

**BRITISH AND EUROPEAN PAINTINGS & PRINTS,
INCLUDING WORKS OF ART FROM DOWNSIDE ABBEY**

20 JULY 2023



EST. 1988

**Dominic Winter
Auctioneers**



British & European Paintings Old Master & Modern Prints Artworks from Downside Abbey

20 July 2023 at 10am

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Nathan Winter
Henry Meadows

VIEWING

Monday/Tuesday/Wednesday 17/18/19 July 9.30am-5.30pm
Morning of sale from 9am (other times strictly by appointment)

EST. 1988

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The Library of the Late Christopher Foyle of Beeleigh Abbey
27 September 2023

FORTHCOMING SALES IN 2023

Wednesday 19 July	Printed Books, Maps & Documents James Gillray & The Art of the Caricature
Wednesday 16 August	Printed Books, Maps & Documents
Wednesday 27 September	The Library of the Late Christopher Foyle of Beeleigh Abbey Part I
Wednesday 11/Thursday 12 October	Printed Books, Maps & Documents
Wednesday 18 October	Fine Art, Antiques & Historic Textiles, including Pictures from Beeleigh Abbey
Thursday 19 October	The David & Sarah Battie Collection of Far-Eastern & European Antiques
Wednesday 15 November	Printed Books, Maps & Documents
Wednesday 22 November	Photographs, Autographs & Documents
Thursday 23 November	Aviation & Military History, Medals & Militaria

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

OLD MASTER PRINTS

To commence at 10am



1* **Leyden (Lucas van, circa 1494–1533).** The Large Ecce Homo, 1510 [but later], etching on Arches laid paper, with chain lines approximately 28 mm apart, watermarked 'ARCHES', probably 18th century, a good impression, trimmed to or just inside the platemark, with some loss of the borderline, sheet size 290 x 454 mm (11 1/2 x 17 7/8 ins), hinge-mounted on card, old gilt frame, glazed (48 x 61 cm)

Bartsch 71; New Hollstein 71 (copy).

(1)

£100 – £200



2* **Pencz (Georg, circa 1500–1550).** Christ washing the feet of the Apostles, circa 1534, engraving, a good but later impression, trimmed on the platemark, 3.6 x 5.7 cm 1 7/16 x 2 1/4 ins, laid onto a support sheet, together with other various Old Master prints: Gérard de Lairese, Apollo, on laid paper, with small margins; Hendrick Goltzius, The Last Supper from the Passion of Christ, 1598, engraving, trimmed to the subject, laid down, losses at the upper sheet; two engraved copies in reverse after Albrecht Dürer, The Virgin Suckling the Child, & The Resurrection (from the Engraved Passion), on wove paper, two etched copies of plates from Callot's Les Gueux, two copper engraved portraits of William Harvey, one by William Faithorne, 1653, and one by William Darton, circa 1820, in stipple, and a copper engraved portrait of Thomas Parr by Cornelis van Dalen, circa 1635, three framed and glazed, remainder unframed Pencz: Bartsch 45 (vol. 16, p. 98); Hollstein 58; Landau 55. For an impression of Cornelis van Dalen's 1635 engraving of Thomas Parr, see Royal Collection RCIN 659804.

(10)

£200 – £300



3* **Vico (Enea, 1523–1567).** Infant Bacchanal with putti carrying an Ass, after Michelangelo, 1546, engraving, a very good impression, on laid paper with a six pointed Star within a Circle watermark surmounted by Initial R (similar to Briquet 6080, dated 1497), with collector's stamp of Sir Edward Astley lower left (Lugt 2775), trimmed to or just within the borderline, slightly unevenly at top, very slight slipped printing discernible in the lower corners, the usual, central drying fold, generally in good condition, in conservation mount, unframed 28.6 x 40.7 cm (11 1/4 x 16 ins)

Provenance: Sir Edward Astley (1729–1802), his stamp lower left (Lugt 2775). Bartsch 48. The engraving was made after Michelangelo's red chalk presentation drawing executed for Tommaso de' Cavalieri, now in the Royal Collection, inv. 912777.

(1)

£300 – £400



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)

£200 – £300



5* **Goltzius (Hendrick, 1558-1617).** Christ, the Apostles and St. Paul with the Creed, 1589, seven engravings from the series, very good impressions of the third state (of six), Bartsch 47 on paper with a partial Crown surmounted by a Fleur-de-Lys watermark, Bartsch 53 on paper with a partial Armorial watermark surmounted by a Cross, each unframed, each sheet circa 15.2 x 10.6 cm (6 by 4 1/8 ins), unframed
Bartsch 47-53; Hollstein 38-44, Strauss 270-272; 274-277.
(7) £400 - £600



Lot 6

6* **Sadeler (Aegidius, 1570-circa 1629).** The Virgin and Child with Saint Anne, after Albrecht Dürer, circa 1597, engraving, a very good impression, with thread margins, sheet size 134 x 88mm (5 1/4 x 3 1/2 ins), together with The Beggars, after Lucas van Leyden, circa 1609, engraving, a rather grey New Hollstein (c) impression, trimmed to the borderline, with small inkstamp of the Städtische Kupferstichsammlung, Stettin to verso (Lugt 2312d), sheet size 109 x 79 mm (5 1/4 x 3 1/2 ins), both in good condition, plus a later woodcut copy after Albrecht Dürer, The Men's Bathhouse, discoloured Provenance (Lucas van Leyden): Städtische Kupferstichsammlung, Stettin, Pomerania, their stamp to verso (Lugt 2312d).
Hollstein 77 and New Hollstein 143 respectively.
(3) £200 - £300



7* **Reni (Guido, 1575-1642).** A Glory of Angels, after Cambiaso, circa 1607, etching, a very good impression, printing with effective contrasts, the final state, with extra heads added at the top, collector's stamp of Martin Folkes lower right (Lugt 1033) and George Walker's parape 'G. W. Edinburgh' in pen and ink verso (Lugt 1224), with a thread margin or trimmed to the borderline, a small skinned patch lower left verso, generally in very good, well preserved condition, 40.5 x 27.5 cm (15 7/8 x 10 3/4 ins) in a conservation mount
Provenance: Martin Folkes (Lugt 1033); George Walker (Lugt 1224).
Martin Folkes (1690-1754), archaeologist and numismatics scholar, elected a Fellow of the Royal Society at the age of 23 and President from 1741 to 1753. He was also President of the Society of Antiquaries (1749-1750). His portrait was painted by Jonathan Richardson in 1718, and by Hogarth in 1741. George Walker (died 1815) was an 18th century landscape painter, and member of the Scottish Academy.
Bartsch 45.
(1) £300 - £400



8* Sadeler II (Aegidius, 1570-circa 1629). Portrait of Tobias Scultetus, 1610, engraving, a fine impression printing with clarity, on laid paper, a working proof with the vertical hatchings at the top of the oval incomplete, trimmed to the printed text leaving blank corners, sheet size 14.3 x 10.6 cm (5 5/8 x 4 1/4 ins), conservation paper mount
Hollstein 328.
(1)

£200 - £300



Lot 9

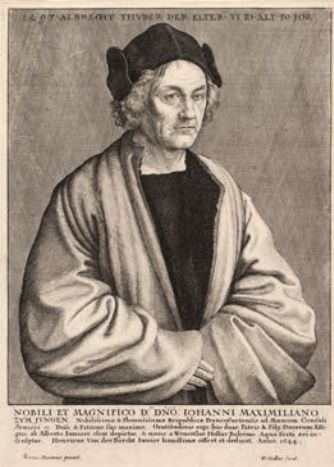
9* Pelletier (D., early 17th century). The Twelve Emperors, after Jan van der Straet, 1611, eleven engravings (lacking Emperor Galba), very good, black impressions on laid paper, six plates with a Star of David watermark surmounted by a Crown and initials (deriving from the design of Briquet 6018, an unornamented Star of David dated 1410), with margins, unframed, platemarks 17.7 x 12.7 cm, sheet size 24.3 x 17.5 cm, generally in very good condition
(1)

£200 - £300





11* **Swanevelt (Herman van, 1603– circa 1655).** A Peasant Family on a Path, circa 1640's, etching, a fine, delicate impression on fine laid paper with a Fool's Cap watermark (see Churchill 1923, dated 1645), with a thread margin or trimmed on the platemark, in very good condition, with early (17th century ?) initials 'PVA' in pen and brown ink verso (not in Lugt), sheet size 20 x 27.5 cm (7 7/8 x 10 7/8 ins), window mounted, together with **Claude Lorrain (circa 1604–1682).** Le Dessinateur, etching, a very good though later printing, on wove paper (2) £200 – £300



Lot 12



Lot 13

12* **Hollar (Wenceslaus, 1607–1677).** Portrait of Albrecht Dürer's Father, after Albrecht Dürer, 1644, & Sir Thomas Wentworth, First Earl of Strafford, after Anthony van Dyck, 1640, etchings, very good impressions, Dürer's Father the second (final) state, the details printing with crispness and clarity, on laid paper, with narrow to thread margins, platemark 22.3 x 16.3 cm, sheet size 23 x 17 cm, in very good condition, a couple of horizontal creases visible verso, Thomas Wentworth on fine laid paper with a Double Headed Eagle watermark (similar to Heawood 1300, dated 1644), trimmed on or within the platemark, retaining a blank border around the image and text, sheet size 32.1 x 21.6 cm (12 5/8 x 8 1/2 ins), mounted, framed and glazed, 52.5 x 37.5 cm and 56 x 43 cm

Portrait of Dürer's Father: Pennington 1389 ii/ii; New Hollstein (Hollar part III) 692 II/II; Portrait of Thomas Wentworth: Pennington 1508a; New Hollstein 289; the latter formerly with Craddock and Barnard according to label on verso.

The Royalist Sir Thomas Wentworth (1593–1641), 'Knight Earle of Strafforde', was executed by Parliament in 1641. Hollar recorded the event in the etching of that year, 'The true maner [manner] of the execution of Thomas Earle of Strafford', an impression of which is held by the Metropolitan Museum of Art (Accession Number: 17.3.3280).

(2)

£200 – £300

13* **Galestruzzi (Giovanni Battista, 1618–1677).** Niobe adored on the Altar; & The Slaughter of Niobe's Children, from the Niobid frieze of the Palazzo Milesi by Polidoro da Caravaggio, 1656 or later, etchings on laid paper, good impressions, the latter with a double encircled Three Mounts surmounted by a Fleur de Lys watermark (similar to Briquet 11935), with margins, together with six architectural engravings by Antonio Lafreri (1512–1577) on laid paper, one sheet with a Three Mounts in a Shield watermark (Briquet 11939, dated 1598), two sheets with a crowned Fleur de Lys within a shield watermark (similar to Briquet 7110); and other Italian old master etchings and engravings by or after Benigno Bossi (1727–1792), Giacomo Bonanni (active 1624), Annibale Carracci (1560–1609), Giovanni Battista Cipriani (1727–1785), Domenichino (1581–1641), Vincenzo Ghajassi (1811–1861), Giovanni Maria Ghisalberti (active 1750's), Luca Giordano (1632–1705), Carlo Lasinio (1759–1855), Pietro Longhi (1702–1785), Carlo Maratti (1625–1713), Jan Popels (active 1633), Salvator Rosa (1615–1673), Aegidius Sadeler (1570–1629), Andrea Scacciati (1725–1771), and Giuseppe Zocchi (1711–1767); plus 13 etched copies of Figurines by Salvator Rosa, on wove paper

(41)

£300 – £500



Lot 14

14* **Visscher (Cornelis, 1628-1629)**, *Roma Mother with Children*, 1656-1657, engraving, a thread margin at bottom, otherwise with small margins, sheet size 38.8 x 32.5 cm

Hollstein XL.58.49. The preparatory drawing for this engraving, *Roma Mother with Children*, in black chalk with brush and dark grey wash, 1656-1657, is the artist's only surviving preparatory drawing for any engraving, and is held by the Metropolitan Museum of Art (accession no. 2016.528).

(1)

£200 - £300

15* **Edelinck (Gérard, 1640-1707)**. *The Battle of Anghiari*, after Peter Paul Rubens after Leonardo da Vinci, circa 1657-1666, engraving on laid paper with watermark Initial A, a very good impression of the third (final) state, with narrow margins on three sides, trimmed on the platemark at bottom, in very good, well preserved condition, plate size 450 x 610 mm (17 3/4 x 24 1/16 ins), sheet size 460 x 615 mm, unframed

Robert-Dumesnil 44.

Edelinck's dramatic engraving depicts the *Battle of the Standard*, the central section of an ambitious mural by Leonardo commemorating the Florentine victory over the Milanese army during the Battle of Anghiari in 1440, in the Sala del Gran Consiglio (Great Council Hall) of the Palazzo della Signoria in Florence, facing which was another fresco by Michelangelo on the Battle of Cascina. Prior to their execution both Leonardo and Michelangelo's full-scale preparatory cartoons were exhibited and much admired by younger artists and acclaimed by Benvenuto Cellini as a "school for the world" (*scuola del mondo*). Neither work now exists. Only a few extant autograph sketches and drawings document Leonardo's design, although the battle composition is preserved in later copies such as Rubens' drawing now at the Louvre (from which Edelinck's print is derived), as well as the Ruccellai drawing reproduced in Niccolò Pagni and Giuseppe Bardi's *Etruria Pittrice* (1791-95).

(1)

£700 - £1,000



Lot 15



16* Sirani (Elisabetta, 1638–1635). Mater Dolorosa: Our Lady of Sorrows with Symbols of the Passion, 1657, etching, a fine, bright and vibrant impression of the only state, on laid paper with a Double Encircled Fleur de Lys watermark (similar to Briquet 7121, dated 1587), with a narrow margin at the bottom, otherwise with a thread margin or trimmed on or just within the platemark, slightly unevenly at lower left, in good condition, sheet 28.6 x 20.8 cm (11 1/4 x 8 1/4 ins), in conservation mount, unframed

Bartsch 7.
(1)

£200 - £300



17* Merli (Giovanni, active second half of 17th century). Six Penitent Saints, engravings on thick laid paper, very good black impressions, printing with effective contrasts, trimmed on or just within the platemarks, some plates with minor discoloration, generally in good condition, unframed

(6)

£150 - £200

18* Thourneysen (Johann Jakob 1636–1711). Venus pouring water from a shell before a cave, after Joachim von Sandrart, 1678, single line engraving, a brilliant impression on fine laid paper with watermark of an encircled Rampant Bear, with wide margins, with plate size 22.2 x 34 cm, sheet size 37.3 x 47.8 cm Nagler 46. Known in German as the Venus mit der Muschel. Fine engraving based on an antique statue in the Palazzo Borghese, created from one single line radiating outwards in concentric circles from a starting point in the centre of Venus' headband.

(1)

£200 - £300



Lot 18



19* **De Jode I (Pieter, 1570– 1634).** The Last Judgment, after Jean Cousin the Younger, 1615 [but later], engravings, eleven (from the set of 12) plates, comprising all nine of the main engraved scenes and two (of three) engraved plates of text, re-issued by Pierre Drevet (1663–1738), Paris, circa 1730, very good impressions on laid paper with margins, the sheets with overall toning, image size 47.8 x 40.3 (18 3/4 x 15 7/8 ins), sheet size 59.8 x 42.8 cm (23 1/2 x 16 7/8 ins) Hollstein 83.

First published in 1615, after *The Last Judgement* by Jean Cousin the Younger (1522–1593), an oil on canvas measuring almost five feet square, originally in the Church of Vincennes, and now housed in the Musée du Louvre, Paris. This set was published after 1726, the year the print publisher and graveur du Roi Pierre Drevet (1663–1738), who had acquired the plates, moved to the Palais du Louvre. The Resurrection of the Dead is inscribed with his address. The plates are intended to be placed together to form one continuous large-scale scene, pasted together three across and four down: at the top God in judgement amid Saints, martyrs and angels; in the centre, devils raising the dead in a city that is being destroyed by thunderbolts; in the foreground, angels and devils disputing the fate of the risen dead; and along the bottom Biblical texts and dedication.

(11) £500 – £800



Lot 20

20* **Desplaces (Louis, 1682–1739).** Achille et Deidamie, from *Les Surprises de l'Amour*, after Pierre Jacques Cazes, 1721, a very good, black impression on firm laid paper with an indistinct Letters watermark, trimmed to the borderline on three sides and to the text at bottom, sheet size 36 x 43 cm (14 1/4 x 17 ins), together with a collection of mainly French 18th century engravings and etchings, one mezzotint and a few 19th century lithographs, by or after A. Aveline, P. E. Babel, J. P. Le Bas, P. A. Baudouin, R. Bénard, N. Bertin, F. Boucher, C. Briceau, J. D. E. Le Canu, L. Carmontelle, C. M.-A. Challe, A. Chaponnier, P. Q. Chedel, C. N. Cochin, N. Courteille, L. J. D. Delaistre, A. Delf, L. Desplaces, M. Dorigny, P. A. Ducerceau, K. Dujardin, L. C. Dumesnil, P. E. Falconet, E. Fessard, J. C. François, H. Gaugain, Y. M. Gouaz, J. B. Huet, J. M. Moreau le Jeune, E. Julienne, P. Lepautre, C. J. Natoire, J. B. Delafosse, N. de Larmessin, J. B. Oudry, H. Robert, G. Rousselet, J.P. J. de Saint-Quentin, J. B-B. Simonet, P. L. Surugue, P. F. Tardieu, D. Teniers, J. Thouvenin, J. B. Tilliard, E. C. Tournay, C. Vanloo, C. Vernet, P. Vernet, R. Vinckles, S. Vouet, J. G. Wille, P. A. Wille, and others, most on laid paper, various sizes (100)

£200 – £300



21* **Muller (Johann Sebastian, 1715–1785).** Ruins of Rome, after Giovanni Paolo Panini, 1753 [or slightly later], etching on laid paper, by J. S. Muller after Panini, trimmed to or just inside the platemark, sheet size 465 x 617 mm (18 1/4 x 24 1/4 ins), together with **Montaigu (Domenico, active circa 1750–1776).** Veduta del di dentro della Basilica di S. Pietro in Vaticano dagli'ingressi principali della medesima, 1766 [but later], plus **Barbazzia (Francesco, active 1771–1789).** Veduta interna della Basilica Liberiana detta di Sta Maria Maggiore fatta rimodernare dalla Gloriosa memoria di Papa Benedetto XIV, 1771 [but later], two etchings on thick wove paper, each with blindstamp of the Regia Calcografia Roma to lower outer corner, published circa 1870–1900, toning to extreme sheet edges only, plate size 47/5 x 71 cm (18 3/4 x 28 ins), sheet size 60.5 x 84 cm (23 3/4 x 33 ins), framed and glazed (3)

£200 – £300



22* **Piranesi (Giovanni Battista, 1720–78).** Veduta del Castello dell'Acqua Paola sul Monte Aureo, from *Vedute di Roma*, 1751, etching on thick laid paper, the second state (of five), a strong impression, laid down to sheet edges on modern card, central fold, narrow margins, plate size 400 x 615 mm (16 x 24 1/4 ins), sheet size 415 x 630 mm (16 1/2 x 25 ins), mounted

Hind 21 (ii/v). Wilton-Ely 174. Focillon 736. Ficacci 912.

(1)

£300 - £500



24* **Piranesi (Giovanni Battista, 1720–78).** Veduta della vasta Fontana di Trevi anticamente detta l'Acqua Vergine, from *Vedute di Roma*, 1751, etching on thick laid paper, the third state (of seven), a deep and clear impression, laid down to sheet edges on modern card, central fold, narrow margins, some dust soiling, plate size 400 x 560 mm (16 x 22 ins), sheet size 420 x 570 mm (16 1/2 x 22 1/2 ins), mounted

Hind 19 (iii/vii). Wilton-Ely 156. Focillon 793. Ficacci 883.

(1)

£400 - £600



23* **Piranesi (Giovanni Battista, 1720–78).** Veduta della Piazza della Rotonda, from *Vedute di Roma*, 1751, etching on thick laid paper, the fourth state (of seven), a strong impression, laid down on modern card, large margins, central fold, some light dust soiling, plate size 395 x 545 mm (15 1/2 x 21 1/2 ins), sheet size 475 x 655 mm (19 x 26 ins), mounted

Hind 17 (iv/vii). Wilton-Ely 144. Focillon 796. Ficacci 882.

(1)

£300 - £500



25* **Piranesi (Giovanni Battista, 1720–1778).** Veduta del Porto di Ripetta, 1753, etching on laid paper from the series *Vedute di Roma*, contemporary Roman edition, the 4th state (of 8), with publisher's address and price 'Presso l'Autore a Strada Felice nel Palazzo Tomati vicino alla Trinita de monti, A due paoli e mezzo', a good clean impression with margins, laid down on backing card, plate size 400 x 600 mm (15 3/4 x 23 3/4 ins), sheet size 480 x 670 mm (18 7/8 x 26 3/8 ins), framed and glazed with Frost & Reed printed label (dated 1963) to verso

Hind 28, iv/viii; Wilton-Ely 155.

(1)

£400 - £600



26* **Sandby (Paul, 1731-1809)**. Seven etchings from Eight Views of Windsor Great Park, 1754-1758, *etchings after Thomas Sandby*, very good impressions on sturdy laid paper, comprising the dedication plate, 1754, second (final) state, The Cascade and Grotto (Sandby and Thomas Rooker), 1754-1758, a rare trial proof impression before completion of the sky and other details and before letters, also two impressions of the first state (of two), and two impressions of View from the North Side of the Virginia River near the Manour Lodge, 1754-55, three of the latter four with an Auvergne watermark (see Heawood 426-427); and Windsor Terrass looking Westward, 1776, all with margins, except Gunn 149 (trimmed just within the platemark, retaining a blank border and text around the borderline) and Gunn 228 (trimmed to the subject and laid down on a sheet of backing paper), sheet size 44.4 x 62.8 cm (17 1/2 x 24 3/4 ins) and smaller

Gunn 146b, 147 (3), 149 (2), 228.

(7)

£300 - £500



27* **Piranesi (Giovanni Battista, 1720-1778)**. Piramide di C. Cestio, from Vedute di Roma, 1756, *etching on laid paper*, the first state (of 3), before the number 44 added to upper right, a few marks to edges, laid down on modern card, back and gilt frame, glazed, plate size 395 x 540 mm (15 1/2 x 21 1/4 ins), trimmed close to plate mark, sheet size 398 x 553 mm (15 5/8 x 21 3/4 ins)

Hind 36, i/iii.

(1)

£300 - £400



28* **Piranesi (Giovanni Battista, 1720-78)**. Veduta del Tempio della Sibilla in Tivoli, from Vedute di Roma, 1761, *etching on thick laid paper*, the second state (of five), a good impression, laid down on modern card, narrow margins, repaired marginal closed tear to bottom of print, a small open tear to left margin, some abrasions and fraying to margins, restoration to top left of image, plate size 430 x 645 mm (17 x 25 1/2 ins), sheet size 450 x 670 mm (18 x 26 1/2 ins), mounted, together with Obelisco Egizio, from Vedute di Roma, 1759, *etching on thick laid paper*, the second state (of five), a clear impression, partially laid down on modern card, narrow margins, open tear to bottom right of image, frayed lower margin, some abrasions and fraying to other margins, restoration to lower extreme of image and around title, plate size 550 x 410 mm (21 1/2 x 16 ins), sheet size 570 x 430 mm (22 1/2 x 17 ins), mounted

Tempio della Sibilla: Hind 61 (ii/v); Wilton-Ely 194; Focillon 764; Ficacci 932. Obelisco Egizio: Hind 53 (ii/v); Wilton-Ely 164; Focillon 800; Ficacci 902.

(2)

£300 - £500



29* **Piranesi (Giovanni Battista, 1720-78)**. Sepolcro di Cecilia Metella, from Vedute di Roma, 1762, *etching on thick laid paper*, the second state (of five), partially laid down on modern card, narrow margins, some minor marks and abrasions to margins, plate size 460 x 640 mm (18 x 25 1/4 ins), sheet size 475 x 655 mm (18 3/4 x 25 1/2 ins), mounted

Hind 67 (ii/v); Wilton-Ely 200; Focillon 772; Ficacci 938.

(1)

£400 - £600



30* Piranesi (Giovanni Battista, 1720–78). 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

31* Piranesi (Giovanni Battista, 1720–1778). Vaso antico di marmo di gran mole rappresentante il Sacrificio d'Ifigenia ... questo vaso si vede nella Galleria delle Statue di Villa Medici (Antique vase of great importance representing the Sacrifice of Iphigenia ... this vase is seen in the Statue Gallery of the Villa Medici), from Vasi, candelabri, cippi, sarcophagi, tripoldi, lucerne, ed ornamenti antichi (Vases, candelabra, funerary monuments, sarcophagi, tripods, lamps and antique ornaments), 1778, etching, a fine, early impression on thick firm laid paper, from the Roman edition, before the Paris Edition with numbers, with wide margins, stitchmarks at top and a horizontal drying fold (inherent to production), a few short tears at the sheet edges, minor discoloration towards three sheet edges, plate size 52.5 x 38.5 cm (20 3/4 x 15 1/8 ins), sheet size 78.5 x 55 cm (30 7/8 x 21 5/8 ins) Wilton-Ely 939.

From a series of etchings documenting antiquities excavated in Italy in the 18th century many of which passed through Piranesi's own restoration workshop. Known as the Medici Vase, at the time of publication it was in the sculpture gallery at the Villa Medici, and is now in the Uffizi Gallery in Florence. It is believed to have been made about AD 50 to 100 and shows in carved relief the sacrifice of Iphigenia, flanked by the figures of Ulysses and Agamemnon.

(1)

£200 - £300



Lot 31



32* Piranesi (Giovanni Battista, 1720–1778). Veduta interna della Basilica di S. Maria Maggiore, from Vedute di Roma, circa 1768, etching on wove paper, the 4th state (of 4), issued by Firmin-Didot, Paris, circa 1835–37, short margins, plate size 43.5 x 68.5 cm (17 1/8 x 27 ins), sheet size 45 x 70 cm (17 3/4 x 27 1/2 ins), window-mounted Hind 87 iv/iv; Focillon 728; Wilton-Ely 220.

(1)

£200 - £300

33* Piranesi (Giovanni Battista, 1720–1778). Veduta degli avanzi del Foro di Nerva, from Vedute di Roma, 1757, etching on laid paper with partially visible watermark of a fleur-de-lis in a double circle with monogram CB above, printed with address and price, the second or third state (of 7), a good strong impression, trimmed to platemark (except with thread margin to upper edge), sheet size 40.5 x 62 cm (16 x 24 1/2 ins), inlaid to modern mounting paper, window-mounted

Hind 42, ii/vii; Focillon 749; Wilton-Ely 181.

(1)

£200 - £300



Lot 33



34* **Vasi (Giuseppe, 1710–1782).** Prospetto del 'Alma Città di Roma visto dal Monte Gianicolo, 1765 [or slightly later], *the complete, monumental etched panorama of the city of Rome, on 12 sheets of wove paper (six large and six smaller sheets), later linen backing, with margins, some dust soiling and light toning, small semi-circular waterstain to upper right, overall sheet size 104.5 x 264.5 cm (41 1/4 x 104 1/4 ins), 19th century gothic-style heavy wood frame, glazing in three sections, frame size 132 x 292.5 cm (52 x 115 1/4 ins)*

Provenance: Downside Abbey, Somerset, UK.

A remarkable large-scale panorama of Rome looking north-east, dedicated to Charles III of Spain, who had recently abdicated the Sicilian throne. Vasi was Sicilian by birth, having been born in Corleone and educated in the Collegio Carolino in Palermo. After leaving Sicily Vasi settled in Rome, where he studied under Sebastiano Conca, Pier Leone Ghezzi and Filippo Juvarra. From 1747 and 1761 Vasi produced ten volumes of views of Rome entitled *Delle Magnificenze di Roma antica e moderna*. The artist depicts himself in the panorama sketching in the left foreground.

To the lower margin the artist has placed an index (*Indice delle cose notabili diviso in otto giornate*), listing 390 monuments and sites, the numbering of which correspond to those in the guidebook that Vasi published in the same year *Indice istorico del gran prospetto di Roma... ovvero itinerario istruttivo per ritrovare con facilità tutte le antiche e moderne magnificenze di Roma* (1765).

(1)

£4,000 – £6,000





35* **Piranesi (Giovanni Battista, 1720–78).** Veduta dell' Arco di Constantino, from Vedute di Roma, 1771, etching on thick laid paper, a strong impression of the first state, laid down on later card, central fold, trimmed to plate mark, small area of dust soiling to upper left of image, small creases to top right, plate size 470 x 705 mm (18.5 x 27.5 ins), sheet size 665 x 890 mm (26 x 35 ins), framed and glazed, with Frost & Reed printed label to verso Hind 97, i/iii; Ficacci 968. Engraved in Rome by Piranesi, and first published by his son Francesco in Paris in 1771.
(1) £300 - £500



37* **Mason (James, 1710– circa 1780).** The Landing of Aeneas in Italy, after Claude, 1772, fine copper engraving on laid paper, published by John Boydell, London, 24th June 1772, together with Browne (John, 1741–1801). Saint John Preaching in the Wilderness, after Salvator Rosa, 1768, fine copper engraving on laid paper, rebacked resulting in some minor loss of detail to area of sky and Saint John's chest and leg, each approximately 47 x 58 cm (18 1/2 x 22 3/4 ins), matching modern gilt frames, glazed (56 x 67.5 cm)
(2) £200 - £300



36* **Piranesi (Giovanni Battista, 1720–78).** Veduta dell' Arco di Tito, 1771, etching on thick laid paper, the first state (of four), a vibrant impression, laid on later card, central fold, thread margin to top of image, other three margins trimmed to plate mark, repaired marginal closed tear to top of image, plate size 480 x 71 mm (19 x 28 ins), sheet size 715 x 950 mm (28 x 37.5 ins), framed and glazed Hind 98, i/iv; Ficacci 969.
(1) £300 - £500



38* **Volpato (Giovanni, 1733–1803).** Veduta di Campo Vaccino contenente il Foro Romano, il Comizio, il Vulcanale e parte del Tempio dello Pace e della Via Sacra, & Veduta dell' Anfiteatro Flavio oggi Colosseo osservato dal Celio, Rome, 1773/1776 respectively [but later], two copper engraved views by Giovanni Volpato after Francesco Panini, published in Rome by the Calcografia della Reverenda Camera Apostolica, probably late 19th century, a few surface marks and light soiling to margins, each fully laid down on 20th century backing card, plate size 48 x 69 cm (19 x 27 ins), sheet size 53 x 74.5 cm (21 x 29 ins), matching black and gilt frames, glazed
(2) £200 - £300

39 No lot



40* Piranesi (Giovanni Battista, 1720–1778). Altra Veduta degli avanzi del Pronao del Tempio della Concordia, 1774, etching with engraving on heavy laid paper, a very good rich impression, trimmed close to plate mark on all sides, long closed tear (without loss) to extreme right-hand edge of the image, sheet size 47.5 x 70.5 cm (18 3/4 x 27 3/4 ins), the whole sheet inlaid to mounting paper, framed and glazed

Hind 110, i/iii; Wilton Ely 243; Focillon 830.

(1)

£300 - £500



41* Piranesi (Giovanni Battista, 1720–78). Veduta degli avanzi del Tablino della Casa aurea di Nerone detti volgarmente il Tempio della Pace from Vedute di Roma, 1774, etching on thick laid paper, the first state (of four), an excellent impression, laid down to sheet edges on modern card, narrow margins, some minor marks and abrasions to margins, plate size 490 x 720 mm (19 1/2 x 28 1/2 ins), sheet size 500 x 720 mm (19 3/4 x 28 1/2 ins), mounted

Hind 114 (i/iv). Wilton-Ely 247. Focillon 751. Ficacci 985.

(1)

£300 - £500



42* Piranesi (Giovanni Battista, 1720–78). Veduta del Tempio detto della Concordia, circa 1774, etching on thick laid paper, the first state (of three), a vibrant impression, laid down to sheet edges on modern card, narrow margins, plate size 470 x 700 mm (18 1/2 x 27 1/2 ins), sheet size 480 x 710 mm (19 x 28 ins)

Hind 109 i/iii; Focillon 829; Wilton Ely 242.

(1)

£400 - £600



43* **Piranesi (Giovanni Battista, 1720–78).** Veduta interna della Chiesa della Madonna degli Angioli detta della Certosa che anticamente era la principal sala delle Terme di Diocleziano, from *Vedute di Roma*, 1774, *etching on thick laid paper, the first state (of four), a rich and enticing impression, tipped onto modern card, narrow margins (trimmed to plate mark to left and right sides), some minor marks and abrasions to margins, plate size 490 x 715 mm (19 1/4 x 28 ins), sheet size 505 x 725 mm (20 x 28 1/2 ins), mounted* Hind 129 i/iv. Wilton-Ely 262. Focillon 835. Ficacci 1000.

(1)

£400 – £600

44* **Vasi (Giuseppe, 1710–1782).** Il Prospetto principale del Tempio e Piazza di S. Pietro in Vaticano, e Palazzo Pontificio, 1774, *etching with engraving on two conjoined sheets of laid paper, plate size 705 x 975 mm (27.75 x 38.4 ins), margins trimmed to or just inside plate mark, a little browning to extreme outer edges, laid down on 20th-century card, a few scuffs and small marks, sheet size 713 x 985 mm (28 x 38 3/4 ins), together with L'Interno della Basilica Vaticana colla rappresentanza dell'Ordine*, 1775, & *La Veduta del Fianco destro della Basilica Vaticana con l'Ordinanza della Solenne Cavalcata del Somo Pontefice...*, 1778, *etchings with engraving on two conjoined sheets of laid paper, both trimmed to the etched borderline, laid down 20th-century card, 703 x 975 mm (27 3/4 x 38 1/2 ins), matching modern frames, glazed*

(3)

£1,000 – £1,500



Lot 44



Lot 44



Lot 45

45* **Piranesi (Giovanni Battista, 1720–1778).** Veduta del Campidoglio di fianco, from *Vedute di Roma*, 1775, *etching and drypoint on laid paper*, Engraving, etching and drypoint. Measurement of the engraved part 40.4 x 68.5 cm. Exceptional view of the Campidoglio, taken from the staircase that goes to the Ara Coeli. Rich in characters and monuments. Exemplary in the second state of six (Hind 39 II / VI). platemark: 40.5 x 68.7 cm (15 15/16 x 27 1/16 in.) 411x697 mm; 16 1/2x27 1/2 inches, wide margins. Fourth state (of 6), A very good, evenly-printed impression with strong contrasts.

Hind 39.

(1)

£300 – £500



46* **Piranesi (Giovanni Battista, 1720–1778).** Veduta dell'insigne Basilica Vaticana coll'ampio Portico, e Piazza adjacente, from *Vedute di Roma*, 1775, *etching on laid paper*, the first state (of 3), before the addition of the number 2 to upper right margin, laid down on modern card, narrow margins (trimmed to the plate mark on lower margin), some marks and small abrasions, short tear repaired to centre of upper margin, plate size 480 x 715 mm (19 x 28 1/4 ins), sheet size 487 x 730 mm (19 1/4 x 28 3/4 ins)

Hind 120 i/iii.

(1)

£300 – £500



47* **Sandby (Paul, 1731–1806).** In the Meadows near Edinburgh, 1751, *etching printed in brown on laid paper*, a fine, atmospheric impression, trimmed to the subject, sheet size 21.3 x 16.5 cm (8 3/8 x 6 3/8 ins) and six other etchings from the *Figures* series, fine, delicate to very good impressions on laid paper, various sizes (all relatively small format)

Gunn 43, 44, 52, 63, 81, 100, 101.

(7)

£200 – £300



48* Piranesi (Giovanni Battista, 1720-1778). Veduta di fianco in prospettiva del Vaso del Sig. Cav. Giorgio Grenville (Side View in Perspective of the Vase of Sir George Grenville) from Vasi, candelabri, cippi, sarcofagi, tripoldi, lucerne, ed ornamenti antichi (Vases, candelabra, funerary monuments, sarcophagi, tripods, lamps and antique ornaments), 1778, etching, a fine, black early impression on firm laid paper, from the Roman edition, 1778, with wide margins, stitch-marks at top and a soft central horizontal crease (inherent to production), a couple of nicks and minor discoloration towards the other sheet edges, plate size 57 x 37.3 cm (22 1/2 x 14 3/4 ins), sheet size 79 x 58.5 cm (31 x 23 ins)

Wilton-Ely 902; Ficacci 746.

From a series of etchings by Piranesi documenting antiquities excavated in Italy in the 18th century many of which passed through Piranesi's own restoration workshop.

(1)

£200 - £300



49* Piranesi (Giovanni Battista, 1720-1778). Grande Vaso di Marmo di Villa Adriana (Large Marble Vase from Hadrian's Villa) from Vasi, candelabri, cippi, sarcofagi, tripoldi, lucerne, ed ornamenti antichi (Vases, candelabra, funerary monuments, sarcophagi, tripods, lamps and antique ornaments), 1778, etching, a fine, early impression on firm laid paper, with wide margins, stitchmarks at top and a soft central crease (inherent to production), minor discoloration and surface dirt at the other extreme three sheet edges, plate size 57 x 37 cm (22 1/2 x 14 1/2 ins), sheet size 79 x 55.5 cm (31 1/8 x 21 5/8 ins)

Wilton-Ely 901.

From a series of etchings made by Piranesi documenting antiquities excavated in Italy in the 18th century, many of which passed through Piranesi's own restoration workshop.

(1)

£200 - £300



50* **Piranesi (Giovanni Battista, 1720–1778).** Vaso cinerario di gran mole, from Vasi, candelabri, cippi, sarcofagi, tripoldi, lucerne, ed ornamenti antichi (Vases, candelabra, funerary monuments, sarcophagi, tripods, lamps and antique ornaments), 1778, etching, a fine, early impression on firm laid paper, watermark Double encircled fleur de Lys (Robison 36), with wide margins, stitchmarks at top and a central drying fold (inherent to production), a soft diagonal crease lower right, minor discoloration and surface dirt at the other extreme three sheet edges, plate size 52.5 x 38 cm (20 3/4 x 15 ins), sheet size 78.5 x 55.4 cm (31 x 21 7/8 ins)

Wilton-Ely 923.

From a series of etchings made by Piranesi documenting antiquities excavated in Italy in the 18th century, many of which passed through Piranesi's own restoration workshop.

(1)

£200 - £300

51* **Simon (George, 2nd Earl of Harcourt 1736–1809).** View of Windsor Castle from the River, after Paul Sandby, circa 1763, etching, a fine, black impression on laid paper, retaining a fillet of blank paper outside the borderline, sheet size 8.8 x 26 cm (3 1/2 x 10 1/4 ins), together with Stark (James, 1794–1859). A Wooded Landscape with Figure on a Path, etching on laid paper, a very good, atmospheric impression; plus a group of eight etchings by followers of Sandby; and Paul Sandby, later impressions on wove paper of Gunn 86, 133 (hand-coloured), 199, 202, and 301; and two reproductions

(17)

£200 - £300



52* **Ward (William, 1766–1826).** Cottagers & Travellers, after George Morland, 1791, mezzotint, printed in brown, published by T Simpson, London, February 1791, plate size 45 x 55 cm (17 3/4 x 21 3/4 ins) with margins, matching antique style black and gilt frames (67 x 76 cm)

(2)

£200 - £300

OLD MASTER PAINTINGS & DRAWINGS



53* **After Fra Angelico (1395–1455).** Three Musician Angels, Florence, circa 1850's, *tempera and gold on wood panels, with punctured nimbus and contours, two angels with a trumpet, dressed in green and red robe respectively, and one angel in a blue robe with a drum, each panel 42 x 15 cm (16 1/2 x 6 ins), each presented within three original architectural or tabernacle gilded wood frames, 75 x 24 cm (29 1/2 x 9 1/2 ins)*

Provenance: Downside Abbey, Somerset, UK. Painted inscription to verso of each panel 'Presented to Downside School from Alfred Jones of Bath June 1927' (or similar wording).

The triumphant angels are taken from the surrounding border of Fra Angelico's *Linaiuoli Tabernacle* (1432–3), now in the museum of San Marco in Florence. Richly decorative paintings of angel musicians, such as these examples, were produced in Florence during the 19th century as Grand Tour souvenirs.

(3)

£1,000 - £1,500



Lot 54

54* After Fra Angelico (1395–1459). *Madonna della Stella, with Six Attendant Angels*, Florence, circa 1850's, oil or tempera and gilding on seven individual panels, each figure with punctured nimbus, central panel 47 x 21 cm (18 1/2 x 8 1/4 ins), side panels 42 x 15.5 cm (16 1/2 x 6 ins), presented within original integral architectural or tabernacle gilded wood frame, some restoration and replacement to the outer decorative ornamentation, overall size 90 x 141 cm (35 1/2 x 55 1/5 ins)

Provenance: Downside Abbey, Somerset, UK. Presented to Downside School by Alfred Jones of Bath in 1927 (see inscription to lots 53 and 55).

An impressive seven-panel reredos, freely adapted from the works of Fra Angelico, including the *Madonna della Stella* (central panel), the original of which, dating from around 1433–34, was made for the sacristy of Santa Maria Novella in Florence, and moved to the Museo Nazionale di San Marco in 1868. The six panels of attendant musician angels are copied from the *Linaiolu Tabernacle* of 1432–33, now also in the Museo Nazionale di San Marco.

(1)

£3,000 – £5,000

55* After Fra Angelico (1395–1455). *The Annunciation, and The Adoration of the Magi*, Florence, circa 1850's, tempera and gold on two wood panels, some minor marks and slight paint loss (generally in good condition), 24 x 26.5 cm (9 1/2 x 10 1/2 ins), and 21 x 26.5 cm (8 1/4 x 10 1/2 ins) respectively, presented within original gothic-style architectural gilded carved wood frame, some minor restoration, 85 x 39.5 cm (33 1/2 x 15 1/2 ins)

Provenance: Downside Abbey, Somerset, UK. Painted inscription to verso of upper panel 'Presented to Downside School from Alfred Jones of Bath June 1927'.

Fine Florentine copies of the reliquary made by Fra Angelico for the church of Santa Maria Novella in Florence, depicting scenes from the life of the Virgin Mary. The upper scene represents the Annunciation, with a kneeling Gabriel on the left and a pious Mary seated on the right with her arms folded across her chest. The figure at the top of the composition is God the Father, sending down the rays of the Holy Spirit. The lower scene depicts the Adoration of the Magi, with the Virgin Mary seated inside the manger with the baby Jesus on her knee and Joseph standing behind her.

(1)

£1,500 – £2,000



Lot 55



56* After Albrecht Dürer (1471–1528). *The Virgin Among a Multitude of Animals*, circa 1607, oil on copper, with applied decorative painted border, containing faint lettering (very indistinct) to bottom centre (possibly including the words 'Gio Batt' and a date 1607?), 13cm pale scratch to upper centre, lightly rubbed, verso with faint ink manuscript annotations, including possibly 'Gio. Battista De Rosa', 36.1 x 28.2 cm (14 1/4 x 11 1/4 ins), old gilt frame with brown ink manuscript label (possibly 18th century) to upper edge verso 'Giovanni Battista de Rosa 1607' (some loss to edges), 45 x 37 cm

Provenance: Downside Abbey, Somerset, UK.

A early copy of Dürer's famous drawing of the same subject. By 1600 Dürer's original drawing was in the collection of Emperor Rudolf II (1552–1612) in Prague Castle. He commissioned a number of artists to make copies and adaptations of the work, including an engraving by Aegidius Sadeler II (published circa 1597) and an oil painting by Jan Brueghel the Elder (1604). None of the other copies seen, nor the original watercolour, has the ornate decorative border included in the present work. Dürer's original watercolour measures 31.9 x 24.1 cm and is now in the collection of the Albertina in Vienna. A similar oil on copper version, heavily simplified (without the angels & shepherds and most of the animals) is in the collection of the Walters Art Museum in Baltimore.

(1)

£2,000 - £3,000



57* **Spanish School.** Saint Ignatius of Loyola, probably early 17th Century, oil on canvas, depicting the saint half length, with blazing halo, gazing upwards with tear filled eyes at the Name of Jesus within a circle of flames, holding a sacred book inscribed with the words 'Ad / Majorem / Dei / Gloriam', 60.5 x 45.5 cm (24 x 18 ins), in gilt frame with foliate motif

Provenance: Downside Abbey, Somerset, UK.

Saint Ignatius of Loyola (circa 1491-1556), born at Loyola in Northern Spain, is famed for his *Spiritual Exercises*, written at an early stage of his conversion. In the present work he wears an ornate chasuble, the sacred book he holds inscribed: 'Ad / Majorem / Dei / Gloriam' (To the greater glory of God). Along with others, including Francis Xavier, he founded the Society of Jesus, which adopted as their device the Name of Jesus encircled by flames, the attribute of the Sienese saint, Bernardino. The Order received Papal sanction, and was to become identified with the Counter Reformation movement and the restoration of influence of the Catholic church.

(1)

£500 - £700



58* Attributed to Willem Jacobsz. Delff (1619–1661). Portrait of a Man, traditionally thought to be Hugo Grotius, circa 1642, oil on bevelled wood panel, 49.2 x 63.3 cm (19 3/8 x 25 7/8 ins), with an early to mid 20th century German label verso typewritten: 'Maler: Willem Jacobszoon Delff / 1580–1638 Delft, Nederl./ Hugo de Groot, gen. Grotius/ 49,2 x 63,3 cm' numbered in pen and ink '236', a further red chalk number '36' verso, with a further 18th to 19th century label numbered in pen and ink '467', in a fine, early gilded foliate and beaded frame (75 x 61 cm) Provenance: Prince Frederick George William Christopher of Prussia (1911 – 1966), also known as Friedrich von Preussen, who married Brigid Guinness on 30 July 1945 at Little Hadham. He was the owner of Schloss Reinhartshausen at Erbach, Germany. In 1966, he drowned in the Rhine, aged 54. Following his death, parts of his estate were sold at auction; Colin Bather (1933–1996), who purchased the present work directly from the estate, circa 1972–73 at the invitation of Brigid Guinness; thence by descent.

Although this very fine portrait, traditionally depicting the Dutch scholar Huigh Grotius, or Hugo Grotius (1583–1645) bears an attribution to Willem Jacobsz. Delff (1580–1638) on an old Dutch label verso, there is no comparable works to our portrait by this artist, who, as far as is known, was exclusively a reproductive portrait engraver. However, Dutch expert Jasper Hillegers (see biography below) has identified a compelling comparison in a portrait of *A Young Man* by Willem Jacobsz. Delff's son, Jacob Willemsz. Delff II (1619–1661), in the Boijmans van Beuningen Museum, Rotterdam, dated 1642, in which the sitter wears a very similar collar and jacket to those of our sitter. Although 1642 is a little later than Hillegers would have estimated on the basis of the fashion, which he would have dated to circa 1635, he believes that this fashion was clearly also worn in the 1640s. Hillegers feels that the execution of the face of the Rotterdam sitter seems a little more bland than that of the present work, the striking overall affinities seem to make a case for Jacob Willemsz. Delff II. The overall pose, painterly treatment of the flesh, finesse of the painting of the fine soft hair, beard and moustache, and the transition in the background from dark to light, all seem to argue for Delff's authorship here.

We are indebted to Jasper Hillegers for this catalogue essay. Hillegers was former assistant curator at the Frans Hals Museum, Haarlem, who has (co)curated several exhibitions (including *Gérard De Laresse* in Enschede); and has contributed to numerous catalogues (among others, Salomon Lillian, Frans Hals Museum, Rembrandthuis, Joods Historisch Museum, Paleis op de Dam, Szépművészeti Múzeum, Städel Museum/National Gallery of Canada, Fondation Custodia) and co author of *The Art of Laughter: Humour in Dutch Paintings of the Golden Age*, 2018.

(1)

£8,000 – £12,000



Lot 59

59* Follower of Jan Both (1615/1618-1652). Rocky landscape with swineherd kneeling in prayer, oil on canvas laid down on board, depicting a swineherd kneeling in prayer with pig and piglet in the foreground, an old man resting with cows by a rocky outcrop, and figures in the fields in the distance, bears auction reference in white chalk to verso 'N258/1 OM' to verso, and old printed label 'Frost & Reed (Studios) Ltd, Orchard Road Bristol 5', 41 New Bond Street London W. 1., with handwritten reference R3657 dated 1-3-69, 22 x 32 cm (8 5/8 x 12 1/2 ins), gilt frame with green velvet inner slip (35 x 44.5 cm)

Provenance: Downside Abbey, Somerset, UK.

(1) £700 - £1,000

60* After Anthony van Dyck (1599-1641). The Crucifixion, circa 1680-1720, oil on canvas, a good copy of Van Dyck's original work of 1627, 119 x 83.8 cm (46 7/8 x 33 ins), in an 18th century gilt frame with a foliate, ribbon and egg and dart motif (42.3 x 103.7 cm)

Provenance: Downside Abbey, Somerset, UK.

This is a larger interpretation by an unknown artist of Anthony van Dyck's *Crucifixion*, in the Thyssen-Bornemisza collection, Madrid, oil on panel, 105.3 x 73 cm (Inv. no. CTB.1995.26), which he painted in 1627 for the prior of the Augustinian convent in Antwerp.

(1) £700 - £1000



Lot 60



Lot 61

61* **Italian School.** The Crucifixion, mid 17th century, *pokerwork and penwork on cypress wood, composed of 2 panels, with Christ on the cross in the centre, flanked by angels, the two thieves, and an array of Roman soldiers on horseback and mourners, within a narrow foliate spray border, wide outer border of 12 scenes depicting the Stations of the Cross, and symbols at corners representing the four Evangelists, bead border to lower edge, and line border to remainder, some short splits and superficial scratches, 40.5 x 67.5 cm (16 x 26 1/2 ins), ebonised wood frame (41.7 x 69 cm)*

Provenance: Collection of Colin Bather (1933-1996); thence by descent.
(1) £500 - £800

62* **Italian School.** Head of an Old Man, second half 17th century, *oil on canvas, head and shoulders portrait, half-profile to left, of a grey-haired man with beard, wearing a v-necked robe, 48 x 37 cm (19 x 14 1/2 ins), gilt moulded frame (65 1/2 x 54 ins)*

(1) £300 - £500



Lot 62



Lot 63

63* **Flemish School.** Eleven Portraits of the Apostles, probably late 17th century or early 18th century, oil on thin wood panels, each inscribed with Saint's name, 53.5 x 42 cm (21 x 16 1/2 ins), framed, together with a similar oil on wood panel portrait of Saint Gregory, late 17th or early 18th century, 53 x 42 cm (21 x 16 1/2 ins), framed with mid-twentieth century label of G. Bennet, Wimbledon Ltd., Framers, to verso

Provenance: Lord Clifford, Ugbrooke Park, Dublin; Downside Abbey, Somerset, UK.

(12)

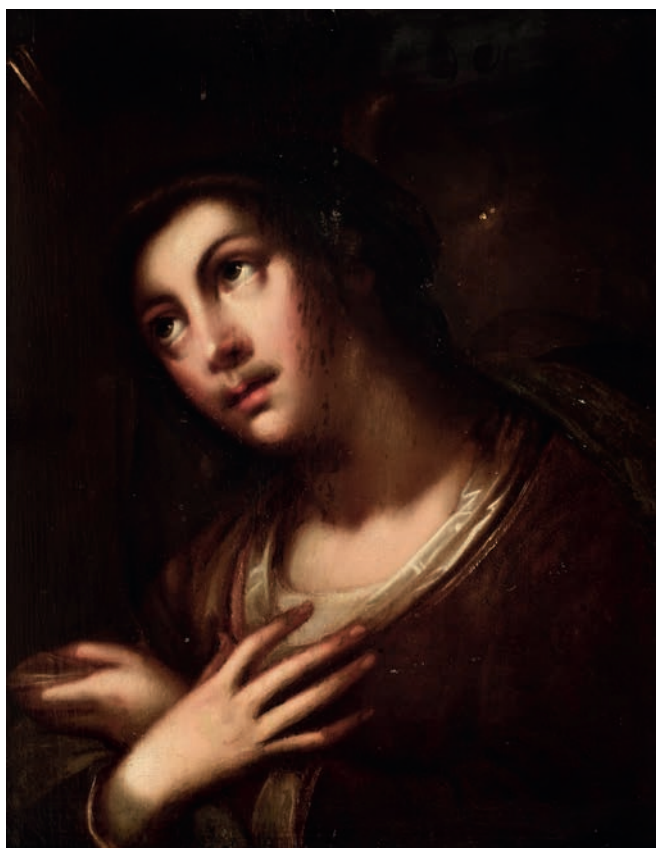
£800 - £1,200

64* **Manner of Carlo Dolci (1616-1686).** Virgin Mary in Prayer, oil on wood panel, with old (probably later 18th century) handwritten label to verso 'The Virgin Mary by Carlo Dolci, obit 1686 aged 70', 50.5 x 39 cm (20 x 15 1/2 ins), gilt frame with Frost & Reed printed label to verso, bearing the handwritten number R2946 and date '12-1-68', overall size 57.5 x 46.5 cm

Provenance: Downside Abbey, Somerset, UK.

(1)

£700 - £1,000



Lot 64



65* **Dutch School.** Young Woman Reading at a Table, circa 1680–1720, oil on wood panel, depicting a young woman seated at a table with a book, 34.5 x 26 cm (13 1/2 x 10 1/4 ins), framed (44.5 x 35.5 cm)
Provenance: Private Collection, Birmingham, UK.
(1)

£300 – £500



66* **Flemish School.** Christ before Herod, circa 1700, oil on slightly bowed wood panel, some scratches and surface marks, early carved initials to verso 'I G y' (?), old black stencil to verso AO163, 28 x 21.5 cm (11 x 8 1/2 ins), together with one other oil on thin wood panel sketch of a crowded hall, possibly French or Italian, early 19th century, 19 x 13.5 cm (7 1/2 x 5 1/4 ins)
(2)

£300 – £500



67* **Italian School.** Bacchanal, 17th or 18th century, oil on copper, depicting 4 semi-clad and naked figures (1 female and 3 male) cavorting in a landscape, one with a foliate wreath around his head, another holding a garland of flowers, slightly chipped to upper left and lower right-hand corner, 20.5 x 17.7 cm (8 x 7 ins), tortoiseshell frame (31.2 x 28.4 cm), 13 cm surface loss to lower left of outer moulded edge
(1)

£300 – £500



68* **After Luis de Morales (1509–1586).** Christ as the Man of Sorrows, 18th century, oil on canvas, sometime re-lined with pieced canvas in 3 vertical strips and adhered to front of stretcher, head and shoulders portrait of Christ with pensive downward gaze, wearing a crown of thorns, a rope around his neck, and a red tunic knotted over his right shoulder, some surface flaking, mostly to edges, 50.9 x 38 cm (20 x 15 ins)
Provenance: Downside Abbey, Somerset, UK.

Luis de Morales was celebrated for his devotional images. His original painting of this subject is held by the National Museum of Wales in Cardiff.
(1)

£300 – £500



69* **After Pietro da Cortona (1596-1669).** Pope Urban VIII, probably first half 18th century, 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



70* **Italian School.** The Crucifixion, 18th-century, oil on canvas on stretcher, the figure of Christ on the cross with a low skyline of Rome in the distance including St. Peter's Basilica, some flaking and surface damage, 105.5 x 67.5cm, unframed

(1)

£300 - £500

71* **Manner of Giovanni Paolo Panini (1691-1765).** Capriccio landscape, oil on canvas, re-lined, depicting a woman and small child seated on a stone floor, a robed old man standing before them, against a backdrop of classical ruins, including statues of a rider on horseback and a male nude, and corinthian columns, a stone sarcophagus lower left with inscription 'Pertinacis Imp In Hacurna O.SA Servantur', 64 x 49 cm (25 1/4 x 19 1/4 ins), gilt moulded frame (66.5 x 54 cm)

(1)

£500 - £800

72* **After David Teniers the Younger (1610-1690).** Peasants in a Tavern playing Backgammon, 19th century, good-quality oil on copper, apocryphal signature lower right, inner gilt frame aperture 19.1 x 15.5 cm (7 1/2 x 6 1/8 ins), attractive elaborately moulded gilt frame, glazed (43 x 39 cm)

(1)

£200 - £300



Lot 71



Lot 72



73* **Attributed to Alexander Nasmyth (1758–1840).** Glen Quaich, Perthshire, oil on canvas, re-lined, depicting a mountainous landscape, with snaking river, rocky outcrops, and trees, some craquelure, early pencil inscription and remains of manuscript label on stretcher with title and attribution, 48.5 x 65 cm (19 x 25 1/2 ins), framed (61.5 x 78 cm)

(1)

£700 – £1,000



74* Ciappa (Vincenzo, 1766-1826). Young Boy (after Bartolomeo Schedoni's L'Elemosina di Sant'Elisabetta d'Ungaria, Saint Elisabeth of Hungary distributing Alms), oil on canvas, signed 'Vincenzo Ciappa' lower right and indistinctly dated, 91.5 x 49.5 cm, framed and glazed, fine carved, gilded and pierced foliate frame of scrolling acanthus leaves (109 x 67 cm)

Fine copy after the well-known figure of a boy who accompanies Saint Elisabeth of Hungary as she distributes alms, by the Emilian painter Bartolomeo Schedoni (1578-1615), now in the Museo di Capodimonte, Naples (oil on canvas, 180 x 128 cm).

(1)

£700 - £1,000



75* Flemish School. The Resurrected Christ appearing to his Disciples, 18th century, oil on canvas laid down on wood panel, indistinct inscription to verso, 145 x 192 mm (5 3/4 x 7 1/2 ins), later gilt frame, together with Female Saint gazing upwards, late 18th or early 19th century, oil on canvas laid down on wood panel, 190 x 180 mm (7 1/2 x 7 ins), plus a late 18th or early 19th century oil on wood panel study of a male saint, surface scratches and other marks, 152 x 135 mm (6 x 5 1/4 ins)

Provenance: Collection of Lino Mannocci (1945-2021).

(3)

£200 - £300



76* Roman School. The Virgin Mary and Child, with Mary Magdalene, Elizabeth and John the Baptist, circa 1560-75, pen and brown ink with brown wash on 16th century laid paper, heraldic shield watermark with fleur-de-lys, surmounted by a quatrefoil above and letters below (compare Briquet 1836-1843, circa 1560s to 1570s), depicting the Virgin Mary seated with the infant Jesus on her lap, flanked by Mary Magdalene on her left, and the infant John the Baptist holding a dove on her right, watched over by his mother Elizabeth, another woman beside and several small children and a dog, with the four Evangelists behind, set against large stone pillars and a coffered barrel vaulted archway, a few small marks to lower left-hand edge, laid down on 17th century paper with a brown ink single line border, with Dutch watermark of a foolscap wearing a 5 point collar, sheet size 21 x 30 cm (8 1/4 x 11 3/4 ins), mounted, framed and glazed (44.3 x 53.3 ins)

Provenance: Private Collection, Monmouthshire.

(1)

£500 - £700



77* Tuscan School. Roman Sacrifice of Rams; and a Roman Commander, 1570-1590, pen and brown ink and wash, on laid paper, each backed with laid paper, one with an indistinct watermark (one examined out of the frame), 18.5 x 14.5 cm (7 1/4 x 5 3/4 ins) and 19.2 x 14.4 (7 1/2 x 5 5/8 ins), mounted, framed and glazed, 20.5 x 26.5 cm (a pair), each inscribed on frame verso "This drawing is by a Tuscan hand working in Rome / in 1570/90 AD inspired by the antique" / per The British Museum / John Gere Asst Keeper & Mr James Byam Shaw June 1959'

According to the labels, these two drawings were attributed as late 16th century Tuscan School by John Gere, assistant keeper at the British Museum and James Byam Shaw of Colnaghi in June 1959.

(2)

£300 - £500



78* Florentine School. Virgin and Child, late 16th century, pen with black and brown ink on laid paper, sheet slightly irregular in shape, depicting Mary seated full-length with the Infant Christ amongst clouds, toned and slightly edge-frayed, verso with 4 further pen & ink figure studies, including 2 foreshortened male figures, verso margins with 2 adhesive tape remains and stain from a third (with consequent show-through to recto), sheet size at largest points 15 x 9.8 cm (5 7/8 x 3 7/8 ins), mounted, late 19th century gilt moulded frame, with panel between rebate and outer moulding hand-painted in gilt with volute cornerpieces on a bright blue ground

(1)

£300 - £500



79* Prague School. Three studies of male and female figures, circa 1580, 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. 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 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., which must signify an old attribution to Salvator Rosa.

(3)

£1,000 - £1,500



80* **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* (Museum 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) £1,000 – £1,500

81* **South German School.** The Mocking of Christ, early 17th century, pen and black ink and grey wash over black chalk, squared for transfer in black chalk; bears inscription in black chalk, verso: 'good german' and modern numbering, on firm laid paper, with the ownership stamp of Mathias Polakovits lower right (Lugt 3561), 175 x 150 mm (6 7/8 x 5 7/8 ins)

Provenance: Mathias Polakovits (1921–1987); 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 20.

(1) £200 – £300



Lot 81



82* **Attributed to Giovanni Francesco Barbieri, il Guercino (1591 – 1666).** Martyrdom of Saint Sebastian, circa 1630, pen and brown ink on laid paper, some marks and soiling, with several areas of paper loss, mostly to the right hand portion, laid down on old laid paper, with pencil inscription (probably late 18th or early 19th century) 'Original drawing by Guercino', sheet size 228 x 177 mm (9 x 7 ins)

Provenance: Catton Hall, Derbyshire.

(1) £700 – £1,000



83* **Follower of Jan Brueghel the Elder (1568–1625)**, Jacob's Flight to Bethel, circa 1640, pen and brown ink and grey wash, on laid paper laid to a conservation mount, a made up area at lower right (not affecting the subject), slightly unevenly trimmed at bottom, 11.5 x 28.3 cm some foxing, mounted, framed and glazed, 32.5 x 50 cm

Provenance: Professor Harold Temperley (1879–1930); his son, Professor Neville Temperley (1917–2017); thence by descent to the current owner.

Exhibited: Fitzwilliam Museum, Cambridge, September, 1939. A handwritten label which comes with this lot reads 'Original Rubens Flight into Egypt (subsequently corrected to 'Bethel') and described as Flight into Egypt / property of the Temperley / on loan to the Fitzwilliam Museum / September 1939.'

A letter from Sotheby and Co., also with this lot, dated 2 September 1966 and addressed to Professor Neville Temperley, suggests that the drawing is almost certainly by a pupil of Jan Brueghel the Elder, the 'Velvet Brueghel.' (1) £200 – £300



85* **Northern School**. Beheading of Saint John the Baptist, mid 17th century, pen and brown ink and wash on laid paper, bears pen and brown ink inscription 'had none' (?) lower left, 100 by 70 mm (4 x 2 3/4 ins), together with **Spanish School**. Mary Magdalene washing the feet of Christ, 17th century, pen and brown ink and grey wash within a drawn decorative border, 103 x 144 mm (4 x 5 5/8 ins)

Provenance: Sir William Stirling-Maxwell (1818 – 1878), thence by descent to his son, Brigadier-General Archibald Stirling (1867 – 1931), and to his heirs; with Simon Dickinson by 1995, where acquired by 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 15 (part). (2)

£200 – £400



84* **Follower of Nicolas Poussin (1594–1665)**. Abraham and Rebecca at the Well, point of the brush and grey-brown wash over black chalk, within black ink framing lines; bears old attribution in pen and brown ink, lower centre: 'n. Poussin.' and bears later inscription on the mount: 'Abraham's Servant and Rebecca', on laid paper with an encircled bird atop three mounts watermark (see Briquet 12251, dated 1590), adhered to the mount at the lower corners, 18.5 x 26.5 cm (7 1/4 x 10 3/8 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 37. (1)

£300 – £500



86* **Van Brussel (Hermanus, 1753–1815)**. Landscape with group of trees and travellers resting by a river, circa 1780–90, pencil on laid paper, some light surface marks, inscribed (in a later hand) in pencil with the artist's name to verso, 151 x 225 mm (6 x 8 7/8 ins) (1)

£200 – £300



Lot 87

87* Circle of Sir Peter Lely (1618–1680). Flora with basket of flowers, circa 1660, pen and brown ink on fine laid paper, corners squared off, adhered at the corners to a sheet of sturdy laid paper, 15.2 x 12 cm (6 x 4 7/8 ins), bearing the attribution in pencil 'Sir P. Lely' lower right, mounted, glazed and framed (45 x 30.5 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).

The voluptuous curves of the figure has a strong, Rubenesque quality, while the energy of the deft pen work is perhaps informed by the many Italian pen and ink drawings Lely owned, such as Parmigianino's *St John in the Wilderness* (British Museum, no. 1947,1108.1).

(1)

£300 – £500

88* Circle of Claudio Coello (1642–1693). Assumption of a Female Saint, with angel playing a tambourine below; pen, brown ink and brown wash on laid paper with partial armorial watermark with pendant initials FC, to verso a sketch for the same figure ascending, pen and brown ink, 161 x 125 mm (6 1/4 x 4 7/8 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 17.

(1)

£300 – £500



Lot 88



89* Attributed to Anthonie Waterloo (circa 1610–1690). Wooded Landscape, grisaille watercolour with white heightening, on blue laid paper with a Stag watermark (unidentified), slight discoloration, 24.3 x 21.1 cm (9 1/2 x 8 1/4 ins), old frame, glazed, with a letter in Dutch by Professor M. Bos quoting Emmanuel Bénézit's entry on the artist attached to backboard, and label of *Het Konstkabinet, The Hague*

Provenance: with Han Jüngeling, *Het Konstkabinet, The Hague*, circa 1960's (label on backboard).

(1)

£300 – £500



90 Attributed to Abraham Danielsz. 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 Zwiijn*, 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) £700 – £1,000

91* German School. Christ and the Woman of Samaria, second half of the 17th century, blue wash over pen and black ink within pen and black ink framing lines, on laid paper with an ornate coat of arms with flowers surmounted by a crown, 269 by 195 mm (10 5/8 x 7 3/4 ins)

Provenance: Apelles Collection (mark on verso, not in Lugt); 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 21.

(1) £500 – £800

92* Dutch School. Landscape with figures and riders on a path, and distant village, later 17th century, fine pen, ink, watercolour, and gouache, on laid paper, depicting a landscape at dusk, with a child standing before a woman seated beside a pathway, 2 riders and a dog passing by at speed, and 2 large trees, 2 other distant figures, and a cottage and church with spire beyond, a crescent moon to top right corner, sheet size 10.7 x 15.1 cm (4 1/4 x 6 ins), window mounted on paper, with black washline, (30.4 x 21.5 cm)

(1) £400 – £600



Lot 91



Lot 92



93* Follower of Bartolomé Esteban Murillo (1617-1682). The Immaculate Conception, after 1678, *pen and grey ink and wash over traces of black chalk*, 255 x 170 mm (10 x 6 7/8 ins)

Provenance: Sir William Stirling-Maxwell (1818 – 1878), thence by inheritance to his son, Brigadier-General Archibald Stirling (1867 – 1931), by descent to his heirs; With Simon Dickinson, 1995, where acquired by the present owner; 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 15 (part).

(1)

£200 - £300



94* Attributed to François Boitard (1667 – 1719/1729). Allegory of Time unveiling Truth, Discord and Envy, *pen and black ink and pink/brown wash on laid paper, inscription in pen and black ink, lower left: minutte Deux / a la croc au feu (?) and numbering in pen and brown ink on the reverse of backing sheet: A025, bears attribution in pencil to Luca Cambiaso, an unidentified collector's stamp (reverse of backing sheet); Apelles Collection collector's mark on backing sheet (not in Lugt), backed with a support sheet*, 313 x 200 mm (12 3/8 x 7 7/8 ins)

Provenance: Unidentified collector's stamp (reverse of backing sheet); Apelles Collection (collector's mark on backing sheet, not in Lugt); 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 34.

The present drawing is comparable in technique to another allegorical scene by the artist, *Juno commanding Aeolus to unleash the Winds*, displaying the same very fine use of the pen in black ink, together with grey wash, 28 x 398 mm, sold Christie's, Rome, 16 November, 1987, lot 9, then subsequently Christie's, South Kensington, 9 December 2010, lot 13.

(1)

£200 - £300



Lot 95

95* French School. Soldiers on horseback and other figures admiring the temple at Tivoli, late 18th century, 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)

£1,500 - £2,000

96* 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)

£200 - £400

97* 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)

£300 - £500



Lot 96



Lot 97



Lot 98

98* Natoire (Charles Joseph, 1700–1777). Male figure with arms outstretched in supplication, red chalk study on pale straw-coloured laid paper, signed C. Natoire in brown ink to lower right, sheet size 332 x 197 mm (13 x 7 3/4 ins), mounted on contemporary laid paper backing sheet, with framing border in red ink and wash, numbered in brown ink to extreme lower right corner 'No 30', backing sheet 420x 305 mm

Provenance: Private Collection, Hampshire, UK.

(1)

£300 - £500

99* Neoclassical School. Apollo, & Prometheus, probably French, circa 1750, 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)

£400 - £600



Lot 99



100* North Italian School. Allegory of the Coronation of the Pope, 18th century, 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)

£500 - £700



Lot 101

101* Attributed to Benjamin West (1738-1820). Betrothal scene in a colonnaded setting, circa 1799, *black chalk, on laid paper with an O Taylor watermark, 185 x 281 mm (7 1/4 x 11 ins)*

Provenance: Sir William Stirling-Maxwell (1818 - 1878), his son, Brigadier-General Archibald Stirling (1867 - 1931); thence by descent to his heirs; 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)

£1,000 - £1,500



102* Richards (John Inigo, 1731-1810). Rustic Landscapes, a pair of watercolour and gouache landscapes, one depicting a country view with cows lying and drinking by a river, a castle in the background, the second a riverside landscape with woman holding a jug, and figures outside a cottage, extreme margins with loss from previous mount, partial signature to lower left, slight loss to extreme margins, sheet size 20 x 29 cm (7 7/8 x 11 3/8 ins) and similar

(2)

£200 - £300



103* **Towne (Francis, 1739/40–1816).** *Alpine River with Torrent*, 1782, watercolour on laid paper with pencil, pen and grey ink, heightened with gum arabic, and scratching out, signed to lower centre 'F. Towne del. 1782', partly obliterated by the artist (see note on this work below), mounted on card by the artist, partial inscription to sheet edge verso 'No. 2..', gum arabic wash to verso, sheet size 287 x 467 mm (11 3/8 x 18 1/2 ins), framed and glazed (49.5 x 65 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), purchased by him from an unidentified exhibition in 1929.

Literature

Adrian Bury, *Francis Towne, Lone Star of Water-Colour Painting* (Charles Skilton, 1962), page 149, listed as in the ownership of Iolo A. Williams, Esq., *Alpine Landscape with Torrent*, 'Signature F. Towne is partly erased but still just visible.'

Richard Stephens, *A Catalogue Raisonné of Francis Towne* (2016), FT362.

Exhibited: *Exhibition of Original Drawings at the Gallery, No.20 Lower Brook Street, Grosvenor Square. A series of the most picturesque scenes in the neighbourhood of Rome, Naples and other parts of Italy, Switzerland, etc. together with a select number of views of the Lakes in Cumberland, Westmoreland, And in North Wales*, London, 1805, number 99 or 117 as 'Near the Source of the Rhine'; Unidentified exhibition, 1929.

Catalogue Note

The central experience of Francis Towne's artistic life was his year in Italy in 1780–1, studying the ruins of ancient Rome and the vistas of the campagna. He made the present drawing as he travelled back to England in August and September 1781, accompanied by John 'Warwick' Smith. As he crossed the Splügen Pass from Italy, and through Switzerland to Chamonix, Towne worked concurrently from two sketchbooks, producing from each a numbered series of drawings. The present work is from the larger series, drawn on highly prized Dutch C & I HONIG paper. Sheets were sought after by 20th century collectors and examples from the series are to be found in the British Museum, the National Gallery, Melbourne, the Metropolitan Museum of Art, New York, and the National Gallery of Canada, Ottawa, among other museums. It is unknown how large the series was, but twenty-four drawings survive, the latest being numbered 29, a view of Pantenbruck in the canton of Glarus from 3 September (Leeds City Art Gallery). Most of the inscription on the present drawing has been cut away, leaving its place in the sequence uncertain; but it is numbered '24' or '34' and, if the latter, it may depict a part of Towne's Swiss travels not otherwise recorded, for his route from Glarus to Chamonix is largely unknown.

The artistic triumphs of his year abroad did not lead to recognition for Towne during the latter part of his career. Though he exhibited regularly at the Royal Academy in London, whose membership he sought frequently, he continued to make his living as a drawing master and viewmaker in Devon, far from the centre of the art world. It was not until the 1920s – a century after his death – that the discovery in an Exeter villa of hundreds of his sketches – bequeathed by the artist to friends, the Merivale family – led to the recognition of Towne as one of the great landscape painters in watercolour. The present work, however, is among the very few that did not descend through the Merivale family, and it probably left Towne's ownership during his lifetime. It is also unusual among Towne's Swiss drawings for, whereas most are monochrome studies, this drawing and two others – a view on Lake Como (British Museum) and of the river Nolla at Thusis (Courtauld Institute) – are highly coloured.

The latter part of Towne's career co-incided with changing fashions in landscape art, as a new generation of 'painters in watercolour' cast off the earlier conventions of pen and wash drawing, in which Towne had been trained, and transformed the medium with strong colouring and atmospheric effects that until then had been reserved for oils. In the early 1800s this new artistic fashion helped raise the status of watercolour painters, who formed their own exhibiting society that rivalled the oils-based Royal Academy. The present watercolour is one of many continental studies that Towne returned to in old age, developing them as highly coloured watercolours in this new painterly tradition. Much of this was done in preparation for the exhibition of his life's work he organised in 1805, which marked his effective retirement. The present drawing appears to have featured in the exhibition, and it may also have been the point when it left Towne's ownership. Not only is it highly coloured, and mounted by Towne (the mat has since been cut down), but Towne has erased his signature and date, as he did from several of the oldest exhibits. In his adoption of the newer painterly style Towne wished to be accepted as a progenitor of the successful new school of watercolour art.

Dominic Winter Auctioneers are grateful to Richard Stephens for the historical note to this watercolour.

(1)

£7,000 – £10,000



104* **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)

£200 - £300



Lot 105

105* **Smith (John 'Warwick', 1749-1831).** A View in Wales, circa 1785, watercolour, laid to sturdy laid paper, inscribed in the lower margin in pencil 'John 'Warwick' Smith / 1749-1831 / a View in Wales.', later (Colnaghi ?) pencil number A21356 lower right verso, 14.5 x 23 cm (5 3/4 x 9 ins), mounted, unframed

Provenance: Colnaghi by 1958; 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) purchased by him from Colnaghi in April 1958 for £14.

The artist toured Wales for the first time in 1785.

(1)

£200 - £300



106* **Cosway (Richard, 1742-1821).** Portrait of William Legge, 2nd Earl of Dartmouth (1731-1801), circa 1790-1800, pencil on pale cream paper, with watercolour to the face and left hand, fine brown ink framing line to outer edge, some marks and light toning, small stain to upper left, 258 x 166 mm (10 1/4 x 6 1/2 ins), laid down on modern backing paper, with modern window-mount, along with the original backing card (now separated from the work), bearing a contemporary inscription in brown ink to verso: 'Drawn by Rd. Cosway Esqr. R.A. / Mrs. Legg', a further inscription above erased, backing card 333 x 254 mm (13 1/8 x 10 ins)

Provenance: William Drummond (1934-2018), art dealer specialising in British drawings and watercolours, who ran the Covent Garden Gallery in the 1970's-80's.

(1)

£700 - £1,000

SCULPTURE & DEVOTIONAL WORKS OF ART FROM DOWNSIDE ABBEY



107* **Netherlandish School.** St Christopher carrying the Christ Child. Netherlandish or German, 16 century, *carved oak sculpture of Christ carrying an orb on the shoulder of Saint Christopher, the saint supporting himself with staff whilst wading through a river, some loss notably to the arm of both Christ and St Christopher and his staff, old worm holes and a brass screw to the rear, 34 cm high, mounted on a later stained oak block and an oak plinth, overall height 42.5 cm*

Provenance: Downside Abbey, Somerset, UK.

(1)

£1,000 - £1,500



108* **Northern European School.** Three quarter length standing bearded male figure, probably 16th or 17th century, *carved oak sculpture of a bearded male standing figure in cloak or robe, some marks and losses, 23 cm high*

Provenance: Downside Abbey, Somerset, UK.

(1)

£200 - £400



109* **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)

£3,000 - £5,000



Lot 110



Lot 111



Lot 112

110* **North European School.** Standing figure of a monk, probably Flemish or German, 17th century, *carved oak figure of a bearded monk in a long hooded cloak, standing with hands clasped, old worm holes, 39 cm, mounted on later oak base*
Provenance: Downside Abbey, Somerset, UK.

(1)

£300 - £500

111* **German School.** St. John the Baptist, circa 1675-1700, *polychrome painted and carved limewood figure depicting a young man in a robe holding a bible, old wormholes and some loss, 36 cm high*
Provenance: Downside Abbey, Somerset, UK.

(1)

£500 - £800

112* **Italian School.** A Papal or Bishop's Mitre, 18th century, *carved white marble, from a larger sculpted figure, 28 cm high, now presented on a modern stand, overall height 48 cm*

(1)

£200 - £300

113* **North European School.** The Road to Calvary, German or Flemish, late 17th or early 18th century, *a carved wood (possibly walnut) relief sculpture with hardwood backplate, depicting Jesus carrying the cross, Mary kneeling at his feet, a Roman soldier pulling him onwards, an unidentified male figure (Simon of Cyrene?) standing behind, probably produced as one of the Stations of the Cross, integral frame with egg and dart motif, and with three sockets to upper edge, probably for finials (not present), backplate with brass ring, woodworm holes mainly affecting upper and right areas, long vertical cracks (generally stable), few small losses, 43.5 x 29.3 cm (17 1/8 x 11 1/2 ins)*

Provenance: Downside Abbey, Somerset, UK.

(1)

£400 - £600



Lot 113



114* Wood Relief Sculpture. The Coronation of the Virgin, & The Pieta, possibly 18th century, two wooden panels carved in high relief, originally created as cupboard doors (hinge depressions to upper and lower edges, lock cutout to verso of one panel), each scene within foliate and floral border, the Pieta with a couple of vertical cracks (one hairline), each with brass ring on verso and with paper label 'Lalonde Bros. & Parham's Depositories, Bristol & Weston-Super-Mare' with pencilled name 'Mas? Smyth-Pigott', each approximately 67 x 59.5 cm (26 3/8 x 23 3/8 ins)

Provenance: Collection of the Smyth-Pigott family, of Brockley Hall, North Somerset; Downside Abbey, Somerset, UK.

The Smyth-Pigott family of Brockley bought the manor of Weston in 1696 and owned much of Weston until 1914 when their estate was sold at auction. Lalonde Bros. & Parham were a Bristol firm of auctioneers, valuers, estate agents and removal contractors, in business from at least 1900 until the late 1980's.

(2)

£300 - £500



115* Wood Relief Sculpture. Adoration of the Magi, & Adoration of the Shepherds, probably 18th century, two wooden panels carved in high relief, originally created as cupboard doors (hinge depressions to upper and lower edges, lock cutout to verso of one panel), each scene within foliate and floral border, Magi with long horizontal crack, each with brass ring on verso, Magi verso with faint chalk inscription indicating the item was 'for Downside Abbey', also with paper label 'Lalonde Bros. & Parham's Depositories, Bristol & Weston-Super-Mare' with pencilled name 'Mrs Smyth-Pigott', each approximately 41.5 x 57.5 cm (16 1/4 x 22 5/8 ins)

Provenance: Smyth-Pigott family, Weston-super-Mare; Downside Abbey, Somerset, UK.

The Smyth-Pigott family of Brockley bought the manor of Weston in 1696 and owned much of Weston until 1914 when their estate was sold at auction, the chalk inscription on one panel verso possibly from this auction date. Lalonde Bros. & Parham were a Bristol firm of auctioneers, valuers, estate agents and removal contractors, in business from at least 1900-1930 until the late 1980's.

(2)

£300 - £500



Lot 116



Lot 117



Lot 118



Lot 119

116 Crucifix. A 19th century crucifix, with patinated brass figure of Christ mounted to an iron cross finished in black, 30 x 23.5 cm

Provenance: Downside Abbey, Somerset, UK.

(1)

£150 - £200

117* Crucifix. A 19th century Jerusalem mother of pearl and olive wood crucifix, the gilt brass figure of Christ applied to the cross which is profusely carved and decorated in mother of pearl, some loss and damage, 51 cm high

Provenance: Downside Abbey, Somerset, UK.

(1)

£200 - £300

118* Flemish Crucifix. A 19th century Flemish carved wood crucifix, the carved wooden figure of Christ painted in pale cream with red, affixed to a tortoiseshell veneered wooden cross painted in black, with an architectural base housing an aperture for a relic, some minor loss and wear commensurate with age, height 98 cm

Provenance: Downside Abbey, Somerset, UK.

(1)

£300 - £500

119* Manner of Ernst Barlach (1870-1938). Saint Figure, circa 1920, aluminium sculpture of a female saint, 49.5 x 12 cm (19 1/2 x 4 3/4 ins), with original polished slate backplate plinth with hook for hanging the figure, broken in two horizontally, 85 x 15 cm (33.5 x 6 ins)

Provenance: Downside Abbey, Somerset, UK.

With manuscript note in German stating that the artwork was a gift from Lawrence Bloom-Davis, and that at the time of writing (July 2017) was located at Downside.

(1)

£200 - £300



120* Micromosaic Panel. Ecce Homo (after Guido Reni) by Ludovico Lucietto, Rome, Vatican Mosaic Workshop, circa 1920-25, oval polychrome mosaic panel on a metal cassette (or base), 32 x 25.5 cm (12 1/2 x 10 ins), contemporary gilded wood frame, with original printed studio label to verso 'REV. FABBRICA/ DI/ S. PIETRO IN VATICANO/ STUDIO DEL MOSAICO/ Numero d' Ordine 3938/ Prezzo Lire 7.500/ Nome del'Artista Lucietto/ Oggetto: Ecco Homo del Guido Reni', and modern presentation inscription 'presented by Dr Gadnicot? 1980' in red ink to verso, framed (45.5 x 39 cm)

Provenance: Downside Abbey, Somerset, UK.

Based on the original painting of the Ecce Homo by Guido Reni (1575-1642) in the Louvre, Paris. Ludovico Lucietto was one of the principal artists of the Vatican Mosaic Workshop from 1893 to 1934. Originally founded in the late 16th century to provide mosaics to decorate the basilica of Saint Peter's, the Vatican micromosaic workshop continued to produce micromosaics for the wider market for centuries after.

(1)

£2,000 - £3,000

19TH CENTURY PAINTINGS & WATERCOLOURS



121* **Manner of George Morland (1762/63–1804).** Sow and Piglets in a Sty, circa 1820, oil on canvas, vertical closed tear to upper left, additional smaller L shaped tear to centre right, further small puncture to body of large pig with slight paint loss, canvas size 47 x 61 cm (18 1/2 x 24 cm), framed (61 x 75.5 cm)
(1)

£300 – £500



122* **After Joseph Mallord William Turner (1775–1851).** Dead House of the St. Bernard Hospice, early 20th century, watercolour on wove paper, lightly toned, 20.8 x 25.4 cm (8 1/4 x 10 ins), window mounted, framed and glazed (40.5 x 45 cm), verso with labels indicating this work was formerly in the Joan and Lester Avnet collection, with (spurious) information regarding provenance to a Mrs Mackay, a close friend of Turner and Ruskin
Turner's original watercolour was produced for Samuel Roger's *Italy*, published in 1830.

(1)

£200 – £300



123* **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)

£300 – £500



124* English School. Portrait of Hugh Barton, of Barton & Guestier, wine exporter, circa 1830, oil on canvas (stamped to verso Charles Roberson 51 Long Acre London), with canvas manufacturer's stock stamp to verso C R 1958, depicting a gentleman seated by a table with books wearing a burgundy velvet jacket and black neck tie, some surface marks and scuffs, extensive vertical tear along upper edge of canvas, and further large horizontal and vertical closed tear to right of the sitter's head, several patch repairs to verso, canvas size 126 x 103 cm (49 1/2 x 40 1/2 ins), fine period moulded gilt frame, with beaded decoration to inner section, central section with interlocking foliate volutes, and outer edge with stylised laurel motif (156 x 133 cm)

According to information supplied by the owner this portrait is believed to be of Mr Hugh Barton, of Barton & Guestier, wine exporters. The company was created by Thomas Barton who moved from Ireland to France in 1725, settling in Bordeaux where he started a wine business exporting to Ireland and Holland. His grandson Hugh Barton joined the family business and in 1802 created Barton and Guestier in partnership with Frenchman Daniel Guestier. Barton and Guestier continue to operate today and is Bordeaux's oldest winehouse still in activity.

(1) £200 - £300

125* Hogwood (E. W. B., 19th century). Young girl putting on a pair of gloves, oil on canvas, depicting a young girl with blonde curls, wearing a seagreen dress with black ribbon trim, putting on a pair of gloves, an ostrich feather trimmed bonnet and book with metal clasp on a table to her side, signed lower right, relined, some craquelure, canvas size 41 x 31 cm (16 1/8 x 12 1/4 ins)

E. W. B. Hogwood is mentioned as a student of the Spitalfields School of Design in the *Art Journal*, in a review of an exhibition of student's work at Gore House, Kensington, volume 6, 1854, page 65.

(1) £300 - £400



Lot 125



126* Irish Naive School. The Donkey Race, circa 1840's-50's, oil on Winsor & Newton board, with partial original printed label to verso 'Winsor & Newton, Artists' Colourmen to Her Majesty and to His Royal Highness Prince Albert, 38, Rathbone Place, London', some minor scratches to upper sky area, and marks and light soiling to edges, 29.5 x 38.5 cm (11 5/8 x 15 1/4 ins), framed (33 x 42 cm)

(1) £200 - £300

127 No lot



Lot 128



Lot 129

128* After Sir Edwin Landseer (1802-1873). Bolton Abbey in the Olden Time, oil on canvas, an interior scene showing a Cellarer buying fresh food from local tradespeople, signed 'E Landseer' to lower right, some very small spots of paint loss to lower right, canvas size 64 x 76.5 cm (25 1/4 x 30 ins), framed (76 x 89.5 cm)

(1) £400 - £600

129* Attributed to Charles François Daubigny (1817-1878). Willows by a Stream, oil on wood panel, depicting a sunset between trees with reflections on a river, small faint scratch to left-hand edge, 15 x 23 cm (5 7/8 x 9 1/8 ins), gilt moulded frame, with typed title and attribution label on verso

(1) £300 - £500



130* **English School.** Mr John Kemble Priest, who suffered at Wigmarsh by Hereford, Augst 22, 1679, Aetat 80, circa 1850, oil on canvas, with manufacturers stamp to verso of Winsor & Newton, 38 Rathbone Place, London, two small areas of surface loss (above title and to hair), puncture to hairline, 38 x 27.7 cm, framed (43 x 32.5 cm)

John Kemble was a Catholic priest near Hereford who became one of the Forty Martyrs of England and Wales. Despite being popular locally with both Catholics and Protestants, he was found guilty of treason in 1679 after refusing to leave his 'flock' and sentenced to be hung, drawn and quartered at Widemarsh Common nearby. Kemble was shown unusual mercy in that he was allowed to fully die on the gallows, before being drawn and quartered.

(1) £200 - £300

131* **English School.** Portrait of a Gentleman, 19th century, oil on wood panel, depicting a well dressed Victorian gentleman, panel size 68 x 55 cm (26 3/4 x 21 5/8 ins), framed (86 x 73.5 cm), some loss of paint to frame

(1) £200 - £300

132* **Robinson (E., 19th century).** Arsenius the Humble, oil on canvas, head and shoulders portrait, half-profile to right, of a venerable bearded man wearing a black koukoulion and embroidered red mantle, with Greek inscription upper right, artist's name on verso of canvas in black ink in large letters, stretcher with taped provenance label and early manuscript label: 'Arsenius - the Humble - Metropolitan of Thebes', 76.2 x 63.7 cm (30 x 25 ins), framed (82.2 x 69.2 cm)

Provenance: The Right Reverend David Loveday, Wardington House, Oxfordshire.

(1) £200 - £300



Lot 131



Lot 132



133* **Scottish School.** Set of four landscapes, circa 1840s/50s, 3 oils on canvas (re-lined) and 1 oil on board, all by the same artist, depicting variously mountains, castles, figures, trees, lochs and rivers, etc., those on canvas with craquelure and some minor flaking, each approximately 45.5 x 61 cm (18 x 24 ins), matching frames (53 x 68 cm)
(4)

£300 - £500



134* **Frere (Théodore, 1814-1888).** Dhows on the Nile with Cairo Beyond, oil on wood panel, signed lower right, early auction stencil to verso '79SAH', additionally inscribed by previous owner 'T. H. Frère, Ernest E. Ware F.R.C.S. June 5/36', 13.5 x 37 cm (5 1/4 x 14 1/2 ins), period recessed gilt frame

Provenance: Private Collection, Cheltenham, UK.

(1)

£2,000 - £3,000

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



Lot 135

135* **Continental School.** Portrait of a Young Man, thought to be the poet Friedrich Schiller (1788-1805), 19th century, oil on canvas, depicting a young red-haired man, insect soiling to forehead, canvas size 77 x 63.5 cm (30 1/4 x 25 ins), 'H&M 1226' and Roberson & Miller stamp to verso, framed (100 x 83 cm)

(1)

£200 - £300

136* **English School.** Portrait of a Young Girl, circa 1860, oil on canvas, depicting a half length portrait of a fair haired girl in a blue coat with ruffled collar, canvas size 20 x 15 cm (7 7/8 x 6 ins), framed (24.5 x 20 cm)

Provenance: Private Collection, Birmingham.

(1)

£200 - £300



137* **Naïve School.** Knock Down Ginger, circa 1860's, oil on canvas, laid down on wood panel, inner gilt frame aperture 28.5 x 21.3 cm, gilt frame and glazed (43.5 x 36 cm), contemporary art dealer's label on verso: George Barnes, 69 Bradshawgate, Bolton

(1)

£300 - £500



Lot 136



138* **Prinsep (Valentine Cameron, 1838-1904).** Portrait of the Artist's Sister, circa 1860, oil on canvas, half-length portrait of a young girl, profile turned to the right, seated in a buttoned yellow chair and looking down with pensive gaze, wearing a flowing black gown with white collar, a beaded necklace, a jewelled ring, and a pink camellia in her auburn hair, holding a feather fan in her right hand, seated against the backdrop of a partly open door and potted lily on a window ledge beyond, re-lined, 41 x 37 cm (16 1/8 x 14 5/8 ins), gilt moulded frame (56 x 49 cm), with printed exhibition label on verso

Provenance: Given to David Clayton-Stamm on his 12th birthday in 1923; thence by descent.

Exhibited: *Val Prinsep RA (1838-1904): A Jubilee Painter*, South London Art Gallery, 21 October-10 November 1977, catalogue number 3.

A strikingly beautiful portrait of the artist's only sister, Alice Marie Prinsep (1844-1919). The siblings and their two brothers were the offspring of colonial government official and politician Henry Thoby Prinsep and his wife, Sarah Monckton Pattle, one of the celebrated Pattle sisters, of which there were seven. Of this exuberant band, one was the pioneer photographer Julia Margaret Cameron, and another the grandmother of Virginia Woolf and her sister Vanessa Bell. Beautiful and bohemian, Sarah settled with her husband at Little Holland House in Kensington, where they were visited by many of the prominent artistic and literary figures of the day, including Burne-Jones, Leighton, Millais, Rossetti, Dickens, Tennyson, and Thackeray. Val, as he was known, was born in Calcutta, India, but brought up in London. He was taught to draw and paint by George Frederic Watts who was such a close friend of the family that he became a permanent house guest: as Sarah said of the painter, "he came to stay three days, he stayed thirty years". In 1857 Val Prinsep assisted in the painting of the doomed mural at the Oxford Union, with fellow-students Rossetti, William Morris, Arthur Hughes, and John Roddam Spencer Stanhope, amongst others. Afterwards he studied in Paris with Whistler, Edward John Poynter, and George du Maurier, going on to visit Italy with Burne-Jones, where he befriended Robert Browning in the years 1859-60. Prinsep first exhibited at the Royal Academy in 1862, and it is likely around this time that this portrait of Alice was executed. The artist became an Associate of the Royal Academy in 1878, and a full Royal Academician in 1894. He was Professor of Painting at the Royal Academy from 1901 until his death.

Art collector and bibliophile Maxwell David Eugene Clayton-Stamm was an authority on the work of William de Morgan and Pre-Raphaelite ceramics. He also facilitated the facsimile publication of the 1819 Blake-Varley sketchbook.

(1)

£5,000 - £8,000



Lot 139

139* **Spanish School.** Scenes of public entertainment in Spain, circa 1860, a pair of oils on paper, laid down on canvas, both depicting 16th or 17th century scenes with figures on a wide street between tall buildings, one showing the game of pelota being played, the other with riders on horseback tilting at a ring, both with onlookers (some looking out of windows), pikemen, and a horse-drawn vehicle, a little rubbed in places, former with small scuff to lower middle, latter with small pierced indentation to sky area, neither with loss, each approximately 51 x 41 cm (20 x 16 ins) (2) £200 - £400

140* **English School.** Wooded Landscapes, 1866, oil on canvas, a pair of landscapes, one indistinctly signed to verso and dated 1866, a closed tear with some loss of paint to each canvas, canvas size 23 x 30 cm (9 x 11 3/4 ins), framed (35 x 41 cm) (2) £200 - £300



Lot 140



141* **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, 2nd December 2012, lot 83 (according to label verso); Private Collection, Birmingham.

(1)

£2,000 - £3,000



142* **Cordier (Henry Charles, 1827-1905).** Portrait of a French Nobleman, thought to be King Charles VII, oil on canvas, depicting a man dressed in 16th century attire, standing in front of a cloth drape with fleur de lys pattern, to the side a stained glass window with armorial of Louis II of Anjou, signed lower left 'H Cordier', 81.4 x 65.5 cm (32 x 25 3/4 ins)

(1)

£500 - £800



143* **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)

£200 - £400



144* **Style of François Boucher (1703-1770).** Rape of Europa, late 19th century, oil on porcelain, depicting Europa seated on a bull surrounded by sea nymphs holding flower garlands, with an eagle and putti above, a few small surface abrasions, 34 x 48.5 cm (13 3/8 x 19 ins), framed (42.5 x 57 cm)

(1)

£300 - £500



145* **Jobbins (William Henry, active 1872-1893).** Venice, oil on wood panel, depicting a young man on a gondola talking to a woman in a red shawl and a small child standing on the steps of a pedimented doorway set into a wall with shuttered windows, stone ball finial topped balustrade, and 2 other doorways, signed and titled lower left, a few flecks of white to margins, 17.5 x 28.4 cm (6 7/8 x 11 1/8 ins)

(1)

£300 - £500



Lot 146

146* **Maris (Jacob Henricus, 1837-1899)**. Off the Maas, Holland, oil on canvas, signed lower left, 44 x 53.5 cm (17 1/4 x 21 ins), chalk number to verso SS913, period gilt frame (some losses), glazed
Provenance: From the collection of the late Christopher Foyle, Beeleigh Abbey.

J. de Raad, T. van Zadelhoff, *Maris een kunstenaarsfamilie*, Zwolle, 1991.
(1) £1,500 - £2,000

147* **Garaud (Gustave Césaire, 1844-1914)**. View on the Mediterranean coast, probably Nice, fine oil on canvas, depicting a sunlit bay, with classical portico and stone balustrade to the left, and pink blossom to the right, signed lower left, canvas with ink stamp of Blanchet, Paris, on verso, 24.2 x 37.5 cm (9 1/2 x 14 3/4 ins), attractive period gilt moulded frame (38.8 x 51.8 cm)

(1) £300 - £500



Lot 147



148* **Seiler (Carl Wilhelm Anton, 1846-1921).** The Cardinal, 1892, oil on wood panel, signed and dated lower left, (10 x 7 ins), fine contemporary gilt moulded recessed frame, ()
Provenance: Downside Abbey, Somerset, UK.
(1) £700 - £1,000



149* **Manner of Cornelius Varley (1781-1873).** Landscape with storm clouds and two figures by a river, circa 1800, watercolour on laid paper, unsigned, laid down on later card, window mounted, framed and glazed (48 x 62 cm)
(1) £200 - £300



150* **Pocock (Nicholas, 1740-1821).** Rustic couple with baby resting on a heath, watercolour on pale cream wove paper, unsigned, bears handwritten pencil number, and printed number '548' to verso, a few marks, 240 x 170 mm (9 1/2 x 6 3/4 ins), window-mounted, with pencil inscription by Iolo Williams to mount 'By Nicholas Pocock, from Colnaghi ex Mallord Turner collection (see number on back). I.A.W.'

Provenance: Charles Mallord William Turner (1859-1934), great grandson of John Turner (1742-1818), uncle of J. M. W. Turner; Colnaghi, London; 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) £300 - £500



151 **Pyne (William Henry, 1769-1843).** A Farmhouse Meal, 1796, watercolour and pen and ink over pencil on stiff wove paper, signed and dated in pen and ink lower right 'W.H. Pyne, 1796', with a title (?) tab at the lower edge with a few strokes in pen and ink, 19 x 26.6, the tab 3.2 x 6.2 cm, mounted, glazed and framed, 37.5 x 53 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



152* **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)

£300 – £500



153* **Attributed to Richard Cooper, Junior (1740–1822).** *Trees in the New Forest*, 1807, pencil on buff laid paper, with watermark Pietro Miliani Fabriano, titled and dated New Forest Aug 19 1807 lower centre, some toning and foxing, small break to upper right corner, sheet size 37 x 29.2 cm (14 1/2 x 11 1/2 ins), window mounted (51.5 x 45 cm), later title labels on verso, and pencilled annotation Sotheby London 1970, pencilled number 2516, and label with 211273 in blue ink, together with Richmond, pencil on cream wove paper, titled in brown ink lower centre, toned with foxing (mainly to sky area), sheet size 25.8 x 36 cm (10 1/8 x 14 1/8 ins), window mounted (44 x 52.5 cm)

(2)

£200 – £300



154* **Abbott (John White, 1763–1851).** *From the Rocks between Dawlish and Teignmouth*, Devon, fine watercolour with pen and brown ink on pale cream Whatman wove paper (with partial watermark), sheet size 19 x 27.5 cm (7 1/2 x 10 3/4 ins), corner-mounted on backing paper, with double-rule ink framing border, and inscription in brown ink (by the artist?) to lower margin 'From the Rocks between Dawlish & Teignmouth', window-mounted

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). John White Abbott was born in May 1764, the nephew of the prominent Exeter lawyer and non-conformist James White (1744–1825), and a pupil of the watercolourist Francis Towne (whom James White had accompanied on a tour of north Wales in 1777). As Towne's pupil he mastered the technique of delicate pen outline providing contrasts between loose, flat washes of colour and delicate tracery, as in the present work.

(1)

£400 – £600



155* **English School.** *Landscape with cows watering*, circa 1810, pen, brown ink, grey and brown wash on wove paper, signed with initials 'G.T.' to upper left corner, sheet size 262 x 357 mm (10 1/4 x 14 ins)

(1)

£200 – £300



Lot 156

156* 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: 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)

£150 – £200

157* Rowlandson (Thomas, 1757–1827). Landscape with young couple by a lake, circa 1810, watercolour with pen and black ink, laid onto card, 20.2 x 25.8 cm (8 x 10 1/4 ins), framed and glazed (42 x 52cm), inscribed by Iolo Williams to verso 'Thomas Rowlandson (1757–1827) chosen by I.A.W'

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

The present watercolour is similar in subject to *A Musical Party by a Lake*, offered by Sotheby's, London, *Old Master and British Works on Paper* (online), 6 July 2022, lot 184, measuring 22.8 x 29.7 cm, also featuring a wooded landscape, but with numerous courting couples. The Sotheby's drawing, formerly with Colnaghi, was also laid onto card.

(1)

£600 – £800



Lot 157



158* 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)

Provenance: 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).

(1) £150 – £200

159* Attributed to William Atkinson (1774/5–1839). North Elevation of a Design for alterations and additions to Stock Place [Buckinghamshire], in plan marked A, Capt. Howard Vyse, Jan 1814, pen, ink and watercolour on wove, initials and date lower right, 31.5 x 41.5 cm (12 1/4 x 16 1/4 ins), mounted, burr veneered frame (46.7 x 57.5 cm)

George Howard (1718–1796) acquired the 18 acre property Stoke Park from Hannah Sedgely for £4,300 in September 1764. The property included the 'Capital messuage built by Patrick Lambe'. Howard immediately began a major campaign of improvement to his new property. Initially, he employed Lancelot 'Capability' Brown (1716–1783), to lay out an informal lake and pleasure ground near the house. George Howard died in 1796. His deceased daughter Anne's son and heir Richard William Howard Howard Vyse (1784–1853) inherited Stoke Place. A lifelong soldier, in 1810 Richard William married Frances Hesketh of Newton, Cheshire. Stoke Place was his residence for nearly 60 years and he developed the landscaping begun by his grandfather in the 1810s–20s. Having moved Grays Road some distance further west of the house in 1813, in 1814 he obtained designs from one 'WA' (possibly the architect William Atkinson who was then working at nearby Ditton Park) for works to the house, including colonnades on the north, entrance front, and for a layout for the forecourt and flower and kitchen gardens to the west. It would appear that the alterations in the above design were not undertaken. This scheme was superseded after in 1817 he was able to move the road still further west to its present course which enabled him to create the present kitchen gardens around the forecourt and pleasure ground.

The architect William Atkinson (1774/5–1839) was best known for his designs for country houses in the Gothic style. He undertook almost fifty commissions, broadly distributed in the north of England and the Scottish lowlands, London and the surrounding counties, with occasional excursions to Herefordshire, Staffordshire, and Ireland. Projects included Chiddingstone Castle in Kent (1800), Chequers, Buckinghamshire (1823), and Lismore Castle, Co. Waterford, Ireland., as well as his Gothic reconstruction of Scone Palace (1803–12), and Abbotsford (1816–23) for Sir Walter Scott, etc.

(1) £300 – £400



Lot 159



160* English School. Portrait of Maria Boyes, circa 1818, sepia watercolour with pencil on paper, three quarter length portrait of a young woman sitting, in profile to the left, visible area 29.2 x 24 cm (11 1/2 x 9 1/2 ins), deep gilt frame and glazed (46.5 x 41.5 cm), verso with early ink manuscript inscription: 'The likeness of Maria Isabella Boyes, She died at Bath October the 6th 1819 and was buried at Nafferton', together with a folder containing research notes regarding Maria Isabella Boyes and her family

Maria Isabella Boyes, daughter of John and Isabella (known as Bell) Boyes, was born at Scarborough 2nd March 1800. In 1819 she was visiting Bath on her way to Devonshire 'for the recovery of her health' but sadly died while staying there. A tragic loss for her parents who had already lost their only other child, a son, John Benjamin who had died aged 4 years and 4 months. Maria is buried in the family vault in Nafferton Church, near Driffield in the East Riding of Yorkshire.

(2) £200 – £300



161* **Russel (Fred Brett, 1813–1869).** Arminghall Old Hall Porch, circa 1863, watercolour on card, mount aperture 43.3 x 29.8 cm (17 x 11 3/4 ins), framed and glazed (73 x 58.5 cm), verso with (spurious) label naming John Sell Cotman, also with label of Hallam's Gallery, Norwich. This 14th century stone doorway was originally part of the Carmelite Friary in Norwich. At the dissolution of the monasteries the arch was incorporated into Arminghall Old Hall, where it remained until the hall was itself demolished in the early twentieth century. The arch was eventually purchased by Norwich Museum, and now stands in Norwich Magistrates' building.
(1) £200 – £400



162* **Dutch School.** Skaters on a river, late 18th/early 19th century, gouache on wove paper, depicting a sunset-lit snowy landscape, with figures skating and sledding on a wide frozen river, against a backdrop of hills and a building with round tower, within a black border, sheet size 16.9 x 22.6 cm (6 3/4 x 9 ins), sky area a little cockled and with some light marks, tipped onto card (28 x 33.6 cm)
(1) £200 – £300



163* **English School.** Studies of groups of figures, circa 1820, five pen and brown ink studies of figure groups, including fighting male figures, women bathing, men on horseback with helmets, etc., on laid paper, each with blindstamp 'Extra Superfine Satin' to upper left corner, 180 x 115 mm (7 x 4 1/2 ins), corner-mounted to card mounts
Reminiscent of the work of Benjamin Robert Haydon, George Richmond, or Richard Redgrave.
(5) £200 – £300



164* **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 'Clullow' (?), 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.', Provenance: 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). Arthur and Richard Appleby traded in British drawings and watercolours from 27 George St., Portman Square, London (by 1934), from 27 William IV Street, Trafalgar Square (1952–58) and later 10 Ryder Street. Watercolour historian Dudley Snelgrove remembered them as having a shop opposite the National Portrait Gallery with huge bundles of British material which the collectors of the day used to trawl through. When Walkers Galleries closed down, Appleby's bought most of their stock, which is presumably where most of those British drawings came from.
(1) £200 – £300



165* **Petherick (James)**. Album of miniature watercolour studies, circa 1820-31, 14 fine miniature watercolours on card (five in monochrome), including flower and natural history studies, landscapes and views, almost all signed to lower left corner, and dated to lower right corner, most with tissue-guard (one watermarked Iping 1809), most with handwritten number to verso, each x cm (x ins), loosely contained in small contemporary red morocco-backed portfolio, lacking ties, rubbed and some marks, printed label to upper cover 'Series of Drawings from Various Subjects'

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).

The subjects include Gundogs, Still life of a porcelain washbasin on a table, Study of an Iris, Caldecot Castle Monmouthshire, Young Couple in a Bower, Pink Roses, Pansies, Peonies, Pink-fronted Bird on a Branch, Pair of Apples, Snowden from Teguin Ferry, Two Boys playing with a Skipping Rope, Cat Resting, and Landscape with house and parkland.

James Petherick is likely to have been the brother of John Petherick (1784-1861), also an artist. The Pethericks lived near Pen-y-Darren, Merthyr Tydfil in South Wales.

(1)

£200 - £300



166* **Lory (Gabriel, 1763-1840)**. Lake Lungern, looking South towards the Brünig Pass, 1826, watercolour and pencil on paper, signed lower centre, bearing the date 1826 to lower edge, spotting (mainly to sky area), tiny worm holes to lower right corner, sheet size 26.5 x 39.3 cm (10 1/2 x 15 1/2 ins), mounted, framed and glazed (42 x 54 cm)

(1)

£200 - £300



167* **Austin (Samuel, 1796-1834)**. Brook Farm (W. Roscoe's House), 1838, watercolour on paper, depicting a large red brick house, with Georgian windows, tall chimneys, and a pedimented roof, partially covered with green creeper, set in parkland with trees, and a flock of sheep in the foreground, signed and dated lower right, sheet size 22.4 x 24.8 cm (8 7/8 x 9 3/4 ins), laid down on card mount, glazed gilt moulded frame (43 x 44.5 cm), old label on backboard inscribed in brown ink with the title and artist's name One of England's first abolitionists, William Roscoe (1753-1831) was also an art collector, historian, banker, lawyer, botanist, politician and author.

(1)

£200 - £300



168* **After J. M. W. Turner (1775-1851)**. Life-Boat and Manby Apparatus Going off to a Stranded Vessel Making Signal (Blue Lights) of Distress, circa 1850, fine watercolour on wove paper, with scratching out, sheet size 182 x 258 mm (7 1/8 x 10 1/8 ins), laid down on old card, window-mounted

Turner's major oil painting *Life-Boat and Manby Apparatus Going off to a Stranded Vessel Making Signal (Blue Lights) of Distress* was exhibited at the Royal Academy in 1831. The oil on canvas, purchased by John Sheepshanks in 1835, and now in the Victoria and Albert Museum, London, measures 91.4 x 122 cm (3 x 4 feet).

The Manby apparatus was a lifesaving device of a rope fired from a mortar. It was invented by Captain George Manby after a shipwreck in 1807 at Great Yarmouth, Norfolk. Manby became a Fellow of the Royal Society in the year that Turner's work was exhibited.

(1)

£200 - £300



169* **English School.** Charlotte Anne Shelly, 1839, chalk on brown paper, depicting a half portrait of Charlotte Anne Shelly, (sister of John Shelly), seated in a chair, dated 1839 to lower right, small paper abrasion to right margin, mount aperture 49 x 37 cm (19 1/4 x 14 1/2 ins), framed and glazed (79 x 66 cm), together with **Turner (Charles, 1773-1857).** John Shelly, after E. U. Eddis, 1835, engraving, published by Mr C Turner, London 20th November 1835, mount aperture 34 x 25 cm (13 1/2 x 9 7/8 ins), framed and glazed (44 x 36 cm)

(2)

£300 - £500



170* **French School.** Study of rocks in a landscape, 1839, graphite, initialled 'HL' lower right and dated '25 7 [18]39, together with an illustration of Don Quixote on horseback, pencil heightened with gouache, signed indistinctly, plus Vue de Casa Maria (now the Abbey of Casamari), watercolour on J Whatman wove paper; and a group of various 19th century landscape views and drawings including one watercolour, 49 x 34 cm (19 1/4 x 13 3/8 ins) and smaller

(10)

£200 - £300



171 **After Alfred, Count D'Orsay (1801-1852, & others).** Album of pencil portraits, 1840s/50s, 75 pencil drawings on tracing paper, mounted on card album leaves, mostly copied from D'Orsay's lithographs, but also some unattributed or after other artists including Richard Buckner, Edward Henry Corbould, Margaret Carpenter, many annotated with sitter's names, e.g. Bishop of Bombay, Alfred Paget, Marchioness of Cholmondeley, Marguerite Power, Countess of Carlisle, Prince Moskowa, and several of the British royal family, scattered foxing, some drawings with corners trimmed, and with other evidence of previous mounting to edges, 45 x 32.5 cm (17 3/4 x 12 3/4 ins) and smaller, marbled endpapers, near contemporary green half morocco, rubbed in places, remains of paper label on spine, folio (54.3 x 39 cm)

(1)

£300 - £400



172* **French 19th Century School,** Courtesan in a Boudoir, circa 1840s, watercolour over graphite on laid paper, 23 x 30.4 cm (9 x 12 ins); together with Antonio de la Gandera, Young Girl at Table, pencil heightened with blue crayon, with the stamped signature, and a drawing of a mythical human animal creature verso; plus Auteuil, watercolour, inscribed 'D. Harding / Auteuil' verso; and View of a Castle, 19th century, watercolour on wove paper; together with A seated woman, dated '1878', watercolour; plus a pastel portrait, bearing the inscription 'Sickert', and two pencil drawings of Walter Greaves and three young girls, both bearing the monogram 'N' and attributions to W. Nicholson on the mounts; together with a drawing of children bearing the signature 'Kollwitz'

(9)

£200 - £300



Lot 173

173* **English School.** Portrait of John Bright, circa 1850–60's, charcoal, head and shoulders portrait of a gentleman in Victorian dress, mount aperture 53 x 47 cm (20 7/8 x 18 1/2 ins), framed and glazed (71 x 62.5 cm)

(1)

£200 - £300

174* **English School.** Girl with a Candle, circa 1850, watercolour heightened with bodycolour, on card, signed with initials E.B.M. to the right of the girl's elbow in pale red, image size 31 x 22 cm (12 1/4 x 8 1/2 ins), laid down on backing card (40.5 x 30.5 cm, 12 x 16 ins)

(1)

£300 - £500



Lot 174



175* **Italian School.** Virgin and Child, first half 19th-century, oil on thin wood panel, 135 x 90 mm (5 1/4 x 3 1/2 ins), in a gothic style gilded wood tabernacle frame (213 x 121 mm), together with **After Pierre-Auguste Cot (1837–1883).** The Swing (Springtime), miniature oil on wood panel, a late 19th-century oval copy (the much larger original dating from 1873), 122 x 95 mm (4 3/4 x 3 3/4 ins), ebonised oval wood frame, glazed

(2)

£200 - £300



176* **Attributed to Edward Lear (1812–1888).** Coastal landscape, possibly Greece, circa 1840's–50's, pen, ink with some brown wash, monogrammed 'LE' to lower right, image size 15.8 x 26 cm (6 1/4 x 10 1/4 ins), sheet size 22 x 33.5 cm (8 5/8 x 13 1/4 ins), 'HG' collector's stamp to lower margin, Thos Agnew & Sons Ltd label with No. 43908 to verso, framed and glazed (31 x 41 cm)

Provenance: Private Collection, Hampshire.

(1)

£1,000 – £1,500

177* **Sutcliffe (Thomas, 1828–1871).** John Lindley and his daughter Sarah in the Lindley Library, watercolour and pencil, a fine detailed view depicting the interior of the library with young Sarah Lindley, and her father John Lindley sitting at his desk, signed and dated 'Oct. 5 1850' lower right, mount aperture 17.5 x 20 cm (7 x 8 ins), contemporary printseller's label of E. Hasse and handwritten note of sitter name to verso, framed and glazed (42.5 x 42.5 cm)

John Lindley (1799–1865) was a renowned botanist, whose investigation in 1838 of the conditions at the Kew Gardens in London led him to recommend that the gardens be turned over to the nation and used as the botanical headquarters for the United Kingdom. His famous collection of orchids were eventually housed in the Kew herbarium. After his death the Royal Horticultural Society purchased his botanical and horticultural library of 1300 volumes for £700. In December 1865 the Royal Horticultural Society instituted the Lindley Medal, awarded for an exhibit of exceptional educational value.

(1)

£300 – £400



Lot 177



178* **After Joseph Mallord William Turner (1775–1851).** Norham Castle: Moonrise, circa 1850, *watercolour with traces of pencil on thick card, toned with slight foxing, 11 x 16.3 cm (4 3/8 x 6 3/8 ins), window mounted, framed and glazed (23.5 x 27 cm)*

Turner's original (slightly smaller) 8.9 x 14.2 cm watercolour was sold by Christie's London in their November 28 2000 auction, lot 143. An engraving after this work was included as the frontispiece in Scott's *Prose Works* volume VII, published by Robert Cadell in 1834.

(1)

£300 – £500

179* **Leighton (Frederick, 1830–1896).** Study of a Female Head, Rome, 1853, *pencil on thin paper, of a young woman with eyes downcast, signed with initials lower right, and dated ROMA/53, some surface marks, mount staining, sheet size 167 x 130 mm (6 5/8 x 5 1/8 ins), laid down on card (194 x 173 mm)*

Having completed his training with the Nazarene painter Edvard von Steinle in Frankfurt, Leighton arrived in Rome on the 19th November 1852 remaining there until 1855 when he moved to Paris. In 1853 Leighton produced a host of fine pencil studies in preparation for the painting that launched the artist's international career *Cimabue's Celebrated Madonna is Carried in Procession through the Streets of Florence*, an enormous work (222 centimeters by 520 centimeters, about 87 inches by 205 inches) which was exhibited at the Royal Academy in 1855 to great acclaim, and bought by Queen Victoria. The present work may be a study for it, or a skilled copy after an unidentified painting from the Italian Renaissance.

(1)

£300 – £500

180* **Leighton (Frederick, 1830–1896).** Study of a Female Head, Rome 1853, *pencil on paper, of a young woman with her head turned towards the viewer, signed with initials and dated 'ROMA/53', sheet size 250 x 165 mm (9 7/8 x 6 1/2 ins), some surface marks and overall mount staining, and several incised lines to the paper, laid down on card 285 x 210mm (11 1/4 x 8 1/4 ins)*

Having completed his training with the Nazarene painter Edvard von Steinle in Frankfurt, Leighton arrived in Rome on the 19th November 1852 remaining there until 1855 when he moved to Paris. In 1853 Leighton produced a host of fine pencil studies in preparation for the painting that launched the artist's international career *Cimabue's Celebrated Madonna is Carried in Procession through the Streets of Florence*, an enormous work (222 centimeters by 520 centimeters, about 87 inches by 205 inches) which was exhibited at the Royal Academy in 1855 to great acclaim, and bought by Queen Victoria. The present work may be a study for it, or a skilled copy after an unidentified painting from the Italian Renaissance.

(1)

£400 – £600



Lot 179



Lot 180



181* **Hartmann (Carl, 1818-1857).** The Baden Powell Children (Augustus Baden-Powell, Francis Smyth Baden-Powell and Jessie Smyth Baden-Powell), circa 1856, oval watercolour and pencil on pale cream wove paper, signed in pencil lower right, 285 x 368 mm (11 1/4 x 14 1/2 ins) mount aperture, card mount with gilt opening, together with another similar oval portrait by Hartmann of Jessie Powell (Jessie Smyth Baden-Powell, 1855-1856), pencil and watercolour on paper laid down on card, signed, titled and dated June 25th 1856 lower left, 320 x 235 mm (12 1/2 x 9 1/4 ins) mount aperture

A group portrait of the older siblings of Robert Baden-Powell, including Jessie, who died just one month after these portraits were made, on July 24, 1856 at the age of just 7 months.

(1)

£200 - £300



Lot 182

182* **Foster (Myles Birket, 1825-1899).** Boy Fishing, watercolour, showing a young boy kneeling against a river bank, gazing into the river, his fishing line in the water, monogrammed 'FB' to lower right, mount aperture 12.5 x 17.5 cm (5 x 6 7/8 ins), previous auction chalk marks and Thos. Agnew & Sons label to verso, framed and glazed (27.5 x 32.5 cm), together with

After Myles Birket Foster (1825-1899). Gathering Primroses, watercolour, showing five children gathered on a hillside by a tree, picking primroses, the sea in the distance, monogrammed 'FB' lower left, mount aperture 24.5 x 45 cm (9 5/8 x 17 3/4 ins), framed and glazed (46.5 x 64.5 cm)

(2)

£200 - £400



183* **Manner of Camille-Jean Baptiste Corot (1796-1875).** Wooded Landscape with figures, chalk on laid paper, unsigned, 300 x 202 mm (11 3/4 x 8 ins), window-mounted, together with another similar smaller charcoal landscape in the manner of Corot on laid paper, 23 x 17.5 cm, plus a watercolour in the style of Odilon Redon, and a large chalk study of three figures on dark grey paper by John Farley, signed and dated 1945, and inscribed by the artist 'Christian & Piety, Prudence & Charity', 59.5 x 44.5 cm (23 1/2 x 17 1/2 ins), window-mounted

(4)

£200 - £400



184* **Ormerod (Georgiana Elizabeth, 1822-1896).** Still Life of Flowers, circa 1860s, gouache on card, including poppy, peony, lilac, nerine lilies and grasses, artist's name in pencil to verso, 60 x 45.5 cm (23 3/4 x 18 ins)
(1) £200 - £300



185* **Brabazon (Hercules, 1821-1906).** Bulak Road, Cairo, and Suez, Station XIV, circa 1860's, two pencil and white bodycolour sketches on laid paper, inscribed with location details by the artist, 22 x 29 cm (8 3/4 x 11 1/2), and 9.5 x 17 cm (3 3/4 x 6 3/4 ins) respectively, window-mounted
Provenance: Purchased from Christopher Powney, Berkeley Square, according to note supplied by the present owner.
(2) £200 - £300

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



186* **French School.** L'Amateur de Tableaux, circa 1900, black and coloured chalks on pale blue wove paper, titled in French to lower margin 'l'amateur de tableaux', printed collectors' marks to verso M. L. with a star within an oval, and E. L. with a star within an oval (Lugt 3473), sheet size 293 x 263 mm (11 1/2 x 10 3/8 ins), window-mounted
Provenance: Emile Lachenaud (1835-1923), Limoges (Lugt 3473).
(1) £200 - £300



187* **After Filippo Lippi (1406-1469).** Madonna and Child with Two Angels, circa 1860-80, fine miniature watercolour on card, image size 140 x 94 mm (5 1/2 x 3 5/8 ins), sheet size 158 x 106 mm (6 1/8 x 4 1/4 ins), attractive period black and gilt wood tabernacle frame, glazed
(1) £300 - £500



188* **Baker (Alfred, active 1850-1874)**. Luke, circa 1870, oval watercolour and gouache on paper, depicting a bull terrier dog with clipped ears, 19.5 x 32 cm (7 3/4 x 12 1/2 ins) mount aperture, framed and glazed (42.5 x 55 cm), contemporary handwritten label in pencil affixed to verso, together with

Baker (Samuel Henry, 1824-1909). Costume Academy, November 1867, watercolour with pencil, inscribed in ink lower left by the artist, 'Costume Academy Novr. /67 SHB', 26 x 19 cm (10 1/4 x 7 1/5 ins) mount aperture, framed and glazed (44 x 36 cm)

(2)

£200 - £300



189* **English School**. Study of a Jay, circa 1870, watercolour, depicting a Jay wing open holding onto the branch of an oak tree, mount aperture 38 x 30.5 cm (15 x 12 ins), framed and glazed (53 x 43.5 cm)

Provenance: Private Collection, Birmingham.

(1)

£150 - £200

190 No lot



191* **Hardman & Co.** 2-light stained glass window in Minchinhampton Church, circa 1877, watercolour and pen & ink, card overlay, 28 x 11 cm (10 x 4 ins) framed and glazed (47.5 x 31 cm), Moss Galleries London label to verso (chipped with loss)

(1)

£100 - £150



192* **Way (Charles Jones, 1834 –1919)**. Mountain Landscape, 1877, watercolour on paper, depicting two woman sitting at the side of a lake one with a basket over her head, the other preparing fish, boats sitting on the water, signed and dated lower left, sheet size 28.5 x 47 cm (11 1/4 x 18 1/2 ins), remnants of adhesive tape to verso edges, together with

Whatley (William, 20th century). Coastal Landscape, watercolour and pencil, signed lower left, sheet size 34 x 49 cm (13 3/8 x 19 1/4 ins), framed and glazed (38 x 53 cm), and

Sala (A., early 20th century). Fishing Boats, watercolour, signed lower left, mount aperture 26 x 37 cm (10 1/4 x 14 1/2 ins), framed and glazed (44 x 51 cm)

(3)

£200 – £300



193* **Callcott (Albert, active 1860–1890)**. Harbour Scene, 1880, watercolour, depicting a busy harbour scene (possibly Whitby?), signed and dated lower left, mount aperture 32.5 x 47 cm (12 3/4 x 18 1/2 ins), framed and glazed (52 x 66 cm)

Callcott was a theatrical set designer who lived and worked in London at various theatres including: Adelphi, Olympic, Astor and Royal Surrey theatres. He was also an accomplished landscape painter who exhibited with the Royal Society of British Artists and the Royal Institute of Painters in Water Colours.

(1)

£200 – £300



194* **Moore (Arthur Louis, 1849–1939)**. Study for a Stained Glass Window, possible for St. Mary's Church, Kensington, circa 1880, watercolour and ink, depicting a Christ figure in the middle, supported by two female saints either side, a posthumous dedication to Sir Thomas Swinnerton Dyer and his wife Mary Anne Dyer at the base of the window, signed lower right 'A L Moore, London', image size 22.5 x 15.5 cm (8 7/8 x 6 1/8 ins), framed and glazed (38.5 x 33.5 cm)

This stain glass design was possibly for St Mary's Church, Kensington, London, W8. St Mary's was frequented by the Dyer's and was subject to demolition and redesign in 1869 by George Gilbert Scott. Sir Thomas Swinnerton Dyer (1799–1878) and Mary Anne Lady Dyer (1805–1880) are buried in Brompton Cemetery in plots 94642 & 100640.

(1)

£200 – £300

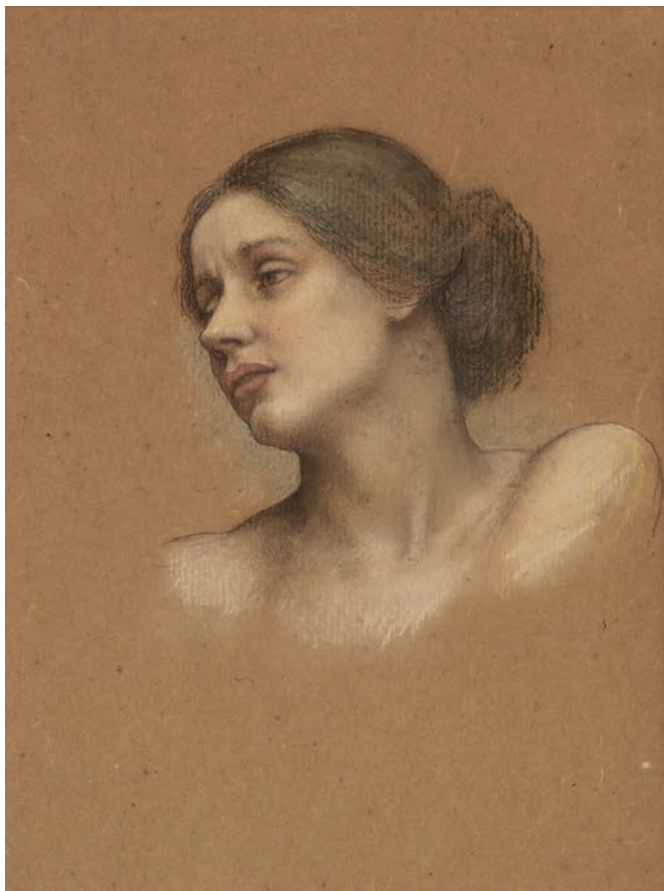


195* **Burne-Jones (Philip, 1861–1926)**. Ovingdean, [1882], watercolour, depicting a landscape with a few cottages in the distance, mount aperture 8.5 x 13 cm (3 3/8 x 5 1/8 ins), unfinished watercolour of cottages on verso, titled Woodingdean by PB-J 1882', smaller previous picture backing in envelope to verso, framed and glazed (18.5 x 22.5 cm)

Provenance: Private Collection, Birmingham.

(1)

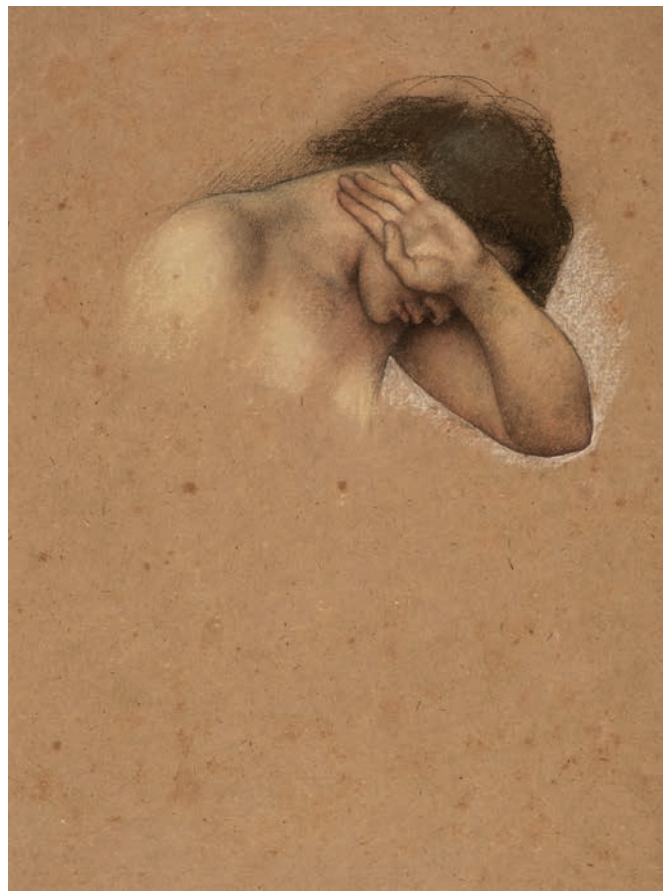
£200 – £300



196* **De Morgan (Evelyn, 1855-1919)**. Preparatory study of a female head, possibly for *The Passing of the Soul at Death*, coloured chalks and pastel on buff paper, head and shoulders portrait, half-profile turned to the left, of a dark-haired maiden, visible sheet size 29.8 x 22cm (11 3/4 x 8 3/4 ins), image size 17 x 16.5 cm (6 3/4 x 6 1/2 ins), mounted, framed and glazed (41.2 x 31.7 cm) Provenance: English private collection formed circa 1950-1970, thence by descent.

Possibly a study for the right-hand figure in 'The Passing of the Soul at Death' executed circa 1917-18 ('Evelyn De Morgan Oil Paintings', DMF, plate 68).

(1) £2,000 - £3,000



197* **De Morgan (Evelyn, 1855-1919)**. Preparatory study of a female head, for *The Captives*, coloured chalks and pastel on buff paper, head and shoulders portrait, half-profile turned to the right, of a dark-haired maiden, her head bowed and eyes shielded with her left arm, lightly foxed, visible sheet size 30 x 22.2 cm (11 3/4 x 8 3/4 ins), image size 13 x 17 cm (5 1/8 x 6 3/4 ins), mounted, framed and glazed (41.1 x 31.8 cm)

Provenance: English private collection formed circa 1950-1970, thence by descent.

The present work is a study for the left hand figure in 'The Captives', held by the De Morgan Foundation ('Evelyn De Morgan Oil Paintings', DMF, plate 62), which shows five classically draped female figures in attitudes of fear in a cave of stalactites and stalagmites amongst writhing dragons. The painting seems to give a message of worldly danger, both physical and spiritual, particularly for women, and the need to resist, a need which is achieved by a shared sisterhood. This study is a typical example of Evelyn's careful preparatory work, showing an accurate delineation of limbs and attitude, and exquisitely drawn features.

(1)

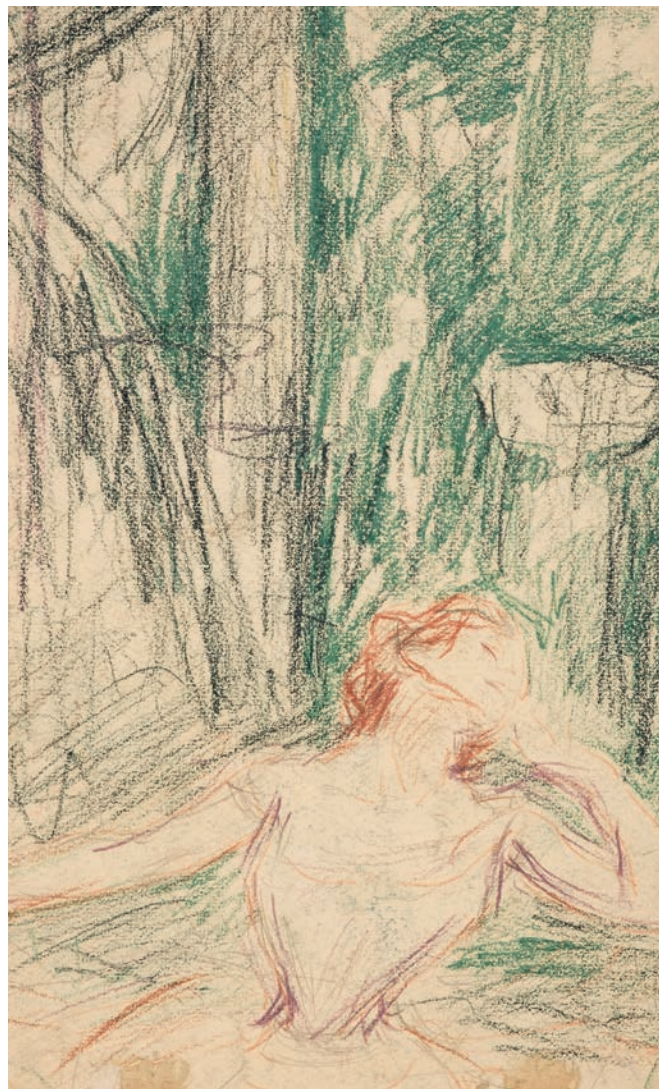
£1,000 - £1,500



198* **[Baker, Samuel Henry, 1824-1909]**. An album of greetings cards, postcards, letters, and original artwork, relating to the Birmingham artist Samuel Baker, 1887-89, 32 leaves, most with printed and manuscript matter in the form of greetings cards and letters, mounted or tipped-in to rectos and versos, including cards from Walter Langley, George Albert Reynolds, Harry Foster Newey, Westley Horton, William Jabez Muckley, William John Wainwright, Edward Richard Taylor, and other Birmingham School artists, some inscribed by the artist, others identified in pencil to album leaf, but also including several watercolours and drawings: 2 sepia watercolour Christmas cards, one initialled E.C.B. and dated 1888, the other initialled MB; a watercolour of a small colourful bird in flight by Joseph Powell Williams MP; 2 grisaille miniature landscapes by W. Johnson; a watercolour Christmas card monogrammed AJS; and 2 unidentified pen & ink Christmas cards, a few leaves blank, some toning and foxing, occasional items missing and tears to album leaves, upper hinge splitting, original half black morocco, marked and some wear to edges, oblong 4to

Landscape artist Samuel Henry Baker was a member of the Royal Birmingham Society of Artists (RBSA) and the Royal Society of Painter-Etchers and Engravers (RE). He was born in Birmingham and apprenticed to James Chaplin, a magic lantern slide painter, and trained at Birmingham School of Design as well as under the landscape painter Joseph Paul Pettitt who had been a pupil of Joseph Vincent Barber. He exhibited over 500 paintings at the RBSA from 1848 to 1909 and was elected a member in 1868.

(1) £200 - £300



199* **Rénouard (Paul, 1845-1924)**. Ballet Dancer, colour pastels on cream wove paper, with an additional blue crayon study of a man in a dinner suit to verso, signed with artist's initials to verso 'P. Rd.', sheet size 248 x 151 mm (9 3/4 x 6 ins), window-mounted

(1) £150 - £200



Lot 200

200* **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 is included in the lot.

(1)

£1,000 - £1,500

201* **Paton (Frank, 1855–1909)**. King Charles Spaniel, 1896, *watercolour*, signed and dated lower left, oval mount aperture 33.5 x 30 cm (13 1/4 x 11 3/4 ins), Leggatt Brothers label and previous auction chalk stencils to verso, framed and glazed (55.5 x 51 cm)

(1)

£400 - £600



Lot 201



202* De Morgan (Evelyn, 1855–1919). *Blindness and Cupidity Chasing Joy from the City*, circa 1897, *gold coloured pastel and black chalk on dark grey-brown wove paper*, depicting the robed female figure of Cupidity, carrying a hoard of precious objects, reaching out towards and following the male robed figure of Blindness, the two figures driving out the angel of Joy from the city towards an iron gate with flowers and vista beyond, some small patches of surface abrasion, and a few fox spots to lower edge, 40 x 59 cm (15 3/4 x 23 1/8 ins), framed and glazed (46.5 x 65.3 cm)

Provenance: Clayton-Stamm Collection.

One of a very small number of works by the artist executed in gold on dark wove paper. Apart from one such study in Leighton House Museum ('Victoria Dolorosa'), almost all other known studies in gold pastel are held by the De Morgan Foundation, and only one, to our knowledge, has ever before appeared at auction ('The Angel of Death', Dominic Winter Auctioneers, Fine Art Sale, 8th November 2018, lot 458). Only a very few artists used this technique, Edward Burne-Jones being one of them. De Morgan bought dry 'cakes' of gold pigment which she ground to make her own paint and pastels, using them to infuse light and warmth into her works. The De Morgan Foundation (DMF) states "These curious artworks are unlike works by any other artists of the period", adding that they "sparkle with a rare luminosity". These studies seem in the main to have been part of De Morgan's prolific and meticulous output of detailed compositional studies for the full-scale oils she executed, although as the DMF says "These pieces can be considered works of art in their own right and it is apparent that Evelyn often sold them as such".

The current work is a preparatory piece for Evelyn De Morgan's large-scale allegorical oil 'Blindness and Cupidity Chasing Joy from the City', painted in 1897, and now in the DMF (object number P_EDM_0018; *Evelyn de Morgan Oil Paintings*, DMF, plate 35). The oil painting was exhibited at the Walker Art Gallery in 1898, at Leighton House in 1902–3, and at Wolverhampton in 1907. The two figures of Blindness and Cupidity are chained to each other, and grope their way forward to an iron gate which blocks the way, a theme which De Morgan returned to at the end of her career in 'The Barred Gate' (circa 1918–19). Both pictures, and a number of others by the artist, convey a powerful message about the spiritual desolation of a life devoted to the corrupting influence of materialism and greed.

Evelyn De Morgan's wealth of preparatory drawings give the viewer a fascinating insight into the workings of the artist's mind. Of particular interest here is the figure of Cupidity, who is clearly female in the drawing, but which has morphed into a very much more androgenous figure in the oil painting, with a still feminine figure, but more masculine features (indeed, stated as male in the DMF catalogue online). The figures are obviously the artist's main preoccupation here, with the gate and vista to the right not yet delineated, the dynamic attitudes of the dogs yet to be worked out – their presence only alluded to in outline – and various architectural elements only sketchily outlined or absent. Indeed, this approach is typical of Evelyn's studies in gold; the background detail is pared away, and the figures, in all their beauty, come into stark relief.

(1)

£5,000 – £8,000

19TH & 20TH CENTURY PRINTS



203* **Whatley (H. M., 20th century)**. *Hilly Landscape*, oil on board, depicting possibly the Marlborough Downs, signed lower left 'H M Whatley', board size 61 x 81 cm (24 x 31 7/8 ins), framed (63 x 83.5 cm), together with *Martinsell Hill*, oil on board, signed lower right 'H M Whatley', board size 50.5 x 61 cm (19 3/4 x 24 ins), manuscript label to verso with title and name of artist, framed (53 x 63 cm)
(2) £200 - £300



204 **Sauerweid (Alexander Ivanovitch, 1783-1844)**. *An Officer on the General Staff of the Saxon Army*, thought to be General Schreibershofen, circa 1810, watercolour and bodycolour on paper, collector's mark to lower right corner of the *Empress Alexandra Feoderovna*, Covent Garden Gallery Ltd. label to verso, 39.2 x 33.7 cm (15 2/5 x 13 1/5 ins), mounted, framed and glazed (59 x 53 cm)
Provenance: From the collection of H. I. H. the Empress Alexandra Feoderovna (1872-1918).
(1) £200 - £300



205* **Kunimasa (Utagawa, 1773-1810)**. *The actor Nakamura Noshio II as Sakuramaru* (二代目中村野塩の桜丸), 1796, two yakusha-e colour woodblock prints, one mounted (with some toning to extremities from where previously framed), the other unmounted (with crease mark to right side and small hole, light wear to edges), image size 38 x 25 cm
Ukiyo-e shûka 9 (1981), 1.019.
(2) £200 - £300

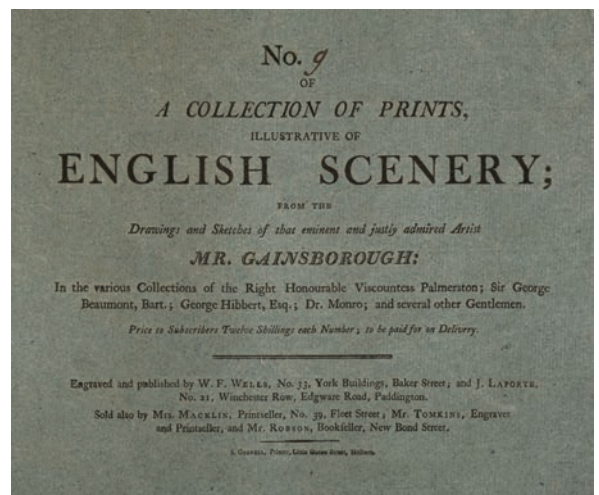


206 Wells (William Frederick, 1762-1836, & Laporte, John, 1761-1839). A Collection of Prints illustrative of English Scenery, from the drawings and sketches of that eminent and justly admired Artist Mr. Gainsborough: In the various collections of the Right Honourable Viscountess Palmerston; Sir George Beaumont, Bart.; George Hibbert, esq.; Dr. Monro; and several other Gentlemen, 4 original parts (numbers 5, 7, 9 and 12), 1st edition, London: Engraved and published by W. F. Wells... and J. Laporte..., Sold also by Mrs. Macklin, Printseller, Mr. Tomkins, Engraver and Printseller, and Mr. Robson, Bookseller, 1802 - 1805, 21 fine soft-ground etchings by Wells and Laporte after Thomas Gainsborough (six plates to part 5, 4 plates to part 7, 5 plates to part 9, and 6 plates to part 12), each plate captioned with the name of the owner of the original drawing, and dated from December 1, 1802 to January 1, 1805, six tinted by hand, and one with hand-colouring, plate size 24 x 31 cm (9 1/2 x 12 1/4 ins), sheet size 330 x 420 mm (13 x 16 1/2 ins), minor marks to margins (plates generally in very clean and fresh condition), part 12 with original pasted printed slip by Wells and Laporte announcing the cessation of the publication 'due to unforeseen professional engagements', a printed titlepage and dedication leaf, all bound in at front, each part bound in its original blue printed wrappers, stitched as issued, with paper reinforcement to spines, frayed and with some tears and loss to edges and light waterstaining, part 12 lacking rear wrapper, with name of the original subscriber 'Montagu Booth Esqr' in brown ink to top right corner of upper wrapper of each part (34 x 50 cm)

Abbey, Life in England, 203. Four parts from the series of 12 issued by Wells and Laporte, in the rare original part wrappers.

(4)

£300 - £500





Lot 207



Lot 208

207* **Crome (John the Elder, 1768-1821)**. A Large Tree on a Mound, circa 1809-1813, etching, on chine appliqué on wove paper, a very good, bright and delicate impression, with margins, 16.8 x 15.8 cm, sheet 21.8 x 20.1 cm, in good condition, unframed

John Crome was, along with John Sell Cotman (1782-1842), the major artist of the Norwich School. Crome was a painter in oils and watercolours and only etched for a short period, during the years 1809 to 1813.

(1)

£200 - £300

208* **Lound (Thomas, 1802-1861)**. The River Wensum, King Street, etching on cream wove paper, and 36 other etchings by the artist, all 20th century re-impressions, overall sheet size 20.5 x 15 cm (8 x 6 ins)

(37)

£200 - £300



209* **Rossini (Luigi, 1790-1857)**. Avanzi del Teatro di Marcello, Parte del foro Romano, e del Monte Capitolino preso dalla parte ov'erano situati li rostri, Veduta dell' Interno dell' Arco di Giano, Interno del Promao del Tempio di Vesta in Roma, & Arco di Druso, e Porta Capena, 1820-22, together five uncoloured etchings from *Le Antichità Romane* (1823), plate size 40.5 x 50.5 cm (16 x 20 ins) and lightly smaller, all good dark impressions, 'Veduta dell' Interno...', with water staining to the lower margins, uniform antique-style black and gilt frames, glazed, with Frost & Reed printed label to verso of each

(5)

£300 - £400

210 No lot



211* **Haden (Seymour, 1818-1910).** Kensington Gardens II (Large Plate), 1859, etching with drypoint, printing with selectively wiped plate tone, signed in pencil to lower margin, image size 19.7 x 12.5 cm (7 3/4 x 4 7/8 ins), sheet size 23.5 x 15.6 cm (9 1/4 x 6 1/8 ins), framed and glazed (42.3 x 32.4 cm), together with Out of Study Window, etching, depicting a view of a city emerging from behind trees and bushes, image size 10.5 x 25.6 cm (4 1/8 x 10 1/8 ins), framed and glazed (32 x 42.5 cm)

Schneiderman 31.

Provenance: Out of Study Window was purchased in April 1987 from Garton & Cooke, thence by descent through the family.

(2)

£200 - £300



212* **Millais (John Everett, 1829-1896).** Happy Springtime, 1860, etching on chine collé, showing a small girl sitting on the shoulder of an woman looking at a bird's nest, artist's monogram, and date within image, plate size 24.5 x 16.5 cm (9 5/8 x 6 1/5 in), mounted, framed and glazed (50 x 40 cm)

Provenance: Private Collection, Birmingham.

(1)

£150 - £200

213* **Manet (Édouard, 1832-1883).** Eva Gonzalès, 1870, etching on cream laid paper, laid onto card, depicting side profile of a woman's face turned to the left, some toning and discolouration to plate area, dried adhesive to edges of sheet margins, plate size 23.5 x 16 cm (9 1/4 x 6 1/4 ins), sheet size 36.4 x 27 cm (14 1/4 x 10 5/8 ins), framed and glazed (49 x 36.5 cm)

(1)

£100 - £200



214* **Fantin-Latour (Henri-Theodore, 1836-1904).** Manfred et Astarté, lithograph on thin japan tissue, signed in the plate lower right, printed in an edition of only five trial proofs (after which the stone was cancelled), image size 154 x 119 mm, sheet size 39.5 x 55 cm (15.5 x 21 3/4 ins), together with Final de la Walkure (R. Wagner), 1879, uncoloured lithograph on wove paper, signed in the plate lower left, the 2nd state, with the publisher's name printed below the image imp. Lemerrier et Cie, Paris, printed in an edition of 50 proofs (after which the stone was cancelled), signed in pencil to lower right, image size 225 x 275 mm, a few minor marks to margins, small tear with a little loss to left margin of the sheet edge, sheet size 26 x 31 cm (10 1/4 x 12 1/4 ins), corner mounted on old backing paper

Hediard 24 & 188.

(2)

£200 - £300

215* **Klinger (Max 1857-1920).** Versuchung (The Temptation of Christ); and Zeit und Ruhm (Time and Fame) from the series Vom Tode Zweiter Teil (Of Death Part Two), 1890, etchings on simili Japan paper, fine and very good impressions respectively, both final states with the printed names of artist and printers O. Felsing, Berlin, and Giesecke and Devrient, Leipzig, respectively, with large margins, sheet sizes 61.5 x 46.2 cm

Literature: Singer 238 and 240

(2)

£200 - £300

216* **Vallotton (Félix, 1865-1925).** Les Amateurs des Estampes, 1892, woodcut on wove paper, a very good impression, image 8.5 x 25.2 cm (3 3/8 x 10 ins), sheet size 25.2 x 32.6 cm (10 x 12 3/4 ins), and a collection of prints including Jules Chadel (1870-1941), Charles-Marie Dulac (1865-1898), Henri Gabriel Ibels (1867-1936), Anthony Bream (born 1943), and other hands

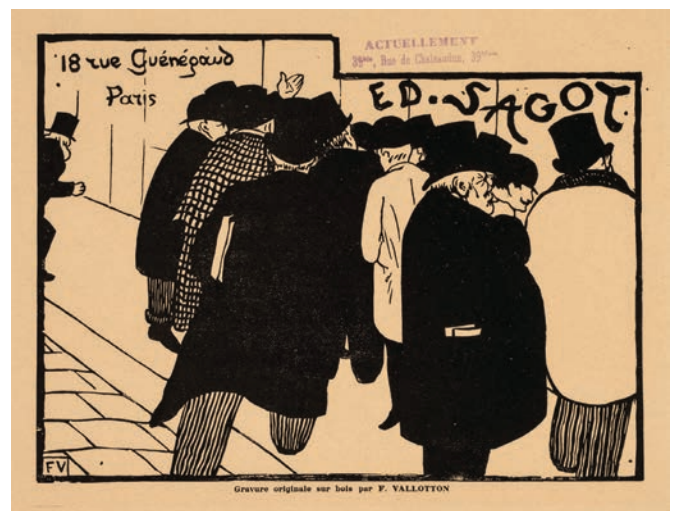
Literature: Félix Vallotton: Vallotton and Goerg 107C/D

(26)

£300 - £500



Lot 215



Lot 216



Lot 217

217* **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)

£1,500 - £2,000

218* **Toulouse Lautrec (Henri de, 1864-1901).** Yvette Guibert, 'A Menilmontant' de Bruant, from Album Yvette Guibert, 1898, lithograph printed in black on BFK Rives wove paper, image 28.5 x 23 cm (11 x 21 ins), sheet 41.3 x 32 cm (16 1/4 x 12 5/8 ins)

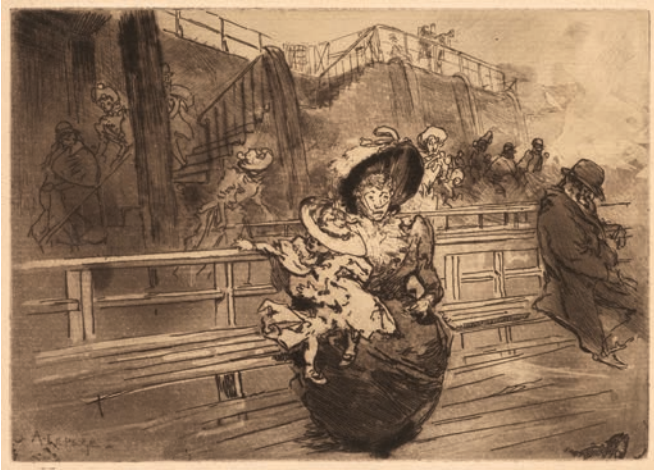
Delteil 255; Wittrock 275.

(1)

£300 - £400



Lot 218



219* **Lepère (Auguste Louis, 1849–1918)**. *The Seine at Pont Nationale, 1909*, etching and drypoint, on laid paper, platemark 10.9 x 16.9 cm (4 3/8 x 6 5/8 ins), sheet size 18.7 x 27.8 cm (7 3/8 x 11 ins); together with *Les Boulevards près de la Porte St. Denis, 1890*, wood engraving; *Maxime Lalanne (1827–1886), Paris en 1867*, etching; together with a collection of 34 prints by *Adolphe Appian (1818–1898)*, *Félix Hilaire Buhot (1847–1898)*, *Henri Rivière (1864–1951)*, *Alexander Runciman (1736–1785)*; *Henry Somm (1844–1907)*, and others (37) £300 – £400

220 No lot

221* **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 Tayler, and Charles Jacques Eaux-Fortes (1864), containing 20 plates, all loose in original publisher's bindings, folio (5) £200 – £300

222* **Dodd (Sir Frances, 1874–1949)**. *The Garden Door (Portrait of Isabel Dacre)*, 1909, drypoint etching on laid paper, signed and inscribed 'Own Proof', pale mount stain, plate size 353 x 201 mm (13 3/4 x 7 7/8 ins), sheet size 47.5 x 33 cm (18 3/4 x 13 ins), old frame, glazed, with framers label of Charles Chenil 7 Co., Ltd., 183a, King's Road, Chelsea to verso Schwabe 44. (1) £100 – £200



Lot 221



Lot 222



223* **Seaby (Allen William, 1867–1953)**. Bullfinch, colour woodcut, signed in pencil to lower right, image size 8.4 x 13 cm (3 1/4 x 5 1/8 ins), framed and glazed (21.5 x 27 cm), together with **Howey (Robert L., 1900–1981)**. Country Landscape, colour woodcut, signed in pencil to lower right, image size 8.5 x 10.1 cm (3 3/8 x 4 ins), framed and glazed (27 x 21.5 cm), plus **Goble (Warwick, 1862–1943)**. Wooded Landscape, woodcut, signed in pencil to lower right, image size 12 x 17.5 cm (4 3/4 x 6 7/8 ins), framed and glazed (25.5 x 31.5 cm)
(3) £200 – £300



Lot 224

224* **Hiroaki (Takahashi, 1871–1944)**. Nembutsu Pool, Nikko, in Autumn, colour woodblock, vertical dai-oban, good, fresh impression, signed and sealed Hiroaki, publisher's mark to the lower right margin, 42 x 28.5 cm, together with Rain Scene at Ganmanga-fuchi, Nikko, and one other colour woodblock by Hiroaki, sheet size 41.5 x 29 cm (16 1/4 x 11 1/2 ins)
(3) £200 – £300



225* **Nevinson (Christopher Richard Wynne, 1889–1946)**. Column on the March, 1917, offset colour lithograph on thin wove, signed in pencil lower right, sheet size 285 x 220 mm (11.3 x 8.7 ins), as issued in the book Modern War Paintings by C.R.W. Nevinson, with an essay by P. G. Konody, 1st edition, London: Grant Richards Ltd., 1917, monochrome plates, untrimmed, original green cloth boards with printed paper title labels to upper cover and spine (small loss to each, affecting few letters), some wear to spine ends, small hole to rear joint, 4to, together with a Parkin Gallery exhibition catalogue, 1914–1918 The Appalling Loss, 1973
Limited edition, 36/75 copies.
(2) £300 – £500



Lot 226

226* **Griggs (Frederick Landseer Maur, 1876–1938)**. Stoke Poges, 1918, etching, a very good impression of the cancelled plate (after the sixth and final state), on laid paper watermarked 1818, platemark 9 x 11.5 cm (3 1/2 x 4 1/2 cm), sheet 16.4 x 19.6 cm (6 3/8 x 7 3/4 ins), together with William Rothenstein (1872–1945), Portrait of Auguste Rodin, 1897, signed in pencil, dedicated in pencil and dated 'To Mrs Caldinor (?) from her friend W. Rothenstein Oct 03', Eric Gill, Book-Plate, 1926, engraving on wove paper, with large margins; Louis Auguste Lepère (1849–1918), A Canal Scene with a Windmill, wood engraving on thin Japan with wirelines, signed in pencil, numbered 3/35; together with William Mason*, two wood engravings on tissue-thin Japan, signed in pencil and dated '32'; plus M. Rothenstein, two wood engraving vignettes; and a defective copy of Campbell Dodgson, Contemporary English Woodcuts, with 13 original woodcuts, lacking plates 7–10, 12, 14, 16–19, 23–27, sheet size 38.5 x 28.8 cm (15 1/8 x 11 3/8 ins) and smaller (nine prints and a book containing 13 woodcuts)

(9)

£200 – £300



227* **Walcot (William, 1874–1943)**. Picadilly Circus, etching with drypoint, depicting the rebuilding of the Swan and Edgar department store that was hit during a zeppelin raid in 1917 and rebuilt in 1919, signed in pencil to lower right, plate size 13 x 20 cm (5 1/8 x 7 7/8 ins), together with Newcastle, etching with drypoint, signed in pencil to lower right, plate size 9.5 x 14.5 cm (3 3/4 x 5 3/4 ins), contemporary picture frame label to verso, framed and glazed (39 x 29.5 cm), plus Burges Cathedral, Spain, circa 1924, etching with drypoint, signed in pencil to lower right, plate size 14.5 x 19.5 cm (5 3/4 x 7 3/4 ins), framed and glazed (38 x 41 cm)

(3)

£200 – £400

228* **Attributed to Francis Picabia (1879–1953)**. Three Grotesque Figures, pen and black ink on paper, laid onto card, unsigned, 36.5 x 26.5 cm (14 3/8 x 10 1/2 ins)

(1)

£300 – £500



Lot 228

229AR **Léger (Fernand, 1881–1955)**. Le Fumeur, 1920, offset lithograph on cream wove paper after Léger, watermarked BFK Rives, and with circular blindstamp to lower right of the Musée Fernard Léger Biot, numbered in pencil 15/300, image size 46 x 34 cm (18 x 13 1/2 ins), sheet size 65 x 50 cm (25 1/2 x 19 3/4 ins), aluminium frame, glazed

(1)

£100 – £150



Lot 229



230* **Read (Arthur Rigden, 1879–1955).** *Chairs To Mend*, colour woodcut, limited edition '31/50', titled and signed in pencil to lower margin, print size 20.5 x 20.5 cm (8 x 8 ins), framed and glazed (50 x 37 cm), together with

Turkeys, colour woodcut, limited edition '39/50', titled and signed in pencil to lower margin, print size 13 x 12 cm (5 1/8 x 4 3/4 ins), both with A W Johnson frame maker labels to verso, framed and glazed (47.5 x 33 cm)

(2)

£200 – £300

231 No lot



233* **Clausen (George, 1852–1944).** *The Shed*, 1921, etching with mezzotint, a rich, atmospheric impression, on the artist's laid paper watermarked 'G.C. & Co.', signed and titled in pencil and inscribed 'sixth impression', with margins, faint mount-staining, platemark 12.5 x 17.3 cm, sheet 22.8 x 29.2 cm, mounted, glazed and framed (40 x 47 cm)

Literature: Gibson no. 30

An impression of *The Shed*, signed, titled and inscribed in pencil 'fifth impression', is held at the British Museum (Museum no. 1928,0130.22)

(1)

£200 – £300



234AR* **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)

£300 – £500



232AR* **White (Ethelbert, 1891–1972).** *The Forest Pool*, circa 1920, black and white woodcut, signed, titled and numbered 2/50 in pencil, image size 17.9 x 23.2 cm (7 x 9 1/8 ins), mounted

(1)

£200 – £300



235* Sickert (Walter Richard, 1860–1942). Cicely Hey (The Small Plate), circa 1923, etching, the second state (of 2), plate size 145 x 73 mm, framed and glazed, with Ernest Brown & Phillips, Ltd. The Leicester Galleries label to verso

Provenance: Collection of Sir Lawrence Gowing (1918–1991).

Bromberg 212, II/II.

(1)

£300 - £400

236AR* Villon (Jacques, 1875–1963). Nature morte, d'après 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 photocopy label to verso from Galerie André Candillier, Paris

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

Ginestet and Pouillon 639.

(1)

£1,000 - £1,500



Lot 236



237 Brangwyn (Frank, 1867–1956). *Via Dolorosa*, 1923, etching with drypoint on cream wove paper, signed in pencil to lower margin, plate size 38 x 35.1 cm (15 x 13 3/4 ins), sheet size 63.7 x 45.6 cm (25 x 18 ins), together with: *Tramps Resting*, 1923, etching with drypoint on cream wove paper, signed in pencil to lower margin, plate size 30.4 x 37.7 cm (12 x 14 7/8 ins), sheet size 45.5 x 62.7 cm (18 x 24 5/8 ins), plus: *Men with Performing Animals*, 1911, etching with drypoint on cream wove paper, signed in pencil to lower margin, plate size 27.9 x 36.6 cm (11 x 14 3/8 ins), sheet size 45.6 x 63.5 cm (18 x 25 ins), the etchings contained in (partial) *Brangwyn Portfolio*, by E.F. D'Alignan & Paul Turpin, 1927, with illustrated title on cover, text by Steinlen in French and English, list of illustrations (of the first part I–L only) in French and English, 12 illustrations only, including the 3 listed etchings, also including one original lithograph: *Revolt* 1920, the remainder being lithographic reproductions of watercolours, drawings & pastels, many with stencil-added chalk or watercolour, plus: *Catalogue of Ninety-Six Etching* by Frank Brangwyn, A.R.A., London: The Fine Art Society, January 1912, 12pp., two etching titles added in contemporary ink manuscript to final leaf, lightly foxed, original printed wrappers (toned), slim 8vo

The three etchings are listed in the *Catalogue Raisonné* as E938, E937 and E837 respectively (numbers 84, 90 & 77 in the portfolio). The lithograph *Revolt* is P1328 (portfolio number 46). The other illustrations present are portfolio numbers 26, 28, 34, 41, 51, 61, 65 & 87.

(2)

£150 – £200



238AR* Jones (David, 1895–1974). *The Whale vomits out Jonah* (*The Book of Jonah*), 1926, wood engraving on thin pale cream japan laid paper, an unnumbered artist's proof, signed and dated lower right, image size 85 x 95 mm (3 3/8 x 3 3/4 ins), sheet size 266 x 202 mm (10 1/2 x 8 ins)

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

(1)

£300 – £400



239* Maynard (Robert Ashwin, 1888–1966). *Harbour Scene*, 1927, woodcut, numbered '1/35', signed and dated, print size 15.5 x 21.5 cm (6 x 8 1/4 ins), framed and glazed (34 x 38.5 cm), together with **Benenson (Leslie, 1941–).** Bookplates, 1980–82, woodcut, all signed and dated, all artist's proofs, three numbered '15/15', various sizes from 9 x 6 cm (3 1/2 x 2 3/8 ins) to 11 x 11 cm (4 1/4 x 4 1/4 ins), all mounted together, framed and glazed (40 x 48 cm), and various etchings and aquatints from the University College Reading, School of Art, all limited edition 7/50, presented in a grey folio with a contents page (7 out of 12 present), comprising: *The Castle Wall*, & *The Explorer* by Cyril C. Pearce, *The Minaret*, & *Street in Cairo* by Joshua Evans, *Villeneuve, Avignon* by Harold J Yates, Bookplate by Gerald Cobb and *Soap Bubbles* by Ellen O'N. Gibbons, folio

(3)

£200 – £300



240* **Philipp (Martin Erich, 1887-1978)**. Potted Cactus, 1927, colour woodcut, printed artist's monogram, signed in pencil lower right, image size 45.5 x 30.5 cm (17 7/8 x 12 ins), in excellent condition with margins, framed and glazed (68 x 45.5 cm)
(1) £80 - £120



241* **Taylor (Charles William, 1878-1960)**. A mountainous river view in Wales, circa 1927, wood engraving on wove paper, a very good, black impression, with margins, signed in pencil and numbered 29/50, mount opening unexamined out of the frame, image 16 x 21.5 cm (6 1/4 x 8 1/2 ins), mounted, glazed and framed (49.5 x 41 cm)
(1) £70 - £100



242AR* **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) £1,000 - £1,500



243* **Grunewald (Guido, 1881-1935)**. Sleeping Kitten, colour etching, signed in pencil to lower right, plate size 19.8 x 24.9 cm (7 3/4 x 9 3/4 ins), framed and glazed (35 x 40 cm)
(1) £100 - £150



Lot 244



Lot 245

244AR* **Pellew (Claughton, 1890-1966)**. *The Entombment*, 1930, wood engraving on thin japan paper, laid down on backing card, signed, dated, titled, and marked 'Proof', image size 370 x 284 mm (14 1/2 x 11 1/4 ins), sheet size 41.5 x 38 cm, window-mounted, framed and glazed

(1)

£300 - £500

245AR* **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)

£300 - £500



246* **Gooden (Stephen, 1892-1955)**. *Death and the Woodman*, & *The Acorn and the Pumpkin* (from *Les Fables de la Fontaine*), 1931, engravings, very good impressions on wove paper, with margins, framed (32.5 x 24.5 cm), the former platemark 157 x 88mm (6 1/4 x 3 3/8 ins), sheet size 31.5 x 23.3mm (12 3/8 x 9 1/8 ins), the latter plate size 157 x 88mm (6 1/4 x 3 1/2 ins), sheet size 25.6 x 17mm (10 x 5 1/4 ins), together with **Lambert (Terence Henry, 1891-circa 1950)**. *Evening at Vannes*, 1926, etching on wove paper, a good impression, printing with tone, signed, dated, titled and numbered 21/250, with margins, unframed

(3)

£150 - £200



247AR* **Rouault (Georges, 1871-1958).** Incantation, from Les Réincarnations du Père Ubu, 1928, published 1932, etching with soft-ground, roulette and aquatint on handmade japon, plate X from the series published by Ambroise Vollard, Paris, a signed proof (aside from the unsigned published edition of 305), the full sheet, signed lower right, remains of four adhesive tape tabs to upper and lower edges of sheet verso, plate size 29.5 x 19.5 cm (11 5/8 x 7 6/8 ins), sheet size 44 x 32.8 cm (17 1/4 x 12 7/8 ins), framed and glazed (70 x 60 cm), with later handwritten label to verso
Provenance: purchased from Mercury Gallery, London.
Chapon-Rouault 17e.

(1)

£300 - £500



248AR* **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)

£500 - £800



249* **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



250* **Drury (Paul, 1903–1987)**. Ruins, St. David's, 1937, etching, signed and dated in pencil to lower margin, plate size 17.5 x 22 cm (6 7/8 x 8 5/8 ins), mounted, framed and glazed (40 x 43 cm), together with **Langmaid (Rowland, 1897–1956)**. St Paul's Cathedral from the Thames, 1929, etching, signed in pencil to lower margin, plate size 27 x 20.5 cm (10 5/8 x 8 ins), mounted, framed and glazed (47 x 40 cm), plus **Walcott (William, 1874–1943)**. San Carlo, Naples, etching, signed lower right, some overall toning, plate size 18 x 17 cm (7 x 6 5/8 ins), mounted, framed and glazed (40 x 33.5 cm), with remnants of original labels to verso
(3) £200 - £400



251* **Gill (Eric, 1882–1942)**. Title page, Henry's Doubts, and one other..., from King Henry VIII, 1937, 3 wood engravings on thin pale cream wove paper, each signed and numbered 9/10, 2/10, and 2/10 respectively, 345 x 235 mm, window-mounted Physick 925-7.
Gill made six wood engravings to illustrate Shakespeare's King Henry VIII which were published by the Limited Editions Club in 1939 in an edition of 1950 copies. The present works are from the separate edition of only ten impressions, each of which is numbered and signed by the artist.
(3) £200 - £300



252 **Strang (Ian, 1886–1952)**. Faubourg de la Madeleine, Albi, etching with hand-colouring, from the edition of 100 proofs, signed, plate size 235 x 338 mm (9 1/4 x 13 1/4 ins), sheet size 280 x 462 mm (11 x 18 1/4 ins), and other etchings by Ian Strang including London Street Scene (100 proofs), Place du Marché, Cahors, 1939, only and last trial proof (inscription by F. G. Strang), signed, Pont Valentre, Cahors, coloured, signed, one of 2 trial proofs, Maison de Consuls, Perigueux, edition of 100 proofs, signed, Place du Bayaa, Salies, edition of 100 proofs, signed, one original pencil drawing of the Tour de la Barbacane, Cordes, signed and dated 1932, plus three unsigned etchings by William Strang
(13) £300 - £500



253AR* **Anderson (Stanley, 1884-1966).** The Stone Breaker, 1940, copper line engraving, on pale cream wave paper, a fine impression, printing with great clarity and rich contrasts, clarity and tone, a proof aside from the published edition of 50, signed in pencil, titled 'The Stone Breaker. (Line Engraving)', by the artist in the lower margin, with margins, plate size 182 x 139 mm (7 1/4 x 5 1/2 ins), sheet size 322 x 255mm (12 3/4 x 10 1/8 ins), in very good condition, unframed

Literature: Meyrick & Heuser 226. The engraved verse is taken from a poem by the humourist Thomas Hood, entitled *The Broken Dish*.

(1)

£300 - £500



255AR* **Anderson (Stanley, 1884-1966).** The Basketweaver, 1942, copper line engraving, on pale cream, thick wove paper, a very fine impression, printing with great clarity and rich chiaroscuro, signed in pencil, inscribed 'Ed. 50', from the published edition of 50 prints, signed in pencil, titled 'The Basket maker. Line Engraving., Edition 50 prints.', by the artist in the lower margin, with margins, a deckle edge at bottom, plate size 170 x 167 mm (6 3/4 x 6 1/2 ins), sheet size 310 x 250 mm (12 1/4 x 9 3/4 ins), taped with old tape to the mount at the upper sheet corners recto, otherwise in very good condition, unframed

Literature: Meyrick & Heuser 234.

(1)

£300 - £500



254AR* **Anderson (Stanley, 1884-1966).** Sheep Shearing, 1941, copper line engraving, on pale cream laid paper with a Pro Patria watermark, a fine, crisp impression printing with strong contrasts and a light tone, signed in pencil, a proof aside from the published edition of 50 prints, titled "Sheep-shearing'- Line Engraving' by the artist in the lower margin, with margins, plate size 190 x 150 mm (7 1/2 x 6 ins), sheet size 312 x 198 mm (12 1/4 x 7 3/8 ins), in very good condition, unframed

Literature: Meyrick & Heuser 233.

(1)

£300 - £500



256AR* **Anderson (Stanley, 1884-1966).** The Country Pedlar, 1943, copper line engraving, on pale cream laid paper, watermarked O.W.P. & A.O.L., a fine impression, printing with great clarity, signed in pencil and inscribed 'Ed. 50', from the published edition of 50 prints, titled 'The Country Pedlar. (Line Engraving), Edition 50 prints', by the artist in the lower margin, with margins, a deckle edge at left and bottom, plate size 200 x 147 mm (8 x 5.8 ins), sheet size 305 x 215 mm (12 x 8 3/8 ins), taped with old tape to the mount at the upper sheet corners recto, otherwise in very good condition, unframed

(1)

£300 - £500



257AR* **Rouault (Georges, 1871-1958)**. Jésus Honni..., from Miserere, 1923, published 1948, drypoint etching with roulette and deburring on Arches laid paper watermarked 'Arches' and 'Ambroise Vollard', plate II from the series, published in an edition of 425 impressions by Edition de l'Etoile Filante, Paris, printed by Jacquemin, the full sheet, plate size 54.5 x 40 cm (21 1/2 x 15 3/4 ins), sheet size 64.5 x 50.5 cm (25 x 19 3/4 ins), mounted with archival tape to upper margin and one side margin, framed and glazed (95 x 78 cm) Chapon-Rouault, 55c.

(1) £300 - £400

258AR* **Picasso (Pablo, 1881-1973)**. Fleurs dans un Vase, 1955, lithograph on cream wove paper, signed in the plate, sheet size 26 x 17.5 cm (10 1/4 x 6 3/4 ins), framed and glazed

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

Mourlot 189; Bloch 674.

(1) £300 - £500

259* **Ardizzone (Edward, 1900-1979)**. The Model and her Reflection, 1960 [but later], lithograph, from the posthumous edition of 75 impressions issued in 1999, titled and numbered 30/75 in pencil, image size 24 x 35.5 cm (9 1/2 x 14 ins), sheet size 50 x 65.5 cm (19 3/4 x 25 3/4 ins), together with **Trumm (Peter, 1888-1966)**. Der Liebevolle Monch, etching on thick cream wove paper, signed and inscribed 'Eigenhandiger Probedruck', plate size 128 x 175 mm (5 x 6 7/8 ins), sheet size 170 x 235 mm (6 3/4 x 9 1/4 ins)

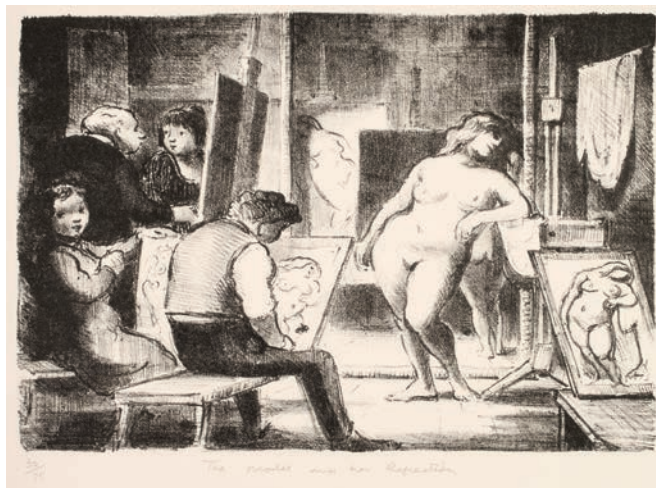
Provenance: Collection of the artist Leonard McComb (1930-2018).

The lithograph was first issued in 1960 in an edition of only 25 impressions.

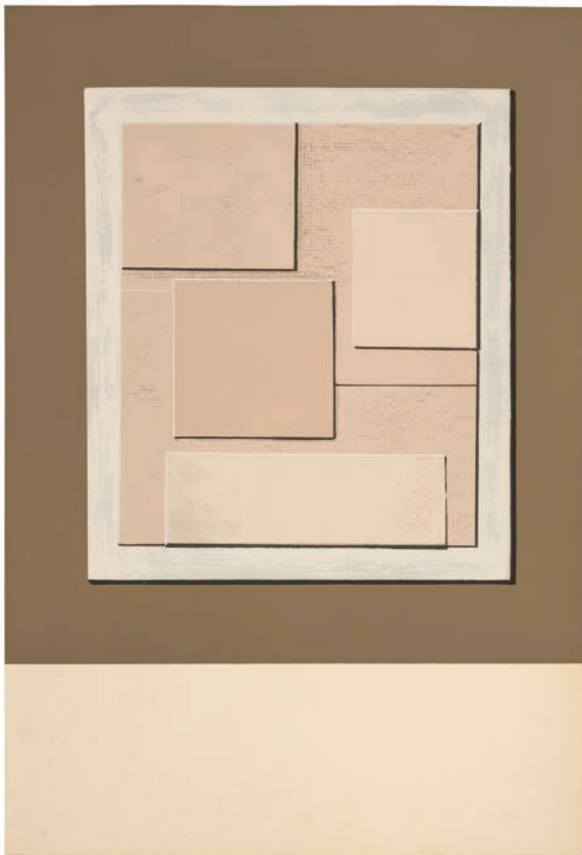
(2) £70 - £100



Lot 258



Lot 259



Lot 260



Lot 261

260* **Nicholson (Ben, 1894–1982)**. Ben Nicholson Reliefs Oilwash Zeichnungen, Geh durch den Spiegel, Folge 30, Oktober/ November 1962, Cologne: Galerie Der Spiegel, 1962, 3 colour screenprints by Ben Nicholson, numerous printed illustrations throughout, printed in an edition of 300, original printed wrappers, folio (38 x 26.2 cm)

(1)

£200 – £400

261* **Arp (Hans, 1886–1966)**. Soleil Recerclé, 1966, woodcut printed in grey-blue on Japon nacré, from the set of twenty, with the blindstamp 'Jean Arp bois original,' numbered 7/40 in pencil, from the total edition of 185, the full sheet as published, a deckle edge at left and top, one or two handling creases, generally in good condition, sheet size 47.5 x 37.5 cm (18 7/8 x 14 3/4 ins), published by Louis Broder, Paris

Arntz 264.

(1)

£200 – £300



262 **Various Artists**. Maeght Editeur Paris. Lithographies et eaux-fortes originales, livres illustres originaux, affiches, Derriere Le Miroir, London: Redfern Gallery, 1966, 47 [3] pages printed on Chiffon de Mandeure, introduction by John Russell in English, other text in French, 8 original colour lithographs by Marc Chagall, Joan Miro, Alexander Calder, Raoul Ubac, Pierre Tal-Coat, Eduardo Chillida, Saul Steinberg and Ellsworth Kelly, two colour reproductions after lithographs by Georges Braque and Alberto Giacometti, original printed wrappers with original colour lithograph by Joan Miro to upper cover, some minor spotting to fore-edges, small 4to, VG

Printed in an edition of 1500 copies.

(1)

£500 – £800



Lot 263



Lot 264

263 Various Artists. Maeght Editeur Paris. Lithographies et eaux-fortes originales, livres illustres originaux, affiches, *Derriere Le Miroir*, London: Redfern Gallery, 1966, 47 [3] pages printed on Chiffon de Mandeure, introduction by John Russell in English, other text in French, 8 original colour lithographs by Marc Chagall, Joan Miro, Alexander Calder, Raoul Ubac, Pierre Tal-Coat, Eduardo Chillida, Saul Steinberg and Ellsworth Kelly, two colour reproductions after lithographs by Georges Braque and Alberto Giacometti, original printed wrappers with original colour lithograph by Joan Miro to upper cover, some minor spotting to fore-edges, small 4to, VG
Printed in an edition of 1500 copies.

(1)

£500 - £800

264* Braque (Georges, 1882-1963). *Derniers Messages*, text by Jean Grenier, Paris, 1967, the complete portfolio published in an edition of 150 copies (this one numbered 16), containing four colour lithographs by Georges Braque, plus photographic plates of Braque by Lachaud, largest sheet size 55.5 x 38 cm (21 7/8 x 15 ins), all loosely contained in original wrappers with matching card chemise and slipcase, folio (40.5 x 30.3 cm)

(1)

£200 - £400



265* Nash (John, 1893-1977). *Flower Drawings*, published by Warren Editions, 1969, contents leaf, 12 black & white plates, all full-page (except final illustration printed as a vignette to the colophon), each image signed in pencil and all full-page plates numbered 30/65, contents loosely contained in original lilac cloth-backed portfolio with ties, John Nash obituary newspaper cutting taped to front pastedown, manuscript title to upper cover in ink 'John Nash Pictures', slim folio, together with two letters from Phillida Gili to Mrs Temperley about purchasing the publication, and a prospectus advertising the portfolio
Limited edition, 30/65 copies.

Provenance: Purchased directly from the publisher and thence by family descent.

(1 folio)

£300 - £500



267* Richards (Ceri, 1903-1971). *Elegiac Sonnet* by Vernon Watkins, Milan, 1970, the complete portfolio published in an edition of 14 copies, containing two colour lithographs by Ceri Richards, each signed, dated and numbered 'XI/XIV', sheet size 37.8 x 28.3 cm (14 7/8 x 11 1/8 ins), all loosely contained in original wrappers with matching card chemise and slipcase, folio (40.5 x 30.3 cm), together with *Journey Toward The North* by Ceri Richards published by Cerastico Editore, Milan, 1973, 36 p.p

(1)

£200 - £300



266* Martin (Frank, 1921-2005). *The Birds*, colour woodcut on handmade laid paper, with Alecto Editions blindstamp to lower left corner, signed, titled and numbered 15/30 in pencil, image size 64 x 34 cm (25.2 x 13.5ins), sheet size 83 x 52.5 cm (32.7 x 20.75 ins) together with *Baboons*, woodcut printed in black on mustard yellow paper, signed, titled and numbered 29/30, some light creases, sheet size 52 x 74.5 cm (20.5 x 29.25 ins)

(2)

£150 - £200



268* Sugai (Kumi, 1919-1969). *Nathaniel Tarn, October: The Silence*, Milan, 1970, the complete portfolio published in an edition of 106 copies, containing two colour lithographs by Kumi Sugai, each signed and numbered '50/106' in pencil, sheet size 38 x 28.5 cm (15 x 11 1/4 ins), one leaf of text signed by the author Nathaniel Tarn, all loosely contained in original wrappers with matching card chemise and slipcase, a few marks and a little faded to spine, folio (40.5 x 30.3 cm)

(1)

£200 - £300

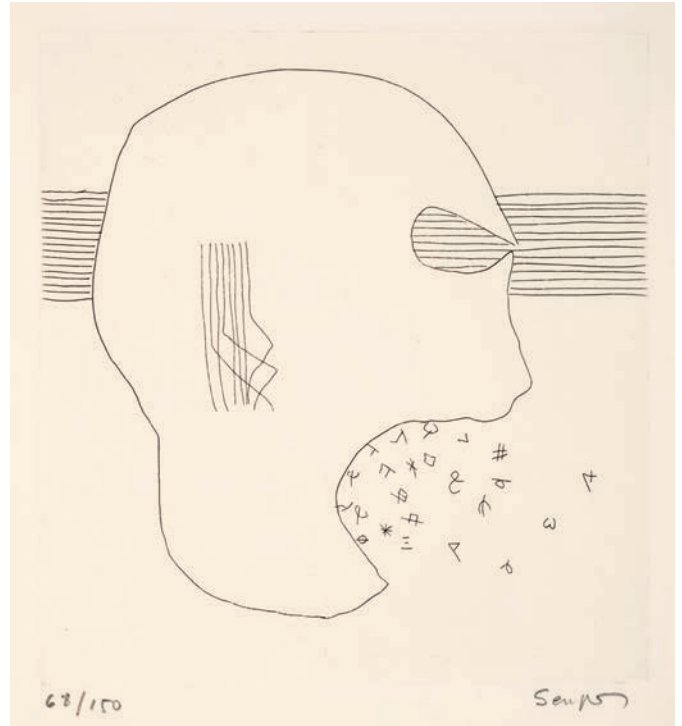


269AR* **Sutherland (Graham, 1903-1980)**. *Composition (Forme en Cygne)*, 1973, colour lithograph on Arches paper, an artist's proof (aside from the published edition of 75 impressions, signed and inscribed in pencil é. a. to lower margin, and additionally inscribed by the artist in pencil to lower right 'Pour Carlo Vellano très amicalement G. S. Menton le 20. VI. 73. Pour un Alphabet de l'art. Sutherland.', small red ink stamp to verso (lithographie tiré d'après une oeuvre originale de Sutherland), sheet with overall toning to verso, a few minor marks, otherwise in good condition, image 50 x 49 cm (19 3/4 x 19 1/4 ins), sheet size 75 x 55.5 cm (29 1/2 x 21 7/8 ins)

Not in Tassi.

(1)

£200 - £300



270* **Seuphor (Michel, 1901-1999)**. *Ora di Noi* by Franco Passoni, Milan, 1974, the complete portfolio published in an edition of 150 copies, containing six etchings by Michel Seuphor, each signed and numbered 68/150 in pencil, sheet size 31 x 28.4 cm (12 1/4 x 11 1/8 ins), presentation inscription to front endpaper 'All' amico Pierre Rouve con affetto Franco Passoni Novembre 1976', all loosely contained in original wrappers with slight fraying to head and tail, matching card and slipcase, rubbed and marked, folio (32.5 x 29.2 cm)

(1)

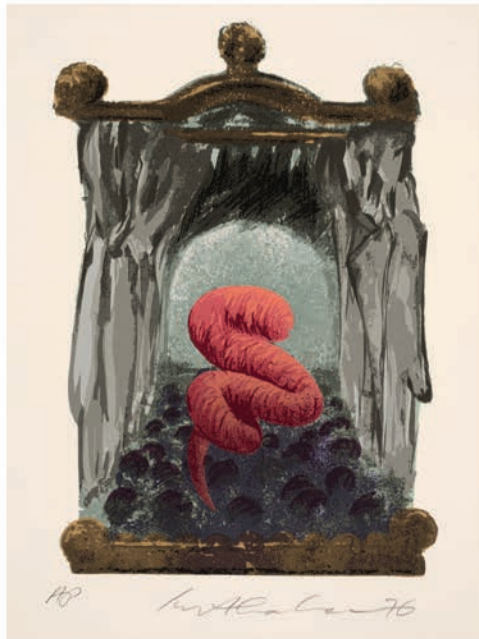
£150 - £200



271* **Zulawski (Marek, 1908-1985)**. *Nude in Pond, & Nude Sunbathing*, 1975, two colour lithographs, each signed, misdated by the artist '57' and numbered '30/100', image size 49.5 x 38 cm (19 1/2 x 15 ins), framed and glazed (69 x 54 cm)

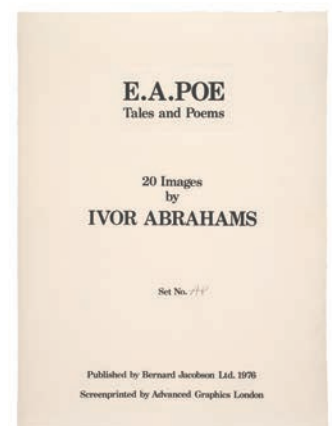
(2)

£200 - £300



272* **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)

£500 - £800





273AR* **Dali (Salvador, 1904–1989).** Vision of Venice, etching printed in blue on cream wove paper, signed and numbered 44/300 in pencil, image size 7.5 x 30 cm (3 x 11 3/4 ins), framed and glazed (27.5 x 47 cm)

(1)

£200 - £300



275* **Brunsdon (John, 1933–2014).** Dunes at Porteynon Bay, etching and aquatint, signed, titled and numbered 'Trial Print 5' in pencil, mount aperture 47 x 61 cm (18 1/2 x 24 ins), framed and glazed (65 x 81 cm), together with Anne Hathaway's Cottage and Garden, etching and aquatint, signed, titled and numbered 'Artist Proof 9/20', plate size 11.1 x 29 cm (4 3/8 x 11 3/8 ins), framed and glazed (19.5 x 40 cm)

(2)

£100 - £150



274AR* **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)

£500 - £700

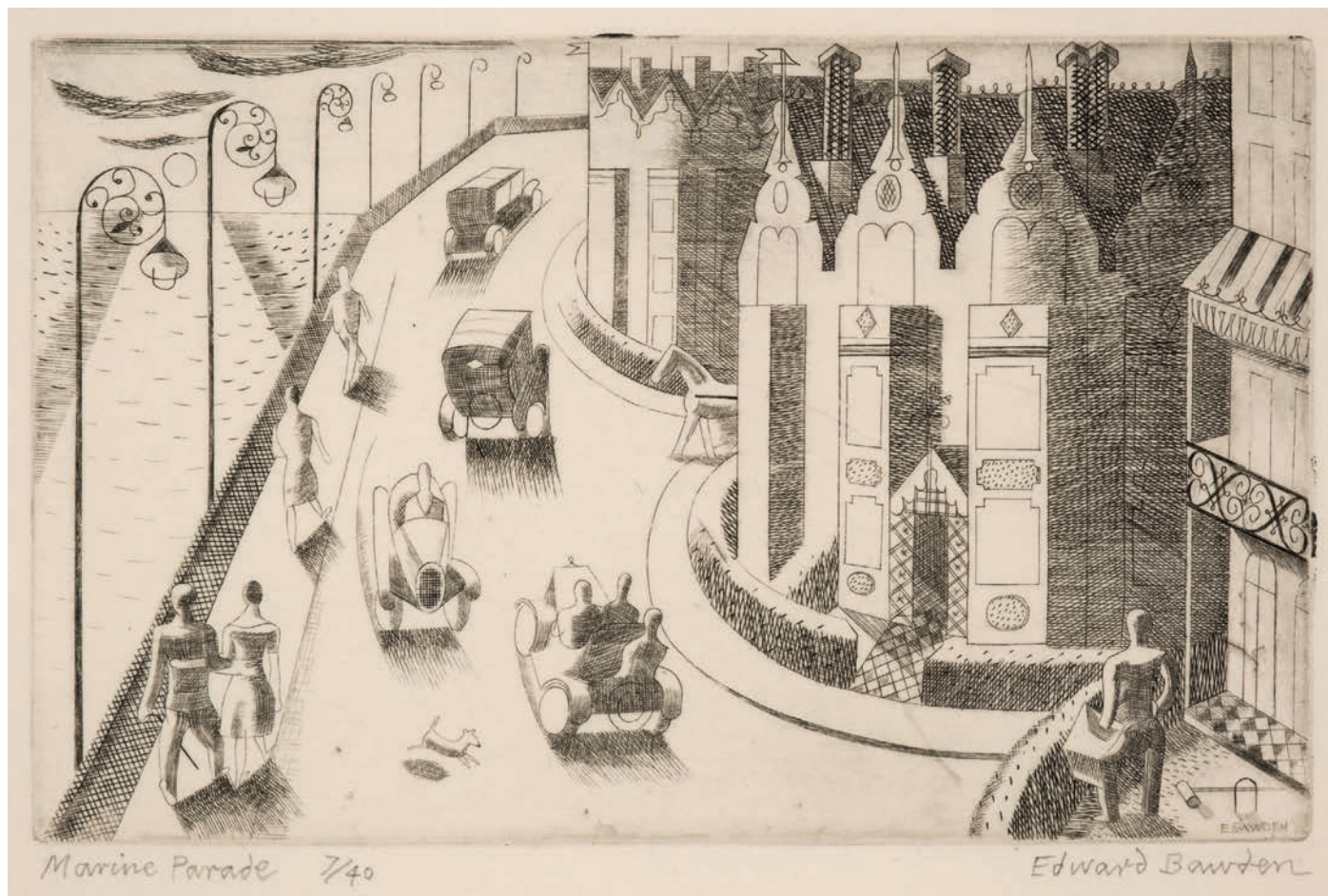


276AR* **Camp (Jeffery, 1923–2020).** Laetitia in the Bath, lithograph on BFK Rives handmade paper, with watermark, an artist's proof, signed, numbered III V, A.P., and inscribed 'for Len' in pencil, a few very light creases, image size 34 x 32.5 cm (13 3/8 x 12 3/4 ins), sheet size 65.5 x 50 cm (25 3/4 x 19 3/4 ins)

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

(1)

£200 - £300



Lot 277

277AR* **Bawden (Edward, 1903–1989).** *Marine Parade*, engraving, titled, signed and numbered '7/40' in pencil to lower margin, image size 11 x 17.5 cm (4 1/4 x 6 7/8 ins), framed and glazed (38 x 43 cm) Limited edition 7/40.

Bawden studied at Cambridge School of Art (1919–21) and then later at the Royal College of Art (1922–26) where he worked under Paul Nash. He started College on the same day as Eric Ravilious and Douglas Percy Bliss who became close and life-long friends, and with whom he edited and hand-coloured the students' magazine, *Gallimaufry*. Bawden was awarded CBE in 1946, was elected a Royal Designer for Industry in 1949, an Associate of the Royal Academy in 1947 and a full Royal Academician in 1956.

(1) £600 - £800

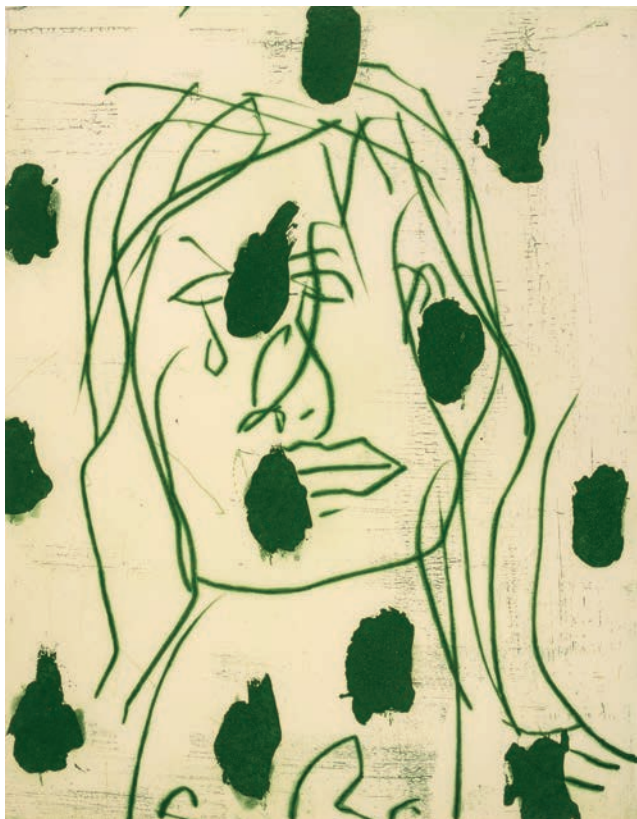
278AR* **Pacheco (Ana Maria, 1943).** *Every man wears a head on his shoulder III*, 1981, etching and aquatint on handmade paper, from the published edition of 20 impressions, with Retigraphic Society blindstamp to lower right blank margin, signed, titled, dated, and numbered 13/20, plate size 69 x 54 cm (27 1/4 x 21 1/4 ins), sheet size 83 x 66 cm (32 3/4 x 26 ins), mounted to sheet edges on card, framed and glazed

Ana Maria Pacheco was born in 1943 and lived in Brazil until 1973, where she experienced the harsh dictatorship imposed in 1964 after a military coup replaced João 'Jango' Goulart. In 1973 she was awarded a British Council Scholarship to study at the Slade School of Art in London, where she has since resided. The suite of four prints which make up the series *Every Man Wears a Head on his Shoulders* (1981) is based on Huxley's *The Devils of Loudon* read as a commentary on Brazilian politics. The corrupt, eyeless head bearing its shark teeth in this work is illuminated by diagonal shafts of light as if through a prison window.

(1) £300 - £500



Lot 278



Lot 279

279* **Baselitz (Georg, 1938-)**. Grüne Punkte, 1982, drypoint and aquatint printed in green; together with Avigdor Arikha (1929-2010), Two Roses, 1994, soft ground etching printed in black, both printed by the Paul Prouté Gallery as New Year greetings cards, 1993 and 1995 respectively, on firm wove paper with deckle edges at bottom 28.5 x 22.5 cm (11 1/4 x 8 7/8 ins); together with fifteen other New Year's cards from the Proute gallery each with an original print, by various artists

(17)

£200 - £300

280* **Kitaj (Ronald Brooks, 1932-2007)**. Self Portrait, Reading, 1983, etching on thick Richard de Bas pale cream handmade paper, with watermark, from the published edition of 30 impressions, signed, numbered 11/30, and inscribed 'for Leonard with love' in pencil, a few minor marks, plate size 49 x 36.5 cm (19 1/4 x 14 3/8 ins), sheet size 66 x 51 cm (26 x 20 ins)

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

Kinsman 121B.

(1)

£300 - £500



281AR* **Thornton (Valerie, 1931-1991)**. Pulteney Bridge, Bath, 1983, colour aquatint, '23/100', titled, signed and dated in pencil to lower margin, print size 23 x 35 cm (9 x 13 3/4 ins), Ian McVitie Weston label to verso, framed and glazed (46.5 x 56.5 cm)

(1)

£150 - £200



282* **McPherson (Craig, 1948-)**. We Bop, 1985, mezzotint, depicting a lady and man dancing in the street, another man in the shadows with a mask on approaching them, limited edition 69/125, image size 8.3 x 16.8 cm (6.5 x 3.25 ins), mounted, framed and glazed (38 x 35 cm)

(1)

£100 - £150



Lot 280



283* **Various Artists.** Five prints from Artists 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 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
(5) £300 - £400

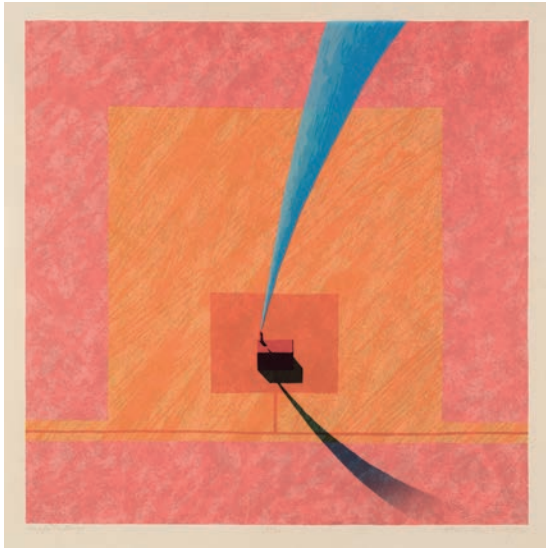


284AR* **Piper (John, 1903-1992).** *Cascade Bridge*, Halswell, 1987, colour screenprint on wove paper, published by Marlborough Fine Art, London in an edition of 70 impressions, signed and numbered 16/70 in pencil, image size 460 x 677 mm (18 1/2 x 26 5/8 ins), with margins, framed and glazed
Levinson 397.
(1) £300 - £500

285AR* **Bawden (Edward, 1903-1989).** *The Round Trip*, engraving, titled, signed and numbered '8/40' in pencil to lower margin, image size 11 x 17.5 cm (4 1/4 x 6 7/8 ins), framed and glazed (38 x 43 cm) Limited edition 8/40.
Bawden studied at Cambridge School of Art (1919-21) and then later at the Royal College of Art (1922-26) where he worked under Paul Nash. He started College on the same day as Eric Ravilious and Douglas Percy Bliss who became close and life-long friends, and with whom he edited and hand-coloured the students' magazine, *Gallimaufry*. Bawden was awarded CBE in 1946, was elected a Royal Designer for Industry in 1949, an Associate of the Royal Academy in 1947 and a full Royal Academician in 1956.
(1) £600 - £800



Lot 285



286* **Krokfors (Kristian, 1952-)**. Happy Factories I, II, III & IV, 1989, 4 colour screenprints, all signed, dated and numbered '20/60' in pencil to lower margin, image sizes 47.5 x 47.5 cm (18 3/4 x 18 3/4 ins), all in matching black frames, framed and glazed (71.5 x 73 cm) (4) £200 - £300



287* **Rooney (Mick, 1944-)**. Spanish Duo, The Saxophonist & The Poor Musician, circa 1989, suite of three hand-coloured etchings, all artist's proofs, signed and titled to lower margin, all marked 'AP 1/35' to lower margin in pencil, plate size from 20.5 x 12.7 cm (8 1/8 x 5 ins) to 20.5 x 15.5 cm (8 1/8 x 6 1/8 ins), framed and glazed in matching frames (54 x 47 cm)

Provenance: Private Collection, Gloucestershire, England.
Mick Rooney studied at Sutton and Wimbledon School of Art, the Royal College of Art and was Rome Scholar for 1967-68. His *Still Memories* exhibition toured Folkstone, Eastbourne, Bath and London in 1989. (3) £100 - £150



288* **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) £200 - £300



289AR* **Kiff (Ken, 1935-2001)**. The Large Tree, 1995, etching printed in green on handmade paper, published in an edition of 35 impressions, signed to lower left and numbered 1/35, plate size 40.5 x 25.5 cm (16 x 10 ins), sheet size 66 x 47 cm (26 x 18 1/2 ins), framed and glazed, with Marlborough Graphics gallery label to verso Provenance: Collection of the artist Leonard McComb (1930-2018). (1) £400 - £600

20TH CENTURY PAINTINGS & WATERCOLOURS



Lot 290

290* **Dawson (Edith Brearey, 1862–1928)**. Blue Delphiniums, 1891, watercolour, signed and dated lower right, mount aperture 33.5 x 23 cm (13 1/8 x 9 ins), framed and glazed (54.5 x 44 cm)

(1)

£200 - £300

291* **Baird (Nathaniel Hughes, 1865–1936)**. The Tow Path, watercolour heightened with bodycolour, depicting horses and a figure at a riverside by dusk, monogrammed to lower right, mount aperture 37 x 54 cm (14 1/2 x 21 1/4 ins), framed and glazed (57 x 73 cm)

(1)

£200 - £300



292* **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), together with

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)

Provenance: Private Collection, Birmingham.

(3)

£200 - £400



Lot 291



293* Sickert (Walter, 1860–1942). *Mamma mia Poveretta*, 1903, *graphite strengthened with pen and ink on wove paper, signed in pen and ink, some light-staining, sealed within the mount, signed, inscribed and dated in pen and ink lower right 'Sickert. Venezia. 1903.'*, mount opening 25 x 17.3 cm (10 x 6 3/4 ins), framed and glazed (60.5 x 50 cm) with original gallery label of the Carfax Gallery to verso

Provenance: with Carfax and Co. (label on verso of frame), from whom bought by Iolo Aneurin Williams (1890–1962) 1 February 1911, for £5, 5 shillings; with Redfern, 1943; G. Vergara; offered at Sotheby's, 8 March 1995, lot 23; with Abbott and Holder, 1996

Exhibited: Drawings by Walter Sickert, Carfax Gallery, January 1911, illustrated in re-constructed sketch of exhibition wall, no. 38, annotated 'char old gold', illustrated in Anna Gruetzner Robins, *Walter Sickert: Drawings Theory and Practice: Word and Image*, p. 86.

Literature: Wendy Baron, *Sickert Paintings and Drawings*, published by Yale University Press, New Haven and London for the Paul Mellon Centre for Studies in British Art, 2006, cat no. 205.5; *Walter Sickert: Drawings Theory and Practice: Word and Image*, Scholar Press, Aldershot, 1996.

There are three extant paintings of this sitter, *La Poveretta* (or in Venetian dialect, *La Poareta*), reputed to be the mother of the young Venetian woman, *La Giuseppina* (Little Josephine), notoriously portrayed in the oil *Putana a Casa* (Whore at Home) in 1903–1904, the period in which Sickert made several visits to Venice. The artist painted several versions of both mother and daughter; Baron illustrates three paintings of the gaunt '*Mamma mia poveretta*' (cat. nos. 205, 205.1 and 205.2), in which the sitter wears the same distinctive headscarf. Two further oils are listed, and four related drawings, including the present one (cat nos. 205.3, 4, and 6). Sickert described *La Giuseppina's* aged mother to his friend Mrs Hulton on 1 January 1904 as 'a splendid model', with a *fazzoletto* (headscarf or handkerchief), black, with peacocks' feathers on her head.'

The drawing, exhibited in *Drawings by Walter Sickert*, at the Carfax Gallery, January, 1911, was sketched, along with all the other drawings in the exhibition, as no. 38 of the wall layout of drawings, reproduced in Anna Gruetzner Robins, *Walter Sickert, Drawings Theory and Practice: Word and Image*. Presumably the orange hue of the paper inspired the annotation 'char old gold.' On 1 February 1911, at the end of the exhibition at the Carfax Gallery, this drawing was bought by Iolo Aneurin Williams (1890–1962) for £5 and 5 Shillings. The family archive contains the original receipt from the Carfax Gallery, dated February 1, and listed as catalogue no. 38 from the Drawings by Walter Sickert exhibition.

(1)

£2,000 – £3,000



294* **Goodwin (Albert, 1845–1932)**. *Jasmine Towers*, watercolour on brown paper, adhered at each corner onto brown paper, depicting *Jasmine Towers* in Agra, the *Taj Mahal* visible in the background, signed lower right, titled lower left, 'Jasmine Towers & Taj Mahal' in pencil to margin, sheet size 14 x 21.4 cm (5 1/2 x 8 3/8 ins), mounted, framed and glazed (39 x 46.5 cm)

(1)

£200 - £300



295* **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), and

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.

(3)

£200 - £400



296* **Dawson (Edith Brearey, 1862–1928)**. *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)

(1)

£200 - £300



297* **Dawson (Edith Brearey, 1862–1928)**. *Thatched Cottage with Ducks*, watercolour, signed lower left, 25.5 x 36.8 cm (10 x 14 1/2 ins), framed and glazed (31.5 x 43 cm)

(1)

£150 - £200



298* 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)
(1) £200 - £300



299AR* Hunt (Cecil Arthur, 1873-1965). Bridge at Sisteron, watercolour and gouache, signed lower left and titled 'Sisteron' lower right, 24.7 x 36.7 cm (9 3/4 x 14 1/2 ins) mount aperture, framed and glazed, with printed title label to verso and exhibition label for the R.W.S. Galleries to verso
Exhibited: Royal Society of Painters in Water-Colours, London, Cecil A. Hunt, 1873-1965 : retrospective exhibition, May 1966.
(1) £200 - £300



300* Wallace (Robert Craig, 1886-1969). Winter Afternoon & Gloomy Winter, 1922-23, watercolour heightened with bodycolour, both signed, mount aperture 34.5 x 52 cm (13 1/2 x 20 1/2 ins), matching gilt frames (58.5 x 76.5 cm), contemporary manuscript label to verso of Winter Afternoon with title and artist's name 'Glasgow 1923'
Provenance: Private Collection, Birmingham.
(2) £300 - £500



301AR* **Woore (Edward, 1880–1960)**. *Nude Studies, red chalk on brown paper, three female nudes comprising: Female standing with arms in prayer position, female standing with head tilted and female resting knee up on a step, largest mount aperture 39 x 21.5 cm (15 1/4 x 8 1/2 ins), largest framed and glazed (54 x 35 cm), together with Shelia Harbour, pencil drawing, depicting a half length female nude, mount aperture 20 x 14.5 cm (7 7/8 x 5 3/4 ins), framed and glazed (33.5 x 28 cm)*

(4)

£300 - £500

302* **Ogilvie (Mark Grant, 1909 – 1969)**. *Portrait of John Betjeman, circa 1927, brown ink, initialled 'M.O.G.' to lower right, some previous adhesive marks to extreme edges, image size 24.5 x 19.5 cm (9 5/8 x 7 5/8 ins), a notecard adhered to verso with Mark Ogilvie Grant printed header reads 'John Betjeman having tea with the 'artist' in Quin & Axten's, Brixton, in the course of which he penned the first lines of "Will you have cold supper or a hot high tea which, Aunt Eva, which shall it be?" circa 1927', framed and glazed (38 x 31 cm)*

Provenance: Private Collection, Hampshire.

Grant was a British diplomat, a botanist and one of the earliest members of the Bright Young Things. Despite his earliest frivolous past, he became a hero during the 1940–1941 Greek campaign.

(1)

£200 - £400



Lot 302



303AR* **Baumer (Lewis, 1870–1963)**. *Seated Female Nude, pastel and charcoal on brown paper, signed lower right, sheet size 37 x 22 cm (14 5/8 x 8 5/8 ins), mounted, framed and glazed (43 x 27.5 cm), Liss Fine Art label to verso*

(1)

£150 - £200



304* Gill (Eric, 1882-1942). Portrait of Frau Elisabeth Förster-Nietzsche, 8th July 1930, *fine pencil portrait, on paper with watermark of a seated nude and initials MK below, signed 'Eric G' and dated '8.7.30', 48 x 33 cm (19 x 13 ins), framed and glazed (68 x 53 cm)*

Provenance: Private Collection, U.S.A.

An important portrait of Elisabeth Förster-Nietzsche (1846-1935), writer, sister and biographer of the philosopher Friedrich Nietzsche. Gill noted in his diary for 8th July 1930: "To Frau Nietzsche's at 5.00 and drew her portrait till 7.00". Fiona McCarthy writes in her biography of Gill (1989), page 237:

"This was the summer of 1930, the year he went to stay at Weimar with Count Kessler. Here he met Maillol, by then an old, gnarled man of seventy. The re-encounter was amiable, but much hampered by the language problem. (Gill had not learned much French). In the course of the visit, Gill drew the portraits of Kessler, Maillol and Nietzsche's sister Frau Forster-Nietzsche."

(1)

£2,000 - £3,000

305* **French School.** Tréboul, Brittany, 1930, watercolour on cream wove paper, indistinctly signed 'Jacques T...? Tréboul 1930', sheet size 21 x 28.5 cm (8 1/4 x 11 1/4 ins), framed and glazed (28.7 x 35.8 cm)
(1) £150 - £200

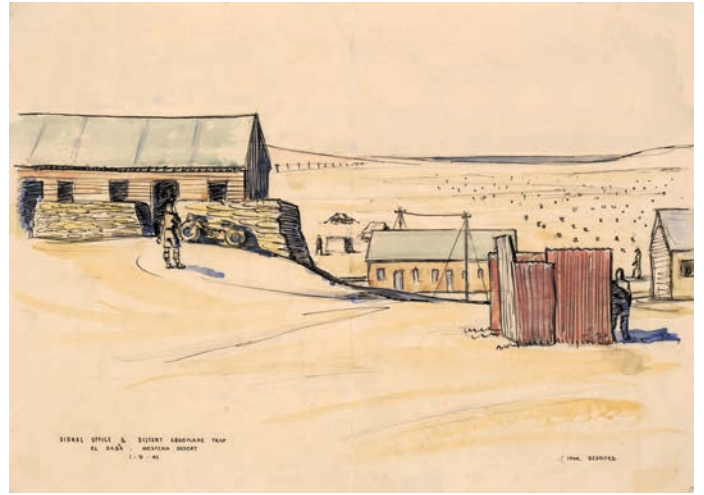


Lot 305

306* **German School.** Cabaret Dancer, & Reclining Nude, Berlin, 1933, two black charcoal drawings on paper, each monogrammed 'AG', and dated 'Berlin 33' to upper left corner, mount aperture 73 x 59.5 cm (28 3/4 x 23 1/2 ins) & 60 x 78 cm (23 5/8 x 30 3/4 ins), matching black frames (94.5 x 79 cm)
(2) £200 - £400



Lot 306



307* **Beddoes (Ivor, 1909–1981).** A group of 7 watercolour and pencil drawings on paper of scenes from Egypt and Prestatyn, some taken from life, 1941, comprising: *Some of the home made boats on the lagoon Mersa Matruh*; *Melting snow on the hills above Prestatyn, near Wales, 23/2/41*; *Sunken Ships, Mersa Matruh*; *Come to the Look-house Door, Western Desert, evening, 8.9.41*; *Signal Office & Distant Aeroplane Trap, El Dab'a - Western Desert, 1.9.41, (with vertical crease line down centre)*; *Prestatyn View of Camp from Chalet (T.120) Window, 9.3.41*; and *Ad Dab'a W. Desert, various sizes from 25.5 x 35 cm (10 x 13 3/4 ins) to 48.5 x 70 cm (19 1/8 x 27 1/2 ins), a couple with minor spotting, all signed to lower, all with titles to verso, all mounted*

Ivor William Gilmour Beddoes (1909–1981) was a British painter, sketch and storyboard artist, costume and set designer, dancer, composer and poet. He is best known for his film work, spanning more than thirty years, from *Black Narcissus* and *The Red Shoes* to *Star Wars* and *Superman*.

Prior to his being called up at the end of 1940, and then serving with the Royal Signal Corps, Beddoes had been working at the Windmill Theatre in London's West End. In an autobiographical written shortly before his death, Beddoes wrote: 'one night in 1940 I walked off the stage to become a stretcher-bearer in the blitz on London. Then I went into the army. I never went back into the profession.' In a letter to the Artist's Advisory Committee of the Ministry of Information, (dated 10 October 1940), Beddoes explains how he came to make some sketches of the Blitz: '... [I] submit to you the accompanying sketches in the hope that they might be of use as documentary evidence or, in any other way that you might think useful. I am a scenic designer, and happened to be watching the raid last Saturday afternoon from the roof of a building in Piccadilly Circus. I was able to make a quick sketch of the effects of fires caused by the bombs dropped on South London, and again, later in the evening I made two sketches with colour notes of the fire, and added the colour afterwards. Should the sketches be of any use to you, I should be pleased if you would accept them and perhaps any future sketches I may make when I join the army in the very near future.'

(7)

£2,000 - £3,000

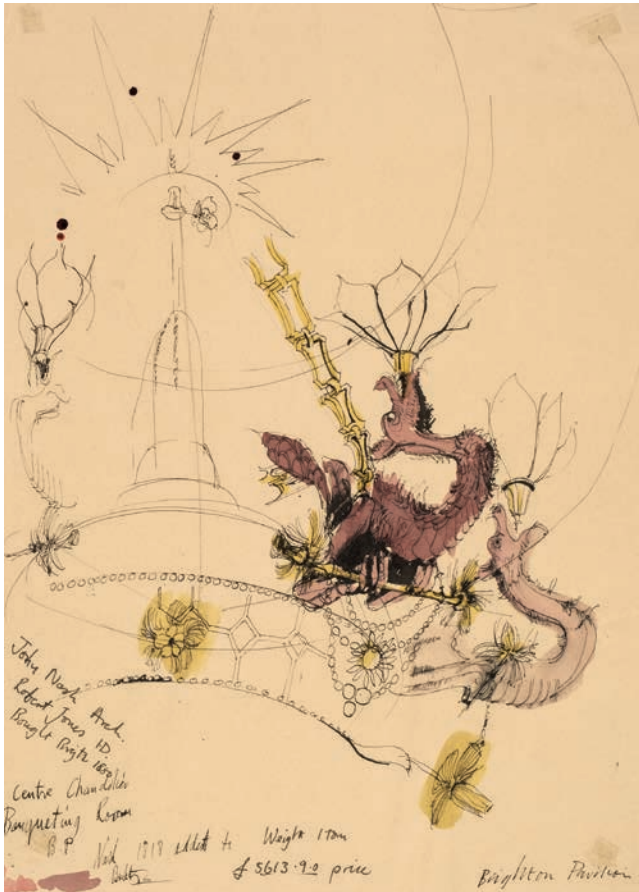


308AR* **Ardizzone (Edward, 1900–1979).** *The Palmist on the Pier*, watercolour and pencil, image size 20.5 x 23 cm (8 x 9 ins), title in pencil to lower margin, brown ink scribbles to upper right margin, sheet size 28 x 38 cm (11 x 15 ins), Royal Society of Painters in Water-Colour label to verso with title, artist and price in black ink (some loss of label to left edge), mounted, framed and glazed (43 x 44 cm)

Provenance: Private Collection, Hampshire.

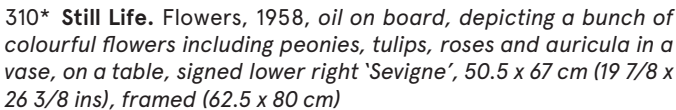
(1)

£600 – £800



(1 folio and a frame)

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



(1)

£200 - £300



311* **Rossiter (Anthony, 1926–2000).** Evening Lake, watercolour and gouache on paper, initialled 'AR' upside down lower left, sheet size 45.7 x 75 cm (18 x 29 1/2 ins), artist's name and 'Sunset over Hunsflet? Lake 7' to verso in pencil, mounted, framed and glazed (64.7 x 94.3 cm) label with artist's name and address adhered to verso along with title 'Evening Lake' in black pen and artist's name and address in pen to verso, together with Chilterns, poster designed by Rossiter to promote London Railway's Country Walks booklet, 1958, colour lithograph on board, first two lines of text to lower margin, signed and dated in lithograph lower right, sheet size 89.7 x 63.5 cm (35 3/8 x 25 ins), mount with some watermarks to lower edge, framed and glazed (102 x 74 cm)

(2)

£300 - £500



312AR* **McComb (Leonard, 1930 – 2018)**. Two Female Nudes, 1978, pencil and wash on handmade paper, signed with monogram and dated 1978 lower right, 25 x 19.5 cm (9 3/4 x 7 3/4 ins), laid down on backing card, framed and glazed, with presentation inscription from the artist to Lawrence Gowing to verso 'For Lawrence with very best wishes Len McComb, May 23rd 1978'

Provenance: Collection of Sir Lawrence Gowing (1918–1991).

(1)

£150 - £200

313AR* **Camp (Jeffery, 1923–2020)**. Fishing Boat Lights, circa 1980, oil on board, signed lower left, small repair lower left corner, 45.8 x 45.6 cm (18 x 18 ins), with small handwritten label to verso giving the title of the work, artist's name, and address (crossed out and with new address given below of 78 Forthbridge Rd London SW11 5NY), wood support frame

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

This work includes a portrait of the artist with his partner, the painter Laetitia Yhap, possibly at Beachy Head or Hastings.

(1)

£1,000 - £1,500

Lot 312



Lot 313



314AR* **De Grey (Roger, 1918–1995).** Camer Street, 1980s, charcoal on paper, signed with initials lower right, 39 x 40.5 cm (15 3/8 x 15 7/8 ins) mount aperture, framed and glazed, with printed exhibition label for the work to verso, ?? no. 62, and a further Royal Academy of Arts type written exhibition label for the Roger de Grey exhibition Provenance: Collection of Sir Lawrence Gowing (1918–1991). Exhibited at the Royal Academy of Arts, Roger de Grey, 11 July–22 September 1996, No. 62.
(1) £150 – £200



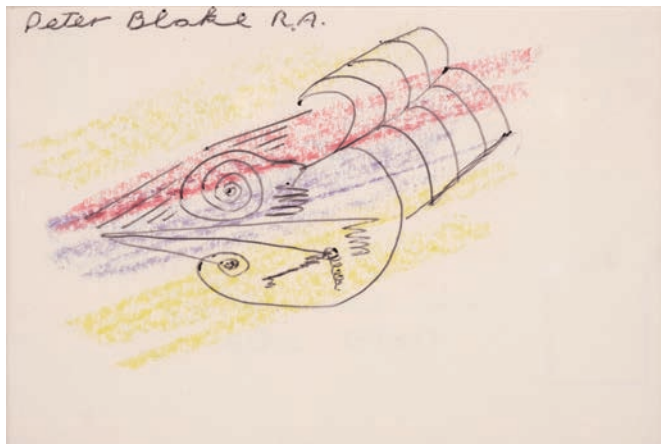
315* **Goodwin (Robin, 1909–1997).** Girl with a Fringe, 1950, oil on canvas, half-length portrait of a seated young woman, with cropped fair hair, wearing a brown jacket over a pink blouse, signed and dated lower right, verso with 'Reeves' Canvas' stamp and Royal Society of Portrait Painters title label, stretcher with James Boulet printed label and annotated in black ink "'Angela Harris' model", 55.5 x 40.5 cm (21 3/4 x 16 ins), framed (68 x 53.5 cm)
(1) £200 – £300



316* **Bellamy (John, 1942–2013).** Mary Rose, 1983, dark brown pastel on pale cream Somerset wove paper, with watermark, signed, titled and dated lower right, mount aperture 74.5 x 56 cm (29 1/4 x 22 ins), framed and glazed (92 x 72.5 cm)
A study of the art historian and critic Mary Rose Beaumont (1932–).
(1) £200 – £400



317 **Whaite (Gillian, 1934–2012).** Cat Among Autumn Leaves, etching and watercolour on wove paper, signed, titled and numbered 7 ex 75 to lower margin, plate size 38.2 x 49.1 cm (15 x 19 1/4 ins), sheet size 50 x 62 cm (19 3/4 x 12 1/2 ins), together with 18 other prints by Whaite, various media, and 9 prints by other artists, including The Siege of Budapest 1945, by Julius Komjati, and 6 by Richard Benedetti, various sizes
(28) £200 – £300



Lot 318

318* **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, (3) £200 - £300

319AR* **Piper (Edward, 1938-1990)**. Les Calanches de Piana, Corsica, 1986, graphite and watercolour on wove paper, signed in pen and ink, titled and dated in graphite '29 IV 86', mount opening 55 x 74.5 cm (21 5/8 x 29 1/4 ins), unexamined out of the frame, mounted, framed and glazed (80 x 98 cm)

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

£700 - £1,000



Lot 319



Lot 320

320* **Collins (Elisabeth, 1905-2000)**. *White Figure in the Mountains*, 1988, *gouache on card*, signed lower right, 24 5 x 31 cm (9 5/8 x 12 1/4 ins), framed and glazed, with Albemarle Gallery label to verso, giving details of the work, and a small printed label with the number 40

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

Exhibited: *Elisabeth Collins : gouaches, drawings and sculpture*, London: Albemarle Gallery, 3 May-2 June 1989, number 40.

For much of her life the devoted supporter of her husband, the artist Cecil Collins (1908-1989), Elisabeth Collins is known for her small-scale gouache paintings. Colourful, poetic fantasies, her pictures depict a dreamlike world, once described as being from 'the Eastern European fairy-tale province of her imagination'.

(1)

£300 - £400

321* **Bellany (John, 1942-2013)**. *Sweet Promise*, *watercolour on paper*, signed lower right, mount aperture 58 x 83 cm (22 3/4 x 32 3/4 ins), framed and glazed (77 x 101 cm)

(1)

£500 - £700



Lot 321



322* **Le Bas (Damian, 1963–2017)**. Millenium Tinkaird, 1991, heavy graphite, depicting a stylised portrait of a man in jacket and tie wearing a large crowned mask, surrounded by scroll decoration, hearts, and chequered stars, signed, titled and dated within image, 29.1 x 20.4 cm (11 1/2 x 8 ins), mounted, framed and glazed (35.7 x 27.1 cm)

Romany artist Damian Le Bas was one of the leading exponents of 'Outsider Art' or 'Art Brut'. He studied textile design at the Royal College of Art, and subsequently collaborated on artistic projects with his wife Delaine Le Bas, who attended St Martin's. Damian exhibited widely in the UK and internationally, and used his art to champion Roma rights. Damian and Delaine's son is writer and broadcaster Damian Le Bas (born 1985).

(1) £150 - £200



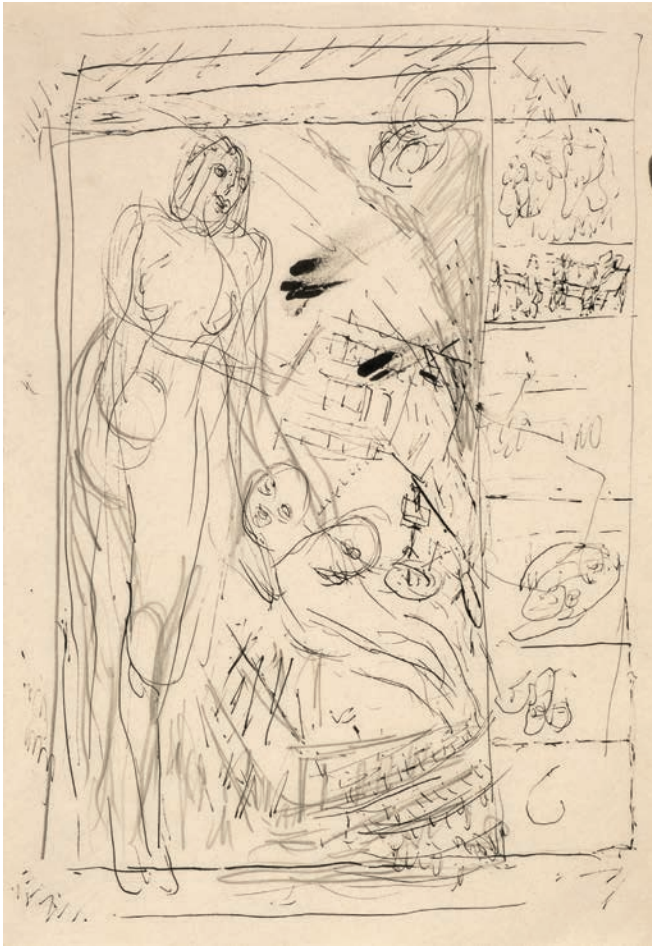
323* **Hogarth (Paul, 1917–2001)**. Lake Kozjak, Plitvice Lakes National Park, Bosiljevo & Split - Villa Plevna, Ulica Livanjska, 1995, watercolour and pencil, depicting various scenes and landmarks in Croatia, all signed, dated and titled, mount aperture 51.5 x 39.5 cm (20 1/4 x 15 1/5 ins), framed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

(3) £500 - £700



324AR* **Kiff (Ken, 1935–2001).** *Cave with Flower, 1999, watercolour on paper, signed to upper left, 31.5 x 23 cm (12 1/2 x 9 ins), framed and glazed, with Marlborough Fine Art gallery label to verso*
 Provenance: Collection of the artist Leonard McComb (1930–2018).
 (1)

£2,000 - £3,000



325AR* **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) £200 - £300

326AR* **Attributed to Charles March Gere (1869-1957).** Portrait of a Boy in Profile, circa 1925, oil on wood panel, of a boy with ginger hair seen in profile against a river landscape, unsigned, a few small abrasions to panel edges, 33 x 28 cm (13 x 11 ins), attractive art nouveau style gilded frame, glazed

(1) £200 - £300



Lot 326



327* **Swiss School.** Lac Corunna (Suisse), circa 1900, oil on wood panel, signed indistinctly 'L. Zaylpine' lower left, contemporary handwritten label to verso with title of work, 140 x 205 mm (5 1/2 x 8 ins)

(1) £150 - £200



Lot 328

328* Walker (Ethel, 1861–1951). Seascape, oil on board, depicting a lifeboat in the sea, after a horse powered launch, people and horses on the shore, another boat in the background, board size 27.5 x 35.5 cm (10 3/4 x 14 ins), previous auction stencils to verso, framed (36 x 44 cm)

Provenance: Private Collection, Hampshire.

Dame Ethel Walker was a highly decorated artist, she was elected a Member of the Royal Society of British Artists in 1932. A year later she became a Member of the Royal Society of Portrait Painters. She was made a Companion of the British Empire in 1938 and elected an Associate of the Royal Academy in 1940. In 1943 she was made a Dame of the Order of the British Empire.

(1)

£500 – £800

329* Mackie (Charles Hodge, 1862–1920). Woodland Glade, oil on canvas, signed lower right, canvas size 56 x 47 cm (22 x 18 1/2 ins), label to verso of frame with title and artist in blue ink, in ornate frame (70 x 59.5 cm)

(1)

£300 – £500



Lot 329



330* **Post Impressionist School**. *Figures under Blossom Trees*, circa 1910, oil on thin wood panel, depicting five figures under a purple blossoming tree, one figure carrying items above their head, board size 27.5 x 34.5 cm (10 7/8 x 13 1/2 ins), early handwritten ownership inscription 'Lady Mond' in black and 'Lechertier Barbe, Ltd. 72 years at 60 Regent Street, Artists' Colourmen, 95 Jermyn Street, Regent Street, London, S.W.' label to verso, framed (33.5 x 40.5 cm)

(1)

£300 - £500



331* **Withers (Henry Brett, 1869–1931)**. *Peaceful Bucks*, oil on canvas, signed to lower right, canvas size 46 x 61 cm (18 x 24 ins), original label with artist's name, title, number and price, and manufacturer's stamp 'Geo. Rowney & Co 64 Oxford Street and Princes Hall, Piccadilly, London W.' to verso, in original moulded gilt frame (with some loss), 61 x 77 cm

(1)

£200 - £300



332* **Alford (Leonard C., active 1885–1920)**. *British Merchant Ship*, 1911, oil on canvas, depicting a British square rigged merchant ship, flying the Red Ensign, sailing along the British coast, signed and dated lower right, canvas size 51 x 92 cm (20 x 36 1/4 ins)

(1)

£300 - £500



333* **Bloomsbury School**. *The Hammock*, circa 1920, oil on board, depicting an orchard scene with a woman sitting on a hammock, a gardening fork to the side, board size 19 x 26 cm (7 1/2 x 10 1/4 ins), framed (25 x 32.5 cm)

Provenance: Private Collection, Hampshire.

(1)

£200 - £300



334AR* **Mason (Frank Henry, 1875–1965).** Lavender Bay, Rotherhithe, oil on canvas, inscribed with the title verso, 51.5 x 76.8 cm (20 1/4 x 30 1/4 ins), in ornate gilded frame, inset gilt cartouche with the artist's name and title, 76 x 100 cm

(1)

£1,500 – £2,000



335* **Ayres (Henry F., early-mid 20th century).** Dawn Shoot - Derwa, Upper Egypt, colour woodcut on cream laid paper, artist's monogram lower left, titled and signed in pencil to lower margin, sheet size 18.4 x 26.8 cm (7 1/4 x 10 1/2 ins), together with 5 other colour woodcuts: Mosque (probably in Cairo), signed lower left, corner mounted on card, and Stonehenge (4 copies), each with artist's monogram, sheet sizes 25.5 x 18 cm (10 x 7 ins and similar), plus 3 pencil studies of Salisbury, on buff wove paper: Salisbury Palace, Chapter House, and a view of the cathedral, each signed and dated '44 in pencil, slight foxing to two, sheet sizes 25.2 x 35.3 cm (10 x 14 ins and similar), window mounted (35 x 43 cm and similar)

(9)

£200 – £300



336* **English School.** Summer Landscape, oil on canvas, depicting a picturesque English village with a church tower with spire in the foreground, canvas size 51 x 61 cm (20 x 24 ins), B Weston art dealer label to verso, framed (57 x 67 cm)

(1)

£200 – £400



Lot 337

337* **Walker (Ada Hills, 1879-1955).** *Roses*, circa 1920, oil on canvas, signed lower right, 44 x 55.5 cm (17 1/4 x 22 1/4 ins), white painted frame, with handwritten label to verso 'Dundee Art Society. Roses by Ada H. Walker. Dauphin East, St. Andrews' (1) £200 - £300

338* **Williams (Terrick John, 1860-1936).** *A Little Street, Concarneau*, oil on artist's board (with blindstamp to verso A L Marque de Fabrique, and stencil 'Pochade d'Etude'), signed lower left, inscribed in paint by the artist to verso with title, and artist's name and address 89 Gunterstone Road, West Kensington W. 14, printed exhibition label of the Royal Institute of Oil Painters to verso, with title and artist's name in ink, priced at £26 5 shillings, as well as remnants of James Bourlet label to frame edge verso, 36 x 46 cm (14 1/4 x 18 ins), period gilt frame, glazed (1) £2,000 - £3,000



Lot 338



Lot 339

339AR* **Cox (Morris, 1903-1998).** Girl with a Greek Vase, 1933, *tempera on canvas laid onto board, signed and dated lower right, size 47 x 34.5 cm (18 1/2 x 13 1/2 ins), label with printed title, and '5' in white chalk to verso*

Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he received a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.

(1)

£600 - £800

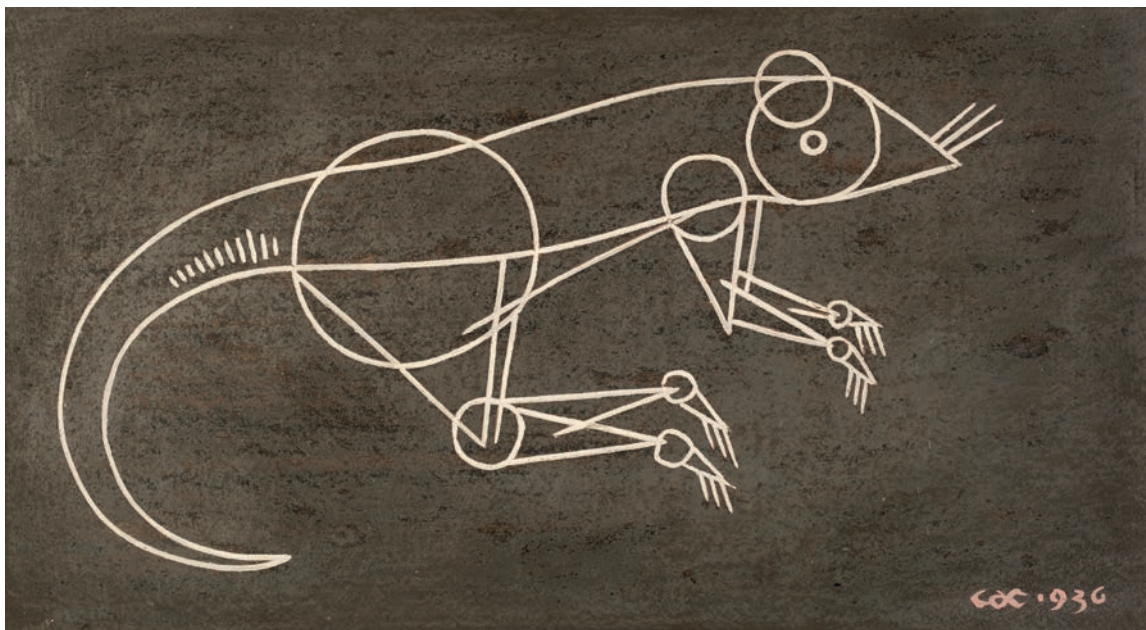
340AR* **Cox (Morris, 1903-1998).** Mouse, 1936, *grey tempera on board with incised lines, signed and dated lower right, size 25 x 45.4 cm (9 7/8 x 17 7/8 ins), label with printed title, and '10' in white chalk to verso, framed (26.5 x 46.5 cm)*

Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he received a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.

(1)

£400 - £600



Lot 340



Lot 341

341AR* Cox (Morris, 1903-1998). Lao Tse, 1937, oil on board with collage (string), signed and dated lower right, size 53 x 34cm (20 7/8 x 13 3/8 ins), label with printed title, and '13' in white chalk to verso

Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he received a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.

(1)

£400 - £600

342AR* Cox (Morris, 1903-1998). Dancer, 1939, tempura on board, signed and dated lower right, size 44.5 x 20 cm (17 1/2 x 8 ins), label with printed title, and '19(a)' in white chalk to verso

Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he received a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.

(1)

£300 - £500



Lot 342



Lot 343

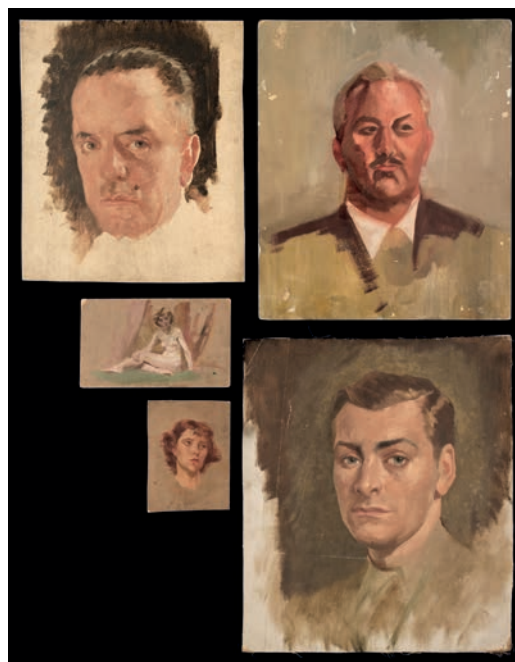
343AR* Moody (Victor, 1896–1990). Seated Nude, oil on canvas, study of a seated female nude in side profile, head turned towards the observer, one arm outstretched, signed lower left, 61 x 51 cm (24 x 20 ins), framed (70.5 x 60 cm), together with an exhibition catalogue of the work of Victor Moody by Liss Fine Art (2012)

Victor Moody was born in Lambeth and studied at Battersea Polytechnic and the Royal College of Art under William Rothenstein. He first exhibited at the Royal Academy in 1931, and held a one man exhibition *Recent Work by Victor Moody* at the Goupil Gallery in 1939.

(2) £300 - £400

344AR* Mackey (Haydn Reynolds, 1883–1979). Figure studies, six oil sketches on various media including wood panel, board and canvas, comprising: a female head and neck; a female nude, initialled 'HM'; an old male head and shoulder study; a young male head and shoulder study, signed 'H Mackey', and a female head and shoulder study, initialled 'HM', on the verso of which another male head and shoulder study, various sizes from 16 x 11.5 cm (6 1/4 x 4 1/2 ins) to 44 x 37 cm (17 1/4 x 14 1/2 ins), in folder

(5) £100 - £200



Lot 344



Lot 345

345AR* Cox (Morris, 1903–1998). *Convolvulus*, 1948, *tempera on canvas laid onto board, signed and dated upper right, size 37 x 45.5 cm (14 1/2 x 18 ins), label with printed title, and '34' in white chalk to verso*

Provenance: From the family of Alan Tucker (1933–2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he received a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.

(1) £400 – £600

346AR* Cox (Morris, 1903–1998). *Nest on the Marshes*, 1950, *acrylic on board, signed and dated lower right, size 57 x 38 cm (22 1/2 x 15 ins), label with printed title, and '45' in white chalk to verso*

Provenance: From the family of Alan Tucker (1933–2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he received a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.

(1) £300 – £500

347 No lot



Lot 346



348* **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) £200 - £300

349* **Nielsen (Rolf, 20th century)**, Interior of a Farm House, oil on canvas, signed lower left, canvas size 51 x 61 cm (20 x 24 ins), framed (60.5 x 70.5 cm), together with
English School. Path Through the Woods, 1885, oil on canvas, monogrammed lower right 'JHBocl?' and dated '85', canvas size 45.5 x 35.3 cm (18 x 14 ins), framed (52 x 41 cm)
(2) £100 - £150



350AR* **Cox (Morris, 1903-1998)**. Ghost of my Great Grandmother, 1951, acrylic on board, signed and dated upper left, size 46 x 38 cm (18 1/4 x 15 ins), label with printed title, and '48' in white chalk to verso
Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of Morris Cox and the Gogmagog Press (1991).
Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he received a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.
(1) £300 - £500



Lot 349



351AR* **Aitchison (Craigie, 1926–2009).** Still Life with Jug and Check Sweater, 1952, oil on canvas board, with printed manufacturer's label to verso "Modern" Canvas Boards prepared in Scotland', 30.5 x 25.5 cms (12 x 10 ins), black painted frame

Provenance: Gifted by the artist to his sister-in-law, Sally Aitchison, thence by family descent.

Literature: Andrew Gibbon Williams, *Craigie – The Art of Craigie Aitchison* (Canongate Books 1996), pages 27 and 169, plate 3, illustrated in colour page 24.

Cate Haste, *Craigie Aitchison – A Life in Colour* (Lund Humphries 2014) plate 21, illustrated in colour page 29.

Craigie enrolled as a student at the Slade in October 1952, although he had already been receiving painting lessons from Adrian Daintrey and Gerald Frankl, and had completed a number of still lifes, including the present work, earlier the same year at his Edinburgh studio in Church Lane. For some years it was known as 'Still Life with Jug and Check Cloth', but the checked area in the painting is in fact a hand knitted jumper made for Craigie by his mother, here depicted casually draped on the table.

(1)

£5,000 – £7,000



Lot 352

352* **Eyck (Robert Van, 1916–1991).** *Four, tempera, depicting a blue and black abstract landscape, sheet size 58 x 80 cm (22 3/4 x 31 1/2 ins), framed and glazed (77.5 x 101 cm), together with Abstract Forms, tempera on panel, some surface scuffs, sheet size 60.5 x 90.5 cm (23 3/4 x 35 5/8 ins), Bonhams label to verso, framed and glazed (67.5 x 38 1/4 ins)*

(2)

£200 - £400

353AR* **Gaston (Roy, 1937–).** *Portrait of the Irish writer Brendan Behan (1923–1964), circa 1955, oil on canvas, signed lower right, 61 x 40.5 cm (24 x 16 ins)*

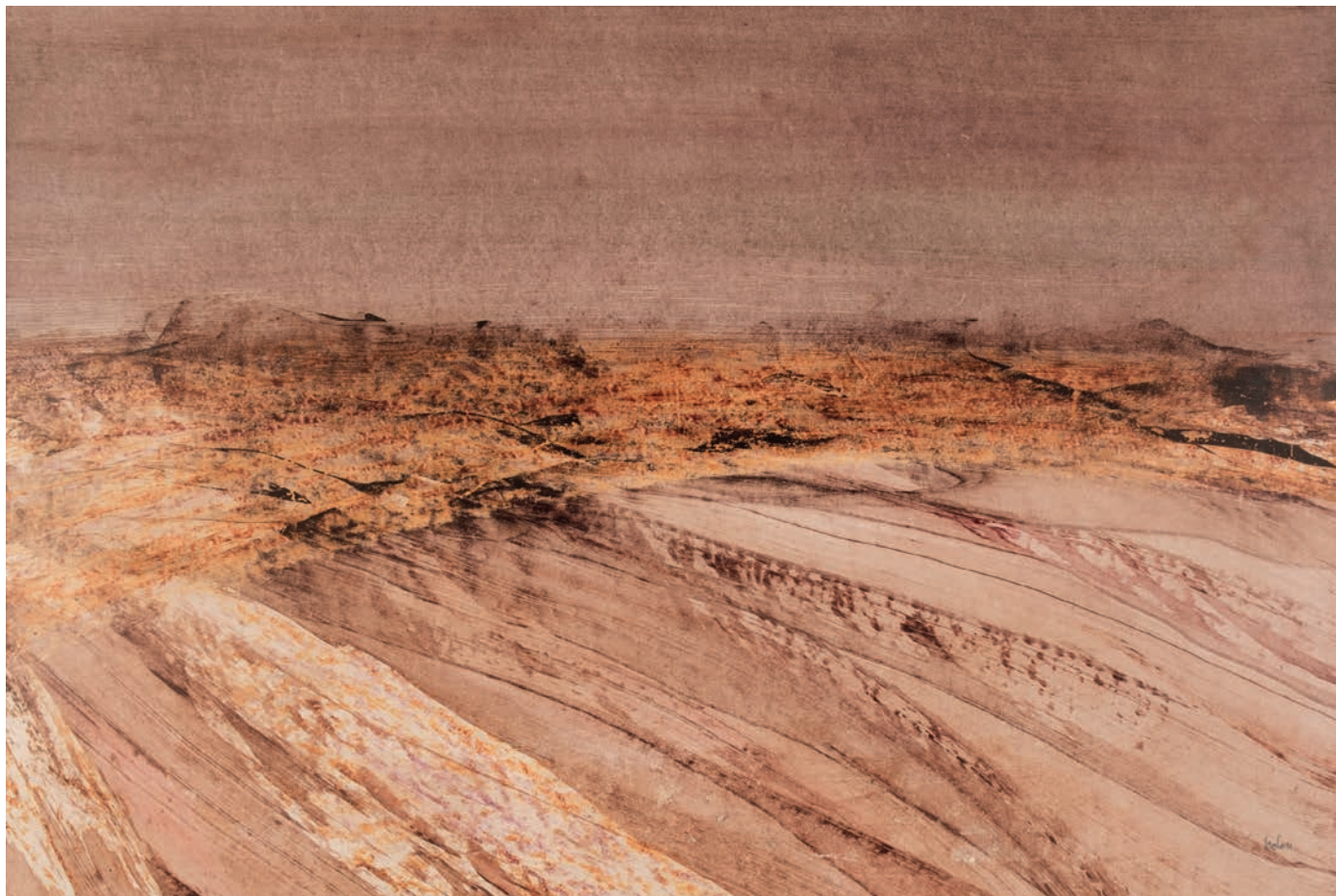
A portrait of the Irish poet and playwright Brendan Behan (1923–1964), in a public house with pint of guinness and whisky chaser.

(1)

£500 - £800



Lot 353



354* Nolan (Sidney Robert, 1917–1992). Central Australian landscape, 1968, oil on board, signed lower right, 49.5 x 74 cm mount aperture, a few small abrasions and small losses of paint, framed and glazed, frame size 70 x 103 cm

Provenance: 'Wedding present from Sidney Nolan. 844', printed label to verso, plus a further label with Prince of Wales feathers printed in red & '34' in black marker.

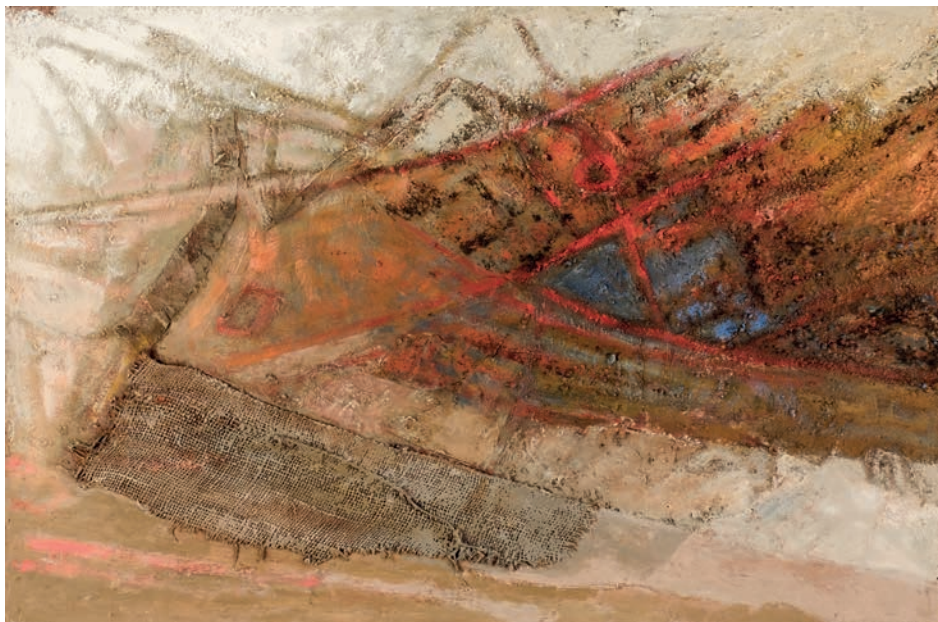
(1)

£3,000 - £5,000



355* **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



356* **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



357* 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



Lot 358

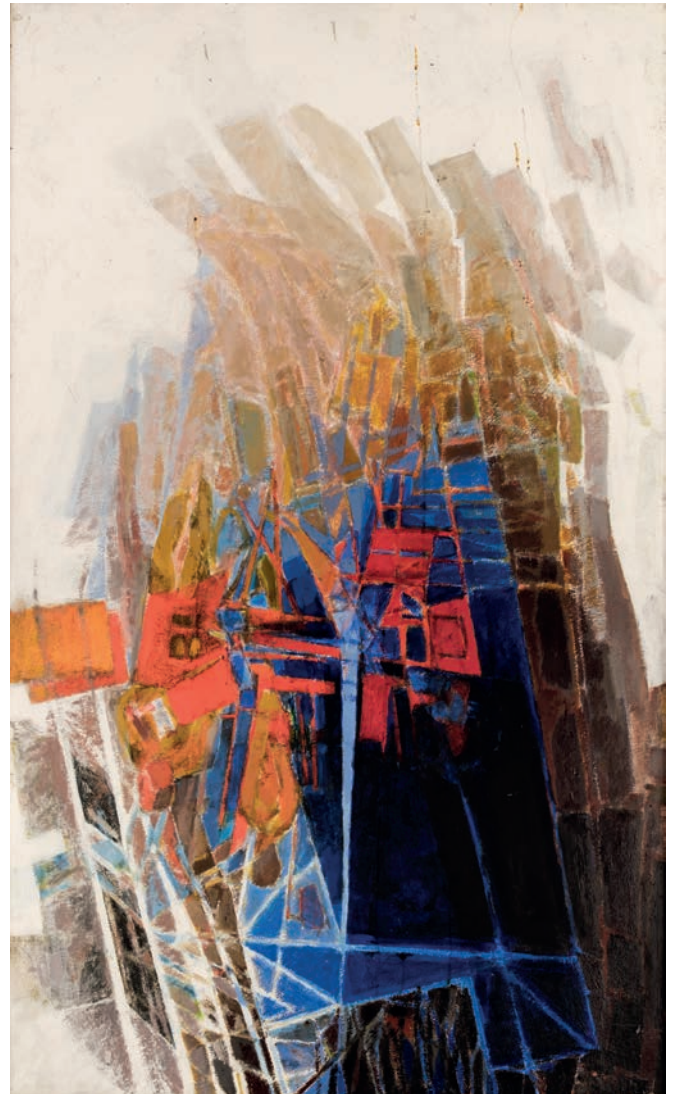
358AR* Renton (Joan, 1935–). *Golden Harvest, oil on board, depicting an abstract landscape, signed lower right, board size 53 x 78 cm (20 7/8 x 30 3/4 ins), framed (64.5 x 88.2 cm)*

Provenance: Private Collection, Gloucestershire.

Exhibited: A Festival Exhibition of Paintings of Joan Renton, Young Artists Gallery, Edinburgh City Arts Centre, August – September 1975, No. 52. A copy of the catalogue included with the painting.

(1)

£300 - £400



359* 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



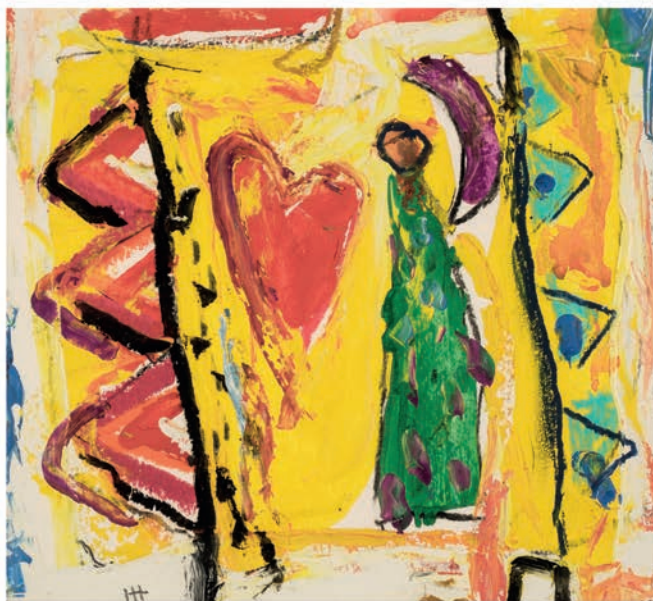
360* **Welter (Guglielmo, 1913–2003)**. Seascape, circa 1979, oil on canvas, signed lower right, some craquelure to left hand side, canvas size 49 x 70 cm (19 1/4 x 27 1/2 ins), framed (58 x 78 cm)
(1) £150 – £200

361* **West (Bill, 1942–)**. Head of woman, oil on board, signed and dated lower right, board size 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
(1) £200 – £300



Lot 361

362* **Humphries (Ian, 1956–)**. Composite, circa 1980, mixed media on thick paper, depicting an abstract scene using mainly red, signed in pencil to lower left, image size 27.5 x 25.3 cm (10 7/8 x 9 7/8 ins), sheet size 32.8 x 30.4 cm (13 x 12 ins), mounted, framed and glazed (49.5 x 45 cm), together with a similar by the same artist, initialled 'IH' in pencil to lower left, mount aperture 18.2 x 20.3 cm (7 1/8 x 8 ins), framed and glazed (38 x 39 cm)
(2) £200 – £300



Lot 362



363* 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.

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)

£700 - £1000



364* 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.

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(1)

£700 – £1000



365AR* **Rossiter (Anthony, 1926–2000).** *Cut Through Storm Cover*, acrylic on board, artist's monogram upper right, mount aperture 24.6 x 72.5 cm (9 3/4 x 28 1/2 ins), window mount dampstained, framed and glazed (44.5 x 91.5 cm), verso with title label and label of Mrs A.H. Rossiter (1) £200 – £300



366AR* **Rossiter (Anthony, 1926–2000).** *Late Evening Hedgerow*, oil on board, artist's monogram upper right, verso with artist's inscription: *For Downside School with profound gratitude from Anthony and Anneka Rossiter, with title and dated 9th June '77, also annotated Ford, Litton, Somerset, 49 x 76.7 cm (19 1/4 x 30 1/4 ins), framed (56 x 84 cm)* (1) £200 – £300



367AR* Cox (Morris, 1903–1998). Tall Pot Plant, 1983, acrylic on board with collage, signed and dated lower right, size 91.5 x 40.6 cm (36 x 16 ins), label with printed title, and '413' in white chalk to verso
Provenance: From the family of Alan Tucker (1933–2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).
Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he received a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.

(1)

£300 - £500

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



368AR* Cockrill (Maurice, 1936–2013). Untitled, 1987, oil on canvas, depicting an abstract landscape with red and blue, canvas size 30.7 x 40.8 cm (12 1/8 x 16 ins), artist's name, title and date to verso
(1) £200 - £300



369AR* Cox (Morris, 1903–1998). John with Medallion, 1987, acrylic on board with incised lines, signed and dated lower right, size 46 x 40.8 cm (18 x 16 ins), label with printed title, and '449' in white chalk to verso

Provenance: From the family of Alan Tucker (1933–2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).
Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he received a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.

(1)

£200 - £400



370AR* **Cockrill (Maurice, 1936-2013)**. Landscape with Bare Tree, 1988, oil on canvas, small pin hole to each corner, canvas size 18.2 x 24 cm (7 1/8 x 9 1/2 ins), artist's name and date to verso and Leonardesca stamp to stretcher frame (1) £200 - £300



372AR* **Cockrill (Maurice, 1936-2013)**. Philosopher's Mirror, Study #3, 1988, oil on canvas, depicting a figure reading a book, canvas size 25.3 x 30.4 cm (10 x 12 ins), artist's name, title and date to verso (1) £200 - £400



371AR* **Cockrill (Maurice, 1936-2013)**. Philosopher's Mirror, Study #2, 1988, oil on canvas, depicting a figure reading a book, canvas size 30.5 x 25 cm (12 x 9 7/8 ins), artist's name, title and date to verso (1) £200 - £400



373AR* **Cockrill (Maurice, 1936-2013)**. Philosopher's Mirror, Study #4, 1988, oil on canvas, depicting a figure holding a book, canvas size 24 x 18.4 cm (9 1/2 x 7 1/4 ins), artist's name, title and date to verso and Leonardesca stamp to stretcher frame (1) £200 - £400



Lot 374



Lot 375

374AR* **Cox (Morris, 1903–1998).** *Combing Hair*, 1989, *acrylic on board with collage, signed and dated lower right, size 61 x 45.6 cm (24 x 18 ins), label with printed title to verso*

Provenance: From the family of Alan Tucker (1933–2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he received a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.

(1)

£200 - £300

375AR* **Cox (Morris, 1903–1998).** *Dove with a Girl*, 1989, *acrylic on board with collage, signed and dated lower right, size 48.5 x 35.5 cm (19 x 14 ins), label with printed title, and '471' in white chalk to verso*

Provenance: From the family of Alan Tucker (1933–2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he received a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.

(1)

£200 - £400



376AR* **Cox (Morris, 1903–1998).** *Portrait of a Lady*, 1989, *acrylic on board with collage, signed and dated lower right, size 45.5 x 40.5 cm (18 x 16 ins), label with printed title, and '473' in white chalk to verso*

Provenance: From the family of Alan Tucker (1933–2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he received a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.

(1)

£200 - £300



377AR* Cox (Morris, 1903–1998). *Sunbather*, 1989, acrylic on board with collage, signed and dated lower right, size 46 x 60.7 cm (18 x 24 ins), label with printed title, and '469' in white chalk to verso

Provenance: From the family of Alan Tucker (1933–2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).

Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he received a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.

(1)

£200 – £300



Lot 378

378AR* Rooney (Mick, 1944–). *Carriage Cleaners*, 1989, tempera and oil on paper, signed and dated lower right, mount aperture 50 x 39.5 cm (19 3/4 x 15 1/2 ins), Mercury Gallery label to verso, framed and glazed (67 x 57.5 cm)

Provenance: Private Collection, Gloucestershire.

Exhibited: Mick Rooney, *New Paintings*, October 25 – November 25 1989, Mercury Gallery, London, No. 16.

Mick Rooney studied at the Sutton and Wimbledon School of Art, the Royal College of Art and was the Rome Scholar for 1967–8. He has been exhibited in many galleries and his 'Still Memories' exhibition toured throughout Folkstone, Eastbourne, Bath and London in 1989.

(1)

£700 – £1,000



379AR* Rooney (Mick, 1944–). *Night Train*, 1989, oil and acrylic on paper, signed and dated by artist lower left, mount aperture 28.5 x 17.5 cm (11 1/4 x 6 7/8 ins), Mercury Gallery label to verso, framed (44 x 33 cm)

Provenance: Private Collection, Gloucestershire.

Exhibited: Mick Rooney, *New Paintings*, October 25 – November 25 1989, Mercury Gallery, London, No. 22.

Mick Rooney studied at the Sutton and Wimbledon School of Art, the Royal College of Art and was the Rome Scholar for 1967–8. He has been exhibited in many galleries and his 'Still Memories' exhibition toured throughout Folkstone, Eastbourne, Bath and London in 1989.

(1)

£400 – £600



380* **West (Bill, 1942-)**. Blonde Woman, oil on board, signed and dated lower right, board size 35.2 x 29.4 cm (13 7/8 x 11 5/8 ins), framed 49.5 x 38.5 cm
(1)

£200 - £300



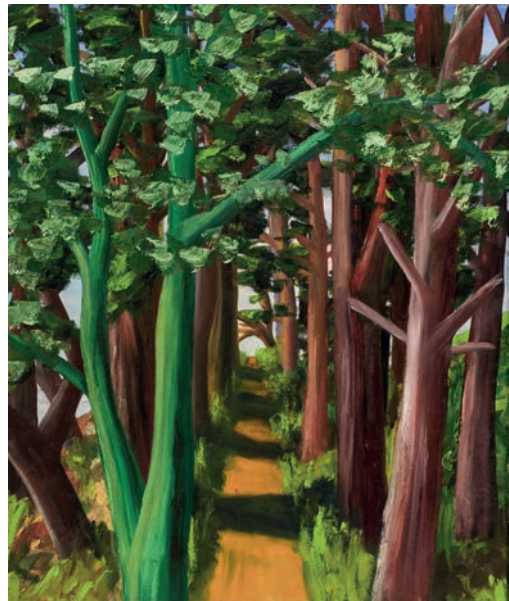
381* **West (Bill, 1942-)**. Portrait of a man, circa 1985, oil on board, depicting a suited gentleman sitting down resting his head on his left arm, board size 30.5 x 22 cm (12 x 8 6/8 ins), framed (45 x 36.7 cm)
(1)

£200 - £300



382AR* **Cox (Morris, 1903-1998)**. Nimbus, 1990, acrylic on board with collage (including mother of pearl inset), signed and dated upper right, size 51 x 46 cm (20 x 18 ins), label to verso with printed title
Provenance: From the family of Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).
Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he received a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.
(1)

£200 - £400



383* **Pomeroy (Richard, 1960-)**. Path Through Trees, Mill Meadow - Stoke Fleming, Devon, 1992-94, oil on canvas, canvas size 61 x 51 cm (24 x 20 ins), title, date and artist's name to verso, framed (66 x 55 cm)
(1)

£200 - £300



384AR* **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)

£500 - £800



385AR* **Shanahan (David, 20th century).** *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
(3)

£300 - £500



386AR* **Shanahan (David, 20th/21st century).** *Apaches at the Seaside, oil on board, signed lower left, 75.5 x 102 cm, framed*
A companion painting to this work is at Saatchi Art Gallery.
(1)

£400 - £600



387AR* **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*

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.

(4)

£800 - £1,200

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

19TH & 20TH CENTURY SCULPTURE



388* **Italian School.** Plaster Commemoration Tablet, after a medieval Italian original dated 1296, a plaster copy after the original marble in the Victoria and Albert Museum, London, 20.5 x 37.6 cm (8 x 14 3/4 ins), in original wood frame with manuscript title to wooden baton below, remains of an original label dated 1923 to verso, (27.5 x 41 cm)

Notes: The tablet bears an inscription referring to the foundation in 1296 of an oratory to St Thomas and the Virgin, by Tommaso Andrei, bishop of Pistoia (1285-1303). This was located at his birthplace, Casole d'Elsa, near Siena. Oratories were buildings, separate to churches, that were designated by the church as suitable for prayers and celebrating Mass. This oratory was no longer in existence by 1833.

(1)

£300 - £500



Lot 389

389* **Netherlandish School.** Joseph and the Christ Child, probably 19th century, gilded bronze plaque, after a 17th century original showing Joseph walking with the Christ Child in woodland, a city in the background, 21 x 16 cm (8 1/4 x 6 1/4 ins)

(1)

£200 - £300



390* **After Giambologna (1529-1608).** Crouching Venus, 19th century, cast bronze with dark brown patina, 25 cm

The original sculpture created by Giambologna in the late 16th-early 17th century is held at the Metropolitan Museum of Art in New York.

(1)

£400 - £600



391* **After Giambologna (1529–1608).** Peasant Boy, 19th century, bronze on a rouge giotte base, 14 cm, 22 cm (including base)
A 17th-century model, after Giambologna of the Peasant Boy is held at the Victoria and Albert Museum in London.
(1)

£700 – £1,000



Lot 392

392* **Marble Roundel.** Pallas Athena, late 19th century, neo classical carved marble roundel in high relief depicting Greek God Pallas Athena, wearing her helmet and with Medusa head on her armour, 25 cm diameter (9 7/8 ins)
(1)

£200 – £300



393* **Thornycroft (William Hamo, 1850–1925).** The Sandal, bronze with dark brown patina, depicting a nude female standing on one leg, tying a sandal and leaning on a tree stump, initialled 'H.T. 1899' to top of base, inscribed 'Cire perdue cast 1916' and signed to side of bronze base, figure 22 cm high, mounted on red veined marble block 8.2 cm high, 30.2 cm total height, small later label to base with indistinct name (possibly a previous owner)

Another similar bronze entitled 'The Sandal' was first exhibited by Thornycroft at the Royal Academy in 1903 (no.1729) and was part of a series of around fifteen statuettes of nudes, cast using the cire perdue process, particularly suitable for producing small bronzes.

Thornycroft designed these small models both for his own satisfaction, but also to provide affordable bronzes for a private market.

(1)

£2,000 – £3,000



394* **After Eric Gill (1882-1942).** Alphabet, circa 1919, a plaster cast copy after the alphabet carved by Eric Gill in large capital letters A-Y followed by '& Z', monogrammed to lower right 'EG', some cracks with repairs to verso, a few minor marks to surface, 51.3 x 54.2 cm (20 1/4 x 21 3/8 ins)

(1)

£600 - £800

395* **Gill (Eric, 1882-1942).** Four Cushion Capitals, from the Chapel of St. Joseph and St. Dominic, Ditchling, 1921, carved Hoptonwood stone, each carved by Gill in a variety of foliate and other patterns, height 8cm (3 1/8 ins), width 40 cm (15 3/4 ins)

Provenance: From the Chapel of St. Joseph and St. Dominic, Ditchling; Gillian Jason Gallery, circa 1989.

Exhibited: Gillian Jason Gallery, *The Lost Idyll: Sculpture and Carving by the Members of the Guild of St. Joseph and St. Dominic at Ditchling Sussex, 1913-1924*, September-October 1989 (where three capitals were attributed to Joseph Cribb). Fine Art Society, *Carving in Britain from 1910 to Now*, November 2012-January 2013 (where attributed to 'Workshop of Gill').

Eric Gill's diary for February 28th 1921 records: 'Carving Cap. in chapel before b'fast', amongst numerous other entries relating to his work on the chapel at this time.

In *Eric Gill and the Guild of St. Joseph and St. Dominic*, Hove Museum and Art Gallery, 25 November 1990-17 February 1991 (and elsewhere) page 30: 'Work on the chapel and on Gill's own workshop continue through the winter months...The main carved decoration in the chapel were the two stone panels set into the east wall, a Madonna and child by Chute (now in the collection of Hove Museum and Art Gallery), and a St Joseph by Joseph Cribb (now in the Catholic chapel at Northiam, East Sussex). Much of the rest of the stone cutting fell to Gill himself, and his diary shows him racing to keep pace with the builder, cutting stone shelves, the piscina, then the capitals day by day as the building neared completion. On Saturday 5 March, the Guild said compline in the chapel for the first time, and on the 8th the first Mass was celebrated.'

(4)

£20,000 - £40,000



Lot 395



396* Gill (Eric, 1882–1942). Piscina, from the Chapel of St. Joseph and St. Dominic, Ditchling, 1921, *Hornton stone in three sections, carved by Eric Gill in February 1921, overall height 57.2 cm (19 3/4 ins), width 22.8 cm (9 ins), depth 30.5 cm (12 ins)*

Provenance: Removed from the Chapel of St Joseph and St Dominic, Ditchling prior to demolition, circa 1989; Gillian Jason Gallery.

Exhibited: The Fine Art Society, London, Carving in Britain from 1910 to Now, November 2012–January 2013 (where ascribed Workshop of Gill).

Eric Gill's diary for February 24th 1921 records: 'Work on Piscina and shelf for the chapel all day', as well as numerous other entries relating to his work on the chapel at this time.

Hove Museum and Art Gallery, Eric Gill and the Guild of St. Joseph and St. Dominic 25 November 1990– 17 February 1991: 'Work on the chapel and on Gill's own workshop continue through the winter months.... The main carved decoration in the chapel were the two stone panels set into the east wall, a Madonna and Child by Shute (now in the collection of Hove Museum and Art Gallery), and a St. Joseph by Joseph Cribb (now in the Catholic chapel at Northian, East Sussex). Much of the rest of the stone cutting fell to Gill himself and his diary shows him racing to keep pace with the builder, cutting stone shelves, the piscina, then the capitals day by day as the building nears completion. On Saturday 5 March, the Guild said compline in the chapel for the first time, and on the 8th the first Mass was celebrated.'

This Piscina was set into the right-hand wall of the chapel at Ditchling near the altar. It was used during the Guild services in the chapel. There was also a holy water stoup opposite in the left-hand wall. Both were removed when the Guild disbanded in 1989.

(3)

£8,000 – £12,000



397* Ditchling Workshop. A Devotional Niche, circa 1920, *carved polychromed stone (possibly Hoptonwood), in two sections, height 37.5 cm (14 3/4 ins), width 15 cm (6 ins), depth 25 cm (9 3/4 ins), niche depth 11 cm*

Provenance: Removed from Woodbarton, Ditchling, East Sussex, England, a house designed by Eric Gill for Desmond Chute (1895–1962). The carving of this niche may have been executed by Desmond Chute himself.

(2)

£700 – £1,000



398AR* Manner of John Rattenbury Skeaping (1901–1980). Faun, circa 1925, *carved marble sculpture of a faun, 16 x 19 x 8 cm (6 1/4 x 7 1/2 x 3 1/8 ins), mounted on a wooden plinth, overall height 18.5 (7 1/4 ins) and width 19.8 cm (7 3/4 ins)*

(1)

£200 – £300



Lot 399

399* After Eric Gill (1882–1942). Alphabet, 1909, a plaster copy after the original Hopton Wood stone panel with two alphabet and set of numerals, carved by Gill in 1909 in collaboration with Edward Johnston, cast in plaster by C. Smith & Sons., Kentish Town, in 1928, 32 x 57 cm (12 1/2 x 22 1/2 ins), inset to original black painted wood frame, rubbed and marked

(1)

£2,000 – £3,000



Lot 400

400* Attributed to the Workshop of Eric Gill (1882–1940). Roman Alphabet. A plaster cast plaque of a Roman alphabet from the Trajan Column in Rome, circa 1919, plaster cast copy after a version thought to have been executed by the workshop of Eric Gill, inscribed to verso 'Trogen Alph T.C', some marks to edges, 58.5 x 57.5 cm (23 x 22 3/4 ins)

According to information supplied to the current owner by Ewan Clayton, calligrapher and author of *The Golden Thread: the story of writing* (2013). "This plaster cast contains a full set of Roman Capitals as they appear on Trajan's Column in Rome. Note that there is no J, K, W or Z on the column's inscription, and they are lacking here also."

"The back of this panel has a roughly painted note on it that reads 'TROGEN ALPH T.C'. The looped R and G with straight descender are reminiscent of Eric Gill's hand and the deliberate misspelling of Trajan sounds like the kind of 'in joke' or pun that Gill enjoyed making i.e. this is the alphabet that had got inside the 'city' and would eventually lead to the fall of the old Victorian order of lettering."

If this plaque does originate from Gill's studio then its use could have included the instruction of apprentices, but more likely it would have been used in the classes he taught in masonry and sign writing at the Central School of Arts and Crafts (1906–1910) and The Paddington Institute (1905–1910). It is light, compact and portable. It could also have been useful for the detailed study he made of the inscription prior to drawing up an alphabet based upon the Trajan Column for Edward Johnston's portfolio 'Manuscript and Inscriptional Letters' issued by John Hogg in 1909. Some of Gill's inscriptional work for this portfolio could be obtained in plaster cast form from C. Smith and Sons, Kentish Town."

A similar version is held in the Victoria and Albert Museum under: object no. REPRO.6036.

(1)

£1,000 – £1,500



Lot 401

401* After Eric Gill (1882–1942). Alphabet in relief, circa 1927, a plaster cast copy after the alphabet carved in relief by Eric Gill in large capital letters, monogrammed to lower right 'EG 27', a few minor marks to surface, 53.5 x 54.5 cm (21 x 21 1/2 ins)

(1)

£1,000 – £1,500



402* **Manner of Eric Gill (1882-1840).** Female Nude, carved Portland stone, height 105 cm (41 1/4 ins), width 27 cm (10 1/2 ins), depth 26 cm (10 1/4 ins)
(1)

£300 - £500



403* **Style of Barbara Hepworth (1903-1975).** Pierced Ovoid Form, carved marble on wood base, sculpture size 30 cm, overall size with base 33 cm
(1)

£200 - £300



404AR* **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)

£500 - £800



405AR* **Abrahams (Ivor, 1935-2015).** 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
(1)

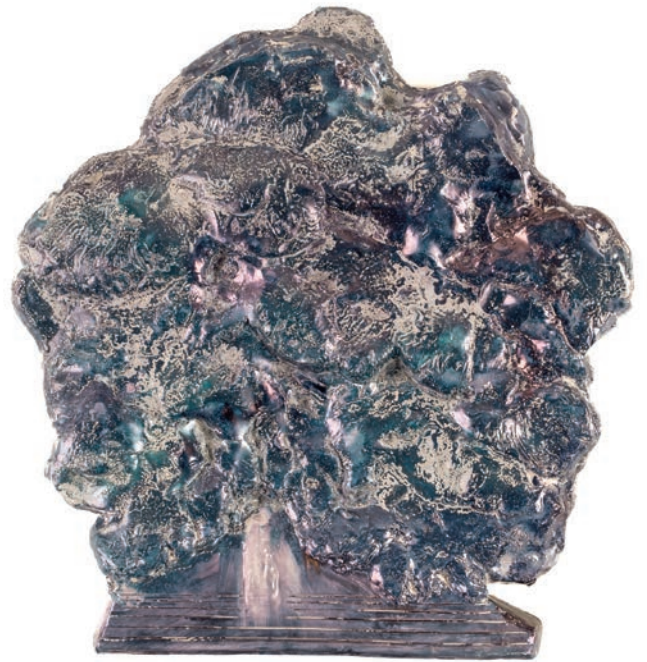
£300 - £500



406AR* **Abrahams (Ivor, 1935-2015).** Three Bronze Bird Figures, ceramic, three green gray birds with touches of brown, '11/30' in black pen to bottom of each, longest length 25 cm (9 7/8 ins)
(1) £200 - £300



407AR* **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) £300 - £500



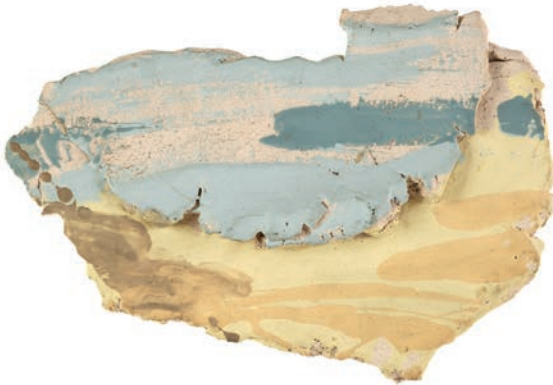
408AR* **Abrahams (Ivor, 1935-2015).** Trees, glazed pottery in purple and blue, monogrammed and dated '76?' to lower right, signed and dated '81' in black pen to inside bottom edge, length 33 cm (13 ins)
(1) £200 - £300



409AR* **Abrahams (Ivor, 1935-2015).** 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)
(1) £200 - £300



410AR* **Abrahams (Ivor, 1935–2015).** 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
(1) £300 - £500



411AR* **Abrahams (Ivor, 1935–2015).** Fulham Pottery, 1983, ceramic, painted green and yellow, signed, titled and dated in purple ink to verso, diameter 23 cm (9 ins)
(1) £200 - £300



Lot 412

412AR* **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
This sculpture is possibly from Abrahams Trente-Six series of bronzes produced in 1989, in a limited edition of 9.
(1) £300 - £500



413AR* **Abrahams (Ivor, 1935–2015).** 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
This sculpture is possibly from Abrahams Trente-Six series of bronzes produced in 1989, in a limited edition of 9.
(1) £300 - £500



414 **Finster (Howard, 1916–2001).** Blow Fish, Oct-28-1998, 2-dimensional wooden model of a fish, painted pale blue, with eye, mouth, and fin details in black and red felt tip, artist's signature and inscription in black felt tip on verso, attached by brass rivets to a wooden plinth, with printed paper label on upper face, 17.2 x 29 cm (6 ¾ x 11 ½ ins)

American folk artist Howard Finster was a Baptist minister from Georgia, who started preaching when he was only 16, having become a Christian at the age of 13. His creations of outsider art were both naïve and visionary, and intended to help spread the Christian gospel. In the 1960s Finster transformed the swampy land behind his house into a sculpture park called Paradise Garden, containing thousands of works of art. His creations typically feature fantastical landscapes, historic figures such as George Washington and Elvis Presley, animals and celestial beings, adorned with handwritten Bible verses and religious exhortations. Finster's renown spread further with the production of album cover designs for R.E.M. and Talking Heads in the 1980s.

(1) £300 - £400

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(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.



