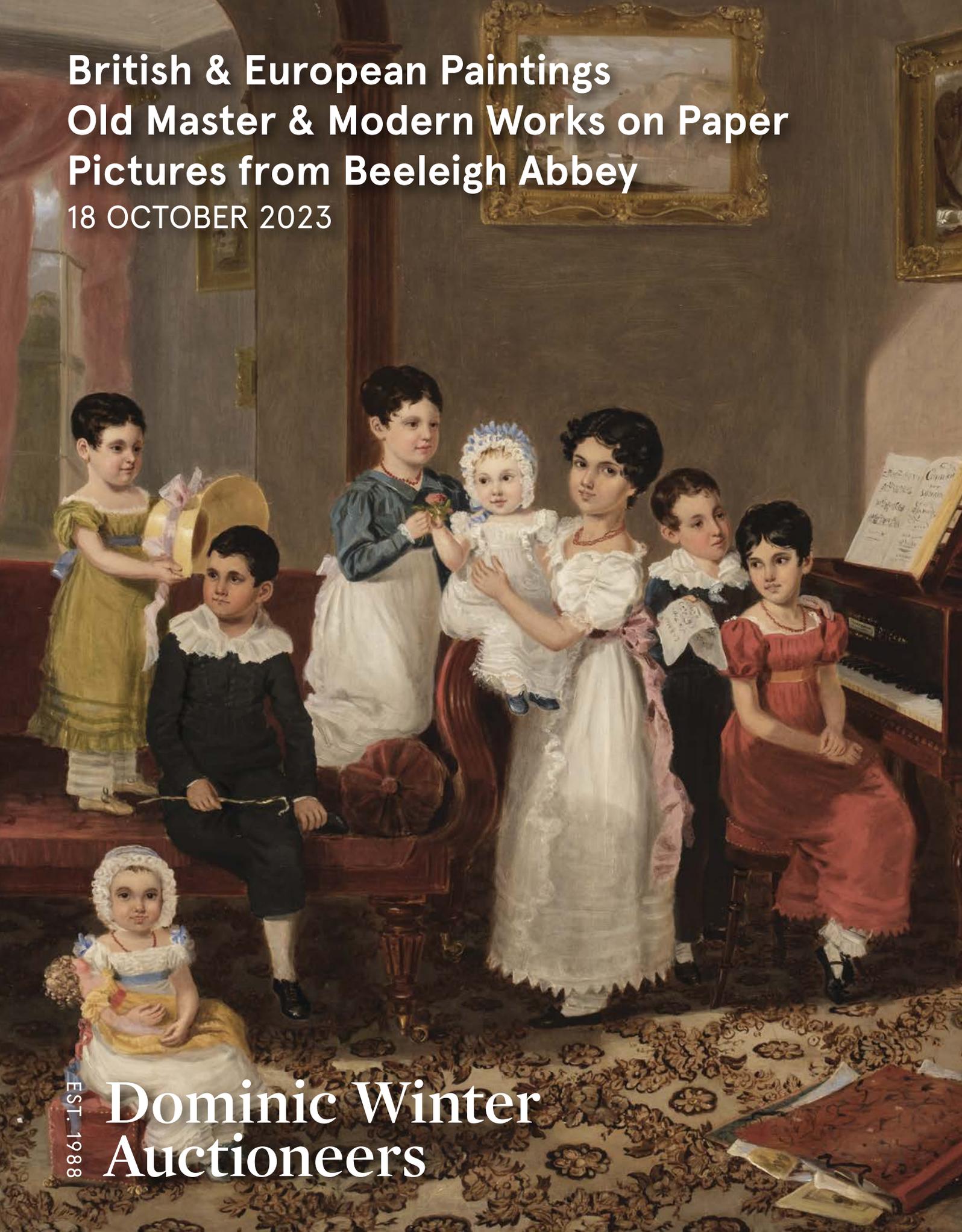


# British & European Paintings Old Master & Modern Works on Paper Pictures from Beeleigh Abbey

18 OCTOBER 2023



EST. 1988

## Dominic Winter Auctioneers



*El amor y la muerte.*

# British & European Paintings Old Master & Modern Works on Paper Pictures from Beeleigh Abbey

18 October 2023 at 10am

**VIEWING** Monday & Tuesday 16/17 October 9.30am-5.30pm  
Morning of sale from 9am (other times strictly by appointment)

**AUCTIONEER** Nathan Winter

EST. 1988

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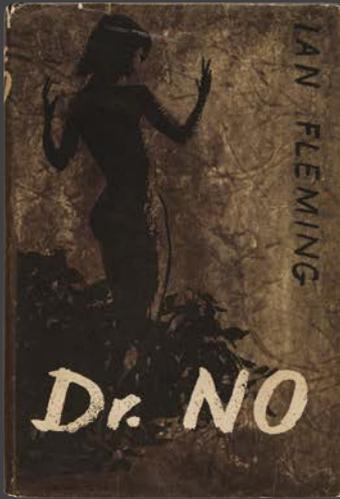
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To Reg  
Who knows all  
the odds!  
from  
Ian



To Reg,  
16/- damn it!  
from  
Ian

**Ian Fleming.** *Dr No*, 1st edition, 2nd issue, 1958; *You Only Live Twice*, 1st edition, 1964, both inscribed by Ian Fleming to Reg Shurey, potentially in lieu of payment of a Bridge debt. *Dr No* inscribed 'To Reg, who knows all the odds! from Ian'; *You Only Live Twice* inscribed 'To Reg, 16/- damn it! from Ian'.  
Provenance: Reg Shurey (1894-1971), friend of Ian Fleming, who regularly played Bridge at Fleming's Jamaican residence, Goldeneye.  
Estimate £20,000-30,000 (14 December 2023)

## FORTHCOMING SALES IN 2023/2024

Wednesday 18 October	The David & Sarah Battie Collection of Far-Eastern & European Antiques Antiques & Historic Textiles
Wednesday 15 November	Printed Books & Maps, Stamps & Coins
Wednesday 22 November	Photographs, Autographs, Historical Documents & Ephemera
Thursday 23 November	Aviation & Military History, Medals & Militaria The John Procter Collection of Airship Memorabilia
Wednesday 13 December	Printed Books, Maps & Documents
Thursday 14 December	Modern First Editions, Literature & Poetry The Mappowder Powys Family Collection Illustrated Books & Juvenilia Playing Cards, Toys & Games
Wednesday 31 January	The Library of the Late Christopher Foyle of Beeleigh Abbey: Part II

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

**OLD MASTER PRINTS, DRAWINGS & PAINTINGS**

To commence at 10am



1\* **Dürer (Albrecht, 1471-1528).** The Nativity, 1504, engraving, a good, but slightly later, Meder d-e impression, without watermark as is consistent with the Meder qualities, trimmed about 1.7 cm into the subject at top, trimmed to (or fractionally within) the subject at bottom, and to (or fractionally within) the left and right borderline, short closed tear extending from the right sheet edge, sheet size 16.8 x 11.7 cm (6 5/8 x 4 5/8 ins)

Literature: Bartsch, Meder, Hollstein 2.  
(1)

£2,000 - £3,000



2\* **Beatrizet (Nicolas, circa 1507- circa 1566).** The Combat between Reason and Amor, after Baccio Bandinelli (1493-1560), 1545, engraving, a good impression, together with a collection of various 16th century Italian engravings, including Marco da Ravenna (1493-1527), The Massacre of the Innocents, after Bandinelli, circa 1520-1527, Luca Ciamberlano (circa 1535-1612), Noli me Tangere, after Federico Barocci, 1509, engraving; Francesco Villamena (circa 1565-1624), The Descent from the Cross, after Barocci, 1606, engraving; Giorgio Ghisi (1520-1582), The Dispute on the Sacrament, 1552, after Raphael, engraving printed from two plates on two sheets of laid paper, each with an indistinct watermark; G. Ghisi, The School of Athens, after Raphael, 1550 (the left half); Anonymous copy after Marcantonio Raimondi (1470/1482-1527/1534), Apollo and the Muses on Mount Parnassus, after Raphael, 1510-1520, engraving; Francesco Panini (1745-1812), Veduta in Prospettiva della gran Fontana dell'Aqua Vergine detta di Trevi, engraving; Martino Rota (circa 1520-1583) The Last Judgement, after Michelangelo, engraving, all very good to good impressions, variously trimmed, some backed, various defects, largest 49.7 x 71 cm (19 1/2 x 28 ins), smallest 42 x 29.5 cm (16 1/2 x 11 5/8 ins), unframed, within a paper folder inscribed in a 17th century hand (?) in pen and brown ink '12 impressions after Raphael - I do after Michaelangelo' (10) £300 - £500

3\* **Master of the Die (Rome, active 1530-1560).** The Victory of Scipio over Syphax, circa 1600, engraving on laid paper, published by Philippe Thomassin (1562-1622), trimmed to all edges, with address of publisher Thomassin (originally below attribution to Raphael at lower right) not present Bartsch 73.

Probably a late state (or an anonymous copy in the same direction) of a print by the Master of the Die (Bartsch XV, p.225, no.73).

This state bears a lettered inscription ascribing the composition to Raphael. It is now generally thought that the composition derives from a design by his school, inspired by the Antique. Lettered in Italian to the lower edge, and signed with monogram of the Master of the Die (a die with the letter B, lower right).

(1) £200 - £300



Lot 3



4\* **Straet (Jan van der, 1523-1605).** The Jailer about to kill himself, converted by Saint Paul, & Saint Paul before the High Priest, plates 28 and 32 from the series Acta Apostolorum, circa 1582, engravings, very good, crisp and black impressions published by Claes Jansz. Visscher (1587-1652), on laid paper with a Fool's Cap watermark (related to Churchill 361), plate size 21 x 25.5 cm, sheet size 28.2 x 35.8 cm, together with Goltzius (Hendrick, 1558-1678). The River God Peneus surrounded by other Divinities, plate 15 from Ovid's Metamorphoses, Book I, 1589, engraving on laid paper, a very good impression of the second (final) state, with narrow margins, laid down, an engraving by Jacques Grandhomme of a decorative border representing various animals (the centre of the print removed), and others various (15) £150 - £200

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

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

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

(44) £400 - £600

6\* **Rogers (William, active 1584–1604)**. Sir Thomas Docwra, full-length in armour as a Knight of St John of Jerusalem, 1595-1602, engraving, a very good impression of the second (final) state, with the inscription lower right, on laid paper, trimmed to the borderline, laid to mount, sheet 25.2 x 16.2 cm (10 x 6 3/8 ins) framed and glazed (52 x 39 cm)

Literature: Hind volume I, page 262.

William Rogers is the earliest known native born English engraver, who also went under the name of the Master of Cockson and the Master of Hole. An impression of this engraving is held by the British Museum (registration number 1863,0214.492).

(1) £200 - £300



Lot 5

7\* **Visscher (Cornelis, 1628/9-1658)**. The Large Cat, circa 1657, engraving, a good impression of the second (final) state on laid paper, with margins, plate size 14.3 x 19.7 cm (5 5/8 x 7 3/4 ins) sheet size 18.7 x 23 cm (7 3/8 x 9 ins), framed and glazed (33 x 39 cm)

Hollstein 42.

(1) £700 - £1,000



Lot 6



Lot 7



8\* **Huyberts (Cornelis, 1669-1712).** The Triumphs of Caesar, after Andrea Mantegna, circa 1696, the set of nine engravings on laid paper, each lettered to lower margin *Andreas Mantegna pinxit and C Huyberts, Sculp.*; numbered to lower left corner 78-86, and Page 336 to lower right corner, and with two lines of descriptive text in English (Plate 78: *The Procession begins with the Player upon Musical Instruments; followed by Representation of Battles fought, and Cities taken; 79: The Machines of War; the Enemies Spoils in form of Trophies; the Names of the conquered Nations, Gaul, Egypt, Pontius, Africa, Spain; and of the Kings subdued Pharnaces, Juba, Ptolemy, Vercingetorix; trimmed to lower edge with loss of the number and page reference; 80: The Arms taken from the Enemy, consisting of Helmets, Shields, Bucklers, Coats of Mail, Bows, Quivers: also Plate and Booty of the conquered Nations and Kings; 81: Vessels of Gold and Silver; Diadems and Crowns of the conquered Princes and Generals; Victims and Sacrifices; 82: The Moors and Alexandrians sing to Triumphal Song to the sound of Musical Instruments, Images of the conquered Cities, crowned with Towers are carried aloft to grace the Pomp, etc.*), partly laid down on later backing card, some light marginal water stains, plate size 40.5 x 44.5 cm (16 x 17 1/2 ins), sheet size 41.7 x 48.5 cm (16 1/2 x 19 ins), uniform brown card window mounts with gilt ruled border, 56 x 59 cm  
(9) £400 - £600



9\* **Hafner (Johann Christoph, 1688-1724).** Forest Interior with Swamp, (after Adam Frans van der Meulen), circa 1690-1710, etching on laid paper, published by Jeremias Wolff, Augsburg, lettered to lower margin 'Vandermeulen Invent, Ieremias Wolff excudit aug Vind, Ioh: Chrift Hafner Sculps', some light spotting mainly to edges, small chip to upper edge margin, sheet size 32 x 45.5 cm (12 5/8 x 17 7/8 ins), framed and glazed (52 x 67 cm)  
(1) £150 - £200



10\* **Piranesi (Giovanni Battista, 1720-1778).** Veduta del Ponte Lugano su l'Anione, from *Vedute di Roma*, 1763, etching on laid paper, a strong impression of the first state (of 4), with the artist's address and price, laid down to sheet edges on modern card, trimmed to, or just inside the plate mark, some marks and small abrasions, sheet size 455 x 660 mm (18 x 26 ins)  
Hind 68 i/iv.  
(1) £300 - £500

11\* **Attributed to Eustache le Sueur (1617–1655).** A Friar in Supplication, red chalk on laid paper laid to the mount, bearing contemporary ink inscription (or signature) 'Le Sueur' lower right, 39.5 x 25 cm, together with **Circle of Charles Parrocel (1688–1752).** A Company of Soldiers and Women, pen and black ink and brown wash on laid paper, laid on card, 11.1 x 9.6 cm, unframed, plus a 17th-century red chalk study of a youth, by another hand, 21.5 x 14.9 cm

Provenance: *Eustache le Sueur*, Rosebery's, London, Old Masters, British & European Pictures, March 2023, lot 27; Howard-Wicklow Collection, no.1005.

*Charles Parrocel*, Private Collection, U.K.; Rosebery's, London, Old Masters, British & European Pictures, March 2023, lot 32.

Anon, Private Collection, U.K.; Sotheby's, London, 1 July 1953, lot 10 (part).  
(1) £400 - £600

12\* **Earlom (Richard, 1743–1822).** A Flower Piece, and A Fruit Piece, after Jan van Huysum, 1778, a pair of mezzotints, both fine impressions on laid paper with an Auvergne watermark, with margins, published by John Boydell, in very good condition apart from minor light-staining, platemark 55.3 x 41.5 cm (21 3/4 x 15 7/8 ins), sheet size 67.3 x 49.5 cm (26 1/2 x 19 1/2 ins), framed and glazed (77.5 x 59 cm)

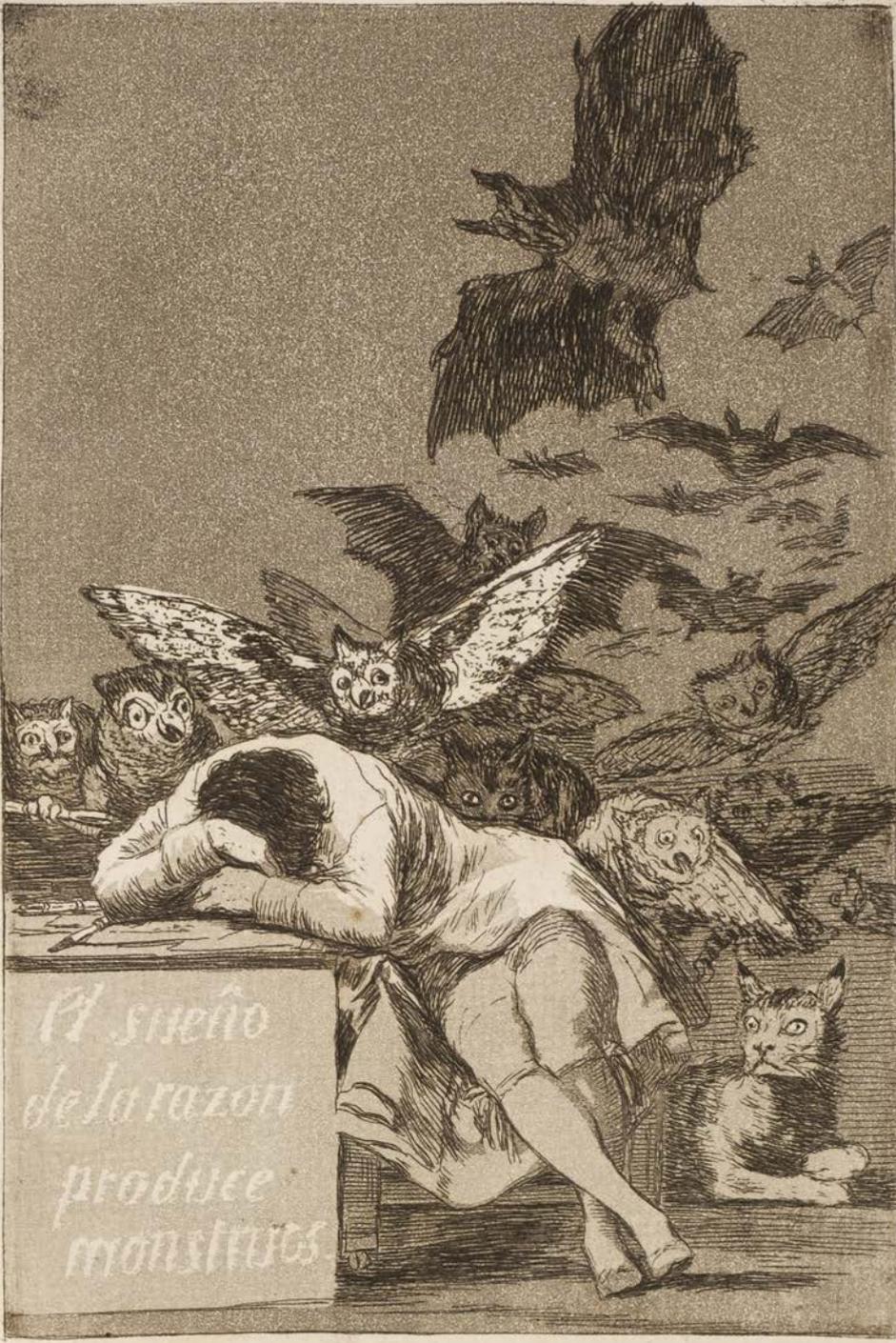
(2) £600 - £800

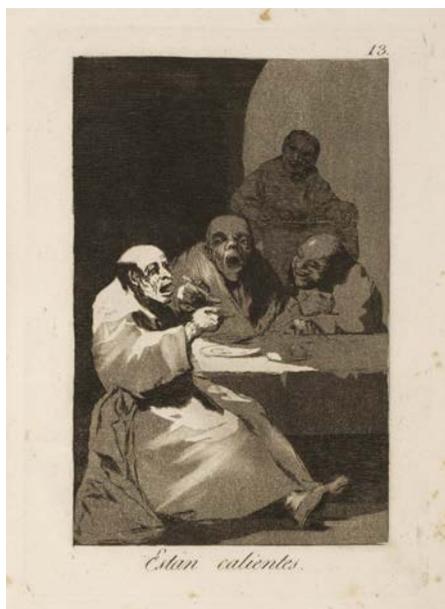


Lot 11



Lot 12





13 **Goya y Lucientes (Francisco de, 1746-1828).** Los Caprichos, the complete series, 1st edition, Madrid: published by the artist, 1799, the complete set of eighty etchings with burnished aquatint, drypoint and engraving, 1797-1798, on laid paper, a very good set from the first edition, Quarter broadsheets (311 x 205mm). 80 plates on a single uniform stock of unwatermarked laid paper: etchings with burnished aquatint, many with drypoint and / or burin, printed in sepia, very fine to good impressions printing with great contrasts and bright highlights, with touches of burr on plate 31, with wide margins, some pale spotting mainly on the first few pages, otherwise in very good, original condition, bound in early to mid-19th century morocco-backed marbled boards, flat spine lettered in gilt

Provenance: Damian Boscana, Palma, Majorca, with his signature in pen and brown ink 'Es. De Boscana 1841', his stamp printed twice on the title page (not in Lugt); Sotheby's, London, 18 March 2014, Old Master, Modern and Contemporary Prints, lot 15 (unsold).

Literature: Loys Delteil 38-117; Tomás Harris 36-115.

(1)

£100,000 - £150,000



Lot 14



Lot 15



Lot 16

14\* **Lasinio (Conte Carlo, 1759–1838)**. The Rod of Aaron and the Brazen Serpent, after Benozzo Gozzoli (1420–1497), *hand coloured etching with gouache and watercolour on thick paper, laid onto board, gold lettering to lower margin, sheet size 54.3 x 85.7 cm (20 3/8 x 33 3/4 ins), mounted (67.6 x 101.6 cm)*

This engraving is from *Pittura a Fresco del Campo Santo di Pisa...*, published in Florence in 1812, plate number 21.

(1)

£300 - £400

15\* **Prague School**. Studies of male and female figures, circa 1580, *three pen and brown ink and grey wash on fine laid paper, depicting a male traveller walking, a woman in profile leaning forward, and a woman leaning over, all bearing the initials S.R., the first two with the artist George Clausen's ownership blindstamp (Lugt 539), 95 x 60 mm (3 3/4 x 2 3/8 ins), 95 x 52 mm (3 3/4 x 2 1/4 ins), and 75 x 60 mm (2 7/8 x 2 3/8 ins) respectively, pale scattered foxing, unframed*

Provenance: George Clausen (1852–1944) with his blindstamp to two of the drawings (Lugt 539); Collection of Carlos Alberto Cruz; Offered at Sotheby's, London, 23 September 2021, *Old Master and British Works on Paper, including works from the Collections of Carlos Alberto Cruz and the Late Timothy Clowes*, lot 18.

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

(3)

£700 - £1,000

16\* **Guerra (Giovanni, circa 1540–1618)**. Scenes from the Life of the Pope, *pen and brown ink and brown wash on laid paper; a pentimento for the central figures hinged to the centre of the drawing, collector's mark to lower left with stamped initials EC (Emile Calando, Lugt 837); the pencil numbering of Emile Calando fils on the backing sheet '2154, H 2154', the drawing (not the pentimento) laid to a blue mount, 318 x 296 mm (12 1/2 x 11 5/8 ins)*

Provenance: Emile Louis Calando (1840–1898), Parisian collector (Lugt 837); Emile Pierre Victor Calando fils (1872–1953), photographer and collector, bears his numbering on the backing sheet in pencil: 2154, H 2154. In the Calando inventory as *Attribué à Léonard de Vinci*, bought in a sale 4 June 1875, lot 166; Sotheby's, New York, 26 January 2000, lot 147; Collection of Carlos Alberto Cruz; Sotheby's, London, 23 September 2021, *Old Master and British Works on Paper, including works from the Collections of Carlos Alberto Cruz and the late Timothy Clowes*, lot 26.

The present drawing is very close in technique and style to two drawings by the artist held in the British Museum, *Esther before Ahasuerus*, and *Scene from the Book of Esther* (BM nos. 1975,0517.1 and 1975,0517.2), both featuring the same broad use of the pen, and elongated, elegant figures within an architectural setting.

(1)

£700 - £1,000



17\* **Attributed to Abraham Daniëlsz. Hondius (1625-1691).** Wild Boars, circa 1672, pen and brown ink and grey wash on laid paper, inscribed 'Hondius' in pencil lower right, inscribed in pencil verso 'By - Hondius / a Dutchman and very curious / (supposed to be), JBB' (?), and inscribed on the mount 'From an album, bought at Ipswich in 1939, / which carried a crest of the Barlow family / and seems at this time to have belonged to Thomas Churchyard / I.A.W.', sheet 14.3 x 17 cm (slightly unevenly trimmed at bottom), mounted, glazed and framed (53 x 37 cm)

Provenance: Barlow Family (from an album decorated with the family crest); the artist Thomas Churchyard (1798-1865) of Woodbridge in Suffolk; purchased in Ipswich in 1939 by Iolo Aneurin Williams (1890-1962), collector and author of *Early English Watercolours and Some Cognate Drawings by Artists born not later than 1785* (London: Connoisseur, 1952).

The drawing appears to be Hondius' design for his etching dated 1672 *Wild Zwijn*, or Wild Boar, measuring the same as our drawing, 14 by 17 cm, from the series *Verschillende Dieren*, or Diverse Animals (Hollstein, catalogue no. 7). An impression of the print is held by the Rijksmuseum, Museum no. RP-P-1907-2776, who note that the etching was made after Hondius' own design.  
(1) £500 - £800

18\* **French School.** Virgin and Child, late 17th century, oval gouache applied in the stippled manner, showing the Virgin and Child seated before a parapet, the Cross in the sky beyond, the serpent with the apple in the foreground, gilt mount, mount aperture 14.5 x 11.3 cm  
(1) £200 - £300

19\* **North Italian School.** Allegory of the Coronation of the Pope, circa 1720-40, oval pen and brown ink and brown and grey wash over black chalk, depicting the Pope seated on a raised throne, at upper right an allegory of the Church crowns the new Pope while holding a papal tiara with her left hand, and to the left an allegorical figure of Rome offers a mitre, 26.4 x 17.3 cm (10 3/8 x 6 3/4 ins)

Provenance: Collection of Carlos Alberto Cruz; offered at Sotheby's, London, 23 September 2021, *Old Master and British Works on Paper, including works from the Collections of Carlos Alberto Cruz and the Late Timothy Clowes*, lot 30.  
(1) £400 - £600



Lot 18



Lot 19



Lot 20

20\* **Dutch School.** A View of a Town with a Barn, a Milkmaid and two Cows in the foreground, 18th century, *watercolour and bodycolour on laid paper with part of a large, circular, possibly Pro Patria watermark (cf. Churchill watermarks 3151, dated 1769), 25.2 x 30.2 cm (9 7/8 x 11 7/8 ins), edged with conservation Japan verso, in a conservation mount, unframed*

(1)

£200 - £300

21\* **Follower of Giovanni Battista Piranesi (1720-1778).** The Inquisitorial Dungeon, Doge's Palace, after 1750, *pen and brown ink, with black, grey and pink washes, on laid paper with a Fleur de Lys watermark (similar to Churchill 1711, dated after 1735), the old frame back board cut out to reveal inscription verso of drawing in pencil 'Piranèse / Prison de l'Inquisition / en Venise', 24 x 19.5 cm (9 3/8 x 17 5/8 ins) with an old (Christie's ?) stencilled stock number on verso of backboard '805 G0', mounted, the mount adhered to old frame backboard, 34 x 27.3 cm (13 3/8 x 10 3/4 ins)*

Although the artist is clearly aware of Piranesi's series of etched Carceri or Prisons (1745-1750), the technique of brown pen and ink heightened with grey wash is perhaps closer to the graphic work of Canaletto (1697-1768), exemplified in the latter's presentation drawing, *Piazza San Giacomo di Rialto*, dated 1760-1769 (Courtauld Institute, London, acquisition number D.1978.PG.132).

(1)

£100 - £200



Lot 21



22\* **French School.** Capriccio of Rome, with Bernini's Fontana del Tritone in Piazza Barberini, circa 1750, *watercolour on laid paper with a pen and ink border, backed with a sturdy sheet of laid paper, a couple of repairs in the sky, 33 x 47.3 cm (13 x 18 5.8 ins), mounted, glazed and framed (60.5 x 73 ins)*

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

(1)

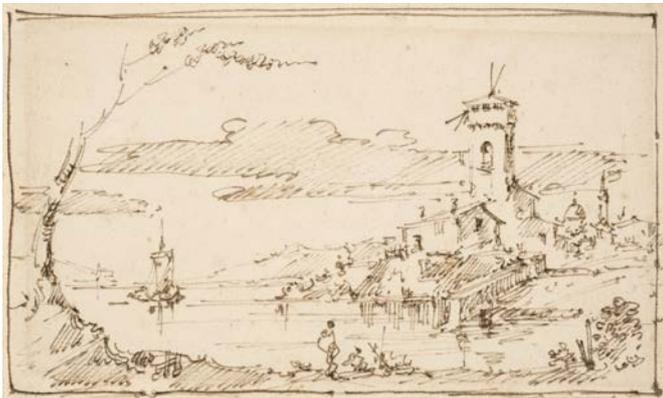
£200 - £400



23\* **Neoclassical School.** Apollo, & Prometheus, probably French, circa 1750, two red chalk studies on laid paper, some marks and water stains, fraying to sheet edges, sheet size 43 x 28 cm (17 x 11 ins)  
Provenance: Catton Hall, Derbyshire.  
(2) £300 - £400



25\* **German School.** The Martyrdom of Saint Andrew, 1764, pen and brown ink over black chalk, squared for transfer in black chalk, dated in pen and brown ink, upper left: 'Ano 1764' and inscribed in a number of places throughout the drawing, Apelles Collection ownership mark on verso (not in Lugt), 359 x 220 mm (14 1/8 x 8 5/8 ins)  
Provenance: Collection of Carlos Alberto Cruz; offered at Sotheby's, London, 23 September 2021, Old Master and British Works on Paper, including works from the Collections of Carlos Alberto Cruz and the Late Timothy Clowes, lot 24.  
(1) £150 - £200



24\* **Venetian School.** View of a Venetian Lagoon, with the Basilica of San Marco beyond, early to mid 18th century, pen and brown ink on fine laid paper in the manner of Francesco Guardi (1712-1793), with an Encircled Star surmounted by a small star watermark (similar to Le Briquet 6091, dated to 1602), 12.7 x 18.5 cm (5 x 7 3/8 ins), unframed  
(1) £200 - £300



26\* **Dance (George, 1741-1825).** Three Dancing Figures, watercolour on laid paper with vertical join, depicting a frieze of figures, comprising a man in balletic pose, a lady with plumed headdress dancing, and a man in a wig jumping, indistinctly captioned in pencil below each with name, sheet size 16.8 x 34.4 cm (6.5 x 13.5 ins), mounted, framed and glazed (34.5 x 53.3 cm)  
Provenance: W. A. Foyle; Christopher Foyle, Beeleigh Abbey.  
(1) £150 - £200

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



Lot 27

27\* **French School.** Landscape with figures admiring the temple at Tivoli, circa 1770-1790, watercolour heightened with white bodycolour over pen and black ink, *Apelles Collection ownership mark on the reverse of the old mount (not in Lugt)*, 243 x 362 mm (9 1/2 x 14 1/4 ins), laid down on an 18th century original mount

Provenance: Apelles Collection (mark on the reverse of the old mount, not in Lugt); Collection of Carlos Alberto Cruz; offered Sotheby's, London, 23 September 2021, *Old Master and British Works on Paper, including works from the Collections of Carlos Alberto Cruz and the Late Timothy Clowes*, lot 36.

(1)

£1,000 - £1,500

28\* **English School.** Oval half-length portrait of a young woman in Regency dress, probably later 19th century, *coloured chalks on paper*, signed 'William' lower right, 50 x 40 cm (19 1/2 x 15 3/4 ins) mount aperture, 18th century carved gilt wood frame, glazed (56 x 50 cm)

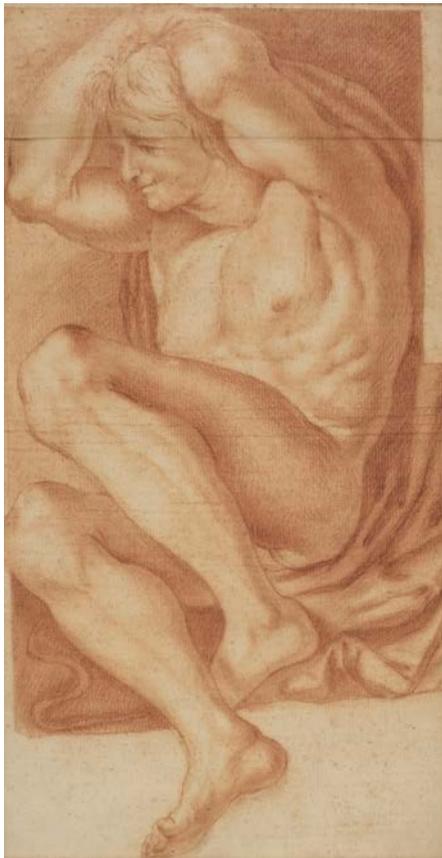
Provenance: W. A. Foyle; Christopher Foyle, Beeleigh Abbey.

(1)

£200 - £400



Lot 28



Lot 29

29\* **Carvalho Negreiros (José Manuel de, 1751-1815).** Study of a Naked Youth, red chalk on paper, in the manner of Michelangelo, horizontal fold to upper portion, light horizontal creasing centrally, mount aperture 42.8 x 21.9 cm (16 7/8 x 8 5/8 ins), gilt framed and glazed (60.5 x 40 cm)

José Manuel de Carvalho e Negreiros was a Portuguese architect responsible for much of the design of 'new' Lisbon, rebuilt after the earthquake of 1755. Before returning to Portugal he had spent several years travelling through Italy and studying art in places such as Florence and Rome.

(1)

£200 - £300

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

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

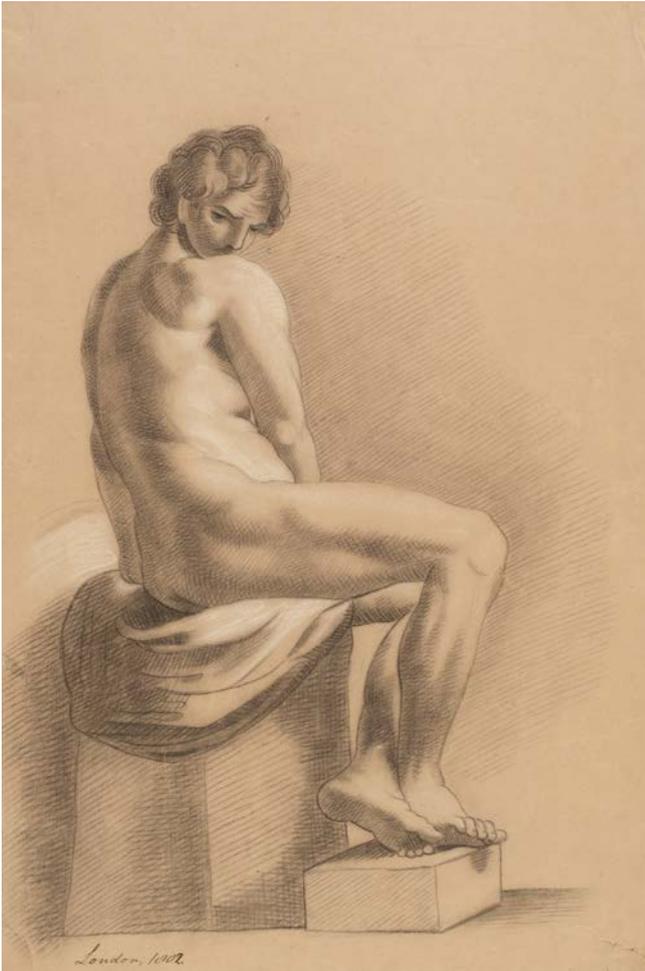
The spontaneous quality of this study, with densely worked-in shadows formed with near horizontal hatchings, is akin to a number of black chalk drawings in the Morgan Library and Museum, for example the more rudimentary sketch of *Joseph making himself known to his brothers*, black chalk on paper (9.3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

(1)

£700 - £1,000



Lot 30



31\* **Academy Studies from Life.** A collection of 21 chalk life studies, circa 1800-1802, mostly black chalk (some heightened with white chalk), including two in red-brown chalk, two dated London 1802, another sheet dated 1801 in ink, on various coloured paper (blue, pinkish-brown, pale green, cream), laid or wove paper, several loose, but the majority corner mounted to pale blue backing paper, remains of original pale blue wrappers, upper cover with handwritten label in brown ink 'Academy Figures', some marks and discolouration, and stains (mainly to margins), sheet size 54.5 x 44 cm (21 1/2 x 17 1/4 ins)

Large format studies from a life model, almost certainly by a student at the Royal Academy in London around 1800-1802.

(21)

£500 - £700



32\* **Academy Studies after the Antique.** A collection of 17 ink drawings of classical and antique sculptures, circa 1795-1800, in black ink and grey wash on laid paper, watermarked E & P 1794, each with handwritten caption to lower edge in ink in copper plate capitals (La Venere de Medici, Il Colosso d'Alessandro, Il Torso di Belvedere, L'Idolo di Campidoglio, Bambini Antiche del Campidoglio, Adonis L'Ercole di Farnese, Mercury, L'Apollo di Firenze, Il Genio nel Vaticano, Niobe etc.), some marks and light soiling to edges, original stab-holes along left sheet edges (where previously bound), remains of original blue paper wrappers, the upper wrapper with handwritten title in ink 'Heads, & Figures, from the Antique', sheet size 55 x 44 cm (21 3/4 x 17 1/4 ins)

Fine large-scale studies, almost certainly by a student at the Royal Academy in London around 1800.

(17)

£400 - £600



33\* **Circle of Lucas Cranach the Elder (1472-1553).** The Crucifixion, with Mary Magdalene, John and the Virgin Mary at the foot of the Cross, circa 1530, oil on panel (split, the panel framed and fastened verso), 77.5 x 46 cm (30 ½ x 18 1/8 ins), in an attractive painted and tooled gilded frame (possibly Italian), with a torn label inscribed in pen and ink 'Rogate / Sussex' and a circular label numbered '9591' verso (99 x 68 cm)

Provenance: W. A. Foyle; Christopher Foyle, Beeleigh Abbey.  
(1)

£2,000 - £3,000

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



34\* **Studio of Hans van Aachen (1552–1615).** *The Martyrdom of Saint Sebastian*, circa 1554, oil on bevelled panel, with Christie's catalogue entry attached verso 'Frans Floris / 34 *The Martyrdom of Saint Sebastian* 17 1/2 x 13 in's, further in pen and ink '£40', and the stencilled Christie's stock number '184HL', remains of a red wax seal lower right verso, 46 x 33.8 cm (18 1/8 x 13 1/4 ins), gilt frame with egg and dart, acanthus leaf and bead motifs, 58.5 x 48 cm

Provenance: Christie's, 1 December 1944 (?) with the Christie's catalogue entry attached verso 'Frans Floris / 34 *The Martyrdom of Saint Sebastian* 17 1/2 x 13 in' and further in pen and ink '£40', and the stencilled Christie's stock number '184HL'; W. A. Foyle; Christopher Foyle of Beeleigh Abbey.

Details of this accomplished version of Hans van Aachen's work show that it derives from Hans van Aachen's modello for the altarpiece *Martyrdom of Saint Sebastian*, sold at Dorotheum, 19 October 1993, lot 155, for approximately \$70,000 hammer, rather than from the artist's altarpiece, in situ in Michaelskirche, Munich, which departs from the present painting and the modello in certain respects; for example, the foreground figure to the right of the foreground in both the modello and the present painting is bare backed and bareheaded, whereas this figure is attired with helmet and cuirasse in the Munich altarpiece. The arched top of the altarpiece (unlike the present work and the modello) has also acquired further flying angels.

The painting was previously given to Frans Floris; its distinctive palette, dominated by brown, red and flesh tones, set off by green shot with yellow, relates to Floris' painting style, exemplified in the *Fall of the Rebel Angels* by Frans Floris, oil on panel, 30.3 by 22 cm, inv. No. 112, in the Royal Museum of Fine Arts, Antwerp. (1)

£2,000 – £3,000

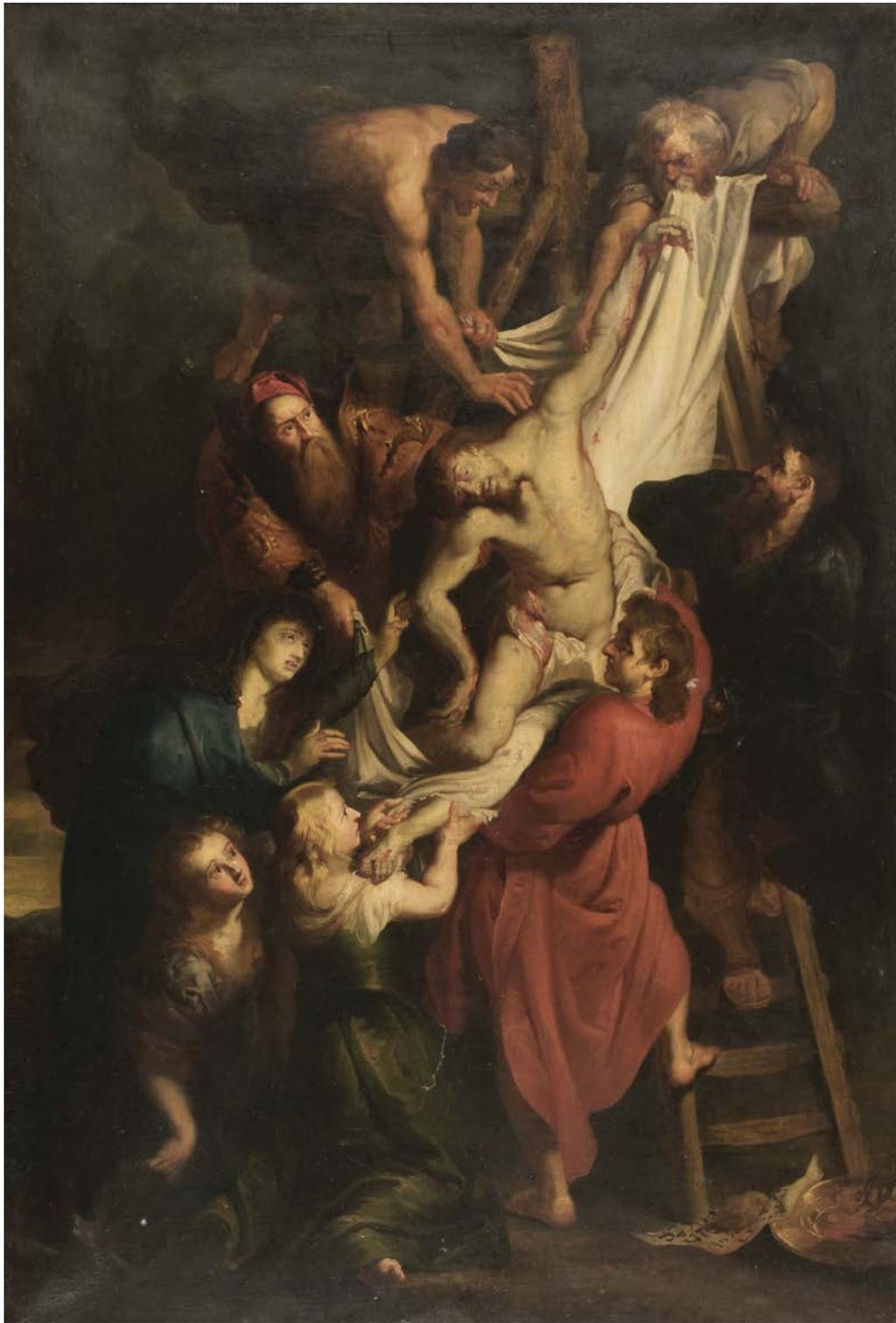


35\* **Attributed to Hans Rottenhammer the Elder (1564/5-1625).** The Crucifixion, circa 1605, oil on bevelled panel, with the panel maker's mark WB verso, old Christie's stencilled stock number 184HL and the catalogue entry attached to verso typewritten: '60 The Crucifixion / On Panel 16 in by 12 in', further inscribed in pen and ink '£40 Christie / 1/12/44' and faintly inscribed 'Christie's 12/44', 41.5 x 31.3 (16 1/4 x 12 1/4 ins), ornate gilt frame with a hoop and stylised flower in urn motif (some flaking), 59 x 48.5 cm

Provenance: Christie's, 1 December 1944, lot 60, sold for £40, with old Christie's stencilled stock number 184HL and the typewritten catalogue entry attached to verso '60 The Crucifixion / On Panel 16 in by 12 in' and further inscribed in pen and ink '£40 Christie's 1/12/44' and more faintly inscribed 'Christie's 12/44'; W. A. Foyle; Christopher Foyle, Beeleigh Abbey.

(1)

£1,500 - £2,500



36\* **After Peter Paul Rubens (1577–1640).** *The Descent from the Cross*, after 1614, oil on canvas, 81 x 59.5 cm (31 7/8 x 23 3/8 ins), glazed, in an ornate gilded frame with an outer scrolling motif, and an inner moulding of swags of flowers and fruits in high relief (110 x 84 cm)

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

This painting is after Rubens' famous *Descent from the Cross*, the central panel of the triptych still in situ in the Cathedral of Our Lady, Antwerp, Belgium, oil on panel, 420.5 cm x 320 cm (165.6 in x 130 ins)

(1)

£1,000 - £1,500



Lot 37

37\* **After Gerrit von Honthorst (1590–1656).** Portrait of Princess Elizabeth, Queen of Bohemia, 19th century, oil on canvas, inscribed centre left 'Elizabetha / Reg.a. Bohemiae', oil on canvas, 50 x 40 ins, in ebonized frame with gilded appliqué acanthus leaf motif, 148 x 122 cm (58 1/4 x 48 ins)

This large painting is a copy of a studio version of the state portrait of Queen Elizabeth of Bohemia, by Gerrit van Honthorst. Honthorst's prototype was formerly in the collection of Sir William Craven, 1st Earl of Craven. After Elizabeth's death in 1662, most of her collection passed onto her intimate friend and supporter Sir William Craven, 1st Earl of Craven (1608–1697) at Combe Abbey, where they were kept until sold in Sotheby's, London on 27 November 1968. The prototype is now in the Government Art Collection, and presently in the British Embassy in Prague. The present work is closer in detail of the setting to a studio version of Honthorst's prototype, both lacking Honthorst's external view, and with the fan in her hand rather than the sceptre which is now on the table and an additional orb. However, the treatment of coiffure and costume in the present painting differs from both the studio and the prime version. The studio version was offered at Sotheby's, London, Old Master and British Paintings, Evening Sale, lot 15.

(1) £300 - £400

38\* **Byzantine School.** Christ Pantocrator, Veneto-Cretan, late 17th or 18th century, large fragment of a painted fresco, depicting Christ blessing, holding a book in his left hand, within a decorative arched spandrel, professionally restored and inset to modern plaster, 55.5 x 85.5 cm (21 3/4 x 33 3/4 ins) thin aluminium frame

(1) £500 - £800



Lot 38



39\* **Dutch School.** Portrait of a Gentleman, circa 1650-80, oil on copper plate, depicting the head and shoulders of a gentleman wearing a curled brown wig, a red cloak draped from his shoulders, 16.5 x 11 cm (6 1/2 x 4 1/4 ins), window to verso showing copper engraving, framed (27.5 x 22 cm)

This painting is on the reverse of an engraved copper plate, produced for the frontispiece of *Harlemias, of Eerste stichting der stad Haarlem* by Theodore Schrevelius, published by Thomas Fonteyn in 1648.

(1) £200 - £300

40\* **After Luca Giordano (1634-1705).** The Sermon of St. Vincent Ferrer, latter half of the 17th century, oil on cradled canvas, 55 x 51 cm, with old Christie's stencilled stock number verso 'IS4HL' and catalogue entry pasted to the frame typewritten 'FRANCESCO SOLIMENA / 68 A Monk, preaching to a crowd of people' and inscribed in pen and ink '£28 Christie / 1/12/44', in a gilt frame with a ribbon and foliate motif (74 x 69.5 cm)

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

The original altarpiece by Luca Giordano is in the Basilica di Santa Maria della Sanità in Naples, also known as San Vincenzo della Sanità, due to the cult of an icon of San Vincenzo Ferrer.

(1) £300 - £500

Lot 39



Lot 40



41\* **After Pietro da Cortona (1596-1669).** Pope Urban VIII, probably first half 18th century, *large-scale oil on canvas, a copy in reverse of the portrait of 1627 in the Capitoline Museums, Rome, old relining (probably 19th century), a few small repairs and retouching, occasional small areas of flaking and lifting, 203 x 122 cm (80 x 48 ins), 19th century gilt wood frame (225 x 146 cm)*

Provenance: Downside Abbey, Somerset, UK.  
(1)

£1,500 - £2,000



42\* **After Sir Godfrey Kneller (1646/9-1723).** Portrait of Jean-Baptiste Monnoyer, 18th century, *oil on canvas half-length portrait within a feigned oval, 36.5 x 29 cm (14 3/8 x 11 3/8 ins), old gilt frame with beading motif (43 x 35 cm)*

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

A copy after a lost portrait by Sir Godfrey Kneller of the celebrated French painter Jean-Baptiste Monnoyer, known from an engraving by George White dated 1715. A drawing for the lost painting, dated circa 1697-99, is in the Courtauld Institute of Art, London. This version erroneously given to William Hogarth, as depicting John Gay, with a gilt cartouche on the frame inscribed 'John Gay / W. Hogarth' and inscribed in pen and ink on the stretcher 'John Gay'.

(1)

£300 - £500

43 No lot



44\* **Loutherbourg (Philip James de, 1740–1812)**. Italianate pastoral landscape, with a cattle drover and his herd crossing a ford before a ruin, oil on canvas, framed, with two old Christie's stock numbers on the stretcher verso '575HR' and '579..?', as well as an old Christie's label inscribed in pen and ink 'Philip James Loutherbourg / 1740-1812 / Christie' and a label inscribed 'Dr & Mrs Parsons / 52 Wellington Road / St. John's Wood / N.W.8', 58 x 88 cm (22 7/8 x 34 5/8 ins), in a gilt frame with floral motif (77 x 83.5 cm)

Provenance: Dr. and Mrs Parsons of St. John's Wood, according to label verso; W. A. Foyle; Christopher Foyle, Beeleigh Abbey.  
(1)

£400 - £600



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

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

Literature: Benedict Nicolson, *Joseph Wright of Derby*, 1968, vol. 1, pp. 69-70, 200-201; vol. 2, p. 122, plate 199.

'Not only is the portrait listed in the Account Book among portraits of c. 1781, it also belongs stylistically to this date or slightly earlier. The subject must therefore be wrongly identified as John Harrison, clock-maker and inventor of a marine chronometer who died in March 1176 before Wright got back from Bath. Wright calls him a doctor, so he is probably the "surgeon in Wardwick", Mr. John Harrison, in whose house the daughter of Edward Wilmot of Duffield died (see *Derby Mercury*, 24th September 1786). He is described in *Derby Mercury*, 11th October 1781 as having died: "surgeon aged 64..." The portrait could show a man of c. 56.' (Nicolson, *ibid.*, pp. 201-203).

John Harrison (circa 1723-1787), surgeon of Derby. He was appointed the first surgeon to Derby Gaol, on compulsion by Act of Parliament, in 1774, Timothy Pitman becoming a partner in this role in 1784. A notice in the *Derby Mercury* (13 December 1771) advertises the resumption of Harrison's inoculation service 'for the Season, to Inoculate as usual, on Mr. Sutton's Plan'.

A mezzotint engraving from this portrait was engraved by John Raphael Smith (1751-1812), circa 1781 (for which see lot 46).

(1)

£15,000 - £20,000



Lot 46

46\* **Smith (John Raphael, 1751-1812).** Portrait of John Harrison, surgeon of Derby, after Joseph Wright of Derby (1734-1797), circa 1781, mezzotint on wove paper, half-length in three-quarter profile to left within oval frame, wearing plain dark vest, coat and white cravat, lettered with the title, and a quotation on friendship from a play by Plautus: 'Non invenies alterum Lepidiorem ad omnes res, nec qui amico sit magis', ('You will not find another more graceful in all things, nor one who is more of a friend'), and 'Painted by J. Wright / Engraved by J.R. Smith', plate size 375 x 275 mm (14 3/4 x 10 3/4 ins), some spotting and a few marginal closed tears to margins, sheet size 405 x 305 mm (16 x 12 ins), framed and glazed  
Provenance: Private Collection Gloucestershire, UK.

For the original oil portrait by Joseph Wright of Derby see preceding lot 45.  
(1) £150 - £200

47\* **Norwich School.** River Landscape with thatched cottages, late 18th or early 19th century, oil on bevelled panel, 20.5 x 30.5 cm (8 x 12 ins), in an ornate gilded frame with a scrollwork motif and inner and outer foliate and bead motifs (40.5 x 49 cm)

Provenance: W. A. Foyle; Christopher Foyle, Beeleigh Abbey.  
(1) £500 - £700



Lot 47

INDIAN, ISLAMIC & FAR EASTERN ART



48\* **Chinese Ancestor Portraits.** A pair of Chinese ancestor portraits, circa 1800–1850, one depicting a Ming dynasty official in red robes, cranes on sash, wide sleeves, elaborate headdress and earrings, the other portraying a Qing dynasty official in blue robes decorated with 3-clawed dragons and with horse hoof shaped cuffs on narrow sleeves, also wearing a black fur-lined winter overcoat with a Mandarin square featuring a phoenix, Manchurian hat, winged collar, and white-soled boots, each figure seated on a draped wooden chair, gouache on silk, laid onto scrolls of (very brittle) backing paper, wooden batons at each end, Ming figure scroll with A1928 on paper label at foot and partial silk tying ribbon, Qing figure with two complete horizontal splits across top and bottom of scroll (not affecting image), Ming figure with three complete horizontal splits, as above, and also an extensive (though partial) split across centre of image, plus a couple of short closed edge tears to bottom of silk background, each image size 63.5 x 33.5 cm (25 x 13 1/4 ins), each scroll approximately 105.5 x 35.5 cm (41 1/2 x 14 ins)

Provenance: James Henry Johns (5 February 1900–13 January 1987). James Johns was born in China (possibly Shanghai) and worked for either Butterfield and Swire shipping agents or the trading company Jardines. Based in Shanghai, with a brief interlude in the Far East (Australia and Borneo), Johns was imprisoned in 1942 by the Japanese in Shanghai (Haiphong Road camp), and later presumably moved along with other inmates to Fengtai, near Peking, before being released at the end of the war. He eventually returned to England and died in Oxford in 1987. The present owner obtained these works from James Johns.

Two handsome but fragile Chinese ancestor scroll portraits that will require conservation before display is possible.

(2)

£700 - £1,000



Lot 49

49\* **Moriwaki (Koma, 云溪森谷駒, 20th century).** Graylag Geese by the Water's Edge, watercolour brush drawing on silk, depicting two geese on a riverbank, one sitting by bamboo, titled and with artist's red seal lower right, light waterstains to edges, 130 x 51 cm (51 x 20 ins), framed and glazed (137 x 58.5 cm)  
(1) £200 - £300



50\* **Kunisada III (Utagawa, 1786-1865).** Kaomachi of Tama-ya, circa 1830, woodblock print, depicting a courtesan with two young children, small closed tear to young girl's face, some smudging lower right, 37.5 x 26.7 cm (14 3/4 x 10 1/2 ins), framed and glazed (53 x 41 cm), together with

**Kunisada III (Utagawa, 1786-1865).** Ichimura Kakitsu, woodblock print, depicting the actor Ichimura Kakitsu alighting from a sedan chair, stamped to lower margin, some creasing to upper edge, 36 x 25 cm (14 1/8 x 9 7/8 ins), framed and glazed (47 x 34 cm)

**Sadahide (Utagawa, 1807-1879).** Battle Triptych, woodblock print, in three sections, each section 34 x 24 cm (13 1/2 x 9 1/2 ins), first section with some minor loss to lower left corner, some toning to extreme edges, mounted together, framed and glazed (47 x 85.5 cm), and three other Japanese woodblock prints

(6) £200 - £300



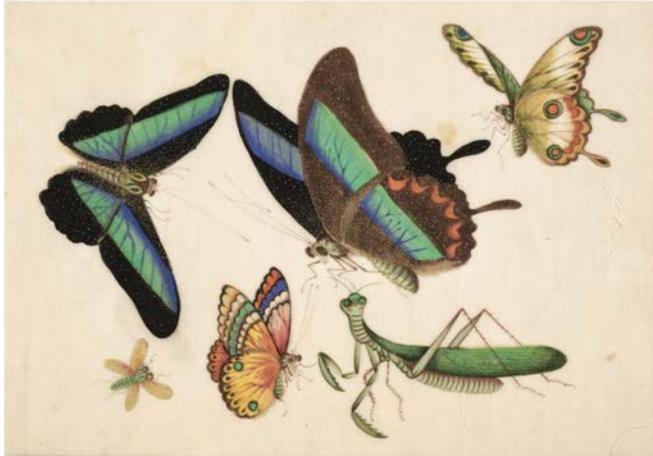
51\* **Mughal School.** Prince on horseback, & Warrior with a shield, early 20th century, two gouaches on old parchment, depicting a prince mounted with a sword and shield holding a flower, the other showing a warrior standing, his shield by his side, both with flowers to foreground, mount aperture 19.3 x 10.8 cm (7 5/8 x 4 1/4 ins), matching gilt frames (31.5 x 23 cm)  
(2) £200 - £300

52\* **Chinese School.** River Landscape with Boats and Figures, early 19th century, watercolour and gouache heightened with gum arabic on wove paper, sheet size 225 x 304 mm (8 7/8 x 12 ins), modern card mount, in original finely carved and pierced Chinese sandalwood frame, mounted within 20th century gilded green velvet-lined box frame (48 x 51 cm)  
Provenance: Private Collection, Bristol, UK.  
(1) £1,000 - £1,500

Lot 51



Lot 52



Lot 53

**53 Chinese Export School.** An album of butterfly and insect pith paintings, mid-19th century, watercolour heightened with gold on pith paper (17.6 x 25.6 cm), 12 leaves each containing approximately 6 vignettes of butterflies (the first with illustrations of insects), mounted on separate paper sheet within blue silk ribbon border, some restoration to verso of second leaf, some small chips to edges, 7 with small holes to leaves (mainly to margin, leave one with hole to eye of insect), presentation inscription in ink to front pastedown dated '1865', contemporary Chinese binding of patterned red silk over boards, green fabric ties, silk largely worn away on spine, folio (22 x 29.4 cm), together with 9 individual pith paintings, watercolour and bodycolour on pith paper, depicting various scenes including: court scenes, Empress sitting at a table, flogging, junk ships, warriors sparring, and one Chinese ink and watercolour on paper, mounted individually on paper then laid onto card, sheet sizes approximately 18.6 x 13 cm

(11)

£500 - £800

**54\* Indian Miniature Portraits.** Seven small Indian portrait miniatures, circa 1850, comprising two portraits of noblemen in watercolour and gouache heightened in gold, one in western-style military blue uniform with gold epaulettes and sash (pencil note adjacent 'Jung Bahadur Rana', the other in green headdress and bejewelled robes (pencil note 'Bhai Mani Singh'), each 5.5 x 5 cm, both mounted on paper, three small miniatures of a noblewoman (pencil note 'Mumtaz'), each 2 x 2 cm, mounted on paper, a miniature of the Golden Temple, Benares (i.e. Kashi Vishwanath Temple), 5 x 5.5 cm, mounted on paper, and one other portrait

(7)

£200 - £300



Lot 54



55\* **Rajasthan School.** A series of 21 miniature paintings of Hindu deities, circa 1850, *opaque watercolour with pen and ink on wove paper, some heightened with gold, most with contemporary in Indian script to upper margin, and with additional contemporary caption in English, probably by an Indian native (Chrusten, Kunungnaane, Boodaoutar, Waravootaar, Buldooautare, Jackdoujee, Chalignaat, Booda, Pretooutaar, Juchi & Fakuir, Bruhma & Raracrusten, Haruoodaare fighting with an elephant, Yuroog assisting him etc.), each approximately 15 x 10 cm, mounted together in three groups of 6 and one group of 3 onto four mounts, contained in a card folder with paper label Christie's 19th June 1991, lot 119*

(a folder)

£300 - £500



56\* **Russian School.** Icon: Synaxis of Saints and Holy Fathers, 19th century, *gesso, tempera and gilding on panel*, depicting God the Father, the Pietà, and a Monastery above, flanked by the Archangel Michael, St. John the Baptist, the Virgin Mary and another saint, 35.5 x 30.5 (14 x 12 ins), unframed

Provenance: W. A. Foyle; Christopher Foyle, Beeleigh Abbey.  
(1) £400 - £600



57\* **Oriental School.** Kingfisher, circa 1920s, *watercolour and ink on paper*, depicting a white throated kingfisher sitting in a magnolia tree, monogram to upper right corner 'WSH?', sheet size 36.8 x 42 cm (14 3/8 x 16 1/2 ins), mounted (48.5 x 51.3 cm)  
(1) £100 - £150

58\* **Fai (Chang Chin, 1951-).** Bicycle Shop, Singapore, 1993, *watercolour on heavy handmade paper*, signed lower left, with pencil inscription to verso 'The Bicycle Shop, 7 April 1993', sheet size 56 x 76 cm (22 x 30 ins), printed label to verso of frame 'Art -2 Art Consultants, The Substation, 45 Armenian Street, Singapore', gilt frame (83 x 102 cm)  
(1) £300 - £500



Lot 58

## 19TH CENTURY PAINTINGS, WATERCOLOURS & PRINTS



59\* **Vinkeles (Johannes, 1783–circa 1814).** Hunting Scene at Fontainebleau, 1807, watercolour and ink on wove paper laid down on paper, depicting a hunting scene with a young lady mounted side saddle, a man with a dog at his feet holding her horse, three other men (one mounted with hunting horn across his chest, one holding a dog) nearby, two dogs, a gun and bag in the foreground, image size 25.5 x 19.8 cm (10 x 7 3/4 ins), signed in pencil to verso 'Johannes Vinkeles del. 1807. a Paris', framed and glazed (61.5 x 46.5 cm), photocopy of signature to verso of frame, together with

**Vinkeles (Abraham, 1790–after 1864).** Hunting Scene, 1807, watercolour and ink on wove paper laid onto paper, depicting three mounted figures including a young woman, and two men dressed in blue jackets with bicorne hats, a man walking with rabbits on a stick over his back, two dogs, one lapping at a puddle in the foreground, image size 25.9 x 19.8 cm (10 1/4 x 7 3/4 ins), signed to verso in pencil (reinforced incorrectly with ink) 'Abraham Vinkeles del. a Artist 1807', framed and glazed (61.5 x 46.5 cm), photocopy of signature to verso of frame

Johannes Vinkeles (1783– circa 1814) was a watercolourist, draughtsman, engraver and illustrator. His father, Reiner Vinkeles (1741–1816) was born in Amsterdam and was a pupil of Jan Punt and Le Bas in Paris. Both Johannes and his brother Abraham (1790–1864) were taught by their father; their preferred subjects were horses.

(2)

£1,500 – £2,000



60\* **French School.** View of the Roman Campagna, circa 1820, oil on bevelled panel, a panoramic Italian landscape, with a gentleman on foot asking the way of a peasant on a donkey in the foreground, 19.5 x 25.5 cm, framed (27.5 x 33.5 cm)  
(1)

£200 - £400



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

Provenance: Private Collection, Bristol, UK.

(1)

£2,000 - £3,000



62\* **Manner of James Arthur O'Connor (1792-1841).** Traveller in a wooded landscape at dusk, oil on card, depicting a traveller walking along a path with a church and village in the distance and a river to the right, unsigned, 12 x 17 cm (4 3/4 x 6 3/4 ins), framed (21 x 26 cm)

(1)

£200 - £300

63\* **English School.** Portrait of a Young Woman, circa 1830, oil on panel, bust-length, depicting a young woman in a black silk dress with lace trimmed collar, bonnet tied with a blue ribbon, wearing onyx earrings and a rose in her hair, a partially torn contemporary handwritten label to verso inscribed 'whatever hands these Portraits [should] fall into, please to [take] care of them for ....? Mrs Hopley's ...itle Place, Lewes', and a printed Rowney & Forster's panel board maker's label to verso, 30.6 x 25 cm (12 x 9 7/8 ins), period walnut frame, (40.5 x 34.5 cm)

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

(1)

£400 - £800



Lot 63



64\* **Etty (William, 1787-1849).** Reclining Female Nude, oil on chamfered wood panel, 127 x 295 mm (5 x 11 3/4 ins), old gilt moulded frame with name plaque to lower edge, old auction stencils to verso 304 BJ and 709 HC, (36 x 53 cm overall)

Provenance: Private Collection, Bristol, UK.

(1)

£2,000 - £3,000

**65\* Attributed to Thomas Churchyard (1798–1865).**

Figure in a rustic landscape, oil on canvas, depicting a male figure with a staff traversing a path through countryside, with a large tree to the right and a building in the distance, some minor marks and surface rubbing (mostly to edges), canvas size 20.3 x 27.3 cm (8 x 10 3/4 ins), laid down on a slightly bowed wood panel (21 x 28.3 cm)

(1)

£200 - £300



Lot 65

**66\* Ripplingille (Edward Villiers, 1798–1859).** Family group of children in a drawing room, circa 1820s, oil on wood panel, depicting 8 children, the oldest a dark-haired girl in a white dress with pink sash standing in the centre holding the youngest child who takes a rose from her sister kneeling on the sofa beside, to the left a boy seated on the sofa, and a small girl standing on the seat next to him, jestingly about to put her bonnet on his head, their small sister seated on a stool in front cradling a doll, and to the right a girl in a red dress seated at a square piano, her brother in blue standing behind and proffering a piece of music, against the backdrop of an archway, crimson drapes at a large window, and oil paintings on the wall, including one of Hotwells and Avon Gorge, Bristol, cleaned and re-varnished in 1992 (with some minor re-touching), 51.5 x 36.2 cm (20 1/4 x 14 1/4 ins), framed (60.5 x 45 cm)

Provenance: With J. Nicholas Drummond, London, by 1992, where purchased by the current owner; Private Collection, Bristol, UK.

A member of the Bristol School of artists, Edward Ripplingille is best known for his narrative and genre paintings, but he also excelled at group portraits such as the present work, which is particularly charming in the interactions of the infants and the accompanying detail.

(1)

£1,000 - £1,500



Lot 66



67\* **English School.** Wooded River Landscape with a Weir, mid 19th century, oil on card hinged to a mount, inscribed 'bought from Abbott & Holder 15 viii 81 £60', image 23 x 35.5 cm (9 x 13 7/8 ins), sheet 25 x 37.5 cm (9 7/8 x 14 3/4 ins), framed and glazed 42 x 52.5 cm

Provenance: with Abbott & Holder, London, from whom bought 15th August 1991 for £60.

(1)

£300 - £500



68\* **Hayes (Edwin, 1820–1904).** On the Essex Coast, oil on board, signed and inscribed lower right 'Edwin Hayes. R.H.A.', .21 x 30 cm, gilt frame with a neoclassical honeysuckle motif, glazed

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

(1)

£700 - £900

69\* **Labouchère (Pierre Antoine, 1807–1873)**. Luther, Melancthon, Cruciger and Pomeranus translating the Bible at Frankfurt, 1854, oil on canvas, 37.5 x 47 cm (14 3/4 x 18 1/2 ins), in a gilt frame with foliate and beading motif and cartouche engraved with the artist's name, date, and title 'Martin Luther translating the Bible', an early pasted catalogue entry verso typewritten with the artist's name and title 'Luther, Melancthon, Cruciger and Pomeranus translating the Bible at Frankfort', frame 45.5 x 53.5 cm

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

A lithograph after the original much larger-scale version of this work was issued in 1846 by Alphonse Léon Noël, (1807–1884), and an engraving after the work by J. Rogers was published in Henry Tyrell, W.C. Stafford and John Sherer, *The Royal History of England, from the earliest period to the present time, embellished with a series of steel engravings* (London: J. G. Murdoch, 1876).

Pierre-Antoine Labouchère was born in Nantes on November 26, 1807, a descendant of a Huguenot family who had emigrated to the Netherlands at the time of the religious wars. Between 1843 and 1870 he exhibited scenes from the history of the Reformation almost yearly at the Salon de Paris, where they attracted much attention. He received a third class medal in 1843 for his painting *Le Duc d'Aumale dans les bois d'oliviers* (Musée de Chantilly), and a second class medal in 1846 for his painting *Luther, Mélancthon, Poméranus et Cruciger traduisant la Bible*.

(1)

£800 - £1,200



Lot 69



70\* **Labouchère (Pierre Antoine, 1807–1883)**. Erasmus reading his poems at the house of Thomas More, 1854, oil on wood panel, depicting an interior with figures seated or standing around a table, to the left a stringed instrument and a portrait of Henry VIII hanging above a sideboard covered by a lace-trimmed tablecloth set with a metal-bound chest, various gold vessels, a pewter plate, a glass dish, and a vase of flowers, and on the right a mullioned lattice window and a further carved sideboard, monogrammed and dated lower right (to base of sideboard), horizontal crack across width of painting (approximately 21.5 cm from top edge), some minor chipping to edges, verso with near contemporary engraved gallery label of M. Newman, 43a Duke Street, St James's, London, 76 x 106 cm (30 x 41 3/4 ins), gilt moulded frame with plaque stating artist, title, and date, and wood cradle support to reverse, glazed (93 x 125 cm)

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

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

(1)

£1,500 - £2,000



Lot 71

71\* **Cooper (Thomas Sidney, 1803-1902).** *Cattle and Sheep at Rest, fine oil on canvas, signed lower left, modern relining, 61 x 46 cm (24 x 18 1/8 ins), small circular Sotheby's auction label to side of frame (lot 83, 2/12/02) and related printed barcode labels to verso, modern restorer's label of Gale & Co. Ltd of Birmingham to verso, attractive period moulded gilt frame, with original framer's label of James M'Clure & Son, carvers, gilders and printsellers, By Special Appointment to the Late Queen Victoria, 105 Wellington Street to verso of frame (87.5 x 72 cm)*

Provenance: Sotheby's on 2nd December 2012, lot 83 (according to label verso); Private Collection, Birmingham.

(1)

£1,500 - £2,000

72\* **Austrian School.** *The Duet, circa 1870-80, oil on canvas, unsigned, of a gentleman in blue green froak coat playing the flute beside a lady seated at a square piano, in an elegant interior, 44 x 37 cm (17 1/4 x 14 1/2 ins), early black stencil number 149 to edge of frame verso, gilt moulded frame (58 x 50.5 cm)*

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

(1)

£400 - £600



73\* **Victorian School.** *Waiting by the Gate, circa 1860, oil on canvas, showing a white pony and two sheepdogs waiting by a cottage gate, with a huntsman greeting a woman by a cottage door in the background, relined 31 x 31 cm (12 1/4 x 12 1/4 ins) period gilt moulded frame with circular aperture, (56 x 56 cm)*

(1)

£200 - £300



Lot 72



74\* **Peluso (Francesco, 1836–1916).** An Italian Spinner and her Sweetheart, oil on canvas, signed lower left, short narrow crack near lower hem of dress, 40 x 26.5 cm (15 3/4 x 10 1/2 ins), moulded gilt frame (50.5 x 36.5 cm)

(1)

£300 - £500



Lot 75

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

(2)

£150 - £200



76\* **Frappa (José, 1854–1904).** The Favourite Vintage, oil on board, signed lower right, 35 x 26.5 cm. (13 3/4 x 10 3/8 ins), ornate gilded frame with pierced rococo foliate and floral motif in relief, inset gilt plaque inscribed with artist's name and title (47 x 37 ins)

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

(1)

£500 - £800



77\* **Chevalier (Nicholas, 1828–1902).** *On the Tunis Coast, oil on thin board, one edge mounted onto thin wood panel, depicting a coastal scene looking across the sea towards Tunis, boats in the foreground, some toning to varnish, minor craquelure, 11.4 x 33.6 cm (4 1/2 x 13 1/4 ins), remnants of contemporary label to verso 'Sketch of the Coast of Tunis...Chevalier - £5.5', framed in gilt (25 x 47 cm)*

Russian-born artist Nicholas Chevalier studied painting and architecture in Switzerland and Munich, and in 1851 travelled to London to see the Great Exhibition. He subsequently trained as a lithographer and exhibited two works at the Royal Academy in 1852. Chevalier then spent some months studying water-colour painting and drawing in Rome. When the family fortunes declined, Nicholas was sent to join his brother in Victoria, Australia to look after his father's affairs. He arrived in February 1855, visited the goldfields, and in 1857 married Caroline Wilkie (1836–1917), a relative of the painter David Wilkie, in Melbourne. When Queen Victoria's second son, the Duke of Edinburgh, arrived in Melbourne in 1867 as part of his world tour, Chevalier accompanied the royal party as correspondent for *The Illustrated Australian News*. He was subsequently invited to join the Duke's entourage for the voyage back to England, documenting the journey with sketches and watercolours which were exhibited at the Crystal Palace and at the South Kensington Museum in 1872.

(1)

£500 - £800



78\* **After Jacob Henricus Maris (1837–1899).** *Off the Maas, Holland, oil on canvas, bears signature lower left 'Jacob Maris', 44 x 53.5 cm (17 1/4 x 21 ins), chalk number to verso SS913, period gilt frame (some losses), glazed*

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

(1)

£400 - £600

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

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

(1) £700 - £1,000



Lot 79

80\* **Attributed to Frederic Marlett Bell-Smith, (1846-1923).** *Parliament Square, London*, oil on canvas, depicting a view of London with Big Ben in the distance and a mounted statue to the right, 15.2 x 25.4 cm (6 x 10 ins), stamped 'Winsor and Newton's Best Artist's Canvas, Rathbone Place, London W' to verso, framed (25.5 x 34 cm)

(1) £300 - £400



Lot 80



Lot 81

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

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

(1)

£1,000 - £1,500

82\* **Solomon (Simeon, 1840-1905).** *Priest Reading from a service book*, with acolytes and Choir Boys, circa 1905, oil on paper laid to board, partially painted on the board at the edges, signed with the pierced monogram 'SS' lower left, mount opening 25 x 17.8 cm (9 7/8 x 7 ins), a paper loss at the lower edge, a plaque on frame inscribed 'Priest reading from a Service Book by S. Solomon, 1906', in gilt frame with bound foliate and berry motif, 41 x 43 cm (16 1/8 x 17 ins), with a typewritten catalogue entry adhered verso 'Solomon (S). Oil Painting on panel showing a Priest Reading from a service book, with Acolytes and Choir Boys, signed, framed.', with pen and ink number verso D153/3

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

(1)

£600 - £800



83\* **Ward (James, 1769-1859).** *Figures on the Shore*, 1800, watercolour and pencil on wove paper, signed with initials and dated in pencil lower right 'JWD R.A. / august 1800', in good condition (unexamined out of the frame), 14.6 x 21.8 cm mount aperture, framed and glazed (33 x 44.5 cm)

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

(1)

£200 - £300



Lot 82



Lot 84

**84\* Attributed to Joseph Mallord William Turner (1775–1851).** View of Great Malvern Priory, Worcestershire, watercolour with pen and black ink and traces of pencil on laid paper, watermarked with fleur de lis and 'GP', depicting a view across a field of Malvern Priory and surrounding buildings, hills in the background, sheet size 25.5 x 34.6 cm (10 x 13 5/8 ins), mounted (42 x 50.5 cm)

In 1793 Turner visited Great Malvern on a tour of Worcestershire and Herefordshire. Whilst at Great Malvern he recorded the former Benedictine Priory in its charming rural setting, tucked beneath the Malvern Hills. After successfully exhibiting his work at the Royal Academy in 1794 he received his first glowing reviews. The best of which appeared in the *Morning Post* on 24 May, where the view of Great Malvern was described as 'amongst the best in the present exhibition'.

On the basis of digital images only, both Andrew Clayton-Payne and Ian Worrall have stated to the owner that this work could be by J. M. W. Turner, the latter adding that it nevertheless required more documentary evidence.  
(1) £700 - £1,000

**85\* Sauerweid (Alexander Ivanovich, 1783–1844).** A Drum Major, Lieb-Grenadier Guards of the Saxon Army, circa 1810, watercolour and body colour with pencil on paper, collectors mark to lower right corner of the Empress Alexandra Feodorovna Covent Garden Gallery Ltd. label to verso, 33.7 x 24.2 cm (13 1/4 x 9 1/2 ins), framed and glazed (54.5 x 44 cm)

Provenance: from the collection of H.H. The Empress Alexandra Feodorovna (1872–1918); W.A. Foyle; Christopher Foyle, Beeleigh Abbey.  
(1) £300 - £500



Lot 85



**86\*** Charlotte Augusta (Princess of Wales, 1796-1817). Portrait of a young boy, pencil and chalk on grey wove paper, head and shoulders portrait half-profile to the right, of a smiling curly-haired boy, 29.5 x 22.5 cm (11 1/2 x 8 3/4 ins), modern gilt moulded frame (33 x 26 cm), backboard with label written in ink in a contemporary hand: 'Drawing by the Princess Charlotte Given by her to her Preceptor the Bishop of Salisbury'

A rare drawing by Princess Charlotte - given that she died in childbirth at the age of only 21 - which was gifted by her to her teacher and mentor, John Fisher. The Princess was the only child of George, Prince of Wales (eldest son of King George III, later to become King George IV) and Caroline of Brunswick; had she outlived her father and her grandfather, she would have become Queen.

John Fisher (1748-1825) was a Church of England clergyman who was appointed Bishop of Exeter in 1803, before becoming Bishop of Salisbury in 1807. In 1780 he was appointed Preceptor to Prince Edward, Duke of Kent, and in 1781 became chaplain to King George III and Deputy Clerk of the Closet, in 1786 taking up the post of Canon of St George's Chapel, Windsor. It was in 1805 that he was appointed Preceptor to Princess Charlotte. By all accounts Charlotte was a mischievous pupil, often mimicking the Bishop behind his back. When referring to himself he pronounced the word bishop 'bishup', emphasising the last syllable, so the nine-year-old Charlotte soon nicknamed him 'the Great UP'.

Also notable is Fisher's friendship with John Constable; he presided at Constable's wedding and commissioned his *Salisbury Cathedral from the Bishop's Grounds* (executed in 1823). Fisher became a close and trusted friend of Constable, as well as one of his best patrons; he was often called 'King's Fisher' in reference to his connection to the Royal Family, an association which was a valuable asset to the painter.

(1) £200 - £300



**87\*** Martin (Mary, née Buckle, of Clunbury, active 1817-1821). A collection of 28 watercolour and wash views of Wales and the Welsh Borders, circa 1817-1821, watercolour, or black and brown ink with grey wash, pencil and wash, including some studies in pencil only, all on paper, most captioned with location and date by the artist, similar sizes, the largest being 235 x 360 mm (9 1/4 x 14 ins), several mounted on contemporary tinted backing paper

Views include Tintern Abbey, Chepstow, Barmouth, Ludlow, Rhayader, Clunbury, and Goodrich. A similar collection of Mary Martin's work is held in the National Library of Wales, Aberystwyth.

(28)

£300 - £500



88\* **Circle of J.M.W. Turner (1775-1851).** *Sunset over Water, watercolour with ink on paper laid onto card, depicting a boat moored by the shore, a dramatic red sunset in the skyline, some marginal staining, 84 x 134 mm (3 1/4 x 5 1/4 ins)*

This image appears to be a mirror copy of J.M.W. Turner's Fort Vimieux exhibited at the Royal Academy in 1831, number 406. Sold at Sotheby's 1st July 2004, *Important British Pictures*, lot 16 for £2,200,000.

(1) £200 - £300



Lot 90



89\* **Circle of John Varley (1778-1842).** *View of the River Wye near Llangurig, pencil and watercolour, sheet size 38 x 23 cm (14 7/8 x 9 ins), mounted (38 x 52.5 cm)*

(1) £200 - £300

90\* **Attributed to John Sell Cotman (1782-1842).** *The Abbey Church of St. Georges Boscherville, Normandy, circa 1817-20, two pencil studies with the interior of a romanesque church in Normandy, preparatory studies for Cotman's The Architectural Antiquities of Normandy, sheet size 24.5 x 35.5 cm (9 1/2 x 14 ins), and inverse, some old backing paper residue to sheet edges verso, modern gilt frames, glazed*

Provenance: Collection of Michael and Megan Dawson.

Cotman's *Architectural Antiquities of Normandy*, with text by Dawson Turner was first published in Yarmouth in 1822.

(2) £300 - £500



Lot 91

91\* **Swinburne (Edward, 1765-1847).** *Wooded River Landscape, watercolour on paper, laid onto card, depicting a wooded riverscape with deer grazing and drinking at the river edge, 34.7 x 47 cm (13 5/8 x 18 1/2 ins), overall size (40.5 x 52.6 cm)*

Edward Swinburne and his brother John were patrons of J.M.W. Turner (1775-1851).

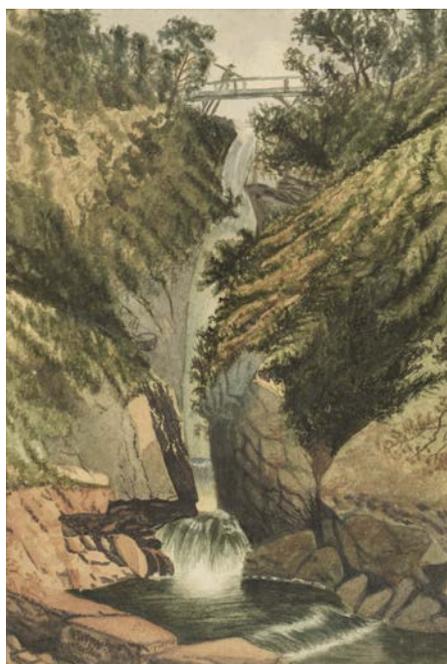
(1) £150 - £200



92\* **Jones (Rev. Calvert Richard, of Swansea, 1804-1877)**. Fishing Boat being overhauled, pencil and white chalk on pale buff paper, signed with initials lower left, 180 x 245 mm (7 x 9 3/4 ins), framed and glazed, with photocopied information on the artist from an exhibition at The Minories, Colchester July - September 1974, attached to verso, framed and glazed, together with **Cristall (Joshua, circa 1767-1847)**. Studies of figures, Dolgelly and Killin, 1831/1818, two sketches on laid paper, the first in pencil, signed and dated 1831 Dolgelly (with further pencil sketch of a boy sitting on a ledge to verso), the second brown ink on laid paper, with additional wash study of a seated girl to verso, signed and dated Killin 1818 in ink, some marks and soiling the first with later restrengthening to lower edge of sheet, 114 x 182 mm and 122 x 196 mm respectively, tipped on to card, plus other various english watercolours, including a small signed Copley Fielding (some toning), The Honble. Mrs Wynne (Aquaduct at Barton in Lancashire, dated 1797), P. Ghent, John Linnell (Study of a Tree, Fulham, signed with initials), an unsigned watercolour view near Twickenham, John Fulleylove, etc.

(12)

£200 - £300



Lot 93



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

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

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

(3)

£200 - £400



Lot 94



94\* **English School.** Views in Europe and the British Isles, 1823-48, approximately 54 watercolours on thick paper, the majority laid onto larger backing sheets, mostly dated and titled, including landscapes in Italy, Prague, Scotland, Switzerland, England, Rome from Villa Medici, Tetschen across the Elbe, Volksgarten, Edinburgh, Lake Thrasymene, Haddon Hall, Stoneleigh, Richmond, etc., one signed on verso 'Anna Margareta Forbes', one initialled 'AMA', various sizes, largest 25.5 x 42 cm (10 x 16 1/2 ins), loosely held in a marbled board folder  
(54) £400 - £600



95\* **Varley (Cornelius, 1781-1873).** A Scuffing Boat at Lambeth, 1823, pencil, signed and dated 'Sept 10 1823', title in pencil to lower margin 'Lambeth Stratford Scuffing Boat from Sweden or Norway', 20.5 x 26.2 cm, mounted, framed and glazed (41 x 45.5 cm)  
(1) £300 - £500

96\* **Wyndham (Charles, 1796-1866, of Petworth, Sussex).** Scrap album compiled by Charles Wyndham (5th child and 3rd son of George O'Brien Wyndham, 3rd Earl of Egremont and Elizabeth Ilive), of manuscript verse, letters, wash drawings and pencil sketches, including landscapes at Petworth, printed views and illustrations, circa 1800-1840, containing various manuscript verse and letters, including an envelope hand-addressed by Queen Charlotte to the Countess of Egremont, High Clear, Hants, with red seal, a detailed list of the 'Dinner given for 5500 men in the Park at the Mote, 1st August 1799', a verse epitaph on the death of the Rt. Honble George Greville, another on the Duc de Bordeaux, dated Edinburgh 31 December 1831, a handwritten Total of Expenses for Wyndham's voyage from London to Bombay, dated Solapore, November 1822, a letter of commission from the War Office, dated 27 March 1822, informing Captain Wyndham, of the Second Regiment of Life Guards of his forthcoming promotion to Major in the Sixty Seventh (or the Tenth Hampshire) Regiment of Foot, signed by Palmerston with red seal, a manuscript letter from the Attorney General to Miss Elizabeth Scott, dated Pegwell 5 January 1805, and another letter to Elizabeth Scott of Merton House from Francis James Scott, dated Harrogate November 15 1813, about his tour of Russia, etc., 18 mostly pencil views (but including watercolour and wash landscape studies), including several of Petworth in Sussex, 'Petworth 1837', 'The Tower of Naussan from the Bank behind Ems', 'Petworth Children's Feast', one of Nice, one of Sorrento (?), a pen, ink and brown and grey wash view of 'Part of Goldilands' on Whatman paper watermarked J Whatman 1820, etc., lithograph and engraved views of Tunbridge Wells, Mr. Cocking and his balloon and parachute, 1837, various pasted newsclippings and wood engraved illustrations, all mounted (a few loose) onto album leaves, the first page inscribed in red ink 'Album, C Wyndham, commenced 28 July 1837', original dark brown half calf over marbled boards, similarly labelled in red ink to upper cover, rubbed, folio (36 x 26 cm)

Provenance: Purchased by the current owner in the late 1960's from Streeter & Daughter, an antique shop opposite Petworth Church, Sussex (note inserted at front).

Charles Wyndham (1796-1866) of Petworth, Sussex was born in 1796, the 5th child and 3rd son of George O'Brien Wyndham, 3rd Earl of Egremont and Elizabeth Ilive. The first four children were born illegitimately, before the Earl married Miss Ilive in 1801, so Charles (and his brothers Henry and George) were illegitimate. He married Elizabeth Anne Hepburne-Scott, daughter of Hugh Hepburne-Scott, 6th Lord Polwarth and Harriet Brühl, on 3 October 1835. Wyndham joined the Army by purchasing his commission in the 10th (Prince of Wales's Own) Regiment of (Light) Dragoons (Hussars) on the 13th May 1813. The 10th Hussars were despatched to Spain and fought at the Battle of Morales in June 1813, taking around 260 prisoners. Later in the month, the regiment also fought at the Battle of Vitoria and then, having advanced into France, fought at the Battle of Orthez in February 1814 and the Battle of Toulouse in April 1814. Following his service in the Peninsular War he was promoted to Lieutenant on the 4th May 1815 and served in the Battle of Waterloo as part of the 2nd (Royal North British) Regiment of Dragoons (Scots Greys) No 2 Troop, commanded by Captain Edward Payne. During this conflict he was injured, being shot twice, once in the foot, but refused to be returned on the list of wounded.

Apparently nicknamed "the handsomest man in the Army" by King George IV, Wyndham was awarded the Army Gold Medal/Military General Service Medal, 1793-1814 with three clasps for Vittoria, Orthez, and Toulouse and the Waterloo Medal 1815.

(1) £200 - £400



Lot 96



97\* **French School.** Portraits of Regency Beauties, 19th century, two gouache miniatures, both indistinctly signed, one showing the head and shoulders of a young woman with ornately decorated powdered hair, and drop pearl earrings, the second showing the head and shoulders of a young woman dressed in a blue dress with an orange scarf in her hair, 50 x 40mm oval (2 x 1 1/2 ins), both encased in tortoiseshell frame (7.6 x 6.4 cm)

(2) £100 - £200



98\* **After Sir Edwin Landseer (1802–1873).** Bolton Abbey in the Olden Time, circa 1834, watercolour on paper laid to card, 16 x 19.8 cm (6 1/2 x 7 3/4 ins), with Sir Edwin Landseer's signature in pen and ink cut out from a separate sheet, 4 x 8.3 cm, bearing pencil inscription on the verso of mount 'Sketch made by Landseer for the Large Oil Exhibited at R.A. 1834.', with remains of a letter on verso of frame backboard with fragmented inscription in pen and ink '1927/ Sir Edwin / Bolton Abbey in the Olden Time/ of Devonshire K.G. / G.G. the lake' glazed and framed, 41 x 35.5 cm

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

This watercolour is after one of Sir Edwin Landseer's most celebrated works, the eponymous painting of 1814 held at Chatsworth, Derbyshire. It was exhibited at the Royal Academy in 1834.

(1)

£200 - £300



99\* **Attributed to C.F. Sinot (active early 19th century).** Landscapes, two pencil studies with watercolour, one depicting a small building by a river set in a hilly landscape, the other showing a cart being pulled by four horses towards a building, mount aperture 20.8 x 32 cm (8 1/8 x 12 5/8 ins), in matching frames, and glazed (44.5 x 55 cm)

(2)

£150 - £200

100\* **Muller (William James, 1812–1845).** Landscape with children by a stream, watercolour on paper, depicting two small children, one sitting under a tree, the other standing beside, a gate to the right and a homestead to the left, signed lower left, 30.5 x 47 cm (12 x 18.5 ins), framed, and glazed (52.3 x 68.2 cm), typed label on backboard with title and artist's details, provenance added in ink 'Collection Lord Clywd'

Provenance: Collection of Lord Clywd; Sotheby's, London, 19th Century Paintings and Watercolours, 26th September 2001, lot 27.

(1)

£200 - £300



Lot 100



101\* **Roos (Wilhelm, 1808–1878).** Self Portrait, pencil, watercolour and gouache heightened with white and gum arabic on wove paper, a self-portrait of the artist in three-quarter profile with spectacles and soft cap, jacket and cravat, signed and dated in pencil lower left 'Wm Roos del. / 1838.', 28.3 x 23.3 cm (11 1/8 x 9 1/4 ins), with a Covent Gallery Gallery label verso with cataloguing, framed and glazed 46 x 37.5 cm

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

(1)

£200 - £300



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

Provenance: William Drummond, London (label on verso of frame).

(1) £300 - £500



104\* **British School.** Tower of the Seven Vaults of Alhambra, circa 1839-1840, *fine watercolour heightened with white and gum arabic on wove paper, inscribed in pencil with the title verso and the numbers 33 and 90, window mounted in conservation materials, 9.5 x 13.5 cm, with William Drummond's gallery label on verso of frame inscribed in pen and ink 'British circa 1839-40, Tower of the Seven Vaults of Alhambra, Watercolours', mounted, glazed and framed, 27 x 31 cm*

Provenance: William Drummond, London (label on verso of frame).

(1) £500 - £700



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

Provenance: William Drummond, London (label on verso of frame).

(1) £500 - £700



105\* **British School.** Titian's House, Venice, circa 1839-1840, *fine watercolour heightened with white and gum arabic on wove paper, inscribed in pencil with the title verso and the numbers 46 and 112, window mounted in conservation materials, 9.5 x 13.5 cm (3 3/4 x 5 1/4 ins), with William Drummond's gallery label on verso of frame inscribed in pen and ink 'British circa 1839-40, Titian's House - Venice, Watercolours', mounted, glazed and framed, 27 x 31 cm*

Provenance: William Drummond, London (label on verso of frame).

(1) £300 - £500



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

Provenance: Covent Garden Gallery Ltd. London to verso; W. A. Foyle; Christopher Foyle, Beeleigh Abbey.  
(1)

£200 - £300



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

Provenance: Covent Garden Gallery Ltd. London to verso; W. A. Foyle; Christopher Foyle, Beeleigh Abbey.  
(1)

£300 - £500



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

(2)

£150 - £200

109\* **Malta**. View of St Julian's, Malta, circa 1840-50, pencil with white highlights, depicting the Protestant College with walled gardens, title in pencil to upper right, sheet size 15 x 23 cm (6 x 9 ins), mounted (30.5 x 39 cm)

The Protestant School was established in 1846 in St Julians, Malta. It closed in 1865.

(1)

£200 - £400



110\* **Prisse d'Avennes (Émile, 1807-1879)**. Dahabieh on the Nile, watercolour on wove paper, depicting a riverscape with figures on a houseboat under sail, with rocky shore, palm trees, and herons, verso annotated in pencil in an early 20th century hand with the title and artist, sheet size 32.2 x 23.4 cm (12 5/8 x 9 1/4 ins), mounted, framed and glazed (54.2 x 45 ins)

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

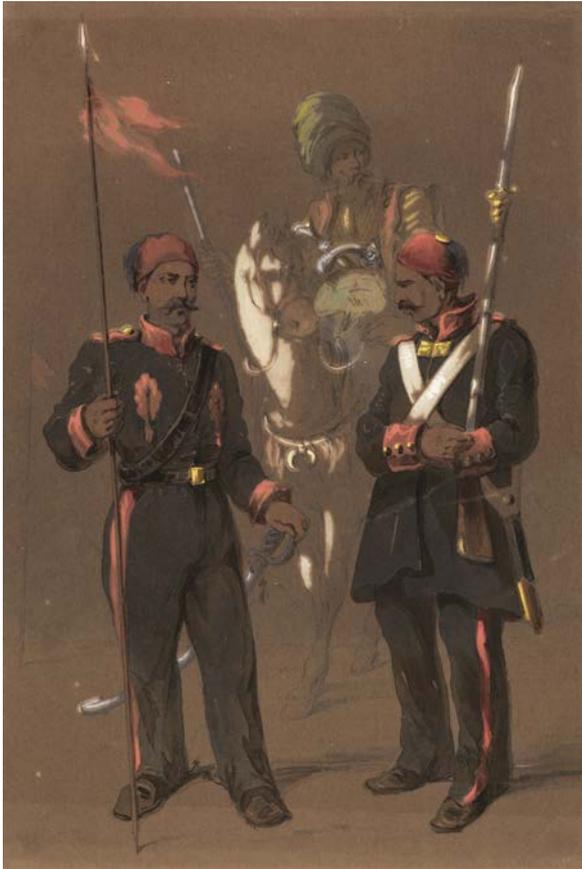
(1)

£700 - £1,000



Lot 109

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



Lot 111

111\* **Style of Amedeo Preziosi (1816–1882).** Turkish Infantrymen, pencil, watercolour and gouache, depicting two soldiers standing facing each other, another soldier mounted in the background, generally toned, 27 x 18.5 cm (10 5/8 x 7 1/4 ins), together with Albanian shepherd boy, & Albanian soldier, circa 1840s, two watercolours on pale grey paper, heightened with bodycolour, titled lower left, and indistinctly signed F. MacDean, some surface marks and light spotting, sheet size 38 x 27 cm (15 x 10.5 ins), and a little smaller

(3)

£500 - £800

112\* **Lear (Edwin, 1812–1888).** San Bucci, near Rome, Italy, 1840, pencil on grey-brown paper, laid onto card, title and date '9 July 1840' to lower right in pencil, pencil note to lower left 'Ivy', small loss at left lower corner, slight overall toning, sheet size 27.2 x 40 cm (10 6/8 x 15 3/4 ins), framed and glazed (45 x 56 cm)

Provenance: Collection of Michael and Megan Dawson.

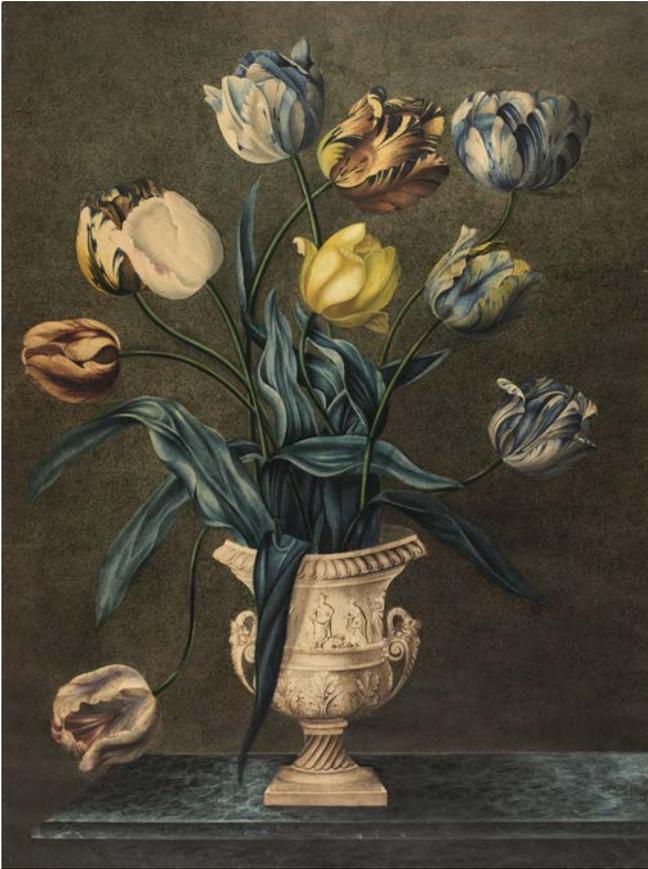
Lear travelled throughout Italy, staying primarily in Rome for a period of over four years between 1837 and 1841. During this time he built up a collection of sketches. These sketches were used in his first and largest published travel sets, *Views of Rome and its Environs* which was published in 1841 by T. M'Lean.

(1)

£400 - £600



Lot 112



113\* **Continental School.** Tulips in a classical urn, 19th century, watercolour with pen and ink on wove paper, laid onto thick card, two minor chips to lower edge, two small creases to margins, 55.5 x 41 cm (21 7/8 x 16 1/8 ins)

(1)

£200 - £300



Lot 114

114\* **Cotman (John Sell, 1782-1842).** Study of a Clump of Trees, 19th century, graphite on wove paper, paper with collector's stamps for William Bateson and Dr Theodore Bestermann, sheet size 25.5 x 27.5 cm (10 x 10 3/4 ins), mounted (38.5 x 41.5 cm)

Provenance: William Bateson (Lugt. 2604a); Theodore Besterman (Lugt. 5539).

William Bateson (1861-1926) was an English biologist who was the first person to use the term genetics to describe the study of heredity. He was interested in the art of the Far East and since 1922, a Trustee of the British Museum. In 1929, this widow donated in his memory, Chinese and Korean works of art and Chinese paintings. She added 26 drawings to this donation, mostly by French masters.

Theodore Besterman (1904-1976) was a Polish-born British psychical researcher, bibliographer, biographer, and translator. In 1945 he became the first editor of the Journal of Documentation. From the 1950s he devoted himself to studies of the works of Voltaire. The formation of his collection of books and watercolours was made possible thanks to his investments in the stock market. From the 1960s he collected watercolours by English artists, including Cotman, and eventually parted with his collection during two sales organised by Christie's in 1981.

(1)

£600 - £800



115\* **Silvestre (M., 19th century).** Portrait of Joséphine, Empress of France, oval miniature watercolour and gouache on porcelain, head and shoulders portrait of the Empress as a young woman, wearing a brown-trimmed cream gown with stand-up lace shoulder frills, and bejewelled crown, necklace, and earrings, signed lower right, titled in contemporary manuscript on verso, 84 x 66 mm (3 1/4 x 2 1/2 ins), oval brass frame with stand (95 x 77 mm)

After the full-length oil painting of the Empress in her coronation robes painted in 1807 by François Gérard (housed in the Château de Fontainebleau).

(1)

£200 - £300

116\* **Stevens (Alfred George, 1817-1875).** The Goddess Diana Bathing, mid 19th century, red chalk on wove paper, 21.6 x 29.2 cm (8 1/2 x 11 1/2 ins) , apparently in good condition apart from minor creasing and a some faint, unobtrusive discoloration, unexamined out of the frame, mounted, framed and glazed, frame 39 x 49 cm

Provenance: Julian Hartnoll, Mason's Yard, St. James's, London

Exhibited: Julian Hartnoll, 19th Century English Paintings Drawings and Prints, Spring Exhibition, 1979, no. 32.

(1) £300 - £400



Lot 116

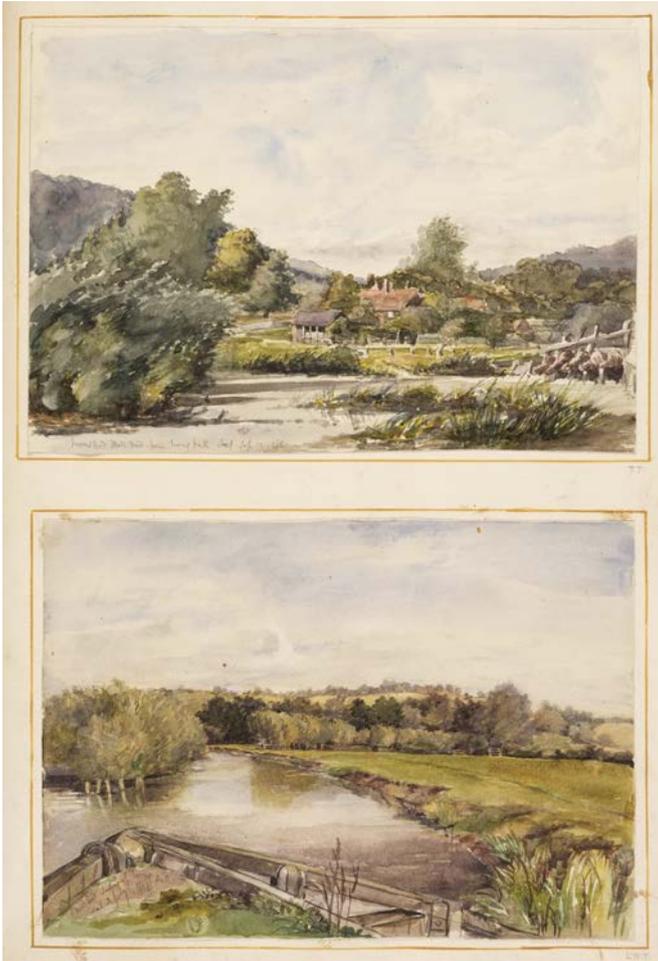


117\* **After Joseph Mallord William Turner (1775-1851).** Caligula's Palace and Bridge, mid 19th century, watercolour on card, with some bodycolour, heightened with gum arabic, 28.6 x 82 cm (11 1/4 x 20 1/2 ins), framed and glazed (55 x 77 cm)

A copy after Turner's famous painting exhibited in 1831 and now housed in the Tate Gallery, London.

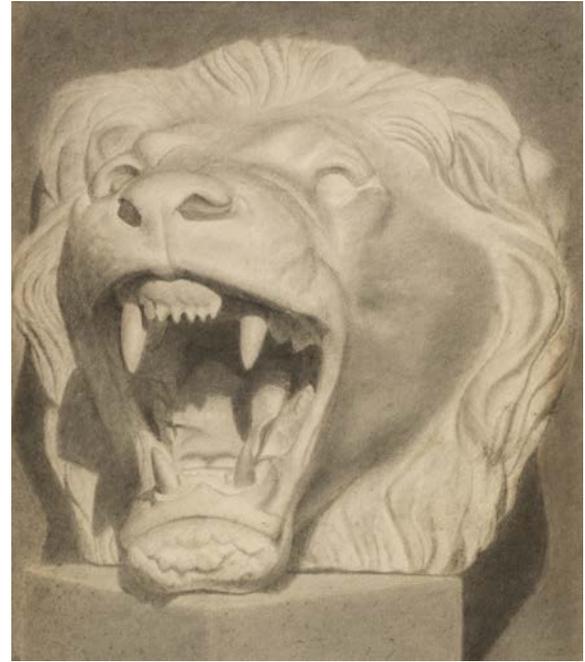
(1)

£200 - £300



118\* **English School.** Views in Britain and Europe, 1855-76, an album of watercolours, approximately 198 watercolours on thick paper, laid onto fifty leaves, initialed T.T or L.W.T, mostly dated and titled, depicting various scenes, mainly landscapes from Scotland, England, Germany, Netherlands, and Isle of Man, including: Loch Duich, Port Erin, Altenahr, Wimbledon, Saltburn, Ilfracombe, Aldermarston, Bamborough, Holkenhorn, Hamburg, Kurgarten, Landskrone, Ahrweiler, Portue, Scarthing Well, Lübeck, etc., various sizes, largest 35 x 51 cm (13 3/4 x 20 ins), original half morocco with marbled boards, worn and rubbed, fabric ties to lower edge (lacking to upper edge), large folio, 67 x 51 cm, together with a pair of lined sketch books with pencil notes and drawings of theatrical costume designs, some with watercolour, heightened with gold and silver, costume designs including: Tudor, Venetian, 15th century French, German and Flemish, W. Straker Ltd book label to both front pastedowns, original boards with cloth spine, rubbed with some loss, inner hinge cracked, 8vo  
(3) £200 - £300

119\* **Academy Drawing.** Large Lion's Head, circa 1860, black chalk on paper, laid onto board, student work made at National Art Training Schools, South Kensington, stamped 'ESK' [Examined at South Kensington] watermark to paper, depicting a study from an antique sculpture, some spotting to lower half of sheet, sheet size 62 x 53 cm (24 1/2 x 20 7/8 ins), framed and glazed (76 x 67.5 cm)  
(1) £100 - £200



Lot 119



120\* **Doyle (Richard, 1824-1883).** Woman in a Shawl, watercolour with pencil on paper, Christie's stencils and David Galleries label to verso, mount aperture 14.5 x 9 cm (5 3/4 x 3 1/2 ins), framed (33 x 27 cm)

Provenance: Christie's 18th November 2004, lot 75.  
(1)

£200 - £400



121\* **Attributed to Frederick Goodall (1822-1904).** Desert Traveller, watercolour on paper laid down onto card, depicting a desert scene with a camel rider taking a water jug from a local young female, monogrammed lower left, repair to left edge, 41.4 x 31.1 cm (16 1/8 x 12 1/4 ins), mounted (51 x 40.5 cm) (1) £150 - £200



Lot 122



122\* **Smetham (James, 1821-1889).** A small archive, mid-late 19th century, watercolour and ink, comprising 52 watercolours and 1 etching on 25 sheets, mainly studies of people, a few landscapes and animals, some with captions including: Anna Kuhl, Winnowing, Thorne, Hillside Cottage (dated May 24 72), etc., plus a photograph of a portrait painted by Frederick James Shields, inscribed in ink to lower margin 'To J. Smetham from his friend F.J.S', all loosely presented, some laid onto thick card, various sizes, largest 17.3 x 12 (6 3/4 x 4 3/4 ins), together with a transcript and photocopy of a letter written in 1878 by the artist's daughter to her mother

Provenance: Acquired from the artist's family.

The watercolours come from an album (now dismantled) which contained 229 drawings and watercolours, along with one print and one photograph. Inscribed on the frontispiece in pencil 'Scraps from Sketch Books - Jas. Smetham'.

Smetham was born in Pateley Bridge, Yorkshire on September 8, 1821, the son of a middle-class Methodist preacher. In childhood Smetham said he "formed the desire of becoming a painter" and afterwards "never had a thought of being anything else". Originally apprenticed to an architect he entered the Royal Academy Schools as a probationer in 1843 but lasted only a few months, partly due to health reasons. Smetham returned to London in 1851 when he began exhibiting at the Royal Academy, the British Institution, and elsewhere. In the same year he was hired as a drawing teacher for students training to be teachers at the Wesleyan Normal College at Westminster.

He received praise from some eminent contemporaries including John Ruskin, George Frederick Watts and Dante Gabriel Rossetti, who hailed his friend's paintings as "the flower of modern art".

(1 box)

£600 - £800



123\* **Waterlow (Ernest Albert, 1850–1919)**. Heidelberg, Febr. 1865, pencil and watercolour on wove paper, depicting Heidelberg Castle overlooking dwellings and the river below, signed and dated in ink lower right, pencilled inscription on verso 'Heidelberg drawn by Sir Ernest Waterlow R.A. when 14 years old', right-hand corners slightly chipped, sheet size 29.2 x 42.9 cm (11 1/2 x 16 7/8 ins), together with 20 various watercolours and engravings, including a drawing by August Denis Raffet (1804–1860), pen & ink with sepia wash on paper, mounted on card, of 2 gentlemen and an urchin with dog, signed lower right; 'Barras Nose, Tintagel, Cornwall' by Frank Walton (1840–1928), watercolour on card, laid down on board, signed lower left, mounted; a rocky river landscape in the manner of John Middleton (1827–1856), watercolour on paper, laid down on board, toned; a landscape with windmill, by Owen F. Morgan, signed lower right; a watercolour on card of Clovelly by Leonard Lewis, signed lower right, mounted on card; a head and shoulders profile portrait of a young woman, oil on wove paper, mounted; and 3 small and 1 large figure studies in pencil by William Maw Egley (1826–1916) for the illustration of a young girl in 'Home from India', various sizes (21) £200 - £300



Lot 124

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

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

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

(1) £300 - £500



Lot 125

125\* **Smetham (James, 1821-1889)**. An archive of watercolours, 60 watercolours on 25 sheets of paper, mainly studies of people, a few landscapes, some with captions including: Mr Wilson as the Gorilla (dated 'Aug 14 62'), Friar Claus, The woman whose husband little thought she was in London, sharpening stone saw, Hawthornden (date Aug 26), etc., all loose, some laid onto card, various sizes, largest 17.6 x 12.5 (6 7/8 x 5 ins), together with a transcript and photocopy of a letter written in 1878 by the artist's daughter to her mother

Provenance: Acquired from the artist's family.

The watercolours come from an album (now dismantled) which contained 229 drawings and watercolours, along with one print and one photograph. Inscribed on the frontispiece in pencil 'Scraps from Sketch Books - Jas. Smetham'.

Smetham was born in Pateley Bridge, Yorkshire on September 8, 1821, the son of a middle-class Methodist preacher. In childhood Smetham said he "formed the desire of becoming a painter" and afterwards "never had a thought of being anything else". Originally apprenticed to an architect he entered the Royal Academy Schools as a probationer in 1843 but lasted only a few months, partly due to health reasons. Smetham returned to London in 1851 when he began exhibiting at the Royal Academy, the British Institution, and elsewhere. In the same year he was hired as a drawing teacher for students training to be teachers at the Wesleyan Normal College at Westminster. In 1854 he married Sarah Goble, a fellow teacher at the school and went on to have six children including a girl called Edie.

He received praise from some eminent contemporaries like John Ruskin, George Frederick Watts and Dante Gabriel Rossetti who hailed his friend's paintings as "the flower of modern art". Throughout his life Smetham had suffered from bouts of mental illness but it was in the Autumn of 1877 that he succumbed to a debilitating attack. After this he withdrew from the world. Almost a year later he received the album compiled by his daughter Edie and her siblings.

(1 small box)

£600 - £800



126\* **Smetham (James, 1821-1889)**. An archive of watercolour studies, watercolour and ink, comprising 56 watercolours on 25 sheets, mainly people including Gods Physicians and Men of Science, studies of anatomy, with a few landscapes, some with captions: Meopham Green, Braemar, Rev Francis A West, Hawthornden (dated Aug 26), Lake of Geneva from Chillon, etc., all loosely presented, various sizes, largest 17.3 x 12 (6 3/4 x 4 3/4 ins), together with a transcript and photocopy of a letter written in 1878 by the artist's daughter to her mother

Provenance: Acquired from the artist's family.

The watercolours come from an album (now dismantled) which contained 229 drawings and watercolours, along with one print and one photograph. Inscribed on the frontispiece in pencil 'Scraps from Sketch Books - Jas. Smetham'.

See footnote to lot 125.

(1 box)

£600 - £800



Lot 126



127\* **Attributed to Henri-Théodore Fantin-Latour (1836-1904).** Reclining female nude and satyr, red chalk on paper, laid down to sheet edges, depicting a female nude reclining beneath a tree in a landscape, a satyr behind her looking on, sheet size 47.7 x 65 cm (18 3/4 x 25 1/2 ins), mounted, framed and glazed (70 x 86.5 ins), backboard with framer's label 'Alfred Stiles & Sons, Ltd., Hammersmith' (1) £400 - £600



128\* **Langley (William, 1852-1922).** Old Newlyn Quay, watercolour, depicting a view over Newlyn Quay, a fisherman attending to his boat while the tide is out, signed lower right, mount aperture 12 x 16.5 cm (4 3/4 x 6 1/2 ins), framed and glazed (40.5 x 45 cm) Provenance: Private Collection, Cumbria. Purchased by the father of the current owner from the Valentyne Dawes Gallery, Shropshire on 28th October 2000. Invoice included with the lot. (1) £700 - £1,000



129\* **Wainwright (William John, 1855-1931)**. Interior scene with servant girl and male figures in 17th century costume, *chalk drawing, black and white chalks on laid paper, unsigned, slightly torn at right-hand slightly affecting image, short vertical closed tear at left-hand margin (hidden under window mount), sheet attached to backing board around all edges with brown paper framer's tape, sheet size 59 x 43.5 cm, framed & glazed (71.5 x 55 cm)*  
 (1) £200 - £300



*Un Clair de Lune* George Maile

130\* **Maile (George, 1800-42)**. Un Clair de Lune, after Louis Daguerre 1787-1851, *etching heightened with bodycolour, laid down onto buff paper with two other etchings comprising: an interior scene showing a figure in an archway looking towards a statue and staircase with figures on, and a river landscape with two figures standing on the bank of the river, (with some staining to upper edges), all approximately 10.2 x 13.1 cm (4 x 5 1/4 ins), sheet size (38 x 27.5 cm)*  
 (1) £200 - £300



Lot 130



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

Kennedy 85, iv/iv & 86 iv/iv.

(1)

£200 - £300

132\* **Millais (John Everett, 1829-1896).** The Baby-House, [1872], etching on chine collé, published by the Etching Club in 1872, showing a small girl sitting by a doll's house and an older girl sitting on a chair beside, artist's signature, monogram, and title within image, plate size 14.3 x 18.3 cm (5.5 x 7.25 in), mounted, framed and glazed (35.5 x 40.5 cm), together with other etchings including: *Breaking Up of the Agamemnon* & *Ye Compleat Angler* both by Seymour Haden and an incomplete set of plates from *A Selection of Etchings by The Etching Club*, (and similar publications), containing etchings by Charles Cope, George B O'Neil, Thomas Cresswick, Richard Redgrave, John C Horsley, Frederick Talyer, and Charles Jacque Eaux-Fortes (1864), containing 20 plates, all loose in original publisher's bindings, folio

(5)

£150 - £200



Lot 132



133\* **Whistler (James Abbot McNeill, 1834-1903).** St. James's Street, June 1878, lithograph, published in *Vanity Fair* 2nd July 1878, depicting a view from a house in Piccadilly, looking down St. James's Street towards St. James's Palace, typed titled and dad to lower margin, 'Vanity Fair 2 July 1878' typed to upper margin, generally toned, plate size 27.7 x 15.3 cm (10 7/8 x 6 ins), framed and glazed (43 x 29 cm)

Kennedy 169.

(1)

£200 - £300



134\* **Waller (Samuel Edmund, 1850-1903).** *The Empty Saddle, oil on canvas, depicting a snowy scene with a French soldier in a scarlet coat mounted on a grey steed and leading a saddled brown horse without its rider, to the consternation of a small dog beside and a young lady in a yellow dress swooning into the arms of a woman on the battlements of a large arcaded stone building, 76.5 x 56.5 cm (30 1/8 x 22 1/4 ins), framed (90.3 x 70 cm), plaque to frame with title and attribution*

(1)

£400 - £600



135\* **Fantin-Latour (Henri-Theodore, 1836-1904).** *Adolphe Jullien, Hector Berlioz, sa vie et ses oeuvres, Ouvrage orné de quatorze lithographies originales par M. Fantin-Latour, Paris: Librairie de l'Art, 1888, 14 full-page lithograph plates by Fantin-Latour, monochrome illustrations to text, tissue-guards (several torn or creased, tissue guard to frontispiece not present), printed bookplate of Kenneth Clark, Saltwood to front pastedown, top edge gilt, contemporary red half morocco, spine elaborately gilt with raised bands, very lightly rubbed and small chip to head of rear joint, 4to (32 x 22.5 cm)*

Provenance: Kenneth Clark, Saltwood (bookplate).

(1)

£200 - £300



Lot 136

136\* **Pissarro (Lucien, 1863-1944)**. *The Cab*, 1890, etching on Arches, from the published edition of 20 impressions, stamped with the artist's monogram lower right and numbered 7/20, additionally inscribed in a later hand to lower margin 'The Cab 1890' and 'ELB from ELP 29 Sept 1948', mount stained, 8 x 12cm (3 x 5in)  
(1) £200 - £300

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

Roger-Marx 29.  
(1)

£1,000 - £1,500



Lot 137

## SCULPTURE



138\* **Manner of Niccolò Roccatagliata (circa 1560–1629).** Bacchus, a shallow bowl in his left hand, 17th century, *patinated bronze and iron, raised on a marble plinth, overall height 36.7 cm (14 3/8 ins)*

The popularity of classical deities in the production of elaborate figural andirons particularly displays the stylistic hallmarks of Niccolò Roccatagliata whose workshop was continued in the 17th century by his son, Sebastiano Nicolini.

Provenance: Bonhams, London, 29 November 2022, lot 39.

Although born in Genoa, Roccatagliata was mainly active in Venice where he is particularly remembered for his work in the church of San Giorgio Maggiore, including bronze statuettes of St George and St Stephen (1590) as well as twenty-eight sconces in the form of putti, and two large candelabra. For a comparable pair of Bacchanalian figural andirons attributed to Roccatagliata see Sothebys, 6 July 2021, lot 43.

(1) £800 - £1,200



139\* **Manner of François DuQuesnoy (1597–1643).** Bust of a small boy, 18th century, *carved white marble, height 30 cm (12 ins)*

Provenance: Bonhams, London, 12 July 2023, lot 41.

(1)

£700 - £1,000



140\* **Spanish Crucifix.** Christ in Majesty, Catalan, 17th or 18th century, *polychrome wood crucifix, with outer layer of painted gesso or lime plaster, depicting Christ in Majesty, wearing the gold crown of the King of Heaven, with eyes wide open, dressed in a full-length red robe indicating his kingly and priestly status, painted in bold colours of red, blue, yellow, green and black, the corners of the cross with symbols of the crucifixion: a red crown with three drops of blood, the three nails, the hammer and pliers used to drive the nails through Christ's hands and feet and subsequently remove them, and a stylised flaming heart motif at foot, bears 20th century handwritten label to verso 'Spanish (Catalan). Similar to an early crucifix at Lucca - 17th-18th cent. (Volto Santo) ?Carmelite JMT', some chipping and damage with paint loss, and old worming (overall in good condition), two small modern wooden batons to reverse, corpus 50 x 50 cm (19 3/4 x 19 3/4 ins), crucifix 95.5 x 71 cm (37 1/2 x 28 ins)*

Provenance: Downside Abbey, Somerset, UK.

A Romanesque style Catalan wooden crucifix, derived from the type established by the much earlier (9th century) Volto Santo crucifix at Lucca.

(1)

£2,000 - £3,000



Lot 141

141\* **After Christopher-Gabriel Allegrain (1710-1795).** Venus after the bath, bronze sculpture, a later casting (probably late 19th century), unsigned, mounted on a circular black slate base, overall height 45 cm high

Provenance: Private Collection, Bristol, UK.  
(1)

£300 - £500

142\* **After Étienne Maurice Falconet, 1716-1791).** La Baigneuse, bronze sculpture, a later casting (probably 19th century) modelled as a nude female bather, signed 'Falconet', mounted on a circular black slate base, overall height 47.5 cm

Provenance: Private Collection, Bristol, UK.  
(1)

£300 - £500



Lot 142

143\* **After Giambologna (1524-1608).** Venus after the Bath (The Cesarini Venus), probably late 18th or 19th century, bronze, raised on later marble plinth base with moulded circular foot, 19.5 cm (7 3/4 ins) high overall, diameter of bronze foot 6 cm (2 3/8 ins)

Provenance: Bonhams, London, 12 July 2023, lot 13.

Executed in marble in 1583, the Cesarini Venus was commissioned from Giambologna by Giangiorgio Cesarini, Marquis of Civitanova, and executed on the orders of Grand Duke Francesco I de Medici (1541-1587). Thought to derive from an earlier wax model used in the casting of a signed bronze statuette of Venus drying herself from the Kunsthistorisches Museum, Vienna (inv. no. 5874), the Cesarini Venus became one of Giambologna's most famous models, with reductions cast by Susini and later by other workshops.

(1)

£800 - £1,200





144\* **D'Angers (Pierre-Jean-David, 1788–1856).** Bust Portrait Medallion roundel of Andrzej Tadeusz Bonawentura Kosciuszko, Polish General, circa 1830, bronze roundel in low relief, signed P.J. David to the left, the sitter's name Kosciuszko to the right, 16 cm diameter 6 1/4 ins.

(1)

£200 - £300



145\* **Italian School,** Crouching female bather stirring water in a pot, later 19th century, bronze mounted on a marble base, overall height 18 cm (7 1/8 ins), base 8 x 12.5 cm (3 1/8 x 4 7/8 ins)

(1)

£200 - £400



146\* **Attributed to Edward Onslow Ford (1852–1901).** Bronze presentation figurine, 1882, bronze figurine of a young semi-nude female standing on a sphere, a bird perched on her upraised left hand, her right hand touching her forehead, a garland of roses loosely draped around her hips, the sphere (with engraved presentation inscription) upheld by three bronze fish upon a marble base, the base underside with ink manuscript inscription 'Edward Onslow Ford', height 35.5 cm (14 ins)

The engraved inscription around the sphere reads: *Presented to the Rev. William Barker MA, Vicar of St. Mary's, West Cowes, and Chaplain to the Queen / By Members of the Congregation and a few Friends, the Children & Teachers of the National [S]chools, West Cowes, November 1882.* Also engraved is Barker's monogram WB.

Before becoming vicar of St. Mary the Virgin Church in Cowes on the Isle of Wight, Barker had been Chaplain to the Royal Ophthalmic Hospital, Moorfields. He was vicar at St. Mary's between 1873-1882, during which time he was also an Honorary Chaplain to Queen Victoria. This possibly unique figurine was presented to Barker when he left Cowes, to take up the post of Rector of St. Marylebone. Although this work conforms in style with Onslow Ford's other female bronze figures, we have been unable to trace another example of this particular design.

(1)

£1,000 - £2,000



147\*AR Wheeler (Sir Charles Thomas, 1892-1974). Bronze Bust, signed and dated 1938, 45 cm

Sir Charles Thomas Wheeler (1892-1974) won a scholarship at the Royal Academy of Art in 1912, and became the first sculptor to hold the presidency there from 1956, and his sculptures in bronze and stone include those commissioned for the Bank of England, Trafalgar Square, India House, South Africa House, the Ministry of Defence, the Tower Hill Memorial among others.

(1)

£300 - £500



148\*AR Abrahams (Ivor, 1935-2015). Dancer, bronze with green patina, depicting a dancer resting on the top of their back, legs in the air pointing to the right, screwed onto base (one screw missing, one sheared), resting on a base 7mm thick, figure 150mm, total height 157 mm x 120 mm, label to verso 'IA23' numbered 6/9, together with Female Dancer, bronze with green patina, showing a figure sitting on the floor with back arched, one hand to head, legs bent, '1' in pen to underside of base, screwed onto a 19 mm high base, figure 120mm tall, overall height 139 mm, and Back Flip, bronze with green patina, depicting a female figure arching her back, screwed onto 18 mm base, figure height 115 mm, overall 133 mm high, plus Back Flip, bronze with green patina, depicting a female figure arching her back, screwed onto 18 mm base, figure height 115 mm, overall 133 mm high and Two Dancers, bronze with brown patina, stamped 'Piorini London' to lower edge of sculpture, screwed onto 14 mm base, figure height 96 mm, overall 104 mm high

The first work is from Ivor Abrahams' *Trente-Six* series of bronzes produced in 1989, in a limited edition of 9.

(5)

£700 - £1,000



149\* Abrahams (Ivor, 1935-2015). Trees, glazed pottery in purple and blue, monogrammed and dated '76?' to lower right, signed and dated '81' in black pen to inside bottom edge, length 33 cm (13 ins), together with Trees, circa 1976, glazed pottery in cream and black, monogrammed to lower right, artist's name and '3/30' in black pen to bottom, '76' in pen to verso, length 33 cm (13 ins), and Fulham Pottery, 1983, ceramic, painted green and yellow, signed, titled and dated in purple ink to verso, diameter 23 cm (9 ins)

(3)

£150 - £200



150\*AR **Abrahams (Ivor, 1935–2015)**. *Two Dancers*, bronze with brown patina, showing two abstract figures, screwed onto a 8 mm high base, figure 104 mm tall, overall height 184 mm (1)

£200 - £300



151\* **Summers (Leslie, 1919–2006)**. *Girl Resting*, bronze sculpture, cast in an edition of 9, signed and numbered 3/9, on a black marble base, 20 cm high

Provenance: Private Collection, Bristol, UK. (1)

£300 - £500



152\*AR **Bottomley (Ernest, 1934–2006)**. *Man supporting a Woman*, 1995; and *Through the Loop*, 1996, unique bronze maquettes, the first 33 cm (13 ins) high, the second 36.8 cm (14 1/2 ins) high, including integrated bases (2)

£200 - £300

20TH CENTURY PAINTINGS & WORKS ON PAPER



153\* Shannon (James Jebusa, 1862-1923). *A Summer's Day by the Pool*, oil on panel, depicting two figures sitting by a body of water, trees in the foreground, 54.5 x 37.5 cm (21 1/2 x 14 3/4 ins), Radnorshire Fine Arts Label to verso, framed and glazed (62 x 44.5 cm)

Provenance: This picture was purchased from Brightwells Auction, Leominster on 3rd Nov 2016, lot 563.

A freely painted sketch of a family on a day out. The wooded scene may have been painted in or inspired by the country near Great Batchelor Farm, a small property in Kent (England) that the artist and his wife purchased in the late 1910s to be near their daughter Kitty and her family. By this time, Shannon had become confined to a wheelchair because of the gradual onset of paralysis resulting from a riding accident that occurred perhaps as early as 1914. Increasingly unable to withstand the physical stress of painting large canvases, the artist shifted his attention to creating more intimately scaled works that did not entail the pressures of dealing with clients.

(1)

£500 - £700



154\* Shannon (James Jebusa, 1862-1923). *Water Nymph*, oil sketch on panel, with faint pencil squaring, depicting a young girl standing in a lillie pond, embracing a stork, 30 x 23 cm (11 3/4 x 9 ins), Radnorshire Fine Arts Label to verso, framed in decorative gilt frame (39.5 x 33 cm)

Provenance: This picture was purchased from Brightwells Auction, Leominster on 3rd Nov 2016, lot 563.

The light traces of squaring in pencil indicate that this is a study for a larger painting, the presence of which is unknown.

One of the most highly sought portrait painters of his day, Shannon's work has generally resided in institutions or in the families of many of his sitters, who were prominent members of society both in America and abroad. His subjects included such notable figures as Mrs. John D. Rockefeller, Mrs. Nora Mellon, Queen Victoria, Mrs. Henry Bourke, and Violet Manners (Marchioness of Granby and later Duchess of Rutland).

(1)

£400 - £600



155\* **English School.** Open Sea at Dusk, with two Yachts, early 20th century, oil on canvas prepared by J. Barnard of Oxford Street, London, with their stamp verso, 41 x 25.5 cm, framed (31 x 46 cm)

The Barnards of Oxford Street in London produced canvases for British artists between 1837 and 1941, starting with Jabez Barnard 1837-1860, Jabez Barnard & Son 1860-1875, and finally J. Barnard & Son 1876-1941.

(1)

£200 - £300



156\* **French School.** Jeu de croquet au bord de mer, early 20th century, oil on canvas, stamped Reeves & Sons London Prepared Canvas, signed lower left S. Aubine (?), repaired horizontal tear towards upper right, 30.5 x 51 cm (12 x 20 ins), period moulded gilt framed

(1)

£200 - £300



157\* **Bennett (Frank Moss, 1874–1953).** *The Duke of York and Pepys*, circa 1927, oil on canvas, signed lower right, 61.3 x 76.5 cm (24 1/8 x 30 1/8 ins), in a part gilt and walnut frame with gilt cartouche inscribed with artist's and title, with a printed label verso 'FR F.M. Bennett / "Duke of York & Pepys"' (79 x 94 cm)

Provenance: W.A. Foyle; Christopher Foyle, Beeleigh Abbey.  
(1)

£2,000 - £3,000



Lot 158

158\*AR **Lydis (Mariette, 1890-1970)**. *Saint François et les Animaux*, circa early 1930s, oil on bevelled panel, 13.5 x 10 cm, with an exhibition label dated 1935 from the Leicester Galleries, London (see below), in a wooden frame covered in vellum

Provenance: Leicester Galleries, London, where exhibited in a solo exhibition in February 1935, no. 41, the typewritten date corrected in pen and ink and titled 'St. François et les Animaux', and inscribed with the name of the purchaser, W. Floss(?)heim (indistinct), a further label numbered '238'.

(1)

£500 - £800

159\* **Eichinger (Erwin, 1892-1950)**. *A Cardinal writing in his Study*, oil on board, signed lower right, some damage to paint surface caused by blistering, 26 x 32 cm, ornate gilt frame with an outer beaded motif and inner acanthus leaf motif (35 x 40 cm)

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

(1)

£300 - £500



Lot 159



160\*AR Gurschner (Herbert, 1901-1975). Lilies, oil on canvas, signed lower left, re-lined, 52 x 61 cm (20 1/2 x 24 ins), framed

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

(1)

£2,000 - £3,000



161\* **Phelan Gibb (Henry William, 1870–1948)**. Composition, oil on card, signed 'Phelan Gibb' lower left, 28.5 x 33.5 cm (11 1/4 x 13 1/4 ins), gilded wood frame, with typewritten label to verso 'Collection of Derwent Wise. Phelan Gibb 1870–1948. Abstraction—probably about 1945. This painting was acquired from Mr. Michael Dawson. It had been given to him by Lucy Wertheim during a period when he worked in her Gallery. She represented his work in her Galley and also was an author of a biography of Phelan Gibb', with additional handwritten inscription by Michael Dawson, 23 iv 05', frame 45 x 49.5 cm

Provenance: Lucy Wertheim; Michael Dawson; Derwent Wise; Collection of Michael and Megan Dawson.

According to the handwritten note added to the typewritten label to verso this painting was offered to Derwent Wise by Michael Dawson as security for a loan, the full text reads: 'Not as I remember it! As I recall, this picture was offered as security on a loan (of £5, I believe) at the time in the early 1950s when we were both students in Whitley Bay. When I came to redeem it several months later, Derwent claimed I had in fact sold it to him.... a view he maintained for over 50 years. Also - I didn't work in Lucy Wertheim's galley in Ashford, Derbyshire - I was introduced to her by a girlfriend who had worked there. Michael Dawson, 23 iv 05'.

Harry Phelan Gibb was born in Alnwick, Northumberland, and studied in Newcastle, Edinburgh, Antwerp, and Munich before moving to Paris for 25 years up until the First World War. While there, he exhibited regularly at the Salon d'Automne, and was included in the infamous Armory Show of Modern Art in New York, alongside Picasso, Matisse, Duchamp, and others. In the same year, he held a one-man show at the Bernheim Jeune gallery in Paris, and in Dublin in 1914 an important exhibition of his work was closed down on the eve of its opening due to the opposition at the Catholic Church to numerous studies of nudes included in it. He was rediscovered in the early 1930s by the art dealer Lucy Wertheim, who wrote in her autobiography *Adventure in Art*: 'The English artist still living whose work probably is of the most permanent value is Phelan Gibb. One day Phelan Gibb will doubtless come into his own, and his finest paintings take their place alongside examples of Manet, Cezanne, Picasso, Kollé and Christopher Wood in international exhibitions of Modern Art' (page 31).

(1) £300 - £500

162\* **Phelan Gibb (Henry William, 1870–1948)**. Still Life with Bowls and Vases of Flowers, circa 1946, oil on canvas, signed 'Phelan Gibb' lower left, 50.7 x 61cm (20 1/8 x 24 ins), in an Italian wooden frame, with a label verso typewritten 'Lent by Lucy Wertheim', frame 59.5 x 69 cm

Provenance: Lucy Wertheim; Michael Dawson; Derwent Wise; Collection of Michael and Megan Dawson.

See footnote for lot 161.

(1) £300 - £500

163\*AR **Sorrell (Alan, 1904–1974)**. Elinor of Castile, 1947, pastel on paper (presumably laid to board) signed and dated 'Alan SORRELL 1947' lower right, with a letter verso dated 21 November 1970 addressed by the artist to Christina Foyle and a Christmas card signed by Elizabeth and Alan Sorrell, mount opening 38.5 x 54.5 cm, mounted, framed and glazed, 52 x 67.5 cm

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

The letter with Sorrell's printed address verso, written in pen and ink reads: 'Dear Miss Christina Foyle / I was very / pleased to hear that you had purchased / 'Elinor of Castile' at Long Melford / I began the painting a good many years ago, but recently I have worked / on it & made numerous alterations / which brought it to completion. Soon after the war there was an / exhibition of sculptures from Henry VII's chapel at the V & A museum / I made sketches of them which I / afterwards developed into 'the saints' / in your painting. The orb & crozier / which the angels carry relate to Elinor! / I do hope you / will enjoy having this painting in your home.' There is also a press cutting from Country Life, May 17 1984, illustrating the artist's painting of Athelhampton; a postcard of his painting of Totnes Castle and a photograph of his painting self portrait, as well two Christmas card greetings from the artist pasted verso.

(1) £700 - £1,000

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



Lot 162



Lot 163

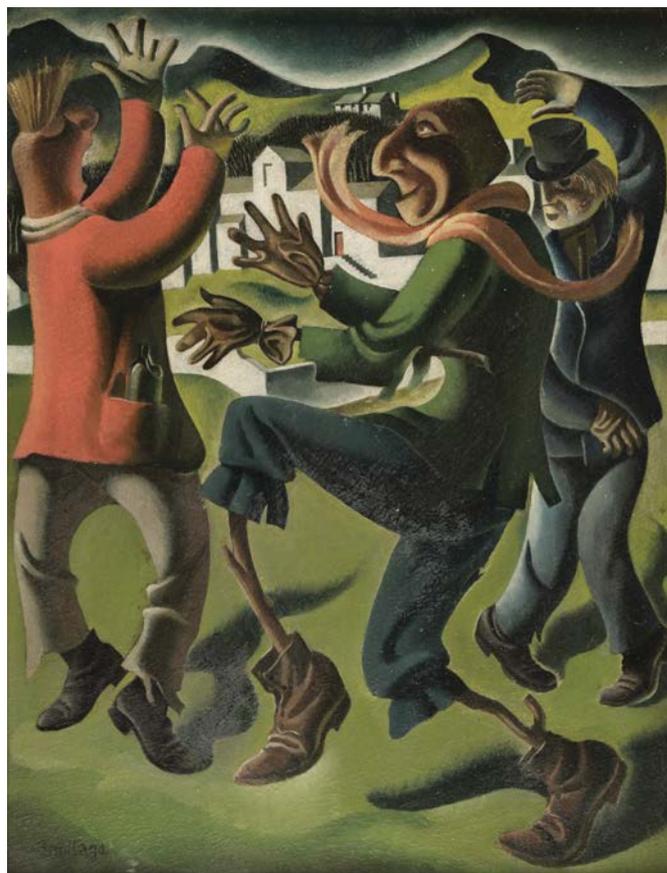


164\*AR **Weight (Carel, 1908-1997)**. View from the Artist's Window in Portinscale Road, Putney, 1947, oil on canvas, signed upper left (signed in 1984; see letter from Michael Dawson below), 53 x 29.3 cm (20 7/8 x 11 1/2 ins), framed (67.5 x 43 cm)

Provenance: Collection of Michael and Megan Dawson.

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

(1) £1,000 - £1,500



165\*AR **Armitage, (Joshua Charles 'Ironicus', 1913-98)**. Macabre: The Dance of the Scarecrows, circa 1950, oil on board, signed lower left, label to verso in the artist's hand detailing title, price and address, typed gallery label to verso, board size 395 x 300 mm (15 1/2 x 12 ins), later stained pine frame with inset gilt band, frame size 500 x 400 mm (20 x 16 ins)

J. C. Armitage, best known under his pen-name Ironicus published cartoons in Punch from 1944 onwards, his work also appeared in Lilliput, The Countryman, Financial Times, etc., and he designed many book jackets, including the later Penguin editions of P. G. Wodehouse

(1) £200 - £300

166\* **Bennett (Frank Moss, 1874-1953)**. The Dilettanti, 1950, oil on canvas, signed and dated lower right 'FMBennett / 1950' lower right, 64 x 76.5 cm (24 1/8 x 30 1/8 ins), in a part gilt and walnut frame with gilt cartouche inscribed with artist's and title, with a printed label verso 'FR F.M. Bennett / "The Dilettanti" (81 x 93 cm)

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

(1) £2,000 - £3,000

167\*AR **Kelly (Felix, 1914-1994)**. The Abbey, oil on board, depicting the shadowy figures of nuns in pale habits before a monumental stone building with gothic tracery windows, towers, and pinnacles, a knarled tree in the foreground left-hand side, signed lower right, some light spotting and marks, with Windsor & Newton printed label on verso, 57 x 72.5 cm (22 1/2 x 28 1/2 ins), framed (71.8 x 87.2 cm)

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

(1) £1,500 - £2,000



Lot 166



Lot 167



Lot 168

168\* **Imberger (Georg Max, 1897-1974)**. *The Creation*, 1951, oil on canvas laid onto board, depicting a portrait of God in Heaven, signed and dated lower left, artist's name and monogram to verso of board, 43.6 x 33.8 cm (17 1/4 x 13 3/8 ins), mounted and framed (60 x 48.5 cm)

Imberger was born in 1897 in Schwabmunchen, Germany. He came to England with his wife Hedwig (a piano teacher) and both were interned in Eastbourne. Imberger was released on the 2nd Sept 1940. He resided at 30 Greencroft Gardens, West Hampstead upon release and died in Battle in 1974.

(1)

£100 - £150

169\*AR **Dovaston (Margaret, 1884-1955)**. *Sir Walter Raleigh contemplating the model of a ship*, 1952, oil on canvas, depicting a courtyard scene with Sir Walter Raleigh seated in the centre, smoking a pipe and gazing languidly at the model of a ship on a low table, 3 young gentlemen beside him, and a page standing before him, against the backdrop of a portcullis set into a large stone wall, and an adjoining timbered dwelling with mullioned stained glass windows, 3 gentlemen standing outside, and to the left a grey wolfhound lying beside a table covered with a lace-trimmed cloth set with leather flagons and a plate of apples, signed and dated lower right, 1 or 2 small marks, 51 x 68.5 cm (20 x 27 ins), gilt moulded frame (72 x 88 ins)

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

(1)

£800 - £1,200



Lot 169

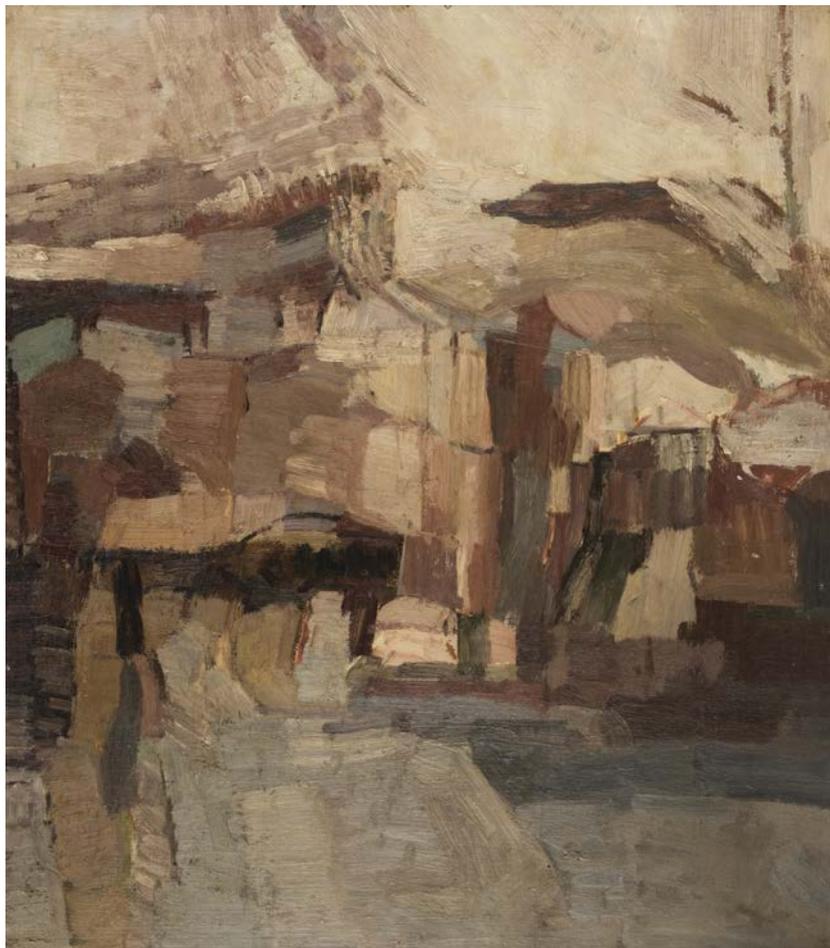
170\*AR Forster (Noel, 1932-2007). *The Conservatory*, circa 1957, oil on wood panel, 57 x 50 cm (22 3/8 x 19 6/8 ins), mounted on white formica board (71 x 63 cm)

Provenance: Collection of Michael and Megan Dawson.

The abstract painter and teacher Noel Forster was born in Seaton Delaval, Northumberland and studied at the University of Newcastle upon Tyne from 1950-53 and 1955-57, where he was taught by Lawrence Gowing, Victor Pasmore, and Richard Hamilton.

'Noel was in my view the most important post-war abstract painter in England, and his work combined performance, intellectual rigour and the artist's craft. It was simultaneously clever and sensuous.' (Stephen Bury, Curator, British Library 8 December 2007).

(1) £500 - £800



Lot 170



Lot 171

171\*AR Thubron (Harry, 1915-1985). *Abstract Relief*, 1959, acrylic on double-layered wood panel, some surface marks and light discolouration, signed with initials and dated to verso in pencil, 54 x 51.5 cm (21 1/4 x 20 1/4 ins)

Provenance: Collection of Michael and Megan Dawson.

(1) £700 - £1,000



172\*AR **Giffard (Colin, 1915–2005)**. Olive Tree, oil on canvas, 91 x 77 cm (35.75 x 30.25 ins), titled with artist's name and address to verso, framed, together with Untitled landscape, oil on canvas, 61 x 76.5 cm (24 x 30 ins)

Provenance: Downside Abbey, Somerset.  
(2)

£200 - £300

173\*AR **Giffard (Colin, 1915–2005)**. La Bergerie I, oil on board, a few small marks, 150 x 90 cm (59 x 35.5 ins), inscribed by the artist to verso 'Colin Giffard, Little Head, Freshford, La Bergerie I', framed

Provenance: Downside Abbey, Somerset.  
(1)

£200 - £300

174\*AR **Giffard (Colin, 1915–2005)**. Red Landscape, mixed media on board, 42 x 63.5 cm (16.5 x 25 ins), titled with 'Colin Giffard, Little Mead, Freshford' to verso, mounted on backing board, together with White Form, oil on board, 38.5 x 66.5 cm (15 x 26.25 ins), titled to verso, mounted on backing board

Provenance: Downside Abbey, Somerset.  
(2)

£200 - £300



Lot 173



Lot 174



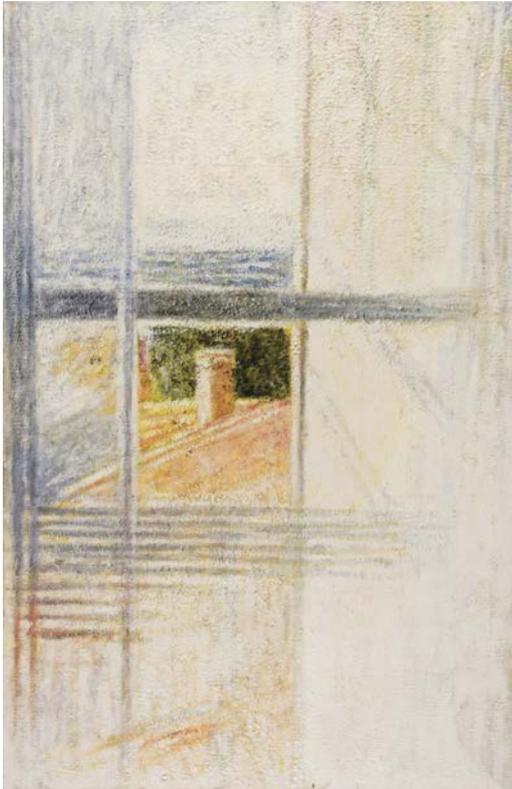
175\*AR **Fedden (Mary, 1915–2012)**. Still Life with Artichoke Flowers, 1963, oil on board, signed and dated lower right, with a label verso on stretcher inscribed in pen and ink 'Mary Fedden / Still life with Artichoke' and inscribed in chalk verso 'Lot 133 / 16/7/81', 77 x 54 cm (30 1/4 x 21 1/4 ins), in painted and gilded frame, 93 x 69.5 cm, together with a postcard from the artist relating to the painting, addressed and inscribed in blue biro pen to Michael Dawson, signed by Mary Fedden

Provenance: Collection of Michael and Megan Dawson, with a postcard written by the artist (of the artist's gouache 'Cats by the Sea'), addressed to the owner Michael Dawson, 2 West View, Wells Rd., W. Yorkshire LS29 9JG: 'Thank you so much for your letter & photograph. How very nice of you to write & tell me you still enjoy my painting so much. It is lovely to have fans & I'm delighted – yours sincerely Mary Fedden'.

In spite of the diversity of Mary Fedden's subject matter, still lifes remained her 'real love', and she returned to them repeatedly. She treated the subject of artichokes and artichoke flowers in a cluster of oil paintings executed during the 1950s and 1960s; for example *Artichokes*, 1957, oil on board, sold at Sotheby's, London, 12 October, 1988, lot 233; *Artichoke Flowers*, 1959, oil on board, sold at Sotheby's, 25 May, 2011, lot 122; *Still Life with Artichokes*, 1962, sold at Bonham's, London, 25 March 2003, lot 82; and *Still Life with Artichokes and Coffee Grinder*, 1965, oil on canvas, sold at Sotheby's, London, 1 December 1999, lot 62; the cloth reappears in *The Chequered Cloth* of 1976, oil on board, signed and dated, sold at Bonham's, London, 24 November 2021, lot 59.

(1)

£7,000 – £10,000



Lot 176

176\*AR **Giffard (Colin, 1915–2005)**. *Window in Provence, oil on canvas, inscribed by the artist to verso 'Colin Giffard, Little Mead, Freshford, Bath. Window in Provence 4', 101.5 x 66 cm (40 x 26 ins), framed*  
 Provenance: Downside Abbey, Somerset, UK.  
 (1) £150 - £200

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

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

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

Literature: Katie Campbell, *Moon behind Clouds, An Introduction to the Life and Work of Sir Claude Francis Barry*, illustrated page 99, catalogue no. 94.  
 (2) £6,000 - £7,000



Lot 177



178\*AR Yates (Frederick Joseph, 1922–2008). A Walk through the Garden, oil on board, depicting figures walking along a path with lush green foliage and flowers, signed lower right, 45.8 x 60.6 cm (18 x 23 7/8 ins), framed (52.5 x 67.5 cm)

Fred Yates was born in Manchester in 1922. He served in the Grenadier Guards during the war, and with his serviceman grant enrolled at Bournemouth College where he received a formal education in drawing, printmaking and painting. In 1950 he won a travelling scholarship to Rome and Florence. He resided in Cornwall for nearly thirty years.

(1)

£2,000 - £3,000



179\*AR Forster (Noel, 1932–2007). Composition, circa 1975, oil on canvas, 35.2 x 45.5 cm (14 x 17 7/8 ins), framed  
See note to lot 170.  
(1)

£500 - £700



180\*AR Dinsdale (John Bentham, 1927–2008). The Chase of the Frigate Brilliant by the French Frigates Vertu & Régénérée, 26 July 1778, oil on canvas, signed lower left, titled to verso, in excellent condition, 53 x 83.5 cm (21 x 33 ins), framed  
(1)

£500 - £800



181\* **Melehi (Mohamed, 1936–2020)**. Composition, circa 1980s, cellulose paint on thick wood panel, of a wave motif in orange and grey colours on a light blue background, with original printed label to verso of Art and Design Consultants with artist: Melehi, reference number: 53, dimensions: 400 cms L x 236 cm H, and specifications: enamel steel in manuscript to verso, a few minor surface marks, 29.7 x 45 cm (11 5/8 x 17 3/4 ins)

The present work may have been submitted as a small-scale sample for the large mural by Mohamed Melehi commissioned by Jeddah Airport in the 1980's. The label to verso refers to the suggested size of the completed work: 4 metres x 2.36 metres.

Melehi was born in Asilah, Morocco, in 1936. He studied at the Ecole des Beaux Arts in Tétouan in Morocco from 1953–1955, and in Seville, Madrid, Rome and Paris before crossing the Atlantic to Minneapolis and New York, spending time at Columbia University with a Rockefeller Foundation scholarship. He returned to Morocco in 1964 and was an influential teacher at the School of Art in Casablanca as well as a founder member of the 'Casablanca group' of artists that included Farid Belkahia and Mohamed Chabâa. He was also arts director at Morocco's Ministry of Culture (1985–1992) and a cultural consultant at the Ministry of Foreign Affairs and Cooperation (1999–2002). His work has encompassed being a publisher, graphic designer, sculptor, painter, muralist, teacher, organiser of exhibitions and festivals. He is regarded as a major figure of postcolonial Moroccan art and of modernism in the Global South.

(1)

£8,000 – £12,000



182\* **Melehi (Mohamed, 1936–2020)**. Composition, circa 1980s, cellulose paint and spray paint on thick wood panel, of a wave motif in yellow, pink and purple on a dark blue background, with original printed label to verso of Art and Design Consultants label with 'artist: Melehi, reference number: 55, dimensions: 400 cms L x 236 cms H and specifications: enamel steel' in manuscript to verso, some minor chips to lower edge, 29.5 x 45 cm (11 5/8 x 17 3/4 ins)

The present work may have been submitted as a small-scale sample for the large mural by Mohamed Melehi commissioned by Jeddah Airport in the 1980's. The label to verso refers to the suggested size of the completed work: 4 metres x 2.36 metres.

See footnote to lot 181.

(1)

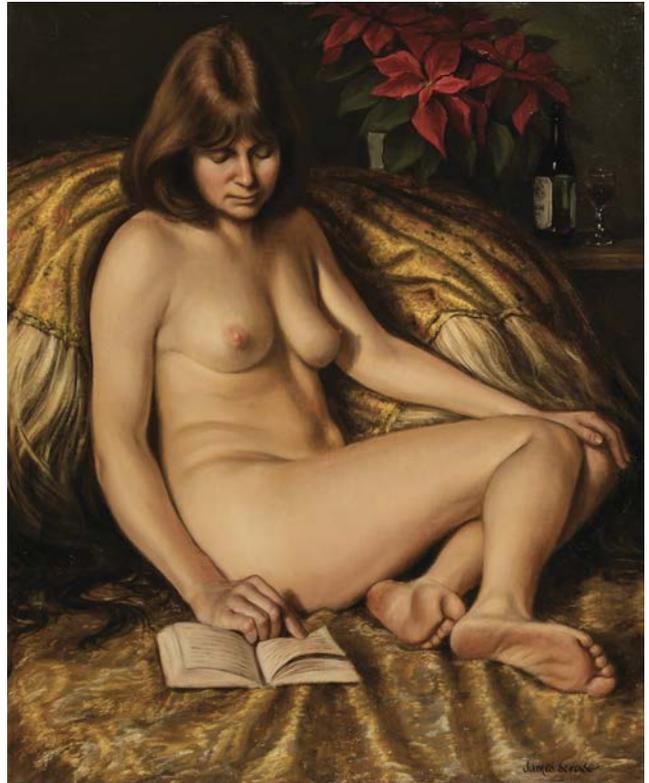
£7,000 – £10,000



Lot 183

183\* **Barker (David Walker, 1947-)**. Landscape Compositions, mixed media, one indistinctly captioned, various sizes, largest 27 x 24.5 cm (10 5/8 x 9 5/8 ins), with presentation label to verso '...presented to Michael Dawson at Bradford City Hall on the 30th March 1983...', all in glass clip frames, largest (40 x 40 cm)  
(4) £300 - £500

184\* **West (Bill, 1942-)**. Portrait of a man, circa 1985, oil on board, depicting a suited gentleman, 30.5 x 22 cm (12 x 8 6/8 ins), framed (45 x 36.7 cm). together with Head of woman, oil on board, signed and dated lower right, 35.2 x 27.2 cm (13 7/8 x 10 3/4 ins), framed 49.5 x 39 cm, '22' in red pen to verso of board, and Blonde Woman, oil on board, signed and dated lower right, 35.2 x 29.4 cm (13 7/8 x 11 5/8 ins), framed 49.5 x 38.5 cm  
(3) £400 - £600



185\* **Scrase (James, 1937-)**. Poinsettia Nude, 1997, oil on canvas board, signed lower right, 81 x 66 cm (32 x 26 ins), additionally signed and dated by the artist to verso, printed gallery label of Innocent Fine Art, 7a Boyces Avenue, Clifton, Bristol to verso, (priced at £2,700), and further printed details of the artist's career, adhered to verso, painted green and gilt frame with hand written label to verso containing the artist's name, address and title of the work, (105.5 x 90.5 cm)

Provenance: Private Collection, Bristol, UK.

Scrase was born in Kettering and as a child and young man suffered with severely defective eyesight which prevented him from pursuing his fascination for painting. In 1966 a corneal graft in Bristol improved his eyesight in one eye and allowed him to pursue his artistic endeavours. In 1973 Scrase started working with Pietro Annigoni and spent 6 years working under his direction, returning to Bristol in 1979.

(1) £200 - £300



Lot 184



186\*AR Lloyd (Reginald J., 1926–2020). *Early Warning*, 1998, acrylic on canvas, signed and dated lower right, 76 x 101cm (30 x 40ins), captioned to verso, gilt moulded frame  
(1) £400 - £600

187\* Shanahan (David, 20th century). *The Four Seasons*, a series of 4 paintings: *The Death Song*, *Fading Light*, *Breaking the Taboo*, *The Spirit Guide*, 2006, oil on board, signed lower left or right, *The Death Song* 52.5 x 75 cm, *Fading Light* 47.5 x 61.5 cm, *Breaking the Taboo* 53.5 x 7 cm, *The Spirit Guide* 42.5 x 53.5 cm, framed, together with *The Folks from over the hill*, oil on board, signed lower left, 50 x 60 cm, framed (note from the artist detailing his inspiration for the picture to verso), together with 2 others, one a watercolour depicting a Native American warrior, 37 x 23.5 cm, mount aperture, framed and glazed, the other an oil battle scene between Native Americans and soldiers, 21.5 x 42 cm mount aperture, framed and glazed

Irish-born artist David Shanahan studied at Kingston School of Art and Dartington College of Arts and his artworks have previously sold at auction and at art galleries including Saatchi Art.

*The Four Seasons* was commissioned in 2006 and reflects his lifelong interest in Native Americans. There is a photocopy of a certificate from the artist stating the vendor owns the copyright of these paintings, and a printed brochure illustrated with the pictures and text from the artist giving the genesis and inspiration for these works.  
(7) £400 - £600



Lot 187



188\* Dawson (Nelson Ethelred, 1859-1941). Canal Scene, watercolour and pencil, depicting a figure pushing a lock, a horse standing by, a figure standing in front of a house watching, signed in pencil to lower left, mount aperture 24.3 x 33 cm (9 5/8 x 13 ins), framed and glazed (42.5 x 51 cm), together with Village Scene, crayon, depicting a village scene with houses and a church in the background a river in the foreground, signed in pencil lower right, some minor spotting to sky, mount aperture 17.3 x 24.5 cm (6 3/4 x 9 5/8 ins), framed (35.5 x 42.5 cm) (2)

£150 - £200



189\* Brunton (Arthur Dickinson, 1848-1919). Yarrow's - A Field on Whitam's Farm - Brundon, Sudbury, Suffolk, 1915, watercolour, monogrammed and dated lower right, mount aperture 34.5 x 49.5 cm (13 1/2 x 19 1/2 ins), framed and glazed (54 x 66 cm), together with another by the same artist Conway Castle, watercolour and pencil, depicting Conway Castle from the river bank, mount aperture 29 x 46 cm (11 1/2 x 18 ins), framed and glazed (52.5 x 69.5 cm), plus Harper (Frank, 1878-1929). Seascape, watercolour, monogrammed lower left, mount aperture 20.5 x 33 cm (8 x 13 ins), original exhibition label to verso, framed and glazed (48 x 59 cm), and Farmyard, watercolour, monogrammed lower left, mount aperture 26 x 22 cm (10 1/4 x 8 5/8 ins), original exhibition label to verso, framed and glazed (54.5 x 49 cm), and Trees in Blossom, watercolour, mount aperture 20.5 x 13 cm (8 x 5 ins), framed and glazed (37.5 x 29 cm), plus Salmon (John Cuthbert, 1844-1917). On the Conway, watercolour, signed lower left, mount aperture 32.5 x 48 cm (12 3/4 x 19 ins), framed and glazed (58.5 x 74 cm), original labels adhered to verso

Provenance: Private Collection, Birmingham via family descent.

(6) £200 - £400

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



190\* Dawson (Edith Brearey, 1862-1928). Michaelmas Daisies, circa 1920, watercolour, signed lower right, mount aperture 24.2 x 28.4 cm (9 1/2 x 11 1/8 ins), framed and glazed (43 x 47.5 cm), together with Sweet Peas, 1919, watercolour, signed and dated lower right, mount aperture 20 x 15 cm (7 7/8 x 5 7/8 ins), framed and glazed (39 x 34 cm), and four others by the same artist including Blue Delphiniums, Pink Rhododendrons, Yellow Flowers (Anemones), and Purple Flowers, 3 signed, various sizes, framed and glazed (6) £200 - £400



Lot 191

191\* **Dorf (Barbara, 1933–2016)**. A collection of life studies, 20th century, charcoal on paper, a group of 44 sketches, depicting both male and female nude studies, stamped with Barbara Dorf Studio, largest 58.9 x 41.8 cm (23 1/8 x 16 1/2 ins) and smaller, together with **Roger (Franklyn, 20th century)**. Life Studies, 20th century, pen and brown/black ink and pencil, a group of approximately 80 sketches of female and male nudes in various positions, one signed, various sizes, largest 57 x 43 cm (22 1/2 x 17 ins), and smaller, all loose, plus **Brien (Stanislaus, 20th century)**. Life Studies, 20th century, black and red chalk, female nude standing, signed lower left, 57 x 23.8 cm (22 1/2 x 9 1/4 ins)

Dorf studied at the Central School of Arts and Crafts and the Slade School of Fine Art. After leaving in 1962 she taught at the Ruskin School of Drawing and Oxford Brookes University. Her work was exhibited at the Royal Academy and the New English Art Club (NEAC), with solo shows at the Michael Parkin Gallery from 1973 and the Maas Gallery from 1986.  
(125) £200 - £400



Lot 193

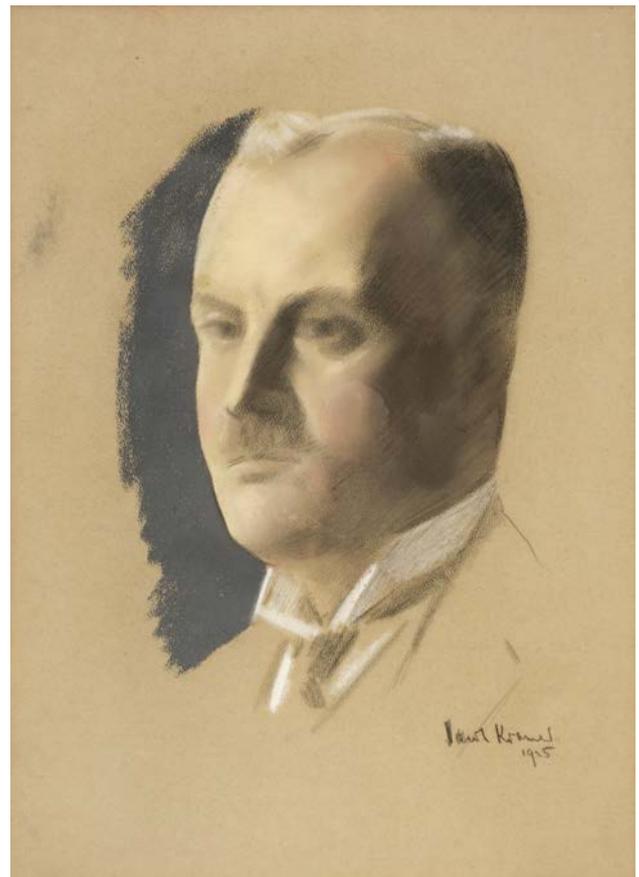


192\* **Gurschner (Herbert, 1901–1975)**. St Gimignano, circa 1925, watercolour on wove paper, an arresting account of the town's historical Tower Houses, signed lower right in blue ink, sheet size 225 x 290 mm (9 x 11 1/2 ins), '16 St Gimignano' in red ink to verso, remnants of old tape to verso, faint dust soiling to top of image, painted to extreme edges of sheet, with another study of St Gimignano, watercolour on wove paper, sheet size 290 x 225 mm (11 1/2 x 9 ins), '12' in black ink to lower left corner, also painted to extreme edges of sheet, small handling crease to lower right, together with two further landscape views of the Italian countryside, both watercolour on thick paper, each numbered to lower left in pen '11' and '28' respectively, both sheet sizes 225 x 290 mm (9 x 11 1/2 ins)

(1) £700 - £1,000

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

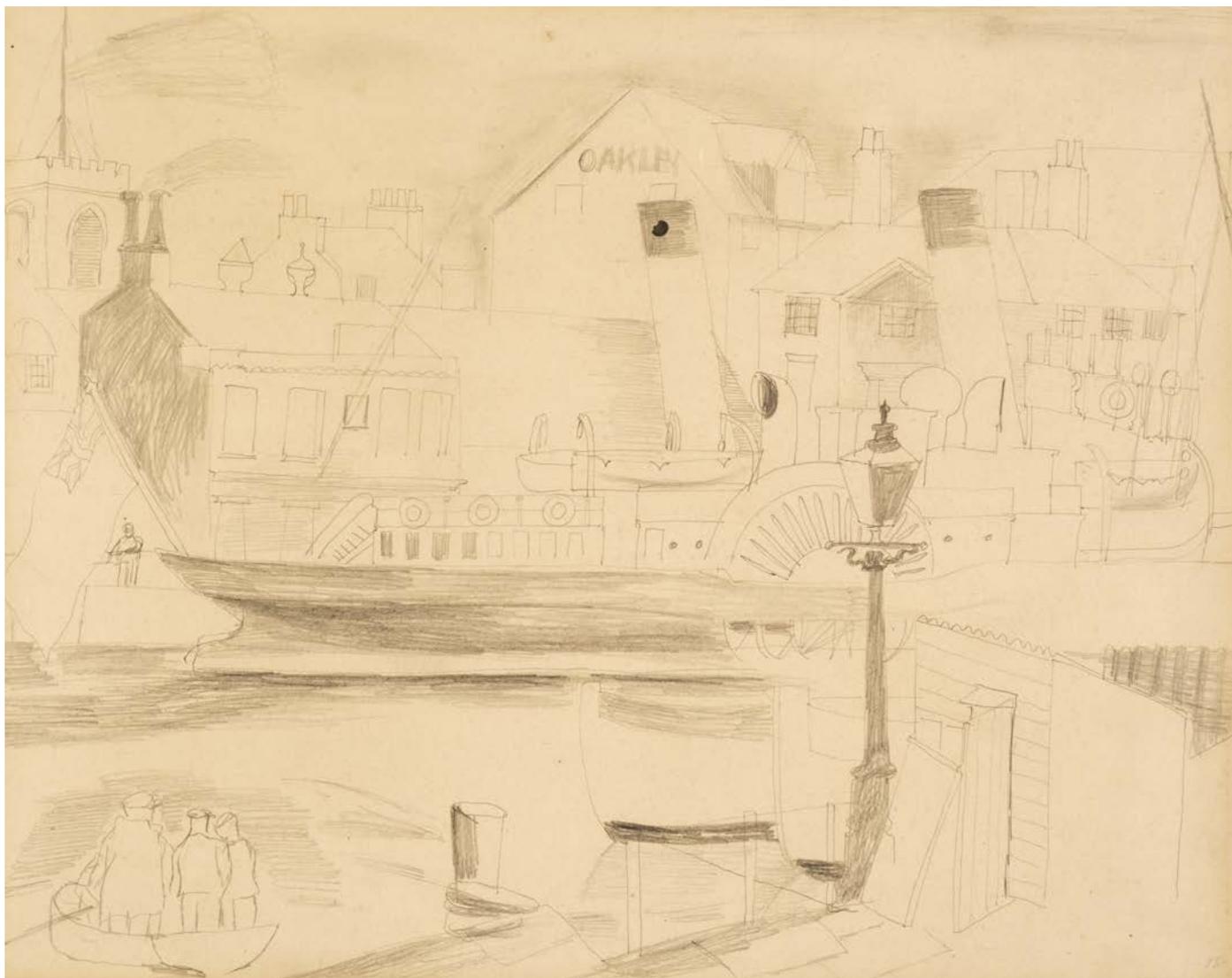
Provenance: Collection of Michael and Megan Dawson.  
(1) £300 - £500



Lot 194

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

Provenance: Collection of Michael and Megan Dawson.  
(1) £200 - £300



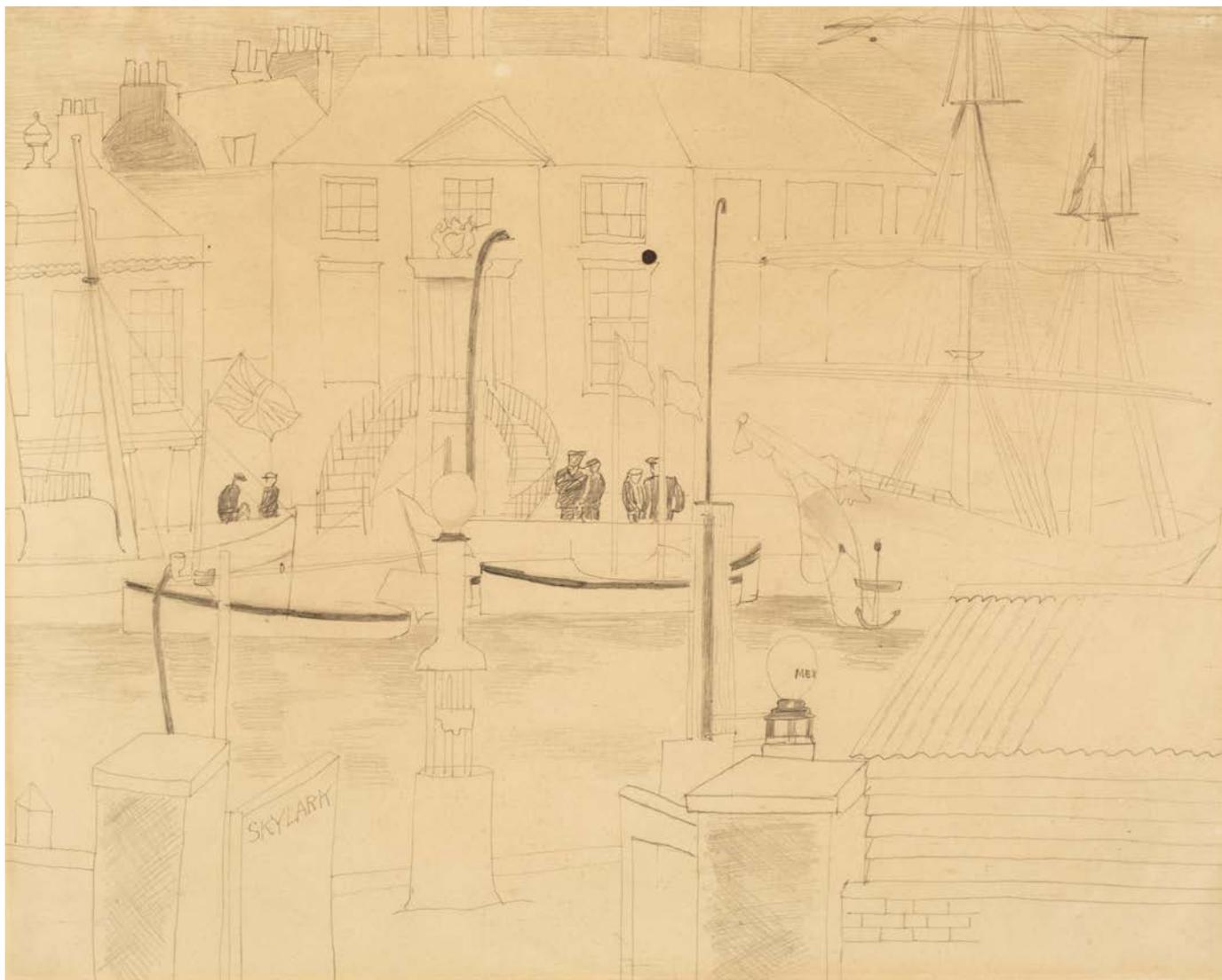
195\* **Wood (Christopher, 1901-1930)**. Paddle-steamer, Poole Harbour, 1926, *graphite on buff paper, with Redfern Gallery label on reverse of frame, dated August 16th 1961, sheet size 32 x 39.5 cm (12 1/2 x 15 1/2 ins), framed and glazed (51 x 57.5 cm)*

Provenance: Redfern Gallery, their label on reverse of frame: "Poole Harbour" Christopher Wood, Michael Dawson Esq August 16th 1961; Collection of Michael and Megan Dawson.

Redfern Gallery, London. *Christopher Wood 1901-1930* (1938), no. 727 'Paddle-steamer' 16 x 12 3/4 ins.

(1)

£1,000 - £1,500



196\* **Wood (Christopher, 1901-1930).** Quay-side, Poole Harbour, 1926, *graphite on buff paper, sheet size 32 x 39.5 cm (12 1/2 x 15 1/2 ins), framed and glazed (51 x 57.5 cm)*

Provenance: Redfern Gallery, London. *Christopher Wood 1901-1930* (1938), No. 728, Quay-side; Collection of Michael and Megan Dawson.

(1) £1,000 - £1,500



197\* **Gilbert (Margot, 1905–1983)**. Nude Female Studies, circa 1928, pencil, 9 nude female studies on paper laid down onto two sheets of thick card, depicting nude women in various full length poses from behind and from the front, some light spotting, one drawing with some insect damage, on verso of one card a contemporary ink reads 'Margot Gilbert 17. Palace Gardens Mansions, The Mall, Kensington W8 for Rome Scholarship in Decorative Painting 1928', on verso of the larger sheet contemporary ink reads 'Margot Gilbert 60 Iverna Court, Kensington, Royal Academy Schools for Scholarship in Decorative Painting', sheet sizes approximately 41 x 18 cm (16 1/8 x 7 ins), board sizes 43.5 x 79 cm and 79 x 53 cm

Margo was the daughter of Walter Gilbert (1871–1946) and studied at the Royal Academy from 25 March 1922 to March 1927.

(2) £200 - £300

198\* **Collister (Alfred James, 1869–1964)**. Suffolk Landscape, watercolour, depicting farm buildings partly on stilts, (possibly mill?) overlooking a river, signed lower right, some toning to right edge, mount aperture 44.9 x 56.8 cm (17 5/8 x 22 1/4 ins), framed and glazed (65.5 x 76 cm), together with Country Landscape, watercolour, depicting a tree lined path winding towards some country cottages, signed lower right, mount aperture 41 x 55 cm (16 1/8 x 21 5/8 ins), framed (61 x 74.5 cm)

Collister was principal of Wimbledon School of Art from 1898 and principal of Kingston School of Art from 1900. He was a member of the Royal Society of British Artists and trained at the Royal College of Art, he retired in 1930.

(2) £100 - £200



Lot 198



199\*AR **Flint (Russell William, 1880–1969)**. A young Servant Girl, wearing a cloth Cap, first half of the 20th century, graphite on thin wove paper watermarked Chartwell, initialed in graphite 'WRF' lower right, sheet 25.5 x 20.5 cm (10 x 8 ins), unframed

(1) £400 - £600



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

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

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

(1)

£700 - £1,000



201\* **Gurschner (Herbert, 1901-1975)**. Judas' Kiss, circa 1926, pencil on wove paper, image size 135 x 120 mm (5 1/3 x 4 3/4 ins), sheet size 227 x 177 mm (9 x 7 ins), loss to top sheet edge and lower right corner, handling crease to top right corner, a little soiling, with *The Nativity*, circa 1930, pencil on thin cream wove paper, signed top right corner and initialed bottom right corner, '20' in black ink to lower left, image size 115 x 130 mm (4 1/2 x 5 ins), sheet size 17 x 16 mm (6 3/4 x 6 1/4 ins), handling crease to lower left corner, together with a study of Eileen Herley, circa 1947, pencil on paper, sheet size 255 x 200 (10 x 8 ins), '30' in black ink to lower left, some light soiling, plus further scenes including a Tirolian valley, *Virgin and Child*, and a view of a village.

Provenance: Estate of the artist, thence by descent to the present owner.

*Judas' Kiss* is likely to be an intitial study for the woodblock work with the same title, which is listed in Claudia and Roland Widder, *Herbert Gurschner, Ein Tiroler in London* (2000), plate 163.

(9)

£300 - £500

202 **Gurschner (Herbert, 1901-1975)**. Palm Trees, circa 1933, oil on thick wove paper, signed lower left in blue ink, sheet size 290 x 406 mm (11 1/2 x 16 ins), top edge with perforations (indicating the sheet came from a bound sketchbook), old tape to verso, one short tear to lower sheet edge, together with *Menton*, 1933, oil on thick wove paper, signed, titled and dated in pencil to lower left, sheet size 257 x 354 mm (10 x 14 ins), old tape to verso, plus a landscape view of trees and buildings, oil on thick paper, signed lower right in blue ink, sheet size 257 x 354 mm (10 x 14 ins), old tape to verso

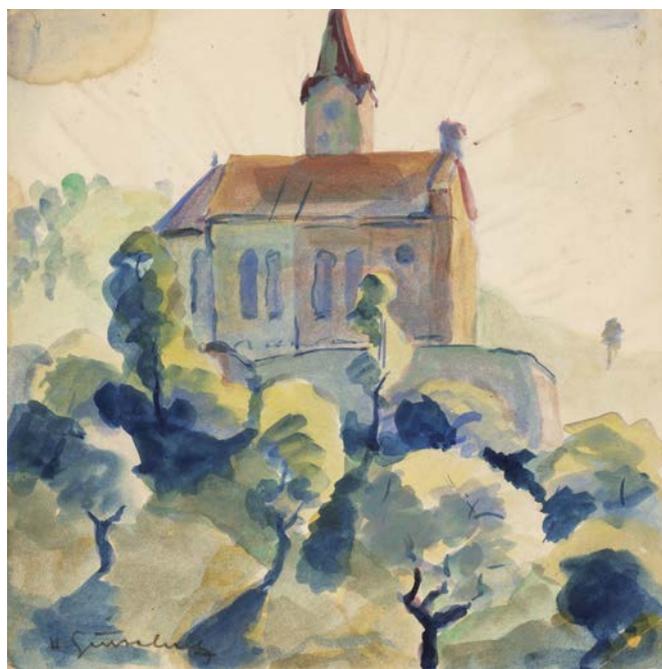
Provenance: Estate of the artist, thence by descent to the present owner.

(3)

£400 - £600



Lot 202



203 **Gurschner (Herbert, 1901-1975)**. Morgensonne, circa 1922, watercolour on paper, signed lower left in pencil, 'Morgensonne' and '40/' in pencil to verso, sheet size 237 x 237 mm (9 1/4 x 9 1/4 ins), painted to extreme edges of sheet, handling creases, some light water stains to margins, together with *Valley in the Tyrol*, watercolour on thick paper, sheet size 355 x 254 mm (14 x 10 ins)

Provenance: Estate of the artist, thence by descent to the present owner.

(2)

£300 - £500



Lot 204

204\*AR **Hunt (Cecil Arthur, 1873-1965)**. Taormina, Sicily, watercolour and gouache, signed lower left, mount aperture 25.8 x 35.2 cm (10 1/8 x 14 ins), contemporary label with title and '92' in pencil to verso, framed and glazed (45 x 52 cm)

(1)

£300 - £500

205\* **Moody (John Charles, 1884-1962)**. Woodbridge, watercolour on wove paper (handmade?), depicting a river scene looking across the Deben at Woodbridge town and the Tide Mill, titled and signed in pencil to lower right, mount aperture 32.4 x 47.5 cm (12 3/4 x 18 3/4 ins), Aldridge Bros. and Heather Newman gallery labels to verso, framed and glazed (52 x 69 cm), together with Country Landscape, watercolour on wove paper (handmade?), depicting a scene across a countryside valley (possibly Suffolk), signed lower right in pencil, mount aperture 37 x 52.5 cm (14 1/2 x 20 5/8 ins), framed and glazed (57.5 x 73.5 cm)

(2)

£150 - £200



Lot 205



206\* **Read (Harold Hope, 1881-1959)**. Beach Scenes and Figures, 7 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), all mounted, with matching glazed frames (largest 41.6 x 51.5 cm), self-portrait with glass cracked (7) £200 - £300



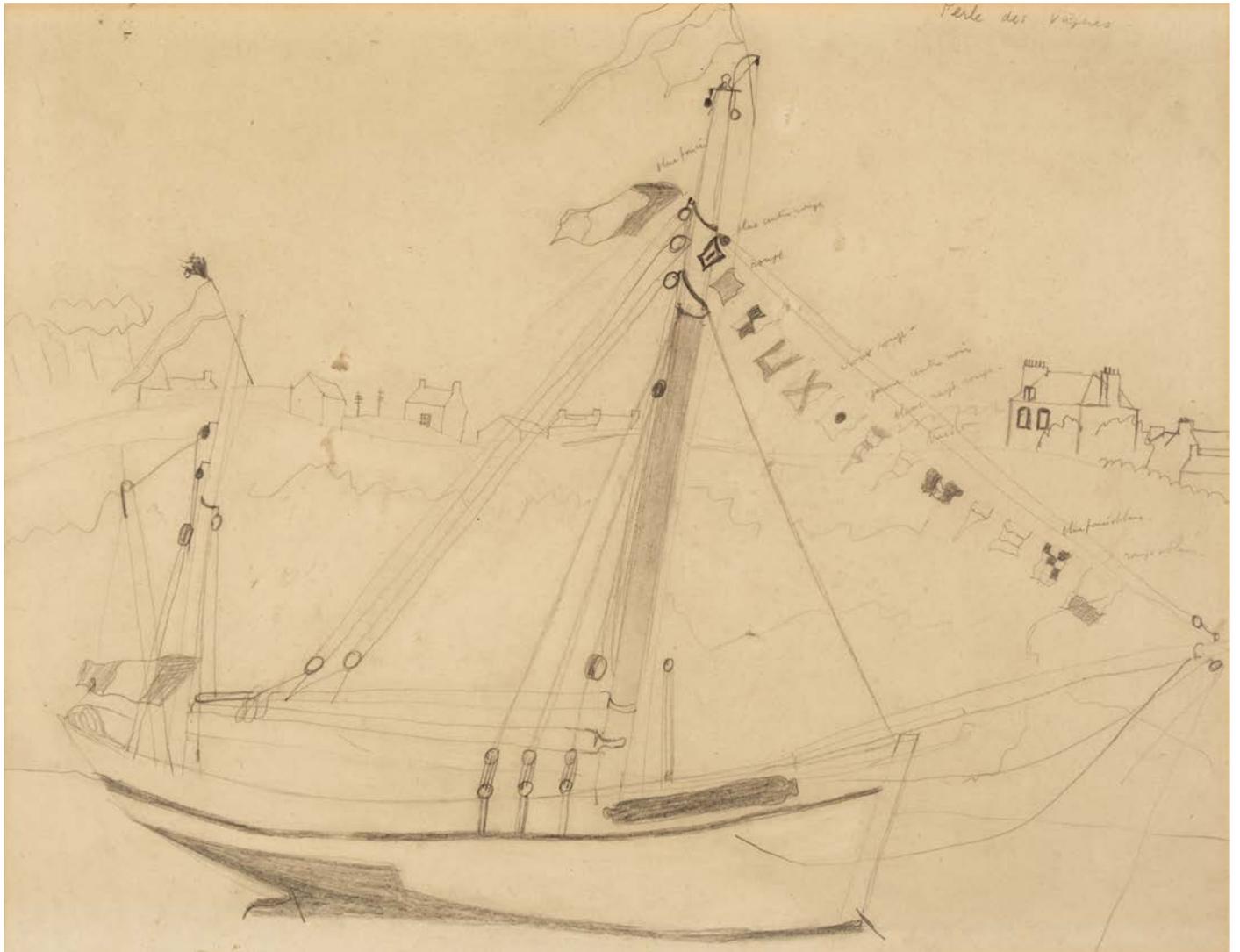
Lot 207

207\* **Rogers (Franklyn, 20th century)**. Large Animal Studies, early 20th century, 11 black and red chalk on wove paper, large scale studies depicting various animals including: lion, lioness, wolf, horses, boy and dog, and deer, sheet size 55 x 45 cm (21 5/8 x 17 3/4 ins), plus approximately 80 further studies by the same artist mostly pen and brown/black ink with pencil, depicting: polar bears, panda, rhinoceros, orangutan, hyena (signed), elephant, zebra, lion, anteater, deer, etc., various sizes, all loose, largest sheet size 40.4 x 49 cm (15 7/8 x 19 1/4 ins) (1 folder) £200 - £400



208\* **Salisbury (Frank Owen, 1874-1962)**. King Peter of Serbia, oil on canvas laid down on board, signed 'Frank O Salisbury' lower right, 62.5 x 49 cm (24 5/8 x 19 1/4 ins), together with 10 chalk portraits of various sitters, dated 1945-61, comprising: Duchess of Gloucester, 5th Baron Huntingfield (x2), Sir Henry Wood, General Sir Charles Willoughby Moke Norrie, Rt. Hon. William Lyon Mackenzie King, Sir William Blake Richmond, George Fisher Baker, etc., all but three signed, various sizes, largest 62 x 49 cm (24 1/2 x 19 1/4 ins), mounted

Salisbury was a skilled and revered portrait painter, commissioned to produce portraits of some of the most eminent figures including Winston Churchill and six American presidents. (11) £2,000 - £3,000



209\* **Wood (Christopher, 1901-1930)**. Gala Flags, Treboul, 1930, pencil on pale cream wove sketchbook paper, inscribed by the artist in pencil upper right 'Perle des vagues', and with colour notes to the boat flags/pinnaces in pencil, laid down on card, 30.5 x 38 cm (12 x 15 ins), Redfern Gallery printed label to verso with typewritten artist's name and title, framed and glazed (47 x 53.5 cm)

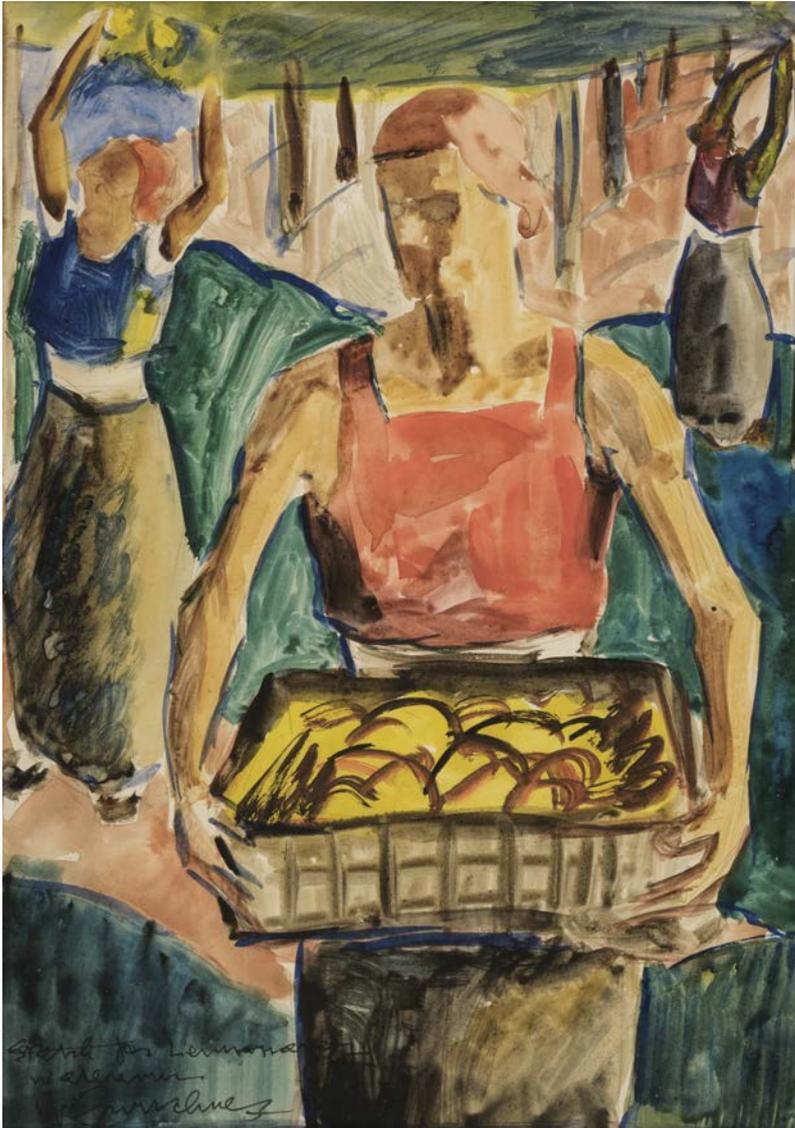
Provenance: Redfern Gallery (label to verso of the backing card); Collection of Michael and Megan Dawson.

Exhibited: London, The New Burlington Galleries, *Christopher Wood Memorial Exhibition*, 3 March - 2 April 1938, number 838 (?).

Wood discovered the small fishing port of Tréboul in Brittany in the summer of 1929 and returned the following summer. During this final period in his short life, Wood produced some of his finest works, distilling all he had learnt in Paris from the works of his idols Picasso, Van Gogh and Rousseau and everything he had developed alongside Ben and Winifred Nicholson. Wood's late work has a lyrical freshness and intensity of vision, combined with what Gwen Raverat described as 'fashionable clumsiness'.

(1)

£1,000 - £1,500



Lot 210

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

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

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

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

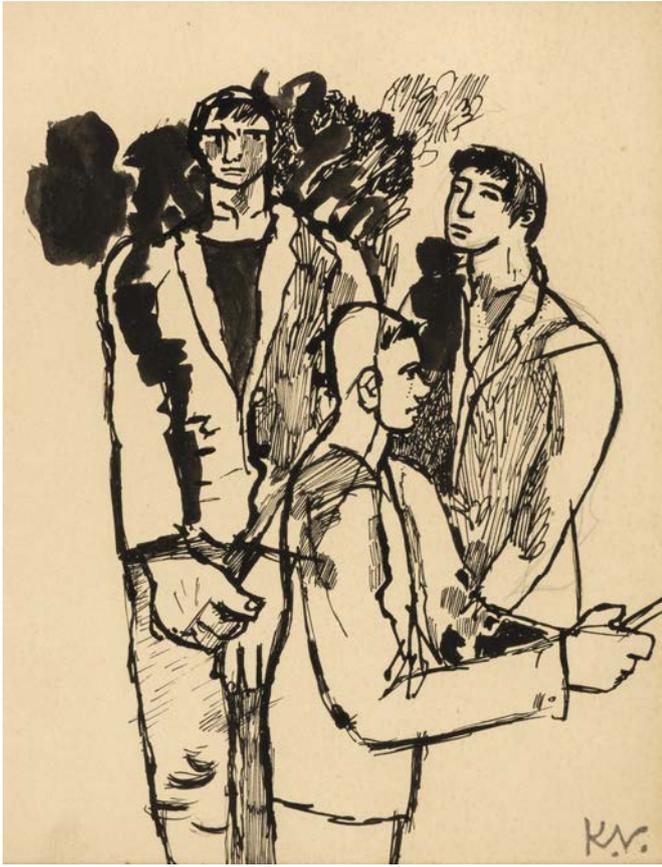
(1) £800 - £1,200



Lot 211

211\* **Gurschner (Herbert, 1901-1975)**. Damme near Brugge, 1937, watercolour on thick paper, underdrawn in pencil, signed and dated lower right in pencil, titled on verso in pencil, sheet size 227 x 290 mm (9 x 11 1/2 ins), old adhesive residue to margins, light toned, together with Brügge, Belg., watercolour on thick paper, signed and titled lower right in pencil, remnants of old tape to verso, sheet size 290 x 225 mm (11 1/2 x 9 ins)

(2) £300 - £400



212\*AR **Vaughan (Keith, 1912-1977)**. *Three Workmen*, circa 1941, graphite and black pen and ink and watercolour on wove paper, signed with initials in graphite 'K.V.', mount opening 23.5 x 17.5 cm (9 1/4 x 6 7/8 ins), framed and glazed 43.5 x 37.5 cm

Provenance: Collection of Michael and Megan Dawson.

The medium and simplified block-like treatment of the male form, engaged in manual labour or at rest from labour, is closely comparable to a number of drawings held at the Tate, dating to 1941. These include *Drawing of Three Men on Lunch break*, black pen and ink and watercolour, 1941, museum no. TGA 9013/1/23; *Drawing of two Men felling a Tree*, black pen and ink, TGA 9013/1/20; and *Drawing of Two Men working on a Felled Tree*, black watercolour, TGA 9013/1/21, all dated to 1941.

(1)

£400 - £600

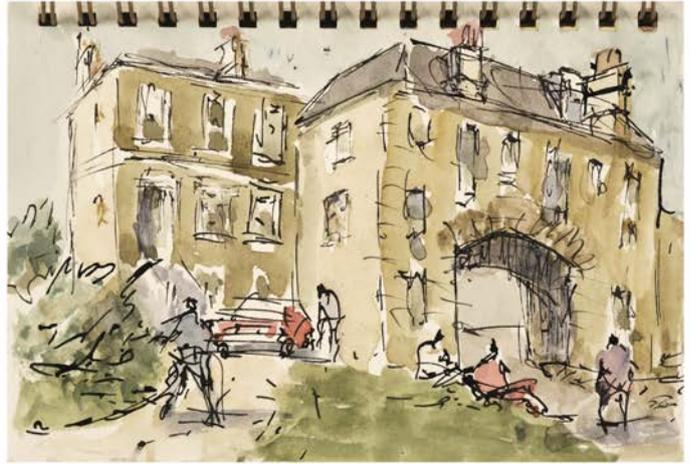
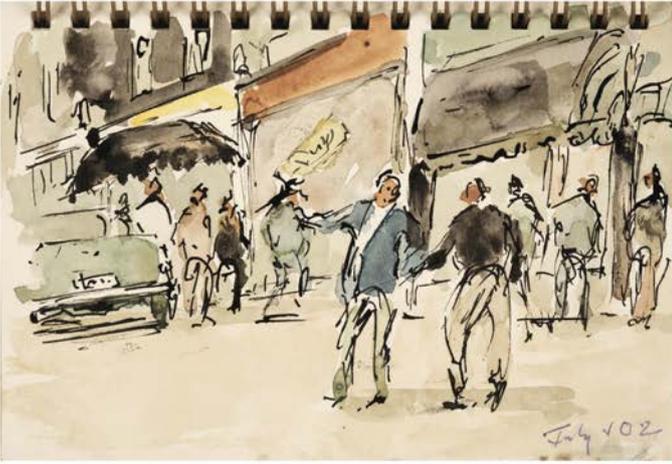


213\* **MacGowen (Robert, 20th century)**. *Figure Foreshore*, 1950s, watercolour, gouache, and black ink on paper signed lower right, and titled lower left, 38.5 x 31 cm (15 x 12 1/4 ins) mount aperture, period frame, glazed

Provenance: Private Collection, Monmouthshire, England.

(1)

£150 - £200



214\* **McKenzie (Hugh, 1909–2005)**. Sketchbooks, 20th century, watercolour, ink and pencil, 8 sketchbooks each containing approximately 30 pages including a few loose leaves) each with sketches of various city landscapes, some portraits, a few signed, views including: Exeter, Barley Mow, St Paul Deptford, Lewisham Market, portraits of Philip Gwyn from Dean House Kilmarton, Sydenham, etc., some pages blank, in various bindings including contemporary cloth and original boards, majority oblong 8vo

McKenzie was a London artist who focused on landscape, city scenes, and later in life experimented with figure work. He studied at the Slade under Henry Tonks.  
(8) £150 - £200

215 No lot



216\*AR **Spencer (Stanley, 1891-1959)**. Figures Paddling a Boat, circa 1950, pencil on laid paper, ruled pencil lines for transfer on verso with recto image repeated, Stanley Spencer Studio Sale stamp to lower right corner, some discolouration to sheet edges, faint stain to top of sheet, old horizontal fold to top, handling creases, a few short tears at sheet edges, loss to left sheet edge, mount aperture size 228 x 180 mm (9 x 7 ins), sheet size 285 x 225 mm (11 1/4 x 8 3/4 ins), hinge-mounted with the printed inscription: 'Figures paddling a boat. Study for Christ Preaching at Crookham Regatta. Sir Stanley Spencer CBE RA 1891-1959'

Provenance: Private Collection, Cotswolds, UK

An initial study for Spencer's unfinished oil painting *Christ Preaching at Cookham Regatta* (1952-59).

(1)

£300 - £400



217\*AR **Vaughan (Keith, 1912-1977)**. Study for Assembly, circa 1955-60, graphite on wove paper, mount opening 15.5 x 13.75 cm (6 x 5 1/2 ins), framed and glazed (35 x 32.5 cm) with Anthony Hepworth Fine Art gallery exhibition label to verso, numbered 17

Provenance: Anthony Hepworth Fine Art, Bath (label to verso); Collection of Michael and Dawson.

Over the course of twenty-five years Keith Vaughan produced nine major paintings to which he applied the title 'Assembly of Figures', the first dating from 1952 and the last completed in 1976. 'These compositions rely on the assumption (hard to justify perhaps, but none the less real to me) that the human figure, the nude, is still a valid symbol for the expression of man's aspirations and reactions to the life of his time. No longer incorporated in the church or any codified system of belief, the Assemblies are deprived of literary significance or illustrative meaning. The participants have not assembled for any particular purpose such as a virgin birth, martyrdom, or inauguration of a new power station. In so far as their activity is aimless and their assembly pointless they might be said to symbolize an age of doubt against an age of faith. But that is not the point. Although the elements are recognisably human, their meaning is plastic. They attempt a summary and condensed statement of the relationship between things, expressed through a morphology common to all organic and inorganic matter.' (Keith Vaughan, *Painter's Progress, Studio*, August 1958).

(1)

£400 - £600



218\* **Bartlett (Charles, 1921– 2014)**. Beach Ferry Side, watercolour on paper, depicting a beachscape, signed in pencil to lower right, 42.5 x 58 cm (16 3/4 x 22 3/4 ins), mounted, framed & glazed (64 x 81 cm), together with

**Kilvington (Ann, 1944–)**. Forest scene, watercolour and gouache, showing a forest of tall trees, carpeted with flowers, signed in pencil lower right, 41 x 52.5 cm (16 x 20.5 ins), mounted, framed and glazed (53.5 x 66 cm), plus

**Norman (Michael, 1943–)**. Snape Reedbeds, 1986, watercolour, titled to lower left, signed and dated to lower right, mount aperture 31.5 x 45 cm (12 3/8 x 17 3/4 ins), Studio label to verso, framed and glazed (57.5 x 70 cm), and another smaller watercolour by the same artist entitled Walberswick, signed and dated '1985' to lower right, framed and glazed (29.3 x 36.5 cm)

(4)

£200 - £300

219\* **Russian School**. Mstislav Rostropovich, pencil and charcoal sketches, depicting cellist Rostropovich seated playing cello, both works titled in pencil and signed indistinctly, largest sheet size 36.5 x 28.5 cm (14 3/8 x 11 1/4 ins)

These sketches are believed to have been made by the artist while Rostropovich was playing with the Leningrad Philharmonic Orchestra.

(2)

£100 - £150

220\*AR **Ackroyd (Norman, 1938- )**. Reflections - Study at the northern most end of Loch Lomond, 1968, watercolour on paper, titled lower left, signed with initials and dated lower right, 21 x 25 cm (8 1/4 x 9 3/4 ins), framed and glazed

Provenance: Collection of Michael and Megan Dawson.

(1)

£300 - £500



Lot 219



Lot 220

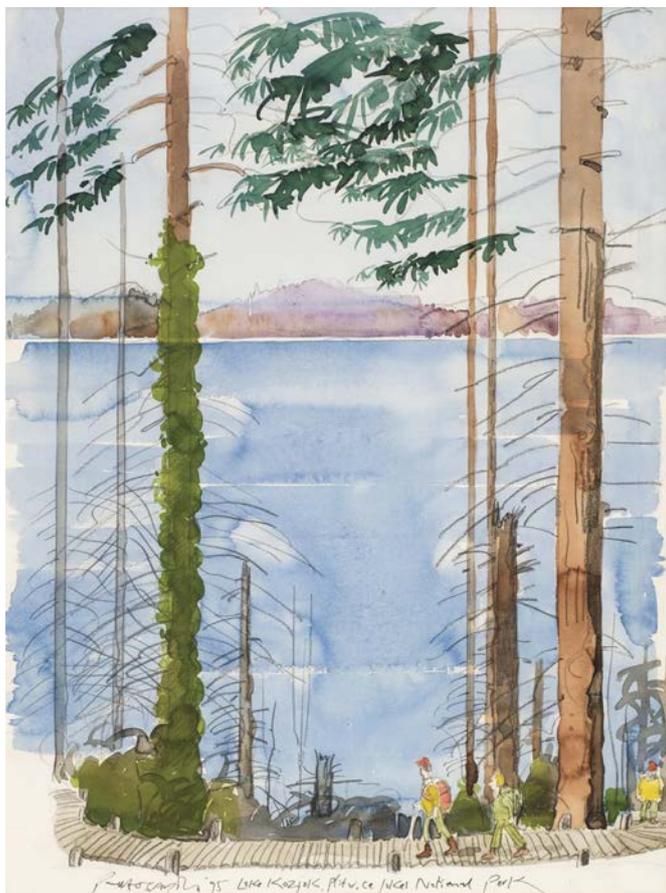


221\*AR **Frink (Dame Elisabeth, 1930-1993)**. *Horse and Resting Man*, 1969, pencil and green watercolour, signed and dated in pencil lower right 'Frink 69', sheet size 75.8 x 108 cm (29 7/8 x 39 3/4 ins), float mounted, framed and glazed, 83.5 x 107.5 cm

Provenance: Collection of Michael and Megan Dawson.

(1)

£2,000 - £3,000



222\* **Hogarth (Paul, 1917-2001)**. Lake Kozjak, Plitvice Lakes National Park, Bosiljevo & Split - Villa Plevna, Ulica Livanjska, 1995, watercolour and pencil, depicting various scenes and landmarks in Croatia, all signed, dated and titled, mount aperture 51.5 x 39.5 cm (20 1/4 x 15 1/5 ins), framed and glazed (68 x 56 cm) (3) £300 - £500

223\* **Inwood (Derek, 1925-2012)**. Henry Ramey Upcher Lifeboat, Sheringham, Norfolk, 1999, oil pastel on paper, signed lower right, 23.5 x 17.5 cm (9 1/4 x 6 3/4 ins), framed and glazed, with two handwriiten postcards attached to verso (one of which reproduces the present work) from Derek Inwood to Michael and Megan Dawson, dated 11 January 2002 and 21 February 2002, the first providing details of accomodation nearby, and the second thanking the Dawsons for their visit and purchase of pictures (overall frame size 39.5 x 32 cm), together with

**Sutton (Philip, 1928-)**. Self Portrait, 1965, coloured ink and pencil, showing the artist wearing a ladies hat, 14 x 9.5 cm (5 1/2 x 3 3/4 ins), note to verso 'Dear Sam and Cissi, Here is a little drawing of the Artist wearing a womans hat to cheer you both up Love from Heather The Artist Philip Sutton', framed and glazed (32.5 x 26 cm), together with 9 other original artworks including: Evening Between the Hillside by David Blackburn, Soliders and Owners by B Lewis, Above Wokingham by John Byrom, View of Wilson's Pool...by Peter Bishop, Landscape by P Hammond, The Gazebo by Karl Torok, etc., various sizes, largest 86 x 61 cm (33 7/8 x 24 ins), all framed and glazed

Provenance: Collection of Michael and Megan Dawson. (13)

£200 - £300



Lot 223



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

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

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

(1)

£150 - £200

20TH CENTURY PRINTS



225\* Dicksee (Herbert Thomas, 1862-1942). 'On the Moors' (A Scottish Deerhound), circa 1890s-1900s, drypoint, a very good impression printing with plate tone, signed in pencil lower left, on cream laid paper with wide margins, published by Frost & Reed, with blindstamp (Lugt 4013), with margins, a deckle edge at the bottom, in very good condition, platemark 23.7 x 26.2 cm, sheet 34 x 40 cm, unframed

(1) £300 - £400

226\* Clausen (George, 1852-1944). The Barn Door, 1894-1904, etching, a fine, bright impression, on laid paper watermarked O.W.P. and A.C.L., signed 'George Clausen' in pencil lower right, with margins, old tape at the sheet edges, platemark 15.7 x 12.2 cm (6 1/8 x 4 3/4 ins), sheet 21.7 x 17.5 cm (8 1/2 x 6 7/8 ins), mounted F. Gibson, *Print Collector's Quarterly* VIII, 1921, pp.203-227, no. 15.

(1) £200 - £300

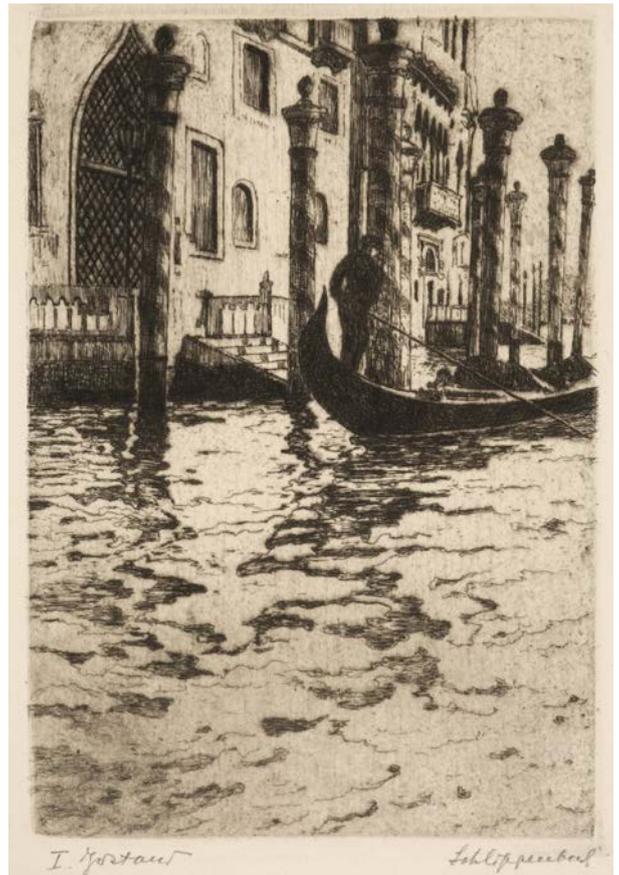
227\* Schlippenbach (Paul von, 1869-1933). Venedig, a collection of 24 etchings with drypoint on wove and laid paper, published by Ubaldo Piacenza, all signed in pencil to lower right, 4 with title in pencil, dedication and 'No. 3 / 40' in pencil to inside of folder, each tipped onto back board at upper corners, hinge mounted, all in good condition, various sizes, the largest plate size 245 x 185 mm (9 3/4 ins x 7 1/4 ins), sheet size 375 x 280 mm (14 3/4 x 11 ins), loosely contained in a board folder (defective)

Views include: Equestrian statue of Bartolomeo Colleoni, Bridge of Sighs, Rialto Bridge, Grand Canal, St Mark's Basilica, St Mark's from Giudecca.

(24) £200 - £300



Lot 226



Lot 227



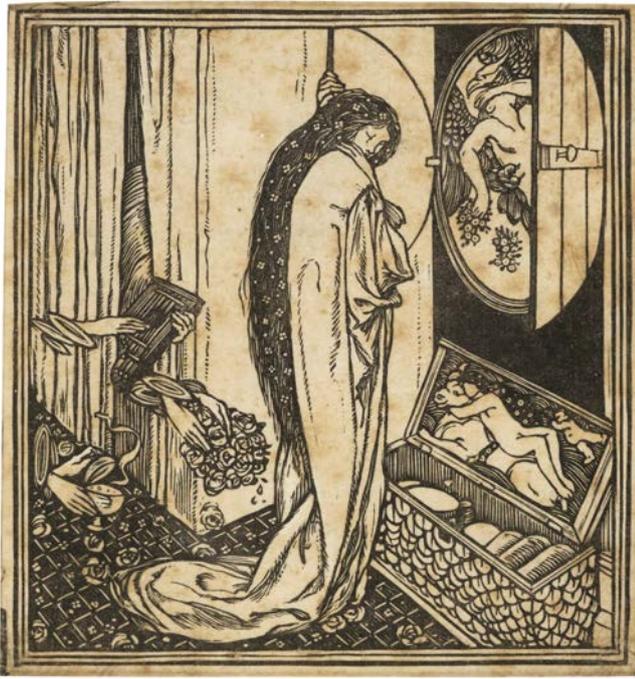
Lot 228

228\* **Wyllie (William Lionel, 1851-1931)**. A Bird's Eye View of Westminster Bridge and The City, etching with drypoint, an atmospheric impression, on thick cream wove paper, signed in pencil to lower left, the full sheet, plate size 225 x 375 mm (9 x 15 3/4 ins), sheet size 305 x 460 mm (12 x 18 ins), hinge-mounted (1) £300 - £400

229\* **Wyllie (William Lionel, 1851-1931)**. Sugar Boats, Greenwich Reach, etching with drypoint on thick cream wove paper, signed in pencil to lower left, plate size 325 x 125 mm (13 x 5 ins), sheet size 190 x 380 mm (7 1/2 x 15 ins), hinge-mounted, together with Barges on the Thames before Southwark Bridge, etching with drypoint, on wove paper, printed with plate tone, a clear and vivid impression, signed lower left, wide margins, plate size 123 x 325 mm (4.9 x 12.75 ins), sheet size 195 x 355 mm (7 1/2 x 14 ins), hinge-mounted (2) £300 - £400



Lot 229



Lot 230

230\* **Ricketts (Charles, 1866-1931)**. *Psyche in the House*, 1901, proof wood engraving, showing work on the block subsequent to the printed state of the illustration published by the Vale Press in 1901 for *De Cupidinis et Psyches Amoribus*, some light spotting, 95 x 88 mm (3 3/4 x 3 1/2 ins) mount aperture, framed and glazed with old handwritten note pasted to verso indicating that this work is an altered proof wood engraving by Ricketts, from the collection of R. A. Walker, together with

**Firth (Margorie, circa 1900-)**. *The Shepherd*, 1927, wood engraving on fine simile japon, one of only twenty impressions, signed, dated, and numbered 4/20 in pencil, image size 10.2 x 18.7 cm (4 x 7 3/8 ins), framed and glazed

(2)

£200 - £300

231\* **Simon (Frantisek, 1877-1942)**. *Boulevard St Martin in Winter, Paris*, 1919, coloured etching, signed in pencil to lower right, numbered '169' in pencil to lower left, stamp 'Estampe Modern Paris' to lower margin, some overall toning, some small chips to upper edge, plate size 31.8 x 36.3 cm (12 1/2 x 14 1/4 ins), sheet size 40.5 x 42 cm (16 x 16 1/2 ins)

Bentinck N220.

(1)

£200 - £400

232\* **Simon (Frantisek, 1877-1942)**. *Maubert Place, Paris*, 1915, coloured etching, signed in pencil to lower right, numbered '183' in pencil to lower left, stamp 'Estampe Modern Paris' to lower margin, some marginal toning, small chip to lower right edge, closed tear to left hand upper margin, plate size 31.8 x 36.3 cm (12 1/2 x 14 1/4 ins), sheet size 40.5 x 42 cm (16 x 16 1/2 ins)

Bentinck N227.

(1)

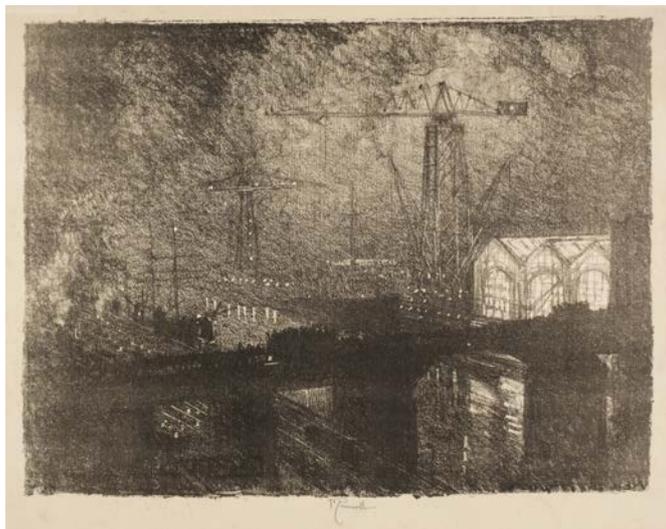
£200 - £400



Lot 231



Lot 232



233\* **Pannell (Joseph, 1857-1926)**. Ships at Night, Changing Shifts, 1916, lithograph on watermarked Ingres laid paper, a proof aside from the published edition of 50, signed in pencil, full sheet, image size 405 x 530 mm (16 x 21 ins), sheet size 485 x 630 mm (19 x 24 3/4 ins), together with **Strang (William, 1859-1921)**. A Love Song, 1908, etching with drypoint on ivory laid paper, printed with plate tone, signed in pencil bottom right, plate size 305 x 227 mm (12 x 9 ins), sheet size 389 x 265 mm (15 1/4 x 10 1/2 ins), and **Lee Hankey (William, 1869-1952)**. Women of Étaples, circa 1928, etching with drypoint on cream japan paper, a rich impression, a proof aside from the published edition of 100, signed in pencil, with artist's blindstamp, full sheet, some toning, plate size 205 x 170 mm (8 x 6 3/4 ins), sheet size 396 x 230 mm (15 1/2 x 9 ins), and further signed etchings by Ian Strang, John Hall Thorpe, William Walker, Margaret Rudge, Dorothy Sweet, and Frederick Marriott, all various sizes and conditions (20) £300 - £400



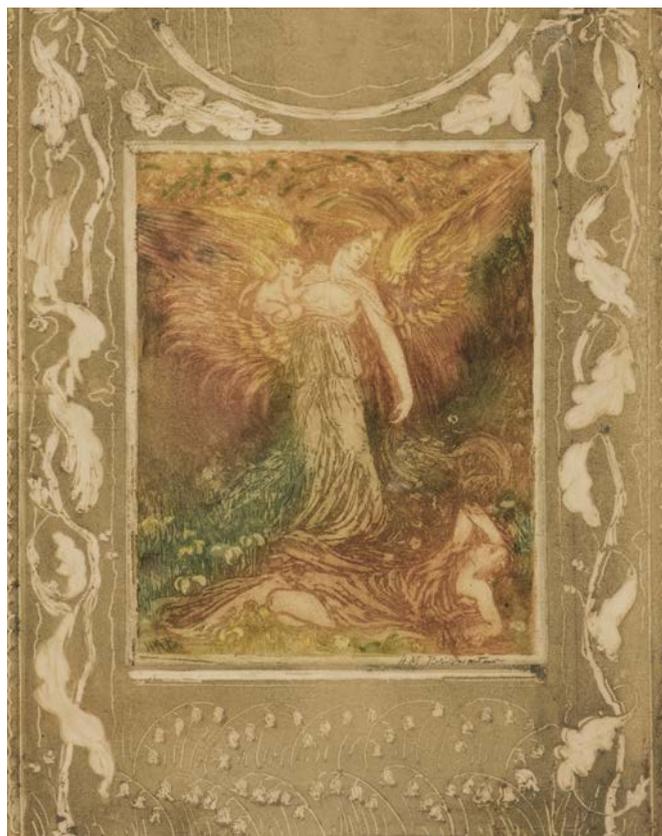
Lot 234

234\* **Lee Hankey (William, 1859-1962)**. The Kiss, 1917-1918, drypoint, a fine, rich impression printing with burr, on wove paper, with margins, signed and inscribed in pencil 'William Lee Hankey inv del et imp.' and with the artist's blindstamp (Lugt 237a), platemark 25 x 20 cm (9 7/8 x 7 7/8 ins) sheet 35 x 27 cm (13 3/4 x 10 5/8 ins), together with Le Petit, 1913, etching with aquatint, a trial proof printed in colours, on wove paper, plus The Virgin and Child, circa 1909-1910, soft ground etching with aquatint printed in colours; and Woman with a child on her knee, drypoint with plate tone, 1929; together with six further drypoints printed in black by the artist, five featuring mothers with children and one portrait of Marie Helen, all the prints on wove paper with margins, signed and inscribed in pencil 'William Lee Hankey inv del et imp.' and with the artist's blindstamp (Lugt 237a), sheet sizes 44 x 34.5 cm and smaller (9) £700 - £1,000

235\* **Bridgwater (H.M., early 20th century)**. Angel Watching, colour etching on paper, depicting an angel with a cherub watching over a waking figure, artist's monogram lower left, signed in pencil to lower right margin, surrounded by a wide ornate foliate and floral border, tiny lifting area to lower right border, small area of possibly adhered paper to right margin (just touching image), mount aperture 28.8 x 22.4 cm (11 3/8 x 8 3/4 ins), gilt framed and glazed (40.5 x 32.5 cm), verso with printed label of W.H. Clifford & Co., Strood, Rochester, and stencilled number 528WL

H.M. Bridgwater is listed in the Royal Academy Summer Exhibition Catalogue for 1911, where a 'Miss H.M. Bridgwater of Holland Park, London', exhibited a watercolour titled Pandora (no.1048).

(1) £100 - £200



Lot 235



236\*AR **Brockhurst (Gerald Leslie, 1890-1978)**. *The Artist's Mother*, 1920, etching on thick ivory wove paper, the full sheet, signed in pencil to lower right, a balanced and characterful impression, titled and numbered '55 proofs' in pencil in another hand to lower sheet edge, plate size 88 x 88 mm (3 1/4 x 3 1/4 ins), sheet size 230 x 195 mm (9 x 7 3/4 ins)  
(1) £200 - £300

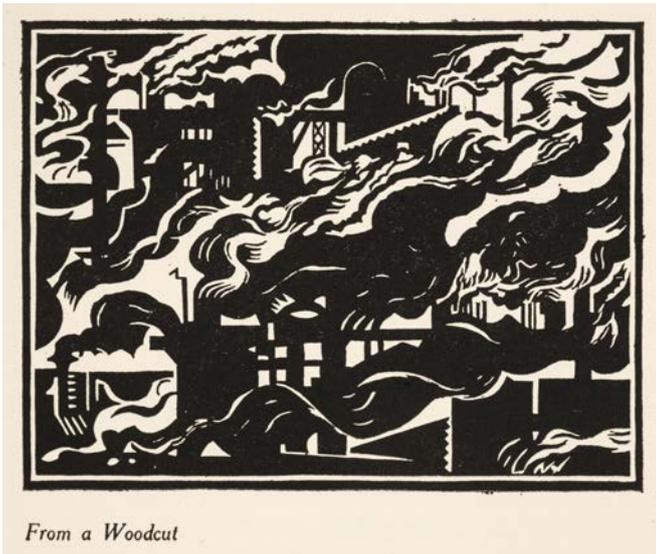
237\*AR **Flint (William Russell, 1880-1969)**. *The Green Slippers*, lithograph, depicting a beach scene with a lady reclining on a deckchair, wearing green slippers, signed in pencil to lower right, plate size 28.8 x 36.7 cm (11 3/8 x 14 1/2 ins), framed and glazed (55.5 x 62.5 cm)  
(1) £150 - £200



238\*AR **Flint (William Russell, 1880-1969)**. *The Springboard*, lithograph, depicting a nude young woman wearing a swimming cap, standing on a diving board, signed in pencil to lower right, plate size 29.1 x 45.6 cm (11 1/2 x 17 7/8 ins), framed and glazed (55 x 69 cm)  
(1) £150 - £200



Lot 237



239\* **Wadsworth (Edward, 1889-1949)**. *The Black Country*, introduction by Arnold Bennett, 1920, Ovid Press, monochrome woodcut to text, twenty black & white plates, original cloth, slim folio

(1) £100 - £150



Lot 240

240\*AR **Brockhurst (Gerald Leslie, 1890-1978)**. *Nadia*, 1921, etching on laid paper, from the published edition of 55 proofs, signed in pencil, with full margins, additionally inscribed in pencil in a different hand 'Nadia, prf'd state, S.9929', outer blank margins with some handling marks (probably by the printer or artist), laid down (margins adhered) to later card, sheet size 204 x 168 mm (8 x 6 5/8 ins), window mounted, framed and glazed (40.5 x 33.5 cm), verso with printed label of P. & D. Colnaghi & Co. Ltd, London, with added manuscript details of the work

Wright 26, x/x.

(1)

£200 - £300



241\* **Murphy (John J. A., 1888-1967)**. *Haulers of the Load*, 1921, woodcut on Japanese hand made paper, signed and dated lower right, titled by the artist to lower left margin, and numbered to lower right corner 93, image size 287 x 304 mm (11 1/4 x 12 ins), sheet size 380 x 380 mm (15 x 15 ins), very pale toning to sheet margins, hinge-mounted, framed and glazed, with typewritten label to verso

John J. A. Murphy studied at the Boston Museum of Fine Arts, and the Art Students League, before moving to London to work as an assistant to Frank Brangwyn. He returned to New York in 1921 where he held a solo exhibition of his woodcuts at Keppel's Gallery, and exhibited at the Leicester Gallery in London and the Walker Galleries in New York.

(1)

£200 - £300



242\*AR Brockhurst (Gerald Leslie, 1890-1978). *By the Window*, 1922, etching on laid paper, from the published edition of 76 proofs, signed in pencil, with full margins, additionally inscribed in pencil in a different hand 'By the Window S.11126', outer blank margins with some handling marks (probably by the printer or artist), single pale foxing spot to right blank margin, laid down (margins adhered) to later card, sheet size 204 x 169 mm (8 x 6 5/8 ins), window mounted, framed and glazed (40.5 x 32.5 cm), verso with printed label of P. & D. Colnaghi & Co. Ltd, London, with added manuscript details of the work

Wright 31, ix/ix.

(1)

£200 - £300



244\*AR Villon (Jacques, 1875-1963). *Nature morte, depris* Georges Braque, 1923, aquatint and roulette printed in colours, published by Galerie Bernheim-Jeune, Paris, in an edition of 200 impressions, signed by Braque and numbered 160/200 to lower right, plate size 59 x 22 cm (23 1/4 x 8 11/16 ins), sheet size 75.8 x 38 cm (29 13/16 x 15 ins), framed and glazed (82 x 62 cm), with printed photocopy label to verso from Gallerie André Candillier, Paris

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

Ginestet and Pouillon 639.

(1)

£700 - £1,000



243\* *The Golden Hind*. A Quarterly Magazine of Art and Literature, edited by Clifford Bax & Austin O. Spare, Vol. 1, Nos. 1-4, October 1922 - July 1923, original woodcuts and lithographs, includes examples by John Nash, Frank Brangwyn, Glyn Philpot, Haydn Mackey, Robert Gibbings, Ludovic Rodo, Nora Wright and others, all volumes in very good condition, original printed wrappers, slim folio

(4)

£200 - £300



245\* **Henry (Paul, 1876–1958)**. Cottages, Connemara, colour photolithograph on thick wove paper, printed by WJ Stacey London, signed in pencil lower right, Fine Art Trade Guild blindstamp to lower left, full sheet, plate size 360 x 415 mm (14 x 16 1/4 ins), sheet size 480 x 530 mm (19 x 21 ins), together with Killary Bay, Connemara, 1924/25 and an additional copy of Cottages, Connemara, by the same artist, both colour photolithograph and signed in pencil lower right, partial Fine Arts Trade Guild blindstamp to lower left, each trimmed and laid on board, the largest 360 x 418 mm (14 x 16 1/2 ins)

(3)

£300 - £400



246\* **Takahashi (Shōtei, 1871–1945)**. Tama [the White Cat], 1924, woodcut in colours, seal name Shōtei, signed Hiroaki, published by Watanabe, mount aperture 23.2 x 32.8 cm (9 1/8 x 12 7/8 ins), framed and glazed (36 x 45.5 cm), verso with label of Kabutoya galleries, with added manuscript details of the work

Shōtei catalogue no. O-1.

(1)

£300 - £500



247\* **Wyllie (William Lionel, 1851-1931)**. The Thames from Greenwich Park, circa 1924, etching with drypoint on thick cream wove paper, signed in pencil to lower left, good margins, plate size 225 x 372 mm (9 x 14 1/2 ins), sheet size 290 x 450 mm (11 1/2 x 17 3/4 ins), hinge-mounted (1) £300 - £400



248\* **Huggill (Henry Percy, 1886-1957)**. Market Place, Nottingham, artist proof etching on wove, signed lower right margin, plate mark 19.7 x 25 cm, together with an artist proof etching by Huggill depicting a river bridge, on wove, signed lower right margin, plate mark 20 x 25 cm, in matching gilt frames, glazed (41 x 44 cm) (2) £100 - £150



249\* **Thorpe (Hall, 1874-1947)**. Nasturtiums, 1922, [and] Marigolds, 1925, two woodcuts in colour, each signed and titled in pencil, lower margins additionally with blind stamped dated publishing and copyright information, plate size 23.1 x 29.4 cm (9 1/8 x 11 5/8 ins) & 23 x 29.3 cm (9 x 11 1/2 ins) respectively, uniformly window mounted, framed & glazed (50 x 42.5 cm), each verso with printed label of W.R. Deighton & Sons Ltd, London (2) £300 - £500



Lot 250

250\*AR **Tanner (Robin, 1904-1988)**. Wiltshire Hedger, 1928, etching on cream laid paper, a fine, rich impression of the rare first state (of three), before the vertical shading on the façade of the house and the bank before it, signed and dated '28 in pencil lower right, and numbered II in roman numerals lower left, mount-stained, the full sheet, small squares of brown gummed paper to outer corners verso, plate size 100 x 148 mm, sheet size 198 x 266 mm

Garton 7.

The second state was published by Nicholson in an edition of 50 in 1928, while the third state was published in an edition of 12 much later by Garton & Cooke. Another impression of the first state, numbered XVI in roman numerals (as here), was sold in these rooms on 23 July 2021, lot 456.

(1) £700 - £1,000

251\*AR **Bresslern-Roth (Norbertine von, 1891-1978)**. Red Squirrel, linocut, signed and titled in pencil to lower margin, print size 24 x 18 cm (9 1/2 x 7 ins), Ryman & Co., Ltd, label to verso, framed and glazed (47 x 35.5 cm)

(1) £200 - £300



Lot 251



252\* Gurschner (Herbert, 1901-1975). Autumn in the Mountains, woodcut in colours on thin paper, a progress proof before the final edition of 200, includes an instruction to the printer from the artist in the lower margin 'Bitte zeichnen Sie nur die Gesichter ein (augen, nase...)', image size 305 x 290 mm (12 x 11 1/2 ins), sheet size 360 x 320 mm (14 x 12 1/2 ins), handling creases to all edges, old folds, some staining, a few short tears and nicks to margins, with Unterwegs, woodcut in colours on thin laid paper, a progress proof before the final edition of 75, annotations in pen to lower margin by the artist in black ink 'Send to unterlagen(?)' 8/75 - 9. 10, 11. 12.', 'No. 12.' in pen to lower right of sheet, image size 100 x 100 mm (4 x 4 ins), sheet size 210 x 270 mm (8 1/4 x 10 1/2 ins), slightly stained, vertical fold to sheet (not affecting the image), and Going to Church, woodcut in colours on thin laid paper, a vibrant image, '12, 13, 14, 15, 16.' in black ink to lower left, tipped onto mount, image size 155 x 140 mm (6 x 5 1/2 ins), sheet size 205 x 19 mm (8 x 7 1/2 ins), slight spotting, together with further uncoloured woodcuts by the same artist that were likely issued posthumously by Gurschner's widow, including Judas' Kiss, Biergarten, and scenes from the Tyrol, various sizes, the largest being 265 x 330 mm (10 1/2 x 13 ins)

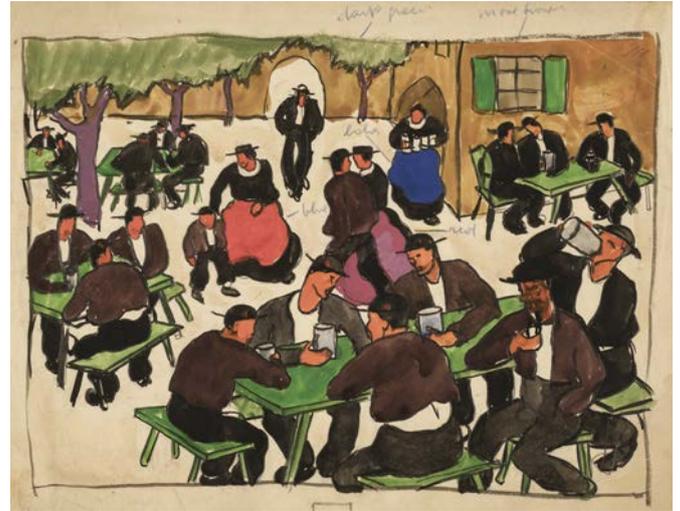
(1)

£300 - £500

253\* Gurschner (Herbert, 1901-1975). Biergarten, circa 1932, watercolour and pencil on paper, image size 119 x 265 mm (7 1/2 x 10 1/2 ins), sheet size 230 x 290 mm (9 x 11 1/2 ins), handling creases, a few small tears to right and lower margin, with Kirchgang im Winter, woodcut in colours on thin laid paper, a progress proof before the final edition, image size 165 x 120 mm (6 1/2 x 4 3/4 ins), sheet size 180 x 155 mm (7 x 6 ins), together with a woodcut in colour of a Tyrolian scene, and further uncoloured woodcuts by the same artist that were likely issued posthumously by Gurschner's widow, including Musikanten, Judas' Kiss, and Biergarten, various sizes, the largest being 300 x 320 mm (12 x 12 1/2 ins)

(1)

£300 - £500



Lot 253



254 Gurschner (Herbert, 1901-1975). The Nativity, black and white woodcut on fine laid paper, signed 'H. Gurschner. Tirol' in pencil to lower right of inner mount, also inscribed 'org. woodcut. 10(?) / 200' in the same hand in pencil to lower left, image size 120 x 115 mm (4 3/4 x 4 1/2 ins), sheet size 160 x 160 mm (6 1/4 x 6 1/4 ins), mounted, with Rosengarten, colour linocut on laid paper, a vibrant and engaging impression, image size 120 x 130 (4 3/4 x 5 ins), sheet size 145 x 175 mm (5 3/4 x 7 ins), some light marginal spotting, together with a coloured linocut of a valley in the Tyrol, and further uncoloured woodcuts by the same artist that were likely issued posthumously by Gurschner's widow, including Judas' Kiss, Biergarten, Good Morning, Outing, and Procession with Cross, various sizes, the largest being 280 x 330 mm (11 x 13 ins)

(1)

£300 - £500



Lot 255

255\* **Leighton (Clare, 1898-1989)**. *The Fat Stockmarket, 1933*, wood engraving on thin japan paper, from the edition of 30 numbered impressions, signed, titled, and numbered 9/30, image size 203 x 264 mm (8 x 10 3/8 ins), sheet size 267 x 350 mm (10 1/2 x 13 3/4 ins), outer blank margins with modern adhesive archival tape (10 mm in width), window-mounted, framed and glazed  
(1) £400 - £600

256\*AR **Tanner (Robin, 1904-1988)**. *Hedge Flowers*, [1936], etching, 'Robin Tanner *The Memorial Portfolio*' blindstamp to lower right, numbered '91/100', reissued for *The Memorial Portfolio*, published by Merivale Editions, 1989, printed in an edition of 100, plate size 23.3 x 16.2cm (9 x 6 1/4 ins), framed and glazed (47 x 39.5 cm)  
(1) £150 - £200



Lot 256



257\* **Anderson (Stanley, 1884-1966)**. Birmingham Hospitals Centre, 1938, copper line engraving on cream wove paper, signed in pencil lower right, from an edition of 50, a rare view for Anderson to engrave and a fine impression, large margins, tipped onto backboard, plate size 228 x 348 mm (9 x 13 3/4 ins), sheet size 315 x 465 mm 12 1/2 x 18 1/4 ins), hinge-mounted, with **Strang (William, 1859-1921)**. The Roof of the Cloth Hall, Ypres, 1898, copper line engraving on thin laid paper, signed in pencil lower right (also with a dedication by the same hand), tipped onto backboard, plate size 252 x 150 mm (10 x 6 ins), sheet size 290 x 185 mm (11 1/2 x 7 1/4 ins), hinge mounted, and **Dodd (Francis, 1874-1949)**. Basilica of San Isidoro, Le n, etching with drypoint on wove paper, a vibrant impression, signed lower left, good margins, laid down to backboard and lower portion of mount, plate size 192 x 288 mm (7 1/2 x 11 1/2 ins), sheet size 272 x 390 mm (10 3/4 x 15 1/4 ins), mounted, with William Walcot's 'Bull Fight, Seville', plus etchings by William Strang, Elizabeth Fyfe, Leslie Ward, Eugène Béjot, H A Freeth, Jacomb-Hood, Frederic Whiting, and Charles Bartlett (21) £300 - £500



Lot 258

258\*AR **Picasso (Pablo, 1881-1973)**. Bouquet of Peace, 21.4.58, lithograph on 'Chiffon de la Done' watermarked paper, depicting two hands holding a bunch of flowers, some mount staining, mount aperture 62.5 x 48.6 cm (24 5/8 x 19 1/8 ins), framed and glazed (78.5 x 63 cm) (1) £150 - £200

259 No lot



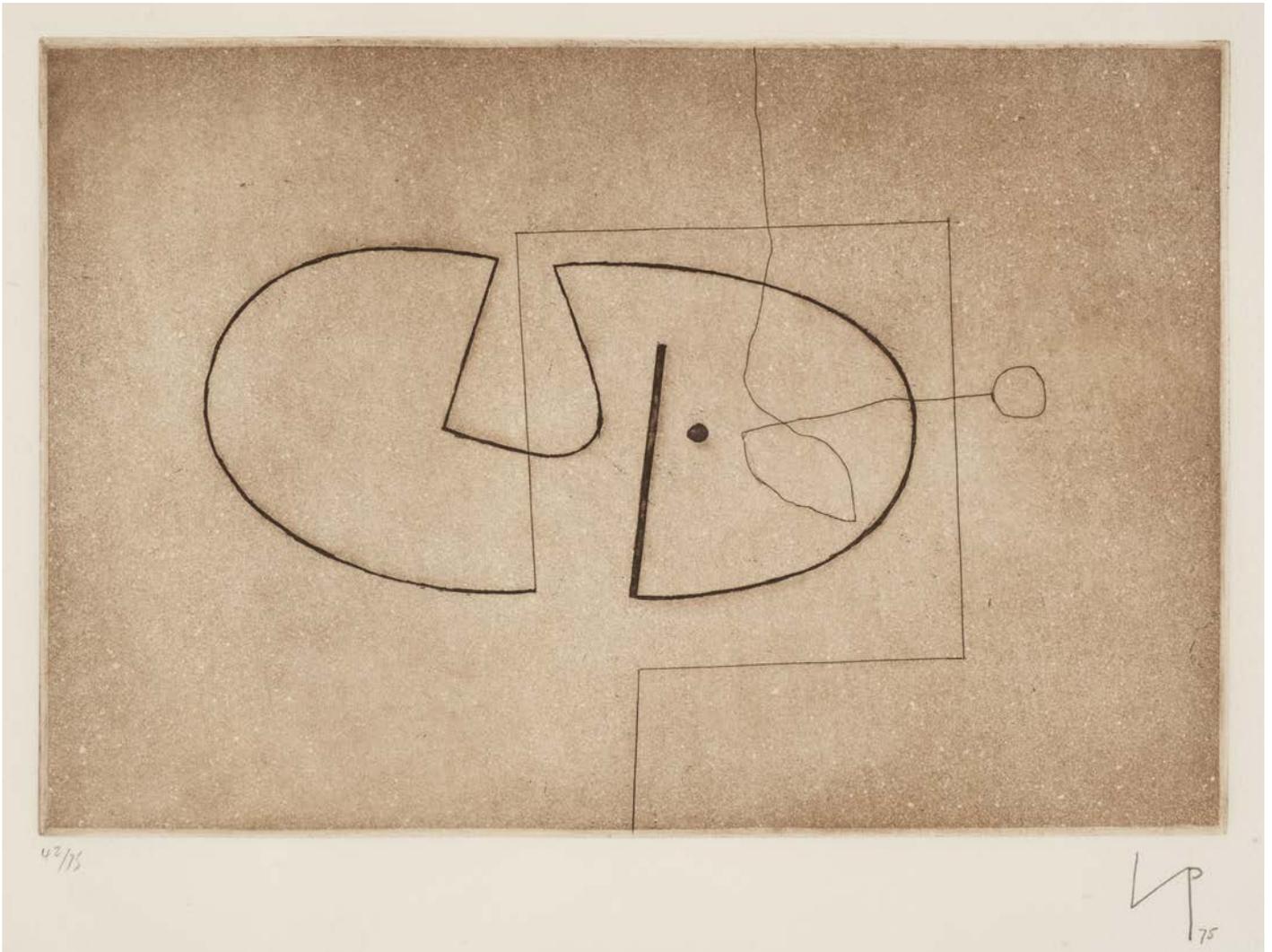
260\* **Lord (Elyse Ashe, 1900-1971)**. Lighting Lanterns, etching printed in colours on pale cream thin japan paper, from the published edition of 100 impressions, signed and numbered 35/100 in pencil, plate size 24.7 x 19 cm (9 3/4 x 7 1/2 ins), sheet size 28.8 x 20.6 cm, tipped onto thin backing card at upper corners, in a painted Chinese-style frame and glazed (46.5 x 34 cm), together with Springtime at Loyang #1 [and] #3, two etchings printed in colours on pale cream thin japan paper, from the published edition of 100 impressions, signed and numbered in pencil 43/100 & 45/100 respectively, plate size 35.4 x 26.2 cm (14 x 10 1/4 ins), tipped onto backing card around the edges (both lightly cockled), in uniform painted Chinese-style frames and glazed (53.5 x 42.5 cm), all three versos with printed labels of James Bourlet & Sons Ltd [London], and of Arthur Ackermann & Son Inc, New York, the Ackermann labels with typed or manuscript details of the respective work (3) £200 - £300



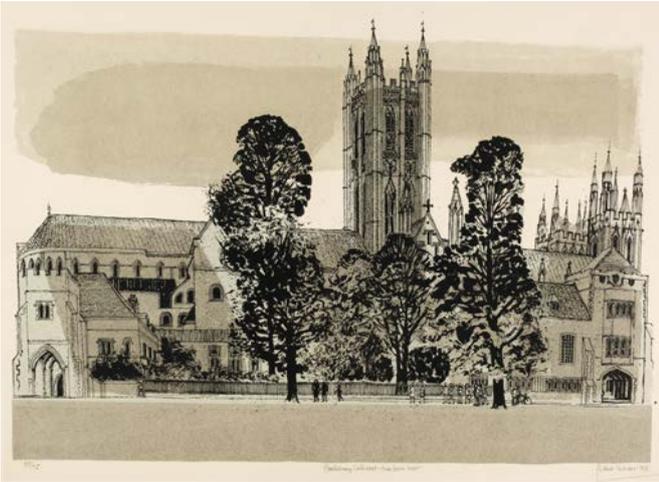
Lot 261

261\* **Tunnicliffe (Charles Frederick, 1901-1979)**. *The Pasture Gate*, etching on thin wove paper, from an edition of 75 impressions, signed and numbered 28/75 in pencil, light mount stain, minor loss to extreme upper left and right blank corners, plate size 223 x 284 mm (8 4/5 x 11 1/5 ins), sheet size 255 x 317 mm (10 x 12 1/2 ins), together with two other 20th-century prints: *The Crane*, by Lionel Lindsay, wood engraving, issued in an edition of 100 proofs, signed in pencil, and *Discretion is the Better Part of Valour*, by J. R. G. Exley, etching, signed and inscribed 'To Mr Short', both mounted (3) £200 - £300

262\*AR **Pasmore (Victor, 1908-1998)**. Untitled (from IAA Portfolio), etching with aquatint, printed at Burleighfield House, Loudwater, and published by the United Kingdom National Committee for the International Association of Art, in a limited edition of 75 impressions, numbered '42/75' and monogrammed in pencil to lower right and dated '75', plate size 25.2 x 37.5 cm (9 7/8 x 14 3/4 ins), framed and glazed (51.5 x 71.5 cm) (1) £600 - £800



Lot 262



263\* **Tavener (Robert, 1920–2004)**. Canterbury Cathedral from Green Court, *colour lithograph on thick wove paper, signed in pencil to lower right margin, numbered '28/75', old adhesive mark to top edge, image size 500 x 680 mm (20 x 27 ins), sheet size 540 x 735 (21 1/2 x 29 ins), together with Gentlemen (David, 1930–). King's College, Cambridge, colour lithograph on thick wove paper, signed in pencil to lower right margin, numbered '184/200', image size 410 x 530 mm (16 x 21 ins), sheet size 500 x 630 mm (20 x 25 ins), with two further colour lithographs by David Gentlemen including The Deanery, Lichfield and The Palace, Lichfield, both signed, plus prints by Robert Barnes, Frederick E Courtney, Martin Crane and Albert Drachkovitch–Thomas*  
 (10) £200 – £300



Lot 264

264\*AR **Dali (Salvador, 1904–1989)**. Le Cosmonaute from The Hippies Suite, 1969–70, *hand coloured etching on Arches paper, limited edition '79/145' in pencil to lower left, signed in pencil to lower right, embossed signature on paper, some overall toning, sheet size 64 x 44.3 cm (25 1/8 x 17 3/8 ins)*

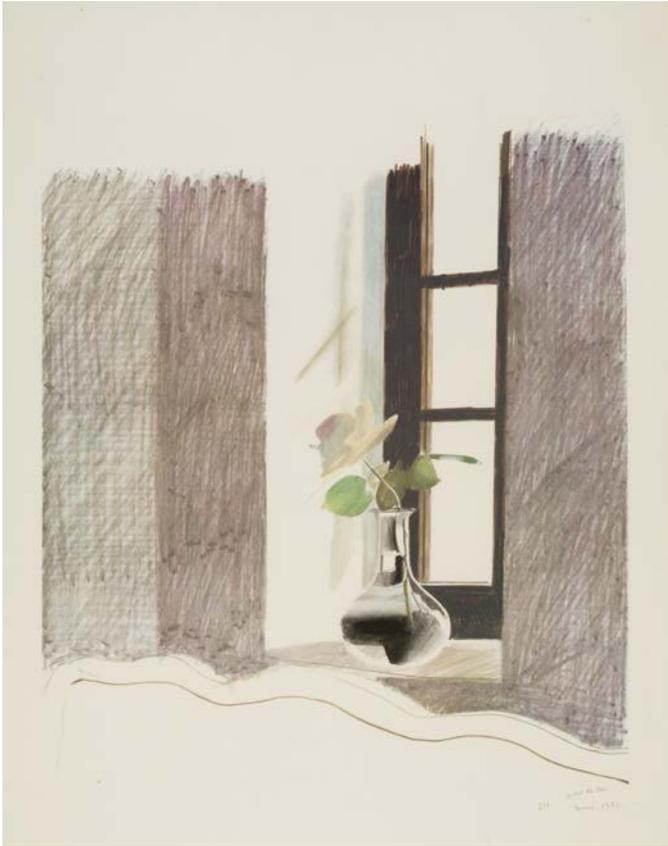
Michele & Lopsinger 380b.  
 (1) £400 – £600

265\* **Hogarth (Paul, 1917–2001)**. Moel Cross Abbey and Graveyard, an illustration for Brendan Behans Island, *lithograph on green paper, signed in pencil to lower right, titled in ink to lower right, sheet size 65 x 48 cm (25 1/2 x 19 ins), framed and glazed (71 x 51.5 cm) together with*

**Herbert (Barry, 1937)**. A Picnic 1882, printed by the Yorkshire Arts Association and printed in Leeds by the Artist, 1974, *screenprint in colour, 45 x 61.5 cm (17 3/4 x 24 1/4 ins), framed and glazed (54 x 70.5 cm), plus 6 other prints including: Gloxinia by Ian Gardner, Krishna Under the Tree by Alan Gummerson, Great Northern Farm by Judith Downie, Rowley House Shrewsbury by Ian Douglas, various sizes, largest 65 x 48 cm (24 1/2 x 19 ins), all framed and glazed*  
 (8) £200 – £400



Lot 265



Lot 266

266\*AR **Hockney (David, 1937- )**. *Le Nid du Duc, May 1971, colour lithograph, depicting an apricot rose in a bud vase on a window sill, initialed, titled, and dated lower right, 59 x 44 cm (23 1/4 x 17 1/4 ins), framed and glazed (61 x 45.5 cm)*

(1)

£400 - £600

267\*AR **Hockney (David, 1937-)**. *Portrait of Richard Hamilton, 1971, etching and aquatint on Hodgkinson handmade paper, published by Petersburg Press, London, signed and dated in pencil, numbered 24/30 (there were also 11 Artist's proofs), with the publisher's watermark, platemark 34 x 26.7 (13 3/8 x 10 1/2 ins), sheet size 45 x 37cm (17 5/8 x 14 1/2 ins), framed and glazed (49.5 x 41 cm)*

Literature: Scottish Arts Council 126; Museum of Contemporary Art, Tokyo 118.

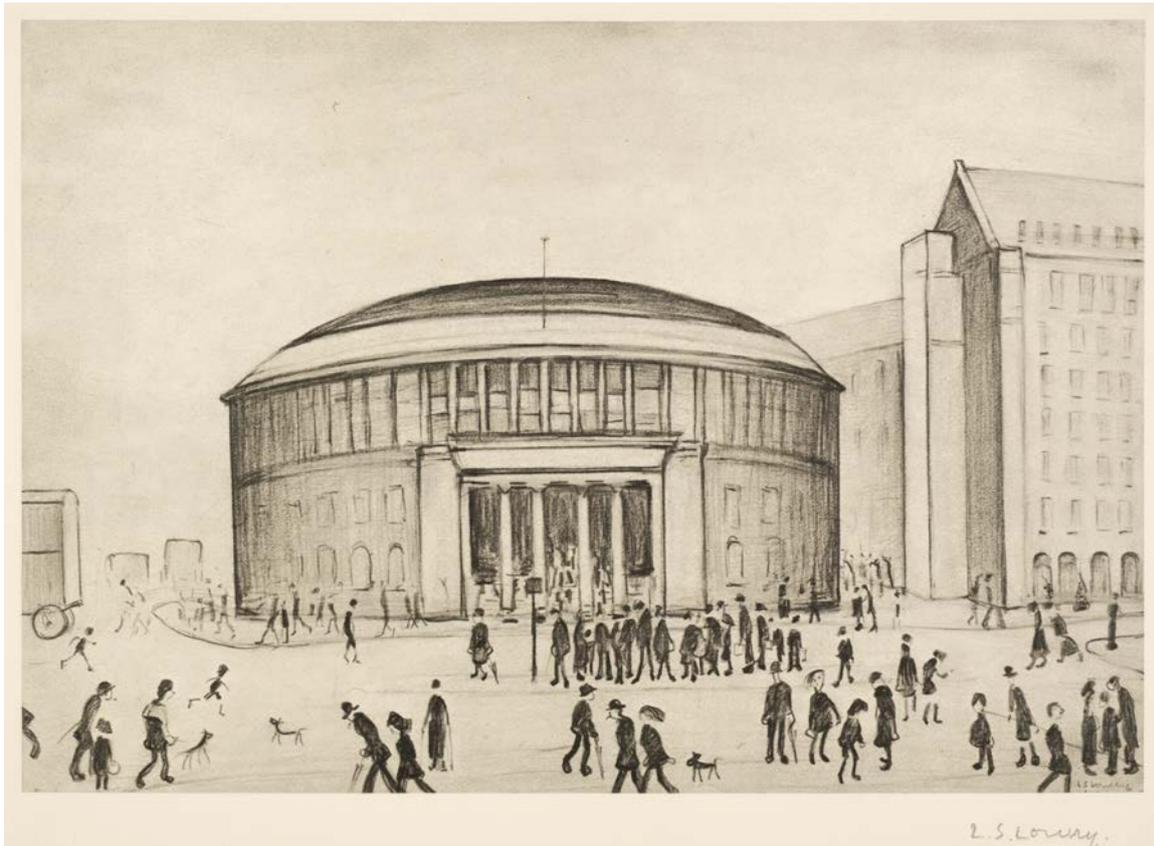
(1)

£3,000 - £5,000

268\*AR **Lowry (Laurence Stephen, 1887-1976)**. *The Reference Library, Manchester, 1972, offset lithograph on wove paper, from the edition of 850 impressions, Fine Art Trade Guild blindstamp to lower left, signed in pencil to lower right, laid down to backboard and window mount, image size 242 x 350 mm (9 1/2 x 14 ins), sheet size 400 x 535 mm (15 3/4 x 21 ins), double mounted*

(1)

£1,000 - £1,500



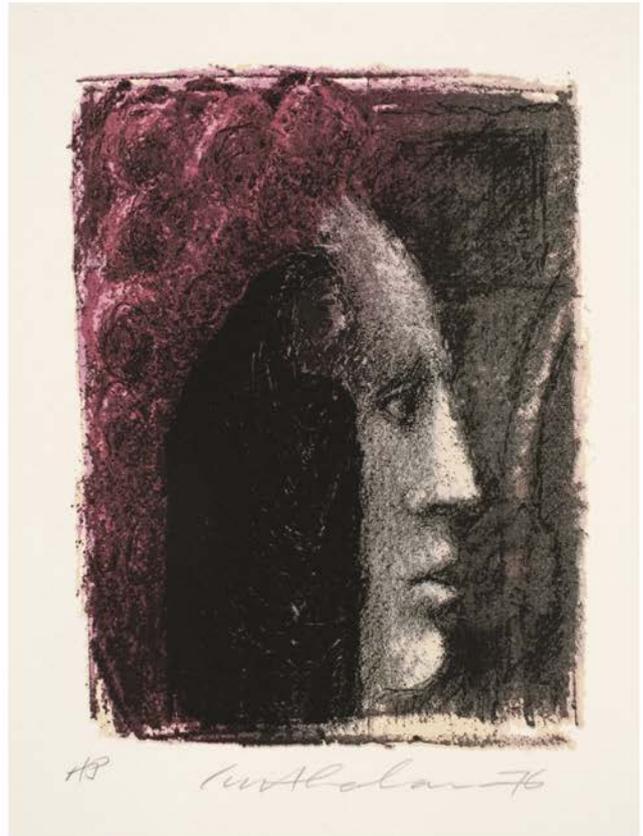
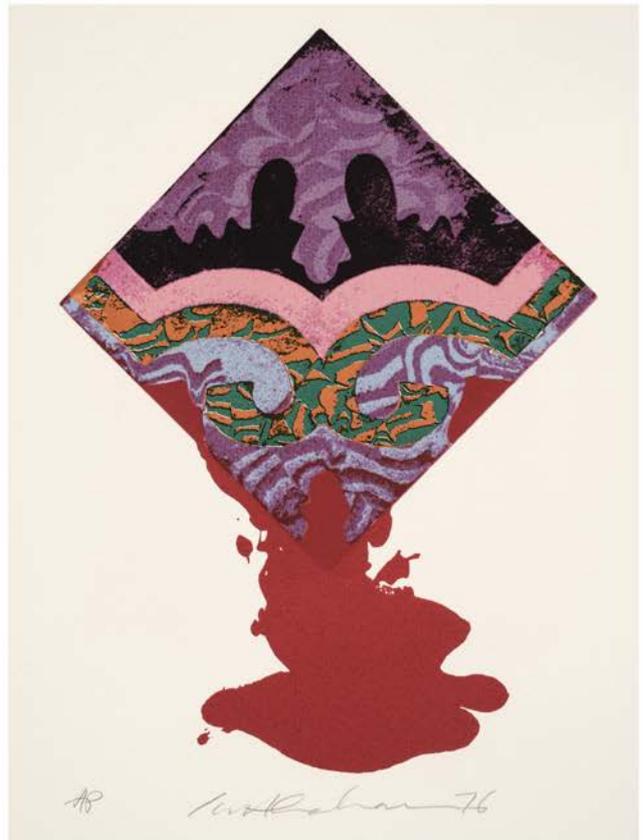
Lot 268



Richard Hamilton  
Sodaguer  
1971

24  
30

Louis Lohrey 71



Lot 269

269\*AR **Abrahams (Ivor, 1935–2015)**. E. A. Poe, Tales and Poems, 20 Images by Ivor Abrahams, 1976, the complete suite of 20 colour screenprints, printed on heavy handmade wove Crisbrook paper, some with embossing or varnish, printed by Advanced Graphics London, and published by Bernard Jacobson Ltd., in an edition of 100, plus 10 sets of artists proofs, this set one of the ten artist proofs, each print signed, dated and marked AP, and with circular blind stamp of Advanced Graphics London to lower right corner, sheet size 495 x 362 mm (19 1/2 x 14 1/4 ins), in excellent condition, lovely contained in original publishers black cloth portfolio

(1) £400 - £600

270\*AR **Moore (Henry, 1898–1987)**. Seated Woman, 1979, etching with aquatint on handmade cream wove paper, printed by Michael Rand, published by Raymond Spencer for the Henry Moore Foundation, in an edition of fifty impressions, signed and numbered in pencil 44/50, plate size 225 x 165 mm (8 7/8 x 6 1/2 ins), sheet size 425 x 320 mm (16 3/4 x 12 1/2 ins), corner-mounted to backing card

Cramer 520.

(1) £400 - £600

271\*AR **Piper (John, 1903–1992)**. Cascade Bridge, Halswell, 1987, colour screenprint on wove paper, published by Marlborough Fine Art, London in an edition of 70 impressions, signed and numbered 16/70 in pencil, image size 460 x 677 mm (18 1/2 x 26 5/8 ins), with margins, framed and glazed

Levinson 397.

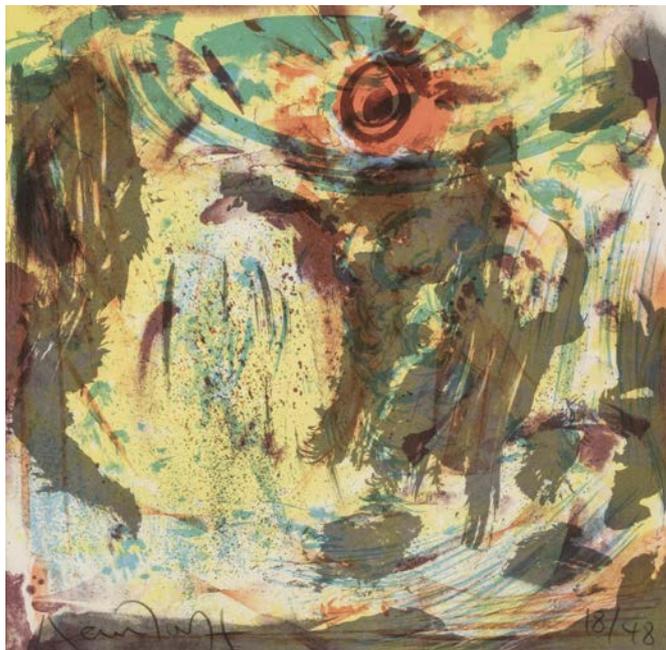
(1) £200 - £300



Lot 270



Lot 271



Lot 272

272\* **Various Artists.** Artist's Choice Portfolio, 1987, comprising Michael Heindorf (1949-), *The Baron in the Trees*, colour lithograph, John Golding, *Essai*, lithograph, Alf Dunn, *In Vacant or in Pensive Mood*, colour screenprint & lithograph, Michael Vaughan, *Death and the Maiden*, etching, and Leonard Rosoman, *Ship Series - Man Blown in the Wind*, colour lithograph, published in an edition of 48 sets by the Royal College of Art in 1987, each signed and numbered 18/48, sheet size 29.5 x 30 cm (11 5/8 x 11 3/4 ins) and similar, each framed and glazed, together with

**Blake (Peter, 1932-).** *Composition*, circa 1986, pen and crayon, signed upper left margin, mount aperture 8.5 x 13 cm (3 3/8 x 5 1/8 ins), framed and glazed (21.5 x 25.5 cm), together with a signed copy of Peter Blake by Marina Vaizey, London: Weidenfeld and Nicolson, 1986, ink inscription to half-title 'To Mervyn Peter Blake R.A. Nov 14. 86', together with a copy of an invitation to celebrate the work of Peter Blake on Thursday 28th November 1985 (8) £200 - £300

273\* **McLean (Bruce, 1944-).** *Passed The Tangerine Test*, 1992, fine bone china plate by Wedgwood, issued in a limited edition of 500, 31 cm diameter (12 1/4 ins), together with

**Blake (Peter, 1932-).** *Demonstrations*, 1992, fine bone china plate by Wedgwood, issued in a limited edition of 500, (both from the set of six Art Plates commissioned by the National Art Collections Fund and Wedgwood), 31 cm diameter (12 1/4 ins), plus an original printed brochure for the series published by the National Arts Collection Fund (2) £150 - £200



Lot 273



274\* **Lloyd (Reginald J., 1926-2020).** *Screen Series*, Etching 4 & Etching 10, 1996, etchings, both signed and dated 1996 lower right, numbered 6/20 lower left, titled on verso in ink, 15 x 19 cm (6 x 7 3/4 ins), both with studio stamp to verso, framed and glazed (40 x 44 cm), together with

*Sun Valley*, 1996, aquatint, artist proof, signed and dated lower right, 11 x 12.5 cm (4 3/8 x 4 7/8 ins), framed and glazed (38 x 29 cm) *Sun Valley* exhibited at Burton Art Gallery, Bideford, Devon, 1996, no. 144. (3) £100 - £150

## INFORMATION FOR BUYERS

### AFTER THE AUCTION

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

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

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

### METHODS OF PAYMENT

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

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

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

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

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

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

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

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

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

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

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

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

The amount is calculated as follows:

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

4.00% up to 50,000

3.00% between 50,000.01 and 200,000

1.00% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

Please refer to the DACS website [www.dacs.org.uk](http://www.dacs.org.uk) and the Artists' Collecting Society website [www.artistscollectingsociety.org](http://www.artistscollectingsociety.org) for further details.

## CONDITIONS OF SALE AND BUSINESS

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

# PHOTOGRAPHS, AUTOGRAPHS & HISTORICAL DOCUMENTS

22 NOVEMBER 2023



**Boris E. Skvirsky (1887–1941).** Portfolio of art deco female nude studies, 1930s, 25 gelatin silver prints including 7 with colour tinting, the largest images 375 x 280 mm, two slightly spotted, tipped onto individual mounts (some chipping and tears), loosely contained as issued in cloth portfolio with large decorative bronze panel relief and titled 'Studies Skvirsky' in bronze letters above, folio (47 x 37.5 cm)

A rare collection of nude photographs by Boris Evseevich Skvirsky, Russian revolutionary and diplomat, who from 1922 to 1933 served as the Soviet unofficial representative in the USA and made a significant contribution into the US diplomatic recognition of the USSR in November 1933.

£3,000–5,000

For further information and to consign, please contact Chris Albury  
chris@dominicwinter.co.uk  
01285 860006

