

An abstract artwork featuring layered textures and colors. The top section is a dark, textured brown. Below it is a large, bright yellow-green area with soft, painterly textures. To the right of this is a solid green section. The bottom section is a dark, textured grey-blue. The overall effect is one of depth and organic, layered growth.

EST. 1988

Dominic Winter Auctioneers

Paintings, Watercolours & Prints
Antiques, Antiquities & Textiles
7 MARCH 2019



PAINTINGS, WATERCOLOURS & PRINTS ANTIQUES, ANTIQUITIES & TEXTILES

7 MARCH 2019

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EST. 1988

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AUCTION DETAILS

COMMENCING 10.00 am

VIEWING Tuesday 5 March – 9.00am–6.00pm
Wednesday 6 March – 9.00am–6.00pm
Thursday 7 March – from 9.00am
Viewing at other times by appointment only

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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

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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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Bidding in Person: Paddle bidding is now in use in the saleroom, so registration will be required before the sale starts for all customers, existing and new, who are attending the sale and wishing to bid.

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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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Henry Meadows



Colin Meays



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Cover illustrations:

Cover: lot 217

Inside front cover: lot 436

May 31- 1863

Down, Bromley, Kent, S.E.

My dear Sir

I beg leave to acknowledge the
 thanks you for the payment of
 the Balance of £235.7.9 to
 of account at the Union Bank.

I am much obliged for
 your ever-faithful care for
 my interest in regard to
 Rent & remain
 My dear Sir
 Yours very faithfully
 C. Darwin

J. Higgins Esq

Down Kent
 June 22. 1860

Received of John Higgins Esq
 two hundred & forty-four
 Pounds /5/11/ being half
 of sum due with
 deduction of 1/4 paid
 244:5:11

Charles Darwin

Dec. 4th 1863

Down, Bromley, Kent, S.E.

My dear Sir

I acknowledge with thanks
 £ 248 : 2 : 1 (rent) -
 I am ill so pay
 again here.

My very faithful
 C. Darwin

J. Higgins Esq

Charles Darwin (1809-1882). A series of 16 autograph letters plus 5 further related letters in the hand of his wife Emma, variously signed 'Charles Darwin', 'Ch. Darwin' or 'Ch. R. Darwin', Down, Bromley, Kent, 1857-69, all addressed to John Higgins, concerning rents, mostly one page, 8vo
 £15,000-20,000 : Wednesday 10 April

FORTHCOMING SALES IN 2019

Wednesday 6 March

Printed Books, Maps & Documents
 The Ladwell Collection of Fine Bird Books: Part I
 Sporting & Natural History including Antique Livestock Prints
 Film & Theatre Memorabilia including
 Personal Effects from the Estate of Sir Alan Bates (1934-2003)

Wednesday 10 April

Printed Books, Maps & Documents
 British Topography, Charles Darwin, Geology & Fossils

Thursday 11 April

Vintage Cameras & Photography
 Important Photographs of the Cottingley Fairies
 Ephemera, Autographs & Philately
 Bookbinding Tools & Equipment

Wednesday 15 May

Printed Books, Maps & Documents, including Travel & Exploration
 The Ladwell Collection of Fine Bird Books: Part II
 The Tony Haynes Cookery Library

Thursday 16 May

Aviation, Military & Maritime History, Medals & Militaria

Wednesday 19 June

Printed Books, Maps & Documents

Thursday 20 June

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

Wednesday 26 June

The Library of the late Martin Woolf Orskey

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

OLD MASTER PRINTS & DRAWINGS

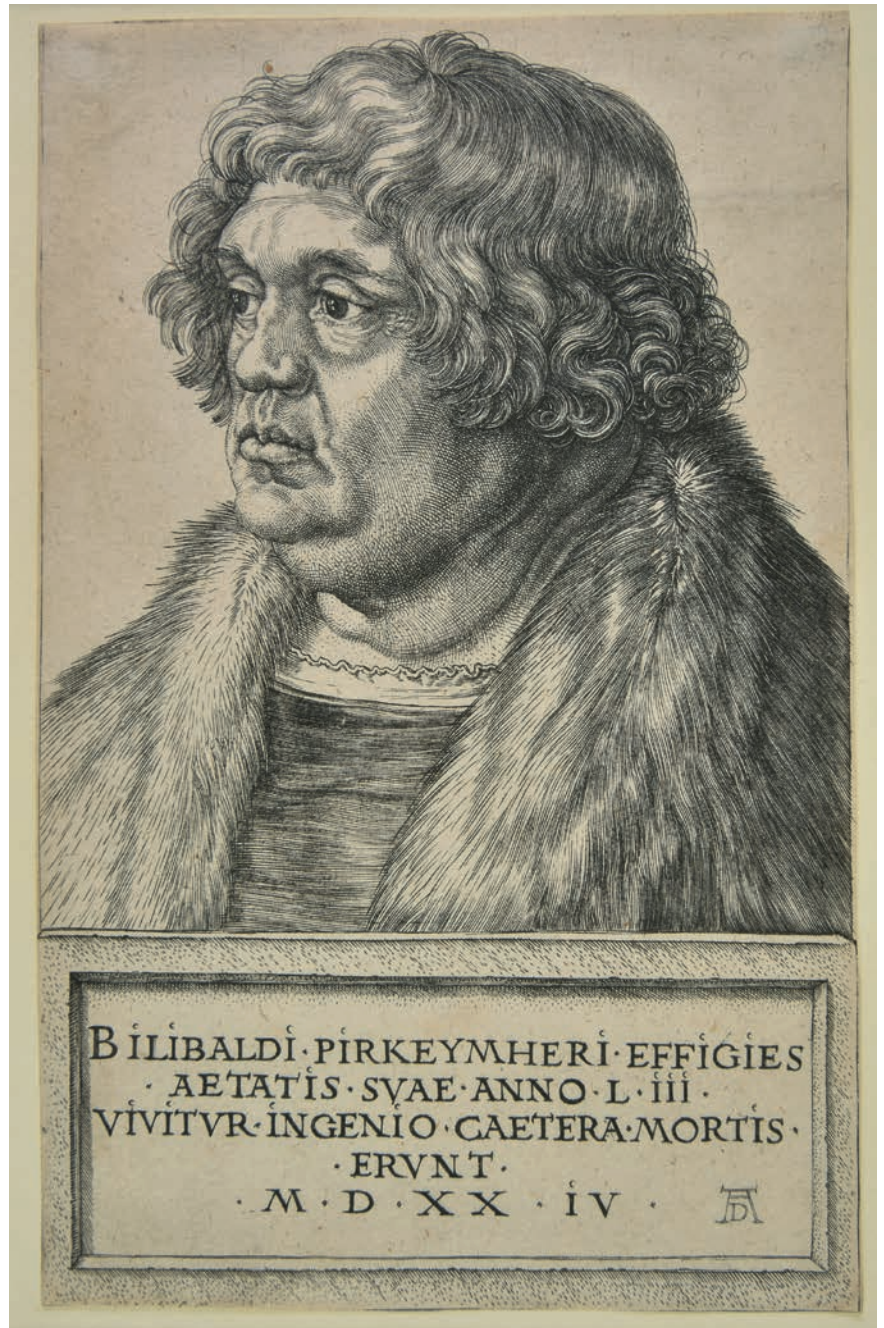
To commence at 10am



1* **Boitard (Louis Philippe, active 1734-1760).** Caricature of a stout gentleman, pen, ink, and watercolour wash, on laid paper, full length seated portrait of a grinning bewigged gentleman wearing red waistcoat and breeches, buckled shoes, and a brown frock coat, and holding a foaming pewter tankard with hinged lid, 16.5 x 11cm (6.5 x 4.5ins), mounted, framed and glazed, with old attribution label on backboard 'Squire Gallery, Portman Square'

(1)

£200-300



2* **Durer (Albrecht, 1471-1528).** Willibald Pirckheimer, 1524, copper engraving, a very good Meder b impression, trimmed slightly unevenly near the borderline, fractionally within in places, repaired horizontal tear to upper right edge (2.5-3cm or 1 inch), sheet size 181 x 114mm (7.2 x 4.5ins), framed and glazed

Provenance: Joseph Camcziny, by 1821. Christie's London Old Master Prints from the Chatsworth Collection, December 5 1985. Collection of John Perkin Esq., thence by descent. Dodgson 101. Bartsch 106. Meder 103. Hollstein 103. S.M.S. 99.

(1)

£3000-4000



Lot 3



Lot 4

3* English School. The Tree of Jesse with St. John the Baptist wearing a bearskin, *black ink, watercolour and gouache on vellum, some marks and soiling, image size 11.8 x 8.4cm (4.6 x 3.3ins), sheet size 13.4 x 11cm (5.2 x 4.4ins), stitch marks to left outer margin, laid down on card, later gilt frame, glazed*

The stitch marks to the extreme left of the leaf suggest this 15th or early 16th century miniature was once bound in book form, perhaps part of a private devotional book of hours.

(1)

£300-500

4* Circle of Simone Cantarini il Pesarese (1612-1648). Mother and Child, circa 1620-30, *red chalk on laid paper, 15.2 x 9.4 cm (6 x 3.7 ins), remains of light blue backing paper to verso, later gilt frame, glazed, with printed label of Chapman Brothers, Picture Restorers, 241 King's Road, Chelsea to verso*

(1)

£200-400

5* Morland (George, 1763-1804). Sheep at rest by a tree, *black chalk on paper, laid down on card, signed lower left, 38.5 x 33.5cm (15.2 x 13.2ins), period gilt frame, glazed*

Provenance: Private Collection, Devon.

(1)

£500-800



Lot 5



Lot 6

6* Rembrandt (Harmensz. van Rijn, 1606–1669). Woman at a door hatch talking to a man and children, 1641, *etching, a good, clear but slightly later impression, trimmed on or just inside the plate mark, small rust spot to the woman's head, sheet size 91 x 61mm (3.7 x 2.4ins), framed and glazed, with printed label from a Christie's sale catalogue to verso*

Provenance: Christie's, 24 April 1985. John Perkin Esq., thence by descent. Bartsch 128.

(1)

£700–1000

7* Italian School. Two seated women in conversation, possibly 16th century, *red chalk on laid paper, some marks and soiling, closed tear to right hand margin, small handwritten numeral at foot 'i.136', 166 x 191 mm (6.5 x 7.5 ins), wash mount, with early 19th century ink attribution to lower edge 'Correggio', and with ink number 653 to lower right corner near the image, old gilt frame, glazed, with printed label of Chapman Brothers, Picture Restorers, 241 King's Road, Chelsea to verso*

Provenance: Comte Moritz von Fries (1777–1826), Vienna (Lugt 2903).

(1)

£200–400

8* Attributed to Francoise L. Joseph Watteau de Lille (1758–1823). Studies of young woman seated, *pencil on laid paper, with indistinct watermark, sheet size 20 x 24.7cm (7.9 x 9.8ins), window-mounted*

(1)

£100–150



Lot 7



Lot 8



Lot 9

OLD MASTER PAINTINGS, PORTRAITS & MINIATURES

9* **Venetian School.** Portrait of a bearded old man, late 17th or early 18th century, oil on canvas, signed lower right, indistinctly 'Giovanni Ciappa' (?), relined and restored, and inscribed in black paint to verso '22 CEU '97 C. Lambr Palzine 21::', 63.5 x 50cm (25 x 19.5ins), unframed

Similar to the work of the Venetian rococo painter Giuseppe Nogari, particularly known for his portraits of old men and women.

(1)

£500-800

10* **Attributed to John Cleveley (c.1712-1777).** Marine Landscape of Naval Ships approaching Greenwich Dockyard, mid/late 18th century, oil on canvas showing naval ships at sail on the Thames at Greenwich with rowing boats in the foreground, relined, some crazing to paint surface, areas of discreet retouching and light overall toning, 66 x 91.5cm (26 x 36ins), 19th century gilt moulded frame

(1)

£1500-2000



Lot 10



11* **Continental School.** A pair of portraits of a young gentleman and young lady, possibly French, mid 18th century, *pastel on card, head and shoulder portraits of a young gentleman and a young lady, both with curled fair hair, the former wearing a blue and red coat, white cravat, gold hoop earring, and large-brimmed black hat, with a twisted cane topped by a faceted knob under his arm, a parade of sketchy figures in the background, one carrying a parasol, a few isolated worm holes, the latter wearing a blue dress with red flower and white muslin collar, droplet earrings, and brimmed hat with red flower, holding a lorgnette, against a garden with fountain, some surface cracking, each approximately 50 x 38cm (19.5 x 15ins), matching frames, glazed*
(2)

£300-500



12* **After William Dobson (1611-1646).** Inigo Jones the celebrated architect, 1641, 19th century oil on board, 32 x 27cm (12.5 x 10.5ins), *gilt frame, with handwritten inscription to verso 'Inigo Jones the celebrated architect 1641 painted by William Dobson called the English Tintoret', with Frost & Reed (Worthing) Ltd., Framing and Restoration label to verso, dated 25-10-74 and with reference S5015.*
(1)

£200-300



13* **Flemish School.** The Village Wedding Feast, 17th or 18th century, *oil on bevelled wood panel, indistinct inscription or title to right of centre towards the lower edge, some surface marks, modern revarnish, 26.4 x 34cm (10.4 x 13.3ins)*
(1)

£200-300



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

Follett Walrond Pennell (1804-1876) was the son of William and Elizabeth Pennell. His father served as His Majesty's Consul-General at Rio Janeiro. Follett entered the Royal Navy, as midshipman on board the *Impregnable* 104, bearing the flag of Viscount Exmouth, at Plymouth in February 1818. He subsequently served under Captain the Hon. Fleetwood Pellew, and Commodore Sir Edward Owen, in the *Revolutionnaire* frigate, and *Gloucester* 74, on the Mediterranean and West India stations. He was promoted from there to the *Pyramus* 42, serving under Captain Francis Newcombe in September 1824 and appointed to the *Rainbow* 28, Captain the Hon. Henry John Rous, at Chatham, July 30th, 1825; and moved to the *Cyrène* 20, Captain Alexander Campbell in the December. He advanced to the command of the *Fly* 18, on the East India station in November 13th, 1826 and commissioned as captain in July 14th, 1828. From 31 May, 1834, until being paid off in July, 1837, he served in South America in the *Talbot* 28. Captain Pennell married in 1838, Catherine Anna, daughter of Colonel M'Murdo, of Lotus, Dumfriesshire and they had one daughter.

(1)

£300-400

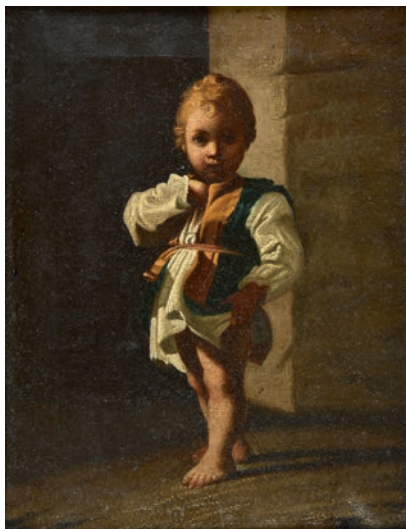


15* After Giovanni Ambrogio de Predis (circa 1455-1508). Portrait of Beatrice d'Este, 1490, 19th century oil on wood panel, a copy of the famous portrait in the Pinacotheca Ambrosiana, Milan (and previously believed to be by Leonardo da Vinci), some minor surface scratches to lower edge, and several old wormholes, 44.7 x 34.5cm (17.5 x 13.5ins), 19th century (or early 20th century) Florentine wood frame with egg-and-dart (ovolo moulding) inner border, decorative Florentine-style painted outer border, with dentil carved outer border and stepped outer edge in gilt, with contemporary small printed label of Alfonso Dori, Corso, Borgo SS. Apostoli 14-16 Firenze to verso

A good quality copy after the famous portrait of Beatrice d'Este often ascribed to Leonardo da Vinci, but now given to Ambrogio de Predis. Recent research by Martin Kemp and others has also suggested that the sitter is not Beatrice d'Este but Anna Maria Sforza (1476-1497), the first wife of Alfonso d'Este, Duke of Ferrara. Alfonso Dori is listed in a 1930 edition of the Annuario Toscano as a Florentine leather worker and bookbinder, founded in 1891.

(1)

£700-1000



Lot 16

16* French School. Young Boy in an Interior, mid 18th century, oil on canvas, unsigned, indistinctly inscribed to verso 'Marel' (?), 24 x 18.5cm (9.5 x 7.3ins), old gilt frame

(1)

£200-300



17* Huet (F., late 19th century). Hay making, oil on wood panel, summer landscape depicting peasants building a hay stack, with hay wains and small stooks, signed lower right, remains of old manuscript numerical labels on verso, 17.5 x 36cm (7 x 14ins), gilt moulded frame

(1)

£150-200



18* Townshend (John Fitzhenry, 1811-1893). Marine View, oil on canvas of fishing boats at full sail, and fishermen in a rowing boat hauling up the net, unsigned, some cracking & crazing to paint surface, with 25mm (1ins) horizontal tear to sky with old repair to verso & slight overpainting, 32.5 x 46.5cm (12.75 x 18.25ins), period gilt moulded frame (damaged)

Provenance: Sylvia Lovera di Otaria great granddaughter of John Townshend, with manuscript note to lower stretcher. John Fitzhenry Townshend (1811-1893), of Seafield, Castletownshend and Dublin was the son of Henry Owen Becher Townsend and Anne Homan. He entered Trinity College, Dublin, on 4 July 1825 aged 14. He qualified with a BA in Summer 1829 and LLD in Spring 1847. Following his degree John studied at King's Inn, Dublin and qualified as a barrister at Trinity in 1834. He was appointed QC on 8 February 1865, sworn in as a Judge of the High Court of The Admiralty in Ireland on 4 November 1867 and appointed a Bench in 1877. John became a Freemason, probably shortly after he became a barrister in 1834. He married on 24 March 1840, Ellen Armstrong, daughter of Rev George Armstrong of Cork and Chancellor of St Fachtna's Cathedral, Ross. They had three children, Lieutenant Colonel Henry FitzJohn, Charlotte Ruth & Jennetta Florence.

(1)

£200-300



19* **English School.** Portrait of Mary Ann Peloquin (1706-1778) of Queen Square, Bristol, circa 1740s, *three quarter length oil on canvas portrait, slight surface wear, relined, 127 x 103cm (50 x 40.5ins), gilt moulded frame with name plate of sitter at foot, glazed, Frost & Reed Ltd. framer's label to verso*

In the will of Mary Ann Peloquin dated the 27th April 1768, she gave to the mayor and aldermen of the city of Bristol £19000 upon trust. The income from which was to be divided annually on St. Stephen's day amongst various worthy individuals of Bristol including 38 poor men and 38 poor women, 'all of whom to be free of the said city of Bristol, and housekeepers therein, not receiving parochial alms, and not occupying or keeping public or ale houses'. Money was also awarded to 20 poor widows and single women, and such 10 poor men, inhabitants of the parish of St. Stephen, not receiving parochial alms.

The Charity Commission register records that the Mary Ann Peloquin Charity ceased to exist in 1997. St. Stephen's Parish Church, Bristol contains a fine marble wall monument erected by Mary Ann in the memory of her brother David Peloquin (died 1766, aged 66), also an alderman of the city. At the base of the monument there is a bronze panel which records that Mary Ann Peloquin died in 1778, the last of a family who had settled in Bristol in the 17th Century, and benefactor to various charities. Their father Stephen Peloquin a Huguenot refugee arrived in Bristol, aged about 20, in the mid 1680's, bringing much of his family's portable wealth with him. Stephen was a highly successful merchant becoming one of the wealthiest citizens of Bristol in the 18th century. His wealth was made largely through the tobacco trade, which depended in part on slave labour. Stephen shared a trading consortium with his brother-in-law Augustus Jay of New York. After his death Mary Ann lent the family home in Queen Square to Josiah Tucker, who was a supporter of the anti-slavery campaigners. By the mid 1700s the wealthier Huguenots attended St Stephen's and St Nicholas's churches in Bristol's old merchant quarter, where a number of their memorials can still be seen.

See The Bristol Charities, being the Report of the Commissioners for inquiring concerning Charities in England and Wales, edited by Thomas John Manchee, Bristol: T.J. Manchee, 1831, volume 1, pages 106-110.

(1)

£3000-4000



20* **English School.** Portrait of a Gentleman, circa 1740, *three quarter length oil on canvas portrait, slight surface wear, relined, 127 x 101cm (50 x 40ins), gilt moulded frame*
(1)

£1500-2000



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

David Peloquin was a wealthy merchant, the son of Stephen Peloquin and member of one of the Huguenot families that settled in England in the late 1600's. He held the office of High Sheriff of Bristol in 1735 and Mayor of Bristol in 1751. He laid the foundation stone of St. George's Church, Kingswood in 1752. Peloquin died in 1766 at the age of 66 and there is a tablet in his memory in St Stephen's Church, Bristol, erected by his sister Mary Ann Peloquin (1706-1778).

(1)

£2000-3000



22* **English School.** A 18th century portrait of Bristol merchant, alderman, mayor & benefactor Robert Kytchen (1531?-1594), oil on canvas half length portrait, probably after a late 16th or early 17th century (posthumous?) original, gilt text to background 'Robert Kytchenn some tyme Mayor and Alderman of this city of Brystoll and a Munificent benifactor to ye poore of this City & to other places of this Kingdom', and also displaying sitter's armorial bearings, two areas of flaked & chipped paint, relined, 102 x 83cm (40 xins), 19th century ebonised and gilt moulded frame with Frost & Reed Ltd. framer's label to verso

The Bristolian merchant Robert Kytchen (or Kitchen) gifted one of the four bronze nails located outside The Exchange on Corn Street in Bristol. They were probably modelled after mobile tables which were taken to trade fairs and markets, having flat tops and raised edges which prevented coins from tumbling onto the pavement. Deals could be closed by payment on the nails, the popularly supposed origin of the saying "pay on the nail" or "cash on the nail".

The Household Accounts and Disbursement Books of Robert Dudley, Earl of Leicester refer to two 'Kitchens' in the funeral list. A Mr Kitchen who was a bearer of the body, and Alderman Kitchen. The latter was the sitter Robert Kitchen (1531?-1594), alderman and mayor of Bristol. He was a partner of Leicester's factor John Barker in the Spanish trade in the 1570s, and sub-leased the farm of the Sweet Wines customs of Bristol from Leicester in April 1587. (Household Accounts and Disbursement Books of Robert Dudley, Earl of Leicester 1558-1561, 1584-1586, edited by Simon Adams, Camden 5th series, volume 6, Cambridge University Press, 1995, page 478).

'Sept. 5 died Robert Kitchen, who was Mayor in 1588. He was buried in St. Stephen's Church. He left four hundred pounds, in trust, for loans to young tradesmen. On a beam over the entrance of the New Market in Broad Street is the following carved inscription 'This building is at the charge of Robart Kitchen, late Alderman of Bristoll, for the Reliefe of the Poor.' 'R.K. 1598.' (from A Chronological Outline of the History of Bristol, and the Stranger's Guide ..., by John Evans, 1824, page 160).

(1)

£3000-5000



23* After Matthew William Peters (1742-1814). A 19th century unfinished copy of a portrait of a young girl, oil on canvas, 72 x 59cm (28.25 x 23.25ins), framed

(1)

£200-300



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

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

(5)

£400-600

19th CENTURY PAINTINGS & DRAWINGS



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

£250-350



26* **Arnhold (Johann Samuel, 1766-1828).** Study of Iris, gouache on grey-brown paper, signed lower right, 32 x 24cm (12.5 x 9.5ins) mount aperture, wash and gilt mount, framed and glazed, with Bourne Gallery label to verso
The Meissen flower painting Johann Samuel Arnhold (1766-1828) was a student at the Porcelain Factory's Art School under Christian Lindner. He was later appointed drawing master and painter to the Dresden court.

(1)

£200-300



27* **Bailey (Albert E., active 1890-1904).** Sheep Shearing, oil on canvas, signed lower left, relined and restored, 93 x 120.5cm (36.5 x 47.5ins), framed

(1)

£200-300

Lot 27



28* **Boklund (Johan Christoffer, 1817-1880).** Slipsten um Ulriksdal, Rasserad, 1876, *fine large-scale watercolour, heightened with bodycolour, signed and dated lower left, titled and dated lower right, 77.5 x 56cm (30.5 x 22ins), old gilt moulded frame, glazed*
(1) £300-500



Lot 29

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

29* **Bouvier (Joseph Anthony, active 1839-1888).** Woodland Flowers, *oil on canvas, heightened with gum arabic or varnish, signed 'Joseph Bouvier' to right margin, 28cm (11ins) diameter (on a square stretcher 29.5 x 30cm, 11.8 x 12ins), early gallery label of Thomas Agnew, 14 Exchange Street Manchester, separate printed title with number 585, and additional label of Horner Galleries, Sheffield to verso, plus old Christie's stencil 264 OK, period moulded gilt frame (some damage)*

Provenance: From a family in Elston Notts, the small village where the Darwin family lived at Elston Hall where Erasmus was born and where Charles visited.
(1) £400-600



30* **Brabazon (Hercules Brabazon, 1821-1906).** River landscape with viaduct and waterfall, *watercolour with coloured chalk on pale blue paper, 13 x 18cm (5.2 x 7ins) mount aperture, framed and glazed*
(1) £200-300



31* **Canziani (Louise Starr, 1845-1909).** Portrait of a Young Lady, *oil on canvas, artist's monogram lower left, 30 x 23cm (12 x 9ins), gilt moulded frame*
(1) £200-300



Lot 32

32* **Company School.** Panoramic view of Hong Kong Harbour, circa 1860, oil on canvas, relined, some over-all heat blistering, 45 x 76cm (17.75 x 30ins), modern frame

Provenance: The Coghill family of Castletownshend, near Skibbereen, County Cork, Ireland; thence by descent.

(1)

£1500-2000

33* **Douglas (William Fettes, 1822-1891).** On the Kincardine Shore, 1875, oil on canvas, signed and dated lower left, artist and title details on lower mount partly rubbed away, gilt-decorated wooden frame, 19 x 48.5cm (7.5 x 19ins)

Provenance: Lord Aitchison, with Fine Art Society printed label to frame verso, dated December 1996 (item 624) and older small label of Aitken Dott & Son of Edinburgh pasted above.

(1)

£400-600



Lot 33



Lot 34

34* Drury (Alfred, 1859–1944). *Age of Innocence, bronzed plaster bust, modelled as a young girl on a serpentine base, signed 'A. Drury 08', 40cm high (15.75ins)*

The original bust was produced in 1897 and exhibited at the Royal Academy. It is now in the collection of the Victoria and Albert Museum. The sitter was Grace Doncaster, the daughter of a friend of the artist.

(1)

£300–400

35* Du Maurier (George, 1834–1896). *Mare a la Fontaine Sanguinede, Fontainebleau, 1870, watercolour with touches of gouache on paper, signed and dated lower right, 23 x 31.5cm (9 x 12.4ins) mount aperture, framed and glazed with photocopy of the title inscription on the back of the paper attached, and ink stamp of the restorer Bart Luckhurst, Bingham, Nottinghamshire*

(1)

£200–300



36* English School. *By the fireside, watercolour with traces of pencil, highlighted with bodycolour, interior cottage scene with five peasant children gathered around a small fire in a large beamed fireplace, with a farm worker in smock dozing in a chair beside, and his wife bending over a wicker cradle, with carved oak chair, bundle of hanging joined tapers, pewter pots, a lantern, bellows, and various other household accoutrements, very slightly rubbed in places, 36 x 49cm (14.25 x 19.25ins), mounted, framed and glazed*

(1)

£200–300



Lot 35



37* English School. *Hunting Scenes, circa 1880s, a pair of oils on canvas, apparently unsigned, relined, 34.5 x 65cm (13.5 x 25.5ins), modern matching gilt moulded frames, with printed label of Colmore Galleries, 52 High Street, Henley-in-Arden, Warwickshire to verso of each*

(2)

£200–300



38* **English School.** Coastal scene with distant sailing and steam boats, foreground waterside navigation marker with figures observing, early 19th century, oil on canvas, laid on board, some chipping of paint at edges, and general age wear, 19 x 26cm (7.5 x 10.25ins), together with an oil on thick board study of a cow's head, later signature T.S. Cooper lower right corner, horizontal crack & wear 1cm below top edge, 14 x 15.7cm (5.5 x 6.25ins)

(2)

£100-150



39* **Herring (John Frederick, Jnr., 1820-1907).** "Wake up dear boy, which is the road?", watercolour on paper, heightened with body colour, signed lower right, title lower left, 19.5 x 28cm (7.75 x 11ins), mounted, framed and glazed, together with Two men watering a group of horses, watercolour on paper, heightened with body colour, signed on tree trunk to right margin, 21 x 32cm (8.25 x 12.5ins), mounted, framed and glazed

(2)

£150-200



40* **Herring (John Frederick, Senior, 1795-1865).** The Royal Mail Coach on the Road, 1839, oil on wood panel, signed and dated 1839 lower left, 25 x 20cm (10 x 7.8ins), attractive period gilt frame, glazed, with early printed label of Thomas Agnew & Sons to verso. A larger version of the same subject, dated 1841, and with a slightly different landscape background is at the Yale Center for British Art, Paul Mellon Collection, Yale University (accession number B2001.2.210).

(1)

£1000-1500

41* **Leighton (Frederic, 1830-96).** Autograph letter to Miss Frith probably Mary Louisa, or Mary Fanny Frith), circa March-April 1882, 'Pray excuse me if in the throes of "Private View" etc. I have not found time to answer your note - even now I find on ransacking my drawers only a few faded effigies of your humble servant. I will however as soon as I return from the country get a good one I know of & send it to you. I will also hunt up my autographs and I daresay I may find one for your collection. Meanwhile believe me with kindest remembrances to your sister and congratulations on your "auntedom" Yours very truly Fredk Leighton'.

A letter from Lord Leighton to one of William Powell Frith's spinster daughters, referring to Frith's famous painting A Private View at the Royal Academy, 1881 (exhibited at the RA in 1883), which depicts Leighton, as President of the Royal Academy, at its centre. Leighton is likely to have visited the Frith household at 7 Pembridge Villas, Kensington, where Frith had his studio, in order to sit for the painting. One of the married Frith sisters, Alice Hastings, had her first child in early 1882.

(1)

£70-100



Lot 42



Lot 43

42* **Leslie (Charles Robert, 1794–1859).** *At the Tomb, 1857, signed Chas R. Leslie, and dated 1857 lower right, 46 x 58.5cm (18 x 23ins), period gilt frame, with printed label of Charles E. Luton, Picture Frame Maker, Dealer in Works of Art, 214 Broad St., Birmingham, to verso*

Birmingham collectors of C.R. Leslie's work include Edwin Bullock (1802–1870), an iron founder and art collector, and Joseph Gillott, the pen manufacturer. Bullock's collection was sold at Christie's on 21st, 22nd and 23rd May 1870.

(1)

£600–800

43* **Leslie (Charles, 1835–1890).** *Ben Arklet, Perthshire, 1878, oil on canvas, signed and dated lower left, some faint craquelure, a few minor marks, title on frame, 29.5 x 59.5cm (11.5 x 23.5ins), framed*

(1)

£100–150



44* **Maclise (Daniel, 1806–1870).** *Self portrait, watercolour, unsigned, 35.5 x 28.5cm (14 x 11.25ins), period bird's-eye maple wood veneer frame, glazed*

The artist Daniel Maclise is shown wearing very similar clothing, and in a similar position, in the well-known portrait of him by Edward Matthew Ward of 1846, in the National Portrait Gallery, London.

(1)

£300–400



45* **Maybank Webb (Hector Thomas, 1869–1929).** *Nymphs in a Wooded Glade, oil on board (stamped George Rowney & Co., Birchmore Board to verso), unsigned, a few minor spots of flaking, 20 x 28.5cm (8 x 11.25ins), printed label to verso stating this picture is a 'guaranteed original work of Thomas Maybank', framed*

(1)

£150–200



46* **Attributed to William Dudman (~1803).** *An early 19th century portrait miniature of a gentleman, circa 1801, watercolour, gouache, and bodycolour on ivory, oval head and shoulders portrait, half-profile to right, of a bewigged gentleman wearing a black coat and waistcoat, and a white stock with short bands, 6 x 5cm (2.25 x 1.75ins), oval white metal frame with hanging loop, verso with indistinct manuscript label, and later manuscript label transcribing the former: 'W. Dudman pinxit? Ex Academic Regale Artium Londini 1801'*

(1)

£150–200



47* **Shayer (William, 1788–1879).** Coastal scene with fisherfolk bringing in the catch, oil on canvas, relined, signed lower right, 63.5 x 76cm (25 x 30ins), gilt moulded frame, with F.W. Smith Collection label to verso
(1)

£700–1000



48* **Walbourn (Ernest Charles, 1872-1927).** *In the Hayfield, oil on canvas, pastoral summer scene of two young peasant women, one standing and holding a rake, the other seated amongst the hay with a small child, with two male workers in the background, against a backdrop of trees, river, and mountains, signed lower right, 46 x 38cm (18 x 15ins), gilt moulded frame (with title and artist's name)*

English artist Ernest Walbourn is best known for such scenes of rural life as this, in which he combines the realistic with the romantic. His ambition to be an artist conflicted with his father's hopes of him becoming an architect, with the result that he ran away from home and lodged in a local public house. His father subsequently relented, setting up a studio at home for him and funding his formal art training. Walbourn went on to exhibit at the Royal Institute of Oil Painters, the Royal Academy, and the Royal Society of British Artists. He married Eva Knight who assisted by painting the backgrounds of some of his larger works, later achieving recognition as an artist in her own right.

(1)

£200-300

49* **Wirgman (Theodore Blake, 1848-1925).** *Jeanne d'Arc, circa 1890s, photographic reproduction of the painting by Wirgman inscribed by the artist in ink to lower margin 'To Mrs Dalbiac from T. Blake Wirgman Aug 5. 1896', image size 44 x 7.6cm (17.25 x 3ins), framed and glazed*

The dedicatee of this work may have been the wife of the British Army Officer, historian and writer Philip Hugh Dalbiac (1855-1927).

(1)

£70-100



To Mrs Dalbiac
from T. Blake Wirgman
Aug 5. 1896

Lot 49

ORIENTAL WATERCOLOURS & PRINTS



50* **Yu-Yun (祐雲 1864-1938)**. Pine Trees and Cranes, & Two Birds and Flowers, a pair of watercolour and gouache paintings on light brown silk, each signed, dated and with artist's stamp, the first titled 'Long Life' and the second titled 'colourful lively prospect', each 19 x 29.7 cm (35.5 x 11.75 ins), matching gilt frames, glazed Provenance: Brought back to England by a missionary couple from Macao (information supplied by the current owner).

(2)

£200-300



Lot 51

51* **Koson (Ohara, 1877-1945)**. Duck Diving, circa 1909, pen, ink, watercolour and gouache on laid paper, signed and with artist's seal lower left, some light toning and discolouration to extreme edges, 24 x 24cm (9.5 x 9.5ins), period frame, glazed (backing newspaper dated September 1909)

(1)

£150-200



52* **Kunimasa (Utagawa, 1773-1810)**. Actor Nakamura Noshio II as Sakuramaru, 1796, vertical ōban colour woodblock, published by Uemura Yohei, signed Kunimasa ga, with kiwame censor's seal, 38 x 25.5cm (14 15/16 x 10 1/16ins), framed and glazed with printed label of Genji Gallery, Joan Hall Scott Japanese Prints, 16 Stanley Street, Hong Kong to verso

Literature: Ukiyo-e shūka 9 (1981), list 1.019.

Rose Hempel, Japanische Holzschnitte, Sammlung Theodor Scheiwe, Landesmuseum für Kunst und Kultur, Münster, 1957.

Sakuramaru is a character in the play: Sugawara Denju Tenarai Kagami.

(1)

£500-800



Lot 53

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

(1)

£700-1000

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

(1)

£700-1000

55 **Persian School.** Wedding feast, 20th century, *oil on wood panel, lacquered, 35.7 x 48cm*

(1)

£100-200



Lot 54

ENGLISH WATERCOLOURS 1770-1950



56* **Batty (Robert, 1789-1848)**. Palais Royal, Paris, *pen, brown ink and brown wash on paper, 68 x 107mm (2.7 x 4.25ins) hinge-mounted, together with two pen, black ink and grey wash miniature views of Durham, by the same artist, 40 x 70mm (1.6 x 2.8ins) and similar, both hinge-mounted*

(3)

£100-150



Lot 57

57* **Bourne (James, 1773-1854)**. A pair of unsigned English topographical watercolours, early 19th century, *watercolour on wove paper, each 26 x 36cm (10.25 x 14.25ins), framed and glazed in matching frames with artist's name and dates neatly captioned in watercolour to lower mounts*

Reverend James Bourne was a drawing master who made tours to the Lakes, the West Country, Lincolnshire, Yorkshire, Surrey and Kent. He first exhibited at the Royal Academy in 1800 and eventually gave up his profession for the Church in 1838.

(2)

£200-300



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

(1)

£150-200



59AR* **Coop (Hubert, 1872–1953)**. River Landscape, East Anglia, watercolour heightened with touches of bodycolour, signed lower left, 61 x 76cm (24 x 30ins), period gilt frame, glazed, with printed label of Alfred Stiles & Sons Ltd., Picture Frame Makers and Gilders, 37 & 39 Brook Green Road, Hammersmith, London W.6 to verso
(1) £300–500



60* **Cooper (Thomas Sidney, 1803–1902)**. Landscape with sheep, 1833, watercolour on laid paper, laid down on board, signed and dated lower left, 14.5 x 20cm (5.75 x 8ins), framed and glazed
(1) £200–300



61* **Cull (Alma Claude Burliton, 1880–1931)**. A collection of 17 watercolour coastal and landscape studies, watercolour on Whatman's watercolour sketching board, or similar (two on paper), including 15 signed, 29 x 46.5cm (11.5 x 18.25ins) and smaller, unframed
(17) £200–300



62* Cumberland (George, 1754–1848). A collection of 12 watercolour views of Bristol and its surroundings, including the artist's home in Culver Street, Bristol, the River Avon, Lawrence Weston, Leigh Woods, etc. *twelve watercolours on paper, most likely previously mounted in an album, ten of which are inscribed by George Cumberland to verso, including one signed and one initialled, 15.5 x 25cm (6.2 x 10ins) and slightly smaller, plus two small unsigned watercolour studies of a pair of hunting dogs, and a bird of prey, probably from the same album, 13.5 x 17cm and similar, all now contained in clear plastic sleeves in a ring binder*

The inscriptions are as follows: 'Copy from Mr Townley's Possession, G Cumberland', 'Flower Garden, Autumn Afternoon at Lawrence Weston near Bristol, upper little Garden of Old Jenkins's Cottage, G.C.', 'Windmill Hill and Princes Buildings from the Avon bank Ashton side, afternoon', 'Cottage Tea House - Mrs Hall, Leigh Wood gate', 'Tea House, Leigh Wood gate', 'near Mr Gutch's Villa, with a view of St George's Church near Bristol', 'Boat builders sheds Bristol', 'Boat Builders Sheds from Quay', and 'Old Piggotts way from the barn at Weston with the old fashioned garden which you will remember'. The two unsigned watercolours depict Cumberland's house in Culver Street (identified from comparisons with other Cumberland drawings held at Bristol Museum & Art Gallery) and an Entrance to a Tunnel Walk.

These watercolour views, probably dating from the 1810's and early 1820's, throw new light on Cumberland's life and art following his move to Bristol in 1807. A number of other small-scale views by Cumberland, some featuring similar locations (including Mrs Sarah Hall's Tea House at Leigh Woods Gate, Culver Street and Lawrence Weston) are now in the collection of Bristol Museum and Art Gallery, where there is also a sketch by George Towneley (or Townley) of Cumberland sketching in the woods, dated July 1811.

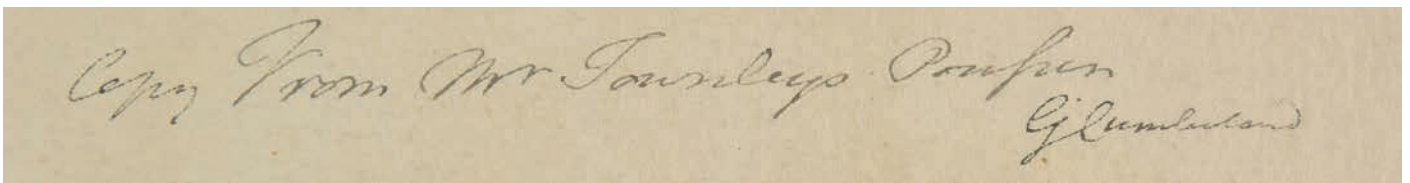
A close friend and contemporary of William Blake, George Cumberland was a writer, collector, connoisseur and amateur watercolourist, and early member of the Bristol School of artists. He purchased a large number of Blake's illuminated books (including *The Book of Thel*, *America*, *Europe*, *The Song of Los*, *Visions of the Daughters of Albion* and *Songs of Innocence and Experience*), commissioned Blake to produce engravings up to the very end of his life in 1827, and introduced him to many important contacts, including Townley, and John Linnell (through his son George Cumberland junior). In 1803 Cumberland moved to Weston-super-Mare, Somerset, before settling at 1 Culver Street, Bristol, in 1807, where he lived until his death. Blake and Cumberland maintained an interest in each other's work, particularly in the technicalities of printing. Both also disavowed the established academic style of painting of the time (each having encountered it at the Royal Academy schools). Cumberland believed that painting should be done directly from nature - his small landscape studies deliberately avoid the tradition of the picturesque, and bear a similarity in style to those of his friend John Linnell.

An important group of similarly inscribed watercolours by Cumberland, formerly contained in an album, were offered at auction in 27 lots by Christie's London in their sale *Fine British Watercolours and Drawings* on Tuesday 11 July 1989 (lots 22-48). 'From his address at 10, Culver Street (recorded in the Bristol Directory of 1814) Cumberland also went on numerous sketching trips, recording the appearance of Bristol and its environs accompanying professional artists on their trips to likely sketching spots in Leigh Woods or at Stapleton'. Cumberland describes one such trip to Leigh Woods in a letter to his son George of June 1818: 'I rose at 5 o'clock and set off alone for a walk to avoid the great heat I crossed the ferry, wound up the happy valley reading Dante's Paradiso, and setting down at each shady tree it was then 7 o'clock and the rabbits ran about me like tame ones' (extracted from the introduction to the catalogue section).

Further background information compiled by the present owner is included with the album.

(14)

£1000-1500



63* **De Wint (Peter, 1784–1849).** Haymaking, *pencil sketch on pale cream wove paper, from a sketch book given to De Wint's pupil Lady Louise Lascelles in 1826, inscribed lower right 'Master's Work', 17 x 26cm (6.75 x 10.25ins) mount aperture, framed and glazed, with Clarges Gallery, 158 Walton Street, London typewritten label to verso*

Provenance: From a sketch book given by Peter de Wint to his pupil Lady Louise Lascelles in 1826. Sir Geoffrey Harmsworth Collection. Mrs Carolan, Ilford, Essex; thence by descent.

(1)

£200–300



Lot 63

64* **English School.** Beached boats at Greenwich, circa 1830, *pencil, pen and brown ink and watercolour on wove paper, indistinctly signed in pencil lower right, 15.5 x 22.5cm (6 x 8.75ins), framed and glazed*

Provenance: Christie's, King Street, London, 25 April 1995, lot 81 (invoice included).

(1)

£200–300



Lot 64

65* **Garratt (Sam, 1865–1947).** Brownsea Island, Poole Harbour, 1929, *watercolour, signed and dated lower right, 25.5 x 35cm (10 x 13.75ins) mount aperture, period frame, glazed, together with an etching with aquatint, of a similar view of Brownsea Island, signed and titled in pencil, plate size 17.5 x 25cm (6.8 x 9.8ins), with margins, framed and glazed*

(2)

£80–120

66* **Giganti (Giacinto, 1806–1876, with additions by a pupil from the Bourbon royal family of Naples and Sicily).** The Capuchin Monastery at Amalfi from the beach, circa 1850s, *pencil, watercolour and gouache on paper, 19 x 24.5cm (7.5 x 9.6ins), framed and glazed, with Abbott & Holder gallery label to verso, and copy of the printed exhibition catalogue of watercolours from the Borbone Album, issued by Abbott & Holder, Museum Street, London attached (the present work listed as number 49 in the catalogue)*

Provenance: Roberto, Duke of Parma (1848–1907), husband of the younger sister of the Borbone children, Princess Maria Pia di Borbone (1849–1882), who died in childbirth, having produced 11 children previously. View on the coast at Amalfi by the Posilippo School exponent Giacinto Giganti, art master to the children of King Ferdinand II of the Two Sicilies. The present work has been authenticated by Dr Luisa Martorelli of the Museo Di San Martino in Naples.

(1)

£400–600



Lot 66



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

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

(1)

£200-300

68* Hall (Tony, 20th century). Bath Abbey from Parade Gardens, watercolour on paper, signed in pencil lower right, 34.5 x 36cm (13.5 x 14ins), framed and glazed

(1)

£100-150



69* Harper (John, 1809-1842). The Cascade at Terni, 29th August 1842, pencil and watercolour, with white bodycolour on pale grey paper, titled and dated in pencil lower right, 29.5 x 42cm (11.6 x 16.5ins) mount aperture, gilt frame, glazed, with Abbott & Holder label to verso

The architect and artist John Harper studied under Benjamin and Philip Wyatt, and while working for them prepared designs for Apsley House, York House and The Duke of York's Column. He then worked as an architect in York, from where he was employed by the Duke of Devonshire at Bolton Abbey, the Proprietary School at Clifton, York, the Roman Catholic Church at Bury, Lancashire. A close friend of William Etty, he contracted malaria while studying art in Italy, and died during a voyage to Naples on 18th October 1842, less than 2 months after completing the present work.

(1)

£200-300



70* Harraden (Richard Bankes, 1778-1862). Corpus Christi College, Cambridge, watercolour on wove paper, showing the main facade of the College with entrance, gowned figures, street vendors, carriages, etc., titled and signed lower left, 34 x 55.5cm (13.5 x 21.75ins), contemporary oak frame, glazed, with partially obliterated artist's signature and title on backboard

(1)

£200-300



Lot 68



71* **Hitchens (Alfred, 1861-1942).** Bluebells, *pastel*, signed lower left, John Magee Limited Belfast label to verso, 23 x 33cm (9 x 13ins), framed and glazed
(1) £100-150



72* **Johnstone (George Whitton, 1849-1901).** On the Aberdeenshire Coast, 1889, *watercolour on paper*, signed and dated '89 lower right, 25 x 34.5cm (9.8 x 13.5ins) mount aperture, period recessed gilt frame, glazed
(1) £150-200



Lot 73

73* **Lee (Frederick Richard, 1798-1879).** The Test near Mottisfont Abbey, Hampshire, *watercolour, with touches of bodycolour, and scratching out*, 21 x 33.5cm (8.25 x 13.25ins) mount aperture, gilt frame, glazed, with later handwritten title label to verso, together with **Winby (Frederick Charles, 1875-1959),** A Sussex Lane, *watercolour with pen & ink on laid paper*, signed lower right, 21 x 33cm (8.25 x 13ins) mount aperture, framed and glazed, with later handwritten label to verso, plus another similar English landscape watercolour, by R.C. Riseley depicting a country lane with distant churchtower, signed and dated 1925 lower right, 25 x 35cm (10 x 14ins), mounted
(3) £200-300



74* **Nicholl (Andrew, 1804-1886).** River bank with flowers, possibly Donnybrook, Cork, Ireland, *watercolour over pencil on paper, with scratching out*, unsigned, 32 x 50cm (12.5 x 19.5ins) mount aperture, framed and glazed
Provenance: Sotheby's London, The British Sale, 12 June 2003. See lots 172-197, many sold as folios of watercolour views of Ireland, or overseas subjects.
(1) £200-300



75* **North Wales.** View of Dolgelly, Merionethshire, by J. Bather, December 1806, *watercolour on heavy wove paper, heightened with touches of white bodycolour, laid down on pale blue backing paper*, signed and dated lower right J. Bather Decr. 1806, inscribed by the artist to verso Dolgelly Merionethshire, 36.5 x 47.5cm (14.4 x 18.75ins) unframed
Listed in Gentleman's Magazine (1821) and Paterson's Roads (1824), a J. Bather Esq. was resident at Dinthill in Shropshire at this time.
(1) £100-150



Lot 76



Lot 77

76* **Payne (Henry Albert, 1868–1940).** Duntisbourne Rouse Church, Gloucestershire, circa 1930, *watercolour on paper, showing two figures having an evening stroll, signed and indistinctly dated lower right, 35 x 24cm (13.75 x 9.5ins), framed and glazed*
(1) £200–300

77* **Rowbotham (Thomas Leeson, 1823–1875),** The staircase hall at Kingsweston House, Bristol, 1848, *watercolour on wove paper, few minor spots, signed and dated lower left, 44 x 35cm (17.25 x 13.75ins), framed and glazed*
The staircase at Kingsweston House was built in 1710, and is one of only two “hanging” staircases left in the world, the other being in St Petersburg. Made of mahogany and oak it seems to balance without any support, rocking slightly like a rope bridge when used.
(1) £100–150



78* **Attributed to Thomas Rowlandson (1756–1827).** Gentleman Greeted at the Door by a Bevy of Beauties, circa 1818, *watercolour on paper, watermarked J WHATMAN 1818, unsigned, 1 inch closed tear to lower edge, slight loss to extreme upper left corner, 26.8 x 20.9cm (10.6 x 8.3ins)*
(1) £200–300

ORIGINAL ILLUSTRATIONS & CARTOONS



Lot 79

79* **Atkin (William Gabriel, 1897-1937).** 'Sir Squire Bancroft reminisces to Siegfried Sassoon, Mr Frank Schuster, and the artist', 1925, pen and ink on paper, signed and dated lower right and inscribed in pencil with title, 24.5 x 34cm (9.5 x 13.25ins), framed and glazed with Abbott and Holder gallery label to verso

(1)

£100-150

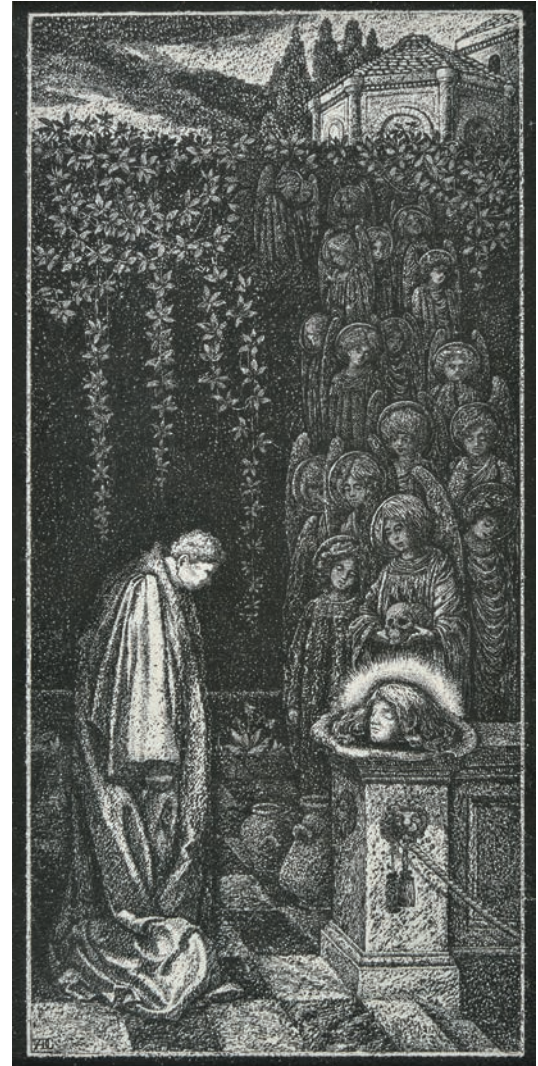
80* **Calthrop (Dion Clayton, 1878-1937).** A Medieval Maiden, oil on panel, signed lower right, 5.5 x 23cm (14 x 9ins), framed
The present work was initially intended to be reproduced in Calthrop's Guide to Fairyland, published in 1906. In the end this work was not used as an illustration.

(1)

£300-500



Lot 80



81* **Carse (Andreas Duncan, 1876-1938).** Herod looking at the head of John the Baptist, sgraffito drawing on panel, artists monogram lower left, with Memorial Exhibition, The Art Gallery Reading verso, 34.5 x 17cm (13.5 x 6.5ins), framed and glazed

(1)

£200-300



Lot 82

82* Du Maurier (George Louis Palmella Busson, 1834-1896). *True Hospitality*, pen and ink on paper, signed lower left and inscribed 'Jones (who's been roughing it lately - to hostess). "I assure you this is the first decent meal I've had for six weeks!" Hostess (genially). "I'm so glad."'.

Du Maurier was a regular contributor to Punch from 1864 and succeeded John Leech as one of the chief observers and caricaturists of Victorian fashion and high society.

(1)

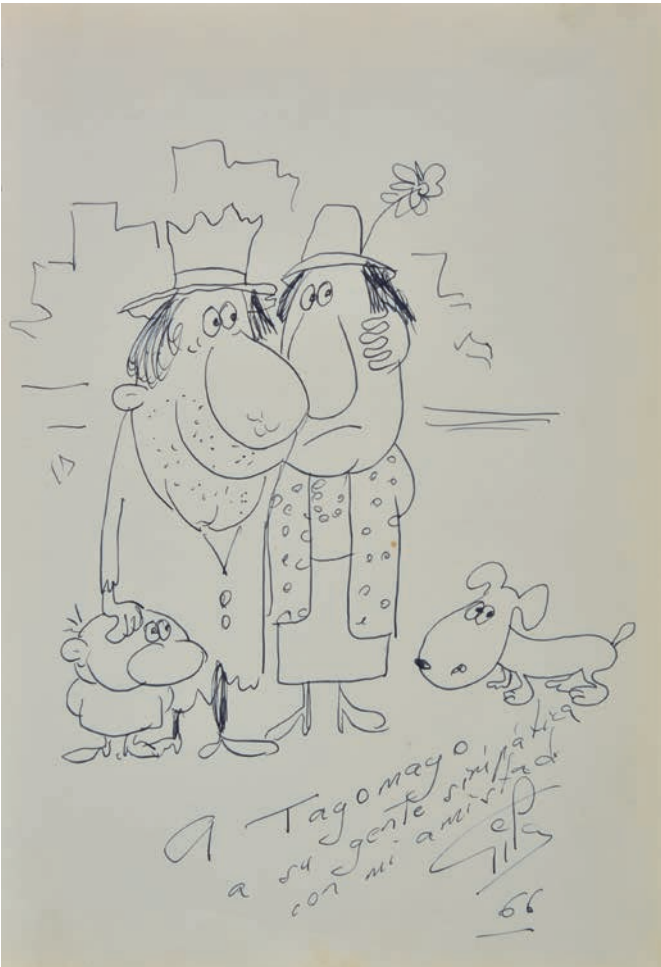
£100-150

83AR* Giles (Carl Ronald, 1916-1995). 'The Giles Family', 1966, original pen and black ink cartoon of a couple with child and dog, with inscription by the artist below 'A Tagomago, a su gente simpatica con mi amistad. Giles, 66', sheet size 32 x 21.5cm (12.5 x 8.5ins)

Taken from a visitor's book for the Mallorcan nightclub Tagomago (the album to be offered by these rooms in a forthcoming sale).

(1)

£200-300



Lot 83



84* Greenaway (Kate, 1846-1901). *Study of a Laundry Girl*, pencil on paper, inscribed by the artist below the arm to right 'This arm done higher', 35.5 x 24.5cm (14 x 9.6ins) mount aperture, wash border to mount, framed and glazed, with Abbott & Holder gallery label to verso

(1)

£200-300



85* **Matania (Fortunino, 1881–1963)**. Study for Cubiculum, watercolour and pencil on paper, signed lower left, some marks and central horizontal crease, sheet size 218 x 144mm (8.5 x 5.75ins), framed and glazed, with handwritten inscription to verso 'Rough sketch for the original Water Colour drawing of 'Cubiculum'. Bought by the late Queen Mary', together with a watercolour and pencil study on card for the Roman Bath, 115 x 350mm (4.5 x 13.75ins) mounted

(1)

£150–200

86* **Nixon (Kay, 1895–1988)**. Birds in Durata Erecta, watercolour and pencil on paper, signed in pencil and watercolour lower right, 51.5 x 32.5cm (20.25 x 12.75ins), framed and glazed

Nixon wrote and illustrated numerous children's animal stories and painted animal portraits. Perhaps her best-known illustrations were for the Brer Rabbit series and her cover designs for Enid Blyton's stories.

(1)

£100–150

87* **Olley (Ron, 1923–2017?)**. Two albums of boxing studies, 1983–2006, 185 chalk and coloured pastel studies on paper, on rectos and versos, of mainly boxing sketches, as well as a few self-portraits, animal studies, nudes etc, sheet size 25.5 x 24.7cm (10 x 9.5ins), bound in two ring bound albums with cloth ties

(2)

£150–200



Lot 86



Lot 87



88* **Belcher (George Frederick Arthur, 1875-1947).** 'Put me down at Edgware Rd, please', 'Do me best, mum - come out fighting at the next bell but me.', black chalk on paper, signed lower right, sheet size 32 x 29.5cm (12.6 x 11.6ins), together with three other similar black chalk cartoons by Belcher, one depicting an encounter at a labour exchange, another between two farm workers, and the third a couple with a crying baby, each signed, sheet size 42 x 31.5cm (16.5 x 12.4ins)

(4)

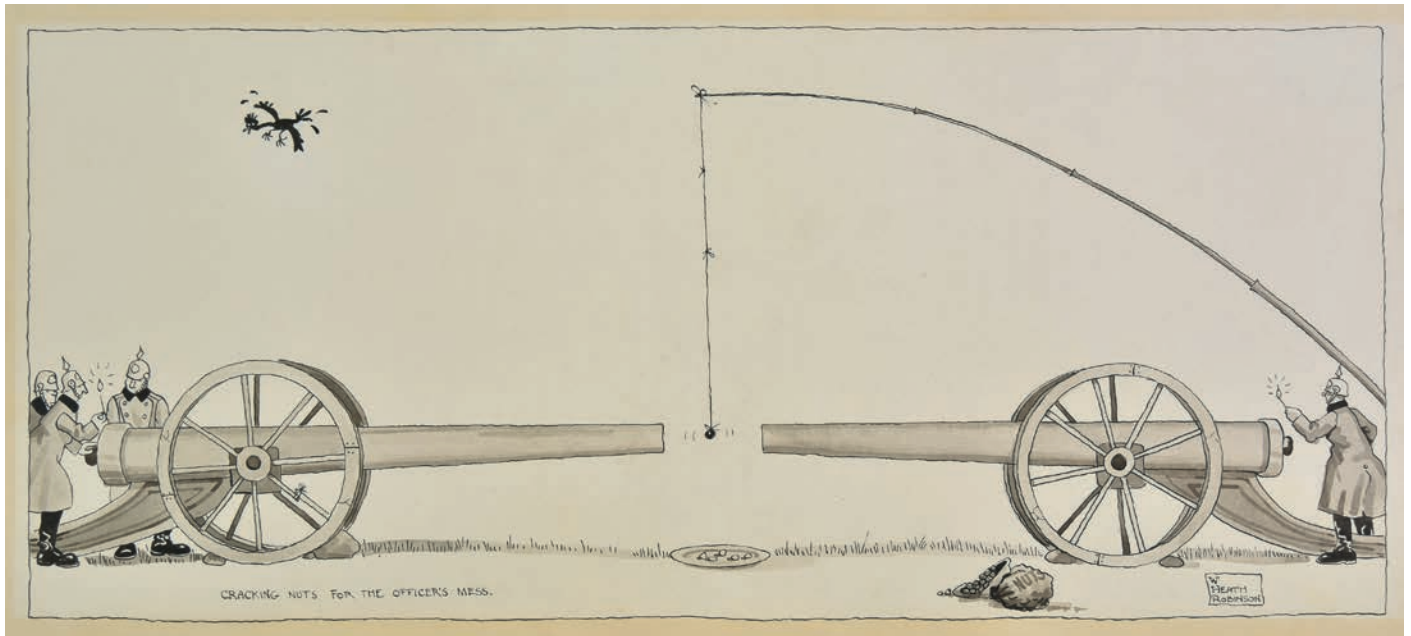
£250-300



89* **Papas (William, 1927-2000).** Workmen by a cathedral doorway with choir singing, pen and black ink, heightened with white bodycolour, on wove paper, apparently unsigned, 50 x 29.5cm (19.6 x 11.6ins) mount aperture, framed and glazed

(1)

£150-200



90* **Robinson (William Heath, 1872-1944).** Cracking Nuts for the Officer's Mess, circa 1916, pen, black ink and grey-brown wash on paper, signed lower right, titled lower left, pale brown discolouration to sheet edges (to a width of approximately 2cm), laid down on card, image size 22 x 50.7cm (8.7 x 20ins), sheet size 26.7 x 56cm (10.5 x 22ins)

Illustrated: This work forms the lower part of a composite group of cartoon images of a German Officer's mess, in Heath Robinson's *The Saintly Hun: A Book of German Virtues*, published in 1917.

(1)

£1500-2000



91* **Savage Club.** A collection of 48 original watercolours, drawings, sketches and cartoons by various members of the Savage Club of London, circa 1900-1943, including Anton Lock, Bert Thomas, Victor MacClure, G.L. Stampa, Starr Wood, Alfred Praga, Tom Purvis, Arthur Moreland, Aubrey Hammond, Frank Sherwin, Arnold Beauvais, Percy V. Bradshaw, Harry Riley, George Whitelaw, B. Lawson, Fred Buchanan, Solomon van Abbé, H.G. Patrickson and others, many signed and inscribed, 28.5 x 22cm (11.25 x 8.7ins) and smaller, contained in modern red plastic clear sleeve album

(1)

£200-300



92AR* **Scarfe (Gerald, 1936-).** Musicians, pen and black ink on Japan paper, a few marginal creases and small loss to upper right corner, sheet size 18 x 25cm (7 x 9.8ins)

(1)

£300-400



93* **Segalla (Irene, 1894-1982).** A Green-clad Woman, Act II & Helga, Act I & II (Costumes for Peer Gynt by Henrik Ibsen), 1916, together two pen, black ink and watercolour over pencil on paper, each titled, and with artist's monogram lower right, additionally inscribed with the name of the play in ink to upper left corner, each sheet size 29.5 x 23cm (11.6 x 9ins), the first framed and glazed, with Charles Spencer Theatre Gallery, 82 York Street, London label to verso Exhibited: BAFTA March 1983.

(2)

£300-400



94* **Somerville (Edith Oenone, 1858–1949).** 'Skelp her you big brute!' (illustration to the story of Owld Bocock's Mare, in *Some Experiences of an Irish R.M.*), pen, black ink and grey wash on paper, signed lower right, 15 x 12cm (6 x 4.75ins) mount aperture, period frame, glazed, with original artist's handwritten label to verso giving the title of the work

Original illustration by Edith Somerville to the famous Irish comic novel *Some Experiences of an Irish R.M.* by Somerville and Ross. The episode referred to on the label is part of the story of the visit to the Lisheen Races given in Chapter 5.

(1)

£300–500



Lot 95

95* **Spurrier (Steven, 1878–1961).** Charlie Chaffinch, pen and ink on paper, signed lower right and inscribed beneath the mount 'Charlie Chaffinch. Sampson's Circus No.4 Faber & Faber, 17 x 9.5cm (6.5 x 3.75ins), framed and glazed

Charlie Chaffinch is a character in Howard Spring's children's story *Sampson's Circus*. It was illustrated by Steen Spurrier and published by Faber & Faber in 1936. It was one of two commended runners up for the Library Association's inaugural Carnegie Medal, recognising the year's outstanding contribution to children's literature by a British subject.

(1)

£100–150

96* **Thackeray (William Makepeace, 1811–1863).** Scenes from William Shakespeare's *Romeo and Juliet*, 1837, 9 pen and brown ink sketches on paper, mostly 6 x 5cm (2.5 x 2ins), the two largest 10.5 x 8cm (4 x 3ins), all but one showing a scene with two figures including *Romeo and Juliet*, two drawings with closed tears, mounted in two rows on one side of a larger sheet (soiled and frayed), annotated in ink 'Shakspear' (trimmed) at upper margin, and 'W.M. Thackeray / 1837' beneath, overall 26 x 37cm (10.25 x 14.5ins), verso blank

These sketches date from the period when Thackeray was most active as an illustrator. See Gordon N. Ray, editor, *The Letters and Private Papers of William Makepeace Thackeray*, (Harvard, 1947), Vol. 1, pp. 326–9; and Ray, *Thackeray, The Uses of Adversity, 1811–1846*, (Oxford, 1955), pp. 750–850. Although Thackeray had studied art in Paris in the early 1830s and had spent much time copying from Old Masters in the Louvre, his talent never matched his ambition to succeed as an artist, except perhaps in his comic sketches. He worked quickly and prolifically, discarding a great deal of his early work; ('I have got enough torn-up pictures to roast an ox by', 11 April 1835, to Frank Stone).

(1)

£600–800



Lot 96



97AR* **Thomson (Alfred Reginald, 1894-1979).** *Nothing Like Leather*, watercolour and gouache, showing the interior of a saddler's workshop, signed with artists initials lower left, with Clifford Martin Ltd label verso, 35.5 x 45.5cm (14 x 17.75ins), framed and glazed

Commissioned by the advertising agency Clifford Martin Ltd for a series of scenes of industry to be used by ICI (Imperial Chemical Industries) and dating to the mid-1930s.

(1)

£200-300

98* **Thurber (James, 1894-1961).** *Two male and female skiers colliding*, uncaptioned pen and ink cartoon on paper, signed lower left, uniformly browned, 20 x 27cm (8 x 10.5ins), framed and glazed

(1)

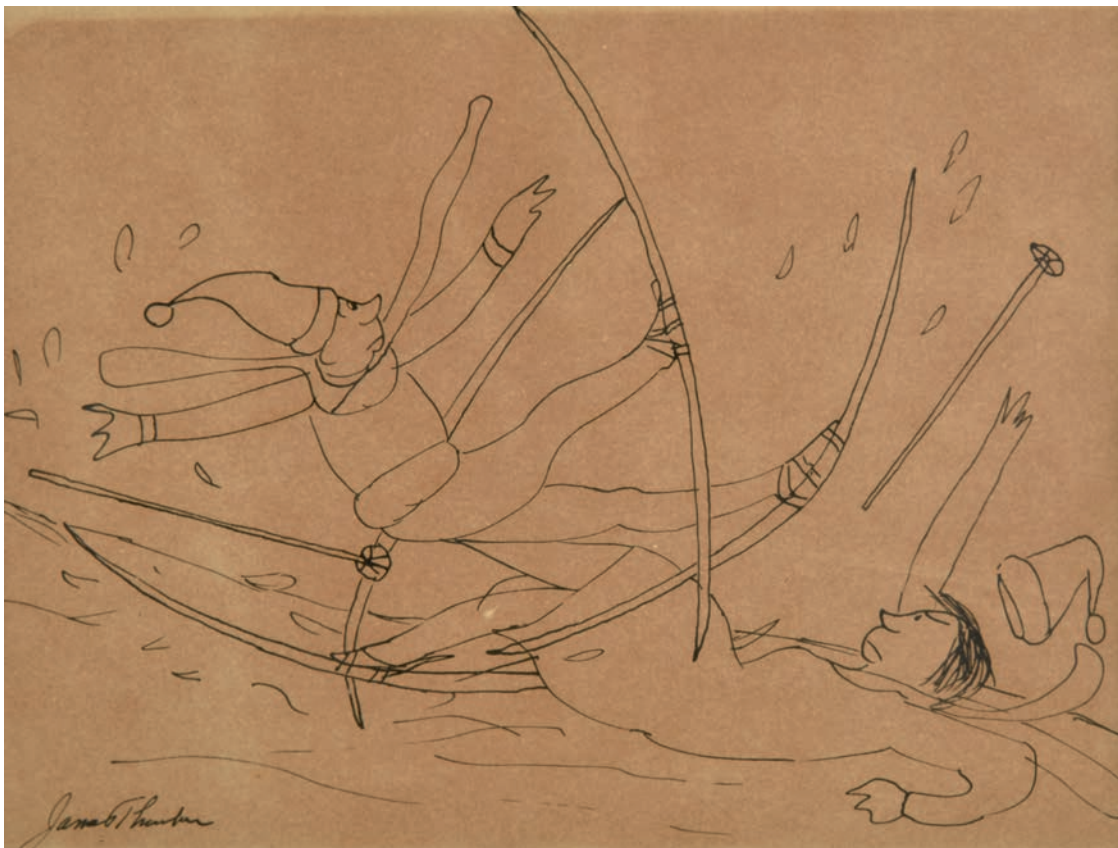
£400-600



99* **Wolf (Joseph, 1820-1899).** *Sketches of Herons*, pencil on paper, unsigned, some light overall toning, title and artist's name supplied in ink to mount, old gilt frame, glazed, with printed label of S. Coombes, 175 Strand W.C.2 to verso, and also inscribed in white chalk 16/9/81, 123, 1

(1)

£150-200



Lot 98

ETCHINGS, LITHOGRAPHS & WOODCUTS 1820-1980



100* **Bone (Sir David Muirhead, 1876-1953).** Urban Landscape with underground tunnel building site, *etching on laid paper, signed in pencil*, plate size 17.3 x 14cm (6.8 x 5.5ins), sheet size 23.3 x 18.7cm (9.2 x 7.4ins), tab-mounted on card, together with Study of a Man in a Peaked Cap, *etching, printed with plate tone, signed in pencil*, plate size 10 x 6.5cm (3.9 x 2.5ins), sheet size 28 x 20cm (11 x 8ins), hinge-mounted on card

Provanance: Mercury Gallery, London.

(2)

£200-300

101* **Palmer (Samuel, 1805-1881).** The Bellman, 1879, *etching on antique laid paper, a fine 'Trio' impression, published in an edition of 60 impressions by the Cotswold Gallery in 1926, the Fine Art Society lettering of the 6th state removed, with the engraved triangle added to corner of lower left margin, and initialled in pencil by Frank Short, Martin Hardie and F. L. Griggs, additionally initialled by Griggs to lower right corner*, image size 167 x 236mm (6.5 x 9.25ins), plate size 190 x 251mm (7.5 x 10ins), sheet size 289 x 386mm (11.4 x 15.25ins), hinge-mounted

Lister 11 vii/vii. Alexander 11 vii/vii. In 1924 F. L. Griggs contacted Samuel Palmer's son, A. H. Palmer, who supplied him with eight of his father's uncanceled plates for printing. In consultation with Frank Short, Professor of Engraving at the Royal College of Art and Martin Hardie, Keeper of Prints & Drawings at the Victoria & Albert Museum, he oversaw the printing of editions of 50 to 75 impressions from five of the plates. Each impression had an engraved triangle together with the Trio's (as A.H. Palmer called them) pencil initials in the lower margin. These were published by the Cotswold Gallery, London, to coincide with Hardie's groundbreaking exhibition Drawings, Etchings and Woodcuts by Samuel Palmer and Other Disciples of Blake at the V & A in 1926.

(1)

£700-1000



Lot 101

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



Lot 102

102* **Palmer (Samuel, 1805-1881).** The Sleeping Shepherd, 1857, etching on chine appliqué, with artist's name printed lower left and numbered 5 centre of lower blank margin, as published in *Etchings for the Art Union of London by the Etching Club, 1857*, image size 9.5 x 7.8cm (3.75 x 3ins), plate size 12.3 x 10.2cm (4.9 x 4.1ins), sheet size 30.5 x 22.3cm (12 x 8.75ins), hinge-mounted
Lister 6, iv/iv.

(1)

£500-700

103* **Calvert (Edward, 1799-1883).** The Chamber Idyll, 1831, wood engraving, printed in black ink on pale cream wove paper, the third (final) state, from the edition of 350 impressions published in Samuel Calvert's *A Memoir of Edward Calvert by His Third Son, 1893*, image size 43 x 77mm (1.75 x 3.1ins), sheet size 89 x 97mm (3.5 x 3.8ins), hinge-mounted

Lister, Edward Calvert (1962), 15b, ii/ii. Regarded as Calvert's masterpiece, Samuel Palmer described the work as 'doubly condensed poetry'.

(1)

£1500-2000



Lot 104



Lot 103

104* **Calvert (Edward, 1799-1883).** The Cyder Feast, 1828, wood engraving, printed in black ink on pale cream wove paper, the third (final) state, from the edition of 350 impressions published in Samuel Calvert's *A Memoir of Edward Calvert by His Third Son, 1893*, image size 77 x 128mm (3 x 5ins), sheet size S 262 x 345mm (10.3 x 13.6ins), hinge-mounted

Lister, Edward Calvert (1962), 7c, iii/iii.

(1)

£300-500



105* **Calvert (Edward, 1799-1883).** The Ploughman, 1827, wood engraving, printed in black ink on pale cream/grey wove paper, the third (final) state, from the edition of 350 impressions published in Samuel Calvert's *A Memoir of Edward Calvert by His Third Son, 1893*, image size 82 x 127mm (3.25 x 5ins), sheet size S 260 x 367mm (10.25 x 14.5ins), hinge-mounted

Lister, Edward Calvert (1962), 6b, iii/iii. Highly self-critical as an artist, Calvert printed very few proofs during his lifetime, the blocks remaining in his studio until first published by his son in the edition of 1893.

(1)

£300-500



Lot 106

106* **Cameron (David Young, 1865-1945).** *The Little Devil of Florence*, etching with drypoint on laid paper, signed in pencil lower right, some marks and light mountstaining, plate size 37.7 x 22cm (14.8 x 8.7ins), sheet size 40.8 x 25cm (16 x 9.9ins), tipped-on backing sheet
Rinder 401.
(1)

£70-100

107* **Clayton (Katherine M., 20th century).** *The Goose*, 1925, woodcut on japon tissue, signed and dated in pencil, image size 8.2 x 11.1cm (3.2 x 4.5ins), sheet size 26.5 x 20.3cm (10.5 x 8ins), hinge-mounted with title handwritten to lower edge of the mount
(1)

£70-100



108* **Palmer (Samuel, 1805-1881).** *The Herdsman's Cottage, or, Sunset*, 1850, etching on pale cream laid paper, the second and final state, with printed initials S P to lower left, as issued in *The Portfolio* in 1872, image size 97 x 76mm (3.8 x 3ins), plate size 124 x 102mm (4.8 x 4ins), sheet size 302 x 217mm (12 x 8.6ins), hinge-mounted
Lister E3 ii/ii.
(1)

£300-500



Lot 107



Lot 109

109* **Palmer (Samuel, 1805-1881).** *The Lonely Tower*, 1879, etching on Whatman pale cream wove paper, with watermark, from the edition of 25 impressions printed by Mary Sholten in 1954, numbered 23/25 lower left and initialled M. S. lower right, plate size 187 x 251mm (7.3 x 9.9ins), sheet size 295 x 465mm (11.6 x 18.3ins) Lister E12, vii/vii.

(1)

£300-500

110* **Dowd (James Henry, 1883-1956).** *Punch and Judy Show*, etching, printed with plate tone on cream laid paper, signed in pencil, plate size 11.3 x 16.6cm (4.5 x 6.5ins), with margins, framed and glazed, with Fortescue Swann Gallery's label to verso

(1)

£100-150



Lot 110



Lot 111

111* **Griggs (Frederick Landseer, 1876–1938).** Lanterns of Sarraz, 1932, etching printed in black ink on heavy laid paper, the 4th state (of 4), with the etched text below the image removed, signed in pencil F.L. Griggs lower right, and marked Nov: lower left, plate size 25.9 x 18.3cm (10.25 x 7.25ins), sheet size 27 x 18.6cm (10.6 x 7.4ins), mounted

Comstock 47, iv/iv. The artist's diploma work on election to full membership of the Royal Academy.

(1)

£800-1200

112AR* **Drury (Paul, 1903–1987).** September, 1928, etching on wove paper (with partial watermark to upper edge), signed and dated Paul Drury 'fec. et imp. 28, and additionally inscribed by the artist in pencil to lower margin 'Personal print 6/6. Turkey Mill. (Walker 25) Plate destroyed', a fine, rich impression, plate size 102 x 130mm (4 x 5.1ins), sheet size 17 x 23cm (6.75 x 9ins), hinge-mounted

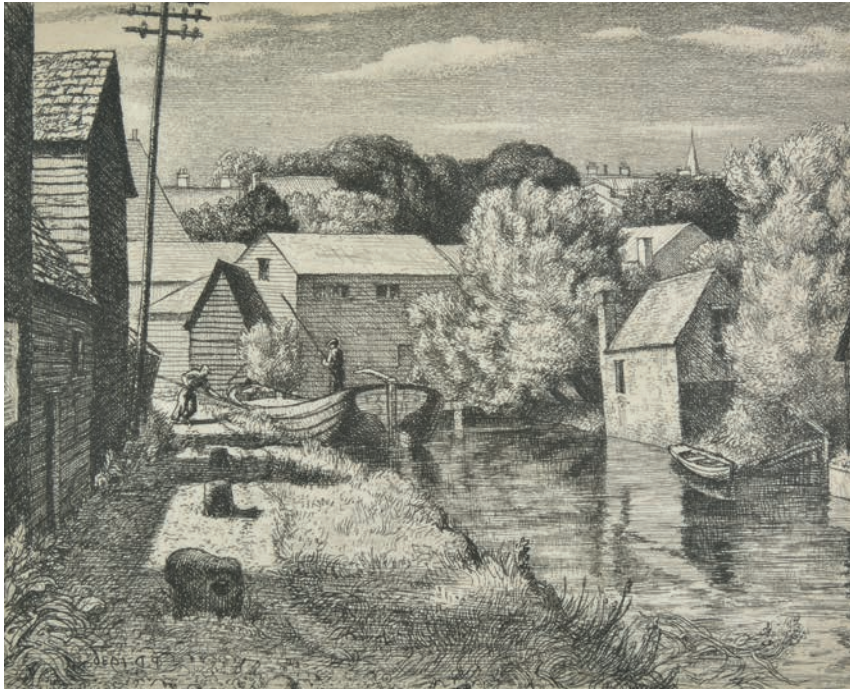
Garton 24.

(1)

£1000-1500



Lot 112



113AR* **Drury (Paul, 1903–1987).** Canal Scene, Bishop's Stortford, 1936, *etching on pale cream wove paper, plate size 16 x 19.7cm (6.25 x 7.75ins), sheet size 23.7 x 28cm (9.3 x 11ins), framed and glazed, with handwritten inscription to verso 'Bishops Stortford by Paul Drury. Exhibited at Royal Society of Painter-Etchers & Engravers first show at their new Bankside Gallery, 17th January to 12th February 1981'*

Garton 46 (probably 5th state). No published edition. This work was created from a drawing made at Bishop's Stortford in the summer of 1936 when the artist was staying with William Larkins, and first exhibited at the Royal Society of Painter-Etchers in 1937.

(1)

£300-400

114* **Goya (Francisco de, 1746–1828).** Self Portrait, (Plate 1 from Los Caprichos), 2nd edition of circa 1855, *etching with aquatint on off-white wove paper, probably the 5th edition, published by the Calcografía de Real Academia, Madrid, between 1881 and 1886, some light marks and minor soiling, mainly to margins, plate size 21.5 x 15.4cm (8.4 x 6ins), sheet size 32.7 x 24.2cm (12.8 x 9.5ins), hinge-mounted*

Harris 36, III, 2. Delteil 38 iv/iv.

(1)

£300-500

115* **Griggs (Frederick Landseer, 1876–1938).** Memory of Clavering, 1934, *etching on laid paper, the third state (of 4), printed in an edition of 68 signed proofs in this state, with the etched text of the sonnet by W. Browne below the image, signed in pencil, plate size 177 x 240mm (7 x 9.5ins), sheet size 183 x 240mm (7.25 x 9.4ins), framed and glazed*

Comstock 51, iii/iv. A very good, rich impression with the lettering printed clearly (the artist told Harold Wright of Colnaghi that the verses were only lightly etched, and would consequently wear out, so much so that the fourth and final state removes the text entirely).

(1)

£700-1000



Lot 114



Lot 115



116* **Griggs (Frederick Landseer, 1876-1938).** Tattershall, 1932, etching printed on heavy laid paper, the 3rd state (of 4), printed in an edition of 65 proofs, signed in pencil F.L. Griggs lower right, inscribed in ink to verso 28 and 'D.H.P.' (for Dover's House Press), the full sheet, plate size 17.7 x 26.3cm (7 x 10.4ins), sheet size 32.5 x 42.2cm (12.75 x 16.6ins), hinge-mounted Comstock 44, iii/iv.
(1) £400-600



Lot 117

117AR* **Gurschner (Herbert, 1901-1975).** Tyrolean Figures, 1924, colour woodcut on light brown paper, signed and dated in pencil 'H. Gurschner Tirol '24', and inscribed 'Handdruck', image size 11 x 105cm (4.3 x 4.1ins), sheet size 25.3 x 21cm (10 x 8.25ins), pale mount stain, old card mount
(1) £300-400



118AR* **Gurschner (Herbert, 1901-1975).** Geraniums, colour woodcut on wove paper, signed 'H. Gurschner Tirol', numbered 31/100, and inscribed 'eingl. Holzschnitt, Handdruck', in pencil to lower margin, pale mount stain, old card mount
(1) £400-600



119AR* **Hermes (Gertrude, 1901–1983).** Stonehenge, 1963, woodcut on japon, signed, dated, titled and numbered 15/30, sheet size 42 x 55.5cm (16.5 x 21.75ins), framed and glazed (1)

£200–300



120* **Holloway (Edgar, 1914–2008).** Observatory and Chapel, Williamstown, 1973, & Waterford Locks, New York, 1973, two etchings on pale cream paper, signed in the plate only, plate size 28.5 x 19cm (11.2 x 7.5ins), and 25 x 16.5cm (9.75 x 6.5ins) respectively, each accompanied by the original copper plate for the same work, framed and glazed together Meyrick 194 & 199.

(2)

£200–300



121* **Holloway (Edgar, 1914–2008).** Llanthony Tertia, Capel-y-Ffin, 1970, etching on paper, signed and numbered 42/50 in pencil, plate size 22.7 x 15cm (9 x 6ins), accompanied by the original copper plate for the same work, framed and glazed together Meyrick 161.

(1)

£200–300



Lot 122

122* **Hughes-Stanton (Blair, 1902–1981).** *The Ship*, 1931, wood engraving on pale cream wove, an artist's proof, signed, dated '31 and marked 'Chap 29 AP 2', image size 7.5 x 8.5cm (3 x 3.3ins), with margins, framed and glazed

(1)

£100–150



Lot 124

124 **Leighton (Clare, 1898–1989).** *The Farmer's Year, A Calendar of English Husbandry*, written and engraved by Clare Leighton, 1st edition, Collins, 1933, 12 wood engraved plates, printed from the original blocks, sheet size 28 x 35.5cm (11 x 14ins), bound in original green cloth gilt, faded to extreme edges and minor fraying to extreme foot of spine, with repaired dustwrapper, oblong folio, together with a copy of the 1992 re-issue of the same work by the Sumach Press, with an afterword by Patricia Jaffe

The Farmer's Year was the first book Clare Leighton wrote, engraved and designed, including the 12 full-page designs, the title vignette and tail-pieces to each of the 12 chapters. The artist wrote that the experience of making the work gave her 'a delicious sense of complete oneness'.

(2)

£200–300



123* **Kernoff (Harry Aaron, 1900–1974).** *Leprechaun*, 1935, woodcut on wove paper, signed, titled and dated in pencil, short closed tear to lower left blank margin, image size 19.9 x 14.9cm (7.8 x 5.8ins), sheet size 27.7 x 23cm (10.9 x 9ins), together with *Head of Casement*, 1935, woodcut, signed, dated and titled in pencil, light mount stain, image size 21 x 15cm (8.3 x 6ins), and *Breacadh an Lae*, 1931, woodcut, signed and dated in ink lower right, light stain to lower left blank margin, image size 25 x 19cm (9.8 x 7.5ins), sheet size 31 x 25.5cm (12.25 x 10ins)

(3)

£150–200



125* **Meryon (Charles, 1821–1868).** *Le Petit Pont*, 1858, etching on wove paper, a 19th century impression, trimmed to plate margin, 130 x 195mm (5.1 x 7.7ins), hinge-mounted

(2)

£150–200



126* **Noske (Hugo, 1886-1960).** Still life with vase of chrysanthemums, & Cyclamen in a vase, two colour woodcuts, circa 1930s, the first signed in pencil to lower right margin, image size 38 x 29cm (15 x 11.5ins), and 42.5 x 35cm (16.75 x 13.75ins) respectively, both with margins, unframed

(2) £150-200

127* **O'Connor (John Scorrer, 1913-2004).** Cockle Boats, wood engraving on Zerkall mould-made paper, printed at the Rocket Press, and published by Merivale Editions, signed, titled and numbered 57/500, sheet size 29.3 x 21cm (11.5 x 8.3ins), together with four other Merivale Editions prints: Michael Foreman, An Egyptian Landscape, David Gentleman, May from the Shepherd's Calendar, Lawrence Mynott, The Sunderland Jug, & George Tute, Three Vignettes from Under the Hawthorn, each printed in an edition of 500, signed and numbered in pencil, loosely contained in original publisher's printed wrappers, plus a wood engraving by Richard Shirley Smith printed at the Rocket Press, and published by Merivale Editions as a keepsake of a talk given by Peter Sampson at the Oxford Guild of Printers, 30 September 1989

(6) £200-300

128* **O'Connor (John Scorrer, 1913-2004).** Boy Bathing, wood engraving on Zerkall mould-made paper, printed at the Rocket Press, and published by Merivale Editions, in an edition of 500, signed, titled and numbered 154/500, in pencil, sheet size 29.2 x 20.8cm (11.5 x 8.2ins), together with eight other wood engravings, lithographs, or screenprints by John O'Connor, Angela Barrett (2), Brian Hanscomb (2), and Kathi Whiting (2), all published by Merivale Editions in editions of 500, each loosely contained in original publisher's printed wrappers

(9) £250-350



Lot 127



Lot 128



129* **Orpen (Sir William, 1878–1931).** *Sewing the Seed, Winner, Breeze, The Bather, & After Bathing, 1913, 5 photolithographs, each with printed title and signature below the image, published by the Chenil Gallery, Chelsea, 1913, plate size 31 x 21.5cm (9.5 x 12.75ins), or inverse, matching black frames, glazed*
(5)

£400–600



Lot 130

130* **Palmer (Samuel, 1805–1881).** *The Early Ploughman, etching on laid paper, with partial shield and crown watermark, the 8th state (of 9), image size 13 x 19.8cm (5.1 x 7.75ins), sheet size 16.6 x 25.2cm (6.5 x 10ins), hinge-mounted*
Lister 9, viii/ix.

(1)

£200–300

131* **Parker (Mordaunt Mauleverer, 1891–1970).** *The Belfry, & The Corner Tower, circa 1920s, two woodcuts on paper, both views of ancient Chinese architecture, each signed in pencil, the first titled, and each numbered 18/50 and 12/60 respectively, image size 14.3 x 16.2cm and 17.25 x 17.25cm respectively, with margins, matching period frames, glazed*

Mordaunt M. Parker was the son of a surgeon and trained as a naval architect.

(2)

£100–150



Lot 131



132AR* **Raverat (Gwen, 1885–1957).** *Child Stealers, 1909, wood engraving on pale cream laid paper, signed and titled in pencil, image size 10.3 x 15.3cm (4 x 6ins), sheet size 11.1 x 15.9cm (4.4 x 6.25ins)*

(1)

£200–300



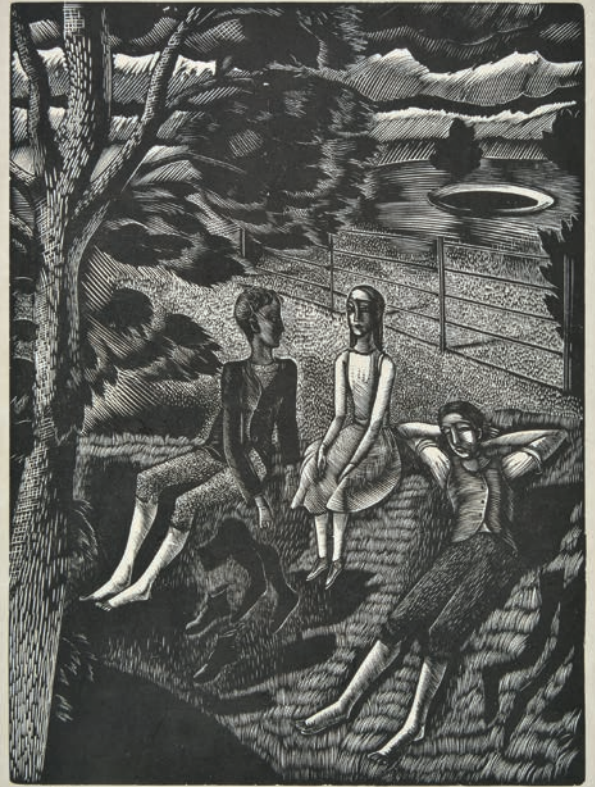
133* **Ravilious (Eric, 1903-1942).** Three Vignettes from Thrice Welcome, wood-engraving on velin d'Arches paper, from the edition of 500 printed by Ian Mortimer from the original block at I.M. Imprimat, published by Merivale Editions, numbered in pencil 439/500, sheet size 29.3 x 20.7cm (11.5 x 8.2ins), loose in original printed wrapper. Originally published in a publicity booklet issued by Southern Railway in 1935.

(1) £150-200

134* **Ravilious (Eric, 1903-1942).** Children in a Park, wood-engraving on hand-made Japanese vellum paper, from the edition of 100 printed by Ian Mortimer from the original block at I.M. Imprimat, published by Merivale Editions, numbered in pencil 69/100, sheet size 29.3 x 20.7cm (11.5 x 8.2ins), loose in original printed wrapper.

First printed in an edition of 20 and exhibited at the Seventh Annual Exhibition of the Society of Wood Engravers in 1926.

(1) £150-200



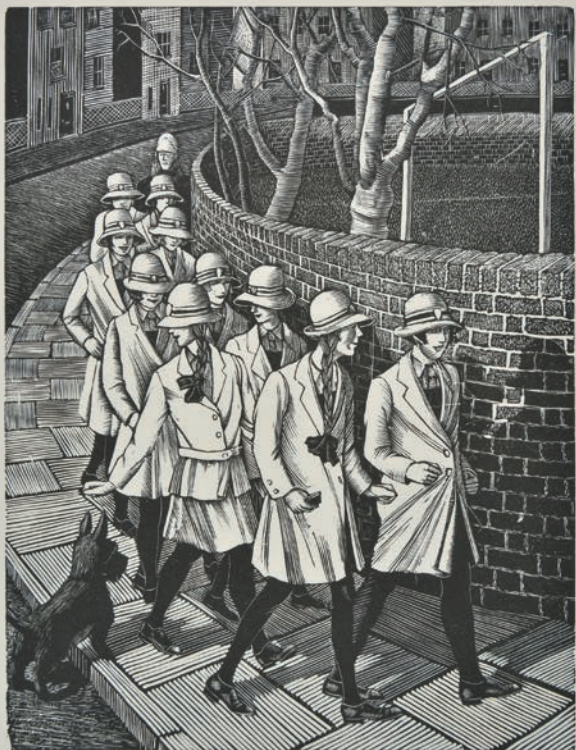
Lot 134



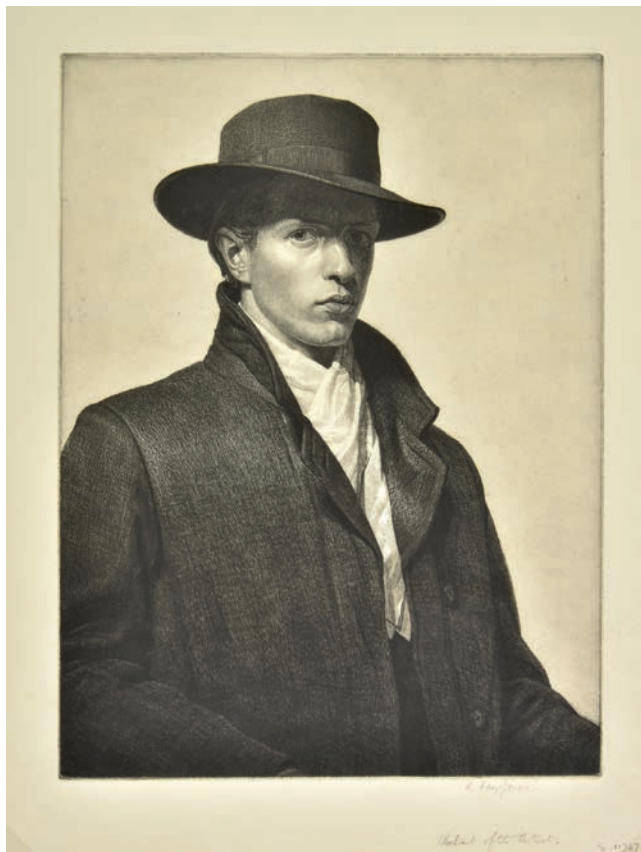
135* **Ravilious (Eric, 1903-1942).** Boy Bird's Nesting, wood-engraving on Zerkall wove paper, from the edition of 500 printed by Ian Mortimer from the original block at I.M. Imprimat, published by Merivale Editions, numbered in pencil 90/500, sheet size 29.3 x 20.7cm (11.5 x 8.2ins), loose in original printed wrapper.

First printed in an edition of 15 and exhibited at the Eighth Annual Exhibition of the Society of Wood Engravers in 1927.

(1) £150-200



Lot 136



Lot 137



Lot 138

136* **Ravilious (Tirzah, 1908-1951).** The Dog Show, & The Crocodile, two wood engravings on Zerkall wove paper, both from an edition of 500 printed by Ian Mortimer from the original block at I.M. Imprint, published by Merivale Editions, sheet size 29.3 x 20.7cm (11.5 x 8.2ins), loose in original printed wrapper, each numbered 154/500 in pencil, sheet size 29.3 x 20.7cm (11.5 x 8.2ins), loose in original printed wrapper

(2)

£200-300

137* **Ray-Jones (Raymond, 1886-1942).** Self-portrait wearing a hat, 1915-21, etching on laid paper, with watermark F.J. Head & Co. partially visible to extreme upper edge of the sheet, signed in pencil, and additionally titled in pencil by the artist 'Portrait of the Artist' to lower edge, plate size 33 x 24.7cm (13 x 9.75ins), sheet size 40.5 x 32.5cm (16 x 12.75ins)

(1)

£1000-1500

138* **Rops (Felicien, 1833-1898).** La Poupée du Satyre, 1888, etching on japon, signed with initials in red crayon, plate size 15.2 x 12.7cm (6 x 5ins), with margins, framed and glazed

Extens 305.

£100-150



Lot 139

139* **Rushbury (Henry George, 1889–1968)**. City of Durham, 1934, *etching and drypoint on wove paper, from the edition of 75, signed in pencil, plate size 240 x 325mm (9.5 x 12.75ins), hinge-mounted* Rushbury 74.

(1)

£200–300

140* **Sime (Sidney Herbert, 1867–1941)**. The Gate of Heaven: A Christmas Nightmare, *etching on japan, the 8th state, printed by the artist at his press at the Old Crown Inn, Worplesdon, Surrey, signed and marked 8th state in pencil, plate size 27.5 x 19.5cm (10.75 x 7.75ins), with margins, framed and glazed*

A pen, ink and watercolour drawing of the same title was published in *The Sketch*, Xmas Budget, 9 December 1903.

(1)

£200–300



Lot 140



141* **Soper (George, 1870-1942).** At The Boatyard, circa 1913-14, etching on thin japon paper, signed and inscribed in pencil 'To Mr & Mrs A Knight, Xmas 1916', plate size 12.5 x 20.3cm (5 x 8ins), sheet size 20.2 x 25.8cm (8 x 10.2ins)
(1) £80-120



142* **Taylor (Charles William 1878-1960).** Beyond Chadwell St Mary (Essex), etching, signed and numbered 5/53 in the margin, plate size 23 x 18cm (9 x 7ins), framed and glazed, together with **Mason (Henry Frank, 1876-1965)**, Church ruins, etching, signed in margin, plate size 14.5 x 23cm (5.75 x 9ins), framed and glazed, plus a pair of dry point etchings by E. Sharland, Dunster Castle and Windsor Castle, each signed and titled in margin, 13 x 24cm (5 x 9.5ins), framed and glazed (limited edition of 50)
(4) £200-300



143* **Benenson (Leslie Charlotte, 1941-).** Charolais Bull, 1964, wood engraving on pale cream wave paper, an artist's proof, signed, dated, titled and marked Artist's Proof in pencil, image size 23 x 18.7cm (9.1 x 7.4ins), with margins, mounted, together with a collection of over 100 wood engraved bookplates (or ex libris) by the same artist, including numerous duplicates (with 21 different designs), unsigned, largest sheet size 16 x 14cm (6.25 x 4.5ins)
(119) £150-200



144* **Amarasekara (Abraham Christopher Gregory Suriarachi, 1883-1959).** Evening, 1928, etching on laid paper, printed in red-brown, signed, dated and titled in pencil to lower margin, plate size 10.6 x 15.1cm (4.2 x 6ins), discolouration to margins, hinge-mounted on thick paper
Sri Lankan artist Amarasekarera came to England in the early years of the 20th century, and exhibited at the Adelphi and the Royal Academy. A lecturer in fine arts at Ceylon Technical College, he was also honorary vice president of the Ceylon Society of Art between 1926 and 1958, and president of the Society between 1959 and 1969.
(1) £150-200



145AR* **Tunnicliffe (Charles Frederick, 1901-1979).** Cattle Market, Waters Green, Cheshire, circa 1935, etching on cream laid paper, from the published edition of 75 impressions, signed in pencil, and numbered 34/75 to lower margin, a few light spots, plate size 20.8 x 27.7 (8.2 x 10.9ins), with margins, framed and glazed

(1)

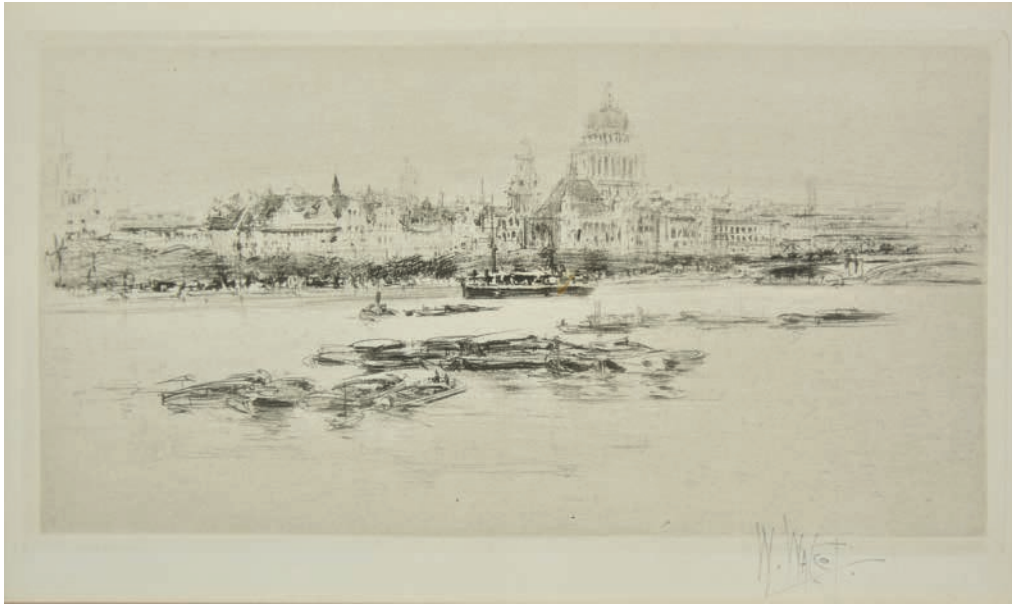
£200-300



146AR* **Tunnicliffe (Charles Frederick, 1901-1979).** The Kestrel, 1927, etching with drypoint on laid paper, from the published edition of 75 impressions, plate size 25.3 x 35.8cm (10 x 14.2ins), sheet size 30.5 x 41cm (12 x 16.2ins), hinge-mounted

(1)

£300-500



147* **Walcot (William, 1874-1943).** The Thames from Waterloo Bridge, 1913, *etching on cream wove paper, with plate tone, from the published edition of 100, signed in pencil lower right, plate size 95 x 180mm (3.75 x 7ins), framed and glazed, with label of Henry Whitley, Printseller, Scarborough to verso*
(1)

£100-150



148* **Walcot (William, 1874-1943).** Lower Manhattan (The Woolworth Building) New York, circa 1923, *etching on paper, signed and titled in pencil to margin, plate size 22 x 12.5cm (8.75 x 4.75ins), framed and glazed*
(2)

£100-150



149* **Ward (Lynd, 1905-1985).** The Hermit (from Wild Pilgrimage), 1932, *wood engraving on wove paper, signed and dated in pencil lower right, image size 12.6 x 11.3cm (5 x 4.5ins), with margins, framed and glazed*
(1)

£100-150

Lot 148



150* **Brett (Simon, 1943-).** *The Ugly Beast*, wood engraving on Zerkall mould-made paper, printed at the Rocket Press, and published by Merivale Editions, circa 1985, signed, titled and numbered 62/500, sheet size 21 x 29.3cm (11.5 x 8.3ins), together with four other wood engravings by John Lawrence, Edwina Ellis, Michael Renton and Richard Shirley Smith, all published by Merivale Editions in editions of 500, signed, titled and numbered in pencil, each loosely contained in publisher's printed wrappers (5) £150-200

151* **Bewick (Thomas, 1753-1828).** *Three Dogs (The Bulldog, The Small Water Spaniel and A Terrier)*, 3 wood engravings printed on one sheet of Barcham Green hand-made paper from the original blocks, printed by Iain Bain on an Albion handpress, published by Merivale Editions in an edition of 500, and numbered 123/500 in pencil, sheet size 29 x 20.2cm (11.4 x 8ins), together with seven other wood engravings, lithographs and etchings by Sarah van Niekerk, Alan Powers (2), David Sim (2) and Stephen Whittle (2), all published by Merivale Editions, each signed and numbered from an edition of 500, published by Merivale Editions, similar sizes, each loosely contained in original publisher's printed wrappers (8) £200-300



Lot 151

GRAHAM CLARKE (1941-)



Lot 152

152* **Clarke (Graham, 1941-)**. Are They? 1984, colour etching, showing the artist's home at Christmas, signed, titled and numbered 60/300, plate size 34.5 x 40cm (13.5 x 15.75ins), together with another by the same artist 'Excelsior', 1984, colour etching, showing the artist's wife and daughter at home, signed, titled and numbered 60/300, plate size 34 x 39.5cm (13.25 x 15.5ins), both framed

(2)

£200-300

153* **Clarke (Graham, 1941-)**. Steamers, 1986, colour etching, from the History of England series, signed, titled and numbered 99/200 with Portfolio Edition blind stamp, 41.5 x 34.5cm, framed and glazed

(1)

£100-150

154* **Clarke (Graham, 1941-)**. Dingly Dell, 1973, colour etching, signed, titled and numbered 64/75, plate size 33.5 x 53.5cm (13.25 x 21ins), framed and glazed

(1)

£100-150



Lot 153



155* **Clarke (Graham, 1941-)**. Lady of Shallot, 1992, colour etching, signed, titled and numbered 167/350, plate size 35 x 44cm (13.75 x 17.25ins), framed and glazed, together with another by the same artist, Sage of Onions 1992, colour etching, signed, titled and numbered 167/350, plate size, 35 x 44cm (13.75 x 17.25ins), framed and glazed

(2)

£200-300

156* **Clarke (Graham, 1941-)**. Etching and the Prints of Whales, 1997, colour etching, signed, titled and numbered 27/300, plate size 24.5 x 21.5cm (9.5 x 8.5ins), faux burr walnut frame, glazed

(1)

£100-150



Lot 154



Lot 156



157* **Clarke (Graham, 1941-).** Ightham Mote (Kent), 1984, colour etching, signed, titled and numbered 149/350, plate size 27 x 34cm (10.5 x 13.25ins), framed and glazed
(1)

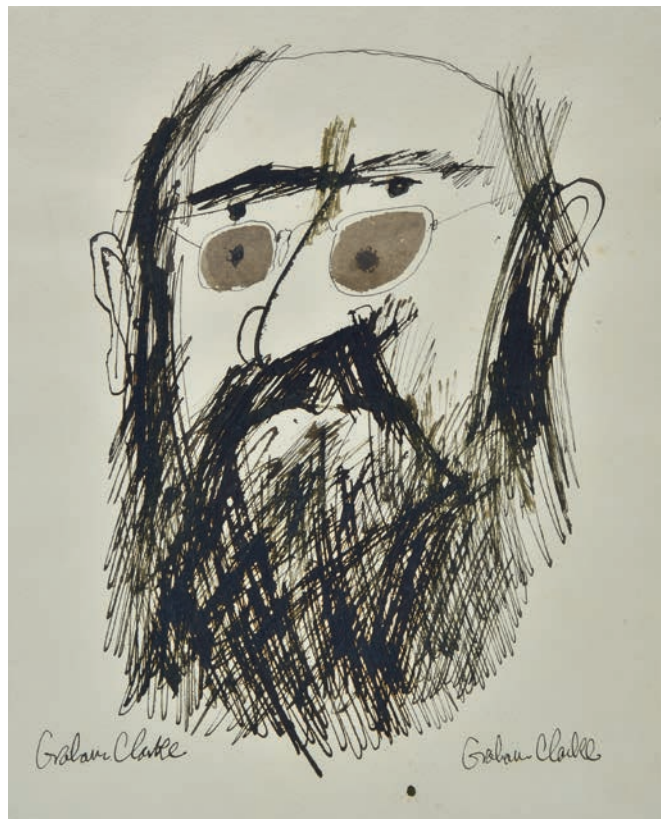
£100-150



158AR* **Clarke (Graham, 1941-)**. Hobby Horse, *watercolour and ink on paper, signed lower right, some spotting and discolouration, 18 x 23cm (7 x 9ins) mount aperture, framed and glazed*
(1) £150-200



159AR* **Clarke (Graham, 1941-)**. Peapot, *watercolour on paper, signed lower right, 18 x 21.5cm (7 x 8.5ins), framed and glazed*
(1) £150-200



160AR* **Clarke (Graham, 1941-)**. Self portrait of the artist, *pen and ink on paper, signed twice, 28 x 21cm (11 x 8.25ins), framed and glazed*
(1) £300-500

161* **Clarke (Graham, 1941-)**. Lloyds Bookshop, Wimbledon, circa 1960s, *colour linocut, signed, titled and numbered 10/20, plate size 45 x 61cm (17.75 x 24ins), together with another by the same artist, Rose & Crown, Wimbledon, signed, titled and numbered 2/20, plate size 45 x 61cm (17.75 x 24ins), both unframed*
(2) £300-500

162AR* **Clarke (Graham, 1941-)**. Timber Lane, 1969, *black ink and watercolour on board, with varnish, signed lower left, 60 x 78.5cm (23.5 x 31ins), framed and glazed*
Graham Clarke attended Beckenham Art School and the Royal College of Art, where he studied under Edward Bawden. His early landscapes from the 1960s reinterpret the visionary landscapes of Samuel Palmer during his early years in Shoreham. The present work was recreated in linocut, and titled Big Field.
(1) £300-500



Lot 161



Lot 162

MODERN & CONTEMPORARY PRINTS



Lot 163



Lot 164



Lot 165

163AR* **Aitchison (Craigie, 1926–2009)**. Daffodils and Candlestick, 1998, colour screenprint on wove paper, from the edition of 75, signed in white ink and numbered 47.75, the full sheet printed to the edges, image size 50 x 38cm (19.7 x 15ins), sheet size 69.5 x 56cm (27.25 x 22.1ins), framed and glazed

(1)

£400–600

164* **Art Deco**. Nuit à Venise, & Veneziana, by S. Chompre, circa 1930, two colour pochoir prints on wove paper, from the published edition of 500, each signed in the image, additionally signed in pencil lower right, and numbered 242 and 111 of 500 respectively, each titled in pencil to lower right corner of the sheet, image size 41.5 x 30.5cm (16.3 x 12ins), sheet size 61 x 50.5cm (24 x 19.75ins), matching gilt frames, glazed

(2)

£70–100

165* **Bawden (Edward, 1903–1989)**. Campions and Columbines, colour linocut on handmade paper, printed from the original block by Sebastian Carter at Rampant Lions Press, Cambridge, in 1989, in an edition of 500 copies, and published by Merivale Editions, signed in pencil, and numbered 108/500, sheet size 293 x 205mm (11.5 x 8ins), mounted

Greenwood, Edward Bawden Editioned Prints 26. Originally commissioned for Signature in 1947.

(1)

£150–200



166 **Brunsdon (John, 1933–2014)**. Chesil Beach at Portland, colour etching with aquatint, signed, titled and numbered 131/150, plate size 45.5 x 60cm (18 x 23.5ins), with margins, framed and glazed

(1)

£100–150

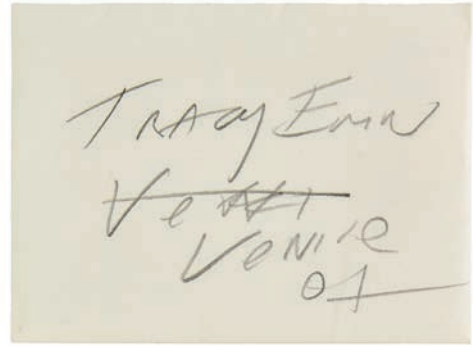


167AR* **Chagall (Marc, 1887–1985)**. So I came forth out of the sea and sat down on the edge of an island, (plate 5 from Four Tales from the Arabian Nights), 1948, colour lithograph on laid paper, a progress proof aside from the edition of 111 published by Pantheon Books, New York, with full margins, image size 37.2 x 28cm (14.7 x 11ins), sheet size 43 x 33cm (17 x 13ins)

Mourlot 40.

(1)

£500–800



168AR **Emin (Tracey, 1963–)**. The Stain, 2007, 16-page lithographed booklet, issued by the British Council for the 2007 Venice Biennale, stitched as issued, 10.5 x 7.5cm (4.2 x 2.9ins), with original envelope, signed and dated by the artist 'Tracey Emin Venice 07'

(1)

£100–150



169AR* **Fedden (Mary, 1915–2012)**. Oppede Le Vieux, 2006, off-set colour lithograph, signed and numbered 74/150 in pencil, image size 27.5 x 36.5cm (10.7 x 14.3ins), sheet size 45 x 37.5cm (14.75 x 17.75ins), mounted

(1)

£200–300



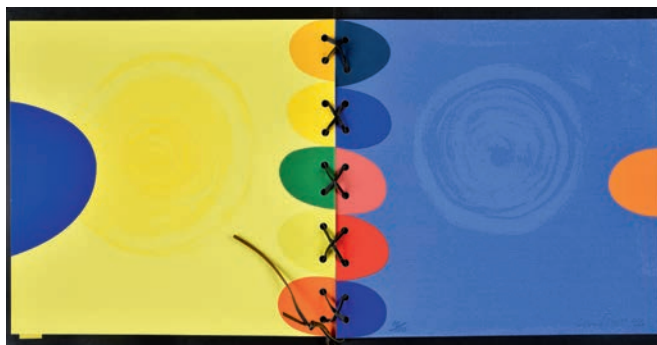
170AR* **Fedden (Mary, 1915–2012)**. Fourteen, 2008, off-set colour lithograph, signed and numbered 40/50 in pencil, image size 18 x 24cm (7.1 x 9.5ins), sheet size 25.5 x 30.5cm (10 x 12ins), mounted (1) £200–300



171AR* **Foujita (Tsuguharu, 1886–1968)**. Jeune fille à la rose, 1925, etching with drypoint on heavy cream paper, a later impression, unsigned, plate size 23.7 x 17.8cm (9.3 x 7ins), sheet size 37.8 x 28.5cm (14.9 x 11.25ins), mounted, with Craddock & Barnard pencil annotation to mount Buisson 25–118. (1) £150–200



172AR* **Frink (Elisabeth, 1930–1993)**. Ganymede (from the series Children of Gods), 1988, etching with aquatint, on wove paper, from the edition of 70, printed by Kelpra Studio, London, with their blindstamp, published by the artist, signed and numbered 1/70 in pencil, plate size 56 x 39cm (22 x 15.25ins), sheet size 72 x 55cm (28.3 x 21.7ins), framed and glazed Wiseman 146. (1) £300–400



173AR* **Frost (Terry, 1915–2003)**. Untitled (Laced III), 1994, colour screenprint on two sheets of Arches, joined with leather lace, printed at Coriander Studio, London, the full sheets printed to the edges, signed, dated and numbered 10/100 in pencil, overall sheet size 260 x 540mm (10.25 x 21.25ins), as issued in the limited edition of the book Terry Frost, by David Lewis, published by Scolar Press in 1994 (book included) Kemp 138. (1) £400–600



174* **Gentleman (David, 1930-).** King's College, Cambridge, *colour lithograph, a proof aside from the published edition of 200, signed in pencil lower right, sheet size 55 x 67.5cm (21.5 x 26.5ins), framed and glazed, with Curwen & New Academy Gallery label to verso*
(1) £100-150



176* **Gentleman (David, 1930-).** Miles Brewton House, Charleston (from The Charleston Suite), 1971-72, *colour lithograph on thick wove paper, printed by the Curwen Studio, in an edition of 100, signed, titled and numbered 71/100 in pencil, minor tape residue to upper left and right extreme margin, sheet size 49 x 61 cm (19.25 x 24 ins), framed and glazed*
(1) £100-150



175* **Gentleman (David, 1930-).** Iron Bridge, 1971-72, *colour lithograph, printed by Curwen Studio, from the Ironbridge series, signed and numbered 156/240 in pencil, image size 41 x 52cm (16 x 20.5ins), with margins, framed and glazed*
(1) £80-120



177* **Gentleman (David, 1930-).** Gaillard-Bennett House (from The Charleston Suite), 1971-72, *colour lithograph on thick wove paper, printed the Curwen Studio in an edition of 100 impressions, signed, titled and numbered 62/100, sheet size 49.5 x 61 cm (19.5 x 24 ins), framed and glazed*
(1) £80-120



178* **Gilbert & George, 20th-21st Century.** Dirty Words Pictures, Serpentine Gallery, 6 June-1 September 2002, two colour reproduction posters, each signed in silver marker pen to lower margin, 100 x 69.5cm (39.25 x 27.3ins)

(2)

£80-120



179AR* **Hughes (Patrick, 1939-).** The Bricks Were Used To Make A House, 1976, colour screenprint, signed titled and dated to verso, 71 x 51cm (28 x 20ins), framed and glazed

(1)

£200-300



Lot 180



Lot 181



Lot 182

180AR* **Inshaw (David, 1943-)**. Honeystreet (from the series Wiltshire Landscapes), 1992, *etching and aquatint in 9 colours on Moulin Gue paper, an artist's proof aside from the published edition of 45 impressions, signed, dated, inscribed AP and numbered 4/6 in pencil, plate size 40.4 x 26cm (15.9 x 10.25ins), with margins, mounted*

(1)

£200-300

181AR* **Inshaw (David, 1943-)**. Woodborough Hill Canal, (from the series Wiltshire Landscapes), 1992, *etching and aquatint in 14 colours printed on Moulin Gue paper, an artist's proof aside from the published edition of 45 impressions, signed, dated, inscribed AP and numbered 4/6 in pencil, plate size 40.2 x 33cm (15.8 x 13.2ins), with margins, mounted*

(1)

£200-300

182* **Kennington (Eric, 1888-1960)**. Sgt. McLeod, Aberdeen Home Guard, 1943, *fine colour reproduction published by the Fine Art Society to coincide with their exhibition War, 11 November-3 December 2009, 53 x 72.5cm (21 x 28.5ins) mount aperture, framed and glazed, with handwritten label by the artist's son Christopher Kennington to verso, and his signature dated 26/10/2009*

(1)

£150-200



183* **Kennington (Eric, 1888-1960)**. Nissen Hut, 1918, *fine colour reproduction published by the Fine Art Society to coincide with their exhibition War, 11 November-3 December 2009, 55 x 75cm (21.7 x 29.5ins) mount aperture, framed and glazed, with handwritten label by the artist's son Christopher Kennington to verso, and his signature dated 26/10/2009*

(1)

£150-200



Lot 184

184* **Kennington (Eric, 1888-1960).** Coast Defence Gunners (Home Guard), 1943, *fine colour reproduction print after the original painting by Eric Kennington, published by the Fine Art Society to coincide with their exhibition War, 11 November-3 December 2009, 76 x 56cm (30 x 22ins), framed and glazed, with handwritten label by the artist's son Christopher Kennington to verso, and his signature dated 26/10/2009*

(1)

£150-200

185* **Kitaj (Ronald Brooks, 1932-2007).** O'Neill (from In Our Time: Covers for a Small Library After the Life for the Most Part), 1969, *colour screenprint, an artist's proof, aside from the published edition of 150 impressions, printed by Kelpra Studios, London, published by Marlborough Gallery, signed 'Kitaj (proof) Christmas 69' and also inscribed by the artist 'for Tierneys in the game', some overall toning and light browning, image size 34 x 45.7cm (13.4 x 18ins), sheet size 57.8 x 76.5cm (22.75 x 30.1ins)*

Kinsman 37, XV.

(1)

£300-400



186* **Lloyd (Reginald J., 1926-).** The Old Blowing House, Dartmoor, 1982, *colour screenprint, signed and dated 'A/P 1982' at foot, sheet size 52 x 63.5cm (20.5 x 25)*

(1)

£80-120

187* **Massie (Lorna, 1938-).** October Garden, *colour silkscreen print, from the edition of 150, signed and numbered 66/150, image size 40.5 x 54.8cm (16 x 21.5ins), with margins, framed and glazed, together with Mallinson (Pat, 1950-).* Interior, St. Paul's, *colour aquatint, signed, titled and numbered 61/100, plate size 49.5 x 32.5cm (19.5 x 12.75ins), with margins, framed and glazed, plus Earlom (Richard, 1743-1822).* View of a Sea Port, with a Triumphal Arch, after Claude Lorrain, 1777, *etching with mezzotint, printed in bistre, number 197 from the Liber Veritatis, plate size 17.7 x 22.7cm (7 x 9ins), framed and glazed*

(3)

£100-150



Lot 185



188AR* **Piper (John, 1903–1992).** Welsh Landscape, Tretio, 1969, colour screenprint on J Green wove paper, printed by Kelpra Studio, London, and published by Marlborough Fine Art, London, with full margins, image size 47.9 x 70.5cm (18.8 x 27.75ins), framed and glazed Levinson 198.

(1)

£1000–1500



189* **Rosoman (Leonard H., 1913–2012).** *The Gothick Temple, Stowe*, 1974, colour lithograph, from the series *Eight Follies*, printed and published by Curwen Press, signed, titled and numbered 64/70, image size 50.5 x 68.5cm (20 x 27ins), with margins, framed and glazed, with Goldmark Gallery label to verso

(1)

£100–150



190AR* **Rothenstein (Michael, 1908–1993).** *Standing Figure*, 1992 colour etching on BFK Rives handmade paper, from the edition of 75, with publisher's blindstamp LRP to lower right corner, signed in pencil and numbered 42/75, sheet size 50 by 65cm (19.6 x 25.5ins), as issued with the limited edition of the book *Michael Rothenstein's Boxes*, by Mel Gooding, published by Art Books International, 1992, with slip case and presentation box (included)

(1)

£200–300



Lot 191

191* **Slater (Richard, 1927-)**. Night Garden, colour lithograph on wove paper, signed and inscribed Artist's Proof in pencil, image size 31.5 x 54.5cm (13.5 x 21.5ins), with full margins (sheet size 52 x 67cm), framed and glazed

(1)

£100-150

192* **Spencer (Stanley, 1891-1959)**. Disciples at the Gate, photolithographic reproduction after the drawing by Stanley Spencer, by Henry Trivick for the Friary Studio, 1976, inscribed in pencil to lower margin (by Trivick) with the artist's name, title, date (20.9.76), numbered 68/75, sheet size 435 x 330mm (17 x 12ins), framed and glazed, together with **Dodd (Francis, 1874-1949)**. Mary Adshead, 1936, lithograph in black and light brown on wove paper, signed and dated in the image upper right, and inscribed with sitter's name upper left, light mount stain, sheet size 38 x 28cm (15 x 11ins), framed and glazed, with old typewritten label to verso, plus a reproduction of a pen and ink drawing by Andre Dunoyer de Segonzac (1884-1974), the upper portion of an exhibition poster, framed and glazed

(3)

£100-150



Lot 192



193* **Thubron (Harry, 1915-1985)**. Cortijo, 1980, colour screenprint, from the published edition of 100, signed, titled, dated and numbered 21/100, 52 x 67cm (20.5 x 26.4ins) mount aperture, sheet size 62 x 77cm (24.5 x 30.75ins), framed and glazed

(1)

£100-150



Lot 194

194AR* **Armstrong-Jones (Sarah, 1964-)**. *South India Coast I*, 1996, pastel and gouache on thick paper, 101.6 x 137cm (40 x 54ins), framed and glazed

Provenance: Estate of the actor Sir Alan Bates (1934-2003); Acquired from the Redfern Gallery in 1999 with gallery label and printed details to frame verso. Other personal effects from the Estate of Sir Alan Bates are offered for sale in our auction on Wednesday 6th March.

(1) £300-500

195AR* **Austin (Robert Sargent, 1895-1973)**. *Girl and Kite in the Artist's Studio, Burnham Overy Staithe*, 1959, watercolour and pencil on paper, signed lower right, titled and dated to verso, 43 x 51cm (17 x 21ins) mount aperture, framed and glazed, with Abbott & Holder gallery label to verso

Provenance: Sotheby's Olympia, Modern British Paintings, 19 May 2004 (lotted with other works from the estate of the artist).

(1) £200-300



Lot 195



196AR* **Beronneau (Andre, 1886-1973)**. Harbour, Saint Tropez, oil on board, signed lower right, 30.5 x 38cm (12 x 15ins), framed and glazed
(1)

£200-300



197AR* **Birch (Samuel John Lamorna, 1869-1955)**. View on the River Seine with the Pont des Invalides and Eiffel Tower, 1896, watercolour on paper, with scratching out, signed and dated lower right, 27 x 40.5cm (10.5 x 16ins), framed and glazed

Lamorna Birch studied for a short period at the Atelier Colarossi in Paris between 1895 and 1896, during which time the present work was executed.

(1)

£400-600



198* **Bunce (Daniel Stephen, 1920–1995).** Bridle Path to Comford, Derbyshire, 1974, *watercolour, gouache and ink on paper, signed and dated lower right, 29 x 41.5cm (11.5 x 16.25ins), framed and glazed with Blond Fine Art gallery label to verso*

Daniel Bunce trained at Manchester College of Art and was a member of the Manchester Academy of Fine Art (additional typed label to verso).

(1) £100–150

199* **Cameron (David Young, 1865–1945).** The Vale of Forth, circa 1930, *pen, brown ink and wash on wove paper, signed in pencil lower right, 30.5 x 48.5cm (12 x 19ins) mount aperture, gilt and wash rule mount, framed and glazed, with labels to verso for the Public Art Galleries, Brighton Catalogue of the Autumn Exhibition of Modern Pictures 1931 (item 218), and Imperial Gallery of Art, London handwritten label giving the artist's name, address and title of the work (probably in the artist's own hand)*

(1) £200–300



200* **Circle of Giuseppe Ciardi (1875–1932).** Venetian Canal, circa 1900, *oil on canvas, with monogram CB lower left, artists' suppliers stamp of Emilio Aickelin, Venezia to verso, some surface marks and light soiling, 35 x 27.5cm (13.75 x 10.75ins)*

Emilio Aickelin's artists materials shop on Via 22 Marzo, Venice, was run by Emilio and his wife Berta (originally from Wurttemberg), and became a meeting place for artists, including Emma Ciardi and Alessandro Milesi (see National Portrait Gallery, British Artists' Suppliers, online resource).

(1) £200–300



Lot 199

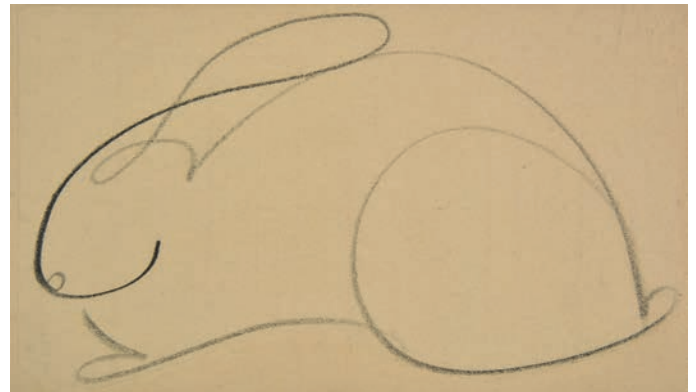
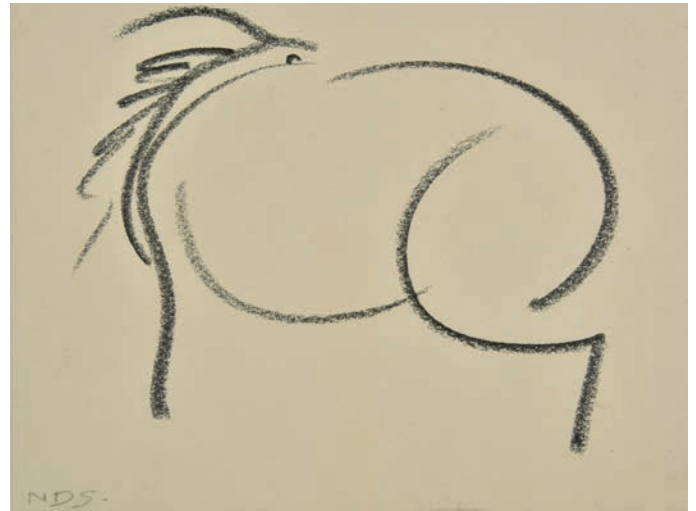
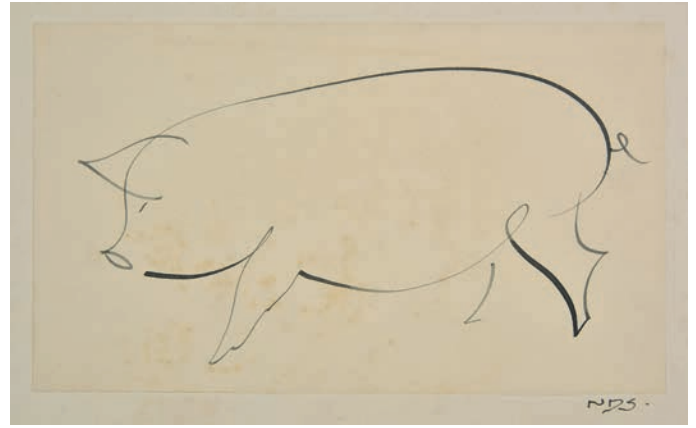


201AR* **Clough (Prunella, 1919–1999).** *Chimes, 1991, oil on canvas, signed to reverse of canvas, 76 x 56cm (30 x 22ins), framed, with Annely Juda Fine Art label to verso of stretcher*

Provenance: From the estate of the actor Sir Alan Bates (1934–2003).

Exhibited: Annely Juda Fine Art, Prunella Clough: Recent Paintings: 24 September–30 October 1993.

Along with Gillian Ayres, Prunella Clough is regarded as one of the most important and influential female abstract painters of the post-war era. Other personal effects from the Estate of Sir Alan Bates are offered for sale in our auction on Wednesday 6th March.
(1) £5000–8000



202* **Dudley Short (Norman, 1882-1951).** A collection of 23 original one-line drawings, circa 1920-1950, 23 pen & ink or black crayon drawings on paper, including 14 mounted on card, 6 initialled N.D.S., and 3 initialled S., various sizes, the largest sheet size 22 x 20cm (8.8 x 8ins), the smallest 11.5 x 9.4cm (4.6 x 3.7ins), together with a small archive of documents and paperwork relating to the artist, including a letter from C.G. Holmes of The Studio addressed to the artist, dated 18th July 1923, a pencil portrait of Dudley Short by Severin, entitled *Samurai Short*, various newscuttings from magazines, including *Drawing & Design*, *New English Weekly*, 3 printed broadsides by the artist, entitled *A Gay Dog*, *A Dull Dog*, and *Oh Alfred!* (including 2 duplicates of *A Dull Dog*), 4 pages of a handwritten manuscript account by the artist of his drawing technique, circa 1950, and a sequence of correspondence from the artist's daughter concerning an exhibition of Dudley Short's work to be held at The Cross-Keys Gallery, Beaconsfield, taking place in January 1969, 4 wood engravings by Molly Dudley Short, etc The 'one-line' drawings of Norman Dudley Short were frequently printed or reproduced in journals and magazines between the 1920s and 1940s, including *The Studio*, *Apollo*, *New English Weekly*, *Drawing & Design*, and elsewhere. A one-man exhibition of his work took place at the Little Art Rooms, Duke Street, London, in 1923, Brook Street Art Gallery in 1944, The Chelsea Gallery in 1949, and a posthumous retrospective at the Cross-Keys Gallery in Beaconsfield in 1969.
(a folder) £300-500



Lot 203

203* **Garstin (Norman, 1847–1926).** Cornish children on a path, oil on wood panel, stamped to verso by the artist's colourman James Hanham, St Ives, Cornwall, showing a group of boys on a country path plotting an expedition, while a girl looks on from further up the path, signed lower right, 21 x 28cm (8.25 x 11ins), old gilt moulded frame (inscribed in capitals in a modern hand 'Mrs M A Wemyss')

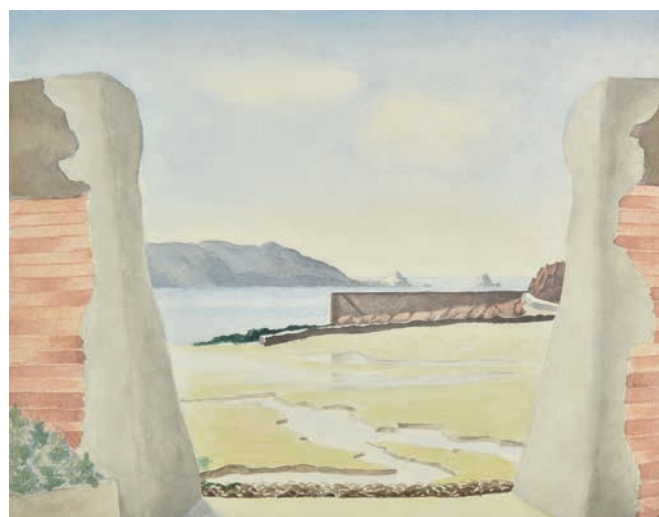
Norman Garstin was born in Ireland and studied in Paris and Antwerp. He arrived in Newlyn in 1886, moving to Penzance in 1889 where he settled permanently. Garstin's work is characterised by soft, muted colours and impressionistic brushwork. His most famous work is 'The Rain it Raineth Every Day' (1889, Penlee House Gallery & Museum, Penzance).

(1) £1500–2000

204* **Graham (Fergus, 1900–1968).** The Beach, St Brelade's Bay, Jersey, circa 1935, watercolour on paper, signed with initials lower right, 35.5 x 45.5cm (14x18ins), framed and glazed, with Abbott & Holder gallery label to verso

Exhibited: Watercolour Drawings by Fergus Graham, P. & D. Colnaghi & Co., London, 13 June – 28 June 1947.

(1) £200–300



Lot 204



205AR* **Gurschner (Herbert, 1901-1975).** Mr. Algernon Blackwood, 1938, oil on canvas, signed GURSCHNER lower left, some minor surface marks, 89 x 66cm (35 x 26ins)

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

Illustrated: Algernon Blackwood by Gurschner, in Bystander, London, 9 November 1938.

The author Algernon Blackwood (1869-1951) is best known as a writer of ghost stories, often with a mystical or supernatural bent. Like his contemporary Arthur Machen, he was a member of the Hermetic Order of the Golden Dawn. His works include *The Empty House and Other Ghost Stories* (1906), *The Centaur* (1911), *Pan's Garden* (1912), *Tongues of Fire and Other Sketches* (1924). An Essay by Stuart Gilbert, entitled *Algernon Blackwood, Novelist and Mystic*, was published in *Transition*, no. 35, July 1935.

(1)

£5000-7000

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



206AR* **Gurschner (Herbert, 1901-1975).** Mrs Eileen Herlie, 1947, oil on canvas, signed and dated 1947 lower right, heavily marked to surface, especially to outer edges with some scratches and minor paint loss, 112 x 86.5cm (44 x 34ins)

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

Illustrated: Portrait of Eileen Herlie by Herbert Gurschner, in World Review, August 1948.

Eileen Herlie (1918-2008), theatre and film actress, had a distinguished stage career, including the Queen in Jean Cocteau's *The Eagle Has Two Heads*, in which she delivered the longest speech in the history of the stage (2,982 words lasting 21 minutes) at the Lyric Theatre, Hammersmith in 1946, and as Gertrude in the 1948 film of *Hamlet* starring Laurence Olivier. The present portrait shows her therefore at the height of her early fame.

(1)

£6000-8000



207AR* **Gurschner (Herbert, 1901–1975)**. Nativity, circa 1930, oil on canvas, signed Gurschner lower right, 27 x 34.5cm (10.6 x 13.5ins), framed

Provenance: Estate of the artist, thence by descent.

(1)

£2000–3000



Lot 209



208AR* **Gurschner (Herbert, 1901–1975)**. Factories, Muhlau, 1922, watercolour on paper, signed, titled Muhlau, and dated 1922 in pencil lower left, 20.5 x 29.5cm (8 x 11.5ins), framed and glazed

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

(1)

£500–800

209* **Haddrell (Trevor, 1945–)**. Summer landscape with farm, oil on board, signed lower left, 45 x 51cm (17.75 x 20ins), framed

Artist and printmaker Trevor Haddrell is a member of the Royal West of England Academy and the Society of Wood Engravers, best known for his wood engraved views and still lifes, including striking panoramas of Bristol.

(1)

£100–150



210* **Hatt (Doris Brabham, 1890–1969)**. Saint Paul de Vence, circa 1930, watercolour and pencil on paper, 23 x 23cm (9 x 9ins), framed and glazed, with Court Gallery label to verso

The daughter of a Mayor of Bath and a professional concert pianist, Doris Hatt went first to Berlin in 1909 to train as a pianist and to study art, but returned to England to continue her studies at Goldsmith's College and The Royal College of Art. She moved to Clevedon in 1922 with her widowed mother. Her early work was shown at the Clifton Arts Club in 1921 alongside works by Wyndham Lewis, Duncan Grant and Roger Fry. In 1925 she moved to Paris to work in the studio of Fernand Léger, returning to Clevedon an ardent communist. She exhibited at the Leicester Galleries in 1943 and the Modern Art Gallery in 1944 with Sickert, Kokoschka, Pissarro, Modigliani, and Spencer.

(1)

£150–200



Lot 211



Lot 212

211* **Hill (Adrian, 1895/96-1977).** Surrealist Compositions, 7 watercolour, collage and paper compositions, each signed, 42.5 x 29cm (16.75 x 11.5ins) mount aperture, all unframed
(7) £200-300

212* **Homer (Sidney, RBSA, 1912-1993).** Waltz to the Music, gouache, showing a dancing Art Deco couple with band in background, signed lower right, Brian Sinfield gallery label verso, 25 x 15cm (9.75 x 6ins), framed and glazed
(1) £150-200



213* **Howard-Jones (Ray, 1903-1996).** African Landscape with Animals, 1946, watercolour and gouache on paper, signed and dated lower right, 36.5 x 43.5cm (14.25 x 17ins) mount aperture, framed and glazed
(1) £150-200



214* **Howard-Jones (Ray, 1903-1996).** House and Derelict Barn, 1960, watercolour and gouache on paper, signed lower left (bulldog clip mark top left, small area of paint loss to top right corner), 37.5 x 53.5cm (14.75 x 21ins) mount aperture, framed and glazed
(1) £150-200



Lot 215

215* **Humbert (Suzanne, 1913–1952).** A collection of seven pastel sketches, two watercolour studies and one proof colour lithograph, circa 1930's–40's, *including a study of horses and cart approaching a bridge, a garden scene, figures on a tree-lined avenue, interior scenes, etc., 23 x 32cm (9 x 12.5ins) or similar (the lithograph scene of figures at church 35 x 30cm sheet size)*

An associate and follower of Edouard Vuillard, Suzanne Humbert studied in Paris for two years at the Academie Julian from 1933 to 1934, and for another two years at the Academie Colarossi and Academie de la Grande Chaumiere (just a few doors further along the same street) in 1935 and 1936. She subsequently entered the Ecole des Beaux-Arts in 1937 to study lithography in the atelier of Espagnat and Jaudon. She became a member of the independent Salon d'Automne on the recommendation of Vuillard, and also exhibited at the Salon des Tuileries.

(10) £300–400

216AR **John (Augustus Edwin, 1878–1961).** *Mother and Child, pen and brown and grey ink, brown and grey wash on paper, signed lower left, sheet size 36 x 25cm (14 x 10ins), framed and glazed, with Lefevre Gallery label, and Christie's sale label and barcode to verso*
Provenance: Poppet Pol, the artist's daughter and by descent in the family until with The Lefevre Gallery, London, October 1999, where purchased by a private collector. Sold Christie's, King Street, London, British Art on Paper including a Collection of Drawings by Augustus John O.M., R.A., 4th June 2008, lot 71.

For a related drawing entitled *Virgin and Child* see Lilian Browne, *Augustus John Drawings, 1941*, number 62. Drawings from the collection sold at Christie's in 2008 had previously hung in the artist's studio in Mallord Street, Chelsea.

(1) £1500–2000



Lot 216



Lot 217

217AR* **Kennington (Eric, 1888-1960).** *False Quiet*, 1922, watercolour on paper, signed and dated E.H. Kennington 1922 lower left, 14.5 x 33.5 cm (5.75 x 13.25 ins), period frame, glazed, with handwritten description of the work (probably by the artist's son Christopher Kennington) "'False Quiet" by Eric Kennington. This is the original of the first illustration to the 'Seven Pillars of Wisdom' subscriber's edition, 1926', original framer's label of Rowley, 160-2 Church St., Kensington W8, older printed label dated December 1960 giving details of the work with an inventory number 197, and more recent printed labels for the National Portrait Gallery exhibition 'Lawrence of Arabia', and a further handwritten label referring to the Gillian Jason Gallery dated January 1985 to verso

Provenance: Family of the artist (Christopher Kennington); thence by descent. Exhibited: Leicester Galleries, Sculpture and Other Works by Eric Kennington, October 1924, probably as Storm Cloud. Gillian Jason Gallery, Drawings and Sculpture by Eric Kennington, January-February 1985. National Portrait Gallery, Lawrence of Arabia, 9 December 1988-12 March 1989, 225.

The original watercolour used as the tail-piece at the end of page xviii of T.E. Lawrence's *Seven Pillars of Wisdom* (the last leaf of the preliminary pages). Kennington's crucial role in the preparation and production of T.E. Lawrence's masterpiece *Seven Pillars of Wisdom* is now well-recognised. Over a five year period the artist became Lawrence's guide in all matters of design and illustration for the work and they remained life-long friends. In a letter from Lawrence to Kennington of 27 October 1922, the author described the effect Kennington's drawings had on him: 'Your drawings are wonderful... there's a hypnotic suggestiveness about your work, which makes me give into it, when I stare at it.' See A.J. Plotke, *Eric Kennington and 'Seven Pillars of Wisdom': A Reassessment*, in *Biography*, Volume 7, No. 2, Spring 1984, pages 169-181.

(1)

£7000-10000

218AR* **Kennington (Eric, 1888-1960).** *Head of a Young Girl* (Jocelyn Herbert), circa 1926-1927, bronze sculpture, with dark brown patina, incised with initials EHK (probably by Elisabeth Kennington), 20.5 x 17cm (8 x 6.75ins)

Provenance: Estate of the artist, thence by descent.

Exhibited: The Picture Hire Gallery, London, April-May 1936.

Literature: Jonathan Black, *The Sculpture of Eric Kennington* (2002) number 23.

(1)

£1500-2000



Lot 218



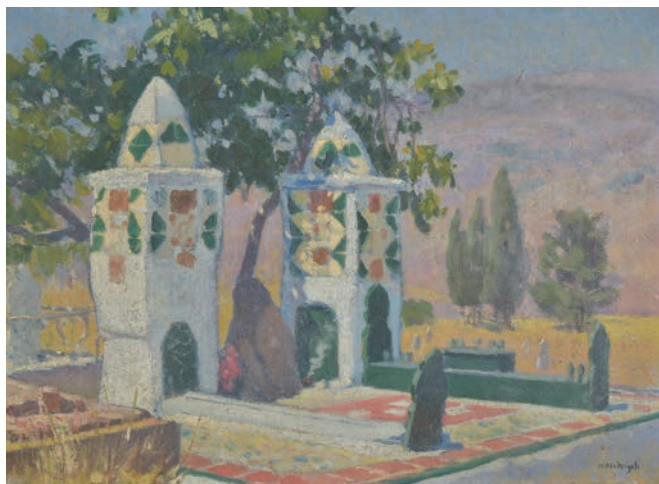
219* **Knight (Esmond, 1906-1987).** "First Night: In the Wings Stratford on Avon", 1975, oil on canvas, unsigned, 31 x 41cm (12 x 16ins), framed with The Hurlingham Club Members' Art Exhibition label to verso plus manuscript label signed by the artist
(1) £100-150

220* **Lloyd (Reginald J., 1926-).** Twin Rocks, 2013, oil on thin board, signed and dated lower right, 40 x 50cm (15.75 x 19.75ins), framed, together with Moon Between Hills, 2012, gouache on card, signed and dated lower left, 44 x 62cm (17.25 x 24.5ins), framed and glazed
(2) £150-200

221* **Lloyd (Reginald J., 1926-).** Figure Contours, 1953, pen and ink on paper, signed and dated lower right, 19.5 x 34cm (7.75 x 13.25ins) mount aperture, together with Spring, 1993, watercolour on paper, signed and dated at foot, 14.5 x 20cm (5.75 x 8ins) mount aperture, both framed and glazed
(2) £200-300



Lot 221



222* **Madrigali (Olynthe, 1887-1950).** Arab Cemetery at Constantine, Algeria, 1925, oil on board, signed lower right, inscribed in French with title Cimetiere Arabe a Constantine, and dated Juillet 1925 to verso by the artist, 24 x 33cm (9.5 x 13ins)
(1) £100-150



Lot 220



Lot 223

223* **Martinez (Martin, 1890-1979)**. "Monastery", 1962, oil on canvas, showing a monastery in Panploma, Spain, signed with location lower right, with James Bourlet & Sons Ltd label verso, 36 x 44cm (14.25 x 17.25ins), framed

Provanance: Purchased by Major Edmund Peel in 1978.

(1)

£300-500

224AR* **Mendez (Theo, 1934-1997)**. Dark Vertical, 1964, oil on canvas, 107 x 107cm (42 x 42ins)

The abstract artist Theo Mendez went to study at Camberwell School of Arts and Crafts in 1950 where he encountered fellow artists including Terry Frost, Howard Hodgkin, Euan Uglow, Roy Turner Durrant and Gillian Ayres. He returned as a teacher to Camberwell in 1958 (where Frank Auerbach had also begun teaching) and eventually became Head of the Textiles Department.

(1)

£400-600



Lot 224



Lot 225

225* Menpes (Mortimer Luddington, 1855-1938). General View of Marlow, watercolour and gouache on card, signed lower left, title inscribed in pencil to verso, 17.5 x 21.5cm (6.25 x 8.25ins), period gilt frame

Provenance: Mrs Drummond, Reigate, Surrey by 1982 (letter of valuation for insurance from Bourne Gallery, Reigate, dated 4 September 1982 included with the lot).

Illustrated: The Thames by Mortimer Menpes, Text by G.E. Mitton, A & C. Black, July 1906, facing page 106. "One of the glories of Marlow is its weir. It runs in a great semicircular sweep below the hotel; and, from a terrace there, one can look right down into the swirling water. Marlow is distinctly a summer place: its openness, its many trees, its wide reach of water, and the splash of the weir are all summer accompaniments". A copy of the book accompanies this lot.

(1) £1500-2000

226* Moglia (Ugo, 1906-1997). Ruggi Pregassona, near Lugano, Switzerland, 1957, oil on board, signed and dated lower left, 38 x 50cm (15 x 19.75ins), inscribed (most likely by the artist) with the location 'Ruggi Pregassona' to verso

(1) £200-300



Lot 226



Lot 227

227AR* **Morgan (Michael, 1928–2014).** *Isolated Farmhouse III*, watercolour, pen and ink on paper, signed lower left, 22.5 x 50.5cm (8.8 x 19.8ins) mount aperture, framed and glazed, with Gibbs Gallery, Canterbury label to verso

(1)

£300–500

228AR* **Nash (John, 1893–1977).** *Garden in the Sun*, 1927, pencil and green crayon on laid paper, signed and dated John Nash 1927 lower right, 24 x 32cm (9.5 x 12.5ins), framed and glazed, with New Grafton Gallery label to verso

Provenance: New Grafton Gallery, London, by 1978. Mrs D. Carolan, Ilford, Essex; thence by descent.

Exhibited: New Grafton Gallery, John Nash, 1893–1977 Studio Memorial Exhibition, 18 May–14 June 1978.

(1)

£500–800



Lot 228



Lot 229

229AR* **Nicholls (Bertram, 1883-1974)**. Lugano from San Martino, 1949, oil on canvas, signed and dated lower left, 36 x 51cm (14.2 x 20ins), period gilded wood frame, glazed, with Fine Art Society label giving the title of the work, and artist's name, dated July 1949, and framer's label of Aldridge Bros, Worthing, to verso
(1) £400-600

230AR* **Pacheco (Ana Maria, 1943-)**. Study for Painting, 1991, oil pastel on paper, 19.5 x 20.5cm (7.75 x 8ins), framed and glazed, with Contemporary Art Society Market label to verso
(1) £300-500



Lot 230



231AR* **Palmer (Simon, 1956-).** The Farmer's Wife was once Beautiful; If My Memory serves me Correctly, watercolour and gouache with pen & ink on paper, signed and titled in pencil to lower margin, image size 50 x 45cm (19.7 x 17.7ins), with margins, framed and glazed, with Alexander Gallery of Bristol label to verso dated 20 march 1985, and typewritten title label bearing stock number JD15852

Provenance: Private Collection, Bath, England.

Simon Palmer was born in Yorkshire in 1956, and graduated from art school in 1977. He has exhibited extensively in solo and group exhibitions since 1980. From 1995 - 2013, he held ten one-man exhibitions in London with JHW Fine Art. He is now exclusively represented by Portland Gallery, where his first show was in 2015. In 2004, a retrospective museum show Territories of the Imagination took place at the Mercer Art Gallery, Harrogate; he also later curated Palmer's Choice at the same venue. He has shown work on several occasions at the Royal Academy Summer Exhibition, where, in 2007, he won the Turner/Winsor & Newton Watercolour Award. The monograph The Art of Simon Palmer was published in 2011.

(1)

£2000-3000



232* Pitchforth (Rowland Vivian, 1895–1982). African Figures, 1946, charcoal on paper, showing a congregation of robed women heightened in blue and red crayon, signed and dated lower right, with Wakefield Art Gallery & Museums label verso 51.5 x 43cm (20.5 x 14ins), framed and glazed

Provenance: Formerly in the collection of Gerald Pitchforth.

(1)

£100–150

233AR* Procter (Dod, 1891–1972). Shell Flowers, oil on canvas, signed to upper left, 51 x 41cm (20 x 16ins), relined, inscribed in blue pencil 'Shell Flowers by Dod Procter', and further below 'Glaze', also inscribed in white chalk 'HOWARD 3/119 VARNISH', modern painted and gilt moulded frame

(1)

£2000–3000



234* Rees (Richard, 1900–1970). Christmas Roses, oil on board, signed lower right, with handwritten label by the artist to verso, 37 x 30cm (14.5 x 11.75ins)

(1)

£150–200



235* Restall (Andrew, 1931). Slipperfield, Peebleshire, Looking West, 1984, watercolour on paper, signed with initials and dated '84 lower right, 40 x 50cm (15.75 x 19.75ins) mount aperture, framed and glazed with artist's handwritten label to verso, together with an artist's proof colour etching of a landscape by the same artist, signed with initials, and marked A/P in pencil, framed and glazed

(2)

£150–200



Lot 233



236AR* **Ruffell (Colin, 1939-)**. Landscape with Cottage, oil on canvas, signed lower left, 38 x 61cm (15 x 24ins), framed
(1) £150-200



Lot 237

237* **Rush (Olive, 1873-1966)**. Two Horseriders in a Landscape, watercolour on paper, signed lower right, small discolouration to centre of the sheet, 25 x 19.5cm (9.9 x 7.7ins) mount aperture, framed and glazed, with label of Fred C. Hays & Co. Pictures, Frames, Mirrors, 1237 G Street, N.W., Washington, D.C., to verso
The American artist and Quaker Olive Rush was born near Fairmount, Indiana, and moved to New York City around 1900 to study at the Art Students League, under John Henry Twachtman. She moved to Wilmington in 1904 for further study with Howard Pyle, where she became one of his favourite students, and a successful illustrator for a variety of magazines. She purchased a farmhouse in Santa Fe in 1920 which became her home and studio for the next 40 years. An early champion of Native American Indian artists, Rush's images of New Mexico were influenced by early Chinese and Japanese art, using flat colour and pattern to delineate form.

(1) £200-300



238* **Scott (Peter Markham, 1909-1989)**. Grey Ducks in Flight, 1928, watercolour, heightened with white bodycolour on thick wove paper, signed and dated lower left, light mount-stain, sheet size 25.7 x 36cm (10.2 x 14.2ins), laid down, framed and glazed

(1) £700-1000



239* **Sickert (Bernard, 1862-1932)**. Gerrards Cross, Buckinghamshire, pastel on paper, signed lower right, 27 x 40.5cm (10.5 x 16ins) mount aperture, framed and glazed, together with another pastel landscape by the same artist, entitled The Pond at Gerrards Cross, Buckinghamshire, signed lower left 27 x 42cm (10.5 x 16.5ins) mount aperture, framed, with Abbott & Holder gallery label to verso

(2) £200-300



240* **Speicher (Eugene Edward, 1883–1962).** Autumn Landscape with Farmstead, oil on canvas, signed, lower right, 45 x 57cm (17.75 x 22.5ins), framed, *The Milch America American Art gallery label to verso*

American realist painter Eugene Speicher studied under William Merritt Chase at the Art Student's League in 1907–08, where he won the Kelley Prize with his portrait of Georgia O'Keefe, and with Robert Henri at the New York School of Art in 1909, through whom he met George Bellows, Rockwell Kent, Edward Hopper and other realist artists. Once hailed by Esquire magazine (1936) as America's most important living artist, his landscapes tend to centre around Woodstock and Kingston, near New York. A retrospective of his work was held at the Samuel Dorsky Museum, New Paltz from February 5th to July 13th 2014.

(1)

£500–700



241* **Spender (Stephen, 1909–1995).** Beirut, Palestine, circa 1957, coloured pastels on paper, inscribed 'Beyruth 1957', and 'to David with love Stephen Spender Jan 1968' lower right, 25.5 x 35.5cm (10 x 14ins)

Provenance: Formerly in the collection of David Plante, partner of the writer and critic Nikos Stangos.

(1)

£150–200

242* **Spender (Stephen, 1909–1995).** Landscape, Palestine, April 19, 1957, coloured pastels on paper, signed and inscribed 'Stephen Spender April 19 1957', and 'to David love 1968' lower right, 35.5 x 25.5cm (14 x 10ins)

Provenance: Formerly in the collection of David Plante, partner of the writer and critic Nikos Stangos.

(1)

£150–200



Lot 242

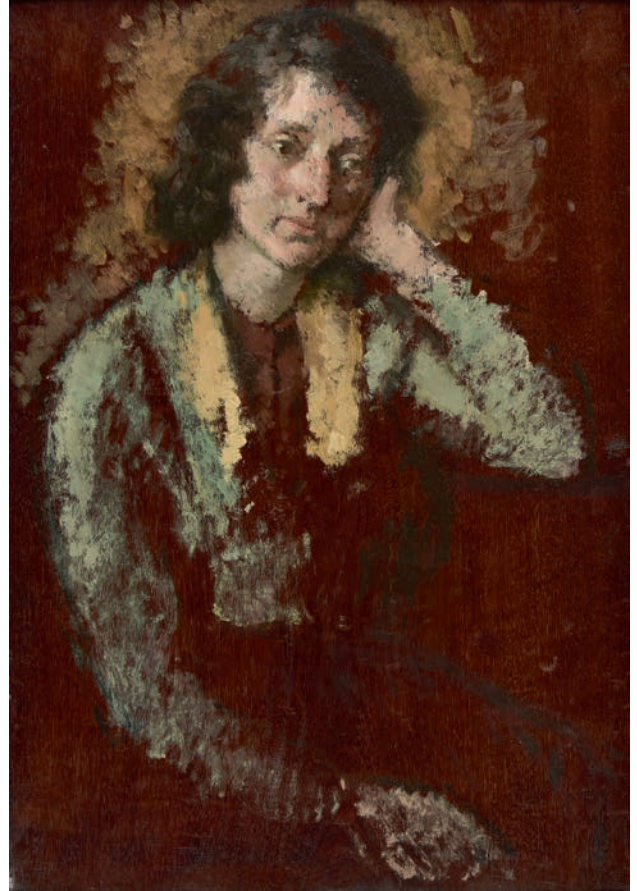


243* Tkatch (Kim, 1963-). Egypt, 1993, oil on canvas, signed lower right, additionally inscribed by the artist to reverse of canvas 'Kim Tkatch "Egypt" oil on canvas, 1993, Israel', 80 x 80cm (31.5 x 31.5ins), framed and glazed

Ukrainian Artist Kim Tkatch studied at the Kiev Art Institute from 1983 to 1989 before emigrating to Israel in 1990.

(1)

£200-300



Lot 244

244AR* Todd (Arthur Ralph Middleton, 1891-1966). Portrait of a lady, oil on wood panel, half-length portrait of a dark-haired lady seated, with left elbow resting on a ledge and cheek cradled by her left hand, 51 x 36cm (20 x 14ins), with label on verso 'From the Innes family archive. An original work by: Arthur Ralph Middleton Todd 1891 - 1966, from the sale at Barbara Kirk Auctions, Penzance, 21/10/2014', framed

Mr. John Innes was the artist's great nephew; he presented an archive of ephemera, drawings, prints and photographs relating to Todd to the Royal Academy in 2004.

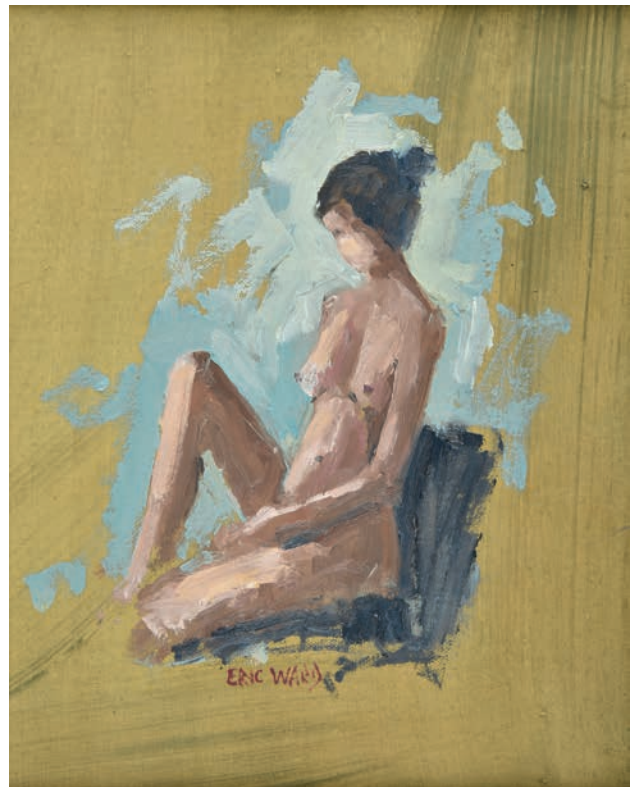
(1)

£200-300

245* Ward (Eric, b. 1945). Studies of female nudes, together four oil paintings on board, one standing nude, the others seated, each signed in red to lower margin, 25.5 x 20.5cm (10 x 8ins) and slightly smaller, matching frames

(4)

£100-150



Lot 245



Antiques

CERAMICS & GLASSWARE



Lot 250



Lot 252



Lot 253



Lot 251

250* **Art Deco.** Czechoslovakian porcelain part dinner service by Ladislav Sutnar, comprising tureen and cover, oval serving plate, circular serving bowl, large circular serving plate, sauce boat and stand, 7 bowls, 6 plates, 5 side plates, 6 tea cups, 5 saucers, 12 coffee cups, 12 saucers, 2 teapots, milk jug and sugar bowl, with a white and red glaze, printed mark to base, together with another part set of Czechoslovakian porcelain dinner service by Haas & Czjek, Chodau, comprising tureen and cover, sauce boat and stand, square bowl, pickle dish, large serving dish, oval serving dish, 7 bowls, 7 plates, 7 side plates and a serving bowl, all decorated with a printed deco design, printed mark to base

(4 cartons)

£100-150

251* **Charger.** A late 19th century Continental pottery charger, decorated on the Italianate style with putto and floral scrolls, on yellow and two tone blue ground, 52cm diameter

(1)

£200-300

252* **Glassware.** A mixed collection of George III and later wine and port glasses, mostly cut with stems from the Lowe Collection (and with collection labels), largest 15cm, smallest 8cm

(29)

£150-200

253* **Glassware.** 10 Victorian cut glass wine rinser bowls, each with slice cut and mitre decoration, ground pontil marks, 13cm wide

(10)

£150-200

COLLECTABLES



254* **Leach (Michael, 1913-1985).** Yelland Pottery ovoid marmite jar and cover, with a dark brown glaze, the cover with a graffito design, ML and Y seal marks to base, 30cm high, together with a stoneware ovoid jar and cover, with horizontal ribbed decoration on a grey / blue ground, 'STM OP' seal mark to base, 20.5cm high

Michael Leach was the youngest son of Bernard Leach. He spent a short time at the Leach Pottery in St Ives before serving in the army during WWII. After the war he returned to the Leach Pottery until 1948 before setting up the Yelland Pottery at Fremington, Devon. He worked there until his retirement in 1984.

(2) £100-150



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

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

(3)

£1000-1500



255* **Mirror.** A Victorian floral encrusted porcelain mirror, probably Derby, of oval form finely decorated with flowers and beaded edge with a red velvet cushion back, 55 x 46cm, some minor damage to petals

(1) £100-150

256* **Vase.** 19th century Venetian two handle glass vase, with a mottled brown finish on pedestal foot, 16cm high

(1) £50-80

258* **Archery.** Twelve 1950s steel bows, comprising two part green bow, 170cm long, Accles & Pollock Ltd Apollo Falcon two part bow with sight, 167cm long, Merlin Falcon two part bow with sight, 147cm long, plus others

(12)

£200-300

259* **Bar Billiards.** Edwardian mahogany folding bar billiards, with cue, balls and accessories, 241.5cm open

(1)

£100-150



Lot 259



Lot 260

260* **Boule Work.** A 19th century French Boule Work perfume box, inlaid the red tortoiseshell with brass inlay, the hinged lid enclosing three cut glass bottles with painted gilt decoration (one bottle missing), with four stoppers, 9cm high x 11.5cm wide x 9cm deep, with key

(1)

£200-300



Lot 258



261* Bristol Red Maids. Two Victorian wax dolls, each with wax head and composite body wearing traditional Red Maids uniform, each under glass dome with ebonised base, 43cm and 40cm high, plus a plaster figure of a Red Maid, 40cm high

Bristol Red Maids School was founded in 1634 and became the oldest existing girls' school in the country. The school was founded by, Mayor and MP of Bristol, John Whitson. He was a wealthy merchant, and tragically outlived all three of his daughters. Perhaps because of this he left his estate for the foundation of the Red Maids' Hospital. In his will he wrote this unique establishment would be created for "40 poor women and children". He also said they would be "apparelled in red", a cloth that he himself manufacture.

(3)

£100-150



Lot 262

262* Cabinet. Victorian walnut smokers table cabinet, the oblong box with hinged lid enclosing a lift out tray with aperture for pipe and cheroot holder and other accessories, with a humidor compartment beneath, on bun feet 17cm high x 25cm wide x 19.5cm deep together with a Victorian papier-mâché tea caddy inlaid with abalone, 11.5cm high x 15.5cm wide x 9.5cm deep plus a Victorian walnut box

(3)

£100-150

263* Carriage Clock. A modern brass carriage clock, the white dial signed L' Epee, black roman numerals and subsidiary seconds dial, platform movement and hinged carrying handle, 12cm high together with another miniature timepiece by Wallace with brass bi-metal oval case and quartz movement and other items

(8)

£50-80



264* Chinese puppets. A pair of opera puppets, late 19th century, two fabric hand puppets, with hand-painted carved wooden faces and feet, and articulated hands, both wearing hand-sewn silk robes embellished with braid or embroidery, some dust-soiling and a few small holes in places, male figure with choice of head attire (a mandarin hat with plait, and an embroidered hat with beaded tassels), male figure with paint chipped on feet and damage (with slight loss) to nose and forehead, female figure with embellished black hair and beaded earrings, and holding a folding paper fan, height 32cm (12.5ins) and 29.5cm (11.5ins) respectively, together with two dolls by Madame Alexander, New York, mid 20th century, both in elaborate costume, with gold hoop earrings and fruit headdresses, approximately 25cm (10ins) high, one with metal stand (Butler Doll Stand Co. Chicago), plus a broken oriental figurine

A note accompanying the puppets reads rather charmingly: "I am very sorry, but my wife had a bad dream the other night, and she hit me on my forehead, and thus marred my beautiful countenance."

(5)

£70-100



265* **Clock Bracket.** A 19th century Continental carved wood clock bracket, the rectangular top above a finely carved acanthus leaf scrolls 32cm high x 35cm wide
(1) £100-150



268* **Royal Coat of Arms.** An Elizabeth II carved wood and polychrome coat of arms, laid on a black painted backboard, 90cm high x 76cm wide with supporting gilt painted 'E II R' letters
(1) £300-500

266* **Clock.** George III mahogany bracket clock by Campbell of Owestry, the white circular dial with black roman numerals, two winding holes, the plain arched case with glazed door to the rear enclosing brass movement engraved with repeating design, on brass ball feet, 42.5cm high
(1) £1000-1500



267* **Clock.** A William IV mahogany bracket clock, with neo-classical architectural case and white painted circular dial with black roman numerals, brass movement with glazed door to the rear, 48cm high
(1) £300-500



Lot 266



Lot 270



269* **Copper Log Bin.** A 19th century copper boiler/log bin, of riveted construction with everted rim stamped '20', 64cm diameter x 45cm high

(1)

£100-150

270* **Bristol Tudor Archway.** A 16th century carved oak archway, with substantial beam and relief carved gothic arch, 138cm high x 164cm wide, together with an accompanying archway, lacking beam.

Believed to be from John Foster's Almshouse Chapel, Bristol, also known as the Chapel of the Three Kings of Cologne. The chapel was built by John Foster in 1504, who was a local High Sheriff, mayor and member of parliament for the city. The church served as the chapel for Foster's Almshouses. It was refaced and roofed in 1864 by Foster and Wood, with further restoration in 1865, which included niches for the installation of carvings.

(2)

£2000-3000

271* **Microscope.** A black enamelled and lacquered brass compound monocular microscope by W. Watson & Sons Ltd., No. 60077, with rack and pinion coarse and micrometer fine focusing, triple nose-piece, micrometer stage, substage condenser and swivel mirror, with two eye-pieces and three objectives, in the original mahogany case 14.5 in (37cm) high, with carrying handle

(1)

£150-200



Lot 271



Lot 272

272* **Heraldry.** Coat of Arms of the City of Bristol, circa 1680-1720, large hand carved wood coat of arms, convex oval armorial painted in oil and heightened in gilt with crest above, incorporated within finely carved ebonised frame, incorporating heavy relief cherubic faces, side scrolls and a grotesque mask face, some cracking and age wear, armorial dimensions approximately 34 x 25cm (13.5 x 10ins), total dimensions including frame 65 x 54cm (25.5 x 21.25ins)

(1) £1500-2000

273* **Heraldry.** A collection of 25 wooden shields painted with the armorial bearings of British Charity benefactors, 19th century, finely oil painted convex shield shaped wooden panels many heightened with gilt, majority with the name of the individual or family written to verso, each shield approximately 21.5 x 16.5cm (8.5 x 6.5ins), together with a 20th century hand painted key on paper for some of the armorials, 25 x 60cm (10 x 23.75ins), framed & glazed

Includes armorials for Robert Kitchen, Edward Colston, Robert Thorne, Francis Godrington, John Carr, John Foster, Henry Bengough, Dr George Owen, Samuel Gist, Sir Thomas White, Anthony Standank, Samuel Hartnell, Richard Cole, Richard Hughes, Dr Thomas White, Lady Mary Ramsey, James Gollop, and family names of Barker, Barstaple, Haviland, Elton, and Whitson.

(26) £700-1000

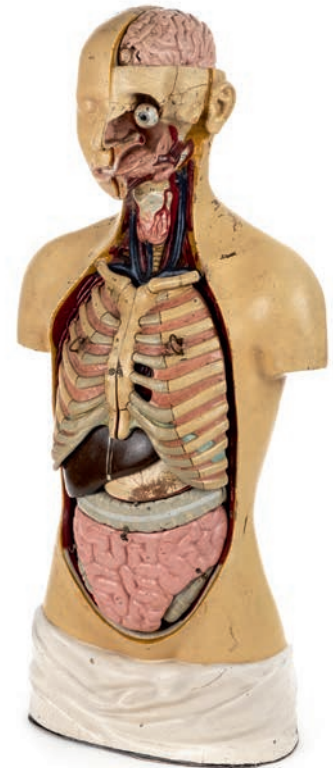


Lot 273



274* **Icon.** An icon of a female saint, late 17th/early 18th century, fibrous body with painted plaster head and limbs, worn with loss, dressed in the remains of a faded and torn purple silk robe trimmed with gold metal lace, height 24cm (9.5ins)

(1) £150-200



275* **Mannequin.** A 1930s medical anatomical mannequin, composite construction with detachable parts all individually numbered, 83cm high

(1) £200-300



276* Ecclesiastical Metalwares. A Victorian electroplated chalice, the plain bowl with gilded interior on a stem with 6-roundels and flared beaded foot, 17.5cm high, large Victorian electroplated water jug, with scroll handle and acanthus spout on a flared foot, 33cm high, an electroplated alms dish and other items, contained in an oak ecclesiastical box with gothic handles, 34cm high x 42cm wide x 28cm deep

Provenance: John Foster's Almshouse Chapel, Bristol.

(8)

£100-150



278* Mirror. 19th century Venetian mirror, of octagonal form with mirrored framed, the crest with acanthus scrolls and flowerheads, the frame engraved with flowers and foliage, 109cm high x 73cm wide
Provenance: Dreweatts Auctioneers, January 2006 (Lot 196) and formerly from the Estate of the late Lady Adam Gordon.

(1)

£400-600



277* Microscope. A Victorian lacquered brass monocular microscope by Hartnack & Praznowski, Paris, signed on the telescopic tube, with mirror, horseshoe base, in mahogany box with accessories together with a later laboratory microscope in pine case

(2)

£100-150



279* Pewter. A mixed collection of pewter ware, including 2 large 18th century circular serving plates, each with 2 touch marks to base, 40cm diameter together with 3 smaller plates, 31cm diameter plus other items including an 18th century bronze mortar, 9cm high

(9)

£100-150

280* **Polyphon.** A Victorian "penny slot" Polyphon, the walnut case with rococo scroll pediment, single glazed door enclosing movement and disc, on four bun feet, 107cm high x 61.5cm wide x 37cm deep, with spare discs, running order
(1) £500-800

281* **Postcard Vending Machine.** A Victorian Art Nouveau picture postcard vending machine, cast metal with stylised organic pediment, white enamel plate for coin slot, and aperture housing a colour postcard, 79cm high x 30cm wide x 18cm deep
(1) £300-500



282* **Schoeman (Giovanna "Ethne", 1940-81).** Art Nouveau style cold cast bronze female bust, typically modelled with bronze and silvered flowers leading to the square base, the front stamped 'Ethne G. Schoeman MCMLXXIV' the rear 'G.S.', 23cm high
Giovanni Schoeman was born in South Africa and studied at the Johannesburg School of Art, RSA, the Rawnsley Academy, London, the Academy of Arts & Crafts, Holland and the Brera Academy, Italy. He moved to America in the 1970s but was murdered by a hitman in a triple homicide which included his girlfriend and a business partner.
(1) £80-120



Lot 280



Lot 281



Lot 284

283* **Shield.** A 19th century bronze heraldic shield, cast with three lions on red painted ground, with traces of Verdigris, 14.5 x 14cm
(1) £30-50

284* **Standard Lamps.** Pair of French Empire style telescopic brass standard lamps, each with adjustable reeded column on ebonised and pierced rococo style foot, approximately 145cm high
(2) £100-150



285* **Statue.** Large 19th century white marble statue of Bacchus and Ariadne, finely carved wearing classical drapery on a circular base, unsigned, 57cm high, loss of arm to Ariadne
(1) £200-300



286* **Stone Head.** Medieval stone corbel head, carved as young man with characterful face, wearing a crown, 17cm high
(1) £300-500

287* **Swagger Stick.** A Victorian rhino horn swagger stick, with silver top by Edward Dimier, London 1879, engraved with initials on a long tapering shaft, 68cm long
Please note it is highly unlikely an export licence outside the EU will be granted and buyers must check this prior to bidding.
(1) £300-500



288* **Thompson (Robert "Mouseman", 1876-1955).** Oak Altar Cross, circa 1920s, the flared base carved with a mouse, 52.5cm high, old crack to base
(1) £300-500



289* **Thompson (Robert "Mouseman", 1876-1955).** Oak Altar Cross, .1920s, the flared base carved with a mouse, 46cm high, some old cracks to base
(1) £300-500

Lot 287



290* Thompson (Robert "Mouseman", 1876-1955). A pair of oak altar candlesticks, circa 1930s, of tapered block form with brass sconce, the base carved with a mouse, 20cm high together with another similar pair, 18cm high (one damaged on the base)

(4)

£300-500



Lot 290

291* Thompson (Robert "Mouseman", 1876-1955). A Mouseman carved lectern, circa 1930s, with sloping fall, the base carved with a mouse, 123cm high x 55cm wide x 43cm deep

(1)

£300-500



292* Walking Stick. A 19th century Anglo-Indian ivory walking stick, the handles carved as a lion and elephant with bamboo effect shaft, 90cm long, some old cracking commensurate with age

(1)

£150-200



Lot 291



SILVER, JEWELLERY & WATCHES

293* **Basket.** A silver bon-bon basket by Asprey & Co Ltd, London 1928, of octagonal form with pierced handle and rim on conforming pedestal foot, stamped '5475', 16cm wide, 11oz

(1) £100-150

294* **Bracelet.** A 9ct gold bi-metal bracelet, circa 1970s, formed with 3 rows of circles, with presentation inscription dated 1979, 18.5cm long, approximately 34.5g

(1) £300-400

295* **Carriage Clock.** A Silver carriage clock by Robinson & Co, London 1908, the white enamel dial with black roman numerals in a hammered silver case with swing handle on four bun feet, the base additionally inscribed 'Elisabeth' with a cartouche to the rear engraved 'EcK.', 8cm high x 5.5cm wide x 5cm deep, working order

The monogram is that of Edith Celandine Kennington (1886-1975), see lot 307.

(1) £100-150

296* **Chronograph.** A Victorian silver open face chronograph retailed by J.W. Benson, 62-64 Ludgate Hill, London, hallmarks for London 1885, the circular white enamel dial with black roman numerals, subsidiary seconds dial plus a minute counter for the chronograph, in a silver case with back plate engraved 'Watch Maker by Warrant to the Queen', the movement engraved 'Patented May 3d 1883', running and overhauled in 2008, contained in a small J.W. Benson card box. This chronograph was featured in the British Horological Journal (September 2008), a copy of the journal is included with the lot.

(1) £200-300

297* **The Crown Collections Limited.** Euro Coin Collection, comprising 78 silver proof coins, in three presentation cases with original packaging plus information booklet

(1) £400-600

298* **Longines Wristwatch.** A 1920s gents Longines gold wristwatch, the circular dial with subsidiary seconds dial, with original box

(1) £200-300



Lot 294



Lot 295



Lot 296



Lot 297



Lot 299

299* Mixed Collectables. A mixed collection of items, including a heavy gauge silver albert with T-bar and fob, together with a smaller silver albert, 18th century enamel patch box, damaged plus oval gilt metal and agate pill box, Victorian 9ct gold stick pin set with red stone and pearls and other items, weighable silver approximately 4.3oz

(18)

£100-150

300* Mixed Jewellery. A 9ct gold floral brooch, set with 7 rubies, stamped '375, 6g gross, together with a 1970s 9ct gold abstract brooch, 4cm wide, stamped '9ct', 4g plus a modern cameo brooch with gold mount, cut with a stylised female, 4cm long

(3)

£100-150



Lot 301

301* Mixed Silver. A silver bon-bon dish by Asprey & Co Ltd, London 1912, of circular form with pierced decoration on four tapered supports each with husk decoration, 15cm diameter, 5oz together with trumpet vase, Birmingham 1971, 15.5cm high, weighted plus wine taster, London 1969, half fluted with a snake design, 8cm diameter, and a German silver trinket box, with scroll and foliate decoration, stamped 800, 10.5cm wide approximately 6oz

(4)

£100-150

302* Mixed Silver. A silver sugar caster by J.B Chatterley & Sons Ltd, Birmingham 1973, with lattice engraved and pierced top, 15cm high, approximately 4oz, together with a 3-piece dressing table set by Adie Brothers Ltd, Birmingham 1958, each with engine turned decoration, comprising hand mirror and two brushes, plus a silver 3-piece condiment set by the same maker

(7)

£100-150



Lot 300



Lot 302

303* **Mixed Silver.** A Victorian silver vinaigrette, Birmingham 1856, shaped design with engraved decoration and gilded grille, 3cm long, together with a Victorian red glass scent bottle with silver floral embossed cap enclosing a stopper, 4cm high, small chip to base, another clear glass scent bottle with silver cap, 3 napkin rings, silver back dressing table mirror, silver handle magnifying glass plus Victorian white metal tray heavily embossed with grotesque mask, birds and scrolls, no visible hallmarks, approximately 8oz, 23cm long
(10) £150-200



Lot 303

304* **Mixed Silver.** Edwardian silver rose bowl by Edward & Sons, Sheffield 1904, in the Art Nouveau style with presentation inscription dated 1932, 11cm high x 21cm diameter, approx. 17oz, together with a silver mug, Birmingham 1919, of plain cylindrical form, 12cm high, approx. 11oz, two silver cigarette boxes, napkin ring plus Victorian silver trinket box, weighable silver approx. 30oz
(6) £300-500



Lot 308

305* **Mixed Silver.** A collection of silver including a twin handle sugar bowl by Mappin & Webb, Sheffield 1895, with rococo decoration, on four scroll supports, 15.5cm long, approximately 6.8oz, an silver purse by E.J. Trevitt & Sons, Chester 1917, engraved with baskets and swags on a chain, 11.5cm wide plus two cigarette cases and a snuff box, total weight approximately 20oz
(5) £200-300

306* **Mixed Silver.** A collection of silver, including an Edwardian calling card case by Samson Morden & Co, London 1903, with sliding thumb-piece and hinged cover to eject a card, profusely engraved with foliate scrolls and monogram, 9.5 x 6.5cm, 2.6oz, together with six vesta cases plus a sovereign case, various makers and dates, total weight approx. 8.2oz
(8) £200-300

307* **Necklace.** An Indian white metal necklace, with gilded filigree work scrolls panels and drops
Believed to have belonged to Edith Celandine Kennington (1886-1975) wife of the artist Eric Kennington and friends of T.E. Lawrence and illustrator of The Seven Pillars of Wisdom.
Provenance: Edith Celandine Kennington (1886-1975) wife of the artist Eric Kennington (1888-1960), with note of provenance supplied with this lot by the artist's son.
(1) £70-100

308* **Pocket Watches.** An Edwardian 9ct gold fob watch, with white enamel dial, black roman numerals, the foliate engraved case with blue enamel Arabic numerals, stamped 9K, some damage to the enamel together with a mixed collection of 7 silver open face pocket watches, including Waltham plus a goliath pocket watch with 8 day movement and associated silver travelling case, Longines fob watch etc, variable condition
(14) £200-300



Lot 304



Lot 305



Lot 309

309* **Royal Mint.** Queen Elizabeth II Golden Jubilee Collection, comprising 24 silver proof crowns dated 2003, in wooden presentation case with certificates (No.2706)
(1) £200-300

310* **Royal Mint.** The Pistrucci Waterloo Silver Medal, with original packaging and certificates (No. 343)
(1) £100-150



Lot 310

311* **Salver.** A modern silver salver by Barker Ellis Silver Company, Birmingham 1972, plain with pie crust edge on four paw feet, 31cm diameter, 26.5oz
(1) £200-300

312* **Sauce Boat.** A silver sauce boat by Henry Wilkinson, Sheffield 1924, plain with flying scroll handle and gadrooned rim on three cabriole feet, 19cm long, 10.5oz
(1) £100-150



Lot 311



Lot 312



313* **Storm Lamps.** A pair of modern silver storm lamps by British Silverware Ltd, Birmingham 1971, each with hop and barley engraved glass cover on turned silver base, 30.5cm high, weighted
(2) £150-200

314* **Tea Set.** A modern silver 4-piece tea set by Roberts & Belk, Sheffield 1966, comprising, coffee and tea pot, sugar bowl and milk jug each of plain oblong form, the coffee and tea pot with fruit wood handle and finial, coffee pot 22cm high, overall weight approximately 60oz
(4) £500-700



Lot 314

315* **Vesta Cases.** A modern silver vesta case in the Edwardian style, decorated with a golfing design, stamped '925 Silver' together with collection of 6 silver vesta cases, Edwardian and modern including a modern silver owl vesta with red glass eyes stamped '925 Sterling', plus an Edwardian silver cigarette case, overall weight, approximately 8oz

(9) £100-150



Lot 315

316* **Rolex Oyster Submariner.** A gentleman's stainless steel Rolex Oyster Submariner bracelet watch, serial number 1267666, circa 1966, model reference 5513, rare gilt/black dial with luminous dot and baton numerals and Mercedes hands, marked 'Rolex Oyster Perpetual 200m 360ft Submariner', two piece back screw case with black Arabic & baton bezel and screw-down winding crown, on a later modern 'Oyster' bracelet with deployment clasp, the movement not examined Without original manufacturer's box or documentation. A rare, early model.

(1) £19000-22000



Lot 316



317* **Wristwatch.** A 14K gold Waltham & Co gents wristwatch, the back plate engraved 'Presented to L.A. Hittel by the Packard Motor Car Co. In appreciation of ten years loyal service', lacking winding crown and on a black leather strap

(1) £100-150

ORIENTAL WORKS OF ART



Lot 318

318* **Bowl.** Chinese bronze singing bowl, probably early 20th century, *engraved with birds and foliage within a key border, the base with a six-character dragon mark, 24cm diameter*

(1)

£70-100

319* **Gandhara Carving.** A finely carved schist stone figure of Bodhisattva from the Ancient Buddhist Kingdom of Gandhara, Pakistan, *carved standing and wearing sanxhati robe with drapery falling in multiple folds, beaded headdress with circular halo behind, on an integral floral decorated base, 47cm high, professionally restored by Granville & Burridge, London*

Provenance: James Koo Galleries, Singapore. Found Takht-i-Bahi Region, Northern Pakistan.

(1)

£700-1000



Lot 319



Lot 321

320* **Ginger Jar.** A Chinese ginger jar and cover, circa 1900, with an overall 'spinach' green glaze, moulded foliate decoration with conforming cover, plain base, 25cm high

(1)

£200-300

321* **Ivory Figure.** A late 19th century Chinese carved ivory figure of Guanyin, beautifully carved holding flowers, her characterful face surmounted by a headdress, the base with two character mark infilled in black within repeating border, 51cm high

(1)

£700-1000

322* **Japanese Figure.** An early 20th century Japanese carved wood figure of an elderly man sitting with a sack by his side, 18cm high

(1)

£80-100

323* **Okimono.** An exceptionally fine Japanese carved ivory okimono, Meiji Period (1868-1912), carved as an elderly man smoking a pipe whilst wearing a characterful mask on his head and a drum to his side, he holds rope with a monkey clambering up it and a toad trying to catch the monkey's foot, the base with two character mark in red and additional floral engraving, 30cm high, the overall condition is very good with some minor cracking to base, commensurate with age

(1)

£700-1000



Lot 320



Lot 322



Lot 323



324* **Okimono.** A Japanese carved ivory okimono, Meiji Period (1868-1912), carved as an elderly man holding a bamboo staff, wearing a large hat surmounted by a smaller figure on the back of an exotic bird, finely detailed with geometric panels to robes, the base with two character mark in red and additionally engraved Lilly pad decoration, 35cm high, the overall condition is very good with some minor cracking to base, commensurate with age

(1)

£300-500



325* **Ottoman Empire.** Turkish silvered metal bowl, engraved with date 1132 AH (1719/1720 AD), 9.5cm high x 16cm diameter together with a colander dated 1179 AH (1765/1766 AD), 33.5cm diameter, a large dish dated 1165 AH (1751/2 AD), 35.5cm diameter plus other items, together with a collection of bronze Dirhem trade weights, probably 19th century, all circular but various sizes and some with inscriptions and markings including sultanic tughras, largest 14.5cm diameter, smallest, 6cm diameter, plus two related weights (probably European), and **Roman Fragments**, including Gaul samian ware, the remains of a bowl with potters stamp and graffiti to the base, remains of old collection label 'ilts' (Wiltshire?), 9.5cm long plus a North African fragment with a Lanx (lion), 10.5cm long (2 cartons)

£150-200



Lot 326

326* **Pal (Judunath, 1821-1920).** A collection of 7 clay trade figures attributed to this modeller, circa 1860, *each finely modelled in different forms on a plinth base, approx. 17cm high*

Judunath Pal (1821-1920) is recorded to have worked in Krishnanaga near Calcutta, India. He was a traditional idol maker who turned into a modeller of realistic objects under the influence of European ceramic arts of the time (and mainly with European patronage). Pal had worked as a modeller for the government and was considered unrivalled in his art winning medals in exhibitions from 1851 onwards and his models appealed greatly to Europeans.

(7) £700-1000

327* **South-East Asia Statue.** An impressive 20th century South-East Asia bronze statue of Siva Vinadhara, *modelled wearing ceremonial headdress, elongated earlobes, characterful face, with four arms, on a lotus base, gilt decoration and Verdigris, 160cm high*

(1) £1500-2000

328* **Teapot.** A fine 19th century Chinese bronze ceremonial teapot, *beautifully decorated in gold with scrolls, four character mark to base, the handle possibly been added later, 15cm long, lacking cover*

(1) £200-300



Lot 327



Lot 328





329* Tibetan Silver. A 19th century Tibetan silver gilt pedestal ritual bowl and cover, *profusely decorated with dragons, birds and mythical beasts*, 11cm high x 14cm diameter, with collection number to base

Provenance: Jonathan Tucker Antonia Tozer Asian Art. From a UK private collection of Himalayan Art, comprising 500 works of art accumulated over 40 years by a collector living in London who passed away in 2017.

(1)

£800-1200



330* Tibetan Silver. A 19th century Tibetan silver gilt pedestal bowl and cover with goldstone knob, *decorated with dragons and mythical beasts*, 11cm high x 13cm diameter, with collector's number to base

Provenance: Jonathan Tucker Antonia Tozer Asian Art. From a UK private collection of Himalayan Art, comprising 500 works of art accumulated over 40 years by a collector living in London who passed away in 2017.

(1)

£800-1200

TRIBAL ART



Lot 331



Lot 332



Lot 333



Lot 334

331* **Africa.** A Zulu hardwood knobkerrie, probably late 19th century, *the bulbous spherical head with long shaft, 63cm long overall together with a similar knobkerrie, 67cm long overall plus a Sagila war club, 69cm long overall*

(3) £150-200

332* **Africa.** An African hardwood staff, *each end carved with rounded spear point, 122cm long*

(1) £100-150

333* **Arrows.** A collection of 14 Indonesian arrows, *approximately 65 cm long, plus 7 wooden tip arrows, 115 cm long, a quiver containing 20 short arrows, approximately 40 cm long, etc.*

(42) £100-150

334* **Australian Wunda Shield.** An Aboriginal carved wood parrying shield, probably early 20th century, *of oval form carved throughout with geometric lines with integral carrying handle, 65.5cm long*

(1) £200-300

335* **Australia.** An Aboriginal Kujerung hardwood club, probably late 19th century, *the tapered head applied with nails, the long shaft with chipped wood grip, 65.5cm long overall*

(1) £100-150



Lot 335 Lot 336



Lot 337

336* **Australia.** A 19th century Aboriginal Kujerung hardwood club, *with flat tapered head, long shaft with chipped wood grip, 70.5cm long overall*

(1) £100-150

337* **Australia.** An early 20th century hardwood boomerang, *with traces of red paint, 69.5cm long together with two further wooden boomerangs including one carved with repeating foot decoration, 69cm long*

(3) £100-150



338* Australian Tiwi Mortuary Spears. A collection of Aboriginal carved wood barbed spears, *including one with a geometric carved shaft, 105cm long plus smaller examples, smallest 56cm together with two bows, probably Aboriginal, approximately 130cm long*
(7) £200-300



340* Australian Woomera. A 19th century Western Australia Aboriginal carved wood spear thrower from Wanmaiia, Kimberly region, *long and straight with spear type terminal painted with '95.'* (possibly an old collection number?), 104cm long
(1) £200-300



342* Carving. A 19th century African carving believed to be a religious idol, *carved with what appears to be a winged angel on stepped base, with two manuscript labels including one dated 1882, 31cm high*
(1) £70-100



339* Australian Woomera. An Western Australian Aboriginal carved wood spear thrower, *with a carved geometric design, 84cm long, together with two further spear throwers, probably early 20th century, including one with a cloth bound handle, 70.5cm long*
(3) £200-300



341* Cameroon. A 20th century Namji tribe carved wood doll, *carved standing with small head, glass eyes and ring, arms to the side and cattle horn tail, embellished with cowry shells and multi coloured beads, 26cm high*
(1) £80-120



343* Coco de Mer. A fine example of a complete Coco de Mer found in the Seychelles, *the part polished example measuring approximately 34cm*
(1) £500-800



344* **Ethiopia.** A carved wood bible stand, intricately carved with geometric decoration, hinged to fold away, 48cm wide
(1) £80-120



345* **Finials.** A pair of 19th century African ivory finials, probably cane tops, carved as a male and female head, 2cm high and 5cm including steel thread, some old cracking
(2) £100-150



346* **Indian Axe.** A 19th century Indian Axe, of crescent form with chiselled decoration, 24cm long, on a later wooden haft, 87cm long overall
(1) £100-150



347* **Indonesian Spoon.** A 20th century Dyak ritual spoon, carved as a turtle, the bowl formed as its shell with well-defined head, 31cm long
(1) £70-100



348* **Masai Spears.** Two Masai tribe spears, each with long spearhead on wooden haft, with lower spike, approx. 195cm long
(2) £100-150



349* **New Guinea.** A carved hardwood splashboard, intricately carved with ceremonial figure amongst geometric scrolls, 56cm long
(1) £80-120



350* **New Guinea.** Three Sepik River carved wood figures, including a mythical figure with crocodile and bird headdress, face with elongated nose, hands by his side, 64cm high (loss of feathered tail to bird), plus two similar
(3) £100-150



Lot 351

351* **Paddle.** African wooden paddle, the 84cm tapered head with long haft, 166cm long overall, some damage

(1)

£70-100



Lot 354



Lot 355

352* **Congo.** A carved wood Pende sickness mask, the ferocious face surmounted with a smaller head, 30cm long

(1)

£80-120



Lot 352

353* **Shield.** An early 20th century African leather shield, probably East Africa (Kavirondo), of oval form with stitched border and wooden carrying handle, 76 x 53cm together with another African leather shield with overall embossed decoration and several old repairs, with remains of metal buckles for the carrying handle, 94 x 60cm

(2)

£100-150

354* **South Sea Islands.** A 19th century Tongan hardwood war club, the long straight shaft with rounded head, the grip carved with a geometric design, 113cm long overall

(1)

£300-500

355* **South Sea Islands.** A 19th century Tongan hardwood club, plain tapered form with triangular point, the grip with protruding roundel

(1)

£200-300

356* **Tribal Items.** A Zulu shield hide shield, Sudanese 'Beja' elephant hide shield, 3 African spears plus ammunition pouch made from wood and leather embellished with shells

(6)

£200-300



Lot 357



Lot 358

357* **Tribal Items.** Mixed collection of tribal collectables, including Zulu staff carved with an entwined serpent and ball top, 82.5cm long (old repair to the lower end), together with an Indian kukri, the 30.5cm curved blade with rosewood grip, 42cm overall, in its leather scabbard with additional miniature knife, a 19th century walking stick believed to be from an elephants tail with turned ivory handle, 84cm long and other items

(8)

£150-200

358* **Zulu Spears.** A 19th century Zulu Asagai, the 34cm spear point with woven section and long wooden half with bulbous terminal together with two further spears

(3)

£70-100



Lot 353



Lot 356

A PRIVATE COLLECTION OF EGYPTIAN ANTIQUITIES (PART II)



Lot 359



Lot 360



Lot 361



Lot 362

359* Ancient Egypt. 26th Dynasty, pale green faience Shabti of Pewi-Wia, *the mummiform figure modelled tripartite wig and long beard, hands crossed on chest holding a mattock and hoe, with seed bag over left shoulder, back pillar and pedestal base, the front with vertical incised text (illuminating the Osiris, the priest Pui-wia, born [...]) (mother's name)), 11cm high*

Provenance: Purchased from Hanson's Auctioneers, Derbyshire (lot 362, 2010) and formerly from an old Derbyshire collection.

(1) £100-150

360* Ancient Egypt. Ptolemaic, pale blue faience Shabti of Ta-Amun (whose mother was Weret-sehi?), *the mummiform figure modelled tripartite wig and long beard, carries a mattock and hoe, with seed bag over shoulder, back pillar and pedestal base, the front with vertical incised text (illuminating the Osiris Ta-Amun, born of Weret-[seh?], 10cm long, together with a similar Shabti of the same person, 10.5cm high*

Provenance: Both purchased from Artemision Antiquities, London in 2012 and formerly from a deceased North London estate formed in the 1960s.

(3) £150-200

361* Ancient Egypt. Late Ptolemaic(?), pale green faience Shabti of Ir-en-di-khonsu, *the mummiform figure modelled tripartite wig and long beard and large ears, hands crossed on chest holding a pair of hoes, with cord bag over left shoulder, back pillar and pedestal base, the front with 6 horizontal rows of incised text to the front and continuing down the back pillar, 10.5cm high, together with another Shabti of the same person, with inscription reading 'the one who acts for (the) gift of Khonsu', and preceded by the term Imah (the revered one), 10.5cm high*

Timeline Auction, 2014 (lot 558) and formerly from a North London collection formed in the early 1980s.

(2) £200-300

362* Ancient Egypt. Ptolemaic, pale green faience Shabti, *the mummiform figure modelled with tripartite wig and long beard, hands crossed on chest holding a mattock and hoe, with seed bag over left shoulder, back pillar and pedestal base, the front with vertical incised text (illegible), 14cm high*

Provenance: Coincraft, London 2009 and formerly from a 1920s American collection.

(1) £100-150



363* Ancient Egypt. 19/20th Dynasty, pottery and cream slip Shabti, *the mummiform figure modelled with tripartite wig, hands crossed on chest, thin curved flat back, 14.5cm high*

Provenance: Portobello Road dealer, 2005.

(1) £50-80



Lot 364



Lot 365



Lot 366



Lot 367

364* Ancient Egypt. 21st Dynasty, pale blue faience Shabti probably Ta-di-Mut, the mummiform figure modelled wearing tripartite wig details added in black, arms crossed on chest holding a pair of hoes, with bag over back, back, the front with black vertical inscription (the Osiris, the Lady of the house, Chantress of Amun, (Ta-di)-Mut, 12cm high

Provenance: London Coins & Antiquities fair, 2009 and believed to be from 2nd Deir-el-Bahri Cache.

(1) £300-500

365* Ancient Egypt. 26th Dynasty, green faience Shabti of Ankh-her, the mummiform figure modelled wearing tripartite wig, long beard, arms crossed on chest holding a pair of hoes, with back pillar and pedestal base, the front with vertical incised text (illuminating the Osiris, Ankh-her-true-of-voice), 11cm high together with 3 further Shabtis of the same person, each a similar size mounted on a Perspex base for presentation, each with collection number, with original receipt

Provenance: Bonhams, London 22 October 2013 (lot 134) and formerly from a Virginian collection formed in 1950-70s, dispersed in 1976 via Arpad Antiques, Washington.

(4) £500-800

366* Ancient Egypt. 30th Dynasty, blue faience Shabti, the mummiform figure modelled wearing tripartite wig, long beard, arms crossed on chest holding mattock and hoe, seed bag over left hand shoulder, with back pillar and pedestal base, some damage, 14.5cm high

Provenance: Tetragon Antiquities, London 2005 and reputedly from a Sotheby's sale.

(1) £150-200

367* Ancient Egypt. 30th Dynasty, turquoise faience Shabti of Semataui-tefnakht, the mummiform figure modelled wearing tripartite wig, long beard, arms crossed on chest holding mattock and hoe, seed bag on chord over left shoulder, with back pillar and pedestal base, the front with incised text, 12cm high

Provenance: Coincraft, London 2012 and formerly a German collection.

(1) £200-300



368* Ancient Egypt. 22nd Dynasty, dark green faience 'female' Shabti, the mummiform figure modelled wearing tripartite wig, arms crossed holding a pair of hoes, bag added in black, front with black vertical text (illegible), 11.5cm high

Provenance: Bonham's Antiquities, London, May 2012 (lot 127), formerly from The Haggin Museum, Stockton, California and American private collection, acquired from John C. Elliot Antiques, 14 October 1972.

(1) £300-500



Lot 369

369* Ancient Egypt. 19/20th Dynasty, light blue faience female worker Shabti of Ast (Isis), the mummiform figure modelled wearing tripartite wig, wide collar necklace and bracelet, arms crossed across chest holding a pair of hoes, the front with vertical text in black (illuminating the Osiris, lady of the house, Ast (Isis), true-of-voice), broken at the waist, 13.5cm high

Provenance: Purchased from Bron Collector Antiquities, London 2012.

(1)

£400-600



Lot 370

370* Ancient Egypt. 19/20th Dynasty, pottery mummiform worker figure, modelled wearing blue tripartite wig, broad collar, arms folded across chest, holding pair of hoes indicated in red paint, body covered in yellow paint, 14.5cm high, with receipt, together with another similar

Provenance: Private Collection, Netherlands; Twents Veilinghuis, Netherlands, 2013, for the first figure.

(2)

£150-200



Lot 371

372* Ancient Egypt. 22nd Dynasty, pale blue faience Shabti of Nes-Khonsu, the mummiform figure modelled wearing tripartite wig, arms crossed on chest holding a pair of hoes, detailed in black with back on back, front with vertical text (the Osiris, songstress of Amun, Nes-Khonsu), 13cm high

Provenance: Lapada Fair 2007.

(1)

£70-100



Lot 372

373* Ancient Egypt. 26th Dynasty, pale green faience Shabti of Dis-Ast (the gift of Isis), modelled wearing tripartite wig, long beard, arms crossed on chest holding mattock and hoe, bag over left shoulder, back pillar and block plinth, front with vertical incised text (illuminating the Osiris, Di-Ast, born of Tet-gem', 12cm high

Provenance: Parthenon Gallery, London 2005.

(1)

£200-300



Lot 373

371* Ancient Egypt. Ptolemaic, blue green faience Shabti of Ta-Amun, the mummiform figure modelled wearing tripartite wig, long beard, arms crossed on chest holding a mattock and hoe, pillar back and block plinth, the front with 10 rows of impressed text (illuminating the Osiris, At-Amen (perhaps literally 'the striking force of Amun'), 18cm high

Provenance: Timeline Auction 2014 (lot 179) and formerly from a UK collection formed prior to 1980.

(1)

£300-500



374* Ancient Egypt. Ptolemaic, pale green faience Shabti of Sma-tawy-tefnakht, the mummiform figure modelled with tripartite wig, long beard, arms crossed on chest holding a mattock and hoe, pillar back and block plinth, front with horizontal incised text (the Osiris Sma-Tawy...), broken in half and the lower half modern composition, 7.5cm high together with 3 further Shabti's including Psametichus, 10.5cm high, all damaged

(4)

£100-150



Lot 375



Lot 376



Lot 377



Lot 378

375* Ancient Egypt. Ptolemaic, pale blue/green faience worker Shabti, *the mummiform figure modelled wearing tripartite wig, arms crossed on chest holding hoe and tool bag with bag over shoulder detailed in black, 11cm high together with the upper half of a worker Shabti figure*

Provenance: The first purchased from Palmyra Gallery, New York, 2012.

(2) £100-150

376* Ancient Egypt. A collection of upper sections of Shabti figures, *including Djed, 8cm high, the rest unidentified, largest 10cm, smallest 5.5cm high*

(5) £100-150

377* Ancient Egypt. A collection of upper sections of Shabti figures, *including all unidentified, largest 6.5cm high, smallest 3cm high, presented on modern Perspex bases*

(5) £100-150

378* Ancient Egypt. 30th Dynasty, green faience Shabti of Wah-ib-Re, *the mummiform figure modelled wearing tripartite wig, long beard, arms crossed over chest holding a mattock and a hoe, bag over left shoulder, back pillar and block plinth, front with incised vertical inscription (illuminating the Osiris Wah-ib-Re [‘the heart of Re is benevolent [lit. steadfast-of-heart]]], 10cm high, damaged*

Provenance: Purchased from M. Ayres, Museum Street, London in 1975.

(1) £100-150



379* Ancient Egypt. Ptolemaic, dark red Shabti, *the mummiform figure modelled wearing tripartite wig, long beard, crossed arms on chest holding a mattock and hoe, flat back pillar, block plinth, horizontal incised text (illegible), 13.5cm high, together with two smaller worker Shabti’s, each approx. 8cm high*

(3) £70-100



Lot 380



Lot 381



Lot 382



Lot 384



Lot 385

380* Ancient Egypt. Pale green faience Shabti, unidentified, mummiform figure, wearing striated tripartite wig, long curving plaited beard, holding pick and hoe with small seed bag across shoulder, incised T-shaped inscription on front within borders, back pillar and pedestal base, 16.5cm high, with receipt

Provenance: Christie's Antiquities, April 2007, lot 42 (part).

(1) £100-150

381* Ancient Egypt. 22nd Dynasty, large flat backed pale green faience Shabti probably Akhet-en (a priest of Amun), mummiform figure wearing tripartite wig with filled eye detail added in black paint, holding a pair of painted hoes and bag with cross hatching suspended from shoulder cords on back, front with vertical inscription, 13cm high, chips to hand, face and toes

Provenance: Acquired at Olympia Fine Art & Antiques Fair, London, 2004.

(1) £100-150

382* Ancient Egypt. 30th Dynasty, turquoise faience mummiform Shabti probably the priest Semataui-tefnakht, modelled wearing striated tripartite wig, long plaited beard, arms folded on chest, holding mattock and hoe, with seed bag over left shoulder, T-shaped inscription, back pillar and pedestal base, 12.5cm high

Provenance: Aquired from Amin Rezai, London, 2012.

(1) £200-300



383* Ancient Egypt. 19/20th Dynasty, small carved alabaster head of a male figure, wearing duplex wig with short front lappets, carved facial features and no beard, 5cm high, with receipt

Provenance: Private Collection, Norway; acquired from Collector Antiquities, 2009.

(1) £100-150

384* Ancient Egypt. 21st Dynasty, blue faience mummiform Shabti of Amen-hat-pa-mesha, with detail added in black, wearing tripartite wig painted black, facial details, arms folded, holding hoes and bag on back with cross hatching added in black, vertical inscription on front, modelled back, approx. 12.5cm high, repaired at shins, obscuring the text

Provenance: Deir-el-Bahri, Cache 2; private collection, UK, formed in the 1970s and 1980s; Bonhams, October 2008, lot 108.

(1) £300-500

385* Ancient Egypt. 19/20th Dynasty, blue faience mummiform Shabti for a person possibly named Amen, modelled wearing tripartite wig with fillet added in black, arms crossed on chest holding pair of hoes, rear bag added in black, 10cm high, with receipt

Provenance: Collection of David Joseph, chef at the Winter Palace Hotel, Luxor, 1920-5; acquired from Helios Gallery, 2014. This figure appears originally to have represented a worker, but has since been transformed into an overseer by the addition of a frontal mass of faience to represent a kilt.

(1) £100-150



Lot 387



Lot 388



386* Ancient Egypt. 19th Dynasty, pottery mould form mummiform worker Shabti, modelled wearing tripartite wig painted in blue and black, no beard, face painted yellow, broad collar, indicated in black, red stripes on a yellow ground, arms folded across chest, hooked feet, back roughly formed and smoothed to give a rounded profile, approximately 15cm high, with receipt
Provenance: Acquired from Medusa Gallery, Canada, 2008.

(1)

£100-150

387* Ancient Egypt. Five blue turquoise faience mummiform Shabti including a 19/20th Dynasty one of Mry-Nefer-Renpet, the reverse with inscription giving owners name translating 'Illuminating the Osiris Mr(y) Renpet-nefer', 6cm high, repair to foot
Provenance: Acquired from a London dealer in 1984.

(5)

£200-300

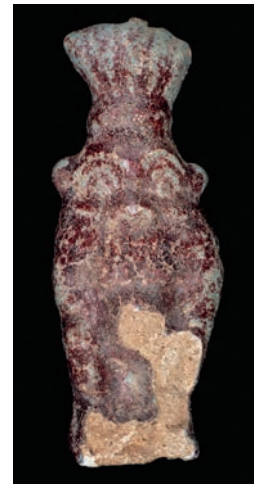
388* Ancient Egypt. Collection of 7 Bes amulets, including a large Roman Period blue / green faience amulet of a standing figure with plumed headdress, 7.5cm high
Provenance: Private Collection, Oxfordshire, early 20th century; acquired from Helios Antiquities.

(7)

£150-200



Lot 389



390* Ancient Egypt. Roman Period blue faience Bes plaque, modelled as the god Bes, the dwarf grotesque god with feathered crown, standing with hands on thighs, 15cm high
Provenance: Acquired from Sayed Molattam, London 1981.

(1)

£100-150



Lot 391



Lot 392

391* **Ancient Egypt.** Group of 5 small blue / turquoise mummiform Shabti, *largest 8.5cm, smallest 7cm*

(5) £150-200

392* **Ancient Egypt.** Group of 5 small blue / turquoise mummiform Shabti, *largest 7cm, smallest 4.5cm*

(5) £100-150

393* **Ancient Egypt.** 19th Dynasty, *blue faience lower leg of a Shabti, with black inscriptions, 5cm high, together with a smaller example, 3cm*

Provenance: Tomb of Seti I, Valley of the Kings, Western Thebes; acquired at the Olympia Fine Arts & Antiques Fair, London.

(2) £100-150

394* **Ancient Egypt.** 22nd Dynasty, *pale blue faience Shabti with detail added in black, tripartite wig with fillet, eyes, brows, crossed arms holding pair of hoes, large bag on back, with inscription to the front translates as 'The Osiris, User-hat, true of Voice', 10.5cm high*

Provenance: Quibell's 1896 excavation of the Ramesseum at Thebes; private collection, Michigan, USA; Bonhams, Antiquities, October 2001, lot 345.

(1) £100-150

395* **Ancient Egypt.** An extensive collection of Egyptian antiquities, *including 7 faience necklaces and pendants, amulets including Triad, Isis, Taweret, Uaz, Djet Pillar, Shu etc, presented on a large display board, 51 x 41cm*

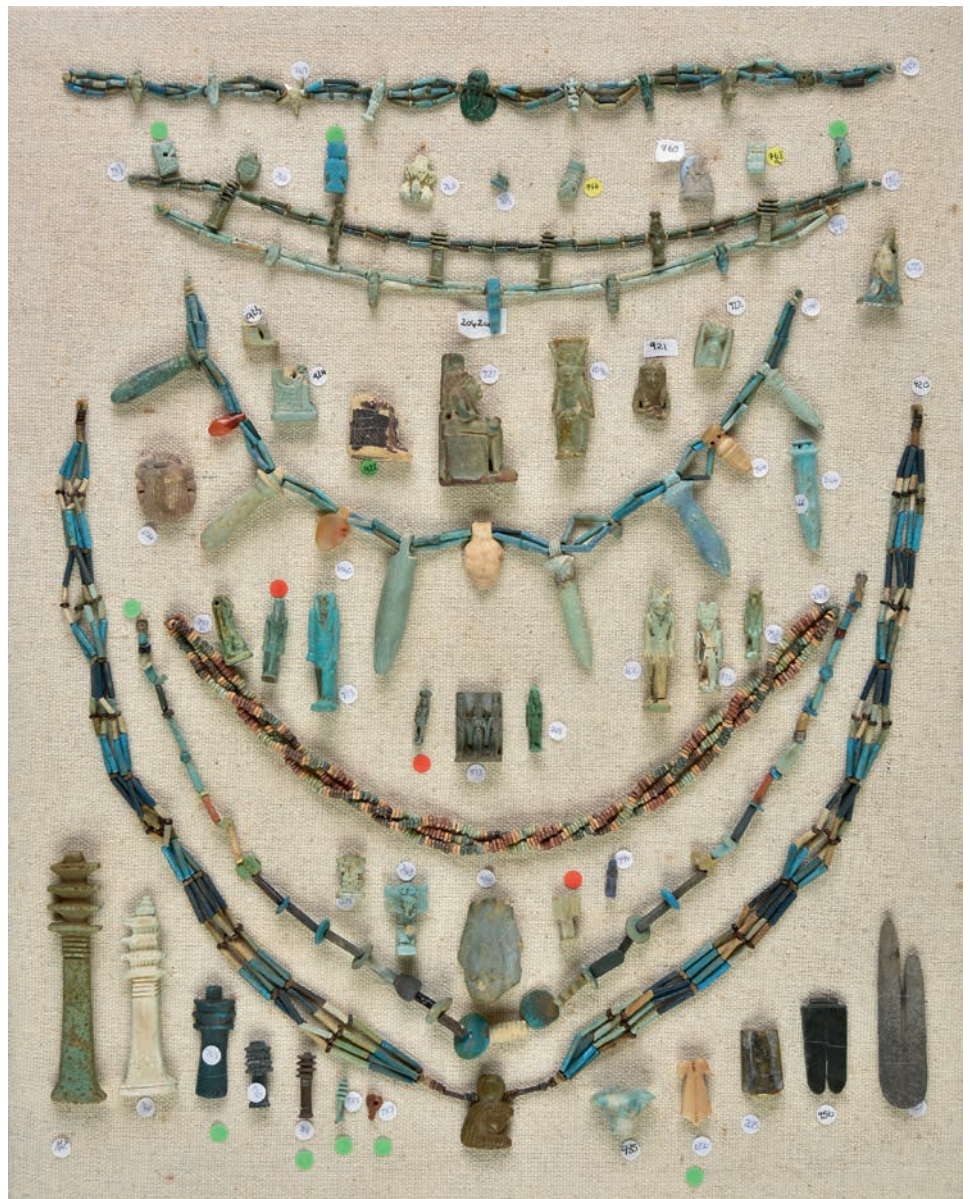
(1) £1000-1500



Lot 393



Lot 394



Lot 395



396* **Ancient Egypt.** A small collection of Egyptian antiquities, including and faience necklace and pendants, blue faience Shabti feet, carnelian Bess amulets, scarabs and other items

(7)

£200-300



397* **Ancient Egypt.** 19th Dynasty, light turquoise faience mummiform worker Shabti of Ta-hen-Djehouty (mother of Nesikhonsu and wife of Pinjem II), modelled wearing tripartite wig coloured in black with incised band at lower of front lappets, moulded facial details, holding a pair of hoes highlighted in black, bag on back with cross hatching, vertical inscription to the front translating as 'the Osiris, Ta-hen-Djehuty, the justified', 11cm high

Provenance: Grebaut's excavation of Deir-el-Bahri Cache 2, 1891; private collection, London, formed in the 1970s and 1980s; Christie's, April 2006, lot 254 (part).

(1)

£100-150



398* **Ancient Egypt.** 26th Dynasty, blue faience Shabti of Hathor-em-hetep, large finely modelled mummiform figure, wearing striated tripartite wig, with well-defined facial features and plaited beard, holding a mattock and hand hoe and square bag over shoulder, 9 rows of horizontally incised text around the body separated by lines, back pillar and trapezoidal base, 20.5cm high

Provenance: Private Collection, London, formed before 1985.

(1)

£700-1000



399* **Buddha.** An ancient Sino-Tibetan terracotta head of Buddha, well modelled with elongated earlobes, 11cm high on modern wooden base

(1)

£70-100

ANTIQUE & VINTAGE TEXTILES & FANS



400* **Bag.** A Provençal printed cotton bag, fabric circa 1870s (but probably later construction), *hand-sewn gathered pouch bag, fabricated on metal frame from yellow cotton printed in Provence with red and green flower sprigs, matching limp handles and large covered button closure, gathered braid trim and closure loop for button, metal frame showing at corners, minor area of light soiling on front, and small mark on back, lined in pale green silk (marked and some small holes), with inside pocket, outer fabric and lining both a little torn at hinges, 30 x 46cm (12 x 18ins)*

(1)

£100-150



402* **Chinese Dragon Robe.** A late 19th century embroidered silk Dragon Robe, brown silk, embroidered with metal threads and coloured silk threads in shades of red, blue, green, purple, and yellow, depicting nine five-clawed dragons in gold thread, cranes, cloud scrolls, a triple-peaked mountain, red bats holding swastikas, Li Shui ('deep water') wide border at hem, and other symbolic motifs, some splitting and fraying to sleeves, partially deconstructed with side seams sometime unstitched and lining removed, length 133cm (52.25ins)

(1)

£200-300



404* **Chinese robe.** An embroidered silk robe, early 20th century, blue silk robe with matching lining, figured with large circular motifs, wide embroidered edging and braid, wide sleeves with additional embroidered border depicting peacocks, weeping willows, blossom trees, bamboo, etc., in bright colours on a cream silk ground, some light soiling, one seam with a few stitches missing, a few very small holes (a couple with tiny patches on verso), sleeves 58.5cm (23ins), length 136.5cm (53.75ins)

(1)

£150-200



401* **Chinese Embroidered Panel.** A Qing Dynasty embroidered square panel, depicting a white goose against a patterned background, with a gold silk thread patterned border, a little wear along a central vertical line, laid down on backing paper, 27 x 27.7cm (10.6 x 11ins)

(1)

£70-100



403* **Chinese.** A large Chinese dragon tablecloth, late 19th century, fine white linen cloth, with elaborate drawn threadwork and two large five-clawed dragons embroidered in white silk thread, some faint stains, 126 x 132cm (53.5 x 52ins), together with a smaller Chinese dragon tablecloth similar, with large five-clawed dragon in centre, some light marks and minor splitting in places, 88 x 88cm (34.5 x 34.5ins), plus a quantity of household linen, comprising cloths, napkins, doilies, lace, runners, etc., including a large embroidered cream table cloth with tape lace inserts and border, plus two fur tippets, various sizes and condition

A magnificent piece of handworked linen. The dragon was a symbol of power, strength, and good luck, and historically the five-clawed dragon was reserved for use by the Emperor and his sons.

(a carton)

£100-200



405* **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)

The dragon appears with four claws when used by princes and nobles.

(1)

£70-100



406* Clothing. A collection of vintage clothing and accessories, late 19th-mid 20th century, *mainly infant's clothes, including a small box of whitework baby bonnets and dresses with a manuscript note 'made by French Canadian nuns', an ermine tippet and matching muff, several pairs of leather shoes, a few blouses, including a cream silk blouse with Harrods label, plus other clothing and textiles, including nine pairs of ladies' gloves, some elbow length, and a wooden glove stretcher, a couple of lace collars, a pair of pantaloons, seven lace handkerchiefs and one embroidered, several detachable decorative bib fronts of drawn threadwork, a few sun bonnets, and a large colourful machine-stitched piano shawl with wide knotted fringe, various sizes and condition*
(a carton) £150-200



407* Clothing. A broderie anglais jacket, circa 1920, *hand-stitched ivory cotton jacket, with elaborate scalloped broderie anglais detail neatly worked by hand, Peter Pan collar, three-quarter length sleeves, some light marks, a couple of tiny holes to back, bust 44.5cm (17.5ins), sleeves 31cm (12.25ins), length 48cm (19ins), together with two pairs of hand-worked broderie anglais sleeves, and two lengths of trim similarly worked, and a large pair of white cotton pantaloons, plus a small box of infant's clothes, including a late 18th/early 19th century fine lawn shirt with frilled sleeves (two neat period darns), a swaddling band, a long sleeveless nightdress, four Victorian christening gowns, and a bonnet, plus a small quantity of black textiles, including a hand-sewn bombazine skirt length (without fastenings), a lace shawl, and a long wide length of net lace, various sizes and condition*
(a carton) £150-200



408* Clothing. An embroidered coat, possibly Ottoman territories, early 20th century, *a long coat in a fine blue fabric of blended silk and wool, hand-embroidered overall in silks with a dense pattern of flowers and leaves, in pale pink, yellow, and cream, using running, stem, and satin stitch, some machine-stitching, long sleeves gathered at padded shoulders, 10 matching embroidered buttons down the front with corresponding stitched loops, indistinct letters and '21/3' in ink inside, largely faded to grey, and some marks, occasional breaks in embroidery, bust 100cm (39.5ins), sleeves 67.5cm (26.5ins), length 150cm (59ins), together with two hand-embroidered shawls (with some staining or wear)*
(3) £100-200



Lot 410

409* **Crimea.** A patchwork cloth, mid 19th century, *hand-stitched circular wool cloth, composed of small hexagons with a large hexagon motif in centre enclosing a star design, in red, black, white, blue, green, and navy, red border to edge, worn with loss in places, and some cockling, diameter 157.5cm (62ins), together with a red and white American patchwork star quilt, and a white bedcover with red appliques, including thistles, dogs, fleur-de-lys, and a stag in the centre, both 20th century*

Such Crimean War patchworks are scarce and have a touching history to them. They were sewn by soldiers convalescing after the War, which lasted almost two and a half years, ending in 1856 with a colossal loss of life. For soldiers who did survive, but had sustained injuries, patchwork seems to have been a popular pastime. Materials were readily at hand in the form of old uniforms; the use of these, in predominantly red, black, navy, and green, and the bold masculine designs, make these patchworks very distinctive. There must have been an abundance of such clothing which either belonged to invalided soldiers or had been recovered from the bodies of those who had fallen. Much of the clothing, having gone through the rigours of battle, was probably too damaged to mend, and so patchwork was a way of making use of the fabric whilst benefitting the men at the same time. The Royal College of Surgeons has in its collection a painting by Thomas Wood, dated 1856, of a wounded British soldier sewing patchwork. It shows Private Thomas Walker sitting in his hospital bed, recovering from surgery after a shell exploded over his head, working on a quilt composed of triangular pieces in red, black, yellow and white. Queen Victoria visited Private Walker whilst he was recuperating and he presented the finished quilt to her. Whilst some of these patchworks were obviously intended as bed covers, the purpose of others has been the subject of some speculation. Doubtless they were put to varying purposes, such as tablecloths and wall hangings, and as has been suggested, were perhaps even used as coverings for coffins.

(3)

£200-300



Lot 409

410* **Dress.** A Brussels lace wedding dress, 1899 [with later alterations], *high-waisted empire-line gown with square neckline and train, hand-made, with machine and hand-stitching, comprising an inner shell of ivory taffeta (with zip closure), overlaid with cream hand-made Brussels lace, hook and eye closure at rear, sleeves elbow-length and slightly ruched, train edged in velvet, some small tears and holes in lace, and two small faint dark stains to front, train lightly soiled in places, bust 89cm (35ins), waist 80cm (31.5ins), length excluding train 150cm (59ins), length including train 190.5cm (75ins), together with a colour illustrated bound volume of verse commemorating the marriage of Mr. Port Bromell Elkins and Miss Eleanor Pollock Glass in Pennsylvania, 20th September 1899, second leaf with manuscript inscription certifying the marriage, quarter cream moiré cloth, decorative upper cover lettered in silver 'Bridal Bells', contained in original cardboard box, 4to, plus A Brussels lace wedding dress, 1929, cream low-waisted gown, hand-made with machine and hand-stitching, comprising a satin slip with scalloped hem, overlaid with a layered net outer shell, incorporating Brussels lace, and forming cape sleeves, ruched satin sash at waist, with bow to left side, press stud fastenings at rear, with corsage of wired faux flowers to left shoulder, some minor marks and small breaks in lace, bust 86cm (34ins), waist 86cm (34ins), length of slip 110cm (43.25ins), overall length 147cm (58ins), plus a partially deconstructed cream satin dress, late 1880s/early 1890s, comprising a ruched and padded boned bodice, lacking sleeves, and a separate long skirt with bustle pad and train, triple-pleated hem of skirt scalloped to reveal gathered hem of lining, some splits and soiling, together with original underskirt, plus a scallop-edged lace veil, 63 x 244cm (24.75 x 96ins), all contained in a small trunk*

Provenance: Eleanor Pollock Glass was the current owner's great grandmother, and the first item was worn by her as a going away dress; it was subsequently worn as a wedding dress by the vendor's mother Helen Louise Elkins, on 26th April 1952, and by herself on 4th October 1980. Port Bromell Elkins was an inventor and innovator, and the first person to use reinforced concrete in industrial buildings in Boston. Eleanor and Port's son, George Elkins, married Helen Douglass Gardner on 10th August 1929, and the second wedding dress was hers. The remaining items in the trunk come from the same family.

(7)

£200-300



Lot 411

411* Dress. A damask bridal bodice and train, circa 1880s, comprising cream boned bodice, with cap sleeves and neckline edged with flounced layers of chiffon (a little torn and frayed in places), pointed waist with twisted gold damask edging, and a small corsage of wired berries, eyelet holes and ribbon lace for rear fastening, with some hooks and eyes, long train falling from bow and gather at left shoulder, lined with cream satin, inside of padded edge with ruched net trim, mostly hand-sewn, but some machine-stitching present, some marks, especially to edge of train, bust 74cm (29ins), waist 52cm (20.5ins), length of train from shoulders 238cm (94ins), together with a Victorian lace over skirt with train (raw edge at waist)

(2)

£150-200



Lot 413



412* Dress. A Regency bodice and skirt, circa 1820s, hand-stitched bodice and skirt in cream muslin, embroidered overall with small circular motif in orange chain stitch with yellow centre, sleeveless lined fitted bodice with boat neck trimmed with cream satin edging, rear fastening with 7 pairs of large hammered hooks and eyes, 5 of the eyes incorporating eyelet holes, chest 72cm (28.5ins), length 28.5cm (11.25ins), unlined skirt with side seam and hemmed at waist but no gathers or fastenings, lower hem padded, length 97cm (38.25ins), width 98cm (38.5ins), together with another matching bodice and skirt, circa 1830s, hand-stitched striped silk taffeta, in bright pink, blue, green, orange, yellow, and beige, lace-trimmed lined fitted bodice with three-quarter sleeves, worn, with tears and underarm stains, lined skirt length with no side seam and unevenly trimmed to ungathered top edge, some minor marks and one or two small holes and tears, length 103 (40.5ins), width 322.5cm (127ins)

(4)

£150-200



Lot 412

413* Dress. A lady's bodice, circa 1840s, printed wool challice bodice, with wavy pattern of white lines and pink, green, and yellow floral sprays, on a mottled purple ground, fitted and boned, with v-shaped waist, long narrow curved sleeves with scalloped overlay and rosette to each shoulder, cuffs fastened with 3 hooks and sewn loops, front and sleeves edged with fringed trim, rear fastened with 11 hooks and eyes, and with rosette to waist, calico lining with contemporary indistinct name in sepia ink, and stitched initials 'PA', rosette lacking to boat neck, sleeves with some light staining in places, lining somewhat spotted, bust 72cm (28.5ins), sleeves 48cm (19ins), length 33cm (13ins), together with a later fitted coat of the same fabric, with hand and machine-stitching, small collar, long slim slightly curved sleeves with pleated cuffs, 12 hand-sewn buttonholes, buttons sometime removed, hem with double border of pleats, one pocket, lined to waist in calico, with stitched initials 'PA' to neck, bust 76cm (30ins), sleeves 44.5cm (17.5ins), length 122cm (48ins), plus a Victorian skirt in fine sprigged cotton, close-gathered at rear with short train

Two attractive matching garments in remarkably well-preserved condition, the coat eminently wearable.

(3)

£300-500



414* **Embroidered picture.** A woolwork picture of a donkey, English, circa 1830s, hand-stitched on canvas, depicting a saddled donkey carrying a brace of rabbits and some game birds, in a landscape with trees and flowers, using long and short stitch and stumpwork, in shades of brown, green, blue, red, and black, 47 x 62cm (18.5 x 24.5ins), framed and glazed, together with a Victorian needlepoint picture 'Labour in Vain', depicting a small golden-haired girl in opulent surroundings washing the face of her black nurse, 48.5 x 43cm (19 x 17ins), framed and glazed (2) £150-200



415* **Embroidered cloth.** A keepsake patchwork tablecloth, Welsh, circa 1899, alternating pale pink and pale blue linen squares, each embroidered in matching silk thread with a name, initials, emblem, greeting, or epithet, including tennis rackets, a fan, cricket bat and stumps, a heron, musical notation, an anchor, etc., and some place names, e.g. 'Tanygraig', 'Pen-y-graig', 'Rhymney', 'Zoar Chapel Baptist Bazaar', two squares with embroidered date '1899', backed with pale blue linen (and with some additional embroidered contributions on verso), edged with pale pink frill, some light discolouration in a few places, some minor holes and loss to a few squares and frill at one edge, 241 x 207cm (95 x 81.5ins) (1) £100-150



Lot 416

416* **Embroidered hanging.** A large Art Nouveau wall hanging by Lucie Zelig Durnford, circa 1910, depicting entwining vines with leaves and bunches of grapes, hand-stitched in wool in shades of purple, brown, and green, using long and short, chain, and stem stitch, on a beige linen ground, wide border of purple velvet, backed with green sateen, large brass hanging rings to top edge, 223 x 165cm (87.75 x 65ins)

Lucie Zelig Durnford née de Marmery Villin (1863-1955) married William Arthur Durnford in 1885. They had two children, Grace Margaret (1887-1981) and Henry William (1889-1944). The Durnfords moved in artistic circles, and Lucie Zelig was a painter herself as well as an accomplished needlewoman. This large needlework is a particularly attractive piece, beautifully made, and in excellent condition.

(1) £700-1000



417* **Embroidered hanging.** An Art Deco pelmet by Lucie Zelig Durnford, circa 1920, embroidered with Egyptian-style frieze design of lotus flowers, large daisy flowers, and palmettes, hand-stitched in wool, in shades of blue, orange, yellow, brown, and green, using long and short, stem, and chain stitch, and couching, on a beige linen ground, small portion of two motifs to extreme right edge drawn in but not stitched, backed with gold silk, small brass hanging hooks to top edge, 42 x 180cm (16.5 x 71ins)

This expertly crafted needlework is in excellent condition.

Agatha Walker (1888-1890) painted at least two pastel portraits of Lucie, both of which show her sewing, as well as a producing a figurine of her (see lot 452 in this sale).

(1) £400-600



Lot 418



Lot 420

418* Embroidery. An ecclesiastical panel, early-mid 18th century, depicting a pelican piercing its breast to feed its young, within a sunburst quatrefoil, topped by a sacred heart enclosed by a crown of thorns, and with Christogram 'IHS' below, with elaborate cornerpieces of entwining tendrils, incorporating vines with bunches of grapes and ears of wheat, worked largely in metal threads, as well as coloured silks in red, green, and cream, incorporating spangles and using a variety of stitches (French knots, couching, bullion, padded satin), on a cream silk damask ground, some minor wear, with a little fraying to silk in places, and occasional loss of stitching, edged with metallic lace, 67.5 x 60cm (26.5 x 23.5ins), stitch-mounted on fabric on a stretcher. A well-preserved piece of early embroidery, its Christian symbolism overtly displayed.

(1) £300-500

419* Embroidery. An ecclesiastical roundel, early-mid 18th century, depicting a three-quarter length portrait of Christ standing with arms extended, Greek Christogram to either side of head, worked largely in metal threads, with face and hands in silks, edged in metallic gimp braid, diameter 13.5cm (5.25ins), stitch-mounted on fabric (frayed to upper edge) on stretcher.

(1) £100-150



Lot 419



Lot 421

420* Embroidery. An ecclesiastical goldwork embroidery, late 18th/early 19th century, raised goldwork, incorporating seed beads and spangles, depicting a cross with petals and sunburst in centre, within a quatrefoil of volutes, surrounded by sprays of roses and forget-me-nots, latter composed of silver spangles stitched in blue thread, on a gold lamé ground, a few loose threads, edged with metallic fringe, 45 x 44cm (17.75 x 17.25ins), mounted, framed and glazed.

A sumptuous piece of early embroidery in excellent condition.

(1) £300-500

421* 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) £100-150



422* Military embroideries. A pair of embroidered pictures, Far East, early 20th century, together two embroidered silk pictures, one depicting the British royal armorial bearings, with three-masted sailing ship, and crossed flags, with motto 'Dieu et Mon Droit' to banner beneath, and the other showing an American eagle atop a shield and crossed flags, with the motto 'E. Pluribus Unum' to banner beneath, both expertly hand-stitched in coloured silks (predominantly red, cream, grey, brown) and silver bullion, using padded satin stitch, long and short stitch, stem stitch, and couching, second item with some slight toning to upper edge of silk ground, each approximately 46 x 46cm (18 x 18ins), matching mounts and frames, glazed

These striking and beautifully made stitched artworks were made in various ports in the Orient as souvenirs for the sailors and officers who embarked there. The embroideries featured national symbols in various sizes and designs, often with details in relief and outlines in gold or silver metal thread, and occasionally incorporating painted details.

(2) £70-100



Lot 423



Lot 424

423* A matching pair of goldwork embroideries, mid 18th century, two mirror-image trapezium-shaped portions of metallic thread embroidery on a cream wool ground, with Islamic-style arabesque design incorporating botehs, vegetal scrolls and fleurons, raised quatrefoils, and woven basketwork, with border edgings on two sides, and embroidery truncated at top, occasional minor breaks in threadwork, some damp-spotting to cloth, lined with cream silk (faded from pale blue), somewhat perished and frayed, especially to edges, dimensions (at widest points) 49.5 x 45.5cm (19.5 x 18ins)

An intriguing pair of well-preserved early goldwork embroideries, the shape of which is suggestive of tails from a gentleman's coat.

(2) £150-250

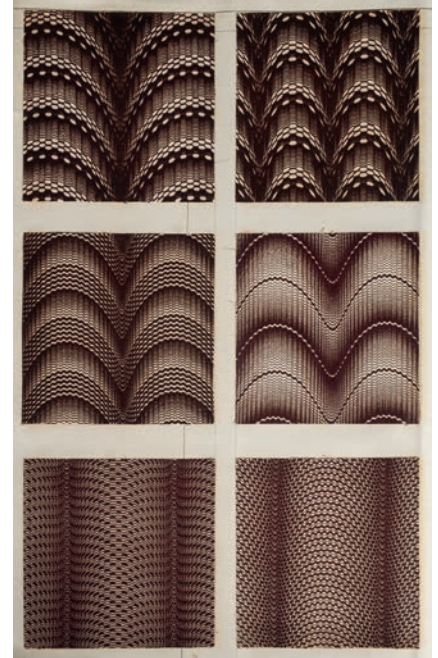
424* **Embroidery.** A large piece of Regency embroidery, circa 1820, hand-worked silk floss embroidery over a mesh base, stitched by hand onto machine-made net, featuring a repeating design of floral sprays and posies, including roses and heartsease, upper edge with wavy border of roundels, and lower edge with foliate helix border incorporating flowers, in shades of pink, blue, yellow, green, cream, and mauve, occasional loose threads and small marks, but generally in good condition (with delicate net intact), width of embroidery 21.5cm (8.5ins), approximate width of net (irregularly cut) 40cm (15.75ins), length 236cm (93ins)

A very pretty piece of embroidery, probably preserved from the hem of a gown.

(1) £100-200

425 Fabric samples. A trade volume of fabric samples, English, early 19th century, approximately 60 leaves, with varying numbers of printed cotton fabric samples (mostly between four and six) mounted with adhesive to rectos and versos (a few blank leaves and some swatches missing), many samples monotone and duotone, recto of ledger leaves printed to upper margin 'Printed and published by Shaw and Sons, 137 and 138, Fetter-lane, London', some spotting, some leaves detached and frayed, original reversed calf, worn, lacking spine and label to upper cover, covers detached, folio, together with six portions of pink and cream Toile de Jouy fabric, four after Jean-Baptiste Huet's 'Les Losanges', matching mounts and glazed frames

(7) £200-300



Lot 425



426* Fabric. A chintz four poster bed counterpane, English, 1840s, large bedcover of printed glazed cotton, with vertical stripe of floral and foliate branches, alternating with scrolling leaves and flower clusters, in shades of brown, green, and cream, slits at one end for bed posts (one reinforced at top on verso with matching fabric), hand-stitched joins and hems, two 4" tears and a few minor small holes and stains, length 269cm (106ins), width 259cm (102ins)

(1) £100-150



427* Fan. A hand-painted ivory fan, English and Chinese for export, circa 1780, *finely carved and pierced ivory brisé fan, front with central painted panel of a goddess (Juno or Hera) in a chariot drawn by peacocks, threaded with blue silk ribbon, diamanté rivet, a few almost imperceptible areas of damage to delicate carving on sticks, 25cm (10ins), housed in a red morocco fan box with hinged lid at top end* An attractive fan in remarkably good condition.
(1) £300-500



428* Fan. A hand-painted double-sided 'Vernis Martin' fan, French, circa 1720, *painted ivory sticks, one side depicting a scene from the Calydonian Boar Hunt, the other with courtship scene, showing a gentleman offering a rose to a lady beside a river, with a dwelling behind, mother of pearl rivet, some chipping to sticks, and paint retouched in places, one guardstick broken at base, the other sometime repaired, 21.5cm (8.5ins), housed in a cardboard fan box*
(1) £200-400



Lot 429

429* Fan. A large hand-painted fan by Gelle Marchand, Continental, early 20th century, *folding double-sided cream silk fan, recto of leaf with a river scene, mountains, flowers, a humming bird, and a crocodile emerging from vegetation, verso of leaf with a butterfly and reverse view of crocodile showing tail and back legs, signed on front lower left, some rubbing and spotting, folds split in places, mounted on wide bone sticks, 35cm (13.75ins), together with another large folding fan, early 20th century, hand-painted with birds and cherry blossom on cream silk, lightly spotted, decorated bone sticks, 35cm (13.75ins)*

A well-painted humorous fan.

(2)

£150-200



430* Fan. A hand-painted fan, Continental, early 19th century, *folding double-sided fan, the parchment leaf backed with paper, recto with a painted and gilded pastoral scene of a courting couple and two small children amongst rocks and flowers, with border of fruit, garlands, volutes, birds, Cupid's bow, etc., landscape painted on verso with a young boy mounted on a goat and a dog beside, indistinct early manuscript note on verso lower left, closed 1.75ins tear to right hand edge (sometime repaired with ribbon on verso), mounted on painted and gilded pierced ivory sticks with remains of mother of pearl backing, diamanté rivet, front guardstick broken, 26.5cm (10.5ins), contained in a modern satin-lined cardboard fan box, together with a later hand-coloured lithographed fabric folding fan, showing courtly figures, a child, and a dog, in an Arcadian landscape with lute, with elaborate border of silver spangles (some missing) and metal fringe, mounted on bone sticks (lower guardstick broken and sometime repaired), 23.5cm (9.25ins), housed in a cream silk fan box*
(2) £150-250



431* Fan. A hand-painted fan, English, mid 19th century, *folding double-sided parchment fan, recto painted and gilded with an oval three-quarter length portrait of a lady framed with gold spangles, flanked by two small circular female head portraits framed by silver spangles, surrounded by bow and floral decoration, verso with central oval of flowers within a wreath, flanked by similar floral medallions, lightly rubbed and spotted in places, mounted on decorated and pierced mother of pearl sticks gilt, diamanté rivet, 24cm (9.5ins), contained in a patterned cardboard fan box, together with a late 18th century hand-painted folding paper fan, depicting four figures in a landscape, one on a donkey, mounted on carved and pierced and ivory sticks decorated with figures and buildings, some damage and repairs, contemporary manuscript inscription on verso 'Hannah Wilson Fan' partially covered by two adhesive tape repairs, one stick broken and part of lower guardstick missing, 28cm (11ins), housed in a later cardboard fan box, plus a 20th century ivorine brisé fan with diamanté rivet*
(3) £150-200



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

(1)

£200-300

433* **Infant's clothing.** A set of garments for a small boy, probably late 18th century (with later additions), comprising: a cream silk waistcoat with embroidery down the front of each side and on ornamental pocket flaps, hand-worked in silks with flower sprays in pink, blue, green, yellow, cream, and brown, edged with metallic trim, fastened with covered button at the top (one missing below) and 12 small round pierced metal buttons (last two missing), cotton back, chest 62cm (24.5ins), length 47cm (18.5ins), a pair of matching lined cream silk breeches, three metal buttons to bottom of each leg (one on each side matching those on waistcoat), buttons to waist renewed, waist 60cm (23.5ins), length 46cm (18ins), and a later lined bottle green velvet coat, with metallic braid frogging, mandarin collar, ornamental pocket flaps, rear vent, long sleeves utilising earlier wide cream silk cuffs with embroidery matching waistcoat, chest 62cm (24.5ins), sleeves 31cm (12.25ins), length 56cm (22ins), silk to all three garments much perished (but embroidery intact), breeches with some period darns

(3)

£200-300

434* **Infant's clothes.** A collection of handmade late Victorian garments belonging to Celandine Kennington, comprising: a hand-stitched wide-collared cream cape of fine rib cotton lined with silk, collar, front of cape, and lower hem trimmed with a triple layer of lace, wide satin ribbon ties at neck, collar with a few tiny holes and some light discolouration, length 52cm (20.5ins); a long cape similar, some staining and holes, length 96.5cm (38ins); a christening gown of net lace over satin, length 94cm (37ins); two whitework babies' bonnets; and a pale blue ribbon sash

Provenance: Celandine Kennington (1886-1975) and thence by descent. Celandine was the wife of Eric Kennington, illustrator of T.E. Lawrence's 'Seven Pillars of Wisdom'. Eric and his wife had a close relationship with Lawrence. Indeed, Celandine, during times of depression, had leaned on Lawrence emotionally and felt herself greatly helped by him, so much so that she said he had saved her life. When Richard Aldington's scandalous book about Lawrence was published in 1955, the Kenningtons were staunch in support of their friend. Celandine even contributed an article to the journal 'Housewife' in which she counteracted what she called "Aldington's drab dirt", and particularly the accusation that Lawrence hated women.

(6)

£150-200



Lot 433



Lot 434



435* Japanese kimono. A Japanese kimono, late 19th/early 20th century, dark cream heavy satin kimono, with all-over design of chrysanthemums stitched in ivory silk thread picked out in metal threads, sleeves with stitched tassel detail, lined with ivory silk, padded hem, occasional light marks and hem a little soiled, length 153cm (60ins), together with another embroidered kimono similar, ivory silk, embroidered with all-over design of chrysanthemums stitched in ivory silk thread in pink, green, and cream, lined in ivory silk, occasional marks, including some brown staining to front, length 153cm (60ins)

(2)

£150-200



436* Morris (William). A large piece of 'Bird' fabric, Morris & Co., circa 1870s-1880s, Jacquard-woven woollen double cloth, with horizontal banded pattern of two pairs of mirrored birds with stylised floral and foliate motifs, in dark and light blue, green, orange, red, and pale yellow, a number of small and some larger holes, length 269cm (106ins), width between selvages 133cm (52.25ins)

Morris designed this pattern for the walls of the drawing room at his London family home, Kelmscott House, in Hammersmith, registering the design in 1878. It continued to be made after Morris & Company established textile production at Merton Abbey in 1881, and it was produced in three colourways. Morris himself referred to this type of fabric as "woven wool tapestry"; though technically not a tapestry weave, the effect of this heavy wool fabric when used as a wall covering would have been akin to that of a tapestry.

(1)

£400-600



437* Quilts. A large Marcella bedcover, circa 1880s, thick heavy cotton, machine-stitched with all-over pattern, comprising central roundel with star, flower tendrils, and scallops, within a lattice square with floral urns at each corner, and wide floral and foliate borders, incorporating tassels, pineapples, floral urns, and dogs, initials 'JG' in each corner, edging on two opposing sides (frayed), join along one side (95cm/37ins in from side edge), largely discoloured, some repairs to edges (including 35.5cm/14ins repair to one edge), approximately 322.5 x 350.5cm (127 x 138ins), together with A large yo-yo quilt, circa 1920s, white cotton with all-over design of predominantly white yo-yos and occasional blue yo-yos in a diamond pattern (most faded), generally dusty and some small light stains, backed with white cotton, 241 x 208cm (95 x 82ins), plus another white cotton yo-yo quilt, each puff padded, 195 x 195cm (77 x 77ins), generally in good condition

(3)

£100-200



438* Quilt. A patchwork quilted coverlet, English, early 19th century, large hand-stitched bedcover, backed with white cotton, composed of white cotton squares and rectangles alternating with printed cotton squares, latter predominantly in shades of brown, green, and pink, with touches of orange and blue, hand-quilted overall in white cotton, wide border fabric printed with alternating stripes of marbling and floral tendrils, some light toning and age discolouration, and a few small holes, approximately 248 x 248cm (98 x 98ins)

(1)

£200-300



439* Quilt. A Welsh quilt, circa 1930s, reversible quilt of printed cotton with pink boteh motif on a green and white ground, printed cotton backing with pink boteh motif on a cream ground, hand-quilted overall in dark thread, forming various patterns, e.g. hearts, leaves, spirals, etc., hand-sewn edge, 177 x 190cm (69.75 x 74.75ins), together with A Welsh quilt, circa 1930s, reversible quilt of printed cotton with an abstract pattern of teal blue clustered circles, and puce and orange fronds, on a cream ground, backed in plain teal cotton, hand-quilted in teal thread, forming various patterns, including tear drops, four-petalled flowers, leaves, spirals, etc., hand-sewn edge, some minor fading and light soiling to reverse (mostly at edges), 158 x 201.5cm (62.25 x 79.25ins), plus another Welsh quilt, white cotton, hand-quilted overall in white, with machine-stitched edge, small hole at one edge, 183 x 222cm (72 x 87.5ins), plus another hand-stitched quilt composed of large irregular pieces of printed paisley fabric

(4) £150-250



Lot 440

440* Quilt. A Welsh quilt, circa 1930s, reversible quilt of printed cotton with pattern of flowers, including roses and peonies, in shades of pink, mauve, blue, brown, and green, backed in pink cotton (some minor fading and faint discolouration), hand-quilted overall in white thread, forming a variety of patterns, including spirals, interlocking lunettes, fans, leaves, etc., hand-stitched edge, 189 x 198cm (74.5 x 78ins), together with another reversible quilt, composed of cream cotton with a wide floral border of lilies in deep pink and cream, backed with a similar printed cotton of lily flowers in paler shades of pink and cream, hand-quilted overall in pale pink thread, machine-stitched border, some light discolouration and minor marks, slightly edge-frayed in places and a few small holes, 201 x 232cm (79.25 x 91.25ins), plus another Welsh quilt, white cotton, hand-quilted overall in white, hand-stitched edge, edge-frayed, some faint stains and minor marks, 166 x 195cm (65.5 x 76.75ins), plus a patchwork quilt of pink and white squares incorporating a leaf pattern

(4) £150-200



441* Quilt. A gold quilt, French, early 20th century, gold cotton sateen (some minor marks and one small hole), backed in cream cotton sateen (some overall light discolouration), hand-quilted overall in cream thread, with a variety of patterns, including lattice panels, circular motifs, drawer handles, and trefoil leaves, hand-stitched edge, 203 x 203cm (80 x 80ins), together with A patchwork quilt, English, early-mid 20th century, yellow and white cotton machine-stitched patchwork quilt, with lozenge and scalloped wheel design, backed with white cotton, hand-quilted overall in white thread, a few small marks, edges split and slightly frayed, 188 x 193cm (74 x 76ins), plus another 20th century patchwork quilt in yellow and white, with embroidered and appliqued pansy design

(3) £150-200



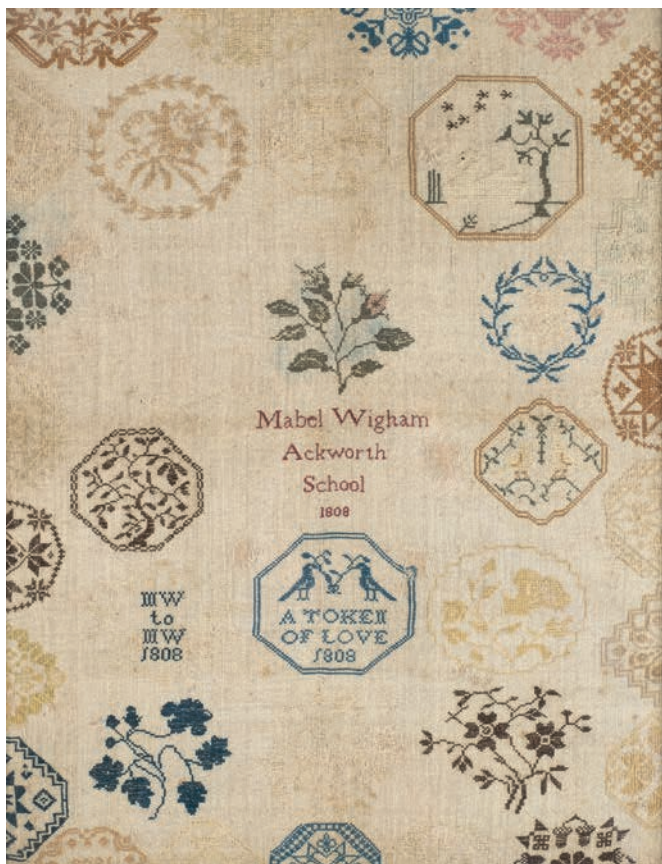
442* Quilt. An embroidered quilt, probably English, early-mid 18th century, fine white linen, backed with a looser hand-woven white linen, elaborately close-quilted by hand overall in dark cream silk thread, with a design of interlocking circles, with additional embroidery in the same thread using chain stitch, comprising a central circle enclosing large stylised flower and leaf stems on a lattice ground, surrounded by further similar floral and foliate decoration with entwining tendrils, date 'Decr. 1734' in chain stitch to one edge in slightly darker silk (later, but perhaps oversewing original date?), worn, with some loss and stitched repairs, original pencil design often visible where stitches gone, some light toning and staining, approximately 207 x 238cm (81.5 x 93.5ins)

(1) £150-200



443* Quilt. An American star pattern quilt, late 19th/early 20th century, white cotton patchwork quilt, with a star pattern in red and green print fabrics, backed in white cotton, hand-quilted overall in white thread, hand-sewn edging, generally lightly soiled and a few small marks, approximately 184 x 184cm (72.5 x 72.5ins), together with another American patchwork quilt, flying geese pattern, in shades of brown, green, blue, backed with linen, hand-quilted overall in white thread, hand-sewn edging, lightly soiled, wear to some fabrics, 227 x 209.5cm (89.5 x 82.5ins)

(2) £100-150



444* Sampler. A medallion sampler by Mabel Wigham, Ackworth School, 1808, worked in fine cross-stitch on linen, with a variety of different pictorial medallions, wreaths, and flower sprays, incorporating birds (including a swan), roses, stars, acorns, a passion flower, etc., in varying colours, including blue, red, pink, yellow, green, and brown, with stitched lettering in centre in red 'Mabel Wigham Ackworth School 1808', and below in blue 'A Token of Love 1808' beneath a pair of love birds, enclosed in an octagon, and to left in black 'MW to MW 1808', some threadbare areas and holes to linen (but stitching mostly intact), 41.5 x 32cm (16.25 x 12.5ins), framed and glazed

A rare Ackworth medallion sampler. Such samplers are distinctive in motif and quite different from the more commonly seen samplers stitched with alphabets and moral verse. It is not known how the form came about, but it appears to be unique to the Quaker school of Ackworth, near Pontefract. Mabel Wigham came from Sheffield, and attended Ackworth School between 1806 and 1809 (student number 2739). It is recorded that she was born near York, came from Sheffield and later lived in Newcastle upon Tyne. She died a spinster aged 42 on 2nd July 1836.

(1)

£800-1200



445* Sampler. A large sampler by Harriet Bayliss, mid 18th century, worked in fine cross-stitch on linen, with alphabets, numerals, and a verse 'On Industry', with stitched legend beneath 'Harriet Bayliss her work finished in the 10th year of her age June the twenty 4th', surrounded by a variety of pictorial motifs, including a large house, two pairs of male and female figures, each carrying a pitchfork, stags, putti, dogs, birds (including peacocks), trees, stars, butterflies, and flower urns, predominantly in shades of grey, pink, yellow, green, and brown, linen toned and with some minor wear just visible to blank edge, 51.5 x 51.5cm (20.25 x 20.25ins), framed and glazed

A large early sampler in good condition. The verse reads: 'The industrious bee extracts from every flower/its fragrant sweet and mild blaspheme power/Learn hence with greatest care and nicest skill/To take the good and to reject the ill/By her example[sic] taught enrich thy mind/With native eloquence and sence[sic] refined/Be thou the honey comb in whom may dwell/Each mental sweet nor leave one vacant cell'.

(1)

£500-800

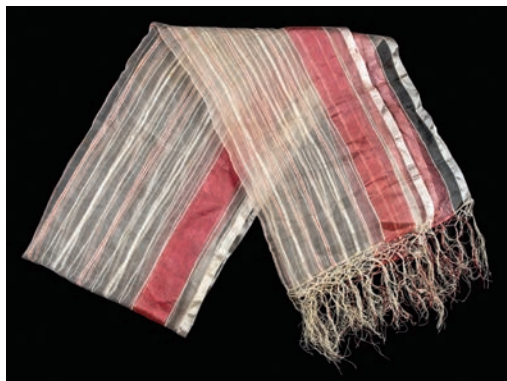


446* Shawl. A fine Indian Delhi shawl, mid-late 19th century, ornately hand-embroidered in cream silk floss to a grey/blue net base, with central floral roundel on a ground of flower sprigs, and trefoil boteh cornerpieces, all within a wide floral border, knotted fringe edging, occasional minor loose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

A beautifully embroidered shawl in good condition.

(1)

£150-200



Lot 449



Lot 450



Lot 451



447* Shawls. A large Paisley shawl, circa 1860s, square woven shawl, featuring wide border of boteh motifs, with fleurons and tendrils extending into centre, in red, blue, yellow and green, on a cream central ground, two facing sides with fringed edge, occasional small holes and marks, 177 x 177cm (70 x 70ins), plus two printed Paisley shawls, both in overall good condition, together with A large Norwich shawl, circa 1830s/40s, square cream shawl with all-over woven pattern of floral motifs, in shades of pink, green, blue, brown, black, and yellow, some staining and small holes, 6.5" long section torn and frayed to one edge, hand-knotted cream silk tassel edging, dimensions excluding edging approximately 160 x 160cm (63 x 63ins), together with another large square Norwich shawl, circa 1860s, printed with all-over pattern, tasselled edging, a few minor marks and one or two small holes, plus four other shawls

(9) £300-500

448 No lot

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

A pretty stole in remarkably good condition.
(1) £100-200

450* Shawls. A large Norwich shawl, circa 1830s/40s, square cream shawl with all-over woven pattern of floral motifs, in shades of pink, green, blue, and yellow, some small marks and holes, hand-knotted cream silk tassel edging (some minor breakage and loss), dimensions excluding edging 147 x 147cm (58 x 58ins), together with two other large square Norwich shawls, circa 1860s-80s, both printed, one with all-over pattern of tendrils and foliage, the other with all-over large boteh pattern, both with minor wear and light marks, each with tasselled edging (3)

£150-200

451* Spitalfields. A cloth of silk brocade, early-mid 18th century, woven with vertical sinuous floral branches in shades of orange, green, brown, blue, and grey, on a grey-green ground, composed of a number of pieces machine-stitched together, fabric perished and splitting in places, backed with mainly olive green silk, but one portion yellow (perished and stained in places), edged with wide metallic braid (machine-stitched to cloth), overall size 146 x 209.5cm (57.5 x 82.5ins), together with two partial runners of Spitalfields fabric, one early 18th century, silk brocade with metallic thread, one short edge with metallised braid and scalloped lace, 49 x 131cm (19.25 x 51.5ins), the other mid 18th century, 47 x 156cm (18.5 x 61.5ins), both composed of a number of pieces and worn, plus two other fragments of Spitalfields brocade, early 18th century, depicting flowers in an urn, yellow, red, and green, incorporating silvered thread, approximately 42 x 46cm (16.5 x 18ins) and slightly larger, plus a piece of gold and brilliant blue damask, with old paper label to verso, 99 x 160cm (39 x 63ins), and a piece of turquoise taffeta with design of raised woven acorns and leaves in gold thread (design offset where fabric folded), 56 x 250cm (22 x 98.5ins)

(8) £150-250



452* Walker (Agatha, 1888-1980). Lucie Zelig Durnford, 1935, plaster maquette, full-length portrait of a lady standing, half-profile to right, wearing a loose flowing gown and bead necklace, and clasping a purse with both hands, on square plinth, monogrammed and dated on reverse '19W35', height 35cm (13.75ins), together with a black and white photograph of the finished figurine for which this maquette was produced, mounted on card, pencil inscription on front of mount 'Mrs. Durnford', and on verso 'Portrait statuette of Lucie Zelig Durnford by Agatha Walker'

Lucie Zelig Durnford née de Marmery Villin (1863-1955) married William Arthur Durnford in 1885. The Durnfords moved in artistic circles, and Lucie Zelig was a painter herself as well as an accomplished needlewoman (see lots 416 and 417 in this sale). At least two pastel portraits of Lucie by Agatha Walker exist, both of which show her sewing.

(2) £70-100

FURNITURE



Lot 453

453* Arts & Crafts Bookcase. A large oak glazed bookcase, circa 1910, the inverted breakfront frieze above 4 glazed doors enclosing shelves, each door with a carved rosette, the outer doors with additional floral swag, on block plinth, 191cm high x 296.5cm wide x 47cm deep

(1)

£500-800

454* Library Chairs. 24 Victorian library chairs, comprising 1 armchair and 23 side chairs, each with stained oak frame and brown leather upholstered with brass studs on turned supports, 90.5cm high

(24)

£700-1000



Lot 454



455* Library Table. Victorian mahogany Gothic revival library table, the rectangular top above curved supports on turned pedestals united by stretcher, 79.5cm high x 157cm wide x 73cm deep

(1)

£200-300



456* **Library Table.** Victorian mahogany Gothic revival library table, *the rectangular top above curved supports on turned pedestals united by stretcher, 79.5cm high x 157cm wide x 73cm deep*
(1) £200-300



459* **Library Table.** Victorian mahogany Gothic revival library table, *the rectangular top above curved supports on turned pedestals united by stretcher, 79.5cm high x 157cm wide x 73cm deep*
(1) £200-300



457* **Library Table.** Victorian mahogany Gothic revival library table, *the rectangular top above curved supports on turned pedestals united by stretcher, 79.5cm high x 157cm wide x 73cm deep*
(1) £200-300



460* **Library Table.** Victorian mahogany Gothic revival library table, *the rectangular top above curved supports on turned pedestals united by stretcher, 79.5cm high x 157cm wide x 73cm deep*
(1) £200-300



458* **Library Table.** Victorian mahogany Gothic revival library table, *the rectangular top above curved supports on turned pedestals united by stretcher, 79.5cm high x 157cm wide x 73cm deep*
(1) £200-300

461* **Partners Table.** A Victorian mahogany partners writing table, *with red tooled leather top above 3 drawers to each side each with brass handles, on 4 fluted baluster supports with brass casters, 72cm high x 167cm wide x 106cm deep, some loss of veneer, staining and restoration required*
(1) £200-300



464* **Table.** A large Victorian Gothic revival mahogany refectory table, *the rectangular top above three curved supports each with carved roundel on turned pillars feet united by stretcher*, 75cm high x 298.5cm wide x 77cm deep, some cracking and wear commensurate with age
(1) £400-600

462* **Side Table.** Victorian mahogany demi lune side table, *with turned supports on brass casters*, 77cm high x 118cm wide x 60cm deep
(1) £50-80



465* **Table.** A Victorian oak gateleg table, *the drop flaps with baluster supports united by stretchers*, 76cm high x 112cm wide x 42cm deep (126cm fully extended)
(1) £70-100



463* **Table.** A large Victorian Gothic revival mahogany refectory table, *the rectangular top above three curved supports each with carved roundel on turned pillars feet united by stretcher*, 75cm high x 298.5cm wide x 77cm deep, some cracking and wear commensurate with age
(1) £400-600



466 **Davenport.** A Victorian walnut davenport, *with hinged fall with traces of tooled leather inset, above a base with three drawers to one side and dummy drawers to the opposite side*, 88cm high x 56.5cm wide x 61cm deep
(1) £100-150



467 **Coffer.** An 18th century oak coffer, *with rectangular hinged cover, the front with three panels, on stile feet*, some later adaptions, 62cm high x 104cm wide x 46cm deep
(1) £100-150

Lot 464

British Topography, Early Geology & Fossils, including Charles Darwin

WEDNESDAY 10 APRIL 2019



Including: Charles Darwin (1809-1882), A series of 21 signed letters of receipt to John Higgins, 1857-69 (estimate £15,000-20,000), Narrative of the Surveying Voyages in His Majesty's Ships Adventure and Beagle, by Charles Darwin, Robert Fitzroy & Philip King, 3 volumes & appendix, 1st edition, 1839, On the Origin of Species by Charles Darwin, third edition (7th thousand), 1861; A Monograph on the Sub-Class Cirripidia, by Charles Darwin, 2 volumes, 1851 & 1854, Lithophylacii Britannici Ichnographia, by Edward Lhuys, 1699, A Natural History of Fossils, by Emanuel Mendes da Costa, 1757, Petrificata Derbiensia, by William Martin, 1st edition, 1809, Philosophy of Mineralogy, by Robert Townson, 1798, Travels in Hungary, by Robert Townson, 1st edition, 1797; A Descriptive Catalogue of the Minerals, and Fossil Organic Remains of Scarborough, by Frederick Kendall, 1816, etc.

For further information or to consign, please contact Colin Meays or Dominic Somerville
01285 860006
colin@dominicwinter.co.uk
dominics@dominicwinter.co.uk

Vintage Cameras & Photography

Important Photographs of the Cottingley Fairies

THURSDAY 11 APRIL 2019



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

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COMMISSION SLIP

[illegible]

Address: _____

Email: _____

Postage can be arranged for most purchases. For UK and European customers we use DPD (formerly Parceline) or Royal Mail: a separate charge is added to the invoice (minimum £15) and parcels are despatched as soon as possible after payment has been received. All framed and glazed items and all lots for overseas customers outside Europe will be sent to Mail Boxes Etc. (tel: Swindon 01793 525009) or R.F. Shipping (tel: London 0845 873 6240). Both of these companies will quote and invoice separately. Please note: DWBA invoices must be paid before consignments are handed to third party shipping companies.

INFORMATION FOR BUYERS

AFTER THE AUCTION

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

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

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

METHODS OF PAYMENT

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

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

Debit Card: There is no additional charge for purchases made with debit cards in the UK.

Credit Cards: We accept Visa and Mastercard. It is advisable to let your card provider know in advance if you are intending to purchase. This reduces the time needed to obtain authorisation when the payment is made.

Bank Transfer: All transfers must state the relevant invoice number. If transferring from a foreign currency, the amount we receive must be the total due after the currency conversion and the deduction of any bank charges.

Note to Overseas Clients: All payments must be made by bank transfer only. No card payments will be accepted unless by special prior arrangements with the auctioneers.

Collection/Postage/Delivery: If you attend the auction in person and are successful in your bid, you are free to collect your item once payment has been made.

Successful commission or live bids will be invoiced to you the day after the sale. When it is possible for our in-house packing department to send your purchase(s), a charge for postage/packing/insurance will be included in your invoice. Where it is not possible for our in-house packing department to send your item you will be required to make your own arrangements or to contact Mailboxes etc (tel: 01793 525009) or Pack and Send (tel: 01635 887237) who may be able to help.

We provide a monthly delivery service to Central London, usually on Wednesday of the week following an auction. Payment must be received before this option can be requested. A charge will be added to your invoice for this service.

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

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

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

The amount is calculated as follows:

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

4.00% up to 50,000

3.00% between 50,000.01 and 200,000

1.00% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

EST. 1988

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

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

www.dominicwinter.co.uk

CONDITIONS OF SALE AND BUSINESS

1. The Seller warrants to the Auctioneer and the buyer that he is the true owner or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims.
2. (a) The highest bidder to be the buyer. If during the auction the Auctioneer considers that a dispute has arisen he has absolute authority to settle it or re-offer the lot. The Auctioneer may at his sole discretion determine the advance of bidding or refuse a bid, divide any lot, combine any two or more lots or withdraw any lot without prior notice.
(b) Where goods are bought at auction by a buyer who has entered into an agreement with another or others that the other or others (or some of them) shall abstain from bidding for the goods and the buyer or other party or one of the other parties is a dealer (as defined in the Auction Biddings Agreement Act 1927) the buyer warrants that the goods are bought bona fide on joint account.
3. The buyer shall pay the price at which a lot is knocked down by the Auctioneer to the buyer ("the hammer price") together with a premium of 20% of the hammer price. Where the lot is marked by an asterisk the premium will be subject to VAT at 20% which under the Auctioneer's Margin Scheme will form part of the buyer's premium on our invoice and will not be separately identified (the premium added to the hammer price will hereafter collectively be referred to as "the total sum due"). By making any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot the Auctioneer will receive from the seller commission at its usual rates in addition to the said premium of 20% and assents to the Auctioneer receiving the said commission.
4. (a) The buyer shall forthwith upon the purchase give in his name and permanent address and pay to the Auctioneer immediately after the conclusion of the auction the total sum due.
(b) The buyer may be required to pay down during the course of the sale the whole or any part of the total sum due, and if he fails to do so after such request the lot or lots may at the Auctioneer's absolute discretion be put up again and resold immediately.
(c) The buyer shall at his own expense take away any lot or lots purchased no later than five working days after the auction day.
(d) The Auctioneer may at his own discretion agree credit terms with a buyer and extend the time limits for collection in special cases but otherwise payment shall be deemed to have been made only after the Auctioneer has received cash or a sterling banker's draft or the buyer's cheque has been cleared.
5. (a) If the buyer fails to pay for or take away any lot or lots pursuant to clause 4 or breaches any other condition of that clause the Auctioneer as agent for the seller shall be entitled after consultation with the seller to exercise one or other of the following rights:
(i) Rescind the sale of that or any other lots sold to the buyer who defaults and re-sell the lot or lots whereupon the defaulting buyer shall pay to the Auctioneer any shortfall between the proceeds of that sale after deduction of costs of re-sale and the total sum due. Any surplus shall belong to the seller.
(ii) Proceed for damages for breach of contract.
(b) Without prejudice to the Auctioneer's rights hereunder if any lots or lots are not collected within five days or such longer period as the Auctioneer may have agreed otherwise, the Auctioneer may charge the buyer a storage charge of £1.00 + VAT at the current rate per lot per day.
(c) Ownership of the lot purchased shall not pass to the buyer until he has paid to the Auctioneer the total sum due.
6. (a) The seller shall be entitled to place a reserve on any lot and the Auctioneer shall have the right to bid on behalf of the seller for any lot on which a reserve has been placed. A seller may not bid on any lot on which a reserve has been placed.
(b) Where any lot fails to sell, the Auctioneer shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot and may be asked to pay a commission not exceeding 50% of the selling commission and any special expenses incurred in cataloguing the lot.
(c) If such arrangements are not made within seven days of the notification the Auctioneer is empowered to sell the lot by auction or by private treaty at not less than the reserve price and to receive from the seller the normal selling commission and special expenses.
7. Any representation or statement by the Auctioneer in any catalogue, brochure or advertisement of forthcoming sales as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his own judgement as to such matters and neither the Auctioneer nor his servants or agents are responsible for the correctness of such opinions. No warranty whatsoever is given by the Auctioneer or the seller in respect of any lot and any express or implied warranties are hereby excluded.
8. (a) Notwithstanding any other terms of these conditions, if within fourteen days of the sale the Auctioneer has received from the buyer of any lot notice in writing that in his view the lot is a deliberate forgery and within fourteen days after such notification the buyer returns the same to the Auctioneer in the same condition as at the time of the sale and satisfies the Auctioneer that considered in the light of the entry in the catalogue the lot is a deliberate forgery then the sale of the lot will be rescinded and the purchase price of the same refunded. "A deliberate forgery" means a lot made with intention to deceive.
(b) A buyer's claim under this condition shall be limited to any amount paid to the Auctioneer for the lot and for the purpose of this condition the buyer shall be the person to whom the original invoice was made out by the Auctioneer.
9. Lots may be removed during the sale after full settlement in accordance with 4(d) hereof.
10. All goods delivered to the Auctioneer's premises will be deemed to be delivered for sale by auction unless otherwise stated in writing and will be catalogued and sold at the Auctioneer's discretion and accepted by the Auctioneer subject to all these conditions. In the case of miscellaneous books, the Auctioneer reserves the right to extract and dispose of books that, in the opinion of the Auctioneer at his absolute discretion, have no saleable value and, therefore, might detract from the saleability of the rest of the lot and the Auctioneer shall incur no liability to the seller, in respect of the books disposed of. By delivering the goods to the Auctioneer for inclusion in his auction sales each seller acknowledges that he/she accepts and agrees to all the conditions.
11. (a) Unless otherwise instructed in writing all goods on the Auctioneer's premises and in their custody will be held insured against the risks of fire, burglary, water damage and accidental breakage or damage. The value of the goods so covered will be the hammer price, or in the case of unsold lots the lower estimate, or in the case of loss or damage prior to the sale that which the specialised staff of the Auctioneer shall in their absolute discretion estimate to be the auction value of such goods.
(b) The Auctioneer shall not be responsible for damage to or the loss, theft, or destruction of any goods not so insured because of the owner's written instructions.
12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.
13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.
14. The Auctioneer's current standard notices and information (i.e. Collation and Amendments) will apply to any contract with the Auctioneer as if incorporated herein.
15. These conditions shall be governed by and construed in accordance with English Law.

The Library & Pictures of the late Martin Woolf Orskey

WEDNESDAY 26 JUNE 2019



English Naïve School. Portrait of two children and their dog in a landscape, circa 1810.
Estimate: £2000-3000

For further information about this sale please contact John Trevers
john@dominicwinter.co.uk
01285 860006

