

19TH & 20TH CENTURY PHOTOGRAPHY CAMERAS & ACCESSORIES

18 MAY 2022



Cameron (Julia Margaret, 1815-1879). Julia Jackson (Mrs Herbert Duckworth), 1867, albumen print, cropped to oval, 310 x 256 mm, laid on card, 410 x 310 mm

Provenance: Gifted to the owner by the British artist and writer Angelica Vanessa Garnett (née Bell, 1918-2012), daughter of Duncan Grant and Vanessa Bell, and granddaughter of the subject by her second marriage to Leslie Stephen.

Cox & Ford, Julia Margaret Cameron: The Complete Photographs, (2003), no. 312. Estimate £10,000-15,000

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

OLD MASTER PICTURES & PRINTS 19TH & 20TH CENTURY BRITISH & EUROPEAN ART 9 March commencing at 10am

AUCTIONEERS Nathan Winter

VIEWING Monday & Tuesday 7/8 March 9.30am-5.30pm

Morning of sale from 9am (other times strictly by appointment)

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For details regarding storage, collection, and delivery please see our Information for Buyers page or contact our office for advice. Successful bidders will not incur storage fees while current government restrictions remain in place.

All lots are offered subject to the Conditions of Sale and Business printed at the back of this catalogue. For full terms and conditions of sale please see our website or contact the auction office. A buyer's premium of 20% of the hammer price is payable by the buyers of all lots, except those marked with an asterisk, in which case the buyer's premium is 24%.

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SPECIALIST STAFF



Nathan Winter



Henry Meadows

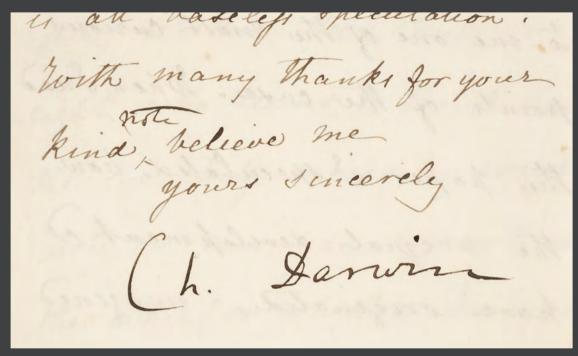


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Darwin (Charles Robert, 1809-1882). Letter signed, 'Ch. Darwin', Down, Bromley, Kent, 15 July [1866], to [Charles] Kingsley, in the hand of Emma Darwin, 4 pages, 8vo

Provenance: Inherited by family descent from the estate of Lady Mary Colyer-Fergusson (1871-1964) of Ightham Mote, Kent; and gifted to her by Mary Harrison in 1930.

An important and unpublished letter concerning the evolutionary problematic reasons for the migration of the eye in flatfish. It was written in response to the Rev. Kingsley's letter (12 July 1866), referring to the article by Charles Wyville Thomson, 'Notes on Prof. Steenstrup's views on the obliquity of flounders', in the *Annals and Magazine of Natural History* for May 1865, in which Thomson gave an abstract, with commentary, of a paper by Japetus Steenstrup on the migration of the eye of flounders.

Kingsley's letter is published in *The Correspondence of Charles Darwin,* vol. 14 and at The Darwin Correspondence Project [DCP-LETT-5154], noting that it was acquired from Mary Harrison in 1930 (as the letter offered here). 'The DCP do not have knowledge of Darwin's reply yet. The DCP do not have any letters from Darwin on the migration of eyes in flatfish'.

6 April: £15,000-20,000

FORTHCOMING SALES IN 2022

Wednesday 2 March Printed Books & Maps

Birds, Fish, Insects & Flowers

Wednesday 6 April Printed Books & Maps

Early English and Continental Literature & Science Autographs, Historical Documents & Archives

Wednesday 11 May Printed Books, Maps & Documents

Travel & Exploration, British Topography

Wednesday 18 May 19th and 20th Century Photography, Cameras & Accessories

Thursday 19 May Historic Aviation, Medals & Militaria including Battle of Britain Memorabilia

Wednesday 15 June Printed Books, Maps & Documents

Thursday 16 June Children's & Illustrated Books, Modern First Editions

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

OLD MASTER PAINTINGS & DRAWINGS

To commence at 10am





1* Circle of Domenico Beccafumi (1486-1551). Standing female figure, miniature pen and brown ink on circular laid paper, window-mounted, sheet size 4.3 x 4.1 cm (17/8 x 15/8 ins), framed (29.5 x 25 cm)
(1) £200 - £300

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

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

£700 - £1,000



3* Attributed to Giovanni Andrea Carlone (Genoa 1639-1697). The Gathering of Manna, pen and brown ink and brown wash over red chalk, on fine laid paper, a couple of repaired tears at the right sheet edge, the extreme upper right corner tip made up, the sheet backed with translucent japan paper, 21 x 29.4 cm (8 1/4 x 11 1/2 ins)

The characteristic use of strong, nervy outlines in pen and brown ink, together with fluidly applied wash over chalk and the use of the paper itself to represent light, is strongly reminiscent of The Adoration of the Shepherds by Carlone, in pen and brown ink and brown wash over chalk (offered at Christie's, New York, Old Master and 19th Century Drawings, 24 January 2006, lot 20).

£700 - £1,000



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

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

£2,000 - £3,000

5* Attributed to Stefano della Bella (1610–1664). Fantasia di Animali, fine pen and brown ink on laid paper, depicting griffins guarding a martial cartouche, a hunting dog chasing a hare on the first tier; two eagles supporting a banner with a Roman trophy on the second tier; and two chained dogs, a dog eating grapes and a Roman trophy, lined with laid paper with a pen and ink border in brown and rose ink, with an indistinct watermark, sheet size 12.2 x 20.4 cm (4 3/4 x 8 ins) framed and glazed (39 x 31.3 cm)

Provenance: Unidentified owner (partial printed collector's mark of intertwined initials LL or LZ within a black oval, not in Lugt); Weschler's Auctioneers, Washington DC, where purchased in 1972 for \$80.

We are grateful to Dr Peter Fuhring of the Fondation Custodia, Frits Lugt Collection for pointing out that all the different elements of the drawing are inspired by three etchings from the series of 16 by Stefano della Bella, *Ornamenti et fregi e fogliami*, published in Paris shortly after 1647 (see A. de Vesme and P. Massar, *Stefano della Bella*, *Catalogue Raisonné*, New York, 1971, numbers 990, 992, and 995). The drawings are in the same direction as the etchings.

(1) £400 - £600



Lot 5



6* Florentine School. Satyr abducting a nymph, early 17th century, sanguine crayon on fine laid paper, a few unobtrusive creases, the upper left corner tip lost, a tiny split at the lower left corner, a pen and ink letter presumably verso showing through faintly recto at the lower right corner, slightly unevenly trimmed at left and bottom, hinged to the mount at the corners, sheet size 20.8 x 14.8 cm (8 1/4 x 5 7/8 ins), framed and glazed (35.5 x 28.5 cm) Provenance: Private collection, Warwickshire, England.

£300 - £500

German School. Ornamental design for a coat of arms, 1600, pen and black ink, depicting a coat of arms flanked by swirling acanthus leaves and fruit, surmounted by two crowned helmets and breastplates, flanked by columns and allegorical female figures, scrollwork and grotesque border above, an empty cartouche below flanked by putti, dated 1600 in the image, on laid paper with a coat of arms watermark (compare Briquet 861 and 876), central vertical fold and stitchmarks, horizontal crease, and diagonal crease to upper right quadrant, a small loss at the lower sheet edge, a couple of short tears at the right sheet edge, two tiny holes in the left half of sheet, and lesser defects, sheet size 37 x 50 cm (14 1/2 x 19 5/8 ins) £200 - £300 (1)



8* Attributed to Luca Giordano (Naples 1634-1705).

Women preparing fish in a kitchen, circa 1680, pen and brown ink with traces of black chalk, on firm laid paper, bearing inscriptions in pen and brown ink, 'Jordan' and 'No 73' lower left, and '360 r' lower right, a further, apparently crossed out inscription in the lower right corner, a few minor losses touched in with brown ink, sheet size 31 x 44.1 cm (12 1/4 x 17 3/8 ins), framed (50 x 65.3 cm)

Provenance: Charles Robert Rudolf (1884-1974); Colnaghi, London; A.J. Mackenzie Stuart, Edinburgh; Day & Faber, London (their label, verso); Christie's, London, Old Master and British Drawings and Watercolours, 7 July 2015, lot 16.

Literature: O. Ferrari and G. Scavizzi, Luca Giordano: *L'opera completa*, Naples, 1992, D79.

Exhibited: London, Colnaghi, Exhibition of Old Master Drawings, 1967, number 21, illustrated; Edinburgh, Merchants' Hall, Italian



17th century drawings from British private collections, 1972, number 63, illustrated (Scottish Arts Council label to verso)

A similar inscription to the one on the present drawing ('Jordan', 'No. 73' and '360 r') can be found in *The Triumph of Cybele* by Giordano dated to his Spanish period, circa 1697, in pen and brown ink lower right 'Jorda/N.º 72. 324Ps, 4 . . . Rs [?].' now in the Metropolitan Museum of Art, New York (inv. 63.76.4; J. Bean, *100 European Drawings in the Metropolitan Museum of Art*, 1964, 38). Like the present drawing, the Metropolitan example is executed in brush and brown over black chalk. Another version of the present drawing, of women preparing fish in a kitchen with a cat stealing fish from a table, in pen and brown ink and grey-brown wash over black chalk and grey wash and measuring 32.4 x 44.8 cm. is in the British Museum (inv. 1950,1111.41; O. Ferrari and G. Scavizzi, op. cit., no. D79).

£4,000 - £6,000



9* Attributed to Bernardino India (Verona 1528–1590). Striding Angel, pen and red-brown ink, brush and brown wash on laid paper, with an inked-in borderline, laid to the mount at the edges, some foxing, 19.2 x 12.3 cm (7 5/8 x 4 3/4 ins), framed (45 x 36 cm), with Christie's stencil to verso PV657

Provenance: With Crispian Riley-Smith (exhibition label verso).

This drawing is characteristic of the draftsmanship of Bernardino India, who developed a mannerist style after Giulio Romano and Parmigianino. The dramatic chiaroscuro washes, and treatment of the facial features half in shadow and half in light, is comparable to Design for a Wall Decoration over an Arched Doorway with Grimani Arms, held at the Metropolitan Museum of Art (accession no. 1974.389), and Angels making music in the clouds: design for a lunette, at Christie's New York, 31st January 2013, lot 38.

10* Italian School. Sketch for an altarpiece with Madonna and Child enthroned, St John the Baptist and other figures, 17th century, pen and brown ink with traces of graphite on fine laid paper, a sketch of a balustrade to verso, window mounted, the lower edge made up, otherwise in good condition, lined with translucent japan paper, 16.6 x 21.5 cm (6 1/2 x 8 1/2 ins)

(1) £300 - £400

Lot 10



11* Italian School. Lion with raised paw, 1742, pen and sepia ink and wash on laid paper, with partial watermark (head of a column?), indistinctly inscribed J or T and dated 1742, together with Coastal landscape with towers, probably 18th century, black chalk and dark brown wash, on laid paper with partial fleur de lys watermark, a couple of stains and perforations, a few small losses at the upper sheet edge, sheet sizes 21 x 12.5 cm (8 1/4 x 5 ins) and 12.5 x 21 cm (5 x 8 1/4 ins) respectively

(2) £200 - £300





Lot 12 Lot 13

12* Attributed to Giovanni Lanfranco (Parma 1582-1647 Rome). Study for the Transfiguration, black chalk heightened with white on grey-green, fibrous laid paper, in very good condition, very faint striations of pen and brown ink, a few tiny ink spots towards the upper sheet edge, hinged to a sheet of laid paper with decorative frame drawn in with pen and brown ink, inscribed in pencil 'École Italienne / XVI e scle', sheet size 28.6 x 19 cm (11 1/4x 7 1/2 ins), framed and glazed (44.5 x 34 cm)

Provenance: Private collection, Warwickshire, England.

Lanfranco is known for a number of paintings of the Transfiguration of Christ (particularly ceiling frescoes in which figures are most often viewed suspended in the air), such as the version in the Certosa di San Martino in Naples, or the oil painting of this subject in the Galleria Nazionale d'Arte Antica in Rome.

(1) £600 - £800

13* Attributed to Pier Francesco Mola (Coldrerio 1612–1666 Rome). Holy Family with Saint Joseph and Saint John the Baptist, pen and brown ink and wash on buff laid paper, with William Bates' collector's mark recto (Lugt 2604), a skilfully repaired tear towards the upper sheet edge, a tiny filled-in loss towards the lower sheet edge, lined with 18th century fine laid paper with crowned initials GR watermark, sheet size 19.3 x 29.6 cm (7 5/8 x 11 5/8 ins), framed and glazed (35 x 44 cm)

Provenance: William Bates (1824-1884), English professor at Queen's College Birmingham, whose collection was sold at Sotheby's London, 19 January 1887 (Lugt 2604); Private collection, Warwickshire, England.

£700 - £1,000



14* Nixon (John, circa 1750–1818). Two Rustics at Astley's Amphitheatre, Lambeth, 1784, pen, ink and watercolour wash on laid paper, depicting a gentleman in a wig and bicorne hat leaning on a ledge, with a youth standing beside, initialled lower right and annotated by the artist 'Drawn at Astleys 1784', slightly dusty, sheet size 9.3 x 12.1 cm (3 5/8 x 4 3/4 ins), together with 3 other drawings by John Nixon, comprising head and shoulders portraits of: a portly gentleman; a woman in a mob cap inscribed 'Mrs Wilson Hostess of the Inn at Yarmouth: Isle Wight', initialled and dated 1788; and a gentleman in a wig seated beside a lady with curled hair, annotated 'Mr Precious', all mounted, matching frames, glazed (26.6 x 29.1 cm)

Provenance: Nixon Collection, The French Hospital of La Providence, Rochester, Kent.

John Nixon was an accomplished amateur caricaturist of Georgian life and friend of Thomas Rowlandson, who exhibited 39 works at the Royal Academy between 1781 and 1815. Astley's Ampitheatre is generally considered to be the first British circus. Opened by Philip Astley as a riding school in 1768, displays of horsemanship to the paying public were soon augmented by acrobatic displays, clown antics, theatrical and musical acts, and dramatic battle re-enactments.

(4) £300 - £400





Lot 15 Lot 16

15* Attributed to Herman Saftleven (Rotterdam 1609-1685 Utrecht). Landscape with figures and ruins on a promontory,

pen, black and grey ink and grey wash on laid paper, a few light surface marks, lower left corner verso inscribed in later pencil: Saftleven, possible ownership initials to lower right corner verso: L V F (?), sheet size 130 x 175 mm (5 x 6.9 ins), hinge-mounted in 20th century cream card window mount Born into a family of artists, Herman Saftleven established his studio in Utrecht in 1632. He became an extraordinarily productive painter, draughtsman and etcher. In the early 1650's Saftleven travelled along the Rhine and Moselle rivers, drawing a series of views of Rhine towns, from Arnhem and Cleves, to Bingen near Mainz. Once returned to his studio, he transformed these travel sketches into finished drawings and paintings. An alternative attribution might be Jan Siebrechts: a view of Besley near Chatsworth, Derbyshire (British Museum) has similarities to the present work.

16* Attributed to Louis Rolland Trinquesse (1746–1800). Bust Portrait of a lady in profile, reading, black chalk on laid paper watermarked Finde / Ibiohannoy / Dannonay /1771, some creasing and discolouration, a short tear at the left sheet edge, sheet size 37.8 x 24.5 cm (14 7/8 x 9 5/8 ins), mounted (61 x 45.5 cm)

After Anthony van Dyck (1599-1641). Madonna and Child with female saints, late 17th century, pen and brown ink on laid paper, some surface abrasion and pale dampstaining to left side, upper right area with two tears (one 7.5cm), small loss to upper edge, partially laid on thin board, sheet size 26.4 x 18.0cm (10 3/8 x 7 1/8 ins), board verso with old inscription in red crayon 'Van Dyck (17 S Flamand)', together with Italian School. Giardino a S:'to' Gio'vanni' Laterano, mid 18th century, black chalk on laid paper, numbered `42' to upper left corner, verso with ink manuscript title relating to a different drawing (no.43), some pale foxing, sheet size 14.9 x 21 cm (5 7/8 x 8 1/4 ins), window mounted, copy of ink manuscript title (for no.42) on separate loose piece of paper, framed and glazed (26.5 x 32.5cm), with other miscellaneous prints and drawings, mostly 19th and 20th century, including a black chalk drawing 'Rocks on the Isle of Wight coast' by Thomas Monro (1759-1833), framed and glazed; two English pen & ink figure studies, one in the manner of George Romney, with grey wash and remnant of red wax seal to lower left corner; a 20th century print of Putti from Pompeii, framed and glazed, etc. £200 - £300



Lot 17

£150 - £250



18* Circle of Giorgio Vasari (1511-1574). Battle scene with pikebearers, pen, brown ink and brown wash, inscribed verso 'Matteo Rosselli / Vasari for fresco / Pal Vecchio' in pencil, on laid paper backed with laid paper, a few losses to the paper not affecting the main body of the subject, a central vertical crease inherent to paper production, sheet size 24.5 x 27.3 cm (9 5/8 x 10 3/4 ins), framed and glazed (41.5 x 43.5 cm)

Provenance: Private collection, Warwickshire, England.

The present work may derive from Vasari's well-known frescoes of battle scenes in the Salone dei Cinquecento (or Hall of the 500) in the Palazzo Vecchio, Florence, executed in the 1560s.

(1) £300 - £500



19* Wille (Johann Georg, 1715–1808). Cottage Farmyard with a wellhead, barrels and ladder, red chalk on fine laid paper with partial watermark of an armorial surmounted by a crown, signed and dated J.G. Wille 1770 lower right, slightly unevenly trimmed at left, generally in good condition, a faint glue stain at the upper sheet edge and a short diagonal crease at the upper right corner, sheet size 18.2 x 21.7 cm (7.2 x 8.6 ins), window-mounted

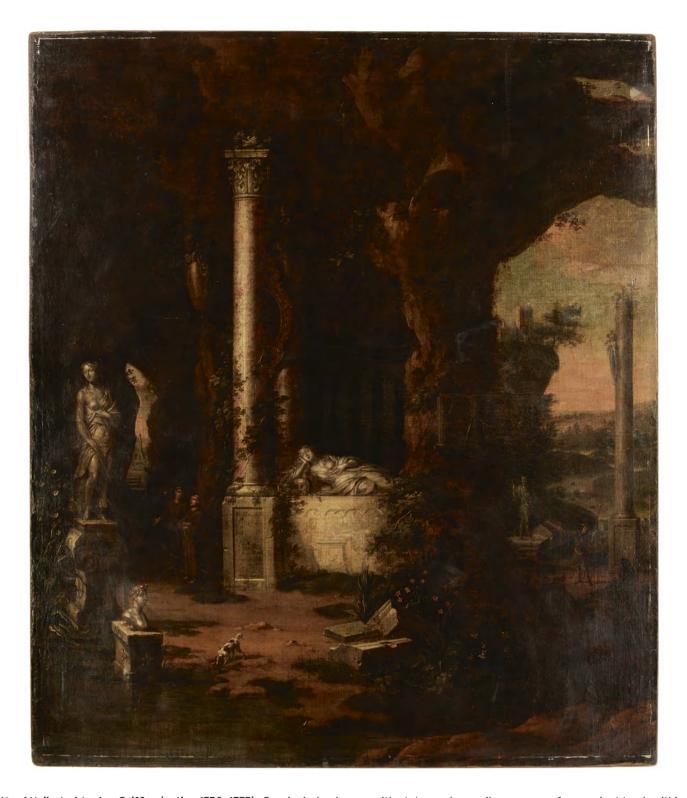
Provenance: Shaunagh Fitzgerald Ltd., Exhibition of Old Master Drawings at Baskett & Day, London, 17th -27th November, 1987, number 22; Private Collection, Herefordshire, UK.

Wille was born in Giessen in 1715, and died in Paris in 1808. He was primarily an etcher and engraver, and was commissioned to execute a series of engraved portraits of French kings by the publisher Odieuvre. Most of his drawings are landscapes, examples of which are at the British Museum (Landscape with Peasants quarrelling, accession number 1861,0209.178), and Metropolitan Museum of Art (Washerwomen in front of a Cottage, dated 1769, accession number 2006.491).

(1) £200 - £300



20* **Lombardy School.** Still life of flowers and a ruffed grouse, 17th century, oil on canvas, re-lined, old restoration, 68.5 x 89 cm (27 x 35 ins)
(1) £400 - £600



21* Attributed to Jan Griffier (active 1738-1773). Capriccio landscape with statuary, large oil on canvas of an ancient tomb within a cavernous grotto, with two Franciscan friars in discussion before a statue of Diana, centrally a stone statue of a reclining woman leaning upon a skull, with sculpted relief of smoking incense upon an altar, flanked by a tall corinthian column, a river landscape beyond with another column and a castle upon a cliff, 136 x 116.5 cm (53 1/2 x 45 7/8 ins), unframed

The classical grotto with statues, sarcophagi, and often an extensive landscape beyond was first established by Dutch Italianate artists from Utrecht, such as Cornelis Poelenburg, Carel Cornelis de Hooch, and Dirck van der Lisse amongst others, and was continued into the early 18th century by Jan Griffier. We are grateful to Johnny van Haeften and Charles Beddington for their assistance in the preparation of this catalogue description. (1)

£7,000 - £10,000

22* Manner of Benedetto da Maiano, 1442–1497). Madonna and Child with Saint John and cherubs, later polychrome painted plaster of paris relief in the style of Benedetto da Maiano, with integral fictive frame, restored and with some areas retouched, overall size 68.5 x 46.5 cm (27 x 18.25 ins)

£2,000 - £3,000

23* Circle of Pierfrancesco Mola (Coldrerio, near Lugano 1612-1666 Rome). The Rest on the Flight into Egypt, oil on canvas, framed 50.2 x 67.3 cm (19 3/4 x 26 1/2 ins) Provenance: Christie's, London, 19 March 2020, Chieveley House, Berkshire and Five Private Collections, lot 266; Estate of Michael Jaffé (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge.

A recent restoration of this painting removed old, matt and discoloured varnish, and a film of surface dirt, and showed that the figures of Mary and Joseph are a later addition, probably dating from the 18th or early 19th century. When varnish was removed from the figurative group, which remained dark and ill-defined in some areas, a Cupid-like figure started to emerge, followed by

a bare female leg. The painting was then x-rayed at the request of the current owner (illustrated here) revealing that the composition originally showed a reclining female nude as well as a garlanded Cupid figure, holding up a drape to reveal her beauty. The painting would therefore have originally represented Venus and Cupid in a pastoral landscape. Further restoration will most likely reveal the original composition more clearly, and redress the current imbalance of light and dark.

We are grateful to picture conservator Seonaid Wood for her conservation report. (1) £3,000 - £5,000



Lot 23 (detail)



Lot 22



Lot 23



24* After John Raphael Smith (1752-1812). Lady Elizabeth Compton, [1780 or later], pastel and chalk, depicting a half-length portrait of a young woman, her head tilted to the left, wearing a dress with large ribbon at breast, full sleeves, thin cape and pearls in her full, powdered hair, laid onto board, 61 x 46cm (24 x 18 1/8ins), hand written note on verso 'Lady Elizabeth Compton the original pastel by J.R. Smith', framed and glazed (71 x 56cm)

The present work appears to be an early copy in pastel after the mezzotint by John Raphael Smith published in 1780, itself based on the original portrait by William Matthew Peters. Lady Elizabeth Compton (1760-1835) married Lord Augustus Henry Cavendish, the 4th Duke of Devonshire (later the Earl of Burlington), in 1782. Through her marriage she was later known as Lady Elizabeth Cavendish, Countess of Burlington. (1)

£200 - £300









Lot 25

OLD MASTER PRINTS

25* Aldegrever (Heinrich, circa 1502 - 1555/61). The Fight with the Nemean Lion, 1550, engraving on laid paper, a good impression, trimmed to the subject (just within at right), a few small brown stains, together with plates 3 and 10 from The Large Wedding Dancers (1538), engravings on laid paper, plate 10 a fine, clear impression, trimmed on the platemark, plate 3 a good but later impression, with a thread margin at left and top, otherwise trimmed on the platemark, plus The Robbers Attacking, and The Good Samaritan putting the Traveller on his Donkey (plates 1 and 3 from The Good Samaritan series, 1554), engravings on laid paper, each trimmed to the subject, retaining the text beneath, and The Story of Lot, 1555, the set of four, on laid paper, very good to late impressions, plates 1 and 3 with one or two thread margins, the rest trimmed to the subject, plus other similar engravings on laid paper: The Annunciation, 1553, a fairly good impression, trimmed to the subject, The Temptation of Adam and Eve, 1540, a slightly later impression, trimmed on the borderline, Envy (from The Virtues and Vices), 1552, a late impression, with thread margins or trimmed on the platemark, The Rape of a Woman by a Satyr, 1553, on laid paper with a double headed Eagle and Shield watermark, a later impression, with margins, a further late impression of Hollstein 14, stained, a short tear tear upper right, a copy 'a' of Hollstein 32, generally in good condition, minor defects, largest sheet 15.5 x 11 cm (6 1/8 x 4 3/8 ins), smallest sheet 8.8 x 6.4 cm (3 1/2 x 1/2 ins)

Provenance: The Temptation of Adam and Eve: Georg Hamminger, his stamp verso (Lugt 1159); Lot and his Daughters, plate IV: Graphische Sammlung, Munich, their stamp verso (Lugt 2397).

Literature: Hollstein 3 (The Temptation of Adam and Eve), 14-17 (The Story of Lot), 38 (The Annunciation), 67 (The Rape of a Woman by a Satyr), 84 (The Fight with the Nemean Lion), 162 and 169 (The Large Wedding Dancers), 40, 42 (The Good Samaritan), 125 (Envy), and copy 'a' of Hollstein 32.

£700 - £1.000

26* Andreani (Andrea, 1558/59-1629). The Triumphs of Caesar: Plate IX (after Andrea Mantegna), 1599, chiaroscuro woodcut on laid paper, printed in dark brown, grey and three shades of ochre, a good impression, printing with gaufrage recto and verso, with margins on three sides, generally in good condition, backed, one or two short tears at the sheet edges and a small loss at the right sheet edge, a central horizontal fold, sheet size 39 x 38 cm (15 3/8 x 15 ins), framed (65 x 62 cm)

Literature: Bartsch XII.101.11[4]; See *The Chiaroscuro Woodcut in Renaissance Italy*, edited by Naoko Takaharake, 108.

Andreani published this suite of prints to reproduce the nine canvases of the Triumphs of Caesar by Andrea Mantegna, made for the Gonzaga ducal palace in Mantua between 1484 and 1492, now residing in Hampton Court. The set, his last large-scale publication, took four years to complete and was the first to depict a painted cycle in its entirety. According to the dedication page, Andreani worked after drawings prepared by the Mantuan painter Bernardo Malpizzi. Each of the nine scenes, including the present woodcut, were printed with four blocks; the key block for outlines and separately carved blocks to apply the different shades of colour.

(1) £500 - £800





27* Andreani (Andrea, 1558/59-1629). The Triumph of Caesar: Plate IV (after Andrea Mantegna), 1599, chiaroscuro woodcut on laid paper, printed in dark brown, grey, and three shades of ochre, a good, clear impression, printing with gaufrage verso, trimmed to the borderline, generally in good condition, a small plugged hole at the left sheet corner and to the right of the central urn, a small loss at the lower sheet edge, touched in with pen and ink, a short tear at the right sheet edge, a central vertical fold mainly visible verso, a further diagonal fold, sheet size 37 x 37cm (14 1/2x 14 1/2 ins), framed (65 x 62 cm)

Literature: Bartsch XII.101.11[4]; See *The Chiaroscuro Woodcut in Renaissance Italy*, edited by Naoko Takaharake, 108.

£500 - £800



Lot 28

28* Audenaerde (Robert van, 1663-1743). The Triumphs of Caesar (after Andrea Mantegna), 1692 [but later], copper engraving after Andrea Mantegna, on 9 conjoined sheets of heavy wove paper, printed in dark brown, probably late 19th or early 20th century printing, after the original series published by Domenico de Rossi in Rome in 1692, plate size 39.5 x 378 cm overall (15.5 x 148 ins), with good blank margins

A late reissue of the series of engravings by Van Audenaerde after Mantegna's Triumphs of Caesar, at Hampton Court, first published in 1692, here without the unnumbered frontispiece or title page bearing the title C. Iulii Caesaris Dictatoris Triumphi, the other 9 sheets numbered 1-9.

(1) £200 - £300

29* Bagford (John, 1650-1716). Seven letters (N, O, P and Q on one sheet, X and V on another, and Z on a third sheet), after the 1464 Alphabet, probably early 18th century, woodcuts printed from seven blocks on cream laid paper, good impressions though somewhat uneven, a few minor foxmarks, generally in very good condition, largest image 218 x 172 mm, sheet size 232 x 187 mm and smaller John Bagford, a shoemaker by trade, but a collector by instinct, issued proposals in 1707 for the publication of a history of printing. These woodcuts were probably executed at around this time, by or for Bagford, and are copies of the very rare 1464 woodcut alphabet (see British Museum accession number B,10.1-23). It seems that the copies offered here were cut on seven blocks, the first five with 4 letters each, arranged as two rows of two letters, block six with just two letters in one row (X and Y) and the seventh block with just one letter (Z). One of the woodblocks, for the letters K and I, survives in the British Museum (B, 11.1), probably from Bagford's collection. £200 - £300

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Lot 30

30* Barbault (Jean, 1718-1762). Vue des restes du Château de l'Eau Marcia, & Fragments Antiques (from Les Plus Beaux Monuments de Rome Ancienne), 1761, two etchings printed on one sheet of laid paper with a double encircled fleur de lys watermark, by Domenico Montagu after Barbault, very good, atmospheric impressions, published by Bouchard and Gravier, with margins, in very good condition, a tiny brown spot at the upper right sheet corner, plate size respectively 26.2 x 26.3 cm (10 1/4 x 10 3/8 ins) and 8.8 x 16.5 cm (3 1/2 x 6 1/2 ins), sheet size 49.6 x 35.2 cm (19 1/2 x 13 7/8 ins), framed (59 x 47 cm), together with Cock (Hieronymous, circa 1510-1570). Colossaei Roi Prospectus 3 (Third View of the Roman Coliseum), circa 1550, etching on fine laid paper with a high crown watermark, published Antwerp/Rome, with narrow margins, a central vertical crease, split at the top and skilfully repaired, three corner tips lost and a further small loss in the lower margin, a few small areas of paper thinning in the margins, a short tear at the upper sheet edge and a perforation towards the right edge of subject, framed (43 x 52.5 cm), plus Bellicard (Jerome Charles, 1745-1780). Sepolcro di un Soldato, detto volgarmente di Nerone (from Vues de Rome), 1750, etching on laid paper, in very good condition, plate size 12.8 x 17.5 cm (5 1/8 x 6 7/8 ins), sheet size 18 x 22.5 cm (7 1/8 x 8 7/8 ins), framed (29 x 33 cm); and Van Laer (Pieter, 1599-circa 1642). Dedicatory Plate from Various Animals, 1636, etching on laid paper with fool's cap watermark, the first state before the number, thread margin at top and bottom, otherwise trimmed on the platemark, in good condition, sheet 12.8 x 17.8 cm (5 x 7 ins), framed (27 x 32 cm)

(4) £300 - £500

31* Bega (Cornelis Pietersz., circa 1631–1664), The Inn, 1631–1654, etching on fine laid paper, a fine, black impression of the first state (of three), printing with rich contrasts, trimmed to the subject, in good condition, sheet size 22.5 x 17.2 cm (8 7/8 x 6 3/4 ins), together with The Assembly at the Inn, mid 17th century etching on laid paper, a very good impression, with a thread margin on the right, otherwise trimmed on the platemark, in good condition, sheet size 7.7 x 6.2 cm (3 x 2 3/8 ins), plus Kobell (Ferdinand, 1740–1799). Two men hunched over a bench, 1771, etching on laid paper, with small margins, in good condition, plate size 10.4 x 8.7 cm (4 1/8 x 3 3/8 ins), sheet size 11.5 x 9.8 cm (4 1/2 x 3 7/8 ins)

Provenance: Cornelis Bega, *The Assembly at the Inn* inscribed and dated verso in pen and brown ink, 'J(?) an Wusin 1844' (not in Lugt).

Literature: Hollstein 35 (Bega, *The Inn*) and 23 (*The Assembly at the Inn*). (3) £400 - £600

32* Bibiena (Giuseppe Galli, 1696-1757). Four etched plates from Architetture e Prospettive, Augsburg [1740-44], 4 etchings with engraving on laid paper by Johann Andreas Pfeffel (3) and Lorenzo Zucchi (1) from Bibiena's Architetture e Prospettive, a few marks and minor stains to lower right corners, plate size 32 x 47 cm (12.5 x 18.5 ins) and similar, with margins, modern matching black frames, glazed (unexamined out of frames)

Fowler, Architectural Collection (1961), 136. The complete work contains 50 engraved plates of theatrical scenes and related architectural inventions.

(4) £300 - £400





Lot 31 Lot 32





33* Bloteling (Abraham, 1640-1690). Self Portrait of Anne Killigrew, circa 1680's, mezzotint by Bloteling after Anne Killigrew (1660-1685), a very good, rich impression of the second (final) state, printing with effective contrasts, on fine laid paper with a partially visible letters watermark, with margins, a short repaired tear and a short tear at the lower sheet edge, a nick and and the extreme corner tip lower right lost, otherwise generallly in good condition, plate size 26.1 x 18.5 cm (10 1/4 x 7 1/4 ins), sheet size 32 x 22 cm (12 1/2 x 8 5/8 ins), together with Head of a bearded beggar in profile, facing right, etching after Sir Anthony van Dyck (1599-1641), a very good, clear impression, presumably on laid paper, with a narrow margin at bottom, otherwise retaining a blank fillet of paper around the borderline, laid down on card, a small hole at the upper sheet edge, sheet size 27.2 x 20.8 cm (10 3/4 x 8 1/8 ins)

Provenance: Christopher Mendez, London.

Hollstein 176 (Self Portrait of Anne Killigrew). Anne Killigrew (1660–1685) was an English poet and painter, extolled by contemporaries as 'A Grace for beauty, and a Muse for wit.' Killigrew's poems were circulated in manuscript and published posthumously in 1686 after she died from smallpox at the age of just 25.

£200 - £300

Buffagnotti (Carlo Antonio, 1660-circa 1715). Four etched plates of stage designs (including three for the spectacle entitled Endimione) after Ferdinando Galli Bibiena, circa 1699-1710, four etchings, fine, vibrant impressions with an indistinct, circular watermark, with margins (the first two plates trimmed on the platemark at left), all generally in very good condition, a few minor printer's creases inherent to production, the first plate with a small stain in the lower margin and small wormhole with associated staining at right, the second plate with the lower right corner tip lost, plate size 24.8 x 25.2 cm (9 3/4 x 10 ins), sheet size 33 x 26.5 cm (13 x 10 3/8 ins); plate size 25.2 x 25.6 cm (10 x 10 1/8 ins), sheet size 33 x 31.3 cm (13 x 12 1/4 ins); plate size 26.2 x 26.3 cm (10 1/4 x 10 3/8 ins), sheet size 33 x 28.2 cm (13 x 11 1/8 ins); and plate size 25 x 18.3 cm (9 7/8 x 7 1/4 ins), sheet size 33 x 20.9 cm (13 x 8 1/4 ins) respectively From the series Varie opere di Prospettiua inventate da Ferdinando Galli d:o il Bibiena Bolognese Pittore..., a collection of plates documenting Ferdinando Galli Bibiena's early activity as a designer of theatrical scenery and ephemeral architecture, assembled by Pietro Giovanni Abbati (active 1683-1745), a pupil of Ferdinando Bibiena, in collaboration with Carlo Antonio Buffagnotti, a printmaker from Bologna. First issued by Giacomo Camillo Mercati, the prints were reissued by Giacomo Pelegrino Longhi around 1717-1719, when the number of plates was augmented from 60 to 71 with the addition of eleven plates depicting set designs for two spectacles performed in Turin in 1699, Esione and Endimione (as here), designed by Bibiena and executed by Abbati. The plates depict Diana's Palace with fountains and plane trees (Act I Scene I); Silvano's shack with Love in a cage (Act III, Scene I); Diana's Temple (Act III, Scene III) and Design for a Stage Set. £400 - £600 (4)

35* Businck (Ludolph, circa 1590-1669). Saint Simon (from the series Christ and the Apostles), 1623-29, chiaroscuro woodcut after Georges Lallemand (circa 1575-1636), printed from four blocks, black, olive-green, and yellow ochre, a very good, rich impression on laid paper, together with Da Trento (Antonio, circa 1508-circa 1560). The Holy Family with two saints (after Parmigianino), chiaroscuro woodcut printed in black and olive-green, a very good, rich impression on laid paper, plus Zanetti (Antonio Maria, 1680-1757). The Shepherd (after Parmigianino), 1722, chiaroscuro woodcut printed from three blocks, in pink, dark blue and light blue, a very good impression on laid paper, on a paper support with painted decorative border, and five etchings with woodblock printing from the Recueil Crozat, 1729-1764: four by the Comte de Caylus and Nicolas Le Sueur, after Polidoro da Caravaggio (La Messe), Baldassare Peruzzi (A Shepherd leading a Lion), Pietro de Pietri (La Sainte Vierge





accompagnée de plusieurs saints), Federico Zuccari (L'Empereur Henry IV aux pieds du Pape Gregoire VII), all very good, rich impressions on laid paper, and one by Charles Nicolas Cochin after Raphael (Hercule Gaulois, ou L'Eloquence), all etchings with tone block on laid paper, largest sheet size 45 x 22.8 cm (17 3/4 x 8 7/8 ins), smallest sheet size 17.2 x 11.5 cm (6 3/4 x 4 1/2 ins)

Provenance: Busïnck: Friedrich August II, King of Saxony (1797–1854), Dresden, his stamp recto (Lugt 971); probably his posthumous sale, C.G. Boerner, Leipzig, 7-9 May 1928, presumably lot 1551 (with other prints); Caylus and Le Sueur after Polidoro da Caravaggio: Royal Arms of England stamp, verso. Literature: Hollstein 16 (Busïnck after Lallemand); Le Blanc 144, Bartsch 22 (Zanetti after Parmigianino); Le Blanc 305, Bartsch 24 (Anonymous after Parmigianino).

£300 - £500









Callot (Jacques, 1592-1635). Les Petites Misères de la Guerre, 1636, the full set of seven etchings (frontispiece by Abraham Bosse, Le Campement, L'Attaque sur la Route, La Devastation d'un Monastère, Pillage et Incendie d'un Village, La Revanche des Paysans, and L'Hôpital), frontispiece only state, the rest second (final) states, with the plate numbers and Israel's address, very good impressions on laid paper, printing with clarity and nuance, the title and plates 2,3 and 4 with a partial, circular watermark, with wide margins, generally in good condition, plate 2 with a couple of small losses at the left sheet edge, some foxing, occasional short creases at the sheet corners, stitch marks at the left sheet edges (inherent to production)

Literature: Lieure 1333-1338 for the six plates by Callot. See also lot 40.

(7)

£400 - £600



37* Callot (Jacques, 1592-1635). Combat d'Avigliano (or the Combat de Veillane), circa 1630-31, etching on fine laid paper with watermark of a necklace with the Cross of Malta (Lieure 61) and countermark initials BC (similar to Lieure 59), a brilliant impression of this rare, monumental etching, printing with great contrasts and clarity, with small margins, in well preserved condition, plate size 35.2 x 52.8 cm (13 7/8 x 20 3/4 ins), sheet size 36.8 x 54 cm (14 1/2 x 21 1/4 ins)
Literature: Lieure 663.

£400 - £600



38* Callot (Jacques, 1592-1635). La Carrière de Nancy (also known as Rue Neuve de Nancy), circa 1630, etching on laid paper, a fine, atmospheric impression of the first state (of two), before Israël Silvestre's address, with thread margin or trimmed on the platemark at bottom, otherwise trimmed to the borderline, laid down at the sheet edges to a paper support, a small defect at upper left corner, a small repaired area at upper centre (generally in good condition), sheet size 16.6 x 51 cm (6 1/2 x 20 ins), together with Le Parterre de Nancy (Jardin de Nancy), circa 1630, etching, a delicate impression of the second (final) state, with Israël Silvestre's address, with wide margns, laid down at the sheet edges to a paper support, in good condition, plate size 26 x 39 cm (10 1/4 x 15 3/8 ins), sheet size 31 x 44.2 cm (12 1/8 x 17 3/8 ins) Literature: Lieure 589 and 566 respectively.

£400 - £600



39* Callot (Jacques, 1592-1635). Le Défilé à Pied, & Le Combat (from Le Combat à la Barrière), 1627, etchings on laid paper with watermark of a lion with a star (Lieure 39), both fine, rich impressions, Le Défilé à Pied the first state of two, with the faulty biting in the curtain at right, Le Combat only state, Le Défilé à Pied with a small margin at top, otherwise trimmed on the platemark, in good condition, a small area of minor thinning and a couple of nicks at the upper sheet edge, Le Combat with a thread margin at top, otherwise trimmed on the platemark, thinning at the upper sheet corners, the extreme right corner tip lost, sheet sizes 15.5 x 24.5 cm (6 1/8 x 9 5/8 ins) and 15.1 x 24.2 (6 x 9 1/2 ins) respectively Literature: Lieure 583 and 584.

(2) £200 - £300



40* Callot (Jacques, 1592-1635). Les Petites Misères de la Guerre, faict par Jacques Callot. Et mise en lumière par Israel Henriet, Paris: Israel Henriet, 1636, set of seven etchings on laid paper, consisting of title by Abraham Bosse, and six etchings by Callot, the second (final) state, with the address of Israel added, each trimmed close to plate margin, sheet size 60 x 122 mm (2.4 x 4.75 ins), mounted together on one sheet

Lieure 1333–1338, ii/ii. The series of 6 plates etched by Jacques Callot around 1632, which were published shortly after his death by Israel Henriet, with added title etched by Abraham Bosse.

(1) £300 - £500



41* Callot (Jacques, 1592-1635). Le Martyre de St. Sébastien, circa 1631-33, etching on laid paper, a fine, rich impression of the first state (of two), printing with dramatic contrasts, before Israël Silvestre's address, trimmed to the subject, in good condition, two vertical printer's creases (inherent to production), a very faint area of discolouration upper right, laid to the support sheet at the upper and lower sheet edges, sheet size 16.2 x 32.5 cm (6 3/8 x 12 3/4 ins) Literature: Lieure 670.



42* Callot (Jacques, 1592-1635). Les Supplices, circa 1629, etching on laid paper, the sixth state (of eight), showing traces of Israël Silvestre's effaced address, trimmed to the borderline and retaining the legend in the lower margin, in good condition, the upper left corner tip thinned and a nick at the upper right corner tip, sheet size 11.6 x 22 cm (4 1/2 x 8 5/8 ins), together with Le Feu d'Artifice sur l'Arno, & Le Marché de la Place de l'Annonciade (from Les Caprices), circa 1617-20, etchings, both very good, impressions of the first state (of two), both from the Nancy set (Lieure Series B), the former with small margins, the latter with thread margins, in good condition, laid to a support sheet at left and right, the former plate size 5.7 x 8.2 cm (2 1/4 x 3 1/4 ins), sheet size 5.5 x 8 cm (2 1/8 x 3 ins), sheet size 5.5 x 8 cm (2 1/8 x 3 1/4 ins), and a later copy of Le Crucifiement from La Grande Passion

Literature: Lieure 1402 (Les Supplices); 471 and 472 (Le Marché de la Place de l'Annonciade à Florence & Le Feu d'Artifice sur l'Arno).

£300 - £400

(4)





43* Callot (Jacques, 1592-1635). Frontispiece, & Le Mendiant à la Jambe de Bois (from Les Gueux), circa 1623, etchings, strong, black impressions of the first states (of two), together with La Noblesse de Lorraine, 1620-23, six etchings, fine, strong impressions (Lieure 551, the first state of two, the rest only states), plus Le Bossu à la Canne, & Le Joueur de Cornemuse (from Varie Figure Gobbi), 1616-1622, very good impressions, Le Bossu second (final) state, Le Joueur de Cornemuse first state (of two), both trimmed to the subject, largest sheet 14.3 x 9.2 cm (5 5/8 x 3 5/8 ins), smallest sheet 6.6 x 7.7 cm (2 5/8 x 3 ins), together with 18th century copies of Les Gobbis (16 plates on 3 sheets, cf. Lieure 279, 407, 409, 411-414, 416, 417, 419), three further copies of Lieure 479, and two in reverse after Lieure 387 and 401 (in total 6 etched copies)

Literature: Lieure 479 and 493 (Les Gueux); 549, 550, 551, 553, 554, 556 (La Noblesse de Lorraine); 409, 424 (Varie Figure Gobbi).

(16) £200 - £300



44* Callot (Jacques, 1592-1635). Vue du Louvre (from Les Deux Grandes Vues de Paris), circa 1630, etching on laid paper, a good impression of the fifth (final) state, with re-touching and the grainy printing behind the highest tower of the Palais Bourbon at right, as published in L'Artiste, with wide margins, in good condition, laid down at the sheet edges to a paper support, a few pale foxmarks, plate size 16.2 x 34.2 cm (6 3/8 x 13 3/8 ins), sheet size 31 x 45.2 cm (12 1/4 x 17 3/4 ins), together with copies of Vue du Louvre and Vue du Pont Neuf by Bonnart, each entitled 'Veuë Ancienne de Paris', on laid paper, trimmed to the subject, laid down on paper supports, sheet size 16 x 32 cm (6 1/4 x 12 1/2 ins) or similar

Literature: Lieure 667 (Vue du Louvre).

3) £200 - £300

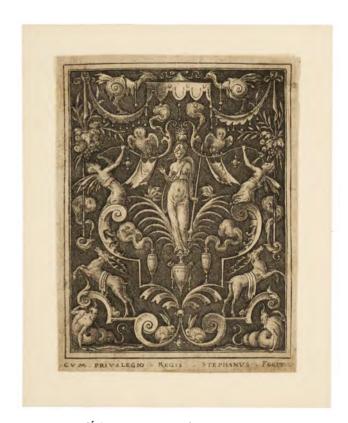
45* **De Bry (Theodore, 1561-1623).** The Triumph of Death, circa 1580-1600, engraving after Hans Sebald Beham (1500-1550), a very good impression on laid paper with an eagle watermark, with narrow to thread margins, in good condition apart from a small perforation to the right of the camel, together with three tazza designs by De Bry: Pride and Folly; A Bust Portrait of William I of Orange, and A Bust Portrait of the Duke of Alba, engravings, circa 1588, from the set of four, good impressions on laid paper, in very good condition, Pride and Folly with a tiny faint stain towards the upper edge, The Duke of Alba with a couple of printer's creases at the upper right corner (inherent to production), plate diameter 12 cm (4 3/4 ins.), sheet sizes averaging 13.4 x 13.2 cm (5 1/8 x 5 1/8 ins)

Literature: Hollstein 28 (*The Triumph of Death*); Hollstein 180 (*Pride and Folly*). Bry's miniscule engraved frieze, *The Triumph of Death*, shows the large baggage trains that would have followed Landsknecht companies on their campaigns. The artist records every detail, including the soldiers' flamboyant garb, their wives and other camp followers, as well as Turkish prisoners and their camel. Three figures of Death bring up the rear, one upon a pale, haggard horse, the other two bearing scythes.

£300 - £500



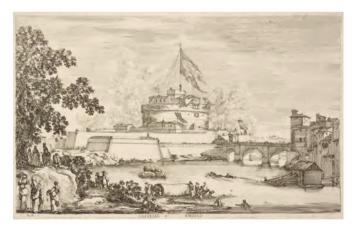
Lot 45



46* Delaune (Étienne, 1518-1595). Two Grotesques: Venus and Cupid, and Minerva, two engravings from the set of six, circa 1565, very good to good impressions of these rare prints, on laid paper, Minerva retaining a fillet of blank paper outside the outer borderline, Venus retaining a fillet of blank paper outside the outer borderline at bottom, otherwise trimmed slightly unevenly to the inner borderline, in good condition, Venus with a couple of areas of paper thinning, sheet size 7.3 x 5.6 cm (2 7/8 x 2 1/4 ins), and 7.1 x 5.2 cm. (2 3/4 x 2 ins) respectively

Literature: Robert-Dusmesnil 417 and cf. 422-427.

£200 - £300



47* Della Bella (Stefano, 1610-1664). Castel Sant'Angelo, Rome, 1634, etching on laid paper, bears watermark (indistinct), a good impression, narrow margins, early ownership name in brown ink to verso 'Gallents'? (possibly later 17th or early 18th century), plate size 211 x 343 mm (8.25 x 13.5 ins), sheet size 217 x 345 mm (8.5 x 13.6 ins), mounted

Literature: De Vesme/Massar 818.

(1) £300 - £500



48* Della Bella (Stefano, 1610-1664). The Procession of the Holy Sacrament, 1648, etching on laid paper, a fine impression, with a thread margin at bottom, otherwise trimmed to the borderline, in good condition, sheet size 33 x 47.5 cm (13 x 18 5/8ins), sheet edges laid to the support sheet (34.5 x 49.5 cm), together with Campo Vaccino (Plate II from Paysages et Ruines de Rome), 1656, etching on laid paper, a very good impression, some thinning to edges, sheet size 14.1 x 14 cm (5 5/8 x 5 1/2 ins) plus Collignon (Francois, circa 1610-1687). Landscape with a monastery on a rocky island, & A Hunt, 2 etchings, both approximately 8.1 x 15.8 cm (3 1/4 x 6 1/4 ins) Literature: De Vesme/Massar 62.73 and 127.820 respectively. (4)

£200 - £300



49* Dente (Marco, active 1515-1527). Venus pulling a Thorn from her Foot, circa 1515-1527, engraving on laid paper with an Encircled Anchor watermark, a very good, black impression, retaining a fillet of blank paper outside the borderline, in good condition, pin holes at the sheet corners, a pen and ink number lower left, sheet size 26.4 x 17.5 cm (10 3/8 x 6 7/8 ins), together with Raimondi (Marcantonio, circa 1480-1527). The Singers, early 16th century, engraving on laid paper, a very good impression, retaining a fillet of paper outside the borderline, a small brown stain in the blank area at right, sheet size 18.8 x 11.5 cm (7 3/8 x 4 1/2 ins) Literature: Bartsch 321; Le Blanc II.111.18 (Marco Dente); Bartsch 468

(Marcantonio Raimondi).



Duck (Jacob, 1600-1667). River Landscape with Horseman, circa 1650, etching on fine laid paper with a Pro Patria watermark, a very good impression, printing with contrasts and clarity, trimmed on the platemark on three sides, just within at top, in good condition, sheet size 17.7 x 23.2 cm (7 x 9 1/8 ins), together with Van Dyck (Anthony, 1599-1641). Jan de Wael (from the Iconography), circa 1626-1641, etching with engraving on laid paper, a good impression of the fifth state (of six), with small margins, in good condition, plus Boel (Quirin, 1620-1668). Peasant with a fur cap drinking wine (after David Teniers), circa 1670, etching on laid paper, with narrow margins, in good condition, remnants of an old mount at the reverse sheet corners, and two others: Peasant in a high fur cap, smoking, after David Teniers (slight discolouration), and a later copy of Group of Three Trees, by Isaacks van Ruisdael (1599-1677), etching on wove paper, largest sheet size 27.3 x 19.8 cm (10 3/4 x 7 3/4 ins), smallest sheet size 12 x 10 cm. (4 3/4 x 4 ins) Literature: Hollstein 8 (Jacob Duck); New Hollstein 15 (Van Dyck). (5) £200 - £300

51* Jackson (John Baptist, 1701-circa 1780). Melchisedek meeting and blessing Abraham, after the victory over the Kings, after Giovanni dal Ponte, circa 1741, chiaroscuro woodcut, printed in dark brown, light brown, pale yellow and black on laid paper, from the published volume of 24 large chiaroscuro woodcuts entitled Titiani Vecelli, Pauli Caliarii, Jacobi Robusti, et Jacobi de Ponte, Opera Selectiora... ligno coelata, et coloribus adumbrata, Venice, 1745, a good, strong impression, a few short closed tears to margins, with old paper restoration to verso, light soiling to sheet edges, inscribed in ink in an early French hand 'Abraham rencontre Melchisedech, gravure en bois par J.B. Jackson et impm. en clairobscur, d'après P. Veronese' to the edge of the lower blank margin, sheet image size 575 x 380 mm (22.7 x 15 ins), sheet size 635 x 445 mm (25 x 17.5 ins), framed and glazed (1) £100 - £150

52* Kauffman (Angelika, 1741-1807). Young Man Musing, 1762, etching on laid paper with narrow margins, a fine, bright impression, plate size 12.7 x 9.5 cm (5 x 3 3/4 ins), sheet size 13.5 x 10.3 cm (5 1/4 x 4 1/8 ins), in very good condition, a few pale scattered foxmarks in the left of subject and left margin, framed (32 x 26.5 cm) Literature: Andresen 21. (1)



Lot 51



Lot 52



53* Leoni, Ottavio Maria (II Padovano) (1578-1630), Self Portrait as the Knight of Malta, bust-length in a Twelve Sided Frame, engraving and etching, 1625, a fine, rich impression printing with clarity, though printing faintly in places on the feigned frame, on firm laid paper, trimmed to the borderline, in very good condition, minor traces of paper mounting at the right sheet edge verso, 14.2 x 11.2 cm (5 5/8 x 4 3/8 ins) together with four other portraits of artists from the same series, 1625, very good to good impressions on laid paper: Guercino (Giovanni Francesco Barbieri), 1623, with narrow margins; Cesare d'Arpino, 1621 (trimmed to the borderline); Christoforo Roncalli, called Pomerancio, 1623 (two impressions, one with narrow margins and one trimmed to the borderline), all in very good condition, largest sheet 14.8 x 11.7 cm (5 7/8 x 4 5/8 ins), unframed Offered at Bonham's, London, 29 November 2011, lot 17 Literature: Bartsch, XVII. 9, 18, 23, 35 (2).

Lot 54

54* Leyden (Lucas van, 1494–1533), Ecce Homo, engraving, 1510, on laid paper, a late impression, with thread margins or trimmed on the platemark, generally in good condition, partially laid to the support sheet, a nick at the lower sheet edge, pale staining upper right, minor surface dirt, sheet 28.8 x 45.2 cm. (11 1/4 x 17 3/4 ins), together with Jan Georg van Vliet (circa 1610–1668) after Rembrandt (1606–1669), one plate from the set of ten Beggars by Rembrandt, etching, on laid paper, a very good, clear and black impression, with a partial thread margin at bottom, otherwise trimmed on the platemark; together with Françoise Vivares (1709–1780) after Rembrandt, two etchings after Rembrandt's Beggars, on laid paper, with narrow margins and laid to support sheets at top and bottom, sheet 9.2 x 6.8 cm (3 5/8 x 2 5/8 ins) and smaller Literature: New Hollstein 71 (Van Leyden); See Hollstein 73–82 for Van Vliet. (4)





55* Leyden (Lucas van, 1494-1533). Two plates from The Passion: Christ before Annas and The Flagellation, engravings, 1521, on laid paper, good, clear impressions of the first states (of three), the former trimmed to the subject at left and right, fractionally within at top and bottom, the latter with a large, Armorial (?) watermark, trimmed to the borderline, in good condition, the left corner tip reattached, some minor paper crinkling (mainly verso) due to removal of adhesive, both with a short printer's (?) crease at the upper sheet edge; together with Esther before Ahasuerus, engraving, 1518, a later, delicate impression of the third (final) state, with a Shield with Basel Crozier watermark, trimmed on the borderline, in very good condition, together with The Virgin and Child in a Niche, engraving, circa 1518, New Hollstein's later (B) impression, with thread margins or trimmed on the platemark, in good condition; and St. Luke, engraving, circa 1518, on laid paper, a clear, delicate but slightly later impression, with thread margins, in good condition; largest sheet 27.3 x 22.3 cm (10 3/4 x 8 3/4 ins), smallest sheet 11.2 x 7.6 cm (4 3/8 x 3 ins)

Literature: New Hollstein 31 (Esther before Ahasuerus); 46 and 48 (Christ before Annas, & The Flagellation); 81 (The Virgin and Child in a Niche) and 102 (St. Luke).

(5) £400 - £600



56* Master of the Die (circa 1512-1570 1532-1550). The Story of Cupid and Psyche, after Raphael, [Rome, circa 1530-60], complete set of 32 engravings on heavy laid paper, numbered 1 to 32 to lower left, each with the publisher's name Antonio Salamanca of Rome: 'Ant. Sal. exc.', 8 lines of verse in Italian to lower margin of each plate, most with thread margins or trimmed to platemark, each approximately 203 x 237 mm, or slightly smaller, inlaid to 19th century large wove paper album sheets, bound into an album of half vellum over marbled boards, with later gilt lettered cloth title label to upper cover, a little rubbed, oblong folio (295 x 425 mm) Bartsch 39-71. Third state, after the addition of the publisher's name, Antonio Salamanca (1478-1562).

The original designs are traditionally attributed to Raphael, and were engraved by the "maestro del dado," or Master of the Die. Bartsch notes that "his quality of engraving comes very close to that of Marc Antonio Raimondi whose disciple he would appear to have been. In the suite illustrating the fable of Cupid and Psyche there are many engravings which equal in quality the works of that excellent engraver" (vol. XV, p. 182). Both Veneziano and the Master of the Die worked with Raphael designs frequently and despite the attributions sometimes to Michiel Coxie, an Italian origin seems more likely. These engravings served as models for illustrators of Apuleius throughout the sixteenth century. The Italian paraphrase accompanying the plates is taken from the translation of Apuleius' works published by Boiardo in 1516.

57* Ostade (Adriaen Jansz. van, 1610–1685). The Cobbler, 1671, etching on laid paper with an indistinct watermark, a very good impression of the eighth state of ten (or later), after the trees to the right were altered to vines, with narrow margins, a small area of tape staining towards the upper sheet edge, together with The Singers, 1667, etching on laid paper, a very good, black impression of the fourth state (of seven), retaining a fillet of blank paper around the subject and the artist's etched signature, in good condition, plus The Barn, 1647, etching on fibrous wove paper, a good impression of the the tenth (final) state, trimmed on the platemark, in good condition, and Bust of a Laughing Peasant, etching, a late impression, trimmed on the platemark; plus two etchings in reverse after van Ostade (cf. Hollstein, Godefroy 31 and 47), largest sheet size 24.3 x 19.2 cm (9 5/8 x 7 1/2 ins), smallest sheet size 7.3 x 6 cm

(6) £400 - £600



Lot 57



Lot 58

58* Ostade (Adriaen Jansz. van, 1610-1685). The Quacksalver, 1648, etching on laid paper, a fine, delicate impression of the ninth (final) state, with narrow margins, in good condition, plate 14.7 x 12.5 cm (5 3/4 x 5 ins), sheet 15.3 x 12.7 cm. (6 x 5 ins), together with The Concert, circa 1653, etching on laid paper, a good impression, presumably after the sixth state and before the tenth state with the horizontal lines below the elbow of the seated man, with a thread margin at top and bottom, retaining a blank fillet of paper outside the border line at left and right, together with The Pigkillers, circa 1652, etching on laid paper, a good impression of the eighth (final) state, trimmed on or within the platemark; together with The Smoker and the Drinker, 1650, etching on laid paper, a later impression, with margins, together with The Hunchbacked Fiddler, 1654, etching on laid paper, a later impression; and a copy in reverse of The Family by van Ostade (cf. Hollstein, Godefroy 46), largest sheet 17.5 x 15.2 cm (6 7/8 x 6 ins), smallest 10.2 x 8.2 cm (4 x 3 1/4 ins)

Literature: Hollstein, Godefroy 43 (*The Quacksalver*); 30 (*The Concert*); 41 (*The Pigkillers*); 13 (*The Smoker and the Drinker*) and 44 (*The Hunchbacked Fiddler*).

(6) £400 - £600



59* Ostade (Adriaen Jansz. van, 1610–1685). The Painter at his Easel, circa 1667, etching, a fine, rich and atmospheric impression of the 9th state or later (of twelve), on fine laid paper with a Grapes watermark (Godefroy watermark 24), in very good condition apart from some discolouration, plate 23.8 x 17.3 cm. (9 3/8 x 6 3/4 ins), sheet 24.3 x 17.8 cm (9 5/8 x 7 ins); and Cornelis Visscher (1629–1658) after Adriaen van Ostade, The Hurdy Gurdy Player, etching and engraving, circa 1649–1658, a very good, black and evenly printed impression, presumably the fourth (final) state from Basan's Recueil, with extra hatchings to the right of the righthand boy's neck, with narrow margins at left and right, otherwise with a thread margin or trimmed on the platemark, in very good condition, sheet 37.8 x 32 cm (14 7/8 x 12 1/2 ins)

Literature: Hollstein, Godefroy 32 and Hollstein 51 respectively.
(2) £300 - £500



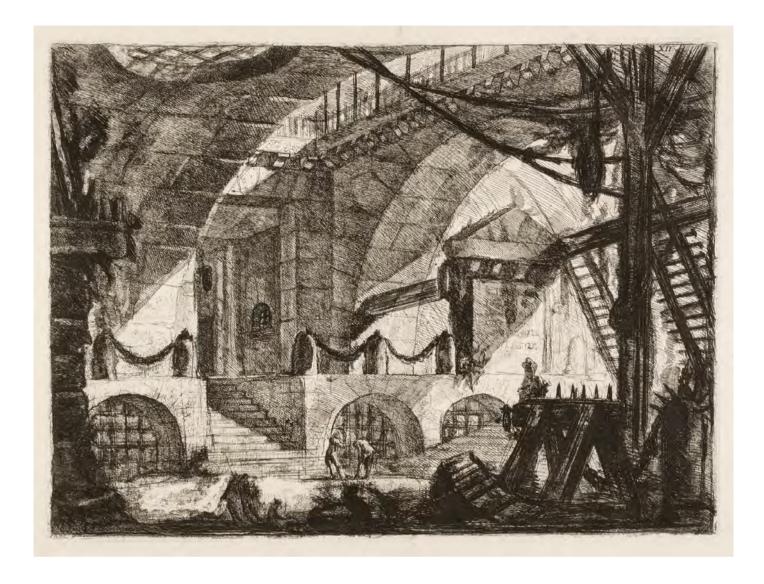
60* Pencz (Georg, 1500-1550). Medea and Jason (from The Greek Heroines), 1539, engraving on laid paper, a fine impression of the first state (of two), trimmed to the subject, sheet size 11.6 x 7.6 cm (4 1/2 x 3 ins), together with Solomon in Idolatry, engraving on laid paper, a later impression, trimmed to the subject, just within at bottom, together with four engravings by Hans Sebald Beham (1500-1550): St Mark, circa 1541, engraving on laid paper, a fine, rich impression, trimmed to the borderline, a tiny nick at the left sheet edge, minor spots of paper thinning, in very good condition, A Triton and a Nereid, 1523, engraving on laid paper, a very good, clear impression, trimmed to the borderline at top and right, to the subject at left, to or just within the subject at bottom, a small repaired tear upper right, Greeks and Trojans, a later impression, trimmed to the subject, a small repair to the right, and The Virgin and Child with a Parrot, a late impression, trimmed to the borderline, in very good condition, some surface dirt, a printer's crease inherent to production, largest sheet size 11.6 x 7.6 cm (4 1/2 x 3 ins), smallest sheet size 4.4 x 3 cm (1 3/4 x 1 1/8 ins) Provenance: Georg Pencz, Medea and Jason: William Bell Scott (1811-1890),

his stamp verso (Lugt 2607); Solomon in Idolatry: Friedrich Quiring (born 1886), his stamp verso (Lugt 1041b). Literature: Hollstein 15 (Medea and Jason) and 121 (Solomon in Idolatry); 89

Literature: Hollstein 15 (Medea and Jason) and 121 (Solomon in Idolatry); 89 (A Triton and a Nereid), 74 (Greeks and Romans), and 21 (The Virgin and Child with a Parrot).

Hans Sebald Beham, along with his brother, Barthel, Georg Pencz, Heinrich Aldegrever, Albrecht Altdorfer, Hans Baldung, Hans Burgkmair and Jakob Binck, formed a group of engravers called the Kleinmeister, or Little Masters, working mostly in Nuremberg (they are also known as the Nürnberg Kleinmeister) in the second quarter of the 16th century. They specialised in very small, exquisitely intricate engravings, many as small as a postage stamp (hence the appellation 'Little Masters'), whose forms and subjects were influenced by Albrecht Dürer. They drew from classical forms used by Dürer and contemporary, Mannerist Italian artists, transforming German engraving into a classical art form.

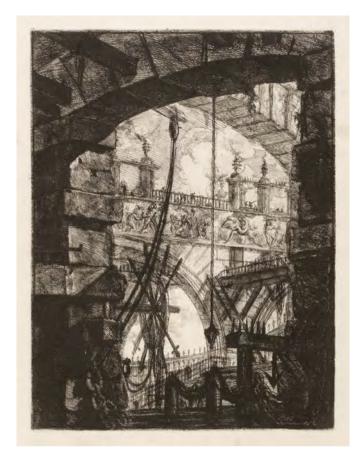
(6) £500 - £700



61* **Piranesi (Giovanni Battista, 1720–1778).** The Sawhorse (plate XII from Carceri d'Invenzione), 1749, etching, engraving, sulphur tint and scratching, a fine, rich impression of the fifth state (of six), on laid paper with an Auvergne watermark (Robison watermark 78, dated 1800–1809), the usual central, vertical drying fold, in very good condition, small, inconspicuous brown stain lower centre, with good margins, plate size 41.4 x 55.5 cm. (16 1/4 x 21 3/4 ins), sheet 52.5 x 78.5 cm (20 3/4 x 30 7/8 ins), in a fine gilded frame by Guido of Boston (77 x 91 cm) Literature: Robison 38.

This work, first etched lightly in 1749, is one of sixteen plates published by Piranesi himself for the second edition, 1761-1778, which he re-worked in darker, more detailed states, more fitting to the atmosphere of dark and cavernous prisons. The first edition, 1749-1760, had been published by Giovanni Bourchard, as fourteen prints in lighter, more sketchy and airy states. This print is in the fifth state (of six), after the artist's final round of re-work and with the addition of the letter 'C' in front of Piranesi's signature, and is from the first Paris edition (1800-1809). Robison informs us that the Auvergne watermark points to an early issue of the Paris edition.

£2,000 - £3,000



62* **Piranesi (Giovanni Battista, 1720–1778).** The Grand Piazza (plate IV from Carceri d'Invenzione), 1749, from the second edition published by the artist, fourth issue, through early printings of the fifth edition, mid 1770s, etching, engraving, sulphur tint and burnishing, a fine, rich impression of the fifth state (of six), on laid paper, the usual central, vertical drying fold, with margins, the usual horizontal drying fold, in good condition, a horizontal crease in the lower margin, a few pale stains in the lower and right margins, plate 54.5 x 41.2 cm. (29 1/2 x 16 1/4 ins), sheet 75 x 52.4 cm (29 1/4 x 20 5/8 ins), in a Guido of Boston gilded frame (88 x 72 cm) Literature: Robison 31.

This work, first etched in 1749, is one of sixteen plates published by Piranesi himself for the second edition, 1761-1778, which he re-worked in darker, more detailed states, more fitting to the atmosphere of dark and cavernous prisons. The first edition, 1749-1760, had been published by Giovanni Bourchard as fourteen prints in lighter, more sketchy and airy states. This print is in the fifth state (of six), after the artist's final round of re-work, but before the addition of the number in Arabic numerals in the upper right corner of later printings.

(1) £1,500 - £2,500



63* Piranesi (Giovanni Battista, 1720-1788). Ara antica sopra la quale si facevano anticamente i sagrifizi, con altre ruine all'intorno (Ancient Altar on which sacrifices were performed in Antiquity, surrounded by other ru ins), 1743, from Prima Parte di Architetture e Prospettive inventate ed incise da Gio. Batt.a Piranesi, etching, a fine, rich impression of the second (final) state, with number and legend, published by Bouchard, Rome, 1750, on laid paper, with margins, generally in good condition, the paper folded at left and right, plate 24.5 x 34.5 cm. (9 5/8 x 13 1/2 ins), sheet 38.4 x 53.8 cm. (15 1/8 x 21 1/8 ins), framed (48 x 58 cm.), together with two impressions of Tempio antico inventato e disegnato alla maniera di quelli che si fabbricavano in onore della Dea Vesta (Imaginary ancient temple designed in the style of those built in honour of the Goddess Vesta), the first a fine impression of the first state (of two), before numbers and legend, published by the Brothers Pagliarini, Rome, 1743, with margins, some discolouration, small losses and holes at the corners and margins due to old stitching, plate 40 x 25.8 cm (15 3/4 x 10.1/8 ins), sheet 43.2 x 29.5 cm (17 1/8 x 11 5/8 ins), framed (64.5 x 49.5 cm), the second a fine impression of an intermediate state with the legend but without the number, published by Bouchard, Rome, 1750, on laid paper, with margins, in good condition, some pale discolouration, a pale stain in the left and lower margins, some surface dirt, some nicks at the right sheet edge, plate 40.4 x 26.2 cm (15 7/8 x 10 1/4 ins) sheet 53.8 x 42.5 cm. (21 1/4 x 42.5 ins), framed (64.5 x 49.5 cm)

Literature: Focillon 16, 17; Wilton-Ely 19, 36.

These etchings are from *Prima Parte di Architetture e Prospettive* (1743). Originally published as a set of twelve, with titlepage, by Pagliarini in Rome, in 1743, and subsequently as a set of sixteen in *Opere Varie* by Bouchard, Rome, in 1750.

£500 - £700



Lot 64

64* **Piranesi (Giovanni Battista, 1720–1778).** Al Signor Odoardo Knight Cavaliere Inglese (plate 34 from Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi, Rome, 1778), etching, depicting a cinerary vase of large marble, a lion oppressing an ox on the top (signifying the weakness of human life grounded by the force of death), some minor spotting, 65 x 41 cm (25 5/8 x 16 1/8 ins), framed and glazed (81.5 x 57.4 cm)

£200 - £300

65* **Piranesi (Giovanni Battista, 1720-1778).** Rovine dell'Anfiteatro detto di Domiziano nell'Orto de' Monaci de S. Paolo d'Albano (from Antichità di Albano e di Castel Gandolfo), 1764, etching on laid paper, a very good impression, with margins, untrimmed at the bottom, the usual central vertical fold, plate size 39.5 x 63.8 cm (15 1/2 x 25 1/8 ins), sheet size 56.5 x 79.5 cm (22 1/4 x 31 1/4 ins), together with Descrizione e Disegno dell'Emissario del Lago Albano di Gio Battista Piranesi, 1762, titlepage etching from the same work, on laid paper, a good impression, with margins, uncut at the right, a short tear in the lower margin (the left margin folded, a vertical crease and stitchmarks in the left margin inherent to production), minor discolouration, generally in good condition, plate size 42.5 x 27 cm (16 3/4 x 10 5/8 ins), sheet size 51.8 x 37 cm (20 3/8 x 14 1/2 ins), framed (67 x 49.5 cm)

f200 - f300

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Literature: Wilton-Ely 571.

No lot

(2)

66

Lot 65

67* **Piranesi (Giovanni Battista, 1720–1788).** Cinerary Urn ornamented with an Owl (from Vasi, Candelabri, Cippi, Sarcophagi, Tripodi, Lucerne, ed Ornamenti Antichi), 1778, etching on laid paper, with margins, deckle edge at left, in very good condition, plate size 38.7 x 25.8 cm (15 1/4 x 10 1/8 ins) sheet size 53 x 36.8 cm (20 7/8 x 14 3/8 ins), framed (59 x 49.5 cm), together with Pars Cellarum Subterranearum Capitolii, quae antiquitus dicebantur Favisse (from II Campo Marzio dell' Antica Roma), 1762, etching, a very good impression, with margins, slightly unevenly trimmed at left, plate size 46.6 x 28.8 cm (18 3/8 x 11 3/8 ins), sheet size 55 x 40.7 cm (21 5/8 x 16 ins), framed (70 x 52 cm)

Literature: Wilton-Ely 978 and 588.

£200 - £300

68* **Piranesi (Giovanni Battista, 1720–1788).** The Monumental Tablet (from the set of four Grotteschi), 1745, etching on fibrous laid paper, a very good impression of the third state (of four), with the number 27 added in the lower right corner (published circa 1790–1835), with margins, very good condition, a central vertical crease inherent to production, supported verso, plate size 39 x 53.7 cm (15 3/8 x 21 1/8 ins), sheet size 55 x 69 cm (21 5/8 x 27 1/8 ins), fine gilt frame by Guido of Boston (62 x 73 cm)

Literature: Robison 24.

£200 - £300



Urna concraria antica di marmo adornata con vary simboli allusivi alla vita umana, la Civetta rappresenta il Simbolo della Vigilanza, le Sfingi il Simbolo del la Prudenza. Questo monumento si vede fra le altre antichità dell'Autore

Lot 67



Lot 68



69* Piranesi (Giovanni Battista, 1720–1788). The Ponte Lucano, with the Tomb of the Plautii (from Vedute di Roma), 1763, etching, a fine, richly inked impression of the first state (of four), with the artist's Roman address and price of 'paoli due e mezzo', with margins, the usual central vertical fold, a small repaired spot along the fold inconspicuously touched in with pen and black ink, plate size 44.5 x 65.7 cm (17 1/2 x 25 3/4 ins), sheet size 53.2 x 76.2 cm (20 7/8 x 30 ins), framed (71 x 89 cm)

Literature: Hind 68.

£400 - £600



70* Piranesi (Giovanni Battista, 1720–1788). Veduta interna della Camera Sepocrale nella Vigna Casali a Porto S. Sebastiano (from Le Antichita Romane), 1756, etching, probably published between 1756 and 1784, a very good impression, on laid paper, with margins, minor, pale spotting and discolouration in the margins, plate size 37.8 x 50.4 cm (14 7/8 x 19 7/8 ins), sheet size 51 x 67.8 cm (20 1/8 x 26 3/4 ins), fine gilt frame by Guido of Boston (61.5 x 75 cm) Literature: Wilton-Ely 413.

(1) £200 - £300



71* Rembrandt (Harmensz. van Rijn, 1606 – 1669). Woman bathing her feet at a brook, 1658, etching and drypoint, a fine impression of New Hollstein's first state (of two), before the scratches at upper centre, with inky plate edges, with small to narrow margins, in good condition apart from the lower left corner made up (slightly affecting the subject), a further small made-up area to the upper left corner with associated minor staining to the sheet, a few nicks to the extreme sheet edges, a couple of tiny thinned spots, remnants of previous hinging to upper corners verso, plate size 16.1 by 8.1 cm (6 1/4 by 3 1/8 ins), sheet size 16.6 by 8.7 cm (6 1/2 by 3 3/8 ins), framed (33.5 x 23.5 cm)

Provenance: Bibliothek der Akademie der Bildenden Künste, Vienna, with their stamp to verso (Lugt 2575); Sotheby's London, 30 June 2021, lot 79. Literature: Bartsch, Hollstein 200; New Hollstein 309; Hind 298.

£3,000 - £5,000



72* Rembrandt (Harmensz. van Rijn, 1606 – 1669). Male Nude, Seated and Standing ('Het Rolwagentje'), circa 1646, etching and drypoint on paper with a Strasbourg Lily watermark (Hinterding G. c.), a very good impression of New Hollstein's first state (of eight), with some slipped printing most evident in the lower left corner, with small margins, a few repaired areas towards the corners and at centre of the right sheet edge (mostly visible verso), a few further tiny repairs to sheet edges, pale mottled fox marks, a soft crease at the lower right corner, plate size 19.5 x 13 cm (7 5/8 x 5 1/8 ins), sheet size 25 x 13.8 cm (8 x 5 3/8 ins)

Provenance: Private Collection, Austria; Sotheby's London, Old Master Prints, 30 June 2021, lot 81.

Literature: Bartsch, Hollstein 194; New Hollstein 233, i/viii; Hind 222. (1) £1,500 - £2,500



73* Rembrandt (Harmensz. van Rijn, 1606–1669). The Strolling Musicians, 1635, etching on laid paper, a good impression of New Hollstein's third (final) state, printing with the plate tone characteristic of a Basan impression, with margins, plate size 14.1 x 11.8 cm (6 1/8 x 4 5/8 ins), sheet size 15.5 x 13 cm (6 1/8 x 5 1/8 ins), framed and glazed (33.2 x 28 cm)

£300 - £500

Literature: Bartsch, Hollstein 119; New Hollstein 141, iii/iii.

(1)



74* Rosa (Salvator, 1615-1673). The Tritons (Plate 6 from The Triton Group), circa 1660, etching on laid paper, a very good, vibrant impression printing with light plate tone, with margins, a few short repaired tears in the lower margin, a small thin area at the right sheet edge, generally in good condition, plate size 9.6 x 21.4 cm (3 3/4 x 8 3/8 ins), sheet size 12.8 x 24.2 cm (5 x 9 1/2 ins), framed and glazed (34.5 x 52.5 cm)

Literature: Bartsch 16.

75* Sadeler (Aegidius, 1570-1629). The Descent from the Cross (after Tintoretto), circa 1600, engraving on two conjoined sheets of laid paper, the second state (of three), lettered 'tintoret, pin: and G: Sadler scalp:' to lower right corner, with publisher's name below of Giacomo Franco, trimmed just inside the plate margin, sheet size 52.5 x 39 cm (20.75 x 50.5 ins), framed and glazed Literature: Hollstein 54, ii/iii.

£200 - £300



76* Villamena (Francisco, 1566-1624). The Roman Antiquary; Johannes Altus (Johann Hoch?) standing before a view of Rome, 1623, engraving on fine laid paper, a very fine, rich and black impression, printing with great clarity and contrasts, on fine laid paper, with thread margins or trimmed on the platemark, in good condition apart from a backed tear (unobtrusive recto) extending from the lower edge to above the mountain top at right, sheet size 37.6 x 51.8 cm (14 3/4 x 20 3/8 ins) together with Allegory of Cardinal Pompeio Arrigoni (1552-1616), circa 1600, after Francesco Albani, engraving, a very fine impression of this rare engraving, printing with great clarity and contrasts, on fine laid paper, with narrow margins, in excellent, well preserved condiition, sheet size 31 x 46 cm (12.25 x 18.1 ins), hinge-mounted in a card window-mount

Literature: Nagler 64: Kühn-Hattenhauer, p. 222.

A preliminary study for the 'Roman Antiquary' is held at the British Museum (accession number 1860,0414.1), with a dedication, dated 1623, to Cassiano dal Pozzo, in which the subject is named as "Joannem Altum, Militem Praetorianum, romanarum antiquitatum indagatorem, monstratoremque". He is shown standing with his back to the Piazza del Quirinale so that the palace is on his left, and the groups of the 'Dioscuri' to his right. Both this drawing and the

engraving, which are in the same direction, are on the same scale and correspond closely except for the absence in the former of the crowd of figures and carriages in the piazza and the different arrangement of the foreground. In the engraving the colossal foot is moved to the left hand side, immediately beyond the man's right foot, and further to the left is an antique altar lying on its side, inscribed with Villamena's signature and the words "PHOEBO ET MUSIS.S.".

The inscription on the engraving describes Johannes Altus as one of the Swiss Guard who also acted as cicerone to the antiquities of Rome. Since the Swiss Guard is recruited solely from the German-speaking cantons of Switzerland, 'Joannes Altus' must be a Latinisation of a German name. It seems highly probable that he is to be identified with the Johann Hoch of Lucerne who acted as guide to Dr Kaspar Stein when he visited Rome between 1619 and 1621.

The Allegory of Cardinal Pompeio Arrigoni (1552-1616) is rare; no impression has been traced at auction.
(2) £200 - £300



PORTRAITS & MINIATURES



77* Chapman (William Jones, circa 1808-after 1871). Portrait of a Gentleman, 1858, oil on canvas, showing a half-length portrait of a fair haired gentleman wearing a bowtie, waistcoat and jacket, arms together resting on the arm of a chair, few small surface marks to canvas with some loss of paint, inscribed on verso 'Painted by W. J. Chapman 1858', (75.5 x 63.6cm)

William Jones Chapman (circa 1808-after 1871), a travelling portrait and sporting painter who worked mostly in Wales and the border counties. (1) £200 - £300



78* Attributed to J.H. Gillespie (1793-circa 1838). Portrait miniatures of a lady and gentleman, circa 1820, 2 head and shoulder portraits in monochrome watercolour and gouache on card, the first profile to right depicting a lady with short dark curls, wearing a high-waisted black gown with muslin neckline and frilled collar, a brooch and drop earrings, and an elaborate hat with gathers and sequins, hat highlighted with touches of silver, 71 x 63 mm (3 x 2.5 ins), the other profile to left depicting a grey-haired gentleman wearing a black gown over a black coat, and white bands, 75 x 60 mm (3 x 2.5 ins), matching cream satin-lined red morocco oval cases (90 x 75 mm), first item loose in case with loss of interior velvet rim and glass

Thought to be by the portrait miniature and silhouette painter J.H. Gillespie. He produced work in a number of different styles, in a range of prices, from plain silhouettes to profiles in watercolour, including monochrome portraits such as these which he advertised as: 'Likenesses, with the features neatly shaded on Black grounds, in imitation of Copper-Plate busts'.

£200 - £400



79* English School. Portrait miniature of a gentleman, circa 1660, oil on card, head & shoulders portrait, half-profile to right, of a gentleman, his brown hair worn long, wearing a lace jabot over a yellow waistcoat and dark coat, some small black ink flecks and minor surface flaking, indistinctly initialled lower right 'T or J[?] W', 65 x 55 mm (2.5 x 2.25 ins), near contemporary white metal oval pendant frame, with hound's tooth border (some teeth missing) and spiral-crested hanging loop, housed in an 18th century red morocco oval case, lined with green silk, rubbed and bowed (1)



80* English School. Portrait miniature of a lady, circa 1790-1800, watercolour and bodycolour on ivory, laid down on card, half-length portrait of a lady with powdered hair, wearing a white dress and muslin fichu, a blue ribbon choker, and a tied turban, 82 x 68 mm (3.25 x 2.75 ins), housed in a cream silk-lined oval red morocco case (93 x 77 mm)

(1) £200 - £300



81* English School. Portrait miniature of a young lady, circa 1800, oval watercolour heightened with bodycolour on ivory, half-length portrait of a young woman with dark curls, wearing a white spotted muslin gown, a white fichu held with a brooch, drop earrings, tortoiseshell combs in her hair, and gold chains about her person, 62 x 50 mm (2.5 x 2 ins), oval brass frame with hanging loop (77 x 56 mm), verso with oval engraved label bearing the words 'Jas. Shaw, Milkman, No. 16, Beauchamp's Street, Brook's Market, Holborn' within a bead and foliate wreath, housed in an olive green velvet-lined brown morocco case (116 x 98 mm), with 2 hinged doors to front and stand to back, gilt tooled with border of stars, stand gilt lettered 'A&N.C.S.L.', rubbed and extremities a little worn

1) £150 - £200



82* English School. Portrait miniature of a young lady, circa 1810, watercolour and gouache on ivory, backed with thick paper, head and shoulders portrait of a young lady with fair hair tightly curled around her face, wearing a high-waisted white gown with frilled collar and trimmed with blue ribbon, and a white bonnet embellished with ostrich feather plumes, 73 x 64 mm (2.75 x 2.5 ins), glazed ebonised frame (138 x 123 mm)
(1) £150 - £200



83* English School. Portrait miniature of a man (M. E. Hoblyn), 1821, oil on ivory, head & shoulders length portrait miniature of a ruddy-cheeked man in black, and a white cloth hat, inscribed on verso in an early hand 'M E Hoblyn Decr. 1821', previous auction label on verso 'Henry Morton Stanley sale Furzehill Place', support bowed, 7.5 x 5.5cm (3 x 2 1/8ins), gilt moulded frame (21.5 x 20cm) Provenance: Henry Morton Stanley (1841-1904), explorer, journalist and author; Christie's, London, The African Sale including Henry Morton Stanley Collection, 24th September 2002.



84* English School. Portrait of a lady, circa 1830s, watercolour and gouache on ivory, half-length portrait of a lady with dark curls framing her face, wearing a purple gown and lace-trimmed muslin fichu secured with a brooch, and a beribboned and lace-trimmed wide-brimmed bonnet, 62 x 49 mm (2.5 x 2 ins), engraved yellow metal oval frame with hanging loop (84 x 59 mm), the reverse with glazed aperture containing a lock of brown hair held by 3 faux pearls and embellished with fine gold wire on opalescent glass, housed in a cream silk-lined red morocco oval case (85 x 70 mm) (1)

85* Follower of Hans Holbein (1497/98–1543). Portrait of Erasmus, circa 1550, oil on linden wood panel, with an early 19th century paper label to verso, inscribed 'Erasmus Holbein' in brown ink, also to verso an early to mid 20th century typewritten label: 'Erasmus by Hans Holbein (1497–1543). Portrait on panel 14 1/2 x 11. Sold by order of the Trustees of Lord North May 24th. 1933, at Wroxton Abbey, Oxon, for several centuries the home of the North family. Mr. Tipping F.A.I Oxford, when selling this picture, imparted the knowledge that the late Lord North was of the opinion that this portrait was one of Wroxton's most valuable possessions.', 360 x 270 mm (14.2 x 10.6 inches), old stained black wood frame, with remains of circular label to upper left corner verso, inscribed in pencil: 39 Wroxton'

Provenance: William North, 11th Baron North (1836–1932); sold by order of Lord North's Trustees, Wroxton Abbey sale, on the premises, 24 May 1933. lot 39?

Erasmus of Rotterdam (1466 – 1536) was the most famous Dutch humanist of his day. A noted theologian and classical scholar, he published new editions in Latin and Greek of the New Testament, and his sermons and satirical writings were widely disseminated. Although he was critical of the Catholic Church, he never officially joined Luther and the other reformers, preferring instead to work for change as a priest within the Church. Called the "Prince of Humanists," Erasmus was widely admired, and portraits of him were in great demand throughout Europe.

Erasmus and Holbein were close friends who become acquainted when both were living in Basel. It was there in 1523 that Holbein painted two important portraits of his friend, one of which is in the Musée du Louvre, Paris, and the other in the collection of the Earl of Radnor, Longford Castle, Salisbury. The latter portrait served as the model for subsequent images, which were produced in three different versions: a half-length view of Erasmus holding a book, either open or closed; a half-length figure with overlapping hands, exemplified by the painting from the Robert Lehman Collection; and a bust-length roundel of which the primary example is in the Kunstmuseum Basel. The Lehman Collection type, the most popular, inspired further copies, namely those



from the workshop of Lucas Cranach the Elder after 1535 and others by Georg Pencz dated 1536 – 37. While in the Arundel Collection during the sixteenth century, the Lehman portrait was engraved by Lucas Vorsterman, then exiled in England, and this engraving was copied later by Andries Stock in a print dated 1628 made in The Hague. This particular image of Erasmus also served as the model for a woodcut in Sebastian Münster's Cosmographia Universalis, the earliest German description of the world, published in Basel in 1550.

£7,000 - £10,000



86* Ford (William Bishop, 1832–1922). Pigeon 1880, enamel painted miniature on porcelain, inscribed to verso 'W.B. Ford 1880', 24 mm diameter, together with three others by the same artist, comprising another pigeon 1880 (hairline crack) and two bulls, one dated 1877 the other 1878

William Bishop Ford (1832-1922) was a specialist painter of miniature enamels, who worked in London and exhibited at the Royal Academy between 1854 and 1895.

(4) £200 - £300



87* Ford (William Bishop, 1832-1922). Racehorse and Jockey 1888, enamel painted miniature on porcelain, inscribed to verso 'W.B. Ford 1888', 24 mm diameter

1) £200 - £300



Lot 88

88* Hone (Horace, 1754/6-1825). Portrait of a lady, 1788, watercolour, heightened with bodycolour, on ivory, oval head & shoulders portrait, half-profile to left, of a lady wearing a whiteruffled blue dress, a black muslin veil over her grey ringlets, and a black choker around her neck, monogrammed and dated lower left, artist's name in ink on backing paper in Arthur Jaffé's hand, 59 x 46 mm (2.25 x 1.75 ins), oval gilt moulded frame with bow detail Provenance: Collection of Arthur Jaffé OBE (1880-1954), and thence by descent. International lawver Arthur Jaffé was an eminent scholar and collector of miniature paintings. He was an authority on John Smart, and spent many years researching the miniaturist, with the intention of writing a catalogue raisonné of the artist's works. Although he died before the task could be completed, the body of work he had produced formed the basis of Daphne Foskett's book, John Smart. The Man and his Miniatures, published in 1964. Painter of royalty and the aristocracy, Horace was the son of the Irish artist and miniaturist Nathaniel Hone. He was taught by his father before entering the Royal Academy Schools in 1770, exhibiting his work there between 1772 and 1822. In 1782 Hone moved to Dublin where he had a successful studio, and in 1795 was appoionted miniature painter to the Prince of Wales. However, his career was badly affected by the 1800 Act of Union which resulted in many of his fashionable patrons moving to London. He himself returned to London in 1804, but thereafter struggled financially and suffered from mental instability.

£500 - £800



89* Humphrey (Ozias, 1742–1810). Portrait of Edward Leveson Gower, 1782, pencil, red and black chalks and charcoal on paper, inscribed and dated by the artist in pen and brown ink 'Master Edward Leveson Gower AO:1782' to verso (visible in window mount on the backboard), laid onto the mount, the paper incised to make an oval at top and incised to just beneath the inscription verso, discoloured under the mount, pen and ink inscription faintly visible recto, 17.8 x 15.3 cm (7 x 6 ins) where incised, full sheet size 21.2 x 15.5 cm (8 3/4 x 6 1/8 ins), framed and glazed

Provenance: The artist; bequeathed by him to a member of the Longman family; collection of A.G. Fisher Esq., 25 George Street, Hanover Square, London; with Thomas Agnew & Sons Ltd. (their label stock number 10336 on reverse); collection of Arthur Jaffé OBE (1880–1954), and thence by descent. Exhibited: Agnew's, 66th Annual Exhibition, February to March 1939, number 116.

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

£300 - £500



90* Indian miniatures. A collection of 9 Indian miniatures, 19th century, depicting hunting scenes and figures with drinking vessels, gouache on paper, most with calligraphy within decorative borders, a few with small damp stains, the largest 250 x 130 mm (9.75 x 5.25 ins), all mounted in one frame, frame size 665 x 990 mm (25.5 x 39 ins) £300 - £500



91* Indian School. Oval portrait miniature of Nur Jahah, late 19th/early 20th century, opaque watercolour, heightened with white bodycolour and gold, halflength portrait, half-profile to right, of a Mughal Empress, 63 x 50 mm (2 1/2 x 2 ins), floral embossed ebonised frame, titled in ink on reverse, together with 2 pairs of Indian oval portrait miniatures, each pair consisting of head and shoulders portraits of a man and a woman, each portrait approximately 40 x 30mm, and slightly smaller, the pairs mounted together, matching frames, glazed (91 x 14.2 cm) £100 - £150



92* Manner of Angelica Kauffman (1741–1807). Portrait miniature of a young lady in classical dress, oval watercolour on ivory, head and shoulders portrait, half profile to left, of a young woman wearing a loose white robe and matching cloth headdress worn low over her forehead, her hands crossed over by her chin, and her pensive gaze downwards, 78 x 62 mm (3 x 2.5 ins), oval yellow metal frame with hanging loop and glazed compartment for hair on verso (100 x 68 mm), contained in a red morocco oval case (rubbed)



93* Attributed to Jacques Antoine Marie Lemoine (1751–1824). Portrait miniature of a monk, oval watercolour and gouache on ivory, half-length portrait of a bearded gentleman wearing monastic clothing, with a hood over his head, and holding a staff, the subject painted in grisaille against a blue background (latter with small loss of paint), 'Le Moine' written in early manuscript on verso, 5.8 x 4.6 cm (2 1/4 x 1 7/8 ins), framed (17 x 15.6 cm)



94* Miers (John, 1756-1821). Silhouette portrait of a gentleman, painted head and shoulders of a gentleman, profile portrait to the left, showing a larger gentleman in formal wear wearing a wig with ribbon wrapped around the pony tail, image size 6.5 x 4.5 cm (2 1/2 x 1 3/4 ins), sheet size 8.9 x 7 cm (3 1/2 x 2 3/4 ins), 'J. Miers, Miniature Profile Painter, Leeds' label to verso, framed and glazed (12 x 10 cm), together with

Silhouette portrait of a gentleman, painted head and shoulders of a gentleman, profile portrait to the left, showing a gentleman with a generous nose and wispy hair, image size $5 \times 3.5 \text{ cm}$ ($2 \times 13/8 \text{ ins}$), sheet size $8.9 \times 7 \text{ cm}$ ($3 \times 1/2 \times 23/4 \text{ ins}$), heavily rubbed J Miers label to verso, framed and glazed ($12 \times 10 \text{ cm}$), plus

Silhouette portrait of a Lady, painted head and shoulders of a lady, profile portrait to the right, showing a lady with a voluminous wig styled with a bow to the nape of her neck, rubbed Miers London label to verso, image size 6 x 3.5 cm (2 3/8 x 1 3/8 ins), original ebonised frame, with acorn hanger (15.5 x 12.5 cm) and

Silhouette portrait of a Lady, painted head and shoulders of a lady, profile portrait to the right, showing a Georgian lady with ornate hair decorations, image size 7 x 4.5 cm (2 3/4 x 1 3/4 ins), original ebonised frame, with acorn hanger (15.5 x 12.5 cm), 'Hill & Co, Birm.' stamp to verso, plus

Silhouette portrait of a Lady, painted head and shoulders of a lady, profile portrait to the right, showing a lady with ornate hair and lace running down her top, broken into four pieces, image size $5 \times 3 \text{ cm}$ (2 x 1 1/4 ins), original embonised frame, back of frame has become detached, with acorn hanger (15.5 x 12.5 cm)

Miers was the best known and most prolific maker of this fashionable type of portrait, producing thousands of silhouettes which were considered to be excellent likenesses. It took two minutes to sit for a silhouette, the price for which ranged from 7 shillings and sixpence to one guinea.

(5) £200 - £300





French School. Portrait of a Lady, oval gouache on ivory, depicting a regal looking lady with a frill collar around her neck, a garland of flowers across her body and in her hair, notes to verso, some loss of colour to edges, 5.8 x 4.3 cm (2 1/4 x 1 3/4 ins), framed and glazed (17.6 x 15.5 cm), plus

French School. Portrait of a Gypsy Lady, circular gouache on ivory, depicting the head and shoulders of a gypsy lady with a hoop earring, showing her bare shoulders, a blue sash drapped across her body, and her hair worn loosely, diameter 5.3 cm (2 1/4 ins), framed and glazed (17.6 x 15.5 cm), and two others including the head of a bearded elder and an over-painted engraved scene of the surrender of Vera Cruz

(5) £200 - £300



96* Attributed to Andrew Plimer (1763–1837). Portrait of a young lady, miniature watercolour and bodycolour on ivory, a head and shoulders portrait, half profile to left, of a young lady wearing a white muslin dress with high frilled neck, with pearls in her greypowdered curls and at her neck, 65 x 53 mm (2.5 x 2 ins), oval yellow metal frame with hanging loop set with faux seed pearls (92 x 64mm), the reverse with glazed aperture containing a lock of hair on opalescent glass, with beaded blue glass oval panel set with the initials 'WCG', some displacement of decoration

Andrew Plimer had the good fortune to be apprenticed to miniature portraitist Richard Cosway (1742–1821) after running away from home with his brother and spending two years travelling with a group of gypsies. (1) $\pounds 400 - \pounds 600$



97* Riviere (Mme, 19th century). Portrait miniature of Marguerite de Günzburg, 1833, watercolour and gouache on ivory, head & shoulders portrait of a woman wearing a white muslin bonnet, and a floral shawl with white frilled collar underneath, signed longitudinally to right margin 'Mme Riviere 1833', 9.5 x 8 cm (3 3/4 x 3 1/8 ins), ink inscriptions to verso 'Mme Marguerite de Günzberg' and 'par Mad. Riviere Paris', 9 x 7.7 cm (3 1/2 x 3 ins), framed (16.6 x 15 cm) (1)



98* Attributed to N. Salway (active circa 1860). Portrait of a young gentleman, 1773, watercolour, heightened with bodycolour, on ivory, oval head & shoulders portrait of a young bewigged gentleman wearing a blue coat and a white cravat, initialled and dated lower right, 43 x 34 mm (1.75 x 1.25 ins), pendant frame with hanging loop, set with a border of semi-precious stones, paper label on verso with manuscript notes by Arthur Jaffé pertaining to Salway

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

1) £300 - £400



99* Attributed to John Smart (1742–1811). Lady Wigram, circa 1800, gouache and watercolour on ivory, head and shoulders portrait of a young woman wearing a high necked regency dress with a ruffled neck, and a jewelled slide in her hair, image size 7.5 x 6 cm (3 x 2 3/8 ins), identified as Lady Eleanor Wigram on verso, hand written note to verso 'This miniature was sold at Christie's by Canon Sir Clifford Wigram on 18 June 1974', original ebonised frame, (15.8 x 12.6 cm), together with

Silhouette Portrait of a lady, unknown artist, painted and highlighted in gilt, head & shoulders of a woman, profile to the right, showing a woman in Romantic style dress with puff sleeves and low shoulders, hair worn up with an ornate high hair comb, tight curls running down the side of her face, cut out and laid onto paper, sheet size 12.1 x 9.8 cm (4 3/4 x 3 3/4 ins), hand written note on verso 'For my dearest little Fanny given her on the 25th June by her most affectionate friend Louisa Clarke', (17 x 14.4 cm), framed and glazed, plus

Turner (Charles, 1773–1857). 'The Family of Sir Robert Wigram Bart.', published London, 1826, uncoloured engraving, showing Sir Robert Wigram with his second wife Lady Wigram and his twenty-three children all standing or sitting in a row, a portrait of Sir Robert Wigram deceased first wife hanging above the fireplace in the background, on the right a large urn raised on a platform sitting behind the family members, 50.5 x 92 cm (19 7/8 x 36 1/4 ins), key on verso, framed and glazed (65.4 x 102.5 cm), with a key for the portrait made for 'Thomas Venable Scudamore, Uncle to Barbara Scudamore Mitchell, wife of Anthony James Watson', listing the names of all the family members, and

Silhouette Portraits, two painted portraits one of a gentleman and the other of a lady, toned, along with a reverse silhouette of a gentleman looking to the left

His number of children is listed as twenty-one in his obituary in the Gentleman's Magazine (1830) but as twenty-three in the recent ODNB entry by Anne Pimlott Baker.

£300 - £400

100* **Smith (Mrs, early 19th century).** Portrait miniature of Jane Elizabeth Booth née Wylde, 1837, watercolour and gouache on ivory, three-quarter length portrait of a young lady with brown hair worn in a plaited bun with curls, wearing a belted black gown with wide puffed sleeves, large drop earrings and a jewelled bangle, her right arm resting on a wooden table, a large vase of flowers to her left, and a view of the sky through an opening behind, some slight surface rubbing in a couple of places, 10.4 x 7.7 cm (4 1/8 x 3 ins), gilt moulded frame (with some loss), glazed (25 x 22 cm), verso with remains of artist's engraved label and contemporary inscription in brown ink

The artist's label is engraved 'Mrs Smith, Miniature Painter & Profilist.16 Strand, two doors from Buckingham Street'. The inscription below reads 'A present from Captain Booth R.N. with dutiful Regards to his Father in Law Sir John Wylde Kt., presented on the 11th of May 1937 being the Anniversary of Sir John's Birth – Miniature of Jane Elizabeth Daughter of Sir John Wylde, Wife of Captain Richard Boothe R.N.' Portraits by female artists are uncommon, and we have been unable to discover any information about Mrs Smith.

The sitter, Jane Elizabeth Wylde, however, appears in the annals of history for being at the centre of a scandal which grew to have implications for British colonialism. Her father, Sir John Wylde, accepted the post of judge advocate in New South Wales, Australia, in 1815, and spent the next decade there with his wife and family. By all accounts he was a vain and acquisitive man, with a superficial manner and a quick temper, who lived beyond his means and was widely disliked. In 1825 Wylde returned to England accompanied by Jane and one of his sons, and was subsequently appointed Chief Justice in the Cape Colony of South Africa. He was joined there by the rest of the family, except for his wife who insisted on remaining in NSW (and who herself became mired in scandalous gossip pertaining to incest and adultery). In 1831 rumours started to abound about the unmarried Jane being pregnant. Sir John insisted that Jane had fallen prey to a disease which manifested itself in symptoms akin to pregnancy. However, a subsequent falling out with the physician who was attending his daughter, the fact that the Chief Justice was observed looking at gynaecological books in the public library, and the fact that he and his daughter spent April to August that year residing in seclusion at a country inn, did nothing to quell the rumours, which indeed, grew to include allegations of incest between father and daughter. On their return to society, the gossip continued unabated, and by 1833, a battle concerning the story was playing out between the Governor, Sir Lowry Cole, and the Chief Justice - the two highest officials - provoking a sensation in the press as well as extreme political tension leading to the threat of rebellion against the already unpopular colonial government. Ultimately Sir John appears to have been the victor, remaining Chief Justice until 1855. Jane, whose voice was never heard in the affair, married James Richard Booth in 1834 at St George's Cathedral, Cape Town, shortly afterwards leaving the Colony for England, and moving to Tasmania in 1843, where she disappeared from historical records altogether. (Kirsten McKenzie, Scandal in the Colonies: Syndey and Cape Town 1820-1850, 2004) (1) £300 - £500

101* Attributed to Francis John Wyburd (1826–1893). Girl Reading, circular oil on card, depicting a young rosy cheeked girl in a seated position looking up from the large book she holds, unsigned, diameter 10.1 cm (4 ins), circular mounted, framed and glazed (19.5 x 18.5 cm), partial inscription to verso reads 'yburd ased at W. Lee's Sale'

(1) £200 - £300

Lot 100



Lot 101

19TH CENTURY PAINTINGS & WATERCOLOURS



102* Attributed to William Allan (1782-1850). Sketch of Augusta M. Melville, oil on wood panel, depicting a lady riding side-saddle alongside a large breed dog in the countryside, the head and shoulders of another horse and rider to the left, minor craquelure in 1 or 2 places, a few minor surface scratches, verso with early manuscript label 'Sketch of Augusta M. Melville (by Sir William Allan P.R.S.A.) for a larger picture which, however, was never painted – Decr 20th(?) 1849', and Rowney and Forster label, 17.3 x 22.7 cm (6 7/8 x 9 ins), framed (24.7 x 30 cm)

£150 - £250



103* **Smith (Anker, 1759-1819).** Mother and Child, pastel, depicting a woman holding a baby in her left arm, the other arm lifting a blanket, her head bowed looking towards the child, previous restoration including full length tear repair, one closed tear to upper left approximately 8 x 4cm, sheet size 74.5 x 58.5 cm (29 3/8 x 23 ins) framed and glazed (83 x 71 cm)



104* Burn (Thomas F., active 1861-1872). Study of a Girl on a Beach with a Basket of Fish, 1871, oil on canvas, depicting a girl standing on a beach, balancing a basket of fish on her head, one arm supporting it, the other holding a shawl, artist signature and date to lower right, two parallel indentations to right of figure without loss, small indentation below figure, 29.2 x 21.5 cm (11 1/2 x 8 1/2 ins), previous auction labels to verso, framed (44.2 x 36.5 cm) (1)



105* Manner of James Edward Buttersworth (1817–1894). Naval Battle by Moonlight, oil on canvas, *unsigned*, 47 x 62.5 cm (18 1/2 x 24 1/2 ins), framed
(1) £300 - £500



106* Callow (George D., circa 1858-1873). St Michael's Mount From Penzance, oil on canvas, depicting a Cornish seascape with yachts and figures before St Michael's Mount, signed lower left, a little dusty and a few superficial marks, some minor craquelure, titled in black ink on stretcher, 40.8 x 30.5 cm (16 x 12 ins), framed (46.9 x 36.8 cm), together with:

Althaus (Fritz, B., 1863-1962). English village scene, 1892, watercolour, depicting a sunlit rural landscape with rows of thatched cottages beside a lane, two women in aprons chatting at a doorway, signed and dated lower right, 11.2 x 19.1 cm (4 1/2 x 7 1/2 ins), gilt mount, framed and glazed (28.9 x 36.5 cm)

(2)

£150 - £200

Lot 107

107* Compte-Calix (Francois Claudius, 1813–1880). Leçon de géographie, oil on wood panel, champfered edges to verso, early handwritten artist's name and title in white ink to verso, 130 x 95 mm (5.1 x 3.75 ins), period moulded gilt frame, together with another similar work after Compte-Calix, painted over a photographic base, similar size, gilt frame

£200 - £300



108* Cox (David, 1783-1859). A Stormy Riverscape, oil on wood, depiciting a boat emerging from a stormy riverscape, 35.2×43 cm (13 $7/8 \times 17$ ins), gilt framed, with artists name and dates on caption to frame, previous auction stencils to verso (58.8×67 cm)

£500 - £700



109* Attributed to David Cox (1783-1859). Sunset on the Welsh Coast, oil on canvas, bearing the signature 'David Cox' lower right, with a handwritten label on the stretcher inscribed: 'on the Welsh / coast / David Cox / No 140.-', 13.5 x 23.5 cm (5 3/8 x 9 1/4 ins), gilded frame (27 x 34 cm)

£500 - £800

(1)



110* **Dupré (Georges, 1807-1853).** The Love Song; a gentleman playing a serenade on a mandoline to a dusky beauty in a basement kitchen; and Good Health, a chevalier drinking from a tankard in an inn, with the inn keeper and another figure smoking clay pipes and looking on, oil on panel, each signed 'Georges Dupré' lower right, in matching, glazed ornate gilded frames 46.2 x 35.6 cm (18 1/4 x 14 ins), 46.2 x 36.1 cm (18 1/4 x 14 1/4 ins) respectively (a pair) £600 - £800



Lot 111

111* English Naïve School. A Royal Mail coach and four in a landscape, with a gentleman throwing money to performing street children, a stately home beyond, 19th Century, oil on canvas, 31.5 x 37 cm (12 x 14 1/2 ins), ornate gilded frame (46 x 51 cm)

(1) £200 - £300



112* English Naive School. Portrait of a Longhorn cow, early 19th century, oil on canvas, indistinctly initialled lower right (possibly J.W.P.?), one spot of minor surface loss centrally, 32.5 x 44.8 cm (12 7/8 x 17 5/8 ins), framed (39.1 x 51.2 cm)

(1) £200 - £300



113* Fraser (George Gordon, 1859-1895). Banks of the Ouse, circa.1880, watercolour and gouache, depicting a Summer riverscape, a figure rowing a boat along the river, sheep grazing on the bank to the left, signed lower left, mount aperture 36.8 x 53 cm (14 1/2 x 20 7/8 ins), framed (61 x 78.5 cm)

(1) £600 - £800



114* After William Powell Frith (1819-1909). Bedtime: a young mother bathing her child. oil on panel, bearing Frith's signature lower right and the date1867, 21.6 x 28.3 cm (8.5 x 11 ins), in an ornate gilded frame

Provenance: The Fine Art Society, London, August 1961 (as by W.P. Frith); Christie's, King Street, Victorian Pictures, 2 June 1989, as by W.P. Frith (with sale number and Christie's stencilled stock number verso). £200 - £300 (1)



115* Howitt (William Samuel, 1765-1822). The Boar Hunt, pen and brown ink and wash on paper (unexamined out of the frame), signed 'Howitt' lower right, mount opening 30.5 x 46 cm (12 x 18 1/8 ins), framed (41.5 x 56 cm) (1)

£300 - £500



116* Attributed Henri-Joseph Harpignies (1819-1916). Misty sunrise over the Sea, oil on canvas, bearing the signature 'J' (?) Harpignies' lower left, further inscribed lower right 't. mr Feney (?)/ PAF(?)A', 40 x 60 cm (15 3/4 x 23 5/8 ins), ornate gilded frame (56.5 x 74 cm) Provenance: With Alfred J. Mucklow, picture frame maker and dealer in works of art, Leicester Square, London.



Lot 117

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

£200 - £300

118* Jankowski (Johann Wilhelm, circa 1800–1870). Panoramic View of Salzburg, 1866, oil on canvas, relined, some light discolouration, 68 x 105.5 cm (26.75 x 41.5 ins), later antique-style gilt frame

Provenance: Private Collection, Gloucestershire. Typed correspondence between the current owner's uncle and the journal Country Life relating to this work are included with the lot, dating from 5th December 1955 to 3rd February 1956. The work is erroneously attributed to 'Nicolas Bankowsky, a modern artist of the French schools', and the journal promises to 'reproduce the photograph among our Collectors' Questions'. A receipt is also present from A. Whitcome & Co Ltd. for relining and restoring the painting in August 1967.

According to Heinrich Fuchs, *Die Osterreichischen Maler des 19 Jahrhumderts* (1972-79), Jankowski (or Jankowsky) was active in Austria and Bohemia around 1825-1861. He is known as a painter of vedute, or large-scale views, including Venice, the Rhine, Danube, Prague, Austria and elsewhere.

£700 - £1,000



(1)

Lot 118



119* Attributed to William Adolphus Knell (1801–1875). Shipping at Dawn, oil on canvas, unsigned, relined, 28 x 42 cm (11 x 16.25 ins), fine quality elaborate rococo-style gilt gesso frame
Provenance: Private collection, Monmouthshire, England, thence by descent.
(1) £700 - £1,000



121* Moore (John, 1824-1908). Rural landscape (probably Suffolk) with farm buildings and windmill, oil on panel, signed lower left, 19 x 25 cm (7.5 x 10 ins), gilt gesso frame, frame size 27.5 x 33 cm (10.75 x 13 ins), Mandell's Gallery, Norwich label to verso £200 - £300



Lot 122

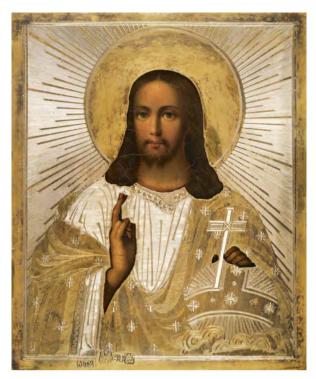
122* Attributed to William Charles Ross (1794-1860). The Three Graces, pencil on grev paper, depicting 3 bare-footed young ladies in flowing diaphanous gowns, with pencil attribution on verso, sheet size 26.8 x 18 cm (10 1/2 x 7 ins), together with 2 others attributed to the same artist: a pencil drawing on grey paper of a small child standing on her seated mother's lap, captioned 'Poor Mamma -Poor Mamma', top blank margin with a crease, image size 15.5 x 14.3 cm (6 1/8 x 5 5/8 ins), sheet size 23.7 x 18 cm (9 3/8 x 7 ins); and a watercolour on paper of a young lady seated drawing at an easel, slightly creased and dusty to edges, sheet size 13.3 x 12 cm (5 1/4 x 43/4 ins), plus 20 other watercolours and drawings, mostly British, 18th or 19th century, including a watercolour on paper of a seated young lady wearing a large hat attributed to William Henry Bunbury, with black circular ink stamp of Thomas Esmond Lowensky lower left (Lugt 2420a), 2 small pencil drawings on paper attributed to William Hoare, each of a slumbering child, a pencil and sepia watercolour on cardof a historical beheading scene, attributed to Alfred Elmore, 2 sepia watercolours on laid paper depicting scenes from 'Tom Jones' attributed to John Wright, and a pencil sketch on paper of a gentleman seated at a table, attributed to William Mulready

£300 - £500 (21)



123* Icon. Russian icon of Saint Tryphon on a horse with angelic figure to upper right corner, 19th-century, silvered and gilded riza, later wooden frame, extremities rubbed, approximately 31 x 26.2 ст (1)

£200 - £300



124* Russian Icon. A travelling icon of Christ Pantocrator, mid 19th century, tempera on wood panel with silver oklad (84 - fine) punchmarked and dated BC 1867, 133 x 110 mm (5 1/4 x 4 1/4 ins), contained within overlayed gilt frame and black painted wooden case with glazed hinged lid (205 x 185mm)

£200 - £300



Lot 125

125* Tucker (John Wallace, 1808–1869). Bartholomew Yard, 1833, oil on wood panel, depicting a thatched rustic dwelling with lattice windows, beside a river with a bridge, a gentleman walking across the bridge, contemporary ink inscription on verso 'J Wallace Turner Bartholomew Yard Exeter, 1833', 32 x 24.5 cm (12 3/4 x 9 3/4 ins)

(1) £150 - £200



126* Attributed to John Wallace Tucker (1808-1869). Dunsford Weir on the River Teign, Devon, oil on board, depicting a hilly riverscape with a fisherman on the shore in the foreground, superficial craquelure, edges slightly rubbed, some minor loss at lower right corner, verso with early manuscript title and artist's name in a later hand, 29 x 36.4 cm (11 3/8 x 14 3/8 ins)

(1) £200 - £300



127* Walters (George Stanfield, 1838-1924). Seascape with yachts, 1886, oil on canvas, depicting a large yacht on a choppy sea, and other vessels on the horizon, including a steamer and a schooner, signed and dated lower left, 23 x 35.5 cm (9 x 14 ins), framed (27.5 x 40 cm)

£100 - £150



128* Wellinger (A., Austrian, late 19th century). Shipwreck after a storm, oil on canvas, signed lower left, 70.5 x 92 cm (17 3/4 x 36 1/4 ins), in a fine period ornate gilded frame (100.5 x 92 cm) (1) £200 - £300



129* Attributed to Henry Bryan Ziegler (1798–1874). Cider Making, oil on canvas, depicting a heap of apples on a stone cider press, a man and a horse standing next to the arm of the cider press on the right, a boy feeding hay to the horse, and two men working in the background, craquelure to surface, a minor scuff to lower right, relined, modern pencil attribution on label to stretcher, 26.4 x 34.8 cm (10 3/8 x 13 5/8 ins), framed (36 x 44 cm)



130* Bennett (William, 1811–1871). River Till, Devon, 1855, watercolour, showing a picturesque woodland stream in Summer, signed and dated 1855 to lower right, 36.3 x 51.5 cm (14 1/4 x 20 1/4 ins), mounted, framed and glazed, (56.8 x 71 cm)

(1) £200 - £400



131* Boug d'Orschwillier (Hippolyte de, 1810-1868). The Ponte della Maddalena (also known as Devil's Bridge), near Bagni di Lucca, circa 1830, pen, brown ink and brown wash on paper, with pencil, depicting a carter watering his horses in a river, beside the higharched stone bridge, with other figures and buildings, against a mountainous background, unsigned, verso with ink manuscript incription 'Le pont de Madelaine [sic]/ prés des bains de Lucques', mount aperture 19.5 x 29.6 cm (7 11/16 x 11 5/8 ins), together with another similar sepia watercolour, by the same artist, depicting a wooded country path with figures, leading to a distant church, signed lower right and dated 1830, mount aperture 18.4 x 26.3 cm (7 1/4 x 10 3/8 ins), both uniformly framed and glazed (36.2 x 44.3 cm and 37.8 x 47.7 cm respectively)

£200 - £300



132* **Brett (John, 1831-1902).** Portrait of Georgina Weldon, 1866, pencil on ivory white wove paper, signed and inscribed lower right "J Brett Aug 28 / 66", inscribed on the reverse: 'Portrait of Mrs Weldon' (according to gallery label verso), 24 x 19 cm (9.5 x 7.5 ins) mount aperture, framed and glazed (44 x 37 cm), with gallery label of J S Maas & Son to verso and stock number W11711

Provenance: Private Collection, Monmouthshire.
Exhibited J S Maas & Son, 15a Clifford Street, New Bond Street, London, catalogue number 61.

(1) £300 - £500



133* Brett (John, 1831-1902). Portrait of Nannie Mulock, 1863, pencil on ivory white wove paper, inscribed by the artist towards lower right "Palazzo Frescobaldi Feb 1863", and "Nannie Mulock" to lower right corner of the sheet (possibly in another hand), sheet size 24.5 x 17 cm (9.75 x 6.75 ins), framed and glazed (43 x 34 cm), with gallery label of J S Maas & Son to verso and stock number W11292 Provenance: Private Collection, Monmouthshire.

Brett spent the winters of 1861–62 and 1862–63 in Florence, and sent *Florence from Bellosguardo* (1863), and another painting to the Royal Academy exhibition in 1863, but both were rejected. It is likely that he stayed in rooms let out at the Palazzo Frescobaldi: a letter from Robert Browning to Isa Blagden dated 27 June 1861, states 'Miss Haworth writes to Ba [Elizabeth Barrett Browning] "will you find out whether the Rooms in the Palazzo Frescobaldi which used to be let out to Mr and Mrs Agnew are likely to be let this winter" ', indicating that the Brownings may have enquired about availablity on behalf of Brett and his family.

While in Florence, Brett was supported by the poet and playwright Robert Browning, who lived in the city in Casa Guidi. Two years earlier, Browning's wife, the poet Elizabeth Barrett Browning, had died there after a long illness. The painting was also intended as homage to Robert Browning for his help and assistance during this period. Brett wrote to Browning on the 7th April 1863, thanking him for his approbation of the work, and referring to Browning's poem *Old Pictures in Florence* as a source of inspiration.

£300 - £500



134* Brett (John, 1831-1902). Waves, watercolour heightened with bodycolour, showing a section of waves, 11.5 x 16.7 cm (4 1/2 x 6 5/8 ins), mounted, framed and glazed (22.4 x 27.5 cm), J S Maas & Son Ltd label to verso

1) £300 - £500



135* Attributed to Thomas William Camm, (1839-1912). Parable of the Ten Virgins, circa 1880, design for a stained glass window, pen, brown ink and watercolour on cream paper, scale 1 1/2 inch, mount aperture 38 x 20 cm (15 x 8 ins), guilt frame glazed (51.5 x 34 cm)

(1) £300 - £500





136* Continental School. A pair of decorative plaques, mid 19th century, intaglio process on ivory, the engraved lines filled in with black ink, each depicting figures in a bucolic setting, the first showing 17th century musicians, including a flautist and a lute player, a lady seated between them with a musical score on her lap, a dog looking on, and a table with food to the right, inscribed in ink in an early hand on verso "Le Concert Noblesse", the second showing an 18th century pastoral scene, with central figure holding a carafe in one hand, and raising a drinking vessel aloft in the other, whilst serenaded by 2 seated violinists to the left, 2 seated ladies conversing on the right, each approximately 9.5 x 12 cm (3 1/2 x 4 3/4 ins)

A pair of finely executed plaques, perhaps originally set into a piece of furniture.

£200 - £400



137* Circle of David Cox (1783-1859). Landscape with sheep and trees, and sea in distance, watercolour on wove laid on mount board, occasional light spotting, 150 x 305 mm (6 x 12 ins), old manuscript note to mount board 'no. 60, Seascape, David Cox. From the collection of the late J. Palethorpe Esq., Halifax, Yorks, decd. 1905. Purchased from M. J. Holroyd (son-in-law), Halifax', framed & glazed (295 x 445 mm)

(1) £150 - £200



138* Cox (David, 1783–1859). River Scene with Fisherman, watercolour, depicting an angler standing in a river in a blustery landscape, a fortified stone wall to the right (possibly Haddon Hall?), sheet size 24.9 x 35.4 cm (9 3/4 x 13 7/8 ins), verso with Christies' stencil WY732 and label of The Fine Art Society dated April 1948, mounted, framed and glazed (49 x 58.4 cm)

Provenance: Collection of Denis Gamberoni; Christie's, London, British Art on Paper, 21st November 2007, lot 176.
(1) £600 - £800



139* Cox (David, 1783-1859). Windmill, pencil and watercolour, depicting a windmill set within a rural landscape, a horse and rider ambling past, 20.8 x 35.5 cm (8 1/4 x 14 ins), verso with labels relaid from early frame: James Bourlet Frame Makers to the Queen; Ryman & Co., Ltd. (with attribution to David Cox in early manuscript); and The Graves Gallery, mounted, framed and glazed (48 x 63.5 cm)

(1)

£500 - £800

140* Danby (Francis, 1793-1861). Mountain Landscape, sepia watercolour and pencil, heightened with bodycolour, depicting a cloudy mountainous landscape, a lake in the foreground, closed tear lower left 1.4 x 1.4cm, sheet size 14.8 x 21.4 cm (5 7/8 x 8 3/8 ins), together with

Bristol School. Mountain Landscape, monochrome watercolour and pencil, showing an invented mountainous landscape, a lake stretching across the base of the mountains, palm trees grow in the foreground, small stain to upper left from adhesive, sheet size 13.8 x 26.5 cm (5 1/2 x 10 1/2 ins)

Provenance: These two watercolours were gifted in 1977 by an unidentified gentleman to his landlord. He stated that they were from Danby's Studio and had remained in his care since then.

(2) £200 - £300





141* **De Wint (Peter 1784-1849).** Village Landscape, pencil and watercolour on wove paper, depicting a group of picturesque thatched cottages in a rural setting, 19.7 x 39.8 cm (7 7/8 x 15 3/4 ins), verso with Christies' stencil WY732 and printed label of The Manning Galleries Ltd, mounted, framed and glazed (44.4 x 63 cm)

Provenance: Collection of Denis Gamberoni.

De Wint was born at Hanley, Stoke-on-Trent. He moved to London in 1802, and was apprenticed to John Raphael Smith, the mezzotint engraver and portrait painter. He bought his freedom from Smith in 1806, on condition that he supply eighteen oil paintings over the following two years. In 1806 he visited Lincoln for the first time, with the painter of historical subjects William Hilton, whose sister Harriet he married in 1810. He frequently visited his wife's home city of Lincoln, and many of his panoramic landscapes and haymaking scenes are set in Lincolnshire.

£700 - £1,000



142* **De Wint (Peter, 1784–1849).** A Derbyshire Watermill, watercolour on wove paper, with traces of scratching out, and some pencil underdrawing, depicting a thatched building on wooden stilts in a riverscape, two washerwomen crouching at the edge of the river bank, sheet size 40.6 x 57.5 cm (16 x 22 5/8 ins), verso with Christies' stencil WY732 and manuscript label 'identified by Hammond Smith as probably the picture exhibited at the RA in 1819 – No:418', mounted, framed and glazed (67 x 83.5 cm)

Provenance: Collection of Denis Gamberoni; Christie's, London, British Art on Paper, 21st November 2007, lot 175. Exhibited: Possibly London, Royal Academy, 1819, number 418.

A pre-industrial woollen mill, powered by water with the looms accommodated in the body of the building. During the Industrial Revolution mills of this type were superceded by those belonging to Richard Arkwright at Cromford, near Matlock, built in 1777 and painted by Joseph Wright of Derby.

£1,500 - £2,000



143* **Detaille (Edouard, 1848–1912).** Caricatural self-portrait, pen & ink on wove paper, full-length portrait of a gentleman in mililtary costume, initialled in pencil lower right, sheet size $22 \times 13 \text{ cm}$ (8 5/8 \times 5 1/8 ins), mounted, together with a pencil drawing on wove paper by Detaille, depicting a mounted officer, with the artist's initial ink stamp lower left, and partial watermark of Laroche Joubert, a few small nicks to edges, sheet size $28.1 \times 15.2 \text{ cm}$ (11 1/8 \times 6 ins), together with:

Colin (Alexandre Marie, 1798–1875). Portrait of a Swiss peasant girl, pen, ink and monochrome wash on card, depicting a young lady wearing national costume, including a fan-shaped headdress, signed lower left, sheet size 13.6 x 7 cm (5 3/8 x 2 3/4 ins), mounted, Léandre (Charles, 1862–1934). Girl with a Lily, pen, ink, and monochrome wash on paper, half-length portrait, profile to right, of a young lady holding a lily flower to her nose, signed to lower margin, red ink stamp of Gustav Engelbrecht lower right (Lugt 1148), partially toned, sheet size 28 x 20 cm (11 x 7 7/8 ins), mounted, and 4 other drawings, comprising 2 by Théodore Gérard, 1 by Pierre Luc Charles Cicero, and 1 by Charles Jouas, each mounted

£300 - £400



Lot 144

144* Donadoni (Stefano, 1844-1911). Arco di Costantino, watercolour, depicting the Arch of Constantine in Rome, signed and titled in red lower right, lightly toned, 16.3 x 26.9 cm (6 3/8 x 10 5/8 ins), mounted, framed and glazed (29.1 x 38.7 cm), together with: Ouvrié (Justin, 1806-1879). A ruined fortification, 1835, watercolour, depicting a large building with classical features and a round tower, with figures, signed and dated lower right, 4.3 x 8.2 cm (1 5/8 x 3 1/4 ins), mounted, framed, and glazed (33.8 x 37.2 cm), and 4 other Continental views, comprising a watercolour of Florence, and 3 monochrome watercolours (Agrigento, Sicily; a view possibly of Malta attributed to François Louis Thomas Francia; and a view of ruins titled 'Baths of Caracalla', dated 1852), plus 3 pen & ink drawings of Siracusa, Sicily, by Salvadore Politi, one dated 1845, a panoramic pencil sketch of Naples from St. Lucia, dated 1831, a pencil drawing entitled 'Chaine du Mont Blanc', and a pen, ink, and watercolour panorama entitled 'Vue de la Cascade et du Cirque de Gavarnie'

(12) £200 - £300

145* **Downman (John 1750-1824).** Portrait of a Wrexham Farmer, 1820, watercolour, depicting a ruddy-faced gentleman sitting in a chair wearing a tied orange cravat and a brown coat, signed and dated to lower right, minor foxing, sheet size 19.5 x 12.5 cm (7 5/8 x 47/8 ins), mount foxed, mounted, framed and glazed (35.5 x 26.5 cm), together with:

Attributed to Andrew Geddes (1783–1844). Seated Man, charcoal on paper, depicting a man perched on a window sill, holding his hat in one hand, head to one side, laid onto card, Earl of Warwick ownership stamp to lower right (Lugt 2600), inscription in pencil to verso 'D610/ Andrew Geddes ARA 1783–1844 Ex Coll the Earl of Warwick', 13.2 x 12.4 cm (5 1/4 x 4 7/8 ins), mounted (30.4 x 25.5 cm), plus:

English School, Grazing Cows, 19th century, pen and ink on wove paper, depicting a countryscape with a church and a large castle in the background, cows grazing in the fields in the foreground, toned with some soiling to margins, 1.3 cm closed tear to lower left corner, 25.1 x 43 cm (9 7/8 x 17 ins),

English School, Riverscape, 19th century, pen and ink on wove, depicting a hilly riverscape, sailing boats moored and sailing in the water, stone buildings including a Martello tower in the background, some small stains, toned, 14.7 x 24.2 cm (5 3/4 ins x 9 2/4 ins), mounted (26 x 31.7 cm),

English School, Country Inn, watercolour, pen and ink, depicting a country inn surrounded by rolling fields, a horse and rider resting by a trough at the front of the inn, a man outside pointing to a lady carrying a bucket, some minor marks, 16.6 x 24.4 cm (6 2/4 x 9 2/4 ins), laid onto card (27.4 x 35.4 cm) (5)











Lot 146

146* Elmore (Alfred W., 1815–1881). An album of original studies and drawings, 58 drawings and sketches, each mounted singly on rectos of album leaves, comprising ink and pencil drawings, watercolours, and red and black chalk drawings, including male and female nudes, landscapes, head and figure studies, genre scenes, architectural studies, sketches for large-scale works, etc., many annotated in pencil to lower margin with the artist's name, sheet size smallest 16.7 x 7.5 cm (6 5/8 x 3 ins), largest 35.5 x 25.5 cm (14 x 10 ins), front blank with mounted printed title label annotated in pencil 'Exhibited Royal Academy 1834–61', latter note repeated at head of page, endpapers foxed, late 19th or early 20th century black half morocco, scuffed and some marks, upper joint with 11 cm split at foot (beginning to tear across spine), printed title label mounted on upper cover, folio

Irish born Alfred Elmore was primarily a painter of historical genre scenes. He moved with his parents to London when he was 12, and entered the Royal Academy Schools in 1832. Elmore exhibited at the R.A. from 1834 until 1861, becoming an associate member of the R.A. in 1844 and a full member in 1857. He travelled in Europe between 1840 and 1844, visiting Munich, Venice, Bologna, Rome and Florence. It is thought that Elmore was briefly associated with 'The Clique', a group of young artists following in the footsteps of William Hogarth and David Wilkie. Amongst other subjects, Elmore painted scenes from Shakespeare, works relating to the French Revolution, paintings on the theme of technological innovation as opposed to pre-industrialism, and moralistic genre paintings. Later on, by the late 1860s Elmore moved more towards the classicism of artists such as Lawrence Alma-Tadema and Edward Poynter, and dabbled also in the vogue for Orientalism.

(1) £500 - £800



147* English School. Mountain lake, 19th century, watercolour with graphite, on wove paper, 18.2 x 24.1 cm (7 1/8 x 9 1/2 ins), framed and glazed

Provenance: with Agnew's (stock number 12624); Estate of Michael Jaffe (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge.

(1) £70 - £100



148* **English School.** A series of eleven Illustrations to Robinson Crusoe by Daniel Defoe, circa 1850's-1860's, eleven drawings in pen and umber ink and brown or blue-grey wash, heightened with white, on fibrous blue wove paper, inscribed in pencil with extracts from the novel and page numbers to recto or verso, sheet size average 17.2 x 25 cm (6 3/4 x 9 7/8 ins), generally in very good condition, unframed Provenance: Estate of Michael Jaffe (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge.

(11)

£1,000 - £2,000



149* Evans (S., 19th Century). Manorbier Castle, 1861, watercolour, depicting a riverscape with Manorbier Castle in the background, cows standing in the foreground in the treelined river and on the riverbank to the left, signed and dated by the artist lower left, sheet size 44.2 x 69.5 cm (17 3/8 x 27 3/8 ins), mounted and framed (57.8 x 83 cm)

1) £300 - £500





Lot 150

150* **French School.** Two watercolour designs for dresses, circa 1810, fine pen, ink and watercolour designs on wove paper, captioned in pencil to lower margin 'robe de satin garnie de fourrure' and 'chapeau de paille blanche, robe de Marceline', image size 15.5 x 9 cm, sheet size 21 x 14 cm, matching gilt frames, glazed (35.5 x 26.5 cm)

Provenance: Private Collection; purchased from Baskett & Day, London, circa 1980s.

£300 - £500



151* **Girardet (Jules, 1856-1946).** Portrait of a woman, 1879, pencil on wove paper, head & shoulders portrait, half-profile to left, of a woman with her hair in a bun, wearing a high-necked dress with shawl collar, signed and dated in pencil lower right and with place-name 'Pont-Aven', some faint marginal spotting and finger marks, sheet size 25.4 x 17.5 cm (10 x 7 ins)

The Musée des Beaux Arts de Pont-Aven records that Jules Girardet was associated with the colony of artists established in the town of Pont-Aven during the second half of the 19th century. The museum houses the artist's work Sous-bois à Pont-Aven, painted in 1879.

1) £200 - £300



152* Goodwin (Albert, 1845-1932). The Roman Bridge, Verona & St Anastatius, 1891, watercolour and bodycolour, and traces of pencil, depicting the Ponte Pietra over the Adige River, the Verona skyline in the background, and figures fishing from one of the bridge's piers, title lower left, monogrammed and dated 1891 lower right, 13 x 16.9 cm (5 1/8 x 6 5/8 ins), mounted, framed and glazed (35.7 x 38.6 cm). Chris Beetles' label to verso

Provenance: Collection of Denis Gamberoni.

Goodwin was influneced by both Turner and the Pre-Raphaelites, becoming the pupil of Arthur Hughes, and later Ford Madox Brown. One of the last great Victorian travelling artists, in 1872 he made an intensive tour of Italy and Switzerland with John Ruskin, and subsequently travelled beyond Europe to India, the South Seas, Australia, New Zealand and the US. Like Ruskin, Goodwin responded to landscape with a religious fervour and understanding; but he went further in his interpretation, experimenting with the style of James McNeill Whistler, Ruskin's adversary in the field of aesthetics.

(1) £300 - £500



Lot 153

153* Hassall (John, 1868-1948). Harbour Nocturne, coloured chalks, depicting the back of a stout male figure sitting on a harbour wall in the gloaming beside a lit street lamp, facing towards a beacon across the water, a small wooden boat on the water nearby, signed lower right, 35 x 35.3 cm (13 3/4 x 13 7/8 ins), gilt mount, framed and glazed (56 x 55 cm)

1) £150 - £250



154* Heaton, Butler & Bayne (1862–1953). The Annunciation, late 19th century, pen, black ink, and watercolour, on paper laid on thick blue card, design for a tracery two-light stained glass window, depicting the angel Gabriel in the left light and the Virgin Mary in the right light, with angelic figures in the 4 trefoil lobed lights above, topped by a floral and foliate quatrefoil flanked by decorative lozenges, lettered in brown ink lower left with stock number and scale, Heaton, Butler & Bayne embossed stamp to lower margin below image, slightly dusty, especially to blank margins, and mount-stained, image size 25.7 x 11 cm (10 1/8 x 4 1/4 ins), sheet size 30.3 x 14.3 cm (12 x 5 5/8 ins), mounted, overall size of mount 39.2 x 25cm, mount titled in calligraphic black ink

Although we have traced a number of stained glass windows by the renowned firm of Heaton, Butler and Bayne depicting the Annunciation, we have been unable to establish whether this particular design was ever executed.

(1) £300 - £500



155* **Herald (James Watterson, 1859–1914).** Landscape with trees, pastel, depicting tall trees against a blue sky, 52.9 x 36.6 cm (20 3/4 x 14 3/8 ins), mounted, framed and glazed (76 x 58 cm)

Typical of Scottish artist James Watterson Herald's highly individual style of painting, in which he used a wet technique in the case of watercolour, and a smudged technique in the case of pastel, to evoke an atmospheric scene. Despite the best efforts of the artist's patron, John Taylor Ewen, he struggled to achieve commercial success in his own lifetime. Ewen invited the leading figure from the Glasgow School, Edward Arthur Walton, to visit Herald's Arbroath studio in 1904, and a report in the *Dundee Evening Telegraph* stated that the artist was "very highly complimented" by his fellow Scot.

£300 - £400



156* Jackson (Samuel, 1794-1869). St. Donats Castle, Glamorgan, pencil on paper, mount aperture 26.6 x 18.5 cm (10 1/2 x 7 1/4 ins), framed and glazed (45.2 x 35.7 cm), verso with label of Print Room, Belgrave Lodge [Bath], and with ink manuscript provenance label `Ex. Paul Oppé Collection, purchased 4/88 by T.R.K.D. from John F.C. Philips ...London', also an envelope on verso containing typewritten letter regarding a possible date for the work of 1825, together with 3 other drawings by the same artist: Ullswater (sheet size 18.7 x 26.5 cm), Kennilworth Castle (mount aperture 15.8 x 18.8 cm), and Ross Castle, Killarney (some toning, sheet size 19.1 x 29.7 cm), all pen & ink on paper, two titled to lower right, each framed and glazed (44.2 x 53.6 cm and smaller), two with The Gallery Downstairs (London) exhibition label on verso dated 1991, one with Castle Gallery (Kenilworth) label, the latter stating provenance 'Ex Oppé Collection - John F.C. Phillips', plus: Ewbank (John Wilson, 1799-1847), Stranded Vessels, Morning, 1831, pencil on paper, signed and dated lower right, titled lower centre, mount aperture 13.4 x 18.2cm, framed and glazed (30 x 33 cm), labels on verso of Print Room, Belgrave Lodge [Bath], and Michael Bullivant, Winchester, with a Barbizon School style woodland landscape, c.1880s, watercolour & gouache on artist's board, indistinctly signed P.W..., and three other pencil drawings, all framed and glazed, one with Peter Cardiff Fine Art label on verso 'Loch Katrine, 1812, by Francis Nicholson (1753-1844)', (foxed), another with Michael Bullivant label on verso 'Figures on a River bank, [by] De La Voye, c.1840', and a black chalk sketch on paper, framed, (all unexamined out of frame)

(10) £200 - £300

157* **Le Cave (Peter, 1769–1816).** Landscape with Travellers, oil on board, depicting a country landscape, two pedestrians and a horse rider travelling over a bridge, two other walkers approaching it from the left, superficial crack in paint surface upper left, 17 x 23.4 cm (6 3/4 x 9 1/4 ins), framed (24.8 x 31.2 cm)

(1)

£150 - £200





158* **Lear (Edward, 1812–1888).** Saint Moritz, Switzerland, watercolour on grey paper, depicting a panoramic landscape, with a village nestling at the foot of a range of snow-topped mountains, trees in the foreground to the left, and clouds gathering overhead, annotated in brown ink by the artist lower right '101.H.', with pencilled title 'St. Maurice' to verso also in the artist's hand, and additional sketches by the artist to verso of a standing man and seated woman in Swiss costume, as well as a small sketch of a panoramic landscape, 15.5 x 23.9 cm (6 1/8 x 9 3/8 ins), mounted, framed and glazed (33.4 x 41.7 cm), backboard with typed label detailing Sotheby's provenance and printed label of The Rowley Gallery, London

Provenance: Sotheby's, July 29th, 1971.

This drawing is almost certainly one of a number dating from Edward Lear's tour of Europe in the summer of 1837. On July 10th that year the artist boarded the Antwerp packet, accompanied by his sister, Ann, who travelled with him as far as Brussels. On leaving Belgium Lear travelled through Luxembourg, Germany and Switzerland, reaching the Italian lakes by the autumn, arriving in Florence in November and Rome in December. In 2012 Christie's sold a drawing of Sion in Switzerland by Lear, dated 17th September 1837, which, like the present work, was annotated with an 'H' to the lower right corner (Christie's, London, Old Master & Early British Drawings and Watercolours, 3rd July 2012, lot 156).

We are grateful to Charles Nugent, former curator of British Drawings at the Whitworth Art Gallery, Manchester, and author of *Edward Lear the Landscape Artist: Tours of Ireland and the English Lakes, 1835 & 1836*, for assistance with this catalogue description.

(1) £1,500 - £2,000



159* Linnell (James Thomas, 1820-1905). Studies of a smocked farmer with a stick, black chalk and pencil, heightened with white on pale brown wove paper, vertical crease where previously folded, 29 x 45 cm (11.5 x 17.75 ins, framed and glazed, together with A collection of eight unframed drawing studies including: A portrait of a young woman, black chalk heightened with white on brown wove paper; Studies of a reaper, black chalk heightened with white on grey wove paper; Study of a male labourer and a young girl in a smock, black charcoal on olive green wove paper; A drapery study of a woman in a dress, black chalk heightened with white, entitled in pencil 'Mrs Fuller' lower right; A study of a smocked labourer, black chalk on olive-green wove paper; A Bonneted Peasant women harvesting, pencil on buff wove paper; A study of a young bonneted girl kneeling, pencil heightened with white on brown wove paper; and A study of a stooping, smocked boy at labour, black chalk heightened with white on brown paper, sheet size 29 x 45.5 cm (11.5 x 18 ins) and slightly smaller, all mounted

Provenance: Private Collection, Herefordshire, UK; Studies of a smocked farmer with a stick: with Crispian Riley-Smith Fine Art Ltd, his label verso.

(9) £200 - £300



Lot 160

160* Linnell (John, 1792-1882). Study of a sleeping baby, circa 1820, graphite on wove paper, signed in pen and ink 'J Linnell' lower right, generally in good condition, minor handling creases, old tape in places to verso, sheet size 19.5 x 24.5 cm (7 3/4 x 9 5/8 ins), framed (31.5 x 26 cm)

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

Likely to be a study of one of Linnell's nine children, which included Hannah, born 1818, later to become the wife of Samuel Palmer.

£150 - £200



161* Macbeth-Raeburn (Henry, 1860-1947). Oortrait of Mrs Lewis Smith, 1907, charcoal half-length oval portrait of a young lady wearing a frilled gown, chain necklaces, and a large brimmed hat embellished with bows, an enigmatic smile on her face, initialled and dated lower left, 26.4 x 20.8 cm (10 1/4 x 8 1/4 ins), mounted, framed and glazed (52.2 x 43.9 cm), old manuscript label on verso with sitter's name and the artist's name and address

£150 - £200



162* Mayer (Auguste Etienne Francois, 1805–1890). Fountain at Pierre Loti Hill, 1866, gouache and watercolour, depicting a Middle-Eastern gentleman sitting on Pierre Loti Hill with a hookah pipe by a fountain under a gazebo of vines, a stunning backdrop behind him showing Eyup Sultan Mosque in the distance, signed and dated '66' to lower left, sheet size 37.4 x 60.2 cm (14 3/4 x 23 3/4 ins), mounted, framed and glazed (59.5 x 82.4 cm), together with

The Golden Horn, gouache and watercolour, depicting a scenic valley view possibly from Pierre Loti Hill, the Golden Horn in the distance, under a setting/rising sun, in the foreground a shepherd lying on the grass by a stream, surrounded by some of his flock, signed and dated 1866 lower left, a sheet size $37.4 \times 60.2 \text{ cm}$ (14 $3/4 \times 23 \times 3/4 \text{ ins}$), mounted, framed and glazed (59.5 $\times 82.4 \text{ cm}$)

Auguste Étienne François Mayer was born in 1805 in Brest. He specialised in naval scenes, particularly battle scenes and harbours and started exhibiting his works in private and public exhibitions in 1824. He travelled extensively to Turkey, Egypt, the Netherlands and Sweden but was particularly celebrated for his painting depicting a fountain on the shores of the Bosphorus, exhibited in 1844. His celebrated works The Trafalgar Battle and The Navarine Battle is housed in the Musée de la Marine, Paris.

£3,000 - £5,000





163* Mecham (Captain R., 19th century). Government House, Barrackpore & Kotagherry House in the Nilgiri Hills, circa 1850, α pair of watercolours, with traces of pencil and heightened with bodycolour, the first depicting a classical building with 2 riders on the left, one a lady riding side-saddle, and on the right a gentleman standing reading, an Indian servant holding a fringed parasol over him, signed lower left 'Mecham' (with R. trimmed off), sheet size 22.9 x 30.3 cm (9 x 11 7/8 ins), the other depicting another classical building amongst trees, with two ladies standing in the foreground, signed lower left 'R. Mecham', sheet size 22.9 x 30.1 cm (9 x 11 3/4 ins), both toned, and the first with some foxing (the second with 1 fox spot), each mounted onto card, matching glazed frames (36 x 44 1/2 cm), both with contemporary manuscript labels on verso, the first with 'Government House. Barrackpoor', the other with 'Kotagherry in the Neilgherry Hills - residence of the Marquess of Dalhousie & Lady Susan Ramsay in 1855. Susan G. Broun Bourke, Coalstoun 1865', and further pencilled label above mentioning Lady Susan Ramsay and a Mademoiselle Roulet

Lady Susan Georgiana Broun Bourke (1837-1898) was the daughter of James Broun Ramsay and his wife Lady Susan Broun Ramsay, the first Marquess and Marchioness of Dalhousie. She lived at Coulston House, Haddington, where the Brouns still live; it is arguably the oldest house in Scotland, and certainly the oldest to have been inhabited by the same family since the day it was built.

Lord Dalhousie was the youngest Governor-General of India, holding the post between 1848 and 1856. During his tenure, the foundations of the modern educational system in India were established, large territories were conquered and annexed, and there was a vast expansion of the Indian road, railway, canal irrigation and telegraph services. Dalhousie was strongly opposed to the slave trade and suttee (the practice of a Hindu's widow cremating herself on her husband's funeral pyre). Despite, or perhaps because of, the progressive nature of many of his policies Dalhousie was blamed by many for fuelling the rebellion which led to the Indian Mutiny of 1857.

A Robert Mecham with the rank of Private is recorded as being stationed in Malta with the the 44th (The East Sussex) Regiment of Foot (1851 Worldwide Army Index). We have also traced a shipping log which mentions passengers on the paddle steamer 'Feroze' which left for Rangoon on 15th November 1856, among them 'The Most Noble the Governor General, Lady Susan Ramsay, Mademoiselle Roulet ... A.D.C. Capt. Mecham' (Indian Mail ... January-December 1856, published by William H. Allen, 1856).

£200 - £300



164* Attributed to Tommaso Minardi (1787–1871). Pallas Athene; and Diana, pencil line drawings, circa 1823, both numbered with a decorative flourish in pen and brown ink upper right, Diana '126' and Pallas Athene '82(?)', Pallas Athene further dated and inscribed in pen and brown ink at the upper reverse sheet edge '-18(?)20' / Annata à Lugini', each on fine laid paper with an Encircled Fleur de Lys watermark, some minor foxing and staining towards the sheet edges, each 33 x 22.5 cm (13 x 8.75 ins), in matching mounts and glazed frames (61 x 45.5 cm)

Provenance: With Crispian Riley-Smith Fine Art Ltd, his labels verso; Private Collection, Herefordshire, England.

It is likely that the artist produced these neoclassical line drawings to be reproduced as etchings with aquatint by Lodovico Prosseda (flourished 1823), whose neoclassical, frieze like etching with aquatint, *Hector*, was executed after a drawing by Minardi and dated 1823, now in the British Museum (accession number 1872,1012.4721). The stylised, linear treatment of the etching is strongly akin to the present stylised drawing.

Minardi was an influential figure in the academic world of 19th century Italian art, who was appointed to the chair of drawing at the Accademia di San Luca, in 1822, a position he held until 1868.

(2) £300 - £400



165* Naive School. Weobley Church and Church Lane, by John Jones, circa 1900, watercolour on paper, some light discolouration to sky area, a few faint scratches, inner frame aperture 38.2 x 54.4 cm (15 x 21 3/8 ins), framed and glazed (49.5 x 65.7 cm), verso with ink manuscript title label, giving date and stating 'Painted by John Jones from his landing window opp. Red Lion Stables', (unexamined out of frame)

(1) £200 - £300



Lot 166

166* Attributed to Frederick Nash (1882-1856). Glastonbury Priory, sepia watercolour on card, depicting part of an ancient ruined building, annotated in pencil on the verso with the title in early manuscript, repeated in a later hand, with additional attribution and provenance ('Ex-collection Matthew Prior'), tip of lower right corner chipped away, sheet size 36 x 25.8 cm (14 1/4 x 10 1/4 ins), mounted (56.2 x 45 cm), together with 12 other British topographical watercolours and drawings, including a watercolour attributed to Dr Thomas Monro (1759-1833), entitled 'Farmyard barns and cart amongst trees', mounted, framed and glazed, a watercolour on paper of a village scene, circa 1820, depicting dwellings either side of a wide lane, with figures, including 3 young ladies each wearing a white muslin dress tied with a blue sash, conversing with a couple in a horse-drawn vehicle, 2 pencil landscape drawings on blue paper, one attributed to Sir George Beaumont and with printed label 'Beau 219' to mount, the other titled `At Tunbridge Wells 1816' and attributed to Agostino Aglio, a sepia watercolour on card of the gatehouse at St Mary's Abbey, York, attributed to Thomas Miles Richardson (1784-1848), mounted, and 3 others attributed to the same artist: a pencil drawing on paper of a figure in a rocky valley by a small bridge against mountains; a pencil sketch with watercolour wash on grey paper of a rustic dwelling; and a pencil sketch on pink paper of several dwellings, each mounted

(13) £200 - £300



167* Attributed to John Opie (1761-1807). Henry Bowles as Hamlet, watercolour and pencil, showing a half-portrait of a gentleman, his arms crossed in front of his chest, looking to the left, wearing a ruffle collar shirt and black doublet, a thin cream sash edged with brown around his neck, 23 x 18.2 cm (9 x 7 1/8 ins), written in pencil on verso 'Mr Bowles in the Character of Hamlet', John Opie travelled to Norfolk after being commissioned by Thomas Coke at Holkham Hall. In May 1798 he married Amelia Alderson who he had met at a party in Norwich.

Henry Bowles was born in Devon in 1773. His father was a manager of a company of comedians and gave his son a classical education. In 1800 Bowles joined the Norwich Theatre Company and for ten years he played tragedy and comedy to much acclaim. He became an actor/manager around 1808. In Feb 1806 the Monthly Mirror writes of Mr Bowles playing Richard, Macbeth, Hamlet and Shylock.

(1) £200 - £300



168* Paoletti (Bartolome, 1757-1834, & Pietro, 1801-1847). A collection of 52 plaster cameos (or intaglios), presented in a leather-bound double-sided faux book box. Rome, circa 1820, 52 white plaster intaglios, or impronte (miniature impressions in relief of ancient gems, cameos, coins and medals, as well as modern sculptures and portraits), each bordered with pale vellow paper (with manuscript numbers added in ink), and edged in gilt, generally between 2 and 5 cm in diameter, (but some between 6 and 9 cm), carefully arranged and mounted in recessed doublesided book-boxes, lined with dark blue paper, manuscript list of contents in brown ink to front and rear pastedowns of each volume. giving the subject, artist or location, with the address of the manufacturer added at foot of front pastedown 'Si fanno in Roma da Bartomomeo Paoletti, e Pietro Figlio, dimoranti di Studio in Piazza di Spagna numo. 49', marbled paper outer edges, original brown half calf over marbled paper boards, spines gilt, and lettered PAOLETTI, 3, and 'Uomini Illustri, Villa Albani, Museo di Firenze', rubbed and scuffed with a little wear to extremities, 8vo (24.5 x 15.5cm)

A collection of early 19th century plaster intaglios, known in Italian as 'impronte', manufactured by the Paoletti family, which became highly popular amongst aristocratic and fashionable travellers on the Grand Tour during the early part of the 19th century, especially from England. The Paolettis numbered amongst their clients Catherine the Great of Russia, Ferdinand III, Grand Duke of Tuscany, and Lord Elgin, and are listed in Heinrich Keller's contemporary directory of artists and craftsmen working in Rome in 1824 (Elenco di tutti i pittori, scultori, architetti miniatori...di Roma) at the same address as given in the present examples (page 70). Designed to form a kind of miniature museum of the history of art and classical mythology, this collection covers the collections of three museums in Rome: Uomini Illustri nel Museo Capitolino, Villa Albani, and the Museo de Firenze. Individual subjects include: Dante, Ariosto, Tasso, Petrarch, Correggio, Michelangelo, Galileo, Leonardo, Palladio, Titian, Poussin, Angelica Kauffmann, Winkelman, from the Villa Albani: Racchante

the Museo de Firenze. Individual subjects include: Dante, Ariosto, Tasso, Petrarch, Correggio, Michelangelo, Galileo, Leonardo, Palladio, Titian, Poussin, Angelica Kauffmann, Winkelman; from the Villa Albani: Bacchante, Antinous, Agrippina, Aesop and Cupid; and from the Museo di Firenze: Venus, Minerva, Three Graces, Medici Venus, Raphael's Madonna della Sedia, Titian's Venus, Hercules defeating the Centaur, Mercury by Giambologna, Machiavelli, Niobe, and her four daughters.

£500 - £800

169* Piloty (Karl Theodor von, 1826–1886). Wallenstein's Entry into Eger, 1870, drawing in graphite, signed and dated lower right 'Piloty. 1870', on thick (wove ?) paper, laid to the paper support at the sheet corners, 18.7 x 15.2 cm (7 3/8 x 6 ins), pale spotting at the sheet corners

£200 - £300



Lot 169



170* **Pils (Isidore, 1813–1875).** Rifleman with a Bugle, watercolour and pencil, showing a military man standing resting his left arm on his rifle and holding a bugle to his right hip, signed lower left, 25.1 x 19 cm (9 7/8 x 7 1/2 ins), mounted (35.6 x 28.7 cm), together with: **Beaurepaire (Alfred Quesnay de, 1830–1897).** 'Fraternite Anglo-Francaise', watercolour and pencil with bodycolour, depicting an English soldier supporting a French soldier walking along a rough path, military figures on horses and a signpost labelled 'Route De Kamiech' give indicators of their position, verso with hand written label relaid from early frame, 17 x 26.7 cm (6 5/8 x 10 1/2 ins), mounted, framed and glazed (29.8 x 39.9 cm)

2) £200 - £300

171* **Pissarro (Camille, 1830–1903).** Drawing of a putto corbel, pencil on wove paper, laid down on thin card and corners rounded, depicting a carved wood corbel in the shape of a putto holding an urn on its head, artist's initial ink stamp lower right, upper blank margin with small piece missing and 1.5 cm closed tear, some light marginal staining (mostly to right-hand edge), sheet size 12.4 x 10 cm (4 7/8 x 4 ins)

Lugt 613e (noting that Camille Pissarro used this ink stamp only on works executed by himself, never on works by other artists in his collection).

(1) £500 - £800





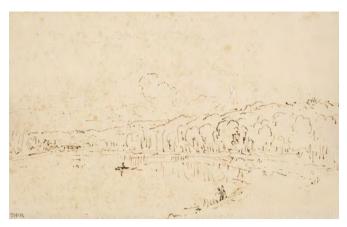
172* Pyne (William Henry, 1769-1843). The Lawyer, watercolour and pen, depicting a gentleman in a tailcoat looking down, his hands in his pockets and his shoulders slumped, some small foxing marks, sheet size 9.2 x 5.7 cm (3 5/8 x 2 1/4 ins), tipped onto blue paper, mounted, framed and glazed (36.2 x 28.5 cm) title and artist written on verso in pen, together with:

Stanfield (William Clarkson, 1793–1867). Scenes in the Nile Valley, pencil and watercolour heightened with bodycolour, depicting a river scene with a boat sailing on the Nile with buildings in the background, 4.5 x 20.8 cm (1 3/4 x 8 1/8 ins), mounted, framed and glazed, 19.5 x 35cm:

Leitch (William Leighton, 1804-1883). On the Clyde near Glasgow, brown ink, depicting a river scene with fishermen attending to their boats, a wooden pontoon juts into the water and a small group of people are sitting on the bank of the river, ink monogrammed to lower right (Lugt 1743), browned, 10.2 x 15.3 cm (4 x 6 ins), mounted, framed and glazed (25.6 x 31.6 cm), Fry Gallery label to verso,

Ackermann (Gerald, 1872–1960). Wells, Sept 28th 1935, pencil, depicting a landscape including Wells Cathedral, some minor foxing along with two minor water marks and an ink spot in the upper margin, title and date written in pencil lower left, 16.5 x 30 cm (6 1/2 x 11 7/8 ins), mounted (25.4 x 38 cm), plus three other unattributed small pen and ink studies of figures and a tree, each tipped onto pastepaper

£150 - £200



173* Rousseau (Théodore, 1812-1867). Coastal Landscape, pen & brown ink, depicting a tree-lined lake with figures on the shore and a small boat on the water, toned and foxed, 5 x 3 mm hole in sky area and a couple of chips to edges, initial black ink stamp lower left, sheet size 13.3 x 20.9 cm (5 1/4 x 8 1/4 ins), laid down and with mount lettered with artist's name in black ink (23.6 x 30.8 cm) Lugt 2436 (noting that the mark is seen on Rousseau's own works sold at the sale of the artist's workshop in 1868).

(1)



174* Attributed to William Frederick Settle (1821–1897). Ships in low water, chalk on paper, unsigned, 22 x 32 cm (8.75 x 12.5 ins), mount aperture, framed and glazed

William Settle (1821-1897) was born in Hull, a nephew and pupil of John Ward. He painted for the Royal Yorkshire Yacht Club and executed many views on the Humber and Solent. Settle moved to London in 1863 and was commissioned by Queen Victoria to draw nautical ephemera.

£100 - £150

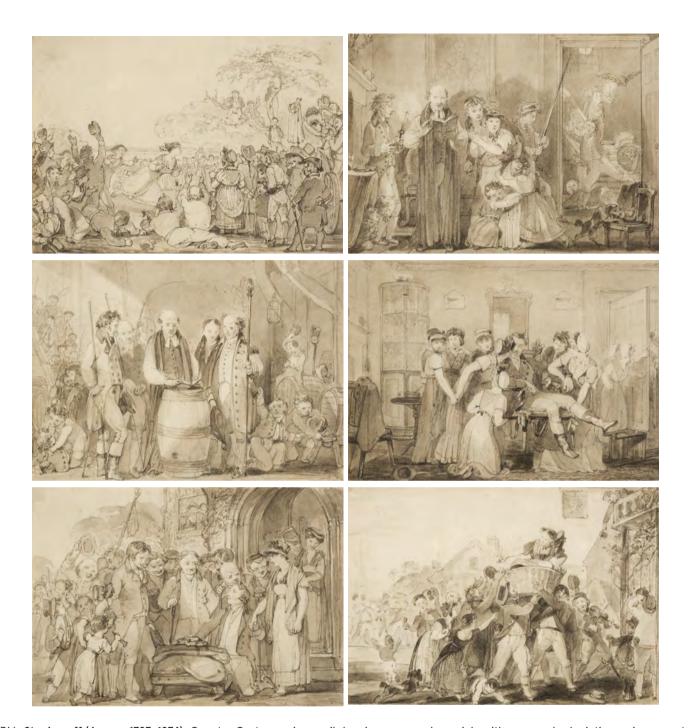


£150 - £200

175* **Stanfield (William Clarkson, 1793–1867).** Vessels Anchored Inshore/A Lake Landscape, 2 watercolours on recto and verso of album leaf, one depicting sailing vessels moored beside rocks, with figures, image size 13 x 17.4 cm (5 1/8 x 6 7/8 ins), the other showing a mountainous lake scene with boats and figures at the water's edge, with ink and brush trials to left, upper, and lower margins, image size 11.6 x 15.5 cm (4.5 x 6 ins), mounted, double-sided frame, glazed (33 x 36 cm)

Provenance: Collection of Denis Gamberoni; Christies, Interior Sale, 3rd June 2008, lot 175.

£200 - £400



176* **Stephanoff (James, 1787-1874).** Country Customs, six pencil drawings, pen and grey ink, with grey wash, depicting various country customs, comprising: Villagers gathering for the Beating the Bounds ceremony; The Dunmow Flitch; Riding the Stang; Laying a Ghost; Smock Racing; Heaving and Blessing the Wine, versos with Christies' stencil WY732, sheet size 9.4 x 13.4 cm (3 3/4 x 5 1/4 ins), mounted, matching frames, glazed (26.2 x 29 cm)

Provenance: Collection of Denis Gamberoni; Christie's, London, British Art on Paper, 21st November 2007, lot 189.

"Stephanoff was among the first to paint historical scenes as pictures rather than as engravers material. His paintings show a good eye for costume and ceremonial detail and are elegant and highly finished." (Mallalieu, Dictionary of British Watercolour Artists up to 1920, p.322)

These drawings are illustrative of rural customs and country life. The Dunmow Flitch is a custom which is continued today and requires couples to demonstrate their marital harmony through a series of trials, the successful couple winning a flitch of bacon (half a pig). Riding the Stang was a New Years Day custom of making a man ride a pole called a cowlstaff or a woman ride in a basket, payment being demanded for release. Laying a Ghost is a celebration of All Hallows Eve (Halloween) on the 31st October, a festival rooted in pagan times. Smock Racing was a custom which allowed girls and women to race against each other for the chance to win a smock of fine linen. Heaving was a custom which took place at Easter: on Easter Monday the men would be lifted in a chair in turn and kissed by the womenfolk, whereupon the following day the roles would be reversed, payment being demanded for the treat. Blessing the Wine has origins from the pagan tradition of 'wassailing' a twelfth night tradition of visiting orchards to sing to the trees and spirits in the hope of ensuring a good harvest the following season.

£400 - £600



177* **Strahan (George, 1839-1911).** Gagribal - Dal Lake, Kashmir, 1906, watercolour with traces of pencil, on thick wove paper, signed and dated lower right, pencilled title on verso, with pencilled numbers (some in another hand), narrow mount stain to edges, sheet size 35.5 x 25.3cm (14 x 10ins), together with: Kunas - Wular Lake, watercolour with traces of pencil, on thick wove paper, pencilled title on verso, with pencilled numbers (some in another hand), verso also with ink manuscript inscription 'I certify that this picture was painted by my husband, the late Col George Strahan R.E., Beatrice Strahan, Hampstead Feb 13, 1913', narrow mount stain to edges, upper edge with short (7mm) closed tear, sheet size 24.6 x 34.8cm (9 3/4 x 13 3/4ins), both uniformly framed and glazed (37 x 27cm & 26.2 x 36.5cm respectively)

Apparently George Strahan's paintings were often criticised, and yet according to the Memoir of Strahan written by S.G. Burrard (The Royal Engineers Journal, vol.14 no.3, pp.163–186) his pictures "sold readily and they fetched high prices". Burrard quotes a lady visiting an exhibition and viewing Strahan's work as saying, "Strahan is no draftsman, and no colourist, yet he is a poet: all his paintings are poetry". Indeed, Burrard himself goes on to say that "no other painter has touched the Anglo-Indian public so profoundly as George Strahan. By means of his paintings he has taught that public to appreciate the poetic beauties of Indian scenery."

2) £400 - £600





178* Turpin (Pierre Jean Francois, 1775-1840). Cyperus Dives, grisaille watercolour on Whatman 1804 paper, depicting a robust perennial with numerous stems coming from a short woody rhizome, signature to lower left, title written in ink on lower middle, old staple marks on left hand margin, small closed tear to lower left, 42.1 x 28 cm (16 5/8 X 11 ins), mounted (52.5 x 38 cm), 'Bon à etre gravé vu en commission le 2 mai 1808. Berthollet' in ink on verso French botanical artist and botanist Turpin was born in Vire, the son of a poor artisan. He received little formal education but was trained in the elements of drawing by a local artist. He joined the battalion of Calvados and was posted to Cap-Haitien where he was befriended by the self-taught botanist and botanical artist Pierre Antoine Poiteau, who had been sent to the colony as a plant collector by the Jardin des Plantes. Poiteau taught him botany and the two friends collected and painted the tropical flora of the island together. Their collaboration resulted in hundreds of illustrated plates and a herbarium of several thousand specimens representing about 1200 different species.



179* Varley (John, 1778–1842). Castle Ruins, watercolour, showing a rural landscape with two figures looking towards a ruined castle, possibly indistinctly signed lower right, 9.5 x 15 cm (3 3/4 x 5 7/8 ins), mounted, framed and glazed (32 x 36.5 cm)

(1) £200 - £400



180* Wainwright (William John, 1855-1931). Lute Player, watercolour on paper, depicting a gentleman playing a lute, stood side on singing, painted from the hip upwards, artists signature lower right, laid onto card, image size 39 x 28.5 cm (15 3/8 x 11 1/4 ins), sheet size 40.2 x 28.8 cm (15 7/8 x 11 3/8 ins), mounted, framed and glazed, (62 x 50.5 cm)

(1) £200 - £400

(1)

£300 - £500

19TH & 20TH CENTURY PRINTS





The Illustrations of this English Pastoral are by the famous Blake, the illustrator of Young's Night Thoughts, and Blair's Grave; who designed and engraved them himself. This is mentioned, as they display less of art than genius, and are much admired by some eminent painters.

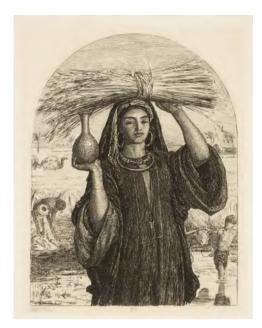
THENOT AND COLINEY.

181* Blake (William, 1757-1827). The Pastorals of Virgil, with a course of English reading, adapted for schools: in which all the proper facilities are given, enabling youth to acquire the Latin language..., by Robert John Thornton, volume one only, 3rd edition, London: F. C. & J. Rivingtons..., 1821, 17 wood-engraved illustrations designed and executed by William Blake, consisting of one larger illustration printed separately, and four leaves each printed with four wood engravings, illustrating Eclogue I, three wood-engraved portraits of Theocritus, Virgil, and Augustus, designed and engraved by Blake, one other plate entitled From Antique Coins, designed and engraved by Blake, numerous other woodengraved illustrations by various artists, contemporary ownership inscription of Louisa Fox, dated 1821 to front endpaper, additional presentation inscription to head of title 'Edward Cathack with Louisa Fox's best regards' to head of title, contemporary polished calf, gilt decorated spine, a little rubbed and some minor marks, upper joint near-detached, 8vo

Binyon 137-53; Bindman 602-18; Bentley 504; Keynes 77. The series of 17 wood engravings by William Blake illustrating Virgil's Pastorals, as issued in the first volume (of 2) of The Pastorals of Virgil, with a course of English reading, adapted for schools: in which all the proper facilities are given, enabling youth to acquire the Latin language..., by Robert John Thornton, 3rd edition, London: F. C. & J. Rivingtons..., 1821. This third edition was the first to contain original illustrations by William Blake. which had a significant influence upon the young Samuel Palmer.

(1) £3,000 - £5,000





183* Hunt (William Holman, 1827–1910). The Abundance of Egypt, 1857, etching on chine appliqué, published in Etchings for the Art-Union of London by the Etching Club, numbered 20 to centre of lower margin, and with the artist's name scratch-lettered lower left, plate size 155 x 122 mm (6.1 x 4.8 ins), sheet size 36.7 x 27 cm (14.45 x 10.6 ins), framed and glazed

Hartnoll 14; Bronkhurst 2006, Appendix, B2.

£150 - £200



184* Whistler (James Abbott McNeill, 1834–1903). Portrait of Whistler's Mother - Arrangement in Grey and Black No.1, c.1900, photogravure, depicting a woman sitting in profile, wearing black dress with white cuffs and collar and white cloth hat, feet resting on a wooden block, signed with printers blind stamp 'HZX' to lower left margin, inscribed outside the plate 'L'Edition d'Art, H Piazza et Cie, Paris', printed on india laid paper, pasted onto card, after the painting by James McNeill Whistler, printed by H Piazza et Cie, 47 x 55.5 cm (18 1/2 x 21 7/8 ins), mounted, framed and glazed (49.5 x 57.5 cm)

(1) £100 - £150



185* Attwood (Harry Carleton, 1907-1985). Designs for a Mural at Eltham Hall, 1936, pencil, pen and watercolour, six individual designs framed together, each depicting a different scene taking place in the countryside by a tree, artist's initials on verso along with a small mural with 'Designs for Eltham Hall 17/9/36' written in ink, sheet sizes approximately 21.5 x 12.5 cm (8 2/4 x 5 ins), framed and glazed (58 x 77.5 cm)



186* Belleroche (Albert de, 1864–1944). Daydream, lithograph, depicting a woman in profile with her head tilted to the right, wearing an extravagant hat and looking wistful, signed lower right, 57 x 46.5 cm (22 2/4 x 18 1/4 ins), typewritten catalogue note from 1967 to verso including name of artist and name of painting 'Reverie', mounted, framed and glazed (83.5 x 69.5 cm)



187* Belleroche (Albert de, 1864-1944). 'Mantilla', lithograph, showing the head & shoulders of a young woman looking to the right, wearing a mantilla, signed lower right, sheet size 56.5 x 43.5 cm (22 1/4 x 17 1/8 ins), typewritten catalogue note from 1967 to verso stating name of artist and name of painting 'La Mantille', mounted, framed and glazed (83.5 x 68 cm) (1)

£150 - £200



188* Belleroche (Albert de, 1864-1944). Seated Nude, lithograph, depicting a naked woman sitting, with loose shoulder length hair, her elbows on her knees resting her chin on her hand, signed lower left, some spotting to margins, sheet size 49 x 39 cm (19 1/4 x 15 1/4 ins), typewritten catalogue note from 1967 to verso including name of artist and name of painting 'nue', some water damage to mount lower left, mounted, framed and glazed (69.5 x 57 cm)

£150 - £200



189* Benton (Thomas Hart, 1889-1975). Shallow Creek, 1939, lithograph on wove paper, from the edition of 250 impressions, published by Associated American Artists, New York, signed in pencil lower right, image size 36 x 24 cm (14.25 x 9.5 ins), sheet size 40 x 28 cm (15.75 x 11 ins), framed and glazed Fath, Lithographs of Thomas Hart Benton (1969), 32.

£700 - £1,000



190* Brangwyn (Frank, 1865-1956). Old Houses on the Tiber, 1908, etching and drypoint on cream paper, printed with plate tone, signed in pencil to lower margin, plate size 15 x 21.7 cm (6 x 8.5 ins), sheet size 280 x 355 mm (11 x 14 ins), together with:

Castel Sant'Angelo, Rome, circa 1908, etching and drypoint on cream paper, signed in pencil to lower margin, plate size 180 x 138 mm (7.1 x 5.4 ins), sheet size 355 x 280 mm (14 x 11 ins), matching frames, glazed

£120 - £150 (2)



191* 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 7.8 cm (3 3/4 x 3 ins), plate size 123 x 102 mm (4.9 x 4.1 ins), sheet size 146 x 120 mm (5 3/4 x 4 3/4 ins), a few marks and light mount staining, framed and glazed Lister 6, iv/iv.

Lot 192

192* Cameron (David Young, 1865-1945). Ben Lomond, 1923, etching with drypoint, printed with plate tone, on fine japan tissue, signed in pencil, plate size 263 x 414 mm (10 3/8 x 16 1/4 ins), sheet size 300 x 445 mm (11 5/8 x 17 1/2 ins), framed and glazed Rinder 468.

One of the Cameron's largest and finest Scottish landscapes, described by Rinder as "Cameron's supreme landscape achievement as etcher" (D.Y. Cameron, *An Illustrated Catalogue of his Etchings and Dry-Points, 1887–1932*, Glasgow, 1932, p.xx).

£300 - £500



193* Chahine (Edgar, 1874-1947). L'Exode, etching, depicting two men pulling laden carts through the countryside, with a young girl sitting in the back of one, signed lower left,15.8 x 21 cm (6 1/4 x 8 1/4 ins), mounted, framed and glazed (34.6 x 38 cm)

(1) £100 - £150

194* Clausen (George, 1852–1944). Making Guns, 1917, 5 lithographs on pale cream wove paper, watermarked Holbein (from the set of 6), consisting of The Furnace, The Great Hammer, Turning a Big Gun, The Radial Crane, and Lifting an Inner Tube (lacking Where the Guns are Made), two with publishers blindstamp towards lower left margin, generally good strong impressions, in clean condition (one or two light surface marks), all in original card window-mount (one with card mount partly deficient, together with the original title page, and original upper wrapper with printed title label (both some marks and upper wrapper frayed with some loss, overall size 63 x 51 cm (24.75 x 20 ins), sheet size 51 x 38 cm (20 x 15 ins), and inverse

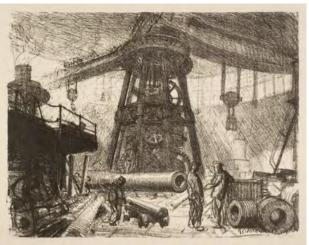
Clausen's series Making Guns formed part of *The Great War, Britain's Efforts and Ideals*, a sequence of 66 prints by various artists of the day including C. R. W. Nevinson, Augustus John, Frank Brangwin, and others, commissioned by Wellington House, the secret Government department set up to produce artistic propaganda. The works were printed by Avenue Press, and each set was published in an edition of 200 impressions, the Efforts being sold for 2 guineas, and the Ideals for 10 guineas.

Clausen's set depicts gun making at the Royal gun factory at Woolwich, Arsenal.

£400 - £600

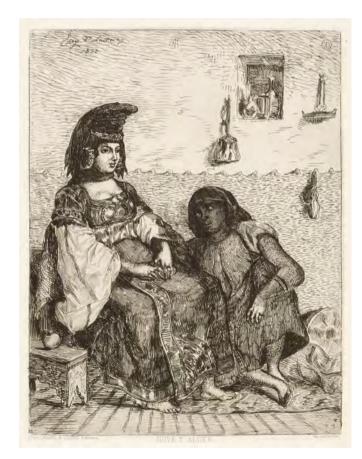
£600 - £800







Lot 194



195* **Delacroix (Eugene,1798–1863).** Juive d'Alger,1833, etching on laid paper, as published by Cadart & Luquet, Paris for the Société des Aqua-Fortistes, the 4th state (of four), with the title, publisher's and printer's name added to lower margin, a very good, adrk impression, plate size 21.5 x 17.5 cm (8.5 x 6.9 ins), with margins, framed and glazed

Delteil 18.

£300 - £500



196* **Derkovits (Gyula, 1894–1934).** 1514, Szikra Kiadas, 1945, 4 preliminary leaves (title, introduction and contents), and 11 original woodcuts, each numbered in roman numerals to lower right corner, sheet size 38 x 35 cm (15 x 13.75 ins), or inverse, loosely contained in original publisher's cloth-backed printed wrappers, rubbed and slight wear, slim square folio (39.5 x 36.5 cm)

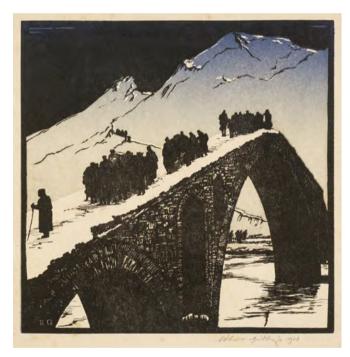
Hungarian painter and graphic artist Gyula Derkovits (1894-1934) suffered paralysis of his left arm in the first world war. From 1916 he lived in Budapest, where he learned painting and printmaking at the Art School of Karoly Kernstock. He met up with left-wing Hungarian immigrants in Vienna, where he joined the Austrian Communist Party, and witnessed the political upheavals of 1928-29, in the wake of the clashes between fascists and socialists subsequent to the April 1927 National Election. Derkovit's most important graphic series, '1514', inspired by the Dozsa peasant revolt, was completed during this period and published posthumously by the Circle of Friends of the Visual Art in 1945.

(1) £300 - £500



197AR* **Drury (Paul, 1903-1987).** Nicol's Farm, 1925, etching on antique laid paper (with partial watermark), published by the XXI Gallery in an edition of 75 impressions, signed, dated, and titled in pencil, some overall toning/browning, framed and glazed, plate size 111 x 192 mm (4.25 x 7.5 ins), sheet size 216 x 250 mm (8.5 x 9.9 ins) Garton 18, v/vi.

£300 - £500



198AR* **Gibbings (Robert, 1889-1958).** The Retreat from Serbia, 1916, woodcut printed in colours, on thin card, signed and dated to lower right blank margin, some light spots (mainly to left side and blank marg ins), sheet size 34 x 31.5 cm (13 3/8 x 12 3/8 ins), window mounted, framed and glazed (35.3 x 34.3 cm), with gallery label of Jeremy Cooper Limited, London to verso



199* **Helleu (Paul Cesar, 18 - 19).** Three studies of the artist's son Jean, drypoint etching, 11 3/4 x 15 7/8, printed with light plate tone on Van Gelder Zonen laid paper with large, full margins, signed . Goncourt 3, de Montesquiou LXI, Bibliothèque National Inventaire 48.

(3) £200 - £300



200* Klinger (Max, 1857-1920). Menzel Festblatt, etching on (2nd leaf of) watermarked laid paper bifolium, with etched signature, 1st leaf with engraved illustrations and printed title: 'Erinnerungsblatt an die feier, welche zu ehren der vor fünfzig jahren erfolgten publication des ersten werkes Adolf Menzels ... Berlin ... 1884', some spotting and toning, mainly to blank margins, a trifle edge-frayed, 65 x 46cm (25 1/2 x 18 1/8ins)

£1,500 - £2,000





Lot 201

201* Kubin (Alfred, 1877-1959). Die drei Lithographien: Märchenprinzessin, Pferdeschwemme, Der steinerne Fischer, Vienna: Never Graphik, 1920, 3 lithographs on paper, each signed lower right (pencil), each with small embossed stamp 'NVG' to lower left corner, versos with ink stamp 'Max Morgenstern, Wien ...', a few minor spots to blank margins, each sheet size 40 x 28.5 cm (15 3/4 x 11 1/4 ins), loosely contained together (as issued) in paper wrappers (spotted), front cover with lithographed imprint, and with artist's signature in black crayon, lithographed titles and limitation inside front cover, 40.7 x 30 cm

(1) £300 - £500

202* Langmaid (Rowland 1897-1956). Plymouth Hoe, drypoint etching on cream wove paper, 1/100, image size approx. 90 x 330 mm (3.5 x 13 ins), framed and glazed, artists proofs, signed and titled in pencil, plate size 88 x 335 mm (3.5 x 13.25 ins), with full margins, sheet size by 19 x 44 cm (7.5 x 17.25 ins), mounted to backing card with single glue spot to upper left and upper right black corner, framed and glazed (25.5 x 49.5 cm), with original printed title label, and framers label of Harris & Sons, Plymouth to verso, together with

Tower Reach & Greenwich from the River, two etchings on pale green wove paper, both artists proofs, signed in pencil, signed in pencil, plate size 63 x 166 mm (2.5 x 6.5 ins), with margins, both framed and glazed, both with period label of Deighton's Strand gallery to verso

£200 - £300



(3)

Lot 202



203 **Leighton (Clare, 1898-1989).** The Farmer's Year, 1st edition, London: Collins, 1933, 12 full-page wood engravings, further illustrations in-text, modern sticker to front pastedown, lightly spotted to preliminary leaves, original publisher's green cloth gilt, cloth faded to board margins and backstrip, oblong folio
(1) £150 - £200



204AR* Macnab (lain, 1890-1967). Snow on the Radnor Hills, circa 1945, black and white woodcut, depicting a picturesque rural snowy landscape, featuring the rolling hills of Radnor, a man and dog standing in a cottage garden, signed, titled and numbered 32/50 in pencil to lower margin, laid down at edges onto later card, image size 22.2 x 17.6 cm (8 3/4 x 7 ins), sheet size 32.5 x 25 cm (12 3/4 x 9 7/8 ins), Alfred Styles & Sons Ltd framing label to verso, mounted, framed and glazed (45 x 38 cm)

Born in the Philippines, Macnab studied at Glasgow and Heatherley's art schools and served in both wars. An influential art teacher of the interwar period, he was founder and principal of the Grosvenor School of Modern Art, to which he recruited as teachers Claude Flight, Sybil Andrews and Cyril Power. Macnab specialised in wood engraving, linocut, lithography and painting. He was part of the printmaking revival of the 20th century and his school pioneered the linocut. His work is represented in the British Museum, V&A, Ashmolean, Fitzwilliam and the Government Art Collection.



205AR* Macnab (lain, 1890-1967). Southern Landscape, circa 1941, woodcut, depicting a view looking from a window onto a Mediterranean village by the sea, signed, titled and numbered 52/75 in pencil to lower margin, laid down at edges onto later card, image size 20 x 25 cm (7 7/8 x 9 7/8 ins), sheet size 25 x 32.5 cm (9 7/8 x 12 3/4 ins), Alfred Styles & Sons Ltd framing label to verso, mounted, framed and glazed (42.2 x 45.4 cm)

(1) £400 - £600



206* Morisot (Berthe, 1841–1895). Berthe Morisot dessinant, avec sa fille,1889, drypoint etching on pale cream wove paper, printed with light plate tone, the second state (of two), a very good clean impression, plate size 19 x 14 cm (7.5 x 5.5 ins), with margins, framed and glazed

Johnson 8.

£200 - £300



207* Nash (Paul, 1889-1946). Landscape of the Megaliths, London: Contemporary Lithographs Ltd, [1937], colour lithograph, depicting a landscape with three large stones casting shadows on the ground, closed tears to edge of paper, some encroaching into image with minor loss, water stain to middle right edge, right edge of image cut away with loss of roughly 7 cm including margin, signed lower left, publishing details printed to lower left of margin, 50.4 x 70 cm (19 7/8 x 27 5/8 ins)

(1) £300 - £400



208 Nash (Paul, 1889-1946). Moonlight voyage, Hampden flying above the clouds (Flying against Germany), London: Curwen Press, published by The National Gallery for The Ministry of Information, 1940, colour lithograph, showing a Hampden fighter airplane flying above the clouds with the moon behind it, signed lower right, some smudgy marks to margin, title, artist and publisher information printed on verso, 40.5 x 54.5 cm (16 x 21 3/8 ins)

(1) £600 - £800



209* Nash (Paul, 1889–1946). The Raider on the Moors, London: Curwen Press, published by The National Gallery for The Ministry of Information, 1940, colour lithograph, depicting a German fighter airplane downed on the moors, inscribed by artist with title to lower right, some smudgy marks to margin, title, artist and publisher information printed on verso, 38 x 56 cm (15 x 22 ins)

£400 - £600



210* Palmer (Samuel, 1805–1881). The Skylark, 1850, etching on chine collé on thick wove paper, the seventh state (of eight), after the plate was minimally cut down, but this impression, apparently without the vertical line extending obliquely to the right of the skylark towards the tree on the right side of the image, and without the etched lettering to lower margin Samuel Palmer 1717 (as described in Lister), signed in the plate to lower-left corner, a few light scattered spots, and pale mount stain, margins trimmed, plate size 120 x 97 mm, sheet size 134 x 105 mm, framed and glazed (19.5 x 17.5 cm)

Lister E2, vii/viii. Perhaps an intermediate state between states 6 and 7. (1) $\pounds 300 - \pounds 500$



211* Palmer (Samuel,1805-1881). Christmas, or Folding the Last Sheep, 1850, etching on chine collé on heavy pale cream wove paper, a few light spots and mount staining, plate size 124 x 117 mm, etched surface 98 x 81 mm, and before the plate width, the second state (of five), with signature etched to lower right corner of the image before the reduction in plate width to 102 mm, upper blank margin with some loss (where it previously adhered to mount), sheet size 157 x 146 mm, framed and glazed (18 x 19.5 cm) Lister E4, ii/v.

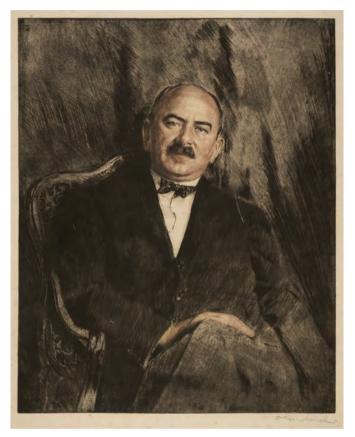
(1) £700 - £1,000



Lot 212

212AR* Raverat (Gwen, 1885–1957). Childe Rowland, 1947, colour wood engraving on laid paper, printed in an edition of 26 impressions in colour (there were 10 impressions of the monochrome version), printed in dark grey, light grey and pale yellow, signed and titled in pencil to lower margin, some light overall toning, image size 185 x 235 mm (7.4 x 9.2 ins), sheet size 8.4 x 10.1 ins????, framed and glazed, with period handwritten ownership label to verso of 'Alison Clay, 7 Park Lane, Oxford OX7 1UD or return to: Mrs. S. Pryor, 10 Chancer Rd., Cambridge' Selbourne & Newman P550.

£250 - £350



213* **Stössel, (Oskar, 1879–1964).** Portrait of Max Morgenstern, etching with drypoint printed in colours, on van Gelder laid paper, a very good impression, signed 'Oskar Stössel' in pencil lower right, with margins, plate 49.5 x 40 cm (19 1/2 x 15 3/4 ins), sheet 65 x 50 cm (25 5/8 x 19 5/8 ins), some minor discolouration and creasing at the extreme right and left sheet edges

£200 - £300

(1)



Lot 214

214AR* Sutherland (Graham, 1903–1980). Pecken Wood, 1925, etching, on heavy buff laid paper, a very good well-contrasted impression of the third to fifth state (with the artist's name and date added to upper right corner of the plate), signed in pencil lower right, one of a total edition of 85 published of the third to fifth states (there was one impression printed of the first state and two of the second), published by the Twenty One Gallery, with margins, light mount stain, outer edges strengthened with paper to verso, hinge-mounted, in pale cream card window mount, plate size 139 x 188 mm, sheet size 160 x 230 mm

Cooke, Graham Sutherland Early Etchings, 26, iii/iii. Man 24, v/v. Plate destroyed. (1) £1,500 - £2,000

215* Urushibara (Yoshijiro, 1888-1953). Leaves from the Sketch Books of Frank Brangwyn, Leigh-on-Sea: F Lewis (Publishers) Ltd, [1940], 19 colour woodcuts, all mounted in individual card passepartout, 3 signed in pencil by Brangwyn, paper wrapper around plates with Laurence Binyon introduction, creased with closed tear, loosely contained in leather morocco back portfolio, titled to upper cover, rubbed with some marks and discolouration, limited edition of 50 copies, this copy unnumbered, 4to

£300 - £500



Lot 215



216* Whistler (James Abbott McNeill, 1834-1903). Bibi Lalouette, 1859, etching and drypoint, on thin Japan paper with wirelines, a fine impression of the second (and final) state, printing with burr, platetone and inky plate edges, with margins, some minor handling creases, generally in very good condition, plate size 225 x 152 mm (8 7/8 x 6 1/8 ins), sheet size 258 x 201 mm (10 1/4 x 8 ins), framed 42 x 33.5 cm

Provenance: Thomas Agnew & Sons Ltd., Inv. No. 34624.

Kennedy 51 ii/ii.

(1)

Bibi was the 'patron's' son at a restaurant in the Rue Dauphine, Paris, famous for its burgundy, where Whistler and other members of the Société des Trois, Fantin-Latour and Legros, regularly took their meals. According to the Pennells, the artist owed Lalouette 3,000 francs when he left Paris.

(1) £600 - £800



217* Whistler (James Abbott McNeill, 1834–1903). La Vieille aux Loques (from Twelve Etchings from Nature), 1858, etching and drypoint on off-white laid paper, signed in the plate lower right, the 3rd state (of three), mounted (to sheet edges only) on later card, plate size 210 x 148 mm (8.2 x 5.8 ins), sheet size 252 x 181 mm (9.9 x 7.1 ins), framed and glazed, with old typewritten label for the work to verso

Kennedy 21, iii/iii.

(1) £250 - £350



218* Wyllie (William Lionel 1851–1931). The Shot Tower and Waterloo Bridge, drypoint etching on pale cream wove paper, a very good, delicate impression, signed in pencil lower left, light mount stain, full sheet, corner-mounted to backing card, sheet size 24 x 4 1/2 cm (9.5 x 17.5 ins)

£200 - £300



Lot 219

219* Wyllie (William Lionel, 1851–1931). The Battle of Trafalgar, 21 October 1805, etching on wove paper, signed in pencil lower left, printed caption dated August 1st 1905, variable discolouration, very slight surface abrasion in few places, plate size 39.7 x 73.8 cm (15 5/8 x 29 ins), window mounted, framed and glazed (64.1 x 96.1 cm), verso with label of Bell Fine Art, Winchester, Hants.

(1) £150 - £200



220* Wyllie (William Lionel, 1851–1931). The Poseidon Temple, Attica, circa 1920, etching on pale cream wove paper, signed in pencil lower left, plate size 254 x 354 mm (10 x 14 ins), with margins, framed and glazed

£100 - £150



221* Atché (Jeanne Louise Marie Euphrasie, 1872-1937). Reverie, 1903, circular colour lithograph, some toning and light overall discolouration, 34 cm diameter, framed and glazed

Atché's female heads - in particular the diptych Meditation and Reverie - were inspired by the very successful series of Tetes Byzantines by Alphonse Mucha, issued in 1897.

(1) £150 - £200



222AR* **Auerbach (Frank, 1931-).** Head of Julia, 2001, etching on Somerset white paper, printed by Mark Balakjian at Studio Prints, in collaboration with Marlborough Graphics, London, in an edition of 150 impressions, signed, dated 01, and numbered 63/100 in pencil, as issued in the exhibition catalogue of the artist work entitled Frank Auerbach, Paintings and Drawings 1954-2001, at the Royal Academy of Arts, 14 September-12 December 2001, plate size 11.5 x 14.5 cm (4.5 x 5.75 ins), sheet size 23 x 25.5 cm (9 x 10 ins), the book also signed by the artist in ink and numbered 63 to colophon at rear (1)



223AR* Hayter (Stanley William, 1901–1988). La Noyée, 1955, soft-ground edging and engraver with scorper printed in colours on BFK Rieves paper, printed by the artist at Atelier 17, from the published edition of 175 impressions, signed, dated, titled, and numbered 151/175, published L'Oeuvre Gravée, Zurich, with their blindstamp, plate size 36 x 48 cm (14.2 x 18.8 ins), sheet size, with margins, antique-style gilt frame, glazed, with framers label of Durkin Art Galleries, 137 Green Bay Road, Rd, Wilmette, Illinois to verso Black & Moorhead 222.

£400 - £600

224AR* Hockney (David, 1937-). Le Nid du Duc, May 1971, colour lithograph, depicting an apricot rose in a bud vase on a window sill, initialled, titled, and dated lower right, 48.8 x 38.8 cm (19 1/4 x 15 1/4 ins), framed and glazed (57.3 x 47.3 ins) £200 - £300

225AR* Hockney (David, 1937-). Red Square and The Forbidden City, 1982, colour lithograph on Somerset satin-finish mould-made rag paper, printed in five colours at Petersburg Studios, New York, 1982, in an edition of 1000, signed and numbered 38/1000 in pencil, folded three times, as issued, overall size 495 x 540 mm (19.5 x 21.25 ins), loosely contained in original red printed sleeve, with a copy of the published edition of China Diary by Stephen Spender and David Hockney, published by Thames and Hudson, 1982, signed by Hockney and Spender to halftitle, bound in original red cloth gilt in fine condition, with original publisher's card slipcase

Tokyo 254. (1)

£1,500 - £2,000



Lot 224



Lot 225



226AR* **John, Augustus Edwin (1878–1961).** The Malt House, Etching and drypoint, 1904, a very good, atmospheric impression of the second (final) state, signed in pencil, inscribed with another hand in black pen and ink 'Plate No. 14 "The Little Malt House" Imp. no. 16/25, on laid paper, with wide margins, a deckle edge at right, in good condition, minor rubbing around the signature, minor surface dirt, plate 8.1 x 10 cm (3 1/4 x 4 ins), sheet 22.5 x 28.5 cm (8 7/8 x 11 1/4 ins), framed (36 x 36 cm.)

Literature: Campbell Dodgson 126.

£200 - £300



Lot 227

227* Kokoschka (Oskar,1886–1980). Variazioni su un Tema, con una prefazione di Max Dvorak, Vienna: Richard Lanyi & Ed. Strache, 1921, printed title, 10 phototype (collotype) reproductions of portrait drawings by Kokoschka, printed by Max Jaffé, Vienna, in an edition of 300 copies, this copy numbered 121 of 250, single page of text in italian at rear with colophon to verso, sheet size 70 x 50 cm (27 1/2 x 19 3/4 ins), a few marks, loosely contained in original publishers cloth-backed boards, with title in gilt to upper cover 'Oskar Kokoschka, Variations on a Theme', rubbed and soiled with some wear, large folio, 71 x 51 cm (28 x 20 ins)

£200 - £300



228AR* Masson (André, 1896-1987). Commentaire d'un dessin de Blake, pen and ink on wove paper, depicting an erotic portrait of a woman integrated into the landscape, signed and captioned to lower margin, sheet size 57.5 x 38 cm (22 3/4 x 15 ins)

Masson's series of drawings entitled *Commentaire d'un dessin de Blake* is related to his suit of erotic visions entitled *Terre Erotique*, the exhibition for which at Galerie du Chene, Paris was closed on the grounds of public indecency in 1948.

£500 - £700





229* Masson (André, 1896-1987). Les Amants Celebres, 1979, the complete set of 10 colour etchings, printed by Aldo Crommelynck, Paris, in an edition of 70 impressions, each signed in pencil, and numbered 49/70, with publisher's blindstamp to lower left corner, sheet size 66 x 50 cm (26 x 19 3/4 ins), in very good condition, loose in cloth portfolio (81 x 66 cm)

Saphire-Cramer 114.

(1)

£600 - £800







230* Mooney (Craig McDonald, Canadian, 20th century). A group of 10 wood engravings and two watercolours, 1960s/1980s, titles include Midsummer, Bluenosers, Velvet, Ingénue, Oxen, Centennial, Lunenburg, Last Passage and Wrath, all but one with pencil signature (C. M. Mooney), title and limitation to lower mount, five being one of six artist's proofs, three from an edition of 25 and one of 100, the largest image 25 x 17 cm (10 x 6 3/4 ins), the smallest 10 x 12 cm (4 x 4 3/4 ins), together with two signed watercolours by Mooney of flowers (42 x 58 cm) and a rocky coastal study (30 x 42 cm), all framed and glazed (12)



231AR* Moore (Henry, 1898–1986). Homage to Sacheverell Sitwell, 1979, lithograph over a reproduction in colour of a drawing by Moore, printed on T. H. Saunders paper, published in an edition of 50 impressions, printed at Skelton's Press, Wellingborough and Curwen Studio, published by the Fairfax Press 1980, York for the Henry Moore Foundation, as published in Valse des Fleurs by Sacheverell Sitwell, this being one of 30 hors commerce impressions, signed in pencil, and numbered HC 7/30, sheet size 44 x 30 cm (17.25 x 11.8 ins), framed and glazed Kramer 537.

The book was published in a total edition of 400 copies, although only 20 deluxe copies numbered I-XX, and 30 hors commerce impressions were issued with this signed print.

1) £300 - £500



232AR* Nash (John, 1893-1977). The Avenue, colour lithograph, depicting a landscape, a line of trees acting as a boundary between a ploughed field and a road, published by the Fine Art Trade Guild, artists signature printed on image and in pencil to lower right margin, laid down onto backing board, image size 37 x 52.5 cm (14 1/2 x 20 5/8 ins), sheet size 50 x 64 cm (19 3/4 x 25 1/4 ins), window mounted, framed and glazed (56.2 x 69.7 cm)



233AR* **Pedersen (Carl-Henning, 1913-2007).** Composition with Mask and Bird, 1967, colour lithograph on wove paper, some overall toning, marks to margins, sheet size 42 x 38 cm (16.5 x 15 ins)
(1)
£100 - £150

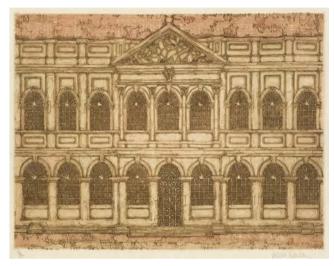


Lot 234

234* Steinberg (Saul, 1914-1999). Canal Street, Ian Frazier & Saul Steinberg, New York: Published by the Library Fellows of the Whitney Museum of American Art, 1990, 2 color woodcuts by Steinberg, one of which is signed and numbered 146/160 by him, hand-printed by Michael Berdan and proofed by Steinberg, 16 colour and monochrome tipped-in offset lithographs, bound in original publisher's quarter black morocco over mustard yellow cloth, bound by hand by Stamperia Valdonega, Verona under the supervision of Martino Mardersteig, light soiling to covers, limited edition of 160 copies, signed by the author and artist to colophon at rear, large 4to (34 x 28.5 cm)

The first title in the series Artists and Writers: American Journals, published by the Whitney Museum of American Art. New York. (1)

£1,000 - £1,500



235AR* Thornton (Valerie, 1931-1991). Facade of Queen's College, Oxford, colour etching on pale cream heavy wove paper, with pencil signature lower right and numbered 16/50 in pencil lower left, plate size 40 x 52 cm (15 3/4 x 20 1/2 ins), mounted, framed and glazed (64 x 74.6 cm)

(1) £100 - £150



Lot 236

236AR* Tilson (Joe, 1928-). Ziggurat, 2002, color screenprint and woodcut on heavy Arches paper, printed and co-published by Advanced Graphics, London, in an edition of 300 impressions, as issued with the printed exhibition catalogue of Tilson's work entitiled Pop to Present, at the Royal Academy of Arts 14 March-12 April 2002, signed and numbered 299/300 in pencil lower right, sheet size 28 x 24 cm (9.5 x 11 ins)

£150 - £200



237AR* Trevelyan (Julian, 1910-1988). Marseille, 1975, soft-ground etching with aquatint printed in colours, on T.H. Saunders handmade heavy paper, signed, titled and inscribed 'Artist's proof', and with colour notes added below `I. Ultramarine (tube), Windsor Red (tube), 1 Windsor orange (tube), 1 II black (Windsor Penrose), 1 burnt sienna (tube) 1', artist's proof aside the numbered edition of 51 impressions, printed by Studio Prints, some minor light spots and marks to margins (generally in good condition), with full margins, sheet size 79 x 56.5 cm (31 x 22.5 ins)

(1) £300 - £500



238AR* **Trevelyn (Julian, 1910–1988).** As You Like It, 1964, colour lithograph on paper, signed and numbered 35/50 to lower margin, RCA watermark lower right, image size 355 x 480 mm (14 x 19 ins), sheet size 490 x 620 mm (19.25 x 24.5 ins), framed and glazed (1)



239AR* Williams (Kyffin, 1918-2006). Llanedwen Church, Anglesey/Llanedwen Church in moonlight, monochrome lithographs on wove paper, both signed and numbered 128/250 in pencil to lower margins, sheet sizes 25 x 32 cm (10 x 12 1/2 ins), framed and glazed (42 x 50 cm)

240AR* **Williams (Kyffin, 1918–2006).** Mabinogi, *a group of 4*

linocuts on wove paper, each numbered 4/50 and initialled in pencil to lower margins, each 21.5 x 15 cm (8 1/2 x 6 ins), framed and glazed (65 x 53 cm)

1) £200 - £300

241AR* Williams (Kyffin, 1918-2006). Sunset over the Gower coast, colour lithograph on wove paper, artist's proof, numbered V/XV and initialled 'KW' in pencil to lower margin, image size 60.5 x 60 cm (23 3/4 x 23 1/2 ins), sheet size 75 x 75 cm (29 1/2 x 29 1/2 ins), framed and glazed (95 x 95 cm)

£700 - £1,000



Lot 240



Lot 241

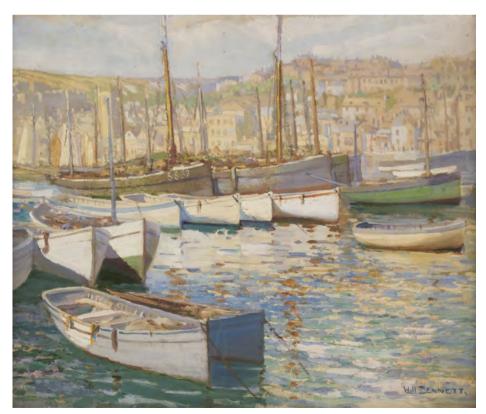
20TH CENTURY PAINTINGS & WATERCOLOURS

242* World War One. Field Hospital, 1921, oil on canvas, depicting a ruined building amonst woods, a fallen soldier carried on a stretcher followed by a wounded soldier carried out in the arms of two of his comrades, two more soldiers look on, one saluting the other standing to attention, signed 'W Eley 1921' to lower right, relined, (61 x 76.5 cm), unframed

Provenance: Private Collection, Herefordshire. Restored approximately 25 years ago at the request of the current owners by Ronald Moore Fine Art Conservation, of Upper Sydcombe, Hereford. The identity of the artist, W. Eley, has not been established.

(1) £500 - £800





243* Bennett (William A., active 1922-1927). Boat Song, oil on canvas, depicting a possibly Cornish harbour scene, signed 'Will Bennett' lower right, verso with title label also giving artist's address 'Moor Croft, Weston in Gordano, Portishead', 51.3 x 61.3 cm (20 1/4 x 24 ins), antique moulded gilt frame and glazed (68 x 77.8 cm), frame with a few very minor losses

William A. Bennett was a landscape painter in oil who lived near Portishead, Somerset and later at High Ackworth, near Pontefract, Yorkshire. He was an associate member of the Royal West of England Academy and exhibited six works between 1922-1927. See Jeremy Wood, Hidden Talents: A Dictionary of Neglected Artists Working 1880-1950 (1994), page 13.

£300 - £500





Lot 244 Lot 245



Lot 246

244AR* Benois (Nadia, Надежда Бенуа, 1896-1975). Still life of tulips and other flowers in a jug, 1946, oil on canvas, signed and dated lower right 'Nadia Benois 46', 68.5 x 50.8 cm (27 x 19 7/8 ins), ornate gilded frame (90 x 72 cm)

Provenance: Arthur Tooth, London, his exhibition label on the stretcher (damaged).

£500 - £800

245AR* **Benois (Nadia, Надежда Бенуа, 1896-1975).** Yellow and Red Poppies, 1940, oil on canvas, still life of yellow and red oppies and a spray of boughs in a vase on a table, signed and dated 'N Benois 40' lower right, 40.5 x 50.5 cm. (16 x 20 ins), in an ornate gilded frame (61 x 69 cm)

1) £1,000 - £1,500

246* Bishop, (Piran, born 1961-). Self portrait, 2009, oil on canvas, signed lower right, counter signed and dated verso, 57 x 39.5 cm (22 3/8 x 15 1/2 ins), framed (81.5 x 62 cm), together with Nude woman on a sofa, oil on canvas, signed lower right, counter signed verso, 30.5 x 25 cm (12 x 9 3/4 ins), framed (53 x 48 cm); plus Dressed woman on a sofa, 2008, oil on canvas, signed lower left, counter signed and dated verso, 60.7 x 25 cm (23 7/8 x 9 3/4 ins), framed (84 x 43.5 cm)

£200 - £300



247AR* **Carnt (Shirley, 1927-).** Buttercups and Dandelions at Burnham overy Staithe, oil on panel (presumably, unexamined out of the frame), signed lower right, with the artist's label verso, 30 x 60 cm (11 3/4 x 23 5/8 ins). framed (42.5 x 72 cm)

(1)
£150 - £200



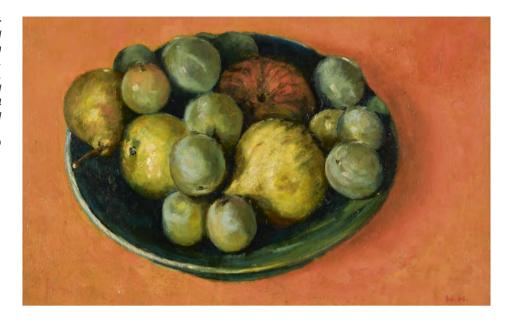
248* Collis (Louise, 1976-). Worms Head Shimmer, oil on canvas, signed 'L. Collis' lower left, 29.7 x 60 cm (11 3/4 x 23 5/8 ins), framed (34 x 64 cm)

Louise Collis is a landscape artist, practising from her studio in Abergavenny. (1)

£200 - £300

249* Henderson (William Bankier, 1903–1993). Still life of fruit and vegetables, oil on canvas, depicting a green porcelain bowl containing fruit and vegetables, including pears, greengages, and onions, on an orange ground, initialled in red lower right, 38.5 x 55.2 cm (15 1/8 x 21 3/4 ins), wooden mount, framed and glazed (56.7 x 75 cm)

(1) £300 - £500





250* Malakoul (Poum, 1910-1973). That river scene with stilt houses and figures, circa 1970, oil on canvas, signed lower right, 69 cm x 49 cm, framed
(1)

£700 - £1,000

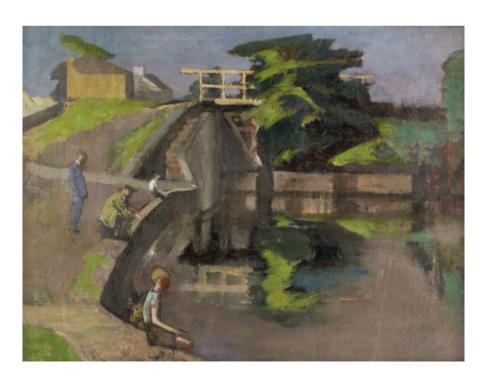
251 **No Lot**

252AR* Royle (Herbert F., 1870-1958). Bringing in the harvest, 1933. oil on canvas board, depicting a sunlit scene of a loaded haywain being drawn by a brown horse and a pair of grey horses, another horse-drawn cart background, signed and indistinctly dated with the end of the brush into the pigment lower left ('27?), 49.7 x 60.2 cm (19 1/2 x 23 5/8 ins), framed (65.5 x 74.2 cm) Herbert Royle showed an early talent for painting, and he trained at the Harris Institute, Preston and the Southport School of Art, as well as taking lessons from John Buxton Knight, whose style greatly influenced him. He was a member of the Manchester Academy of Fine Arts, exhibiting there annually from 1894 for almost fifty years. From 1900, he also exhibited regularly at the Royal Scottish Academy, the Glasgow Institute, the Royal Society of Painters in Oils, and the Liverpool Academy, and his paintings are now held in a number of institutions, including the Walker Art Gallery, Liverpool and Manchester City Art Gallery. As a painter of landscapes mainly in oils, Herbert Royle worked in an impressionistic style characterised by strong brush strokes, heavy impasto and bold vibrant colours. His romantic scenes of English haymaking, now so nostalgic, are particularly sought after.



Having moved to Nesfield near Ikley in 1924 he is often thought of as a Yorkshire artist. It was apparently a common sight for Royle's contemporaries to see him cycling through the Dales, his easel strapped to his back, in search of suitable scenes to paint, in winter a hot potato in his pocket for the dual purchase of warming his hands and quelling his hunger at lunchtime.

1) £800 - £1,200



253* Rutherford (Harry, 1902–1985). Canal and figures, oil on canvas, 46 x 61 cm (18 1/8 x 24 ins), framed (61 x 76.2 cm), with extensive printed note of provenance on verso

Provenance: Gifted to the current owner, an acquaintance of the artist, by the late Sir George Kenyon, chairman of the Bank of Scotland and executor of Rutherford's estate as part payment for assistance in cataloguing the artist's studio on his death.

(1) £300 - £500



Lot 254

254* Sauter (Georg, 1866-1937). Venice with the Salute, early morning, 1924, oil on canvas, signed and dated lower right, 49.5 \times 69 cm (19.5 \times 27 ins), moulded painted frame

Provenance: Private Collection, Hampshire.

Georg Sauter married Lilian Goldsworthy (1864-1924), the sister of the novelist John Goldsworthy in 1894, and lived in London where he was acquainted with a variety of artists including Herkomer, Lavery, Watts, Pennell and Whistler. He produced a series of views of Venice on a similar scale to the present work, in 1924.

£700 - £1,000

255* **Thornton (Richard, 1922-1971).** Canal Boats, acrylic on board, signed and dated lower left, 45.5 x 61 cm (18 x 24 ins), mount aperture, wood-framed, glazed (58 x 73.5 cm)

Richard Thornton studied at the Birmingham School of Art, and after the war at the School of Architecture in Birmingham (1946–50).

£150 - £250



Lot 255



256* Wellington (Hubert Lindsey, 1879-1967). Farm at Uley, Gloucestershire, oil on board, depicting a landscape vista of a rural dwelling and outbuildings seen from a 5-bar gate framed by trees, 35.5 x 49 cm (14 x 19 1/4 ins), label on verso with title and artist's name in ink Hubert Lindsay Wellington was born in Gloucester and studied at the School of Art there between 1895 and 1898, before attending the Birmingham School of Art (1898-1899) and the Slade School of Art (1899-1900). He lectured at the National Gallery between 1919 and 1922, taught for 10 years at the Royal College of Art, served as principal of the Edinburgh College of Art between 1932 and 1942, and lectured at the Slade between 1947 and 1949. He exhibited widely, including at the Royal Academy, and his work is represented in a number of institutions, including the Tate Gallery, London, and the Ashmolean Museum, Oxford. £150 - £250

(1)

257* White (Sallie, 1912-). Five Circus Horses, 1956, oil on board, artist's monogram and date lower right, some minimal surface loss. 47 x 55 cm (18 1/2 x 21 5/8 ins), framed (60.7 x 68.9 cm), typewritten label '26 Cavalli del Circo', and exhibition label to verso for Wildenstein & Co. Ltd., 147 New Bond Street, London, W1

Provenance: The Wildenstein exhibition label to verso is for the exhibition 'Paintings of Sallie White', 13 February-18 March 1957. The exhibition catalogue lists this painting as number 11 of the 15 works exhibited.

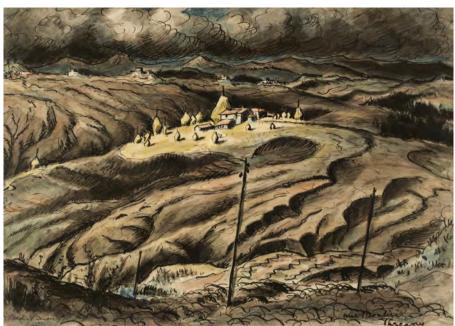
Sallie White, also known as Sally White Robinson, was born Sarah Lancashire White in Beverly Farms, Massachusetts. Sallie started painting seriously in 1936, and in 1942 she married the navigator-adventurer and writer William Albert Robinson. Although she sailed with him to Tahiti, living and painting there for some years, she missed the activity of city life and in 1951 returned alone to New York to pursue her career in art, exhibiting at the Carstairs Gallery, New York. A year later she travelled to Italy and remained there for many years, painting local landscapes and exhibiting at venus including the Obelisco Gallery and the Schneider Gallery. White had an especial love of horses, both riding and painting them. The Italian art magazine Eco di Roma, in November 1956 mentioned that "... her Cavalli (horses) painted with great talent are seemingly of life, giving the impression that they are in movement, thus showing the great ability of the artist." Many of her paintings are in private collections in the United States of America. (1) £500 - £800

258 No lot



Lot 257





Lot 259 Lot 260

259* Liebermann (Max, 1847-1935). Portrait of Hertha Morgenstern, 1921, pastel and coloured chalks on thick card, half-length portrait of a dark-haired young lady, seated in a carved wooden chair, her hands clasped on her knee, wearing a dark dress, a diaphanous green stole, and bangles on her arms, some surface marks and spotting, signed in red lower left 'Mx Liebermann Berlin 1921', 97 x 72 cm (38 1/4 x 28 3/8 ins), mounted on a contemporary black painted wooden support to verso (101 x 76.5 cm)

Hertha Israel (1900–1962) married Maximilian Morgenstern (1883–1946) in 1922, and this picture was painted just prior to their marriage, presumably as a formal engagement portrait. Wealthy owner of a textile mill, Max Morgenstern was a bibliophile and art collector particularly known for his patronage and mentorship of Alfred Kubin, whose works he began collecting in the early 1900s. He and his wife had two children, both sons - Charles Peter (Curt Peter) Morton and Robert William (Wolgang Robert) Morton. At the outbreak of WWII Max and Hertha were forced to flee their opulent home in Vienna, to England, where their sons were being educated. The couple took very little with them, and most of their possessions were seized by the Nazis.

Max Liebermann lived and worked for a time in Munich, but in 1884 returned to Berlin where he remained for the rest of his life. Prior to the Second World War he was lauded by high society; noted particularly for his portraiture, it is not surprising that he was chosen to portray Hertha, a relation of the wealthy Rothschild family. However, as for his fellow-Jews the Morgensterns, the rise of Hitler sounded the death knell to life as he knew it. Liebermann withdrew from public life in 1933 and two years later, at the age of 87, he died.

(1) £600 - £800

260AR* **Benois (Nadia, Надежда Бенуа, 1896–1975).** Near Montisi, Tuscany, 1947, pen, black ink and watercolour on pale cream wove paper, signed and dated lower left, titled lower right, sheet size 27 x 38.3 cm (10.75 x 15 ins), framed and glazed (45 x 60 cm)

Provenance: Private Collection, Monmouthshire, England.

Exhibited: Paintings by Nadia Benois, London: Arthur Tooth & Sons 1947, 24 September-18 October 1947.

Nadezhda Leontievna Ustinova (Russian: Надежда Леонтьевна Устинова; 27 April 1896 – 8 December 1975), née Benois (Бенуа), better known as Nadia Benois, painter, stage designer and writer, was born near St Petersburg, Russia, into a cosmopolitan family that included a number of distinguished artists. Her father was Louis Benois, architect to the Tsar; her uncle, who taught her, was the great stage designer Alexandre Benois. She studied at the St Petersburg Academy, and married the journalist Iona Ustinov, their son being the actor-playwright Peter Ustinov. Nadia Benois settled in England (from the early years of World War II the family lived in Gloucestershire). She had early successful shows at the Little Gallery, 1924, and with Arthur Tooth in 1929. She also showed with Goupil, Leicester and Matthiesen Galleries and widely abroad. Tate Gallery and Manchester City Art Gallery hold examples of her work. Michael Parkin Fine Art included Benois in an exhibition entitled 'Three Women Painters' in 1975.

£300 - £500

261* Manner of Giovanni Boldini (1842–1931). Study of a Girl, gouache and watercolour on paper, depicting head and shoulders of a pensive girl looking to the left, wearing a black hat and white lace collared blouse, inscribed 'MarIta' lower left, sheet size 35.2 x 27.7 cm (13 7/8 x 10 7/8 ins), mounted, framed and glazed (52 x 44.5 cm)

£600 - £800

262* Brannan (Edward, 1886-1957). Rural landscape at harvest time, pen, ink, and watercolour, depicting a farmhouse and outbuildings beside a field of hay stooks, with scudding clouds in the sky, signed lower right, 26.5 x 38.4 cm (10 1/2 x 15 ins), mounted, framed and glazed (45 x 55 cm), together with: Waterloo Place, Bath, pen & ink on textured pale beige paper, depicting a hilly townscape with bridge and a lock, titled in pencil lower left, 26.1 x 37.6 cm (10 1/4 x 14 3/4 ins), mounted, framed and glazed (44 x 54 cm), and 25 other landscape drawings by the same artist, all pen & ink, some with watercolour or watercolour wash, all on thick paper (1 laid down on card), except 1 on thin paper, including harvest scenes, trees, buildings, a few with additional sketch on verso, each approximately 29 x 39 cm (11 1/2 x 15 1/4 ins), all unframed £100 - £150 (27)



Lot 261



Lot 262



263* Chikowore (Zebedee, 20th century). Mother & Child at Home, 1948, pen, black ink and watercolour on Whatman board, signed and dated lower right, 37.8 x 27.3 cm (14 7/8 x 10 3/4 ins), window mounted, framed and glazed (50.3 x 38.3 cm), verso with framers label of Alfred Stiles & Sons, Ltd., London, the label also with early ink manuscript inscription 'Mother & Child at Home, by Albert Chikowore, from Cyrene School - Rhodesia. Bought 1952 from an S.P.G exhibition in L'pool'



264* Cox (Neil, 1955 -). Swans, watercolour on paper, signed lower left, 24 x 34.5 cm mount aperture, together with another by the same artist, Canada Geese, 25 x 34.5cm, both framed and glazed with Wren Gallery label to verso, frame size 48.5 x 57 cm
(2)
£150 - £200





265* Folkard (Charles, 1878–1963). The artist's painting smock coat, early-mid 20th century, long smock coat, handmade in linen, with collar, long sleeves with cuffs, and two patch pockets, machine-stitched seams, yoke, pockets, and sleeves smocked by hand in cream thread, hand-stitched button holes to front opening and cuffs (lacking buttons), some staining and marks, one 6" drip of white paint to right-hand smocked area of yoke, linen hanging loop inside neck broken, length 109 cm (43 ins), sleeve length 59 cm (23 1/4 ins), together with:

The artist's lay figure, possibly French, 19th century, hand-carved wooden figurine with articulated head, torso, and limbs, lower part of left leg attached to right knee, lower part of right leg detached (and broken where articulated), 17.5 cm x 5 cm (6 7/8 x 2 ins), plus an autograph letter signed written to the artist's grandson, saying 'Ted [Folkard, the artist's brother] gave me this years ago after "mending" it - you observe the legs are on the wrong way round!', going on to express the hope that he would picture his grandfather using & enjoying it, and

Teddy Tail looking into a cave, pen & ink with watercolour wash in tones of blue, showing a mouse wearing a striped tunic and a hat, looking through a crevice at rock formations, signed upper left 'Charles Folkard', 13 x 18.7 cm (5 1/8 x 7 3/8 ins), mounted, framed and glazed (25.7 x 31.1 cm), with pencil inscription on backboard 'Teddy Tail - Rock'

Provenance: From the artist and thence by descent.

The smocking on the coat is believed by the family to have been stitched by the artist's daughter, Janet (born 1917). The photograph of Charles Folkard wearing the smock and leaning over a garden gate was taken in the

1950s in Winchelsea, Sussex, where he and his son built a cottage on the Ridge near the beach. Charles Folkard is best-known for his imaginative illustrative work for children's books, as well as for creating the influential strip cartoon 'Teddy Tail'. Before becoming an artist, Folkard was a magician and performed Punch and Judy shows, appearing under the pseudonym 'Professor Volkard'. It is thought that he probably wore a velvet jacket and velvet smoking hat when in this guise. He only realised his artistic talents when he began designing programmes for his conjuring shows. Family reminiscences recall that at least one of his small grandsons found Folkard's Punch and Judy shows quite terrifying, whilst later he cut quite a figure in his smock.

(3) £150 - £200



£300 - £500



Lot 266

266AR **George (Adrian, 1944-).** Marble with Drapes, pastel and crayon, showing three pieces of fabric (green, red and blue) draping down against a grey background, signed and dated 1985 lower right, 74.5 x 52.8 cm (29 3/8 x 20 3/4 ins), mounted, framed and glazed (99.4 x 75 cm) Francis Kyle Gallery label to verso

(1) £200 - £400

267* Hepworth (Barbara, 1903–1975). Three autograph letters signed, and one handwritten postcard signed, by Barbara Hepworth to James Archdale of Edgbaston, Birmingham, July 12th-August 16th 1950, all on headed paper or card with the artist's name and address Trewyn Studio, St Ives, Cornwall, comprising a single sheet handwritten on one side only, dated 12/7/50, a five-page letter written on one side of each sheet, dated Aug 13th [1950], a small handwritten card, written to both sides, dated Aug 16th [1950], and a single sheet, handwritten to both sides, dated Oct 3rd [1950], together with 6 photographs by Studio St Ives Ltd., one showing the artist in her studio, the others showing different views of the sculpture Cosdon Head (1949), all but one

others showing different views of the sculpture Cosdon Head (1949), all but one inscribed by the artist, two additional photographs by Studio St Ives Ltd., one showing Barbara Hepworth on a platform outside her studio beside two large stones for an Arts Council commission, dated April 1950, the other depicting Bicentric Form (1949-50), plus a typewritten letter signed by Mary Woodall to James Archdale, dated 11th October 1951, with four further photographs of the Cosden Head, and a printed woodblock Christmas card from Frank and Mary Dobson, circa 1950, depicting a resting deer

15) £200 - £300



Lot 267



268AR* Hervey-Bathurst (Caroline, 1936-). Garden Roses, watercolour and pencil, showing four studies of cream and yellow garden roses in various stages of blossom, 28.8 x 20.2 cm (11 3/8 x 8 ins), framed and glazed (49.7 x 39 cm)

(1) £100 - £150

Lot 269

269* John (Rebecca, 1947-). Apples on a Branch, pencil on Fabbriano 100/100 cotton paper, depicting two red apples hanging from a section of branch, drawn by the artist at Priddbwll Bach, Llangedwyn, North Wales, initialled lower right in pencil 'R.J. Sep 23-25 '95', sheet size 28 x 18.8 cm (11 x 7 1/2 ins), mounted, framed and glazed, small crack to glass top left, (45.9 x 36.2 cm)

Rebecca John, grand-daughter of Augustus John, was in her thirties when she began to 'make tentative pencil studies of flowering plants'. In 1994 she enrolled for the new botanical painting course at Chelsea Physic Garden. She then began to spend more time at her mother's cottage in Wales where she could work more closely with nature.

£200 - £300



270* John (Rebecca, 1947-). 'Sloe, Oak, Apple, Sage', pencil, pencil study, depicting plump sloes, an acorn and oak leaves, and an apple, each on a section of branch, and a piece of purple sage, initialled in pencil to lower right 'R.J. Oct 1-4 '95', small water mark to lower margin, 20.4 x 27.5cm (8 x 10 7/8ins), foxing to mount, mounted, framed and glazed (47 x 56cm), together with:

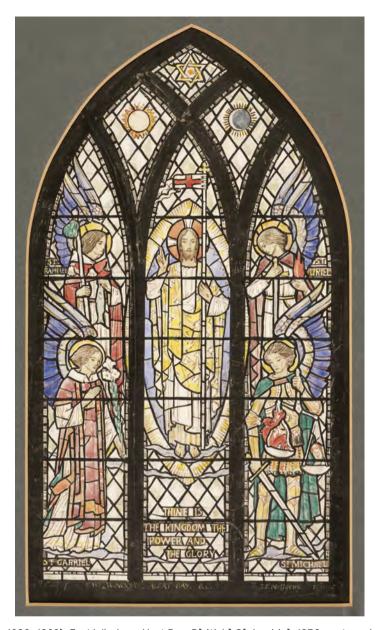
Small (Julie, 1948-). Ginkgo Biloba, pencil study, depicting sections of the Ginkgo Biloba tree including a cross section of the seed pod, signed lower right, minor foxing, sheet size 35.5 x 42.5cm (14 x 16 3/4ins), tipped in with tape to mount (43 x 44.5cm) and two others, depicting Douglas Fir and Sitka Spruce

£200 - £300



271* Macdonald (William Alister, 1861-1948). Portree, Skye, September 1905, watercolour, with traces of pencil on paper, signed, titled and dated lower left, 20.2 x 34 cm (8 x 13.25 ins), framed and glazed

£200 - £300



272* Nuttgens (Joseph Edward, 1892–1982). East Window, Alert Bay, B[ritish] C[olumbia], 1930, watercolour on paper laid on card, design for an arched tracery three-light stained glass window, depicting Christ in the centre captioned 'Thine is the Kingdom the Power and the Glory', flanked by St Raphael and St Gabriel on the left and St Uriel and St Michael on the right, topped by 3 decorative lozenges, signed and dated lower right and titled below image, slightly rubbed, image size 34.5 x 20.5 cm (13 1/2 x 8 ins), sheet size 37 x 21.1 cm (14 1/2 x 8 1/4 ins), mount with shaped aperture, overall size of mount 46.2 x 31.1cm

Joseph Edward Nuttgens was born in Aachen, Germany, to a German father and English mother, and he moved with his family to London at the age of three. After leaving school he studied at Harrow Technical College and School of Art, subsequently spending five years working as an assistant in Arthur Orr's stained glass workshop. In 1911 he began studying at the Central School of Arts and Crafts under Christopher Whall, where he was influenced by the Arts and Crafts Movement, and specifically by the philosophy and art of William Morris and Edward Burne-Jones. Nuttgens went on to produce stained glass designs for famous firms such as James Powell and Sons, as well as working for artists such as Paul Woodroffe in Chipping Campden. He later set up his own studio at Piggott's Hill near High Wycombe, Buckinghamshire, where he was influenced by his neighbour Eric Gill, contributing an East Window to the only church designed by Gill, the church of St Peter, Gorleston, in Norfolk. Nuttgens was associated with the Art Workers Guild and the Warham Guild, and was a Fellow of the British Society of Master Glass Painters. In turn he influenced other stained glass makers, including John Piper and Patrick Reyntiens, whose collaboration began in Nuttgens's studio, and a number of his offspring followed him into the arts or decorative arts. His son, Joseph Ambrose Nuttgens, completed a window depicting wild flowers commissioned by Linda McCartney, one of the last designs his father worked on before his death in 1982. Nuttgens was prolific, producing around 300 stained glass windows, as well as executing designs and carrying out glasswork for other workshops and artists. The majority of his output is found in Britain, but his work can be found in churches as far flung as Hong Kong and Canada. The window executed from the design offered here can still be seen in Christ Church Anglican Church, in the remote rural community of Alert Bay on Cormorant Island, northeast of Vancouver Island, British Columbia.

1) £200 - £300

273 **No lot**



274* **Read (Harold Hope, 1881-1959).** Beach Scenes and Figures, 8 watercolours, comprising 4 pen, ink, and watercolour drawings of humorous crowded beach scenes, a similar watercolour of figures in a park, a pen, ink, and monochrome wash drawing of figures gathered around an infant, a self-portrait in pastels, and an oil painting of a man smoking a pipe, with a woman and other figures behind, smallest 19.4 x 23.2 cm (7 5/8 x 9 1/8 ins), largest 26.7 x 36.4 cm (10 1/2 x 14 1/4 ins), all mounted, with matching glazed frames (largest 41.6 x 51.5 cm), self-portrait with glass cracked (8)



Lot 275

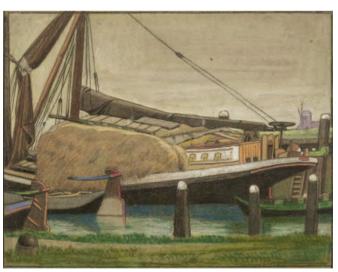
275* Rothenstein (William, 1872–1945). Portrait of Hannah Whittal Smith, July 1893, pastel on brown paper, full length portait, half-profile to right, of a bonneted elderly lady seated in a wicker armchair reading a book, signed and dated to right-hand margin 'Will R 93' and captioned in the artist's hand to lower margin 'Will Rothenstein, Hannah Whittal Smith, Friday's Hill. July 1893', 47.3 x 35.2 cm (18 1/2 x 13 7/8 ins), mounted, framed and glazed (67.2 x 54.3 cm)

Provenance: Oliver and Ray Strachey; thence by family descent; private collection, UK; Bonhams, 'Fine Art & Antiques', 5 November 2014, lot 37. Evangelist and religious writer Hannah Tatum Whitall Smith (1832–1911) was born into an influential Quaker family in Philadelphia. She married Robert Pearsall Smith who was also descended from a long line of Quakers. After struggles with her beliefs and the exploration of various other Christian doctrines and denoninations, Hannah came to a deep faith following the loss of her 5 year old daughter. She and her husband became speakers in the Holiness movement in the United States and the Higher Life movement in the UK, and they travelled to various countries in Europe to hold meetings and preach. Hannah wrote a widely-read book on the subject of Christian mysticism and practical Holiness theology entitled *The Christian's Secret of a Happy Life*, published in 1875. She was also active in the women's suffrage movement as well as the temperance movement. One of her daughters, Mary, married the art historian Bernard Berensen.

Ray Strachey, born Rachel Pearsall Conn Costelloe (1887-1940), was the daughter of Mary Berenson by her first husband Frank Costelloe. She was a feminist politician, mathematician, engineer, artist and writer, and, like her grandmother Hannah, worked tirelessly for the suffrage cause, publishing a number of writings on the subject, including *The Cause* published in 1928. She married Oliver Strachey, brother of Lytton Strachey, in 1911.

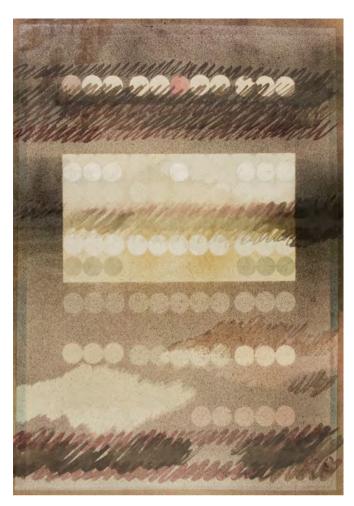
The National Portrait Gallery holds a bromide print after Rothenstein's portrait by an unknown photographer (NPG Ax160542). It was given to the NPG in 1999 by Barbara Strachey, daughter of Ray and Oliver, who also donated a platinum print of Hannah and Robert outside Friday's Hill House (NPG Ax160670), their home in Fernhurst near Hazlemere, where they entertained artists, writers, musicians and intellectuals, William Rothenstein amongst them.

(1) £200 - £300



276* **Sleigh (Bernard 1872–1954).** Four views in Holland, coloured chalks on paper, heightened with touches of white bodycolour, including two canal scenes with barges, and two scenes of Dutch houses, sheet sizes 26 x 33.5 cm (10 3/16 x 13 3/16 ins), and smaller, plus a study of a Dutch girl, coloured chalks on paper, sheet size 42 x 32.3 cm (16 1/2 x 12 3/4 ins), all unsigned

£200 - £300



277AR* **Stephenson (lan, 1934–2000).** Untitled, watercolour and gouache on grey paper, signed and numbered '5' in white ink lower right, traces of masking tape residue to extreme outer corners, sheet size 78 x 52.5 cm (13.75 x 12.75 ins)

The work of abstract artist lan Stephenson is characterised by mesmeric and immersive compositions made from thousands of tiny dots forming layered constellations combining density and surface. Stevenson studied fine art under Sir Lawrence Gowing at Kings College, Newcastle (1951-1956), and later became studio demonstrator on the famous art education experiment course run by Victor Pasmore and Richard Hamilton at Newcastle known as The Basic Design Course. His first solo exhibition took place at the New Art Centre in London in 1962, with later solo exhibitions at the Laing Art Gallery (1970), Hayward (1977), and Birmingham Art Gallery (1978).

(1) £400 - £600

Margaret Stones (1920-2018)

Australian born Margaret Stones started her formal art training at Swinburne Technical College in 1936 and continued it at the National Gallery of Victoria School from 1940 to 1942. The outbreak of war brought an uncertain future so Margaret decided to train as a nurse. Shortly after completing her nursing exams she was struck down by tuberculosis. During her eighteen month recovery she rediscovered the therapeutic value of drawing. Sir Clive Fitts, a hospital doctor who was also an art collector and patron, mentioned her work to the Director of the National Gallery of Victoria and encouraged Margaret to take up botanical drawing seriously. In 1951 Margaret arrived in London to work with botanists and develop her art, working for more than fifty years as a freelance botanical illustrator for the Royal Botanical Gardens at Kew. She also illustrated The Endemic Flora of Tasmania, published as six vols in 1967-78, and completed The Flora of Louisiana for the Louisiana State University, Baton Rouge. She retired to Australia in 2001.



278* Stones (Margaret, 1920-2018). Carpentaria Californica, watercolour, showing a section of tree anemone with white flowers and yellow stamens and narrow elliptical leaves, signed lower left, pencilled title and inscription 'met. R.G.B. Kew June 4th 1990' to lower margin, 37 x 25.2 cm (14 5/8 x 10 ins), mounted, framed and glazed (54.8 x 41.4 cm)

(1) £200 - £300



279* **Stones (Margaret, 1920–2018).** Malus Niedzwetzkyana, watercolour, depicting a section of branch from a Niedzwetzky's apple tree showing the pink blossom and red skinned fruit, signed in lower stem, pencilled title and inscription 'RBG Kew Ap 14th & June 20th 89' to lower margin, 20.6 x 15 cm (8 1/8 x 6 ins), mounted, framed and glazed (36.8 x 30 cm)

£200 - £300



280* Stones (Margaret, 1920-2018). Narcissus Bulbocodium, watercolour, showing a large clump of vibrant yellow daffodils, artist's signature to lower right, 25.3 x 17.5 cm (10 x 6 7/8 ins), mounted, framed and glazed (59.6 x 44.3 cm), together with:

Moon (Henry George, illustrator), Various Flora, 1903-05, 7 colour lithographs, each depicting different flowers including - The Cambridge Calla, Meconopsis Integrifolia, Tulipa Tubergeniana, Anemone Cernua, Group of Hybrid Iris, Sarracenia Flava and Rhododendron Augustinii And Its White Form, all with title to lower margin, image size 30 x 22.2 cm (11 3/4 x 8 3/4 ins), each mounted (43.2 x 34.8 cm) and a pencil drawing of celery by Hannelore Blanchard (9)



281* Stones (Margaret, 1920-2018). Trillium Sessile, watercolour, depicting a single trillium sessile with marked green leaves and upright pinky red flower emerging from the centre, artist's signature to lower right stem, pencilled title and inscription 'Spinners, Hampshire, March 2002' to lower margin, 24.5 x 16.3 cm (9 5/8 x 6 3/8 ins), mounted, framed and glazed, (40.4 x 31 cm) (1)



282* Stones (Margaret, 1920–2018). Tulipa sp (?T. tschinganica), watercolour, depicting a bright red goblet shaped tulip with speckled green leaves, signed in image lower right, titled and inscribed in pencil to lower margin 'Tulipa sp (?T. tschinganica) USSR RBG Kew, March 30th 94', 20 x 15 cm (7 7/8 x 6 ins), mounted, framed and glazed (36.8 x 30 cm)

(1) £200 - £300

283* Talbot Kelly (Robert George, 1861–1934). A village scene in (probably) Burma, watercolour on wove paper laid onto board, 33.4 x 46.3 cm (13 1/8 x 18 1/4 ins), framed and glazed (45.6 x 58.1 cm), together with another watercolour, possibly by another hand, depicting an olive grove in the south of France, on wove paper laid onto board, 39.2 x 49.3 cm (15 3/8 x 19 3/8 ins), float-mounted, framed and glazed (59.5 x 74 cm), both generally in good condition



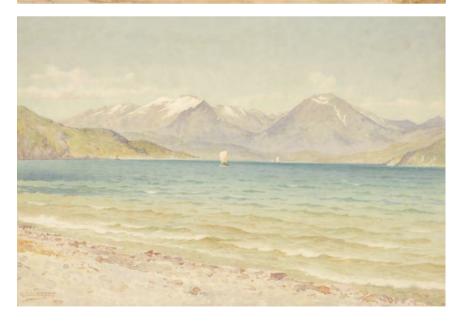


284* **Talbot Kelly (Robert George, 1861–1934).** An Egyptian Oasis, watercolour, mount opening 29 x 46.5 cm (11 3/8 x 18 1/4 ins), framed and glazed (52 x 71 cm)

(1) £200 - £300



285* Talbot Kelly (Robert George, 1861–1934). Egyptian lake with dows, & Rocky shore line with a rockpool, the sea beyond; two watercolours on wove paper, each signed lower left 'R.Talbot Kelly', the first dated 1909, mount-openings respectively 36 x 53 cm (14 1/4 x 20 3/4 ins) and 34.8 x 47.5 cm (13 3/4 x 18 5/8 ins), both apparently in very good condition, unexamined out of the frames, framed and glazed (60 x 76 and 59 x 70.5 cm respectively) (2)





287* Tomkin (William Stephen, 1861-1940). Searchlights during a Zeppelin raid over London, September 8th 1915, watercolour on wove paper, with touches of bodycolour, signed lower right, dated lower left, lightly cockled, single wormhole to right edge, sheet size 19.5 x 29.8 cm (19 1/8 x 11 3/4 ins), unframed

On September 8, 195, Aldersgate in London was targeted by Heinrich Mathy, commanding a German Zeppelin. The raid killed 22 people and inflicted serious damage on the centre of the City of London.

£300 - £500



288* Weeks (Edwin Lord, 1849–1903). Middle-Eastern Scenes, watercolour, depicting a street scene, with camel and rider in the centre, and a mosque in the background, initialled to lower right, 21.8 x 13.8 cm (8 5/8 x 5 3/8 ins), mounted, framed and glazed (31 x 22.8 cm), together with 4 other watercolours similar by the same artist, 2 depicting market scenes and 2 depicting country scenes, all initialled, each mounted, framed and glazed (5)



289* Wigley (William, 1880-1943). La Rochelle, watercolour on paper, unsigned, mount aperture 28 x 38 cm (11 x 15 ins), framed and glazed (51 x 60cm), attribution label to verso 'purchased from the artist's studio', together with another by the same artist, depicting a continental harbour, 17 x 37.5 cm, framed and glazed, plus

Taylor (G.H. 19th century). Pat's Poor Prospects 1871, watercolour on paper, signed and dated lower left, 37 x 25 cm, framed and glazed, and

Spear (Ruskin, 1911–1990). ick the mood you're in when writing this memo, pencil sketch of a cat sitting by a table lamp, signed in pencil, mount aperture 12 x 14 cm, framed and glazed
(4)
£200 - £300



290* Wylde (Geoffrey Spencer, 1903–1972). Woman with Hooped Earrings, 1933, pencil, head & shoulders portrait, half-profile to left of a negro woman wearing a tied headscarf, hooped earrings, and a large pendant around her neck, signed and dated lower left, 33.4 x 25 cm (13 x 9 7/8 ins), mounted, together with 2 other pencil drawings by the same artist, comprising a half-length portrait of a seated young woman, signed lower right and dated 1938, 35 x 27.3 cm (13 3/4 x 10 3/4 ins), and a study of a standing native young man, wearing a headdress and long robes, signed lower right, 23.7 x 14.8 cm (9 3/8 x 5 7/8 ins), both mounted

£150 - £200

KATHLEEN HALE (1898-2000)

Kathleen Hale is best known for writing and illustrating a series of books about Orlando, the Marmalade Cat. She started drawing at a young age, and as a teenager attended life-drawing classes at Manchester School of Art under M. Adolphe Valette, before studying under Allen Seaby as a scholarship student at Reading University College, Living in London, Hale became part of Jacob Epstein's set, having been initially invited to his parties by Meum Stuart - Epstein's favourite model. During the latter part of the First World War she joined the Land Army as a carter, producing many sketches of horses as a result. Once the War ended, Hale obtained work designing dust-jackets for W.H. Smith.

As a member of the Studio Club in Regent Street, Hale met the artist Frank Potter with whom she had a love affair that lasted several years. In her autobiography A Slender Reputation Hale describes how Potter introduced her to the work of the Post-Impressionists which "opened my eyes and my mind" (p.78). Potter worked at the Slade School of Art, while Hale took various menial jobs. In 1920, struggling to make ends meet, Kathleen met Augustus John who asked what art project she was working on. When Hale described her various paid occupations, John exclaimed that they were "a monstrous misuse of [her] talents", offering her work as his secretary (p.85). During this time Kathleen became great friends not only with Augustus himself, but also his wife Dorelia, or 'Dodo', and their family and friends. Hale worked for John for around 16 months, after which she left to join Frank Potter in Étaples, France, where she drew many of the local characters: poor fisherwomen, their babies and children. Encouraged by Augustus John, Hale exhibited some of the pencil drawings she had produced during this time. They sold well at the Grosvenor Gallery and the New English Art Club and were reproduced in a number of



art journals. She began to receive a wide variety of commissions, and became part of the artistic circle known as Fitzrovia. Hale became friends with many other artists, for example she met Arthur Lett-Haines and Cedric Morris in Paris in the 1920s, and she later frequented the bohemian Benton End community where they had established the East Anglian School of Painting and Drawing.

In 1923, while sick in hospital, Hale met Dr John McClean, eventually marrying his son Douglas, a young doctor himself. Having gained greater financial security, she studied under Bernard Meninsky at the Central School of Arts and Crafts, taking formal lessons in oil painting for the first time. She also experimented in collage and assemblage, exhibiting at the Lefèvre Gallery, amongst other places. When Douglas and Kathleen's first son, Peregrine, was born, they left the smoke of London and moved to Rabley Willow in Hertfordshire, which would appear in many of her paintings, as did scenes garnered on holidays, such as a "working" holiday in Spain taken with Vyvyan Holland and a family holiday to Sneem in County Kerry, Ireland. Hale began her most famous project, the adventures of Orlando the Marmalade Cat, as bedtime stories for her sons, and in 1976 she received an OBE for her work as an illustrator.

The items offered here are from the family archive. The photograph shown, taken circa 1934/35, portrays Kathleen Hale with her youngest son Nicholas, and Orlando, the 'original' marmalade cat.











291* Hale (Kathleen, 1898-2000). An archive collection of 44 drawings and sketches, most on paper, a few on thin card or board, several laid down, many signed, several inscribed or annotated on recto or verso, some numbered on verso, comprising: 9 pencil sketches, subjects include Bill, the family's black poodle, Frank Potter, Ronald Moody, and Jane Peers; 21 watercolours, most with pencil or pen & black ink, generally landscapes, a few abstract or still-life, a couple of nudes; 14 pen & ink sketches, including many humorous scenes, and a rough sketch of Celia Johnson, plus some later reworkings of two sketches reproduced in her autobiography, and a framed and glazed humorous pencil sketch produced in 1913, when Hale was just 15 years old, various conditions and sizes, contained together in a large drop-spine box (63.7 x 51.5 cm)

Bill, the black poodle, was the McClean's first family dog. In her autobiography A Slender Reputation, Kathleen Hale describes how "Bill became the boisterous anti-hero of my next book, Orlando Keeps a Dog". The watercolour landscapes include scenes in Spain, Portugal, Ireland, France, and Yorkshire. The reworked sketches reproduced in A Slender Reputation can be found on pages 174 & 219.

£300 - £500



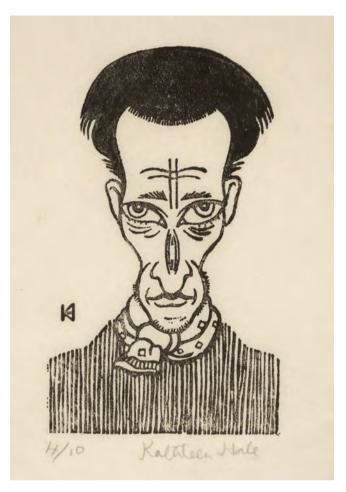
292* Hale (Kathleen, 1898-2000). Dinghy park at Hamble, 1958, watercolour and pencil on paper, signed lower right, mount aperture 26 x 37.2 cm (10 1/4 x 14 5/8 ins), framed and glazed (39.9 verso with red ink numbers '66' (crossed-out) and '86' relating to the Kathleen Hale Memorial Exhibition held at the Redfern Gallery in 2001, together with: Spain, pen & black ink and watercolour on paper, titled and signed lower right, mount aperture 23 x 32.5 cm (9 1/8 x 12 3/4 ins), framed and glazed (44.5 x 53.1 cm), plus: Amalfi, 1926, watercolour, pen & black ink over pencil on heavy paper, signed and titled 'Amalfi' lower right, verso with an unfinished sketch in pen & black ink, titled Amalfi and dated 1926, also annotated `F47' & `257', and `7' in a circle, sheet size 22.8 x 30.3 cm (8 7/8 x 12 ins), window mounted, framed and glazed (44 x 50.5 cm), verso with red ink number '38', relating to the Kathleen Hale Memorial Exhibition held at the Redfern Gallery in 2001, and three others: Abstract with geometry instruments, 1974; Mincer, 1974; Abstract with monkey wrench, 1975, all pencil on paper, the first with watercolour, the 2nd with wash, each signed and dated, window mounted, framed and glazed (48.9 x 39 cm and smaller) (6) £200 - £300



293AR* **Hale (Kathleen, 1898–2000).** Four Maenads Dancing, 1920s, oil on canvas, signed lower left, unstretched, some surface craquelure and other marks, including two small horizontal tears near left edge (one with minor loss), 62.5 x 72.8 cm (24 5/8 x 28 5/8 ins), framed (76.8 x 89.8 cm)

£300 - £500

(1)



294* Hale (Kathleen, 1898–2000). My First Love, circa 1921, linocut portrait of Frank Potter, signed and numbered 4/10, mount aperture 19.8 x 13.8 cm (7 7/8 x 5 1/2 ins), framed and glazed (39.7 x 32.2 cm), verso with red ink number '33', relating to Kathleen Hale Memorial Exhibition held at the Redfern Gallery in 2001, together with: Aquarium, or, Mediterranean Blues, 1920s, linocut in colours, signed and numbered 1/15, mount aperture 19.4 x 22 cm (7 5/8 x 8 5/8 ins), framed and glazed (41.7 x 43.1 cm), verso with printed label giving artist and title, plus: Sleeping woman in attic, linocut, pencilled number '150' to upper right, mount aperture 18.3 x 21.2 cm (7 1/4 x 8 1/4 ins), framed and glazed (36.5 x 37.5 cm), and 14 unframed linocuts, comprising: Farmyard in Étaples (1); Owl and mouse (3); Aquarium (3 printed in colours, 1 in green only); Sweet Corn (mice and corn - 1 printed in shades of brown/yellow); Scratching hen (1); My First Love (4)

'My First Love' is reproduced in Kathleen Hale's autiobiography A Slender Reputation on p.78. 'Scratching hen' is reproduced on p.159. Several of the linocuts are listed in the catalogue of the Kathleen Hale Memorial Exhibition held at the Redfern Gallery in 2001, with 'My First Love' also appearing in the Michael Parkin exhibition Modern British Art, works on paper, 20–30 June 2001.

(17) £300 - £400



295* Hale (Kathleen, 1898-2000). Portrait of a French peasant woman with scarf, 1920, pencil on paper, signed lower right, dated upper right, sheet size 31.8 x 24 cm (12 1/2 x 9 1/2 ins), window mounted, framed and glazed (46 x 37.8 cm), verso with ink numbers 'P67' & '528', and manuscript Gallery label 'Goldmark no. 61 ...', together with: Waiting for the Kettle, circa 1920, pencil on paper, depicting an elderly French woman sitting in a kitchen, signed lower right, single foxing spot to lower right corner, mount aperture 26.7 x 22.1 cm (10 1/2 x 8 3/4 ins), framed and glazed (48.1 x 42.4 cm), verso with Goldmark Gallery labels, and ink manuscript numbers 'P68' & '529', plus: Portrait of a girl in a headscarf, circa 1920, pencil on paper, signed towards lower right, mount aperture 22.8 x 20.5 cm (9 x 8 ins), framed and glazed (47.4 x 43.2 cm), verso with red ink number '26' relating to the Kathleen Hale Memorial Exhibition held at the Redfern Gallery in 2001, and two other similar portraits: Boy with cap turning his head, and Babies, both pencil on paper, the former signed and dated 1920, both window mounted, Boy with cap turning his head unframed (mount size 43.2 x 38.8 cm), Babies framed and glazed (50.8 x 42.7 cm), ink manucript number '435' on verso

The portrait of a French peasant woman with scarf is reproduced in Kathleen Hale's autobiography *A Slender Reputation* on p.108, and in the catalogue of the Kathleen Hale Memorial Exhibition held at the Redfern Gallery in 2001 (item 22). These drawings, and those in the following 4 lots, were produced when Kathleen Hale was living and working with Frank Potter in Étaples, France, circa 1920. In *A Slender Reputation*, Hale describes how, "We chose our models from the poor fisherwomen, old and young, with their babies and their children".

£300 - £500

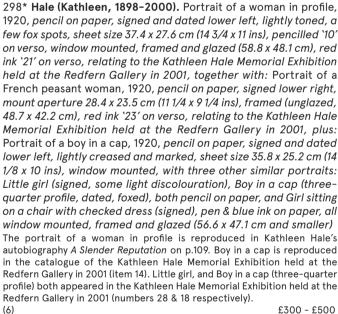


296* Hale (Kathleen, 1898-2000). Portrait of a seated and sad ragged little boy, 1920, watercolour and pencil on paper, signed centre left, dated lower left (behind mount), watermark to left side 'B. Crayon Ang'ne Manuf're Canson & Montgolfier', some spotting and light dust-soiling, verso with annotations 'Pic P33' & '443', sheet size 31.6 x 24.5 cm (12 1/2 x 9 5/8 ins), window mounted, framed and glazed (41.5 x 30.5 cm), together with: Portrait of a young boy holding some bread, circa 1920, watercolour and pencil on paper, lightly toned, mount aperture 32.8 x 22.5 cm (13 x 8 7/8 ins), window mount toned with some dampstaining to edges, verso with ink numbers 'Pic FS 2' & '227', mount size 49 x 34.5 cm (unframed)



297* Hale (Kathleen, 1898–2000). Young Boy, 1920, watercolour and pencil on paper, full-length portrait of a seated child in ragged clothing, dated lower right, spotted and lightly dust-soiled, verso with annotations 'Pic P32' & '442', also '14' in a circle, sheet size 31.7 x 24.5 cm (12.5 x 9 5/8 ins), window mounted, framed and glazed (56 x 46 cm), verso with typewritten label, including title 'Young Boy, 1920', and with red ink number 15, relating to the Kathleen Hale Memorial Exhibition held at the Redfern Gallery in 2001, together with: Portrait of a boy frowning, circa 1920, pencil on paper, spotted and lightly dust-soiled, mount aperture 25.4 x 18.9 cm (10 x 7 3/8 ins), framed and glazed (45.5 x 38.5 cm)





Notice Hale.

299* Hale (Kathleen, 1898–2000), Portrait of a young girl in a

299* Hale (Kathleen, 1898-2000). Portrait of a young girl in a checked blouson, 1920, pencil on paper, signed lower right, additionally signed and dated lower left, a few foxing spots, sheet size 31.8 x 24.3 cm (12 1/2 x 9 5/8 ins), verso with numbers '5', 'Pic P 24' & '434', window mounted, framed and glazed (56.5 x 47.1 cm), verso with red ink '16', relating to the Kathleen Hale Memorial Exhibition held at the Redfern Gallery in 2001, together with: Portrait of a young girl (a young Norman woman), 1920, pencil on paper, signed and dated lower left, toned, a few pale fox spots, faint scratch to forehead, sheet size 35.4 x 26.9 cm (14 x 10 5/8 ins), window mounted, framed and glazed (57.5 x 48 cm), verso with pencilled '17' relating to the Kathleen Hale Memorial Exhibition held at the Redfern Gallery in 2001, and a label incorrectly identifying it as '21. Woman in Profile', plus: Portrait of a middle-aged French peasant woman, c.1920, pencil on paper, signed lower left, some pale discolouration to lower edge, mount aperture 34.2 x 24 cm (13 1/2 x 9 12 ins), framed and glazed (52.1 x 41.6 cm), and two other similar portraits: French baby, & Seated boy with cap, both pencil on paper, each signed and dated 1920, both window mounted, Seated boy with cap unframed (mount size 45 x 36.2 cm), French baby window mounted, framed and glazed (31.4 x 29 cm)

Portrait of a young girl (a young Norman woman) is reproduced in the catalogue of the Kathleen Hale Memorial Exhibition held at the Redfern Gallery in 2001 (item 17).

£300 - £500



300* Hale (Kathleen, 1898–2000). Portrait of Dorelia John, circa 1919, pencil on paper, signed and titled towards lower right, lightly foxed, dampstain to left edge (beneath mount), sheet size 24.1 x 20.4 cm (9 1/2 x 8 ins), window mounted, framed and glazed (36.5 x 29.8 cm), verso with crossed-out ink number '13', and pencilled '15', together with: Mother, pencil on paper, signed and titled lower left, somewhat foxed and marked, mount aperture 27 x 17.5 cm (10 5/8 x 67/8 ins), framed and glazed (40.5 x 31 cm), framers tape on verso with ink manuscript artist's name and title 'My Mother', possibly in the artist's hand

(2) £200 - £300



Lot 301

301* Hale (Kathleen, 1898-2000). Rabley Willow Sitting Room, oil on canvas, some areas of flaking and loss, mainly affecting left side, verso with ink manuscript numbers 'Pic 57' and '021', 61.5 x 46.5 cm (24 x 18 ins), unstretched and unframed, together with: Portrait of a young boy [lan Blagg], oil on canvas, verso with ink manuscript 'Pic P4' and '004', 48.8 x 39 cm (19 1/4 x 15 3/8 ins), unstretched and unframed, plus: Peacock and stag, oil on canvas, top margin and verso with ink manuscript 'Pic I13' and '013', 39.5 x 48.5 cm (15 1/2 x 19 1/8 ins), unstretched and unframed, with: River and wooded cliffs [Rossdohan Island, County Kerry], oil on canvas, signed lower right, 51 x 61.3 cm (20 1/8 x 12 1/8 ins), framed (64.5 x 74.6 cm), verso with framer's label 'The Rowley Gallery Ltd., Kensington', and ink manuscript 'Pic ISL1' and '015', and 4 others similar: 3 oil on canvas landscapes, (unstretched and unframed), one oil on board depicting a pair of white egrets (title label on verso 'Two Cranes'), unframed, each 49 x 58 cm and smaller

Rabley Willow in Hertfordshire was the home that Douglas and Kathleen moved to when their first son was born, to escape the noise and polluted air of London (A Slender Reputation p.183). The three additional landscapes depict: Kerry – inlet with rocks, trees and mountains; Lake and hills, Kenmark Estuary, Kerry; Rocky seashore, Kenmark Estuary, Kerry. On page 247 of A Slender Reputation the artist mentions a family holiday to Sneem, a village on the coast of County Kerry near Rossdohan Island, taken sometime during the late 1940s. She describes the "trees hung with bright green moss, ... immense boulders encrusted with orange, grey, white and black lichen ...".

£300 - £500



302* Hale (Kathleen, 1898-2000). The End of the Day, or, Horse and Cart by Moonlight, pencil on paper, a couple of small fox spots, sheet size 11.2 x 15.4 cm (4 3/8 x 6 1/8 ins), window mounted, framed and glazed (30.5 x 27.5 cm), together with: Rag-and-Bone Man, 1913, pencil on paper, some discolouration, mainly to upper margin and right side, sheet size 16.1 x 22 cm (6 3/8 x 8 5/8 ins), laid on paper (with pencilled caption to lower margin 'November 13th 1913'), window mounted, framed and glazed (35.5 x 39 cm), verso with red ink manuscript number 1, relating to the Kathleen Hale Memorial Exhibition held at the Redfern Gallery in 2001

Both depicted in Kathleen Hale's autobiography $\it A$ Slender Reputation, on pages 36 & 34 respectively.

£200 - £300

SCULPTURE

303* Barye (Antoine Louis, 1796-1875). Lion Assis, bronze sculpture, dark brown patina, modelled sitting, tail curled around haunches, head raised with curled flowing mane, late recasting, with previous catalogue label underneath, 20cm high including socle x 16cm long, together with an unrelated 20th century bronze of a Lion resting, modelled lying down, tail curled around his haunches, front paws stretched in front, head raised with curled flowing mane, mounted on marble plinth, 8cm high including plinth x 15.8cm long

£700 - £1,000





304* Delabrièrre (Paul-Édouard, 1829-1912). Truie, 19th century, patinated bronze sculpture, modelled as a pig grazing on a naturalistic base, signed 'E. Delabrierre', 18 cm high x 23 cm wide (1) £200 - £300





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

Provenance: Private Collection, Herefordshire, England. (1)

£500 - £800

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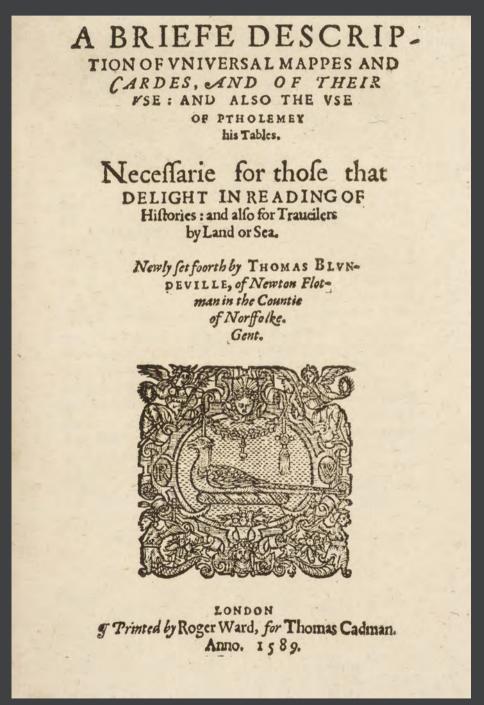
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 "A deliberate forgery" means a lot made with intention to deceive.
 - (b) A buyer's claim under this condition shall be limited to any amount paid to the Auctioneer for the lot and for the purpose of this condition the buyer shall be the person to 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.
- These conditions shall be governed by and construed in accordance with English Law.

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6 APRIL 2022



Blundeville (Thomas, fl. 1560-1602). A Briefe Description of Universal Mappes and Cardes, and of Their Use: and Also of the Use of Ptholemey his Tables. Necessarie for those that Delight in Reading of Histories: and also for Traveilers by Land or Sea, 1st edition, London: Printed by Roger Ward for Thomas Cadman, 1589, [22] leaves, folding plate at rear (ink stain to lower left margin) running heads shaved, small tear with loss to blank lower margin of B4, bound as the eighth work in a sammelband with 9 other contemporary surveying, cosmographical and astronomical works by Thomas Hill (1599), Edward Worsop (1582), Edward Wright (1613), Valentine Leigh (1592), Leonard Digges (2 works: 1592 & [?1596]), Thomas Hood (2 works: 1590), Thomas Oliver (1601), contemporary ownership signature of [Viscount] Campden to title of first work, contemporary plain calf, rubbed, 4to (178 x 135 mm)

Estimate £20,000-30,000

For further information please contact Colin Meays or Chris Albury: colin@dominicwinter.co.uk chris@dominicwinter.co.uk

