

EST. 1988

Dominic Winter Auctioneers



British & European Paintings
Old Master & Modern Works on Paper
25 JULY 2024

Printed Books, Maps & Caricatures

Angling Books: A Private Collection

Admiral Horatio Lord Nelson

24 JULY 2024



Horatio Nelson (1758–1805). A white marble half bust after Franz Thaller and Matthias Ranson, early 19th century, a fine half bust modelled as Nelson with his head turned slightly to the left, in naval dress with two medals engraved 'Trafalgar' and 'Nelson' and classical drapery, mounted on a socle, unsigned, 68 cm high, the nose restored, and several small chips to edges and to the Nelson medal, presented on a modern classical composite wood pedestal

While in Vienna in 1800, Vice-Admiral Nelson commissioned a portrait bust of himself from the Austrian sculptor Franz Christian Thaller (1759–1817). Thaller was assisted by Matthias Ranson, who also took a cast of Nelson's face, from which the sculpture was finished after his departure. The work was completed in 1801 and shipped to England, where it was kept at Merton by Lady Hamilton.

This work became the most widely reproduced sculpted image of Nelson, especially following the Battle of Copenhagen in 1807, and a number of other contemporary or near-contemporary versions exist, including by Nollekens and Turnerelli. The original is now on display at the National Maritime Museum along with the plaster cast.

Only a small number of period marble busts of this type are known to exist. Recent examples have appeared at auction at Sotheby's London (5 October 2005, lot 75, £45,000),

Duke's Dorchester (5 April 2023, £40,000), and Cheffin's Cambridge (23 November 2023, £22,000).

For further reading see Richard Walker, *The Nelson Portraits* (1998), page 235–236.

Estimate: £15,000–£20,000 (lot 296)

For further information please contact Henry Meadows:
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British & European Paintings Old Master & Modern Works on Paper

25 July 2024 at 10am

VIEWING

Monday & Tuesday 22 & 23 July 9.30am–5.30pm
Sale mornings from 9am (other times by appointment)

AUCTIONEERS

Nathan Winter
Henry Meadows

Light refreshments available on view days with extra lunch options on sale days



EST. 1988

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IMPORTANT SALE INFORMATION

AUCTION DETAILS

COMMENCING 10.00 am

VIEWING Monday & Tuesday 22/23 July 9.30am-5.30pm
Morning of sale from 9am (other times strictly by appointment)
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We would kindly request that commission bids are submitted by 9.30am on the morning of sale.

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Nathan Winter



Colin Meays



Rachael Richardson



Edmund Saddington

Paintings, Watercolours & Prints

Nathan Winter MA (History of Art)

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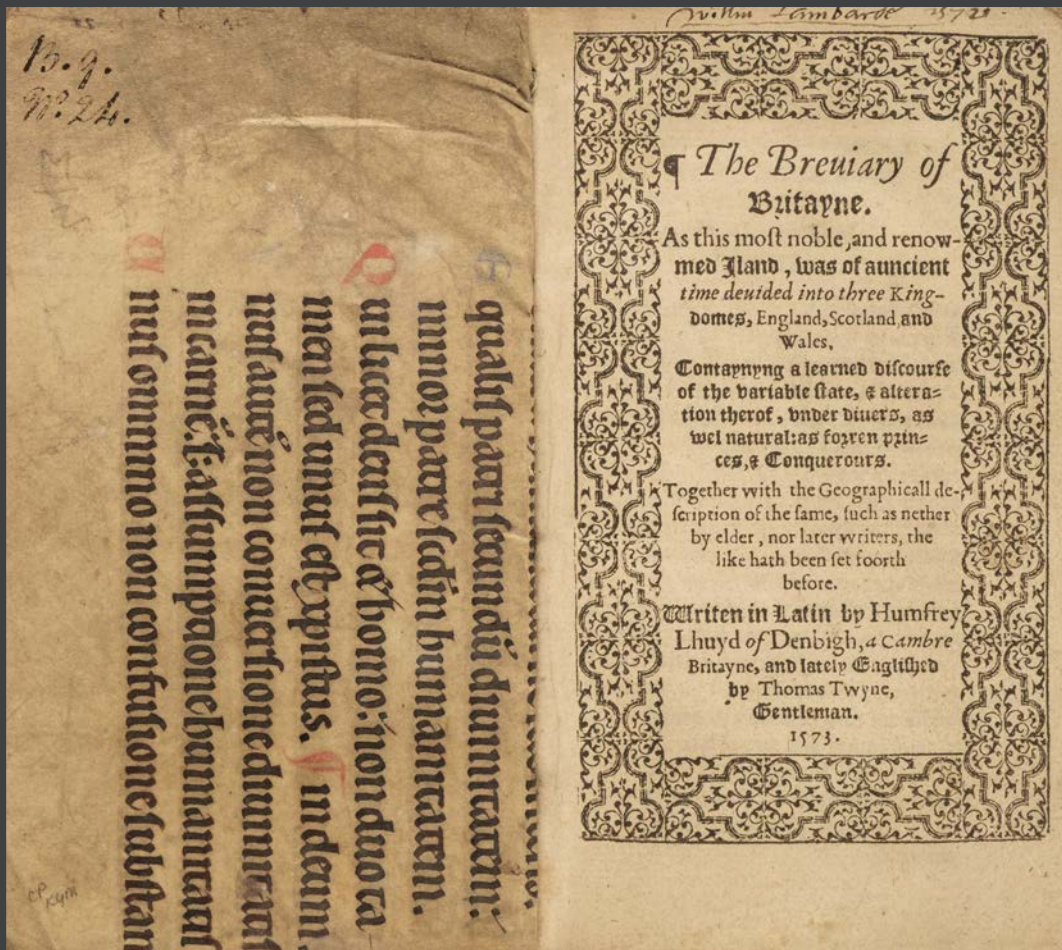
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Llwyd (Humphrey). The Breviary of Britayne ... lately Englished by Thomas Twyne, 1st edition in English, [London: Imprinted by Richard Iohnes: and are to be solde at his shop, ioynnyng to the southwest doore of Paules Church], 1573, title-page printed within typographical ornament border, from the library of William Lambarde (1536-1601) with his ownership signature on the title-page and some corrections in his hand on folio 15, contemporary stab-stitched limp vellum wrappers from a reused medieval Latin manuscript, 8vo (145 x 90 mm)

STC 16636.

Estimate: £3,000-5,000 (11 September 2024)

FORTHCOMING SALES IN 2024

Wednesday 24 July	Printed Books, Maps & Caricatures Angling Books: A Private Collection Admiral Horatio Lord Nelson
Wednesday 14 August	Printed Books, Maps, Documents & Ephemera Prints & Original Art
Wednesday 11 September	Printed Books & Maps Early Printed Books & Historical Documents
Wednesday 9 October	Printed Books, Maps & Documents British India: Travel & History The Library of a Cornish Gentleman
Wednesday 16 October	British & European Paintings Old Masters Prints & Drawings, Modern Prints
Thursday 17 October	Antiques & Historic Textiles including 20th Century Studio Pottery & Decorative Arts

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

OLD MASTER PAINTINGS

To commence at 10am



1* **Manner of Carlo Crivelli (1430-1495).** Triptych with central panel depicting the Virgin and child, flanked by side panels depicting two saints, 19th-century, oil on panel, central panel depicting the Virgin Mary seated on a throne holding the infant Jesus, each with gilt and pounced hallos, with rose bush to either side of throne, on gilded and pounced background, side panels depict two male Saints, each full-length standing, holding a volume and crozier, with gilt and pounced haloes, on gilded and pounced background, each panel with red wax seal applied to verso (seal with armorial and 'Esportazione Artistica Napoli'), central panel with vertical crack, panels set within a carved and gilded gothic carved frame, incorporating twisted column vertical side supports, recesses for each panel arched at top, frame with pierced tracery decoration at head and foot, with pinnacles above, some wear and repairs to frame, central panel 54.5 x 31 cm (21 3/16 x 12 ins), side panels 48.5 x 19.5 cm (19 1/8 x 7 5/8), maximum frame dimensions 113 x 93 cm (47 x 36 5/8 ins)

Provenance: Sidney J. A. Churchill (1862-1921); Ruth Plant (daughter); Juliet Petty of Bristol (granddaughter).

Sidney Churchill was a well-travelled British diplomat, connoisseur and art collector. After working for some years in India and Persia, he became British Consul first in Palermo (1898-1909) and then in Naples (1909-1912), before being promoted to Consul-General in Naples, where he remained until 1918. Given the export seal on the back of each panel, which can be approximately dated to 1907-08, it is most likely that Churchill arranged for this work to be sent back to England around this time.

(1)

£3,000 - £5,000



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

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

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

The painting was previously given to Frans Floris; its distinctive palette, dominated by brown, red and flesh tones, set off by green shot with yellow, relates to Floris' painting style, exemplified in the *Fall of the Rebel Angels* by Frans Floris, oil on panel, 30.3 by 22 cm, inv. No. 112, in the Royal Museum of Fine Arts, Antwerp.
(1) £2,000 – £3,000



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

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

(1)

£1,500 - £2,500



Lot 4



Lot 5

4* Follower of Jacques Callot (1592-1635). Les Deux Pélerins, probably 17th century, oil on paper, laid onto wood panel with thick card backing, 43 x 29.5 cm (16 7/8 x 11 5/8 ins), old gilt moulded frame (55 x 41.5 cm)

Provenance: Bonhams, London, *Old Master Paintings*, 14-15 September 2022, lot 145.

The composition of the present work (in reverse) is based on Callot's engraving of the Two Pilgrims (Lieure 481), one of the series of 25 entitled Les Gueux (The Beggars), printed for the first time in Nancy around 1622-1623 (see British Museum, no. 1861,0713.924).

(1) £700 - £1,000

5* English School. Portrait of a Gentleman, circa 1670-1675, oil on canvas, half-length portrait of a gentleman, wearing white shirt with elaborate jabot lace collar and cuffs, a pale green silk cloak, and decorative brooch, one hand resting on the head of a dog, to the left a distant view of a fortified castle on a river bend (possibly Conwy Castle, North Wales), some surface marks and wear, with minor losses to extreme edges of the canvas, relined, 76 x 64 cm (29 7/8 x 25 1/4 ins)

(1) £400 - £600

6* Dutch Italianate School. River landscape with figures, boats, and house by the shore, circa 1670, oil on canvas, 25.5 x 32 cm (10 x 12 1/2 ins), gilt frame, glazed (32 x 38.5 cm), frame verso with black stencilled number 434L, and with previous stencilled number and white chalk number

(1) £300 - £400



Lot 6



7* **Flemish School.** Landscape with Coursing Party, circa 1680-1720, oil on canvas, of figures mounted on horses and standing with greyhounds, preparing for a day's coursing, some overall discolouration, relined, 43 x 48.5 cm (17 x 19 ins), framed (50 x 56 cm)
(1) £200 - £300



8* **French School.** Apollo and Daphne, late 17th or early 18th century, oil on canvas, relined, backing paper to verso of stretcher with some old (19th century) printed text in French, 24.5 x 34.5 cm (9 1/2 x 12 3/4 ins), old gilded frame

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

(1)

£500 - £800



9* **French School.** Iphis and Ianthe, mid to later 18th century, oil on copper, 21 x 29 cm (8 3/8 x 11 3/8 ins), old gilt frame with dog-tooth moulded decoration, attached to verso a handwritten note on King's College Cambridge headed card from Lancelot Patrick Wilkinson (1907-1985), English classical scholar and Dean of King's College, Cambridge to Michael Jaffé, King's College, identifying the subject of the composition

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

The attached note reads: 'Iphis and Ianthe were the subject of an anonymous poem of c. 1600 called "The Maid's Metamorphosis". Added below in pencil by Michael Jaffé 'Ovid Met IX, 704ff'.

(1)

£300 - £500



Lot 10

10* Netherlandish School. A poor man outside his farmhouse offers a bowl and jug to three visitors, late 16th/early 17th century, *bronze plaque with scene in relief of a poor man outside his rural cottage in farm yard setting surrounded by trees offering a bowl and jug to three visitors, fine dark brown patina, 'V543' written in ink to verso, size 55 x 107 mm (2 1/4 x 4 1/4 ins)*

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

Plaquettes are small plaques or reliefs made of bronze, brass, lead or precious metals. They originated in the 1440s with the desire to reproduce coins and hardstone engravings from ancient Greece and Rome. Some were made as collector's pieces, to be viewed and displayed in private, and others for practical purposes. They were valued as fine miniature works of art and had a role in disseminating imagery and designs throughout Europe. (1)

£400 - £600



11* Spanish Colonial School. Saint Joseph with the Christ Child, early 18th-century, oil on canvas, laid down on later board, a crowned St Joseph holds the Christ Child in his right hand, in his left he grasps a staff with Spikenard flowers attached to its tip, board size 51 x 39 cm (20 x 15 1/4 ins), in a slim gilt frame (57.5 x 44.5 cm)

(1)

£300 - £500



12* Spanish Colonial School. Virgin Mary and Infant Jesus, early to mid 18th century, oil on leather, depicting the Virgin Mary carrying the infant Jesus and holding a small cross, with Joseph kneeling to one side, holding a long-shafted cross with a white banner reading *Ecce Agnus Dei*, standing on the other side is a figure in brown robes, probably St. Francis of Assisi, displaying the stigmata on his hands, a decorative part-circular border to each corner, the leather surface with blind tooled and sgraffito decorations and design features, faded, creased and rubbed, some blind tooled areas have worn though, producing a few small cracks and losses, faint old ink inscription in Spanish to verso, frame aperture 320 x 295 mm 12 5/8 x 11 5/8 ins), gilt frame (some damage, 41.5 x 39 cm), frame verso with ink manuscript number 2089

Provenance: Sidney J. A. and Stella Churchill (1862-1921): Ruth Plant (daughter): Juliette Petty of Bristol (granddaughter).

Sidney Churchill was a well-travelled British diplomat who also became a connoisseur of art. He was British Consul in Persia (1886-1894), then in Surinam and French Guiana (1894), before moving back to Europe, where he continued working in Italy and later in Portugal.

(1)

£300 - £500

13* **After Peter Paul Rubens (1577–1640).** *The Triumph of the Eucharist over Idolatry*, probably late 18th or early 19th century, oil on canvas, relined, old auction stencils to verso of stretcher '131 NB' and '838 LD' canvas size 41 x 52 cm (16 x 20 1/2 ins), old stained wood frame with inner gilt decorative border (48.5 x 60.5 cm)

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

Rubens' original 1625 oil on panel of *The Triumph of the Eucharist over Idolatry* (65 x 91 cm) is housed in the Museo del Prado in Madrid. The work was held in various royal palaces throughout the 17th to 19th centuries, before finally residing in the Museo Real de Pinturas on the death of Fernando VII, Madrid, from 1834. Preparatory studies and later copies of the same work are known and listed.

(1) £500 – £800



Lot 13

14* **After Rembrandt van Rijn (1606–1669).** *Man with the Golden Helmet*, mid to later 18th-century, oil on canvas, re-lined, areas of craquelure, some small areas of wear from frame, canvas size 69.5 x 53.5 cm (27 1/4 x 21 ins), in a gilt wood frame (82 x 66 cm)

(1) £300 – £500



15* **Attributed to Guiseppe Bernardino Bison (1762–1844).** *Flora*, oil on card, 15 x 9.4 cm (6 x 3 3/5 ins), old gilt frame, backing board with 20th century inscription giving the artists name and dates

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

(1) £500 – £800



Lot 14



Lot 16



Lot 17

16* English School. Portrait of a Gentleman, circa 1750-1775, oil on wood panel, showing a young gentleman wearing a dark coat with pale yellow lapels and white cravat, 13.7 x 10.3 cm (5 3/8 x 4 ins), fine 18th century carved and gilded wood frame, with dog-tooth and beaded decoration (21.5 x 18.5 cm), old printed label in French for an auction, 23rd February 1906, lot 85, from the collection of F. Bohler, to verso

Provenance: Collection F. Bohler, Paris: Hôtel Drouot, Paris, *Tableaux anciens, dessins et gouaches*, Commissaire-priseur, Maître Paul Chevallier, Vendredi 23 Février 1906, lot 85.

Printed label to verso reads: Collection F. Bohler, Vente du Vendredi 23 Février 1906, Ecole Anglaise (XVIII siècle). 85 - Portrait d'Homme. En buste, de profil à gauche. Vêtement noir à parements jaunes, cravate blanche, perruque. Teint Coloré. Les yeux et les sourcils noirs. Cadre en bois sculpté et doré, de style Louis XVI. Bois. Haut., 13 cent; larg., 10 cent.

(1) £200 - £300

17* Norwich School. Norfolk landscape with thatched cottages, circa 1790-1800, oil on bevelled panel, 20.5 x 30.5 cm (8 x 12 ins), in an ornate gilded frame with scrollwork and inner and outer foliate and bead motifs (40.5 x 49 cm)

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

(1) £200 - £300

18* Naïve School. Portrait of an Infant, circa 1800, oil on canvas, an infant sitting in a wooden carver chair, wearing lace trimmed white gown and puff sleeves, with matching lace bonnet with pink ribbon insertions, laid onto 20th century plywood panel, some retouching and overpainting to the picture surface, particularly to the dress and the child's left cheek, 50 x 40 cm (19 3/4 x 15 3/4 ins), antique-style wood frame (60.5 x 50.5 cm)

(1) £500 - £800



Lot 18

OLD MASTER PRINTS & DRAWINGS



19* **Wolgemit (Michael, 1434-1519).** Baptism of Christ, & Circumcision, 1491, a single sheet of laid paper with two full-page contemporary hand-coloured woodcuts (one to each side of the leaf), with letterpress caption in German gothic script to upper margin of each side of the leaf, short closed tear to lower blank edge, image size 25.3 x 17.7 cm (9 7/8 x 6 15/16 ins), sheet size 33 x 23 cm (13 x 9 1/8 ins), window-mounted, framed and glazed (50.5 x 43.5 cm), with handwritten descriptive label by John Rowlands to verso
Provenance: Collection of John Rowlands (1931-2016), former Keeper of Prints and Drawings at the British Museum.

Schreiber, *Der Buchholzschnitt im 15. Jahrhundert in original-Beispielen* (1929, no. 52.02); Campbell Dodgson, *Early German and Flemish woodcuts in the British Museum*, volume 1, page 244, number 34. From the *Schatzbehalter* by Father Stephan Fridolin, illustrated by Wolgemut and printed by Anton Koberger, 18 November 1491.

(1)

£200 - £300



20* **Durer (Albrecht, 1471-1528).** The Abduction on a Unicorn, 1516, etching on laid paper, a good, dark Meder c impression with the rust marks in the plate, with city gate watermark (Meder 263, similar to Briquet 15940, dateable to the 1550's), plate size 310 x 213 mm (12 1/4 x 8 3/8 ins), with 1mm or 2mm outer margins, generally in good condition, verso with some old light waterstains, remains of paper hinges to top margin verso, late 19th/early 20th century backing card inscribed with details of the print in pencil

Bartsch 72; Meder 67; Schoch, Mende, & Scherbaum 83.

(1)

£1,000 - £1,500



Lot 21

21* **Van Leyden (Lucas, 1494-1533).** David Playing the Harp before Saul, circa 1508, engraving on laid paper, with posthorn watermark, trimmed to plate mark, some restoration and archivally relined, trimmed to or just inside the plate mark (with small loss to upper and lower edges of the image), sheet size 238 x 183mm, plate size 254 x 184 mm (10 x 7 1/4 ins), window-mounted

Bartsch 27: New Holstein 27; Volbehr 26. Probably the 3rd state (of 3).

(1)

£300 - £500

22* **Cranach (Lucas, 1472-1553).** Christ Taken Captive, 1509, woodcut on laid paper, a good clear impression, with the artist's initials LC and the date 1509 on a tablet to the lower right corner of the image, and two Saxon coat-of-arms to upper right corner, verso with printed text in German gothic type, sheet size 252 x 182 mm (10 x 7 1/4 ins), framed and glazed, with Folio Society Collectors' Corner printed and typewritten label to verso, indicating the provenance as Richard Fisher

Provenance: Richard Fisher (1809-1890), of Hilltop, Midhurst, Sussex, author of *Introduction to a Catalogue of the Early Italian Prints in the British Museum* (1886). His substantial print collection which included fine examples by Durer, Cranach, Lucas van Lyden, Goltzius, Mantegna, Marc Antonio Raimondi, Marco Dente and many others was sold by Sotheby's London on May 23rd 1892 and the four following days. (Lugt 2204).

Hollstein 11 from the series *The Passion* (Hollstein 10-23).

(1)

£300 - £500



Lot 22



23* **Altdorfer (Albrecht, 1480-1538).** Maxmillian as Architect (from Ehrenpforte Kaiser Maximilians), circa 1515, woodcut on laid paper (a portion of the full printed sheet, which measures 23 x 21.5 cm), window mounted at sheet edges only, some small archival paper repairs to verso, some pencil notes to verso, 11 x 15.5 cm (4 3/8 x 6 ins), framed and glazed (20 x 26 cm), old auction stencil to verso 678 YP, together with **German School.** The Virgin & Child in the Rosary with St. Dominic, circa 1500, woodcut on laid paper, trimmed inside the image, 8.5 x 5.2 cm (3 3/8 x 2 1/16 ins), framed and glazed (23 x 19.5 cm)

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

Winzinger 75 (Altdorfer) and Schreiber 1136a (German School woodcut).

(2)

£100 - £150



24* **Hopfer (Hieronymus, 1528–1563).** *The Landscape with Cannon*, after Dürer, 1520–1550, *etching on laid paper, a strong clear impression, collector's mark to verso of J. P. M. Cerroni (Lugt 1432), old (probably 19th century) pencil inscription to verso with the artist's name and title of the work in French, sheet size 193 x 282 mm (7 5/8 x 11 1/8 ins), window-mounted*

Provenance: Johann Peter Maria Cerroni (1753–1826), Austrian historian and civil servant, Brunn. An avid collector of manuscripts, early books and prints, Cerroni's library was catalogued under the title *Bibliotheca Cerroniana*, and published in Vienna in 1833–1834. The sale of his print collection took place in Vienna at Artaria, in March and October 1828, and included fine examples of the early German printmakers as well as the Italian, Dutch, and French schools.

Hopfer copied Dürer's last etching *Landscape with Cannon*, also known under the title *The Large Cannon* or simply *The Cannon*, slightly reduced from the original size. In the foreground, the artist shows a warlike scene. On a slope stands a cannon on which a mercenary with a halberd is leaning. While another halberdier stands guard in the hollow just behind it, a third accompanies a group of men who appear foreign due to their clothing. Hopfer's initials, including the Augsburg Pyr, at upper left. Later impressions bear the number '62' underneath, belonging to the Nuremberg publisher David Funck, who owned the plate in the 17th century, numbered it and distributed impressions at that time.

(1) £500 – £800

25* **Raimundi (Marcantonio, 1480–1534).** *The Adoration of the Shepherds*, circa 1504, *engraving on laid paper, with watermark of a Hat, very similar to Briquet 3407 (dateable to 1527–36), a fine, dark impression, with artist's monogram MAF on the pillow on which Christ is resting, some minor soiling (generally in very good condition), archivally laid down on later backing paper, with two oval printed British Museum ink stamps to verso, one dated British Museum 8 8 228 1874, the other 'British Museum Duplicate' with a crown, sheet size 375 x 26.5–27.3 cm (14 5/8 x 10 5/8 ins), backing sheet size 377 x 276 mm (14 7/8 x 10 7/8 ins), window-mounted*

Bartsch XIV, 17, 16; Delaborde (1887) 7; Shoemaker and Broun (1981) 1. The second state of two.

'The Adoration of the Shepherds, acknowledged to be one of Marcantonio's earliest engravings, includes several motifs borrowed from Francia's Adoration of the Shepherds altarpiece of 1499 (Bologna, Pinacoteca); he took over the figure of the Virgin, the central tree, and the broken arch in the background. The mannered gesture of the shepherd leaning on his staff may also be borrowed from a figure in Francia's Nativity (Bologna, Pinacoteca).' Shoemaker, *The Engravings of Marcantonio Raimundi* (1981), page 52 number 1.

(1) £700 – £1,000



Lot 25



26* Attributed to Hans Sebald Beham (1500–1550). Profile Head of a Man with Ram's Horns, pen and black ink on laid paper, some marks and light paper abrasions to sheet edges, laid onto later wove paper, sheet size 36 x 27 mm (1 3/8 x 1 1/16 ins), hinge-mounted, framed and glazed (23.5 x 23 cm)

Provenance: Collection of John Rowlands (1931–2016), former Keeper of Prints and Drawings at the British Museum. Attributed to Hans Sebald Beham by John Rowlands.

(1)

£700 – £1,000



28* Venetian School. Temperance and Prudence, 16th century, two pen, brown ink, and brown wash studies for statues of the female personifications of Temperance and Prudence (Temperantia and Prudentia), two of the four cardinal virtues, each on laid paper, each trimmed around the image and laid down on later pale cream laid paper with pale brown wash background, with modern pencil note to lower left edge of the sheet 'Tizinio Aspett.', overall sheet size 175 x 155 mm (6 7/8 x 6 1/8 ins), in modern card window-mount (51 x 36.5 cm)

The left hand figure, representing Temperantia, pours water from a jug into another vessel; the figure of Prudentia holds a mirror in one hand and a snake in the other.

(1)

£300 – £500



27* Vico (Enea, 1523–1567). Frieze with Rinceaux, a Siren and Four Children, circa 1541, engraving on laid paper, a fine, rich impression, initialled 'E.V.' to upper left, trimmed to plate mark (right margin close-trimmed, touching engraved area), later paper reinforcement to lower margin verso, early inscription in brown ink to verso 'N472 Frieze of Grotesques, Eneas Vico, Bar. 15.357 & 453', and to reinforced lower edge 'Eneas Vico 1801', with further pencil inscription 'Bartsch's list of Eneas Vico... 453', corner mounted to upper corners only, sheet size 65 x 202 mm (2 1/2 x 8 ins), window mounted (40.6 x 55.8 cm)

Bartsch, XV, 453. An impression of this work is held by the Metropolitan Museum in New York, accession number: 24.10.14 (2).

(1)

£200 – £300



29* **Scultori (Adamo, also known as Adamo Ghisi, 1520–1582).** Allegory of Slavery (Servitude), after Andrea Mantegna, 1573, engraving on laid paper, trimmed close to platemark, 205 x 145 mm (8 x 5 3/4 ins), framed and glazed, 390 x 310 mm, together with: Horse Attacked by a Lion, after Julio Romano, oval etching on wove paper, trimmed to platemark and laid on larger sheet, 128 x 180 mm (5 x 7 ins), framed and glazed, 290 x 335 mm

Bartsch XV, 428, 103; Bellini 106 ii/iii (Servitude); Bartsch XV, 429, 107 (Horse attacked by a Lion).

(2)

£200 - £300



Lot 30

30* **Attributed to Jacques Bellange (circa 1575–1616/38).** Striding Youth with a staff, black chalk on laid paper, verso with later pencil inscription "Bellange", several small archival repairs towards lower margin and extreme edges of the sheet, lower margin re-strengthened to verso, sheet size 32.3 by 165 mm, hinge-mounted to left edge of the sheet on pale blue backing paper with double rule outer border in gold and black ink, card window mount, antique-style gilt frame, glazed with annotations in Michael Jaffé's hand to verso of frame "circle of Bellange, Ambroise, Dubois" (M. Waddingham), cf. Sylvie Beguin, ? Lallimand

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

A cloaked figure seen from behind, with similarly attenuated hand, was offered at Christie's New York, *Old Master & 19th Century Paintings, Drawings & Watercolours*, 26th January 2011, lot 278.

(1)

£700 - £1,000



Lot 31

31* **Goltzius (Hendrick, 1558-1617).** Cliff on a Seashore, with Hermit, from the series Four Small Landscapes, 1597-1600, *chiaroscuro woodcut from three blocks in light green, dark green, and black on pale cream laid paper, the second state (of 2), a horizontal closed tear or fissure to upper left margin (without loss), sheet size 114 x 144 mm (4 1/2 x 5 11/16 inches), laid down on old cream thick paper (possibly 18th or early 19th century), with an added outer border in dark green ink, verso with an old inscription in brown ink 'Cixe' [?], overall sheet size (including the backing paper with added dark green outer border) 129 x 160 mm, attractive early 19th century maplewood veneer frame, glazed*

Bartsch 245; Bialler (1992) 52 la; Hollstein 381; New Hollstein 310; Hirschmann and Moes, Hendrik Goltzius, Verzeichnis des graphischen Werks (1976), 381.

Rare impression of the fourth of four small woodcut landscapes by Goltzius, a series thought to represent the four elements.

(1)

£1,500 - £2,000



32* **After Polidoro da Caravaggio (circa 1499-circa 1543).** The Rape of the Sabine Women, circa 1550-1600, *pen, brown ink and brown wash, heightened with touches of white chalk on laid paper, outer ruled border in brown ink, some marks, and small area of surface loss to left margin, sheet size 213 x 440 mm (8 3/8 x 15 1/4 ins), mounted on 18th century laid paper with the artist's name in brown ink to lower left, laid down on 19th century French canvas and stretcher, with framer's printed label to verso of Victor Thorel, Quai de l'Archeveche, 27, Lyon, overall size 34 x 50.5 cm (9 1/2 x 20 ins)*

An early copy after part of the frieze depicting the Rape of the Sabine Women, by Polidoro da Caravaggio (circa 1499-circa 1543), on the façade of the Palazzo Ricci-Parracciani, still extant in Via Giulia, Rome. The frieze was also engraved in reverse by Cherubino Alberti (Bartsch XVII, 109, 159).

See Lanfranco Ravelli, *Polidoro Caldara da Caravaggio, I. Disegni di Polidoro, II. Copie da Polidoro (Monumenta Bergomensia XLVIII)*, 545, 551, 552, 554, 563 and 564.

(1)

£300 - £500



33* **Callot (Jacques, 1592-1635).** The Fair at Gondreville, published by Israel Silvestre, circa 1624-25, etching on laid paper, narrow margins, sheet size 194 x 343 mm (7 11/16 x 13 1/2 ins), laid down on 20th-century cream laid backing paper, together with: Le Marché d'Esclaves [The Slave Market], 1629, etching, the third state of four, trimmed to margins, sheet size 114 x 217 mm (4 5/8 x 8 5/8 ins), laid down on 20th-century cream laid backing paper, and, Essequie celebrate in Fiorenza dal sermo. Gran Duca per la morte dell Imperator Mattias [Funeral of Emperor Mattias], published by Israel Silvestre, circa 1619, etching, sheet size 330 x 255 mm (13 x 10 ins), laid down on 20th-century cream laid backing paper, with a duplicate of the same, plus, Taille en eau forte parterre du Palais de Nanci et dedie a, Madame la Duchesse de Lorraine [The flowerbed of the Palais de Nancy], published by Israel Silvestre, circa 1625, etching, trimmed to margins, laid down on 20th-century cream laid backing paper, plus, Battaglia del re Tessi e del re Tinta festa rappresentata in Firenze nel fiume d'Arno il dì XXV di luglio, 1619, etching, trimmed to image with loss (replaced in facsimile to edges), printed area 170 x 280 mm (6 1/2 x 11 ins), laid down on 20th-century cream and brown laid backing papers

Lieure 561 (Gondreville) and 369 (Slave Market).
(6)

£300 - £500



Lot 34

34* **Muller (Jan Harmensz., 1571-1628).** Venus and Mercury, after Bartholomeus Spranger, engraving on laid paper, 39.8 x 27.3 cm (15 5/8 x 10 3/4 ins) mount aperture, framed and glazed (56 x 42 cm), together with **Preisler (Johann Martin, 1715-1794).** Silenus, after Johann Just Preisler, engraving on laid paper, 33 x 18.7 cm (13 x 7 3/8 ins) plate size, framed and glazed (48.5 x 36.5 cm), plus **Balliu (Pieter de, 1613-1660).** Lucy Percy, after Van Dyck, engraving on laid paper, 24 x 18.5 cm (9 1/2 x 7 1/4 ins) mount aperture, framed and glazed (30 x 26 cm), and one other (Jacob's Dream, after Raphael, lithograph, published in The Lawrence Gallery, published by Samuel and Allen Woodburn, 1841), framed and glazed (37.5 x 47.5 cm)

(4)

£200 - £300



35* **Attributed to Guido Reni (1575-1642).** Figure by a tree, pen and brown ink on laid paper, of a young man (or woman?) looking around the side of a tree, with outstretched arm, some toning, laid down on later laid paper, with faint (and rather indistinct) old inscription in brown ink to verso: 'So. Donato bardi', sheet size 217 x 165 mm (8 5/8 x 6 1/2 ins), antique gilt moulded frame, glazed, with small incised stamp to verso of the frame D.B. X34 within a square (framer's mark?), and old number 813 in blue chalk repeated three times

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

(1)

£1,500 - £2,000



36* Collaert (Adriaen, circa 1560-1618). *Avium Vivae Icones*, circa 1600-1610, six engravings only from the set of 32 (plates 2, 6, 8, 9, 24 and 25) on laid paper, very good impressions, mostly early states, plate 9 (Hollstein 1412) the only state, probably from the second edition (of five) published by the artist, Antwerp, circa 1600, each with two or three birds including falcon, woodpecker, toucan and ducks etc., some minor toning, plate size approximately 136 x 194 mm (5 3/8 x 7 5/8 ins), mounted, four framed and glazed, together with one other engraving by Collaert: *The Visitation* (Hollstein 277): Joseph and Zacharias meeting in the doorway and Mary and Elizabeth embracing, after Maarten de Vos. circa 1598, with engraved inscription at foot: *Exurgens Maria abiit in montana cum felicitatione in ciuitatem Iuda. et intrauit in domum Zachariae, et salutauit Elizabeth*, plate size 17.6 x 21.7 cm (7 x 8 1/2 ins), mounted, framed and glazed (33 x 47 cm)

Provenance: Purchased by the vendor from Folio Fine Art Ltd., December 1970.

New Hollstein 1404-1435 for the full series of 32 plates. The engravings here are plates 2, 6, 8, 9, 24 and 25 from the set of 32; Hollstein 277 (*The Visitation*).

(7)

£200 - £300

37* Filippo Napoletano (Teodoro Filippo Liagno, 1589-1629). Young Cavalier, full-length, red chalk on laid paper, 242 x 146 mm (9 1/2 x 5 3/4 ins), laid down on later backing card with gilt ruled outer border, with annotations in red, brown and green ink by Michael Jaffe to verso, tortoise shell-veneer frame, glazed

Provenance: Argutinsky Dolgoruky Collection, De Vries, Amsterdam, 27th March 1925 (illustrated), as Willem Buytewech; Collection Dumesnil, De Vries, Amsterdam, 1927, number 82, 'Ecole Francaise, 18e siècle, Jeune Cavalier debout tournée vers la gauche; Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge.

(1)

£700 - £1,000

38* Mazzucchelli (Pier Francesco, called il Morazzone, 1573-1626). Saint Peter, red chalk on laid paper, a study of a full-length bearded male figure in robes carrying a book, collector's circular red mark to lower right corner (Lugt 4256), a few marks to sheet edges, paper skinned in a few places to verso, sheet size 135 x 77 mm (5 3/8 x 3 ins)

Provenance: Hugues Fontanet (1929-2003), painter and graphic designer, antiques dealer and collector, Geneva (Lugt 4256); Private Collection, Switzerland; Koller, Zurich, *Zeichnungen Alter Meister*, 22 March 2024, lot 3415.

(1)

£400 - £600



Lot 37



Lot 38



39* **Sadeler (Aegidius, 1570–1629).** Portrait of Tobias Scultetus, 1610, fine engraving on laid paper, with elaborate allegorical outer border, trimmed to or just inside the platemark, a good, strong impression, with text below the portrait by Kepler, sheet size 204 x 162 mm, together with **Pontius (Paulus, 1603–1658).** Portrait of Nicolaus Rockox, after Van Dyck (from the series *Icones Principum Virorum*), 1639, engraving, on pale cream laid paper, the 4th state, published by Herman de Neyt, a very good, well-contrasted impression, early annotation to verso '250', 'third' and a '+' in brown ink, later faint pencil inscription to verso 'Proof before inscription', trimmed to plate margin, sheet size 263 x 182 mm, plus Cornelius van der Geest, *Artis Pictoriae Amator Antwerpiae*, after Van Dyck, circa 1635, engraving on laid paper, without the publisher's name to lower margin, washed, a very good impression with margins, 250 mm x 179 mm, sheet size 260 x 190 mm, and three others: *Helena Leonora de Sieveri*, by Cornelius Vischer after Van Dyck, published by E. Copper, close-trimmed to plate margins, Robertus van Voerst by Robert van Vorst after Van Dyck, published by Marten Vanden Enden, trimmed to image, and a smaller engraved portrait of Judge Littleton, with caption 'The true portraiture of Judg Littleton the famous English Lawyer'

Hollstein 328 (Sadeler); Wibaral 115 (Pontius, Nicolas Rockox); Hollstein 567 (Pontius, Cornelius van der Geest). The impression of the Rockox portrait held at Yale Center for British Art is inscribed in pencil 'W.115 4th state Very Rare'.

(6)

£200 – £300



40* **Thomassin (Philippe, 1562–1622).** The Battle of the Lapiths, after Bernadino Passeri (1540–1596), Rome, 1617–1619, fine large circular engraving by Thomassin after Passeri on laid paper, incorporating a circle of centaurs and lapiths fighting with cudgels over women, with an outer border of putti, mermen, and serpents, at the centre of the engraving a circular device with a crab on whose carapace is engraved the Vitelli coat of arms, with a circular border in which is engraved: 'ILLVSTRISSIMO D· IOANNI VITELLIO PATRONO VIRT· AMAT', and a second circular border bearing the words: BERNARDINVS PASSARVS INVEN · PHIL · THOMASSINVS FEC · ET EXCVD · CVM PRIVIL · SVMMI PONTIFICIS ET SVPERIOR LICENTIA · ROMAE, scattered light toning (generally in good condition), 57 cm (22 1/2 ins) diameter

Provenance: Sidney John Alexander Churchill (1862–1921), thence by descent.

A design for a shield for Giovanni Vitello, showing the Battle of the Lapiths and Centaurs. The mythical battle of the lapiths and centaurs features in several prominent works of Greek architecture, including the temple of Apollo at Bessae and on the Parthenon in Athens. The tale begins with the marriage of Hippodamia to Pirithous, king of the Lapiths, and the centaur guests at their wedding. The centaurs became drunk and attempted to kidnap and rape the bride and other women at the wedding. The Lapiths eventually triumphed over the centaurs, in most accounts due to the intercession of Apollo.

According to Bruwaert's catalogue, *La vie et les œuvres de Philippe Thomassin graveur Troyen 1562–1622* (Troyes and Paris, 1914–15), number 415 is a 'Bouclier des Lapithes, diamètre 280, d'après Bern. Passaro, *Phil Thomassinus fec. et exc.*, dédié à Jean Vitelli par Thomassin.' The date is given as 1620. Bruwaert notes (p.68) that in the period after 1617, 'A Cassian dal Pozzo, secrétaire du cardinal Barberin, Philippe offre une *Galathée* fort légèrement vêtue. Un *Triomphe du Printemps*, dans la même note, peut être de la composition même de Thomassin. Un *Combat de Lapithes*, en form de bouclier, doit dater de ce temps.'

(1)

£300 – £500



41* Attributed to Francois Perrier, le Bourignon (1590-1650). A Cavalry Skirmish, pen, black ink, light grey-blue and pale red-brown wash on laid paper (the central portion on a separate sheet of irregularly shaped paper overlaid to the large sheet), collector's mark of Joseph van Haecken to lower left corner (Lugt 2516), old inscription to verso in brown ink 'no 14 May 9 84 157' and 'd/w', and another probably 19th century inscription in pencil 'Bourignone Origl', sheet size 200 x 323 mm (7 7/8 x 12 3/4 ins), hinge-mounted on later cream backing paper, with pencil inscription to lower right 'Francois Perrier, generant de Bourguignon'

Provenance: Joseph van Haecken (1699-1749), also known in England as Joseph Hawkins, a history painter from Anvers who settled in England when he was twenty years old. Van Haecken's collection of drawings passed to his brother Alexander and was sold in London by Langford on the 17th of January 1758, and the following three evenings: *The genuine and entire collection of prints and drawings bound and unbound of Mr. Alexander Vanhaecken, and eminent Drapery Painter, lately deceas'd.*; Koller, Zurich, 13 November 1898, lot 6213; Private Collection, Switzerland; Koller, Zurich, 22 March 2024, lot 3422.

(1)

£400 - £600



Lot 42

42* Callot (Jacques, 1592-1635). The Old Woman with the Cats, from the series The Beggars (Les Gueux), circa 1622-23, etching on laid paper, depicting a woman dressed in rags sitting by a bucket of coals, a cat sitting in her lap, another by her feet, first state, with wide margins, some light marks and partial light toning, plate size 139 x 88 mm (5 3/8 x 3 7/16 ins), sheet size 175 x 126 mm (6 7/8 x 4 15/16 ins), window-mounted, framed and glazed (32.5 x 26.5 cm), together with

Gloriosissimae Virginis Dei Parae Elogium, etching on laid paper, depicting a cartouche surrounded by putti and scenes from the life of Mary, the second state (of 3), old ownership inscription in brown ink to verso 'G. Storck a Milano 1799. Inv No 1812.', sheet size 98 x 74 mm (3 7/8 x 2 7/8 ins), plus

Teniers (David, 1610-1690). Pilgrim with Folded Hands, etching on laid paper, trimmed to or just inside plate mark, 96 x 64 mm (3 3/4 x 2 1/2 ins), window-mounted (30.5 x 20 cm)

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

Lieure 503, i (Callot, Old Woman with the Cats) and Lieure 509, ii/iii (Gloriosissimae).

(3)

£200 - £300



43* **Callot (Jacques, Nancy 1592–1635).** *Tuscan Farmyard, pen and brown ink on vellum, sheet size 119 x 168 mm (4 3/4 x 6 5/8 ins), a few surface marks, sheet reinforced to verso with thin strips of paper to outer edges, traces of adhesive to the left margin verso, inscribed in a later hand in pencil 'Callot' and printed collector's mark of A. Glüenstein (Lugt 123) to centre of the sheet verso, framed and glazed*

Provenance: Adolf Glüenstein (1849–1918), Hamburg (Lugt 123); Estate of Michael Jaffé (1923–1997), art historian and former director of the Fitzwilliam Museum, Cambridge.

Adolf Glüenstein began, at the age of just 18 or 19, to form a collection of drawings and watercolours by both modern and old masters, which eventually comprised 400 old master drawings and 1200 modern works. After his death part of his collection was sold by C. G. Boerner in Leipzig from 1918 onwards; several drawings from this collection are described in Boerner's list XXXVII *Handzeichnungen alter Meister des XV. bis XVIII. Jahrhunderts*.

Accompanying this drawing is a photograph of Chatsworth Drawing Album 20 (Callot, number 362) attributed to Francois Collignon after Callot of the same subject, bearing an inscription to lower left 'J. Calot inven et fe' (not in Callot's hand). The photograph is accompanied by a sheet of printed notes on the Collignon drawing by Michael Jaffé in red ink. His comment reads: 'the finely drawn original, presumably intended as a finished model for an etching or engraving, was offered at Christie's, London sale 15 December 1992 (162, as circle of Callot), pen and brown ink on vellum, 116 x 165 mm, inscribed 'Callot' verso, from the collection of A. Glüenstein (L. 123). The heavy penwork of the Devonshire drawing, imitating Callot's finer and more various strokes, and missing the sprightliness and wit of his figures, indicates a less brilliant follower. The same farmyard, seen from a different angle, appears in Callot's etching *La Fattoria* (Lieure, no. 219). The original model was recognised as such by the compiler before the sale. It was now in an English private collection. Callot's inventions of the finest execution were drawn on vellum rather than white paper for luxurious effect, e. g. also the *Distant view of Toul, with the arms of Porcellets* and *Designs for the festival floats and participants for 'La Guerra d'Amore'*.

A further pen, brown ink and brown wash drawing on laid paper was offered at auction by Dorotheum, Vienna, *Master Drawings*, 10 April 2019, lot 103, which the auction house suggested could be by an Italian artist from the circle of Remigio Cantagallina, executed after an original composition by Callot.

Literature: For the similar work attributed to Collignon at Chatsworth, see Michael Jaffé, *The Devonshire Collection of Northern European Drawings*, Umberto Allemandi, 2002, Volume V (French Artists), number 1665.

(1)

£2,000 – £3,000



44* Follower of Peter Paul Rubens (1577-1640). Mother and Child, 17th or 18th century, red and white chalk on laid paper, with old inscription 'No. 7741', and collector's mark in pencil to lower right corner (probably 18th century), apparently a drawn copy or version of the printed mark of the Hermitage Museum, St. Petersburg (Lugt 2061), some light spotting and marginal toning, sheet size 195 x 115 mm (7 3/4 x 4 1/2 ins), later frame, glazed

Provenance: The collector's mark at lower right bears comparison to the black printed stamp of the Hermitage Museum, St. Petersburg (Lugt 2061), a stamp which was placed on the Russian collection of drawings and prints during the reign of Emperor Paul I (1796-1801); Collection of Philip Allen, Bedford, UK.

Another Madonna and Child in red chalk, given to Peter Paul Rubens, measuring 24.4 x 13.4 cm was offered by Phillips, London, Old Master Drawings, Thursday, July 6th, 2000, lot 126 (estimate £120,000-£150,000).

(1) £200 - £300



Lot 45

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

45* Reni (Guido, 1575-1642). Infant Christ and St. John the Baptist, circa 1595-1600, etching on laid paper, sheet size 130 x 185 mm, plate size 119 x 168 mm (4 5/8 x 6 5/8 ins), with margins, framed and glazed, with printed gallery label to verso of Ernest Brown & Philipps Ltd., The Leicester Galleries, London, additional exhibition label for The Collection of the late Hugh Walpole (Part 3), Leicester Galleries, London, June 1946, catalogue number 1, to verso

Provenance: Sir Hugh Walpole (1884-1941), Brackenburn, Cumbria. Walpole purchased Brackenburn overlooking Derwent Water in Cumbria in 1923 and lived there until his death in 1941. He enlarged the house and converted the upper storey of the nearby garage to a library and study, which eventually housed his art collection, as well as his 30,000 books.

Bartsch XVIII, 287, 13.

(1)

£400 - £600



46* Kilian (Lucas, 1579-1637). Portrait of Johann Fürleger, 1626, engraving on laid paper, with castle watermark, printed inscription 'Lucas Kilian Aug ad vivum delineavit et sculpsit A.o 1626' to lower margin, sitter's name in ink in a contemporary hand to cartouche, with wide margins, pale damp stain to lower blank margin, hinge mounted onto backing board, plate size 190 x 130 mm (7 1/2 x 5 ins), sheet size 300 x 189 mm, framed and glazed (350 x 290 mm), together with:

Küsel (Matthäus, 1629-1681). A pair of portraits of Georg Paul Imhof, after Georg Strauch, circa 1664, together two engravings on paper, manuscript inscriptions on recto to both in ink and pencil, plate size 244 x 175 mm (9 3/4 x 7 ins), in a multi-aperture mount, framed and glazed (440 x 580 mm),

Vico (Enea, 1523-1567). Ex Antiquis Cameorum et Gemmae Delineata, comprising 12 proof engraved vignettes on single sheet of laid paper, plate size 305 x 430 mm (12 x 17 ins), sheet size 313 x 440 mm (12 3/8 x 17 3/8 ins), window-mounted,

Weiditz (Hans, 1495-1537). Sheep shearing, milking and butchery, early 16th-century, woodcut on laid paper, trimmed to image, sheet/image size 140 x 153 mm (5 1/2 x 6 ins), window-mounted, frames and glazed (270 x 275 mm),

Dietterlin (Wendel, 1550-1599). Plate 171 from Architectura von Austheilung, Symmetra und Proportion der fünft Seulen, 1593-1598, etching on laid paper, plate size 248 x 183 mm (9 3/4 x 7 1/4 ins), window-mounted, framed and glazed, plus other engravings including six maritime battle scenes by Jacques Callot (1592-1635), three of which from the l'île de Ré series, unframed, and two others various, framed and glazed

(13)

£200 - £300



47* **Circle of Anthony van Dyck (1599–1641).** Madonna and Child, pen, brown ink with red and pale brown wash on light brown laid paper, single-rule brown ink outer border to sheet edges, some further studies of motifs in red chalk and brown ink to verso, sheet size 219 x 166 mm (8 5/8 x 6 9/16 ins), in later 20th century card window-mount, with pencil inscription in German at foot 'Madonna mit Kind. Van Dyck (nach ital. bild) ruckseitig um Rotmung. Vegl Kat. Albertina Bd I No. 87 'Tintoretto'.'

(1)

£400 – £600



Lot 48

48* **Rembrandt (van Rijn, 1606–1669).** The Raising of Lazarus (The Large Plate), 1632, etching on laid paper, with partially visible watermark at centre with the letter T, lettered in the plate to the right of Christ:: 'RHL [in ligature] van Ryn f', probably the 8th state, trimmed close to plate margins, neat archival repairs to upper outer corners, plate size 14 1/2 x 10 1/16 in. (36.8 x 25.5 cm), sheet size 372 x 260 mm

Hind 96, viii/xiii; Bartsch, Hollstein 73.

The Raising of Lazarus: The Larger Plate, c.1632, one of the largest and finest of Rembrandt's etchings, is also one of his most reworked plates.

After Rembrandt's death in 1669, the first record of the original copper plates appeared in an inventory of his estate created by his friend, the print dealer Clement de Jonghe. The plates then passed through several hands but it wasn't until the latter half of the 18th century that the first significant posthumous impressions of the existing copperplates were made. This was under the ownership of Parisian dealer Claude Henri Watelet, who was a very skilled etcher himself and the first to rework some of the plates.

(1)

£3,000 – £5,000



49* **Callot (Jacques, 1592-1635).** *Vita et Historia Beatae Mariae Virginis Matris Dei*, 1633, the series of 14 etchings including title on laid paper, published by Israel Henriet, Paris, each trimmed close to the platemark (mostly 70 x 45 mm, the title 74 x 50 mm), each mounted on later light brown backing paper, and tipped on to two sheets of cream wove paper, together with *Les Penitents et Penitentes*, 1632, the complete set of six etchings on laid paper including the frontispiece by Abraham Bosse, all second (final) states (the title a later re-issue), sheet size 73 x 53mm and similar, all with margins (except *Saints Joannes and Hieronimus* trimmed to plate margins), similarly mounted on light brown backing paper, and attached to two sheets of cream wove

Méaume 76-89; Lieure 1357-1370 (*Vita et Historia Beatae Mariae Virginis Matris Dei*).
(20) £300 - £500



Lot 49



50* **Rembrandt (van Rijn, 1606-1669).** *Self Portrait in a Velvet Cap with Plume*, 1638 [but later], etching on pale cream laid paper, with indistinct watermark, probably late 18th century, trimmed to margins, upper outer corner repaired (without loss), sheet size 207 x 157 mm (8 3/16 x 6 3/16 ins), hinge mounted to upper and lower left corners, card window-mount, with an (erroneous) printed auction catalogue description pasted at foot for Rembrandt's etched portrait of Jan Asselyn, third state, dated 1967

A copy (probably by Basan) of Rembrandt's self-portrait of 1638 (Bartsch 20, Hind 156, Hinterding 170). The original measures 134 x 103 mm.
(1) £200 - £300



Lot 51

51* **Bella (Stefano Della, 1610–1664).** Head of a Wild Boar, & Head of a Child, two pen and brown ink drawings on cream laid paper (one with partial watermark, unidentified), depicting the side profile of a boar's head, and the head of a young child looking downwards, each with outer ruled border in brown ink to edge of sheet, 53 x 82 mm (2 x 3 3/16 ins) and 34 x 31 mm (1 5/16 x 1 3/16 ins) respectively

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

Rosi Schilling (1905/10–1993) was the second wife of Edmund Schilling, former curator of the Stadelches Kunstinstitut in Frankfurt, both of whom emigrated to England in 1937. Edmund Schilling was at this time one of the few acknowledged specialists in England on German graphic art, who built up his own collection during the 1940's and 1950's in London when Northern drawings were unfashionable and could be bought relatively inexpensively. Rosi Schilling worked for many years as a voluntary assistant at the British Museum on the preparation of John Rowlands' catalogue of early German drawings. The majority of Edmund Schilling's collection was bequeathed by his widow to the British Museum through the Art Fund (1997,0712.1 to 111).

(2)

£300 – £500

52* **Circle of Anthony van Dyck (1599–1641).** Study of a Tree, red chalk on laid paper, mounted on old backing paper, with double-rule outer border in red ink, several marks and light soiling, original sheet with small loss towards top of left margin, and smaller loss below, collector's marks of E. R. Lamponi-Leopardi and Charles Henri Marcellis to lower left and lower right corner of the sheet, sheet size 190 x 135 mm (7 1/2 x 5 3/8 ins), old (partly erased) pencil inscription to verso 'Van Dyck', pencil note regarding provenance to verso in the hand of Michael Jaffé, modern window-mount (48 x 32 cm), with plain white paper cover bearing the date 29 June 71, and the numeral 66

Provenance: E. R. Lamponi-Leopardi (later 19th century); Charles Henri Marcellis (1798–1864), Belgian industrialist, poet, and collector (Lugt 609), whose stamp was originally given as anonymous; Christie Manson & Woods, London, *Important Old Master Drawings*, 29 June 1971, lot 66; Estate of Michael Jaffé (1923–1997) art historian and former director of the Fitzwilliam Museum, Cambridge.

(1)

£1,000 – £1,500



Lot 52



53* Roman School. Sinorix carried from the Temple of Artemis trying to escape the effects of the poisoning, after Pietro Testa (1611-1650), 17th century, *pen, brown ink and grey wash on laid paper, sheet size 272 x 403 mm (10 3/4 x 15 7/8 ins), some surface marks, laid down on old blue backing paper with ruled outer borders in black ink, outer edges of the backing sheet with adhesion losses, overall sheet size 355 x 495 mm (14 1/2 x 19 1/2 ins)*

The present work appears to be a copy after Testa's etching of circa 1640 of the same title, probably by a pupil or follower of the artist. For the print, see Elizabeth Cropper, *Pietro Testa, 1612-1650: Prints and Drawings*, Philadelphia (1988), 53, Paolo Bellini *L'opera incisa di Pietro Testa*, Vicenza, 1976, 51.19 i, and Bartsch XX.220.19. The plate size measures 286 x 412 mm (11 1/4 x 16 1/4 inches), only a little smaller than the size of this drawing. An impression of the etching is held by the Metropolitan Museum of Art, New York, accession number 26.70.3(40).

(1)

£400 - £600



Lot 54

54* Rembrandt (Harmensz van Rijn, 1606-1669). A Woman Making Water, 1631, *etching on pale cream laid paper, probably later 18th century, collector's mark (Lugt 2774) to lower right corner of Sir Edward Astley (1729-1802), and a further collector's mark (Lugt 567) of the Arenberg Collection, Brussels and Nord-Kirchen, Westphalia, additional ownership inscription in ink to verso (partly illegible): Ch. Naudet, dated 1817, plate size 80 x 65 mm (3 1/4 x 2 1/2 ins), sheet size 96 x 74 mm (3 5/8 x 2 15/16 ins), hinge-mounted to modern cream laid paper with framing borders in black ink, pale brown wash and gilt paper, window-mounted*

Provenance: Sir Edward Astley (1729-1802), of Norfolk (Lugt 2774); Arenberg Collection, Brussels and Nord-Kirchen, Westphalia (Lugt 567); Charles Naudet (inscription dated 1817).

Sir Edward Astley acquired the important collection of Old Master prints formed by the painter Arthur Pond. According to Lugt, Pond's collection was famous for its many examples of the work of Rembrandt. Astley's print collection was sold in London by Langford on the 27th March 1760 and the following eighteen evenings: *The genuine, entire and well-known collection of Etchings and Prints by Masters of the greatest Eminence, Purchased by Sir Edward Astley, Bart., of Mr. Arthur Pond, lately deceased (among which are those very scarce and valuable prints by Rembrandt, which Mr Pond had, with the greatest care, been many years collecting).*

Duke Louis-Engelbert d'Arenberg (1750-1820), and Duke Engelbert-Marie d'Arenberg (1872-1949). The latter disposed of a large part of his print collection in 1902 in a sale held at Christie's London on 14th July and following days.

(1)

£300 - £500



55* **Galle (Joannes, 1600–1676).** Omnes Sancti. O quam gloriosum est regnum, in quo cum Christo gaudent omnes Sancti, engraving after Rubens on wove paper, with margins, plate size 305 x 195 mm (12 x 7 5/8 ins), window-mounted, framed and glazed, 485 x 385 mm (unexamined out of frame), together with:

Galle (Cornelis, 1576–1650). Maphaei S.R.E. Card. Barberini nunc urbani Pp. VIII Poemata, Antwerp: Ex officina Plantiniana Balthasar Moreti, 1634, engraved allegorical title page after Rubens on laid paper, trimmed to platemark, plate size 195 x 140 mm (7 3/4 x 5 1/2 ins), window-mounted, framed and glazed, 400 x 325 mm (unexamined out of frame), plus four others similar after Rubens, engraved by Cornelis Galle the Elder, Martinus van den Enden, Schelte à Bolswert and Jacob de Wit, all in matching window-mounts, and matching ebonised and gilt moulded frames, glazed (6) £400 – £600



56* **Lommelin (Adriaen, circa 1687– circa 1677).** Marie de Barbancon, Princess of Arenberg, Antwerp: Joannes Meyssens, circa 1645, engraving on laid paper after Anthony van Dyck from the Iconography (Icones Principum), indistinct collectors ink stamp to verso, plate size 282 x 200 mm (11 1/8 x 7 7/8 ins), sheet size 305 x 220 mm (12 1/8 x 8 5/8 ins), together with:

Jode (Petrus de, 1570–1634). Beatrice de Cusance, Princess of Cantecroix, Antwerp, circa 1645, engraving on laid paper after Anthony van Dyck from the Iconography (Icones Principum), plate size 250 x 200 mm (9 7/8 x 7 7/8 ins), sheet size 420 x 317 mm (16 1/2 x 12 1/2 ins),

Neeffs (Jacobus, 1610– after 1660). Marie-Marguerite de Berlaymont, [Antwerp]: Joannes Meyssens, circa 1649, engraving on laid paper after Anthony van Dyck (with jester/fool watermark), plate size 278 x 202 mm (11 x 8 ins), sheet size 363 x 268 mm (14 1/4 x 10 1/2 ins),

Bolswert (Schelte Adams, 1586–1659). Albert de Ligne, Prince of Arenberg and Barbancon, circa 1677, engraving on laid paper after Anthony van Dyck from the Iconography (Icones Principum), plate size 243 x 183 mm (9 5/8 x 7 2/8 ins), sheet size 332 x 260 mm (13 x 10 1/4 ins),

Bailliu (Pieter de, 1613– after 1660). Albert de Ligne, Prince of Arenberg and Barbancon, circa 1650, engraving on laid paper after Anthony van Dyck, verso strengthened at head and foot (creased at foot), trimmed to plate mark, plate/sheet size 475 x 331 mm (18 3/4 x 13 ins),

Bolswert (Schelte Adams, 1586–1659). Landscape by moonlight with horse grazing from the Small Landscapes series, 1650 or later, etching on laid paper after Peter Paul Rubens (1577–1640) published by Gillis Hendricx, trimmed to plate mark and laid down on mount board, plate/sheet size 317 x 455 mm (12 1/2 x 18 ins) (6) £300 – £400



57* **Vorsterman (Lucas, 1595–1675).** Portrait of Jacques Callot, after Anthony van Dyck, circa 1645, etching and engraving on pale cream laid paper, a very good impression, without publisher's name lower right, with margins, plate size 230 x 170 mm (9 1/8 x 6 3/4 ins), sheet size 277 x 217 mm, black and gilt frame (43 x 35 cm)

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

New Hollstein 53; Hollstein 139; Mauquoy–Hendrickx 76. (1)

£200 – £300



Lot 58

58* Circle of Peter Paul Rubens (1577–1640). Profile Head of an Old Man (Nicolo da Uzzano), after Leonardo da Vinci, *black chalk on laid paper, some scattered spots and discolouration to sheet edges, several creases to left margin, small loss to lower left margin and a little insect damage to the lower edge of the sheet with minor loss, sheet size 232 x 178 mm (9 1/8 x 7 ins), hinge-mounted in 20th century window-mount with pencil annotation to the backing card by Michael Jaffé 'copy of 'Nicolo da Uzzano' [from Rubens copy after Leonardo]'*

Provenance: Estate of Michael Jaffe (1923–1997), art historian and former director of the Fitzwilliam Museum, Cambridge; Dominic Winter, South Cerney, 5 March 2020, lot 261.

(1)

£500 – £800

59* Attributed to Giovanni Benedetto Castiglione (1609–1664). Moses Striking Water from the Rock, circa 1650, *red chalk on laid paper, laid down on 18th century backing paper, with outer ruled border in gold paper and black ink, collector's mark of Philipp Herrmann to lower left corner and towards lower right corner (Lugt 1352a), early (18th century) inscription to verso in brown ink 'Castiglione No. 405',*

Provenance: Philipp Herrmann (1899–1968), Karlsruhe, artist, picture restorer and collector of German and Italian drawings (Lugt 1352a). A late 20th/early 21st century pencil inscription on the window-mount reads: 'Karl + Faber Mai 1975 Gesch. 1800.–' at left and 'Anton Maria Zanetti (1680–1757) Venedig' at right.

(1)

£500 – £700



Lot 59



60* **Italian School.** Saint William of Aquitaine taking vows before Bishop Benedict of Ariane, second half 17th century, pen, brown ink and pale red wash on cream laid paper, depicting Saint William of Aquitaine kneeling before Bishop Benedict of Ariane, surrounded by monks, lower outer corners replaced with later paper, verso with later paper reinforcements and several later pencil annotations, sheet size 78 x 116 mm (3 x 4 1/2 ins), framed and glazed (25 x 27.5 cm), with framer's label of Freddy Schneider, New York to verso

(1)

£200 - £400



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

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

(1)

£300 - £500

62* **Loemans (Arnout , 1600 after 1656).** Portrait of Jacques Callot, after Michel Lasne, engraving on laid paper, lined to verso, plate/sheet size 160 x 113 mm (6 3/8 x 4 1/2 ins) with 19th-century engraving of Callot by Ferdinand published by Blaisot to verso of backing sheet, together with **Vorsterman (Lucas, 1595-1675).** Portrait of Jacques Callot, after Anthony van Dyck, circa 1645, engraving on laid paper, without publisher's name lower right, light spotting mostly to margins, plate size 235 x 170 mm (9 1/4 x 6 3/4 ins), sheet size 312 x 226 mm (12 1/4 x 9 ins)

(3)

£200 - £300



Lot 62



63* **North European School.** The Twelve Apostles, 17th century, pen, brown ink and brown wash on laid paper, each of the twelve figures captioned with their name (Thomas, Bartolo, Philip, Johannes, Jacobusmaior, Andreas, Mattias, Jacobusminor, Judas, Simon, Paulus, Petrus), sheet size 20.5 x 27.5 cm (8 x 11 ins), gilt frame, glazed

Provenance: Private Collection, Berkshire, UK.

(1)

£200 - £300



Lot 64



64* **Roman School.** Winged Putto seated on Clouds playing a flute, 17th century, pen, brown wash with brown ink on laid paper, several repaired closed tears, 360 x 250 mm (14 x 10 ins), mounted on modern card, together with a 17th-century Italian red chalk study on laid paper of The Holy family with Mary Magdalen, contemporary annotation in brown ink to upper margin and to verso indicating the errors in the compositional layout (probably a student's drawing corrected by a tutor), small closed tear to top right corner, tipped-in to mount, sheet size 150 x 180 mm (6 x 7 ins) (2) £300 - £500

65* **Van der Leeuw (Willem, c.1603-c.1665).** Mariana (Portrait of an unknown woman with veil), after Rembrandt, circa 1650, etching on thick cream laid paper, published by Cornelis Danckerts, with collector's mark to lower left corner (stamped five pointed star shape within a circle), and old number 379 in brown ink to lower right corner, verso inscribed in an old hand in brown ink 'XIV AIV 2d time', margins close-trimmed, plate size, 237 mm x 167 mm, sheet size L'Admiral, Lucas van Leyden, 15; Hollstein Dutch 15. After the original portrait by Rembrandt of 1633. (1) £200 - £300



Lot 65



66* **Venetian School.** Seated Male Nude, 17th century, red chalk on light pale grey-green laid paper, with indistinct watermark, numbered 2 in pencil to lower right corner, and a further pencil number to lower left corner '176', extreme lower left blank corner replaced, some marks and pale discolouration, sheet size 392 x 280 mm (15 3/8 x 11 ins), hinge-mounted, antique-style gilt frame

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

(1)

£1,500 - £2,000



67* Waterloo (Anthonie, 1609-1690). Village beside a canal, etching on laid paper, the third state (of 3), issued by Pierre-Francois Basan, circa 1770, with narrow margins, sheet size 124 x 214 mm (5 x 8 1/2 ins), laid down on later cream laid backing paper, with unidentified old initials in brown ink 'JK' to verso, framed and glazed, together with other various old master prints including five others by Anthonie Waterloo, Yan van Londerseel (1570-75/1624-25), *Landscape with Christ Healing the Possessed Woman* after Van Coninxloo, Louisa Augusta Greville (active 1743-62) after Annibale Carracci, *Landscape with a Large Tree*, 1760, Salvator Rosa, *Diogenes Adolescentem manu bibentem*, 1772, Van Voerst after van Dyck (Philip Herbert, 4th Earl of Pembroke), Gaspard Dughet, A. Genoels, Jacob Cats etc., various sizes, all framed and glazed

The Illustrated Bartsch 91, S3 (for the first item).
(13)

£200 - £300

68* After Rembrandt (van Rijn, 1606-1669). Doctor Faustus in his Study, 1652, heliogravure on Michallet laid paper, with watermark, a copy by Charles Amand-Durand (1831-1905), with his small printed red stamp to verso, sheet size 222 mm x 165 mm, card window-mount together with five 19th and 20th reprint editions; The Persian, 1632, etching on cream laid paper, from the original, a posthumous impression, probably 19th century, modern version by Basan or Bernard, The Virgin with the Pomegranate and Old woman, (a late, probably 19th century impression with creases), Joseph and Potiphar's Wife, 1634, (a 20th century reproduction, Amslerdruck, with stamp to verso), The Presentation in the Temple, circa 1639, (a 20th century impression on cream wove paper, reworked, with circular blue printed stamp to verso) and Abraham Casting out Hagar and Ishmael, (20th century reprint, Amslerdruck)

Hind 260 (Faustus); Hind 92 (The Persian).

A heliogravure on laid paper after Rembrandt's Faustus (Bartsch 270, Hind 260) by Amand-Durand. Published in *Eaux-Fortes et Gravures des Maitres Anciens, tirees des collections les plus celebres* by Edouard Lievre and Georges Duplessis, published by Amand-Durand, Gazette des Beaux-Arts, Goupil and Co, Holloway & Fils, Miethke & Wawra, Paris, 1878.

(6)

£200 - £300



69* Rembrandt (van Rijn, 1606-1669). Adoration of the Shepherds: A Night Piece, 1652, etching on cream laid paper, the 8th state (of 8), on 19th century paper, plate size 149 x 198 mm, mounted

Hind 255, viii/viii; Bartsch 46.

(1)

£200 - £300



Lot 70



Lot 68

70* **Rembrandt (van Rijn, 1606–1669).** The Adoration of the Shepherds, with the Lamp, circa 1654 [but later], *etching on pale cream paper without watermark (probably late 18th century or early 19th century), a copy in reverse, trimmed to margins, sheet size 104 x 126 mm (4 1/8 x 5 ins), hinge mounted to upper outer corners, card window-mount*

(1)

£200 – £300



71* **Circle of Carlo Maratta (1625–1713).** Minerva, pen, brown ink, brown wash and white chalk laid paper with oval outer framing border in brown ink, some light marks and minor discolouration, sheet size 290 x 205 mm (11 1/2 x 8 ins), framed and glazed

(1)

£400 – £600



Lot 72

72* **Lefebvre (Valentin, circa 1642–1682).** Christ and the Woman of Samaria, after Annibale Carracci (1560–1609), *sanguine and red chalk on laid paper, heightened with grey wash, with additional strip of paper added at the left margin, some marks and minor restorations, sheet size 281 x 400 mm (11 1/8 x 15 3/4 ins), mounted on 20th century backing card, with earlier 20th century printed sticker bearing the number 645, and a later printed sticker bearing the lot number 119, as well as a pencil inscription to verso '2.350/1984, Lefebvre de Venise (1608–1677), Cat. E 119'*

A reversed copy after the painting Christ and the Samaritan Woman or The Woman at the Well (1593–1594) by Annibale Carracci. Part of a series of frescoes in the Palazzo Sampieri, or more likely, the etching after this work by Francesco Brizio (circa 1574–1623), dated 1595 in the image, and measuring 288 x 415 mm. The print was previously attributed to Guido Reni (Bartsch XVIII.304.52). The original painting is now in the Brera, Milan.

(1)

£400 – £600



73* **Swanevelt (Herman van, 1603–1655).** Wooded riverside landscape with figures, hillside dwelling, against a mountainous backdrop, from the series Hill Landscapes, state ii of iv, *etching on laid paper, with close-trimmed margins, lower right corner torn with slight image loss and repaired, short closed tear to right edge, lined to verso, plate size 177 x 275 mm (7 x 10 3/4 ins), sheet size 178 x 279 mm (7 x 11 ins), together with:*

Cunego (Giuseppe, 1760–1781). A pair of Italianate landscapes with figures after Francesco Antonio de Capo (fl. 1775–1800), *etching on wove, close-trimmed, lined to verso, light dust-soiling, sheet size 133 x 279 mm (5 1/4 x 11 ins) and 133 x 287 mm (5 1/4 x 11 1/4 ins),*
Rosa (Salvator, 1615–1673). St. Albert, the Companion of St William (suffering self-imposed penance), circa 1661, *etching on laid paper, central horizontal fold, light dust-soiling and minor spotting, plate size 340 x 228 mm (13 1/2 x 9 ins), sheet size 428 x 314 mm (16 3/4 x 12 3/8 ins),*

Ribera (Jusepe de, 1591–1652). The Martyrdom of St. Bartholomew, 1624, *etching on laid paper, dust-soiling, ink splashed and marks, trimmed to image and tipped onto backing paper, sheet size 317 x 238 mm (12 1/2 x 9 3/8 ins),*

Pfenninger (Heinrich, 1759–1815). Self-portrait in profile, *etching on laid, plate size 232 x 190 mm (9 1/8 x 7 1/2 ins), sheet size 256 x 213 mm (10 x 8 3/8 ins), plus other etchings and engravings including three etchings on wove after Jacques Callot depicting battle scenes and street scene with walking wounded, each trimmed to image and lined to verso, approximately 85 x 185 mm, four small engraved Augustin Zenger (18th century), several engraved portraits by Houbraken and George Vertue, portrait of John Locke, 1738, etc.*

(35)

£300 – £400



74* **Loggan (David, 1635–1692).** *Mother Louse, 1672, engraving on laid paper with watermark, showing a portrait of an old woman with a pointed chin facing to the right, wearing a ruff and tall conical hat, a tankard in one hand and a jug in the other, a building behind her labelled Louse Hall, with decorative coat of arms upper right, and two columns of six lines of printed verse below, published by John Overton at the White Horse without Newgate, plate size 25 x 18 cm (9 3/4 x 7 1/8 ins), sheet size 26 x 19.1 cm (10 1/4 x 7 1/2 ins), together with Beckett (Issac, 1653–1719). Betwixt a subtile Priest & cursed Wife..., after Egbert van Heemskerck (1645–1704), circa 1681–1688, mezzotint, showing a monk taking confession from a man holding his hat in his hands, an old woman looking on from the doorway, two lines of printed verse in two columns at foot, 26.7 x 18.8 cm (10 1/2 x 7 3/8 ins), trimmed closely to plate margins, sheet size 26.9 x 19.1 cm (10 5/8 x 7 1/2 ins)*

A portrait of the English alewife Mother Louse of Louse Hall, holding an ale tankard and a pitcher. It is accompanied by a humorous poem and coat of arms featuring three lice and a tankard, with the motto "Three Lice Passant." Louse Hall (as it was known from about 1547) was an asylum for the poor, though originally it was Gosford Hospital in Oxfordshire, established in the 12th century. Louse Hall subsequently became an alehouse kept by Mother Louse as its alewife. According to legend, Mother Louse was the last English woman to wear a ruff, to which the verse printed below her portrait refers.

(1)

£200 – £300



75* **Circle of Luca Giordano (1634–1705).** *The Sacrifice of Isaac, circa 1680–1700, black chalk on pale brown laid paper, heightened with traces of white chalk, with watermark of a pair of scales within an oval, old inscription in brown ink to centre of lower margin 'di Giordano', to verso a study of the head of the Virgin, also with inscription 'Giordano' in old brown ink to lower edge, sheet size 258 x 356 mm (10 1/4 x 15 1/8 ins)*

(1)

£400 – £600



Lot 76

76* **Italian School.** The Raising of the Cross, second half 17th century, *pen, brown ink and red chalk on laid paper, diagonal crease across the centre of the sheet, some very small losses towards the centre left edge of the sheet, backed with archival tissue, sheet size 272 x 198 mm (10 5/8 x 7 3/4 ins), hinge mounted to a later sheet of laid backing paper with wide blue wash outer border and framing lines in black ink, window-mounted*
(1) £300 - £500



77* **Attributed to Carlo Maratta (1625-1713).** Winged Angel and Seated Figure with a Crown, *pen, brown and black ink, grey wash heightened with white, on oval laid paper, with collector's mark of Alexandre-Humbert Chatelain (Lugt 135), 270 x 193 mm (10 5/8 x 7 5/8 ins), inlaid to modern backing paper, window-mounted*

Provenance: Alexandre-Humbert Chatelain (1778-1852), painter and critic, Lyon. Chatelain formed a fine collection of Old Master drawings, particularly of the French School, but including examples of the Dutch and Italian masters. His collection was sold in Lyon by A. Brun, January 30-February 9, 1872; Estate of Michael Jaffé (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge.

(1) £500 - £800



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

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

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

(1) £700 - £1,000



79* **Attributed to Giacomo Parolini (1663-1733).** Saint Cecilia, pen, brown ink and brown wash on laid paper, inscribed in brown ink to lower edge 'Parolini Benvenuto', sheet size (irregular) 180 x 93 mm (7 1/8 x 3 5/8 ins), early to mid 20th century card mount, with pencil inscription in German to lower edge 'Parolini, Jac. Phil., Sammlung Dubini, Ferrara', overall 32 x 24.5 cm

Provenance (according to pencil inscription on the mount): Francesco Dubini (1848-1932), Milan. In 1906 Dubini donated 41 drawings to the Pinacoteca di Brera, Milan. The rest of his collection was dispersed in 1940-1941, part of which was purchased by Rasini of Milan; other sheets passed to Hoepli, and were subsequently sold at auction by Finarte, Milan, in 1975.

Baroque artist Giacomo Parolini (1663-1733), mainly active in Ferrara, by whom there are very few, if any, known drawings. Parolini was apprenticed to Carlo Cignani in Bologna, until the latter left for Forlì. In Bologna he also worked with Giovanni Gioseffo dal Sole and Giuseppe Maria Crespi. Having spent some time in Turin, Venice and Rome, he returned to Ferrara in 1699.

(1) £300 - £400



80* **Bocquet (Nicolas, active 1684-1716).** Le Magnifique Caroussel fait sur le Fleuve de l'Arne a Florence, pour le Mariage du Grand Duc, [Paris], late 17th-century, set of 18 etchings on laid paper, each with caption and numeral, cropped to image and caption at foot, each lined to verso and laid on three sheets in groups of six, each approximately 85 x 125 mm (3 3/8 x 5 ins)

The etchings record the festival which celebrated the marriage of Cosimo II, Duke of Tuscany, to Maria Maddalena of Austria. Cosimo had been tutored by Galileo who dedicated his Sidereus Nuncius to him when he published it in 1610. The prints are derived from Remigio Cantagallina's etchings issued at the time of the wedding (1608).

(3)

£200 - £300



81* **Attributed to Antoine Coppel (1661-1722).** Reclining Male Figure, black, red and white chalk on light grey laid paper, depicting a long haired man reclining, one hand outstretched, mounted onto later laid backing paper with ruled borders in black and light brown ink, sheet size 145 x 175 mm (5 3/4 x 6 7/8 ins), framed and glazed (31.5 x 34 cm), old printed label of P. & D. Colnaghi & Co. Ltd to verso, with pencil attribution to Antoine Coppel

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

The present work compares with drawings by Coppel in the Ashmolean Museum, Oxford, in particular The Figure Blowing a Trumpet (WA1944.12), as well as a similar Study of a Man's Back.

(1)

£300 - £500



82* **Italian School.** Apotheosis of Saint Catherine, early 18th century, oil on canvas, relined, 20.5 x 27 cm (8 x 10 1/2 ins), old gilt frame (27.5 x 33 cm)

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

(1)

£300 - £400



83* **Persian Miniature.** Two noblemen reclining, late 17th or early 18th century, pen and ink on laid paper, depicting two young noblemen reclining with food and drink, the drawing heightened with gold, the background with stencilled gold floral motifs within an ornamental gold border, the image overall sprinkled with gold, captioned in Persian in the image, overall light discolouration and old creases, with an additional near contemporary decorative paper border (of gilt-decorated black within pink and blue borders) laid down, image size 66 x 111 mm (2 5/8 x 4 3/8 ins), sheet size 139 x 211 mm (5 1/2 x 8 1/4 ins), window mounted (mount aperture 80 x 125 mm), framed and glazed (22 x 27 cm)

Provenance: Sidney J. A. and Stella Churchill (1862-1921): Ruth Plant (daughter): Juliet Petty of Bristol (granddaughter).

Sidney Churchill was a well-travelled British diplomat who also became a connoisseur of art. He joined the Indian Civil Service in 1880, when just 18, working in the Persian Telegraph Department, and later became British Consul in Persia (1886-1894), before moving to various other countries in the diplomatic service.

The Persian caption to the drawing could possibly translate as Excellent Meh Reza.

(1)

£400 - £600



84* **Studio of Francesco Solimena (Canale, 1657-1747 Naples).**

Christ in the House of Simon, pen, black ink and grey-brown wash traces of pencil on laid paper, two small losses to the blank right edge of the sheet, some light scattered spotting, with old inscription in brown ink to verso 'Collection de Solimena', sheet size 280 x 175 mm (11 x 7 ins), mounted on later card with arched-window mount, 20th century pencil inscription to mount 'Ecole Napolitaine', overall size 43.5 x 28 cm

Provenance: (according to inscription to verso): Francesco Solimena (1657-1747), Naples.

(1)

£300 - £500



Lot 85



Lot 86

85* Van Huchtenburg (Jan, 1647-1733). Battle Scenes, a set of 8 etchings on laid paper, including *Bataille de Staffarde en Piemont, 1690, Bataille de Zenta, 1697, Bataille de Chiari, 1701, Bataille de Luzzara, 1702, Bataille de Cassano, 1705, Bataille donnée deuant Turin, 1706, Bataille de Peterwaradin, 1716, and Bataille de Belgrade, 1717*, each with caption to lower margin, some with central vertical fold and few repaired closed tears at head, various sizes, each plate size approximately 470 x 590 mm (18 1/2 x 23 1/4 ins), and sheet size approximately 505 x 625 mm (20 x 24 1/2 ins), together with to others related 'Ordre de Bataille [sic] de l'Armée de S.A. Monseigr. le Prince et Duc de Marlborough...', and 'Plan de la situation ou la Bataille de Ramillis...', by Jan van Vianen (c.1660-c.1726), all window mounted (some detached)

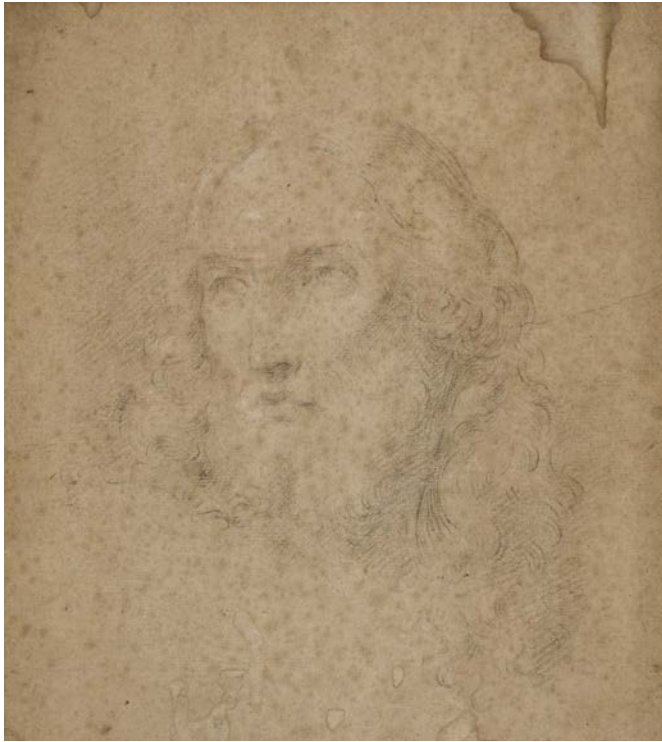
(10)

£200 - £300

86* Augsburg School. Virgin and Child with St John, early 18th century, gouache on vellum, 135 x 100 mm (mount aperture), attractive old gilt moulded wood frame, glazed

(1)

£300 - £500



87* **Creti (Donato, 1671–1749).** Head of an Apostle, *black chalk on pale brown laid paper with watermark of an anchor within a circle, six-point star above and cartouche below with letters GAA, sheet size 27.5 x 21 cm (11 x 8 3/8 ins), corners trimmed, some water staining and discolouration, early collector's mark in ink to upper right corner (indistinct), window-mounted, gilt frame, glazed (40.5 x 35.5 cm)*

Provenance: Private Collection, Bedfordshire, UK.

(1)

£400 - £600



Lot 88

88* **Pond (Arthur, circa 1705–1758).** Portrait of Sebastiano Resta, after Pier Leone Ghezzi (1674–1755), 1738, *etching on laid paper, with etched caption at lower edge: Il P. Seb. Resta, insigne, Dilettante nell' Arti del Disegno, morto in Roma nell' anno 1714. E Museo Gul. Kent, arm., plate size 285 x 186 mm, with margins, Hogarth-style black and gilt frame, glazed together with Bartolozzi (Francesco, 1728–1815). Marchese Antonio Canova, 1798, fine engraving by Bartolozzi after R. Suhrland, published by A. Molleno, March 15, 1798, plate size 21.5 by 15 cm, with margins, black and gilt frame, glazed, plus Cosway (Richard, 1742–1821). The Right honourable. Harriet Vicountess Bulkeley & his most Serene Highness Louis-Phillipe- Joseph, duc d' Orléans, 1785 and at 1788 respectively, two hand-coloured stippled engravings by Bartolozzi, after Cosway, and G Hadfield respectively, the first published by S Watts, May 1st 1785, and R Cosway, 1788, 30.5 by 24 cm (mount aperture and similar, both black and gilt frames, glazed)*

(4)

£200 - £300



89* **Attributed to Giovanni Paolo Panini (1691–1765).** Interior of a Church, Rome, *pen, brown ink, and brown wash on thick pale grey-brown laid paper, a few small stains, very small losses to sheet edges, and creases to lower portion of the sheet, later pencil inscription to verso (probably early 20th century): 'Pannini ou Panini, Giovanni Paolo, 1691 à Plaisance, 1768 à Rome', verso with several small repairs and paper restrengthening to lower edge of the sheet, sheet size 365 x 204 mm (14 1/4 x 8 ins), window-mounted*

(1)

£300 - £500



90* **French School.** Young man kneeling by the water's edge with a jug, circa 1740's, black chalk on laid paper, with a *Pro Patria* watermark of a crowned circle with lion spear and seven darts and the words *Pro Patria eiusque Libertate*, and 'Vryheyt' (similar to Heawood 3148 or 3149, circa 1740-1750), some light surface soiling, light diagonal crease across the image, sheet size 198 x 292 mm (7 3/4 x 11 1/2 ins), 20th century wood frame, glazed

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

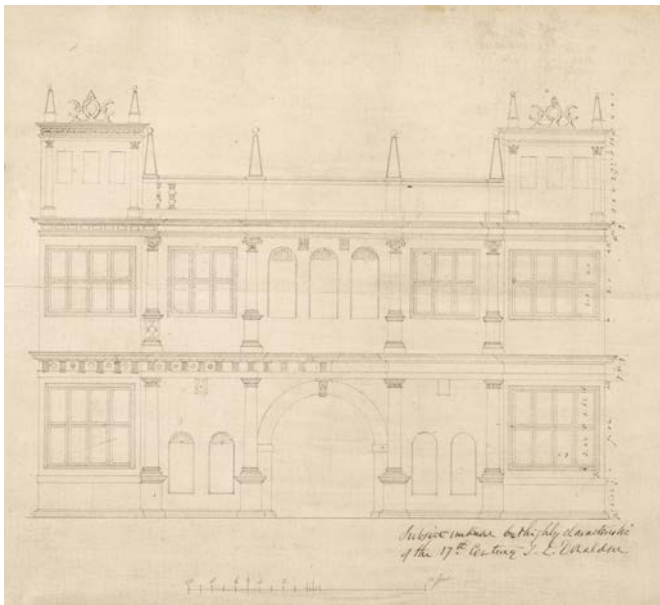
Reminiscent of figure studies in chalk by Nicolas Lancret.

(1) £300 - £500



92* **Italian School.** Biblical Figure, 18th century, black chalk with touches of white chalk, on watermarked paper, depicting a saint one hand holding a thick book the other reaching out, some fraying and closed tears to edges of paper, adhesive tape repairs to three closed tears to verso, sheet size 22.2 x 28.7 cm (8 3/4 x 11 1/4 ins), mounted (33.5 x 38 cm), together with two other early 19th century artworks comprising: pencil on laid paper, and pen, ink and wash on laid watermarked paper, largest 21 x 26.5 cm

(3) £200 - £300



91* **English School.** Front elevation of an Elizabethan or Jacobean property in the style of Robert Smythson (1535-1614), probably early 18th century, pen and ink drawing of a facade elevation of a building in a style similar to that of the English architect Robert Smythson, on laid paper, with contemporary measurements given in brown ink to right side of image and scale to lower margin, with a later (late 19th or early 20th century) annotation in ink to lower right 'subject unknown but highly characteristic of the 17th century J. L. Donaldson', horizontal fold across middle of sheet with short strengthening repair to verso, sheet size 333 x 397 mm (13 1/8 x 15 5/8 ins), window-mounted, gilt frame, glazed, (500 x 558 mm)

Provenance: Estate of Michael Jaffé (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge, and Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian.

(1) £200 - £300

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



93* **Italian School.** Christ crowned with thorns, circa 1750-1780, oval watercolour and red ink on card, laid on card, head portrait of Jesus wearing a crown of thorns, with droplets of blood on his brow and neck, 7 x 6 cm (2 3/4 x 2 3/8 ins), near contemporary oval carved ebonised frame, glazed, with hanging ring (9.5 x 8.5 cm)

(1) £150 - £200



94* **Attributed to Richard Wilson (1713/14–1782).** Wooded Landscape, chalk on buff laid paper, with watermark B Colombier, Paris, (Heawood 2432), some faint vertical crease marks, adhered at upper corners to mount, small darkened spot to upper edge, sheet size 25.4 x 38 cm (10 x 15 ins), backing paper adhered to verso of corners, mounted (35.5 x 48 cm), together with

Devis (Anthony Thomas, 1729–1817). Above Larbrook, near Albury, Surrey, pen, ink and grey wash on wove paper, with traces of pencil, bears artist's name in pencil to lower right (in a later hand), titled in contemporary ink (probably by the artist): 'Above Larbrook' to sheet edge verso, sheet size 15.6 x 23 cm, hinge-mounted, with later pencil inscription to backing card giving the artist's name, title and additional note 'bought from F R Meatyard Oct. 1955 for £2', plus **Becker, (E., active 1780–1810).** View on the Thames near Windsor, pen, ink and grey wash on laid paper, mount aperture 26.5 x 42 cm (10 1/2 x 16 1/2 ins), with later pencil inscription to mount card, giving the artist's name, title and additional note 'From Meatyard, Oct. 1955 for £2, mentioned in Iolo A Williams's "Early English Watercolours" 1952 for which two of his drawings are ...', adhered to mount (41 x 53.5 cm), plus another early 19th century English watercolour landscape on paper, laid down onto card, of Kilchurn Castle on Loch Awe, Scotland, mount aperture 23 x 31 cm (9 x 12 1/4 ins) and

Roberts (James, circa 1740–1809). Actor in Costume, watercolour, depicting a well dressed young gentleman wearing a white, green and red feathered hat, a white jacket and red pantaloons with gold tassels and frogging, green cummerbund and black shoes with red and green rosettes, signed lower right, 17 x 12 cm (6 5/8 x 4 6/8 ins), mounted, framed and glazed (32.5 x 26 cm)

James Roberts is best known for whole-length portraits of actors in character for John Bell's British Theatre. He also signs himself as portrait painter to the Duke of Clarence on a stipple engraving of Prince Henry Lubomirski by John Jones after Anne Damer and a watercolour of Dame Creole du Perou, 1797.

(5)

£200 – £400



95* **Piranesi (Giovanni Battista, 1720–1778).** Due Colonne co'loro Capitelli, Architrave, Fregio, e Cornice (from Le Antichità Romane II), 1756, etching on laid paper, a good, strong impression, 'Piranesi Archit. dis. ed inc.' to lower right, plate size 39.5 x 25.2 cm (15 3/4 x 10 ins), framed and glazed (63.5 x 50 cm), not examined out of frame, together with **Piranesi (Francesco, 1758/59–1810).** Tre Frammenti trovati nella Villa Adriana in Tivoli (from Vasi, Candelabri, Cippi..., II), 1790, etching on thick laid paper, with wide margins, plate size 39.5 x 25 cm (15 3/4 x 9 3/4 ins), sheet size 52 x 37.5 cm (20 1/2 x 14 3/4 ins), mounted, plus Capitello che si vede nel palazzo Massimi (from Vasi, Candelabri, Cippi..., II), 1778, etching on thick laid paper, wide margins, plate size 39.5 x 25 cm (15 3/4 x 9 3/4 ins), sheet size 51.5 x 36.7 cm (20 1/4 x 14 1/4 ins), mounted, and **Piranesi (Giovanni Battista, 1720–1778).** Uno de' Frammenti dell'antica pianta di Roma... indicante la pianta della scena del Teatro di Marcello (from Le Antichità Romane IV), 1756, etching on laid paper, 'Piranesi Archit. dis. inc.' to lower right, with a 'TF' watermark indicating a Paris edition of circa 1807–1835, central fold, very wide margins, minimal spotting, plate size 40 x 60 cm (15 3/4 x 23 1/2 ins), sheets size 60.5 x 88.5 cm (23 3/4 x 34 3/4 ins), plus Sezione trasversale de' cunei inferiori del Teatro di Marcello (Le Antichità Romane IV), 1756, etching on laid paper, a rich impression, large margins, plate size 42.5 x 25.4 cm (16 3/4 x 10 ins), sheet size 60.5 x 44 cm (23 3/4 x 17 1/4 ins), and Pinata dell'avanzo del Teatro di Marcello, from Le Antichità Romane IV, 1756, etching on laid paper, wide margins, plate size 39 x 25.7 cm (15 1/4 x 10 ins), sheet size 61 x 44 cm (24 x 17 1/4 ins), plus six further etchings by Piranesi of architectural fragments and other studies of the Teatro di Marcello from Le Antichità Romane

G. Piranesi: Wilton–Ely 380; Focillon 245; Ficacci 237.

F. Piranesi (both works): Wilton–Ely 1005; Focillon 718;

Wilton–Ely 495/499/494; Focillon 362/366/361; Ficacci 353/357/352.

(12)

£300 – £500



Lot 96



Lot 97

96* Worlidge (Thomas, 1700–1766). The Hundred Guilder Print (Christ with the Sick around Him), after Rembrandt, 1758, *etching and drypoint, signed with initials and dated 1758 to lower right corner, platesize 276 x 393 mm (10 7/8 x 15 1/2 ins), with narrow margins, sheet size 281 x 397 mm*

A copy after Rembrandt's famous large scale etching (Bartsch 74).

(1)

£200 - £300

97* Anselmi (Giorgio, 1723–1797). The Adoration of the Shepherds, *black chalk on light grey laid paper with arched top, signed in brown ink lower right Giorgio Anselmi Veronese, with collector's mark of a floriated capital C (Lugt 474) to lower right corner of C. P. J. - P. de Bourgevin Vialart de Saint-Morys (1743–1795), sheet size 38 x 20.2 cm (15 x 8 ins), framer's dark brown circular seal to frame verso, framed and glazed (54.4 x 36 cm)*

Provenance: Charles Paul Jean Baptiste de Bourgevin Vialart de Maligny, Comte de Saint-Morys (1743–1795), collector of old master drawings, and amateur printmaker. At the start of the French Revolution in 1790 he left France and his goods, lands and collections were seized, including all his drawings which were subsequently integrated into the Louvre between 1796 and 1797. Saint-Morys died in 1795 in the disastrous Battle of Quiberon which aimed to ignite a royalist insurrection in western France in support of Louis XVI. His second collection of drawings, formed in London between 1790 and 1795 was sold at auction by his son the Comte de Carrière in London in 1797, the works being stamped to the corner with a capital C (Lugt 474); Private Collection, Switzerland; Koller, *Old Master Drawings*, Friday, 22 September 2023, lot 3413.

(1)

£300 - £500



98* **Perignan (Alexis Nicolas, 1726–1782).** Exterior view of a coal mine, near Valenciennes, *black chalk on buff paper, laid onto buff paper, title in ink to lower margin, 23.1 x 36 cm (9 1/8 x 14 1/8 ins) sheet size, framed and glazed (36.5 x 49.5 cm), together with*
After Paul de Vos (1596–1678). Roe Deer Hunting, *gouache on board, 'Marquis Ivrea' and publisher's notes in pencil to verso, used as frontispiece in 'The Roedeer' a monograph by Snaffle, London: E.M. Harwar, 1904, 21 x 33.5 cm (8 1/4 x 13 1/8 ins), mounted, framed and glazed (38.4 x 51 cm)*

The original Paul de Vos is held in the Prado Museum, Spain.

(2) £150 – £200

99* **Attributed to Thomas Gainsborough (1727–1788).** Mountainous landscape with trees, *black chalk, grey wash, with scratching out, on pale blue laid paper, 190 x 224 mm (7 1/2 x 8 7/8 ins), window mount, framed and glazed, with gift inscription to verso 'Michael and Patricia with love from Martin. November 1964',*

Provenance: Michael and Patricia Jaffé, to whom gifted in November 1964 on the occasion of their wedding (inscription to verso of the sheet).

(1) £1,000 – £1,500

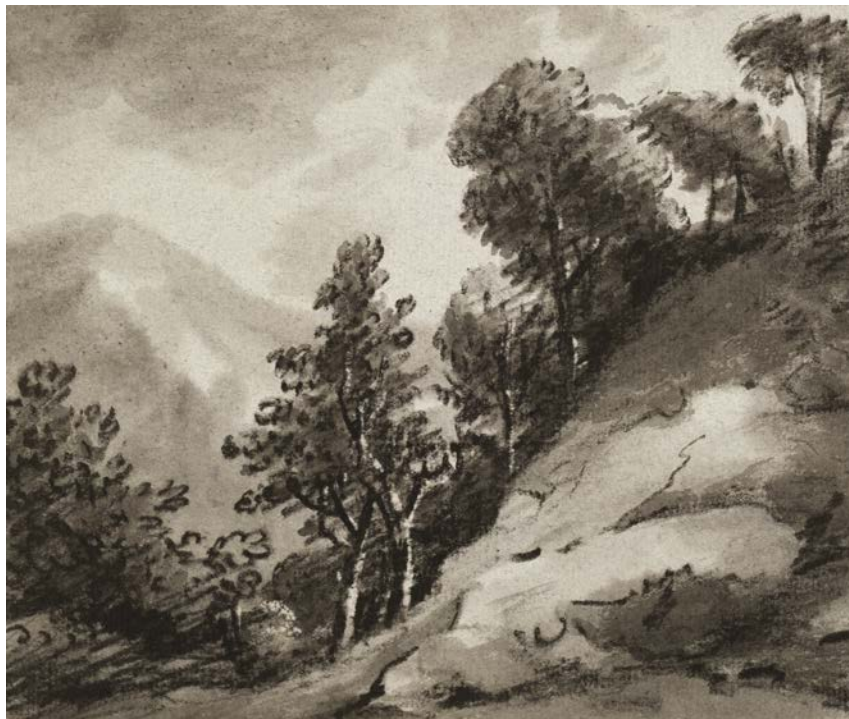


100* **Attributed to Giovanni Domenico Tiepolo (1727–1804).** San Gaetano, *pen and brown ink on pale cream laid paper (with touches of dark brown ink, oxidised with very slight losses), depicting a rough sketch of a saintly figure surrounded with winged figures, title in ink to lower margin, two small holes to lower edge, sheet size 107 x 139 mm (4 1/4 x 5 7/16 ins), one small neat repair to verso*

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

The present work is comparable to the Tiepolo drawing listed in George Knox *Tiepolo Drawings in the Victoria & Albert Museum* (1960), 106.

(1) £300 – £500



Lot 99



101* **Bartolozzi (Francesco, 1727-1815).** For the Benefit of Mr Giardini, after G.B. Cipriani, *stipple engraving on laid paper, trimmed to plate edge, sheet size 12.2 x 14.6 cm (4 3/4 x 5 3/4 ins), together with For the Benefit of Madame Banti, after Edward Francis Burney (1760-1848), engraving on laid paper, plate size 11 x 14 cm (4 3/8 x 5 1/2 ins), sheet size 18 x 20.7 cm (7 1/8 x 8 1/8 ins), plus three other neoclassical engravings: Augustin de St Aubin (1736-1807), homage to Voltaire, a proof before letters on laid paper, and two modern restrike engravings by G.L.Chrétien (Friherre G. & Friherriman Harriet Siljverhjelm), largest sheet size 21 x 18 cm (8 1/4 x 7 ins)*

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

Felice Giardini (1716-1796), Italian composer and violinist, who came to London in 1751. In 1784 he departed for Naples with Sir William Hamilton.

Brigida Banti (1757-1806) was an Italian soprano. She toured regularly and performed in the King's Theatre, Haymarket, London from 1795-1800.
(5) £150 - £200



Lot 102

102* **Attributed to John Hamilton Mortimer (1740-1779).** Seated female attending reclining male beside table with jug and bowl, *sepia pen and ink sketch on laid paper depicting reclining male and attending female, with detail portrait study of his face to right hand of sketch, small hole to lower left corner, light dust-soiling and scattered spotting, lined to verso on wash-mount backing paper with 'Mortimer del.' in brown ink lower right, image sheet size 66 x 125 mm (2 1/2 x 4 7/8 ins), mount size 105 x 165 mm (4 1/8 x 6 1/2 ins)*
(1) £200 - £300



103* **Manner of George Romney (1734-1802).** Portrait of a young woman in regency dress, *brown ink and watercolour on light brown wove paper, bearing the signature of Geo. Romney and dated 1790 to lower left corner, contemporary ink inscription 'Portrait sketch of Mrs Thunock' (?) to verso, margins with paper residue to verso, sheet size 320 x 210 mm (12 1/2 x 8 1/4 ins)*
(1) £200 - £300



104* **Hamilton (Hugh Douglas, circa 1739–1808).** Portraits of Lord Sandys [and] Lady Sandys, 1771, *a pair of oval head and shoulders pastel portraits on paper, both half-profile to left, the first showing Edwin, 2nd Lord Sandys, Baron of Ombersley (1726–1797), wearing a beige coat with a cream and red waistcoat and white stock, signed and dated 1771 lower left, a few foxing and mould spots, lightly rubbed in places, the second portraying his wife Anna Maria née Colebrook (1720–1806), wearing a white dress, with a bow of pink-edged ribbon, and a headpiece of white lace and pink-edged gathered ribbon, rubbed in places, each mount aperture 250 x 200 mm (9 7/8 x 7 7/8 ins), uniform gilt moulded frames, glazed (41.5 x 36.5 cm), both frame versos with various ink manuscript annotations regarding the sitters and provenance, including a near contemporary ink manuscript label on the verso of Anna Maria*

Provenance: William Roberts (1862–1940) art critic and art sales correspondent of the Times; Sotheby's sale 31st July 1940 (lot 54); (Arthur Jaffé (1880–1954); Estate of Michael Jaffé (1923–1997) art historian and former director of the Fitzwilliam Museum, Cambridge; thence by descent.

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

Anna Maria, daughter of James Colebrooke, was the widow of William Paine King of Fineshade Abbey, Northamptonshire, when she married Edwin Sandys in 1769. Edwin inherited his title when his father Samuel Sandys, 1st Lord Sandys, Baron of Ombersley, died in 1770. The notes on the frame versos explain that these works were purchased from Sotheby's in 1940, "from the collection of the late W. Roberts for many years Arts Sales Correspondent of The Times, lot 54 ...", additionally the notes describe how the pair of pastels were, "reframed from square (dating about 1911) by P.D. Colnagli & Obach into these ovals (dating 1779) by A. Jaffé 1941". The early ink manuscript label reads "Anna Maria Baroness Lady Sandys married J. King Esquire of Finshade – Nottinghamshire, and afterwards Edwin Lord Sandys."

The portrait of Lord Sandys has a postcard adhered to the verso, inscribed in ink manuscript, signed by Evangline Roberts and dated September 1940. It explains that these two pastels had been, "given to my late father some years ago but by whom I don't remember". Arthur Jaffé had clearly been trying to discover more of the provenance of these drawings. Under the postcard is a Thomas Agnew & Sons printed label with ink manuscript 'A. Jaffé Esqr, to be called for'.

(2) £2,000 – £3,000



Lot 105

105* **Piranesi (Giovanni Battista, 1720–1778).** Veduta della gran Piazza e Basilica di S. Pietro situata ove erano anticamente il Circo e gl'Orti di Cajo e Nerone nella Valle Vaticana, 1772, *etching on heavy laid paper, a very good, strong impression with contrasts, the first state (of 3), from the series Vedute di Roma, with margins, short closed tear to left margin without loss, plate size 463 x 707 mm (18 1/4 x 27 7/8 ins), sheet size 49 x 72.5 cm (19 1/4 x 28 1/2 ins), hinge-mounted to upper edge of the sheet only, black and gilt frame, glazed, together with Veduta interna della Basilica di S. Pietro in Vaticano, 1748, etching on laid paper, from the series Vedute di Roma, the first state, plate size 41 x 60 cm (16 1/8 x 23 5/8 ins), sheet size XXX, framed and glazed*

Wilton-Ely 234 & 137. Hind 101 & 4.

(2)

£400 – £600



106* **Piranesi (Giovanni Battista, 1720–1778).** Veduta delle antiche Sostruzioni fatte da Tarquinio Superbo dette il Bel Lido..., from Veduta di Roma, 1776, *etching on thick paper, the 3rd state (of three) with '741' printed upper right, published by Firmin-Didot, Paris, 1835–39 (or slightly later), 'Regia Calcografia Roma' blindstamp, with margins, toning to very edge of blank margins, short closed tear and small area of loss to right margin, sheet verso with remnants of old adhesive and with some overall toning, plate size 45 x 68 cm (17 3/4 x 26 3/4 ins), sheet size 56 x 81 cm (22 x 31 3/4 ins), framed and glazed (61.5 x 87 cm)*

Hind 125 iii/iii. Wilton-Ely 258; Focillon 841; Ficacci 996.

(1)

£200 – £300

107* **Hamilton (Gavin, 1723–1798).** The Erythraean Sibyl, after Michelangelo (1475–1574), later 18th century, *black and red chalk on laid paper, sheet size 230 x 153 mm (9 1/8 x 6 ins), glued to outer corners verso to later laid cream backing paper, window-mounted, with inscription in pencil to lower right 'Gavin Hamilton (after Michelangelo) [done in Rome: Italian paper]' in the hand of Michael Jaffé, framed and glazed*

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

(1)

£300 – £500



108* **Lawrence (George, circa 1758–1802).** Frances Foxcroft [and] Eliza Foxcroft, 1782, a pair of bust-length oval portraits, coloured pastels on laid paper, both ladies wearing blue gowns with white edging, each signed 'Lawrence, Dublin' and dated lower left, few small foxing spots, Frances with minor dampstaining to edge, and 3 faint scratches near top edge, frame apertures 205 x 170 mm and 200 x 165 (8 1/8 x 6 3/4 ins and 7 7/8 x 6 1/2) respectively, uniformly oval gilt framed and glazed (26.5 x 22.5 cm and smaller), versos with mid-20th century ink manuscript inscriptions concerning the artist (referring to an article in 'Connoisseur' April 1936), and Frances additionally annotated with details of the sitter

Provenance: Robin Robertson-Glasgow of Hinton Charterhouse, by descent, great-great-great grandson of Frances Foxcroft.

George Lawrence studied at Dublin Society School in 1771 and worked under Francis Robert West and James Mannin. He exhibited at the Dublin Society of Artists from 1774. See Edward McGuire, George Lawrence, *Connoisseur*, xcvi (1936), pp. 206–209.

These two portraits of the Foxcroft sisters have remained within the family since they were drawn, some 242 years. In 1782 Frances Foxcroft (1763–1852) married Thomas Jones of Stapleton House, Gloucestershire. Her sister Eliza (Elizabeth) Foxcroft (1756–1832) had earlier married Robert Slade and together they had two sons one of whom, Felix Slade (1788–1868), endowed three fine art Chairs: at Oxford, Cambridge, and at University College London, which latter formed the beginning of the Slade School of Art.

(2)

£700 – £1,000



109* **Blot (Maurice, 1753–1818).** Voyage de Faunes, de Satyres et d'Hamadryades, after Nicolas Poussin, circa 1816–1818, fine etching with engraving on paper (from the 2 volume publication entitled *Le Musée Royal publié par Henri Laurent, graveur du cabinet du roi; ou, Recueil de gravures d'après les plus beaux tableaux, statues et bas-reliefs de la collection royale*, Paris, P. Didot l'Aîné, 1816–18), together with **Zanetti (Antonio Maria, 1690–1757).** Six heads representing the passions, together six etchings on laid paper, each with artist monogram to lower or upper corner, four marked with a printed V, and two marked with a printed W to upper right corner of the image, plate size 10 x 8 cm (4 x 3 ins) or similar, sheet size 13 x 10.5 cm (5 x 4 ins), and similar

(7)

£200 – £300



110* **Rowlandson (Thomas, 1757-1827).** Priest giving alms to begging poor and needy, circa 1790, original pen ink and wash on laid paper, depicting a woman with children with hands outstretched receiving a coin from a priest, with a semiclad bearded man on the ground with hand outstretched and empty begging bowl by his side, with angels looking down from the heavens, small area of lower left corner torn away, upper left corner with short repaired closed tear, laid down to backing board around edges of sheet, 425 x 265 mm (16 6/8 x 10 3/8 ins), window-mounted, framed and glazed (640 x 465 mm), Bonhams stock number label to verso of backboard

(1)

£400 - £600



111* **Kolbe (Carl Wilhelm, 1757-1835).** Wooded Landscape with Waterfall, etching on partially watermarked wove paper, depicting two oak trees on a grassy hill, two cows standing by a river, a shepherd and his dog resting, some light marks to sheet edges, including one short closed tear repaired to right hand margin not affecting image, trimmed to plate margins, sheet size 39.8 x 32.3 cm (15 5/8 x 12 5/8 ins), framed and glazed (60 x 49 cm)

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

(1)

£150 - £200



112* **Piranesi (Giovanni Battista, 1720-1778).** Senatus Populusque Romanus Monumenta Marmorea Magistratuum Triumphohorumque AB Urbe Tempora Divi Augusta..., from Lapides Capitolini sive Fasti Consulares Triumphalesq. Romanorum, 1800, etching on thick laid paper, a strong impression, presence of 'TF' watermark (to both sheets) suggests a later Paris edition [c.1807-1835], wide margins, central fold where the two sheets are joined on verso, three further vertical folds, a little mount stained, dust soiling to top right margin, repaired 8 cm closed tear to lower left portion of image, tipped onto backing board in three places with tape, Sanders of Oxford information sheet to verso, plate size 50.3 x 123 cm (19 3/4 x 48 1/2 ins), sheet size 58.6 x 135 cm (23 x 53 ins), framed and glazed (78 x 150 cm).

Wilton-Ely 558; Focillon 427; Ficacci 482.

(1)

£500 - £800

19TH CENTURY BRITISH & EUROPEAN PAINTINGS, WATERCOLOURS & PORTRAITS



113* **English School.** *A Drunk Man*, early 19th century, oil on board, depicting a young man slumped on a chair, the table next to him with an empty glass and bottles, some craquelure and crazing especially to lower edge, 25.5 x 30.5 cm (10 x 12 ins), ornate gilt frame (50 x 55 cm)

(1)

£200 - £400



115* **Naïve School.** *London to Oxford Stage Coach*, circa 1820, oil on canvas, depicting a four-horse coach getting ready for departure, relined, some craquelure, minor surface scratch to lower right corner, 62.5 x 76 cm (24 1/2 x 30 ins), framed (71.5 x 84.5 cm)

(1)

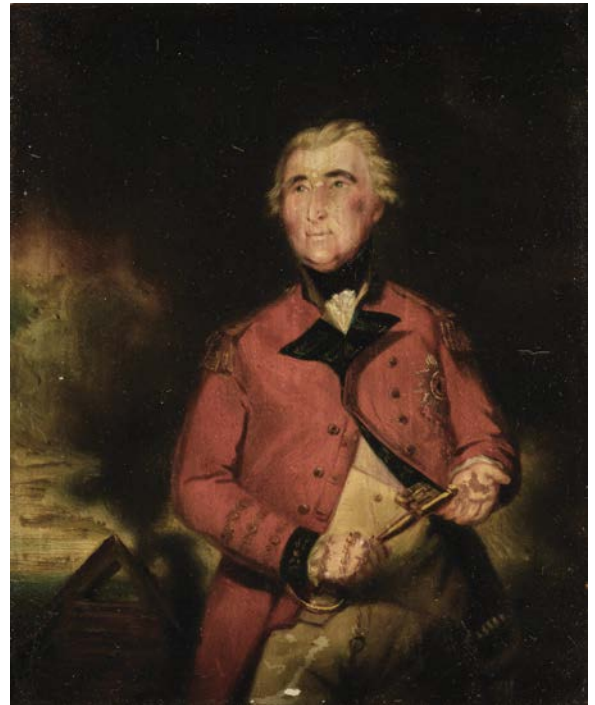
£300 - £500



114* **English School.** *Portrait of a Woman*, early 19th century, oil on canvas, portrait of a woman wearing a pink dress with sheer, billowing sleeves, and holding a sheet of manuscript music in her hands, canvas size 77 x 57 cm (30 1/4 x 22 1/2 cm), in a deep gilt wood frame (94 x 80.5 cm)

(1)

£200 - £300



116* **After Sir Joshua Reynolds (1723-92).** *Lord Heathfield* Governor of Gibraltar during the siege of 1779-83, early 19th century, oil on wood panel, small chip with loss of colour to lower margin, 22.5 x 18.4 cm (8 7/8 x 7 1/4 ins), framed (29.5 x 26 cm), Mme Samson label to verso

General George Augustus Eliott, later Lord Heathfield (1770-90) defended the British territory of Gibraltar against a long siege by the Spanish and their French allies, which ended on 13th September 1782. Heathfield is holding a giant key symbolising the Key of Gibraltar, which he refused to give up to the Spanish.

(1)

£200 - £300



Lot 117



Lot 118

117* **Müller (William James, 1812–1845).** Bristol Cathedral from the south bank of the River Avon, showing the tower of St. Augustine's and the spire of St. Nicholas, 1832, oil on canvas, signed and dated lower left, relined and professionally restored, canvas size 59 x 87 cm (23 1/4 x 34 1/2 ins), with partial contemporary handwritten label to stretcher verso (text difficult to decipher): 'Muller Bristol College [?] ... this to be given to Dr ... the desire of the late Weston J. A. 1837', old Frost and Reed stock (43884) and framing labels, and Bath Festival 1969 Exhibition of Fine Art Paintings label to verso, antique-style gilt frame, (75 x 103 cm)

Provenance: Osmond, Tricks and Son, Bristol, *Catalogue of the Estate of Ellison Fuller Eberle*, circa 1980, lot 214 (photocopied page of the auction catalogue with illustration supplied with this lot); Charles Sprawson Fine Art, Minchinhampton, Gloucestershire (original correspondence of Charles Sprawson to Martyn Davies included with this lot, dated 1981); Estate of Martin R. Davies, Bristol.

Exhibited: Bath Festival 1969, *Exhibition of Fine Paintings*, Victoria Art Gallery, Bath (label to verso).

(1)

£1,500 – £2,000

118* **Brittan Willis (Henry, 1810–1884).** Leigh Woods, 1836, oil on canvas, signed and dated to lower centre, relined, canvas size 70 x 94 cm (27 1/2 x 37 ins), Frost and Reed label to verso with stock number (50254), and title 'A View of Durdham Down, Bristol, from Leigh Woods, looking across the Avon Gorge to the Observatory', antique-style gilt molded frame, gilt plaque with title, date and artist's details to lower frame (85 x 109 cm)

Provenance: Frost and Reed Ltd, 10 Clare Street, Bristol, BS1 1XX, by 1975; Estate of Martin R. Davies, Bristol.

Neal Solly's biography of William James Müller records that Brittan Willis was a member of a 'sketching-club' formed in Bristol in 1832 or 1833. It included Müller, Samuel Jackson, T. L. Rowbotham, and William West, the builder of the Clifton Observatory in the centre distance. Adjoining the tower, West's brand new rotating dome, which housed a substantial revolving telescope, can just be seen. Farther to the left, between the tree trunks, is the columned facade of Camp House, completed in 1833 for Charles Pinney, former mayor of Bristol. Willis emphasises the detachment of Leigh Woods by being deliberately up-to-date and including details that foliage could have conveniently obscured. Willis emigrated to the U.S.A. in 1842, but ill health drove him home and he subsequently re-established himself in London, exhibiting at the Royal Academy from 1844 and extensively at the British Institution and the Old Water Colour Society.

(1)

£1,500 – £2,000



Lot 119

119* **Deane (Charles, 1815–1851).** St. Mary Redcliffe, Bristol, circa 1840, oil on canvas, 61 x 50.5 cm (24 x 20 ins), gilt plaque with artist's details to lower frame, (74 x 63 cm)

Provenance: Sotheby Parke Bernet, London, *Old Master Paintings and British Paintings 1550–1850*, 24 October 1984, lot 317; 'The property of J. Cooke, Esq. Street Scene with St Mary Redcliffe, Bristol. Inscribed on label attached to the reverse: "St Mary Redcliffe – Bristol by Meadows" Oil on canvas 23 1/2 by 19 1/2 in. 60 x 49.5 cm.'; Estate of Martin R. Davies, Bristol.

Exhibited: Presumably Royal Academy, 1833, number 587 (Redcliffe Church, Bristol).

A typewritten note by Martin R. Davies dated 7th May 1985 states that Francis Greenacre of Bristol City Art Gallery had been shown this painting and identified it as the work of Charles Deane.

'Deane was a prolific landscape artist with 174 London exhibits, he occasionally took to marine painting as instanced by some of this 103 pictures in his British Institution: 'Sea Piece' 1923, 'Entrance to Rotterdam' and 'On the Dutch Coast' both in 1830, and several others including some of the tidal Thames ('Limehouse Reach, Greenwich in the Distance' 1829). his 42 Royal Academy paintings also contained a number of marine subjects, e.g. 'A Brisk Gale' and 'Shipping' 1829. He lived in Blandford Place, Regents Park, London from 1822 to 1851.' Denys Brook-Hart, *British 19th Century Marine Painting*, (Antique Collectors Club, 1982).

(1)

£700 – £1,000



120* **English School.** Salisbury Cathedral & Salisbury Cathedral from the Meadows, 19th century, oil on card, depicting two different views of Salisbury Cathedral, sheet size 13.6 x 16.5 cm (5 3/8 x 6 1/2 ins), both in matching decorative frames (27 x 30 cm)

(2)

£200 - £400

121* **Stanley (Caleb Robert, 1795-1868).** Rocks on the Avon at Clifton, oil on thin wood panel, with contemporary handwritten label (probably by the artist) to verso: 'Rocks on the Avon at Clifton. C R Stanley 25 Gt. Maddox St. Hanover Sqre.', 24.5 x 36 cm (9 3/4 x 14 1/4 ins), backboard with modern printed label with references for the artist, and transcription of the original label on the panel, old elaborately gilt-moulded frame, glazed (37 x 49 cm)

Provenance: P. F. Windibank, *Fine Art and Antiques*, 26th October 2002, lot 322 (hammer price £1250); Estate of Martin R. Davies, Bristol (owner's documentation included with this lot, including a letter from Gordon Tucker dated 16th September 2003).

Caleb Robert Stanley was born in 1795. He studied art in Italy and specialised in topographical views and coastal scenes. He painted in Scotland, Wales, France, Holland and Germany, as well as in England, many being scenes on the River Thames and surrounding area. His works often include figures and architectural subjects and his coastal views mostly depict everyday scenes with fishing boats and fishermen going about their daily work.

He lived and worked in London and was Honorary Exhibitor at the Royal Academy from 1816 to 1863, but he mostly exhibited at the British Institution, where his works were always well received. He died in Maddox Street, London on 13th February 1868, and his studio sale was held at Christie's on the 19th March 1869. Examples of his works may be seen at the Victoria and Albert Museum, Brighton Art Gallery and The New Gallery in Ireland. He exhibited between 1812-1867; 87 B.I., 32 R.A., 22 R.B.A., 10 N.W.S., 3 O.W.S., 4 various exhibitions.

(1)

£600 - £800



Lot 121



122* **Hewitt (Henry, 1818–1879).** *Mill Cottage by Ravine, 1847, oil on canvas, depicting a wooded landscape with a stone cottage with waterwheel by a ravine, signed and dated lower left, relined, overall toning, 105.5 x 85 cm (41 1/2 x 33 1/2 ins)*

(1)

£400 - £600



123* **After Nicolas Lancret (1690–1743).** *La Camargo Dancing, by Paul Artot (?), oil on bone, signed lower right, 14 x 9.75 cm*

Portrait of the famous French ballet dancer Marie Anne de Cupis de Camargo (1710–1750) after the original by Nicolas Lancret, painted in 1730. The signature appears to be signed by the artist Paul Artot (1875–1958), and the backing board pencil inscribed *Tanzerin Camargo*

(1)

£150 - £200



124* **Carmichael (John Wilson, 1800–1868).** *Fishing Boat off Scarborough, oil on board, a coastal scene possibly off Flamborough Head, 18 x 25 cm (7 1/8 x 10 ins), framed (28 x 35.5 cm), verso with typewritten label giving artist, title & stating "Titled & signed on contemporary label verso"*

(1)

£400 - £600



125* **Earle (Charles, 1832–1893).** *In the Canterbury Meadows, fine watercolour with bodycolour, of sheep and cows resting by a river, signed lower right, 37 x 54.5 cm (14 1/2 x 21 1/2 ins) mount aperture, attractive period gilt moulded and wood frame, with the artist's name inscribed in black ink to frame, some small losses to moulding, overall frame size 57 x 75.5 cm, painted inscription by the artist with his name and address: C. Earle, Duke St. Portland Place in black and titled in pencil to verso of frame, together with Shoosmith (Thurston Laidlaw, 1865–1933). A Quay at Bristol, watercolour on buff paper, laid onto backing card, monogrammed lower left, sheet size 28 x 35 cm (11 x 13 3/4 ins), title, artist's name and address to verso in pencil, window-mounted 43.5 x 49 cm, and nine other 19th century watercolour landscapes by various artists including: David Cox (1809–1886), Thomas Dibden (1810–1893), William Burgess of Dover (1805–1861), Albert Ernest Brockbank (1862–1958), Alexander Henry Hallam Murray (1854–1934), etc., various sizes, largest 28.2 x 47 cm (11 1/8 x 18 1/2 ins), and a small watercolour attributed to Samuel Prout (1783–1852)*

(13)

£300 - £500



126 **Dutch School.** Still Life of Flowers in a Vase, later 19th century, oil on board, oval still life depicting flowers in a bulbous vase, including dahlias, chrysanthemums and primula, visible board size 46 x 35.5 cm (18 x 14 ins), in an oval gilt wood frame (62 x 51.5 cm)

(1)

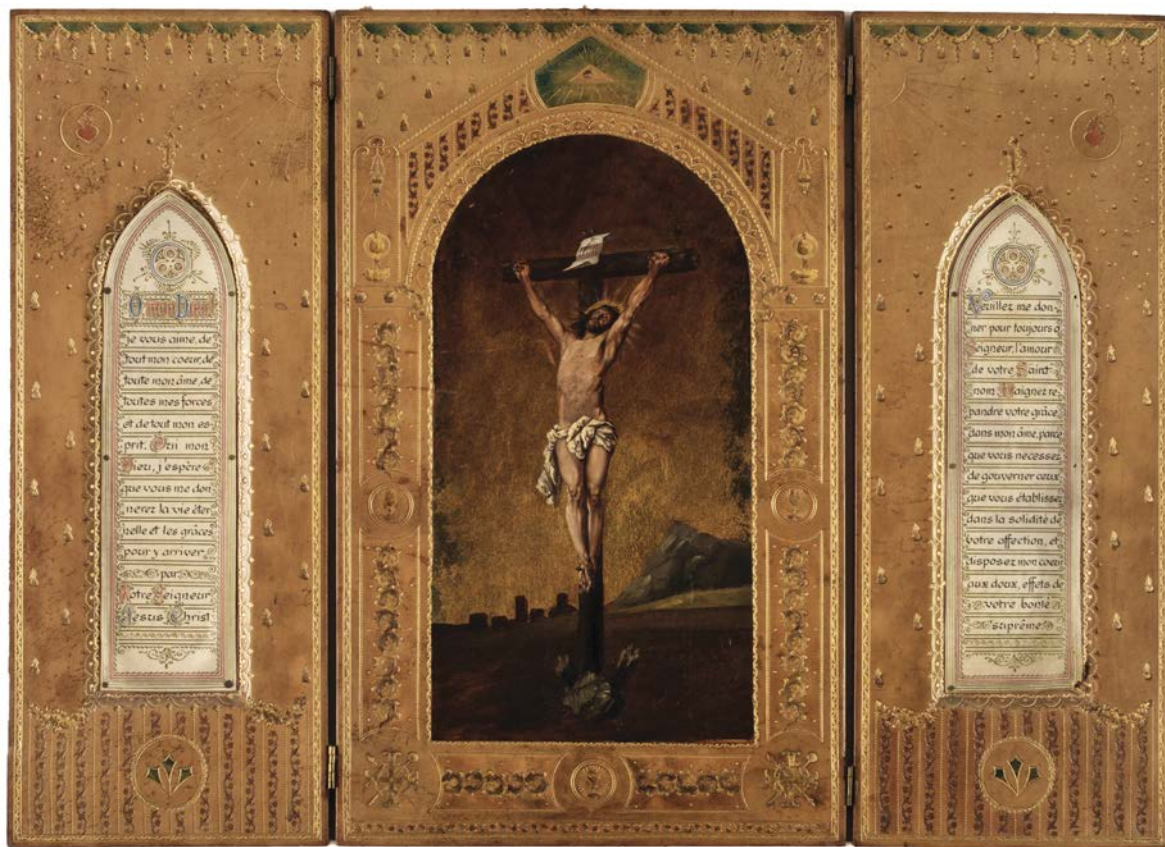
£200 - £300

127* **French School.** Devotional Triptych, circa 1850, a devotional triptych for private use, with central painted leather panel depicting The Crucifixion and two hinged side panels with inset mounted illuminated manuscript prayer on vellum in red, blue, gold and black, the three leather panels with elaborate gilt tooling and coloured motifs in green-blue and red, including at the head of the central panel the Eye of Providence, outer sides with repeated blind patterning (rubbed and some marks), overall size 48.5 x 67.5 cm (19 x 26 1/2 ins)

(1)

£150 - £200

Lot 126



Lot 127



Lot 128

128* Huet (Paul, 1803-1869). Landscape with field workers near the forest of Compiègne, circa 1850, oil on wood panel with bevelled edges to verso including contemporary inscription with ink to verso "Compiègne" and "allongé", later auction number in white chalk 4049, 26.5 by 33.5 cm (10 1/2 by 13 3/8, gilt frame with beaded inner border

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

Paul Huet was a pupil of P.Gueran & Gros and the Academie des Beaux-Arts and a driving force in the renewal of landscape painting in the early Romantic period. A friend of Richard Parkes Bonnington and of Delacroix. He first exhibited at the Salon in 1827. The contents of his studio were sold in 1878.

(1) £700 - £1,000

129* Naïve School. A King Charles Spaniel with puppies, 19th century, oil on canvas, relined, 41.5 x 51 cm (16 3/8 x 20 ins)

(1) £200 - £300



Lot 129



Lot 130



Lot 131

130* Spriggs & Binyon Family Portraits. A group of six head and shoulder portraits of members of the Spriggs/Binyon families, circa 1850s, oil on canvas, each 22 x 18.5 cm (8 3/4 x 7 1/4 ins), gilt oval mats, framed with old and modern manuscript paper labels to versos, 34 x 31 cm (and one of Martha Spriggs slightly larger)

Provenance: from the family of Martha Spriggs (1777-1866), by direct descent. The sitters are: 1) William Spriggs (1776-1855), draper of Broad Street, Worcester. 2) Martha Spriggs (1777-1866), nee Knight, wife of William Spriggs of Worcester. 3) Thomas Binyon (1795-1865), of Manchester and Henwick Grove, Worcester; husband of Sarah Fryer (d. 1826), Rachel Arch (1817-1845), and Martha Anna Spriggs (1816-1896), youngest daughter of William and Martha Spriggs. 4) Martha Anna Binyon (1816-1896), daughter of William and Martha Spriggs. 5) Hester Savory Spriggs (1818-1889), daughter of William and Martha Spriggs of Worcester. 6) Lydia Pengelly (1819-1898), daughter of William and Martha Spriggs of Worcester; second wife of William Pengelly of Torquay.

(6) £1,000 - £1,500

131* Attributed to Edward Matthew Ward (1816-1879). Lord Byron, after his refusal by Mary Chaworth, a Study, oil on board, verso with partly legible early ink manuscript label giving title and artist, 262 x 224 mm (10 1/4 x 8 3/4 ins), moulded gilt framed (40 x 35 cm)

(1) £200 - £300



Lot 132

132* Clarkson Stanfield (William, 1793-1867). Bristol Harbour with Prince Street Bridge and St Mary Redcliffe seen from Canons Marsh, 1854, oil on wood panel (with manufacturer's blindstamp and printed label of Charles Roberson & Co. Artist's Colourmen 51, Long Acre, London to verso), signed and dated lower right 'C. Stanfield R.A. 1854', modern printed label of Polak Fine Art Dealers, 21 King Street, St. James's, London, SW1Y 6QY, dated March 1999 to verso, panel size 24 x 39.5 cm (9 1/2 x 15 1/2 ins), elaborately gilt-moulded frame (47.5 x 52.5 cm)

Provenance: Polak Fine Art Dealers, 21 King Street, St. James's, London, SW1Y 6QY, by 1999; Estate of Martin R. Davies, Bristol (purchase invoice for £7,250 from Polak Fine Art Dealers supplied with this lot).

(1) £2,000 - £3,000

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

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

(1) £500 - £800



Lot 133



Lot 134

134* **Chinese Export School.** *Ships in Harbour, oil on canvas, relined, 33.3 x 52.5 cm (13 1/8 x 20 5/8 ins), gilt frame (38 x 56.5 cm)*
(1) £150 - £200

135* **English School.** *Portrait of a Woman, circa mid-19th century, oil on canvas, a three-quarter length portrait of a woman in a red dress with lace details holding a posy of flowers in her left hand, and a sprig of vegetation in the other, relined, canvas size 107.5 x 79.5 cm (42 1/4 x 31 1/4 ins), in a green and gilt frame (122 x 93.5 cm)*
(1) £300 - £500



Lot 135



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

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

(1) £200 - £300



137* **Ratcliff (J, 19th century)**. Rural Landscape, circa 1860, oil on canvas, signed lower right, depicting a country landscape, river to the left, cows resting in the foreground, thatched cottages and barn behind them, some craquelure, minor scratch to paint surface with some flaking to upper left sky area, 53 x 68.5 cm (20 7/8 x 27 cm), some handwriting in white chalk to verso of frame, framed (63 x 77.5 cm)
(1) £300 - £500



138* **Bale (Charles Thomas, 1849-1925)**. Still Life with fruit and flowers on a mossy bank, 1867, oil on canvas, a pair, one with various fruits including pears, grapes, apples, and a sprig of white blossom, the other with grapes, peaches, a white primula and a salt-glazed jug, both with monogram and date to lower right, old attribution label (faded) to each on stretcher verso, canvas size 30.5 x 40.5 cm (12 x 16 ins), both in matching ornate wood frames (39 x 48.5 cm)
(2) £300 - £500



Lot 139

139* **Continental School.** Still life of flowers in a stoneware tankard, circa 1870, oil on canvas laid onto panel, depicting a stoneware tankard with rustic floral display, bears monogram (EPM? unidentified) to lower right, canvas size 30 x 25 cm (11 3/4 x 9 7/8 ins), gilt moulded frame (44 x 38 cm)

(1)

£200 - £300

140* **Couture (Thomas, 1815-1879).** Interior of a Kitchen, oil on canvas, signed with initials T. C. lower left, 36 x 46.5 cm (14 1/4 x 18 1/2 ins), old number in white chalk to verso of stretcher J3019, beaded gilt frame

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

With a handwritten note written in pencil on an index card by Patricia Jaffé: 'Thomas Couture-Interior of a kitchen signed 'T.C.'. Diary 3 April 1960 'A French genre painter, 'TC', small interior: good examples in the Louvre: half the oeuvre lost in a fire in Chicago: Louvre tried to buy this particular work of Michael's: very popular artist in the US. Given to me by Michael for my first birthday (8.05.65) after we were married.'

French artist Thomas Couture was a student of Antoine-Jean Gros and Paul Delaroche. In his turn, he taught Edouard Manet.

(1)

£1,500 - £2,000



Lot 140



Lot 141

141* **English School.** The Proposal, late 18th century, oil on canvas, relined, some craquelure, some flaking with minor loss, 84.5 x 94.5 cm (33 1/4 x 37 1/4 ins), framed (91 x 101.5 cm)

(1)

£200 - £400

142* **Herzog (Hermann Ottomar, 1832-1932),** Moulin sur un Torrent, 1873, oil on canvas, signed and dated lower right, a view of a watermill and other wooden buildings on the banks of a fast-flowing mountain river, with trees and hills in the background, Downmunt Galleries, Surrey label and Thomas McLean printseller labels to verso, areas of craquelure, two small horizontal abrasions to canvas (2 and 3.5 cm long respectively), canvas size 61 x 96.5 cm (24 x 38 ins), framed in a contemporary gilt wood frame (77 x 113 cm)

Hermann Ottomar Herzog was born in Bremen, Germany and studied at the Düsseldorf Academy. After travelling and painting in Norway, he achieved early commercial success, with patrons including royalty and nobility throughout Europe. In 1871 Herzog emigrated to the United States, declaring his intent for naturalization at the Philadelphia Court of Common Pleas on 14 August of that year. He travelled extensively throughout the US, including California in 1873 and in Mexico. This painting likely dates from the period of his travels across the country. He became an American citizen in 1876.

(1)

£2,000 - £3,000



Lot 142



143* **Hancock (Charles, 1802–1877).** *In the Meadows on Tyes Farm [and] North Lands, Staplefields, Sussex, 12 April 1876, oil on board, the first signed lower left, both 18 x 25 cm (7 x 10 ins), pierced gilt frames, near-contemporary manuscript label to versos*

Tyes Farm (now Tyes Place) in Staplefield, West Sussex, is today a private residence. Charles Hancock is best known as a painter of equestrian and hunting subjects and succeeded John Ferneley in supplying paintings of Derby and St Leger racehorse winners to the print publishers Ackermann. (2) £300 – £500



Lot 144

144* **Hamza (Johann, 1850–1927).** *The Reading, 1878, fine oil on wood panel, depicting an elegant interior with a young woman in satin dress seated, reading to her father, signed and dated Wien 1878 lower right, the panel horizontally split in half without loss of paint, 35 x 28 cm (13 3/4 x 11 cm), contemporary gilt moulded frame (48 x 40.5 cm)*

Provenance: W. A. Foyle; Christopher Foyle, Beeleigh Abbey. (1) £300 – £500



145* **English School.** *View of Ludlow Castle, mid to late 19th century, oil on canvas, depicting a view across the River Teme, towards Ludlow Castle, a small herd of cattle grazing on the river bank and standing in the water, relined, 30.5 x 51 cm (12 x 20 1/8 ins), in ornate gilt frame (42 x 62 cm)*

(1) £300 – £500



146* **Manner of John Frederick Herring (1815–1907).** *Plough Horse in a Stable, circa 1881, oil on canvas, depicting a plough horse wearing a ploughing halter resting in a stable with two rabbits nibbling carrots on the floor, three closed tears to canvas (two repaired to verso), small chip to paint with loss of colour to upper right margin, 'R & M 1881' and Roberson & Miller stamp to verso, 52 x 63 cm (20 1/2 x 24 3/4 ins), antique-style frame (62 x 73 cm)*

(1) £200 – £300



147* **East (Alfred, 1844–1913).** *Stow on the Wold*, oil on board, painted monogram lower left, label to frame verso with title, artist and address in ink, also with 'AE' monogram printed in red, board size 16.3 x 24 cm (6 1/2 x 9 1/2 ins), in a gilt wood frame with artist's name plate to lower portion (32 x 39.5 cm)

Sir Alfred East painted in the Cotswolds working from his studio in Upper Swell near Stow on the Wold. Born in Kettering, Northamptonshire he first worked for the family shoe-making business, later studying at the Glasgow School of Art and becoming a professional landscape artist in his late thirties. He was elected an Associate of the Royal Academy in 1899, having been a regular exhibitor since 1883 and elected to full membership in 1913. He was also president of the Royal Society of British Artists, a position he held until his death in September 1913.

(1)

£500 – £800



148* **French School.** *Still Life on a Mossy Bank*, circa late 19th century, oil on canvas, indistinctly signed lower left '...tine Thuret'(?), a basket of various flowers including primula, gladioli, campanula, rose, and lily sit at the foot of a tree, with grapes and a melon beside, with butterflies and other insects nearby, canvas relined and minimally cropped, some light wear, canvas size 68.5 x 97 cm (27 x 38 1/4 ins), framed (82 x 111 cm)

(1)

£300 – £500



149* **Bundy (Edgar, 1862–1922).** *The Dreamer*, 1898, oil on wood panel, signed and dated lower left, with old black auction stencil to verso 286BE, with later chalk number SS913, 39.5 by 28.5cm (15 1/2 by 11 1/4 ins), period gilt frame, glazed (some losses to frame)

Provenance: Collection of the late Christopher Foyle, Beeleigh Abbey.

(1)

£400 – £600



150* **Fox (John Shirley, 1860–1939).** *Highland Cattle and a Sheep by the Water*, circa 1910, oil on canvas, signed lower right, canvas verso with faded ink stamp of Reeves & Sons Limited, Prepared Canvas, London, 61 x 91.5 cm (24 x 36 ins), period gilt frame, glazed (89.5 x 120 cm)

(1)

£200 – £300



151* **Miers (John, 1756-1821)**. Portrait of John Foxcroft, circa 1785, oval head and shoulders silhouette portrait, painted in black on plaster, profile to right, somewhat scratched, verso with original artist's label "Perfect Likenesses in miniature profile, taken by J.Miers, LEEDS, and reduced on a plan entirely new ...", mount aperture 85 x 70 mm (3 3/8 x 2 3/4 ins), period ebonised wood frame with inset oval gilt metal surround, and hanging loop, glazed, frame verso with clear plastic cover taped at edges, and 20th century ink manuscript label detailing the sitter, overall size 15 x 12.5 cm, together with **English School**, Portrait of Eliza Talbot (c.1768-1855), circa 1790, oval head and shoulders portrait miniature, watercolour on paper, few light foxing spots, very slightly cockled, verso with later pencil annotation "...Eliza Talbot afterwards Mrs Lister Kaye", mount aperture 85 x 68 mm (3 3/8 x 2 5/8 ins), period ebonised wood frame with inset oval gilt metal surround, and hanging loop, glazed, verso with modern card covering, overall size 15 x 12.25 cm, plus another oval head and shoulders silhouette portrait, early 19th century, painted in black, grey and blue on paper, of a fashionable lady in a bonnet, profile to right, mount aperture 85 x 70 mm (3 3/8 x 2 3/4 ins), verso with partly illegible pencil annotation 'Polly Bertroot?', period framed and glazed (as above), overall size 15 x 12 cm

Provenance: The Robertson-Glasgow family of Hinton Charterhouse, by descent. These items have all remained within the same family from the time they were produced, some 242 years.

John Foxcroft, born in 1757, was the son of Edward Foxcroft, and brother to Eliza and Frances.

Eliza (born Elizabeth) Talbot was the daughter of Colonel Richard Talbot, and his wife Margaret (nee O'Reilly), 1st Baroness Talbot of Malahide, Dublin. Eliza first married George Waters Mellifont in 1796, and then in 1844 she married Ellis Cunliffe-Lister-Kaye (his third wife).

(3)

£200 - £300



152* **Pocock (Nicholas, 1740-1820)**. Palladian Bridge, Prior Park, watercolour and wash on wove paper, window mounted, inscription to sheet verso in pencil 'Palladian Bridge Prior Park', copy of a Sotheby's catalogue entry to frame verso, sheet size 18.3 x 24.8 cm (7 x 9 3/4 ins), framed and glazed (40 x 45.5 cm)

Taken from an album of forty-eight watercolours by Nicholas Pocock of views of Wales, the Lake District, the Isle of Wight, and southern England. The complete album sold at Sotheby's on 13 November, 1980, lot 54.

(1)

£200 - £300



Lot 153

153* **British School.** Portraits of Henry VIII and other Tudor Nobility, circa 1800, a group of 19 miniature portraits, gouache and watercolour on ivory, portraying various 16th and 17th century aristocrats, including 3 miniatures of Lady Jane Grey, also including Mary Queen of Scots, Lady Arabella Stuart, Henry Lord Darnley, and others, each glazed (Lady Howard lacking glazing) and with rectangular metal frame, the frames with engraved captions, many portraits with pencilled inscription to frame verso, some with folded ink manuscript note inserted, stating sitter and sometimes with additional information regarding the portrait, some dirt ingress to most, Lady Howard soiled and rubbed, with 2.5 cm split to lower left corner and shorter split to upper left corner, some frames with slight corrosion or staining, frame apertures 159 x 96 mm (6 1/4 x 3 3/4 ins) and smaller, mounted together in two matching velvet covered and scallop-edged multi-aperture wood frames (53 x 39 cm), each with stand at rear and metal hanging loop, velvet worn and soiled, several miniatures detached

Four of the detached miniatures were found to have a folded ink manuscript note inserted between the ivory and the backing card. Written in a calligraphic hand, the notes give some additional information, for example one note reads: Historical Portrait, Lady Portland ob. 1630, Original by Sam Shelley in the possession of the late G. Drummond Esqr at Stanmore, painted on ivory, facsimile. Another note reads: Historical Portrait, Lady Gresham ob 1574, after Hans Holbein, painted on ivory. Whether there are further notes hidden inside the other miniatures that are still attached to the group frame is unknown.

The other portraits not already mentioned comprise: Jane Shore, Countess of Devonshire, Edward 6th, Lady Herbert Cherbury, Lady Bacon, Countess of Surrey, Blanch Somerset.

Ivory Act 2018 self-declaration submission reference: EGR5WXWV.

(19) £300 - £500

154* **After Joshua Reynolds (1723-1792).** Charles James Fox, circa 1800-1820, oval head and shoulders portrait miniature, watercolour heightened with white bodycolour, on ivory backed with thin card with cream laid paper backing, tiny flake of paint loss to left shoulder, frame aperture 68 x 55 mm (2 3/4 x 2 1/8 ins), period ebonised wood frame, with inset oval gilt metal surround and decorative hanging loop, glazed, frame verso with framer's name: W. Hill & Co., Birm'm, with crown mark above, 13 x 11 cm

The original painting by Reynolds dating from 1784 on which this portrait is based, is in the collection of the Earl of Leicester at Holkham Hall, Norfolk.

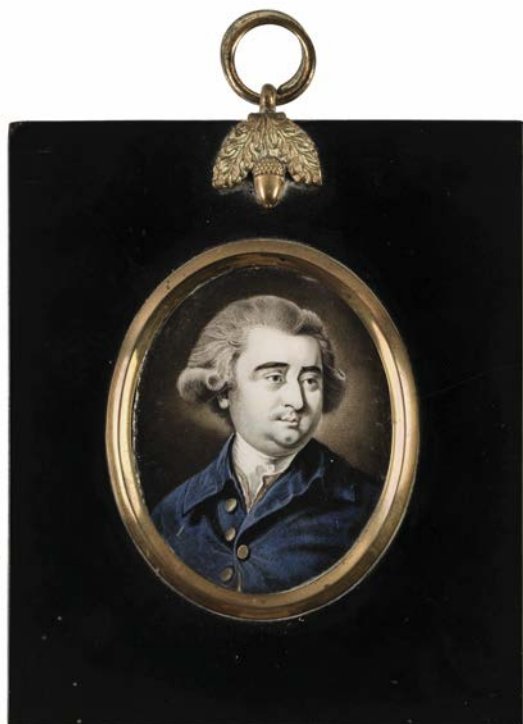
Charles James Fox (1749-1806) was a long standing British Whig statesman whose career in politics spanned 38 years, predominantly as a member of the opposition. He served as Britain's first foreign secretary in 1782, and took up this office three more times during his lifetime. An opponent of George III, Fox was a supporter of the French Revolution, an anti-slavery campaigner, and an advocate for religious tolerance.

Ivory Act 2018 exemption submission reference: YX9NSRL8.

(1) £200 - £300

155* **Smith (John 'Warwick', 1749-1831).** Views of Grove Park, Warwickshire, four original pencil drawings, depicting Grove Park, Warwick from Grove Park, and Grove Park Warwick, each with title in pencil to lower margin, some mount staining, one with small brown ink stain, 17.3 x 29.1 cm (6 3/4 x 11 1/2 ins) mount apertures, all in matching frames (39 x 51 cm)

(4) £200 - £300



Lot 154



Lot 155



Lot 156



Lot 157

156* Rodbard (H., late 18th-early 19th century). Anne Sarah Rodbard, 1803, watercolour with coloured chalks on paper, heightened with touches of white bodycolour, a half-length portrait in profile, of a young woman in a white dress, signed and dated lower left, some faint foxing spots (mainly to left edge), oval mount aperture 203 x 165 mm (8 x 6 1/2 ins), gilt framed and glazed (36 x 31 cm), verso with attached 20th century ink manuscript label detailing the sitter

Provenance: Robin Robertson-Glasgow of Hinton Charterhouse, by descent (great-great-grandson of Anne Sarah Rodbard, d.1857).

This work has remained within the family of Anne Sarah Rodbard since it was made by H. Rodbard, some 221 years. In 1804, the year after this portrait was taken, Anne married James Talbot (1767-1850). After James gained his Bachelor's degree from Trinity College, Dublin in 1788, he joined the diplomatic service and for several years was involved in highly sensitive and covert activities on the continent. He and Anne had 13 children together, living initially in France and Italy, before moving back to Anne's family home at Evercreech House, Somerset. When his brother died in 1849, James became the 3rd Baron Talbot of Malahide (near Dublin, Ireland), and Anne was then styled as Baroness Talbot of Malahide.

(1) £300 - £500

157* Hodges (Frances Sarah, née Martin, 1809-circa 1875). The Promenade on Clifton Hill with a View of the River Avon, & Looking towards the Observatory from Leigh Woods, two small scale watercolours with pencil, both signed lower left, mount aperture 10.7 x 15 cm (4 1/2 x 5 5/8 ins), the first with handwritten label by the artist to verso in ink 'The Promenade on Clifton Down, with view of the River Avon. Painted from nature by F. S. Hodges', both in matching frames, glazed (15.5 x 20 cm)

Provenance: Estate of Martin R. Davies, Bristol (owner's documentation regarding these two views supplied with this lot, including a letter from Francis Greenacre of the City of Bristol Museum and Art Gallery, dated 11 April 1991).

Fanny Sarah Martin, sister of Captain Robert Francis Martin, married Frederick Collard Hodges, a music teacher. In 1864 she registered her copyright in four lithographs of Clifton views, with the address 13 Richmond Hill, Clifton.

(2) £400 - £600



158* Dighton (Denis, 1792-1827). Portrait Sketch of Sir Evan Macgregor (1785-1841), Governor General of the Windward Islands, watercolour and pencil on paper, inscribed with the subject in pencil to lower right margin, horizontal crease to the lower half of the sheet, period elaborately decorated black and gilt moulded frame, glazed, with detailed annotations to verso in ink by Arthur Jaffé, sheet size 22 x 15.5 cm (8 5/8 x 6 ins), together with another similar portrait sketch, presumably of the same sitter, in pencil and partial watercolour on paper, by the same artist, period black and gilt frame, glazed, sheet size 173 x 122 mm (6 3/4 x 4 3/4 ins)

(2) £300 - £500



Lot 159

159* **Nicholson (Francis, 1753-1844).** St Vincent's Rock and the Hot Wells, Bristol, watercolour with traces of pencil on paper, titled by the artist in brown ink to verso 'St. Vincents rock and the hotwells, Bristol', pale mount stain, sheet size 21 x 30 cm (8 1/4 x 11 3/4 ins), mounted, framed and glazed, with artist's name plaque to lower edge of the frame (36 x 44.5 cm)

Provenance: Estate of Martin R. Davies, Bristol.

(1)

£1,000 - £1,500

160* **Dempsey (John, 1802-1877).** 4 Well known Characters; in Bristol. Sketched in 9 minutes; by J. Dempsey, Lower Arcade, Decr. 16, 1840, watercolour and pencil sketch on wove depicting four Indian gentlemen in silhouette profile, in traditional Bengali dress of panjabis and turbans, with gilt highlights to their hair, two holding papers in their hand and one walking with a stick, with manuscript title caption and date by the artist to lower right corner of the image, 232 x 245 mm (9 1/4 x 9 5/8 ins), window-mounted

John Church Dempsey (1802-1877), an artist without formal training, specialised in street portraiture. He operated a stationery shop in Bristol, but was declared bankrupt in 1845, at which point his effects were seized. He became semi-itinerant, creating 'Likenesses of Public Characters', primarily portraits in silhouette. He travelled around the country in search of commissions for portraits, including London and provincial cities as far afield as Norwich and Durham.

This unusual multiple silhouette portrait depicts a delegation of four Indian gentlemen who visited Bristol in 1840 to make arrangements for the reinterment of the remains of the Hindu reformer, ecumenical philosopher and founder of the Brahmo Sabha movement, Raja Ram Mohan Roy, who had died in Bristol in 1833. Roy is buried in Bristol's Arnos Vale Cemetery where his Indian-style tomb is still revered.

The present work is described in David Hansen, *Dempsey's People: A Folio of British Street Portraits 1823-1844*, Canberra, Australian National Portrait Gallery, (2017), pages 17-18, and reproduced on page 66.

(1)

£1,000 - £1,500



Lot 160



161* **Danby (Francis, 1793-1861).** St Vincent's Rocks with the Lime Kiln and the Hotwells, circa 1815, watercolour, heightened with touches of bodycolour, 25 x 40 cm (9 3/4 x 15 3/4 ins) mount aperture, framed and glazed (47 x 60.5 cm), with artist's name plaque to lower edge of the frame

Provenance: Francis Greenacre, Clifton, Bristol, by 1999; Purchased by Martin R. Davies from Francis Greenacre, 6th March 1999 (£1750); Estate of Martin R. Davies, Bristol (owner's purchase documentation included with this lot).

Stylistically this watercolour dates from circa 1815, two years after Danby's arrival in Bristol. Danby had trained in Dublin and in 1813 visited London with his fellow artists James O'Connor (1792-1841) and George Petrie (1789-1866). They were there only a few weeks before they ran out of money and Danby and O'Connor walked to Bristol with the intention of finding a boat to take them back to Ireland. However he found in Bristol a market for his landscapes and portraits and resolved to stay a while. In 1824, he moved to London and first exhibited at the Royal Academy in 1817.

(1)

£800 - £1,200



Lot 162

162* **Harford (John Scandrett, 1787-1866).** View of Rome from Tower of Capitol, 1816, *fine panoramic pen, black ink and watercolour on four conjoined sheets of laid paper, laid down on original brown backing paper, with double rule brown ink ruled outer border, signed lower left and titled and dated to lower right, pale backboard stains, and a few spots, 47.5 x 84.5 cm (18 3/4 x 33 1/4 ins), gilt framed, glazed*

An impressively detailed panorama of Rome from the Vatican, probably executed by Harford with the aid of a camera lucida, and showing part of the city since demolished. John Scandrett Harford F.R.S. (1787-1866) was the son of a Bristol banker and manufacturer, and owner of the Blaise Castle estate near Bristol. He was an accomplished artist and member of the Academy of Painting of St. Luke in Rome. His first visit to the city took place in 1815, when he sought the assistance of Pope Pius VII in suppressing the Spanish and Portuguese slave trade. Harford visited the city again in 1846 and 1852, primarily to collect materials for his biography of Michelangelo (1857), the first to be published in English.

Provenance: Private Collection, Bristol.

(1) £1,000 - £1,500

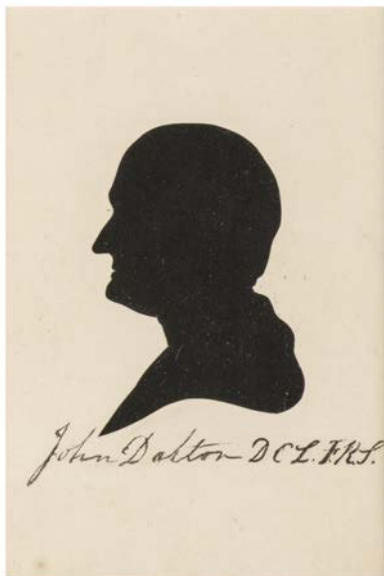


163* **Rajasthan School.** Radha Krishna seated, with cow and lion in the foreground and trees above, *pen, black ink and opaque watercolour on thin card, heightened with gold, within an orange border, image size 22 x 16.3 cm, overall size 30 x 23.5 cm, framed and glazed (frame size 32 x 25.5 cm), together with a group of seven other Indian miniatures, including Two Kneeling Women, late 19th/early 20th century, ink and watercolour, heightened with gold and white on older paper, depicting two women kneeling on the ground by an ornately carved building, in a garden setting, Islamic text to upper and lower portions of the sheet, image size 14.2 x 10 cm (5 1/2 x 4 ins), mount aperture 23.5 10.4 cm (9 1/4 x 4 1/4 ins), framed, plus Two Figures, gouache, ink and wash, two figures in a domestic scene, one cooking the other outside with a fan in their hand, closed tear to upper right of image, secured to mount in two places, image size 21 x 9.5 cm (8 1/4 x 3 3/4 ins), sheet size 24 x 11.5 cm, framed, and four Indian miniatures of various domestic scenes, all framed.*

(8)

£200 - £300

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



164* Silhouette Portraits. Silhouette portrait of John Dalton (1766–1844), circa 1820, left-facing profile, inscribed 'John Dalton DCL, FRS' beneath, sheet size 10 x 6.5 cm (4 x 2.5 ins), framed and glazed with modern label to verso stating 'Silhouette drawn from the life', together with a pair of silhouettes of an unidentified man and woman, probably husband and wife, c. 1820, left-facing profiles, black watercolour with white and gilt highlights on buff paper, images 8.5 x 7 cm (3.75 x 2.75 ins), plus an oil miniature on card of a young boy in a brown coat, early 19th century, image 7 x 5.5 cm (2.75 x 2.25 ins), black-stain wall mounts with gilt oval apertures and eye hook, modern labels to versos, plus a pencil sketch of an unknown Quaker woman by an unknown artist, early to mid 19th century, pencil on paper with traces of pink highlights, 11 x 7.5 cm (4.75 x 3 ins), plus 3 framed reproduction portraits and a three-quarter length albumen print portrait of Alfred Binyon (1800–1856), 18 x 13.5 cm (7 x 5.75 ins), framed and glazed

Provenance: From the family of Martha Spriggs (1777–1866), by direct descent.

Most of these portraits are identified with modern labels to frame versos as having belonged to one or other member of the Binyon family. Alfred Binyon was a calico printer of Manchester and Kendal; grandfather of the poet Laurence Binyon.

(9)

£200 – £300



165* Varley (John I, 1778–1842). Landscape with tree and castle in the distance, circa 1820, watercolour and pencil on paper, signed lower right, some light overall toning, 18 x 12.5 cm (7 x 5 ins), framed and glazed, old gallery label of Leggatt Brothers, 30 St James' Street, London, to verso and manuscript label with name of Natta L. Varley dated 1945 pasted below

(1)

£300 – £500



166* Varley (John, 1778–1842). Philae, watercolour with traces of pencil on card, signed lower left, sheet size 25.5 x 55 cm (10 x 21 3/4 ins), modern gilt frame, glazed (44 x 70.5 cm)

Provenance: Estate of Martin R. Davies, Bristol.

(1)

£700 – £1,000



167* **English School.** Portrait of Edward Cock, 21 Jan 1822, watercolour with traces of pencil, and gouache, head and shoulders portrait, half-profile to left, a young man wearing a blue-gray coat, high white collar with blue tie and black waistcoat, initialled L. J. and dated to right edge, 109 x 86 mm (4 1/4 x 3 3/8 ins), mount painted onto glaze, framed (20 x 18 cm)

Edward Cock (1805–1892) was a British surgeon. A nephew of Sir Astley Cooper, he became a member of the staff of the Borough Hospital in London at an early age. He worked in the dissecting room for 13 years and then went on to become an assistant surgeon at Guy's hospital in 1838. He rose through the ranks to reach consulting surgeon in 1871. During 1843–1849 Cock published many papers, and pioneered many techniques including opening the urethra through the perineum. He was an excellent anatomist, operator and writer, and though suffering from a stutter he used it to his advantage when lecturing with humorous effect.

(1)

£200 – £300

168* **Attributed to Cornelius Beris Durham (1809–1884).** Major Robert Martin (circa 1782–1855), late of the Ceylon Rifles, 1827, fine oval head and shoulders portrait miniature, watercolour heightened with white bodycolour, on ivory backed with paper, frame and backing card versos with extensive near contemporary ink manuscript inscriptions detailing the military career of the sitter, and his address: 4 Prospect Terrace, Douglas, Isle of Man, together with A Junior Officer in the British Army, probably the son of Major Robert Martin, 1840, fine oval head and shoulders portrait miniature, watercolour heightened with white bodycolour, on ivory backed with thin card (now detached), the card with contemporary ink manuscript 'Cornelius Durham, 100 Strand, London, May 1840', plus Portrait of a Young Girl, probably the daughter of Major Robert Martin, circa 1840, fine oval head and shoulders portrait miniature, watercolour on ivory backed with thin card, portraying a young girl in a blue-green dress with large puffed sleeves, frame apertures 71 x 57 mm (2 3/4 x 2 1/4 ins), uniformly framed in period wood frames with inset oval gilt metal surround, and hanging loop, glazed, some losses to frame edges, each 15 x 12.5 cm

Major Robert Martin: The inscription on the frame verso reads: This portrait was taken in 1827 when the Major was 45 years of age, he died 20th June 1855 age 73 at 6.30am, 4 Prospect Terrace, Douglas, Isle of Man.

The inscriptions on the backing card verso read: Major Robert Martin late of the "Ceylon Rifles", 49 years in H.M. Service, Ensign "The Loyal Nottingham Fencibles" 2nd June 1801, Ensign 62nd Regiment 15th August 1804, Lieutenant 62nd Regiment 28th March 1805, Captain 62nd Regiment 21st November 1816 ... Major "Ceylon Rifles" [on reduction] 1847, Retired from the Service 1849, Campaign in Egypt – 8 years in the Field in Sicily – Taking of Genoa 1814 – Two Campaigns in America and the taking of Castine & its dependencies on the river Penobscot. India, China and stationed at every British Colony except Australia.

Ivory Act 2018 self-declaration submission reference: PX4GRRPX.

(3)

£700 – £1,000



Lot 168



169* **Cox (David, 1783–1859)**. Stormy Landscape, black and grey wash on thick wove paper, laid onto later printed newspaper backing, of a mountain landscape with castle ruin, signed lower right, sheet size 23.5 x 34 cm (9 1/4 x 13 3/8 ins), 20th century pencil annotation to verso quoting the attribution of this work to David Cox by A. E. Whitley, Birmingham Art Gallery, dated 1942, framed and glazed (42 x 51.5 cm)

Pencil note to verso reads "'Of the three monochrome drawings which you have, there is no doubt the romantic looking sketch of a landscape with a castle is by Cox. I am however not sure of the authorship of the others' A.E. Whitley, Birmingham Art Gallery 24.7.1942". Alfred Eric Whitley (1901–1945) was Deputy Director and Keeper of the Department of Paintings, Drawings, Prints and Sculpture at Birmingham Museum and Art Gallery.

(1) £300 – £500



170* **Nesfield (William Andrew, 1793–1881)**. Mount Lachlau, watercolour heightened with bodycolour, on paper laid on card, a mountainous landscape, with figures on a road crossing a river on a wooden bridge, mount aperture 272 x 360 mm (10 3/4 x 14 1/4 ins), framed and glazed (47 x 55.5 cm), verso with printed label Heather Newman, Painswick, Gloucestershire, including typewritten artist and title details and 'Inscribed on original mount'

(1) £150 – £200



171* **Oakley (Octavius, 1800–67)**. Portrait of a Lady, circa 1830, watercolour, depicting a woman wearing a white dress and pale blue stole, her fair hair in ringlets tied with blue ribbon, sitting in a pink upholstered chair, 29 x 23 cm (11 3/8 x 9 ins) mount aperture, framed and glazed (42 x 36 cm)

Provenance: Bonhams, Knightsbridge, Fine Portrait Miniatures, 20th May 2009, lot 140 (a group of three watercolours).

(1) £200 – £300



172* **Müller (Edmund Gustavus, 1836–1871)**. Coombe Dingle, 1834, watercolour heightened with touches of bodycolour on paper, signed, titled and dated lower left, sheet size 26 x 37 cm (10 1/4 x 14 1/2 ins), gilt frame with artist's name plaque to lower edge of the frame, glazed (41.5 x 53 cm), framer's label of H & R Dahne, Clifton, to verso

Provenance: Estate of Martin R. Davies, Bristol.

(1) £200 – £300



Lot 173



Lot 174

173* **British School.** A Mosque at the waterside, Constantinople, circa 1835-1840, fine watercolour heightened with white and gum arabic on wove paper, sheet size 9.3 x 13.6 cm (3 3/4 x 5 1/4 ins), William Drummond gallery label on verso of frame inscribed in pen and ink '144 / British circa 1835-40 / An Islamic Temple mosque at the Waterside - Constantinople? / Watercolours', top of sheet a little toned, mounted, framed and glazed (26.5 x 31 cm), together with Constantinople, circa 1835-1840, fine watercolour heightened with white and gum arabic on wove paper, sheet size 9.3 x 13.6 cm (3 3/4 x 5 1/4 ins), William Drummond gallery label on verso of frame inscribed in pen and ink '142 / British circa 1835-40 / Constantinople / Watercolours', some toning to edges of sheet, mounted, framed and glazed (27 x 31 cm)

(2)

£400 - £600

174* **British School.** Padua, circa 1835-1840, fine watercolour heightened with white and gum arabic on wove paper, sheet size 13.6 x 9.4 cm (5 1/4 x 3 3/4 ins), William Drummond gallery label on verso of frame inscribed in pen and ink '112 / British circa 1835-40 / Padua / Watercolours', mounted, framed and glazed (31.5 x 26.5 cm), together with In the Forum Romanum, circa 1835-40, fine watercolour heightened with white and gum arabic on wove paper, sheet size 9.4 x 13.6 cm (3 3/4 x 5 1/4 ins), William Drummond gallery label on verso of frame inscribed in pen and ink '126 / British circa 1835-40 / In the 'Forum Romanum' / Watercolours', a little toned, mounted, framed and glazed (27 x 31 cm)

(2)

£300 - £500



175* **British School.** Temple of the Sybil, Tivoli, circa 1835-1840, fine watercolour heightened with white and gum arabic on wove paper, sheet size 9.4 x 13.5 cm (3 3/4 x 5 1/4 ins), William Drummond gallery label on verso of frame inscribed in pen and ink '124 / British School circa 1835-40 / Temple of the Sybil Tivoli / Watercolours', mounted, framed and glazed (27 x 31 cm), together with Ginsano, circa 1835-1840, fine watercolour heightened with white and gum arabic on wove paper, sheet size 9.4 x 13.6 cm (3 3/4 x 5 1/4 ins), William Drummond gallery label on verso of frame inscribed in pen and ink '140 / British circa 1835-40 / Ginsano / Watercolours', mounted, framed and glazed (27 x 31 cm)

(2)

£300 - £500

176* **British School.** The Vermillion Towers, Granada, circa 1835-1840, fine watercolour heightened with white and gum arabic on wove paper, sheet size 15.1 x 9.9 cm (6 x 4 ins), William Drummond gallery label on verso of frame inscribed in pen and ink '113 / British circa 1835-40 / The Vermillion Towers - Granada / Watercolours', some light toning to edge of sheet, mounted, framed and glazed (31.5 x 26.5 cm), together with Bridges of Ronda, Granada, circa 1835-1840, fine watercolour heightened with white and gum arabic on wove paper, sheet size 13.1 x 9.4 cm (5 x 3 3/4 ins), William Drummond gallery label on verso of frame inscribed in pen and ink '108 / British circa 1835-40 / Bridges of Ronda - Granada / Watercolours', mounted, framed and glazed (31.5 x 26.5 cm), plus Granada, circa 1835-1840, fine watercolour heightened with white and gum arabic on wove paper, sheet size 9.4 x 13.6 cm (3 3/4 x 5 1/4 ins), William Drummond gallery label on verso of frame inscribed in pen and ink '135 / British circa 1835-40 / Granada / Watercolours', light toning to top of sheet, mounted, framed and glazed (27 x 31 cm),

(3)

£400 - £600

177* **British School.** Vicenza, circa 1835-1840, fine watercolour heightened with white and gum arabic on wove paper, sheet size 13.6 x 9.3 cm (5 1/4 x 3 3/4 ins), William Drummond gallery label on verso of frame inscribed in pen and ink '110 / British circa 1835-40 / Vicenza / Watercolours', mounted, framed and glazed (31.5 x 26.5 cm), together with Andernach, fine watercolour heightened with white and gum arabic on wove paper, sheet size 12.2 x 8.7 cm (5 x 3 1/2 ins), some toning, mounted, framed and glazed (30 x 26 cm)

(2)

£300 - £500



Lot 176



Lot 177



178* **Chalon (Alfred Edward, 1780–1860)**. Portraits of a Young Gentleman and Lady, 1836, a pair of chalk portraits on buff corner trimmed paper, the lady signed and dated lower left, sheet size 29.5 x 24 cm (11 5/8 x 9 3/8 ins), both with matching mounts and frames (55 x 46.5 cm)

(2)

£200 - £300



Lot 179

179* **Edouart (Augustin, 1789–1861)**. Five silhouette portraits of the Spriggs family, 1837, black paper cut-outs on off-white paper, signed and dated by the artist at foot of each, one somewhat spotted, being portraits of William Spriggs surrounded by his four children Hester Savory, Lydia, William and Martha Anna (later Binyon), neatly mounted together as a group, framed and glazed, 33 x 36 cm, together with 13 other silhouettes of various members of the Spriggs and Binyon families, including Thomas Wakefield Binyon & Edith Elizabeth Crosfield (mounted as a pair), William Spriggs, Arthur Spriggs, Martha Anna Spriggs, Martha Knight (x2), Thomas Binyon (x2), Benjamin Binyon, Margaret Binyon and Joseph Petley, mostly early to mid 19th century, various frames, glazed

Provenance: Family of Martha Spriggs (1777–1866), by direct descent.

(18)

£400 - £600



180* **Jackson (Samuel, 1794–1869)**. Looking up the Avon from below Kingsweston Down with Sea Mills and Cook's Folly, watercolour with traces of pencil, 27 x 37 cm (10 5/8 x 14 1/2 ins) mount aperture, gilt frame, glazed (43 x 53 cm), with printed gallery label of David A. Cross, 3a Boyces Avenue, Clifton, Bristol 8

Provenance: Estate of Martin R. Davies, Bristol.

(1)

£1,000 - £1,500

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



181* **Jackson (Samuel, 1794–1869).** *St Vincent's Rocks from Nightingale Valley near Bristol, watercolour heightened with white bodycolour, mounted on modern backing card, sheet size 208 x 295 mm (8 1/8 x 11 5/8 ins), gilt frame, glazed (39 x 47 cm), with Spink stock label (K3 6301) and typewritten description to verso*

Provenance: Christie's, London, 14th June 1977, lot 131; Spink & Son Ltd., King Street, St James's, London, SW1, from whom purchased by Martin R. Davies, May 1978; Estate of Martin R. Davies, Bristol.

(1)

£1,000 – £1,500



182* **Jackson (Samuel, 1794–1869).** *The Avon from Durdham Down with Cook's Folly, looking towards Portishead Point and the Bristol Channel, fine watercolour with traces of pencil, 22 x 29 cm (8 5/8 x 11 3/8 ins) mount aperture, with Heather Newman Fine Quality Early English Watercolours gallery label to verso (erroneously giving the artist's dates as 1830–1904), framed and glazed (44 x 50.5 cm)*

Provenance: Heather Newman Fine Quality Early British Watercolours, Painswick, Gloucestershire; Estate of Martin R. Davies, Bristol.

(1)

£1,000 – £1,500



183* **Jackson (Samuel, 1794-1869).** Cheddar Gorge, watercolour with traces of pencil on paper, with inscription in pencil by the artist to verso 'Cheddar. Samuel Jackson, Senr.', gallery label of Martyn Gregory, 34 Bury St. St. James's, London, SW1' to verso, facsimile copy (in a contemporary hand) of old attribution label also to verso, additional pencil sketch to verso, sheet size 12 x 19 cm (4 3/4 x 7 1/2 ins), framed and glazed (26 x 34 cm)

Provenance: Martyn Gregory, 34 Bury St., St James's, London, SW1, by 2005; purchased by Martin R. Davies from Martyn Gregory; Offered Bonham's, Bath, *Wales and West Country Sale*, 20th June 2005, lot 331; Estate of Martin R. Davies, Bristol.

(1)

£600 - £800



184* **Pyne (George, 1800-1884).** A View of Boppard on the Rhine near Coblenz, early 1840s, fine watercolour heightened with white and gum arabic on wove paper, signed, sheet size 11.9 x 8.8 cm (4 3/4 x 3 1/2 ins), typed information label to verso, mounted, framed and glazed (30 x 26 cm)

(1)

£200 - £300



185* **Strudwick (John Melhuish, 1800-1862).** Three Studies: Portrait Study of a Woman in Three Quarter View: and Studies of a Woman bending forward, left leg raised, nude and draped; with a Profile Portrait study of a Woman, verso; and Studies of a draped Youth, seated in contemplation, and a Hand; with a Sketch of a Nude Woman standing in a picture gallery verso, pencil on thick wove paper, a few pale stains, some discolouration and surface dirt, the second and third with a short tear, the first two 255 x 357 mm., the third 354 x 250 mm

We are grateful to Scott Thomas Buckle for this attribution. He notes that "The left hand study is possibly for *Passing Days*, the middle one appears to be an early idea for *Love and Time* (although the artist used a male figure in the finished composition), and the right hand study is for *Isabella*."

(3)

£2,000 - £3,000



186* Circle of Peter De Wint (1784-1849). Cornfield, Ivinghoe, Buckinghamshire, watercolour on laid paper, depicting figures harvesting wheat, Ivinghoe Church and the Chiltern Hills visible in the distance, some spotting to sky area, sheet size 22 x 45.5 cm (8 5/8 x 17 7/8 ins), faint pencil note to verso 'De Wint', window-mounted (37 x 60 cm), 20th century handwritten note to verso 'Peter de Wint (from the collection of Iolo Williams)', together with another large-scale watercolour in the manner of Peter De Wint, of The Warren at Minehead, 1843, showing figures working their market garden, the coastline and hills of Minehead visible in the distance, some overall toning 47 x 71.5 cm (18 1/2 x 28 1/8 ins) mount aperture, framed and glazed 67 x 90.5 cm, later typed note 'Inscribed verso: Warren at Minehead Somersetshire/... de Wint/ Feby. 18 1843' to verso

Provenance: (Cornfield, Ivinghoe, Buckinghamshire, according to pencil inscription on backing board): 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 original De Wint watercolour of Cornfield, Ivinghoe, is in Tate Britain: The large view of the Warren at Minehead believed to be the property of Mary Ann Roundell of Gladstone House, Yorkshire, who studied under de Wint.

(2)

£300 - £500



187* Binyon Family Portraits. A pair of half-length portraits of Rachel and Thomas Binyon, by William Vandyke Patten (active 1844-1871), August 1845 & 1847, pencil with red highlights on wove paper, signed and dated to lower margins, uniform overall toning to paper of first portrait and some light toning to paper of second portrait, 30.5 x 25 cm (12 x 10 ins), matching maplewood frames, glazed, 42 x 37 cm

Provenance: from the family of Martha Spriggs (1777-1866), by direct descent.

The sitters are Thomas Binyon (1795-1865) of Manchester and Worcester and his second wife, Rachel Arch (1817-1845).

(2)

£150 - £200

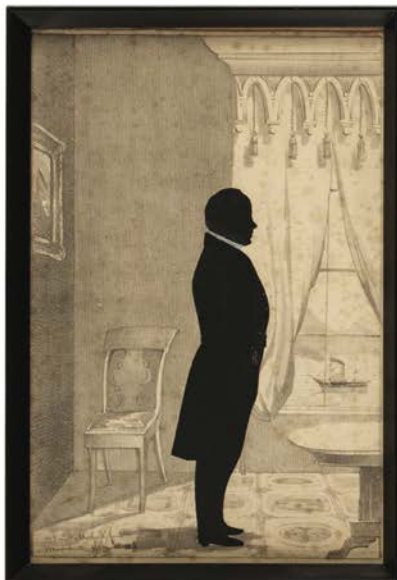
188* Metford (Samuel, 1810-1896). A group of three silhouettes of three adult members of the Binyon family, 1846, black paper cut-outs with white highlights, all full-length in profile to the right, against identical lithographic scenes of a drawing room with a boat seen through the window behind, each signed and dated by the artist at Manchester in brown ink lower left, some spotting, 27 x 17.5 cm, framed and glazed

Provenance: from the family of Martha Spriggs (1777-1866), by direct descent.

Modern manuscript labels to frame versos identify the sitters as children of Thomas Binyon and Hannah (née Smith) of Manchester: 1) Thomas Binyon (b. 23 January 1795), died in Worcester 18 May 1865. 2) Hannah Binyon (b. 26 April 1801), married 1st Nathaniel Card, 2nd Jeremiah Barrett. 3) Ann Binyon (b. 16 June 1804), married Wilson Forster of Liverpool.

(3)

£200 - £300



Lot 188



189* **Ferneley (Claude Lorraine, 1822-1892).** Sketchbook, 1849-51, pocket sketchbook belonging to the artist Claude Lorraine Ferneley, with his name to front pastedown in pencil, dated Melton Mowbray April 1849, artists supplier's small printed ticket of S. & J. Fuller, 34 Rathbone Place to front pastedown, containing 27 leaves of studies, some heightened in white chalk, of architectural ornament at Luton Church including Lord Wenlock's Tomb, armour, coastal view at Fleetwood, Isle of Barrow, Coniston Water, Lancashire, Wormersley Hall, Shadwell Grange, Humberstone Church, Leeds, Potter Newton, several sketches of horses including Gledhow, etc., there leaves unused, pencil notes (destinations and times, and list of colours in pencil by the artist to front and rear endpaper, original dark green morocco-backed cloth, with handwritten paper label to cover 'Sketches Luton & c. 1849 Claude L. Ferneley 1822-1892', rubbed, 9 1/2 x 13 1/2 cm

Claude Lorraine Ferneley was the son of the animal painter John Ferneley. A collection of sketchbooks by both father and son is held by the British Museum, Department of Prints and Drawings.

(1)

£200 - £300



Lot 190

190* **British School.** Mrs Dalgairns [and] Lizzie Ornsby, née Dalgairns, circa 1840-1850, a pair of three-quarter length portraits, watercolour on paper, the first portraying a seated lady holding a book, the second depicting a lady standing in the grounds of a house, wearing a blue dress and holding a book, Mrs Dalgairns with some foxing spots to background (slightly affecting headdress), Lizzie Ornsby with some darkening to skin and clothing, mount apertures 502 x 356 mm (19 3/4 x 14 ins) and 492 x 365 mm (19 3/8 x 14 3/8 ins) respectively, uniformly gilt window mounted and framed (67 x 51.5 cm and smaller), Lizzie Ornsby glazed, both versos with typewritten label

The typewritten labels on the frame versos read: Mrs Dalgairns, née Dobrée, of The Rosaire, Guernsey, [and] Lizzie Ornsby, née Dalgairns, daughter of Captain Dalgairns.

Elizabeth Dalgairns (1819-1898) was born in St Peter Port, Guernsey to William Dalgairns (1786-1869) and Caroline Dobrée (1798-1852, of an old Guernsey landowning family). Elizabeth married Robert Ornsby (1820-1889) with whom she had one child: Harriet Lowe Ornsby (1848-?). Elizabeth died in Dublin, Ireland. William Dalgairns was an officer in the Scots 7th Fusiliers during the Peninsular War - a Lieutenant rather than a Captain.

Robert Ornsby was a Fellow of Trinity College, and later a Professor in the Roman Catholic University of Ireland. Both he and John Dobrée Dalgairns (brother to Elizabeth) were contributors to John Henry Newman's 'Lives of the English Saints'.

(2)

£200 - £300



Lot 191

191* **Scottish School**. Edinburgh Castle, 19th century, *watercolour on paper, heightened with white, a view of Edinburgh Castle possibly from Grassmarket, margins laid down to mount, partial inscriptions 'Edinburgh' in pencil and 'From(?) ? Alfred' in ink to verso, some toning, sheet size 25 x 22 cm (9 3/4 x 8 3/4 ins), framed and glazed (47.5 x 44.5 cm)*

(1)

£200 - £300

192* **Wageman (Thomas Charles, 1787-1863)**. Charlotte Hind (1799-1829), husband of John Blayds (d. 1827), daughter of Martin Hind (d. 1841) of Newton Green, Leeds, *pencil and watercolour, signed by artist bottom left, titled in pencil bottom right 'Mrs J Blayds', mount aperture 20.5cm x 17.5cm (8" x 6.75")*, framed and glazed, together with an unidentified artist's portrait in pencil and watercolour of Grace Hind (nee Treacher, daughter of Sir John Treacher of Oxford), spouse of Reverend Richard Hind (1738-1790), vicar of St Ann's, Soho. date of painting under mount details 1832 when the sitter was 75 years of age, further inscription bottom right reading 'Henley...', mount aperture 22cm x 17.5 cm (8.7" x 6.8"), framed and glazed.

(2)

£200 - £300



Lot 192



193* **Gilbert (Sir John, 1817-97)**. Portrait of a Woman in a black gown, 1851, *coloured chalks, depicting a well-dressed victorian lady in a black gown with lace off the shoulder edging, flowers pinned to the middle of her bust, signed and dated lower left, 54 x 40.5 cm (21 1/4 x 16 cm) mount aperture, in antique-style gilt frame with arched recess, (75 x 63 cm), old printed label for J.J. Patrickson, framers to verso*

John Gilbert was a self taught artist, providing illustrations for books and publications including Punch. He exhibited widely at the Royal Academy, the Royal Watercolour Society and elsewhere and became President of the Watercolour Society from 1871. He was knighted in 1872.

(1)

£200 - £300



194* **Binyon (Benjamin, 1790–1865).** 'Reminiscences of 1798/99–1810 in Sugar House contiguous to Water Street, sketched and drawn by Benjamin Binyon, 1852', *watercolour on paper, presumed to show the home, (or the view from the home), on Water Street in Manchester of the family of Thomas Binyon, featuring brick houses on a cobble street with two trees and a brick wall, with figures and dogs walking along the pavement in the foreground, a steam train visible in the left background, titled and inscribed (?by the artist) to verso, 31.5 x 46 cm (12 1/2 x 18 ins), framed and glazed*

Provenance: Family of Martha Spriggs (1777–1866), by direct descent.

Thomas Binyon was born in Manchester in September 1766, and was in business as a Fustian or Cotton Manufacturer at Blue Ball Court, Manchester. At his marriage to Hannah Smith on 19 August 1789 he was described as living at Royton in the parish of Oldham. Hannah and Thomas Binyon's first child Benjamin was born in the parish of Manchester on 10 August 1790. The next two children Edward (1792) and Mary (1793) were born at Oldham in the parish of Prestwich. The following three children Thomas (1795), Samuel (1796) and Ruth (1798) were born at Intack within Royton in the parish of Prestwich. The move to one of the houses shown in the picture – or a house from which the scene portrayed was the outlook – presumably then took place, before the birth of the remaining five children, all born in the parish of Manchester: Hannah (1801), Eliza (1803), Ann (1804), William (1807) and Margaret (1809).

The assumption that Sugar House was a residence rather than a place of business is based on the fact that at the beginning of the period mentioned in the title Benjamin Binyon the artist was only seven or eight years old, and presumably not yet at work. (His brother Thomas was at Ackworth School until the age of 14.) There are several Water Streets in modern Manchester: the most likely is Water Street, Manchester 3 which is beside the River Irwell in the centre of the city, close to the original terminus of the Liverpool–Manchester Railway (now the Museum of Science & Industry) and to an area of wharves. There is also a Water Street in Salford, a short distance away on the opposite side of the River Irwell, off Chapel Street and Blackfriars Street. Benjamin Binyon was not looked on as a success by the family, but few details of his career are known. In 1817 he became a partner with his brothers, Edward and Thomas in their business as Tea and Coffee Merchants in Saint Anne's Square, Manchester, but took no active part. He twice withdrew his capital to participate in other business ventures, the second being an Eating House: this was strongly disapproved of by the family. From his brother Thomas's diary, it appears that he was still living in Manchester in 1846, and a visitor to his brother's house. Benjamin died at Sevenoaks, Kent in 1865, his wife Mary, (née Waterhouse), having died in 1850. They had no children.

(1)

£300 – £500



195* **Binyon (Benjamin, 1790–1865).** 'South front view of Knole House, Sevenoaks, Kent, the Seat of Earl Am[h]erst', circa 1855, *watercolour on paper, contemporary manuscript title beneath, 27.5 x 58 cm (11 x 23 ins), framed and glazed*

Provenance: from the family of Martha Spriggs (1777–1866), by direct descent.

William Pitt, 1st Earl Amherst, lived at Knowle between 1839 and his death in 1857, through his marriage to May Sackville, daughter of the 3rd Duke of Dorset. This and the painting of Water Street are the only two paintings by Benjamin Binyon known to survive. Benjamin had reproductions made of this picture, which he sold to visitors to Knowle.

(1)

£300 – £500



196* **Digby (Sir Kenelm, 1795–1880).** Views on the Grand Tour, 6 pen and ink drawings, depicting various Italian scenes, including: Arch of Titus, St Peter's Basilica, Tivoli, Gaia Cestia, etc., one with description in pencil to lower left, some fraying to sheet edges, sheet size 20 x 26.2 cm (7 7/8 x 10 1/4 ins), and similar, all uniformly framed and glazed (29 x 35 cm)

(6)

£200 – £300



197* **Gill (Samuel Thomas, 1818–1880)**. Fishing on the Upper Yarra, Australia, *pen, ink and sepia wash on wove paper, heightened with gum arabic, artist initials lower left, 94 x 137 mm (3 3/4 x 5 3/8 ins), laid on mount board around edges, lower right corner of mount board with artist's blind stamp, window-mount, framed and glazed (285 x 325 mm)*

Samuel Thomas Gill (1818–1880) was born in Perriton, Somerset. His father was a Baptist Minister and amateur artist who gave Gill his initial instruction in drawing. Thomas commenced employment in London as a draftsman and watercolour painter for the Hubbard Profile Gallery.

In 1839 Gill and his family emigrated to South Australia and established a studio in Adelaide. In 1846 he became one of the party led by J. A. Horrocks to explore the Spencer Gulf. In 1852 he travelled to the Victorian Goldfields and spent the next twenty years producing drawings of Victoria and New South Wales, many of which were produced as lithographs. He also had a studio in Collins St, Melbourne and his lithographs continued to be published until the 1870s. Examples of Gill's work including watercolour drawings and prints, are held in the National Library, Canberra, the Mitchell Library, Sydney, and the National Galleries of Victoria and South Australia, and the Art Gallery of New South Wales.

(1) £400 – £600



Lot 198

198* **Pyne (George, 1800–1884)**. Floating Harbour, Bristol, looking towards the Prince Street Bridge with St. Mary Redcliffe, 1866, *pencil and watercolour on paper, heightened with white, signed and dated lower right, sheet size 25.2 x 38.7 cm (10 x 15 1/4 ins), modern gilt frame, glazed (48.5 x 60 cm) artist's name plaque to lower edge of the frame*

Provenance: Michael Danny, Watercolours and Drawings, Wellow, Bath, by 1983; Purchased by Martin R. Davies from Michael Danny, 25th January 1983 (£850); Estate of Martin R. Davies, Bristol (owner's purchase documentation included with this lot).

(1) £500 – £800



199* **Attributed to Eugene Boudin (1824–1898)**. Scène de Plage, Deauville, *oil sketch on thin card, unsigned, with some loss to lower right corner, and tears to left side of the composition (without loss), to verso several old numeric inscriptions in a French hand in pencil, and portion of a landscape sketch in black chalk, 125 x 230 mm (5 x 9 ins), modern paper mount, gilt frame, glazed (37 x 52 cm)*

Provenance: Private Collection, Buckinghamshire.

(1) £700 – £1,000



200* **Dodgson (George Haydock, 1811–1880)**. Coastal Landscape, 1870, *watercolour, depicting a busy estuary with wooden sailing boats, a horse and cart standing on the bank with figures standing on the cart and around, signed and dated lower left, 25 x 52.5 cm (9 7/8 x 20 5/8 ins), gilt mount with artist's name in black ink, in gilt decorative frame (43.5 x 71 cm), Cotman Gallery label to verso*

Provenance: Vendor's grandparents purchased from the Dowager House, Little Ingestre from the Earl of Shrewsbury's estate in the 1960–70s.

(1) £300 – £500



201* **Hunt (Alfred William, 1830–1896)**. *Whitchurch Mill, watercolour, a view a lake looking towards a collection of buildings on the right, on the left a group of figures working the land, 23 x 37 cm (9 x 14 1/2 ins) mount aperture, with title and artist's name in black ink to gilt mount, together with Sonning Bridge, watercolour, depicting a view over a river, an arched bridge to the right, dwellings on the far side of the bank, some overall spotting, 23 x 37 cm (9 x 14 1/2 ins) mount aperture, with title and artist's name in black ink to gilt mount, both with Cotman Gallery labels to verso, and both in matching gilt decorative frames (46 x 60 cm)*

Provenance: Vendor's grandparents purchased from the Dowager House, Little Ingestre from the Earl of Shrewsbury's estate in the 1960–70s.

(2)

£400 – £600



Lot 202

202* **Orsi (Carlo, 1835–1894)**. *Lavabo (washing bowl), Florence Cathedral Interior, watercolour on board, depicting a member of the church entering the Sagrestia delle Messe containing the marble lavabo created by Buggiano, signed twice in pencil and ink lower left, title in italian to verso, small chip to upper right corner, 36.3 x 26.6 cm (14 1/4 x 10 1/2 ins), framed and glazed (41.4 x 31 cm)*

(1)

£300 – £500



203* **West Indies**. *Island Landscape in the Caribbean, circa 1870–80, watercolour with bodycolour, depicting a gentleman sitting on a rock by the shore wearing a straw hat and smoking a pipe, behind him a mountainous landscape (perhaps Grenada), mount staining and some toning, sheet size 36.8 x 50 cm (14 1/2 x 19 5/8 ins), mounted (47 x 63.5 cm)*

(1)

£150 – £200



Lot 204

204* **Goodwin (Albert, 1845–1932).** The Venetian Fruit Market, 1872, watercolour with bodycolour heightened with gum arabic, underdrawn in pencil, areas of scratching out, signed lower right Albert Goodwin '72, inscribed label to verso 'The Venetian fruit market / Albert Goodwin / 2 Finboro Road / West Brompton / S.W. / Sold', old auction stencil and labels to verso, T Rushworth & Sons framers' label to verso, minor fading and some scattered spotting to the upper portion of the sheet, laid down, sheet size 51.5 x 91 cm (20 3/4 by 37 7/8 ins), framed and glazed (62 x 98.5 cm)

Exhibited: London, The Royal Watercolour Society, Winter, 1872, No. 247.

Sotheby's, London, *British Drawings, Watercolours and Portrait Miniatures*, 22 November 2007, Lot 160.

(1)

£2,000 – £3,000



206* **Nattes (John Claude, 1765–1822).** River Landscape, possibly Devon, pencil with grey and pale brown wash on paper, laid onto thin card, showing a figure in a fishing boat, horses grazing by the edge of the river, a rocky gorge beyond, sheet size 21.5 x 27.5 cm (8 1/2 x 10 3/4 ins), window-mounted (41 x 49 cm), together with **Pyne (James Baker, 1800–1870).** Studies of Broken Classical Columns, pencil on wove paper, with artist's name and dates to verso in red pencil, sheet size 36.5 x 52 cm (14 3/8 x 20 1/2 ins), plus **Attributed to Peter De Wint (1784–1849).** Sketch of a Mountain Landscape, black and white chalk on brown wove paper, inscribed in pencil De Wint to verso in a later hand, 21 x 27.5 cm (8 1/4 x 10 3/4 ins), window-mounted (38 x 50.5 cm), and five other similar by artists including an early pencil and watercolour wash landscape study on laid paper of Secundra Mali [Uttar Pradesh, India], artist's colour notes in pencil to margin, titled and indistinctly signed, sheet size 22.5 x 37.5 cm (8 3/4 x 14 3/4 ins), Thomas Miles Richardson (1784–1848), *The Interior of the Old Castle, Newcastle*, watercolour, mounted with old pencil inscription to verso 'The Interior of the old Castle, Newcastle, T. M. Richardson Snr, Purchased from Mr John Richardson son of the artist Oct 19. 1876', 24.5 x 20 cm (9 5/8 x 7 7/8 ins), window-mounted (43.5 x 39 cm), George Shepherd (active 1800–1830), *Fisherman by a River*, pen, ink and grey wash on wove paper, 25.3 x 36 cm (10 x 14 ins), framed and glazed, Alexander Monro (1802–1844), and *Rustic Landscape with House and Figure on a Path*, pencil on laid paper, 21 x 34 cm (8 1/4 x 13 3/8 ins)

(9)

£300 – £500



205* **Manner of John Everett Millais (1829–1896).** Portrait of Effie Gray James née Millais, 1875, watercolour on wove paper, laid onto blue paper mount with oval aperture, head and shoulders portrait, half profile to left, of a young girl wearing a blue bow under her white collar, her fair hair coiled and pinned up at the back of her head, monogrammed and dated 1875 lower right, aperture size 27.7 x 20.5 cm (10 7/8 x 8 1/8 ins), sheet size 38.3 x 27.3 cm (15 x 10 3/4 ins), mount size 44.4 x 34.5 cm (17 1/2 x 13 1/2 ins)

(1)

£200 – £300



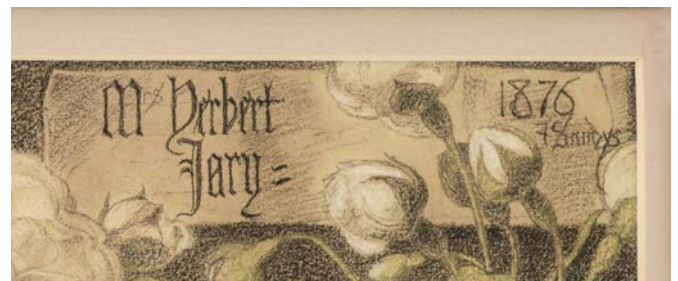
207* **Sandys (Frederick, 1832–1904).** Portrait of Mrs Herbert Jary, 1876, coloured chalks on paper, titled, signed and dated upper right, large area of background to left of figure filled in by a modern restorer with pale cream chalk, with 7cm tear from left edge, mount aperture 745 x 535 mm (29 3/8 x 21 ins), fine contemporary Aesthetic gilt-decorated wood frame, with wide gilt inner border impressed with alternating circular trefoil and Yin Yang motifs, the outer frame with triple fluted design incorporating similar motifs, glazed (108 x 86.5 cm), frame verso with typewritten label 'Frederick Sandys Exhibition 1974, Brighton Art Gallery, Mappin Art Gallery, Sheffield, Rot. No. 27, Cut. No. 118' (the numbers written in ink manuscript), plus old stencilled Christie's number 47857 (repeated on inner frame)

Exhibited: Brighton Art Gallery and Mappin Art Gallery, Sheffield, *Frederick Sandys 1829–1904*, 1974.

It is most likely that the sitter is Julia Harriet Mary Bromilow (1844–1920), the daughter and only child of wealthy colliery owner David Bromilow and his wife Harriet Susan Sothorn of Battlesden Park, Bedfordshire and Bitteswell Hall Leicestershire. Julia married Robert Herbert Heath Jary (1830–1920) in 1862. Robert was an Army Major, a Justice of the Peace for Norfolk, Bedfordshire and Lancashire, and held the office of Deputy Lieutenant of Norfolk. In 1901 Jary was High Sheriff of Norfolk. They lived together at The Hall, South Walsham, and also Burlingham House, both in Norfolk, as well as Bitteswell Hall.

(1)

£1,500 – £2,000





208* **Tarrant (Percy, 1855-1934)**. *A Fugitive*, 1879, watercolour and ink on card, a woman in Victorian clothes ventures out in the snow, title, artist and date in ink to lower margin of mount recto, old information labels to frame verso, card secured on recto to mount with tape in four places, some very minimal spotting, mount aperture 17.7 x 12.1 cm (7 x 4 3/4 ins), card size 26 x 21 cm, framed (33.5 x 28.5 cm), together with **Craig (William Marshall, 1765-1827)**. *Classical Tableau*, early 19th century, pen on laid paper, 'W. M. Craig' in pencil to lower left, a scene with semi-nude figures, an angel, a lion and a Phoenix-like bird, some spotting, a few small creases, sheet size 11.3 x 8.5 cm (4 1/2 x 3 1/4 ins), framed and glazed (27.5 x 25 cm), and **Walker (Frederick, 1840-1875)**. *Your Father's Grave*, pencil and wash on paper, sheet size 11.2 x 8 (4 1/4 x 3 1/4 ins), framed and glazed (31 x 26 cm)

(3)

£200 - £300



Lot 209

209* **Orrock (James, 1829-1913)**. *River Irthing, Gilsland, Cumberland, 1886*, watercolour on thin card, showing the river Irthing flowing through Cumbrian moorland, a flock of sheep grazing on one side, signed and dated 1886 lower right, 48 x 72 cm (18 7/8 x 28 1/4 ins), printed Cumbrian Fine Art Galleries label to verso of backing board with artist and title in ink, framed and glazed (72 x 94 cm), together with *Landscape with Windmill*, watercolour, showing a windmill (possibly Woodhouse Mill, Leicestershire), a horse-drawn carriage passing by, a storm approaching overhead, 17.3 x 29.2 cm (6 3/4 x 11 1/2 ins) mount aperture, framed and glazed (34 x 44.5 cm), plus four other English landscape sketches by Orrock, comprising: *Rough Sea* (possibly Brighton), no 286-158 in pencil to verso; *Gay Ling, Yorkshire*; *Moorland nr Aysgarth*, (no 103-144 in pencil to verso), and *Bradgate Park, Leicestershire* (no 224-122 in pencil to verso), all with title and artist's name to verso, 33 x 51 cm (13 x 20 ins) and similar

(6)

£300 - £500



210* **Orrock (James, 1829-1913)**. *Iona Abbey*, 1875, watercolour on card, showing Iona Abbey, figures in the foreground making hay, across the water the Isle of Mull visible in the distance, signed and dated lower left, 37.5 x 56 cm (14 3/4 x 22 ins), window-mounted (48 x 67 cm), together with *Donnington Castle*, 1881, watercolour on paper, showing a figure sitting on the grass in front of Donnington Castle (possibly sketching), signed and dated lower right, 27.1 x 37.5 cm (10 5/8 x 14 3/4 ins), window-mounted (47 x 57 cm), plus a *Tower near Edinburgh*, 1893, watercolour on thick paper, showing a large stone building looking over a valley, a church in the distance, figures working in the fields, titled 'Tower near Edinburgh' signed and dated lower left, 30 x 37 cm (11 3/4 x 14 1/2 ins), window-mounted (51 x 57 cm), and three other Swiss watercolour landscapes by Orrock, comprising: *At Unterseen*, 1873, signed and dated, framed and glazed (71 x 56 cm); *Travellers on a Bridge*, the Swiss Alps behind them, *A Village in the Alps*, various sizes, largest 50 x 36 cm, and *Paris (George de, 1829-1911)*. *At Unterseen*, pencil on card, laid onto backing card, signed and titled in pencil, some mount staining, sheet size 45.5 x 32 cm (17 7/8 x 12 1/2 ins)

(7)

£300 - £500



Lot 211

211* **Brewer (Henry Charles, 1866–1950).** Liverpool Cathedral Chancel and Organ, watercolour on card, tipped onto red mount board, sheet size 68.5 x 48 cm (27 x 18 7/8 ins), together with 6 other pencil, and watercolour drawings of cathedral interiors, plus 7 watercolour landscapes, including: Monte Rosa from the Val d'Amsica N Italy, Interlaken 1867, and Ightham Moat House Kent, 1883, various sizes, 24 x 40.5 cm (9 1/2 x 16 ins), and smaller (14) £150 - £200

212* **Hardy (Edwin George, 1859–1896).** Fujiyama, circa 1890, watercolour and gouache, signed 'E G Hardy' lower left, a view of Mount Fuji with a group of locals in the foreground, Chantry Fine Art label to verso, mount aperture 49.5 x 35 cm (19 1/2 x 13 3/4 ins), framed and glazed (71 x 55.5 cm) (1) £200 - £300



213* **Hughes (Edward Robert, 1851–1914).** Seated female nude, black chalk on cream laid paper, signed lower left, some light overall toning, a few small spots, aperture size 34.2 x 24.1 cm (13 1/2 x 9 1/2 ins), framed and glazed (53.5 x 41 cm), typewritten label on verso with brief artist's biography (1) £500 - £700



Lot 212



214* **Wimperis (Edward Morison, 1835-1900)**. Moorland Landscape, watercolour, depicting a view across a flat open moorland, a flock of sheep grazing next to the water, 33 x 45.5 cm (13 x 17 7/8 ins) mount aperture, framed and glazed (55 x 66 cm), together with

Alexander (George Edward, 1865-1950). Countryside Landscape, watercolour, depicting an English countryside scene, a flock of sheep grazing in the field with a figure looking on, a windmill in the distance, signed lower right, 34 x 49 cm (13 3/8 x 19 1/4 ins) mount aperture, framed and glazed (57 x 71 cm)

(2) £200 - £300

215* **Hardy (Thomas Bush, 1842-1897)**. Off Pevensey, Sussex, 1891, pencil and watercolour highlighted with white, signed and dated lower left, some spotting, 24.5 x 73.5 cm (9 5/8 x 29 ins) mount aperture, framed and glazed (38.5 x 87.5 cm), black stencil and white chalk numbers to verso, together with two other watercolours attributed to Hardy

(3) £300 - £500



216* **Henshall (John Henry, 1856-1928)**. Girl with a Guitar, 1892, watercolour, depicting a girl in a black beaded dress, leaning against her guitar, a red sash across her neck, signed and dated upper margin, 30.5 x 21.5 cm (12 x 8 1/2 ins), mounted, framed and glazed (45 x 36.5 cm)

(1)

£300 - £500



Lot 215



217* **Attributed to Robert Sanderson (1848–1908).** A wreck on the Firth of Forth, watercolour heightened with white, unsigned, laid down, old auction stencil to frame verso 'NV250', sheet size 27 x 38.3 cm (10 1/2 x 15 ins), framed and glazed (43.5 x 54.5 cm)

This work is strikingly similar to the oil painting 'A wreck on the Firth of Forth' by Robert Sanderson, which was sold on 13 January 2009, at Bonhams London's British and Continental Pictures sale.

(1) £200 – £300

218* **Giallina (Angelos, 1857–1939).** Temple of Olympian Zeus, Athens, Greece, watercolour with pen and ink on thick cream wove paper, signed lower left, 28.5 x 51.5 cm (11 1/4 x 20 3/8 ins)

(1) £300 – £500



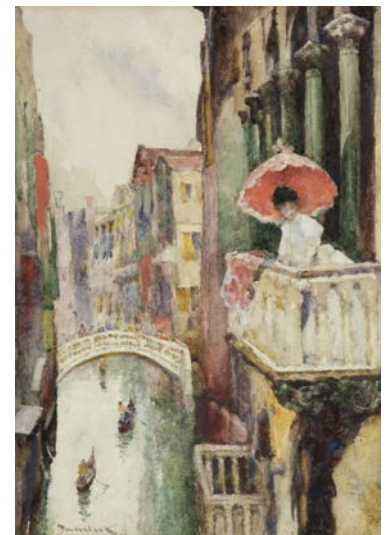
219* **Snape (Martin, 1852–1930).** Ullswater, Lake District, 1913, watercolour on paper, heightened with white, signed and dated lower left, sheet size 22 x 23.3 cm (8 3/4 x 9 1/4 ins), laid down on card, unframed, plus Severn (Arthur, 1842–1931). Flüelen, Switzerland, circa 1900, watercolour on paper, signed lower right, a view of the town of Flüelen from Lake Lucerne, with the 14th-century church of St George and St Nicholas in the background, titled '83 Flüelen Lake of Lucerna' in ink to verso, small surface abrasion towards lower edge at centre, 15.4 x 23.2 cm (6 1/8 x 9 1/8 ins), laid down on card, plus twelve further late 19th and early 20th century British and Continental watercolours, mainly landscape views

Snape exhibited at the Royal Academy between 1874 and 1901.

(14) £300 – £400



Lot 218

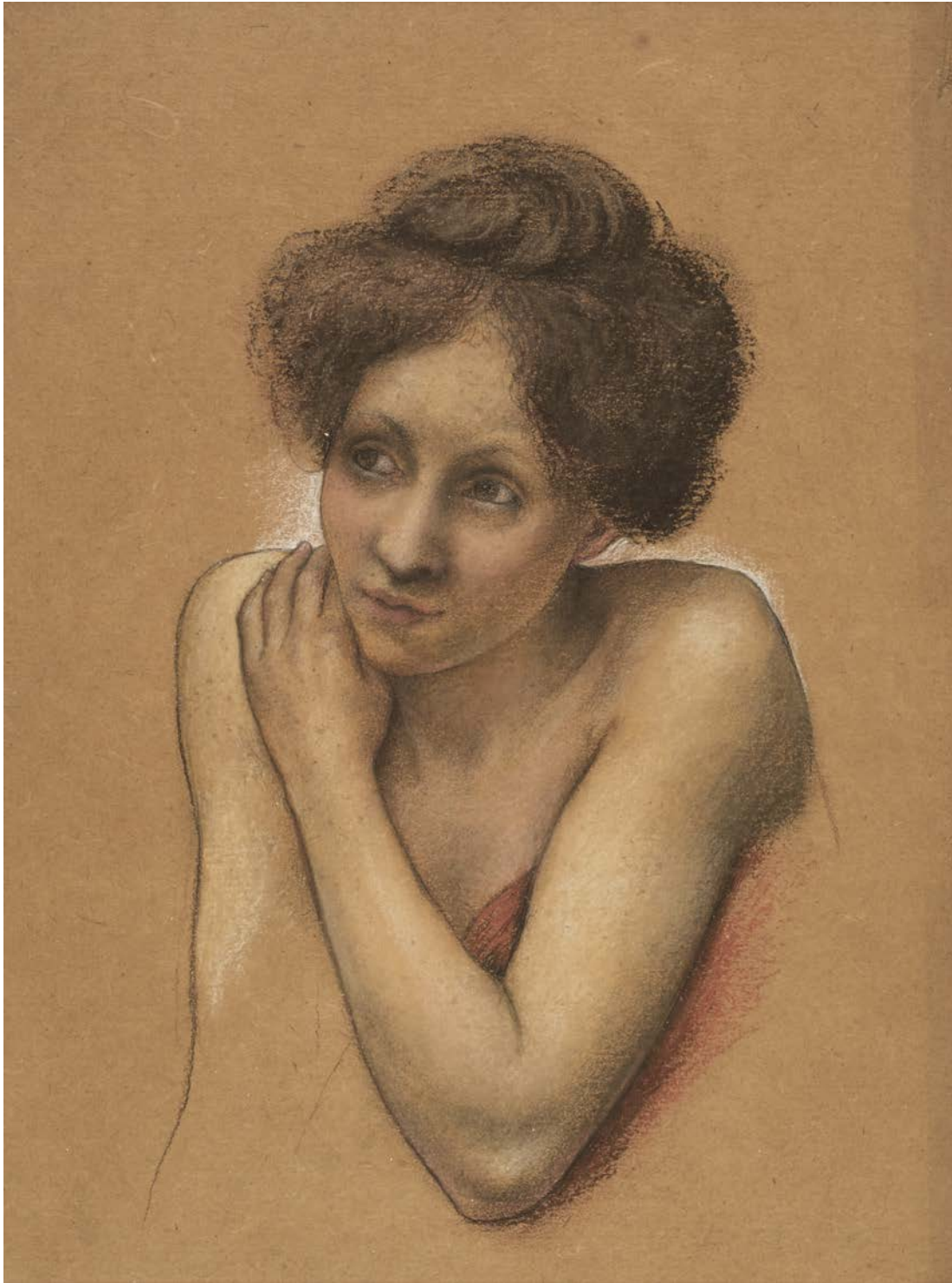


Lot 220

220* **Woodlock (David, 1842–1929).** A Small Canal by St Mark's Venice, watercolour, depicting a woman with a red umbrella standing on a balcony above a small canal by St Mark's in Venice, signed lower left, title and artist name in black in to gold mount, mount aperture 25 x 17 cm (9 7/8 x 6 3/4 ins), David Woodlock's own label with title handwritten in black ink, title and artist again in ink both to verso, presumably in artist's own hand, framed and glazed (44 x 36.5 cm)

David Woodlock trained at the Liverpool Academy of Arts, and then under John Finnie at Liverpool School of Art. In 1872 he helped found the Liver Sketching Club and would also become a member of the Liverpool Academy of Arts. In 1880 he began to exhibit in London, he showed at the Royal Academy of Arts from 1888 and in 1897 became President of the Liver Sketching Club. Throughout the latter part of 1890s Woodlock travelled to Venice and North Africa.

(1) £200 – £300



221* **De Morgan (Evelyn, 1855–1919).** Rosamund, a study for *Queen Eleanor and the Fair Rosamund*, circa 1901–1902, coloured chalks and pastel on buff paper, head and shoulders portrait, half-profile turned to the right, her left arm crossing her chest and the right hand placed on her shoulder, visible sheet size 29.8 x 22 cm (11 3/4 x 8 3/4 ins), framed and glazed (41 x 31.5 cm)

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

The present work is a study of Rosamund in *Queen Eleanor and the Fair Rosamund*, held by the De Morgan Foundation (Object Number P EDM 0030), which shows her seated in an identical pose, with Queen Eleanor to her right. The painting is rich in symbolism, a maze, two lovers in an embrace, a poison bottle, and shadowy evil forms – dragons, apes, and blood red roses lie at the Queen's feet. In contrast, winged cherubs and doves of peace accompany Rosamund and white roses, symbolising purity and innocence, lie at her feet.

(1)

£3,000 – £5,000



Lot 222

222* **European School.** Carriage in a Snowstorm, 1902, watercolour heightened with gouache on paper, indistinct signature 'M Bakko'? and date to lower right, a carriage pulled by three horses moves at speed through a snowstorm, Technische Zeichen-Papier blindstamp to lower left of sheet, laid down to board, pin-holes to three corners, sheet size 53.5 x 70.2 cm (21 x 27 1/2 ins), framed and glazed (64 x 81.5 cm)

(1)

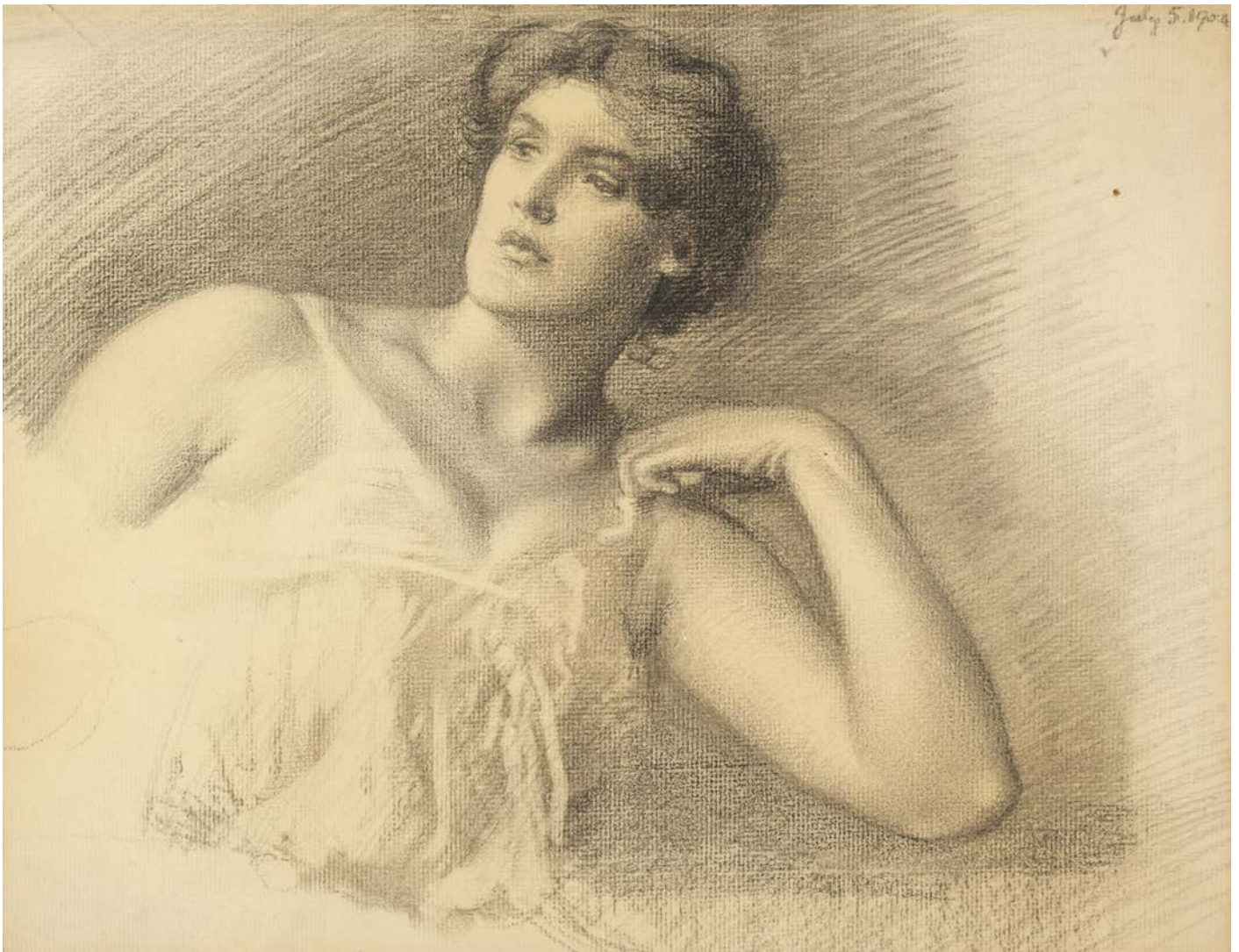
£150 - £200

223* **Hughes (Edward Robert, 1851-1914).** Portrait of a Woman, July 5 1904, black chalk on cream laid paper, dated upper right, couple of brown spots to upper right, mount aperture 25.4 x 32.8 cm (10 x 13 ins), framed and glazed (45 x 49.5 cm), typewritten label on verso with brief artist's biography

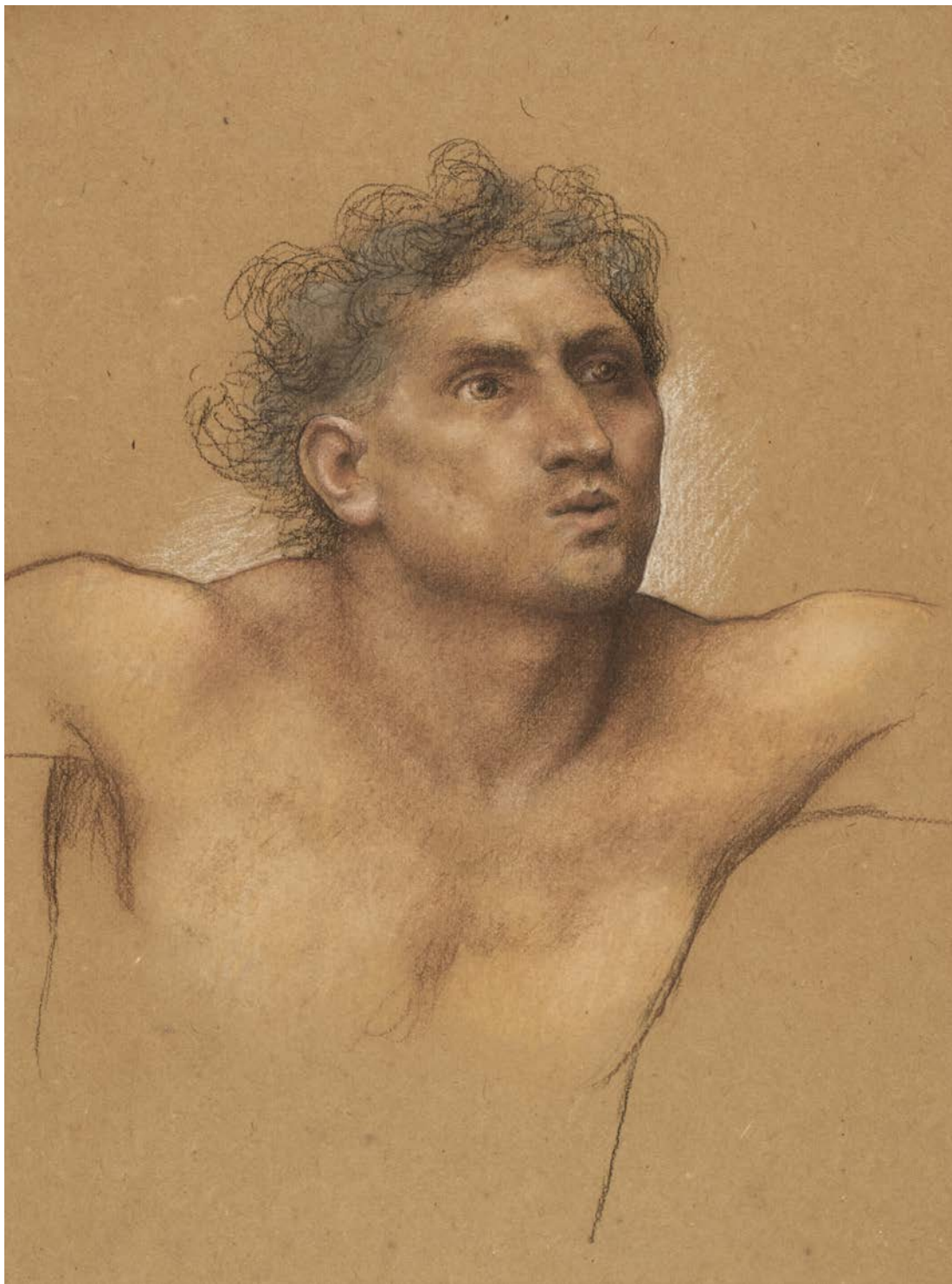
According to a modern handwritten note on the frame verso, this may be a portrait of Hilda Virtue Tebbs - the note refers to The Lyle Official Review, 1992, page 276.

(1)

£500 - £700



Lot 223



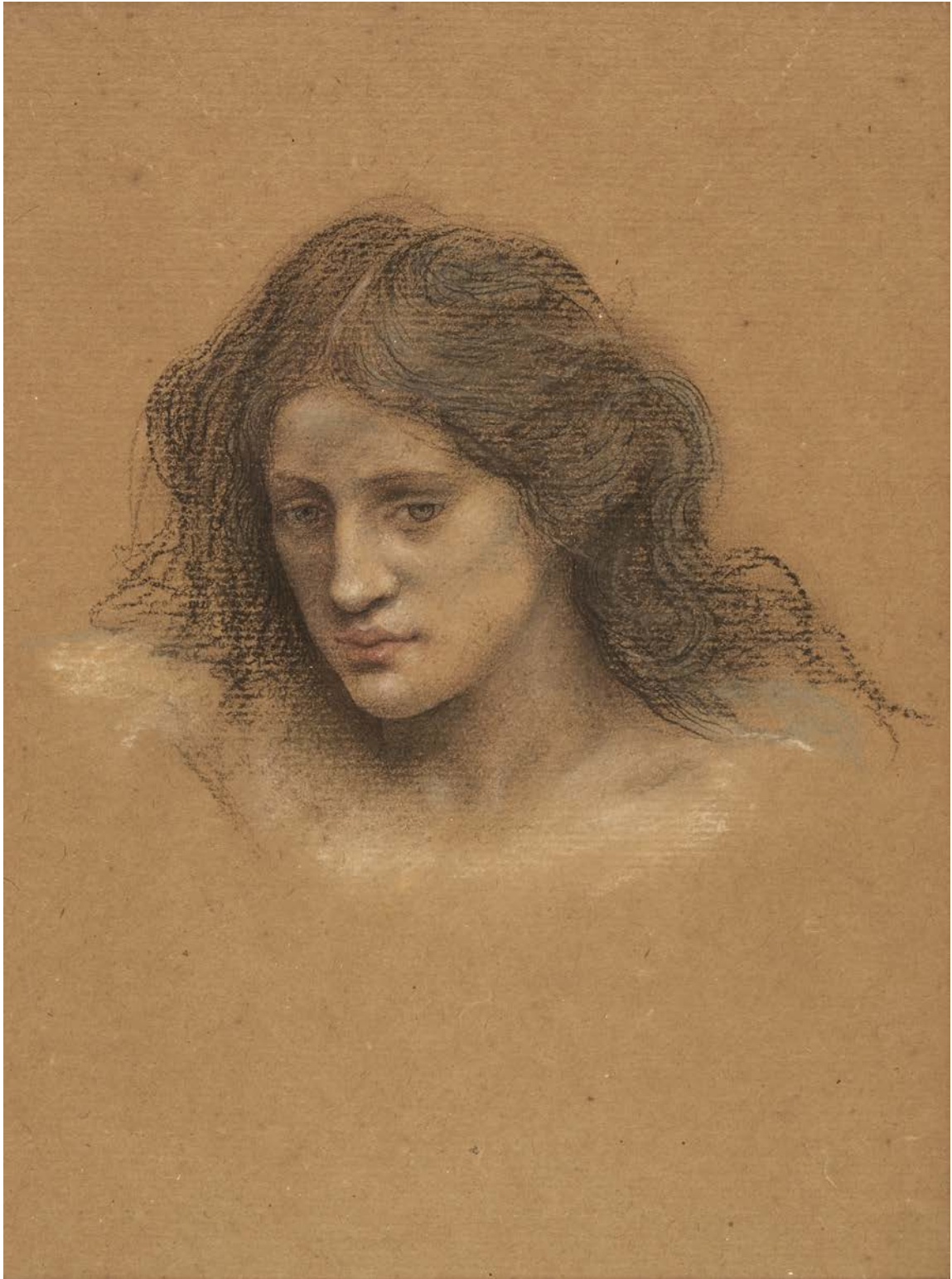
224* **De Morgan (Evelyn, 1855–1919).** Boreas, a study for Boreas and the Fallen Leaves, circa 1910–1914, coloured chalks and pastel on buff paper, head and shoulders portrait, half-profile turned to the left, his lips pursed and arms outstretched, visible sheet size 29.8 x 22 cm (11 3/4 x 8 3/4 ins), framed and glazed (41 x 31.5 cm)

Provenance: Private Collection, UK, thence by descent.

The present work is a study for the figure of the ancient Greek god Boreas in *Boreas and the Fallen Leaves*, held by the De Morgan Foundation (Object Number P EDM 0044), which shows Boreas swirling round a large gnarled tree, with the leaves depicted as maidens with golden hair being blown to the ground. Boreas is the ancient Greek god of the north wind, and the most important of the four wind gods. He was winged and had two faces: one to see where he was going and one to see where he had come from.

(1)

£3,000 – £5,000



225* **De Morgan (Evelyn, 1855–1919).** Preparatory study of a female head, circa 1914, *coloured chalks and pastel on buff paper, head and shoulders portrait, half-profile turned to the left, long flowing black hair, eyes gazing slightly to the right, sheet size 35.7 x 23.5 cm (14 x 9 1/4 ins), framed and glazed (41 x 31.5 cm)*

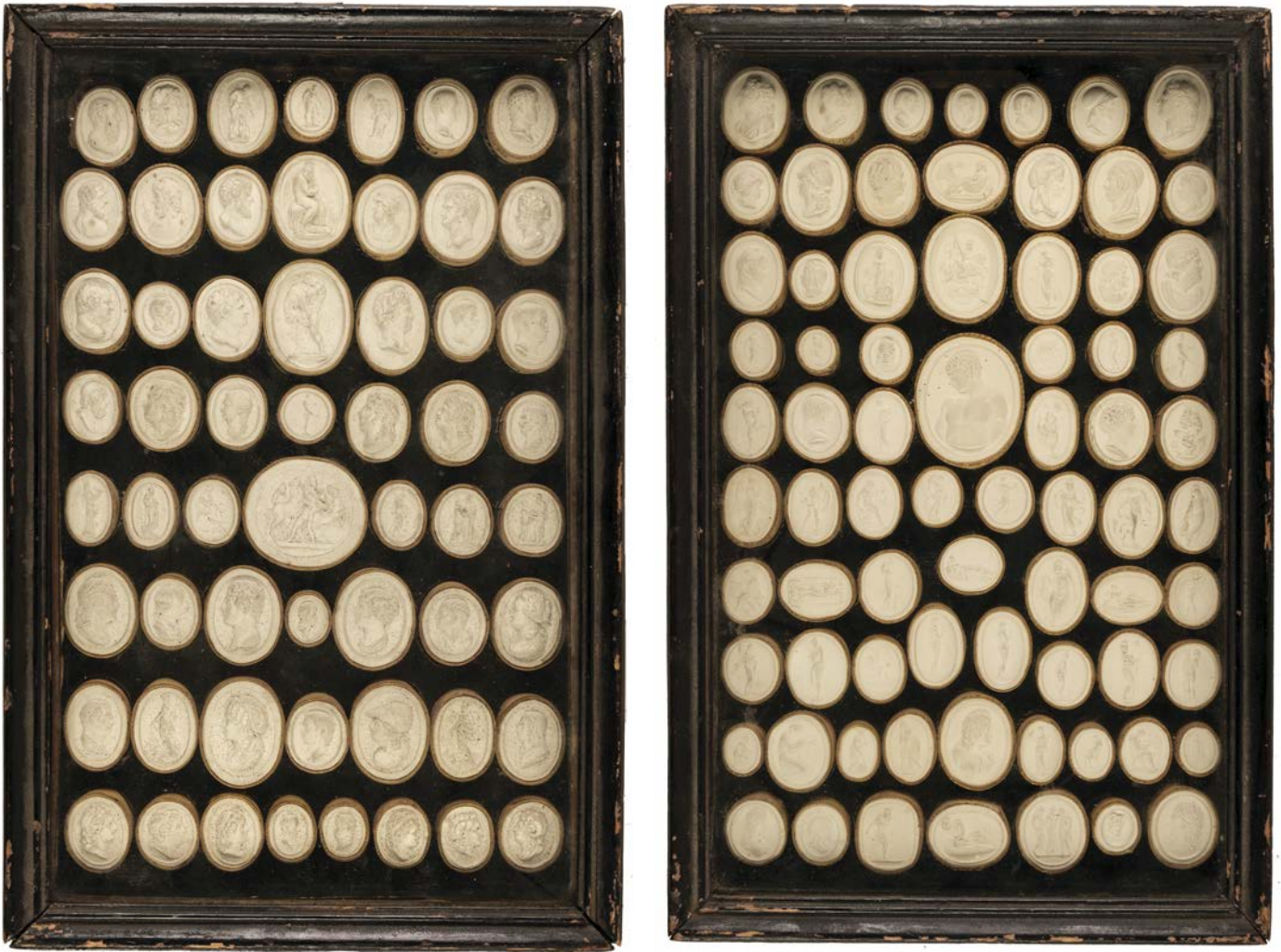
Provenance: English private collection formed circa 1950–1970, thence by descent.

This may be a study for Purity in Evelyn de Morgan's *The Vision* (1914). The work is an allegory of the First World War and depicts two women in the foreground as the personification of Peace and Purity, a menacing demon behind them personifies war and destruction.

(1)

£3,000 - £5,000

19TH CENTURY SCULPTURE & BRONZES



226* Pichler (Giovanni, 1734–1791). A collection of 130 plaster cameo intaglios presented in two wood cases, Rome, early 19th century, 130 white plaster intaglios or impronte miniature impressions in relief of portraits, ancient gems, cameos, coins and medals, each bordered with pale yellow paper, manuscript number and edged in gilt, various sizes, generally between 2 and 5 cm (a few with some slight dust-soling), small label at head of each frame with 'Opere di Gio. Pichler' in manuscript, mounted on lining paper in two contemporary glazed wood frames (frames rubbed, one lacking part of top of frame to the reverse), frame size 35 x 22.5 cm

A fine collection of early nineteenth-century plaster intaglios, probably by Luigi Pichler (1773–1854) after gem designs by his half-brother Giovanni Pichler (1734–1791) and father Anton Pichler (1697–1779).

The cameos depict a range of subjects including classical mythology, Greek and Roman gods, emperors, sports, art history and sculptures, and were highly popular among travellers, especially from England on the Grand Tour during the early part of the nineteenth-century.

The subjects present include a discus-thrower, the Three Graces, St. George and the Dragon, Apollo, a charioteer among others.

(2)

£700 – £1,000



227* **Devaulx (Theodore Francois, 1808-1870).** *The Signing of the Magna Carta, bronze, signed,*
45 x 51 cm
(1)

£3,000 - £5,000



228* **After Claude Michel Clodion (1738-1814).** Bacchus and Putto, circa 1880, bronze sculpture, showing the young Bacchus with grapes and tambourine, leaning over a reclining putto atop a slain lion, on a D-shaped base, length 26 cm, height 25 cm
(1) £300 - £400



Lot 229



229* **After Christophe-Gabriel Allegrain (1710-1795).** Venus sortant du Bain, or Venus emerging from the Bath, [and] after Étienne Maurice Falconet (1716-1791), La Baigneuse, or The Bather, later castings, probably late 19th century, two bronze sculptures, each modelled as a nude female bather, the first signed 'Allegrain', the second signed 'Falconet', uniformly mounted on square marble bases, both of overall height 29 cm

(2)

£300 - £500



230* **Italian School.** Battle of the Lapiths and Centaurs, probably late 19th century, after Eugenio Bellosio (1847-1927), a circular bronze dish, with a mythological battle scene in relief, representing the Battle of the Lapiths and Centaurs, and an ornamental border incorporating vases and winged putti, diameter 347 mm (13 5/8 ins)

Provenance: Sidney J. A. and Stella Churchill (1862-1921): Ruth Plant (daughter): Juliette Petty of Bristol (granddaughter).

Sidney Churchill was a well-travelled British diplomat who also became a connoisseur of art. After working for some years in India and Persia, he became British Consul first in Palermo (1898-1909) and then in Naples (1909-1912), before being promoted to Consul-General in Naples, where he remained until 1918. It is likely that he collected this piece whilst in Italy. Eugenio Bellosio created his Medusa dish (piatto della medusa) in 1884: our copy was probably made not long afterwards. The original is in the collection of the Castello Sforzesco, Milan.

(1)

£200 - £300



Lot 231

231* **After Georges Van Der Straeten (1856–1928).** Young Woman with Cherries, late 19th century, *bronze sculpture, showing the bust of a young woman in a feathered hat, holding cherries in her teeth, signed on reverse, back of base with foundry stamp Bellman & Ivey, 37 Piccadilly, London, height 66.5 cm*
(1) £400 - £600

232* **Pegram (Henry, 1862–1937).** Two Figures by a Fire, 1891, oval *plaster relief panel, incised signature and date, a profile view of two nude figures warming themselves by a brazier, approx. 48 x 29 cm (19 x 11 1/2 ins), held in a contemporary wooden frame (45 x 63 cm)*
(1) £200 - £300



Lot 232

20TH CENTURY BRITISH & EUROPEAN PAINTINGS & WATERCOLOURS



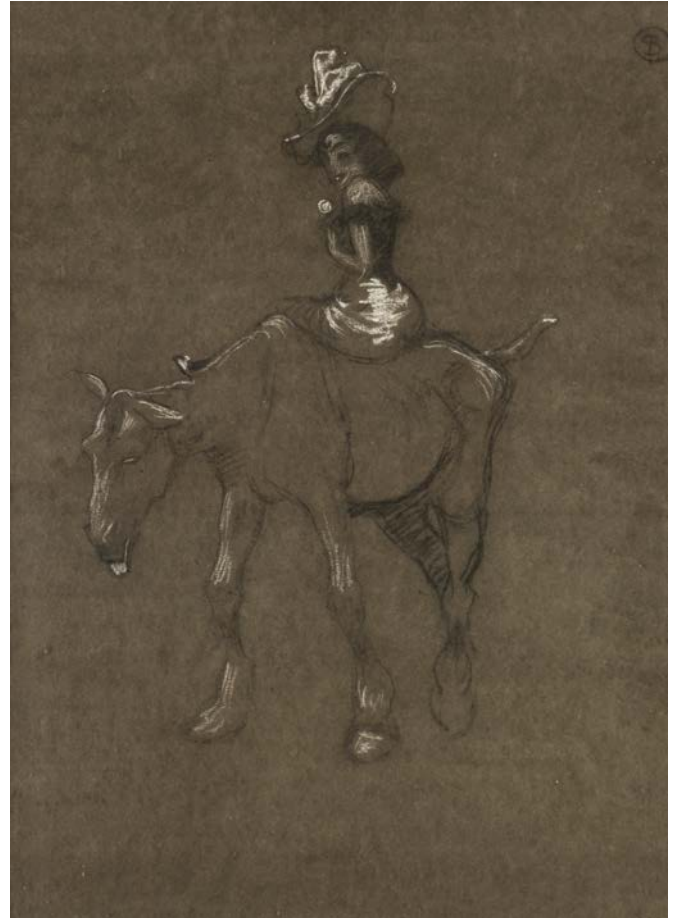
233* **Caffieri (Hector, 1847-1932)**. Boating Scene, watercolour heightened with gouache on paper, signed lower left, old auction stencil and labels to verso, mount aperture 49 x 34.5 cm (15 1/4 x 13 1/2 ins), framed (67 x 50.5 cm)
(1) £200 - £300



Lot 234

234* **Ryuko (Tsutaya, 1868-1933)**. Sleeping Geisha, watercolour heightened with white on paper, signed lower left, a Geisha sleeps with her head resting on a takamakura, a teapot and white yunomi on a tray by her head, and an open notebook to her left, visible sheet size 31 x 48 cm (12 1/4 x 18 3/4 ins), framed (with some minor damage)

"...a young apprentice geisha must learn a new way of sleeping after her hair is styled for the first time. She doesn't use an ordinary pillow any longer, but a takamakura... It's not so much a pillow as a cradle for the base of the neck. Most are padded with a bag of wheat chaff, but still they're not much better than putting your neck on a stone." Arthur Golden from *Memoirs of a Geisha* (1)
£150 - £200



235* **Shaw (John Byam, 1872-1919)**. Woman on a Horse, black and white chalk on mottled brown fibrous wove paper, BS monogram to top right in black chalk, a woman wearing a flamboyant hat sits sidesaddle on a horse, sheet size 67.5 x 49.5 cm (26 x 19 1/2 ins), framed
(1) £200 - £300



Lot 236

236* **George (Winifred, active circa 1907–1939)**. Boy with a Hat, 1907, *pastels and charcoal on mid-brown paper, signed Wyn George and dated 07 lower right, mount aperture 32.8 x 22.6 cm (13 x 8 7/8 ins), framed and glazed (62 x 50.5 cm)*

(1)

£200 – £300

237* **English School**. Young girl leading a working horse & Two horses at work pulling a plough, early 20th century, *a pair of oils on canvas, both signed with the monogram 'FC' or 'CF', each relined, canvas size 38 x 28 cm (15 x 11 ins) and 35.5 x 25.5 cm (14 x 10 ins) respectively*

(2)

£200 – £400



238* **Pilichowski (Leopold, 1869–1933)**. Portrait of Stella Kisch, *oil on canvas, a half-length portrait of a lady in a blue gown with white detailing, and a brown wrap, wearing a string of pearls, signed lower right, canvas verso with pencilled inscription, 913 x 610 mm (36 x 24 ins), original painted decorative frame, painted by the artist, with foliate curls in dark reds, blues and browns on a gilt background, 112 x 81.5 cm*

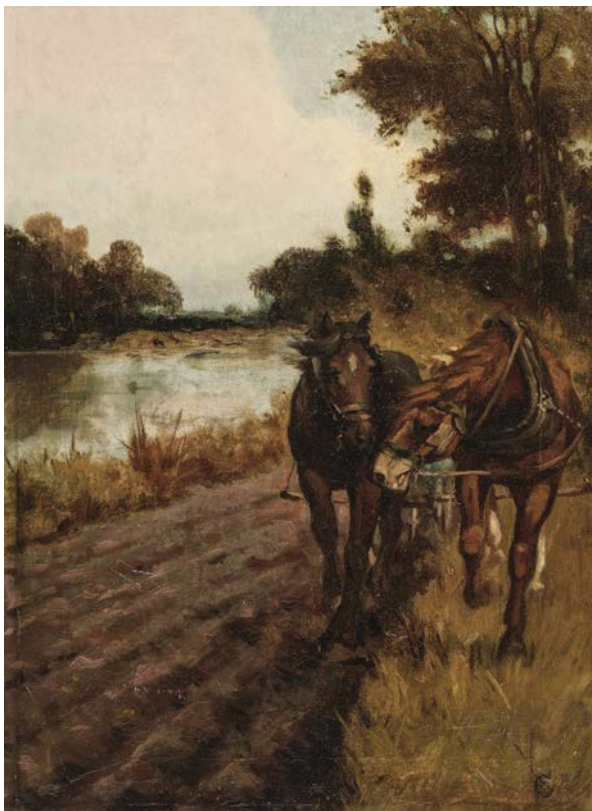
Provenance: Stella Kisch (1882–); thence by family descent.

The pencilled inscription on the canvas verso reads: Stella, daughter of Phineas + Abigail Hands, née da Costa Andrade. Born August 12 1882. Wife of Percy Kisch, son of Albert + Annie, née Davidson. Mother of Richard (6), Edward (5) + Norman (2 years). Painted by L. Pilichowski, London 1919.

A further pencilled inscription gives an address of Warrington Crescent, Maida Vale, London.

(1)

£500 – £800



Lot 237



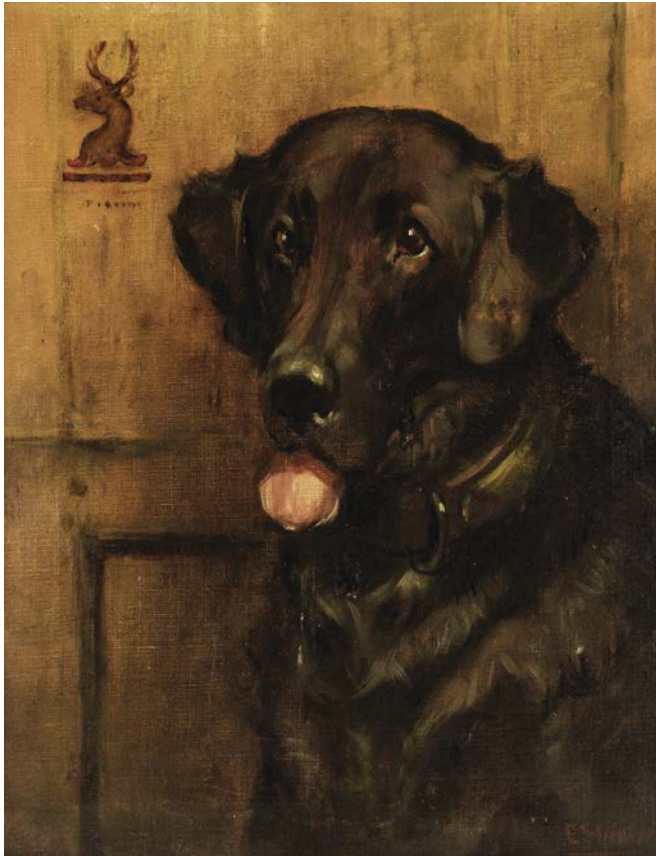
Lot 239

239* **Robert (Marius Hubert, 1885-1966).** Landscape at sunset with bathers, 1911, a set of four watercolours forming a sunset lake scene, with female bathers, trees, and architectural features, all signed and dated lower margin, each 50 x 16.5cm (19.75 x 6.5ins), mounted and in matching frames, glazed (69 x 35 cm)
(4) £200 - £300

240* **Wyllie (William Lionel, 1851-1931).** The Thames at Gravesend, 1913, oil on canvas, relined, signed and dated lower right, 66.5 x 99.5 cm (26 1/4 x 39 ins), antique-style gilt wood frame
Provenance: Private Collection, Gloucestershire, UK.
(1) £2,000 - £3,000



Lot 240



Lot 241

241* **Stretton (Philip Eustace, 1865–1919)**. Portrait of Boris a black labrador, circa 1914, oil on canvas, signed lower right, with handwritten label to verso by a family member 'Boris. Given to my father by my mother 1914. Painted by famous animal artist Philip Stretton, who they met while on holiday near Falmouth (they were staying at the same hotel). Stretton came and stayed for a week in our house to paint Boris', 51 x 40.5 cm (20 x 16 ins), period gilt wood frame

Provenance: By descent from Ernest Faulkner Wright of Mayfield, Sussex.
(1) £1,000 - £1,500



242* **Shapley (Annie Foster, 1879–1933)**. Clutton, oil, depicting a country cottage in Clutton, Somerset, figures outside, signed lower left, 13.8 x 23.3 cm mount aperture, (5 1/2 x 9 1/8 ins), Frost and Reed labels to verso with hand written title and artist in brown ink on one, and no. 1364 and date 24/02/10 in pencil on the other

(1) £300 - £500



Lot 243

243* **Alberts (Jacob, 1860–1941)**. Coastal Landscape, oil on canvas, signed lower left, 'Neue tereirse(?) auf Wien' in pencil to stretcher verso, areas of craquelure, canvas size 54 x 71.5 cm (21 1/4 x 28 ins), in a contemporary wooden frame (some areas of loss)

(1) £500 - £800

244* **Alberts (Jacob, 1860-1941).** Heidelberg am Meer, 1919, oil on canvas, signed lower left, landscape view of countryside with tracks leading down towards the sea, title in blue pencil and 'Jacob Alberts ? 1919' in red pencil to stretcher verso, relined, canvas size 81 x 91.5 cm

(1) £400 - £600



Lot 244



245* **Austrian School.** Winter Landscape, oil on canvas, indistinctly signed lower right, a view of snow-covered buildings with mountains in the background, areas of craquelure, canvas size 20 x 28.5 cm (8 x 11 1/4 ins), framed (25 x 33 cm)

(1) £150 - £200



246* **Filliard (Ernest, 1868-1933).** Still Life of Flowers in a Bowl, watercolour on card, signed E Filliard lower right, various coloured Zinnias in a Middle Eastern style turquoise bowl, card size 13.7 x 16.8 cm (5 1/2 x 6 3/4 ins), in a contemporary ornate wooden frame in blue, red and gold (21.5 x 24.5 cm)

Ernest Filliard was born in 1868 in Chambery and was trained from his youth with the painter Chamberly Benoit. Filliard is recognised for his very fine still life pictures of flowers which won numerous prizes. His paintings are often small in scale and framed in similar ornate frames.

(1) £300 - £500



247AR* **Kelly (Gerald Festus, 1879–1972)**. *Burmese Dancer*, oil on canvas, study of a Burmese dancing girl in a yellow costume (almost certainly Ma Seyn Me), with original patterned cotton lining to verso (probably by the artist), to which is attached a typewritten autograph letter from the artist to Christina Foyle, dated 3rd December 1964, 44 x 29 cm (17 1/4 x 11 1/2 ins), framed and glazed (49.5 x 35 cm)

Provenance: Christina Foyle (1911–1999): Christopher Foyle (1943–2022).

The letter attached to the verso is addressed in ink manuscript to *Dear Christina* [Foyle] and reads, "...It occurs to me that you might like to have a sketch by me. I have given most of my friends one, and I count you as one of them. To do this you would have to come and have a look at what I've got, and choose the one that would amuse you...". It is signed in ink manuscript *Gerald K.*

Gerald Kelly spent many years in Burma, where the actress and dancer Ma Seyn Me was one of his favourite models. Kelly travelled to Burma in 1908 after a failed love affair, and was inspired by the beautiful Burmese dancers whom he made the subjects of a series of exotic and enigmatic paintings. Ma Seyn Me in particular, who he described as, "... gay and full of zestful life", appeared in his paintings for many years.

(1)

£2,000 - £3,000



248* **Kramer (Jacob, 1892-1962)**. Head of a Woman, 1920s, black and blue chalks on buff paper, signed in black chalk lower right, mount opening 50.5 x 42.5 cm, framed and glazed (72 x 62.5 cm), together with
Kramer (Jacob, 1892-1962). Portrait of a Man, 1924, chalk and pastel on buff paper, signed and dated in black chalk lower right, mount opening 45 x 32 cm (17 5/8 x 12 1/2 ins), framed and glazed (59.5 x 45cm)

Provenance: Collection of Michael and Megan Dawson.
 (2)

£300 - £400



Lot 249

249* **Smith (James Calvert, 1878-1962)**. Rowing across the Harbour, oil on canvas, depicting two woman rowing a young boy and man in a wooden rowing boat towards the harbour, signed lower left, 46 x 58 cm (18 x 22 7/8 ins), in near contemporary gilt gesso frame (65 x 76.5 cm), number and letters stamped into verso of frame
 (1)

£300 - £500



250* **Sparks (Nathaniel, 1880-1957)**. St. Mary Le Port Street, Bristol, pencil and watercolour on paper, signed, 31 x 20.5 cm (12 x 8 ins) mount aperture, framed and glazed, with gallery label with David Cross Glerry label to verso, together with two other later 19th century watercolours, one of fishermen by a river and mill, by A. Hondcock, signed and dated 1893, and another of Old Thatched Farm Buildings, unsigned, both framed and glazed

Nathaniel Sparks was a native of Bristol, who studied at the Royal College of Art, and was a member of the Royal Society of Painter Etchers.
 (3)

£200 - £300



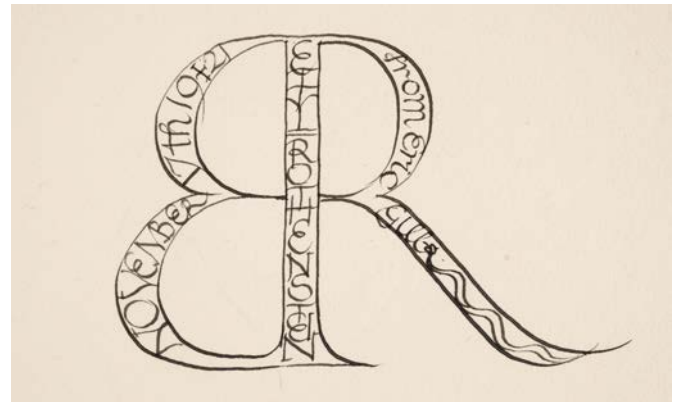
251* **De Lacy (Charles John, 1856–1936).** Zeebrugge Raid, May 1921, *three original watercolours heightened with bodycolour on Whatman board, illustrations for Captain A.F.B. Carpenter's book The blocking of Zeebrugge, London: Herbert Jenkins, 1925, each depicting a different scene comprising: The Fight on the Mole, Storming the Mole, and The Vindictive Homeward to England (not published), each signed (and two dated) lower left, The Fight on the Mole with 'from sketch by Capt Carpenter VC' also to lower left, each with handwritten notes by De Lacy including 'This drawing has been passed by Capt Carpenter V.C. as correct' to verso, sheet size 31.3 x 54 cm (12 1/4 x 21 1/4 ins), all in matching frames (42 x 59 cm) and slightly smaller*

One of the foremost British marine artists of his period, De Lacy is especially known for his warship imagery and was regularly commissioned by Elswick, Tyne and Wear shipbuilder W. G. Armstrong Whitworth. He worked closely with Alfred Francis Blakeney Carpenter, often from his sketches, to produce five drawings for *The Blocking of Zeebrugge* by Captain Carpenter V.C. (London: Herbert Jenkins, 1925).

Captain Alfred Francis Blakeney Carpenter, VC (1881–1955) was a Royal Navy officer, who, on the night of the 22nd April 1918, was in command of HMS *Vindictive*. When the "Vindictive" was within a few yards of the mole at Zeebrugge it came under heavy fire. Carpenter supervised the landing from the "Vindictive" onto the mole, and directed operations on deck, encouraging his men in the most dangerous and exposed positions. For these actions he was selected by his fellow officers and men to receive the Victoria Cross.

(3)

£400 - £600



252 **Gill (Eric, 1882–1940).** Monogram for Betty Rothenstein, 1921, *black ink on pale cream wove paper, manuscript monogram with calligraphic inscription within the letters BR, inside the two letters inscribed 'November 7th 1921 / from Eric Gill' and remaining letters 'etty Rothenstein' down the central column of the monogram, image size approx. 6.5 x 10 cm (2 1/2 x 4 ins), sheet size 17.8 x 26 cm (7 x 10 1/4 ins), unframed*

Elizabeth 'Betty' Rothenstein (1905–1989) was the daughter of Sir William Rothenstein and the actress Alice Mary Knewstub. Betty was one of four children, her siblings being John, Michael and Rachel. The Rothenstein children maintained numerous connections with Eric Gill, he drew or etched portraits of John and Rachel. John Rothenstein also published a monograph of Eric Gill in 1927.

(1)

£200 - £300



Lot 251



253* Austin (Robert Sargent, 1895–1973). Woman's Head (artist's wife), 1925, black chalk with flecks of brown chalk, signed and dated in brown to lower right, RSA studio stamp to lower margin, 3.29 in pencil to lower margin, sheet size 39 x 30.5 cm (15 1/4 x 12 ins), number '14' in pencil to verso, mounted, (44 x 41 cm), together with Mother's Child No.1, red, black and brown chalk on laid paper, with 'INGRES' watermark, signed to lower right, studio stamp to lower margin, with title and '2.7' in pencil, some light general toning, a small pin hole to each corner, sheet size 53 x 38 cm (20 7/8 x 15 ins), '18' in pencil to verso, mounted (60 x 44.5 cm), plus Seated Child, 27 June 1933, black and brown chalk with ink on laid paper, with 'Charles I' watermark, signed and dated in pencil to lower right, '15' in pencil to lower margin, sheet size 46.5 x 33 cm (18 1/4 x 13 ins), mounted (63 x 50 cm), and 9 other drawings, mainly figure studies in pencil, charcoal and ink, 2 signed, dated and stamped, largest 45.5 x 57 cm (17 3/4 x 22 1/2 ins)

Robert Sargent Austin was born in Leicester, England on May 23, 1895. A student of printmaking at the end of the "etching revival," Austin studied at the Leicester Municipal School of Art (1909 – 1913), and then at the Royal College of Art in London preceeding and after World War I. There he studied engraving under Sir Frank Short, and was awarded the Rome Scholarship to study engraving in Italy in 1922. While there, he met and married writer Ada May Harrison. The couple returned to England in 1926 and Austin began teaching at the Royal College.

During World War II Austin enlisted as a war artist, recording the efforts of women in the Royal Air Force and nursing services. Upon his return, he taught at the Royal College of Art, and worked as an advisor on the design of banknotes to the Bank of England.

In 1927 he was elected a Fellow of the Royal Society of Painter–Etchers and Engravers, he was elected a full member of the Royal Watercolour Society in 1934, and later also served as president, from 1957 to 1973. He was elected an Associate of the Royal Academy in 1939 and to the full membership in 1949.

(13)

£400 – £600



254* Hennell (Thomas Barclay, 1903–1945). Interior of a Blacksmiths, 1928, watercolour on thick handmade wove paper, underdrawn in pencil, two figures at work in a Blacksmiths, one at an anvil, initialled 'T.H.' in pencil to lower right, inscription in pencil to verso 'Thomas Hennell A.R.W.S. / 1928', remnants of old tape to margins verso, sheet size 28.5 x 39.5 cm (11 x 15 1/2 ins)

(1)

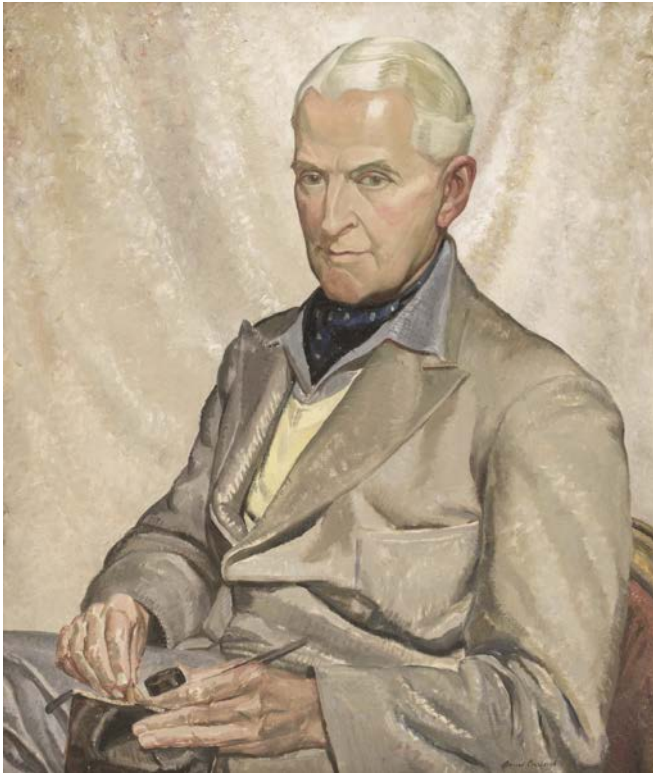
£300 – £500



255* Hennell (Thomas Barclay, 1903–1945). Jacob's Ladder Bath, 1928, watercolour on thick handmade wove paper, underdrawn in pencil, a view of Jacob's Ladder in Bath's Alexandra Park, signed 'T Hennell' in pencil lower left, inscription in pencil to verso "Jacobs' Ladder" Bath. Oct 24th 1928, 38 x 28 cm (15 x 11 ins), together with Garden Landscape, watercolour on wove paper, signed 'T. Hennell' in pencil, small areas of loss to lower left corner and upper right margin, sheet size 28 x 38 cm (11 x 15 ins)

(2)

£400 – £600



Lot 256

256* Burleigh (Averil, 1883–1949). Portrait of the artist's husband, Charles Burleigh, oil on canvas, half-length portrait, half-profile to left, of a white-haired gentleman seated, wearing a grey jacket over a blue shirt and yellow waistcoat, a blue silk cravat at his neck, and filling a pipe in his left hand with tobacco from a pouch, signed lower right, 76 x 63.5 cm (30 x 25 ins), framed (91.3 x 78.3 cm)

Averil and Charles Burleigh, and their daughter Veronica, were an interesting trio of artists who spent most of their lives working in and around Sussex. Averil and Charles met whilst studying at the Brighton School of Art, and they were married in 1905. Averil was encouraged by her husband to continue painting, and by 1915 both were exhibiting regularly at the Royal Academy and the Royal Institute. Veronica, who was born in 1909, won a scholarship to the Slade School of Fine Art, returning home to her parents in Brighton afterwards, where she became an accomplished portrait painter. The three artists worked closely together, but despite clear cross-influences among them, each developed a distinctive style. Averil, who became a leading figure in the revival of the use of egg tempera recalling artists of the Italian Renaissance, was arguably the most talented of the trio.

(1)

£200 – £300

257 No Lot

258* Hill (Oliver, 1887–1968). West Dean, Sussex, circa 1930's, oil on paper, signed with initial H to lower left corner, 30 x 46.5 cm (11 3/4 x 18 1/4 ins) mount aperture, modern gilt frame, glazed

Provenance: Oliver Hill, by whom gifted to Mrs. Dorothea Leeper when she stayed at Daneway House, Gloucestershire.

West Dean, near Chichester, Sussex was the home of the poet and important patron of the arts Edward James (1907–1984). The Arts and Crafts (later modernist) architect Oliver Falvey Hill was a leading British architect and designer of the 1920s and 30s. From 1948 he lived at Daneway House, the former home and workshop of the designer Ernest Gimson.

(1)

£200 – £300



Lot 258



Lot 259

259* Kelly (Nancy Agnes, 20th century). The Sperrins, Northern Ireland, circa 1930's, oil on canvas, unsigned, 41 x 56 cm (16 x 22 ins), period mottled white framed, glazed, together with a watercolour by the same artist of a house interior at Welbrook, Cookstown, Northern Ireland, unsigned, 24.5 x 36.5 cm (9 1/2 x 14 1/2 ins) mount aperture, period thin wood veneer frame

Provenance: Nancy Agnes Kelly; Romilly Leeper.

Doctor Nancy Agnes Kelly worked as a GP in Gillingham, Kent, but was also active as a painter, particularly of scenes in her native Northern Ireland.

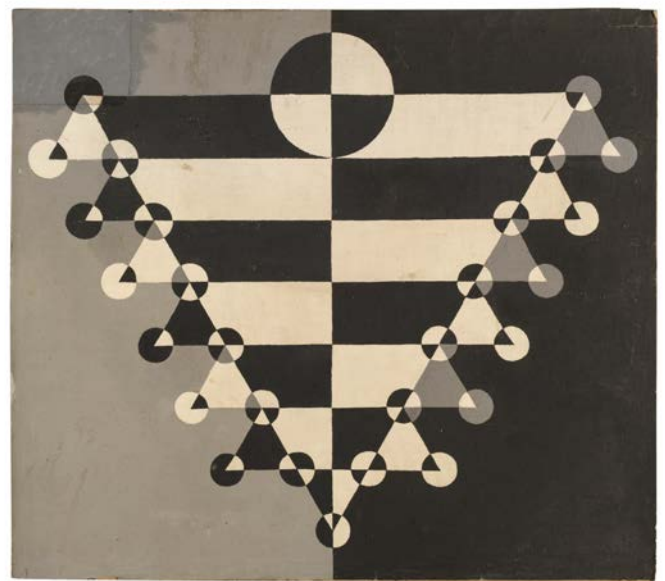
(2) £300 - £500

260AR* Cox (Morris, 1903-1998). Life/Creativity Diagram, 1931, tempera on canvas laid onto panel, small area (6.9 x 8.5cm) of missing canvas to upper left corner neatly painted (possibly original?), small closed tear to canvas top right, 40.5 x 46 cm (16 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) £500 - £700



Lot 260



Lot 261

261* Martin (Frank, 1921-2005). Study of Ann Sothern, watercolour, signed in ink bottom right and titled bottom central (*Harriette Lake, after 1933, Ann Southern*) mount aperture 39.5cm x 28.5cm (15.5" x 11.25"), some very light time toning revealed by mounting, framed and glazed

Ann Sothern (1909-2001) was an American Hollywood actress.

(1)

£200 - £300

262AR* Cox (Morris, 1903-1998). Estuary, 1934, tempera on thin panel, signed and dated upper right, title lower left, some rubbing with slight loss of colour to right edge (possibly from being previously framed, some blue paper adhered in places), thin baton of wood nailed to verso, 42.3 x 34 cm (16 5/8 x 13 3/8 ins)

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

(1)

£600 - £800



263* Hennell (Thomas Barclay, 1903-1945). Estuary View, probably Rathcoursey, County Cork, ink and grey wash on laid paper, signed in pencil to lower right margin 'T.Hennell', mount aperture 22.5cm x 30.5cm (8.7 x 12 ins), full sheet 24cm x 31.2cm (9.4 x 12.5 ins.), occasional light spots, original ebonised frame, glazed.

Provenance: Private Collection, Kent, UK.

(1)

£400 - £600



Lot 262



264* Levin (Julo, 1901–1943). *Dünenlandschaft an der Ostsee* (Dune Landscape on the Baltic Sea), watercolour with traces of pencil on paper, signed lower right, mount aperture 455 x 580 mm (18 x 22 7/8 ins), framed and glazed (68.5 x 80 cm)

Provenance: Pommersche Kunstauktion, Koserow, Germany, *Kunst - Hälfte des 20. Jahrhunderts*, 23 May 2015, lot 36.

Julo (or Julius) Levin was born into a Jewish family in Stettin, Poland. He studied art first at the Essen School of Applied Arts and then at the Munich School of Applied Arts. In 1923 he moved to the Düsseldorf Art Academy, where he completed his studies, joining the Young Rhineland (Das Junge Rheinland) group of artists, and later also joining the Rhine Secession in Düsseldorf. Whilst exhibiting with both of these groups, Levin also joined the Association of Revolutionary Visual Artists of Germany (Assoziation revolutionärer bildender Künstler Deutschlands), which was closely allied with the German Communist Party. During the late 1930s, Levin taught drawing at various schools in Düsseldorf and then in Berlin, but in 1941 these schools were closed and Levin had to undertake forced labour. On 7 April 1943 Levin was arrested, and a few days later deported to Auschwitz, where he died.

(1)

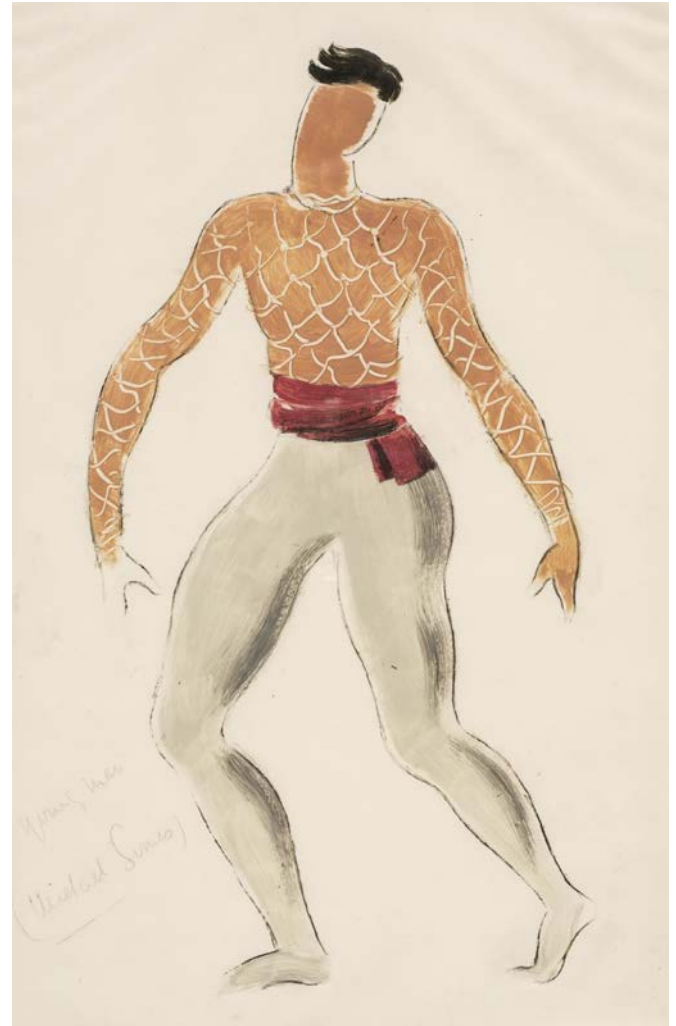
£400 – £600



265AR* Riley (Harry Arthur, 1895–1966). *Mabel Dixon, St Ives, 1935*, watercolour on fibrous buff paper, signed and dated in pencil, a view of a woman sitting against a large rock, with clothes strewn over it, and bathers in the background, Turtle Fine Art label with title and short biography of the artist to verso, mount aperture 26.5 x 36.5 cm (10 1/2 x 14 1/4 ins), framed and glazed (47 x 55.5 cm)

(1)

£200 – £300



266* Fedorovitch (Sophie, 1893–1953). *Young Man*, circa 1937, acrylic on acetate, a design for a ballet costume, inscribed 'young man / ?' to lower left of image, pencil inscription to verso 'Horoscope / musical scenes', remnants of old tape to top of sheet to verso, bottom edge of sheet unevenly trimmed, approx. sheet size 43 x 24 cm (17 x 9 1/2 ins)

Sophie Fedorovitch was a Russian-born theatrical designer who worked with ballet choreographer Sir Frederick Ashton from his first choreographed ballet in 1926 until her accidental death in 1953. In her 2012 article in *Research in Dance Education*, Elizabeth McLean's view was that Fedorovitch had a "formative influence" on British ballet design of the 1930s and 1940s, and that she should be considered the equal of her contemporary, Christian Bérard.

Horoscope is a ballet created in 1937 by Frederick Ashton (1904–1988) with music by Constant Lambert (1905–1951) and costume design by Sophie Fedorovitch. It was premiered by Vic-Wells Ballet at Sadler's Wells Theatre in January 1938, and starred Michael Somes as *The Young Man* and Margot Fonteyn as *The Young Woman*.

Provenance: From the estate of Martyn Thomas (partner of Frederick Ashton), thence by descent to the present owner.

(1)

£200 – £300



Lot 267

267* **Abbey (Edwin Austin, 1852–1911)**. Sultan with Attendant, late 19th-century, pencil on paper, signed lower right, mount aperture 11.7 x 16.3 cm (4 1/2 x 6 1/2 ins), framed and glazed (23.5 x 27 cm), and **von Herkomer (Herbert, 1849–1914)**. The Artist's Brother, 1878, black and white chalk on green wove paper, research information to frame verso, mount aperture 14.8 x 16.9 cm (6 x 6 3/4 ins), framed and glazed (26 x 27.5 cm), plus **Woodd (Charles Henry Lardner, 1821–1893)**. Cheltenham, circa 1830, pencil drawing, titled in pencil to lower margin, mounted, framed and glazed (23 x 28.5 cm), plus another pencil drawing by the same artist, Arabian Ruins, circa 1836, signed lower left, 14 x 8.2 cm mount aperture, framed and glazed (33.5 x 25 cm), with **Sharrocks (Alfred Burgess, 1919–1988)**. Ruffs, circa 1950, watercolour and pencil, 11.5 x 15 cm, mounted, framed and glazed (24 x 27.5 cm), note to verso with artist, title and 'the original drawing for one of a series of menus for Cunard c.1950', together with three 19th-century English watercolours and drawings, all framed and glazed (8) £150 – £200



Lot 268

268AR* **Cox (Morris, 1903–1998)**. Immaculate Conception, circa 1938, tempera on panel, signed lower right (faded), 45.8 x 30.5 cm (18 x 12 ins), label with printed title and white chalk '14' 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).
Exhibited: Morris Cox, Centennial Exhibition – A Selection of Visual Art (1921–1996), 2003. (1) £600 – £800



269AR* **Spencer (Stanley, 1891–1959)**. The Annunciation, circa 1939, pencil, depicting a young lady in a ball gown, a figure standing on the left with one finger over their mouth, overall spotting, 30 x 22.5 cm mount aperture, framed and glazed (48.5 x 39.5 cm), yellow and white numbers in chalk, and New Grafton Gallery label to verso
Exhibited: New Grafton Gallery, 15th January 1973, number 712. (1) £500 – £800



270AR* **Bone (Stephen, 1904–1958)**. Near Osmington Village, Dorset, oil on board, signed lower left, verso with title and artist's name & address inscribed by the artist, 25 x 35.5 cm (9 7/8 x 14 ins), framed (35.5 x 46.5 cm)

(1)

£300 - £500

271* **Bradshaw, (Frank, 1884–1969)**. Portrait Study, oil on board, signed, head and shoulders profile portrait of a woman wearing a green short-sleeved blouse, title and artist's address in ink to board verso, board size 38.5 x 28.5 (15 1/4 x 11 1/4 ins), framed and glazed (47.5 x 37.5 cm)

Frank Bradshaw studied at the Royal College of Art and taught art at schools in Croydon, Huddersfield, and at Wheelwright Grammar School, Dewsbury, before becoming a part-time tutor at Dewsbury Technical School. His work was regularly exhibited locally at summer exhibitions at Cartwright Hall and further afield at exhibitions in Liverpool, Leeds and Harrogate. A Lake District watercolour, 'Braithwaite' was also shown at a Royal Academy summer exhibition in 1940. Four of his paintings are in the permanent collection of Bradford Museums and Galleries.

(1)

£200 - £300



Lot 271

272* **Räuber (E., 20th century)**. Still Life with Flowers, 20th century, oil on canvas still life of chrysanthemums, delphiniums and other summer flowers in a vase by a small twin-handled bowl on a draped table, signed 'E. Räuber / Munchen.' lower left, Christie's label to verso, canvas size 77 x 88 cm (30 1/4 x 34 3/4 ins), in an ornate gilt wood frame (97 x 107.5 cm)

Christie's, At Home - British & Continental Pictures and Works on Paper, 15 January 2004, lot 1040.

(1)

£200 - £300



Lot 272



273* Needell (Philip Gregory, 1886–1974). *Early Morning, Autumn, Mill Hill, oil on board, depicting a wooded landscape, signed lower left, titled and signed to verso, sheet size 24.7 x 34 cm (9 3/4 x 13 3/8 ins), with another by the same artist entitled Purbeck Hills, oil on paper, laid onto board, signed lower right, titled to verso, faint pencil lines to edge margin, 24.5 x 34 cm (9 5/8 x 13 3/8 ins), together with approximately 120 of Needell's drawings and sketches contained in two folders, mainly in pencil, dated from 1930–1965, mostly landscapes and buildings, including: Grasmere, Nayland nr Stoke, Norfolk, Morsden, Wells, Blakeney, Shute Devon, Kings Lynn, Hastings, Pulborough, Corfe, Oban, etc., a few include extensive observational notes in pencil, some initialled, titled and dated, various sizes, largest 18 x 25 cm (7 x 9 3/4 ins)*

(5)

£150 – £200



274* Underwood (Leon, 1890–1975). *The Cot Valley, circa 1940, watercolour on paper, signed in ink bottom right, titled and dated on label verso, mount aperture 19 x 27 cm (7 1/2 x 10 3/4 ins), framed and glazed, together with Merida, 1928, watercolour on paper, signed in ink bottom right, titled and dated, sheet measures 35.5 x 50.5 cm (14 x 20 ins), unframed*

(2)

£200 – £400

275AR* Bloch (Martin 1883–1954). *Rhododendrons/Flowers at Night, 1942, black chalk on paper, signed lower left, information note to verso relating to the exhibition 'Martin Bloch / The Arts Council of Great Britain 1957' with the original exhibition catalogue included, and another gallery sticker to verso noting work's alternative title, mount aperture 39 x 51 cm (15 1/4 x 20 ins), in a mid-century wooden frame with hessian inlay (58.5 x 68 cm)*

Exhibited: Martin Bloch, London: The Arts Council of Great Britain, 1957; titled 'Flowers at Night'.

(1)

£200 – £300



Lot 275



276AR* Cox (Morris, 1903–1998). *The Traveller, 1943, tempera on wood panel, signed and dated upper right, 38 x 34.5 cm (15 x 13 5/8 ins), label with printed title and '21' 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).

(1)

£600 – £800



277AR* Cox (Morris, 1903–1998). *Girl with a Snail*, 1946, *tempera on panel, with handprint (artist's?) signed and dated lower right, 36.5 x 31.5 cm (14 3/8 x 12 4/8 ins), printed title on label 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).

Exhibited: Morris Cox, Centennial Exhibition – A Selection of Visual Art (1921–1996), 2003, (titled *Woman with a Snail*).

(1)

£500 – £700



278* Hofler (Max, 1892–1963). *A Summer's Day*, Wittenham Berks, 1946, *oil on board, signed lower right, a landscape view of countryside with a scattered group of cows in the foreground, The Fine Art Society Ltd label to verso, board size 50.5 x 60 cm (20 x 23 1/2 ins), in an ornate gilt wood frame (67 x 76 cm)*

Before boundary changes in 1974 Little Wittenham (and the famous Wittenham Clumps) were part of Berkshire. They are now part of South Oxfordshire.

(1)

£200 – £300



279* Northern Ireland. *Slieve Gullion, County Tyrone*, circa 1946, *watercolour with traces of pencil, unsigned, sheet size 268 x 375 mm (10 1/2 x 14 3/4 ins), framed and glazed, with printed framers label of John Mcgee Fine Art Dealer, Stationer & Framemaker for Donegall Square West, Belfast, to verso (dated in ink November 1946), together with another small 20th century watercolour landscape in County Donegal, circa 1930s, unsigned, 80 x 126 mm (3 x 5 ins) mount aperture, gilt frame, glazed*

Provenance (Donegal watercolour): Major W. C. Leeper and Dorothea Lititia Lloyd; thence by descent.

(2)

£200 – £300

280AR* Cox (Morris, 1903–1998). *Female Nude*, circa 1948–50, *ebonised wood carving, showing a tall female nude with one arm on her head, the other around her waist, small chip to edge of base, signed by artist in black pen to base, 56.5 cm high*

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

Scarce, there are no known records of Cox's sculptures coming up for auction. In a letter to Corrie Guyt, sent on the 29th September 1975, and published in *Gogmagog* 'Between 1948–50 I did about 25 small sculptures in wood...Most of these sold readily although I was not anxious to sell them...The few I have kept have a special meaning for me and I would not like to part with them' page 82.

(1)

£200 – £300



Lot 280



281AR* **Cox (Morris, 1903–1998)**. Study of a Woman and Cat, circa 1948–50, wood carving, showing a naked woman kneeling with a cat between her knees, signed by the artist in black pen to base, 21.5 cm, together with Europa and Zeus, wood carving, showing a naked woman riding a bull, on a sleigh shaped base with volute detail, signed by the artist in black pen to base, 21.5 cm high

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

Scarce, there are no known records of Cox's sculptures coming up for auction. In a letter to Corrie Guyt, sent on the 29th September 1975, and published in *Gogmagog* 'Between 1948–50 I did about 25 small sculptures in wood...Most of these sold readily although I was not anxious to sell them...The few I have kept have a special meaning for me and I would not like to part with them' page 82.

(2)

£200 - £300

282* **Muir Head (David Thompson, 1867–1930)**. Thatched Cottage by the Woods, oil on thin wood panel, signed lower right, and additionally inscribed in pencil with the artist's name to verso, chamfered to left and right edges on verso, 114 x 216 mm (4 7/16 x 8 1/2 ins)

(1)

£100 - £150



283* **McWilliam (Colin, 1928–1989)**. Seaton Delaval Hall, August 1949, brown ink and wash, titled and dated lower right, 12 x 17.5 cm (4 3/4 x 6 7/8 ins) mount aperture, framed and glazed (26.5 x 31.5 cm), handwritten label with printed Gonville and Caius College Arms to verso, together with

Thorigny (Felix, 1824–1870). Meaux, 1850, pencil and wash, signed, dated and titled in pencil to lower margin, 27 x 20 cm (10 5/8 x 7 7/8 ins) mount aperture, framed and glazed (40 x 32 cm), plus **Attributed to Alfred Rimmer (1829–1893)**. Market Drayton, Shropshire, pen and ink with wash, 16.2 x 10.5 cm (6 3/8 x 4 1/8 ins) mount aperture, framed and glazed (29.5 x 22 cm), and two others comprising: pencil drawing of St. Peter's attributed to James Duffield Harding, and a 19th century topographical watercolour, largest framed and glazed (36 x 47 cm)

(5)

£200 - £300



Lot 282



284* **Attributed to Ethelbert White (1891-1972).** View through Woodland, watercolour on paper, unsigned, sheet size 33.5 x 38 cm (13 2/5 x 15 ins) mount aperture size 25.5 x 31.5 cm (10 x 12 2/5 ins), some time toning, framed and glazed.
(1) £150 - £200



Lot 285

285* **Brockhurst (Gerald, 1890-1978).** Study for a Decoration, 1923, etching on cream laid paper, from the edition of 76 artist's proofs, signed in pencil, mount stained, plate size 15.7 x 12.1 cm (6 x 4.3/4 ins), sheet size 28.8 x 22.2 cm (11.3 x 8 3/4 ins), unframed, plus **Anderson (Stanley, 1884-1966).** 'Old Father Time', of Wiltshire, 1944, copper line engraving on laid paper, signed in pencil, from the edition of 100 artist's proofs, 'Ed = 100' by the artist lower left in pencil, titled 'Old Father Time, of Wiltshire. (Line-engraving) Edition 100 prints' by the artist to lower sheet edge, tipped-on to backing board at the upper sheet corners recto, plate size 9.5 x 8 cm (3 3/4 x 3 ins), sheet size 23 x 17.8 cm (9 x 7 ins), hinge-mounted, and **Spencelayh (Charles, 1865-1958).** The Last Night of Hanuka, etching, signed, titled and numbered 7/30 in pencil, plate size 25 x 20 cm (9 3/4 x 8 ins), framed and glazed (55.5 x 45.5 cm), with **Lindsay (Lionel, 1874-1961).** Zocodover Gate, Toledo, etching with drypoint, signed in pencil, from the edition of 75 proofs, P. & D. Colnaghi label to frame verso, plate size 29.5 x 19.9 cm (11 3/4 x 8 ins), framed and glazed (56.5 x 42 cm), together with a drypoint etching signed 'J. Gavin' of workers operating a press, and two etchings of views of Chelsea, London by Charles William Sherborn, all framed, signed Brockhurst: Wright/Fletcher 46. Anderson: Meyrick and Heuser 243.
(7) £400 - £600



286AR* **Cox (Morris, 1903-1998).** Bookends, wood carving showing an elephant and another animal mounted on two wooden plinths and laid onto mushroom shaped plywood, some clear adhesive visible at feet of elephant, notes in pencil to verso of elephant 'Morris Cox, bookend, no trace of a pair, AT', some minor chips to plywood base, 15.5 cm high, together with a wood carving of a voluptuous female figure, 27 cm long

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

Scarce, there are no known records of Cox's sculptures coming up for auction. In a letter to Corrie Guyt, sent on the 29th September 1975, and published in *Gogmagog* 'Between 1948-50 I did about 25 small sculptures in wood...Most of these sold readily although I was not anxious to sell them...The few I have kept have a special meaning for me and I would not like to part with them' page 82.

(3)

£100 - £200



287* **Hawke (Marjorie, 1894-1979)**. Village in Moonlight, oil on canvas, signed 'Hawke' lower left, use of impasto, manuscript label with title and artist to verso, James Bourlet & Sons Ltd. label to verso, some small areas of craquelure and paint loss, canvas size 40.5 x 51 cm (16 x 20 ins), framed (54 x 63 cm)

Draughtsman and painter in oil, born in London. She studied at Heatherley's, the Central School of Arts and Crafts and the Westminster School of Art, under Bernard Meninsky. Her work found its way into many private collections in Britain and abroad from mixed exhibitions at Leicester Galleries, O'Hana and galleries in Greece, France and Italy. Her single artist shows included Bear Lane Gallery, Oxford, and the Rotunda Gallery (David Buckman, *Artists in Britain Since 1945*, 2007).

(1)

£200 - £300



288AR* **Webb (Clifford, 1895-1972)**. The Yew Tree, oil on board, label to verso with title, artist and address (Dormers, Abinger Hammer, Surrey), frame aperture measures 45 x 75 cm (17 3/4 x 29 1/2 ins), board measures 46 x 80 cm (18 x 31 1/2 ins), framed (1) £150 - £200

289AR* **Bratby (John, 1928-1992)**. Triple Portrait, 1956, oil on board, signed lower left 'Bratby', a portrait of three female figures, with use of impasto, various old auction labels to verso, board size approx. 148 x 122 (58 1/4 x 48 ins), in a contemporary hessian frame (162 x 136 cm)

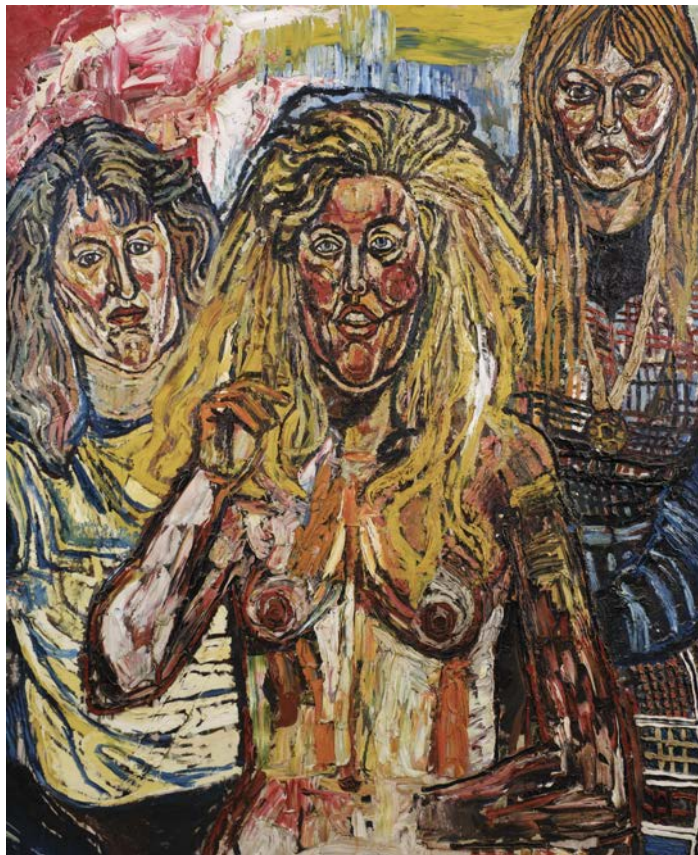
Provenance: Burstow and Hewett, *Fine Art and Sculpture*, 25 January 2024, lot 515

Rosebery's, *Modern British 20th & 21st Century Art*, 6 June 2023, lot 143

Christie's, London, *20th Century British Art*, 15 July 2009, lot 77

(1)

£1,000 - £1,500



Lot 289



290* **Brooke (Anne, 1916–2002).** *Fountains Abbey, oil on canvas, signed lower left, a view of the ruins of Fountains Abbey from the south, Renoir Galleries Ltd., Harrogate label to verso, canvas size 40.5 x 51 cm (16 x 20 ins), framed (49 x 59.5 cm)*

Provenance: From the collection of the British composer Edward Williams. Anne Brooke was a Yorkshire-born painter and teacher. From 1937 to 1942 she studied at Chelsea School of Art, Huddersfield School of Art and the London University Institute of Education. She exhibited at the Royal Academy, Royal Scottish Academy, Royal Cambrian Academy, Women's International Art Club, and the Paris Salon. Her solo exhibitions were held at Swarthmore Centre, Leeds in 1962, and Renoir Gallery, Harrogate in 1977.

(1)

£500 - £800



291* **Brooke (Anne, 1916–2002).** *Village in the Yorkshire Dales, oil on canvas, signed 'A Brooke' lower left, sheep wander through a village in the Dales with hills in the background, Renoir Galleries Ltd., Harrogate label to verso, canvas size 40.5 x 51 cm (16 x 20 ins), framed (50 x 59.5 cm)*

Provenance: From the collection of the British composer Edward Williams.

(1)

£500 - £800



Lot 292

292* **Martin (Frank, 1921–2005)**. Studies of Barbara Stanwyck (American actress, model and dancer), pencil drawing, double study on single sheet, signed in ink bottom right and titled bottom left, mount aperture 38cm x 27.5cm (15" x 10.7"), framed and glazed, together with a second single pencil study of Barbara Stanwyck by the same artist, signed bottom right and titled bottom left, dated circa 1931, mount aperture measures 33cm x 26cm (13" x 10.5"), some slippage in mount revealing time toning, framed and glazed (2) £200 – £300

293* **McKenzie (Hugh, 1909–2005)**. Seven Sketch Books, circa 1960–90s, approximately 340 leaves contained in seven sketchbooks, mostly pencil, watercolour with pen and ink, others in black chalk, depicting various street scenes, figure and life studies, covering various locations including: Kent, Walmer, Deal, Deptford High Street, London, Broadstairs, King William Walk Greenwich, etc., mostly to one side of leaf only, some signed, all with various card or board bindings, 22.5 x 21 cm (8 7/8 x 8 1/4 ins) and smaller (7) £200 – £300

294* **Toms (Carl, 1927–1999)**. Twelve original portrait studies of members of the premiere cast of the opera *A Midsummer Night's Dream*, 1960, watercolour and pencil on wove paper, three with heightening in white, a mixture of full-face, half-profile and profile poses, each with character and corresponding singer's name in pencil, some with additional design notes in blue biro, occasional light handling creases, each sheet 37.5 x 25 cm (14 3/4 x 9 3/4 ins)

Characters and singers (as inscribed) include:

Lysander – Mr George Maran | Demetrius – Mr Thomas Hemsley | Hermia – Miss Marjorie Thomas | Helena – Mrs April Cantelo | Hypolita (sic) – Mrs Joanna (sic) Peters | Theseus – Mr Forbes Robinson | Bottom – Mr Owen Brannigan | Quince – Mr Norman Lumsden | Flute – Mr Peter Pears | Snug – Mr David Kelly | Snout – Mr Edward Byles | Starveling – Mr Joseph Ward

Carl Toms designed the set and costumes for Benjamin Britten's opera *A Midsummer Night's Dream*. Britten adapted the libretto with Peter Pears from Shakespeare's play of the same name, and it was premiered on 11 June 1960 at the Aldeburgh Festival, conducted by the composer.

These designs all feature premiere members of the cast and were presumably used as a reference for Toms during the design process. Some include additional notes referencing singer's hair designs: 'extra piece to pin on', 'height here' and 'pepper with salt grey flecks'.

(12) £700 – £1,000



Lot 293





Lot 294



Lot 295

295* **Walker (M, 20th century)**. *Magie*, 1964, oil on canvas, titled and dated by the artist to verso in red paint, a few areas of cracking and loss to surface, canvas size 76 x 61 cm (30 x 24 ins), unframed (1) £200 - £300



296AR* **Annigoni (Pietro, 1910-1988)**. *Wethersfield, Amenia (New York)*, 1965, pen, wash and china ink on wove paper, 51.5 x 67.5 cm (20 1/2 x 26 1/2 ins), window mounted, framed and glazed (54.5 x 71 cm)
Provenance: Margaret Rawlings, Lady Barlow (1906-1996), English stage actress and Jane Sacchi, née Barlow (1943-). (1) £500 - £800



297* **Ngatane (Ephraim Mojalefa, 1938-1971)**. *Street Workers at Night, Johannesburg*, watercolour and gouache with black ink on thick paper, laid down on board, signed lower right, 520 x 680 mm (20 1/2 x 26 3/4 ins), framed and glazed (72 x 88 cm), frame verso with several adhered South African newspaper cuttings regarding the artist and his exhibitions, and with gallery label of Art Nova, 70c Rissik St, JHB [Johannesburg]

Ephraim Ngatane studied at the Polly Street School of Art under Cecil Skotnes, then continued his studies under the tuition of Rev. Hall Duncan. In 1963 he held his first one-man exhibition 'Johannesburg Township Life' at the Adler-Fielding Gallery in Johannesburg. (1) £2,000 - £3,000



298* **Ngatane (Ephraim Mojalefa, 1938–1971)**. Township scene, watercolour on paper, signed lower right, mount aperture 213 x 306 mm (8 3/8 x 12 ins), framed and glazed (35.5 x 43 cm), plus **Struben (Edith, 1868–1936)**, Street scene, watercolour on card, signed lower left, mount aperture 347 x 248 mm (13 3/4 x 9 3/4 ins), framed (58 x 44 cm), verso with framer's label: Herbert Evans & Co [Johannesburg]

Ephraim Ngatane studied at the Polly Street School of Art under Cecil Skotnes, then continued his studies under the tuition of Rev. Hall Duncan. In 1963 he held his first one-man exhibition 'Johannesburg Township Life' at the Adler-Fielding Gallery in Johannesburg.

(2)

£300 – £500



299AR* **Kelly (Percy, 1918–1993)**. Boats, Newlyn, Cornwall, 1971, watercolour and black ink heightened with gouache on paper, signed and dated lower right, fishing boats in the harbour at Newlyn, some light scattered spotting, mount aperture 49 x 67 cm (19 x 26 1/4 ins), framed and glazed (65 x 81 cm)

(1)

£300 – £500



300* **Mackley (George, 1900–1983)**. Countryside Landscapes, 1971–80, a small collection of 15 watercolours on thick wove paper, depicting various scenes, mainly English country landscapes, riverscapes, waterfalls, rocky scenery and buildings, etc., mainly all signed and dated, largest 39 x 55 cm (15 3/8 x 21 5/8 ins)

(15)

£150 – £200

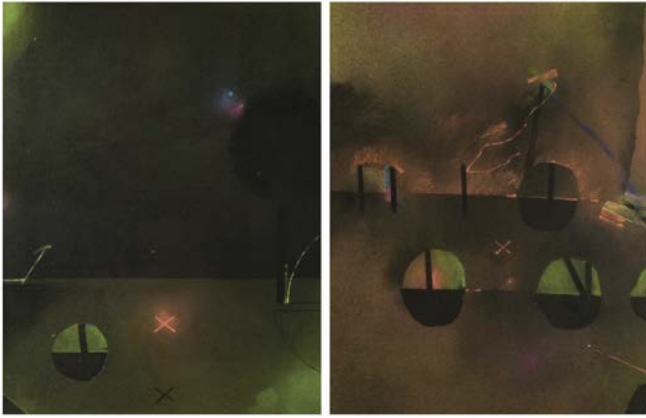


301AR* **Maeckelberghe (Margo, 1932–2014)**. Boscastle, oil on board, depicting a view from the sea looking towards Boscastle harbour and the village, board size 30 x 60.5 cm (11 3/4 x 23 3/4 ins), Sancreed Studios label to verso, framed (43.4 x 73.5 cm), together with a small folder of postcards, some with handwriting from the artist to a friend

Margo Maeckelberghe was born in Penzance, where she grew up and lived for most of her life. Her studio was situated at the top of the moors between Penzance and Zennor, and was thus both the actual as well as metaphoric centre of her vision. She studied at Penzance School of Art, and then from 1949 to 1952 attended Bath Academy of Art at its postwar home, Corsham Court in Wiltshire, rather than at the Slade in London where she had also been offered a place. Corsham had become an important centre for modern painting in Britain, whose principal, Clifford Ellis, appointed artists of stature to head its specialist courses; the head of painting was William Scott. many visiting tutors came from Cornwall, including Bryan Wynter, Terry Frost and Peter Lanyon, the latter being a particularly important influence on Margo's work.

(1)

£500 – £700



302AR* **Blackburn (David, 1939–2016)**. Beach with Cross and Stone & Beach with Stones and Trailing Form, 1974, two pastel on paper, both with faded signature and date to lower right, sheet size each 39.5 x 30 cm (15 1/2 x 11 3/4 ins), both titled and dated '1974' with 'Rowneys & Rembrandt pastel fixed (3) with Windsor & Newton Fixing spray - 1975' to verso, mounted together, framed and glazed (69 x 99 cm)

(1)

£400 - £600



303AR* **Brown (Ralph, 1928–2013)**. Lovers Valley, study for bronze relief, 1974, pencil on cream sketchbook paper, initialled and dated lower right, some small chips to paper edge, two small holes in sheet to upper right margin, some minor mount staining, rough sketch to verso sheet size 50.5 x 38 cm (19 7/8 x 15 ins), with detached contemporary handwritten label with medium, and title in pencil and note of exhibition in pen

Exhibited: Royal Academy of Arts, Summer Exhibition, 4th May - 28th July 1974, number 1335.

(1)

£150 - £200



304* **Sihlali (Durant Basi, 1935–2004)**. No 5 Shaft - Durban Deep, 1975, watercolour on paper, signed and dated lower right, mount aperture 525 x 741 mm (20 3/4 x 29 1/8 ins), framed (75 x 95 cm), together with Rainy Day at Zola, 1974, watercolour on paper, signed and dated lower right, mount aperture 400 x 289 mm (15 3/4 x 11 3/8 ins), framed and glazed (54.5 x 43 cm), ink manuscript title on frame backing paper, plus A family scene, watercolour on paper, depicting a couple with a young child, the woman sitting weeping, signed lower left, mount aperture 538 x 378 mm (21 1/8 x 14 7/8 ins), framed and glazed (71 x 54.5 cm)

Durant Basi Sihlali was born in Germiston, South Africa. He studied first at the Moroko Chiawelo Centre (1950–1953) and then until 1958 at the Polly Street Art Centre, where he was taught by Cecil Skotnes. Sihlali was Head of Fine Arts at the Federated Union of Black Artists (Fuba) from 1983 until 2004. He exhibited in Beverly Hills, Nuremberg, Palermo and Athens. His painting *No 5 Shaft - Durban Deep* was later reproduced as a lithograph.

(3)

£600 - £800



305* **Mackley (George, 1900–1983)**. Hillside Farm, 1977, watercolour on thick cream wove paper, with traces of pencil and black chalk, signed and dated lower left (somewhat indistinct), '6' in pencil to top left corner, image size 34 x 49.5 cm (13 1/2 x 19 1/2 ins), sheet size 37 x 52.5 cm, window-mounted, and Edge of the Forest, 1979, watercolour on thick wove paper, underdrawn in pencil, a view of trees with forest and open fields in the background, signed and dated lower left in pen, '1' in pencil to top left corner, remnants of tape to upper margin, image size 34 x 46 cm (13 1/4 x 18 ins), sheet size 36 x 48.3 cm, together with Coastal Landscape, circa 1979, watercolour on thick wove paper, underdrawn in pencil, a view of a coastline with rising cliffs and rocky outcrops, unsigned, '5' in pencil to top left corner, old tape to upper margin, areas of staining to all margins (not affecting image), image size 34 x 49.5 cm (13 1/2 x 19 1/2 ins), sheet size 38 x 53.3 cm

Provenance: Patricia Jaffé (née Milne-Henderson, 1935–2018), art historian.
(3) £300 – £500



Lot 306

306* **Smith (D. H., 1947–)**. Storm I, 1977, watercolour, signed and dated lower left, 12.9 x 10.4cm, framed and glazed, with typed gallery labels on backboard for Fischer Fine Art, and artist's manuscript label 'No.4. To touch the incomprehensible power', (frame 41.1 x 34.5 cm)

D. H. Smith studied at Grimsby School of Art, and the Royal College of Art in London where he was taught by Peter Blake. He held his first exhibition at the end of his second year at the New Art Centre in Sloane Street.

(1)

£100 – £150



307AR* **Cox (Morris, 1903–1998)**. Maeve, 1981, acrylic and oil glaze on board with incised lines, signed and dated lower right, 61 x 46 cm (24 x 18 1/8 ins), printed label and white chalk '386' to verso, together with Girl with a Patterned Dress, 1991, acrylic on panel with incised lines and collage, signed and dated lower right, 61 x 46 cm (24 x 18 1/8 ins)

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

Exhibited: Morris Cox, Centennial Exhibition – A Selection of Visual Art (1921–1996), 2003.

(2)

£300 – £500



308* **Farthing (Stephen, 1950–)**. Ornament Word no. 14, 1982, black charcoal and gouache on paper, signed, dated, and titled in pencil, 365 x 270 mm (14.3 x 10.6 ins) mount aperture, framed and glazed

(1)

£100 – £150



Lot 309



Lot 311



Lot 310

309AR* **Davies (Brian 1942-2014)**. Still Life of Peaches and Grapes, resting on a wooden table with silver and glass tumbler, *oil on canvas*, signed lower right, canvas size 20 x 30.5 cm (7 7/8 x 12 ins), John Adams Fine Art label to verso, framed (30 x 40.5 cm)

(1)

£400 - £600

310AR* **Davies (Brian 1942-2014)**. Still Life of Peaches, in a silver bowl on a table, *oil on canvas*, signed lower left, canvas size 35.5 x 30.5 cm (14 x 12 ins), John Adams Fine Art label to verso, framed (46 x 41.5 cm)

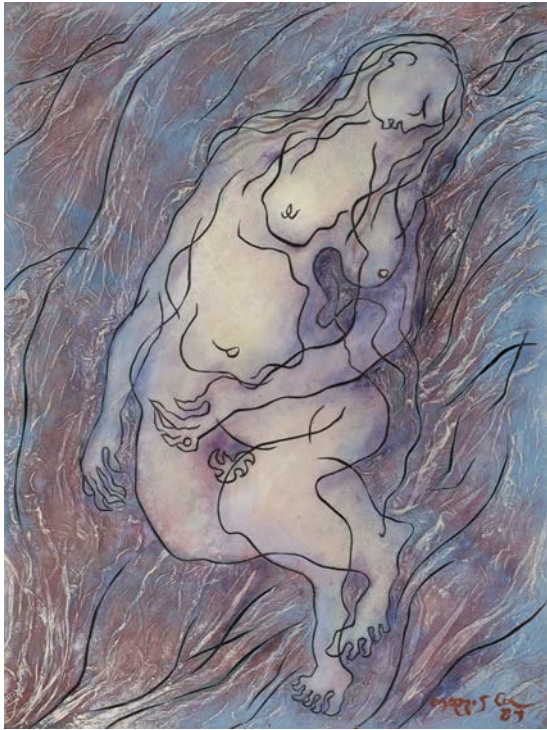
(1)

£400 - £600

311AR* **Davies (Brian 1942-2014)**. Still Life of Plums, in a white dish resting on a wooden table, a knife, glass goblet and grapes around it, *oil on canvas*, signed lower right, canvas size 35.5 x 51 cm (14 x 20 1/8 ins), framed (56.5 x 71.5 cm)

(1)

£400 - £600



312* **Cox (Morris, 1903–1998).** *Troubled Ease*, 1986, acrylic on board with incised lines and collage, signed and dated lower right, 61 x 46 cm (24 x 18 1/8 ins), printed label and white chalk '434' to verso, together with

Woman with the Snake Bracelet, circa 1985, acrylic on panel with incised lines and collage, white drip mark to right hand side (possible bird), 61 x 46 cm (24 x 18 1/8 ins)

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

(2) £300 – £500

313* **Cox (Morris, 1903–1998).** *Reposed*, 1987, acrylic on board with incised lines and collage, signed and dated lower right, 61 x 46 cm (24 x 18 1/8 ins), printed label and white chalk '451' to verso, together with

Nude in a Garden, 1989, acrylic on panel with incised lines and collage, signed and dated lower right, 61 x 46 cm (24 x 18 1/8 ins), printed label and white chalk '481' 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).

Exhibited: Morris Cox, Centennial Exhibition – A Selection of Visual Art (1921–1996), 2003.

(2) £300 – £500

314* **Cox (Morris, 1903–1998).** *Cosmic Dog*, 1988, acrylic and oil glaze on board with incised lines and collage, signed and dated upper right, 51 x 38 cm (21 x 15 ins), printed label and white chalk '459' to verso, together with

Unbelievable, 1989, acrylic on panel with incised lines and collage, signed and dated upper right, 45.5 x 41 cm (18 x 16 ins), printed label, white chalk '470' and incised lines from a preliminary work to verso, and

Woman Walking, 1989, acrylic on panel with incised lines and collage, some white paint smears, signed and dated lower left, 61 x 45.5 cm (24 x 18 ins)

(3) £400 – £600



Lot 313



Lot 314



315* **Hemming Bray (Rachel, 1947-)**. From the Paragon to Ashton Park, Bristol, 1989, pastel, initialled and dated, mount aperture 34.5 x 37 cm (13 1/2 x 14 1/2 ins), framed and glazed (45 x 47.5 cm), together with Three Young Cellists, 1987, pastel, initialled lower left, various labels to verso, mount aperture 27 x 36.5 cm (10 1/2 x 14 1/4 ins), framed and glazed (45 x 54.5 cm)

(2)

£150 - £200



316AR* **Cox (Morris, 1903-1998)**. Person in a Red Hat, 1990, acrylic on panel with collage and incised sections, signed and dated upper right, 45.5 x 51 cm (17 7/8 x 20 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).

Exhibited: Morris Cox, Centennial Exhibition - A Selection of Visual Art (1921-1996), 2003.

(1)

£200 - £300



317AR* **MacKweon (James, 1961-)**. The Open Window, oil on board, signed lower right, a woman sits reading on a sofa with an open window above her head, title in pencil to frame verso, board size 150 x 49.8 cm (59 x 19 1/2 ins), framed (176.8 x 76.5 cm)

James MacKweon was educated at Gresham's School in Norfolk. He is a prize-winning artist in the UK and France, having been highly commended in the 1981 National Portrait Gallery portrait competition. He has held solo shows throughout Britain and Ireland, including at the Phoenix Gallery, Lavenham, Fermoy Centre, King's Lynn, Bury St Edmunds Art Gallery, West Wales Arts Centre, Fishguard, and the Solomon Gallery, Dublin.

(1)

£300 - £500

19TH & 20TH CENTURY PRINTS



Lot 318

318* **Goya y Lucientes (Francisco de, 1746–1828)**. Obsequio a el maestro and Subir y bajar, (Gift to the Teacher and Up and Down), two etchings with aquatint on wove paper, from *Los Caprichos*, plates 47 & 56, the xxth state, some mount staining, plate size 21.6 x 15.1 cm (8 1/2 x 6 ins), sheet size 31 x 23 cm (12 1/4 x 9 ins), framed and glazed (35.5 x 28.5 cm)

(2)

£300 - £500

319* **Baldrey (Joshua Kirby, 1754–1828)**. East Window of King's College Chapel, Cambridge, 1809, fine hand-coloured stipple etching on two conjoined sheets, overall plate size 110 x 61 cm (43.5 x 24 ins), with margins, framed and glazed (frame size 122 x 77 cm or 48 x 30 1/4 ins)

Fine large-scale coloured print of the famous east window at King's College Chapel, Cambridge, a late Gothic stained glass window showing the Passion sequence.

(1)

£200 - £300



Lot 319



320* **Crome (John, 1768–1821)**. Road by a Stricken Oak, 1813, etching on laid paper, from the portfolio titled *Thirty-One Original Etchings of Views of Norfolk*, issued in 1821, plate size 15.25 x 19 cm (6 x 7 1/2 ins), sheet size 17.3 x 21.3 cm (6 7/8 x 8 3/8 ins), wood frame, glazed, together with

Burgess (William Walter, 1856–1908). Cheyne Walk, west of Beaufort Street, Chelsea, 1894, etching on japon paper, from the edition of 100 proofs, printed for the artist by Frederick Goulding and published in 1894, signed in pencil lower left, plate size 145 x 280 mm, with margins, framed and glazed, plus a view of a castle by Paul Sandby

(3)

£200 - £300



321* **Harvey (William, 1796–1866).** Assassination of L. S. Dentatus, after Benjamin Robert Haydon, 1821, wood-engraving on seven-piece block, printed on chine-collé, after a painting by Benjamin Robert Haydon, countersigned by the engraver in brown ink, printed with great contrast, laid down to backing board, plate size 37.5 x 29 cm (14 3/4 x 11 1/2 ins), sheet size 52 x 38 cm, in a contemporary wooden and gilt frame (some losses to left side) 79.5 x 61 cm

This scale and virtuosity of this exceptionally large wood-engraving for the period matches the ambition of the painting it reproduces. As such it was probably intended to demonstrate that although Harvey had abandoned his ambitions as a painter, the lessons he had learnt at Haydon's feet would enable him to raise the status of the humble wood-engraving to that traditionally reserved for line-engraving.

Another impression of this work is held by the RA (Accession Number 07/884).

One of England's greatest early wood engravers and designers for wood engraving, William Harvey was apprenticed at age fourteen to Thomas Bewick, the father of English wood engraving. Harvey quickly gained a privileged place among Bewick's pupils and worked extensively with his master on the engravings for his famous Aesop's Fables. Harvey left Bewick in 1817 to study under B. R. Haydon.

(1)

£200 - £300



322* **Turner (Joseph Mallord William, 1775–1851).** A collection of 55 proof engravings of European views after J. M. W. Turner, circa 1830s, proof engravings on India paper, mostly landscape format, many with pencil captions to lower margin, engravers include J. B. Allen, J. C. Armytage, R. Brandard, J. Cousen, S. Fisher, T. Higham, T. Jeavons, W. Miller, W. Radclyffe, J. Smith, R. Wallis, and J. T. Willmore, plate size approximately 150 x 230 mm (6 x 9 ins), sheet size 290 x 420 mm (11 1/2 x 16 5/8 ins), loosely contained together in 19th-century black morocco-backed cloth covered portfolio with brass lock clasp, portfolio titled 'Annual Tour' in gilt (55)

£200 - £300



323* **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)

£150 - £200



324* Manet (Edouard, 1832–1883). Charles Baudelaire de Face III (Portrait of Charles Baudelaire, Full Face), 1868, *etching on thin laid paper, the 4th and final state, with printed inscription to lower margin of the image 'Peint et Gravé par Manet 1865' and 'Imp. A. Salmon'*, plate size 94 x 82 mm (3 7/8 x 3 1/4 ins), sheet size 197 x 149 mm (7 3/4 x 5 7/8 ins), hinge-mounted, framed and glazed

Moreau-Nélaton 16; Guérin 38; Harris 61.

Final published state of Manet's portrait of Baudelaire, after a photograph by Nadar.

(1)

£300 – £500



Lot 325

325 Austen (Robert Sargent, 1895–1973). The Angel of Saint Matthew, Orvieto, 1924, *etching on buff laid paper, signed in pencil, titled in the lower margin, from the edition of 40 artist's proofs, with margins, tipped-on to backing board with tape to top corners verso, plate size 11.5 x 10.1 cm (4 1/2 x 4 ins), sheet size 25.2 x 18.7 cm (10 x 7 1/4 ins), hinge-mounted, plus Sisters of Assisi, 1925, etching and engraving on ivory laid paper, signed and dated in pencil, titled in the lower margin, from the edition of 30 artist's proofs, with margins, tipped-on to backing board with tape to top corners verso, plate size 13.1 x 10.6 cm (5 x 4 1/4 ins), sheet size 26.6 x 21.1 cm (10 1/2 x 8 1/4 ins), hinge-mounted, and The Bell No 2, 1927, copper line engraving on laid paper, signed and dated in pencil, with title to lower left corner of sheet, with margins, plate size 11.4 x 15.7 cm (4 1/2 x 6 1/4 ins), sheet size 24 x 18.2 cm (9 1/2 x 7 1/4 ins), unframed, and four further prints by the same artist, including 'Zoutlande', 'Boy and Calf', 'Italian Fair' and a further copy of 'The Angel of St Matthew, Orvieto', all signed, some dated, all unframed*

Campbell Dodgson 51, -, 73, 82, 68, 40
(7)

£400 – £600

326* Renoir (Pierre-Auguste, 1841–1919). Le Chapeau Epinglé (third plate), 1894, *etching, signed in the image lower left, on cream wove paper, the second state, as issued in the book Renoir et ses Amis by Georges Riviere (1921), plate size 120 x 830 mm (4 3/4 x 3 1/4 ins), framed and glazed*

(1)

£150 – £200

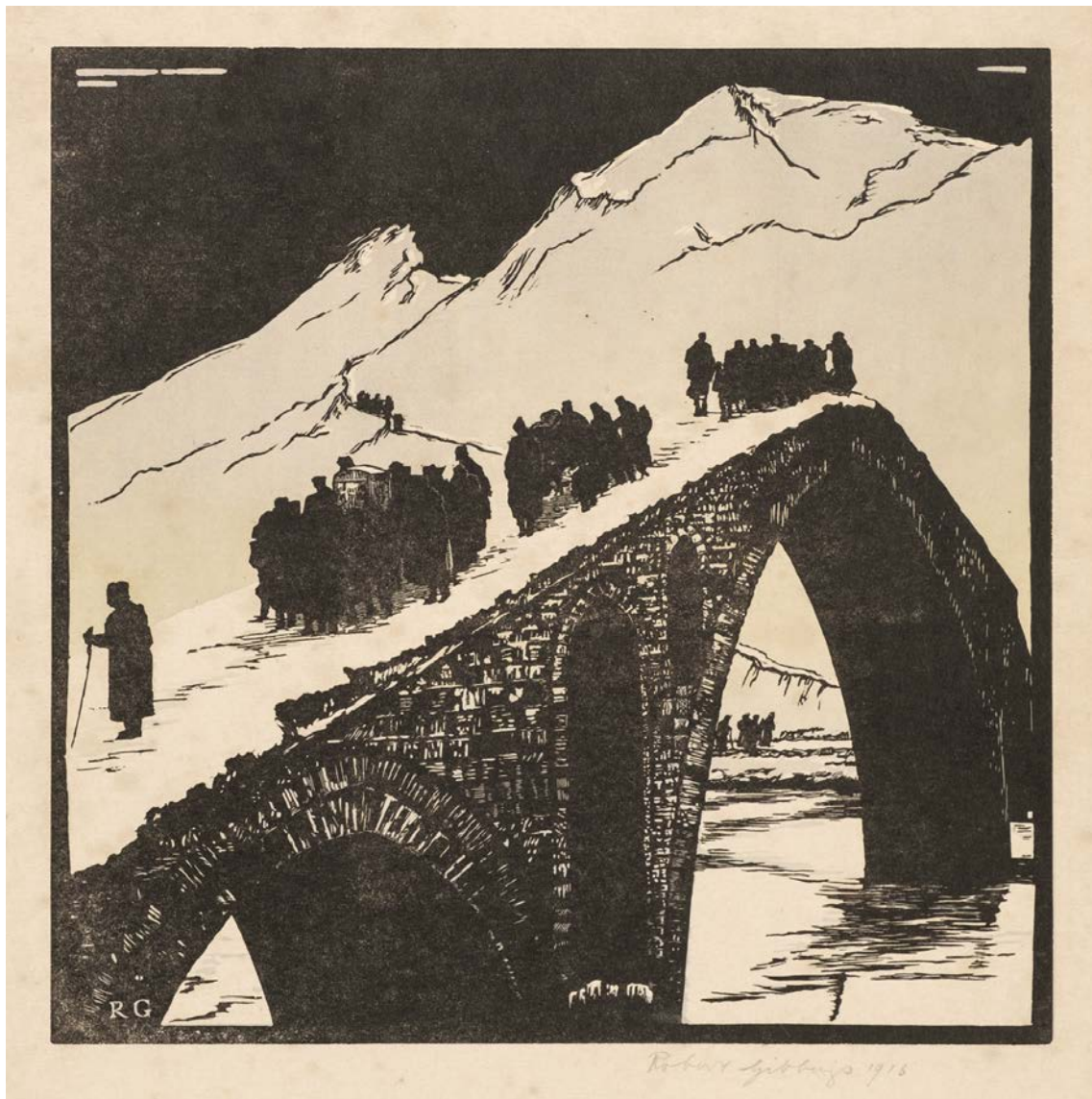


327* Lewisohn (Raphael, 1863–1923). La danse en Bretagne, 1897, *colour lithograph on chine volant, published in an edition of 100 impressions, one or two light creases to blank margins, generally in very good condition, sheet size 43 x 57 cm together with Lunois (Alexandre, 1863–1916). Une bombe pique, 1897, lithograph in colours, signed in blue pencil lower-right, outer margins with some surface skinning caused by removal of adhesive, sheet size 46 by 60 cm, laid down on backing card*

Johnson 71. Published in an edition of 100 proofs in the *Album d'estampes originales de la Galerie Vollard*.

(2)

£200 – £300



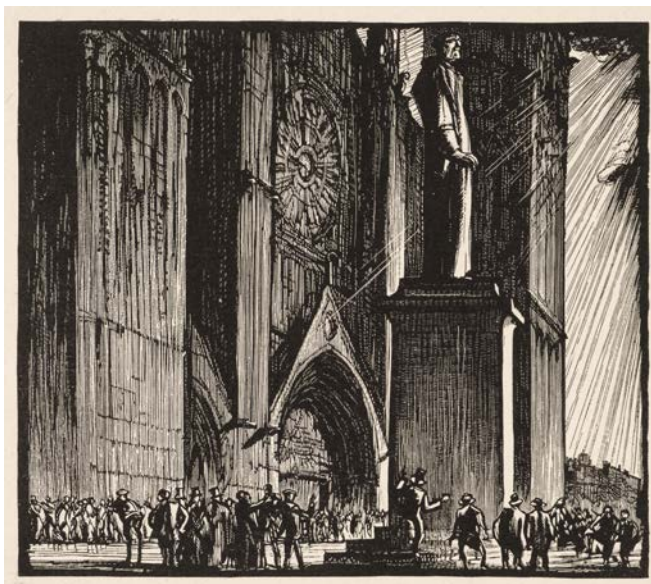
328AR* **Gibbings (Robert, 1889–1958).** *The Retreat from Serbia*, 1916, woodcut printed in colours, on wove paper, signed and dated to lower right blank margin in pencil, some light spotting, image size 17.8 x 17.8 cm (7 x 7 ins), sheet size 23.7 x 21.1 cm

This woodcut was used as the frontispiece to *The Wood Engravings of Robert Gibbings*, edited by Patience Empson.

"The Retreat from Serbia is based on a remarkable photograph taken by a war correspondent, published in 'The Illustrated London News' on 15 January 1916. The Serbian commander-in-chief, Marshall Putnik, was heading the retreat from the Germans through Albania. His soldiers carried him in a sedan chair over the Bridge of the Visiers, which crossed a river, the White Drin. The artist's eye was caught by the stark but beautiful lines of the stonework of the sixteenth-century Ottoman bridge. Its distinctive parabola form, without any parapet, was characteristic of many bridges adapted from Roman architecture by Ottoman military engineers throughout the Turkish Empire. A subject matter for his early prints, Gibbings often used the silhouetted forms of architecture, as they were peculiarly suited to the hard-edged patterns rendered by the woodcut block. The subtle colouring enhances the melancholy nature of the subject." Margaret Timmers, ed., *Impressions of the Twentieth Century: Fine Art Prints from the V&A Collections* (London: V&A Publications, 2001).

(1)

£1,000 - £1,500



Lot 329

329* Brangwyn (Frank, 1867-1956). *Les Villes Tentaculaires*, 1919, a collection of 36 artist's proofs for Émile Verhaeren's collection of poems *La Ville Tentaculaires*, engravings on ivory laid japon, of which three are signed, some with titles in pencil, all with large margins, sheet sizes 29.2 x 23 cm (and smaller), most tipped (top or left edge) into individual window mounts, the whole contained in a near contemporary handmade cardboard slipcase (some wear), with ink manuscript labels on spine

Provenance: From the Brangwyn family estate in Belgium.

'[*Les Villes Tentaculaires* was Verhaeren's] most ruggedly powerful book of poetry. Although this ends with a statement of faith in science, it is a deeply pessimistic collection, a thrilled and hallucinatory account of the desecration of nature by machinery. This theme would present an appropriate challenge to Brangwyn, a negative counterpart to his vital imagery of man the worker, and his finished illustrations demonstrate how successfully he demonstrated it.'

Illustrators, The British Art of Illustration 1800-1999, Seymour-Smith.

(1)

£300 - £500



330* Strang (William, 1859-1921). *The Thunderstorm*, 1889, etching with drypoint on laid paper, signed lower right, title in another hand to verso, the third (of three) states, printed with plate tone, tipped-on to backing board, mount stained, scattered spotting, plate size 30 x 35 cm (12 x 13 3/4 ins), sheet size 32 x 41 cm, framed and glazed, together with *The Bathers*, 1932, etching on laid paper, signed lower right in pencil 'Wm. Strang fec. DS.', additionally signed by David Strang, tipped-on to backing card, plate size 17.5 x 20.2 cm (7 x 8 ins), sheet size 20.2 x 22.6 cm, framed and glazed (34.5 x 35.5 cm), together with **Stevens (Geoffrey, 1899-1979)**. *The Well*, 1933, etching on laid paper, signed in pencil, plate size 15.5 x 22.8 cm (6 x 9 ins), framed and glazed (35.5 x 42 cm) and *Landscape with Chapel*, 1933, etching, signed in pencil, plate size 19.5 x 26.6 cm (7 3/4 x 10 1/2 ins), framed and glazed (39 x 46 cm), plus five further works by various artists including John Dixon (*The Axe of Brandonan*), Alfred Waldron (*Bathers in Tree*) and John Nicholls, various sizes

(9)

£300 - £400



331* **Wadsworth (Edward, 1889-1949).** Modern Woodcutters 4, London: Herbert Furst, The Little Art Rooms, April 1921, 12 (of 14) black and white woodcut plates (printed from the original blocks), each with printed title caption to lower margin, scattered spotting, bookplate of Charles Lambert Rutherford to inside front wrapper, original printed orange paper wrappers, somewhat worn, with fraying and some loss to spine, some light soiling and marks, slim 4to (26 x 19 cm)

The two missing plates are 'Tugs' and 'Still Life'.

(1)

£200 - £300



332* **Renoir (Pierre-Auguste, 1841-1919).** Jeunes Filles Fleurissant Leurs Chapeaux, 1921, original drypoint etching by Renoir: Jeunes Filles Fleurissant Leurs Chapeaux, as issued in Renoir et ses Amis, by Georges Rivière, Paris: H. Floury, 1921, colour and monotone illustrations, front wrapper lithograph in sanguine: Tête de Jeune Fille, 273pp., some pages uncut, original printed wrappers, some wear and loss to head and foot of spine, portion of glassine overwrapper to rear cover only, 4to (26.5 x 20.5 cm)

(1)

£200 - £300



Lot 333

333* **Brockhurst (Gerald, 1890–1978)**. *Geneviève*, circa 1922, etching on ivory laid paper, signed in pencil, with characteristic inky artist's fingerprints to upper and lower sheet edges, with margins, titled 'Geneviève' in another hand to lower blank margin, tipped-on to backing board at the upper sheet corners verso, plate size 20 x 15 cm (8 x 6 ins), sheet size 29.2 x 23.5 cm (11 1/2 x 9 1/4 ins), hinge mounted, together with *Le Beguin*, 1922, etching on cream laid paper, signed in pencil, also with inky finger marks to sheet edges, with margins, titled 'Le Beguin' in another hand, tipped-on to backing board at the upper sheet corners verso, plate size 13.8 x 11 cm (5 1/2 x 4 1/4 ins), sheet size 18.5 x 23 cm (7 1/4 x 9 ins), hinge mounted, plus *Aglaia*, 1926, etching on ivory wove paper, signed in pencil, with margins, titled 'Aglaia (sic) (Mrs Brockhurst)' to lower blank margin, tipped-on to backing board at the upper sheet corners verso, plate size 12.5 x 8.7 cm (5 x 3 1/2 ins), sheet size 28 x 21.4 cm (11 x 8 1/2 ins), hinge mounted

Wright 30; 33; 54.

The sitter in all three etchings is Brockhurst's first wife, Anaïs Folin.

(3) £500 – £800



334* **Gill (Eric, 1882–1940)**. *The Shepherds*, 1924, wood engraving on laid paper, printed in the intaglio manner, signed and numbered 33/50, with margins, tipped-on to mount at the upper sheet edge verso, light mount staining, very minimal scattered spotting, plate size 7.2 x 8 cm (2 3/4 x 3 1/4 ins), sheet size 19.4 x 14 cm (7 3/4 x 5 1/2 ins), in a very large window mount

Physick 301.

(1) £200 – £300



335* **Walcot (William, 1874–1943)**. *Pont Neuf*, watercolour on mould-made paper, signed in pencil bottom left, label verso for Fine Art Society, October 1974, mount aperture measures 25.3 cm x 37.7 cm (10 x 14 3/5 ins), watercolour in good original condition, gentle ruckling inherent to paper, framed and glazed

(1) £300 – £500



336* **Kasimir (Luigi, 1881–1962)**. *The Minaret, New York*, 1927, etching printed in colours, in an edition of about 100 impressions, signed in pencil to lower margin, very pale mount stain, paper to verso skinned by mount tabs at upper corners, generally in very good condition, plate size 45.2 x 27.7 cm (17 3/4 x 10 7/8 ins)

A view of Fifth Avenue, New York.

(1) £200 – £300



337AR* **Brockhurst (Gerald Leslie, 1890–1978)**. *The Two Melisandes*, 1928, etching on cream wove paper, with J. Whatman watermark, from the edition of 111 proofs, signed in pencil by the artist, a crisp impression, title and date in another hand to lower blank margin with the same information to the mount recto, with margins, minimally hinged with tape to left margin verso, plate size 15.5 x 8.8 cm (6 x 3 1/2 ins), sheet size 28.5 x 21.5 cm

Wright 60.

(1)

£200 - £300



Lot 339



338AR* **Raverat (Gwen, 1885–1957)**. *The Goatherd*, 1928, wood engraving on wove paper, signed and numbered in pencil, image size 68 x 102 mm (2 3/4 x 4 ins), sheet size 15 x 17 cm, mounted

Selborne & Newman 149.

(1)

£200 - £300

339 **Kasimir (Luigi, 1881–1962)**. *Park Avenue, New York*, circa 1929, etching printed in colours, in an edition of about 100 impressions, signed in pencil to lower margin, pale mount stain, generally in very good condition, plate size 44.5 x 27.3 cm (17 1/2 x 10 3/4 ins), with full margins

(1)

£300 - £500



340* **Kasimir (Luigi, 1881–1962)**. *Brooklyn Bridge, New York*, circa 1930, etching printed in colours, signed in pencil to lower margin, pale mount stain, generally in very good condition, plate size 29.5 x 43.7 cm (11 3/4 x 15 1/8 ins), with full margins

(1)

£400 - £600



341* **Kasimir (Luigi, 1881–1962)**. New York Public Library, circa 1930, *etching printed in colours, signed in pencil to lower margin, pale mount stain, generally in very good condition, plate size 43.2 x 30 cm (17 1/8 x 11 3/4 ins), with full margins*
(1) £200 - £300



Lot 342

342* **Mackley (George, 1900–1983)**. Island Slipway, circa 1930, *wood engraving on thin laid paper, signed, titled, numbered 33/75, a strong impression, with margins, minimally tipped on to backing board, image size 12.6 x 17.6 cm (5 x 7 ins), sheet size 20.2 x 25 cm, mounted, and Litter Basket, circa 1950s, wood engraving on cream wove paper, signed, titled, numbered 27/60, tipped on to mount board, image size 9.8 x 7.5 cm (4 x 3 ins), sheet size 18.3 x 12.7 cm, mounted, together with Cow Parsley from Weeds and Wild Flowers, signed and mounted*

Provenance: Patricia Jaffé (née Milne-Henderson, 1935–2018), art historian.
(3) £200 - £300



343* **Quick (Hilda, 1895–1978)**. Snow & Fog, and The Potter, two woodcuts, one depicting snowy rooftops, the other a man bent over a potter's wheel, both signed and titled in pencil to lower margin, The Potter numbered 11/25 in pencil to margin, 99 x 120 mm (3 7/8 x 4 3/4 ins) and smaller, both framed and glazed (25.5 x 22 cm), together with

Gill (Eric, 1882–1940). Adam and Eve in Heaven of The Public-House in Paradise, 1927, *engraving, some spotting, print size 113 x 70 mm (4 1/2 x 2 3/4 ins), mounted, framed and glazed (30 x 26.5 cm)*

Physick 480 (Adam and Eve).

(3)

£150 - £200



Lot 344

344* **Hughes-Stanton (Blair, 1902-1981).** *The Stranger*, 1933, wood engraving on wove paper, signed in pencil bottom right, titled bottom right, with inscription to Frank (Frank Martin), dated June 19th 1959, block size 22 x 12 cm (8 7/10 x 4 3/4 ins), mount aperture measures 25 x 18.5 cm (10 x 7 1/4 ins), framed, together with **Underwood (Leon, 1890-1975).** *The Dream of Mardocheus*, wood engraving on wove, with printed titled, block measures 18 x 12.6 cm (7 x 5 ins), sheet measures 33 x 22 cm (13 x 8 1/2 ins), unframed (2) £150 - £200

345* **Buckland Wright (John, 1897-1954).** *Bather* 1934, wood engraving on wove paper, one of 30 editioned impressions, signed in pencil bottom right, titled bottom left 'Bather 1934', block size 7.6 x 7.6 cm (3 x 3 ins), sheet size 15 x 14.5 cm (6 x 5 3/4 ins), light time toning and two marks to border, unframed, together with a wood engraving of a celestial maiden, printed on Japon, attributed to the same artist, block measuring 4 x 4.5 cm (1 3/5 x 1 3/4 ins), sheet size 12 x 12 cm (4 3/4 x 4 3/4 ins), unframed (2) £300 - £400



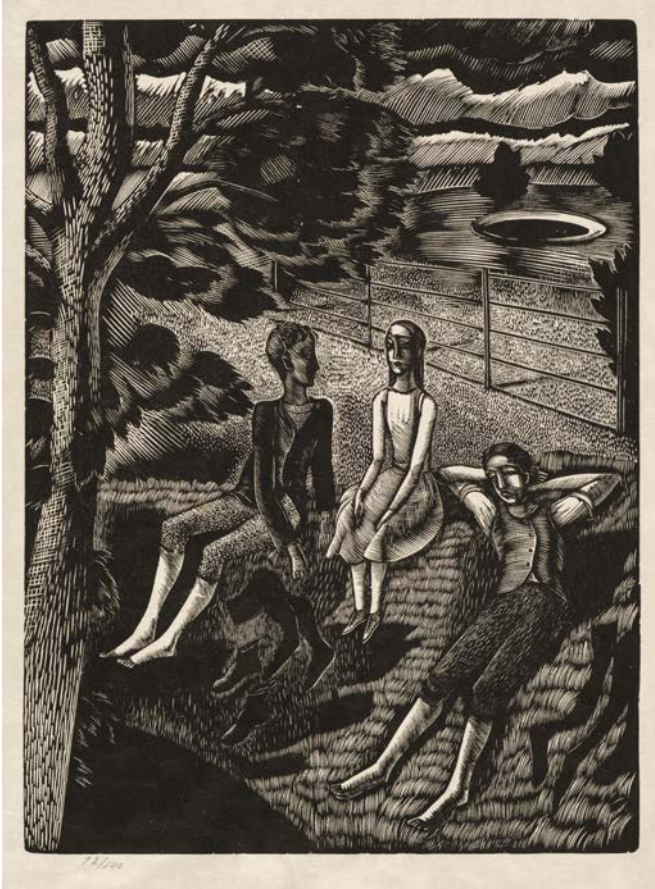
346AR* **Brockhurst (Gerald Leslie, 1890-1978).** *Melisande*, 1920, etching on cream laid paper, from the edition of 55 proofs, published July 1920, signed in pencil, P. & D. Colnaghi label to frame verso, plate size 139 x 113 mm (5.5 x 4.5 ins), mount aperture 15.5 x 13 cm, framed and glazed (43 x 34.5 cm)

Wright/Fletcher 7.
(1)

£150 - £200



Lot 345



347* **Ravilious (Eric, 1903-1942).** *Children in the Park*, wood-engraving on hand-made Japanese vellum paper, from the edition of 100 printed by Ian Mortimer from the original block at I.M. Imprimis, published by Merivale Editions, numbered in pencil 72/100, the full sheet, image size 16.7 x 12.2 cm (6 1/2 x 4 3/4 ins), sheet size 29.3 x 20.7 cm (11.5 x 8.2 ins), loose in original red printed wrapper

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

(1)

£200 - £300

348* **Gill (Eric, 1882-1940).** *Twenty-Five Nudes*, 1937, six wood engravings from the set of twenty-six, on wove paper, published by J.M. Dent & Sons, 1938, all in very good condition, some trimmed to or fractionally within the image in places (presumably as published), sheet sizes all approximately 22.3 x 13.5 cm (8 3/4 x 5 1/4 ins), all uniformly window mounted (29.5 x 21 cm), together with four wood-engraved initials from *Autumn Midnight*, 1923, by the same artist (Initial T Man with Thistles, Initial I with an Old Nurse, Initial M with a Bedroom, Initial Y with Susan and Diana), each measuring approximately 2.5 x 2.5 cm (1 x 1 ins), all uniformly window mounted

Physick: *Twenty-Five Nudes*, 936, 939, 941, 945, 955, 960. *Autumn Midnight*, 236, 239, 243, 244.

(10)

£150 - £200

349* **Anderson (Stanley, 1884-1966).** *Alperton, Middlesex*, 1911, etching on laid Japon paper, a fine impression with real contrast, signed in pencil, from the edition of 25 artist's proofs, with margins, tipped-on to backing board at the upper sheet corners recto, in very fine condition, plate size 13.8 x 19.8 cm (5 1/2 x 8 ins), sheet size 17.2 x 23 cm (6 3/4 x 9 ins), hinge-mounted, together with *Eynsford, Kent*, 1913, etching on wove paper, signed in pencil, edition size not recorded (the artist is thought to have destroyed much of the edition), with margins, tipped-on to backing board at the upper sheet corners recto, plate size 12.6 x 20.1 cm (5 x 8 ins), sheet size 17 x 23.8 cm (6 3/4 x 9 1/4 ins), hinge-mounted

Meyrick & Heuser 45 & 69.

(2)

£300 - £400



Lot 348



Lot 349



Lot 350

350* **Anderson (Stanley, 1884–1966).** 'Old Father Time', of Wiltshire, 1944, copper line engraving on wove paper, a fine impression, signed in pencil, from the edition of 100 artist's proofs, titled 'Old Father Time, of Wiltshire. (Line-engraving)' by the artist to lower sheet edge, with margins, tipped-on to backing board at the upper sheet corners recto, P. & D. Colnaghi label to frame verso, plate size 9.5 x 8 cm (3 3/4 x 3 ins), sheet size 20.3 x 15.5 cm (8 x 6 ins), framed and glazed (43 x 34.5 cm)

Meyrick and Heuser 243.

(1)

£200 - £300

351* **Anderson (Stanley, 1884–1966).** Avignon, from the Rhône, 1926, etching with drypoint on wove paper, a fine impression, signed in pencil, from the edition of 75 artist's proofs, titled 'Avignon, from the Rhône. Edition 75 proofs -' by the artist to lower sheet edge, with margins, tipped-on to backing board at the upper sheet corners verso, P. & D. Colnaghi label to frame verso, evenly toned, plate size 22.2 x 39.8 cm (8 3/4 x 15 3/4 ins), sheet size 29.7 x 50.1 cm (11 3/4 x 19 3/4 ins), framed and glazed (42.5 x 60 cm), plus *Le Marché, Falaise* 1926, etching with drypoint on Millbourn wove paper, signed in pencil, from the edition of 60 artist's proofs, titled 'Le Marché, Falaise. Edition, 60 proofs -' by the artist to lower sheet edge, with margins, tipped-on to backing board at the upper sheet corners verso, light mount staining, plate size 19.1 x 26.7 cm (7 1/2 x 10 1/2 ins), sheet size 28.1 x 42.6 cm (11 x 16 3/4 ins), hinge-mounted, and *La Lieutenance, Honfleur*, 1926, etching with drypoint on Whatman watermarked wove paper, a rich impression, signed in ink, from the edition of 60 artist's proofs, titled 'La Lieutenance. Honfleur. Edition. 60 proofs.' by the artist in pen to lower blank margin, with margins, tipped-on to backing board at the upper sheet corners verso, plate size 19.9 x 37.8 cm (7 3/4 x 15 ins), sheet size 27.9 x 45.1 cm (11 x 17 3/4 ins), hinge-mounted, together with two further drypoint etchings 'Les Arcades, Dieppe' and 'Place St Gervais, Falaise', each signed by the artist, mounted

Meyrick & Heuser 173; 172; 171; 180.

(5)

£500 - £800



Lot 351



Lot 352

352* **Anderson (Stanley, 1884–1966)**. *Stone Breaker*, 1940, copper line engraving, on pale cream wove paper, 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, printing with great clarity and rich contrasts, with margins, in very good condition, tipped-on to backing board at the upper sheet corners verso, plate size 18.2 x 13.9 cm (7 1/4 x 5 1/2 ins), sheet size 32.2 x 25.5 cm (12 3/4 x 10 1/8 ins), hinge-mounted, together with *The Basket-Maker*, 1942, copper line engraving, on thick (partially) watermarked BFK Rives wove paper, signed in pencil, inscribed 'Ed. 50', from the edition of 50 artist's proof, signed in pencil, titled 'The Basket-Maker. (Line Engraving) / Edition 50 prints.' by the artist in the lower margin, an excellent impression, with margins, a deckle edge at bottom, tipped-on to the backing board at the upper sheet corners recto, evenly mount toned, some very scattered spotting, otherwise in good condition, plate size 17 x 16.7 cm (6 3/4 x 6 1/2 ins), sheet size 31.7 x 25 cm (12 1/2 x 9 3/4 ins), hinge-mounted

Meyrick & Heuser 226 & 234.

The engraved verse on *Stonebreaker* is taken from a poem by the humourist Thomas Hood, entitled *The Broken Dish*. The text on *Basket-Maker* is taken from Ecclesiastes 3.

(2)

£300 - £500



353* **Buckland Wright (John, 1897–1954)**. *Camber Sands*, 1953, wood engraving on wove paper, one of 30 editioned impressions, signed in pencil bottom right, titled bottom left 'Camber Sands', block size 17.7 x 25.2 cm (10 x 7 ins), sheet size 25.2 x 38.2 cm (9 4/5 x 15 ins), light time toning and handling, unframed

(1)

£200 - £300



354* **Hilder (Rowland, 1905–1993)**. *Smith's Farm*, High Halton, Kent, colour etching on paper, signed and numbered 11/195 in pencil, research and biographical notes to frame verso, plate size 25 x 54.5 cm (9 3/4 x 21 1/2 ins), framed and glazed

(1)

£200 - £300



355* **Lindsay (Lionel, 1874-1961)**. A bridge Estremadura, 1926, etching with drypoint on paper, signed in pencil, with plate tone, from the edition of 75 artist's proofs, published by P. & D. Colnaghi, London, Ewling & Tress label to frame verso, plate size 17.7 x 25.1 cm (7 x 10 ins), framed and glazed (39 x 47.5 cm), together with **Schaeffels (Hendrik Frans 'Rik', 1827-1904)**. Longboats at Arnemuiden, 1882, etching on paper, signed in the plate 'Rik Schaeffels', image size 14 x 21.4 cm (5 1/2 x 8 1/2 ins), framed and glazed (35 x 43.5 cm)

A bridge Estremadura, Mendelssohn 388. A trial proof of this print is held in the National Gallery of Victoria, Australia - Accession Number 1021-4.

(2)

£150 - £200

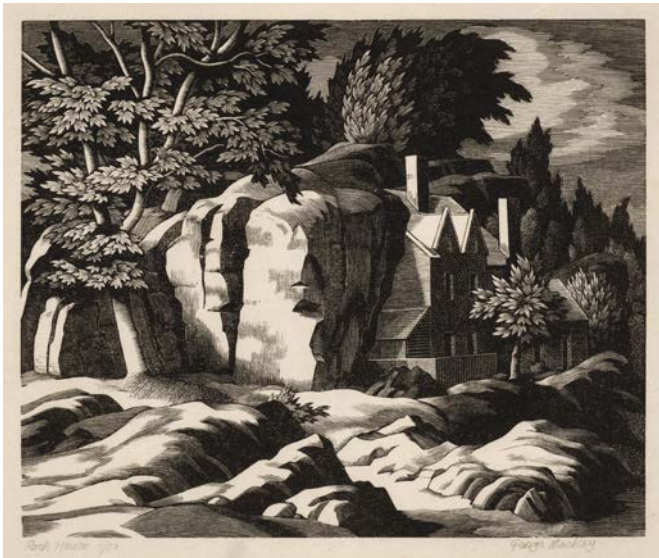
356* **Mackley (George, 1900-1983)**. Rock House, wood engraving on thin japan paper, from the published edition of fifty impressions, signed, titled and numbered 5/50 in pencil, some light creases and minor marks to blank margins, image size 12.5 x 15 cm (5 x 6 ins), sheet size 20.5 x 23.5 cm (8 x 9 1/4 ins)

(1)

£150 - £200



Lot 355



Lot 356



357* **Waldron (Alfred, 1912-)**. Thou Shalt Not, woodcut on japon nacré, signed titled and numbered 26/40, with margins, 43 x 31.5 cm (17 x 12 1/2 ins) mount aperture, black painted wood frame, glazed

Alfred Waldron was born in Birmingham and attended Birmingham Art School under Eric Malthouse between 1931 and 1934. After graduating, he joined the artist's colony on the island of Sark in the Channel Islands, which included Mervyn Peake, Eric and Lisel Drake. he exhibited in the British Pavilion at the New York World's Fair in 1939, and across Canada and the USA in 1940, as well as various locations in South America in 1943-44. It remains unknown what happened to the artist after 1945.

(1)

£150 - £200



358* **Anderson (Stanley, 1884–1966).** *The Clothes Peg Maker*, 1953, copper line engraving on wove paper, signed in pencil, from the edition of 60 artist's proofs, editioned bottom left, plate size 17.5 x 22.6 cm (9 x 7 ins), sheet size 30 x 34.7 cm (11 4/5 x 13 4/5), mounted Meyrick and Heuser 260.
(1) £300 – £400



359 **Tanner (Robin, 1904–1988).** *The Old Road, Elegy for the English Elm I*, 1976, etching on laid William Morris 'Apple' paper, the first state (of three), signed in pencil, title and paper detail in artist's hand in pencil to lower portion of sheet, with margins, plate size 29.8 x 23.7 cm (11 3/4 x 9 1/4 ins), sheet size 40.5 x 33.2 cm (16 x 13 ins), unframed, together with *Hedge Flowers*, 1936, etching on cream wove paper, a separate impression printed by the artist in September 1983, aside from the published edition of 12 impressions issued in 1982 by Garton and Cooke, signed, titled and additionally inscribed by the artist 'This impression is for Fay & Ray: Fron Fawr. Sept., 1983.', with margins, plate size 23.2 x 16.2 cm (9 x 6 1/2 ins), sheet size 33.7 x 26.5 cm (13 1/4 x 10 1/2 ins), unframed

Garton 36 (i/iii – before the area to the left of the road between the tree and hedge is burnished) & 20.
(2) £300 – £500



360AR* **Cox (Morris, 1903–1998).** *On the Seashore*, 1946, woodcut in four colours, signed and dated with limitation number and title in pencil to lower margin, 17.8 x 24.1 cm (7 x 9 1/2 ins), mounted, framed and glazed (30 x 38 cm), printed label to verso 'Original Colourprint by Morris Cox...Blocks Destroyed'

Limited edition 3/43 copies.

Provenance: From the family of Alan Tucker (1933–2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).
(1) £150 – £200



361AR* **Dali (Salvador, 1904–1989).** *The Temptation of Saint Anthony*, colour lithograph on paper, signed and limited CXII/CXXV in pencil to lower margin, studio stamp to lower left margin, image size 43.5 x 58 cm (17 1/8 x 22 3/4 ins), with margins, mounted, framed and glazed (72 x 84 cm)

(1) £200 – £300



362AR* **Kelly (Felix, 1914-1994)**. Drifters and Steamers, 1946, colour lithograph, printed at the Baynard Press for School Prints Ltd., London, sheet size 49.4 x 76 cm (19 1/2 x 30 ins), unframed
(1) £150 - £200

363AR* **King (Sydney, active 1950's)**. Spanish Triptych, 1953, pen, black ink, watercolour and gouache on paper, two signed and dated, two with numerous imaginative abstract figures and one depicting a single female figure, each with flavours of Neo-romanticism, two sheets with perforated notebook edges, each mount aperture 22.1 x 13.3 cm (8 x 5 1/4 ins), framed and glazed (37.5 x 61 cm)

(1)

£300 - £500

364AR* **Drury (Paul, 1903-1988)**. Forms in a Wood, 1950, etching and aquatint on cream wove paper, signed, a proof before the unnumbered edition, with margins, tipped-on to backing board, plate size 16.4 x 22.5 cm (6 1/2 x 8 3/4 ins), sheet size 35.5 x 43.5 cm, framed and glazed (46.5 x 52 cm)

(1)

£200 - £400



365* **Moore (Henry, 1898-1986)**. Henry Moore and Irina Radetsky, circa 1930s, gelatin silver print, an image of Moore and his wife in his studio, with sculptures in the background, Moore is smoking a pipe and Radetsky is partially dressed, inscribed 'Henry Moore & Irina Radetsky (wife)' in pencil to verso, in good condition, 12.5 x 17.8 cm (5 x 7 ins)

While teaching part-time at the Royal College in London, Moore met Irina Radetsky (1907-1989), a painting student. They married in 1929 and the couple moved to a studio in Hampstead at 11a Parkhill Road NW3, joining a small group of avant-garde artists. Focusing primarily on female figures, Moore drew inspiration from his wife, who served as his muse for six decades.

(1)

£100 - £150



Lot 364



Lot 363



Lot 366

366AR* Austin (Robert Sargent, 1895–1973). Still life with flowers in a glass jug, watercolour on paper, signed bottom right, mount aperture measures 29.3 cm x 22.5 cm (11 1/2 x 8 9/10), framed and glazed

(1)

£300 – £400

367* Buckland Wright (John, 1897–1954). Dancer II, 1953, etching on wove paper, one of 40 editioned impressions, signed in pencil bottom right, titled bottom left 'Dancer II', with personal inscription 'for Frank' (Frank Martin), plate size 21.5 x 18.7 cm (8 2/5 x 7 3/10 ins), sheet size 33 x 27 cm (13 x 10 7/10 ins), light time toning to extreme borders, unframed

(1)

£300 – £400



368* Buckland Wright (John, 1897–1954). La Visiteuse du soir, 1953, etching on wove paper, signed in pencil bottom right, titled bottom left 'La Visiteuse du soir', with personal inscription 'for Frank' (Frank Martin), plate size 15 x 10.2 cm (5 4/5 x 4 ins), sheet size 24 x 16.8 cm (9 1/2 x 6 3/5), light time toning to extreme borders, unframed, together with Psyche and Cebrus, 1937, etching on mould paper, signed with initials in the plate, titled in pencil bottom left and date bottom right, plate size 12.8 x 8.8 cm (5 x 3 2/5 ins), sheet size 33 x 25.5 cm (13 x 10 ins), studio stamp verso, mounted

(2)

£200 – £300



Lot 367



369* **Hermes (Gertrude, 1901–1983).** Bullfight 3, 1954, woodcut on laid paper, signed in pencil bottom right, titled bottom left, one of published edition of 50, block size 24.5 x 30.3 cm (9 1/2 x 12 ins), sheet size 42 x 52 cm (16 1/2 x 22 1/2 ins) framed and glazed, some light time toning, together with Bullfight 3 No. 8, woodcut on laid paper, signed in pencil bottom right, dated 1955, titled in pencil bottom left, block measures 36.5 x 58 cm (14 2/5 x 22 4/5 ins), mount aperture measures 39 x 60 cm (15 4/5 x 22 4/5 ins), some ruckling and creases to sheet along with overall time staining, framed and glazed
(2)

£200 - £300



Lot 370

370* **Hamilton (Richard, 1922–2011).** Man Machine & Motion, London: Institute of Contemporary Arts, 1955, printed catalogue to accompany the exhibition by Richard Hamilton as part of the Independent Group, from an edition of 1000, catalogue designed and typewritten by Anthony Froshaug, 223 item catalogue, 49pp, 40 black and white illustrations on tinted paper, original paper wrappers, very tiny area of loss to upper corner of rear wrapper, otherwise excellent, 8vo
(1)

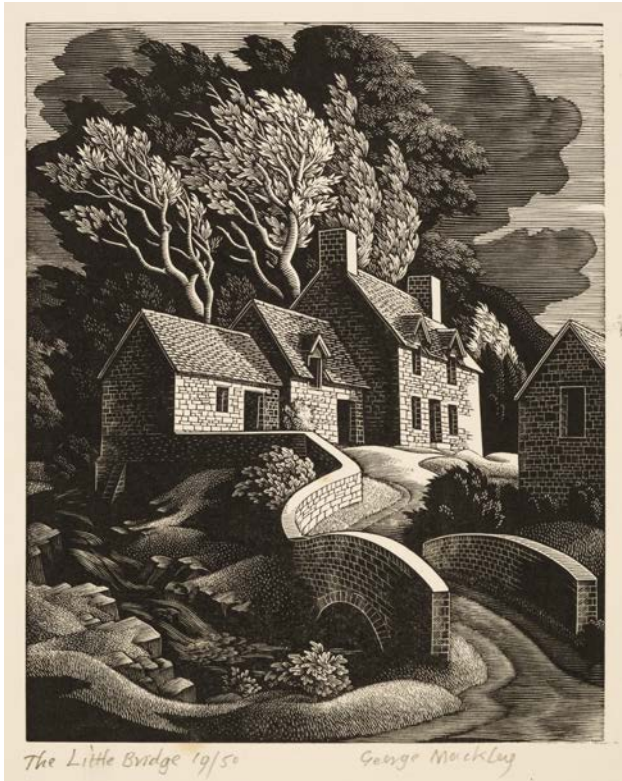
£1,000 - £1,500



371* **Mackley (George, 1900–1983).** Breadwinner, 1959, wood engraving on wove paper, signed, titled, numbered 43/50, a deep impression, minimally tipped on to backing board, image size 12.6 x 15.1 cm (5 x 6 ins), sheet size 15 x 19.5 cm, mounted, with The Ferry, 1951, wood engraving on cream wove paper, signed, titled, and numbered 43/75, partial Basingwerk Parchment watermark, with margins, minimally tipped on to backing board, small amount of spotting to righthand margin, image size 15 x 12.7 cm (6 x 5 ins), sheet size 24.9 x 17.9 cm, mounted

Provenance: Patricia Jaffé (née Milne-Henderson, 1935–2018), art historian.
(2)

£200 - £300



372* **Mackley (George, 1900–1983).** *The Little Bridge*, wood engraving on cream wove paper, signed, titled, numbered 19/50, large margins, tipped on to backing board, image size 12.7 x 10.1 cm (5 x 4 ins), sheet size approx. 24 x 18 cm, mounted, plus *Cataract*, circa late 1940s, wood engraving on wove, signed, titled, numbered 41/75, with margins, minimally tipped on to backing board, image size 10 x 12.7 cm (4 x 5 ins), sheet size 16.7 x 19.2 cm, mounted, together with *The Creek*, wood engraving on cream wove paper, signed, titled, numbered 15/75, with margins, tipped on to backing board, small area of spotting, image size 7.5 x 10.1 cm (3 x 4 ins), sheet size approx. 13 x 18.5 cm, mounted

Provenance: Patricia Jaffé (née Milne-Henderson, 1935–2018), art historian. (3) £300 – £400



Lot 373

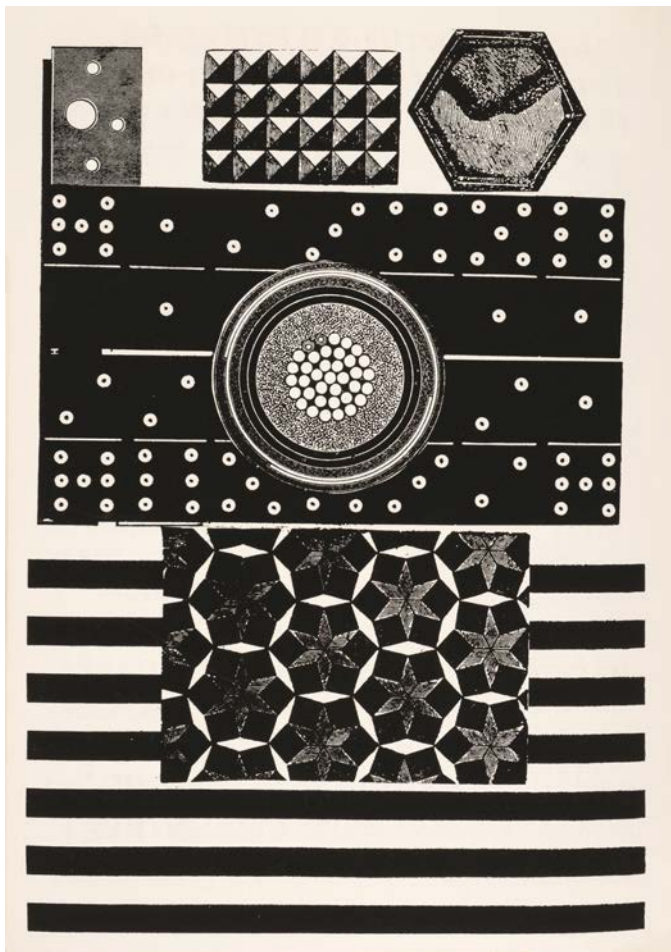
373* **Pettoruti (Emilio, 1892–1971).** *Coin du Silence*, circa 1960, lithograph printed in colours on Arches wove paper, after the painting dated 1926, signed and numbered in pencil '97/125', published by Mourlot, Paris, information label to sheet verso, the full sheet, a little dust soiled, image size 39 x 44 cm (15 1/4 x 17 1/4 ins), sheet size 47.8 x 65 cm, together with *Lumière-élan*, lithograph printed in colours on Arches wove paper, after the painting dated 1916, signed and numbered in pencil '110/125', published by Mourlot, Paris, information label to sheet verso, the full sheet, areas of dust soiling, image size 44 x 34 cm (17 1/4 x 13 1/4 ins), sheet size 65 x 47.5 cm, plus another colour lithograph by the same artist of an abstract design, signed and numbered '51/100', the full sheet (3) £200 – £300



374* **Davie (Alan, 1920–2014).** *Motif 7*, 1961, screenprint in colours on wove paper, signed in the plate, a design for the paper covers of *Motif 7 Summer 1961*, the book edited by Ruari McLean and published by Shenvall Press, Soho, London, light handling creases, image size 39 x 53.5 cm (15 1/4 x 21 ins), sheet size (45.5 x 58.5 cm) (1) £100 – £150



375* **Pennie (Michael, 1936–2019).** *The Succession of Life Through Geological Time*, 1961, colour screenprint, signed and dated '72 in pencil, and artists' proof for printer in pencil to lower left, additionally signed by the British novelist B.S. Johnson (1933–1973) in green ink, small closed tear to lower edge, image size 52 x 68 cm (20.5 x 26.75 ins), sheet size 70.2 x 105 cm (27 5/8 x 41 1/4 ins) (1) £150 – £200



376 **Paolozzi (Eduardo, 1924-2005)**. *Metafisikal Translations*, London: Kelpra Studio, 1962, first edition, signed and dedicated in pencil by the artist 'To Ruari McLean / Eduardo Paolozzi / March 1963' and numbered 73/100 in blue pencil to front free endpaper, 44pp of black and white screenprints, white laminated card covers with blue screen printed title, covers a little sunned, spine with some minor wear, slim 4to (29.6 x 20.8 cm)

Metafisikal Translations was Paolozzi's first book. The British sculptor, collagist, printmaker, and writer, was one of the founders of the British pop art movement. The book was printed for the artist by the Kelpra Studio. Kelpra was pivotal in the development of the screenprinting medium throughout the 1960s and 70s, and worked with artists including Richard Hamilton, Patrick Caulfield and Peter Blake.

Ruari McLean (1917-2006), to whom Paolozzi dedicated this copy, was a leading British typographic designer.

(1)

£400 - £600



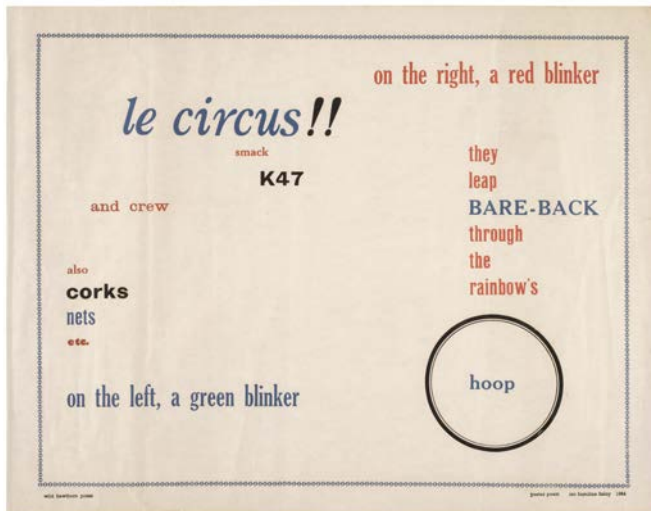
377* **Albert-Birot (Pierre, 1876-1967)**. *Paradis*, 1964, silkscreen print in colours on wove, artist and date printed to lower margin, printed by Wild Hawthorn Press, the full sheet, some small areas of creasing and toning to the extreme edge of the upper blank margin, sheet size 44 x 57 cm (17 1/4 x 22 1/2 ins)

Graeme Murray 1.8, Ian Hamilton Finlay & The Wild Hawthorn Press, *A Catalogue Raisonné 1958 - 1990*, 1990, page 1.

This particular poem-print inspired one of Ian Hamilton Finlay's most well-known works, the poem-print *Le Circus*, published in the same year (see lot 378 for an example).

(1)

£150 - £200

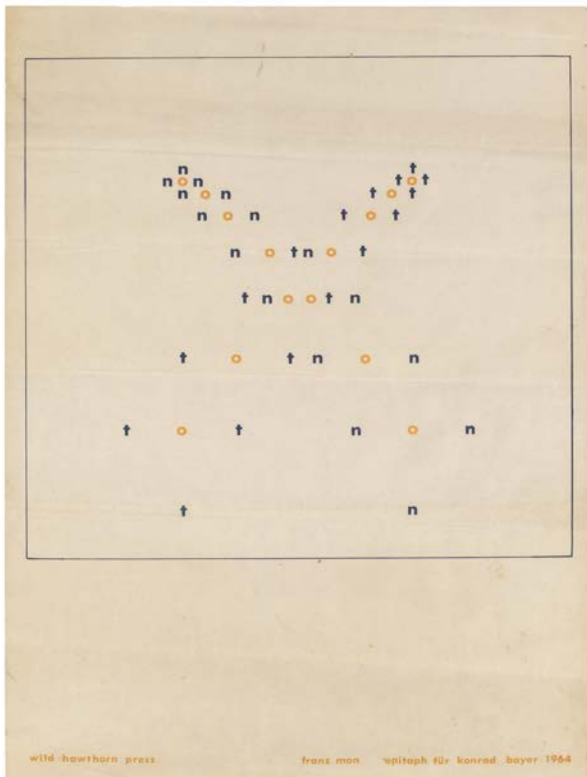


378* **Hamilton Finlay (Ian, 1925-2006)**. *Poster Poem (Le Circus)*, 1964, screenprint in colours on wove paper, title, artist and date printed lower right, printed by Wild Hawthorn Press, the full sheet, a few creases, sheet size 44.3 x 57.7 cm (17 3/4 x 22 3/4 ins)

Graeme Murray 5.4, Ian Hamilton Finlay & The Wild Hawthorn Press, *A Catalogue Raisonné 1958 - 1990*, 1990, page 19.

(1)

£200 - £300



379* **Mon (Franz, 1926–2022).** Epitaph für Konrad Bayer, 1964, silkscreen in colours on wove paper, title, artist and date printed to lower margin, printed by Wild Hawthorn Press, the full sheet, scattered spotting, old creases, sheet size 56.5 x 43 cm (22 1/4 x 17 ins) and **Kriwet (Ferdinand, 1942–2018).** Poem/Print, 1964, silkscreen in colours on wove paper, artist and date printed to lower margin, printed by Wild Hawthorn Press, the full sheet, sheet size 55.5 x 44 cm (21 1/2 x 17 1/4 ins), together with **Phillips (Tom, 1937–2022).** A Humument, version II of p. 51., 1970, screenprint in colours on wove paper, signed, dated and numbered 20/75 in pencil, the full sheet, image size 65 x 42 cm (25 1/2 x 16 1/2 ins), sheet size 76.5 x 54.5 cm

Graeme Murray 1.7 and 1.9, Ian Hamilton Finlay & The Wild Hawthorn Press, A Catalogue Raisonné 1958 – 1990, 1990, page 1.

(3) £200 – £300

380AR* **Piper (John, 1903–1992).** Exton, Rutland: monument by Grinling Gibbons 1686, 1964, colour lithograph on Barcham Green Crisbrook paper, printed by Curwen Studio and published by Marlborough Fine Art, London, signed and numbered 43/70 in pencil, plate 5 from the portfolio 'A Retrospective of Churches', the full sheet, minimal mount staining to blank sheet edges, image size 74 x 51 cm (29 1/4 x 20 1/4 ins), sheet size 81 x 58.5 cm (31 3/4 x 23 ins), framed and glazed (97 x 71 cm)

Levinson 126.

(1) £300 – £500

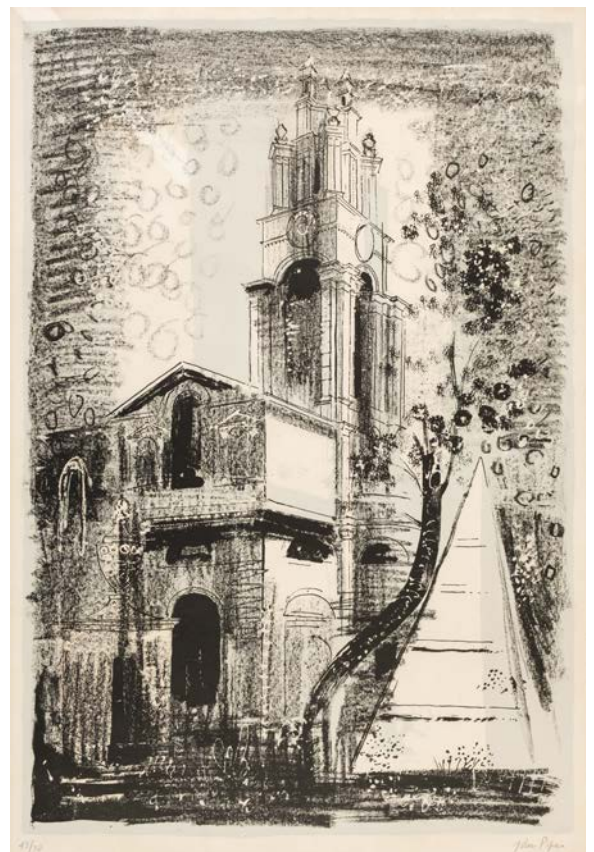
381AR* **Piper (John, 1903–1992).** St Anne's, Limehouse, London, by Nicholas Hawksmoor, 1964, colour lithograph on Barcham Green Crisbrook paper, printed by Curwen Studio and published by Marlborough Fine Art, London, signed and numbered 48/70 in pencil, plate 20 from the portfolio 'A Retrospective of Churches', the full sheet, mount staining and some scattered toning (particularly to blank sheet edges), image size 70.5 x 48 cm (27 3/4 x 19 ins), sheet size 81.5 x 59.5 cm (32 x 23 1/2 ins), mounted

Levinson 141.

(1) £300 – £500



Lot 380



Lot 381



382AR* **Piper (John, 1903–1992)**. St James the Less, Westminster, by G. E. Street, 1964, colour lithograph on Barcham Green Crisbrook paper, printed by Curwen Studio and published by Marlborough Fine Art, London, signed and numbered 32/70 in pencil, plate 23 from the portfolio 'A Retrospective of Churches', scattered spotting (mainly to blank sheet edges), image size 49 x 65 cm (19 1/4 x 25 1/2 ins), sheet size 59.5 x 79.4 cm (23 1/2 x 29 1/2 ins), framed and glazed (72.5 x 85.5 cm)

Levinson 144.

(1)

£400 - £600



Lot 383

383AR* **Piper (John, 1903–1992)**. St Nicholas, Liverpool: smoke-black dockland church, 1964, colour lithograph on Barcham Green Crisbrook paper, printed by Curwen Studio and published by Marlborough Fine Art, London, signed and numbered 13/70 in pencil, plate 15 from the portfolio 'A Retrospective of Churches', the full sheet, handling crease to lower portion of blank margin, image size 62 x 45 cm (24 1/2 x 17 3/4 ins), sheet size 81 x 59.5 cm (31 3/4 x 23 12 ins), unframed

Levinson 136.

(1)

£400 - £600

384AR* **Piper (John, 1903–1992)**. St Nicholas, Liverpool: smoke-black dockland church, 1964, colour lithograph on Barcham Green Crisbrook paper, printed by Curwen Studio and published by Marlborough Fine Art, London, signed and numbered 42/70 in pencil, plate 15 from the portfolio 'A Retrospective of Churches', light mount staining to blank sheet edges, image size approx. 62 x 45 cm (24 1/2 x 17 3/4 ins), sheet size 80.6 x 59 cm (31 3/4 x 23 1/4 ins), framed and glazed (88.5 x 64 cm)

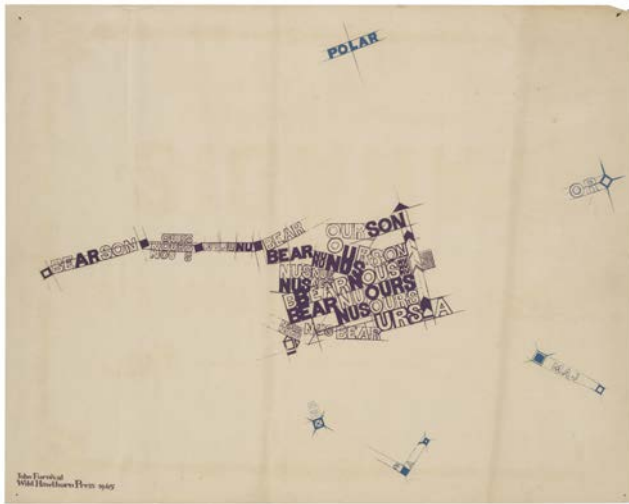
Levinson 136.

(1)

£400 - £600

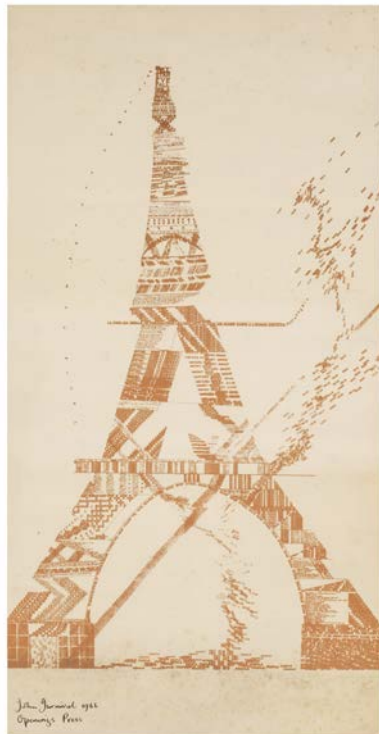


Lot 384



385* **Furnival (John, 1933-2020)**. Polar, 1965, silkscreen in colours on wove, artist and date printed lower left, printed by Wild Hawthorn Press, the full sheet, small areas of creasing, old pin holes to each corner, sheet size 55 x 44 cm (21 1/2 x 17 1/4 ins), together with **Albert-Birot (Pierre, 1876-1967)**. Paradis, 1964, silkscreen print in colours on wove, artist and date printed to lower margin, printed by Wild Hawthorn Press, the full sheet, some small areas of creasing and toning to the extreme edge of the upper blank margin, sheet size 44 x 57 cm (17 1/4 x 22 1/2 ins) and **Kriwet (Ferdinand, 1942-2018)**. Poem/Print, 1964, silkscreen in colours on wove paper, artist and date printed to lower margin, published by Wild Hawthorn Press, the full sheet, sheet size 55.5 x 44 cm (21 1/2 x 17 1/4 ins)

Graeme Murray 1.10, 1.8 and 1.9, Ian Hamilton Finlay & The Wild Hawthorn Press, A Catalogue Raisonné 1958 - 1990, 1990, page 1.
(3) £200 - £300



Lot 386

386* **Furnival (John, 1933-2020)**. The Eyeful Tower, 1966, screenprint in brown on thick wove paper, signed and dated in black ink lower left, published by Openings Press, the full sheet, some spotting, sheet size 58.5 x 29.5 cm (23 x 11 1/2 ins), together with Kilpeck Corbels, screenprint on thick wove paper, signed in pencil by the artist, from an unnumbered edition, the full sheet, sheet size 64 x 49.5 cm (25 1/4 x 19 1/2 ins), and an exhibition poster for The Locative Case Topographical Drawings, a solo exhibition held at the Cairn Gallery in 1994

(3)

£200 - £300



387* **Hamilton Finlay (Ian, 1925-2006)**. Au Pair Girl, 1966, screenprint in green on cream wove paper, printed by Jonathan Willcocks of Bath Academy of Art at the Openings Press, Woodchester, signed by Jonathan Willcocks, numbered 6/10 and dated in pencil, the full sheet, spotted, a few small creases, sheet size 55 x 38 cm (21 1/2 x 15 ins), with **Mon (Franz, 1926-2022)**. Epitaph für Konrad Bayer, 1964, silkscreen in colours on wove paper, title, artist and date printed to lower margin, printed by Wild Hawthorn Press, the full sheet, some old creases, sheet size 56.5 x 43 cm (22 1/4 x 17 ins) and **Kriwet (Ferdinand, 1942-2018)**. Poem/Print, 1964, silkscreen in colours on wove paper, artist and date printed to lower margin, printed by Wild Hawthorn Press, the full sheet, sheet size 55.5 x 44 cm (21 1/2 x 17 1/4 ins) plus **Phillips (Tom, 1937-2022)**. A Humument, version II of p. 51., 1970, screenprint in colours on wove paper, signed, dated and numbered 74/75 in pencil, the full sheet, image size 65 x 42 cm (25 1/2 x 16 1/2 ins), sheet size 76.5 x 54.5 cm

Graeme Murray 1.7 and 1.9, Ian Hamilton Finlay & The Wild Hawthorn Press, A Catalogue Raisonné 1958 - 1990, 1990, page 1.

(4)

£200 - £300



388* **Hamilton Finlay (Ian, 1925–2006).** *Sea Poppy I*, 1966, screenprint in colours on wove paper, unnumbered (as issued) from an edition of circa 400, printed by Tarasque Press, Nottingham, the full sheet, image size 33.7 x 30.5 cm (13 1/4 x 12 ins), sheet size 56 x 43 cm

Graeme Murray 5.7, *Ian Hamilton Finlay & The Wild Hawthorn Press, A Catalogue Raisonné 1958 - 1990*, 1990, page 19.

(1)

£200 - £300



389* **Hamilton Finlay (Ian, 1925–2006)**. *Star/Steer*, 1966, screenprint, silver on steel grey paper, the full sheet, unnumbered (as issued) from the edition of 350, the full sheet, printed by Tarasque Press, Nottingham, sheet size 57 x 44.5 cm (22 1/2 x 17.5 ins)

Star/Steer is a Christmas print by Finlay, referring to the Star of Bethlehem steering the three wise men to Jerusalem. This is one of the artist's most successful and well-known mid-1960s concrete poetry prints. Though the date is often cited as 1966 (see Murray and Simig), in fact the print was made and released in 1968 by Tarasque Press on behalf of Finlay, who had a heart attack and was not printing at the time. Edward Wright collaborated with Finlay on the project, creating the graphic design and layout.

Graeme Murray 5.6, *Ian Hamilton Finlay & The Wild Hawthorn Press, A Catalogue Raisonné 1958 - 1990*, 1990, page 19.

A copy of the print with 'Edition of 350' written on verso was found in the archive of Stuart Mills, Tarasque publisher, which confirms the edition size.

(1)

£200 - £300

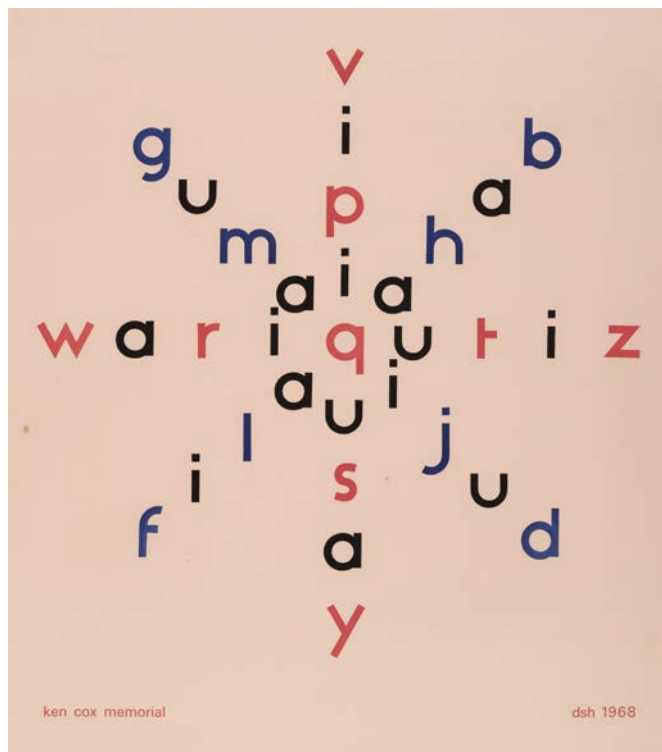


390 Various Artists. Maeght Editeur Paris. Lithographies et eaux-fortes originales, livres illustres originaux, affiches, *Derriere Le Miroir*, London: Redfern Gallery, 1966, 47 [3] pages printed on *Chiffon de Mandeure*, introduction by John Russell in English, other text in French, 8 original colour 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, small 4to (25.5 x 19 cm), VG

(1)

£400 - £600

Lot 389



391* **Houedard (Dom Sylvester 1924-1992).** Ken Cox Memorial, 1968, double-sided screenprint in black, blue and red on pink wove paper, printed title, initials and date to lower margin, unnumbered (as issued) from an edition of circa 300, printed at the Compton Press, Compton Chamberlayne, Salisbury, small crease to lower right corner, tiny stain (approx. 5 x 4 mm) to left margin, the full sheet, sheet size 57 x 50.3 cm (22 1/2 x 19 3/4 ins)

This work is dsh's memorial tribute to the artist Ken Cox (1927-1968). The verso of the work, printed in black, contains the full-length title "the sun-cheese wheel-ode, a double-rolling-gloster memorial for kencox" and the complex workings of Houedard's Consonant and Vowel System as well as acknowledging Semi-Bold Flaxman by Edward Wright. The letters K- E- N- C- O- X are missing from the composition, reflecting the loss of the artist. The piece was also printed on white, green and yellow paper.

(1) £200 - £300



Lot 392

392* **Mackley (George, 1900-1983).** Barn at Giethoon, 1968, wood engraving on Japon, signed, titled, numbered 74/75, printed with real contrast, with margins, minimally tipped on to backing board, image size 10 x 12.5 cm (4 x 5 ins), sheet size 20.6 x 20.8 cm, mounted, together with Gateway, 1962, wood engraving on laid paper, signed, titled, numbered 39/75, with margins, tipped on to backing board, image size 12.8 x 10.1 cm (5 x 4 ins), sheet size 20 x 15.3 cm, mounted, plus Memory of Montfoort, wood engraving on laid paper, signed, titled, numbered 13/75, large margins, tipped on to backing board, 12.7 x 10 cm (5 x 4 ins), sheet size 23.5 x 20 cm, mounted

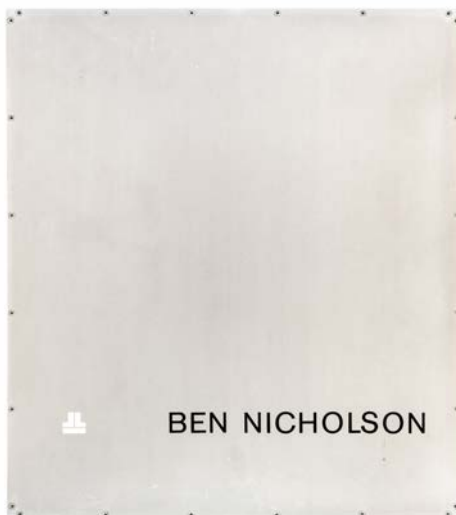
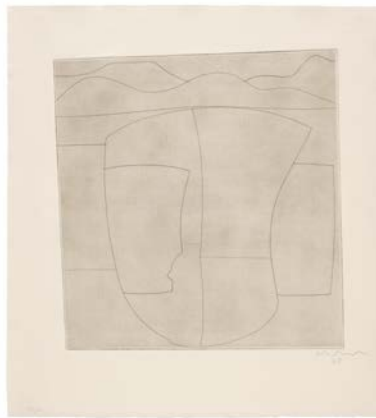
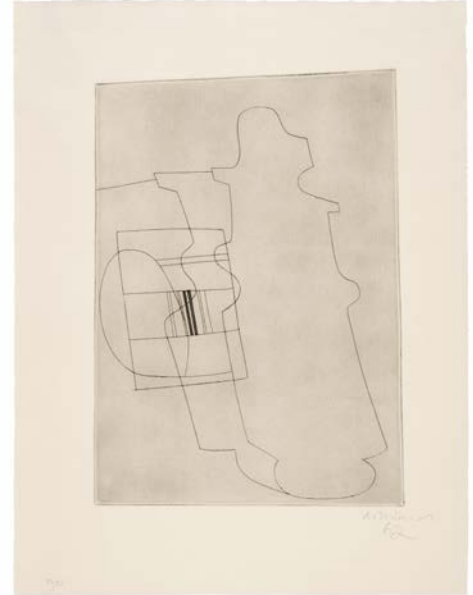
Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian.
(3) £300 - £400



393* **Jensma (Wopko, 1939-c.1993).** Head, 1969, woodcut on japon, initialled and dated 'WJ 69', numbered '2/20', some discolouration to lower portion of sheet, a few short creases, mount aperture 49 x 35 cm (19 1/4 x 13 5/8 ins), framed and glazed (64 x 49 cm), together with Untitled, 1969, woodcut on japon, initialled and dated 'WJ 69', numbered '1/20', two horizontal creases to top and bottom margin, small amount of staining, mount aperture 34 x 33 cm (13 1/2 x 13 ins), framed and glazed (64.5 x 63 cm)

Wopko Jensma is a South African poet, painter, and printmaker. He studied at the University of Potchefstroom and for a Bachelor's Degree in Fine Arts at the University of Pretoria. His art is heavily based on ethnic influences, and also by his own 'jazz-like' poetry. Jensma disappeared without a trace in 1993.

(2) £200 - £300



394AR* Nicholson (Ben, 1894–1982). 6 Eaux-Fortes et Eaux-Fortes-Aquatintes de Ben Nicholson, 1969, the complete suite of six etchings and etchings with aquatint on wove as published by François Lafranca, Locarno, March 1969, each signed, dated and numbered 33/50 in pencil, from the edition of 50 impressions (plus 6 artist proofs) each with Lafranca blindstamp to lower left corner, full sheets, five of the six prints loose with original tissue wrapper with the title, date and size printed to the upper wrapper (as issued), single printed sheet *Justification du Tirage* on BFK Rives paper, numbered in pencil '33', all (except one, mug and goblet) loosely contained in original grey card chemise with 'Ben Nicholson' and Lafranca logo to upper cover, housed in the original publisher's silver aluminium hinged protective case designed by Ferruccio Mantovani, Locarno (58 x 51 cm), etching of mug and goblet separately framed and glazed (59.5 x 54 cm)

La Franca 65, 90, 97, 126, 86, 102.

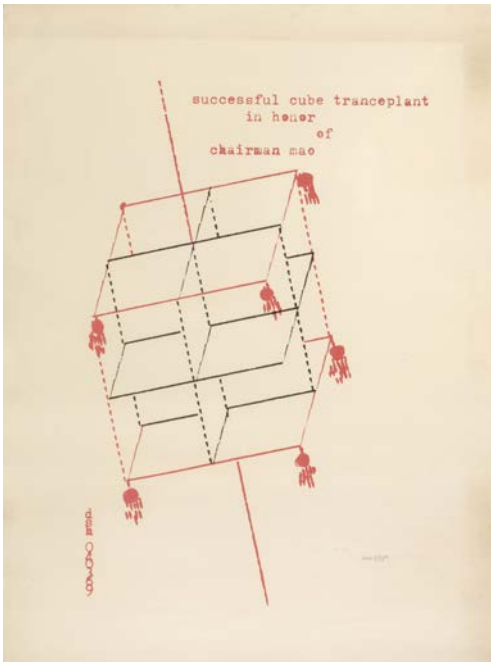
The titles of the six etchings are: long horizontal Patmos (1967), Torcello 2 (1967), glasstopped bottle (1968), mug and goblet (1968), two bottles and glass (1968) and Euboea (vertical) (1967)

Patmos, plate size approx. 33 x 14.5 cm, sheet size 29.5 x 44 cm | *Torcello 2*, plate size approx. 31.5 x 31 cm, sheet size 44 x 47.5 cm | *glasstopped bottle*, plate size approx. 25.5 x 35.5 cm, sheet size 37 x 49 cm | *mug and goblet*, approx. 25 x 22 cm, sheet size | *two bottles and glass*, plate size approx. 32 x 32 cm, sheet size 42.5 x 47 cm | *Euboea (vertical)*, 36 x 34 cm, sheet size 50 x 45.5 cm

In this set, the impression of *Euboea (vertical)* has five additional pencil lines added to the composition by the artist.

(6)

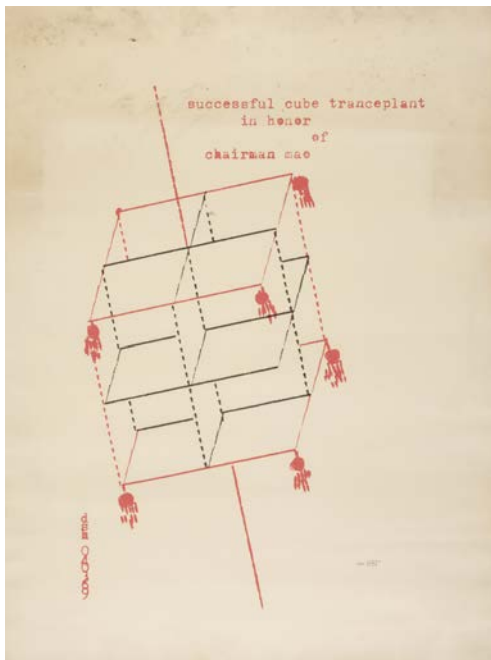
£8,000 - £12,000



395AR* Houedard (Dom Sylvester 1924-1992). Successful Cube Tranceplant in Honor of Chairman Mao, 1970, silkscreen printed in red and black on wove paper, signed, dated and numbered in pencil '69/75 dsh 70', printed by Openings Press, the full sheet, pale discolouration to two blank margins (not affecting image), sheet size 77.5 x 58.4 cm (30 1/2 x 23 ins)

(1)

£300 - £500



396AR* Houedard (Dom Sylvester 1924-1992). Successful Cube Tranceplant in Honor of Chairman Mao, 1970, silkscreen printed in red and black on wove paper, signed, dated and numbered in pencil '3/75 dsh 70', printed by Openings Press, the full sheet, some areas of minor discolouration, sheet size 77.5 x 58.4 cm (30 1/2 x 23 ins)

(1)

£300 - £500



397* Pan Tianshou (1897-1971). Fish, woodblock print on laid paper, signed and numbered '12/20' in pencil to lower right, red stamp and Chinese characters below image, sheet edged with light blue fabric, image size approx. 19.5 x 32 cm (7 3/4 x 12 1/2 ins), sheet size 34 x 45 cm, unmounted, together with Zou Changyi, 邹昌义 (1944-2023). Dong Village, 1992, woodcut print on laid paper, a monochrome image of a Chinese Dong village at the foot of stylised rolling hills, with a Drum Tower to the right, lower margin contains Chinese characters and Arabic numerals in pencil, including title 'Dong Village', edition '12/30', 'China Chongqing Sichuan Academy of Fine Arts', artist's signature in pencil and red stamp, and date '1992', image size 52.5 x 51 cm (20 3/4 x 20 ins), framed and glazed (72 x 68 cm)

Pan Tianshou was a Chinese painter, art educator and art theorist, who was one of the most important traditional Chinese painters of the 20th century. Zou Changyi studied painting at the Sichuan Academy of Fine Arts. He returned to the Sichuan Academy as an Associate Professor, before becoming a Master Tutor and Director of the Woodblock Studio. His work is held in institutions in China and across the rest of the world, including Shanghai Oriental Art Museum, Chongqing Art Museum, Jeonbuk Museum of Art in South Korea and the British Museum.

(2)

£200 - £300



398* **Phillips (Tom, 1937-2022).** A Humument (1970), colour lithograph on wove paper, signed with initials, from edition of 100, sheet size 19cm x 14cm (7.5" x 5.5"), together with four others from the same edition, all signed in pencil with initials (page numbers 150, 216, 235, 296 and 339), and a pencil signed loose single sheet folder published by Tetrad Press.

(1)

£150 - £200

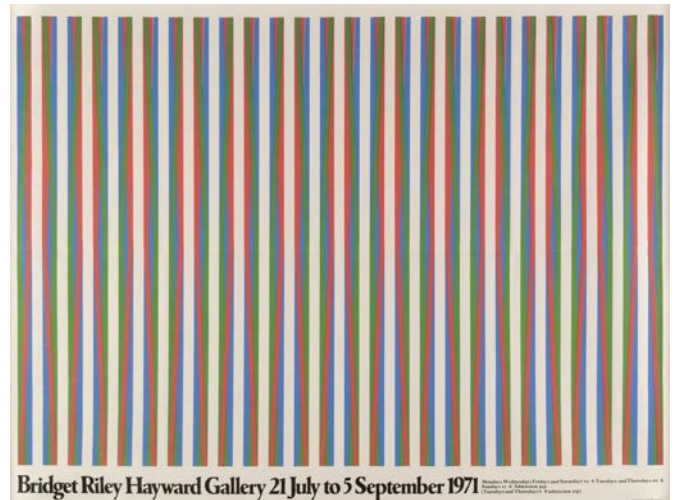


399* **Furnival (John, 1933-2020).** Time Is Money, 1971, offset lithograph on wove paper, signed in pencil, the full sheet, old pin holes to four corners, sheet size 50.5 x 38 cm (20 x 15 ins), and The Definitive Penultimate, offset lithograph on wove paper, signed in pencil, the full sheet, some dust soiling and light spotting, sheet size 38 x 50.5 cm (15 x 20 ins), together with six further prints by the same artist, Corridors of Flower Power (1967), Manhattan a.k.a. Aliquotality (1973), Eyeful Tower (c.1966), Night and Day, Real I Sing (1974) and Attention Please

(8)

£150 - £200

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



400* **Riley (Bridget, 1931-).** Bridget Riley Hayward Gallery 21 July to 5 September 1971, screenprint poster, in red, green, blue and black, printed by PKM Studio, three vertical folds and one horizontal fold, framed and glazed (79 x 104.5 cm)

The image featured on this poster is of Riley's first screenprint in colour *Firebird* from 1971.

(1)

£150 - £200

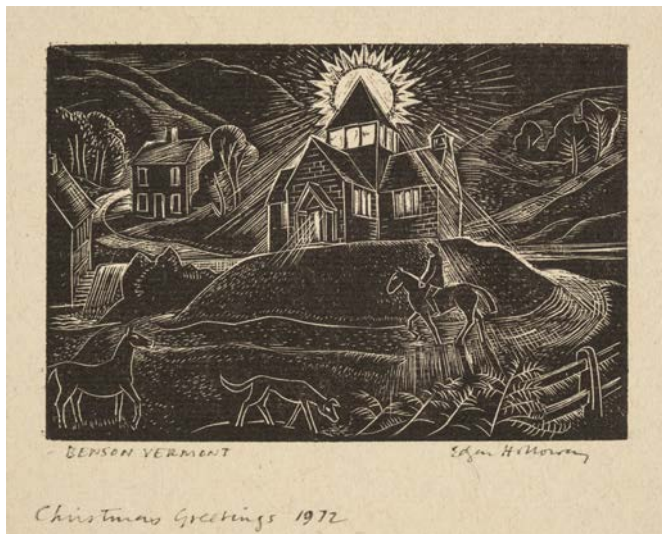


401AR **Arikha (Avigdor, 1929-2010).** Samuel Beckett, The North with three original etchings by Avigdor Arikha, London: Enitharmon Press, 1972, 3 etchings on barcham green hand-made paper, printed by Studio Prints, London, each signed by the artist in pencil, the text printed by Rampant Lions Press, Cambridge, loose in original card wrapper with title stamped in blind to upper wrapper, with matching cloth chemise and slip case, large folio (sheet size 39 x 29 cm)

Limited edition of 1 of 137 copies, signed by Samuel Beckett.

(1)

£300 - £500



402* Holloway (Edgar, 1914–2008). Benson Vermont, Christmas Greetings 1972, wood engraving on cream laid paper, signed, titled and dated by the artist, image size 69 x 101 mm (2 11/16 x 3 15/16 ins), sheet size 97 x 144 mm (3 13/16 x 5 5/8 ins), together with another similar size copper engraving by Holloway, signed in pencil to lower margin inscribed 'Christmas Greetings' in black ink by the artist, plate size 72 x 95 mm (2 12/15 x 3 3/4 ins), sheet size 108 x 127 mm (4 3/16 x 5 ins), plus seven other various modern prints, comprising: three etchings by Simeón Sáiz Ruiz (1956–), all signed in pencil and numbered from additions of 50 or 75 to lower margin; three engravings with aquatint by Eliška Fučíková, all signed in pencil to lower margin, and one etching by André Masson (Christmas Greetings card from Galerie Sagot-Le Garrec, Paris, 1973), unsigned, various sizes (largest sheet size 32 x 22.5 cm), and an original pen brown ink and brown wash landscape study attributed to Eugenio Lucas y Padilla (1824–1870), unsigned, sheet size 163 x 229 mm, (6 3/8 x 9 ins), the latter gifted to John Rowlands by Fernando Zobel

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

(10)

£200 – £300

403AR* Piper (John, 1903–1992). Death in Venice III, 1973, screenprint in colours on Grand Vélin Arches paper, printed by Kelpra Studios, published by Marlborough Fine Art, London, signed and numbered 37/70 in pencil, from the portfolio 'Death in Venice', with Kelpra stamp 'K' and '8159' to sheet verso (as issued), the full sheet (printed without margins as issued), Goldmark Gallery labels to frame verso, verso of sheet with some overall toning, sheet size 78 x 68 cm (30 3/4 x 26 3/4 ins), framed and glazed (106.5 x 93 cm)

Levinson 227.

(1)

£500 – £800

404AR* Piper (John, 1903–1992). Death in Venice: side panel right, 1973, screenprint in colours on Grand Vélin Arches paper, printed by Kelpra Studios, published by Marlborough Fine Art, London, signed and inscribed A/P in pencil, from the portfolio 'Death in Venice', with Kelpra stamp 'K' and '8167' to sheet verso (as issued), the full sheet (printed without margins as issued), verso of sheet with light overall toning, sheet size 77.6 x 68 cm (30 1/2 x 26 3/4 ins), framed and glazed (cm)

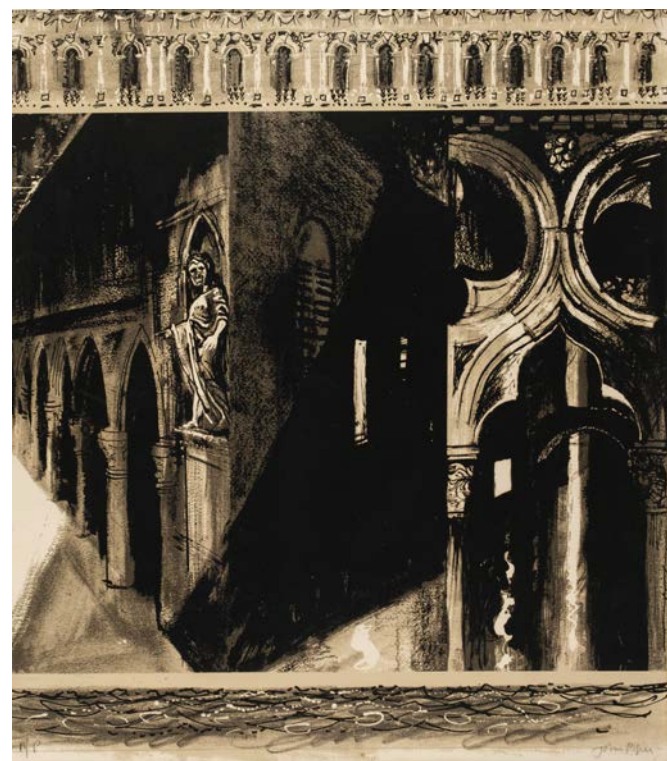
Levinson 233.

(1)

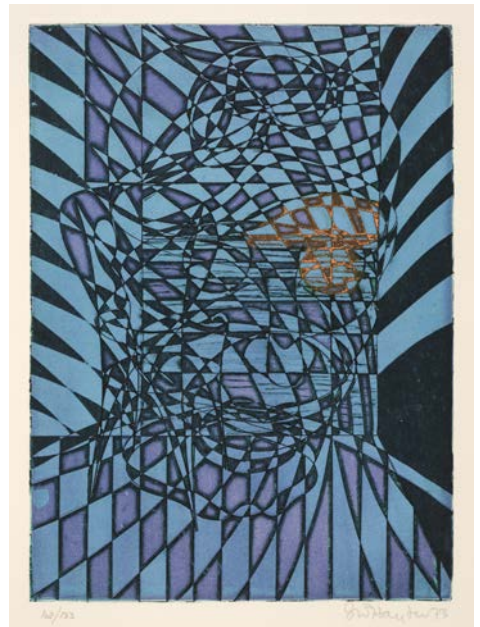
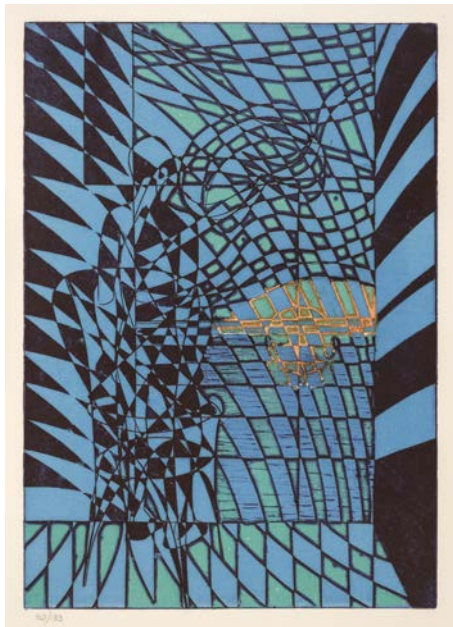
£500 – £800



Lot 403



Lot 404



Lot 405

405AR Hayter (Stanley William, 1901-1988). Samuel Beckett, *Still con tre acqueforti* (Immagini e Testi 12), Milan: M'Arte Editioni, 1974, *three original colour etchings by S.W. Hayter, each signed and numbered 102/133, facsimile and printed text (signed by Samuel Beckett), printed on untrimmed hand-made watermarked paper, loose in original green printed wrappers with matching chemise and slipcase (rubbed and some marks), folio (sheet size 38 x 28.5 cm)*

Black & Moorhead, 259-261.

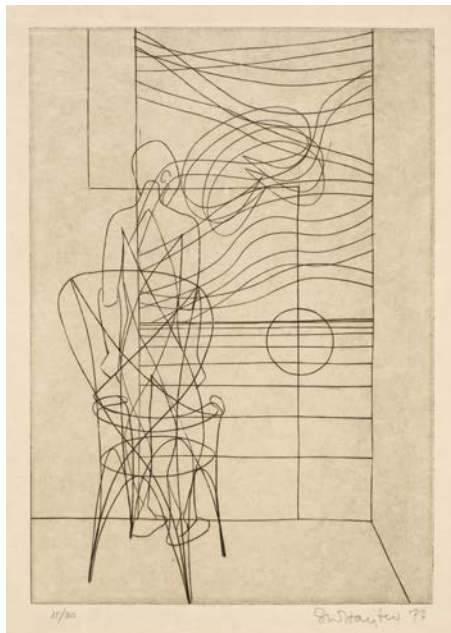
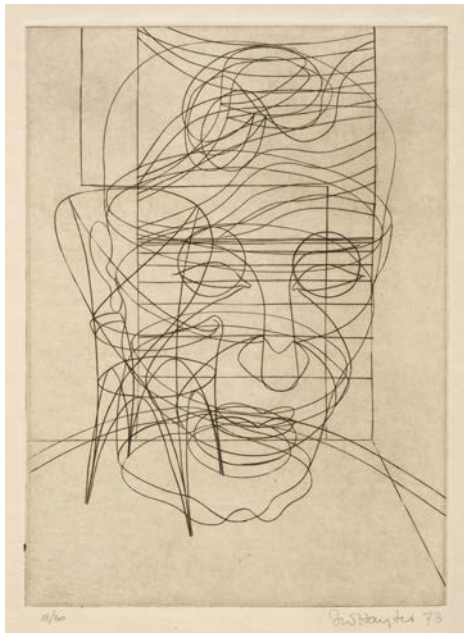
Limited edition of 170 copies in total, this being number 102 of 133 copies.
(1) £500 - £800

406AR* Hayter (Stanley William, 1901-1988). *Still I, Still II and Still III* (from Samuel Beckett and Stanley William Hayter, *Still, con tre acqueforti*, Immagini e Testi 12), Milan: M'Arte Editioni, 1974, *the additional suite of three etchings printed in black with plate tone, printed by Hector Saunier and Atelier 17, each signed and numbered 18/30, printed on untrimmed hand-made japon nacré, loose in original green printed boards, rubbed and some marks, large folio, each plate size 29.8 x 21.6 cm (11 3/4 x 8 1/2 ins), each sheet size 57 x 41 cm (22 1/2 x 16 1/4 ins)*

Black & Moorhead, 359-361.

The extra suite only of three etchings printed in black, without the separate book with text containing the same three etchings in colour. Limited edition of 160 copies in total, this being number 18 of 30 copies.
(1)

£400 - £600



Lot 406

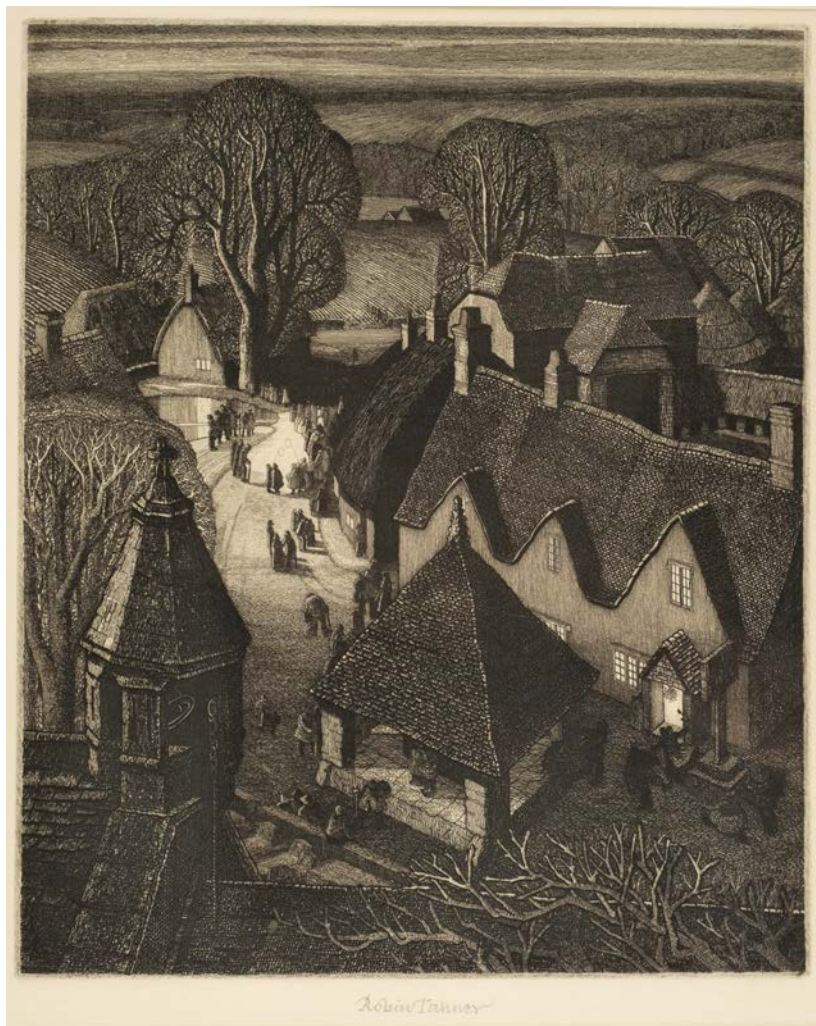


407* **Tanner (Robin, 1904–1988)**. February, 1974, etching on thick wove paper, second (of two) states, from the sole edition of 25 signed proofs, printed by the artist and published by Garton & Cooke in 1984, signed 'Robin Tanner fec. et imp', titled 'Etching: February', with an additional inscription by the artist 'This impression was printed for Marjorie Green at the Old Chapel Field Press, Kingston Langley, Wiltshire', the full sheet, some light toning to sheet, plate size 26 x 16.1 cm (10 1/4 x 6 1/2 ins), sheet size 44 x 31.7 cm, together with Wren and Primrose, 1935, etching on thick cream wove paper, an impression from the original plate by Jeremy Blighton and Anthony Dyson for Merivale Editions, London, from the unnumbered edition of 122, the full sheet, plate size 9.3 x 11.3 cm (3 5/8 x 4 1/2 ins), sheet size 37.6 x 45.3 cm

Garton 32 & 19.

(2)

£300 - £500



408AR* **Tanner (Robin, 1904–1988)**. Twelve Etchings by Robin Tanner, Penn Print Room, 1974, the complete portfolio of 12 etchings on cream wove or laid papers, all (except one, *Flower of May*) signed and numbered 42/50 in pencil, various sheet sizes, largest (*Christmas*) 51 x 43 cm (20 x 17 ins), with original printed calligraphic title-page by Robin Tanner, all loosely contained in original brown cloth portfolio, some with tape residue from previous mounting to sheet verso

Provenance: Fay and Ray Cori, Pembrokeshire, thence by descent.

Garton 3, 6, 9, 12–13, 21, 23, 25–27 & 30.

The titles of the etchings are: Wiltshire Roadmaker, Martin's Hovel, Wiltshire Woodman, Christmas, Harvest Festival, Autumn, Wiltshire Rickyard, June, Easter, Flowers of May, The Clapper Bridge and The Plough.

The impression of *Flowers of May*, signed and titled but unnumbered, was given to the original owners by the artist as a substitute for the editioned impression and was printed by the artist himself. Accompanying the portfolio is a handwritten note by Robin Tanner, regarding several of the prints in the series (as well as a few other prints not part of the set), and states that the impression of *Flower of May* is the artist's own impression given to the owners as a substitute for the Penn Print Room folio.

(1)

£3,000 - £5,000



409AR* **Trevelyan (Julian, 1910-1988).** LK927, 1978, etching with aquatint on deckle-edged wove paper, signed, titled and numbered 41/150 in pencil, the full sheet, publisher's blindstamp to lower right, with Christie's Contemporary Art Certificate of Authenticity, some light handling creases and a few minimal marks (not affecting image), plate size 35 x 47.5 cm (13 3/4 x 18 3/4 ins), sheet size 58 x 77 cm (22 3/4 x 30 1/4 ins), unframed (1) £300 - £400



Lot 410

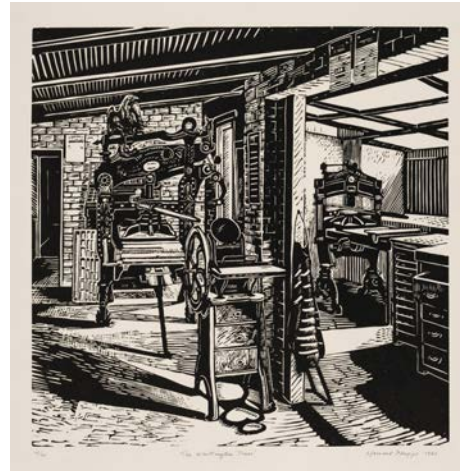
410* **Holland (Harry, 1941-).** Seated Nude, lithograph on pale cream watermarked 'somerset England' wove paper, artist's proof, signed, marked A/P, in pencil to lower margin, two small marks to lower margin, image size 27 x 21 cm (10 5/8 x 8 1/4 ins), sheet size 57 x 38 cm (22 3/8 x 15 ins), together with Dancer, lithograph on pale cream watermarked wove paper, artist's proof, signed and marked 'A/P' in pencil to lower margin, image size 20.5 x 20.4 cm (8 x 8 ins), sheet size 37.5 x 28.5 cm (14 3/4 x 11 1/4 ins), plus Young Woman, lithograph on pale cream wove paper, artist's proof, signed and marked A/P in pencil to lower margin, image size 18.2 x 14 cm (7 1/8 x 5 1/2 ins), sheet size 37.5 x 28.5 cm (14 3/4 x 11 1/4 ins), and 14 other lithographs on white, cream or gray paper, from the same series, comprising: TV, Figure, Sofa, Corridor, Mirror, Interior, Embrace, Door, Street, Back, Study, Homage to Electricity, Omaggio all'Elettricità and Huldigung an die Elektrizität, all artist's proofs, signed and marked A/P in pencil to lower margin, various sizes, largest sheet size 57 x 38 cm, with original printed catalogue for the exhibition held at Robin Garton Gallery 23 November - 17 December 1982 (18) £700 - £1,000



411* **Martin (Frank, 1921-2005).** Sèvres Babylone, circa 1981, colour etching on embossed paper, titled, signed and numbered '69/150' in pencil to lower margin, plate size 38.4 x 54 cm (15 1/8 x 21 1/4 ins), sheet size 57.5 x 78 cm (22 5/8 x 30 3/4 ins) framed and glazed, together with Montparnasse Bienvenue by the same artist, colour etching on embossed paper, titled, signed and numbered '72/75' in pencil to lower margin, plate size 38.4 x 54 cm (15 1/8 x 21 1/4 ins), sheet size 57.5 x 78 cm (22 5/8 x 30 3/4 ins), blind stamped 'Studio Prints' to bottom right border, lightest time toning under mount, mounted, and Montgomery Clift (American actor) by the same artist, etching, signed in pencil bottom right, titled and numbered 2/15 bottom left, plate size 17.5cm x 25cm (6.8" x 9.8"), mount aperture size 21.5cm x 28.8cm (8.5" x 11.4"), framed and glazed (3) £500 - £700



Lot 412



Lot 413

412* **Topolski (Felix, 1907-1983).** Eton v Harrow, Cricket at Lords, 1983, colour lithograph on thick wove paper, signed and inscribed A/P, a proof before the edition of 300, the full sheet, image size 38 x 78.8 cm (15 x 31 ins), sheet size 47.5 x 85.3 cm (18 3/4 x 33 2/3 ins), unframed

(1)

£150 - £200

413AR* **Nash (Paul, 1889-1946).** A Portfolio of Twenty Four Wood-Engravings by Paul Nash, Garton & Cooke, 1985, twenty-four black and white woodcuts on Japanese Hosho paper, each with Paul Nash Trust blindstamp to lower margin, individually mounted and loosely contained in original patterned paper drop-over bookbox, with separately printed introductory booklet inserted, folio (30.5 x 20 cm)

Limited edition of 65 copies, this being number 3 of 45 copies for sale.

(24)

£700 - £1,000

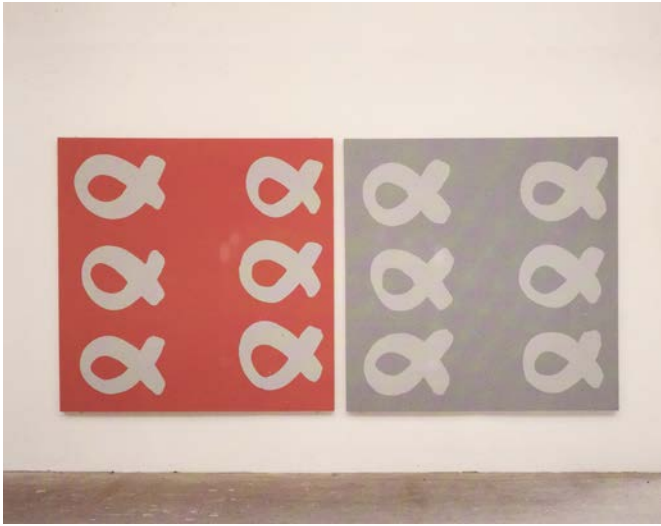
414* **Phipps (Howard, 1954-).** The Whittington Press, 1985, wood engraving on wove paper, signed, titled and numbered 15/20 in pencil, image size 30.5 x 30.5 cm (12 x 12 ins), sheet size 43 x 38 cm, together with Spring Flowers, 1991, wood engraving on paper, signed, titled and numbered '35/50' in pencil, artist's information sheet to verso, image size 7 x 7.5 cm (2 3/4 x 3 ins), window mounted (27.5 x 26.5 cm), and two further wood engravings by the same artist, Climbing Rose and Tulips, each titled, signed and numbered in pencil, with accompanying information sheets to verso, window mounted, the largest 25 x 24 cm

(4)

£150 - £200



Lot 414

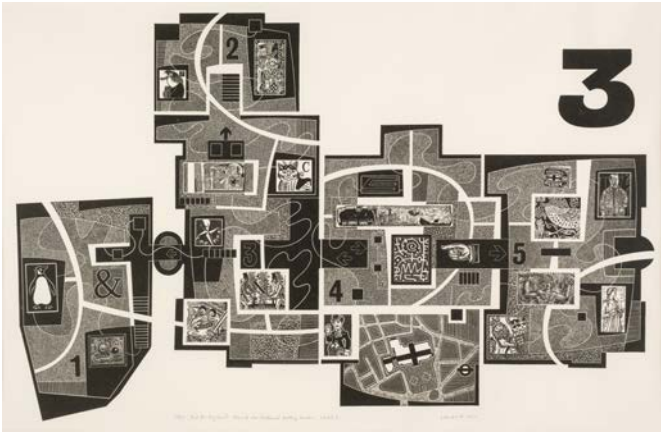


415* **Various Artists.** Gambler, London: Building One, 1990, catalogue for an exhibition featuring Damien Hirst, Dan Bonsall, Dominic Denis, Steve di Benedetto, Angus Fairhurst, Tim Head, and Michael Scott, colour plates and black and white illustrations throughout, from an edition of 500, 26pp, original stiff black card wrappers with printed title in pink to front cover, some light wear, slim 4to (29.9 x 21.4 cm)

Gambler was the second of two highly influential warehouse shows led by Damien Hirst and curated by Carl Freedman and Billee Sellman. The show was held at 'Building One', a former factory in Bermondsey, South London.

The show included Hirst's first major animal installation 'A Thousand Years', which consisted of a large glass box containing maggots and flies feeding off a rotting cow's head.

(1) £150 - £200



416* **Lawrence (Peter, 1951-).** Fire for England: Plan of the National Gallery London, Level 3, wood engraving on wove paper, signed, dated and numbered 14/35 in pencil, printed from four blocks, image size 34 x 53 cm (13 1/2 x 21 ins), mounted, framed and glazed (56 x 74.5 cm), together with Twelve: Night Poem, wood engraving with blind embossing on wove paper, signed, titled and numbered 5/7 in pencil, information sheet to frame verso, image size 34 x 33 cm (13 1/2 x 13 ins), mounted, framed and glazed (52.5 x 51.5 cm), plus Transform, wood engraving on wove paper, signed, titled and numbered 29/50 in pencil, image size 30 x 30 cm (12 x 12 ins), mounted, framed and glazed (49 x 51 cm)

Peter Lawrence is a member of the Society of Wood Engravers and former Chairman. He is an elected member of the Royal Society of Painter-Printmakers, the Oxford Art Society and the Oxford Printmakers Cooperative. His wood engravings are held in the collection of the Ashmolean Museum, the Manchester Metropolitan Museum and the V&A, London. Exhibitions include the Royal Academy Summer Exhibition.

(3) £200 - £300



Lot 417

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



Lot 418

417* **Hamilton (Richard, 1922–2011).** *Orange Order*, 1991, Cibachrome in colours with hand-colouring in Humbrol enamel, on photo paper mounted on card (as issued), signed and numbered 6/100 in pencil on the mount (aside from 10 artist's proofs), the full sheet, printed information to mount verso, image size 17 x 17 cm (6 3/4 x 6 3/4 ins), loosely laid (as issued) into a hardbound copy of an exhibition catalogue for Richard Hamilton held at the Anthony d'Offay Gallery, London from 20 June to 10 August 1991, 87pp, illustrated throughout in colour, navy blue cloth, light surface marks, cloth spine snagged at centre with some loss, lacking slipcase, 4to

Lullin 175.

(1)

£1,000 – £1,500

418* **Hodgkin (Howard, 1932–2017).** *Red Print*, 1994, intaglio print with carborundum on BFK Rives handmade wove paper, initialled, dated and numbered 175/200 in pencil, printed from one aluminium plate in orange and green, hand colouring in helios red egg tempera, proofed, printed and coloured by Jack Shirreff by 107 Workshop, Wiltshire, 22 x 26 cm (8 5/8 x 10 1/4 ins), loosely laid (as issued) into a copy of the monograph *Howard Hodgkin* by Andrew Graham-Dixon, London: Thames & Hudson, 1994, 192pp, illustrated throughout in colour, contained within a navy blue cloth slipcase, printed label with limitation number '175' in ink to front, 4to

Heenk 91.

(1)

£1,000 – £1,500



419* **Cooke (Nigel, 1973-).** *Cryptoveldt*, 2003, soft ground etching on Arches wove paper, signed, dated and numbered 30/90 in pencil, published by Counter Editions, London, the full sheet, in original tissue wrapping, and held within publisher's printed protective card packaging, with accompanying publisher's printed catalogue, plate size 39.5 x 60 cm (15 1/2 x 23 1/2 ins), sheet 64 x 84.5 cm (25 1/4 x 33 1/4 ins)

'Cryptoveldt', Cooke's first fine art print, graphically evokes the same zoned-out wasteland characteristic of his paintings.

Nigel Cooke is known for his ambitious paintings that re-imagine the monochrome as vast toxic landscapes rendered in noxious, polluted colours. Appearing in tiny, almost imperceptible detail, are the signs of urban excess; upturned and burnt out shells of cars, graffiti infested sidewalks and decapitated heads of beautiful wasters. Taken from the publisher Counter Edition's website.

(1)

£300 - £400

British & European Paintings Old Master & Modern Prints & Works on Paper

16 OCTOBER 2024



Duncan Grant (1885–1978). *Two Male Nudes*, 1966, gouache and black chalk on paper, signed with initials and dated to lower right corner, 55 x 26 cm (21 3/4 x 10 1/4 ins) mount aperture, framed and glazed, with handwritten label regarding provenance to verso

Provenance: John Constable, The Southgate Gallery, Shifnal, by 1983, from whom purchased by Professor Richard Edmonds.

Estimate £1,500–£2,000

