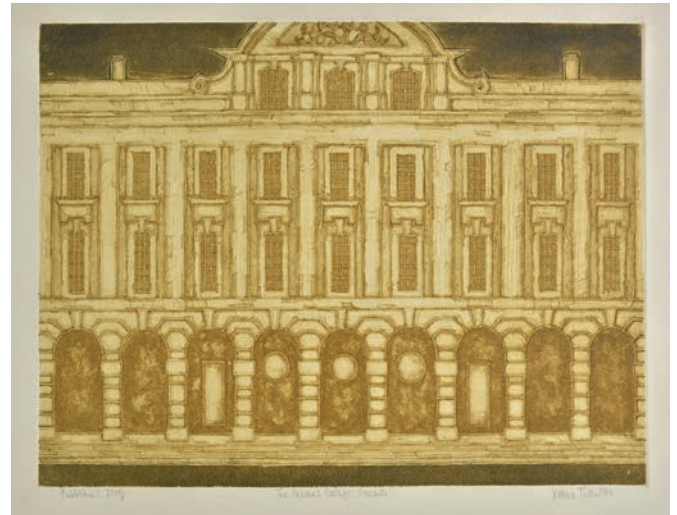
(1)

£100 – £150

458* **Sutherland (Graham, Vivian, 1903–1980).** Neuvieme Biennale Internationale d'Art 1972, colour lithograph, printed by Mourlot, 72.5 x 48cm (28.5 x 19ins), tipped on to backing card along upper edge, framed and glazed

(1)

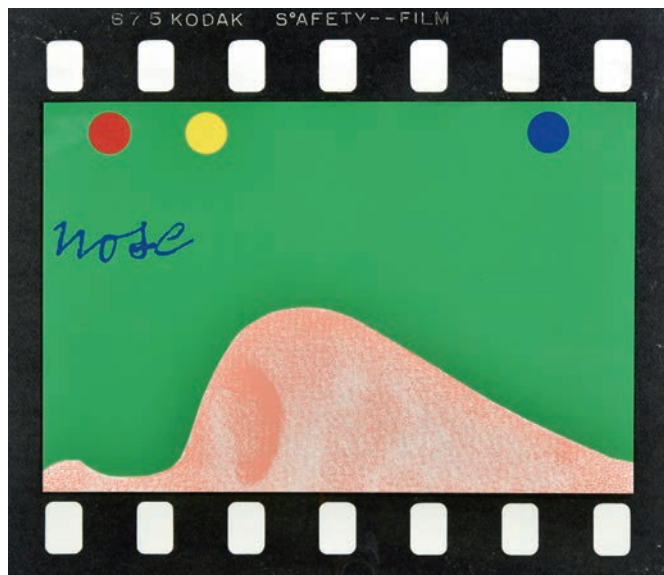
£100 – £150



459* **Thornton (Valerie, 1931–1991).** Queen's College Facade, Oxford, 1965, colour etching on cream wove paper, printed by Editions Alecto, an artist's proof, signed, titled, and marked Artist's proof, plate size 52 x 39cm (20.5 x 15.3ins), with margins, together with Suffolk Barns, 1965, colour etching, signed, titled in pencil and marked publisher's proof, plate size 35x 47cm (13.75 x 18.5ins)

(2)

£150 – £200



460* **Tilson (Joe, 1928-)**. Nose (from The Software Chart Questionnaire), 1968, colour screenprint, printed in an edition of 150, and published by Sergio Tosi, Milan, in 1968, 42 x 48cm (16.5 x 19ins) mount aperture, aluminium frame, glazed

(1) £150 - £200

461* **Oldenburg (Claes, 1929-)**. Scissors as Monument, 1967, colour lithograph on wove paper, from the edition of 1000 printed by Atelier Mourlot, published by HKL Ltd. in 1968, on the occasion of the opening of the National Collection of Fine Arts, Washington D.C. in May 1968, sheet size 101.5 x 70cm (40 x 27.5ins), framed

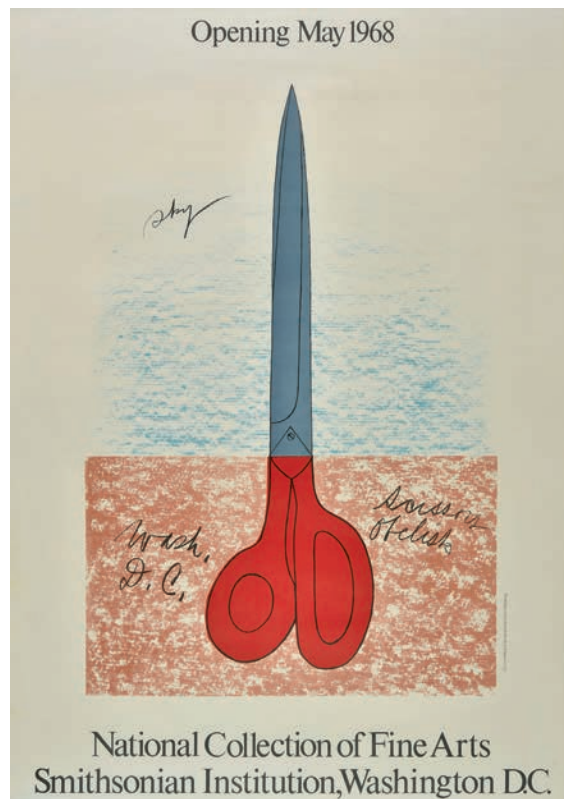
Axsom & Platzker, Printed Stuff, Prints, Posters and Ephemera by Claes Oldenburg, A Catalogue Raisonné 1958-1996 (1997), 49.

(1) £200 - £300

462* **Oldenburg (Claes, 1929-)**. Inverted Fireplug as Skyscraper, 1969, colour offset lithographic poster, from the unsigned edition of 400, for the exhibition New Constructions, Models and Drawings at Richard Feigen Gallery, Chicago in 1969, co-published by David Johnson, Minneapolis and Richard Feigen Gallery, Chicago, some creases and laid down on backing card, sheet size 97 x 64cm (38.25 x 25.25ins), framed and glazed

Axsom & Platzker, Printed Stuff, Prints, Posters and Ephemera by Claes Oldenburg, A Catalogue Raisonné 1958-1996 (1997), 57.

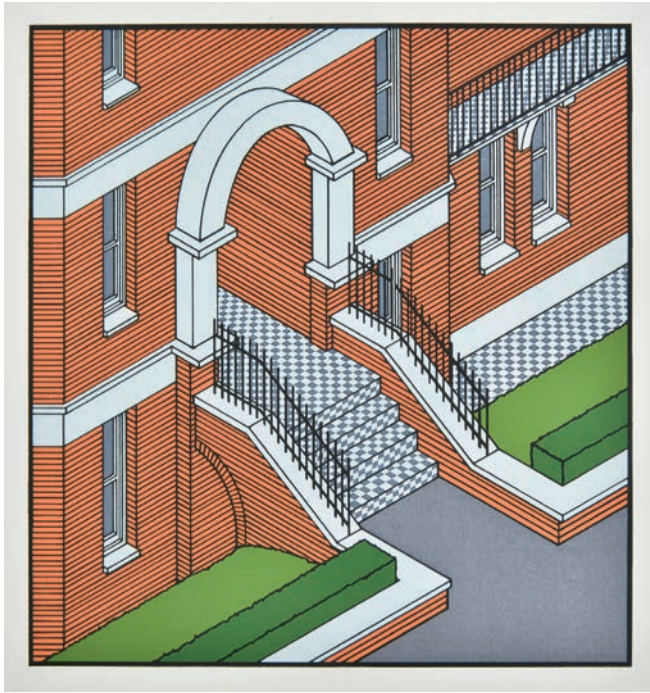
(1) £150 - £200



Lot 461



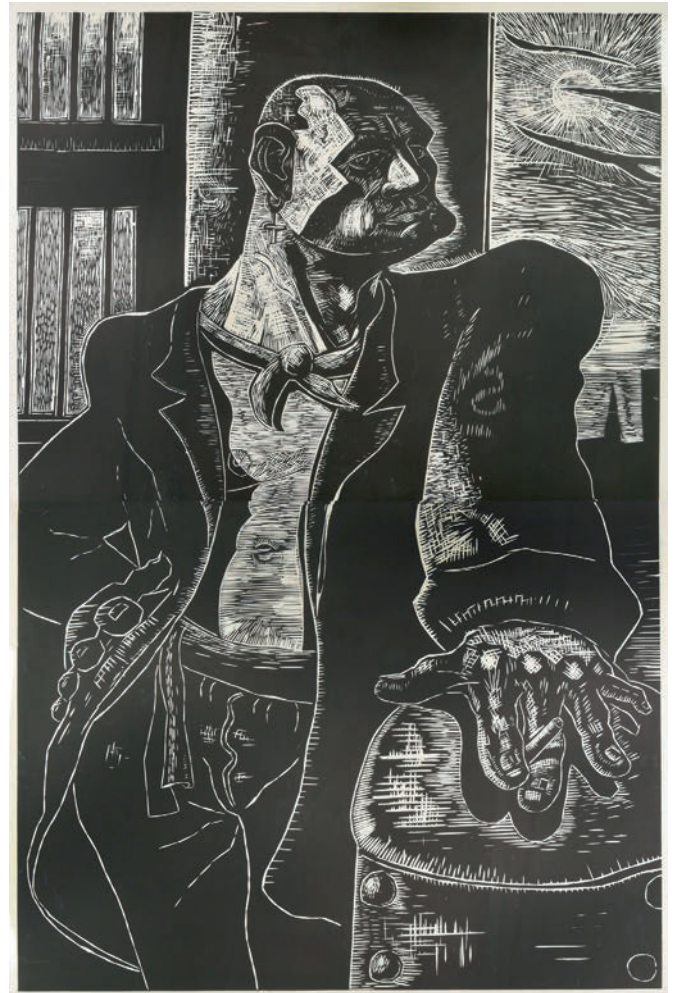
Lot 462



463 **Bali (Alberto, 1944-)**. Maida Vale, Paris: Editions de la Rose du Faubourg, 1978, 12 colour screenprints printed by Michelle Knoblauch after original drawings by Alberto Bali, each signed and numbered verso by the artist and with captioned tissue-guard, one additional colour screenprint (depicting a single brick, unsigned), limitation leaf signed and numbered by the artist in pencil, title leaf, all loose in original grey cloth portfolio, portfolio marked, sheet size 38 x 39cm
Number 11 of 40 sets.

(1)

£150 - £200

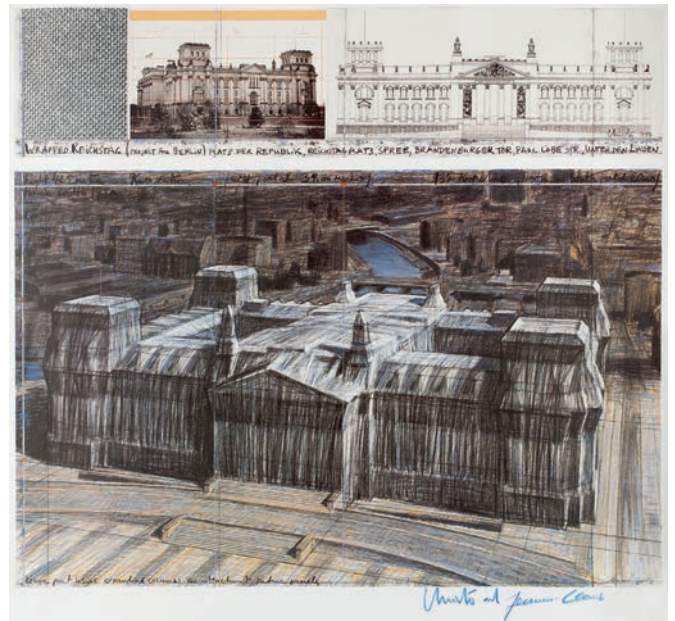


Lot 464

464AR***Howson (Peter, 1958-)**. The Noble Dosser, 1987, large-scale woodcut on two sheets of conjoined handmade paper, published in an edition of 30 impressions, signed, dated, titled and numbered 23/30, image size 177 x 116.5cm (69.75 x 46ins), sheet size 182.5 x 121cm (72 x 47.5ins), plain wood frame with perspex glazing

(1)

£700 - £1,000



Lot 465

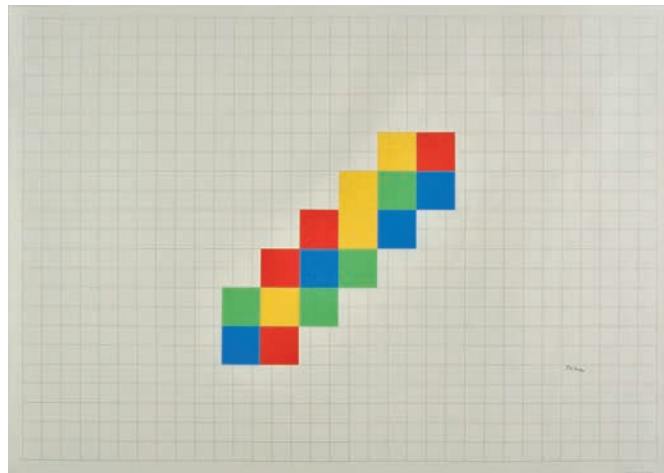
465* **Christo**. Wrapped Reichstag 1994, offset colour lithograph, signed in thick blue pencil 'Christo and Jeanne-Claude', sheet size 70 x 80cm (27.5 x 31.5ins)

(1)

£100 - £150



Lot 467



Lot 466

466* **Knowles (Justin, 1935–2004)**. WD.151.iv, 2001, colour screenprint, signed JK 2001 and titled WD.151.iv. 00/01 lower right, sheet size 61 x 85cm (24 x 33.5ins), framed and glazed

(1)

£100 – £150

467AR* **McLean (John, 1939–2019)**. South Bridge, 2003, colour screenprint, from the published edition of 75, printed by Kip Gresham in 16 colours from 12 screens at the Print Studio, Cambridge, signed, dated and numbered 22/75, image size 55.5 x 66cm (21.8 x 26ins), sheet size 75.5 x 85.5cm (29.75 x 33.7ins), framed and glazed

Provenance: Private Collection, Bristol, UK.

Produced for the charity Paintings in Hospitals Scotland in 2004.

(1)

£200 – £400

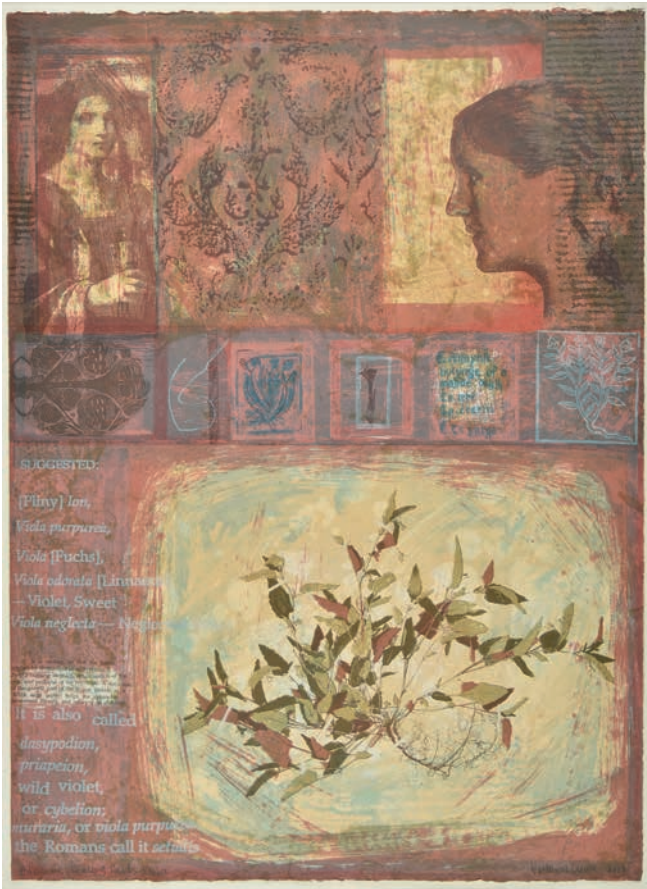


468AR **Opie (Julian, 1958-)**. *Twenty Six Portraits*, 2006, the complete set of 26 prints in colours, comprising 16 colour lithographs bound in, 5 lambda prints and 5 colour screenprints tipped-in (all as issued), published by Alan Cristea Gallery in 2006 in an edition of 250, with text by the artist, signed by the artist and numbered 152/250 to colophon at rear of volume, sheet size 42 x 30cm (16.5 x 11.75ins), bound in cream cloth, lettered in black to spine and in blind to upper cover (one or two minor marks to spine), with publisher's blue cloth slipcase (marked), folio (43 x 30.5cm, 17 x 12ins)

Cristea, Julian Opie, *The Complete Editions*, 95.

(1)

£2,000 - £3,000



469* **Crowe (Victoria, 1945-)**. The Healing Herb : Viola, 2002, colour screenprint, an artist's proof aside from the edition of 75 impressions produced for Art in Healthcare, printed in 14 colours in 9 screens by Gillian Murray at Edinburgh Printmakers, signed, dated, titled and numbered A. P. in pencil, printed to the sheet edge, image size 77 x 56cm (30.25 x 22ins), framed and glazed
Provenance: Private Collection, Bristol, UK.

(1) £200 - £300

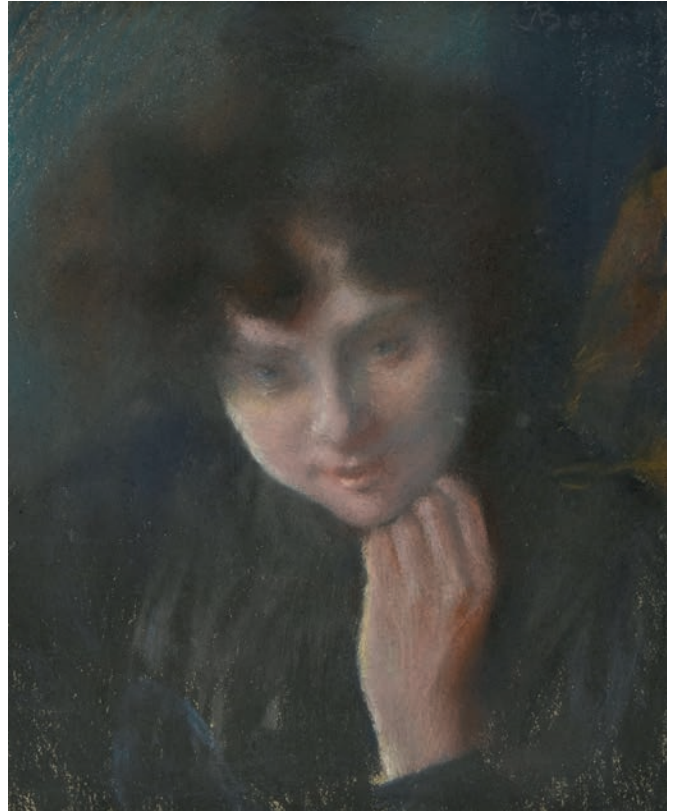
470* **Besnard (Albert, 1849-1934)**. Portrait of a Young Woman, colour pastel on paper (possibly laid down on canvas), signed A. Besnard to upper right corner, old, partly legible French customs stamp to lower corner on verso, attractive period black and gilt frame, glazed

Provenance: Private Collection, Surrey, UK.

(1) £700 - £1,000

471AR* **Barribal (William Henry, 1874-1952)**. Head of a young woman, watercolour on paper, unsigned, 25 x 19cm (9.75 x 7.5ins), mount aperture, modern frame, glazed

(1) £200 - £300



Lot 470



Lot 471



472AR* **Bone (David Muirhead, 1876–1953).** Cadiz – San Francisco, pencil and wash drawing on paper, showing a street with figures, titled and signed lower right, 35 x 21cm (13.75 x 8.25ins), framed and glazed, various labels to verso including Beaux Arts Gallery, London with manuscript inscription and title
(1)

£300 – £500



Lot 473

473* **Clarke (Rhoda M., late 19th/early 20th century).** Portrait of a Young Woman (Miss Beatrice Stuart), 1911, pencil drawing on paper, signed and dated lower right and inscribed 'Newlyn', 24 x 17cm (9.5 x 6.75ins) typed provenance to verso

Originally part of an autograph album belonging to the sitter Miss Beatrice Stuart, who modelled for many well known artists before WWI. The album was sold at Knight, Frank and Rutley in London in 1968 (a year after the death of Beatrice), and contained signed sketches of Beatrice Stuart by several well known artists for whom she sat, including both Harold and Laura Knight, Frank Dicksee and Sir Alfred Munnings.

(1)

£150 – £200

474AR* **Nash (John Northcote, 1893–1977).** Study of a pair of hoopoes, pencil and monochrome watercolour on paper, depicting 2 hoopoes, with manuscript notes upper right corner, irregularly trimmed to upper margin, approximately 12 x 10cm (4.75 x 4ins), mounted, framed and glazed, artist's circular ink studio stamp on reverse

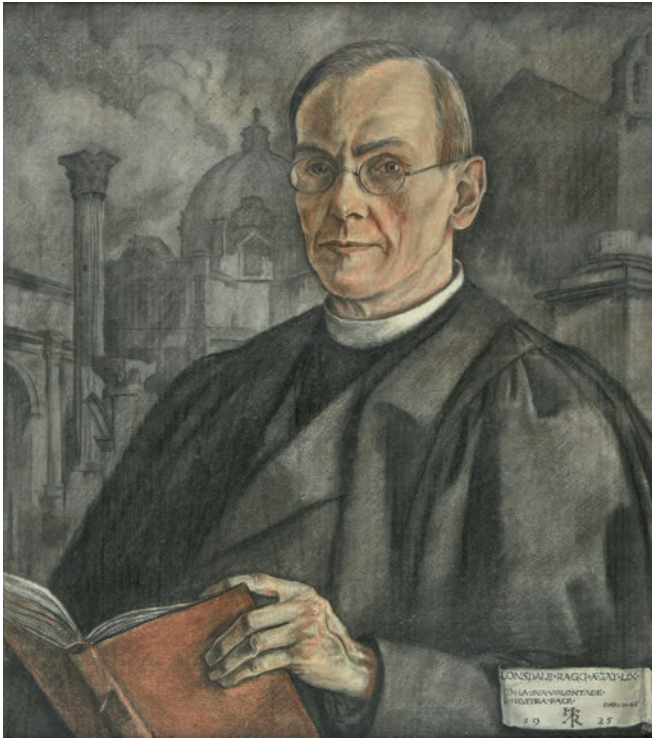
Preliminary sketch for an illustrated edition of *The Natural History of Selborne* by Gilbert White published in 1951.

(1)

£300 – £500



Lot 474



475* Continental School. Portrait of Lonsdale Ragg, 1925, coloured crayons on wove paper, half-length portrait of a clergyman wearing narrow-rimmed glasses and holding an open leather-bound book, against a backdrop of architectural buildings and monuments of Rome, including St. Peter's Basilica, part of the Forum, and a bell tower, painted cartouche lower right with sitter's name and quotation from Dante: ' Lonsdale Ragg Aetat LIX. En La Sua Volontade È Nostra Pace. Par. III. 85' and with monogram and date '19 HR 25' incorporating an arrow, 47.7 x 42.3 cm (18.75 x 16.5 ins), framed and glazed, with framer's small circular label on backboard 'C. Passerelli Roma'

Lonsdale Ragg (1866-1945) was an Anglican priest and a published Dante scholar. He was born in Shropshire and educated at Christ Church, Oxford and Cuddesdon Theological College. Ragg held various chaplaincy posts on the continent - in Bologna, Venice, Valescure, Bordighera, Cannes and Rome. At the time this portrait was painted he was serving as chaplain of All Saints' Church in Rome, and he subsequently become Archbishop of Gibraltar (1934-1945).

(1)

£200 - £300

476* Emslie (Rosalie, 1891-1977). Female nudes and flamingos, watercolour on paper, depicting two female nudes, one standing and stretching luxuriantly, the other prone and outstretched with her face buried in a cushion, a flamingo to the left reaching down its head to hers, and another flamingo standing on a wall to the right, signed lower left, 35 x 45cm (13.75 x 17.75ins), framed and glazed

Rosalie Emslie was born in London to artist parents: her father, Alfred Edward Emslie (himself the son and brother of artists), was a genre and portrait painter, whilst her mother Rosalie M. Emslie was a noted miniature painter. Study at the Royal Academy Schools between 1913 and 1918 followed a private education, after which she continued her artistic education through travels to Paris, Florence and Madrid. Emslie painted both landscapes and portraits, but it was her nudes which made an impression on her contemporaries, their directness and modernity breaking through into an art world which found them somewhat shocking. When she exhibited 'Comfort' at the Canadian National Exhibition in Toronto in 1927, a naturalistic, non-idealised image of a female nude curled up in a chair, it caused much public outrage.

(1)

£200 - £300



477* Gammon (Reginald William, 1894-1997). Donkeys, watercolour on paper, depicting a pair of donkeys in a field with trees, signed lower left, 26 x 39cm (10.25 x 15.25ins), mounted, framed and glazed

(1)

£100 - £150



Lot 476



Lot 478

478* **Gill (Eric, 1882–1940)**. Pair of Lovers, pencil on sketchbook leaf, one or two surface marks, old pale mount stain, sheet size 23.6 x 13.9cm (9.3 x 5.5ins)

Provenance: Collection of John Rowlands (1931–2016), former Keeper of Prints and Drawings at the British Museum.

The present work came from the collection of drawings by Eric Gill sold by Folio Fine Art in the 1970s.

(1)

£300 – £500



479AR* **Graham (Rigby, 1931–2015)**. Robinson's Yard, Haworth, 1974, watercolour with pen & black ink on paper, signed titled and dated to lower margin, 87 x 17.7cm (11 x 7ins), framed and glazed, together with another smaller watercolour with black ink by the same artist, a view of cottages at Great Blasket Island, Ireland, signed titled and dated 1974, 8 x 14.8cm (3.2 x 5.8ins), framed and glazed (by Soden of Leicester)

(2)

£200 – £300

480AR* **Hodgkin (Eliot, 1905–1987)**. Flowers in a glass vase, pencil on off-white wove paper, with stamped signature lower right, 34 x 24cm (13.3 x 9.4ins) mount aperture, good-quality wood box frame, glazed

Provenance: Private Collection, Herefordshire, UK.

Purchased from the sale of the artist's studio held at Sotheby's.

(1)

£150 – £200

481AR* **Hodgkin (Eliot, 1905–1987)**. Nasturtium leaves in a glass bottle, pencil on off-white wove paper, with stamped signature lower right, 25 x 23cm (9.8 x 9ins) mount aperture, good-quality wood box frame, glazed

Provenance: Private Collection, Herefordshire, UK.

Purchased from the sale of the artist's studio held at Sotheby's.

(1)

£150 – £200



Lot 480



Lot 481



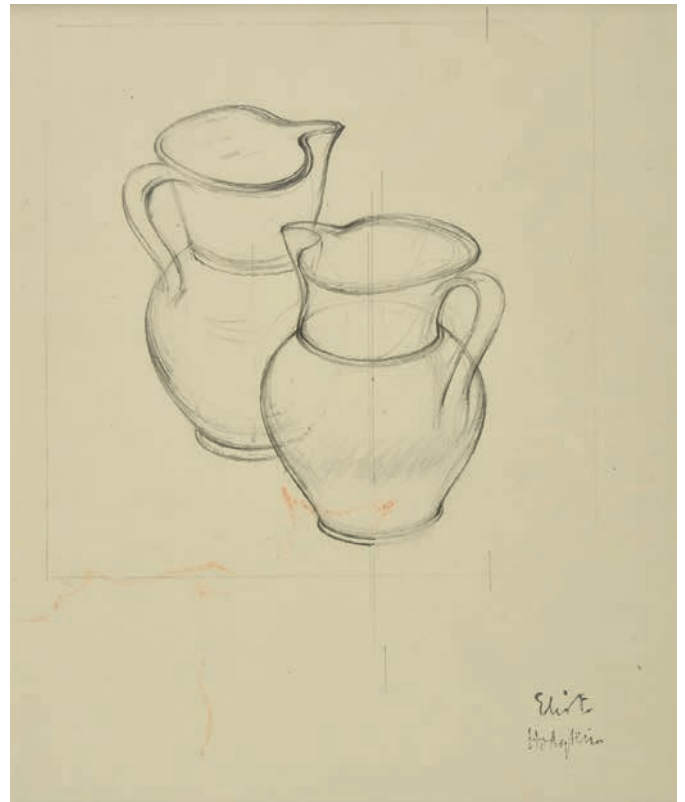
Lot 482



Lot 483

482AR* Hodgkin (Eliot, 1905–1987). Rose in a Glass on a ledge, pencil on off-white wove paper, with stamped signature lower right, with a further similar pencil study to verso, 37 x 25.5cm (14.5 x 10ins) mount aperture, good-quality wood box frame, glazed
Provenance: Private Collection, Herefordshire, UK.
Purchased from the sale of the artist's studio held at Sotheby's.
(1) £150 - £200

483AR* Hodgkin (Eliot, 1905–1987). Two Bottles of Wine wrapped in paper, pencil on off-white wove paper, with stamped signature lower right, 35 x 25cm (13.75 x 9.75ins) mount aperture, good-quality wood box frame, glazed
Provenance: Private Collection, Herefordshire, UK.
Purchased from the sale of the artist's studio held at Sotheby's.
(1) £150 - £200



484AR* Hodgkin (Eliot, 1905–1987). Two Jugs, pencil on pale cream wove paper, with stamped signature lower right, 22.5 x 18.5cm (8.8 x 7.25ins) mount aperture, good-quality wood box frame, glazed
Provenance: Private Collection, Herefordshire, UK.
Purchased from the sale of the artist's studio held at Sotheby's.
(1) £150 - £200



485AR* **Jackson (Kurt, 1961-)**. Rain, Mud, Figures, Glastonbury, 2004, mixed media and Glastonbury mud on paper, signed, titled and dated in pencil, 33 x 23cm (13 x 9ins) mount aperture, framed and glazed, with additional artist's signature and date in pencil to verso, and printed label of Messum's Fine Art, Wateraid Charity Auction 2005

Provenance: Purchased by the current owner from the Wateraid charity auction in 2005.

(1)

£200 - £300



Lot 486

486AR* **James (Merlin, 1960-)**. Landscape with Artist Sketching, 1990, charcoal on paper, showing a figure on a path leading to an arched bridge with woman and easel, signed and dated lower right, 27.5 x 42cm (10.75 x 16.5ins), framed and glazed, Albemarle Gallery label verso

(1)

£300 - £500



487* **Manner of Augustus John (1878-1961)**. Portrait of a Young Woman, red chalk on wove paper, sheet size 35 x 32.7cm (13.75 x 12.9ins), window-mounted, original printed label of Ernest Brown & Phillips Ltd. The Leicester Galleries retained

(1)

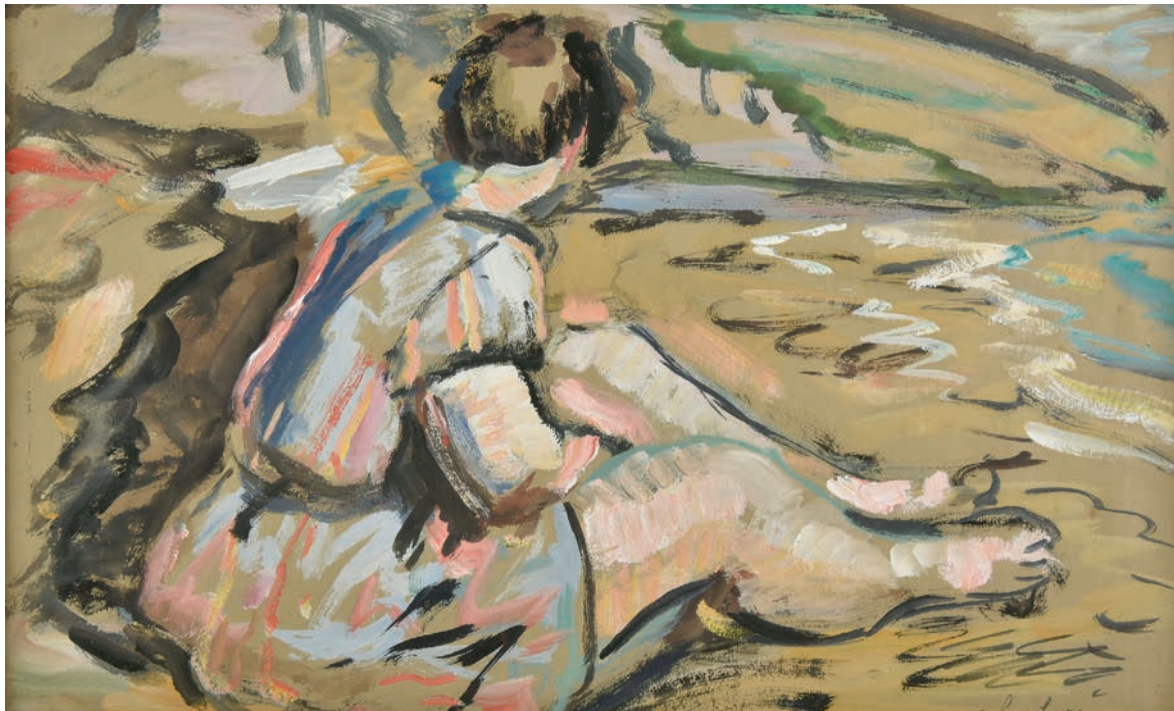
£200 - £400



488AR* **Knapp-Fisher (John, 1931-2015)**. Fishguard Harbour, 1967, watercolour, showing a coastal scene, signed lower right and dated lower left, 11 x 15.5cm (4.25 x 6.25ins), mounted, framed and glazed, titled in pencil on backboard

(1)

£200 - £300



Lot 489

489* **Lambourg (A., 20th century).** Girl on a beach, gouache and watercolour on grey paper, depicting a girl sitting on the sand looking out at the sea and cliffs, signed lower right, 30.5 x 50.5cm (12 x 19.75ins), mounted, framed and glazed

(1)

£500 - £800



Lot 490

490* **Lepri (Stanislas, 1905-1980).** Les Musiciens, November 1959, pen, ink and watercolour on paper, signed, dated and dedicated in ink to lower right 'pour Pierre Besse amicalement Stanislas Lepri Nov. 1959', 49.5 x 32cm (19.5 x 12.5ins) mount aperture, period frame, glazed, with old pencil inscription, giving the artist's name, title of work, and medium in French to verso

(1)

£500 - £700



491* **Lloyd (Norman, 1897-1985)**. Summer landscape, oil on canvas, 45.5 x 56cm (18 x 22ins), framed

Provenance: Bonhams Bayswater, 21st December 2001, lot 242.

(1) £200 - £300



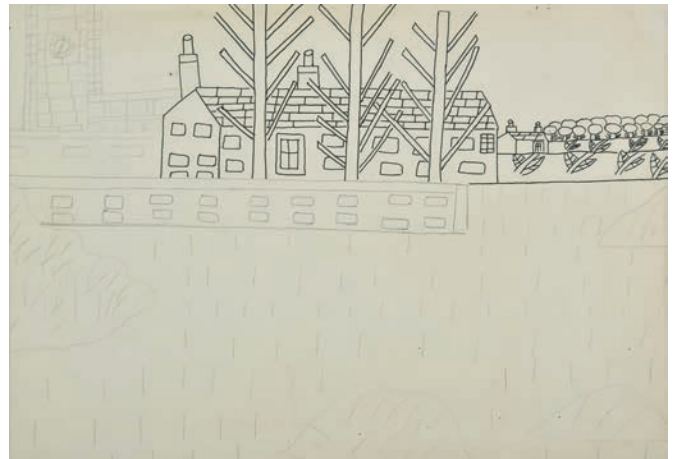
492AR* **Millais (Raoul, 1901-1999)**. The Bull Fight, pastel on paper, depicting a bull charging at a matador, a lady looking on in the background, initialled lower right, 18 x 25.5cm (7 x 10ins), mounted, framed and glazed, inscribed by the artist on the backboard 'For Jonathan with best wishes from Raoul Millias'

(1) £300 - £500



493AR* **Millais (Raoul, 1901-1999)**. Toro, pen, ink, and wash, depicting a prancing bull, signed lower left, 19 x 26.5cm (7.5 x 10.5ins), mounted, framed and glazed, titled in pencil to backboard (1)

£200 - £300



494AR* **Pearce (Bryan, 1929-2006)**. Trewyn Flats and Parish Church from Trewyn Gardens, pen, black ink and pencil on paper, 30 x 42cm (11.75 x 16.5ins), framed and glazed, with handwritten inscription providing details of the work to verso, and an illustrated printed sheet relating to the work with circular blindstamp, stating that this work comes from the estate of the late Bryan Pearce, by authority of his executors, dated 22 July 2007

(1) £200 - £300



495*Attributed to Bernard Sleigh (1872–1954). Christ's Appearance to Mary Magdalene at the Tomb, *pencil and watercolour on fabric, depicting the full-length standing figure of Christ wearing a halo of thorns, his hands palm upwards, and primrose plants around his feet, with Mary kneeling at his feet before the entrance to the tomb, a lidded clay jar beside her*, 68.5 x 51.5cm (27 x 20.25ins), framed and glazed

This work was attributed to Bernard Sleigh by fine art expert Rupert Maas during a recording of the BBC television programme Antiques Roadshow at Wilton House, Marlborough, in September 2004.

(1)

£700 - £1,000



496AR* **Spender (Humphrey, 1910–2005)**. Pembrokeshire, 1973, gouache on paper, titled, signed, and dated lower right, 16 x 21cm (6.25 x 8.25ins), mounted, framed and glazed
(1) £400 - £600



498* **Suddaby (Rowland, 1912–1972)**. Lane, West Riding, Yorkshire, 1949, watercolour on paper, signed and dated lower right, 33 x 55cm (13 x 21.75ins), framed and glazed, Redfern Gallery label verso
(1) £150 - £200



497AR* **Spurrier (Steven, 1878–1961)**. Two women conversing, 1925, charcoal on paper, depicting two seated women, one in profile, inscribed to lower left 'Spurrier, Nice, 1925, Practise drawing', and additional indistinct inscription to lower margin (names of sitters?), 20.5 x 31cm (8.25 x 12ins), mounted, framed and glazed, Panter & Hall label on backboard
(1) £300 - £400



499* **Thompson (Edward Horace, 1879–1949)**. Lake District, 1923, watercolour on paper, signed and dated lower right, 44 x 60cm (17.25 x 23.5ins) mount aperture, framed and glazed
(1) £200 - £300



500* **Waring (Lily Florence, 1877-1966).** Garden, Peurin des Chenes, Cannes, circa 1920's, watercolour and traces of pencil on wove paper, signed lower right and inscribed with title to verso, 31 x 22.5cm (12.25 x 9ins), modern gilt frame, glazed, original exhibition label for the New English Art Club retained with artist's name and alternative title 'Yuccas - Cannes' completed in manuscript

Lily Waring was born in Birkenhead, and studied at Girton College, Cambridge, later graduating from Cambridge School of Art and Manchester Art College, with further study in Paris. Her work was exhibited at the Beaux Arts Gallery in London, founded by Frederick Lessore in 1923, and run by Helen Lessore from the 1930's onwards. A number of Waring's paintings are held in the collection of Warrington Museum.

Waring was deeply involved in the Warrington Women's Suffrage Society, for whom she acted as Honorary Secretary and Press Secretary. She also spoke at public meetings, and participated in national demonstrations. In 1911 she was appointed to the position of National Organiser for the Women's Suffrage Society. She led the East Anglian route of the Women's Suffrage Pilgrimage in 1913, and in 1915 wrote an open letter to *The Englishwoman* in which she commented: '... would it not be sounder patriotism, sound economics and sound ethics, to demand that women shall be paid the same as men for the same work, and work under equally good general conditions.'

(1)

£200 - £300



501AR* **Wilde (Gerald, 1905-1986).** Dancer, 1974, colour pastels on paper, signed and dated lower right, 89 x 60cm (35 x 23.7ins), framed and glazed

A copy of the Gerald Wilde exhibition catalogue, edited by Chili Hawes, at October Gallery in 1988 (inscribed to title page by the editor), together with a private view invitation to another Gerald Wilde exhibition at the October Gallery in 1981, and a photograph of the artist, is included with this lot.

Gerald Wilde (1905-1986) was born in London and from 1926-31 he attended the Chelsea School of Art. His first exhibition took place at the Hanover Gallery in 1948. In 1951 he designed the cover for the catalogue of the Festival of Britain show Sixty Paintings for '51.

(1)

£500 - £800



502AR* **Williams (Kyffin, 1918–2006).** *Farmer on a Mountain 2, watercolour and pencil on paper, initialled lower right, 44.5 x 35.5cm (17.5 x 14ins) mount aperture, framed and glazed, with Thackeray Gallery label to verso*

Provenance: Private Collection, Herefordshire, UK.

(1)

£4,000 - £5,000



503* **Smith (Richard Shirley, 1935)**. 'Metamorphosis', an opera cycle, Richard Blackford. Study for programme cover design, 1983, monochrome gouache on paper, inscribed by the artist with title and signed to upper margin, 25.5 x 31.5cm (10 x 12.3ins) mount aperture, framed and glazed
(1)

£100 - £150



504* **Newberry (John, 1934-)**. L'Institut and Louvre, Paris, 1973, watercolour on paper, signed and dated lower right, 18.5 x 25.5cm (7.25 x 10ins), mount aperture, framed and glazed, Sanders of Oxford Ltd gallery label to verso inscribed with title, together with another watercolour by the same artist, probably a view of the skyline of Oxford, unsigned, 31 x 42cm (12.25 x 16.5ins), mount aperture, framed and glazed
(2)

£100 - £150



505AR* **Canning (Neil, 1960-)**. Hillside, mixed media (watercolour and gouache) on paper, 24.5 x 27cm (9.6 x 10.6ins) mount aperture, frame size 46 x 47cm (18 x 18.5ins), white painted frame, glazed, with label to verso of Art for Offices, London
(1)

£200 - £300



506AR* **Canning (Neil, 1960-)**. South Downs, mixed media (watercolour and gouache) on paper, 24.5 x 27cm (9.6 x 10.6ins) mount aperture, frame size 46 x 47cm (18 x 18.5ins), white painted frame, glazed, with label to verso of Art for Offices, London
(1)

£200 - £300



Lot 507

507* **McLellan (Alexander Matheson, 1872–1957).** Scottish Hilltop Landscape, circa 1930s, oil on board, signed lower right, 24.2 x 28cm (9.5 x 11ins) mount aperture, framed, with typewritten label to verso (now scratched away with loss)

(1)

£200 - £300

508* **English School.** Portrait of an Edwardian lady, early 20th century, oil on canvas, depicting an auburn-haired lady wearing a white blouse with Peter Pan collar, a long green skirt, and a wide-brimmed hat trimmed with green ribbon, seated on a cane chair beside a window and a tall wooden stand with plant, re-lined, 60 x 58cm (23.5 x 22.75ins), framed, old piece of canvas attached to stretcher with indistinct pencil inscription '... Kay, Percival Sq(?)'

(1)

£300 - £400



Lot 508



Lot 509

509* **Canadian School.** Views of St. Lawrence River from Beaumont, circa 1900, two oils on paper in the manner of Maurice Galbraith Cullen (1866-1934), unsigned, each laid on thin wood panel, 12.5 x 20.5cm (5 x 8ins), matching gilt frames (2) £300 - £500

510* **Malherbe (William, 1884-1951).** Trees by a Riverbank, oil on wood panel, signed lower left, inscribed in pencil to verso '56 M le Marquis de Crewe', 38 x 46cm (15 x 18ins), gilt frame (chipped to lower edge)

Provenance: Formerly in the collection of the Marquess of Crewe (see note to verso of the painting). (1) £300 - £500



Lot 510



511* **Garstin (Norman, 1847–1926)**. Landscape in the Canadian Rockies, oil sketch on wood panel, signed to lower right, some surface marks and craquelure, 21.3 x 27cm (8.4 x 10.6ins)
Provenance: Private Collection, Devon, UK.

(1)

£200 - £300



512* **Tupke-Grande (Helene, 1871–1946)**. Canal scene with sailing boats and trees, oil on board, signed lower left, 28 x 31cm (11 x 12.25ins), framed

(1)

£200 - £300



513AR* **Sharp (Dorothea, 1874–1955)**. Still Life of Chrysanthemums, and other flowers, in a jug, oil on board, unsigned, 61 x 51cm (24 x 20ins), moulded frame

For a similar unsigned work by this artist, see Bonham's, London, Modern Pictures, 24 May 2005, lot 80: Dorothea Sharp, Floral Arrangement.

(1)

£2,000 - £3,000



514AR* **Priestman (Bertram Walter, 1868-1951).** *Henley Regatta*, oil on canvas board, showing boats on a river, with buildings in the background, signed lower left, 31 x 41cm (12 x 16ins), framed (1) £500 - £700



515* **Pastoukhoff (Boris, 1894-1974).** *Anemones*, oil on board, signed in red lower left, 46 x 35.5cm (18 x 14ins), framed, together with *Clematis Flowers*, oil on board, signed in red lower left, 45.5 x 34.5cm (18 x 13.5ins), framed, plus *Chrysanthemums*, 1967, oil on board, signed and dated in red lower right and lower left respectively, 41 x 32.5cm (16 x 12.75ins), framed (3) £400 - £600



Lot 515



516* Kaufmann (Wilhelm, 1895–1975). *The Laundry Room*, oil on canvas, depicting two washer women at work, signed lower right, 100 x 80.5cm (39.25 x 31.5ins), framed

Wilhelm Kaufmann became a student at the Imperial Royal Academy of Fine Arts in Vienna at the age of just 16. In the 1920's he joined the Sonderbund Österreichischer Künstler alongside Oskar Kokoschka, Anton Faistauer, Anton Kolig and Herbert Boeckl, and in 1927 became a member of the Wiener Hagenbund. Ignoring the advice of Kokoschka to leave Austria following the rise to power of the National Socialists, Kaufmann was prohibited from his activities as an artist between 1938 and 1945, and forced into factory labour.

(1)

£800 - £1,200



Lot 517

517AR* **Maze (Paul, 1887-1979).** *The Artist in his Studio, oil on board, depicting a young man seated in an untidy room, with a painting on an easel, pictures on the walls, and other artists' paraphernalia scattered about, signed lower left, 51.5 x 41cm (20.25 x 16ins), framed*
(1) £400 - £600

518AR* **Meninsky (Bernard, 1891-1950).** *Battle of the Centaurs, oil on wood panel, signed (indistinctly) lower left, inscribed in orange pencil to verso B MENINSKY, and with small adhesive label bearing the number 62, 15 x 28cm (6 x 11ins), framed*
(1) £700 - £1,000



Lot 518



Lot 519



Lot 521

519* **Myers (Bernard, 1925–2017).** *Estuary*, 1954, oil on board, signed and dated lower right 'Myers 54', 49.5 x 76cm (19.5 x 30ins), period wood framed, glazed

Provenance: Private Collection, Bedfordshire, UK.

A handwritten note by the artist, and a letter by the artist's wife Pamela, to the owner of this work, dating from July 2007, accompany this lot.

Bernard Myers studied at St. Martin's, Camberwell, and the Royal College of Art, and after graduating in 1954 worked for the industrial designer Misha Black from 1963. From 1961 to 1980 he was senior tutor and professor at the Royal College of Art, where his students included James Dyson.

(1) £500 - £800



520* **Petley-Jones (Llewellyn, 1908–1986).** Still life of chrysanthemums and a white rose in a vase, 1982, oil on canvas, signed lower right, 48 x 38cm (19 x 15ins), together with two further oil on canvas still lifes by the same artist, signed, both unstretched and unframed, plus a smaller oil on board by Petley-Jones

(4) £400 - £600

521AR* **De Grey (Roger, 1918–1995).** *Orchard*, oil on canvas, inscribed with artist's name and title to verso of frame, and with Thomas Agnew & Sons printed label bearing the number 17780 to verso, 20.5 x 35.5cm (8 x 14ins), period recessed gilt frame (chipped and some marks)

Provenance: Collection of Michael Jaffé (1923–1997), former director of the Fitzwilliam Museum, Cambridge. With a photocopy of the original purchase receipt from Agnew's for this work dated 9th January 1957, together with a printed invitation and copy of the printed order of service for the memorial given for Roger De Grey at Southwark Cathedral, 3 July 1995, loosely inserted to verso of the frame.

(1) £700 - £1,000



522* **House (Gordon, 1932–2005).** *Three Arc Segments*, 1977, acrylic on board panel, 79.5 x 79.5cm (31.25 x 31.25ins), overall size (including painted frame) 100 x 100cm (39.4 x 39.4ins), signed, titled and dated by the artist to verso (both the panel and frame), additionally inscribed by the artist 'study for mural panel project, Acrylic on board panel', and with the artist's name and address of 109 Highbury New Park, London N5, period gallery label of Tadema Gallery, 10 Charlton Place, Camden Passage, London N1 to verso

Provenance: Bonham's, London, Post-War and Contemporary Art, 9 October 1990, lot 93 (illustrated).

(1) £700 - £1,000



523* **Simpson (David Ralph, 1963-)**. Still Life, 1994, oil on canvas board, signed and dated lower left, 69 x 69cm (27 x 27ins) mount aperture, black wood frame, glazed
Provenance: Private Collection, Wiltshire, UK.
(1) £300 - £500



524* **Simpson (David Ralph, 1963-)**. Beach, oil on canvas board, signed lower right, 51 x 58cm (20 x 23ins), framed
Provenance: Chris Wade, film editor for BBC and ITV. Gifted to the current owner after his death.
(1) £300 - £500



525* **Simpson (David Ralph, 1963-)**. 'Hot Chinese' (Mandarin King Prawn), Autumn 1996, oil on canvas, signed and dated to lower left, inscribed by the artist with title and date to verso, 71 x 71cm (28 x 28ins), framed
Provenance: Private Collection, Wiltshire, UK; Estate of Chris Wade, BBC film maker, Bristol.
(1) £300 - £500



526* **Simpson (David Ralph, 1963-)**. Landscape, oil painting on glass, signed lower right, 30.5 x 44.5cm (12 x 17.5ins), framed
Provenance: Private Collection, Wiltshire, UK. Gifted by the artist to the current owner in 1992.
(1) £200 - £300



527AR* **Barley (Roy, 1935-).** Still Life with Pears and Jugs, oil on canvas, signed and dated lower right, 50 x 60cm (19.5 x 23.5ins), framed, with Panter & Hall printed gallery label to verso (stock no. 18641)

Provenance: Private Collection, Gloucestershire, UK.

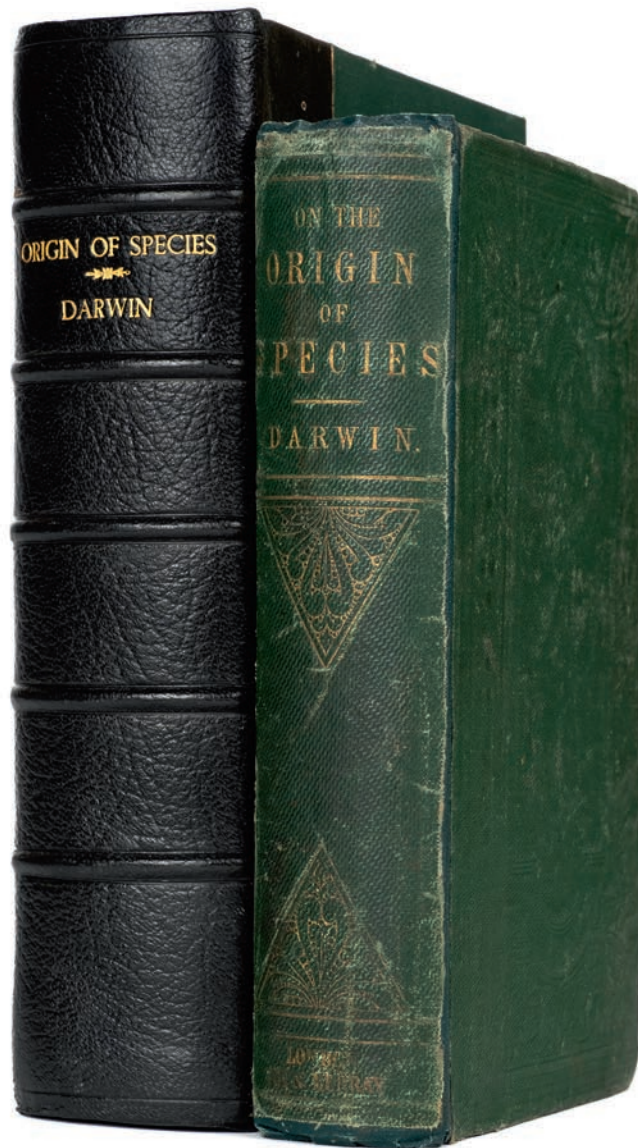
(1)

£2,000 - £3,000

PRINTED BOOKS, MAPS & DOCUMENTS

THE DAVID WILSON LIBRARY OF NATURAL HISTORY, PART I

WEDNESDAY 8 APRIL 2020



Charles Darwin, *On the Origin of Species by Means of Natural Selection*, 1st edition, London: John Murray, 1859, original cloth, 8vo
Estimate £15,000–25,000

For further information please contact:
Dominic Somerville-Brown
dominics@dominicwinter.co.uk
01285 860006

PRINTED BOOKS, MAPS & DOCUMENTS

TRAVEL & EXPLORATION, THE LEON PAUL LIBRARY OF FENCING & SWORDSMANSHIP

WEDNESDAY 13 MAY 2020



Charles Gold, *Oriental Drawings* sketched between the Years 1791 and 1798, 1st edition, London: Bunney and Co., 1806, 48 hand-coloured aquatints, contemporary decorative calf, 4to

Estimate £3,000-5,000

For further information or to consign, please contact:

Paul Rasti, Travel & Exploration | paul@dominicwinter.co.uk

Colin Meays, Fencing & Swordsmanship | colin@dominicwinter.co.uk

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AVIATION & MILITARY HISTORY

SIR BARNES WALLIS CBE FRS (1887–1979): A FAMILY ARCHIVE THE LIBRARY OF LT COL R J WYATT MBE TD (PART II)

THURSDAY 14 MAY 2020



Alfred Egerton Cooper (1883–1974).
The R26 Airship over Norfolk, c.1918,
oil on canvas, 90 x 60 cm, framed

Given by the artist to Barnes Wallis,
designer of the R26

Estimate £7,000–10,000

For further information or to consign, please contact:
Chris Albury | chris@dominicwinter.co.uk
Henry Meadows | henry@dominicwinter.co.uk
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CLASSIC & CONTEMPORARY PHOTOGRAPHY

MILITARY CASSED IMAGES & CARTES DE VISITE

CAMERAS & ACCESSORIES

FRIDAY 15 MAY 2020



Maharaja Dev Shamsheer Rana, of Nepal (1862-1914). Official Accession Photograph, attributed to Chitrakar Studio, Kathmandu, 1901, a fine and unusual hand-coloured gelatin silver print, 29 x 37 cm

Estimate £1,000-1,500

For further information and to consign, please contact:

Chris Albury, Photographs & Photobooks | chris@dominicwinter.co.uk

Marc Tielemans, Cameras & Accessories | marc@dominicwinter.co.uk

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INFORMATION FOR BUYERS

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

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

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

METHODS OF PAYMENT

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

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

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

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

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

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

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

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

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

The amount is calculated as follows:

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

4.00% up to 50,000

3.00% between 50,000.01 and 200,000

1.00% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

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1. The Seller warrants to the Auctioneer and the buyer that he is the true owner or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims.
2. (a) The highest bidder to be the buyer. If during the auction the Auctioneer considers that a dispute has arisen he has absolute authority to settle it or re-offer the lot. The Auctioneer may at his sole discretion determine the advance of bidding or refuse a bid, divide any lot, combine any two or more lots or withdraw any lot without prior notice.
(b) Where goods are bought at auction by a buyer who has entered into an agreement with another or others that the other or others (or some of them) shall abstain from bidding for the goods and the buyer or other party or one of the other parties is a dealer (as defined in the Auction Biddings Agreement Act 1927) the buyer warrants that the goods are bought bona fide on joint account.
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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.
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(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.
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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.
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(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.
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12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.
13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.
14. The Auctioneer's current standard notices and information (i.e. Collation and Amendments) will apply to any contract with the Auctioneer as if incorporated herein.
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