

# Antiques & Fine Art

24/25 MARCH 2021



EST. 1988 **Dominic Winter  
Auctioneers**

# 19th & 20th Century Photography

WEDNESDAY 19 MAY 2021



For more information or to consign please contact Chris Albury:  
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# **ANTIQUES & VINTAGE TEXTILES**

**24 March 2021 commencing at 10am**

# **PAINTINGS & WATERCOLOURS**

**Old Master & Modern Prints**

**25 March 2021 commencing at 10am**

## **AUCTIONEERS**

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EST. 1988

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Cover illustrations:

Front cover: see Portraits & Miniatures, lots 359-408

Back cover: lot 223

## OLD MASTER PAINTINGS, DRAWINGS & PRINTS

To commence at 10am



Lot 301

**301\* After Giovanni Francesco Barbieri, Il Guercino (1591-1666).** The Samian Sibyl, oval oil on board, head and shoulders portrait, half-profile to left, of a young female wearing red and bronze robes, a green and red headdress, and pearls in her hair and ears, her eyes gazing upwards, verso with faint pencil inscription and Christie's black ink stencil 'ECS73', 21.8 x 17.7cm (8.5 x 7ins)

Provenance: Christie's South Kensington, Christie's Interiors, 9th September, 2008, lot 194.

(1)

£500 - £800

**302\* Manner of Michele Marieschi (1710-1743).** The Punta della Dogana, looking towards the Church of San Giorgio Maggiore, Venice, 20th century oil on canvas in the manner of Marieschi, unsigned, 61.5 x 91.5cm (23.75 x 36ins), elaborate gilt moulded frame

A modern variation on the famous views of Venice by Michele Marieschi, such as the view of La Punta della Dogana e San Giorgio Maggiore of 1739-40.

(1)

£200 - £300



Lot 302





Lot 303

**303\* Italian School.** A pair of capriccio landscapes, with figures amongst classical ruins, second half of the 18th century, oil on coarse canvas, unsigned, 66 x 81.5cm (26 x 32ins), matching old gilt frames (carved in the form of a batch of sticks tied with ribbons)

Provenance: David Talbot-Rice (1903-1972), thence by descent.

(2) £400 - £600

**304\* Circle of Pietro Testa (1611-1650).** The Arts Rewarded, oil on canvas, 54.5 x 37.5cm (21.5 x 14.75ins), gilt moulded frame

Provenance: Christie's, Paris, 14 September 2004 (Lot 168)

(1) £1,000 - £1,500



Lot 304





Lot 305

**305\* Attributed to Anthonie Andriessen (1746–1813).** Two ladies seated, winding a skein of wool on a chair, with a young child looking on, pen, brown ink and brown wash on laid paper, watermarked *OLANDA*, numbered in brown ink 19 to upper right corner, sheet size 195 x 141mm (7.7 x 5.6ins), hinge-mounted to 20th-century card window mount, with 20th century pencil attribution to verso to Giuseppe Piattoli

(1)

£200 - £300

**306\* Attributed to Anthonie Andriessen (1746–1813).** Girl resting with her dog and basket by a building, & Girl seated at a table, two pen, brown ink and grey wash drawings on laid paper, each with thin brown ink outer ruled border, very slight loss to lower left corner of the first work, sheet size 132 x 83mm (5.25 x 3.3ins) and 121 x 102mm (4.8 x 4ins), corner-mounted on two sheets of light brown backing card (each with 20th century pencil attribution to Andriessen), and mounted together in a 20th-century cream card window mount

(2)

£300 - £400



**307\* Attributed to Cornelis Troost (1697–1750).** Design for a sculpted bust of a man with plumed hat, red chalk on laid paper, with partial watermark, sheet size 187 x 155mm (7.4 x 6.1ins), hinge mounted on later blue paper and backing card (inscribed in pencil in a later hand 'Cornelis Troost +1750', together with other various drawings, mostly 17th and 18th century Dutch and Flemish, including an 18th century coastal scene depicting a Dutch man-of-war outside the harbour at Amsterdam in pen ink and wash, heightened with touches of watercolour and white bodycolour (browened), 116 x 200mm, a 17th century design for an ornamental escutcheon, in pen, brown ink and grey wash on laid paper, 157 x 212mm, eight early 18th century small pen brown ink and grey wash scenes (including a public hanging, a wedding ceremony, and four of street actors and performers), on laid paper, 95 x 80mm and slightly smaller, and an early 18th century pen and brown ink study of three standing figures, on laid paper, watermarked, browened to edges, 202 x 155mm

Provenance: Private Collection, Herefordshire, England.

(13)

£200 - £300



Lot 306



308\* **Attributed to Baldassare Franceschini, Il Volterrano (1611-1689).** St. Catherine of Siena receiving the Stigmata, red and black chalk on laid paper, possibly a design for a wall painting in a church, sheet size 20 x 29cm (8 x 11.5ins), gilt frame, glazed, with printed gallery exhibition label to verso

Provenance: Private Collection, Herefordshire, UK.

(1)

£300 - £500



310\* **Circle of Jan Breughel (1568-1625).** Three Peasants, probably late 16th or early 17th century, pen, ink and brown wash on laid paper, with additional unfinished study of three carthorses in pen, brown ink and brown wash, inlaid to later laid paper (probably 18th century), inscribed in a 20th century hand in pencil 'Breughel' some surface marks and light soiling, sheet size 98 x 140mm (3.85 x 5.5ins), framed and glazed

(1)

£500 - £800



309\* **Bergmuller (Johann Georg, 1688-1762).** The Presentation in the Temple, red chalk on laid paper, with touch of black chalk, thick black ink outer border, sheet size 170 x 118mm (6.75 x 4.7ins), tipped on to modern backing card

Provenance: A group of similar red chalk drawings by Bergmuller from the same private collection, depicting scenes from the life of Christ, were sold in these rooms (March 5th 2020, lot 284), with a 19th century label and collector's mark (Lugt 1707) of Eduard Maria, Fürst von Lichnowsky (1789-1845), Viennese historian and collector, author of *Denkmahle der Baukunst und Bildnerey of Mittelalters in dem oesterreichischen Kaiserthume* (1817-1822); Private Collection, Herefordshire.

Bergmuller trained in Munich but was resident in Augsburg, where he established himself as a fresco painter and became director of the art academy there from 1730.

(1)

£200 - £300



311\* **Attributed to Charles Francisco Burney (1760-1848).** Evelina, circa 1780-1800, oval watercolour with touches of black ink, on pale cream wove paper, depicting a young woman, seated, half-length, in fashionable dress wearing a bonnet tied under her chin, head slightly tilted and facing the viewer, arms folded and resting on a table, 275 x 234mm (10.9 x 9.25ins), period gilt frame

Provenance: David Talbot-Rice (1903-1972); thence by descent. An imagined portrait of the innocent heroine of Fanny Burney's classic novel *Evelina, or the History of a Young Lady's entrance into the World*, first published in 1778. Fanny Burney's brother, the artist Charles Burney, is known to have made three illustrations of scenes from his sister's novel which were exhibited at the Royal Academy in the same year.

(1)

£200 - £300





312\* **De Cort (Hendrik Frans, 1742-1810)**. Landscape with figure on horseback with Okehampton Castle in the distance, *watercolour and charcoal on card, heightened with bodycolour, 11.1 x 27.8cm (4.37 x 10.94ins), framed and glazed, inscribed to verso 'This first fancy of 1806 for Rev.d Mr John Rogers. HDC', and 'Henrick de Cort' below*

Reverend John Rogers (1778-1856), Canon of Exeter Cathedral, of the Rogers family of Penrose, owners of the manors of Helston, Penrose, Carminow and other Cornish estates and mines.

(1)

£100 - £200



313\* **Dorigny (Louis, 1654-1742)**. Saint Francis of Assisi, lying on his death bed, welcomed by angels and saints on his ascension to Heaven, *pen and brown and black ink on laid paper, with brown ink outer ruled border, unidentified collector's mark to lower left corner, 112 x 66mm (4.4 x 2.6ins), inscribed in pencil in an early hand to verso 'Dorigny', together with French School. 'La Representation de Charles-magne sur son lit de parade, 814', circa 1680-1700, pen brown ink, brown and grey wash on laid paper, with watermark of a shield with letter L above (Colin to take a look please), with title inscribed in brown ink to lower centre, some short tears and small losses to right sheet edge, and upper left corner, sheet size 204 x 332mm (8 x 13.1ins)*

Provenance: Private Collection, Herefordshire, UK.

A group of similar small-scale pen and brown ink studies by Dorigny of scenes from the Old Testament, *Neuf études représentant des scènes de l'Ancien Testament*, 60 x 80 mm and smaller was sold by Christie's Paris, *Arts Decoratifs - Tableaux et Dessins du XVIeme au XIXeme Siecle*, 16 November 2008, lot 513.

(2)

£300 - £400



314\* **Dutch School**. Trees in a landscape with distant mountain, second half of the 17th century, *pen and ink on blue paper, with grey wash, black and white chalk, and heightened with touches of light brown wash, sheet size 25 x 15.5cm (9.9 x 6.1ins), window-mounted*

Provenance: Private Collection, Herefordshire, UK.  
This Dutch or Flemish landscape, possibly depicting the foothills of the Alps, bears some similarity to the rare drawings of Adriaen Honich (Dordrecht 1643 - after 1674), or the Flemish artist Jacques d'Arthois (Brussels, 1613 - 1686).

(1)

£300 - £500



315\* **Attributed to Charles Errard (1606-1689)**. Young woman watching over a sleeping male figure on a bed, *black chalk and grey wash on slightly irregular laid paper, with a rough sketch in pencil of the same subject to verso, 16.7 x 24.8cm (6.1 x 9.8ins), window-mounted*

Provenance: Private Collection, Herefordshire, UK.

(1)

£200 - £300



**316\*** Attributed to Paolo Farinati (1524–1606). Female deity holding a fire torch and pouring water from a jug, pen, brown ink and brown wash on pale blue laid paper, heightened with white gouache, some light soiling to sheet edges, and small snag to top margin, without loss, sheet size 280 x 218mm (11 x 8.6ins)

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

(1) £2,000 - £3,000



Lot 316



Lot 317

**317\*** Attributed to Paolo Farinati (1524–1606). Head and torso of a female nude seated, holding a letter or paper in her right hand, pen, brown ink and brown wash heightened with white gouache, with additional pencil study to verso of a cavalier holding a shield and spear, sheet size 275 x 185mm (10.8 x 7.25ins)

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

(1) £2,000 - £3,000



318\* **French School.** Travellers arriving outside a hostelry at night, 1777, pen and black ink, with grey, brown and yellow watercolour, on laid paper, mounted on old card, with wash outer borders, inscribed in ink to lower left below the image 'Le Chr de Tchudi invenit 1777', sheet size 248 x 240mm (9.8 x 9.5ins), later frame, glazed (1) £100 - £200

Lot 318

319\* **French School.** Landscape with Waterfall, later 18th century, large-scale colour pastel on laid paper, with later canvas relining, 58 x 71cm (23 x 28ins) frame aperture, period moulded gilt frame, glazed, with slight damage to frame mouldings, remains of old Agnew's of London label to verso, and modern auction stencil to stretcher FA949

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

£300 - £400



Lot 319





320\* **Hoare (William, of Bath, 1707–1792).** Young Girl Sleeping, black and red chalk on laid paper, head and shoulders study of a young girl wearing a beribboned bonnet and gown with flounced sleeves, lying prone with eyes closed, her right cheek resting on crossed hands, toned, image size 12.5 x 16.5cm (5 x 6.5ins), sheet size approximately 14.5 x 17.5cm (5.75 x 7ins), tipped onto brown paper (in turn tipped onto cream card with later manuscript attribution), mount with oval aperture, framed and glazed  
(1) £200 – £400



321\* **Italian School.** Design for a chimneypiece, circa 1820, pen and black ink, brown and grey wash, with traces of pencil, on pale cream wove paper, featuring an inset decorative panel depicting the procession of Silenus, within an elaborate decorative surround featuring nude male figures, putti and herms, a few minor handling marks to sheet edges, corner-mounted to old blue backing paper, sheet size 48 x 37cm (19 x 14.5ins)

Provenance: Tajan, Paris, Dessins Anciens et Dessins Modernes, 15 May 2019, lot 71.

(1)

£200 – £400



322\* **Italian School.** Group of six tritons and two sea monsters bearing a drowned male figure, late 16th or early 17th century, pen and brown ink on vellum, sheet size 192 x 262mm (7.5 x 10.3ins), framed and glazed, with 20th century pencil inscription to verso 'M. Cayral 39 & 33'

(1)

£300 – £500



323\* **Italian School.** Prisoners in chains in a prison cell, circa 1550, pen and brown ink with grey wash on laid paper, numbered 990 to upper left corner, small circular blue ink stain towards lower margin, two pin holes to the right knee of the main figure oxidised with very slight loss, small closed tear to upper right margin, sheet size 104 x 90mm (4.1 x 3.6ins)

(1)

£200 – £300





324\* **Italian School.** Study of a Young Boy Reaching Upwards, 17th century, red chalk on laid paper, laid down on old card, with pale blue wash outer border, and ruled borders in black ink, sheet size 49 x 39cm (19.25 x 15.25ins), backing sheet 56.5 x 46cm (22.25 x 18.1ins)  
(1) £400 - £600



Lot 325

325\* **Le Sueur (Eustache, 1617-1655).** Robed male holding a staff, possibly Saint John, seen walking in profile, black chalk on pale blue laid paper, heightened with touches of white chalk, laid down on cream backing paper, inscribed in pencil lower left with artist's name in a later hand, collector's mark to extreme lower left corner of a Maltese Cross blindstamp within a circle, sheet size 371 x 248mm (14.6 x 9.75ins), tipped on to late 18th or early 19th century backing paper with wash ruled border, numbered in brown ink at head 'No. 84' inset to later backing paper, window-mounted  
Provenance: Formerly in the collection of Peter Ward-Jackson (1915-2015), curator at the V & A Museum, London.  
(1) £200 - £300



Lot 326

326\* **Circle of Tommaso Minardi (1787-1871).** A pair of drawings of female figures, pencil on laid paper, one a full-length profile to right of a female Roman warrior, holding a helmet in one hand and a lance in the other, annotated on verso 'Annatus a Ligini', the other a full-length figure of Selene, goddess of the moon, a crescent moon on her head and a torch in her right hand, each with contemporary numbering in pen and brown ink upper right, and watermarked with an encircled fleur-de-lys, some light spotting, each 33 x 22.5cm (13 x 8.75ins), matching mounts and glazed frames  
Provenance: Private Collection, Herefordshire, England.  
(2) £300 - £400



**327\* Pontormo (Jacopo Carrucci, 1494–1557).** Monk in full-length habit, standing with hands behind his back, red chalk on pale cream laid paper, with early inscription in brown ink to lower left margin 'Andrea del Sarto nel stile d'Alberto Duro 49.', collector's mark (Lugt 2793) to lower right corner, and a further collector's mark (Lugt 2364) to lower left corner, some overall soiling and one or two surface abrasions, near-horizontal central crease, closed tear or snag to centre left of the sheet (generally without loss), sheet size 369 x 165mm (14.5 x 6.5ins), laid down on old laid paper backing sheet, (possible late 17th century or early 18th century), and with ruled border in pale red and brown ink and wash, edge-mounted on early to mid-20th century cream board, with stamped attribution in black ink to lower edge JACOPO CARRUCCI (Pontormo)

Provenance: Nathaniel Hone (1718–1784), painter (Lugt 2793); Sir Joshua Reynolds (1723–1792), painter (Lugt 2364). The early inscription to this drawing, probably dating from either the late 17th or early 18th century, may be by the Milanese priest at San Filippo Neri in Rome, Padre Sebastiano Resta (1635–1714), collector and historian of old master drawings, a large part of whose collection was acquired by Lord John Somers (1651–1716) between 1710 and 1714, and subsequently sold at auction in London in 1717, following his death.

See Genevieve Warwick, *The Formation and Early Provenance of Padre Sebastiano Resta's Drawing Collection*, Master Drawings, volume 34, no. 3 (Autumn 1996), pages 239–278.

(1)

£1,500 – £2,000



**328\* Reynolds (Joshua, 1723–1792).** Portrait Sketch in Profile of Thomas Gainsborough (1727–1788), pencil on laid paper, inscribed to upper margin in an old (19th century) hand in pencil 'Caricature of Gainsborough by Reynolds', with additional miniature study to verso in pencil of a mother and toddler with two seated older ladies, some marks and minor soiling, diagonal crease to lower right blank corner, sheet size 70 x 95mm (2.75 x 3.75ins), tipped-on to old cream laid backing paper

(1)

£100 – £150



**329\* Roman School.** Nymph chased by a Satyr, with Cupid and two Putti, first half 17th century, pen and brown ink, grey wash, heightened with black chalk, on oval laid paper with watermark of a fleur-de-lys within a double-rule circle, depicting a young female taking flight from a satyr appearing from some rushes, with two putti seated nearby and a cupid with bow in the sky above, some marks and light general soiling, several stains and small nicks to sheet edges with minor loss, tipped on to early-mid 20th century cream backing paper, inscribed at foot in pencil (by a framer) with owner's name 'Mr Epstein 60 Compayne Gdns', also inscribed in black ink to lower left '540 18 1/4 x 15 1/4', sheet size 358 x 295mm (14.1 x 11.6ins) Provenance: Epstein Collection (60 Compayne Gardens, West Hampstead, London).

(1)

£400 – £600





**330\* Attributed to Giovanni Francesco Romanelli (1610–1662).** Moses striking water from the rock, circa 1640–50, large-scale composition in pen and brown ink with brown wash over black chalk, on two conjoined sheets of laid paper, with watermark of an anchor within a circle with letters (J M ?) and star above (similar to Gravell Anchor 440.1 or 442.1), additional studies in black chalk of *Carita Romana* to verso, neat archival restorations to sheet edges and central crease, with some small losses, sheet size 390 x 532mm (15.3 x 21ins)

Provenance: Chiswick Auctions, Old Master Paintings and Drawings, 27 August 2020, lot 31.

Drawings by Romanelli are often executed in pen and brown wash over black chalk, as here. The present work may relate to the series of four paintings on the life of Moses by Romanelli's teacher Pietro da Cortona, and Nicolas Poussin, commissioned by Amadeo dal Pozzo, Marchese di Voghera of Turin, a cousin to the scholar, antiquary and secretary to Cardinal Barberini, Cassiano dal Pozzo.

For a similar work see *Ciro Ferri (1634–1689), Moses striking water from the rock, black chalk*, (Royal Collections Trust, see Blunt & Cooke, *The Roman Drawings of the XVII and XVIII Centuries in the Collection of Her Majesty the Queen at Windsor Castle*, 1960, 125). An engraving after this drawing by the printmaker Pietro Aquila (1650–1692) was published by Giovanni Giacomo de Rossi in Rome in the 1670's.

After first studying under Domenichino, Romanelli entered the studio of Pietro da Cortona, whose style greatly influenced his own. From 1631, while working as Cortona's assistant on the decoration of the Palazzo Barberini in Rome (purchased in 1625 by Maffeo Barberini, later Pope Urban VIII), Romanelli contributed to the major ceiling fresco of *Divine Providence* as well as the decoration of the private chapel, where the *Adoration of the Shepherds* is generally attributed to him in its entirety (1632–39). Pope Urban VIII also commissioned Romanelli for a number of other works intended for the Vatican: the *St Peter Healing the Sick*, now in the Museo Storico Artistico, Vatican (1636–37), the frescoes depicting the life of *Matilda of Tuscany* (for the Sala della Contessa Matilda, 1637–42), and the ceiling fresco *Pasce oves meas* for the Galleria delle Carte Geografiche (1638). The *Presentation of the Virgin in the Temple*, painted in 1638–42 for the Cappella Colonna in St Peter's (now in Santa Maria degli Angeli), was the artist's first major public altarpiece.

As superintendent of the Barberini tapestry manufactory, Romanelli also made cartoons for the series of seven tapestries of *Putti with Swags*, in imitation of Raphael's famous set of tapestries made for Leo X, as well as the cartoons for a second series of tapestries representing the *Life of Christ*, in the Palazzo Barberini, Rome (both series 1637–43).

(1)

£700 – £1,000





331\* **Manner of Jacques Stella (1596–1657)**. The Penitent Magdalene, circa 1640, oval gouache on vellum, three-quarter length portrait of Mary Magdalene, standing before an ivy-clad rocky cliff face with hands clasped, an open book on a grassy rock against a skull in front of her, and a landscape vista beyond, 10.5 x 8.5cm (4 x 3.5ins), oval frame, glazed

(1)

£300 – £500



332\* **Attributed to Adriaen Van Ostade (1610–1685)**. Peasant seen from behind, carrying a sack, pen, brown ink and brown wash on laid paper, 45 x 31mm (1.8 x 1.2ins), laid down on early laid backing paper with black and brown ink border lines, together with:

**Schley (Jakob van der, 1715–1779)**. Biblical scene with a woman assisting a man in need with three elders looking on, 1739, pen, black ink and grey wash on laid paper, signed and dated 'J.V. Schley f 1739' to lower left, image size 47 x 75mm, sheet size 59 x 72mm

(2)

£300 – £500



333\* **Wille (Johann Georg, 1715–1808)**. Farmyard Buildings, red chalk on laid paper, signed and dated 1770 lower right, 18.2 x 21.7cm (7.2 x 8.6ins), window-mounted

Provenance: Private Collection, Herefordshire, UK.

(1)

£300 – £400



334\* **Zehender (Johann Caspar, 1742–1805)**. Panoramic landscape near Frankfurt, 1773, pen, ink and monochrome watercolour on 2 sheets of laid paper (central vertical join), depicting a river scene with boats and figures in the foreground, and houses and trees spread along the bank, backed by mountains, signed and dated to lower margin, overall size 24 x 72cm (9.5 x 28.25ins), mounted, framed and glazed, backboard with paper label inscribed in contemporary manuscript 'Prospect und Gegend von der Windmühl aus dem Garthen von Frau Wittich Füchs', and Christie's black ink stencil 'PH655'

Inscription on verso translates: 'Prospect and view of the windmill from the garden of Mrs Wittich Füchs'.

Swiss draftsman, painter and etcher Johann Caspar Zehender is best-known for his panoramic landscapes, particularly those of the area around Frankfurt and Mainz in Germany, executed around 1770–1784. His great patron was the Frankfurt art collector Johann Christian Gerning (1745–1802). It appears to have been Gurning's idea, towards the end of the 1760s, to publish a multi-volume work with copperplate engravings of Frankfurt and the surrounding area, employing Zehender as the artist. Many years of work by Zehender produced a large portfolio of drawings – now in The Historial Museum of Frankfurt am Main – titled: *Die angenehme Lage der Stadt Frankfurt am Mayn, vorgestellt in vielen Handzeichnungen dieser Stadt und Gegend, gesammelt von Johann Christian Gerning daselbst in den Jahren 1771, 1772 und 1773* (The pleasant location of the city of Frankfurt am Mayn, presented in many hand drawings of this city and area, collected there by Johann Christian Gerning in 1771, 1772 and 1773). For reasons now unknown the work was never published, although Zehender apparently drew duplicates of some of the views for private individuals, a few of which are now in institutions or private collections.

(1)

£300 – £500



Lot 335



Lot 336



Lot 337

**335\* Suyderhoef (Jonas, circa 1613–1686).** King Charles I and Queen Henrietta Maria, circa 1650, two etchings with engraving after the portraits by Anthony van Dyck, the decorative borders by Pieter Soutman, on laid paper with watermark, plate size 405 x 282mm (16 x 11.1ins), sheet size 430 x 307 mm (17 x 12 ins), except the portrait of Henrietta Maria trimmed to plate mark, together with: Franciscus de Moncada, and Albertus, Archidux Austriae, circa 1650, two etchings with engraving on laid paper, with watermark by Suyderhoef, after Anthony van Dyck, with borders by Pieter Soutman, both generally in good condition, with narrow blank outer margins, sheet size 410 x 280mm (16.1 x 11ins), plus:

**Louys (Jacob, circa 1595–1673).** Philip the Good, Duke of Burgundy, circa 1650, etching with engraving on laid paper with watermark, after Pieter Soutman, with margins, sheet size 440 x 305mm (17.3 x 12ins), and:

**Van Sompel (Pieter, circa 1600–after 1644).** Isabella Clara Eugenia, 1644, etching with engraving on laid paper with watermark, after Pieter Soutman, after van Dyck, trimmed to plate margins, sheet size 405 x 268mm (16 x 10.5ins)

O'Donoghue, Catalogue of Engraved British Portraits, 86 & 24; New Hollstein 271 (for Franciscus de Moncada); Hollstein 9 (for Philip the Good).  
(6) £300 - £500

**336\* Bonasone (Giulio, circa 1498–circa 1580).** Saturn, seated right, threatened by his three children, Jupiter, Neptune and Pluto, after Giulio Romano, circa 1561, engraving on laid paper, a very good impression, trimmed just outside the plate mark, collector's ink signature of N. Langlois to verso, and collector's mark R.F. (Lugt 2205), plate size 310 x 210mm (12.2 x 8.25ins), sheet size 315 x 214mm (12.4 x 8.4ins), hinge-mounted to 20th century card window mount  
Provenance: Nicolas Langlois, the Younger, circa 1670–1707, book and print seller; Richard Fisher (1809–1890), who published a catalogue of his collection of prints in 1879 (Lugt 2205).

Massari 224.

(1)

£200 - £300

**337\* Duflos (Claude Augustin, 1700–1786).** Triomphe de Priape, & Leda (from Nouveaux morceaux pour des paravants, by Francois Boucher), circa 1737, two etchings with engraving on cream laid paper, each trimmed to plate mark, traces of old mounting to sheet edges verso, sheet size 518 x 258mm (20.4 x 10.2ins), and similar, together with other various Old Master prints: Pieter van Lisebetten (circa 1630–1678), Saint Mary of Egypt in the Desert, after Palma Giovane, 1673, Willem van der Leeuw (circa 1603–circa 1665), Tobit with his Wife, after Rembrandt, Giovanni Battista Mola (circa 1588–1661), Judith with the head of Holofernes, Pietro Parboni, Veduta dell'Arco di Tito, after Simone Pomardi (with wide margins), an engraved view of the amphitheatre at Nimes after Guerin, and an 18th or 19th century etched copy after Durer's Virgin and Child with the Pear of 1511

Duflos: Designs for folding screens in the rococo manner by Boucher, which do not appear to have been put into manufacture.

(8)

£200 - £300





338\* **Dürer (Albrecht, 1471-1528).** Adam and Eve (from the Small Passion), circa 1509-10, woodcut on laid paper, depicting the Fall of Man: Adam and Eve arm in arm next to the Tree of Knowledge, with serpent, lion, bull and boar, trimmed to image border, 126 x 97mm (5 x 3.8ins), tipped on to an old sheet of laid backing paper, without printed text to verso, a Meder b-c impression, inscribed in pencil Bvii-119.17, contained in a mid 19th-century cloth bound album titled to upper cover *The Small Passion* by Albert Durer, spine (now detached and loosely inserted at front of volume) titled *Durer A. Holt*, with additional ownership inscription in ink to front endpaper *Henry F. Holt 23 February 1869*, and containing 64 numbered leaves of manuscript text containing a description and commentary on the Small Passion series by Albrecht Dürer 'translated and arranged from the German by Arthur B. Holt', further illustrated with 38 19th-century copies from the Small Passion series, cloth binding with some marks and wear to edges (measures overall 288 x 225mm, 11.4 x 8.8ins)

Meder 126. Bartsch VII, 119, 17; Schoch, Mende & Scherbaum 187.

(1)

£700 - £1,000





339\* **Fuseli (Henry, 1741–1825)**. Chrysogone conceives, in a ray of sunshine, Amoretta and Belphebe (Edmund Spenser, *The Faerie Queene*, III, vi), circa 1800–1810, *soft-ground etching on heavy cream wove paper, some light surface soiling, plate size 200 x 276mm (7.9 x 10.9ins), sheet size 215 x 292mm (8.5 x 11.5ins)*

Weinglass (1994) 154.

(1)

£300 – £500



341\* **Goya (Francisco de, 1746–1828)**. Si quebro el Cantaro (Yes he broke the pot), from *Los Caprichos*, 1799, *etching, aquatint and drypoint on off-white wove paper, from the third edition, published by the Calcografía Nacional for the Real Academia, Madrid, in 1868, with printed caption below the image, and printed number 25 to upper right corner, plate size 211 x 151mm (8.1 x 5.9ins), sheet size 310 x 235mm (12.1 x 9.25ins), window-mounted*

Tomas Harris, *Goya: Engravings and Lithographs*, 60, iii. According to Harris, the third edition 'is well printed and the impressions are still generally good'.

(1)

£150 – £200



340\* **Ghisi (Giorgio, 1520–1582)**. The Death of Procris, after Giulio Romano, circa 1540–46, *engraving on two conjoined sheets of laid paper, the later issue published by Philippe Thomassin, Rome, circa 1600, with title added to centre of upper margin, address of Giovanni Giacomo de Rossi and Philippe Thomassin to lower left, and printed black border line, trimmed to platemark, some marks and minor fraying to extreme sheet edges, sheet size 395 x 566mm (15.5 x 22.25ins)*

Boorsch, Suzanne, Michael Lewis, & R E Lewis, *The Engravings of Giorgio Ghisi* (New York, The Metropolitan Museum of Art, 1985), 5, ix/ix.

The subject is taken from Ovid, *Metamorphoses*, Book VII, 796–865, and depicts Cephalus mourning the accidental killing by his own hand of his wife Procris, daughter of Erechtheus, King of Athens. Cephalus is shown mourning on the right, surrounded by Cupid, satyrs and nymphs, with the goddess of dawn, Aurora, in her chariot beyond.

(1)

£150 – £200



342\* **Grimaldi (Giovann Francesco, Il Bolognese, 1606–1680)**. Landscape with rustic buildings, *pen and brown ink on laid paper (upper portion incorporating early replaced laid paper), bears signature to lower right 'Zampanio' (?), extreme lower left corner with minor loss, sheet size 195 x 280mm (7.75 x 11ins), inscribed to verso in pencil 'M.B.G. 1/6, 13 Feb 1897', and with additional pencil inscription (probably 20th century) 'Bathek Sale, lot 129 – bought by Sarnaez' (?)*

(1)

£200 – £300





343\* **Italian School.** Study of a sculpted figure of a draped standing female (or Venus Genetrix), circa 1600, *black chalk on pale blue laid paper, heightened with touches of white chalk, with watermark, depicting a goddess wearing a himation, standing on a pedestal, collector's mark VH to lower centre (Lugt 2516), some light creasing to upper edge of the sheet, right hand margin unevenly trimmed, 427 x 240mm (16.8 x 9.5ins), hinge mounted, in 20th century card window mount, with ruled border in grey-brown ink and gold*

Provenance: Joseph van Haecken (1699-1749), a portrait and history painter born in Antwerp who came to London around 1720. He excelled in the rendering of draperies, and fellow artists employed him to paint fabric, lace and embroidery in their works, including Thomas Hudson. His collection of drawings was inherited by his brother Alexander, and subsequently sold by Langford on January 17-20 1758.

A similar Roman statue of the Imperial Period, circa mid-first century AD, approximately 5 feet in height, is held by the Museum of Fine Arts, Boston, U.S.A. (1) £400 - £600



344\* **Le Prince (Jean Baptiste, 1734-1781).** O fortunatos nimium, sua si bona norint Agricolas: Virg. Georg. II [Oh Happy Farmers did they but know the beauty they possess, Virgil, Georgics, Book II], 1768, *fine hand-coloured etching with aquatint heightened with gum arabic, on French laid paper with watermark, signed and dated in the plate, plate size 395 x 545mm (15.5 x 21.5ins), close-trimmed to upper and side-margins, sheet size 407 x 547mm (16 x 21.5ins), mounted with ruled borders in gold, brown ink and pale blue wash, old gilt frame (slightly damaged), glazed, together with two other hand-coloured aquatints by Le Prince: Ire Pastorale, and Ile Pastorale, 1769, depicting a family at rest surrounded by farm animals, and shepherds with their flock, respectively, both signed and dated in the plate, and heightened with gum arabic, plate size 305 x 382mm, sheet size 365 x 410mm (Ile Pastorale 400 x 410mm), mounted with ruled borders in gold, brown ink and pale blue wash, gilt frames, glazed*

Hédou, Jean Le Prince et son oeuvre (1879), 158, 160 & 161.

(3)

£150 - £200



345\* **After Lucas van Leyden (1494-1533).** The Musicians, 1524 [but slightly later], *copper engraving on laid paper, without watermark, New Hollstein 155 (copy c), a good impression with margins, plate size 117 x 79mm (3.1 x 4.6ins), sheet size 121 x 83mm (4.75 x 3.25ins) New Hollstein 155 (copy c).*

(1)

£200 - £300





**346\* Rembrandt (Harmensz Van Rijn, 1606-1669).** Self-Portrait with Raised Sabre, 1634, *etching on laid paper, a later impression, with reworking, some marks and discolouration to upper outer corners where glued to backing paper, light diagonal crease across the image, trimmed just inside the platemark, sheet size 122 x 100mm (9.8 x 3.95ins)*

New Hollstein 134; Bartsch 18. Hind 109.

(1)

£500 - £800



Lot 347

**347\* Rembrandt van Rijn (Harmensz., 1606-1669).** Samuel Manasseh Ben Israel, 1636, *etching on thin laid paper, laid down on a backing sheet, without visible watermark, some light surface marks and minor soiling, the third (final state), with vertical shading on the right brow, trimmed just outside the platemark, plate size 149 x 107mm (5.8 x 4.2ins), sheet size 137 x 104mm (5.3 x 4.09ins)*  
New Hollstein 156, iii/v; Bartsch 269. Hind 146.

(1)

£300 - £500



**348\* Sadeler (Johannes, I, 1550-1600).** Landscape with a rabbit hunt, after Paul Bril, *etching and engraving on laid paper, without watermark, published by Justus Sadeler, a very good, well-contrasted impression, image size 198 x 273mm, plate size 205 x 274mm (8.1 x 10.8ins), sheet size 22.4 x 29.4cm (8.8 x 11.6ins), unidentified collector's mark to verso (Lugt 4073), tipped-on to cream backing card, together with:*

**Sadeler (Aegidius, circa 1570-1629).** Mountainous landscape with a hermit, after Paul Bril, *etching and engraving on laid paper, image size 195 x 270mm, plate size 197 x 272mm (7.7 x 10.75ins), trimmed to plate margins, collector's mark of the Renesse-Breidbach collection (Lugt 1209), and unidentified collector (Lugt 4073) to verso, hinge-mounted to cream backing card, plus:*

**Sadeler (Raphael, 1560/61-1628/32).** Mountainous landscape with wooden bridge, after Paul Bril, *etching and engraving on laid paper, trimmed to plate margins, sheet size 205 x 270mm (8.1 x 10.7ins), framed and glazed, and five other Italianate landscape etchings after Paul Bril by Willem Adriaensz. van Nieulandt (circa 1584-1635), published by Bonenfant or Mariette, one with margins, the remainder all trimmed to plate margins, each with unidentified collector's mark to verso (Lugt 4073), one with collector's mark of H.C. Levis (Lugt 1700), and one with collector's mark of J. Burleigh James (Lugt 1425), some light marks and minor soiling, all hinge-mounted on cream backing card*

Landscape with a rabbit hunt: Hollstein 580, only state, Wurzbach 158. Mountainous landscape with a hermit: Hollstein 206, only state, Wurzbach 100. Mountainous landscape with wooden bridge: Hollstein 218, only state, Wurzbach 125, 2.

(8)

£300 - £500





**349 Stubbs (George Townly, 1756-1815).** A complete series of 14 stipple engravings for the Turf Gallery, by George Townly Stubbs after George Stubbs (1724-1806), published by Edward Orme, 1817, 14 large uncoloured stipple engravings on heavy wove paper, as issued by Edward Orme, with publication line altered to: London, Republished June 4, 1817, by Edwd. Orme, New Bond Street, corner of Brook Street, plate size 405 x 508mm (16 x 20ins) or very similar, sheet size 470 x 640mm (18.5 x 25.25ins), some plates with light spotting, mostly to margins (generally in clean condition), bound as a set of engravings, without title or associated text, short closed tear to right blank margin of Bobtail, bound in contemporary half brown calf over marbled boards, somewhat heavily rubbed and marked, and with large red morocco gilt label to centre of upper cover, lettered Stubb's Turf Gallery, binding 481 x 648mm (19 x 25.5ins)

The subjects are: Gimcrack, Anvil, Dungannon, Volunteer, Sweetbrier, Sharke, Marske, Protector, Pumpkin, Sweetwilliam, Bobtail, Mambrino, Eclipse, and Baronet. Lennox-Boyd 100, iii/iii, 102, iii/iii, 104, iii/iii, 106, iii/iii, 108, iv/iv, 110, iii/iii, 112, iii/iii, 114, iii/iii, 116, iii/iii, 118, iii/iii, 120, ii/ii, 122, ii/ii and 124, ii/ii.

First issued in 1794 as a collaboration between George Stubbs and his son George Townly Stubbs, the Turf Gallery is probably the most famous set of racehorse prints in existence. The history of the original publication is described in detail by Lennox-Boyd (1989), and Judy Egerton (2007). This rare complete set is from the reissue of the original plates published by Edward Orme in 1817.

Literature: Christopher Lennox-Boyd, Rob Dixon and Tim Clayton, George Stubbs, The Complete Engraved Works, 1989; Judy Egerton, George Stubbs, Painter: Catalogue Raisonné (2007).

(1)

£3,000 - £5,000



350\* **Swanevelt (Herman van, 1603 ca.-1655)**. *Vinia Mamfrona for della porta pinciana*, 1653, *etching on laid paper, from the series 'Diverses veuës dedans et dehors de Rome desinee par Herman van Swanevelt. Dediee aux Vertueux, 1653'*, a very good impression of the first state of three, trimmed to platemark, sheet size 113 x 183mm (4.5 x 7.25ins), window-mounted, together with:

**Hopfer (Hieronymus, circa 1500-1563)**. Design for Two Goblets, circa 1530-40, *etching and engraving on off-white paper, after Albrecht Altdorfer, the second state, reissued by the German printer David Funck, circa 1700, trimmed to plate margin, sheet size 87 x 136mm (3.4 x 5.35ins), hinge-mounted in 20th-century cream card window mount, with printed label of Christopher Mendez, London, plus other various Old Master prints: Jan van de Velde II (1593-1641), Landscape with a Round Tower, circa 1616, etching on laid paper, Hans Baldung Grien after Albrecht Durer, St. Martin, circa 1505, woodcut on laid paper with watermark of a shield, Durer monogram to upper right, with margins, Wenceslaus Hollar (1607-1677), St. Paul's from the south showing the spire (Ecclesiae Paulinae Prospectus...), 1657, published in Dugdale's History of St. Paul's Cathedral, 1658, trimmed to plate margins, Richard Gaywood (active 1644-1677), Tomb of Sir Francis Vere in Westminster Abbey, 1657, trimmed just outside the plate margin, with some marks to sheet edges*

Swanevelt: Dutuit 54, i/iii. Hopfer: Hollstein 77, ii. Durer: Bartsch 18, Hollstein 124.

(6)

£200 - £300



351\* **Van Dalen (Cornelis, II, circa 1602-circa 1665)**. Portrait of the painter Sebastiano del Piombo, after Titian, 1648-1664, *engraving on laid paper, proof before letters, a fine rich impression, with margins, plate size 412 x 292mm (16.25 x 11.5ins), sheet size 510 x 387mm (20 x 15.25ins), hinge-mounted in 20th century card window mount, together with:*

**Pontius (Paulus, 1603-1658)**. Portrait of Daniel Seghers, after Jan Lievens, circa 1630, *fine engraving on laid paper, with partial Strasbourg Lily watermark, a proof before the addition of the engraver's and publisher's names (Maarten van den Enden), trimmed to plate margins, 265 x 202mm (10.4 x 8ins), hinge-mounted to 20th century card window mount, plus:*

**Neefs (Jacobus, 1610-1660)**. Portrait of the painter Martin Ryckaert, after Van Dyck, circa 1630, *engraving on laid paper, a very good, dark impression, trimmed just outside the plate mark, plate size 264 x 202mm (10.4 x 8ins), sheet size 269 x 206mm (10.6 x 8.1ins), hinge-mounted on 20th card*

Van Dalen: Hollstein 111, i/iv. From the series of 34 engraved portraits titled *Variarum imaginum a celeberrimis artificibus pictarum Caelaturae*, based on the picture collection of Gerard Reynst.

Pontius: Hollstein 126, listed by the BM as a copy in reverse, the pencil note added to the mount of the present work claims this version has priority.

Neefs: Hollstein 90; Wibiral 113.

(3)

£200 - £300





352\* Van Sichem (Christoffel, II, 1581-1658). Man with a plumed cap, after Hendrik Goltzius, 1607, woodcut on pale cream laid paper, a good, strong impression, traces of old mounting to verso, and indistinct 19th century collector's initial 'D' to lower left corner verso, sheet size 320 x 219mm (12.6 x 8.6ins)

Wurzbach 19. Bartsch 3.

(1)

£500 - £800



Lot 353

353\* Villamena (Francesco, 1566-1624). La Baruffa di Bruttobuono (The Brawl of the Bruttobuono), 1601, engraving on laid paper, trimmed to plate margins, some minor marks, mainly to sheet edges, sheet size 376 x 505mm (14.7 x 19.9ins), corner mounted in modern cream mount with black and gilt frame, glazed See Michael Bury, *The Print in Italy* (2001), 112.

Villamena was an innovator in the production of engravings depicting street characters, and here turns to a street fight that took place in Rome around 1600. Amidst rising tensions between the French and Spanish ownership of territories in Southern Italy, the hero Bruttobuono, a supporter of the Spanish, is set upon and stoned to death by his opponents, a group of French thugs. The print is dedicated to the Roman nobleman Ciriaco Mattei (1545-1614), an art collector and patron of Caravaggio, whose Palazzo Mattei is depicted in the background of the engraving. According to the inscription below the image, Mattei erected a statue depicting the fight in the gardens of the his home in memory of the hero Bruttobuono.

(1)

£200 - £300



354\* Villamena (Francisco, 1566-1624). Iusta Plus Parte, after Francesco Albani, circa 1600, fine copper engraving on laid paper, depicting Hercules supporting the globe, on which is engraved the arms of Cardinal Pompeo Arrigoni (1552-1616), and symbols of the zodiac, etc., flanked by Apollo and Mercury in chariots drawn by falcons and cockerels respectively, with a coastal view in the distance, and three putti to each side, two of which hold up shields bearing emblems with mottoes, a very good strong impression, trimmed to plate margins, 310 x 460mm (12.25 x 18.1ins), hinge-mounted in a card window-mount

Provenance: Private Collection, Herefordshire, UK.

An allegorical thesis print (often designed as a pictorial wrapper to the text of a published thesis or dissertation), bearing the arms of Cardinal Pompeo Arrigoni (1552-1616), who studied at the Universities of Bologna and Padua, obtaining a doctorate in utroque iure (Canon and Civil Law). He worked as a consistorial lawyer on cases brought before the Holy See and the Roman Curia.

(1)

£200 - £300





355\* **Waterloo (Anthonie, 1610-1690).** Dog Drinking, etching on laid paper, a very good impression, trimmed to, or just outside, plate mark, sheet size 291 x 233mm (11.5 x 9.2ins), together with:

Two Stone Bridges, etching on laid paper, with foolscap watermark, trimmed to plate margins, sheet size 155 x 210mm (6.1 x 8.25ins), plus: Two Figures on a Forest Path, etching on laid paper, trimmed to, or just outside, the plate mark, numbered 4 to upper right corner, sheet size 122 x 141mm (4.8 x 5.6ins), all hinge-mounted in 20th century card window mounts

Dog Drinking: Dutuit 120, ii.

Two Stone Bridges: Dutuit 101.

Two Figures on a Forest Path: Dutuit 62.

(3)

£200 - £300



356 **Silvestre (Israel, 1621-1691).** Veue du Chateau de Fontainebleau, du costé du grand Canal, & Veue du Chateau de Fontainebleau, du costé de l'Orangerie, 1678/1679 respectively, two copper engraved views, each with printed caption in French and Latin, plate size 375 x 505mm (14.75 x 20ins), with margins, a few minor marks (generally in good condition), matching old black and gilt frames, glazed, together with:

**After Antoine Watteau (1684-1721).** Les Delassements de la Guerre, & Recrue allent joindre le Regiment, two etchings, the first published by Gersaint, Paris, the second by Thomasin, and published by Chereaux, Paris, some spotting to the first work, both framed and glazed, plus

**Larmessin (Nicolas de, 1684 - 1755).** La Soriée, after Nicolas Lancret, published by N. De Larmessin, Paris, framed and glazed, and other French antique engravings, including portraits of Boileau by Drevet after Rigaud, 1706, R. Cooper, View of the City and Castle Hill of Nice, a lithographic portrait of Madame Tallien, with contemporary autograph letter attached to the back of the frame by the Comtesse née Tallien de Calamus(?), three engraved music broadsides entitled The Slighted Lover, The Delirious Lady, and The Submissive Admirer, all by George Bickham, a large engraved view entitled La Peche a la ligne by Benazech after Vernet, dated 1771, etc., all framed and glazed

(18)

£200 - £300

357 & 358 No lot





Lot 359

## PORTRAITS & MINIATURES

**359\* Asti (Angelo, 1847-1903).** Alphonse Daudet, oil on canvas, signed lower right, relined, some surface marks, 51 x 40.5cm (20 x 15.8ins), unframed

(1)

£1,000 - £1,500

**360\* Attributed to Charlotte Avarne (1749-1826).** Portrait of a lady, watercolour, heightened with bodycolour, on ivory, oval half-length portrait, half-profile to left, of a lady in a grey curled wig, wearing a frilled turquoise and white dress and white muslin fichu, 50 x 36mm (2 x 1.5ins), set into the hinged lid of a contemporary oblong octagonal ivory box, lid with 25mm crack, interior of base lined with blue velvet, and mirror set inside lid, overall size 99 x 46mm (3.75 x 1.75ins), housed in original oblong octagonal red morocco case lined with cream silk, together with an autograph letter signed by T. Francis Forth and dated 1949 relating to the provenance of the item, annotated in pencil in the hand of Arthur Jaffé with notes pertaining to attribution

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

(1)

£700 - £1,000



**361\* After Mary Beale (1633-1699).** Portrait miniature of King Charles II (1630-1685), late 17th century, oval oil on tin, head & shoulders portrait, half-profile to left, of Charles II wearing a full-bottomed curled brown wig, plate armour comprising cuirass and spaulders, and a white lace jabot, sometime re-varnished, later manuscript annotation on verso identifying sitter, 75 x 60mm (3 x 2.25ins), loose backing card with printed green circular label 'H.J. Hatfield & Sons Ltd', oval yellow metal pendant frame with hanging loop, glazed

Mary Beale's small-scale three-quarter length portrait of Charles II, executed around 1675, was itself a copy after a portrait by Sir Peter Lely. The friendship between the two artists is well-documented, and Mary Beale frequently produced copies of Lely's works, often in a reduced format.

(1)

£500 - £800



Lot 360



**362\* Bogle (John, 1756–1803).** Archie Campbell, 1779, watercolour, heightened with bodycolour, on ivory, oval head & shoulders portrait, half-profile to right, of a bewigged gentleman wearing a grey coat and white necktie, intialled and dated lower right, verso inscribed in later manuscript 'Archie Campbell by John Bogle 1779', 31 x 26mm (1.25 x 1ins), enclosed in an oval metal frame set with a border of pink stones, glazed, housed in an early 19th century circular red roan case lined with velvet and silk

Provenance: Collection of Arthur Jaffé OBE (1880–1954), and thence by descent. International lawyer Arthur Jaffé was an eminent scholar and collector of miniature paintings. He was an authority on John Smart, and spent many years researching the miniaturist, with the intention of writing a catalogue raisonné of the artist's works. Although he died before the task could be completed, the body of work he had produced formed the basis of Daphne Foskett's book, *John Smart. The Man and his Miniatures*, published in 1964. Scottish artist John Bogle trained at the recently founded Foulis Academy in Glasgow in the 1760s. He moved to London in 1770 where he exhibited at the Royal Academy between 1772 and 1794, including a self-portrait of 1772, returning to Edinburgh in 1800. Bogle painted a miniature of the novelist Fanny Burney in June 1783 and apparently accompanied her to the trial of Warren Hastings at Westminster Hall in 1790. A contemporary wrote of the artist: 'He excelled in small likenesses, was a little lame man, very proud, very poor and very singular'.

(1) £700 – £1,000



Lot 363

**363\* Borthwick (Alfred Edward, 1871–1955).** Portrait of Tamara Talbot-Rice, circa 1925, oil on board, signed lower right, additionally inscribed to verso Mrs Talbot Rice, and with artist's name and address A.E. Borthwick, 8 Merchiston Crescent, Edinburgh, 112.5 x 61cm (44.25 x 24ins), period gilt moulded frame, glazed (glass cracked to upper right corner)

Russian émigré Tamara [Elena] Talbot-Rice (née Abelson, 1904–1993) was a scholar of Russian and Byzantine art. After fleeing the Russian Revolution, she studied at Oxford in the early 1920's, where she met her future husband David Talbot-Rice. With a number of other students at Oxford, they formed part of the salon or open house at 37 Broad Street provided by their G.P. Herbert E. Counsell (better known to them as "Doggins"), which included Evelyn Waugh and Harold Acton, later providing inspiration for Waugh's *Brideshead Revisited*. Tamara and David Talbot-Rice initiated and curated the 1958 exhibition *Masterpieces of Byzantine Art* at Edinburgh, subsequently also shown at the Victoria and Albert Museum, the first exhibition of Byzantine Art in Britain.

Tamara was the author of many publications on Russian and East European art and culture, including *Russian Art* (Penguin, 1949); *The Scythians* (London, Thames and Hudson, 1957); *The Seljuks in Asia Minor*, (London, Thames and Hudson, 1961); *Icons* (London, Batchworth, 1962), and *Ancient Arts of Central Asia* (London: Thames & Hudson, 1965).

Alfred Borthwick was a painter in oils and watercolour of portraits, as well as landscapes and religious studies (occasionally including stained glass window design). He trained at Edinburgh, London and the Académie Julian in Paris, settling in Edinburgh. He employed a free, wet style in the manner of the Scottish and Hague schools. Elected ARE 1909, RSW 1911, ARBA 1927, RSA 1938, President of the RSW 1932–51. Exhibited RA 7, RSA 88, GI 33, RSW 93, RI 1, AAS 12, L 8.

Literature:

Elizabeth Talbot Rice, editor. *Tamara: Memoirs of St. Petersburg, Paris, Oxford and Byzantium* (London, Murray, 1996).

Herbert E. Counsell. *Thirty-seven The Broad, the memoirs of an Oxford doctor* (London: Hale, 1943).

(1)

£400 – £600





**364\* Burt (Albin Roberts, 1783–1842).** Portrait of a young gentleman, watercolour and gouache on ivory, oval head & shoulders portrait, half-profile to right, of a fair-haired young gentleman wearing a blue coat, yellow waistcoat, and white necktie, partially indistinct inscription by the artist on verso 'Painted by ARBurt, Nantwich (...?) 1813', 59 x 45mm (2.25 x 1.75ins), together with another miniature painting of a gentleman, watercolour and gouache on ivory backed with paper (support bowed), half-length portrait, depicting a dark-haired young gentleman wearing a black coat and necktie, pencilled notes on paper backing in the hand of Arthur Jaffé, 64 x 52mm (2.5 x 2ins)  
Provenance: Collection of Arthur Jaffé OBE (1880–1954), and thence by descent. International lawyer Arthur Jaffé was an eminent scholar and collector of miniature paintings. He was an authority on John Smart, and spent many years researching the miniaturist, with the intention of writing a catalogue raisonné of the artist's works. Although he died before the task could be completed, the body of work he had produced formed the basis of Daphne Foskett's book, *John Smart. The Man and his Miniatures*, published in 1964.

(2)

£250 - £350

**365\* Attributed to A. Charles (active 1785–1800).** Silhouette of Georgiana, Duchess of Devonshire, oval black painted silhouette, three-quarter length portrait, profile to left, of a seated lady, wearing a wig embellished with feathers and a veil, and a corsage of flowers in her dress, toned and marked (show-through from reverse?), 12.4 x 9.7cm (5 x 3.75ins), oval verre eglomise mount and gilt moulded frame, with printed labels on verso pertaining to provenance, and with early manuscript note 'Reframed since the Sale'

Provenance: Francis Wellesley Collection; Christie's, *The Wellesley Collection of Silhouette Portraits*, June 19th, 1917, lot 23, attributing the work to A. Charles.

Literature: Illustrated in *One Hundred Silhouette Portraits, Selected from the Collection of Francis Wellesley*, Oxford: Horace Hart, 1912, plate XXIV. Famed beauty Georgiana Cavendish, Duchess of Devonshire, née Spencer (1757–1806), was notorious for her political activism, gambling addiction, and unorthodox domestic arrangements. Her best friend was also her husband's mistress, and Georgiana tolerated a ménage à trois for many years. She herself bore a child out of wedlock.

(1)

£300 - £500



Lot 365



**366\* Continental School.** Madonna & Child, Northern European, 18th century, oval oil on oak panel, depicting a half-length portrait of the Virgin Mary profile to left, holding the Christ Child who gazes upwards, 94 x 75mm (3.75 x 3ins), oval ebonised frame

(1)

£200 - £300



**367\* Attributed to George Engleheart (1753–1829).** Portrait of an officer, purported to be Captain John Lucie Blackman (1793–1815), Coldstream Guards, oval watercolour and gouache on ivory, head and shoulders portrait of a young military gentleman, dressed in a scarlet tunic with gilt epaulettes, a white sash across his breast bearing the badge of the Coldstream Guards, and a gilt gorget at his neck, 81 x 63mm (3.25 x 2.5ins), tortoiseshell frame with oval yellow metal floral border

British soldier John Lucie Blackman fought in the Peninsular War and was killed, aged 21, at the Battle of Waterloo on 18th June 1815; as the enemy was retreating he was struck in the temple by a musket ball which killed him instantly.

(1)

£700 – £1,000

**368\* English School.** Portrait miniature of a bewigged gentleman, 1695, oval oil on copper, head & shoulders portrait of a young gentleman, wearing a curled brown wig, dark purple coat, and white lace cravat, dated and indistinctly initialled lower right, paint surface slightly chipped to lower edge, 56 x 47mm (2.25 x 1.75ins), contained in a later oval blind-tooled red morocco case (hinge partly detached)

(1)

£500 – £800



Lot 368



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

(1)

£400 – £600





370\* **English School.** Portrait miniature of a gentleman, circa 1830, oval watercolour and gouache on ivory, half-length portrait, half-profile to right, of a gentleman seated beside a window, wearing a black coat and necktie, his right hand resting on a book, 45 x 37mm (1.75 x 1.5ins), yellow metal brooch frame, with decorative wreath border

(1)

£100 - £150



372\* **English School.** Portrait miniature of King Charles I (1600-1649), circa 1640, oil on copper, head & shoulders portrait of Charles I wearing a black doublet, slashed at the sleeves to reveal pink lining and a white chemise, a large white collar, and a gold medallion on a blue sash ribbon around his neck, small hole in upper edge, 80 x 63cm (3 x 2.5ins), oval brass frame, glazed, housed in a later oval black shagreen case, base lined inside with green velvet

(1)

£700 - £1,000



371\* **English School.** Portrait miniature of a young gentleman, circa 1790, oval watercolour on ivory, head & shoulders portrait, profile to left, of a dark-haired young gentleman wearing a blue and white striped waistcoat, a white cravat, and a brown coat, a leather strap with buckle across his right shoulder, a little rubbed, signed indistinctly to right margin 'J. Rus[...?]', 50 x 40mm (2 x 1.5ins)

(1)

£200 - £300



373\* **English School.** Portrait miniature of King Charles II (1630-1685), late 17th century, oil on laid paper, laid down on copper, oval head & shoulders portrait, half-profile to right, of Charles II wearing a full-bottomed curled brown wig, white lace jabot, and patterned gilt coat, 65 x 48mm (2.5 x 2ins), oval wooden frame, with circular paper label on verso 'Sotheby's Lot No 22, Oct 1998'

(1)

£400 - £600



374\* **English School.** Portrait of a lady, probably mid 19th century, head and shoulders portrait of a young lady, half-profile to left, wearing a hat and a gown with frilled white neckline, re-lined and with some re-touching, 89.6 x 74.3cm (35.25 x 29.25ins), 19th century gilt moulded frame with oval aperture, with Christie's black ink stencil 'JK496'

(1)

£200 - £400

375\* **English School.** Portrait of a military gentleman, early 19th century, watercolour and gouache on ivory, oval half-length portrait, half-profile to right, of a dark-haired young gentleman wearing a frogged scarlet coat, 72 x 58mm (2.75 x 2.25ins), oval ebonised frame, glazed, together with:

Portrait of a military gentleman, early 19th century, watercolour and gouache on ivory, oval half-length portrait, half-profile to left, of a fair-haired young gentleman wearing a blue coat with gold epaulettes, 77 x 65mm (3 x 2.5ins), ebonised frame, glazed,

Portrait of a Napoleonic period British officer, circa 1810, reverse painting on glass, oval half-length portrait, profile to left, of a military gentleman wearing a scarlet coat with gold epaulettes and a plumed bicorn hat, 115 x 87mm (4.5 x 3.5ins), framed and glazed

(3)

£150 - £200

376\* **English School.** Portrait of a young gentleman, circa 1820, plaster portrait bust of a young gentleman profile facing right, 8 x 5cm (3.25 x 2ins), mounted on a red painted ground, oval wooden framed, glazed

(1)

£70 - £100



Lot 375



Lot 376





**377\* English School.** Portrait of a young gentleman, early 19th century, oil on canvas, half-length portrait, half profile to left, of a dark-haired young gentleman wearing a black coat and waistcoat with matching necktie, some minor marks and flaking of paint, small hole towards upper left (with crude repair on verso), 76.2 x 63.8cm (30 x 25ins), gilt moulded frame

(1)

£150 - £200



**378\* English School.** Portrait of Lieutenant General Sir William Nicolay (1771-1842), watercolour and gouache with pencil, on card, oval half-length portrait, half-profile to left, of a young military gentleman wearing a blue coat with epaulette on right shoulder, and brimmed busby with rosette, 128 x 97mm (5 x 3.75ins), oval ebonised frame glazed, label on verso with printed memorial to the sitter, and a note added in late 19th century manuscript detailing his wife

Lieutenant General Sir William Nicolay was a British army officer present at the Battle of Waterloo. The printed memorial on the verso reads: 'He served his sovereign and country, with honor and distinction for a period of 52 years. In India, with the Royal Artillery; in the West Indies, with the Royal Engineers; in the Peninsula and at Waterloo, in command of the Royal Staff Corps. also, as Governor and Commander in Chief of the following colonies: of Dominica from 1824 to 1831; of St. Christopher, Nevis, Auguilla, and the Virgin Islands in 1832; of Mauritius and its Dependencies from 1833 to 1840.'

(1)

£200 - £300



**379\* Eye Miniature.** Portrait of lover's eyes, circa 1820s/30s, oval watercolour on ivory, depicting a pair of youthful feminine grey-green eyes, dark eyebrows, and a slightly upturned nose, 24mm x 36mm (1 x 1.5ins), blue velvet mount, set into oval hinged yellow metal and brown morocco case, lid lined with blue moiré silk, 50 x 65mm (2 x 2.5ins)

A rare example of the curious practise of painting a portrait of a person's eye or eyes divorced from the rest of his or her visage, save with the inclusion sometimes of a nose or some curls. The fashion for this type of portraiture was short-lived, beginning around 1785 and petering out in the 1830s. Such enigmatic and intimate portraits were usually commissioned as a love token to present to a beloved, although some were painted in memory of one deceased.

(1)

£200 - £300



Lot 380



Lot 381

380\* Forrer (Antoni, 1802/3-1889). Trade packet of hair, in original box, 1836, small engraved paper packet, watermarked 1836 and folded to enclose a lock of brown hair, engraved on front 'A. Forrer, Artiste en Cheveux, 93, Oxford Street, London', and annotated in contemporary manuscript on front 'Hair left' and on back 'Moore Esq. Hair for a chain Octr 29/36', toned, closed tear on front, contained in original cardboard box, extremities rubbed and split at corners, pull-off lid with A. Forrer's engraved label, box 66 x 77 x 19mm (2.5 x 3 x .75ins), together with a 19th century cream silk-lined oval red leather portrait miniature case, containing a carved ebony box lid

A rare survival from the workshop of renowned craftsman Antoni Forrer, one of the most skilled exponents of braided hairwork working in the 19th century. Forrer was a Swiss jeweller from Winterthur who settled in London, establishing a studio which employed a staff of 50 and included Queen Victoria amongst its clientele. The pieces he fashioned out of lacquered woven hair were unbelievably intricate, his trade label stating that he produced 'All kinds of ornament in hair ... crosses, earrings, brooches, chains, watch-guards, &c.'. Forrer died in 1889 aged 86.

(2)

£100 - £150

381\* **English School.** Portrait miniature of Charles James Fox (1749-1806), circa 1790, oval watercolour and bodycolour on ivory, shown with powdered hair, brown coat and white neckcloth, gilt frame with eye-hook and card backing with various ink markings, 6cm (2.25ins)

Fox was a prominent British Whig statesman and arch-rival of the Tory politician William Pitt the Younger. He served as Britain's first Foreign Secretary during the ministry of the Marquess of Rockingham in 1782, returning to the post in 1783 under Lord North. He subsequently spent the following 22 years facing Pitt and the government from the opposition benches of the House of Commons. He became noted as an anti-slavery campaigner, a supporter of the French Revolution and a leading parliamentary advocate of religious tolerance and individual liberty.

(1)

£300 - £500





**382\* French Revolution.** Portrait of Antoine Barnave, early 19th century, *pencil on a blue painted ground on paper laid on card, circular portrait, profile to right, of a bewigged young gentleman, within a gold border, lettered to upper edge 'Barnave' in gold, unframed but loosely glazed, gold decoration and lettering rubbed and some adhered to glazing, diameter 37mm (1.5ins)*

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

French politician and orator Antoine Barnave (1761–1793) was a prominent and influential figure in the early part of the French Revolution. He favoured a constitutional monarchy, and wrote a series of letters to Marie Antoinette to that end. However, this clandestine correspondence led to his downfall; he was condemned for treason, put on trial and sent to the guillotine.

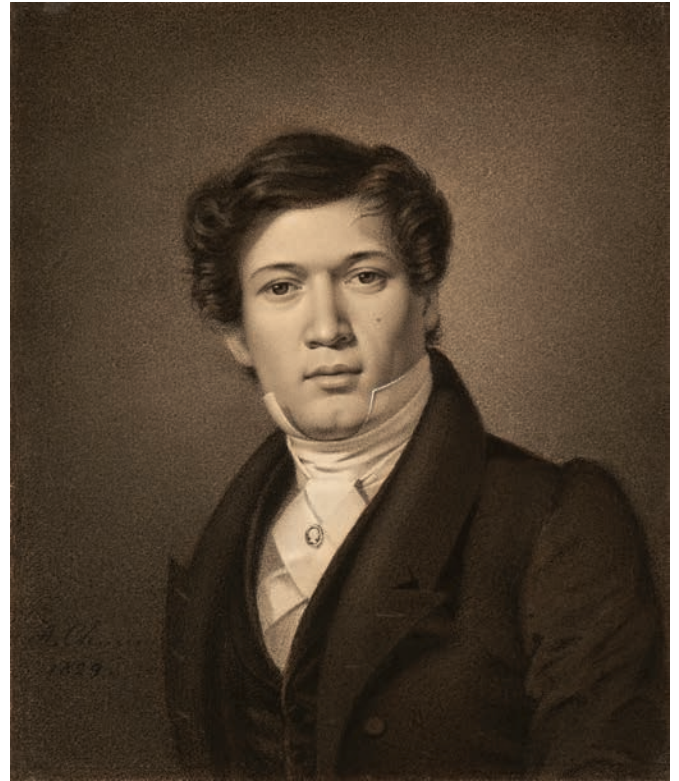
(1) £100 - £150

**383\* French School.** Portrait of a Young Man, 1829, *fine black chalk portrait drawing on wove paper, heightened with touches of white bodycolour, signed and dated 1829 lower left, sheet size 227 x 191mm (9 x 7.5ins), window mounted*

(1) £400 - £600

**384\* Attributed to Conrad Freyberg (1842–1915).** Oval portrait of an Austro-Hungarian Prince on horseback, wearing the uniform of a Hussar, *oil on wood panel, 30.1 x 25.2cm (11.86 x 9.92ins), gilt frame, Lechertier Barbe & Co, Manufacturers & Importers, 60 Regent Street & Glasshouse Street, London, printed label to verso* The sitter is believed to be Wilhelm II, last German Emperor and King of Prussia, or possibly his eldest son, Crown Prince Wilhelm.

(1) £600 - £800



Lot 383



Lot 384



385\* **Guffens (Gottfried Egide, 1823–1901)**. Portrait of a man in uniform, thought to be Victor Emmanuel II (1820–1878), Last King of Sardinia and First King of Italy, *oil on canvas, signed lower right, 73.5 x 60.5cm (29 x 23.75ins), later antique-style frame*

Belgian artist Godfried Guffens studied at the Royal Academy of Fine Arts in Antwerp under Nicaise de Keyser. While travelling in Italy, he met the German Nazarene painter Johann Friedrich Overbeck, who had a decisive influence on the development of his style. He is best known for his historical, orientalist and religious paintings and murals, as well as his portraits of the nobility, which include Comte Louis de Baillet Latour, Charlotte de Coster, Baroness De Vicq de Cumplich, and Joseph Thonissen (Belgian Secretary of State, and professor of criminal law at the University of Leuven).

(1)

£1,500 – £2,000





Lot 386

**386\* Harding (George Perfect, 1779/80–1853).** Portrait of a Cromwellian gentleman, 1812, *gouache on paper, head and shoulders portrait of a grey-haired moustachioed gentleman wearing a black coat and white square collar, framed by an oval stone aperture, with landscape vista of a tree and clouds beyond, within painted ebony picture frame, signed and dated lower right within image, image size 13.7 x 12.3cm (5.25 x 4.75ins), framed and glazed*

Miniaturist George Perfect Harding is best-known for his copies of historical paintings. Cleverly painted, with the frame giving a *trompe l'oeil* effect, this portrait is likely to be after a work by Samuel Cooper (1609–1672). Harding travelled the country copying oil portraits and recording their history. He was a Fellow of the Society of Antiquaries, and some of his works were engraved in historical publications. He exhibited at the Royal Academy between 1802 and 1840, and examples of his work are in major collections such as the National Portrait Gallery, British Museum, National Museum of Wales and Scottish National Portrait Gallery.

(1)

£200 – £300



Lot 388

**387\* Hastings (Edward, 1781–1861).** Portrait of a young boy and his sister, 1845, *pastel on paper, laid down on linen, half-length portrait of a boy wearing a dark blue jacket, white waistcoat and trousers, and a hatched blue necktie, a young girl beside him dressed in a frilled white muslin dress with embroidered bodice and pale pink sash, her left hand resting lightly on her brother's shoulder, signed and dated lower left, 65 x 55cm (25.5 x 21.5ins), framed and glazed*

(1)

£300 – £500

**388\* Attributed to Thomas Hazlehurst (circa 1740–circa 1821).** Portrait of a gentleman, circa 1770, *watercolour, heightened with bodycolour, on ivory, oval head & shoulders portrait, half-profile to left, of a bewigged gentleman wearing a brown coat, peach waistcoat and white cravat, 42 x 32mm (1.5 x 1.25ins), yellow metal brooch/pendant frame with hanging loop (pin on reverse missing), glazed, label on verso with manuscript notes in the hand of Arthur Jaffé*  
Provenance: Collection of Arthur Jaffé OBE (1880–1954), and thence by descent. International lawyer Arthur Jaffé was an eminent scholar and collector of miniature paintings. He was an authority on John Smart, and spent many years researching the miniaturist, with the intention of writing a catalogue raisonné of the artist's works. Although he died before the task could be completed, the body of work he had produced formed the basis of Daphne Foskett's book, *John Smart. The Man and his Miniatures*, published in 1964. Notes on the verso label by Arthur Jaffé indicate that he thought Thomas Hazlehurst the likely artist of this portrait. Several examples of Hazlehurst's work are held by the V&A and in 2013 Bonhams sold a portrait miniature of a gentleman by Hazlehurst which bears comparison with that offered here.

(1)

£200 – £400



Lot 387

**389\* After Nicholas Hilliard (1547–1619).** Portrait miniature of a woman in a ruff, 19th century, *watercolour and gouache on card, laid down on a portion of a playing card, oval head & shoulders portrait of a woman, wearing a black atifet, black dress with gathered white bodice, and white neck ruff, lettered in gilt around edge of upper half 'Ano Ætat 70 Dni: 1604', some surface flaking, worm trail on verso with consequent vertical crack penetrating to front, 54 x 43mm (2 x 1.75ins), oval wooden frame (with split), glazed, contained in a larger oval red velvet case, threadbare*

(1)

£100 – £150



**390\* Hogarth (William, 1697–1764).** Dorothy Fairfax (1655–1744), daughter of Henry Fairfax, 4th Lord Fairfax of Cameron, *oil on canvas, with old relining (probably late 19th century), 19th-century handwritten label in brown ink to stretcher on verso 'Dorothy d. of Henry 4th. Lord Fairfax, wife of Bennet Sherard Esq by whom she was mother of Philip Earl of Harborough. (1655–1744) by Hogarth', old auction reference in white chalk to verso 228 /1'*

Dorothy Fairfax was born on 30th December 1655. Dorothy was married to Bennet Sherard (1649–1701). Dorothy (née Fairfax) Stapylton was the widow of Robert Stapylton of Wighill, and the daughter of Henry Fairfax, 4th Lord Fairfax of Cameron and Frances Barwick, daughter of Sir Robert Barwick. Bennet and Dorothy Sherard had 10 children, 4 sons and 6 daughters, including Philip Sherard, 2nd Earl of Harborough (circa 1680–1750) and Margaret Sherard, who married the Most Reverend John Gilbert, Archbishop of York.

(1)

£700 – £1,000





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

Provenance: William North, 11th Baron North (1836–1932); sold by order of Lord North's Trustees, Wroxton Abbey sale, on the premises, 24 May 1933, lot 39? Literature: George Vertue, Notebook IV, *Walpole Society*, volume XXIV, 1936.

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

Erasmus and Holbein were close friends who became acquainted when both were living in Basel. It was there in 1523 that Holbein painted two important portraits of his friend, one of which is in the Musée du Louvre, Paris, and the other in the collection of the Earl of Radnor, Longford Castle, Salisbury. The latter portrait served as the model for subsequent images, which were produced in three different versions: a half-length view of Erasmus holding a book, either open or closed; a half-length figure with overlapping hands, exemplified by the painting from the Robert Lehman Collection; and a bust-length roundel of which the primary example is in the Kunstmuseum Basel. The Lehman Collection type, the most popular, inspired further copies, namely those from the workshop of Lucas Cranach the Elder after 1535 and others by Georg Pencz dated 1536 – 37. While in the Arundel Collection during the sixteenth century, the Lehman portrait was engraved by Lucas Vorsterman, then exiled in England, and this engraving was copied later by Andries Stock in a print dated 1628 made in The Hague. This particular image of Erasmus also served as the model for a woodcut in Sebastian Münster's *Cosmographia Universalis*, the earliest German description of the world, published in Basel in 1550.

(1)

£20,000 – £25,000



**392\* Hone (Horace, 1754/6-1825).** Portrait of a lady, 1788, watercolour, heightened with bodycolour, on ivory, oval head & shoulders portrait, half-profile to left, of a lady wearing a white-ruffled blue dress, a black muslin veil over her grey ringlets, and a black choker around her neck, monogrammed and dated lower left, artist's name in ink on backing paper in Arthur Jaffé's hand, 59 x 46mm (2.25 x 1.75ins), oval gilt moulded frame with bow detail

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

Painter of royalty and the aristocracy, Horace was the son of the Irish artist and miniaturist Nathaniel Hone. He was taught by his father before entering the Royal Academy Schools in 1770, exhibiting his work there between 1772 and 1822. In 1782 Hone moved to Dublin where he had a successful studio, and in 1795 was appointed miniature painter to the Prince of Wales. However, his career was badly affected by the 1800 Act of Union which resulted in many of his fashionable patrons moving to London. He himself returned to London in 1804, but thereafter struggled financially and suffered from mental instability.

(1)

£700 - £1,000



**393\* Attributed to Nathaniel Hone (1718-1784).** Portrait of a lady, watercolour, heightened with bodycolour, on ivory, oval half-length portrait, half-profile to right, of a seated lady, wearing a purple gown and a diaphanous gold-decorated headdress veil, both embellished with strings of pearls, a bead necklace, pearl drop earrings, and a ruby bracelet, her left elbow resting on a red cloth-covered table and a partially obscured letter headed with the words 'My dear wife', ink notes on backing paper by Arthur Jaffé pertaining to attribution, unframed but glazed, 47 x 42mm (1.75 x 1.5ins), housed in an early 19th century oval black shagreen case lined with crimson velvet

Provenance: Collection of Arthur Jaffé OBE (1880-1954), and thence by descent. International lawyer Arthur Jaffé was an eminent scholar and collector of miniature paintings. He was an authority on John Smart, and spent many years researching the miniaturist, with the intention of writing a catalogue raisonné of the artist's works. Although he died before the task could be completed, the body of work he had produced formed the basis of Daphne Foskett's book, *John Smart. The Man and his Miniatures*, published in 1964. Nathaniel Hone typically painted his female sitters in unstructured draped garments utilising strings of pearls as a decorative motif, as here. Several examples of his work can be seen in the V&A, and Sotheby's sold a watercolour portrait miniature of a lady by Hone in May 2020 not dissimilar in its style and technique to that offered here.

(1)

£400 - £600



Lot 394



394\* **Ivory Cameo Portrait.** Profile portrait of a young man, possibly the Pre-Raphaelite painter Sir John Everett Millais (1829-1896), circa 1860, the Victorian pendant with carved ivory portrait profile on oval carnelian with intricate gold frame and suspension loop, 8.5cm long (1) £500 - £700



395\* **After Charles Jervas (1675-1739).** Jonathan Swift, circa 1825-50, pen, ink and opaque watercolour on thin ivory, after the oil portrait by Charles Jervas of circa 1718, now in the National Portrait Gallery, depicting Jonathan Swift, Dean of St. Patrick's Dublin, dressed in robes and clerical collar, 86 x 69mm (3.4 x 2.75ins), period black and gilt frame, glazed (1) £150 - £200



Lot 396

396\* **After Angelica Kauffmann (1741-1807).** Queen Charlotte of Mecklenburg-Strelitz Raising the Genius of Fine Arts, early 19th century, miniature watercolour on ivory, three-quarter length portrait of a young lady wearing flowing white robes held at the waist with a pink sash, and a blue train, her dress, neck, and veiled tiara adorned with pearls, and a laurel wreath in her right hand, her left hand resting on the arm of a sleeping winged boy, a lyre leaning beside him against a just-visible globe, against a backdrop of 2 crowns beneath a crimson drape, and a classical temple in a garden, boy's face a little indistinct, 8.6 x 7.6cm (3.25 x 3ins), framed and glazed

Both the National Portrait Gallery (NPG D21301) and the Royal Collection (RCIN 604620) have a copy of the mezzotint by Thomas Burke (1749-1815), after Angelica Kauffmann, published by William Wynne Ryland in 1772, from which this picture is painted.

Queen Charlotte (1744-1818) married King George III in 1761, and was a keen patron of the arts.

(1)

£150 - £200



397\* **Kirk (John, 1724-1776).** Plaster cameo portrait, oval head & shoulders portrait, profile to right, of a bewigged young gentleman, signed lower left, 27 x 20mm (1 x .75ins)

Provenance: Collection of Arthur Jaffé OBE (1880-1954), and thence by descent. International lawyer Arthur Jaffé was an eminent scholar and collector of miniature paintings. He was an authority on John Smart, and spent many years researching the miniaturist, with the intention of writing a catalogue raisonné of the artist's works. Although he died before the task could be completed, the body of work he had produced formed the basis of Daphne Foskett's book, *John Smart. The Man and his Miniatures*, published in 1964. John Kirk is known primarily as a medallist and gem-engraver, who produced a large number of medals from around 1740 until his death. In 1762/3 he received premiums from the Society of Artists and in 1773 and 1775/6 he exhibited medals of the royal family and others. He also produced medals commemorating the victories of the War of the Austrian Succession and the Seven Years' War, as well as others for royalty, politicians and civic associations.

(1)

£150 - £200



398\* **L'Huillier (Suzanne, 1794-1822).** Portrait of a young gentleman, *watercolour and gouache on ivory, circular half-length portrait of a fair-haired young gentleman wearing a double-breasted blue coat, cream waistcoat, and white cravat, signed lower right, diameter 76mm (3ins), circular metal frame, glazed*  
 Provenance: Collection of Arthur Jaffé OBE (1880-1954), and thence by descent. International lawyer Arthur Jaffé was an eminent scholar and collector of miniature paintings. He was an authority on John Smart, and spent many years researching the miniaturist, with the intention of writing a catalogue raisonné of the artist's works. Although he died before the task could be completed, the body of work he had produced formed the basis of Daphne Foskett's book, *John Smart. The Man and his Miniatures*, published in 1964.

Swiss artist Suzanne L'Huillier was born in Geneva, the daughter of sculptor François L'Huillier and Marie Lantelme. She is known to have exhibited in Geneva in 1820, and in 1821 she married the painter and miniaturist Charles Perregaux. Tragically she died the following year, so examples of her finely-executed works rarely come onto the market.  
 (1) £700 - £1,000



Lot 399

399\* **Miers (John, 1756-1821).** Silhouette miniature portrait of a gentleman, *black painted silhouette heightened with gold, oval head & shoulders portrait, profile to right, of a gentleman, signed lower left, 28 x 22mm (1 x .75ins), pendant frame with hanging loop, glazed, housed in original red morocco case lined with cream silk, with the artist's engraved label mounted on one side: 'Opposite Exeter Change. Miers, Profile Painter and Jeweller No. III Strand, Miniatures Set and Framed Hair-work &c. executed peculiarly Neat. London'*

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

An attractive piece by celebrated profilist John Miers, with his trade label set into the original leather case.  
 (1) £300 - £500



400\* **Miniatures.** Madonna & Child, early 19th century, *circular watercolour on card, depicting Mary with the Christ Child on her lap, Jesus's arms around his mother's neck, diameter 57mm (2.25ins), framed and glazed, indistinct initials to verso (P.M.W.?), together with:*

Oval silhouette portrait of a gentleman, circa 1830s, *black painted silhouette highlighted in gold, on card, head and shoulders portrait, profile to right, of a gentleman with side whiskers, toned and faint damp stain to right hand side (not affecting image), contemporary indistinct manuscript name on frame backing 'Mr. Field(?)', 84 x 68mm (3.25 x 2.5ins), ebonised frame, glazed, together with 2 other black painted silhouette portraits, and 3 other portrait miniatures, comprising: a framed circular portrait of a naval officer, circa 1820s, a half-length oval watercolour on ivory of a young lady with dark brown ringlets, circa 1840s, bowed and with vertical crack, and a framed oval portrait of d'Alembert, with face obliterated*  
 (7) £100 - £150





401\* **Nicholas and Dorothy Wadham.** Oval silver medal, 1618, two embossed silver sheets (or clichés) joined at the rim, with half-length bust of Nicholas Wadham, facing slightly to the right, with ruff collar over plain cloak, and the words *WHEN CHRIST WHO IS OVR LIFE SHAL APPEARE*, to reverse, a half-length bust of Dorothy Wadham, turning slightly to the left, wearing damask gown, high ruff collar and broad-rimmed hat, and the words *WE SHAL APPEARE WITH HIM IN GLORY*, with four death's heads to the outer wreath-decorated border, 55 x 47mm (2.2 x 1.9ins)

Medallic Illustrations of the history of Great Britain and Ireland to the death of George II, 73 (page 220).

Thought to have been issued on the death of Dorothy Wadham (1534-1618), daughter of Sir William Petre, principal Secretary of State to Queen Elizabeth. Her husband Nicholas (1532-1609), a Somerset landowner, left funds in his will for the founding of what became Wadham College, Oxford. The first stone of the college was laid on 31st July 1610, with the first students being received in 1613.

(1)

£300 - £500



Lot 403



402\* **Plaquettes.** A pair of gilt bronze oval plaquettes, French or Italian, Late 17th century, the cast metal plaques with a profile of the Virgin Mary and Christ, 13 x 9.5cm (5.25 x 3.75ins), Christie's labels to verso

Provenance: Christie's, Paris 21 October 2009 (Lot 6).

(2)

£250 - £350

403\* **Regency.** Portrait of a young gentleman, watercolour and pencil, head & shoulders portrait, profile to left, of a young gentleman, lightly toned, and one or two light marks, framed and glazed, 10.2 x 7.5cm (4 x 3ins), indistinctly inscribed in pencil on backboard (with artist's name?), together with 9 other original miniature paintings, including silhouette portraits, plus a few photographs and ebonised frames, various sizes and condition

(21)

£100 - £200



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

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

(1)

£300 - £500



405\* **Scottish School**. Julia Dale Campbell, circa 1830, oval portrait miniature on ivory, head and shoulders of a young woman facing forward, wearing a dark blue dress with white lace, hazel eyes, dark brown hair with ringlets, with later inscription in ink to backing paper on verso 'Julia Dale Campbell, a 1st cousin of my father's. Buried at Reigate', 56 x 48cm (2.25 x 1.9ins), housed in the lower portion only of a period hinged plum morocco case

Provenance: Private Collection, Berkshire, UK.

Believed to be Julia Dale Campbell (circa 1815-1886), daughter of John Campbell (20 December 1753-1829), of the Citadel and of Warriston, Edinburgh, and Sophia Stewart.

The present work may be attributable to Kenneth MacLeay (1802-1878).

(1) £200 - £300



407\* **Attributed to John Turmeau (1777-1846)**. Portrait of a young gentleman, watercolour and gouache on ivory, oval head & shoulders portrait of a dark-haired young gentleman wearing a blue coat and white necktie, Arthur Jaffé's suggested attribution in pencil on backing paper, 63 x 51mm (2.5 x 2ins), ebonised frame

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

(1) £200 - £400



406\* **Slater (Joseph, 1779-1837)**. Portrait of the Honorable Caroline Fox, 1825, coloured chalk on cream wave paper, inscribed in brown ink to lower edge 'My Aunt - Honble Caroline Fox by Slater given to me by her 1826', and with 'Josh Slater London 1825' (over-writing original pencil inscription) to lower left corner and 'C. Fox Addison Road 1856' to lower right corner, sheet size 25.2 x 20.7cm (10 x 8.25ins)

The Honourable Caroline Fox (1767-1845) was the daughter of Stephen Fox, 2nd Baron Holland of Foxley and Lady Mary Fitzpatrick. She was the sister of 3rd Baron Holland of Foxley, whose son General Charles Richard Fox of Little Holland House, Addison Road, Kensington, was the recipient of this portrait (he married Lady Mary Fitzclarence, daughter of the future William IV). There is an oil painting of Caroline Fox by James Northcote, dated 1810, in the Royal Albert Memorial Museum and Art Gallery in Exeter.

(1) £200 - £300



408\* **Wheeler (Thomas, active 1817-1845)**. Portrait of a young officer, 1835, gouache on ivory, oval head & shoulders portrait of a young military gentleman wearing a red coat with epaulettes, and a cream sash embellished with an 8-pointed star badge, inscribed on paper backing in contemporary manuscript 'painted by TWheeler 55, Regent Quadrant May 1835', 60 x 50mm (2.25 x 2ins), ebonised frame, glazed

Little appears to be known about the artist Thomas Wheeler, and examples of his finely-executed miniature portraits rarely appear on the market, perhaps because attribution is hampered by an apparent tendency to sign on the verso of a work rather than on the front. He appears in a London Street Directory of 1843 as 'miniature painter, 55 Quadrant, Regent Street', and the William Morris Gallery houses a pair of miniature portraits painted by him of William Morris's parents, executed around 1824.

(1) £200 - £300



## CHINESE & INDIAN PAINTINGS



元錢舜舉花蝶圖

409\* Ji Hui 賈翹. Flower and Butterflies 元錢舜舉花蝶圖, early Ming Period, black ink, opaque and transparent watercolour on silk, with red seals to lower corners, titled and signed on a separate strip of silk to right outer margin, some surface marks and light horizontal creases, 28 x 25.7cm (11 x 10.1ins), mounted on plain and patterned silk scroll, with title in Chinese to verso, with one (of two) wooden handles present (with remains of handwritten label in Chinese)

Provenance: A.W. Bahr Collection.

Abel William Bahr (1877-1959), collector of Chinese art and antiquities, and Secretary of the North China branch of the Royal Asiatic Society. A.W. Bahr is the author of *Old Chinese Porcelain and Works of Art in China*, being descriptions and illustrations of articles selected from an exhibition held in Shanghai, November 1908, published in 1911. A survey of Chinese paintings in the Bahr Collection by Osvald Siren was published by the Chiswick Press in 1938.

(1)

£700 - £1,000



410\* **Chinese School.** Three generations of a Chinese family, possibly late 17th or early 18th century, *black ink, brown ink and opaque watercolour on silk, some surface marks and light stains, some small areas of paint loss, several horizontal creases, 130 x 89cm (51.25 x 35ins), mounted on paper, with waterstaining to left margin, one (of two) wooden handle present*

Provenance: A.W. Bahr Collection.

Abel William Bahr (1877-1959), collector of Chinese art and antiquities, and Secretary of the North China branch of the Royal Asiatic Society. A.W. Bahr is the author of *Old Chinese Porcelain and Works of Art in China*, being descriptions and illustrations of articles selected from an exhibition held in Shanghai, November 1908, published in 1911. A survey of Chinese paintings in the Bahr Collection by Oswald Siren was published by the Chiswick Press in 1938.

(1)

£2,000 - £3,000





411\* **Chinese School.** Two Laughing Boys, Chien Lung period (1736–1795), opaque watercolour with black ink on silk, unsigned, some marks and surface soiling, with a few insignificant losses, one horizontal crease to upper portion of image, with consequent splitting of the silk, and a few other minor horizontal creases elsewhere, 158 x 84cm (62.25 x 34ins), mounted upon patterned silk scroll, with early 20th century partial typewritten label to reverse 'No. 882. Two Laughing Bo[...] Ch'ien Lung Per[...] (Ko-Su).'

Provenance: A.W. Bahr Collection.

Abel William Bahr (1877–1959), collector of Chinese art and antiquities, and Secretary of the North China branch of the Royal Asiatic Society. A.W. Bahr is the author of *Old Chinese Porcelain and Works of Art in China*, being descriptions and illustrations of articles selected from an exhibition held in Shanghai, November 1908, published in 1911. A survey of Chinese paintings in the Bahr Collection by Osvald Siren was published by the Chiswick Press in 1938.

(1)

£1,500 – £2,000



412\* **Shen Ben 身本.** [Two Dragons Fighting] 宁午秋日身本写, 18th century, black ink and black and grey wash on silk, signed and with red seal to right margin at centre, some surface marks and discolouration, mounted on patterned silk scroll, with three 19th century handwritten labels in brown ink to reverse giving the title and artist's name, and the number 86, 131 x 61cm (51.5 x 24ins)

Provenance: A.W. Bahr Collection.

Abel William Bahr (1877–1959), collector of Chinese art and antiquities, and Secretary of the North China branch of the Royal Asiatic Society. A.W. Bahr is the author of *Old Chinese Porcelain and Works of Art in China*, being descriptions and illustrations of articles selected from an exhibition held in Shanghai, November 1908, published in 1911. A survey of Chinese paintings in the Bahr Collection by Osvald Siren was published by the Chiswick Press in 1938.

(1)

£1,000 – £1,500



**413\* Chinese School.** The Paddle Steamer Hankow passing the Whampoa Pagoda, circa 1890-1910, oil on oval board, unsigned, 265 x 365mm (10.5 x 14.25ins), framed

The Hankow (1873) was built in Glasgow for the Chinese Navigation Company. From 1886, the vessel operated on the river passage service between Hong Kong and Canton (now Guangzhou), which included passage up the Whampoa River. The ship was gutted by fire in 1906, whilst moored at the Canton Steam Wharf in Hong Kong, with the loss of 130 lives.

(1)

£200 - £300



Lot 414

**414\* Chinese School.** A pair of oval landscapes, circa 1880-1900, two watercolours of moonlit lake or river scenes, one depicting a building with a tall round tower and a covered raft with figures, the other depicting a pagoda beside a bridge with figures and boats, latter with a few small surface chips, 16.3 x 12.7cm (6.5 x 5ins), matching mounts and glazed frames

(2)

£150 - £200



**415\* Wei Hua (伟华, 20th century).** Yi wei du jiang 一苇渡江 (One reed across the river), Chinese brush drawing in black ink on paper depicting Bodhidharma 达摩像 .达摩 ('Da Mo'), the Buddhist monk, standing on a reed branch, sheet size 64.5 x 50cm (25.4 x 19.7ins)

(1)

£200 - £300





416\* **Attributed to Namcheong (active 1840 – 1870).** Nine Stage Pagoda at Whampoa Anchorage, & A Chinese Junk At Sea, two oils on canvas, relined, 31.5 x 46cm (12.25 x 18ins), framed

Literature: For a similar version of the nine-stage pagoda at Whampoa Anchorage, by Namcheong, see C. Grossman, *The Decorative Arts of the China Trade* (Woodbridge, 1991) page 138, plate 56.

(2)

£200 – £400



417\* **Lucknow School.** The Nawabs of Oudh, circa 1860–80, 10 portraits, each in watercolour and bodycolour on separate sheet of wove paper, contemporary manuscript captions in brown ink to rectos, contemporary pencilled captions to versos, all trimmed to various shapes and mounted to versos of two card mounts with oval apertures for the portraits and lozenge apertures for the captions, three portraits ('Nussir-ood-Din Hyder', 'Amjud Ali Shah' and 'Ex-King Wajid Ali Shah') sometime torn and reassembled (the damage visible on versos only), spotting to mounts (affecting two portraits only: Amjud Ali Shah' and 'Mahomed Ali Shah'), mount apertures 10.2 x 7.7cm

The only nawabs not depicted are the short-reigned Wazir Ali Khan (r.1797–8), Begum Hazrat Mahal (r.1856–7) and Birjis Qadr (r.1857–8). Wajid Ali Shah (r.1847–1856), the last nawab before the Mutiny, is described in his caption as 'Ex-King', suggesting that these fine portraits were produced during his lifetime; he died in exile in 1887.

(2)

£2,000 – £3,000



418\* **Indian School.** Miniature painting of a mosque, circa 1850s, oval watercolour on ivory, 39 x 49mm (1.5 x 2ins), together with 10 other Indian miniatures similar, comprising 2 portraits of ladies highlighted in gold, both rubbed (one heavily), a small framed and glazed oval view of the Qutb Minar, a tiny view of the Taj Mahal set into a white metal stud, and 6 other oval views of temples, all broken at edges and apparently fragments from a larger piece  
(11)

£100 - £150



420\* **Indian School.** Portrait of a lady, mid 19th century, watercolour and gouache on ivory, oval half-length portrait of a seated lady holding a rose, wearing a white and red dress, a fringed embroidered red shawl, elaborate necklace, bracelet, and earrings, and a head covering, against a blue and red ground with gold tassel, beside a window with landscape vista, 70 x 56mm (2.75 x 2.25ins), oval yellow metal pendant frame, with hanging loop  
(1)

£200 - £300



419\* **Indian School.** Portrait of a lady, mid 19th century, watercolour and gouache, heightened with bodycolour, on ivory, oval half-length portrait of a lady, sumptuously attired in an embroidered and beaded gown, large earrings, and elaborate plumed headdress, against a crimson curtain and vista, 56 x 47mm (2.25 x 1.75ins), oval yellow metal pendant frame, with engraved border of volutes and flowers, and large hanging loop, glazed, reverse inset with oval mother of pearl panel  
(1)

£200 - £300



421\* **Indian School.** Portrait of Empress Mumtaz Mahal, mid 19th century, watercolour and gouache, heightened with gold, on ivory, oval half-length portrait of a lady, sumptuously attired in an embroidered and beaded gown, large earrings, and elaborate plumed headdress, against a gold-fringed crimson curtain, 51 x 41mm (2 x 1.5ins), oval white metal brooch frame with filigree border, glazed

Mumtaz Mahal was the favourite wife of Emperor Shah Jahan who famously built the Taj Mahal in India as a final resting place for his beloved wife.

(1)

£200 - £300





Lot 422

422\* **Japanese scroll painting.** Girl in a flowering garden, early 20th century, watercolour on silk, inset into mount of Japanese paper dyed brown, wooden rod and spool attached to head and foot respectively, image rubbed, edges of mount strengthened verso, image size 133.5 x 51cm

(1)

£300 - £500



423\* **Kato (Eiso, 1906-1972).** Riverside town in the rain, watercolour on paper, showing a busy riverside town during the evening rain, signed lower right, 41 x 31.5cm (16 x 12.5ins) mount aperture, framed and glazed

A leading figure in the nihonga style, Eizo Kato's father was a lacquerware merchant. He studied at Tokyo Fine Arts School where he began entering competitions and winning awards. Though many of his works were lost during air raids on Gifu, a museum has opened in his home town dedicated to his work and that of his brother, Toichi Kato.

(1)

£300 - £500



424\* **Greek Icon.** Saint Nicholas, circa 1900, tempera over gold leaf on thick wooden panel, surface-loss, cracks and worming, 26 x 19.5cm

Provenance: 'Karazakoi Bala (1916), Struma Valley, Macedonia' (ink annotation verso); as such likely retrieved by a British soldier during the Salonika campaign in the First World War.

(1)

£70 - £100



## 19TH CENTURY PAINTINGS



425\* **Arthurian School.** *The Three Knights of the Grail*, late 19th/early 20th century, oil on canvas, depicting Sir Bors, Sir Percival, and Sir Galahad, standing in a forest, each wearing a helmet, elaborate armour, and a cloak, 2 holding a long staff, furling forked pennant attached to one, decorated with a red line on a white ground, the other knight with his right hand on the hilt of a sword, heavily worn, with creases and surface losses, 112 x 67cm (44 x 26.5ins)

A large decorative piece, possibly by an artisan working in the manner of Burne-Jones for a furnishings and decorative arts firm such as Morris & Co. or Aldam Heaton & Co.

(1)

£200 - £300



426\* **Circle of John Constable (1776-1837).** *Wooded Landscape with cows and figure by a stream*, small-scale oil on oak panel, 95 x 75 mm (3.75 x 3 ins), old gilt carved wood frame, with later 19th century inscription in ink to verso 'Sketch by John Constable'

(1)

£200 - £300





427\* **Continental School.** Panoramic view of a European town, 19th century, oil on canvas, painted in the manner of an 18th century grand view, showing a range of buildings, and churches, figures, parterre gardens, surrounded by distant hills and cloudy sky, with artist's initials 'P.N.', 61 x 91cm (24 x 35.75ins), good-quality old recessed and elaborately moulded gilt frame (1) £200 - £300



428\* **Dutch / Italianate School.** Rustic family and animals in a river landscape with ruins, early 19th century, oil on thin wood panel, with old restrengthening strip of canvas to verso and old paper label (now illegible), 43.5 x 58cm (17 x 22.75ins), period elaborately moulded gilt frame (1) £200 - £300



429\* **English School.** Horses at Play, and Horses Frightened, early-mid 19th century, a pair of oils on canvas, unsigned, both relined, with one or two small areas of restoration, each 480 x 555mm (19 x 22ins), gilt moulded frames (2) £500 - £800





430\* **English School.** Horses in a stable with an English Civil War soldier, circa 1850, oil on tin, depicting an English Civil War soldier tethering a saddled white charger to a hay rack in a stable, with a bay pack horse beside, 21.5 x 25cm (8.5 x 10ins), framed, together with:  
**After Elisabeth Louise Vigée Le Brun (1755–1842).** Marie Antoinette & Her Children, mid 19th century, oil on canvas, three-quarter length portrait of Marie Antoinette wearing a lace-trimmed scarlet velvet gown and matching turban-style hat with large ostrich feather plume, seated with the infant Louis Charles on her lap, and Marie Thérèse standing by her side, inscribed in white paint lower right 'd'ap. Vigée Lebrun Renée', some small light surface marks, 18 x 12.5cm (7 x 5ins), framed, with manuscript note on verso detailing the original work by Le Brun, initialled M.M.A. and dated 1924  
 The second item shows a detail of Vigée Le Brun's famous state portrait of the French Queen, a piece intended to extol the Queen's maternalism and thereby enhance her public standing; the original was commissioned in 1785 and completed 2 years later.

(2)

£150 - £200



Lot 431

431\* **English School.** Landscape with traveller and dog, late 18th/early 19th century, oil on canvas, depicting a peasant figure in blue breeches carrying a stick with a dog beside him, the pair traversing a lane in a wooded landscape with river, 2 birds in flight above the water, and 2 donkeys at the roadside looking on, a vista with a dwelling and figures in the distance, re-lined, 47 x 61cm (18.5 x 24ins), framed

(1)

£200 - £300



432\* **English School.** Coastal scene with shipwreck, circa 1850, oil on board, showing a shipwreck in stormy seas, with figures on the coastline, unsigned, 26 x 36cm (10.25 x 14.25ins), gilt moulded frame

(1)

£200 - £300



433\* **English School.** Shipping outside a harbour, circa 1850, oil on canvas, showing ships in stormy waters with three figures in a small sailboat with a lighthouse and buildings on the shore, unsigned, restored and relined, 31.5 x 48cm (12.25 x 19ins), modern faux walnut frame

(1)

£200 - £300





434\* **English School.** Portrait of a spaniel, circa 1828-1839, oil on wood panel, depicting a small curly-haired white and tan dog standing on a knoll in a landscape, with a figure punting in a boat on a river in the background, verso with printed label and oval stamp of Roberson & Miller, 15.2 x 22.5cm (6 x 8.75ins), gilt moulded frame  
Date suggested from the National Portrait Gallery online resource regarding Roberson & Miller labels and stamps.

(1)

£150 - £200



Lot 435

435\* **After Sir Thomas Lawrence (1769-1830).** Sir Robert Peel, watercolour, half-length portrait of the grey-haired statesman wearing a double-breasted brown coat and white waistcoat, seated in an interior, his left hand holding a piece of paper inscribed with his name, 30.9 x 24.3cm (12 x 9.5ins), gilt mount, framed and glazed

Probably painted from the steel engraving by H. Robinson, after the original by Sir Thomas Lawrence, for the *National Portrait Gallery of Illustrious and Eminent Personages of the Nineteenth Century* by William Jerdan, published by Fisher, Son & Jackson, London, in 1832.

(1)

£200 - £300



436\* **Fletcher (William Teulon Blandford, 1858-1936).** Village Gossips, oil on canvas, depicting a fair-haired young peasant girl leaning on a well conversing with a seated woman in a mob cap and shawl engaged in weaving reeds, and a dark-haired young woman seated beside, in a cobbled flower garden against a row of tall gabled red brick cottages with leaded windows and high chimneys, indistinctly signed lower right, 40.8 x 30.8cm (16 x 12ins), framed, with title/attribution plaque

Blandford Fletcher was one of the first artists to work in Newlyn in the early 1880s, although his sojourn there was brief. He attended the South Kensington School of Art between the ages of 16 and 20, where he won the Silver Medal and the Queen's prize, going on to study at Verlat's Academie Royale in Antwerp. He exhibited at many London and regional galleries from 1879, including the Royal Academy.

(1)

£600 - £800





Lot 437

437\* **French School.** A group of five small paintings after 19th century French artists, including Francois-Marie Firmin-Girard, Pierre Gavarni, and Adolphe Yvon, late 19th/early 20th century, *together five small oils on chamfered wood panels, three signed Joannes, including one after Yvon and another after Corradi, plus one inscribed Dap Gavarni, and another Firmin-Girard, both in red ink to lower left corner, all period ebonised frames, unglazed, 14 x 10cm (5.5 x 4ins), or inverse*

Provenance: According to 20th century handwritten notes to verso of each, these were bought in Paris on the Rive Gauche in 1884.

(5)

£200 - £300

438 No lot

439\* **Manner of John Frederick Herring (1795-1865).** The American Grey, oil on canvas, depicting a trotting grey horse pulling a gig, driven by a jockey wearing a blue coat, against a blue cloudy sky, titled lower left, 42.2 x 52.5cm (16.5 x 20.75ins), maple wood frame

John Herring Senior executed a number of paintings of trotting gigs. Early in his career he made a living by painting inn signs and coach insignia on the side of horse-drawn vehicles, later taking employment as a night coach driver. He spent his spare time painting portraits of horses for the parlours of taverns and coaching inns, giving rise to the moniker 'artist coachman'. Herring's talent came to the notice of the gentry, and so he began painting hunters and racehorses for the wealthy.

(1)

£700 - £1,000



Lot 439





440\* **Herring (John Frederick Snr, 1795-1865).** *Mare and Foal in a stable, 1854, oil on wood panel, depicting a chestnut horse in harness, a bay foal lying by her side, in a timbered loose box with plank door, signed and dated upper left, with printed labels on verso 'From Mssrs. Fores' Sporting and Fine Print Repository and Manufactory of Fancy Wood and Ornamental Gold Frames, 41, Piccadilly, Corner of Sackville Street, London' and 'Richard Green (Fine Paintings)', also with Charles Roberson & Co. printed label and impressed stamp on verso, 25.2 x 30.7cm (10 x 12ins), gilt moulded frame*

(1)

£2,500 - £3,500





441\* Ing (Harold Vivien, 1900 – 1973). S.S. Great Britain leaving Bristol, circa 1950, oil on canvas, signed lower right, 59.5 x 90cm (23.5 x 35.5ins), framed and glazed.

(1)

£200 – £300



442\* Jungblut (Johann, 1860–1912). A Moonlit Harbour, oil on canvas, signed lower left, 28.5 x 32.5cm (11 x 13 in) mount aperture, framed Provenance: Galerie Michael, Beverly Hills, California (label to verso).

(1)

£300 – £500



443\* Knell (Adolphus, 1805–1875). Shipping off the coast, oil on board, showing fully rigged ships and a tug in stormy waters, signed lower right, 28.5 x 45.5cm (11.25 x 17.75ins), mount aperture, gilt frame, glazed

(1)

£300 – £500





**444\* Lepine (Stanislas, 1835-1892).** Quayside, barge and railway bridge on the River Seine, oil on canvas, signed lower right, 18.5 x 38cm (7.25 x 15ins), decorative gilt moulded frame

Considered one of the forerunners of Impressionism, Stanislas Lepine was known for painting scenes in Paris and along the River Seine, including at Rouen, and elsewhere in Normandy. His paintings often portrayed the bridges, banks and barges associated with the river.

(1)

£500 - £800



Lot 445

**445\* Martin (Sylvester, 1838-1912).** Brook Cottage, 1897, oil on canvas, depicting a country cottage scene, with a dog at the gate and chickens on the lane, signed S. Martin and dated lower left, verso with ink manuscript inscription 'Brook Cottage, Green Lane, Sare Hole, Hall Green, Birmingham. Occupied by Mr & Mrs Martin up to the present, for 20 years. Presented to our dear friend Polley Merriman of Rowington, Warwick, November 1st 1897. (Stirrup, my dog)', 24 x 37cm (9.5 x 14.5ins), framed, together with:

The House of Mr. Thomas Merriman, Rowington, nr. Warwick , 1898, oil on canvas, depicting a country lane with a man and his dog watching over cattle near houses and farm buildings, children playing in the distance, signed S. Martin and dated lower left, with title inscribed above, verso with ink manuscript inscription 'This little picture was given to our dear young friends Polly & Jack Hemming, Feby 14th 1898, by J. + S. Martin', also a small numbered label 'Bigwood fine art auctioneers ltd', 24.5 x 37cm (9.5 x 14.5ins), framed, some losses to corners

Sylvester Martin, often referenced as active 1856-1906, is believed to be the son of landscape and animal painter Anson Ambrose Martin. He lived for much of his life in the Warwickshire and Birmingham area and many of his paintings depict local hunting and equestrian scenes. Martin exhibited at the Royal Birmingham Society of Artists during the late 19th century, but generally painted works by commission and for friends, as here.

(2)

£200 - £300





446\* **Merino (Ignacio, 1817-1876).** "Italian Courtship", oil on panel, showing a couple by a wall, signed lower right, 41.5 x 31.5cm (16.25 x 12.5ins), elaborate gilt moulded frame, stencil marks to verso  
(1) £500 - £800



448\* **Naive school.** Street entertainers, 1849, oil on canvas, depicting a street musician and companion, with donkey and costumed performing dogs, signed 'F. Boning' and dated lower right, several small patch repairs to verso, with consequent minor retouching to paint surface, 23.5 x 30.5cm (9.25 x 12ins), moulded gilt frame  
(1)

£150 - £200



449\* **Neapolitan School.** S/S Woodcock, circa 1910, oil on canvas of a British merchant steamship off the Neapolitan coast, passing in front of Mount Vesuvius, titled below image, unsigned, 405 x 785mm, framed and glazed

The SS Woodcock was a 1673 ton steel screw steamer built by Gourlay Brothers (Dundee) Ltd in Scotland, for the British shipping firm General Steam Navigation Company, and launched on 7 June 1906. She was designed as a passenger cargo ship, fitted with triple expansion surface condensing engines, capable of a speed of 16 knots, with electricity and accommodation for 44 first class and 16 second class passengers. She made her maiden voyage to Edinburgh in September 1906. Taken over by P&O in 1920, she was sold in 1926 to Societa di Navigazione a Vapore "Puglia", based in Bari and renamed Otranto. In March 1934 on a voyage from Venice to Shanghai she was wrecked off North Luzon in the Philippines.

(1)

£150 - £200



447\* **Naive School.** English Shorthorn, circa 1820s/30s, oil on wood panel, depicting an over-sized horned white cow speckled with brown spots, in an English landscape with a rustic dwelling and church spire in the background, support slightly bowed and cracked, minor paint loss to upper left corner, bird's eye maple wood veneer frame, with 'R. Green' incised into stretcher on all 4 sides  
(1)

£200 - £300



450\* **After W.H. Rogers (1825–1873).** In the Lion's Den, oil on board, depicting a young man seated between a lion and a tiger in a cage, the tiger licking the man's cheek and a liger cub playing at her feet, signed 'Cobbe G' lower right, 40 x 32cm (15.75 x 11.5ins), framed

W.H. Rogers' original painting is housed in The British Folk Art Collection, Compton Verney, Warwickshire. The collection can be seen online, where the following information is given about the work in question: "Rogers' intimate painting depicts a keeper sitting uneasily with a lion, tiger and three liger cubs in a travelling cage. Ligers are the offspring of lions and tigers, and were in several travelling menageries recorded at this time. The picture may recall Atkins's Royal Menagerie, in which a liger was born in October 1824 while the menagerie was visiting Windsor; the cub was duly presented to King George IV." Our copyist chose to show only the left-hand side of Rogers' work, without the right-hand side of the cage and the additional two liger cubs.

(1) £300 - £500



Lot 450



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

(1) £1,500 - £2,000



Lot 452

**452\* Sketchbook.** An artist's small sketchbook, circa 1840s, pp.164, numerous sketches and manuscript jottings to rectos and versos (and a number of blank pages), including approximately 45 pencil drawings and sketches, and 6 watercolours, e.g. landscapes, several studies of cattle, figure and head studies, children, trees and flora, etc., a couple titled 'Wickham Bridge Stapleton' and 'Snuff Mills, Stapleton', and copious manuscript notes, including details of painting materials purchased, artists' techniques (mentioning Raphael, Rubens, Fuseli), a draft letter tendering resignation as a representative on the committee of management of the Academy dated 1849, medical notes, accounts, poetry, receipts, etc., printed title-page 'Harwood's Improved Paper Memorandum Book', sheet size 11.5 x 7.5cm (4.5 x 3ins), front pastedown forming pocket, and with Harwood's engraved green label, original blindstamped black roan, rubbed and some minor wear to extremities, lacking clasp and pencil, oblong 12mo

(1)

£150 - £200



**453\* Watson (John Dawson, 1832-1892).** Shipwreck on the Cornish coast, oil on canvas, full signature lower right, titled verso and some biographical information, 43.5 x 57.5cm (17 x 22.75ins), elaborate gilt moulded frame

John Dawson Watson (1832-1892) studied at the Manchester School of Design and Royal Academy Schools. He lived in London and Conway, North Wales. Watson exhibited at the Royal Academy from 1853-1890, the British Institution, the Society of British Artists Suffolk Street, Royal Watercolour Society, and the Grosvenor Gallery. He specialised in genre scenes, for example children, showing a Pre-Raphaelite feeling of colour and detail. He was a prolific illustrator, producing many designs for books and periodicals. Some of his works included Pilgrim's Progress and Arabian Nights. Works by Watson are in the Victorian and Albert Museum, London, Norwich and Liverpool.

(1)

£200 - £300



## 19TH & 20TH CENTURY SCULPTURE



Lot 454

454 **Moreau (Mathurin, 1822-1912).** Gypsy Girl, cast bronze bust of a girl wearing a headscarf and earrings, signed underneath the right shoulder *Math. Moreau*, mounted on a veined white marble socle, and bronze base plate, dark brown and gold-brown patina, overall height 28cm (11ins), 15cm (5.9ins) wide  
(1) £400 - £600

455\* **French School.** Three putti with instruments, & Three dancing putti with tambourines, later 19th century, a pair of square brass plaques, cast with a procession of putti, each with holes to the corners, 31.5 x 33.5cm  
(2) £200 - £300



Lot 455

456\* **Sculpture.** A Victorian bronzed figure, circa 1890, the patinated cast iron figure modelled as a seated female in classical drapery holding a scroll, 27cm high x 28cm long  
(1) £100 - £150



Lot 456



Lot 457

457\* **Dick (William Reid, 1879-1961).** Dawn, 1925, bronze, brown patina, signed to verso 'Reid Dick ARA' dated 1925, 13cm, raised on a grey marble plinth, overall height 27.5cm  
Scottish sculptor Sir William Reid Dick (1879-1961) graduated from the Glasgow School of Art in 1907, and after serving in the First World War designed many war memorials, including parts of the Menin Gate in Ypres and the Kitchener Memorial Chapel in St. Paul's Cathedral (1922-25). The original marble sculpture of 'Dawn' was modelled on his son when he was only a few days old in 1921 and is held at the Tate Gallery in London.  
(1) £700 - £1,000



## 19TH WATERCOLOURS & DRAWINGS



458\* **Alken (Henry, 1785–1851)**. "I say Bob, you addent an IDEA I could ride so well ad you? – I cant look just now, for I have an IDEA, I an't got exactly my right seat. – ", "I have an IDEA that this Fence is either too high or my Horse is TOO SHORT.", & "I positively have no IDEA what I can do in this case, – have you my good Fellow?", circa 1830, *three pen, ink and watercolour illustrations on paper, each signed lower left, and with handwritten title caption below the image, some light soiling and surface marks, 202 x 165mm (8 x 6.5ins) (the second and third illustrations of similar size, but inverted), laid down on old card, each with late 19th or early 20th century printed label for Stanley Gibbons, with manuscript insertions giving stock number, artist's name, title and price (£8.8/ the set of 3), and owner's name of C.E. Simpson, all in matching modern frames, glazed, together with Alken (Henry)*. Twelve engravings from the 'Ideas & Notions' series, circa 1835, twelve engravings with contemporary hand colouring, slight spotting, two duplicates, displayed in triple aperture mounts, each approximately 140 x 175mm, uniformly framed and glazed in a later 'Hogarth' moulding

The original designs for a series of 42 hand-coloured soft-ground etchings by Henry Alken, entitled *Ideas, Accidental and Incidental to Hunting, and Other Sports*; caught in Leicestershire, &c, published by Thomas M'Lean, published between 1826 and 1830. For the published work, see Mellon/Podeschi 136; Schwerdt I, pages 17–18. The three works correspond to plates 19, 39 and 42 in the published series.

(15)

£1,200 – £1,500



459\* **Attributed to George Barret, Junior (circa 1767–1842)**. English Lake Panorama, possibly Lake District, *watercolour on wove paper, with scratching out, unsigned, some overall toning, sheet size 316 x 431mm (12.4 x 16.9ins), laid down on old card, framed and glazed*

(1)

£200 – £300



460\* **Bailey (Henry, 1848–1933)**. Harvesting near Capel Curig, North Wales, *watercolour with traces of pencil on thin card, depicting a harvested field with workers, against a mountainous backdrop, signed to lower right, remnants of glue and mount card to side margins and especially to upper margin, with associated pale mount stain, sheet size 33 x 49cm (13 x 19.25ins), gilt window mount and mounted to backboard, with manuscript title on verso, later wood frame*

(1)

£150 – £200



Lot 462

**461\* Attributed to George Perfect Harding (1779/80-1853).** Christopher Nugent MD (1698-1775) after James Barry (1741-1806), watercolour, half-length portrait, profile to right, of the eminent doctor wearing a brown coat and dark cloak, his white hair wavy and worn to his nape, his gaze introspective, with one finger resting on his chin, and an open book before him giving a glimpse of an inscription (bearing details of Barry's original painting), 14.5 x 12.3cm (5.75 x 4.75ins), mounted, framed and glazed

Literature: See R. Burgess, *Portraits of Doctors & Scientists in the Wellcome Institute*, London 1973, 2163.1 (for another copy of the work after Barry by Harding, noted below).

James Barry's original painting of Christopher Nugent, painted in 1772, now hangs in the Victoria Art Gallery, Bath. Nugent was a successful doctor in Bath during the 1750s. Subsequently moving to London he moved in intellectual circles, and was a member of Dr Johnson's literary club. Barry produced few portraits, but personal connections may have prompted this one, as artist and sitter lived in the same street.

This work closely resembles another copy of Barry's portrait by George Perfect Harding held by the Wellcome Collection: a grisaille watercolour signed 'Harding' and dated 1806 (Wellcome Library no. 74811).

(1)

£150 - £200

**462\* Boggis (James, 1806-1847).** An album of rural sketches and drawings, thought to be of the countryside around Essex, containing a total of 49 pencil and watercolour wash drawings, on rectos of each sheet only, depicting a variety of country scenes with figures and animals, including scything, pumping and drawing water in a boat, ploughing (and mending a plough), bee keeping, milking, fishing, cooking on a tripod, hanging out the laundry, a horseback peddler, etc., interleaved with tissue guards (generally creased and spotted, 1 or 2 missing), sheet size 18 x 27.5cm (7 x 10.75ins), hinges repaired with fabric tape, inscribed on the front free endpaper 'Lucy Boggis from Arthur W. Weston May 15th 1879', original pink cloth, partially faded, spine frayed at ends, gilt lettered 'Drawings' on upper cover, oblong 4to, together with an autograph letter signed from P.J.S. Boggis relating to provenance dated 26th March 1979

Accompanied by a letter of provenance from P.J.S. Boggis to the current owner dated 26th March 1979, attributing the drawings to his great uncle James Boggis "who had artistic talents of a high order & was born in 1806 and lived at Earls Colne in Essex", going on to say "Colchester was the family home of my ancestors (our family tomb is there as well as a museum named 'The House of Boggis') & since the drawings were more than likely a family handown I would think the scenes depicted were of the Essex countryside." James Macdonald Boggis was the eldest of 4 sons of Isaac Rolfe Boggis and his wife, Elizabeth Mayor (née Stubbs). A semi-invalid owing to a heart condition, he was a scholar at Peterhouse College, Cambridge, and was known as 'Blue Boggis'. He was an artist in oils and watercolours and exhibited his works at various London galleries. As well as the aforementioned Earls Colne, James Boggis also resided at Langham Hall and Little Horkesley Priory, both in Essex. The drawings are skilfully executed and clearly carefully observed from nature, suggesting the artist was well taught, perhaps by one of the Norwich School painters, several of whom at this time earned a living as teachers of drawing.

(1)

£700 - £1,000





463\* **Brett (John, 1830–1902)**. *Cliff Scene in Cornwall, watercolour and gouache on paper, heightened with gum arabic, edge-mounted on card, unsigned, 255 x 405mm (10 x 16ins), framed and glazed, with J.S. Maas & Co. label to verso*  
 Exhibited J.S. Maas & Co., Exhibition of Drawings 1720–1920, July 1966, no. 4, where purchased by the current owner.  
 Literature: Christina Payne & Charles Brett, John Brett, Pre-Raphaelite Landscape Painter, Yale University Press, 2010.  
 (1) £1,000 – £1,500



464\* **Cox (David Junior, 1809–1885)**. *Warwick Castle, watercolour on pale cream wove paper, inscribed to lower blank margin, in a late 19th or early 20th century hand 'Warwick Castle... by Young Cox', unsigned, light overall toning, sheet size 265 x 395mm (10.5 x 15.5ins), framed and glazed*  
 (1) £100 – £150

465\* **Cruikshank (William, 1848–1922)**. *Dead Game, watercolour on paper, heightened with white bodycolour, depicting a mallard duck, pheasant, salmon and another wild fowl specimen, with jars and bowls on a shelf, signed lower right, 33 x 26.5cm (13 x 10.5ins) mount aperture, period gilt frame, glazed, with early label of Ed. L. Airey, Gilder and Fine Art Dealer, 13, Railway Road, Blackburn to verso*  
 (1) £80 – £120



Lot 465





466\* **Day (William, 1764–1807).** Falls of the Porthwyd in the Vale of Conwy, Carnarvonshire, *pen, black and brown ink and grey wash on J Whatman wove paper, with traces of pencil, numbered 29, and inscribed with title in ink to verso, probably by the artist, sheet size 196 x 240mm (7.75 x 9.5ins), later gilt frame, glazed, with 20th century typewritten label giving details of the artist to verso*  
Many of William Day's watercolours and wash drawings are unsigned, but are often numbered, with an identifying inscription on the verso of the sheet. A keen mineralogist and geologist, Day frequently visited the rocky mountain landscape of Carnarvonshire in search of motifs, sometimes accompanied by fellow artist John Webber. Day exhibited regularly at the Royal Academy between 1782 and 1801.

(1)

£200 - £300



467\* **Devis (Anthony, 1729–1817).** River landscape with a castle in the distance, *black and white chalk on pale blue-grey paper, 225 x 305mm (8.75 x 12 ins (mount aperture), framed and glazed, with old Spink labels to verso*

(1)

£200 - £300



468\* **Domestic Architecture.** American gabled house with stepped verandah and figures, circa 1820, *sepia watercolour, depicting a large house with shuttered windows, and a double exterior staircase with railings, overhung by a wide canopy edged with a pelmet bargeboard, with 2 gentlemen in top hats and 2 young ladies in high-waisted gowns conversing on the steps, the dwelling set in a garden with large trees, pathways, and a circular flower bed in front of the house, sheet size 15 x 19.6cm (6 x 7.75ins)*  
(1)

£100 - £150



469\* **Domestic Architecture.** Cottage near Sutton-colefield, Warwickshire, 1802, *watercolour on wove paper, depicting an L-shaped red brick house with shutters, with a thatched outbuilding and a fence of white railings, set in a rural landscape, with a figure carrying a bundle and leaning on a stick traversing the lane in the foreground, and part of a carriage visible to right edge, inscribed by the artist to lower margin below image with title, signature 'T.W. Gl...?' and date, artist's surname obliterated with ink, lower part of sheet blank and folded under, image size 13 x 18.5cm (5 x 7.25ins), sheet size 22.6 x 18.5cm (9 x 7.25ins), mounted*  
(1)

£100 - £150





470\* **English School.** Figures in a landscape, probably Dovedale, Derbyshire, circa 1810, watercolour on paper, showing a mountainous landscape with rustic figures and shorthorn cattle on a path near water, laid down on old card, unsigned, sheet size 59 x 90cm (23.25 x 35.5ins), period gilded frame, glazed, with contemporary printed framer's label of Finlay, Carver and Gilder, Trongate, Glasgow label to verso

The Glasgow framer Alexander Finlay (circa 1774-1825) traded from 144 Trongate, Glasgow from 1802. Finlay had 9 children, including Robert (born 1803) and John (born 1805), both of whom continued the family business.  
(1) £300 - £500



Lot 471

471\* **English School.** Pair of drawings of peasant children, mid 19th century, black and coloured chalks on grey textured paper, one depicting a young girl with bobbed hair wearing a dress, apron, and hat, flanked by 2 smaller girls holding one to each hand, the other of 3 young boys, one holding a staff and with a bundle on his back, both monogrammed in pencil lower right 'JWW' (former with letters crossed through in pencil), lightly toned and a few minor spots, sheet size 25 x 22cm (9.75 x 8.5ins), matching mounts and frames, glazed, with manuscript note on verso in a later hand 'one of a pair, James Ward, prov: Sotheby's'

(2)

£200 - £300



472\* **Fantin-Latour (Henri, 1836-1904).** A pair of tree studies, charcoal on laid paper, each sheet depicting several sketches of trees or branches, both toned and with some faint spotting, each with ink studio stamp 'Fantin' lower left (Lugt 919e), sheet size 14.3 x 20.2cm (5.5 x 8ins), mounted together one above the other in twin-aperture mount, lettered 'Fantin-Latour' to lower margin

Provenance: From the artist's studio; bearing the unique stamp, imitating the artist's signature, which was made after his death at the behest of his wife, for use specifically on unsigned drawings and sketches (as opposed to paintings or pastels) in the artist's studio archive (see Lugt 919e).

(1)

£200 - £400



473\* **Gianni (Maria, 1873-1956)**. Malta, the Grand Harbour at Valletta, 1897, watercolour and gouache on paper, laid on card, signed and dated lower left, card size 10.5 x 22.5cm (4.2 x 8.75ins), window mounted, framed and glazed, backboard verso with typed paper label, together with:

**D'Esposito (Vincenzo, 1886-1946)**, Valletta, Malta, watercolour and gouache, depicting Valletta harbour, signed and titled lower right, 21 x 34cm (8.25 x 13.5ins) mount aperture, framed and glazed, plus two others similarly by Vincenzo D'Esposito and Joseph Gali (spotted)

(4)

£200 - £300



475\* **Greece**. Porto Gayo, Paxos, Ionian Islands, Greece, 1853, watercolour on pale cream wove paper, depicting figures in traditional Greek costume in a town square, inscribed in a contemporary hand in pencil to lower margin 'Gayo, Paxo, June 5th 1853', sheet size 177 x 245mm (7 x 9.8ins), tipped-on to backing card, window-mounted

Provenance: Private Collection, Herefordshire, UK.

(1)

£300 - £500



474\* **Gordon-Cumming (Constance Frederica, 1837-1924)**. Kalebookka Valley seen from Relugas [Ceylon], watercolour with pen and ink, and traces of pencil, titled and signed lower left, some marks and mount stains to outer edges of the sheet, 21.5 x 34cm (8.5 x 13.4ins), period frame, glazed, with early inscription to verso in ink 'View in Ceylon by F.C. Gordon-Cumming'

Provenance: Faith Shannon MBE (1938-2018), artist and bookbinder.

Kalabokka Valley is located north-east of Kandy in modern-day Sri Lanka.

Victorian artist and writer Constance Frederica Gordon-Cumming was born into a family of like-minded travellers, including a brother John who was a Ceylon planter. She produced many watercolours of scenery in various parts of the world encountered during her many voyages. Her *Two Happy Years in Ceylon*, published by William Blackwood in 1892, was illustrated with her own watercolours. Gordon-Cumming had first visited Ceylon at the invitation of the widower Hugh Jermyn, later Bishop of Colombo, to visit him and his daughter in Ceylon. She reached Colombo on the 5th February 1873, and accompanied the bishop and his daughter on his 'extensive rounds of visitation, riding and driving circuitously across Ceylon'. The present work may date from this same period of 1872 to 1874.

A similar watercolour view entitled *St. Mary's Church, Kalibooka Valley*, dated March 1874, was sold at auction by Christie's, King Street, London on the 5th June 1996 (lot 87).

(1)

£700 - £1,000





**476\* Griset (Ernest Henri, 1844-1907).** An album of 15 original pen, ink and watercolour drawings, consisting of twelve pen, ink & watercolour drawings, mostly humorous illustrations or cartoons of people and animals, one large pen and black ink illustration of Orlando Furioso & the Lady Angelica, and two watercolour studies of a rustic figure, each signed, the first image in the album bearing a date in pencil of 1865 to lower blank margin, the illustration of Orlando Furioso additionally titled to lower right, sheet size generally 28 x 19.5cm (11 x 7.7ins) and slightly smaller, the Orlando Furioso sheet measuring 26.5 x 33cm (10.5 x 13ins), the two watercolour illustrations 20 x 12cm (8 x 4.75ins), all mounted in contemporary half brown crushed morocco gilt album, lettered to spine, 'Grotesque drawings, Griset. 1865', all edges gilt, a little rubbed to extremities, folio (binding measures 43.5 x 30.5cm, 17 x 12ins)

Provenance: William Makepeace Thackeray (1811-1863), English novelist and illustrator: thence by descent.

Ernest Griset was an illustrator for Punch, and a friend of Thackeray, who also contributed drawings to the magazine.

(1)

£700 - £1,000



Lot 477

477\* **Haag (Carl, 1820–1915).** Peasant girl with basket of vegetables, 1853, watercolour with bodycolour on card, full-length portrait of a seated Italian girl wearing regional costume, holding a bunch of greens on her lap and gazing down at her basket on the floor, signed and inscribed 'Roma 1853' lower right, sheet size 34.8 x 24.8cm (13.75 x 9.75ins), mounted, framed and glazed

(1)

£200 – £300

478\* **Haag (Carl, 1820–1915).** The Tambourine Player, 1853, watercolour with bodycolour on card, full-length portrait of an Italian woman with black plaited hair and pendant earrings, wearing regional costume and holding a tambourine, titled 'Donn d'Albano' lower left, signed and inscribed 'Roma 1853' lower right, sheet size 50 x 34.8cm (19.75 x 13.75ins), mounted

(1)

£200 – £300



479\* **Haite (George Charles, 1855–1924).** Outside the Mosque, watercolour laid on board, signed (somewhat faintly) lower left 'Geo. C. Haite', additionally inscribed in blue pencil (presumably by the artist) 'Outside the Mosque No. 5', with period printed label for H. Fisher & Son, 275 High Street, Christchurch, N.Z. also to verso, with title and artist's name supplied in brown ink, sheet size 31.5 x 53cm (12.5 x 21ins)

(1)

£200 – £300



480\* **Hardy (Thomas Bush, 1842–1897).** The Maas at Dort [Dordrecht], 1894, watercolour, signed, dated and titled lower left, 17.5 x 32.5cm (6.75 x 12.75 in), framed and glazed

(1)

£200 – £300



Lot 478





Lot 481



Lot 482

**481\* Hayllar (James, 1829–1920).** 'The End of the Day', 1881, pen, ink and wash portrait study, signed lower right, 23.4 x 15cm (9.25 x 6 in) mount aperture, framed and glazed

Fine head and shoulders study for the original watercolour, exhibited at the Derby Museum & Art Gallery in 1888.

(1)

£200 - £300

**482\* Howard (Henrietta Elizabeth, circa 1806–1892, & others).** An album of watercolours, circa 1824–1881, 77 watercolours and pen & ink or pencil drawings, comprising approximately 60 large watercolours (a few in sepia) mounted with cotton singly on rectos and versos, some smaller drawings, and a few drawings loosely inserted, most captioned beneath and dated in pencil, the majority comprising British and continental landscape views, e.g. 'Naworth Castle 1824', 'Castle Howard', 'Tong Castle', 'The Wash Stackpole 1853', 'nr. Festiniog', 'nr. Betwys 1868', 'Diableret Mountains, Bex, 1869', 'Lugano 1869', 'Finstermunst Pass 1869', 'Morterash Glacier Pontresina 1871', 'Klosters 1871', a few variously signed E.G. Howard, Caroline Howard, C. Wilbraham, Elizabeth Howard, some blank leaves where drawings previously mounted, sheet size 32 x 26cm (9.5 x 10.25ins), front free endpaper with ownership signature of Henrietta E. Howard, original maroon half morocco, worn, with spine detached at upper joint and upper cover detached, large 4to Henrietta Elizabeth Howard (circa 1806–1892) was the daughter of Ichabod Wright and his wife Harriet (née Day). In 1824 she married the Very Rev. The Hon. Henry Edward John Howard DD (1795–1868), Dean of Lichfield and son of Frederick Howard, 5th Earl of Carlisle.

(1)

£400 - £600

**483\* Howitt (Samuel, 1756/7–1822).** Study of a goat, watercolour on album leaf, depicting a brown goat standing against rocks, signed lower right (a little rubbed), titled to lower margin below image 'Capra Ibex - Mr. Bullock', lightly toned, frayed to left-hand edge and some spotting to left-hand blank margin, sheet size 24.6 x 19cm (9.75 x 7.5ins), mounted, together with another study of a goat similar by the same artist, watercolour on album leaf, depicting a black goat lying on a rocky outcrop, signed to lower edge within image, titled to lower margin below image 'C. Aega Persicus Life. Pimlico', lightly toned and marked, left-hand edge a little frayed, sheet size 24.6 x 19cm (9.75 x 7.5ins)

(2)

£200 - £300



Lot 483



484\* **Kinnaid (Henry John, 1861–1929)**. View near Dorking, Surrey, watercolour on paper, heightened with bodycolour, signed lower left, titled lower right, 33.5 x 50.5cm (13.2 x 20ins) mount aperture, old gilt frame, glazed, with Boots Picture Framing Department label to verso (1)  
£150 - £200



485\* **Linnell (James Thomas, 1820–1905)**. A collection of 7 figure studies, 7 drawings, all on coloured wove paper, comprising: a pencil study of bonneted peasant women harvesting; a charcoal drawing of a farm labourer in a smock; black & white chalk studies of a young girl kneeling; black & white chalk studies of a reaper; charcoal studies of a male figure and the figure of a young girl; a black & white chalk drapery study, entitled 'Mrs Fuller' lower right; black and white chalk drawings of a smocked labourer bending, sheet size 29 x 45.5cm (11.5 x 18ins) and slightly smaller, all mounted  
Provenance: Private Collection, Herefordshire, UK.  
(7) £150 - £200



486\* **Linnell (James Thomas, 1820–1905)**. A collection of 8 landscape studies, mostly chalk or pencil, some coloured chalks, including one titled 'Rook's Hill', two of North Wales, and one of South Wales, some lightly creased, a few short edge-tears, sheet size 27 x 38.5cm (10.6 x 15.1ins) and slightly smaller, all mounted  
Provenance: Private Collection, Herefordshire, UK.  
(8) £150 - £200





487\* **Linnell (James Thomas, 1826–1905).** Castle Rock, Borrowdale, near Keswick, Sepr. 1857, *black chalk heightened with white chalk on cream laid paper, titled and dated in pencil lower right, 20.3 x 31cm (8 x 12.25ins), together with Mountain Landscape, black chalk heightened with pastel on light brown wove paper, 12.5 x 20cm (4.8 x 7.9ins), both similarly framed and glazed*

Provenance: Private Collection, Herefordshire, UK.

(2)

£300 - £400



488\* **Linnell (James Thomas, 1826–1905).** Studies of a man in a farmer's smock with stick, *black chalk and pencil, heightened with white on pale brown wove paper, vertical crease where previously folded, 29 x 45cm (11.5 x 17.75 ins, framed and glazed, together with Rural labourer resting, black and white chalk on light brown wove paper, 25 x 37cm (9.75 x 14.5ins), framed and glazed, plus Studies of a seated youth, black and white chalk on pale brown wove paper, 28 x 22cm (11 x 8.6ins), all framed and glazed*

Provenance: Private Collection, Herefordshire, UK.

(3)

£300 - £400



489\* **After Daniel Maclise, (1806–1870).** Benjamin Disraeli as a Young Man, *monochrome watercolour heightened with bodycolour on paper, full-length portrait of Disraeli standing in nonchalant pose leaning one elbow on a mantelpiece, with a long smoking pipe resting on the sofa behind, and a sheath of ornamental daggers hanging on the wall, titled to lower margin, 12.6 x 8.5cm (5 x 3.25ins), verre eglomise mount, framed*

After the portrait of Disraeli executed by Maclise for 'Fraser's Magazine' and published in lithograph by James Fraser in 1833. The National Portrait Gallery has a pen & ink drawing of Disraeli by or after Daniel Maclise which is almost identical in composition (NPG 3093).

Novelist and statesman Benjamin Disraeli (1803–1881), who served twice as Prime Minister, was famous for his dandyism. Maclise's portrait, with its flamboyant dress style, careless pose, and smoking pipe, portrays him in this guise.

(1)

£100 - £150



490\* **Maestri (Michelangelo, active in Rome 1790s-1812).** Two allegorical female figures, from the series of Hours of the Day and Night, watercolour with pen and black and brown ink, on laid paper, with outer decorative border in gouache on a black background, sheet size 348 x 232mm (13.7 x 9.1ins), matching early to mid 19th-century rosewood veneer frames, with gilt inner slip, glazed

Michelangelo Maestri is best known for his watercolour and bodycolour designs based on the then recently discovered wall frescoes at Pompeii, which became popular with travellers on the Grand Tour, as well as a series of 12 works forming the Hours of the Day and Night, thought to have been based on lost works by Raphael.

(2)

£700 - £1,000





491\* **Millais (John Guille, 1865–1931)**. Studies of Herons, 1890, pen and black ink, grey wash, heightened with white and pale blue body colour, signed, dated and inscribed to lower right corner 'J.G. Millais. April 1890. To J.E. Buckley', some light spots and discolouration, 205 x 315mm (8 x 12.5ins) mount aperture, period stained wood frame with gilt inner slip, glazed  
(1) £150 - £200



492\* **Munro (Thomas, 1759–1833)**. Landscape with a lake, trees and a figure, charcoal and grey wash on wove paper 15.5 x 22.7cm (6 x 9ins), mounted, framed and glazed, together with another landscape by Munro similar of a castle vista, with later pencilled attribution on verso 'David Cox', 10.3 x 14.7cm (4 x 5.75ins), mounted, plus:  
**Follower of Samuel Hieronymus Grimm (1733–1794)**. Courting couple in a landscape with waterfall, watercolour on card, depicting a rural landscape with horned cattle, sheep, a donkey, and a young peasant couple, on a lane beside a steep waterfall, with a figure on the wooden bridge above, and a cottage and trees, trimmed to an oval and laid down on paper, sheet size 41.9 x 31.6cm (16.5 x 12.5ins), mounted  
(3) £100 - £200



493\* **Murray (Charles Fairfax, 1849–1919)**. Tableau of figures encompassing a shrouded supine figure, 1870, brown wash heightened with white bodycolour, depicting a male figure in a shroud lying on a bier, encircled by a number of male and female figures in classical garb, demonstrating a variety of posture and gesture, signed with initials C.F.M. and dated on the back of a chair to the right hand side of the composition, sheet size 26 x 39cm (10.25 x 15.3ins), mounted on grey backing card  
Charles Fairfax Murray became Edward Burne-Jones's first studio assistant in 1867, and was rapidly drawn into the circle of Dante Gabriel Rossetti, William Morris and Philip Webb. He worked as a stained glass artist for Morris, Marshall, Faulkner & Co., working from Burne-Jones's designs.  
(1) £300 - £500



494\* **Palmer (Harold Sutton, 1854–1933)**. View on the Thames, Surrey, fine watercolour on paper, signed lower right, 21.5 x 30cm (8.5 x 11.75ins) mount aperture, later gilt frame, glazed  
(1) £200 - £300



495\* **Pre-Raphaelite School.** Portrait in profile of a young gypsy woman, circa 1880-1900, red chalk on pale cream wove paper, heightened with touches of white chalk, and a few touches of graphite, some minor surface marks and light overall toning, sheet size 34 x 31cm (13.4 x 12.2ins), laid down on modern backing paper (1)  
£200 - £300



497\* **Serres (Dominic Michael, 1763-after 1816).** Landscape with figures, watercolour on card, laid down on paper and edged with a border of brown card, depicting a wooded landscape, with rocks in the foreground, and three country figures on a winding road, one mounted sideways on a grey pony, signed lower right, toned, some minor marks and slight surface lifting, 39.5 x 62.5cm (15.5 x 24.5ins) (1)  
£150 - £200



496\* **Pugin, Augustus Charles de, 1769-1832.** Landscape with village in Wales, circa 1800, pen, ink and brown wash on paper, circa 1800, showing a rustic buildings, river with bridge, trees and hills in the distance, some grey wash to tree and meadow in the foreground, signed A Pugin Senn in pencil to lower margin, 10 x 16.75cms, framed and glazed, together with:

**Barret (George, 1732-1784).** Study of Moored Fishing Boats, pen, brown ink and brown wash, and pencil on buff laid paper, gilt ruled outer border, antique-style gilt frame, glazed, with Caroline Stroude label to verso, giving the provenance of the work as from the artist's family, sheet size 17 x 28cm (11 x 6.7ins), plus two other English drawings: James Holland (1800-1870), Study of a stone bridge over a river, pencil and watercolour heightened with body colour, 12.5 x 17.2cm (5 x 6.75ins), framed and glazed, with 20th century typewritten label giving provenance as Professor Isaacs' Collection, purchased Sotheby, 23.1.63, and John Samuel Hayward (1778-1822), Mount Edgcumbe looking from Devil's Point, 1811, brown and grey wash on two sheets of conjoined paper, inscribed 'Mount Edgcumbe looking from Devil's Point. Sepr 1811. JSH', 14.7 x 39cm (5.75 x 15.3ins), framed and glazed, with Caroline Stroude label to verso

Provenance (Pugin): Formerly Nigel Temple collection, Cheltenham, UK.

(4)

£300 - £500





Lot 498

498\* Silk (Oliver, 1857–1930). King Lear, 1895, watercolour and gouache on paper, head portrait of the mad King, showing him with a profusion of white hair and a long white beard, a look of distraction in his eyes, signed and dated in red lower left, 17.8 x 12.9cm (7 x 5ins), gilt mount, framed and glazed, with gallery label of Robert Dunthorne, Liverpool and London, on verso  
(1) £100 – £150

499\* Smith (John 'Warwick', 1749–1831). View on the Island of Caprea [Capri], looking to the Eastern Promontory, and into the Bay of Salerno, circa 1786–95, watercolour and pencil on laid paper, faint spotting above skyline, pencilled title and signature 'J. Smith' verso, mounted, framed and glazed, grey wash border to mount, 25.4 x 35.4cm

Provenance:

1) Henry Scipio Reitlinger (1882–1950), his ink-stamp ('Scipio') to verso. 'Mining engineer, turned art historian. A major collector of Old Master drawings, Oriental porcelain and Renaissance ceramics. The Henry Reitlinger Trust operated the Reitlinger Bequest Museum in Maidenhead between 1951 and 1987; it then closed and transferred items to the Fitzwilliam Museum in 1991. Reitlinger's personal collections were auctioned at Sotheby's after his death. Part 1 with drawings sold Sotheby's, 9.xii.1953, and was followed by six sales in 1954' (British Museum biography, online, accessed 11/01/2021).

2) Bonhams, 18th & 19th Century British Watercolors and Drawings, 11 March 2008, lot 66.

(1)

£300 – £500



Lot 499



**500\* Follower of Clarkson Frederick Stanfield (1793–1867).** Continental landscape with mill, watercolour and gouache on paper, laid down on card, depicting a ramshackle mill building with tower, with various figures, including 4 country folk in a rowing boat beside a landing stage whereon are baskets and food vessels, and a peasant woman washing clothes from another boat on the river, a low-arched bridge to the mill behind her, paper sheet size 53.5 x 44cm (21 x 17.25ins), card support 54.7 x 45.5cm (21.5 x 18ins)  
(1) £200 – £300



Lot 501

**501\* Stannard (Henry John Sylvester, 1870–1951).** Rural farm scene, watercolour heightened with bodycolour on paper, depicting a woman walking to feed some ducks across a wooden bridge, with the farm in the background, signed lower left, some spotting to sky (mainly towards edges) and small areas of pale discolouration, 25.5 x 35.5cm (10 x 14ins) mount aperture, framed and glazed, together with:

**Stannard (Alexander Molyneux, 1878/85–1975),** two cottage garden scenes, watercolour on paper, each depicting a thatched cottage with garden full of flowering plants and a girl playing or walking on the track in front, signed lower left, both with some pale spotting or toning to sky, each 32.5 x 23.5cm (12.75 x 9.25ins) mount aperture, framed and glazed  
(3) £250 – £300



**502\* Circle of Joseph Mallord William Turner (1775–1851).** Panoramic river landscape with figures on a promontory, possibly looking towards Rouen, Normandy, circa 1830s, watercolour and gouache on pale blue wove paper, horizontal closed tear to upper right corner, and centre of lower margin, generally without loss, a few minor losses to extreme corners and edges of the sheet, glued to old backing card, with pencil inscription to verso 'sketch by J.M.W. Turner', 145 x 215mm (5.75 x 8.5ins)  
Provenance: Tajan, Paris, Dessins Anciens et Dessins Modernes, 15 Mai 2019, lot 118.  
(1) £200 – £300



Lot 503



503\* **Varley (John, 1778–1842)**. A couple on a wooded riverside path with cottages, 1816, large watercolour on wove paper, watermarked A STACE, signed and dated lower right, a few surface marks, toned overall, with contemporary pencil inscription to verso 'The expense of mounting this drawing for framing I have... finished... is by Mrs... Varley', sheet size 49.5 x 69cm (19.5 x 27ins), old gilt moulded frame, glazed

(1)

£200 - £300



504\* **Manner of John Varley (1778–1842)**. Fishing on The Thames, early evening, with Chiswick Church beyond, watercolour on paper laid on card, heightened with gum arabic, unsigned, some light surface marks, and pale overall toning, sheet size 225 x 319mm (8.9 x 12.5ins), together with:

**After David Cox (1783–1859)**. Milkmaid and Cow looking out over a landscape, watercolour on paper, bears signature 'David Cox' to lower right corner, sheet size 160 x 220mm (6.25 x 8.7ins), laid down on card, 19th century gilt mount with artist's name inscribed to lower edge, framed and glazed

(2)

£200 - £300

505\* **Wood (Lewis John, 1813–1901)**. Market scene outside a continental church, 1866, watercolour on paper, heightened with white bodycolour, signed and dated lower left, 465 x 325mm (18.25 x 12.75ins) mount aperture, framed and glazed, together with:

Continental church street scene, 1869, watercolour on paper, heightened with white bodycolour, signed and dated lower right, 480 x 345mm (19 x 13.5ins) mount aperture, framed and glazed

Lewis John Wood was particularly known for painting church scenes in and around Northern France and Belgium.

(2)

£200 - £300

506\* **Yardley (C., early 19th century)**. A pair of oval pencil portraits, 1834, 2 half-length pencil portraits, one of a gentleman, profile to left, seated in an easy chair, signed and dated lower right, the other of a lady, half-profile to right, wearing a high-necked gown and frilled cap, seated on a wooden chair with her left hand resting on an open book on the table beside, 21 x 15.8cm (8.25 x 6.25ins), matching mounts and glazed frames

(2)

£100 - £200

507 No lot



Lot 505



Lot 506

## HUNTING PICTURES FROM A PRIVATE COLLECTION, NORTHAMPTONSHIRE



Lot 508

**508AR\* Biegel (Peter, 1913–1987).** *Girthing Up*, watercolour and pencil on pale cream wove paper, titled and signed to upper left, 22.8 x 28.6cm (9 x 11.25ins) mount aperture, framed and glazed, with printed label of J.L.W. Bird Fine Art Dealer, 19 Grove Park Terrace, London to verso

Exhibited: Sporting Pictures by Peter Biegel, Swan Gallery, Sherborne, 1–13 April 1995.

(1)

£200 – £300



Lot 509

**509\* Bright (Alfred, active circa 1880–1929).** *Gainslaw*, 1932, watercolour on paper, a portrait of the horse, signed and dated lower right, titled lower left, 33 x 43.5cm (13 x 17ins), framed and glazed, with J. Davey & Sons, Liverpool framer's label to verso, together with:

**ibid.**, *Gainslaw*, 1932, watercolour on paper, depicting the horse with his groom, signed and dated lower right, titled lower left, 35 x 47cm (13.25 x 18.5ins), framed and glazed, with contemporary ink manuscript artist and other details on J. Davey & Sons, Liverpool framer's label on verso, also an exhibition label with ink manuscript 'Exhibit C, Liver Sketching Club, Oct 14/32'

Gainslaw was foaled in 1929, and in 1933 won the Ascot Queen's Vase (then called the King's Vase or Gold Vase). His trainer George Frederick Leader died with his wife in a car accident, on the way home from the race. Gainslaw was sold to a Polish princess and while in Poland sired a filly, Margaritka. As the Second World War came to an end, many Polish thoroughbred horses were taken to Russia. Here Margaritka succeeded in winning good races, and her second foal, Element, won many races including the Russian Derby. Element later sired Anilin, reputed to be the greatest horse to grace the Russian turf.

Alfred Bright, a Liverpool cotton broker, was president of the Liver Sketching Club from 1919–1922, painting well-known racehorses of the era.

(2)

£300 – £500





Lot 510

510\* **Clowes (Daniel, 1774-1829).** J. Wood, Huntsman, with the Pytchley Hounds outside the Kennels at Brixworth, circa 1820, oil on canvas, with 20th century relining (almost certainly by Arthur Ackermann & Son Ltd., with their printed label to verso), early auction stencil to verso of stretcher DR 39S, 61 x 81.5cm (24 x 32ins), good quality period gilt frame, with printed gilt title plaque to lower edge (frame measures 70 x 91cm (27.5 x 36ins))

Provenance: Private Collection, Northamptonshire.

Literature: Guy Paget, *The History of the Althorp and Pytchley Hunt* (1937), page 149 (illustrated).

(1)

£1,000 - £1,500



Lot 511

511\* **Dickinsons (19th century).** Pytchley 'Potentate' 1896, Champion Peterboro' 1900, oil on canvas, signed lower left, 34.5 x 44.5cm (13.5 x 17.5ins), framed, verso with ink manuscript label 'See reference p.280 in *The Althorp and Pytchley Hunt* by Guy Paget', two further labels (see below) and two other small labels, together with: Pytchley 'Marquis' 1899, Champion Peterboro' 1899, oil on canvas, signed lower left, 34.5 x 44.5cm (13.5 x 17.5ins), framed, verso with two labels (see below) and two other small labels, both versos with framers' label 'R.S.J. Savage & Son' and with ink manuscript label 'Bred by W.M. Wroughton M.F.H. who lived at Creaton Lodge & married Edith Cazenove. Given to me by his granddaughter Toni Lunn. H. de L.C.'

Dickinsons is most likely the firm of artists and publishers founded by the Dickinson brothers in New Bond Street, London, as mentioned by Cuthbert Bradley in 'Good Sport seen with some Famous Packs 1885-1910', in which he describes making studies in the Badminton and Althorp kennels for a large picture later published by 'Messrs. Dickinson of Bond Street in 1900'. Although the Dickinson brothers had ceased their formal links to the firm in 1876, the new owner continued using the name 'Dickinsons' long after. It is therefore possible that these pictures are either by, or after, studies by Cuthbert Bradley, who mentions both Potentate and Marquis in his book. In his companion publication *The Foxhound of the Twentieth Century* there is a reproduction of a study taken of Potentate, which has many similarities to the painting offered here.

(2)

£300 - £500



Lot 512



Lot 513

512\* **Ferneley (John, 1782-1860)**. Bay Hunter in a landscape, 1858, oil on canvas, showing a Bay Hunter in an open landscape, signed and dated lower right, restored and relined, 50.5 x 61.5cm (19.75 x 24.25ins) modern gilt frame, stencil mark to stretcher verso  
(1) £700 - £1,000

513\* **King (John Gregory, 1929-2014)**. Lost Hounds, 1972, watercolour on paper, heightened with white bodycolour, signed and dated lower right, 36 x 53cm (14 x 20.75ins) mount aperture, framed and glazed, with Fores Ltd. London framer's label to verso  
(1) £150 - £200





Lot 514

514\* **King (John Gregory, 1929–2014)**. Portrait of a Chestnut Hunter, 1972, watercolour heightened with bodycolour on cream wove paper, signed and dated, 42 x 33cm (16.5 x 13ins) mount aperture, framed and glazed, together with:

**Browning (Mary, 20th century)**. Portraits of Amadeus (Boris), Midnight, Clown, Blossom, and Rambler, 1994, composite equine portrait of five different horses, coloured pastel on paper, signed and dated lower right, 66 x 73cm (26 x 28.75ins) mount aperture, framed and glazed, plus another pastel portrait of 'Billet', a lurcher by Mary Browning, signed and dated 1994, and two equine portraits in oil by Mackinnon, all framed and glazed

(5)

£200 - £400

515\* **Lucas-Lucas (Henry Frederick, 1848–1943)**. 'Frank Freeman' on Brunette at Althorpe Park, 1926, oil on canvas, depicting Frank Freeman, huntsman to the Pytchley Hunt between 1906 and 1931, with six hounds (identified on the painting as Hostage, Heritage, Posy, Rogueish, Princess and Pittance), signed lower right, with identifying captions to the rider and six hounds painted in brown along the lower edge of the canvas, additionally titled, and with names of the hounds in brown paint by the artist to verso, and inscribed 'Painted by H: F: Lucas Lucas. Rugby, 1926', 58.5 x 76cm (23 x 30ins), period gilt frame

According to an obituary by Guy Paget, Frank Freeman, the Pytchley huntsman "was probably the greatest genius of the noble science of his own or any other generation" (printed newspaper extract attached to verso of the painting). See also Guy Paget, *Bad"uns to Beat*, 1936, page 240.

(1)

£800 - £1,200



Lot 515





Lot 516

516\* **Lucas-Lucas (Henry Frederick, 1848-1943).** W. Goodall, Huntsman to the Pytchley Hounds 1874-1895, 1888, oil on canvas, depicting William Goodall on horseback, signed and dated 1888 to lower right, relined, 36 x 54cm (14 x 21.25ins), period gilt frame (1) £300 - £500

517\* **Raven (Samuel, 1775-1847).** Pytchley Hounds, oil on wood panel, depicting a group of five hounds, faint initials lower left, 16.5 x 21.5cm (6.5 x 8.5ins), gilt framed, with Arthur Ackermann & Son Ltd. framers label to verso (1) £200 - £400



Lot 517



518AR\* **Skeaping (John Rattenbury, 1901-1980).** The Open Ditch, 1976, pastel on pale grey paper, depicting a horse and jockey taking a water jump, signed and dated lower right, 44 x 59.3cm (17.25 x 23.25ins), mounted, framed and glazed, with label of the Tryon Gallery, London, on verso (1) £300 - £500



519\* **Smith (Charles Loraine, 1751-1835).**  
 "Now 'CONTRACT', says Dick, by jove!  
 these d...d Quornites shall now see the  
 trick", circa 1790, oil on canvas, unsigned,  
 relined, 49.5 x 63cm (19.5 x 24.75ins), gilt  
 frame, glazed, with small 20th-century  
 handwritten label to verso '3129  
 Ackermann'

The present work appears to be the original  
 from which one of the set of eight aquatint  
 engravings were made by Francis Jukes,  
 published in March 1790. The prints illustrate  
 the Pytchley Hunt led by the celebrated  
 huntsman Dick Knight. See Siltzer, *The Story of*  
*British Sporting Prints*, pages 251-256.

Literature: Walter Shaw Sparrow, *British*  
*Sporting Artists*, page 151.

Guy Paget, *The History of the Althorp and*  
*Pytchley Hunt 1634-1920*, pages 53-69.

(1) £500 - £700



Lot 519

520\* **Smith (Charles Loraine, 1751-1835).**  
 Dick Knight of the Pytchley Hounds on  
 'Contract', oil on wood panel, depicting  
 Dick Knight, huntsman to the Pytchley  
 Hunt between 1777-1797, on horseback  
 and approaching a fence, with two  
 hounds running alongside, 31 x 35.5cm  
 (12.25 x 14ins), moulded gilt frame, with  
 Arthur Ackermann & Son Ltd. framers  
 label to verso, also a typewritten label  
 with the number '21.' and a description of  
 the item, also a modern ink manuscript  
 label 'See reference p.72-73 in History of  
 Foxhunting by Roger Longrigg', and two  
 other small labels

One of eight pictures by 'Squire' Loraine  
 (sometimes Lorraine) Smith depicting Dick  
 Knight, which were afterwards published as a  
 set of prints in 1792, as described in *The History*  
*of the Althorp and Pytchley Hunt 1634-1920*  
 by Guy Paget (pp.53-69).

(1) £400 - £600



Lot 520



## BRITISH & EUROPEAN PRINTS 1850–2000



521\* **Bartlett (Charles William, 1860–1940).** Peking. Gateway to Ming Tombs, circa 1916, colour woodblock print on laid paper, signed in red pencil to lower left, some light scattered spots, image size 267 x 383mm (10.5 x 15ins), sheet size 290 x 410mm (11.4 x 16ins), window-mounted

(1)

£200 – £300



Lot 522

522 **Belleruche (Albert de, 1864–1944).** Le Retour, 1914, lithograph, full-length portrait, profile to right, of a young lady wearing a bonnet, standing by a chair in an interior, signed in pencil lower right, lightly toned, some fraying and slight chipping to blank margins, with a 4.5cm closed tear to lower edge, plate size 64.2 x 47.5cm (25.25 x 18.75ins), sheet size 74.8 x 52.8cm (29.5 x 20.75ins)

Belleruche Log-Book (1912) 373. Only about 25 copies printed.

(1)

£200 – £300



523\* **Belleruche (Albert de, 1864–1944).** Femme nu de dos (Lili), 1917, lithograph on japan tissue, signed in pencil to lower left, several paper creases, some traces of glue residue to sheet edges, and with minor losses to extreme edges, not affecting image, sheet size 630 x 495mm (24.75 x 19.5ins), framed and glazed with typewritten label (by the artist) to verso giving title and date, and signed by the artist in ink

Belleruche Log-Book (1912) 327. The model here depicted is Lili Grenier, a favourite of both Belleruche and Toulouse-Lautrec.

(1)

£200 – £300





Lot 524

524AR\* **Brangwyn (Frank, 1867-1956)**. Old Bridge, Pavia, 1926, drypoint etching on pale cream wove paper, from the published edition of 52 signed proofs, signed in pencil to lower margin, plate size 35 x 55.5cm (13.75 x 21.8ins), sheet size 45.8 x 65.7cm (18 x 25.9ins), framed  
(1)

£300 - £400

525AR\* **Brangwyn (Frank, 1867-1956)**. The Mountebank (Dancing Bear), 1911, etching and drypoint on pale mint green paper, signed in pencil, plate size 24 x 26.5cm (9.5 x 10.5ins), with good margins, framed and glazed  
Gaunt 176.

(1)

£200 - £300



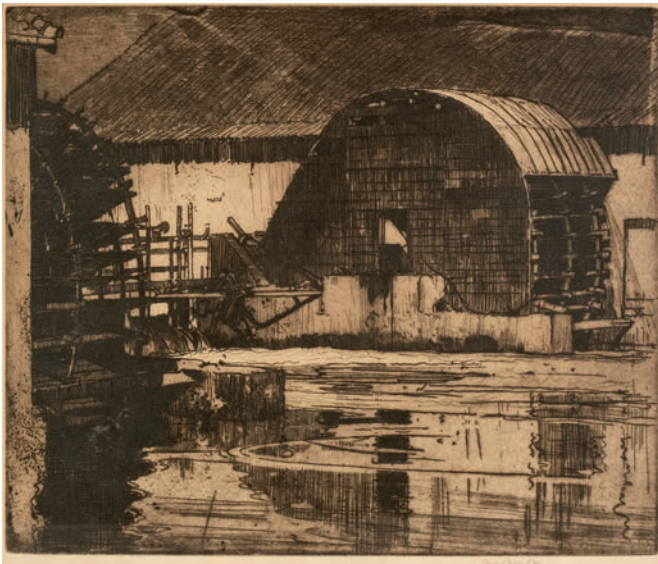
Lot 525





526AR\* **Brangwyn (Frank, 1867-1956).** The Rialto, Venice, 1906, etching on pale cream laid paper, signed in pencil, plate size 39 x 33cm (15.3 x 13ins), sheet size 50 x 40cm (19.75 x 15.75ins)  
Gaunt 72.  
(1)

£200 - £300



527AR\* **Brangwyn (Frank, 1867-1956).** The Mill Wheel, Montreuil, 1904, etching on pale cream wove paper, printed with plate tone, signed in pencil, plate size 33 x 39.2cm (13 x 15.5ins), with margins, framed and glazed  
Gaunt 35.  
(1)

£200 - £300



528AR\* **Brangwyn (Frank, 1867-1956).** Frank Brangwyn and His Work. By Walter Shaw-Sparrow, London: Kegan Paul, Trench, Trübner & Co. Ltd, 1910, xiii [1] 157 pp., text printed on thick paper, half-title, 2 original etchings, each signed by Brangwyn in pencil ('A Canal in Venice' and 'A Grey Day'), 20 colour and 17 collotype plates (mounted), top edge gilt, others untrimmed, contemporary green quarter morocco binding for Hatchards, green cloth sides, vellum tips, spine sunned and rubbed, folio (39.2 x 27.7cm)

First edition, deluxe issue with two etchings signed by Brangwyn, number 11 of 160 copies; the two signed etchings did not appear elsewhere, and the list of contents states that the original plate of 'A Canal in Venice' was subsequently destroyed. There was also a trade issue in large octavo, without the signed etchings.

(1)

£100 - £200



529AR\* **Brangwyn (Frank, 1865-1956).** Old Houses on the Tiber, 1908, etching and drypoint on cream paper, printed with plate tone, signed in pencil to lower margin, plate size 15 x 21.7cm (6 x 8.5ins), sheet size 280 x 355mm (11 x 14ins), together with: Castel Sant'Angelo, Rome, circa 1908, etching and drypoint on cream paper, signed in pencil to lower margin, plate size 180 x 138mm (7.1 x 5.4ins), sheet size 355 x 280mm (14 x 11ins), matching frames, glazed  
(2)

£150 - £200





530AR\* **Brangwyn (Frank, 1867-1956)**. *Washing Bottles*, 1906, etching on pale cream wove paper, signed in pencil, plate size 35.2 x 37.8cm (13.75 x 14.75ins), framed and glazed (1)

£150 - £200



531AR\* **Brangwyn (Frank, 1867-1956)**. *A Street in Saint Cirq, No. 2*, 1912, etching and drypoint on buff wove paper, printed with plate tone, signed in pencil, plate size 302 x 200mm (11.9 x 8ins), with margins, framed and glazed (unexamined out of frame), with Fine Art Society exhibition label to verso, giving the title of the work, and number 198, dated December 1945 Gaunt 197.

(1)

£150 - £200



532AR\* **Brangwyn (Frank, 1867-1956)**. *Street in Puy*, circa 1913, etching on pale cream wove paper, printed with plate tone, signed in pencil, plate size 40.1 x 30.2cm (15.8 x 11.9ins), framed and glazed Gaunt 222.

(1)

£150 - £200



533\* **Briscoe (Arthur John Trevor, 1873-1943)**. *The Fore T' Gallant Sail*, 1927, etching with drypoint on pale cream wove paper, published in an edition of 75 impressions, signed and numbered 51/75 in ink to lower margin, plate size 22.5 x 35.2cm (8.9 x 13.9ins), with margins, framed and glazed

(1)

£200 - £300





534\* **Buhot (Felix, 1847-1898).** La Fête Nationale du 30 Juin au Boulevard Clithy, 1878, *etchings dry point and roulette on pale cream laid paper, with numeral 30 added to upper right corner of the plate, some minor marks and slight soiling and browning to outer edges, plate size 315 x 215mm (12.4 x 9.3ins), sheet size 515 x 355mm (20.25 x 14ins)*

Bourcard and Goodfriend 127.

(1)

£200 - £300



535\* **Carter (Frederick, 1883-1967).** A collection of 10 original copper etching plates, 1907-1932, 10 original copper plates etched by Frederick Carter, for *Gigolette* (1907), *Bacchante* (1913-14), *Ma Lionne* (1915), *Bathers I* (1915), *The Tin Bath* (1916), *Thyrus Bearer* (1925), *Decoration* (1928), *The Dryads* (1931-32), *Standing Nude* (1932), *The Two Trees* (1932), some light handling marks, various sizes from 233 x 186mm (9.25 x 7.3ins) to 98x 65mm (3.85 x 2.5ins)

Richard Grenville Clark, *Frederick Carter, A Catalogue and Study of His Etchings* (1998), page 25 (*Gigolette*), page 59 (*Ma Lionne*, page 59 (*Bathers I*, and *The Tin Bath*), page 67 (*Thyrus Bearer*), page 75 (*Decoration*), page 76 (*Standing Nude*), page 77 (*The Dryads*), page 76 (*Standing Nude*) and page 78 (*The Two Trees*).

(10)

£300 - £500



536\* **Dicksee (Frank, 1853-1928 and Lalauze, Adolphe, 1838-1905/06)** A Love Story, 1884, *etching on wave paper by Adolphe Lalauze after Frank Dicksee, published by Thomas Agnew & Sons, July 1st 1884, a proof signed by both the engraver and artist, with Printseller's Association blindstamp to lower left corner, image size 32.5 x 47cm (12.75 x 18.5ins), sheet size 45 x 63.5cm (17.7 x 25ins), laid down on card, old frame, glazed, with early handwritten label to verso 'A Love Story Royal Academy 1883 Painted by Frank Dicksee', framed and glazed*

(1)

£100 - £150

Lot 536



537\* **Dicksee (Herbert, 1862-1942)**. Lion Drinking, circa 1890, etching printed in sepia on cream laid paper, small adhesive tape residue to extreme outer corners of the sheet, plate size 177 x 251mm (7 x 10ins), sheet size 263 x 360mm (10.4 x 14.25ins), together with: **Bryden (Robert, 1865-1939)**. The Holy Fair, 1895, etching printed in sepia on cream wove paper, signed in pencil to lower right, plus four other sepia etchings by Robert Bryden, all depicting scenes from poems by Robert Burns, unsigned, plate size 215 x 275mm (8.5 x 11ins) or similar, with margins (6)

£100 - £150



538\* **Forain (Jean Louis, 1852-1931)**. '-qui acclame-t-on? -Les Américains!... et les aetres' (who has cheered you on? - The Americans!... and the others), from the series De la Marne au Rhin, circa 1919, photolithograph on pale cream wove paper, after the original drawing by Forain, published in an edition of 300 impressions, numbered in pencil 63/300, 35.5 x 51.0cm (14 x 20ins), together with: Les deux écoles. A fresnes-les-Rungis elles étaient à lacets, from the series De la Marne au Rhin, circa 1919, photolithograph on pale cream wove paper, after the drawing by Forain, published in an edition of 300 impressions, numbered in pencil 63/300, 38.5 x 54cm (15.25 x 21.25ins) mount aperture, both later matching frames, glazed (2)

£100 - £150

539\* **Geiger (Willi, 1878-1971)**. Susanna und die beiden Alten, 1920, etching on pale brown wove paper, signed in pencil, plate size 405 x 410mm (16 x 16.2ins), sheet size 500 x 680mm (19.75 x 26.75ins) (1)

£100 - £150



Lot 540

540\* **Geoneutte (Norbert, 1854-1894)**. Portrait of the Artist Seated, etching on cream laid paper, signed in pencil lower right, some overall toning, plate size 175 x 150mm (6.9 x 5.9ins), with margins, framed and glazed (1)

£80 - £120



541\* **Haden (Francis Seymour, 1818-1910)**. Two Battleships Firing at Sea, with spotter biplanes above, etching on pale cream wove paper, inscribed 'F. Seymour Haden' in pencil to lower right margin, and III to lower left, plate size 20.2 x 30.3cm (8 x 12ins), with margins, framed and glazed (1)

£100 - £150



542 **Keene (Charles S.)** Twenty-One Etchings, printed by F. Goulding. Introduction and Notes by M.H. Spielmann, London: The Astolat Press, 1903, 21 window-mounted etched plates, each with captioned paper guards, some light spotting to mounts, explanatory text contained in printed wrappers (light toning to upper wrapper, original red cloth portfolio, lacking ties (a little rubbed with marks), folio 41 x 31cm (16 x 12 in) Limited signed edition 112/150. (1)

£300 - £500



Lot 543

543AR\* **Keith (Elizabeth, 1887-1956).** Lama Priest in ceremonial dress, 1922, colour woodblock print on laid paper, signed in pencil lower right, light overall toning, image size 360 x 240mm (14.2 x 9.5ins), sheet size 390 x 265mm (15.4 x 10.4ins)

Richard Miles, Elizabeth Keith The Printed Works, 4.

(1)

£300 - £400

544AR\* **Keith (Elizabeth, 1887-1956).** Lama Priest, Peking, 1922, colour woodblock print on laid paper, published by Watanabe Shozaburo, signed in pink pencil to lower right, and with initial seal, date and title in pencil to lower left, in good condition (the Priest's fur-lined tunic here appears beige, and the beads in his right hand appears blue), some pale toning to sheet edges, and remains of brown paper to sheet edges are on verso, image size 365 x 235mm (14.3 x 9.4ins), sheet size 390 x 260mm (15.3 x 10.25ins)

Richard Miles, Elizabeth Keith The Printed Works, 4.

(1)

£300 - £400



Lot 544



545AR **Keith (Elizabeth, 1887-1956).** Where the beggars sleep, Soochow, 1924, colour woodblock print on laid paper, a very good impression, with strong colours, signed in white pencil to lower right, and titled in pencil by the artist to lower left margin, image size 380 x 258 mm (15 x 10.1 ins), sheet size 400 x 282mm (15.75 x 11.1ins), laid down on card, framed and glazed

Richard Miles, Elizabeth Keith The Printed Works, 15.

(1)

£400 - £600





546\* Lucas (David, 1802–1881), after John Constable (1776–1837). *The Watering Hole*, 1834, mezzotint proof before title, a good, strong impression with wide margins, published by F.G. Moon, London, 1834, plate size 69.5 x 52cm (27.3 x 20.5ins), sheet size 78 x 58cm (30.75 x 22.75ins), framed and glazed  
(1)

£300 - £500

547\* Margetson (William Henry, 1861–1940). *The Sea Hath Its Pearls, & The Flowers of the Fields*, circa 1900, a pair of circular sepia mezzotint engravings on paper, after the original paintings by W.H. Margetson, diameter 51cm (20ins), matching period heavy gilt-moulded frames, glazed, with original printed label of W. Herbert Yates, Frame Maker and Gilder, 11, Petersham Road, Richmond, to verso of each  
(2)

£150 - £200



548\* Maurin (Charles, 1856–1914). *View of Paris from Montmartre*, watercolour over soft-ground etching, signed in pencil to lower margin, plate size 25.5 x 31.5cm (10 x 12.4ins), sheet size 32.2 x 49.3cm (12.7 x 19.4ins), window-mounted  
(1)

£100 - £150



Lot 547





549\* **Morgner (Wilhelm, 1891-1917)**. Woman with handcart, circa 1912, woodcut on paper, signed lower right, 145 x 200mm (5.75 x 8ins) plate size, 210 x 315mm (8.25 x 12.5ins) shaped mount aperture, framed and glazed (window mount deteriorating)

(1)

£100 - £200



550AR\* **Platt (John Edgar, 1886-1967)**. Bathers on the beach, etching on laid paper, showing a woman with an infant by the sea, signed in pencil by the artist and marked 2nd state, 16.4 x 13.6 (6.45 x 5.35ins) mount aperture, gilt frame, glazed

(1)

£200 - £300

551\* **Prochnownic (Leo, early 20th century)**. Woman asleep in a chair, and Mother and young boy with a ball, circa 1930, two uncoloured lithographs, the first signed with initials, and numbered 3/10 in pencil to lower margin, the second work signed with initials and marked No. 1, plus two reproductions of Marius Bauer

(4)

£100 - £150



552 **Rushbury (Henry, 1889-1968)**. St. Paul's from Paternoster Row, 1941, etching with drypoint on pale cream laid paper, signed in pencil, plate size 200 x 300mm (7.9 x 11.8ins), with margins, together with:

St. Martins-in-the-Fields, 1944, etching and drypoint on pale cream paper, signed in pencil, plate size 290 x 264mm (11.4 x 10.4ins), plus four others similar: Francis Dodd, Porta della Carta, Palazzo Ducale, Venice, etching with aquatint, from the published edition of 90 impressions, signed by the artist in pencil, Frank Short, Strolling Players, Lydd, an artist's proof, signed in pencil, D.I. Smart, Vinaroz Beach, and Barges & Warehouses, both signed, all framed and glazed (the last work without glass)

(6)

£200 - £300



553\* **Shannon (Charles Haslewood, 1863-1937)**. Late Summer, 1917, lithograph printed in dark green on paper watermarked with ingris, published in an edition of 85 impressions, signed and numbered 85 in pencil lower left, image size 370 x 380mm (14.5 x 15ins), with good margins, framed and glazed

Abbott & Holder, 1997; purchased by Ashley Barker, thence to Charlotte M. Barker.

(1)

£150 - £200





554\* **Shepperson (Claude Allin, 1867–1921)**. *Roulette: Monte Carlo*, proof etching with drypoint on laid paper, watermarked F.J. Head & Co, unsigned as issued by the artist's executors, with blind embossed monogramme CF to lower left corner, published in an edition of 75 impressions, numbered 66/75 in pencil to lower right corner, plate size 22.5 x 33cm (8.9 x 12.9ins), sheet size 290 x 460mm (11.5 x 18ins), together with *The Prodigal Son*, circa 1907, etching on laid paper, watermarked F.J. Head & Co, a very good, dark impression, unsigned as issued by the artist's executors, in an edition of 75 impressions, numbered 57/75 in pencil to lower right, plate size 200 x 252mm (7.9 x 10ins), sheet size 290 x 405mm (11.5 x 16ins), plus *Diana and the Nymphs*, *Mi-Careme*, and *The Child*, all etchings printed on laid paper, watermarked F.J. Head & Co, unsigned proofs as issued by the artist's executors, in editions of 35 or 75 impressions, the first numbered 26/35, the second numbered 32/75 and the third numbered 10/75, all with good margins

Martin Hardie, *The Etchings and Lithographs of Claude Shepperson*, *Print Collector's Quarterly*, X, 1923, 20, 4, 8, 13 and 22.

(5)

£200 – £300



555 **Pearsall (Richard, 1891–)**. *Playa del Corral de Don Diego*, Toledo, etching with drypoint, from the published edition of 75 impressions, signed, titled and numbered 3/75, plate size 185 x 353mm (7.25 x 13.9ins), with margins, framed and glazed, together with other etched European views: *Sidney Tushingham*, *Venetian Canal with Gondolas*, *Louis C. Rosenberg*, *Venetian Square*, *Frank A. Mason*, *Dutch Landscape with Windmills*, *H.P. Huggill*, *Ponte Vecchio, Florence*, and *William Fairclough*, *Figures on the Piazza San Marco*, 1983, all signed in pencil by the artist, framed and glazed

(6) £200 – £300

556\* **Strang (William, 1859–1921)**. *Dr. Hans Richter*, 1912, etching on pale cream wove paper, printed with plate tone, the final state (of 4), signed lower right, additionally marked in pencil by David Strang 'Final State (of 4) D.S.', plate size 40 cm x 27.7cm (15.7 x 10.9ins), sheet size 45.2 x 30.7cm (17.8 x 12ins), framed and glazed

(1) £200 – £300



Lot 556



557\* **Strang (William, 1859-1921).** Thomas Hardy, O.M., 1920, etching on cream wove paper, printed with plate tone, a unique proof of the first state, signed and marked in pencil First State 1 proof, additionally signed 'David Strang Imp.', plate size 35 x 23.6cm (13.8 x 9.3ins), sheet size 41.6 x 27.1cm (16.4 x 10.7ins), framed and glazed (1) £200 - £300

558\* **Thoma (Hans, 1839-1924).** The Rest on the Flight into Egypt, 1893, woodcut on light brown paper, printed in black, white and pale grey-green, with monogram and date in the image to lower left corner, signed by the artist in ink towards lower left, sheet size 37.5 x 45.5cm (14.75 x 17.9ins), framed and glazed (1) £100 - £150



559AR\* **Tunnickliffe (Charles Frederick, 1901-1979).** The Shorthorn Bull, 1935, wood engraving on pale cream thin japan paper, from the published edition of 50 impressions, signed and numbered 36/50 in pencil, some light abrading to outer blank sheet edges from old mounting tape, image size 307 x 230mm (9 x 12.1ins), sheet size 290 x 363mm (11.5 x 14.25ins), framed and glazed (1) £500 - £800



560AR\* **Tunnickliffe (Charles Frederick, 1901-1979).** The Sitting Hare, 1926, etching on laid paper, printed with plate tone, from the published edition of 75 impressions, signed and numbered 19/75 in pencil, mount stained, plate size 137 x 187mm (5.4 x 7.3ins), sheet size 165 x 210mm (6.5 x 8.25ins), the sheet untrimmed, framed and glazed Meyrick & Heuser, Charles Tunnickliffe: Prints : A Catalogue Raisonné (2017), 29. (1) £500 - £700





Lot 561

561AR\* **Tunnicliffe (Charles Frederick, 1901-1979)**. *The Fruit of the Tree*, 1931, etching on cream laid paper, with watermark of a running figure with a streamer, on a sphere, from the only published edition of artist's proofs, printed with light plate tone, signed in pencil lower right, plate size 280 x 206mm (11 x 8ins), sheet size 370 x 250mm (14.6 x 9.8ins), window mounted, together with *The Flight from Eden*, 1931-32, etching on pale cream wove paper, printed with light plate tone, an artist's published proof, signed in pencil lower right, plate size 274 x 200mm (10.75 x 7.9ins), sheet size 365 x 249mm (14.3 x 9.75ins), window mounted

Tunnicliffe's small group of mythological etchings of circa 1930 to 1931 were regarded by the artist as his most important etched works. *The Fruit of the Tree* was chosen for illustration in *Fine Prints of the Year 1931* and singled out for particular praise by Malcolm Salaman in his introductory essay to the volume. Along with the companion piece *The Flight from Eden*, Tunnicliffe is shown here at his most ambitious, deliberately referring (in *The Fruit of the Tree*) to Durer's famous engraving of Adam and Eve, as well as to the work of his contemporary William E. C. Morgan.

(2) £500 - £700

562\* **Vlaminck (Maurice de, 1876-1958)**. *Une rue à Pontoise*, 1921, lithograph on wove paper, from the edition of 50 impressions, signed in pencil lower right, heavily toned and with some light surface marks, image size 48 x 64cm (19 x 25.25ins), sheet size 55.5 x 75cm (22 x 29.5ins), together with:

**Zadkine (Ossip, 1890-1967)**. *The Cattle of Geryon* (from the *Labours of Hercules* series), 1960, lithograph printed in black on Arches paper, from the published edition of 350 impressions, signed in pencil, and numbered 102/350, sheet size 68.5 x 53cm (27 x 20.8ins)

Walterskirchen 153.

(2)

£200 - £300





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

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

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

(10)

£150 - £200

564\* **Waller (Mervyn Napier, 1893-1972)**. The Ring, 1923, wood engraving on cream wove paper, from the published edition of 50 impressions, signed, titled and numbered 13 of 50 proofs, light mount stain and overall toning, crease to left blank margin, a few small nicks to extreme edges of the sheet (without loss), image size 275 x 210mm (10.8 x 8.25ins). sheet size 360 x 290mm (14.2 x 11.4ins) Australian muralist and stained glass artist Mervyn Waller created this remarkable print using his left arm only, having lost his right arm during the First World War. Based on William Morris's account of the Norse epic Volsunga Saga, it depicts Sigurd the Volsung on horse, carrying his shield.

(1)

£400 - £600

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

Kennedy 21, iii/iii.

(1)

£300 - £500



Lot 564



Lot 565





566 **Wrage (Klaus, 1891-1984).** A collection of 53 woodcuts on paper, all but four with woodcut lettering beneath image, most signed in pencil, many with pencilled caption, some with pencilled number, a few closed edge tears, one with minor tear centrally, contained together in a card portfolio together with:

Die Frau auf dem Holm, Ballade in 18 Holzschnitten, by Friedrich Blunck, 1934, photographic half-title, 18 woodcuts with woodcut lettering beneath, front hinge cracked, inside front cover with ink manuscript shelfmark and annotation, original printed wrappers (toned), dust jacket, with woodcut image to front panel, spotted with some long tears to folds, a little edge-chipped and frayed, 8vo (54)

£1000 - £1500



567\* **Wyllie (William Lionel, 1851-1931).** A Submarine accompanied by naval vessel, in the Solent off Portsmouth, circa 1914, *etching on pale cream wove paper, signed in pencil lower left, plate size 11.3 x 34.5cm (4.5 x 13.5ins), framed, with early printed label for Robert Dunthorne & Son, The Rembrandt Gallery, 5 Vigo Street, London to verso*  
(1) £300 - £500



568\* **Wyllie (William Lionel, 1851-1931).** Sailing Ship beached in an estuary, *etching with drypoint on pale cream laid paper (with partial watermark to extreme lower edge of the sheet), a very good impression, single small spot of light brown discolouration towards lower left, signed in pencil, plate size 255 x 380mm (10 x 15ins), with margins, sheet size 31 x 45cm (12.25 x 17.75ins), upper edge of the sheet discoloured by adhesive tape, framed and glazed, together with:*  
*Medway Shipping, No. 1, etching on pale cream laid paper, watermarked F.J. Head & Co, signed in pencil lower left, plate size 123 x 288mm (4.9 x 11.4ins), sheet size 248 x 404 (9.75 x 15.9ins), framed and glazed*  
(2) £300 - £400



569\* **Wyllie (William Leonard, 1851-1931).** The Bay of Naples, *etching with drypoint on pale cream wove paper, signed in pencil lower left, plate size 162 x 376mm (6.4 x 14.8ins), framed and glazed*  
(1) £150 - £200



570\* **Wyllie (William Lionel, 1851-1931).** Somerset House and Barges on The Thames, *etching with drypoint on pale cream wove paper, signed in pencil lower left, plate size 12.5 x 30.5cm (5 x 12ins), with margins, framed and glazed, together with:*  
*Shipping on the Thames, etching on pale cream laid paper, signed in pencil lower left, plate size 12.5 x 30cm (5 x 11.9ins), sheet size 25 x 44.5cm (9.9 x 17.25ins), framed and glazed*  
(2) £200 - £300





571\* **Wyllie (William Lionel, 1851-1931).** Entering Portsmouth Harbour, etching with drypoint on pale cream wove paper, printed with light plate tone, signed in pencil lower left, plate size 16 x 37.5cm (6.4 x 14.8ins), with margins, framed and glazed  
(1) £200 - £300



575\* **Wyllie (William Lionel, 1851-1931).** Iron Duke leading the first Battle Squadron at Jutland, etching with drypoint on pale cream laid paper, watermark faintly visible, signed in pencil to lower left, plate size 17 x 42.7cm (6.75 x 16.8ins), with margins, framed and glazed  
(1) £200 - £300



572\* **Wyllie (William Lionel, 1851-1931).** Shipping on The Thames, with steam barge, etching with drypoint on pale cream wove paper, signed in pencil lower left, 12.5 x 32.8cm (4.4 x 13ins), with margins, framed and glazed  
(1) £150 - £200



576\* **Wyllie (William Lionel, 1851-1931).** The Convoy, circa 1915, etching on pale cream wove paper, showing a convoy of British battleships at sea accompanied by a White & Thompson No. 3 anti-submarine flying boat, and two yachts, signed in pencil, plate size 17.4 x 35.3cm (6.8 x 14ins), framed and glazed  
(1) £200 - £300



573\* **Wyllie (William Lionel, 1851-1931).** Destroyer heading out from harbour with pilot, etching with drypoint on wove paper, printed with plate tone, signed lower left, plate size 9.8 x 34.3cm (3.9 x 13.7ins), with margins, framed and glazed  
(1) £150 - £200



577\* **Wyllie (William Lionel, 1851-1931).** Yachts in The Solent, etching with drypoint on wove paper, signed in pencil lower left, plate size 16.2 x 37.6cm (6.4 x 14.8ins), with margins, framed and glazed  
(1) £150 - £200



574\* **Wyllie (William Lionel, 1851-1931).** Hot Walls, Portsmouth, 1911, etching on pale cream laid paper, published by W.R. Howell & Co., The Gallery, Bedford Row Chambers, W.C., and printed by Charles Welch, plate size 20 x 50cm (8 x 19.75ins), with margins, framed and glazed  
(1) £200 - £300



578\* **Yoshida (Hiroshi, 1876–1950)**. Yashaka Shrine, colour woodblock print on wove paper, signed and titled in pencil to lower margin, some overall toning, image size 375 x 245mm (14.75 x 9.7ins), sheet size 405 x 273mm (16 x 10.75ins), (1) £150 – £200



579\* **Menpes (Mortimer, 1855–1938)**. Trixie, dry point etching, signed lower right, plate size 26 x 20cm, sheet size 41 x 28cm, mounted, together with Octagon House, Oxford, dry point etching, signed lower right, plate size 21.5 x 16.5cm, sheet size 28.5 x 23.5cm, mounted, plus **Buckels (Alec, 1892–1972)**. Little John (Sherwood Forest), 1961, wood engraving, 1/50, signed lower right, plate size 27.5 x 24.5cm, sheet size 34 x 29.5cm, mounted, and **Hardie (Martin, 1875–1952)**. Salt-Killed Tree, Blythburgh, dry point etching, signed lower right, plate size 20 x 27.5cm, sheet size 26.5 x 39cm, mounted (4) £200 – £300



580\* **Bawden (Edward, 1903–1989)**. My Cat Wife or A Midnight Snack, circa 1983, linocut on heavy wove paper, trimmed to image, sheet size 208 x 298mm (8.25 x 11.75ins) (1) £100 – £150

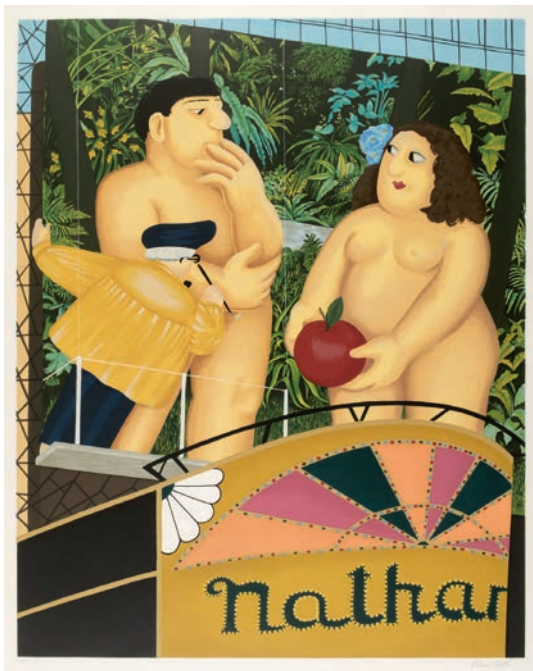


581\* **Blow (Sandra, 1925–2006)**. Hamlet Act 3, Scene 1, Line 89, screenprint in colours on paper, RCA watermark lower left, inscribed in pencil to lower margin 'Corialanus' [sic] and 'Sandra Blow', image size 475 x 355mm (18.75 x 14ins), sheet size 625 x 490mm (24.5 x 19.25ins) In 1964, during Sandra Blow's time as a teacher at the Royal College of Art, the RCA commissioned a group of printmakers to produce work for the commemoration of the 400th anniversary of the birth of Shakespeare. This print is of the design that Blow contributed to the project, and incorporates a line from the play Hamlet. (1) £150 – £200





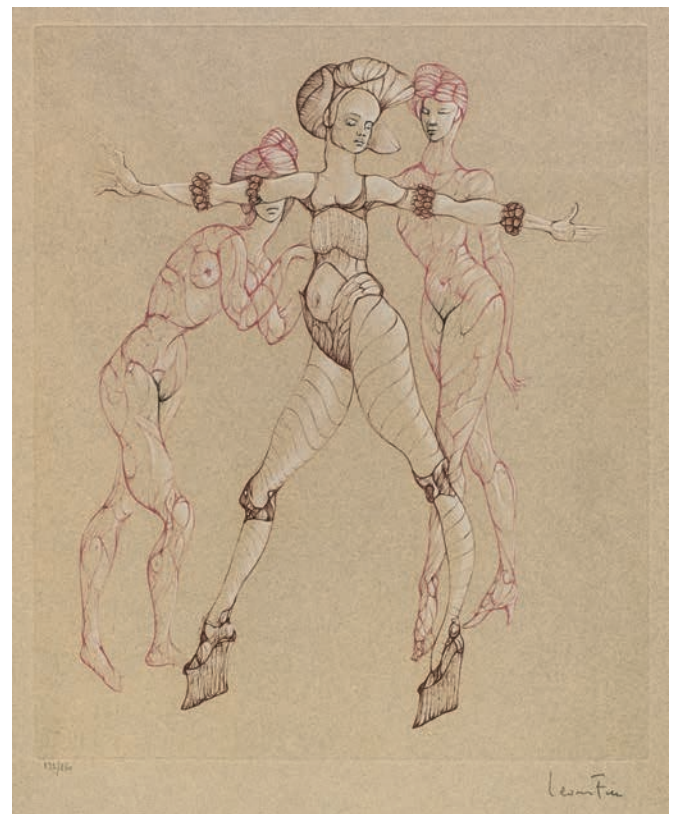
582\* **Braque (Georges, 1882–1963)**. *La Lierre*, 1955, colour lithograph on heavy wove paper, depicting ivy leaves and berries, with artist's stamped signature in green lower right, mount-stained, sheet size 74 x 34.4cm (18.5 x 13.5ins), mounted, framed and glazed (1) £150 – £200



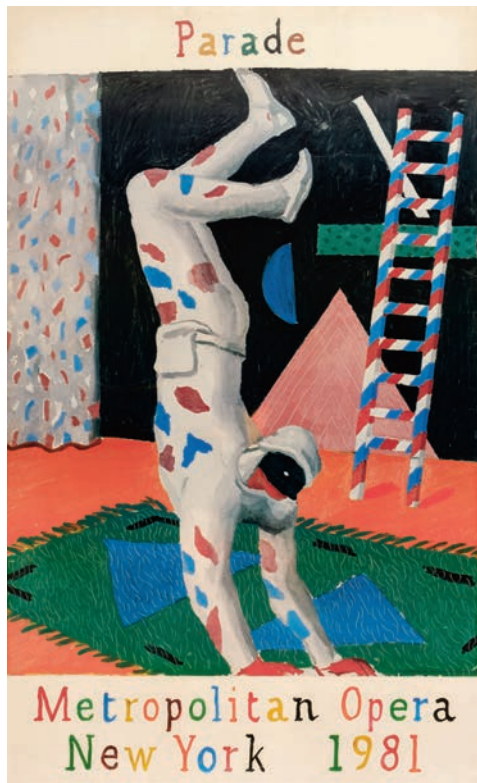
583\* **Cook (Beryl, 1926–2008)**. *Nathan or Adam & Eve*, 1987, offset colour lithograph on wove paper, an artist's proof, signed and numbered 10/60 in pencil, image size 81 x 64cm (32 x 25.25ins), sheet size 92 x 70cm (36 x 27.5ins), framed and glazed (1) £200 – £300



584\* **Fedden (Mary, 1915–2012)**. *Cat and Fish*, 2007, colour lithograph on heavy off-white wove paper, laid down on card, from the edition of 100 issued to accompany the special edition of Christopher Andeae, *Mary Fedden, Enigmas and Variations*, published by Lund Humphries, 2007, signed in pencil, and numbered 91/100, sheet size 205 x 257mm (10.2 x 8.1ins), loosely contained inside the volume, which is bound in dark blue cloth, with dust wrapper and slipcase (1) £300 – £400



585AR\* **Fini (Leonor, 1907–1996)**. *Les Fruits de la Passion XI*, 1979, lithograph, numbered 136/250, signed in pencil lower right, blind stamp lower left, 43 x 36cm (17 x 14ins), sheet size 63.5 x 49.5cm (25 x 19.5ins), framed and glazed (1) £100 – £150



586\* **Hockney (David, 1937-)**. Parade, Metropolitan Opera New York, 1981, together with David Hockney: A Retrospective, The Metropolitan Museum of Art, 1988, two offset lithograph posters, slight waterstaining to lower right corner of second poster, both in rolled condition with minor creases, 96 x 59cm / 99 x 61cm (37 x 23 / 39 x 24ins)

(2)

£200 - £300



587\* **Huxley (Paul, 1938-)**. Untitled, colour screenprint, an artist's proof, aside from the published edition, signed and marked in pencil A.P., image size 36 x 36cm (14 x 14ins), sheet size 535 x 460mm (21 x 18ins)

(1)

£150 - £200



588\* **Jones (Allen, 1937-)**. Life Class, Alecto Gallery, 38 Albemarle Street, London W1, 27 March-27 April 1968, colour screenprint poster, 845 x 545 mm (33.25 x 21.5 ins), framed and glazed

A poster published in 1968 by Electo Editions for the exhibiton of Allen Jones' Life Class portfolio.

(1)

£100 - £150





589\* **Moore (Henry, 1898–1986).** *Helmet Head Lithographs (Contemplative Eye, Direct Eye, Hiding Eye, Superior Eye and Wide Eye), 1974–75, the complete set of five colour lithographs on heavy off-white handmade paper, published by Gerald Cramer, Geneva, all unsigned proofs, aside from the published edition of 50 numbered impressions (plus 22 additional sets numbered I to XXII for museums and collaborators), printed by Alistair Grant at The Royal College of Art, sheet size 500 x 630mm (19.75 x 24.75ins)*  
Cramer 359.

(5)

£700 – £1,000





590AR\* **Morandi (Giorgio, 1890-1964)**. Gelsomini in un vaso a strisce, 1931-32, etching on pale cream thick wove paper, watermarked J W ZANDERS, the fourth (final) state, published in an edition of 50 impressions, signed in pencil, and numbered 27/50, excellent impression with fine wiping lines giving a light plate tone, with full margins, plate size 317 x 248mm (12.5 x 9.75ins), sheet size 490 x 345mm (19.25 x 13.5ins), framed and glazed

Vitali, L'opera grafica di Giorgio Morandi (1964), 97; Cordaro, Morandi incisioni. Catalogo Generale (1991), 1932, 8.

(1)

£5,000 - £7,000





591AR\* **Paolozzi (Eduardo, 1924–2005).** Bunk, A Box-file containing 45 images from Eduardo Paolozzi's Files, 1972, 43 (of 45) colour photolithographs with screenprinting, printed by Advanced Graphics London, published by Snail Chemicals (Publishing), 1972, an unsigned and unnumbered proof copy, with a separate booklet of text, 43 x 30.5cm (17 x 12ins), all loosely contained in original red cloth portfolio bookbox. An unsigned and unnumbered proof copy of Paolozzi's portfolio of advertising images, from the estate of the artist. This copy without prints 8A, Hazards include Dust, Hailstones and Bullets, and 21B, Will Alien Powers Invade the Earth?

(1)

£400 – £600



592\* **Phillips (Tom, 1937–).** O Raisins O Chateaux, 1969–71, the set of five colour screenprints, printed on off-white thick Somerset wove paper, watermarked, depicting five French vineyards (Olynchbarges, Chevalier, Chateau Suduraut, Haut Brion and Lafite), from the edition of 150 impressions, each signed and numbered 9/150 in pencil, with publisher's circular blindstamp to lower right corner of each, sheet size 508 x 635mm (20 x 25ins)

(5)

£150 – £200



593\* **Procktor (Patrick, 1936–2003).** Roses, 1973, colour screenprint on thick white cartridge paper, printed by Alecto Studios, published in an edition of 75 impressions, signed and numbered in pencil 39/75, image size 322 x 443mm (12.75 x 17.5ins), sheet size 415 x 555mm (16.3 x 21.7ins), together with: Marcus and a Pink, 1971, colour aquatint, in 8 colours, printed by J.C. Editions at Alecto Studios, in an edition of 500 impressions, signed and numbered 189/500 in pencil, several light creases, and mount stained, plate size 540 x 340mm (21.25 x 13.4ins)

Redfern 42.

(2)

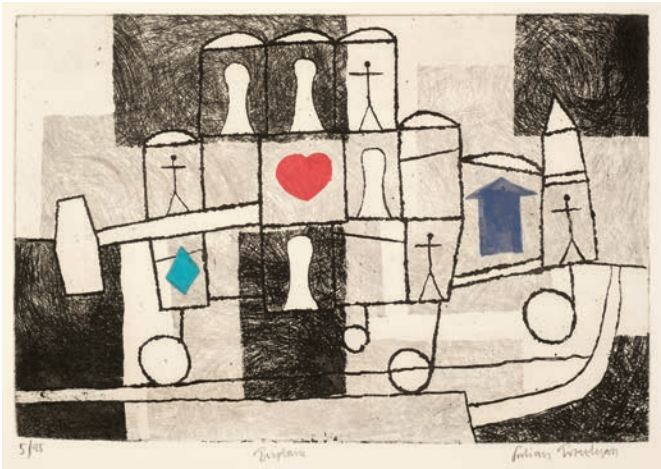
£150 – £250



594AR\* **Rouault (Georges, 1881-1958)**. Juge, 1939, colour aquatint, signed and dated in the plate lower left, sheet size 33 x 25.3cm (13 x 10ins), one of 110 unnumbered impressions issued as frontispiece to the book *Lionello Venturi, Georges Rouault*, New York, E. Weyhe Editeur, 1940, the volume numbered 43 from an edition of 100, plus 10 hors commerce, the book with three colour plates and numerous monochrome illustrations, original green wrappers over stiff boards, rubbed and faded to spine and edges, spine with some wear and lower portion of spine with some loss of wrapper, 4to (33.5 x 26cm), signed in blue ink by the author Lionello Venturi to blank leaf at front, and dated Christmas 1943  
Chapon/Rouault 289.

(1)

£700 - £1,000



595AR\* **Trevelyan (Julian 1910-1988)**. Triplane, 1974, etching and aquatint, with hand-colouring in turquoise, red and violet, from the published edition of 25 impressions, printed by the artist, and published by Leslie Waddington Prints Ltd., signed, titled and numbered 5/25 in pencil, plate size 24 x 35cm (9.4 x 13.75ins), sheet size 39.5 x 58cm (15.5 x 22.8ins), window-mounted

Silvie Turner, Julian Trevelyan, Catalogue Raisonné of Prints (2010), 297.  
(1) £300 - £400



596AR\* **Trevelyan (Julian, 1910-1988)**. As You Like It, 1964, lithograph in colours on paper, signed and numbered 8/50 to lower margin, RCA watermark lower right, image size 355 x 480mm (14 x 19ins), sheet size 490 x 620mm (19.25 x 24.5ins)

In 1964, just after Julian Trevelyan had completed an 8 year period working at the Royal College of Art, the RCA commissioned a group of printmakers to produce work for the commemoration of the 400th anniversary of the birth of Shakespeare. This print is the design that Trevelyan contributed to the project.

(1)

£300 - £400





597AR\* **Clarke (Graham, 1941-)**. Aspects of Old Bromley, 1960s, a group of seven woodcuts, depicting street and buildings around Bromley, each signed, mount apertures 107 x 87mm (4.25 x 3.5ins) and larger, window mounted and in clear pockets, contained together in a ring-binder, together with:

Shoreham, Kent, 1960s, wood engraving on paper, signed lower right, mount aperture 67 x 197mm (2.5 x 7.75ins), window mounted, framed and glazed

The group of woodcuts 'Aspects of Old Bromley' were likely produced during Graham Clarke's time at the Royal College of Art in the early 1960s. Edward Bawden, one of his tutors, encouraged Clarke to experiment with creating woodcuts. In Clare Sydney's biography of Clarke she describes how "he cut some miniature views of Bromley, which Bawden 'was kind enough to mistake for wood engravings'" (p.45), and she relates how Clarke's third-year project for the college was entitled 'Social Aspects of Bromley', in which he tried to make a record of the old Bromley that was "being quietly and quickly" removed.

'Shoreham' is a miniature copy of the much larger (12 x 48 ins) woodcut that Graham Clarke produced using a plank of lime wood given to him at college by Edward Bawden, as described and illustrated on pp.44-45 of Clare Sydney's biography of Clarke. The landscape around Shoreham held a particular attraction for Clarke, who describes his discovery of "this little valley of vision" and the associated paintings of Samuel Palmer as a "great turning point" in his development (p.32).

(2)

£150 - £200



Lot 598

598\* **Clarke (Graham, 1941-)**. Bridge at Gweek, circa 1967, colour blockprint on paper, signed, titled and numbered 48/50, with mount stain, image size 450 x 655mm (17.75 x 25.75ins), sheet size 565 x 790mm (22.25 x 31ins)

From Graham Clarke's early 'Cornwall' series of limited edition block prints, produced for Editions Alecto.

(1)

£200 - £300



599AR\* **Clarke (Graham, 1941-)**. Cadgwith Harbour, circa 1967, colour blockprint on paper, signed, titled and marked (Proof), dampstain to lower left blank corner, image size 455 x 660mm (17.5 x 26ins), sheet size 560 x 760mm (22 x 30ins)

From Graham Clarke's early 'Cornwall' series of limited edition block prints, probably produced for Editions Alecto.

(1)

£200 - £300



600AR\* **Clarke (Graham, 1941-)**. Carnlledi (St. Davids), circa late 1960s, black ink and oil with varnish on board, depicting Carn Llidi near St. David's, Pembrokeshire, signed lower left, 395 x 550mm (15.5 x 21.4ins), framed, verso with 3 labels: one with ink manuscript title, one with ink manuscript 'Clive Aldred's Room', the third with typescript artist's name & address details and with ink manuscript title

(1)

£300 - £500





601AR\* **Clarke (Graham, 1941-)**. Chalk Hills, circa 1966, colour blockprint on paper, signed and titled, image size 430 x 605mm (17 x 23.75ins), sheet size 555 x 760mm (21.75 x 30ins)

From Graham Clarke's early Shoreham/Kent series of limited edition block prints, produced for Editions Alecto.

(1)

£200 - £300



Lot 603



602AR\* **Clarke (Graham, 1941-)**. Clinker the Abyssinian Cat, circa 1963, colour linocut on thin paper, signed lower right, image size 410 x 605mm (16 x 23.75ins) including printed title, sheet size 550 x 780mm (21.5 x 30.5ins), together with:

Tortoise, circa 1963, colour linocut on thin paper, signed lower right, image size 325 x 415mm (12.75 x 16.25ins), sheet size 455 x 590mm (18 x 23.25ins)

Two rare early linocuts produced while Graham Clarke studied at the Royal College of Art in the early 1960s.

(2)

£200 - £300

603AR\* **Clarke (Graham, 1941-)**. Dingley Dell, 1973, hand-coloured etching with aquatint on paper, unsigned, titled and numbered 64/75, plate size 345 x 545mm (13.5 x 21.5ins) with full margins (upper and lower edges visible), framed and glazed, together with: Jubilee Band, 1977, hand-coloured etching with aquatint on paper, signed, titled and numbered 124/150, plate size 285 x 410mm 11.25 x 16ins, mount aperture 320 x 430mm (12.5 x 17ins), window mounted, framed and glazed

Dingley Dell is apparently the second 'arched top' etching that Graham Clarke produced.

(2)

£150 - £200



604AR\* **Clarke (Graham, 1941-)**. Etching, 1976, uncoloured etching with aquatint on paper, depicting the artist at work, signed, titled and numbered 99/100, plate size 270 x 170mm (10.5 x 6.75ins) with full margins, framed and glazed, together with:

Red Legged Partridge, circa 1960s, colour etching with aquatint on paper, printed in shades of brown and orange, signed and titled artist's proof (unknown edition), plate size 205 x 365mm (8 x 14.25ins), aperture size 235 x 390mm (9.25 x 15.25ins), window mounted, framed and glazed, plus:

Skaters, 1975, uncoloured etching with aquatint on paper, signed, titled and numbered 36/150, circular artist's blindstamp lower left, oval blindstamp of Alex Gerrard Fine Art Ltd. lower right, plate size 88 x 126mm (3.5 x 5ins), aperture size 190 x 240mm (7.5 x 9.5ins), window mounted, framed and glazed

Red Legged Partridge: a rare early etching, not mentioned in the artist's chronological list.

(3)

£200 - £300





605AR\* **Clarke (Graham, 1941-)**. Harvest Moon, circa 1966, colour blockprint on paper, signed and titled, some pale spotting or marks to (mainly upper) blank margins, image size 420 x 605mm (16.5 x 23.75ins), sheet size 555 x 760mm (21.75 x 30ins)

From Graham Clarke's early Shoreham/Kent series of limited edition block prints, produced for Editions Alecto.

(1)

£200 - £300



606AR\* **Clarke (Graham, 1941-)**. Haymakers, 1974, etching with aquatint and some hand-colouring on paper, signed, titled and numbered 83/100, oval blindstamp of probably [Alex Gerr]ard [Fine Art Ltd] partly visible to lower left corner, plate size 340 x 540mm (13.5 x 21.25ins) with full margins, framed and glazed, together with: Song of Samuel, 1978, hand-coloured etching with aquatint on paper, signed, titled and numbered 26/250, circular blindstamp of [Graham C]larke partially visible to lower left corner, plate size 340 x 540mm (13.5 x 21.25ins) with full margins (upper and lower edges visible), framed and glazed, with 'Notes for the Interested' attached to verso

Song of Samuel is depicted on page 62 of Clare Sydney's biography of Graham Clarke, and page 88 further describes how he donated this etching to the Shoreham Society's Campaign to prevent the M25 motorway from being built through the North Downs. The etching shows Samuel Palmer sitting at his easel, painting a scene based around Shoreham and the Darent Valley, which Palmer called his 'Valley of Vision'.

(2)

£200 - £300



607AR\* **Clarke (Graham, 1941-)**. Internal Memo, circa 1970s, black ink and watercolour on paper, depicting the artist at work painting a large barcode and saying 'Hope that Chad Wotsisname doesn't see this one Alex, it'll be everywhere...', signed lower right, 280 x 315mm (11 x 12.25ins) mount aperture, framed and glazed, with title inscribed on verso, together with:

Peapot, circa 1960s-1970s, watercolour on paper, signed lower right, 180 x 215mm (7 x 8.5ins) mount aperture, framed and glazed, Sloman and Pettitt, Maidstone, framer's label on verso

Internal Memo seems to be portraying a private joke between Graham Clarke and his agent Alex Gerrard, who became his agent in 1973. It appears they believed that another artist was allegedly copying Graham's style at the time of this painting.

(2)

£200 - £300



608AR\* **Clarke (Graham, 1941-)**. Jubilee Band, circa 1977, black ink and watercolour on paper, signed lower right, aperture size 285 x 370mm (11.25 x 14.5ins), window mounted, framed and glazed

An original preliminary study for the etching Jubilee Band produced in 1977.

(1)

£200 - £300





609AR\* **Clarke (Graham, 1941-)**. Old Man, Old Lady, Brian, and Hobby Horse, 1977, set of four uncoloured etchings on paper, each signed, titled and numbered 69/150, plate size 70 x 60mm (2.75 x 2.25ins), aperture size 90 x 75mm (3.5 x 3ins), window mounted, matching frames and glazed, each with framer's label on verso The Gentle Gallery, Steyning, Sussex

(4)

£150 - £200



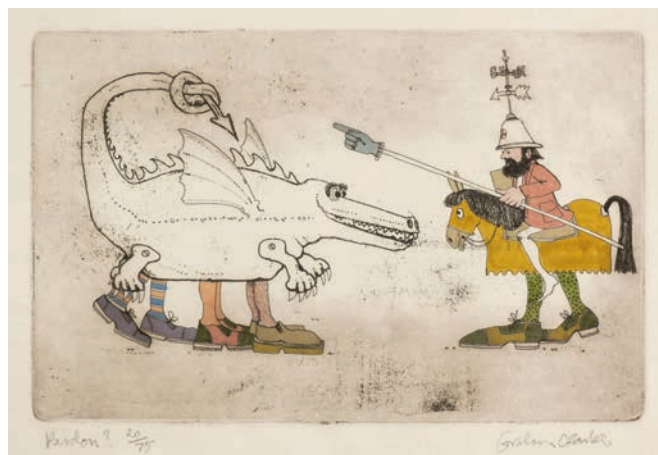
610AR\* **Clarke (Graham, 1941-)**. Paper [Hayle] Mill, 1974, uncoloured etching with aquatint on paper, depicting Hayle Mill, near Maidstone, signed, titled and numbered 71/75, plate size 120 x 215mm (4.75 x 8.5ins), mount aperture 140 x 225mm (5.5 x 8.75ins), framed and glazed, verso with attached envelope containing typescript single page 'Paper (Hayle) Mill Notes to Etching', signed by the artist and dated 1996, together with:

June [and] October, 1979, two hand-coloured etchings with aquatint on paper, from the Cottage Year series, each signed, titled and numbered 47/250 and 48/250 respectively, plate size 130 x 165mm (5.25 x 6.5ins), mount aperture 155 x 180mm (6.25 x 7ins), framed and glazed

The etching of Hayle Mill is depicted on page 12 of Clare Sydney's biography of Graham Clarke, and pages 87-88 mention his association with the mill, which is further described in the letter accompanying the etching.

(3)

£200 - £300



611AR\* **Clarke (Graham, 1941-)**. Pardon?, 1982, hand-coloured etching with aquatint on paper, signed, titled and numbered 20/75, plate size 145 x 230mm (5.75 x 9ins), framed and glazed, framer's label on verso, together with:

Milkmaid, 1976, uncoloured etching on paper, signed and titled artist's proof (edition 100), plate size 60 x 75mm (2.25 x 6.75ins), window mounted, framed and glazed, plus:

Fiddler, 1976, uncoloured etching on paper, signed and titled artist's proof (edition 100), plate size 75 x 45mm (3 x 1.75ins), window mounted, framed and glazed, and:

A partridge, 1960s?, colour etching with aquatint on pale cream paper, depicting a partridge, printed in shades of brown and orange, signed and numbered 29/40, plate size 115 x 135mm (4.5 x 5.25ins), framed and glazed

Final item: rare. This etching of a partridge is not mentioned in the artist's chronological list.

(4)

£200 - £300



612AR\* **Clarke (Graham, 1941-)**. St. Anthony's, circa 1967, colour blockprint on paper, signed and titled, image size 420 x 605mm (16.5 x 23.75ins)

From Graham Clarke's early 'Cornwall' series of limited edition block prints, produced for Editions Alecto.

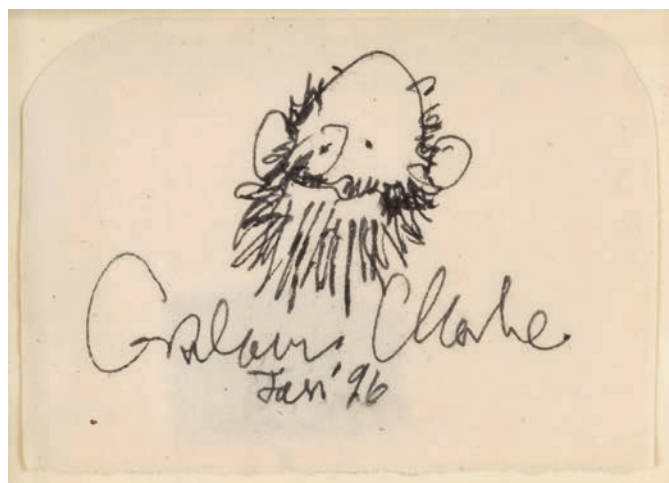
(1)

£200 - £300





Lot 614



613AR\* **Clarke (Graham, 1941-)**. Self portrait of the artist, *black ink and watercolour on paper, signed twice, faint mountstain near edges, tipped onto paper, sheet size 195 x 165mm (7.75 x 6.5ins), framed and glazed, together with:*

Self portrait miniature, 1996, *pen and black ink on paper, signed and dated Jan '96, tipped onto mountboard, sheet size 35 x 55mm (1.75 x 2.25ins), framed and glazed*

(2)

£200 - £300

614AR\* **Clarke (Graham, 1941-)**. Wimpole Home Farm, 1984, *hand-coloured etching with aquatint on paper, signed, titled and numbered 12/15 (Exhibition Proof), plate size 275 x 345mm (10.75 x 13.5ins), sheet size 370 x 455mm (14.5 x 18ins), float mounted, framed and glazed, together with:*

Sunflowers, 1976, *hand-coloured etching with aquatint on paper, signed, titled and numbered 87/100, circular artist's blindstamp lower left, oval blindstamp of Alex Gerrard Fine Art Ltd. lower right, pencilled inscription 'published 1976' to upper margin edge, a few minor spots (mainly to margins), plate size 265 x 345mm (10.5 x 13.5ins) with full margins (left and right edges visible), margins with band of pale discolouration, framed and glazed*

(2)

£200 - £300



615\* **Annigoni (Pietro, 1910-1988)**. Portrait of Zsuzsi Roboz, 1956, *brown felt pen on pale cream wove paper, signed with initials and dated London LVI to lower right, pale mount stain, sheet size 27.5 x 24.5cm (10.75 x 9.75ins)*

Suzanne or Zsuzsi Roboz (1929-2012) was a Hungarian portrait painter who lived and worked in London.

(1)

£200 - £300

## 20TH CENTURY ART



**616\* Ault (Norman, American, 1880–1950).** Swift swift, the great twin brethren came spurring from the east, 1911, watercolour and pencil on artist's board (stamped *Smith's Specially Prepared Board*), signed and dated lower right, 30.5 x 23cm (12 x 9ins), mounted  
Provenance: Bonham's, Victorian Watercolours & Illustrations from a Private Collection, 19 November 2008, lot 118.

Original illustration for Thomas Babington Macaulay's *Lays of Ancient Rome*, illustrated by Norman Ault, and published by Williams & Norgate in 1911. The twin brethren referred to in the title are the Dioscuri, Castor and Pollux, appearing here at the Battle of Lake Regillus. The pair were eventually transformed by Zeus into the constellation Gemini.

(1) £300 – £500



Lot 617

**617 Barnham (Nicholas, 1939–).** Westing Beach, Unst [Shetland], pen, ink, and watercolour, depicting a rugged hilly landscape with a cottage by the shore, and a rowing boat on the beach, titled and signed lower right, 24.4 x 32.8cm (9.5 x 13ins), mounted, framed and glazed, with printed label on verso 'Thackeray Gallery, London'

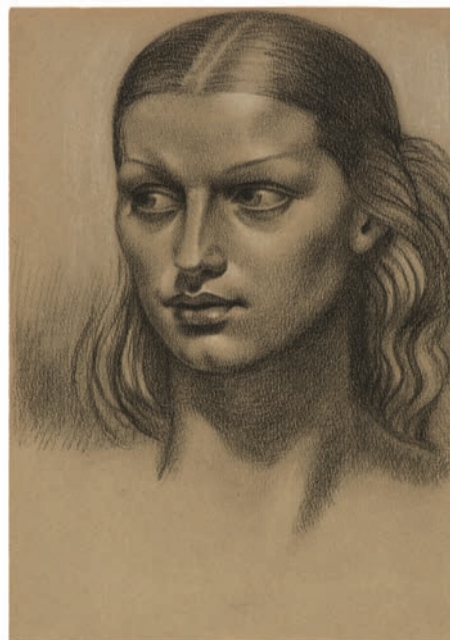
(1) £150 – £200



**618\* Barrett (Peter, 1935–).** Lizards and butterflies in a rocky landscape, watercolour, depicting a brown-spotted blue lizard with orange belly, and a black lizard, on the rocky shore of a stream, amongst flowering anemones, pinks, and yellow daisies, and 3 butterflies, signed lower left, 21.6 x 47.4cm (8.5 x 18.5ins), mounted, framed and glazed

Illustrator Peter Barrett is particularly known for his finely detailed and accurate watercolours of the natural world; he has illustrated over 40 books on wildlife.

(1) £80 – £120



**619\* After Gerald Leslie Brockhurst (1890–1978).** Dorette, charcoal on grey paper, head study half-profile to left, of an alluring young lady with shoulder length hair parted centrally, sheet size 27 x 19cm (10.5 x 7.5ins), mounted

After a red chalk drawing of Dorette by Gerald Brockhurst, in the collections of The Fine Art Society. Brockhurst first met Kathleen Nancy Woodward when she was a young model at the Royal Academy Schools. She became his favourite model, was renamed 'Dorette' by the artist, and became his mistress and then his wife.

(1) £100 – £150





620AR\* **Conor (William, 1881-1968).** *The Lambeg Drums, coloured wax crayons on paper, signed lower left, small tear apparently without loss to lower right corner, with pencil inscription to verso by Faith Shannon giving details about the work, and the connection between William Conor and Mary Isabel Fullerton (mother of Faith Shannon), 21 x 13cm (8.25 x 5.2ins), mounted, gilt frame, glazed*

Provenance: Mary Isabel Fullerton (1901-1990), daughter of William Moore Fullerton (1870-1954), Chairman and Director of the Ulster Bank, Belfast, 1931-42 and Governor of Methodist College, Belfast where Fullerton House was named after him. The family resided at 19 Wellington Park, Belfast; Mary married and subsequently divorced Stephen Alexander Holgate Batten (1898-1957), Captain (and later Brigadier) Royal Engineers, and remarried Colonel Richard Shannon in 1936 or 1937. Their daughter Faith Shannon (1938-2018), artist and bookbinder, thence by descent.

William Conor was a friend of the family during the 1920's and 1930's.

Irish artist William Conor (1881-1968) first exhibited in Belfast in 1910, and was appointed an official war artist in both the First and Second World Wars. He moved to London after the First World War and came into contact with the Cafe Royal circle, including Sir John Lavery and Augustus John. In 1921 Conor returned to Belfast and opened a studio at 7 Chichester Street. He carried a sketch book at all times to record ordinary life in the streets. He became a member of the Royal Hibernian Academy in 1946, received an OBE in 1952 and was President of the the Royal Ulster Academy from 1957 to 1964.

(1)

£2,000 - £3,000





621AR\* **Conor (William, 1881-1968).** Mary Isabel Fullerton as Minnehaha, coloured chalks on pale brown paper, signed upper left, 33.5 x 28cm (13.25 x 11ins), period gilt frame, glazed

Provenance: Mary Isabel Fullerton (1901-1990), daughter of William Moore Fullerton (1870-1954), Chairman and Director of the Ulster Bank, Belfast, 1931-42 and Governor of Methodist College, Belfast where Fullerton House was named after him. The family resided at 19 Wellington Park, Belfast; Mary married and subsequently divorced Stephen Alexander Holgate Batten (1898-1957), Captain (and later Brigadier) Royal Engineers, and remarried Colonel Richard Shannon in 1936 or 1937. Their daughter Faith Shannon (1938-2018), artist and bookbinder, thence by descent.

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(1)

£2,000 - £3,000





622\* **Constantine (George Hamilton, 1878-1967)**. *Bringing in the Catch, Robin Hood's Bay, watercolour on paper, signed lower right, 34 x 24cm (13.5 x 9.5ins) mount aperture, period gilt frame, glazed, with handwritten title to mount, and early label of R. Warnes, Artist's Colourman, Carver, Gilder, and Picture Framer, Fine Art Dealer, 7, Low Street, Keighley, with title and artist's name given in brown ink*

Sheffield-born George Constantine is best known for his watercolour landscapes of Yorkshire and Lancashire, including the coastal scenes with fisherfolk on the north-east coast, including Scarborough, Runswick Bay, Mount's Bay, and Robin Hood's Bay (as here).

(1)

£150 - £200



Lot 623

623AR\* **Cooper (Alfred Egerton, 1883-1974)**. *Interior of a Hangar, with an airship under construction, circa 1915-20, black chalk, grey wash and white gouache on brown paper, signed with initials AEC lower right, slight loss to extreme upper right corner, 25 x 36cm (10 x 14ins), framed and glazed*

Provenance: Abel William Bahr (1877-1959), thence by descent. A distinguished collector of Chinese art and antiquities, and Secretary of the North China branch of the Royal Asiatic Society, A.W. Bahr is the author of *Old Chinese Porcelain and Works of Art in China, being descriptions and illustrations of articles selected from an exhibition held in Shanghai, November 1908*, published in 1911. A survey of Chinese paintings in the Bahr Collection by Osvald Siren was published by the Chiswick Press in 1938.

(1)

£200 - £300



624\* **Derain (André, 1880-1954)**. *Head of a Young Woman, pencil on pale cream wove paper, with studio stamp to lower right ATELIER André Derain within an outline of a palette, and additional rectangular printed stamp to verso for the Vente André Derain, Succession Knaublich to verso, one or two minor marks to extreme sheet edges (generally in good condition), sheet size 310 x 200mm (12.2 x 7.9ins)*

Provenance: Studio of the artist; Succession Raymonde Knaublich; Vente Saint-Germain en Laye, Mes Loiseau et Schmitz, Vente André Derain succession Knaublich, 23-24 March 2002.

(1)

£300 - £500



Lot 625

**625\* Derain (André, 1880–1954).** Head of a young woman, *black chalk on cream laid paper, without watermark, with studio stamp to lower right ATELIER André Derain within an outline of a palette, and additional rectangular printed stamp to verso for the Vente André Derain, Succession Knaublich to verso, some minor fraying to top margin of the sheet, portion of lower left corner excised, sheet size 333 x 191mm (13.1 x 7.5ins)*

Provenance: Studio of the artist; Succession Raymonde Knaublich; Vente Saint-Germain en Laye, Mes Loiseau et Schmitz, Vente André Derain succession Knaublich, 23–24 March 2002.

(1)

£300 – £500

**626\* Derain (André, 1880–1954).** Two studies of the head of a young woman, *pencil on pale cream laid paper, watermarked Vidalon, with studio stamp to lower right ATELIER André Derain within an outline of a palette, and additional rectangular printed stamp to verso for the Vente André Derain, Succession Knaublich to verso, three short closed tears to lower blank margin, not touching image, sheet size 283 x 221mm (11.2 x 8.7ins)*

Provenance: Studio of the artist; Succession Raymonde Knaublich; Vente Saint-Germain en Laye, Mes Loiseau et Schmitz, Vente André Derain succession Knaublich, 23–24 March 2002.

(1)

£300 – £500



**627\* Domingo (Roberto, 1883–1956).** Man in a Sombrero, *watercolour and gouache on paper, signed lower right, 17.5 x 13cm (6.75 x 5.25ins), framed and glazed, frame size 49 x 43cm (19.25 x 17ins)*

(1)

£100 – £150



Lot 626





**628\* Emanuel (Frank Lewis, 1866–1948).** An archive collection of drawings and sketches in England and France, with some Scottish locations, and a few in Belgium, Holland and Spain, circa 1900–1945, *mainly pencil on paper (or sketchbook sheets), some in pen and black ink, a few in chalk, and a few in colour, mostly picturesque street scenes and buildings, coastal views and marine subjects, views of architectural landmarks and old buildings in towns and cities, some country landscapes, and some studies of figures, the majority signed or initialled, and often dated, and also inscribed to verso by the artist, largest sheet size approximately 31.5 x 40.5cm (12.5 x 16ins), the smallest approximately 6 x 12cm (2.5 x 4.75ins), occasional marks and creases (generally in good condition), plus a further 100 etchings by the same artist, including landscapes, coastal scenes, figure groups, New Year's greetings, a few lithographs and colour woodcuts, mostly unsigned and with some duplicates*

A remarkable collection of 250 vivid sketches of picturesque street scenes and architectural motifs by the important artist and illustrator F. L. Emanuel, who studied at the Slade School of Art under Alphonse Legros (1837–1911) and at the Académie Julian in Paris under William-Adolphe Bouguereau (1825–1905) and Tony Robert-Fleury (1837–1911). Emanuel also wrote on art for the *Architectural Review* and *Manchester Guardian* and is the author of *The Illustrators of Montmartre* (1903) and *Etching and Etchings* (1930). He exhibited at the Paris Salon, the Royal Academy from 1886, the New English Art Club and elsewhere, had a show of his watercolours in the Méryon Galleries in 1912, and taught etching at the Central School of Arts & Crafts from 1918 to 1930.

British locations for the drawings (approximately 150 in total) include London ('Thatched Cottage at Paddington', 'The Yorkshire Stingo, Marylebone Road', Westminster Bridge, Hampstead, Hyde Park, Greenwich Park, High Holborn, Kensington Gardens, Kew), Newcastle-on-Tyne, Edinburgh, Hastings, Great Yarmouth, St. Leonards, Ledbury, Rottingdean, Dunwich, St. Ives, Truro, Gorleston, Ludlow, Deal, Hitchin, Wells, Whitby, Ross-on-Wye, Pevensey, Ayr, Hitchin, Tewkesbury, etc.

Foreign views (approximately 100) include Paris, Brittany (Quimperle, Pornic, Plancoet, St. Malo, Rennes, Cancale, Morlaix, Treguier), La Rochelle, St. Omer, Dieppe, Vire, Mont St. Michel, Blois, Nantes, Amiens, Le Puy, Collioure, Avranches, Honfleur, Rouen, Tain, St. Servan, Lyon; Amsterdam, Muiden, Haarlem Cathedral, Enkhuizen, Marken, Brussels; Manresa, Lerida and Gerona.

(350)

£1,000 – £1,500



Lot 629



Lot 630



Lot 631

**629\* Emanuel (John, 1930-).** Female Nude, *black ink and watercolour on paper, signed in pencil to lower centre, 50 x 34cm (19.75 x 13.5ins) mount aperture, framed and glazed*

Since the early 1980's John Emanuel has lived in St. Ives, working from one of the famous Porthmeor Studios, and is well known for his studies of the female form.

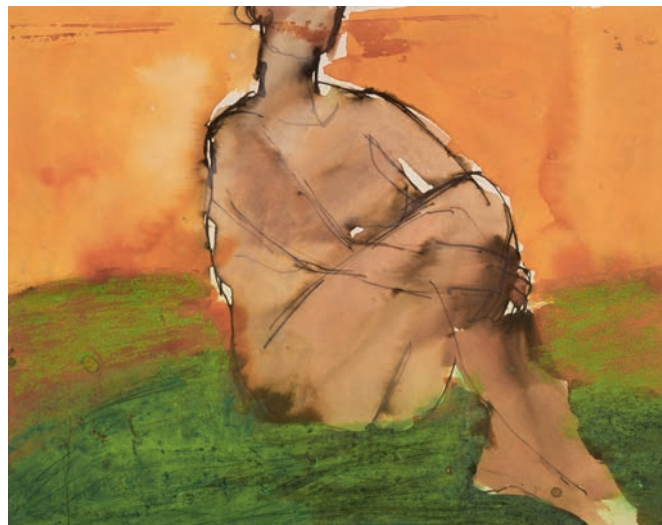
(1)

£150 - £200

**630\* Emanuel (John, 1930-).** Female Nude, *black ink and watercolour on paper, unsigned, 56.5 x 40.5cm (22.25 x 16ins) mount aperture, framed and glazed*

(1)

£150 - £200



**631\* Emanuel (John, 1930-).** Female Nude, *black ink and watercolour on paper, unsigned, 28 x 35cm x (11 x 13.75ins) mount aperture, framed and glazed*

(1)

£100 - £150

**632\* Emanuel (John, 1930-).** Seated Man, *black ink and watercolour on paper, unsigned, 53 x 35.5cm (20.75 x 14ins) mount aperture, framed and glazed*

(1)

£150 - £200



**633\* Emanuel (John, 1930-).** Two Nudes, *black ink and watercolour on paper, signed in pencil lower right, 48 x 33cm (19x 13ins) mount aperture, framed and glazed*

(1)

£150 - £200





Lot 635

634\* **English School.** Shipping at the Port of London, early 20th-century, watercolour with pen and ink on paper, heightened with white bodycolour, unsigned, sheet size 203 x 254mm (8 x 10ins), framed and glazed

(1)

£80 - £120

635\* **Frohlich (Fritz, 1910-2001).** Shakespeare: Macbeth, circa 1940-45, single sheet list of contents in manuscript, and 10 pen, black ink and charcoal drawings depicting scenes from Shakespeare's Macbeth, by Frohlich, each signed with the artist's initial 'fr.', and numbered in pencil to lower left corner '2b/1' to '2b/10', and each with handwritten title caption in pencil, 20 x 17cm (8 x 6.7ins) mount aperture or similar, sheet size 31.5 x 22.5cm (12.4 x 9ins), each with card mount, loosely contained in card portfolio, with handwritten title to upper cover 'Shakespeare: Macbeth 10 illustrationen', with pen and black ink vignette of a blasted tree above, some minor marks to card covers, folio

An unpublished series of Expressionist designs by the Austrian painter and graphic artist Fritz Frohlich (1910-2001), a member of the Innviertler artists' guild (Innviertler Kunstlergilde).

(1)

£400 - £600

636\* **Goodwin (Sidney Paul, 1867-1944).** Evening Light, Plymouth Sound, watercolour on board, depicting a battleship at anchor, nearby a small fishing boat with two fishermen aboard, signed lower right, a few pale spots, board size 39.5 x 57.5cm (15.5 x 22.5ins), window mounted, mount with title and artist's name, framed and glazed, backboard verso with framer's label (J. Davey & Sons, Manchester)

(1)

£200 - £300



Lot 636



Lot 637

**637\* Heath (Adrian (1920-1992)).** Untitled, mixed media (graphite, pastel & collage) on thin sketchbook paper, unsigned, 290 x 225mm (11.5 x 9ins) sheet size, window mounted, framed and glazed, together with:

J.R.'74, graphite and pastel on paper, unsigned, pencilled title on verso, 270 x 255mm (10.75 x 10ins), window mounted, framed and glazed (2) £300 - £500

**638AR\* Hodgkin (Eliot, 1905-1987).** Feathers in a Glass, pencil on pale cream wove paper, stamped studio signature lower right, sheet size 42 x 26.5cm (16.5 x 10.5ins), together with 4 further still life studies of two glass vases and a pot, leaves, vase base with scattered leaves, and a sheep's skull, each with stamped studio signature, 35.5 x 25.5cm (14 x 10ins) or similar

Provenance: The artist, then to John Maxwell Hodgkin; His sale, Christie's South Kensington, 24th January 1983, lot 194; Private Collection, Herefordshire, UK.

(5)

£400 - £600



**639AR\* Hodgkin (Eliot, 1905-1987).** Flowers in a Glass Vase, pencil with blue ink on off-white wove paper, stamped signature lower right, sheet size 35.5 x 25.5cm (14 x 10ins), together with 3 further still life studies by the same artist, of eight scent bottles on a ledge, berries in a wicker bowl, and leaves, each with stamped studio signature, similar size or smaller

Provenance: The artist, then to John Maxwell Hodgkin; His sale, Christie's South Kensington, 24th January 1983, lot 194; Private Collection, Herefordshire, UK.

(4)

£400 - £600



Lot 638



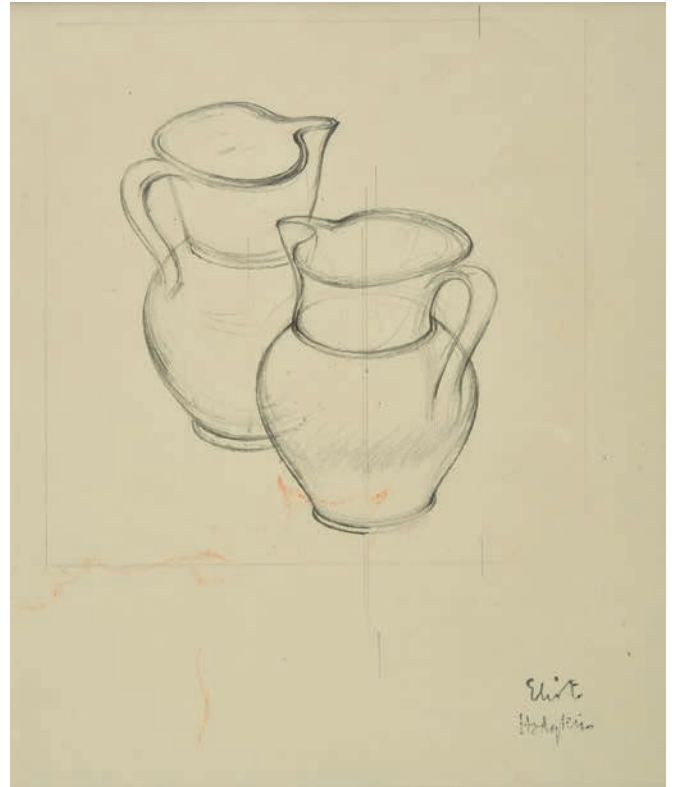


640AR\* **Hodgkin (Eliot, 1905–1987)**. Still life of three gourds and five bottles, pencil on pale cream wove paper, stamped studio signature lower right, sheet size 30 x 42cm (11.75 x 16.5ins), together with 4 further pencil still life studies by the same artist, of leaves in a glass vase, three apples in small glass bowls, berries in a twisted glass goblet, and leaves in a large wine glass, each with stamped studio signature, similar size and smaller

Provenance: The artist, then to John Maxwell Hodgkin; his sale, Christie's South Kensington, 24th January 1983, lot 194; Private Collection, Herefordshire, UK.

(5)

£400 - £600



Lot 641

641AR\* **Hodgkin (Eliot, 1905–1987)**. Two Jugs, pencil on pale cream wove paper, with stamped signature lower right, 22.5 x 18.5cm (8.8 x 7.25ins) mount aperture, good-quality wood box frame, glazed

Provenance: Private Collection, Herefordshire, UK.

Purchased from the sale of the artist's studio held at Sotheby's.

(1)

£100 - £150

642\* **Hope-Read (Harold, 1881–1959)**. "High Life", watercolour and sepia ink on paper, depicting figures at a large gathering in an opulent interior, the ladies dressed in evening gowns, one seated in the foreground on a sofa and holding a fan, others conversing with gentlemen, 29.2 x 37.2cm (11.5 x 14.5ins), mounted and framed, with label on verso in the artist's hand with title, artist's name, and his address, together with

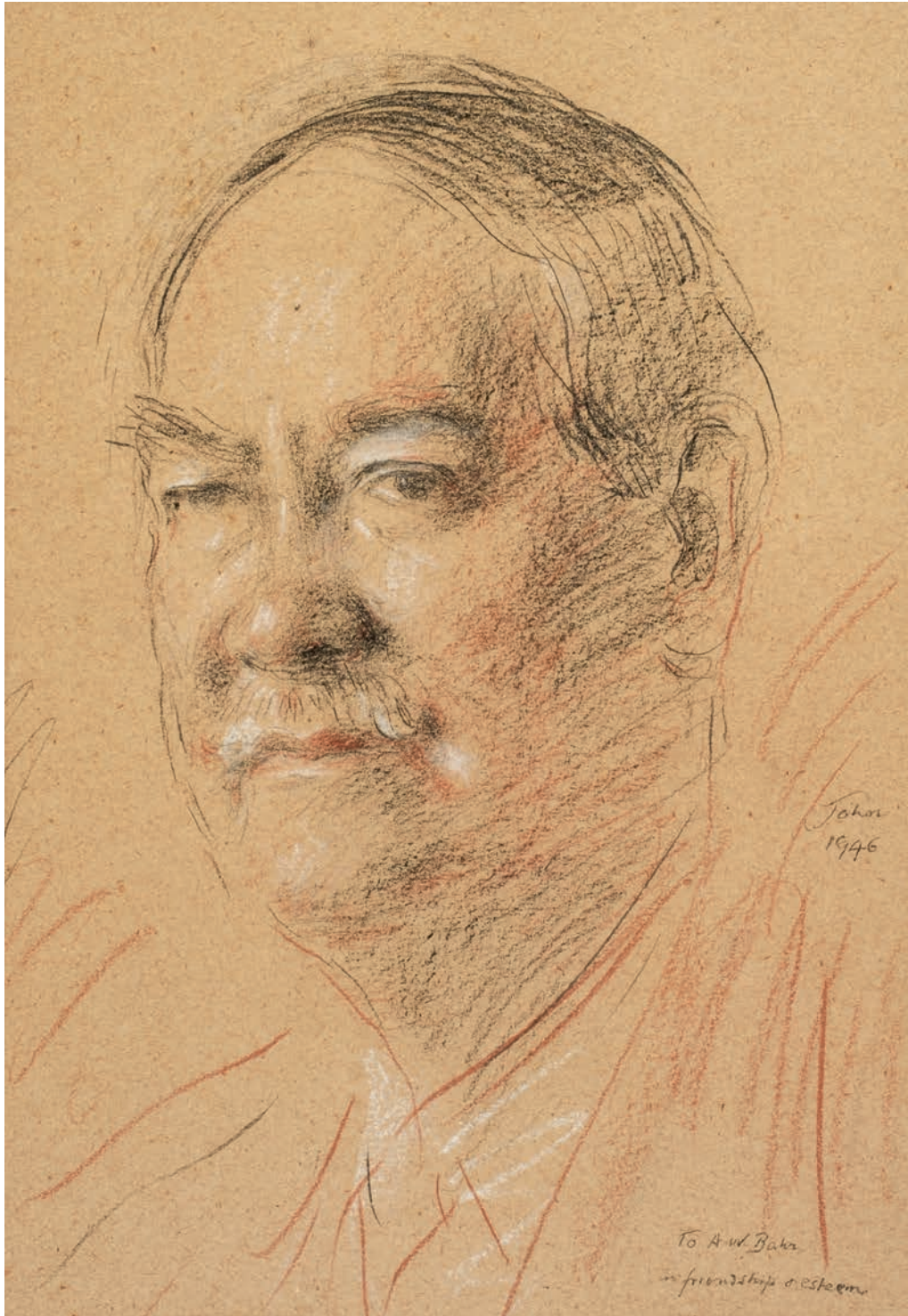
**Sickert (Bernhard, 1862–1932)**. The Canal Bridge, pastel depicting an arched bridge, with horse-drawn cart and figures, signed lower right, 27.5 x 42.5cm (11 x 16.75ins), mounted, framed and glazed, titled in later manuscript on verso

(2)

£100 - £150



Lot 642



643AR\* **John (Augustus Edwin, 1878–1961)**. Abel William Bahr, 1946, black, red and white chalk on pale brown flecked paper, signed and dated in pencil to right margin, and additionally inscribed by the artist to lower right corner 'To A.W. Bahr in friendship & esteem', 45.5 x 31cm (18 x 12.2ins) mount aperture, antique gilt moulded frame, glazed, with framer's label of John Tanous, 116 Draycott Avenue, Chelsea to verso  
Provenance: Abel William Bahr (1877–1959), thence by descent.

A.W. Bahr, a distinguished collector of Chinese art and antiquities, and Secretary of the North China branch of the Royal Asiatic Society. A.W. Bahr is the author of *Old Chinese Porcelain and Works of Art in China, being descriptions and illustrations of articles selected from an exhibition held in Shanghai, November 1908*, published in 1911. A survey of Chinese paintings in the Bahr Collection by Osvald Siren was published by the Chiswick Press in 1938.

(1)

£1,000 - £1,500





644\* **Kupka (Frantisek, 1871-1957)**. Studies of a dog resting, and donkey, circa 1909, pencil on pale grey-green wove paper, with two artist's signature stamp in red below the two main motifs, slight loss of paper to centre of lower blank margin and upper left and lower right corners chipped, sheet size 340 x 238mm (13.5 x 9.4ins), with loose American printed label describing the work indicating that it is a study for Kupka's *Sandworkers on the Seine (Piskari na Seine)*  
Provenance: According to the printed description, this study was acquired from the estate of Frantisek Kupka through the executor Claude M. Robert. The printed catalogue description refers to Ludmila Bachtova, page 61, and Denis Fedit, *L'Oeuvre de Kupka*, Editions des Musées Nationaux, Paris, 1966, No. 61.

(1)

£300 - £500



645\* **Lock (Anton, 1893-1970)**. Horses in a summer landscape, pen, ink, and watercolour, on paper laid down on card, depicting 2 groups of 3 horses beside a copse of large trees, signed lower left, some light spotting, image size 22 x 39.5cm (8.75 x 15.5ins), paper sheet size 30.5 x 41cm (12 x 16ins), card sheet size 40.5 x 55cm (16 x 21.75ins)

(1)

£100 - £150



646\* **Lowinsky (Thomas Esmond, 1892-1947)**. Fantastic Landscape, 1921, pen and black ink on pale cream wove paper, signed with monogram and dated 1921 to upper left corner, a few spots, 152 x 133mm (6 x 5.25ins) mount aperture, framed and glazed, with Tate Gallery label to verso for the Thomas Lowinsky exhibition of 1990, catalogue number 41

Exhibited: Tate Gallery, London (subsequently travelling to Coventry and Sheffield), Thomas Lowinsky, 28 February-16 April 1990.

(1)

£300 - £500



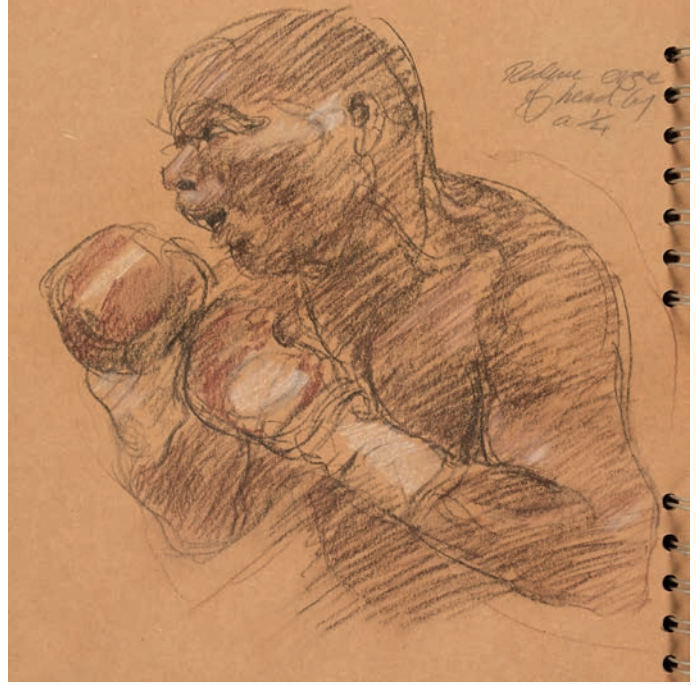
647\* **Nash (A.T., early 20th century)**. The Humber, near Hessel Beacons, 1937, watercolour with pen and ink on paper, signed and dated towards lower right, titled to lower left corner, 35 x 53.5cm (13.75 x 21ins) mount aperture, framed and glazed

A fine, detailed and atmospheric watercolour in excellent condition.

(1)

£200 - £300





648 **Olley (Owen Ronald, 1923–2017)**. Two ring bound albums of studies, together containing approx. 241 pages of studies in various mediums, mainly coloured chalks, also watercolour, gouache, pencil, pen & ink, comprising many boxing studies, also nudes, figures, horses (including racing), birds, and other animal studies, a few self-portraits etc., several pages with studio stamp, a few signed, each inside front cover signed 'O. R. Olley' and numbered, one ring bound album with cloth ties, 25 x 25cm (10 x 10ins) and 30.5 x 21cm (12 x 8.25ins) respectively (2) £100 - £200



649\* **School of Oloruntoba (Chief Zacheus Olowonubi, 1919–2014)**. Kneeling Figures, ink, pen and vegetable dye on linen, signed lower right 'Jaiye Oloruntoba 96 Nigeria, 330 x 415mm (13 x 16.25ins) mount aperture, framed and glazed, together with: Man with Cattle, black ink & pen on paper, signed lower right Jaiye Oloruntoba 96 Nigeria, edges discoloured, 250 x 310mm (10 x 12.25ins) mount aperture, framed and glazed (2) £200 - £300



650\* **Parkinson (Robert, 20th century)**. Place de la Concorde, Paris, 1957, pen, ink and watercolour wash, framed and glazed with Redfern Gallery typewritten label to verso giving the name of the purchaser as Thad Lovett Esq., dated January 29th, 1958 (1) £150 - £200





651\* **Rickman (Philip, 1891–1982).** A Crow, 1932, watercolour on paper, signed and dated lower right, 24.5 x 28cm (9.5 x 11ins), laid on card, framed and glazed,  
(1)  
Purchased from Malcolm Innes Gallery, Edinburgh, 1992  
£100 – £150



652\* **Rushbury (Henry, 1889–1968).** View of an Italian Town and River, pencil, black chalk and watercolour on cream wove paper, unsigned (indistinct initials HA [?] to lower right corner), sheet size 280 x 375mm (11 x 14.75ins), inlaid to card mount with wash border  
(1)  
£200 – £300



Lot 653

653\* **Southgate (Frank, 1872–1916).** Greylag Goose on flooded marshes at Salthouse, Norfolk, watercolour on paper, depicting a pair of geese in a landscape, with a gull in flight, signed and titled lower right, 34.4 x 47cm (13.5 x 18.5ins), mounted (with neat manuscript title to mount), framed and glazed  
(1)  
£200 – £300



654\* **Tchelitchew (Pavel, 1898–1957).** Sheet of head and figure studies, including sketches for a portrait of the American modernist writer Jane Heap (1883–1964), circa 1930, pencil on a single sheet of off-white wove paper, with five (or six?) sketches of the head of Jane Heap, editor of the avant-garde literary magazine *The Little Review*, and founder in 1924 of the Little Review Gallery in New York City, and four standing figures including two with a watering can, inscribed by the artist to verso in pencil 'Jean Heap' and with (partial) signature also to verso, the sheet now laid down on archival paper, with small repairs to extreme sheet edges, sheet size 432 x 280mm (17 x 11ins)

The remarkable (and largely overlooked) lesbian modernist artist, writer and gallery owner Jane Heap was a powerful intellectual figure in New York, Paris and London during the 1920's, 30's and 40's. She joined Margaret Anderson as editor of *The Little Review* (1914–1929), the foremost magazine in America for avant-garde writing, and the first to publish excerpts from James Joyce's *Ulysses*. Known for her masculine appearance, Heap wore men's suits, often with a cape and Russian fur hat, and dark red lipstick, vividly captured in the famous portrait photograph of her (circa 1928) by the renowned American photographer Berenice Abbott.

(1)  
£200 – £400



655\* **Walker (Edward, 1879-1955).** Villajoyosa, Spain circa 1950, watercolour on paper, signed and titled lower left, 25 x 35cm (9.75 x 13.75ins) mount aperture, modern faux walnut frame  
(1) £100 - £150



Lot 656

656AR\* **Wilson (Scottie, 1889-1972).** Composition (SSW-DES/47), pen, black ink and colour pastels on off-white wove paper, signed lower right, some surface marks, sheet size 385 x 280mm (15.2 x 11ins), laid down on old card, with artist's handwritten title to verso SSW-DES/47

Glasgow outsider artist Scottie Wilson lived in Canada during the 1930s, but returned to England, to live in London in 1945. He exhibited at the Arcade Gallery in 1945, the London Gallery in 1948 and Gimpel Fils in 1949, 1950 and 1951. His work was included at the Exposition Internationale du Surrealisme at the Galerie Maeght, Paris, in 1947, and at other Paris and Swiss galleries in the 1950s, including Galerie Nina Dausset (1951), Galerie de France (1952), Gallery Hutter, Basle (1951 and 1952), and the Kunsthalle, Basle (1952), as well as the famous 1949 Art Brut exhibition organised by Jean Dubuffet.

(1)

£300 - £500



657AR\* **Wilson (Scottie, 1889-1972).** Composition (SSW-E/21), pen, black ink and colour pastels on cream wove paper, signed lower right, some surface marks and light overall toning, sheet size 380 x 280mm (15 x 11ins), glued to old backing card with artist's handwritten title SSW-E/21 to verso

Glasgow outsider artist Scottie Wilson lived in Canada during the 1930s, but returned to England, to live in London in 1945. He exhibited at the Arcade Gallery in 1945, the London Gallery in 1948 and Gimpel Fils in 1949, 1950 and 1951. His work was included at the Exposition Internationale du Surrealisme at the Galerie Maeght, Paris, in 1947, and at other Paris and Swiss galleries in the 1950s, including Galerie Nina Dausset (1951), Galerie de France (1952), Gallery Hutter, Basle (1951 and 1952), and the Kunsthalle, Basle (1952), as well as the famous 1949 Art Brut exhibition organised by Jean Dubuffet.

(1)

£300 - £500



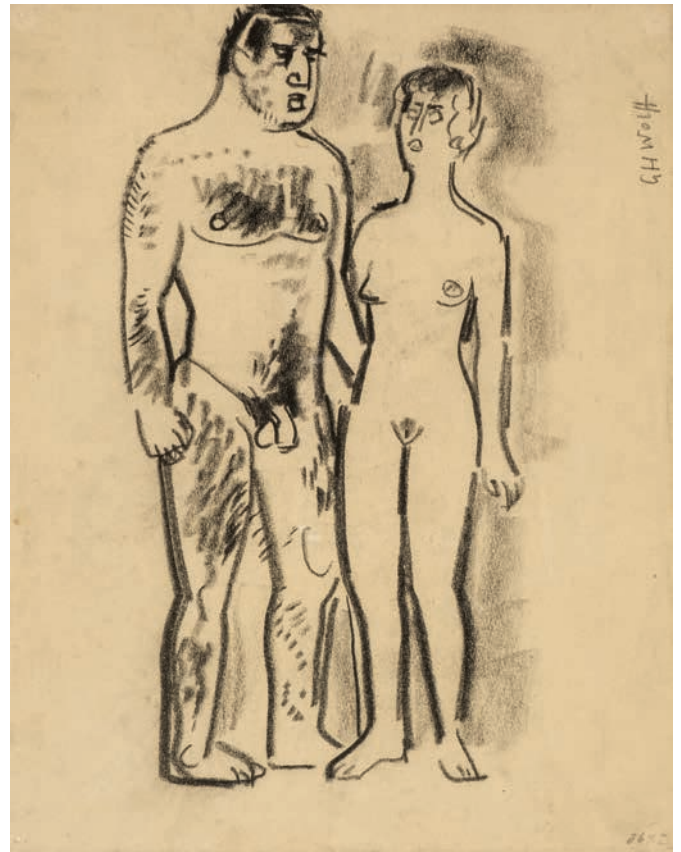


658AR\* **Wilson (Scottie, 1889-1972)**. Composition (SSW-DES/49), pen, black ink and colour pastels on pale cream wove paper, signed and inscribed to lower margin 'ORIGINAL, FREE-HAND PEN. DRAWINGS BY SCOTTIE', some light surface marks, sheet size 353 x 250mm (14 x 9.9ins), encased in old cellophane wrapping, and glued to old backing card, with artist's handwritten reference to verso SSW-DES/49

Glasgow outsider artist Scottie Wilson lived in Canada during the 1930s, but returned to England, to live in London in 1945. He exhibited at the Arcade Gallery in 1945, the London Gallery in 1948 and Gimpel Fils in 1949, 1950 and 1951. His work was included at the Exposition Internationale du Surréalisme at the Galerie Maeght, Paris, in 1947, and at other Paris and Swiss galleries in the 1950s, including Galerie Nina Dausset (1951), Galerie de France (1952), Gallery Hutter, Basle (1951 and 1952), and the Kunsthalle, Basle (1952), as well as the famous 1949 Art Brut exhibition organised by Jean Dubuffet.

(1)

£300 - £500



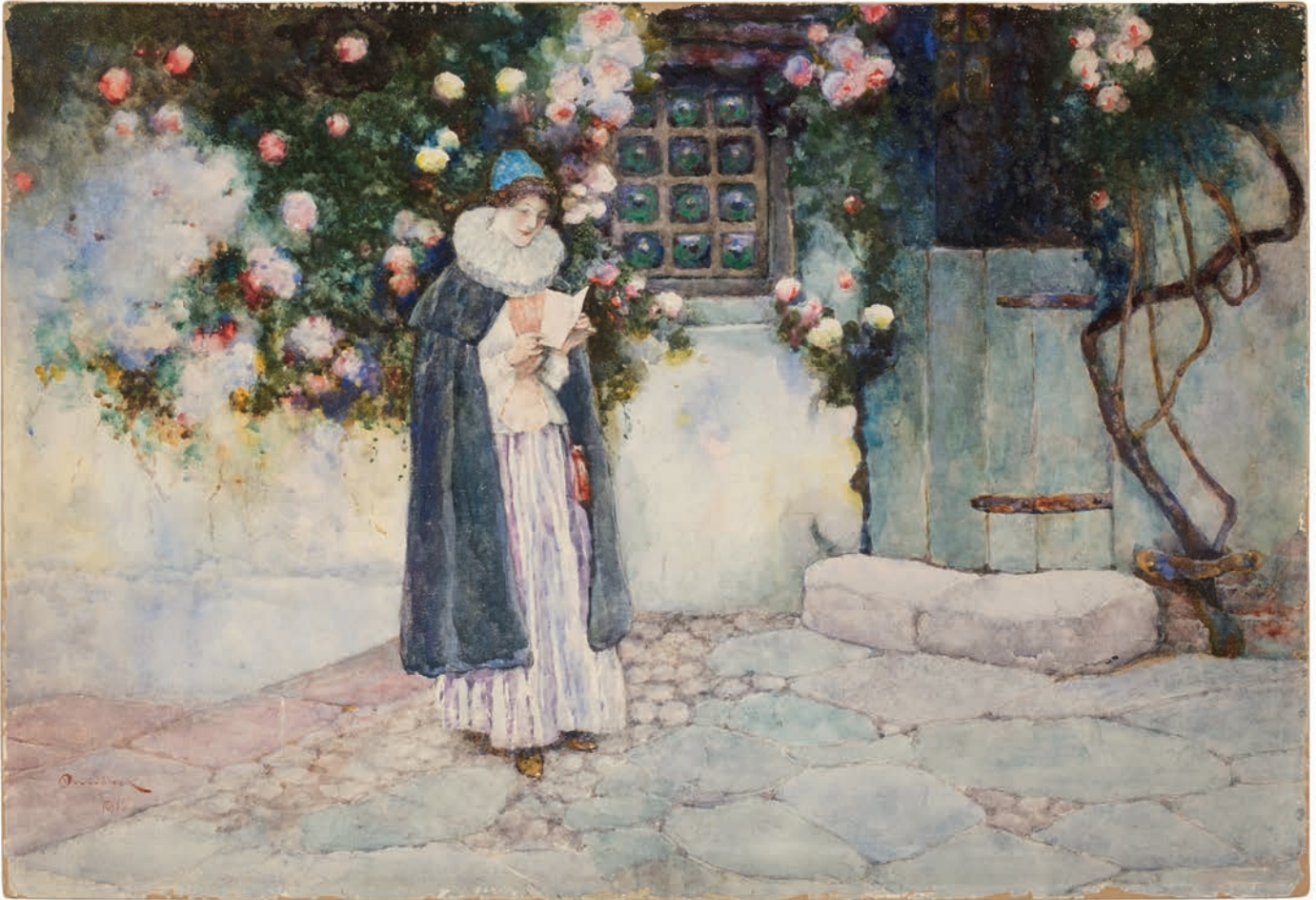
659 **Wolff (Gustav Heinrich, 1886-1934)**. Standing Nude Couple, black charcoal on wove paper (from a sketch book, with serrated edge to left margin), signed upper right, some light soiling and handling marks, laid down on modern backing paper, sheet size 305 x 238mm (12 x 9.4ins), window-mounted, together with

**Forain (Jean-Louis, 1852-1931)**. Studies of working men in clogs, pen & ink with pencil, comprising 3 vignettes, depicting: 3 men with a hand cart on wheels; 3 men involved in construction; and 2 conversing men seated on the ground, with studio ink stamp 'forain' lower right, toned and marked, laid down on card, sheet size 190 x 245mm (7.5 x 9.5ins), mounted

Second item: Lugt L.936e (used by Forain to identify unsigned works in his workshop or other works that he was asked to authenticate).

(2)

£200 - £300



**660\* Woodlock (David, 1842-1929).** Judith Shakespeare at Shottery, 1918, watercolour and gouache on artist's board, of a young lady dressed in a blue cape and white ruff, standing reading a letter in a cobble courtyard with climbing roses in bloom, title in pencil to verso (in the artist's hand), and with his printed label: David Woodlock, of Liverpool, Exhibitor at The Royal Academy, The Royal Scottish Academy, Edinburgh, The Royal Institute of Painters in Water Colors, The Walker Art Gallery, Liverpool, The Royal Society of Artists, Birmingham and The Royal Institution, Mosley Street, Manchester, 33.5 x 50cm (13.25 x 19.5ins), gilt frame, glazed

Provenance: Private Collection, Gloucestershire.

Woodlock produced a number of cottage scenes relating to Shakespeare and Stratford on Avon, including *Old Cottages at Shottery, near Stratford on Avon* (Christie's London, British Drawings and Watercolours, 21 February 1989, lot 135), *The Courtship of William Shakespeare*, dated 1895, and *Anne Hathaway's Cottage* (both Shakespeare Birthplace Trust, STRST : SBT 1995-2 and STRST : SBT 1992-104).

Judith Shakespeare (1585-1662) was the second daughter of William Shakespeare and twin to Hamnet, who died in August 1596. Judith survived, and at the relatively advanced age of 31 married Thomas Quiney, the 26 year old son of a prominent local family. The pair were married on the 10th February 1616, her father having drawn up a will in January, in the first draft of which 'my sonne in law' is referred to. One month after the marriage Quiney's mistress, Margaret Wheeler, gave birth to his son, both of whom died shortly afterwards. Thomas was tried by the church court and sentenced to stand in front of the congregation of Holy Trinity church for three Sundays dressed in a white sheet. Shakespeare saw his lawyer again on 25 March to draw up a revised will : the reference to Thomas Quiney was struck out and Judith's name inserted instead - Judith was to inherit £100, a cottage, and if she or her children were alive after three years a further £150 of which she should receive the interest. By this time Judith was also pregnant and, after William himself died in April, gave birth to a son in November, whom she named Shakespeare, in her father's memory. Judith continued to live in Stratford all her life, and died in 1662 at the age of 77.

According to the printed label to verso, Woodlock had by 1916 exhibited 17 times at the Royal Academy, with two works also purchased for the permanent collection at the Walker Art Gallery, Liverpool.

(1)

£500 - £800





661\* **Woodlock (David, 1842-1929).** Venetian Fruit Seller, watercolour and gouache on board, of a woman in colourful shawl and headdress, seated by a fruit stall, signed bottom right, 13.5 x 18.5cm (5.2 x 7.3ins), gilt moulded frame (with a little loss to lower right corner), glazed, with early printed label of William D Jones, Carver, Gilder, Picture Frame Maker, 100 Seel Street, Liverpool to verso, signed in ink 'Wm. Valient'

David Woodlock was born in Ireland, but is better known as a Liverpool artist. He studied at the Liverpool School of Art and exhibited many works at the Walker Gallery. He was a member of the Liverpool Academy of Arts and a founder member of the Liverpool Sketching Club.

(1)

£200 - £300



662\* **Woodlock (David, 1842-1929).** Girl selling flowers by a Venetian doorway, watercolour and gouache on board, showing a small girl in blue dress with a red headscarf standing outside a doorway, besides a display of flowers, faintly signed in red bottom right, 16.7cm x 24.4cm (6.5 x 9.6ins), gilt frame, glazed

David Woodlock was born in Ireland, but is better known as a Liverpool artist. He studied at the Liverpool School of Art and exhibited many works at the Walker Gallery. He was a member of the Liverpool Academy of Arts and a founder member of the Liverpool Sketching Club.

(1)

£200 - £300



Lot 663

663\* **Wyllie (William Lionel, 1851-1931).** *Her Majesty Passing the City of Rome, pen, ink and monochrome wash on wove paper, signed lower right, sheet size 24 x 35.5cm (9.5 x 14ins), laid down on old card, framed and glazed, with typewritten label to verso: 'Her Majesty Passing Rome' A monochrome watercolour by W.L. Wyllie R.S. 1851-1931. (Believed to be painted for publication in book)*

(1)

£300 - £500



Lot 664

664\* **Austria.** A large collection of landscape drawings, watercolours and sketchbooks, produced by Eduard Gross, circa 1940s-50s, depicting numerous mountain, city and village scenes in and around Austria, comprising 1 large format and 4 small format sketchbooks (with some additional leaves loosely inserted), and approx. 49 larger sheets (often with 2 sketches per sheet) and 26 smaller sheets, the mediums including pencil, colour pencil, watercolour wash, watercolour, ink, and body colour, the scenes include churches, alpine villages, town views and mountain scenes, many titled and dated, including views of Dresden and Salzburg in 1944, the mountains scenes often with peak names and heights given, some sketches on versos of letters, lecture invitations and other ephemera, some edge-fraying, occasional creasing, discolouration or marks, approx. 29.5 x 21cm (11.5 x 8.25ins) and smaller

Included are two typewritten letters, dated 3.Mai-44 and 31.Marz-45, which indicate that Eduard Gross was a heating engineer based in Salzburg, plus five smaller typewritten notes or receipts, each addressed to 'Ing. Gross', with dates between 1943-1947.

The Dresden scenes include: the 'Zwinger (dated 23/7 '44), Dresden from Königsufer (21/7 '44 - double-page panorama), Italienisches Dörfchen] (21/7 '44), plus two views on the Elbe river (one at Theresienstadt).

The Salzburg scenes include: a tower (untitled, dated '44), Glockenspiel '44, Dom (ie. cathedral), Hohensalzburg [Fortress], Nonnberg Abbey 20/x/'44?, St Andrews Church (31/3 '45), Franziskanerkirche 18/4? '45, Petersfriedhof 9/Mai '45, Collegiate Church (22/vi '49?).

Alpine views include: St. Jakob Church in Villach, Texelgruppe, Schloss Runkelstein, near Bozen, Kranebitten at Innsbruck, Schloss Tirol, Hallwang, Golling, Kitzbühel, Kitzsteinhorn, Ritterkopf, Hochkönig, Vöcklabruck (several views), Dachstein massif, Hallstatt and Hallstätter See, Grossarl, Hoher Göll, Bischofshofen, and many others. One small sketchbook has several leaves with a circular ink stamp 'Erlanger Hutte 2550m am Wildgrat' and related drawings.

(Approx. 80)

£300 - £500



Lot 664





665\* **After Fernando Botero (b 1932).** Nudes on the Beach, oil on canvas, 56.5 x 44cm (22 x 17.25 in), framed and glazed  
(1) £200 - £300



Lot 666

666\* **Belleruche (Albert de, 1864-1944).** Portrait of Alice Milbank, the artist's mother, oil on canvas, head and shoulders portrait of a woman wearing a low cut gown and with her brown hair piled up on her head, some small surface scratches and consequent minor losses, 64 x 47.8cm (25.25 x 18.75ins)

Provenance: Estate of William de Belleruche (1913-1969), son of the artist; estate of William's partner Gordon 'Andy' Anderson.

Celebrated socialite Alice Sidonie Milbank Vandenburg née Baruch (circa 1840-1916) was said to be blessed with beauty "almost legendary". Her first marriage, to Edmund Charles, Marquis de Belleruche, was an unhappy one, although it produced a son, artist Albert Gustave de Belleruche. In 1871 she married Harry Vane Milbank, a celebrated duellist, huntsman and adventurer as well as an inveterate gambler. The family moved to Paris, where they entertained on a lavish scale, noted personalities such as Oscar Wilde, Edward VII, and John Singer Sargent frequenting their soirées. In fact the latter became a lifelong friend of Albert de Belleruche, the two artists going on to share studios in Paris and London, and each showing influences of the other in their work. In Paris Belleruche was a founder member of the Salon d'Automne, where he exhibited alongside the Impressionists and associated with the likes of Emile Zola, Albert Moore, Renoir, Degas, and Toulouse-Lautrec.

Artist and printmaker William de Belleruche was greatly influenced by Frank Brangwyn, and he and his partner Gordon 'Andy' Anderson maintained a large circle of friends, many of them well-known artists, authors, actors and personalities of the post-war era, for example Duncan Grant, Augustus John, Dirk Bogarde, Judy Garland, and the Oliviers, to name but a few.

(3) £300 - £500



667\* **Cansick (Claire).** The Search, 2018, oil on canvas, showing a figure walking along a snowy alleyway, signed and dated and with John Davies Gallery label verso, 90 x 60cm (35.5 x 23.75ins), framed  
Claire Capstick was born in Great Yarmouth. She is a self taught painter with nature as the running theme in her paintings. She has been a member of The Arborealists since 2017 and exhibits with them throughout the UK and Europe.

(1)

£100 - £150





668AR\* Chia (Sandro, 1946-). Untitled, 1978, mixed media (oil and paper collage), signed lower right, and dated '78, 37.5 x 35.5cm (14.75 x 14ins), framed, with Anthony d'Offay label to verso, and auction stencil CL 327

Exhibited: Anthony d'Offay, London, 1981. The first London exhibition of the work of Sandro Chia, for which an essay by Anne Seymour, based on conversations with the artist, was published, entitled *The Draught of Dr. Jekyll*.

From the late 1970s, Chia established himself as a key member of the Transavanguardia movement in painting, alongside Francesco Clemente, Mimmo Paladino and Enzo Cucchi, helping to reintroduce figurative painting to the art world, then dominated by minimalist and conceptual approaches.

(1)

£1,500 - £2,000





669AR\* **Copnall (Edward Bainbridge, 1903–1973)**. *The Barn*, 1925, oil on thin wood panel, with additional study of a young man seated to verso (possibly a portrait of the artist), 298 x 298mm (11.3 x 11.3ins), with handwritten label by the artist to brown backing paper 'The Barn', July/25, £3.10, Bainbridge Copnall', now loose, and attached to verso inside a clear plastic sleeve

Provenance: Jacques Vellekoop (1926–2007), Anglo-Dutch Bookseller, who was brought up in South Africa. After moving to London in 1947, he joined the London Antiquarian Bookshop run by E.P. Goldschmidt. Edward Bainbridge Copnall (1903–1973), British Sculptor and Painter, best-known for his architectural and decorative sculptures. President of the Royal Society of Sculptors 1961–1966.

(1) £100 – £150

670AR\* **Durrant (Roy Turner, 1925–1998)**. Still life with flowers in a vase, 1948, oil on board, depicting flowers in a double-handled vase, signed and dated lower left, 35 x 15.8cm (12 x 6.25ins), framed

(1) £400 – £600



Lot 670

671AR\* **Floyd (Donald Henry, 1892–1965)**. Cardiff City Hall, circa 1950s, oil on canvas, signed lower right, 66 x 96.5cm (26 x 37.5ins), elaborate moulded frame together with another by the same artist showing a figures on a bridge and a red brick house by a river, signed lower left, 41 x 50.5cm (16 x 19.75ins), gilt moulded frame

Donald Henry Floyd (1892–1965) was born in Plymouth, he trained under Frederick John Snell and John Noble Barlow and after 5 years of training and exhibiting at the Walker Art Gallery he was introduced to the St Ives School. He served as a private in Palestine, Egypt and India during WWI and was tasked to sketch enemy positions but painted in his spare time. He moved to South Wales after the war and exhibited at the Royal Academy, Royal Birmingham Society of Arts and the Royal West of England Academy exhibitions.

(2) £200 – £300



Lot 671





672\* **Grant, Alistair, 1925-97.** Study for Azincourt, oil on canvas, signed by artist to lower right, 60 x 50cms (23.5 x 10.75 inches), framed

Provenance: From the estate of Robert Hardy (1925-2017).

(1)

£200 - £300



673\* **Grant (Kenneth, 1934-).** British merchant ship in a strong breeze, 20th century, oil on canvas, signed lower right, 59.5 x 90cm (23.5 x 35.5ins), framed

(1)

£150 - £200



674\* **Hall (Frederick, 1860-1948).** Goats in a farmyard, oil on wood panel, depicting 2 goats in a sunlit farmyard before an ancient thatched dwelling held up by buttresses, signed lower right, 32.5 x 40.5cm (12.75 x 16ins), framed

Frederick Hall often signed his work 'Fred Hall' as here. He was a painter of landscapes, rural subjects, and portraits, exhibiting at the Royal Academy as well as at the Paris Salon, where he was awarded a gold medal in 1912. He was an important member of the Newlyn School in Cornwall, and he painted a number of witty caricatures of fellow artists there, such as Frank Bramley, Stanhope Forbes and Norman Garstin. His earlier work embraced the realism of the Newlyn School, but later he moved increasingly towards impressionism.

(1)

£1,200 - £1,500

675\* **Harbart (Gertrude Felton, 1908-1999).** A girl holding an apple and a rose with multiple additions above, circa 1930s, oil on board, signed lower left, 84.5 x 53.5cm (33.25 x 21ins), with printed label to verso 'Mrs. Frank Harbart, 2201 Maryben, Lond ... Michigan City, Indi..', carved wood gilt painted frame

(1)

£100 - £150



676\* **Hyatt (Derek, 1931-2015).** 'Clouds at Dawn: Pen Hill', oil on board, inscribed with title and artist's name to verso (presumably by the artist), and with artist's address label also, 28 x 33cm (11 x 13ins), framed and glazed

(1)

£150 - £200





677\* **Lawson (Andrew, 1945 -).** Family Passions, watercolour on paper, abstract work, signed and dated lower central, 47 x 32cm (18.5 x 12.5ins) mount aperture, with The Gallery in Cork Street, London label verso, framed and glazed

Purchased directly from The Gallery, London by the current owner.

(1) £100 - £150



678\* **Mitchell (John Campbell, 1865-1922).** Moonrise, Achnacree Moor, Benderloch, Scotland, oil on prepared canvas board (with Winsor & Newton printed label to verso), signed lower left, a few minor surface marks, 202 x 355mm (8 x 14ins), period gilded wood frame, with title in pencil to verso, label of Doig, Wilson & Wheatley, 90 George Street, Edinburgh, and further handwritten label giving the title of the work as 'Moorland', the artist's name and address and name of the artist's agent Doig, Wilson & Wheatley

(1) £400 - £600



679\* **Pilawski (Wieslaw, 1916-1972).** Corpus Christi, circa 1950, oil on canvas, signed lower right, with handwritten label to verso giving the title of the work and artist's name, and a price of 70 guineas, and with two James Bourlet printed labels to verso of the stretcher, 78.5 x 57cm (31 x 22.5ins)

Wieslaw Pilawski was born in Mscislaw (now Belarus). After moving to England, he lived in Chelsea, and studied at the Regent Street Polytechnic, later moving to East Dulwich. An exhibition of his work was held at the Leicester Galleries in November 1956, and he exhibited at the Royal Institute of Oil Painters, the Royal Academy and the Royal Society of British Artists.

(1) £200 - £300



680\* **Rigden (Geoff, 1943-2016).** Arrival, 2005/08, acrylic and collage on canvas, signed, titled, dated and with copyright by the artist to verso, 40.5 x 51cm (16 x 20ins)

(1) £100 - £150





681\* **Scott (Ian Charles, 1957 – ).** Devil's Peak, oil on paper, showing a woman leaning over a cliff edge, a devil to the right and man exposing his hairy back with a tattoo of a Chinese communist barber and boy with rifle, signed lower right, titled verso, 85 x 61cm (33.5 x 24ins), framed and glazed

Provenance: Exhibited at the Royal Scottish Academy.

Ian Charles Scott comes from the remote North Highlands of Scotland. He studied film in London and worked on commercials before enrolling in Dundee University to study art. He emerged as the top student in the under and post-graduate programs there gaining a B.A. 1st class honors degree and an M.F.A. in Fine Art. Upon graduating he was immediately offered a lecturing post in Sunderland Art School. He has taught under-grad and post-graduate students for 20 years. Earlier in his career he taught an art therapy based course in a maximum-security prison. Scott is a nationally and internationally recognized artist whose works can be found in the Scottish National Portrait Gallery, The Aberdeen Art Gallery, The Dundee Art Gallery, The Royal Scottish Academy, The Koyo Institute, and The Dublin Art Gallery, among others. In the US his works have been exhibited in the Silverstein Gallery, the Kravits Wehby Gallery, and in a touring exhibition Conversations with Jeff Koons and Frank Gehry. He received Scotland's highest and most sought after scholarship, "The Alastair Salvasen Award" and used it to move to the United States in 1998. He started work as an adjunct at Hostos Community College in 1999 and became full-time in 2004.

(1) £200 - £300

682\* **Scott (Ian Charles, 1957 – ).** I hear a shell, 1993, watercolour on paper, showing a man with a shell over his ear, with a divers helmet to his right and a sea cave with monuments, the margin inscribed 'Study for "I hear a shell"', signed and dated lower right, 51 x 49cm (20 x 19.25ins) mount aperture, framed and glazed

Provenance: Exhibited at the Royal Scottish Academy

For biographical note see lot 681.

(1) £200 - £300



Lot 682



683\* **Scott (Ian Charles, 1957 – ).** James Fleming, 2003, oil on panel, a portrait showing James Fleming standing by a Highland Stag landscape oil painting, signed and dated lower right, 52 x 41cm (20.5 x 16ins), framed, together with another portrait by the same artist, 'The Girl who Lived at Freswick', oil on panel showing 'Monique', titled and signed verso, 41 x 51cm (16 x 20ins), framed

Provenance:

The first exhibited at Rank Xerox Gallery, USA

The second exhibited at Koyo Institute Gallery, Japan

For biographical note see lot 681.

(2)

£200 - £300





684\* **Scott (Ian Charles, 1957 -).** Angry staring match at the end upon waking 2009, pencil sketch on paper, showing a sleeping man, titled and dated upper right, 24 x 17.5cm (9.5 x 6.75ins) mount aperture, framed and glazed together with six further pencil sketches by the same artist, all framed and glazed, including Sunny Day 20 May 10 5 Train, 24 x 17cm (9.5 x 6.75ins) mount aperture, Band Aid Trench Coat & Old Shirt, 5 Train South, 7 mins, 8 Sept 09, signed dated and titled upper right, 24 x 17cm (9.5 x 6.75ins) mount aperture

These were all sketched on the 5 Train (Lexington Avenue Express), New York. For biographical note see lot 681.

(7)

£200 - £300

685\* **Scott (Ian Charles, 1957 -).** Rue 21 Redux, oil on canvas, signed and dated lower right, 76 x 60.5cm (30 x 23.75), framed, with label verso inscribed 'Based on experience of being in Huhldorf during 1989 when communism was falling and out of the window I grow more of shells in Romania. Fast forward to xmas 2001 New York City when I was amazed at the affect 9/11 had at my dealer ... who became more human momentarily, the dealer shark is out ... the roof and ecstasy as he witness the deal being played / played on 21st St Chelsea with gun to Dybrow played ... on check and cosmic hat pull astral forces into street. Repeating history.'

Provenance: Exhibited at the Aberdeen Art Gallery

For biographical note see lot 681.

(1)

£400 - £600



Lot 685



Lot 686

686\* **Scott (Ian Charles, 1957 -).** The New Patron Saint of Forgetfulness, 2000, watercolour on paper, an abstract work showing a man lying on pebbles with his shirt off and holding drumsticks, before him is a regimental drum with a deep sea diver standing on the drum with a boy behind and a gramophone with a Middle-Eastern battle scene to the inner lid, signed and dated lower right, titled verso 80 x 107cm (31.5 x 42ins) mount aperture, framed and glazed

The original cost of this work was £3500.

For biographical note see lot 681.

(1)

£400 - £600



687\* Skovgaard (Joakim, 1856–1933). Wedi, Java, 1908, oil on canvas, signed with initials, titled and dated lower right, relined, with handwritten inscription to verso of stretcher 'Tchone Marie Skovgaard', and paper label bearing the signature of the artist Joachim Skovgaard, 38 x 57cm (15 x 22.5ins), period decorative gilt frame, inscribed with artist's name to verso

(1)

£1,000 - £1,500





688\* **Stutz (A R., 20th century)**. London scene with St. Pauls Cathedral, 1959, oil on paper, laid on board, depicting a view along Ludgate Hill looking towards St. Pauls Cathedral, with the old railway bridge visible, signed and dated lower right, 81 x 68cm (31.75 x 26.75ins), framed

(1)

£150 - £200

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

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

(1)

£150 - £200

690\* **Trakranen, Alexander van Taack, 1885-1969**. Still Life of Roses in a Vase, oil on board, signed lower left, 26 x 26cm (10.2 x 10.3ins), framed

(1)

£150 - £200



Lot 689



Lot 690



691\* **Ward (Eric, 1945-)**. Smeaton's Pier, St. Ives, oil on board, depicting a sunlit summer scene with fishing and sailing boats, each signed in red, titled and additionally signed in pencil to verso, 14.5 x 19.5cm (5.75 x 7.75ins), framed and glazed  
(1) £100 - £150



Lot 695

692\* **Ward (Eric, 1945-)**. West Pier, St. Ives, oil on board, signed in red, titled and additionally signed in pencil to verso, 14.5 x 19.5cm (5.75 x 7.75ins), framed and glazed  
(1) £100 - £150

693\* **Ward (Eric, 1945-)**. Port Isaac Harbour, oil on board, signed in red, titled and additionally signed in pencil to verso, 14.5 x 19.5cm (5.75 x 7.75ins), framed and glazed  
(1) £100 - £150



694\* **Whittall (John, 1947- )**. Richmond Park, 1975, oil on board, depicting a lake surrounded by trees in summer, signed lower right, 20.5 x 28.7 cm (8 x 11.25 ins), framed, artist's name, title, and date on verso, and additional note in ink (rubbed) 'Colln. Brinsley Ford' According to the inscription on the verso of the frame, this oil is from the collection of Sir Richard Brinsley Ford (1908-1999).  
(1) £100 - £150

695\* **Zernova (Ekaterina Sergeevna, 1900-1995)**. Soviet Gunboat 121, 1946, oil on canvas, signed lower right, ink manuscript artist's name and title in Russian to verso, with pencilled date, typewritten artist's biography also to verso, 505 x 615mm (20 x 24.25ins), framed, with Biddle & Webb auctioneers label dated 2008  
(1) £200 - £300



## INFORMATION FOR BUYERS

### AFTER THE AUCTION

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

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

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

### METHODS OF PAYMENT

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

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

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

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

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

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

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

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

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

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

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

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

The amount is calculated as follows:

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

4.00% up to 50,000

3.00% between 50,000.01 and 200,000

1.00% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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



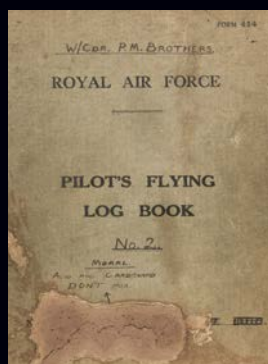
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1. The Seller warrants to the Auctioneer and the buyer that he is the true owner or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims.
2.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



THURSDAY 20 MAY 2021

THURSDAY 20 MAY 2021



Date given	Acquired		Place, or Not Paid	How Paid, From or Estimated	Notes
	Name	No.			
May					Notes: Bureau
17	Home	15720	Self		1890-1891, 1892-1893, 1894-1895, 1896-1897, 1898-1899, 1900-1901, 1902-1903, 1904-1905, 1906-1907, 1908-1909, 1910-1911, 1912-1913, 1914-1915, 1916-1917, 1918-1919, 1920-1921, 1922-1923, 1924-1925, 1926-1927, 1928-1929, 1930-1931, 1932-1933, 1934-1935, 1936-1937, 1938-1939, 1940-1941, 1942-1943, 1944-1945, 1946-1947, 1948-1949, 1950-1951, 1952-1953, 1954-1955, 1956-1957, 1958-1959, 1960-1961, 1962-1963, 1964-1965, 1966-1967, 1968-1969, 1970-1971, 1972-1973, 1974-1975, 1976-1977, 1978-1979, 1980-1981, 1982-1983, 1984-1985, 1986-1987, 1988-1989, 1990-1991, 1992-1993, 1994-1995, 1996-1997, 1998-1999, 2000-2001, 2002-2003, 2004-2005, 2006-2007, 2008-2009, 2010-2011, 2012-2013, 2014-2015, 2016-2017, 2018-2019, 2020-2021, 2022-2023, 2024-2025, 2026-2027, 2028-2029, 2030-2031, 2032-2033, 2034-2035, 2036-2037, 2038-2039, 2040-2041, 2042-2043, 2044-2045, 2046-2047, 2048-2049, 2050-2051, 2052-2053, 2054-2055, 2056-2057, 2058-2059, 2060-2061, 2062-2063, 2064-2065, 2066-2067, 2068-2069, 2070-2071, 2072-2073, 2074-2075, 2076-2077, 2078-2079, 2080-2081, 2082-2083, 2084-2085, 2086-2087, 2088-2089, 2090-2091, 2092-2093, 2094-2095, 2096-2097, 2098-2099, 2100-2101, 2102-2103, 2104-2105, 2106-2107, 2108-2109, 2110-2111, 2112-2113, 2114-2115, 2116-2117, 2118-2119, 2120-2121, 2122-2123, 2124-2125, 2126-2127, 2128-2129, 2130-2131, 2132-2133, 2134-2135, 2136-2137, 2138-2139, 2140-2141, 2142-2143, 2144-2145, 2146-2147, 2148-2149, 2150-2151, 2152-2153, 2154-2155, 2156-2157, 2158-2159, 2160-2161, 2162-2163, 2164-2165, 2166-2167, 2168-2169, 2170-2171, 2172-2173, 2174-2175, 2176-2177, 2178-2179, 2180-2181, 2182-2183, 2184-2185, 2186-2187, 2188-2189, 2190-2191, 2192-2193, 2194-2195, 2196-2197, 2198-2199, 2200-2201, 2202-2203, 2204-2205, 2206-2207, 2208-2209, 2210-2211, 2212-2213, 2214-2215, 2216-2217, 2218-2219, 2220-2221, 2222-2223, 2224-2225, 2226-2227, 2228-2229, 2230-2231, 2232-2233, 2234-2235, 2236-2237, 2238-2239, 2240-2241, 2242-2243, 2244-2245, 2246-2247, 2248-2249, 2250-2251, 2252-2253, 2254-2255, 2256-2257, 2258-2259, 2260-2261, 2262-2263, 2264-2265, 2266-2267, 2268-2269, 2270-2271, 2272-2273, 2274-2275, 2276-2277, 2278-2279, 2280-2281, 2282-2283, 2284-2285, 2286-2287, 2288-2289, 2290-2291, 2292-2293, 2294-2295, 2296-2297, 2298-2299, 2300-2301, 2302-2303, 2304-2305, 2306-2307, 2308-2309, 2310-2311, 2312-2313, 2314-2315, 2316-2317, 2318-2319, 2320-2321, 2322-2323, 2324-2325, 2326-2327, 2328-2329, 2330-2331, 2332-2333, 2334-2335, 2336-2337, 2338-2339, 2340-2341, 2342-2343, 2344-2345, 2346-2347, 2348-2349, 2350-2351, 2352-2353, 2354-2355, 2356-2357, 2358-2359, 2360-2361, 2362-2363, 2364-2365, 2366-2367, 2368-2369, 2370-2371, 2372-2373, 2374-2375, 2376-2377, 2378-2379, 2380-2381, 2382-2383, 2384-2385, 2386-2387, 2388-2389, 2390-2391, 2392-2393, 2394-2395, 2396-2397, 2398-2399, 2400-2401, 2402-2403, 2404-2405, 2406-2407, 2408-2409, 2410-2411, 2412-2413, 2414-2415, 2416-2417, 2418-2419, 2420-2421, 2422-2423, 2424-2425, 2426-2427, 2428-2429, 2430-2431, 2432-2433, 2434-2435, 2436-2437, 2438-2439, 2440-2441, 2442-2443, 2444-2445, 2446-2447, 2448-2449, 2450-2451, 2452-2453, 2454-2455, 2456-2457, 2458-2459, 2460-2461, 2462-2463, 2464-2465, 2466-2467, 2468-2469, 2470-2471, 2472-2473, 2474-2475, 2476-2477, 2478-2479, 2480-2481, 2482-2483, 2484-2485, 2486-2487, 2488-2489, 2490-2491, 2492-2493, 2494-2495, 2496-2497, 2498-2499, 2500-2501, 2502-2503, 2504-2505, 2506-2507, 2508-2509, 2510-2511, 2512-2513, 2514-2515, 2516-2517, 2518-2519, 2520-2521, 2522-2523, 2524-2525, 2526-2527, 2528-2529, 2530-2531, 2532-2533, 2534-2535, 2536-2537, 2538-2539, 2540-2541, 2542-2543, 2544-2545, 2546-2547, 2548-2549, 2550-2551, 2552-2553, 2554-2555, 2556-2557, 2558-2559, 2560-2561, 2562-2563, 2564-2565, 2566-2567, 2568-2569, 2570-2571, 2572-2573, 2574-2575, 2576-2577, 2578-2579, 2580-2581, 2582-2583, 2584-2585, 2586-2587, 2588-2589, 2590-2591, 2592-2593, 2594-2595, 2596-2597, 2598-25

Date (1944)	Location		Plant, Soil, etc. Particulars	Gen. Notes, Plant, etc. Particulars	SPEC. (Scientific Name, etc. to be used)
	Tree	Soil			
	Dried, Boonville Station				
Aug. 1	g	Shadeside, edge of	Large		15 A. B.
"	"	"	"		16 A. B.
"	"	"	"		17 A. B.
"	"	"	"		18 A. B.
"	"	"	"		19 A. B.
"	"	"	"		20 A. B.
"	"	"	"		21 A. B.
"	"	"	"		22 A. B.
"	"	"	"		23 A. B.
"	"	"	"		24 A. B.
"	"	"	"		25 A. B.
"	"	"	"		26 A. B.
"	"	"	"		27 A. B.
"	"	"	"		28 A. B.
"	"	"	"		29 A. B.
"	"	"	"		30 A. B.
"	"	"	"		31 A. B.
"	"	"	"		32 A. B.
"	"	"	"		33 A. B.
"	"	"	"		34 A. B.
"	"	"	"		35 A. B.
"	"	"	"		36 A. B.
"	"	"	"		37 A. B.
"	"	"	"		38 A. B.
"	"	"	"		39 A. B.
"	"	"	"		40 A. B.
"	"	"	"		41 A. B.
"	"	"	"		42 A. B.
"	"	"	"		43 A. B.
"	"	"	"		44 A. B.
"	"	"	"		45 A. B.
"	"	"	"		46 A. B.
"	"	"	"		47 A. B.
"	"	"	"		48 A. B.
"	"	"	"		49 A. B.
"	"	"	"		50 A. B.
"	"	"	"		51 A. B.
"	"	"	"		52 A. B.
"	"	"	"		53 A. B.
"	"	"	"		54 A. B.
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"	"	"	"		56 A. B.
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"	"	"	"		66 A. B.
"	"	"	"		67 A. B.
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"	"	"	"		71 A. B.
"	"	"	"		72 A. B.
"	"	"	"		73 A. B.
"	"	"	"		74 A. B.
"	"	"	"		75 A. B.
"	"	"	"		76 A. B.
"	"	"	"		77 A. B.
"	"	"	"		78 A. B.
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"	"	"	"		80 A. B.
"	"	"	"		81 A. B.
"	"	"	"		82 A. B.
"	"	"	"		83 A. B.
"	"	"	"		84 A. B.
"	"	"	"		85 A. B.
"	"	"	"		86 A. B.
"	"	"	"		87 A. B.
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"	"	"	"		89 A. B.
"	"	"	"		90 A. B.
"	"	"	"		91 A. B.
"	"	"	"		92 A. B.
"	"	"	"		93 A. B.
"	"	"	"		94 A. B.
"	"	"	"		95 A. B.
"	"	"	"		96 A. B.
"	"	"	"		97 A. B.
"	"	"	"		98 A. B.
"	"	"	"		99 A. B.
"	"	"	"		100 A. B.

Estimate: £120,000-160,000

For more information or to consign please contact Henry Meadows:  
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