

**BRITISH & EUROPEAN PAINTINGS & WATERCOLOURS
OLD MASTER & MODERN PRINTS & DRAWINGS**

31 JULY 2020



EST. 1988

**Dominic Winter
Auctioneers**



Lot 335

FINE ART

Paintings & Watercolours

Old Master & Modern Prints

31 July 2020 commencing at 10am

VIEWING BY APPOINTMENT FROM WEDNESDAY 22 JULY

AUCTIONEERS

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EST. 1988

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IMPORTANT SALE INFORMATION: COVID-19

Please note that in accordance with current UK Government instructions regarding Covid-19, we are pleased to offer restricted public viewing of this sale by appointment only. Viewings are available on weekdays from Wednesday 22 July to Wednesday 29 July.

To request an appointment, please email saleroom@dominicwinter.co.uk or call us on 01285 860006. At the time of writing, we do not expect to make public attendance available on either of the two sale days. This restriction will remain under review over the three weeks prior to sale.

All lots are fully illustrated on our website (www.dominicwinter.co.uk) and all our specialist staff are ready to provide detailed condition reports and additional images on request. We recommend that customers visit the online catalogue regularly as extra lot information and images will be added in the lead-up to the sale.

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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 and the Artists' Collecting Society website www.artistscollectingsociety.org for further details.

For payment arrangements please refer to information for buyers at rear of this catalogue.

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POST-SALE

For payment information see our Information for Buyers page at the rear of this catalogue.

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

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

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Cover illustrations:
Front cover: lot 438
Back cover: lot 129

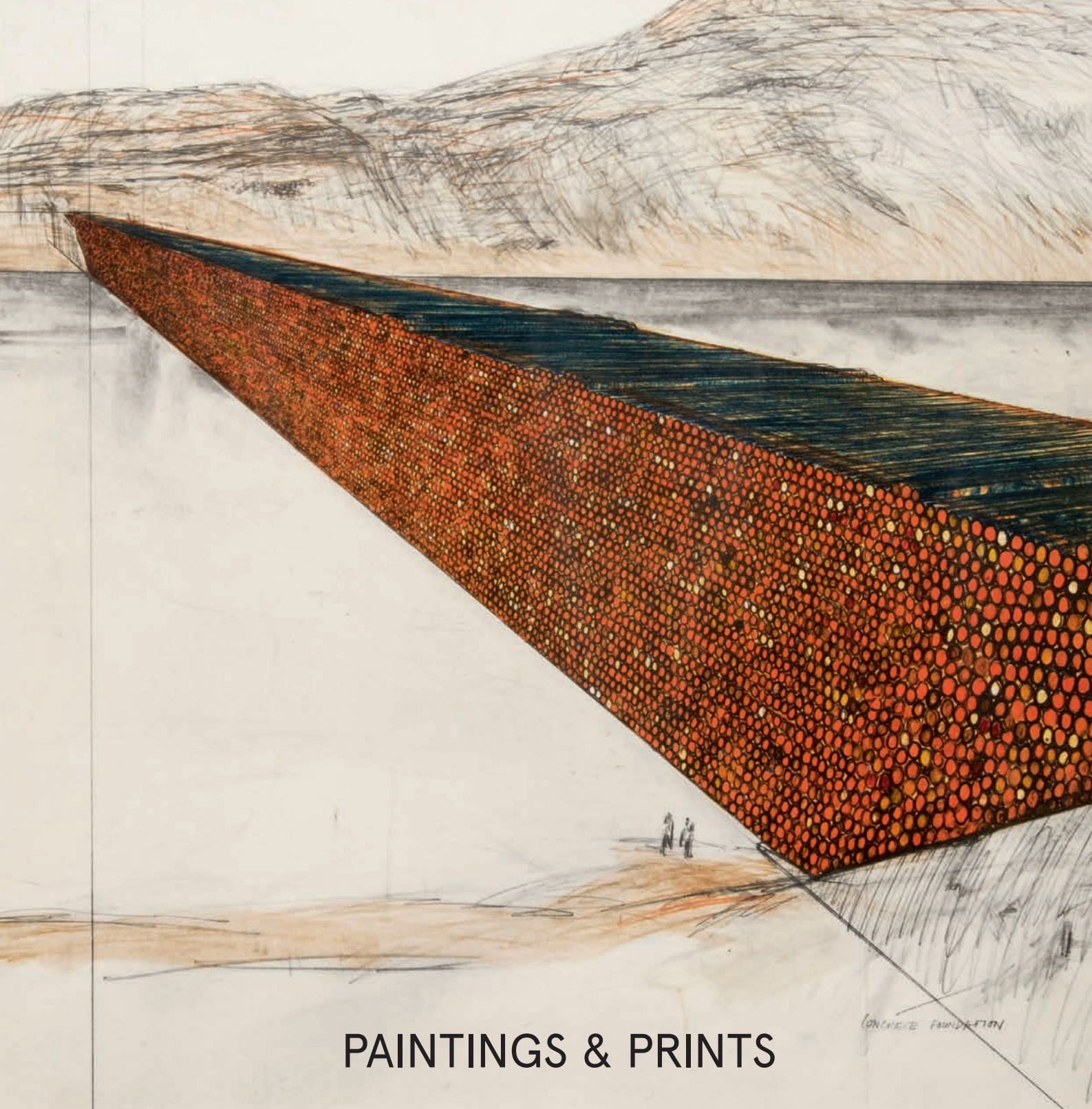


Cary (John & William). Pair of 15-inch
English library globes, celestial and
terrestrial, 1818-19
29 July sale: £15,000-£20,000

FORTHCOMING SALES

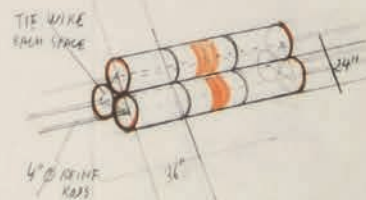
Wednesday 29 July	Printed Books, Maps & Documents
Wednesday-Thursday 9-10 September	Printed Books, Maps & Document The David Wilson Library of Natural History (Part II) The Albizu Collection of Spanish Law Books & Manuscripts Regimental Histories & Military Books from the Collection of Lt Col R J Wyatt MBE TD
Wednesday 7 October	Printed Books, Maps & Documents Travel & Exploration
Thursday 8 October	British & European Paintings & Watercolours Old Master & Modern Prints & Drawings Antiques & Textiles
Wednesday 11 November	Printed Books, Maps & Documents Scottish Topography from the David Wilson Library
Thursday 12 November	Military, Naval & Aviation History, Medals & Militaria Barnes Wallis Autographs, Artefacts & Ephemera The Winston Churchill Library of Major Alan Taylor-Smith (1928-2019) Military Books & Ephemera from the Collection of Lt Col R J Wyatt MBE TD A Private Collection of Vintage Automobilia & Motoring History
Wednesday 18 November	Classic & Contemporary Photography & Cameras The Jack Webb Collection of Military Photographs
Wednesday 16 December	Printed Books, Maps & Documents
Thursday 17 December	Modern Literature, Children's & Illustrated Books

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



PAINTINGS & PRINTS

69/70 10 MILLIONS OIL DRUMS WALL (PROJECT FOR SUEZ CANAL NEAR ISMAILIA) EACH OIL DRUM, 200 LB - 24" x 36"



OLD MASTER PAINTINGS & DRAWINGS

Friday 31 July commencing at 10am



342* Flemish School. Massacre of the Innocents, first quarter 17th century, oil on canvas, depicting a frenzied scene of warring figures, with infants being torn from outstretched arms in the foreground, and being thrown from a large arched bridge or viaduct in the middle ground, with a vista of a classical city to the right, including a domed basilica and a monumental gateway with drawbridge, heavily darkened in places and with surface wear, including central vertical split with old restoration, several small circular piercings to the canvas, and one or two other small closed tears or marginal defects, old re-lining, mounted on a later 18th or early 19th century stretcher with hand-made nails, 117 x 171.5cm (46 x 67.5ins)

Provenance: Acquired by the Bednarski family on the Portobello Road, West London in 1960; by descent to Adriana Dixon (née Bednarski) in 1970 (at which time the painting was valued for insurance purposes by Christie's at £1,000); purchased by the present owner in 2019.

An important work, not just for its scale, but also for the variety of elements and details in the composition. The rendering of the architecture, the skilful portrayal of burnished armour, and the addition of earrings on two of the figures, suggest a competent artist. The treatment of the subject stands comparison to the compositions of Pieter van Lint (1609-1690) and his teacher Artus Wolfaerts (1581-1641), both of whom produced large-scale works, as well as Peter Paul Rubens (1577-1640) whose own renderings of this same subject are well-known.

(1)

£8,000 - 12,000



343* **After Antonio Canaletto (1697–1768).** View of Venice, with the Doge's Palace and the Salute, oil on canvas, a mid-19th century copy (or version) of one of Canaletto's famous views of Venice, unsigned, relined, 49 x 87cm (19.25 x 34.25ins), unframed
Provenance: Collection of Jack Webb (1923–2019), London.

(1)

£200 - £400



344* **Dutch School.** Italianate Landscape with Peasants Resting, circa 1700, oil on wood panel, strengthened with three vertical wooden battens to verso, two old horizontal splits, 43.5 x 53cm (17 x 21ins)

A Dutch Italianate landscape with classical ruins, similar to the work of Nicolaes Berchem (1620–1683), Jan Both (circa 1615–1652) and Karel du Jardin (1622–1678).

(1)

£300 - £500

345* **Italian School.** Baptism of Christ, first half of the 17th century, oil on canvas, old relining, a few surface abrasions and overall old craquelure, on old stretcher, numbered 1221 in black paint to stretcher and to verso of canvas in an old hand, 42 x 31.5cm (16.5 x 12.4ins), with later gilt frame

(1)

£300 - £500



Lot 345



346* **Italian School.** Portrait of an Astronomer, said to be Galileo, 17th century, oil on canvas, relined and restored, head and shoulders portrait of an elderly bearded gentleman profile to left looking through a telescope, canvas slightly bowed, and a few minor indentations, 9 cm split to lower right corner, 64 x 91cm (25.25 x 35.75ins), verso with Sotheby's printed catalogue description, ink stamps 'Collection of Wilfred Tomlinson', and manuscript note 'restored 1983'

Provenance: Sotheby's, 28th July 1983, lot 608; collection of Wilfred Tomlinson.
(3)

£400 - £600



347*Morland (Henry Robert, 1716–1797). *Girl with a Candle*, circa 1765–70, colour pastels on paper, laid down on canvas, 56 x 43.5cm (22 x 17.1 in) mount aperture, overall size including frame 69 x 57cm (27 x 22.5 in), contemporary or near-contemporary moulded gilt frame, with single leaf decoration to each corner, 20th century printed label attached to lower edge 'Wright of Derby. Young woman holding a candle-pastel-22 ins. by 17 ins.', old auction stencil to verso 751 NF

Provenance: Mrs De Walter Storff; Christie's London, 11 June 1963, lot 66, sold for 6 guineas to Smith; Lady Huntington-Whiteley, Ripple Hall, near Tewkesbury, Gloucestershire (descendant of Stanley Baldwin). The auction stencil to verso identifies this work as a pastel, 22 x 17ins), by Wright of Derby, A Young Woman holding a Candle, vendor Mrs De Walter Storff, buyer Smith. However, this work has now been confidently attributed to Henry Morland by Neil Jeffares and included in his online archive (www.pastellists.com/Articles/MORLAND.pdf) as attributed to Henry Morland (J.547.1335).

A mezzotint version in the same direction by James Watson (1740–1790) after Henry Morland exists in both proof and lettered states in the British Museum (Chaloner Smith 1883, 163; Gordon Goodwin, *British Mezzotinters* (1904) 193).

Another mezzotint version of the painting, with some differences, was published by Philip Dawe (1750–1785) as *The Pretty Maid with her Apron before the Candle*.

Henry Morland exhibited a painting in crayons entitled *Servant with a Candle* at the Society of Artists in 1765, number 86.

(1)

£700 - £1,000



Lot 348

348* Rathbone (John, 1750–1807, & George Morland 1763–1804). Landscape, oil on wood panel, depicting a pastoral scene with sheep before a large thatched barn near trees, two bucolic figures and a dog in the foreground, some craquelure, 24.9 x 34.1cm (9.75 x 13.5ins), framed, verso with remains of old label inscribed in an early hand 'Landscape by George Morland and John Rathbone, signed by both' and with part of old red wax seal monogrammed 'JPD'

We have not been able to discern signatures of either artist on this work. George Morland and Julius Caesar Ibbetson both frequently collaborated with John Rathbone, painting the figures in his landscapes.

(1)

£200 – £300



349* After Richard Wright (1720–1775). Sea Piece with a Squall of Rain (The Fishery), oil on canvas, a later 18th century (circa 1770–90) copy after the famous painting by Richard Wright now in the Yale Center for British Art, Newhaven, and based on William Woollett's engraved version of the painting published by Woollett and John Boydell in 1768, the original canvas trimmed to margins, and with later relining, chipped with minor loss to extreme edges in a few places, 59 x 79cm (23.25 x 31ins), old carved wood frame, together with a framed and glazed impression of the engraved version by William Woollett, old black and gilt frame, glazed, with printed caption to lower margin removed and pasted to verso of the frame

Provenance: Collection of Jack Webb (1923–2019), London.

The original painting in the Paul Mellon Collection measures 35.5 x 53ins.

(1)

£700 – £1,000



Lot 350

350* Attributed to Pier Francesco Mola (1612–1666). Woman and child seated on a stone, *pen, brown ink and brown wash on pale cream laid paper, with arched top, laid down on later thick backing paper, some small losses to left hand margin, collector's mark to lower left corner (Lugt 629), 260 195mm (10.25 x 7.7ins)*

Provenance: Richard Cosway (1740–1821), English miniature painter and watercolour artist; Collection of Michael Jaffé CBE (1923–1997), English art historian and director of the Fitzwilliam Museum, Cambridge.

According to a handwritten inventory of the contents of Cosway's house at 20 Stratford Place, drawn up in 1820, his collection of 2,672 drawings were arranged by artist, subject and dimensions in 29 portfolios, books and boxes (see note in Lugt online).

(1)

£500 – £800

351* Bommel (Willem van, 1630–1708). River landscape with bridge & town beyond, *black chalk and grey wash on thick laid (watermark of encircled anchor beneath star), dark grey wash frame border lines, few discreet paper repairs to old folds and edges, signed and partially inscribed in pen & ink to verso 'Bommel del: No[ribergae]', 440 665mm (17.25 x 26.25ins), gilt frame, glazed*

Provenance: Anonymous sale, Sotheby's Amsterdam, 14 November 1988, lot 108; Private UK Collector.

(1)

£2,500 – £3,500



Lot 351

352* Attributed to Jan Breughel the Elder (1568–1625). Studies of fish, an eel, and bear catching a salmon, *pen and brown ink on cream laid paper, uneven margins (archivally restored with later matching laid paper to form a rectangular format), overall sheet size 80 x 139mm (3.2 x 5.5ins)*

Provenance: Private Collection, UK.

(1)

£300 - £500

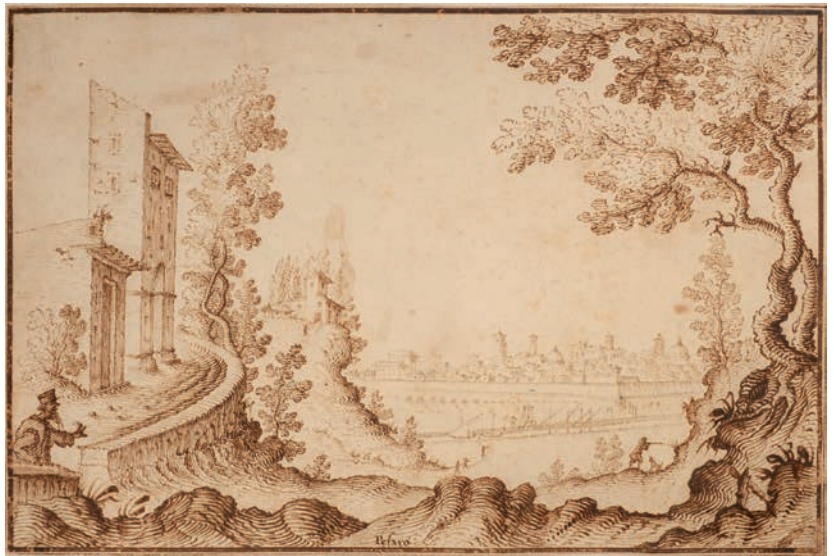


Lot 352

353* Cantagallina (Remigio, circa 1582–1656). View of Pesaro, *pen and brown ink on laid paper, with watermark of crossed arrows surmounted by a six-pointed star (similar to Briquet 6299, according to whom this paper was known to be in use in Rome between 1527 and 1566), double-rule outer border in matching brown ink, tipped onto later laid paper, with additional double framing lines in brown ink, sheet size 146 x 218mm (5.75 x 8.6ins), window-mounted*

Provenance: Probably from an album of 105 drawings of Tuscan views, mostly by Cantagallina, inscribed 'Vedute di Toscana d' Jacopo Ligozzi', and with provenance as follows:

The Rev. Dr. Henry Wellesley, Oxford; his posthumous sale, London, Sotheby's, 25 June 1866 onwards, lot 954 ('A Portfolio with leaves, containing 105 drawings in Pen and Sepia, Views in Tuscany, by Jacopo Ligozzi'); Sir David Kelly, London; his sale, London, Hodgson's, 26 November 1954, lot 596 ('Original Sepia and Wash Drawings of Scenery, Antiquities, Buildings etc. of Tuscany by Jacopo Ligozzi, Remigio Cantagallina and others'); Hans M. Calmann (1899–1982), London; Private Collection, Herefordshire, UK.



Lot 353

The present work is accompanied by a card sheet (used to protect the drawing) with a presentation inscription in pencil to the present owner 'With all good wishes for Christmas and a Happy New Year from Hans & Gerta Calmann. I hear you have a liking for Pesaro'.

Hans Calmann, a stockbroker by profession was born in Hamburg, but forced to flee Nazi Germany for England in March 1937. In 1941 he opened a gallery in Davies Street, London, later moving to Bruton Place in 1963, where he remained until his retirement in 1973. Calmann presented drawings by Parmigianino, Mola and Cantagallina to the Ashmolean Museum, amongst other works.

Remigio Cantagallina was born in Borgo San Sepolcro, near Arezzo in 1575, and spent the majority of his career in Florence. Influenced by Northern artists such as Paul Bril, Cantagallina himself influenced landscape artists working in Florence in the first half of the 17th century, including Jacques Callot. According to Filippo Baldinucci, Cantagallina was 'celebre in disegnar paesi a penna' (famous for his landscape drawings in pen).

Finished landscaped drawings such as the present work are typical of his output, and were most likely intended as autonomous works in their own right. The landscape drawings are characterised by "an intimate feeling for contemporary life and trees with lively, twisting trunks and tightly defined clusters of leaves" (Italian Drawings from the Bick Collection, Dartmouth College, New Hampshire, 1971, catalogue number 24).

Given the provenance of the dealer Hans Calmann, this drawing is likely to have come from an album of landscape drawings formerly in the collection of the scholar and antiquary Dr. Henry Wellesley (1791–1866), nephew of the Duke of Wellington, that appeared in auction in London in 1954. Although titled 'Vedute di Toscana d' Jacopo Ligozzi', the album was in fact largely made up of highly finished drawings by Cantagallina, several of which were signed. The album was acquired by Hans Calmann, and the drawings were dispersed over the next few years. Examples are today in the Fondation Custodia (Frits Lugt Collection), Paris, the Ashmolean Museum, Oxford, Pierpont Morgan Library, New York, Princeton University Art Museum, Detroit Institute of Arts, National Gallery of Art in Washington, D.C., and elsewhere.

See stephenongpin.com, Remigio Cantagallina, A Tuscan Landscape with Figures by a River (accessed 22 April 2020), from which the information on provenance has been sourced.

(1)

£1,500 - £2,000



Lot 354

354* **After Annibale Carracci (1560–1609).** The Drunken Silenus, circa 1595–1602, 17th century pen and brown ink over a counter-proof printed in pale red, on heavy laid paper, after the engraving by Annibale Carracci of his own design for the Tazza Farnese, the engraved silver dish made for Cardinal Odoardo Farnese, light additions in pencil suggesting some vine leaves as a covering for the genitals of the main serving satyr, inscribed in pencil to verso at head R. 1796, in an early hand (probably 18th or early 19th century), framed and glazed, with section of white card to verso to which is attached an old Sotheby's catalogue entry '154. Italian School, 17th Century. The Drunken Silenus, pen & ink, over red contre-épreuve', above which is another printed note 'Bought at Sotheby's date 20.7.67 lot no. 154

See Bohlin Prints and Related Drawings by the Carracci Family (1979) 19. Carracci's original design for the standing dish, engraved on a silver plaque, is now in the Museo Nazionale, Naples, and was used for taking prints. The biographer Bellori gave the work the highest praise, saying it equalled Raphael and the 'idea piu perfetta' of classical antiquity.

(1)

£400–600

355* **D'Anna (Vito, 1718–1769).** Seated Prophet pointing to an open bible with kneeling saint and putti, black and grey wash on a pale grey chalk prepared ground, on laid paper, heightened with white body colour, signed in brown ink lower right 'Vito D'Anna Palermitano', some marks and slight damage to sheet edges, restored and laid down on 20th century card window-mount, sheet size 386 x 282mm (15.25 x 11.1ins)

Sicilian artist Vito D'Anna lived and worked in Palermo, and is chiefly known for his frescoes in a variety of palaces and churches in the region.

(1)

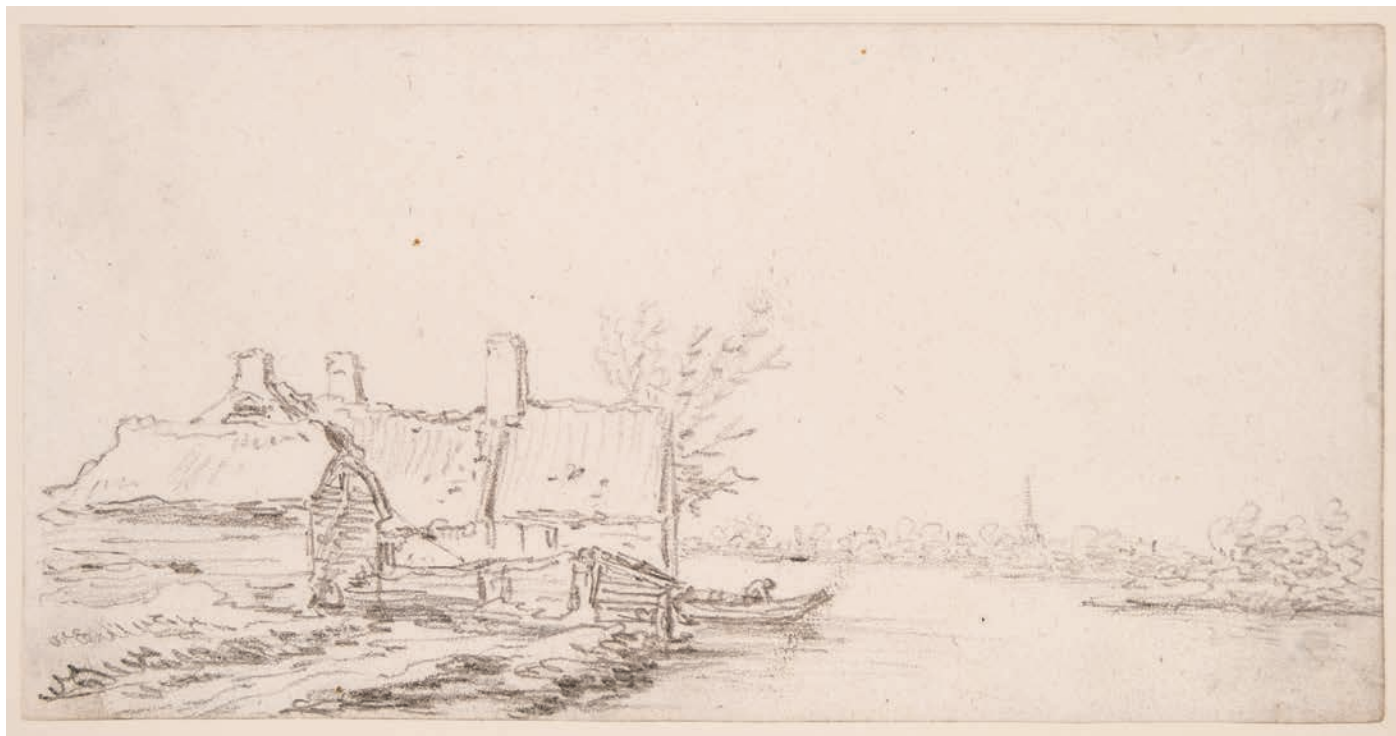
£300 – £500



Lot 355



Lot 356



Lot 357

356* **Dutch School.** Designs for Metalware, circa 1720s–30s, 3 pen, brown ink and brown and grey wash studies for ewers or urns, on laid paper, two sheets bearing the watermark of Dutch paper manufacturer HW Schoen, with a motif of a lion rampant with a clutch of arrows within a crowned circle bearing the legend *Pro Patria Eiusque Libertate* to border, and *Vryheit* at foot, one drawing (with design in grey wash) with additional study of a bearded old man to verso in black chalk, one with overlaid alternative design for the top of the jug, the other two sheets mainly in brown ink and wash, some toning and discolouration, sheet size 285 x 195mm (11.2 x 7.75ins) or similar, the two sheets primarily in brown ink and wash both with additional pencil study of a vase to verso with annotations
Provenance: Collection of John Rowlands (1931–2016), former Keeper of Prints and Drawings at the British Museum.

The paper maker H.W. Schoen was active in Zandijk between 1707 and 1743.
(3) £200 – £400

357* **Attributed to Jan Jozefsz. van Goyen (1596–1656).** River Scene with thatched buildings and boatman, black chalk on laid paper, 115 x 225mm (4.5 x 8.9ins), inlaid to modern cream paper, window-mounted

Provenance: Private Collection, Herefordshire, UK.

A pioneer of naturalistic landscape, Jan van Goyen's drawings are typically executed in black chalk. The British Museum have an album of similar drawings gifted by Count Antoine Seilern, and previously owned by John Perceval, 1st Earl of Egmont (1683–1748), and Sir Thomas Phillipps (1792–1872).
(1) £1,000 – £1,500



358* English School. The Crucifixion, early 19th century, pencil on laid paper, depicting the crucifixion of Christ, with 2 kneeling male figures at the foot of the cross, one pointing at Christ, some surface abrasion and small holes (repaired on verso), large watermark of a crown and shield with Strasburg Lily, signed in brown ink to lower right corner 'Van dyke', inscribed in pencil in an early hand on verso 'Del Lippi da Marmantile' [Lorenzo Lippi?], sheet size 36.1 x 26.6cm (14.25 x 10.5ins), mounted, together with another drawing, late 18th/early 19th century, pencil on laid paper, laid down on card, depicting 4 prophets, lightly toned and spotted, sheet size 35.6 x 23cm (14 x 9ins), mounted
(2)

£200 - £300

359* Finch (Heneage, 1751-1812). At Tenby, circa 1790, pen and brown and grey ink, with grey and brown wash on laid paper, laid down on a sheet of laid paper with title inscribed in ink to lower left margin, image size 209 x 262mm (8.25 x 10.3ins), framed and glazed
Provenance: Private Collection, Herefordshire, UK.
Heneage Finch, 4th Earl of Aylesford, styled Lord Guernsey from 1757 to 1777 sat in the House of Commons between 1772 and 1777. He was also a gifted draughtsman and etcher. The National Gallery of Art, Washington DC has another view of Tenby of similar dimensions, which they date to the 1790s.
(1)

£300 - £500



Lot 359



360* French School. Courting couple, 17th century, sepia watercolour on paper, showing a young lady and gentleman in an interior, with another lady looking through a window to the left, and a vista of a large house beyond on the right, tiny chip to right-hand edge, 15.8 x 13.4cm (6.25 x 4.25ins), sometime laid down on card with border of black pen & ink lines and gold paper, attributed in pencil to lower margin 'Beaubrun', mounted
Provenance: Collection of Michael Jaffé CBE (1923-1997), English art historian and director of the Fitzwilliam Museum, Cambridge.
(1)

£200 - £300



361* **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, Herefordshire, UK.

(1)

£1,500 - £2,000

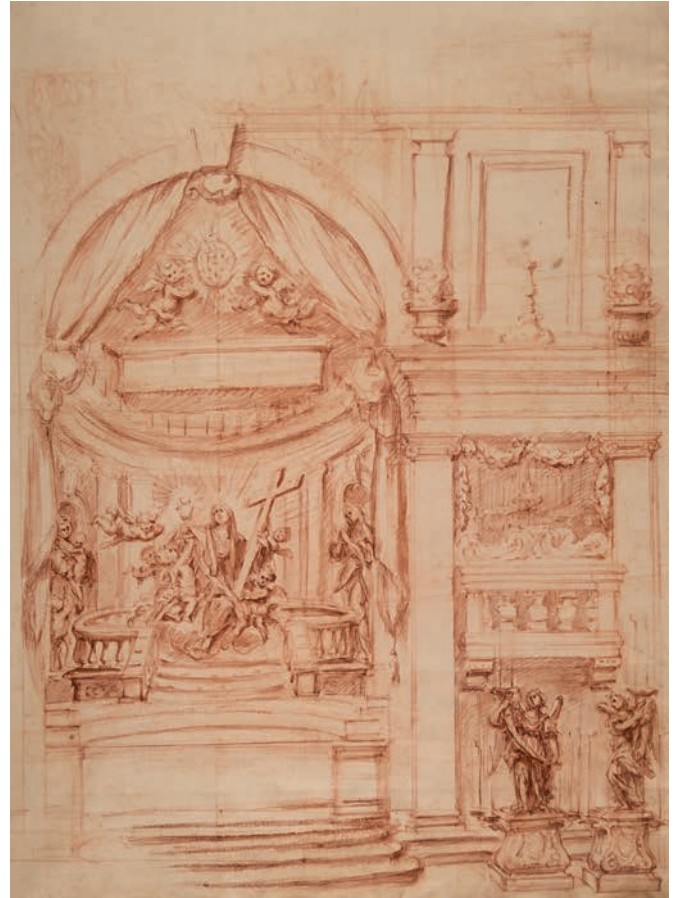


Lot 362

362* Grimaldi (Giovanni Francesco, 1606–1680). Study of Trees in a River Landscape, pen and brown ink on laid paper, sheet size 290 x 202mm (11.4 x 7.9ins), tipped on to later backing paper, inscribed in an early hand at foot 'G.F. Grimaldi' in red/light purple pencil, additionally inscribed in a 19th century hand 'Bimbo cowl'Oua - Corridore dei Candellabri no 194 Museo Vaticano', together with another similar drawing by Grimaldi, a study of trees, pen and brown ink on laid paper, laid down on old laid paper with ruled outer border in brown ink, inscribed to lower margin of the backing paper in pencil in a 19th century hand 'Jean Francois Grimaldi, dit Le Bolognese', and additionally inscribed in red pencil 'G.F. Grimaldi' in the same hand as the first drawing, early indecipherable ink mark to verso, sheet size 287 x 206mm (11.25 x 8.1ins)

(2)

£1,000 - £1,500



363* Attributed to Baldassare Franceschini, Il Volterrano (1611–1689). Design for a Side Chapel, red chalk on laid paper, the full sheet untrimmed, bears numeral 9 (or 6) in ink in an old hand to lower right corner, sheet size 575 x 440mm (22.5 x 17.25ins), framed and glazed

Provenance: Private Collection, Herefordshire, UK.

(1)

£700–1,000



364* **Sieneese School.** The Miracle of Soriano: the Madonna, the Magdalene and St. Catherine of Siena appearing to a Dominican Friar, pen and brown ink and wash on laid paper, 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, window-mounted
Provenance: Christie's New York, Old Master Drawings, 30th January 1997, lot 25; Private Collection, Herefordshire, UK.

(1)

£700-1,000



365* **Italian School.** Saint Sebastian, circa 1600-1650, sepia pen & ink drawing on laid paper, with crossed keys watermark, depicting a man tied to a tree, with shield, helmet, and spear beside, sheet size 22.9 x 17.7cm (9 x 7ins), together with:

Male nude with putti, circa 1600, sepia pen & ink drawing, depicting a muscular bearded man with cavorting putti behind, circular collector's black ink stamp of Richard Cosway with monogram 'RC' to right-hand edge (Lugt 628), toned and soiled, with minor edge-fraying, laid down on a piece of contemporary Italian letterpress, 12 x 24cm (4.75 x 9.5ins), and an 18th century reproduction print on laid paper of an old master drawing of Mary anointing Jesus' feet, verso with collector's monogram stamp 'BW' in black ink (Lugt 4451: unknown mark, early 20th century, found on drawings in a number of museum collections, e.g. V&A, J. Paul Getty Museum)

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

Provenance (second item): Collection of the portrait miniaturist Richard Cosway (1742-1821).

Cosway was an important collector of old master paintings, drawings and prints, sculpture and objets d'art. A sale of Cosway's old master paintings, organised by Messrs. Hammersley and Co., Bankers, Pall Mall, was held in 1791, with a catalogue entitled: *A catalogue of the entire collection of pictures of Richard Cosway, Esq. R.A. principal painter to His Royal Highness the Prince of Wales, in the great saloon, and eight other apartments, of his house in Pall Mall, containing the undoubted works of the great masters of the Florentine, Roman, Venetian, Lombard, Flemish, and Dutch Schools.* There was another auction of Cosway's art collections by James Christie in March 1792, and further sales after the artist's death, in 1821, 1822 and 1828.

(3)

£200 - £300



366* 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)

£700 – £1,000



367* North Italian School. An Antique Frieze, circa 1775–1800, a pair of gouache ornament designs on red prepared laid paper, collector's mark HF within a circle to lower right corner of one sheet, 27 x 30cm (10.75 x 11.75ins), matching gilt frames, glazed
Provenance: Hugo Fleischhauer (1863–1930), Stuttgart (Lugt 1306b). Private Collection, Herefordshire, UK.

(2)

£300 – £400



368 Attributed to William Young Ottley (1771–1836). Sketchbook from the artist's tour of Italy, circa 1791–99, 75 leaves of laid paper (cockerel watermark; countermarked 'D'), unfoliated, leaves [1–2] with pencil annotations in Italian and an architectural pencil sketch (somewhat faded), leaf [3] with annotated bookplate of Thomas Ashby and additional annotation 'Drawings by Wm Young Ottley' probably in Ashby's hand, 4 medial leaves left blank, the remaining 68 leaves containing 25 sketches in pen and brown ink over occasional traces of pencil and approximately 43 pencil sketches, nearly all rectos only (one sketch to a page; one pencil sketch double-page; one on verso), mainly studies after paintings but several apparently from life (including landscapes, clothed figures, and 3 sketches captioned 'Nature' and depicting a boy with a dog, a woman with a child on her back, and a crouching boy), 12 further sketches with legible manuscript captions (see note), tide-mark to upper outer corners gradually fading and receding but touching edges of image in about 10 cases, cords split between penultimate and final quires, first 3 leaves and final quire (6 leaves) with modern clear tape reinforcement in gutter, floral-patterned endpapers, contemporary Italian vellum binding with envelope flap, vellum soiled, tie perished, 4to (18.2 x 13.7cm)

Provenance:

1. Thomas Ashby (1874–1931), British archaeologist in Italy and director of the British School at Rome (bookplate, with manuscript acquisition note 'Wey[?]', Charing X Rd, 18/7/6, 2 vols, Vol 2').

2. Professor Cecil H. Clough (1930–2017), Reader in Medieval History, University of Liverpool.

Ottley, the son of a plantation owner entered the Royal Academy in 1787, studying briefly under John Brown, and was in Italy from 1791 to 1799. After his return to London 'Ottley established himself as a writer, connoisseur, and *marchand-amateur*. He was elected a fellow of the Society of Antiquaries and, as a leading arbiter of taste, he advised others on the purchase of works of art' (ODNB). He was responsible for a number of ambitious art publications and in 1833 became keeper of prints and drawings at the British Museum.

A number of the sketches have manuscript captions in Italian referring to the original work, the artist or its location, the inconsistencies in spelling suggesting a non-native author. These include 'Bologna, Domenichino [sic] in S. Agnese' (after Domenichino, *Martyrdom of St Agnes*; a section), 'Turino palazzo [sic] Reale, Carlo Cignani' (after Cignani, *Adonis and his Dog*, cf. Palgrave, *Hand-book for Travellers in Northern Italy*, 1847, p. 20), and 'Tizziano [sic], palazzo Reale a Parigi' (after Titian, *Venus Anadyomene*); briefer captions indicate originals by Guercino (the sketch depicting a woman holding a jug), 'Reggio' (presumably Raffaellino da Reggio), and Coreggio ('Coreggio a Parma'); the Palazzo Caprara and the Palazzo Bonfiglioli are cited as locations for originals which are otherwise unidentified.

(1)

£700 – £1,000



Lot 369

369* **Picart (Bernard, 1673-1733)**. Jesus with the Samaritan Woman at Jacob's Well, brown and grey wash and pencil with black ink, on pale cream laid paper, inscribed in pencil to verso in a later hand 'Jesus & la Samaritaine', sheet size 323 x 215mm (12.75 x 8.5ins), tipped-on to old laid paper backing sheet, with ruled wash border, watermarked D&C BLAUW IV [circa 1750 or later], inscribed in another later 18th century or early 19th century hand to lower right corner 'B. Picart'

Provenance: Possibly Collection of Alfred Beurdeley (1847-1919), French cabinet maker, whose collections were sold in over twenty auction sales between 1920 and 1921 (later pencil inscription to lower left corner of backing sheet); Friedrich Winkler (1888-1965), German art historian, director of the Kunstbibliothek Berlin, later curator of the Kupferstichkabinett Berlin, and author of *Die Zeichnungen Albrecht Durers* (1936-39); Eva Winkler Dencker (1923-2017), Los Gatos, San Jose, California (information on the Winkler ownership supplied in the catalogue entry for this work by Swann Galleries, Old Master Drawings, November 5, 2019, lot 98).

This accomplished wash drawing depicts the crucial moment in this famous bible story (St. John's Gospel, Chapter 4, Verses 1-40), when Jesus reveals himself to the Samaritan woman as the messiah, with her dawning realisation of his message as the disciples return with food from the nearby village of Sychar.

The present drawing is likely to have been intended for engraving and subsequent publication, possibly in one of Picart's many folio historical publications, such as the *Ceremonies et Coutumes Religieuses*, published in Amsterdam between 1723 and 1743.

(1)

£700 - £1,000



Lot 370

370* **Attributed to Giovanni Antonio da Pordenone (1483/4-1539).** Design for a frieze of fighting putti, *pen and brown ink with brown wash, heightened with white chalk on pale blue-grey paper, inscribed in brown ink to verso 'S.V. n: 66', additionally inscribed in pencil 'Giulio Campi I think JBS [James Byam Shaw], further inscribed (probably in a later hand) 'dal Pordenon', sheet size 130 x 207mm (5.2 x 8.2ins), mounted to cream laid paper, with triple rule ink outer border lines in coloured ink, window mounted, inscribed to verso of mount in pencil P.W. Ward-Jackson to upper right, and to centre 'Giulio Campi AEP thinks probably Pordenone' [in the hand of James Byam Shaw], framed and glazed*

Provenance: Zaccaria Sagredo, 1653-1729 (Lugt 2103a), renowned Venetian collector; Padre Resta ?; Private collection, Herefordshire, UK.

The collection of drawings formed by Zaccaria Sagredo has been the subject of increased attention and study from the 1960s onwards. According to the substantial note in Lugt online, the collection numbered 8000 drawings, gathered mainly in 57 volumes, according to an inventory of 1738 now in the Museo Civico Correr Library, Venice. In 1762, some drawings and volumes of drawings were sold to the British Consul Joseph Smith (1682-1770), and his successor John Udny (1727-1800), including 4 volumes of drawings by Castiglione which were subsequently sold to King George III and now reside at the Royal Library, Windsor. Further drawings from 4 volumes of the Sagredo collection were later sold by Christie's, London, Sunderland Collection of Drawings by Old Masters; comprising works of the Italian, Flemish, and German Masters, formed originally by the Bonfiglio Family, of Bologna..., June 15, 1883.

Literature: See Charles E. Cohen, *The Drawings of Giovanni Antonio da Pordenone*, Florence, 1980.

(1) £1,500-£2,000

371* **Dutch School.** Tobias and the Angel, first half 17th century, *sepia pen & ink sketch on laid paper, some soiling and marks, further pen & ink sketches to verso (5 figure studies), 2 nicks in upper edge, sheet size 16.4 x 20.9cm (6.5 x 8.25ins), tipped onto early-mid 19th century laid paper watermarked 'JW', with contemporary pencil attribution 'Eckhout' to lower margin, together with:*

Hermit and dog, mid 17th century, sepia pen & ink drawing on laid paper (laid down on paper), of a man seated beside a tent with a dog, and a church in the background, toned and a little rubbed, sheet size 9 x 13.3cm (3.5 x 5.2 ins), mounted, plus a late 16th/early 17th-century pen & ink sketch on laid paper, head & shoulders portrait half-profile to right of a bearded man in a hat, indistinctly inscribed in a contemporary hand to left-hand margin ' ? bouroy', sheet size 6.7 x 4.4cm (2.5 x 1.75ins), tipped onto laid paper and mounted on board, and a 17th-century pen & ink drawing on laid paper (laid down on paper) of a church procession, dust-soiled, 16.3 x 25.2cm (6.5 x 10ins), mounted

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

(4) £300 - £400



Lot 371



372* **After Jan van der Straet (Johannes Stradanus, 1523-1605).** The Capture of Milan, from *Mediceae Familiae Rerum Feliciter Gestarum Victoriae et Triumphi*, 1583 [or later], *an enlarged near-contemporary copy in pen, black ink, brown wash and brown ink and pencil on laid paper, early 17th century, 202 x 295mm (8 x 11.6ins), window-mounted*

See New Hollstein 355; Baroni Vannucci, Jan van der Straet (1997), 691.12. An early copy in brown wash of the third plate in a series of eight depicting battles outside Tuscany, from the series of 20 engravings (plus title page) entitled *Mediceae Familiae Rerum Feliciter Gestarum Victoriae et Triumphi*, illustrating the various triumphs of the Medici family of Florence, which were engraved by Hendrick Goltzius and Philips Galle after Johannes Stradanus, and published by Galle in 1583.

The British Museum has a Flemish copy of the motif of the horse tethered to the tree, taken from the same published engraving (SL, 5219.43).

(1) £700 - £1,000



Lot 373

373* Testa (Pietro, 1611-1650). Study for the Sacrifice of Iphigenia, circa 1638, pen and brown ink on pale cream laid paper, inscribed in brown ink in a near-contemporary hand to upper right corner 'Renbran', mounted on later (probably 20th century) pale blue backing card, sheet size 120 x 197mm (4.75 x 3.8ins), window-mounted

Provenance: Collection of John Rowlands (1931-2016), former Keeper of Prints and Drawings at the British Museum. The present owner received confirmation of the attribution of this drawing to Pietro Testa from Professor Ann Sutherland Harris dated May 19, 1985, in which Professor Harris stated that the drawing is a study for The Sacrifice of Iphigenia (Galleria Spada, Rome).

(1)

£1,500 - £2,000



Lot 374

374* Circle of Adam Frans van der Meulen (1632-1690). Soldiers Returning to Camp, mid-17th century, pen, brown ink and brown wash on laid paper, indistinctly inscribed to lower right 'gorsle', some marks and creases, and slight damage, laid down on old backing paper, with added single outer ruled border in brown ink, sheet size 27 x 36cm (10.5 x 14.25ins), modern gilt frame, glazed

Provenance: Formerly in the collection of Ruth Ezra (Mrs Raymond Sawyer) of Chestnut Lodge, Cobham, Surrey, granddaughter of Frederick David Sassoon (1853-1917).

(1)

£400 - £600



Lot 375

375* **Venetian School.** Bacchanalian wooded scene with sleeping Venus, Cupid and Satyr blowing horn, surrounded by putti leading a tiger & elephant, with satyrs attending, later 17th century, *pen & ink, black chalk, and brown wash on brownwash laid paper, heightened with white, ink inscription 'Cyro Ferri' to lower edge, laid on 18th century paper/card with line border, inscribed in pencil to verso in a 20th century hand 'Luca Giordano/ Coll A.P. Oppé', 380 x 522mm (15 x 20.5ins), framed and glazed*

Provenance: Adolph Paul Oppe (1878-1957) (according to pencil inscription to verso of mount.

(1)

£2,000 - £3,000

376* **Beilby (William, 1743-1819).** View of Banks Fee House in Gloucestershire the Seat of John Scott Esq., cira 1760s, *pen, ink & monochrome watercolour on wove paper, watermarked J. Whatman, lower blank margin with caption and armorial (slight cropping at foot), signed lower left, few horizontal creases, image size 365 x 325mm, sheet size 430 x 370mm*

The renowned glass decorator William Beilby of Newcastle was also a recognised drawing master and topographical artist.

Banks Fee House at Longborough, near Stow-on-the-Wold, Gloucestershire was constructed for John Scott around 1760. A portrait of John Scott by the fashionable portraitist Pompeo Batoni, dated 1774 is held at the National Gallery, London.

(1)

£300 - 400



Lot 376

OLD MASTER PRINTS



Lot 377

377* Andrea (Nicolaus, circa 1550 - 1606/16). Portrait of Stanislaus Sabinus von Stracza, 1590, *fine copper engraving on laid paper, dated in the image lower left, a rich, heavily inked impression, plate size 424 x 326mm (16.7 x 12.8ins), sheet size 443 x 340mm (17.5 x 13.4ins)*

Hollstein 10; Andresen 7.

A highly ornate engraved portrait taken from life ('ad vivum delineabat') of Stanislaw Sabino, or Stanislaw Sabinka, mayor of Vilnius in Lithuania, court administrator, superintendent of the Mint, medical doctor, and King's secretary.

(1)

£300 - £500

378* Bartolozzi (Francesco, 1727-1815). Selim or The Shepherd's Moral, after Angelica Kauffmann, 1788, *stipple engraving printed in brown on laid paper, 390 x 490mm (15.4 x 19.25ins) mount aperture, attractive period neo-classical gilt frame, glazed (unexamined out of frame)*

(1)

£200 - 300

379* Beham (Hans Sebald, 1500-1550). Frieze with Two Tritons, *woodcut on laid paper, with watermark of a crowned serpent, a very good impression and in good condition, with collector's mark of the Graf von Lepell Sammlung, and Kupferstich Sammlung der Konigl. Museen to verso, sheet size 225 x 460mm (8.9 x 18.1ins), window-mounted*

Provenance: W. Graf von Lepell; Count Wilhelm Heinrich Ferdinand Karl von Lepell (1755-1826, Lugt 1672); Berlin, Kupferstichkabinett der Staatlichen Museen (Lugt 1606).

Pauli, Hans Sebald Beham, Kritisches Verzeichniss, 1346; Hollstein 1346.

Exhibited: Colnaghi, London, 500 Years of Fine Prints, 1976, number 67.

(1)

£700 - £1,000



Lot 379



380* **Bolswert (Boetius Adamsz, 1580–1633)**. Four Landscapes, after Abraham Bloemaert (1566–1651), circa 1630, the set of 4 rustic landscapes with thatched cottages after Bloemaert (Landscape with Ganymede, Landscape with the Temptation of Saint Anthony, Landscape with Tobit and The Angel, & Landscape with Two Figures by a Pond), on laid paper, trimmed to plate margins, sheet size 198 x 262mm (7.8 x 10.25ins), each window-mounted, with Christopher Mendez printed label to the first in the series

(1)

£300 - £500



Lot 381

381* **Burgkmair (Hans)**. The Triumph of Maximilian I, 1516–18, single woodcut from the series of 236, on laid paper, with watermark of a spread eagle within a circle, probably later 16th century, with handwritten inscription in brown ink (late 18th or early 19th century) to banner 'Triumphal Procession of the Empr. Maximilian 1st - drawn by Hans Burgkmair under the direction of the Empr.', sheet size 382 x 367mm (15 x 14.5ins)

(1)

£200 - 300



382* **Collaert (Adriaen, circa 1560–1618)**. Amerigo Vespucci on his ship, plate 3 from *Americae Retectio* (The Discovery of America), published by Philip Galle, Antwerp, circa 1598, copper engraving on laid paper by Collaert after Johannes Stradanus, with two lines of Latin text at foot 'Americus Vespuccius Florentinus portentosa navigatione ad Occasum atque ad Austrum duas Orbis terrarum partes, nostris oris quas incolimus maiores, et nullis antea nobis notas saeculis, aperuit, quarum alteram de suo nomine Americam mortalium consensus nominavit. An. Sal. M. IIID', trimmed to image, some minor marks and a few short tears and abrasions to top margins repaired with archival tissue and paper, sheet size 210 x 282mm (8.25 x 11.1ins)

Hollstein 469. Sabin 92665. See R.V. Tooley, One of the Rarest Picture Atlases, *Americae Retectio*, 1592, *The Map Collector*, no. 2, March 1978, 22–24.

The third of four plates from the first edition of *Americae Retectio*, commemorating the successive discoveries of America by Christopher Columbus, Amerigo Vespucci and Ferdinand Magellan.

The engraved inscription reads: Amerigo Vespucci of Florence by a portentous voyage to the west and south opened up two parts of the globe, larger than the portion we inhabit, and not known to any before us, the second of which by the common consent of mankind had been called America after his name'.

(1)

£300 - £500



Lot 383

383* **Della Bella (Stefano, 1610-1664).** *Diversi Capricci, the complete set of 24 etchings on cream laid paper, each with partial watermark, the third state (of 4), published by Nicolas Langlois in Paris, circa 1644-47, all with good margins, minor loss to centre of left blank margin, and similar slightly larger nick with loss to centre of left blank margin of the 4th plate, plate size 82 x 99mm (3.25 x 3.8ins), or very slightly smaller, sheet size 145 x 153mm (5.75 x 6ins), each loose in window mount*

De Vesme 128-151.

(24)

£500 - £800



384* **Della Bella (Stefano, 1610-1664).** *Temple of Concord and Roman Forum, from the series Sei Grandi Vedute, circa 1656, etching on laid paper, with watermark of bunch of grapes, the rare proof before addition of the printed inscription to lower margin, very small hole towards upper left corner, generally in very good condition, plate size 305 x 273mm (12 x 10.75ins), with narrow margins, sheet size 310 x 280mm (12.25 x 11ins)*

De Vesme 835 first state (of 5).

According to Jombert 'supérieure à tout ce qui a paru de lui depuis son retour de France' (Essai d'un catalogue de l'oeuvre d'Etienne de la Belle, Paris, 1772, pages 183-184. According to Robin Halwas, the first state of this etching, 'an artist's working proof before addition of inscription, reputedly survives in a unique impression (in Vienna, Albertina)').

See robinhalwas.com/200207-stefano-della-bella-suite-of-six-etchings-of-rome-and-the-roman-campagna, online.

(1)

£300 - £400



385* **Durer (Albrecht, 1471-1528).** Hercules conquering the Molionide Twins, circa 1496, woodcut on cream laid paper, a Meder III a-b impression, a very good, strong impression, trimmed to borderline, sheet size 393 x 283mm (15.5 x 11.2ins), hinged with paper to early 20th century mounting card
Bartsch 127: Meder, Hollstein 238; Schoch Mende Scherbaum 105.
(1) £1,000 - £1,500



386* **Durer (Albrecht, 1471-1528).** Hercules conquering the Molionide Twins, circa 1496, woodcut on heavy cream paper, a Meder 3 c impression, with the vertical split in the woodblock showing, trimmed to borderline, sheet size 390 x 280mm (15.3 x 11ins)
Bartsch 127: Meder, Hollstein 238; Schoch Mende Scherbaum 105.
Printed around 1700.
(1) £300 - £500



387* **Durer (Albrecht, 1471-1528).** The Holy Family with Three Hares, circa 1498, woodcut on pale cream heavy laid paper, without watermark, a Meder i impression, probably 18th century, the plate worn in many places, with borderline broken, sheet size 400 x 290mm (15.75 x 11.4ins), together with three woodcuts from The Large Passion (1498-99): Ecce Homo, plate 4, The Crucifixion, plate 6, and The Lamentation for Christ, plate 7, all much later, reworked impressions, probably late 19th or early 20th century, printed on off-white laid paper without watermark, the first plate with some losses to upper left and lower right corners, the second plate with slight loss to upper left corner, sheet size 400 x 290mm (15.75 x 11.5ins)

Bartsch 102; Meder 212; Schoch Mende Scherbaum 108.

(4)

£200 - £300

388* **Durer (Albrecht, 1471-1528).** The Virgin Crowned by an Angel, 1520 [but later], copper engraving on laid paper, probably 17th century, trimmed just inside the plate mark, sheet size 135 x 97mm (5.35 x 3.8ins), together with:

Leonart (Johann Friedrich, 1633-circa 1680), Agnes Durer, circa 1670, mezzotint on laid paper, with partial watermark of a foolscap, inscribed to lower edge 'Agnes Albertidureri Conjux', and signed to lower right corner 'J.F.L.', trimmed to plate margins, sheet size 101 x 63mm (4 x 2.7ins)

See Hind 94 for the first work.

The mezzotint portrait of Durer's wife Agnes was in fact based on that artist's drawing entitled 'Death of Lucretia', dating from 1508.

(2)

£200 - £300



Lot 388



389* **Fletcher (Henry, active 1710–1750).** May, June, July, August & September, from Twelve Months of Flowers, circa 1730, five engraved plates on laid paper, with hand-colouring, after Pieter Casteels, published by Robert Furber, Gardiner at Kensington, 1730, some light overall toning, a few minor marks to margins, plate size 41 x 31.8cm (16.2 x 12.5ins), sheet size 17.1 x 13 ins, each window-mounted See Dunthorne, Flower and Fruit Prints, 113; Nissen BBI 674; Tomasi, Oak Spring Flora, 37.
(5) £500 – £800



Lot 390

390* **Simon (Jean Pierre, circa 1750–circa 1810).** Titania, Queen of the Fairies, Bottom, Fairies Attending (Shakespeare, Midsummer Night's Dream, Act IV, Scene I), mezzotint and aquatint on wove paper, published by J. & J. Boydell at the Shakespeare Gallery, Sept. 29, 1796, a few minor marks and pale toning to margins, margins close-trimmed, sheet size 498 x 635mm (19.6 x 25ins), together with:

Ryder (Thomas, Senior, 1746–1810, & Ryder, Thomas, Junior). Oberon, Queen of the Fairies, Puck, Bottom and Fairies Attending (Shakespeare, Midsummer Night's Dream, Act IV, Scene I), 1803, etching and stipple engraving on wove paper, published by J. & J. Boydell, at the Shakespeare Gallery, Decr. 1, 1803, some marks and overall discolouration, margins close-trimmed, plate size 495 x 630mm (19.5 x 24.75ins), sheet size 504 x 643mm (19.8 x 25.3ins), matching later frames, glazed Weinglass 118 & 119.
(2)

£150 – 200



391* **Goudt (Hendrick, 1582/88–1630/48).** The Mocking of Ceres after Adam Elsheimer, 1610, etching and engraving on laid paper, a good dark impression, trimmed just inside the plate mark, remains of paper mounting hinges to top margin verso, and two small ownership stamps to verso (Lugt 3926 and Lugt 4812), sheet size 315 x 247mm (12.4 x 9.75ins)

Provenance: Hubert Georges Désiré Dupond (1901–1981/82), Brussels; Albert Aaron Feldmann (1920–1999).

Bartsch, Hollstein 5.

The second of only seven prints by Goudt, all of which were engraved after paintings by the German artist Adam Elsheimer, who had established himself in Rome at this time. The story is taken from Ovid's Metamorphoses, and illustrates an episode during the search by the goddess Ceres for her daughter Persephone. The goddess stops at a cottage where she is offered a bowl of hot broth by an old woman. A little boy appears and mocks her for drinking so greedily, for which the goddess turns him into a lizard.

(1)

£400 – £600



392* **Goya (Francisco de, 1746-1828).** *Disparate Pobre (Two Heads are Better than One)*, plate 11 from *Los Proverbios*, etching with aquatint on pale cream laid paper, from the third edition published in 1891 for the Real Academia, Madrid, in an edition of 100 copies, numbered 11 to top right corner, plate size 245 x 350mm (9.7 x 13.75ins), sheet size 310 x 435mm (12.2 x 17.2ins), framed and glazed Delteil 212; Harris 258.

(1)

£300-500

393 **Gole (Jacob, 1660-1737).** *Two Dancers in Costume*, mezzotint on laid paper, with Strasburg Lily watermark, three marginal tears with slight loss to upper right corner (slightly affecting engraved area), and lower right corner (blank margin only), with collector's manuscript mark in pencil to verso 'TN7' (Lugt 2415), and with inscription below the image, also in pencil, possibly in the same hand 'Dancers in the reign of William & Mary', and further collector's manuscript mark to lower left corner below the image 'HCE 22' (Lugt 1299a, unidentified), plate size 260 x 340mm (10.2 x 13.5ins), sheet size 282 x 347mm (11.15 x 13.75ins), together with:

Bang (Hieronymus, 1553-1630). Suite of 8 Putti, 8 copper engravings printed on 4 sheets, with watermark of a serpent coiled around a flower with letters NMH below, plate size 128 x 92mm (5 x 3.7ins), sheet size 119 x 330mm (7.9 x 13ins), plus other various Old Master prints, including Hendrick Goltzius (1558-1617), *The Entombment*, 1596 [or later], copper engraving on laid paper, trimmed to plate margins, Virgil Solis (1514-1562), *Socrates Ridden by His Wife Xantippe*, miniature copper engraving on laid paper, trimmed just inside the plate mark, a late copy after Federico Barrocci's *Annunciation*, 1585, without cat to left foreground, or engraved name of the artist to lower right corner, Pieter van Lisebetten (circa 163-1678), *The Flaying of Marsyas* after Jacopo Palma, and 26 later 18th and 19th century reworked or copied etchings after Rembrandt

(40)

£200 - 400

394* **Hogarth (William, 1697-1764).** *O the Roast Beef of Old England, &c.*, 1749, etching and engraving on laid paper, the second state (of 2), by Charles Mosley and William Hogarth, a good strong impression, a few light marks and pale toning to sheet edges, minor vertical hairline crease to centre of the image, plate size 385 x 460mm (15 x 18ins), sheet size 475 x 640mm (18.5 x 25.25ins), window-mounted

Paulson 180, ii/ii.

(1)

£200 - £300



Lot 393



Lot 394



395* **Hollar (Wenceslaus, 1607-1660).** *Hascomb Hill*, etching on laid paper, a good dark impression of the first state, trimmed just inside the plate border, sheet size 80 x 134mm (3.2 x 5.3ins), window-mounted

Pennington 950 i/iii; New Hollstein (Hollar part II) 461 i/iii.

(1)

£150 - £200



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

(1)

£200–300



397* **Kauffmann (Angelica, 1741–1807)**. Woman Resting Her Head on a Book, 1770, *etching and aquatint printed in brown on off-white laid paper, some light spotting, plate size 192 x 158mm (7.5 x 6.25ins), with margins, framed and glazed (unexamined out of frame)*

Andresen, Deutsche Peintre-Graveur, 31.

Sometimes thought to be a depiction of the artist herself.

(1)

£300 – £400



398* **Laurie (Robert, circa 1755–1836)**. Landscape with storm and fishermen by the river, *fine mezzotint on laid paper, with indistinct watermark, published by Robert Sayer, and published January 30, 1773, central vertical crease where previously folded, closed tear repaired to lower margin at right, without loss, plate size 452 x 550mm (17.75 x 21.7ins), sheet size 466 x 570mm (18.4 x 22.5ins)*

(1)

£200 – £300



399* **Liotard (Jean Etienne, 1702–1789)**. Portrait of Maria Theresa, Empress of Austria, circa 1780, *mezzotint engraving on laid paper, with partial watermark of a bunch of grapes flanked on either side by a standing figure, generally toned, with margins, plate size 164 x 130mm (5.1 x 6.5ins), sheet size 196 x 176mm (7.8 x 6.9ins)*

Roethlisberger & Loche, L'Opera Completa di Liotard, 527.

(1)

£200 – £300



Lot 400

400* **After Paul Bril (c.1553/54-1626).** Five landscapes, early 17th century, *etching & engraving on laid paper, including two by Johannes Sadeler (1550-1600) after Paul Bril, and one by Willem van Nieulandt (1584-1636) after Bril, and two others, each close-trimmed, image size 195 x 270mm (7.75 x 10.75ins) & smaller, framed and glazed*

(5)

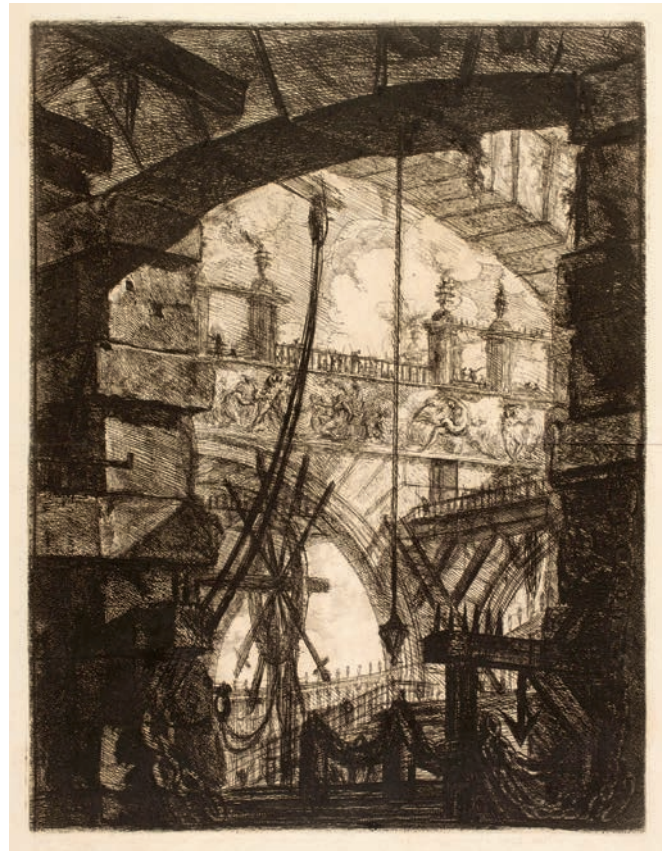
£300 - £500

401* **Piranesi (Giovanni Battista, 1720-1778).** Carceri d'Invenzione, plate IV, circa 1749 [but later], *etching on heavy pale cream laid paper, with plate number (IV) to upper right corner of the image, and signature Piranesi F. to lower right corner of the image, the later re-issue of the second state, probably early 20th century, a very good, strong impression, central horizontal crease where previously folded, plate size 550 x 413mm (21.5 x 16.25ins), sheet size 815 x 550mm (32 x 21.6ins)*

Hind 4.

(1)

£600 - £800



402* **Piranesi (Giovanni Battista, 1720-1778).** Camera Sepolcrale pochi passi distante da quella già descritta della Famiglia di L. Arrunzio nella stessa vigna, scoperta l'anno 1736. (plate XVI from the *Antichita Romane*, 1750-56), *etching on thick laid paper, probably from the third edition issued in 1785, plate size 40 x 59.5cm (15.75 x 23.5ins), sheet size 51.8 x 73cm (20.4 x 28.75ins), framed and glazed with old P. & D. Colnaghi & Co. Ltd. label to verso, giving the title as 'The Interior of a Tomb near that of the Arrunzio Family'*

Focillon 238; Wilton-Ely 373; Ficacci 230.

(1)

£200-300

Lot 401



403* **Rembrandt Harmensz van Rijn (1606–1669)**. The Stoning of St. Stephen, 1635, etching on laid paper, a posthumous, late 18th century impression, reworked, by Claude Henri Watelet or Pierre-Francois Basan (1789) or his son Henri Louis Basan (1807), pale mount stain, plate size 95 x 85mm (3.75 x 3.3ins), sheet size 120 x 105mm (4.75 x 4.1ins)

Hind 125; New Hollstein 140; Bartsch, Hollstein, Nowell-Ustike 97.

(1)

£700 – £1,000



Lot 404

404* **Baillie (Captain William, 1723–1810)**. The Three Trees after Rembrandt, 1758, etching with drypoint and roulette on laid paper, fourth state (of 6), with the addition of lightning and monogram W.B. to centre of left margin, with short margins, plate size 210 x 280mm (8.25 x 11ins), sheet size 217 x 290mm (8.5 x 11.5ins), together with a reproduction on laid paper of Rembrandt's self-portrait in a feathered cap with plume, circa 1638, etching on laid paper without watermark, trimmed to plate mark, sheet size 137 x 102mm (5.4 x 4ins), both framed and glazed

(2)

£400–600



405* **Delaune (Etienne, 1518/19–1595)**. Apollo and The Muses on Mount Parnassus, after Niccolo dell'Abbate, 1569, copper engraving on laid paper, plate size 40 x 55mm (1.6 x 2.2ins), sheet size 50 x 65mm (2 x 2.5ins), together with Narcissus, after Rosso Fiorentino, 1569, copper engraving on laid paper, plate size 56 x 40mm (2.25 x 1.6ins), sheet size 65 x 50mm (2.5 x 2ins), plus **Grandhomme (or Granthomme, Jacques, active circa 1550)**, Venus and Adonis, & Death of Adonis, two copper engravings on laid paper, numbered 2 and 3 below the image respectively, each with four lines of latin text to lower margin, plate size 77 x 61mm (3.1 x 2.4ins), sheet size 85 x 66mm (3.3 x 2.6ins) and similar, and **Delaune (Etienne, 1518/19–1595)**, Histoire de Jonas, 1569, the set of four miniature engraved illustrations to the story of Jonah and the Whale, each with latin title dated 1569 to top margin, trimmed just inside the plate mark, one (Conservatus Jonas e vomitur a pisce) with slight loss to lower left corner, sheet size 38 x 55mm (1.5 x 2.2ins) and similar, and two other similar 16th century small-scale copper engravings on laid paper, depicting the Birth of Christ, and the Crucifixion, each within an elaborate oval decorative border, all hinge-mounted

Robert-Dumesnil, Le Peintre-Graveur Francais IX, 41, 100, for the first work.

(10)

£200–400



406* Piranesi (Giovanni Battista (1720-1778). Catalogo delle Opere date finora alla luce da Gio. Battista Piranesi, circa 1769, etching on laid paper, a good, dark impression, several light creases, some marks, creasing and soiling mainly to blank margins, with a few associated closed tears, plate size 400 x 297mm (15.75 x 11.75ins), sheet size 500 x 420mm (19.7 x 16.5ins), together with a single sheet portion only of the Pianta di Roma e del Campo Marzo, circa 1774, consisting of the lower portion of the design only, with the 3-line title to the index but not the index itself at foot (some damage) Focillon 1. 27 states of this catalogue of Piranesi's works are known. The present example lists up to 90 of the Vedute di Roma, ending with the Avanzi del Tempio del Dio Canopo nella Villa Adriana in Tivoli, which was issued circa 1769.



Lot 407

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

407* Rigaud (Jacques, c.1671/91-1754). Vue du Chateau et d'une partie de la ville de Versailles, du côté de l'estang, engravings on wove paper, 240 x 470mm (9.5 x 18.5ins), mounted, framed & glazed, P. & D. Colnaghi & Co. Ltd. label to back board

408* Roccheggiani (Lorenzo). Vaso Antico di Metallo di Mitridate... Cornucopio antico già posseduto dal Cavalier Piranesi... Candelabro antico già posseduto dal Sigr. Antonio d'Este..., plate XCIV from Raccolta di Cento Tavole Rappresentanti i Costumi Religiosi Civili, e Militari degli Antichi Egiziani Etruschi, Greci e Romani, Rome, Giacomo Raffaelli, 1804, etching on pale cream laid paper, together with three other engraved plates from the same series, numbered XCIII, XCVIII, and XCIX, plate size 183 x 298mm (7.2 x 11.75ins) all with margins, modern matching silver gilt frames, glazed



409* Sadeler (Jan or Johannes, the Elder, 1550-1600). Christ crowned with thorns, from The Passion of Christ (Passio verbigenae quae nostra redemptio Christi), circa 1580-90, copper engraving on cream laid paper, after Marcus Gheeraerts the Elder (c. 1520-c. 1590), trimmed just outside the plate border, plate size 162 x 112mm (6.4 x 4.4ins), sheet size 166 x 116mm (6.55 x 4.55ins), window-mounted Hollstein XXI, 213. The sixth of a thirteen-part series of ornament prints depicting the passion of Christ.



Lot 410

410* **Saint-Aubin (Gabriel de, 1724-1780)**. Frontispiece for the *Recueil de Poesies* by Michel Jean Sedaine, 1757, *etching on laid paper, the second, definitive state (of 2), with the etched name of the artist carefully removed, inscribed in brown ink to foot of lower blank margin Sedaine, plate size 142 x 85mm (5.5 x 3.25ins), sheet size 152 x 88mm (6 x 3.4ins), hinged to modern window-mount* Dacier 14a.

(1)

£200 - £300

411* **Spilsbury (Jonathan, circa 1737-1812)**. Miss Jacobs, after Sir Joshua Reynolds, 1762, *mezzotint on laid paper, the rare proof before letters, a rich, velvety impression, inscribed in pencil to lower blank area in a 19th century hand 'Miss Jacob - by Sir J. Reynolds - fine and rare proof by Spilsbury', plate size 505 x 355mm (20 x 14ins), with margins, antique-style black and gilt frame, glazed, with Thomas Agnew & Sons printed label to verso, and typewritten catalogue entry*

Chaloner Smith (1883) 21, i/ii; Hamilton 111; O'Donoghue 1.

The published state of this mezzotint obtained the highest premium in the year 1761, granted by the Society for the Encouragement of Arts, Manufactures and Commerce, as stated in the caption to the published state. The work apparently depicts the artists' model Esther Jacobs.

(1)

£200 - £300



412* **Tempesta (Antonio, 1555-1630)**. Sixteen illustrations to Torquato Tasso's *Gerusalemme Liberata*, circa 1620-25, *16 etchings on laid paper, numbered I-III, V-IX, XII, XIV-XX, published by Francois Langlois il Ciartres, without the title page (or frontispiece) to the set, and plates IV, X, XI, and XIV, plate size 145 x 185mm (5.75 x 7.25ins), sheet size 162 x 201mm (6.4 x 8ins), or very similar* Illustrated Bartsch, volume 37, numbers 91-111 (Bartsch 1208-1227).

Literature: Eckhard Leuschner, Antonio Tempesta's Drawings for a 'Gerusalemme Liberata', *Master Drawings*, volume 37, number 2 (Summer 1999), pages 138-155.

Sixteen from a total of 21 etchings (title page and plates numbered I-XX), depicting scenes from Tasso's *Gerusalemme Liberata*, the epic poem based on events of the First Crusade and the conquest of Jerusalem, first published in 1581. The 20 numbered plates illustrate each one of the 20 cantos in the poem.

(16)

£300 - £500



Lot 411



413* **Vasi (Giuseppe, 1710–1782)**. Monastero, e Chiesa di S. Egidio in Trastevere delle Suore Carmelitane, Chiesa e Monastero di S. Maria Annunziata, delle Suore Domenicane Neofite, Monastero, e Chiesa della SS. Annunziata delle Religiose Turchine, & Collegio de Neofiti, from *Delle Magnificenze di Roma Antica e Moderna*, Rome, 1747–1761, together 4 etchings on laid paper, numbered 147, 150, 157 and 169 respectively, each with narrow margins, plate size 220 x 337mm (8.7 x 13.3ins), sheet size 235 x 350mm (9.25 x 13.75ins), or very similar, together with:

Bolswert (Boetius Adamsz, 1580–1633). Landscapes with Farmhouses after Abraham Bloemaert, 1613–14, 3 etchings on cream laid paper, each with posthorn watermark, being plates 8, 15 and 18 from the set of 20 landscapes by Bolswert after Abraham Bloemaert (Hollstein 338–357 for the set), each with wide margins, plate size 151 x 243mm (6 x 9.5ins), sheet size 233 x 317mm (9.2 x 12.5ins) or very similar, plus a duplicate of plate 8 from the same series, trimmed to plate margin, and laid down on modern card, and **Swanevelt (Herman van, 1600–1655)**. The Little Waterfall, etching on laid paper (Bartsch 80; Hollstein 106, IV), trimmed to plate margins, and tipped onto old laid backing paper, 182 x 277mm (7.1 x 10.9ins), plus other various Old Master prints: 16 etchings on laid paper by Abraham van Diepenbeeck (1596–1675), from Michel de Marolles *Tableaux du Temple des Muses* (Paris, Nicolas Langlois, 1655), some full sheet, others trimmed to margins and mounted on old card, and 5 others various (Weisbrod after Pieter Bout, *Le Chasseur prenant des forces*, Ridinger, *Die Wilde Sau oder Schwein*, William Barnard after John Meheux, *View of Hopping Dick's House*, mezzotint, Fantetti after Raphael, *Extendit Moyses manum contra mare*, and Eynhoudts after Rubens (the last two with some damage to margins), various sizes (30)

£200 - £300

414* **Scolari (Stefano, active circa 1650–1687)**. The Wedding Feast at Cana, etching on two sheets of laid paper, some marks and scattered water stains, trimmed to the image, laid down on old backing paper, sheet size 399 x 644mm (15.7 x 25.3ins), together with other various Old Master prints, various, including Wenceslaus Hollar, *Spring*, and *Winter*, from *The Four Seasons*, 1641, etching on laid paper, with watermark, both trimmed inside the plate mark, some overall browning and one or two marks to margins, sheet size 247 x 176mm (9.75 x 6.9ins), two further etched portraits of Lady Guildedord and Lord Anthony Denny by Hollar after Holbein, 1647, Sebastien Vouillemont after Raphael, *The Supper at Emmaus*, 1642, A.V. Hoorn after Rubens, *Venus and Mars*, Pieter van der Borch (1530–1608), *Adam Naming the Animals* (Genesis II, 20), Lucas van Leyden, *Saint with a Setsquare* (with some damage), Johann Theodore de Bry after Abraham Bloemaert, *The Golden Age*, etc., mostly 16th & 17th century (19)

£300 - £500



415* **Woollett (William, 1735–1785)**. Jacob and Laban, or Le Grand Pont, after Claude Lorrain, 1783, etching on laid paper, the fifth state, as published by John Boydell, October 29th, 1783, a very good impression with contrast, plate size 560 x 780mm (22 x 30.75ins), with wide margins, 19th century black and gilt frame, glazed (unexamined out of frame)

Fagan, *Catalogue Raisonné of the Engraved Works of William Woollett*, Fine Art Society, 1885, CXVI.

(1)

£200 - £300



416* **Zanetti (Anton Maria, 1680–1767)**. The Virgin and Child with Saint John the Baptist, after Parmigianino, [1722], chiaroscuro woodcut on laid paper, printed with three blocks: black, pale blue and pale yellow, without the printed dedication to lower margin, sheet size 241 x 142mm (9.5 x 5.6ins), tipped on to modern window mount, framed and glazed

Bartsch, *Le Peintre Graveur* XII, 174, 34.

(1)

£500 - £800



417* After Maarten De Vos (1532-1603). *Jonah Cast on Shore by the Fish, Malines, 17th century, Southern Netherlandish alabaster plaque carved in high relief, highlighted in gold, depicting Jonah on the shore beside a fearsome sea monster, part of a city with tower and boats upper left, and a boat with Jonah being thrown overboard upper right, with initials 'I D F' in gold on cartouche to lower raised edge, some cracks and loss, with repairs and wax infilling (especially to upper left), sometime mounted on wood panel, 21 x 30.5cm (8.25 x 12ins), framed and glazed*

Provenance: Collection of Jack Webb (1923-2019), London.

Adaptation of an engraving by Anton Wierix II (circa 1555/59-1604), after a drawing by Maarten de Vos, from a series of engravings entitled *Theatrum Biblicum*, issued around 1585.

A 17th century Malines alabaster relief of the 'Adoration of the Magi' was sold at Bonhams in 2016, similarly inscribed 'I D F' to lower edge below the image.

(1)

£300 - £500



Lot 418

418* Mondella (Galeazzo, called Il Moderno, 1467-1528). *The Flagellation of Christ, circa 1510 [but later], bronze relief plaquette, showing the scourging of Christ at the pillar below a twin barrel-vaulted ceiling, initialled P.V.R. to lower edge, integral hanging loop to verso, 14 x 10.5cm (5.5 x 4ins)*

Provenance: Collection of Jack Webb (1923-2019), London.

Literature: Douglas Lewis, 'The Plaquettes of "Moderno" and His Followers', *Studies in the History of Art*, volume 22, 'Symposium Papers IX: Italian Plaquettes', Washington, 1989, pages 105-141.

Galeazzo Mondella (1467-1528), prominent goldsmith and guild master of Verona, and perhaps the most accomplished artist of Italian Renaissance plaquettes. His work, which included both sacred and profane subjects (including the Labours of Hercules and the Life of Christ) was influenced by Mantegna and other artists in his native Veneto, as well as by fellow artists such as "Antico" (Pier Jacopo Alari Bonacolsi, circa 1460-1528), whose "trade" name almost certainly influenced his own. 'P.V.R.' may represent the name of the foundry that created this later casting.

(1)

£300 - £500

419* After Guglielmo della Porta (circa 1500-1577). *The Entombment, possibly 18th century, gilt bronze relief plaquette, depicting Nicodemus and Joseph of Arimathea lowering the body of Christ into a sarcophagus as the mourning Madonna, the three Marys, and Saint John look on, before a backdrop of overgrown classical arches, 25.7 x 20.8cm (10 x 8ins)*

Provenance: Collection of Jack Webb (1923-2019), London.

(1)

£200 - £300



Lot 419



420* Chinese Brush Drawings. Floating Prawns, early 20th century, black and grey ink and wash on paper, with script and red seals to upper portion of right margin, some marks and creasing, closed tear towards centre of lower margin, generally without loss, sheet size 82 x 43.5cm (32.25 x 17ins), together with three other Chinese brush drawings and calligraphy on paper, probably early 20th century, and a 20th century abstract calligraphic colour woodblock print, each framed or glazed (the latter window-mounted only), various sizes

(5)

£100 - £200



421* Chinese School. A group of eight Chinese brush drawings, early 20th century, 7 brush & monochrome watercolour on laid paper, depicting vegetation, animals, and birds, each with circular red ink stamp and signature in black ink lower right, spotted, all with horizontal fold, and with contemporary manuscript slip attached with a pin to top left (one pin missing), e.g. 'Snowy heron and reed', 'A monkey [sic] and reflection of moon in the lake', 'Moon and owl', 'Bamboo', sheet size 43 x 14cm (17 x 5.5ins), and a larger sheet of drawings similar, comprising 3 drawings of plants, 2 folds, partly spotted and toned, sheet size 58.5 x 44.5cm (23 x 17.5ins)

(8)

£100 - £150





Lot 422

422* Chinese School. An 18th century reverse painting on glass, depicting figures in Western dress engaged in various pursuits amongst trees in a garden before a cluster of buildings, including children playing and a young gentleman seated on the ground smoking a clay pipe, slightly rubbed in places, 32 x 37.5cm (12.5 x 14.75ins), framed

Provenance: Collection of Jack Webb (1923-2019), London.

(1)

£300 - £500

423* Chinese School. Seven Deities, 1931/2, seven watercolours on paper, each laid on separate pasteboard panel, rubbed, soiled and worn, small metal pins or holes through corners, some delamination of panels, rodent-damage to left edge of one image and to lower right corner of another, Chinese manuscript captions verso, 44.5 x 24cm

The Chinese captions on the versos suggests that these are copies of older paintings done in the twentieth year of the Republic of China.

(7)

£400 - £600



Lot 423



424 **Company School.** Two soldiers, mounted on camelback, with rifles, 19th century, watercolour and gouache on paper, collector's stamp to lower right corner, numbered in Arabic script, 228 x 311mm (9 x 12.25ins), mounted
(1) £500 - £800



Lot 426



Lot 427



425* **Mughal School.** Princess reclining on a divan, Delhi, circa 1815, watercolour and gouache on brown paper, heightened with gilt, sheet size 24 x 18cm (9.5 x 7ins)
(1) £100 - £150

426* **Mughal School**. Court scene with female anointing ceremony, 18th century, pen, ink and watercolour on paper, heightened in gold within decorative borders, 40 x 32.5cm (15.75 x 12.75ins), framed and glazed

(1)

£200 - £400

427* **Mughal School**. Court scene with princess and attendants presenting gifts to assembled females, with dancing girls, 18th century, pen, ink and watercolour on paper, heightened in gold within decorative borders, 39 x 34cm (15.25 x 13.25ins), a little light soiling to image and a couple of small areas of borders rubbed, framed and glazed

(1)

£200 - £400

428 **Rajasthan School**. Lady seated on a terrace with companion, thinking of her absent lover, (illustration to the musical mode Patamanjari Ragini), 18th century, pen, ink and watercolour heightened in gold, calligraphic verse at head on yellow ground, 27 x 16cm (10.5 x 6.25ins) mount aperture, framed and glazed, together with: **Indian Miniature**. Portrait of a nobleman, 19th century, pen and ink drawing on paper, heightened in gold (small split to lower portion of jama). unfinished, a little light soiling, 14.5 x 6.5cm (5.75 x 2.5ins) mount aperture, framed and glazed

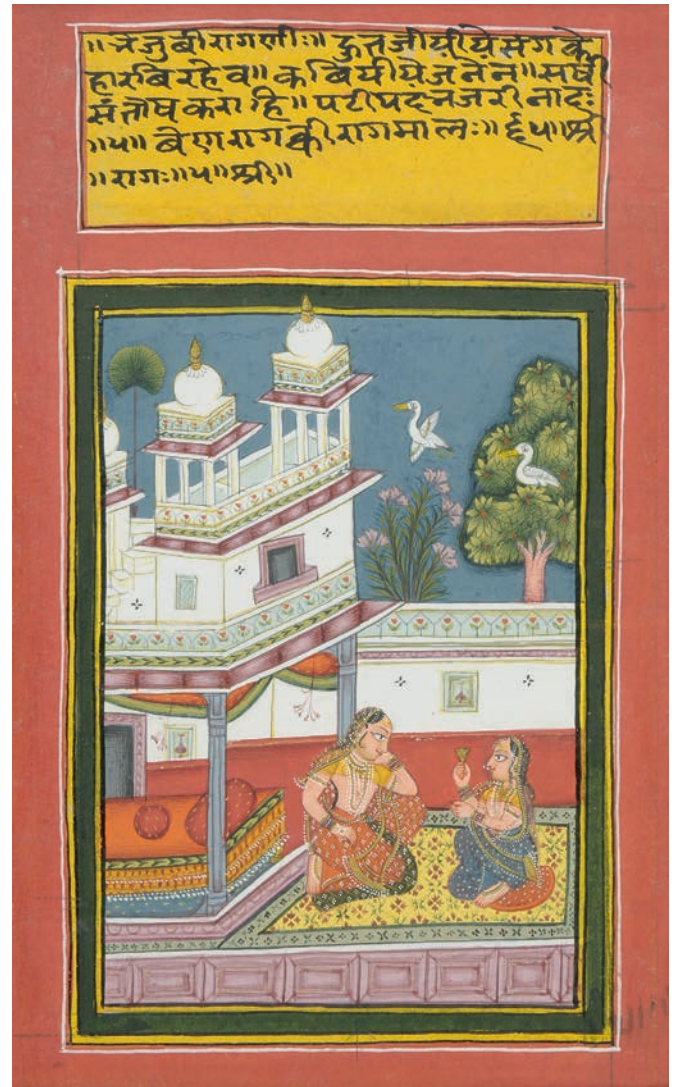
(Margin)

£150 - £200

429* **Utamaro (Kitagawa, 1753-1806)**. Bijin reading a book, Edo period, circa 1790, tate-e nishiki-e, colour woodblock print, later 20th century edition, mica sprinkled paper, 37 x 26cm (14 x 10.25ins), mount aperture, framed and glazed, together with **Hokusai (Katsushika, 1760-1849)**, Fuji seen from Mishima Pass, Fujimi Fuji viewed from field in Owari Province & Kajikazawa in Kai province, from the series of Thirty-six Views of Mount Fuji, circa 1826, and three oban yoke-e nishiki-e, colour woodblock prints, early 20th century issues, each with artist's signature and print title to upper left corner, 24.5 x 37cm (9.75 x 14.5ins) mount aperture, all framed and glazed, together with **Mughal School**, *Falcons*, Delhi, late 19th century, a pair of miniature paintings, watercolour and gouache on stiff paper, floral borders, 20.5 x 12.5cm (8 x 5ins), framed and glazed, together with **Chinese School**, portrait of a seated boy emperor, early 20th c., opaque watercolour on silk, artist's red inkstamp top left, a couple of small spots, within patterned silk border, 45 x 25.5cm (17.75 x 10ins), framed and glazed and **Kotozuka (Eiichi, 1906-1979)**, *Studies of bamboo*, published by Uchida, 1960, pair of oban nishiki-e tate-e, colour woodblock prints, each with artist's seals to lower corners, slight spotting to one image, 39 x 26cm (15.25 x 10.25ins) mount aperture, framed and glazed, together with another Japanese colour woodblock print showing fishermen on a river

(10)

£200 - £300



Lot 428

PORTRAITS & MINIATURES



430* English School. Portraits of Major John Bell and Captain Robert Bell, circa 1743, two oval portraits in oils, showing father and son?, presented together in a double-sided oval gold frame engraved around the edge 'John Bell Major in Lt Genll Harrison's Regt 1743' and 'Robt Bell Capt of Grenadrs in Do 1743', each side with convex glass (small edge-chip on one side), elaborate suspension loop, overall size (including loop) 55mm x 41mm (2.25 x 1.5ins)

According to our research, Harrison's Regiment would appear to refer to the regiment under the command of Lieutenant General Henry Harrison, which, alongside a regiment commanded by Thomas Wentworth, was involved in the expedition to the West Indies in the 1740s designed to capture Spanish ports and control trade, which included the Battle of Cartagena in 1741.

(1)

£500 - £800



431* 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

Provenance: Collection of Jack Webb (1923-2019), London.

(1)

£70 - £100



432* English School. Lady Doleman, circa 1700, oval head and shoulders portrait of a lady with dark curly hair, the top of her blue dress just visible, set into a yellow metal brooch frame (glazing a little scratched), enamel back painted with lettering 'Lad. Doleman' and volute decoration in pink and black, fastener broken with loss, 25 x 21mm, together with another early portrait miniature, depicting a young boy wearing a wig, a neck ruff, and a blue and gold coat, slightly rubbed, initialled in gilt lower right 'SH', 14 x 11mm, set into a yellow metal ring, shank broken

(2)

£200 - £300

433* **Miniature.** Portrait of a young lady in elaborate costume, circa 1920-1930, watercolour and gouache on milk glass, three-quarter length portrait of a lady wearing a lavishly embroidered and beaded gown, depicting bees and other decorative motifs, and an ornate jewelled headdress with crescent moon, her head silhouetted against a gold-edged blue disc, seated on a carved stone throne with animal heads, before patterned purple drapes, 19.8 x 14.3cm (7.75 x 5.5ins), framed and glazed

Provenance: Collection of Jack Webb (1923-2019), London.

An exquisitely detailed portrait, evidently by an accomplished artist, possibly of an early 20th century actress or royal personage.

(1) £300 - £500

434* **Miniatures.** Portraits of young beauties, mid 19th century, 3 oval painted enamel head-and-shoulder portraits of 18th century ladies wearing elaborate hats, each set into a brooch or pendant silvered frame inset with paste stones (all with some damage), one with image additionally inset with stones, 32 x 30mm and slightly smaller, together with 4 other miniature paintings, including an 18th century circular painting on enamel of flowers in a vase with a church and a dwelling in the background, set into a cut steel frame, diameter 28mm, plus 2 miniature carved ebony frames

Provenance: Collection of Jack Webb (1923-2019), London.

(9) £200 - £400



Lot 433



Lot 434



435* Russian Icon. Pokrov Presvyatoy Bogoroditsiy [‘Mantle of the Blessed Mother of God’], early-mid 19th century, oil on thick oak panel, depicting Saint Romanos the Melodist at centre, flanked by Saint Andrew the Fool and the young Saint Epiphanius on left, and Emperor Constantine and Empress Helena on right, Virgin Mary with mantle above, rubbed and marked, some worming (more evident on reverse), chips to foot from removal of tack, 29 x 20.7cm, together with:

Votive Paintings. Three votive paintings, France, 19th century, each in watercolour on vellum over reverse-bevelled wooden panel, depicting Jesuit saints Stanislas Kostka (1550-1568) and Aloysius de Gonzaga (1568-1591), and the Virgin Mary cradling the infant John the Baptist transfixing the brazen serpent, each with some surface-marks and minor defects, 20.6 x 14.6cm

Provenance (Three votive paintings): Each with ownership inscription ‘Mrs Townshend Wilson’ to reverse of panel; this is possibly Georgina Townshend Wilson (1821-1894), née Hope-Vere, extra woman of the bedchamber to Queen Victoria from 1890 until her death.

(4)

£200 - £300



436* Russian Icon. Saint Demetrios Slaying King Kaloyani, early 19th century, oil on wood panel, depicting a Saint on horseback spearing a fallen king, with two Cyrillic inscriptions in red to upper left and right, some surface damage to lower portion, inscribed on verso ‘Capt E.H. Seymour R.N. Got when we took Kertch in 1855, I being a Midshipman in the “Terrible”’, 25.4 x 19.3cm (10 x 7.5ins)

Provenance: Collection of Jack Webb (1923-2019), London.

Admiral of the Fleet Sir Edward Herbert Seymour GCB GCMG OM PC LID (1840-1929) entered the Royal Navy in 1852. He served as junior officer in the Black Sea during the Crimean War, and it was here that he recovered the icon. In his memoir, *My Naval Career and Travels* published in 1911, he recalled: ‘Kertch was pillaged and looted by allies. I remember entering its museum; the building was still standing, but its contents destroyed or taken away. Outside the doors was the inscription in French to the effect that we were at war with the present and not with antiquity, &c. The notice taken of it was to carry off what people could, and smash the rest. This, however, was only in keeping with what happened in war’. Seymour later served in the Second Opium War in China, the Taiping Rebellion, and the Egyptian War of 1882. During the Boxer Rebellion he led an expedition to relieve the besieged diplomatic legations in Peking; the expedition was defeated by Chinese and Boxer forces and had to return to Tianjin. Although the mission had failed, on Seymour’s arrival back at Portsmouth he and his men were welcomed by thousands of people lining the beach and pier.

Saint Demetrios was probably a deacon martyred at Sirmium by the Emperor Maximilian around the 3rd century; he was later transformed by popular imagination into the great warrior saint, second only to Saint George in popularity. His cult developed in Salonika, where he was known as ‘The Great Martyr’. He is traditionally shown, as here, slaying the King of the Infidels.

(1)

£300 - £500



437* **Caba y Casamitjana (Antonio, 1838–1907)**. Portrait of gentleman, 1882, oil on canvas, head and shoulders portrait of a bearded gentleman wearing a brown jacket and waistcoat, with a blue cravat, signed and dated to right-hand margin, verso with canvas manufacturer's large oval ink stamp Planella of Barcelona, 54 x 44cm (21.25 x 17.25ins), framed (1)
£300 - £500

438* Attributed to Nicholas Chevalier (1828–1902). Portrait of Queen Victoria, after Franz Xaver Winterhalter (1805–1873), circa 1857–1861, oil on canvas, three-quarter length portrait half-profile to left, depicting a young Queen Victoria against a landscape, wearing a white silk satin and lace gown and the Order of the Garter, her hands crossed one over the other, and a pink and a white rose hanging down on stems from her left hand, with a gold locket around her neck, sapphire and diamond brooch, a jewelled armband, and a sapphire and diamond tiara worn at the back of her plaited and looped hair, superficial scratch to lower right, and a few small unobtrusive marks upper left, sometime trimmed and re-lined, with some splitting to edges of re-lining at corners, stretcher with old printed label '44800', 139.7 x 105.3cm (55 x 41.5ins), contemporary substantial gilt moulded wood frame, with borders of stylised acanthus leaves and voluted drawer handles, and scrolling ribbon motif to outer edge, some discolouration and minor superficial chipping to gilt in a few places, with old framer's label on verso 'Richard Foster Norton, 83 Collins St. East, Melbourne', together with two typed letters relating to the painting: one from J.F Kerslake, Assistant Keeper at the National Portrait Gallery, London, dated 30th September 1964, stating "Your portrait is a version of the well-known portrait of Queen Victoria by Winterhalter painted in 1842"; the other from Ursula Hoff, Acting Director of the National Gallery of Victoria, dated 10th October 1968, saying " ... the portrait of Queen Victoria, after Winterhalter, is hanging at Government House in Melbourne ... "

Provenance: Collection of Jack Webb (1923–2019), London.

In 1842 Franz Winterhalter was asked to paint Queen Victoria's portrait, as well as a companion piece depicting Prince Albert. They were the first of many works to be commissioned from the artist, and the finished paintings were hung on the walls of the White Drawing Room at Windsor Castle, where they hang still. The portrait of Victoria proved to be one of the most popular and reproduced images of her, and many replicas were produced for relatives, other sovereigns, organisations, and institutional buildings, some executed by Winterhalter and his studio, others by various artists. Indeed, almost immediately Winterhalter was asked to paint copies for presentation to King Louis-Philippe of France, who installed them in the Musée du Roi at Versailles where they remain today. This second version of the Queen is markedly different from the first, depicting a more elegant and formal sovereign, wearing the Order of the Garter, amongst other additional details.

In the mid 1850s copies of Winterhalter's pair of paintings arrived at Government House in Melbourne, that of the Queen being based on Winterhalter's second version of the sovereign. The fact that the present work also echoes version two, and the presence of the Melbourne-produced period frame would indicate that it is a high quality copy of the Melbourne portrait. Indeed it is known that a copy was made for Government House in Sydney, and therefore this may have been that copy (whose current whereabouts we have been unable to establish). Richard Foster Norton – gilder, carver, frame maker and print seller – was active between 1855 and 1865, and was known to be working at 83 Collins Street East between 1857 and 1861, suggesting that the painting was made fairly soon after the arrival in Melbourne of the first pair.

Russian-born artist Nicholas Chevalier is one of the very few artists working in Melbourne at the time who was capable of producing a work of this quality, and who already had close connections with the British royal family. He studied painting and architecture in Switzerland and Munich, and in 1851 he travelled to London to see the Great Exhibition, where he trained as a lithographer and exhibited at the Royal Academy. His first association with royalty appears to have been at this time, when he designed the setting for the Koh-i-Noor diamond and was commissioned to design a fountain for the grounds of Osborne House. After studying for a time in Rome he sailed to Australia, arriving in Melbourne in February 1855. His work there as an artist was numerous and varied: amongst other things he worked as a commercial illustrator, was instrumental in founding the Victorian Society of Fine Arts, had his oil painting 'The Buffalo Ranges, Victoria' chosen as the first Australian work of art to be purchased for the National Gallery of Victoria in 1865, and later, after settling in London in 1870, worked for the London Selection Committee of the Art Gallery of NSW, assigned to purchase watercolours by living British artists. When Queen Victoria's second son, the Duke of Edinburgh, arrived in Melbourne in 1867 as part of his world tour, Chevalier accompanied the royal party as correspondent for The Illustrated Australian News. He was subsequently invited to join the Duke's entourage for the voyage back to England, documenting the journey with sketches and watercolours which were exhibited at the Crystal Palace and at the South Kensington Museum in 1872. On his return to England his association with the royal family strengthened, and he received numerous commissions, including that from Queen Victoria in January 1874 to go to Petersburg and document in paint the marriage of the Duke of Edinburgh.

Chevalier's work demonstrates a versatility of technique and subject matter, from the execution of small-scale cartoons and landscape watercolours, to the production of large portraits in oils. A comparison with the portrait of 'Dr Maund' in the National Gallery of Victoria, painted in 1863, shows a similarity in the delicacy of the brushwork to delineate, for instance, the eyebrows and other fine details, as well as a similar use of bodycolour to produce subtle highlights to eyes, nails, jewellery, and other details. Chevalier seems to have favoured setting his subjects in sharp relief against a dark background, which he did when painting his own self-portrait, and thus would perhaps have been a natural choice to reproduce a picture in which a dark backdrop was dictated and the subject must shine.

Literature: Richard Ormond and Carol Blackett-Ord, *Franz Xaver Winterhalter*, National Portrait Gallery, 1987, page 190.

(1)

£4,000 – £6,000



Lot 438



439* **Manner of John Constable (1776-1837).** Landscape with figures, oil on board, depicting a rustic view with two country figures and a large tree beside a pond with ducks, a winding lane leading towards a cottage, verso with a seascape depicting sailing vessels tossed about in a storm, support bowed, with some cracking in paint surface and wear to edges on recto, 22.9 x 22.3cm (9 x 8.75ins)

(1)

£200 - £300



Lot 440

440* **Continental School.** Young Woman Smoking, possibly Spanish, circa 1860s, oil on tin, depicting a dark haired young woman wearing a shift and reclining in bed, holding a cigarette in her left hand and exhaling smoke, with letters and a book in front of her on the bed, and playing cards and a spill holder in the form of a devil on the green cloth-covered table beside, overall craquelure and some minor flaking to top left, 17 x 20cm (6.5 x 8ins), gilt moulded frame

Provenance: Collection of Jack Webb (1923-2019), London.

An unusual early portrayal of a woman smoking a cigarette. In the 19th century, when smoking was not considered appropriate for genteel females, and before the first commercially produced cigarettes, Spanish women were particularly noted for the habit of smoking hand-rolled cigarettes. The message of the painting reinforces the widely-held view that women who smoked were morally lax, depicting as it does the subject in abandoned pose with tumbling locks, scattered love letters and playing cards, and a devil-figure spill vase.

(1)

£200 - £300



441* **Continental School.** The Love Letter, circa 1840-50, oil on wood panel, half-length portrait of a seated dark-haired young woman wearing a white gown with fitted bodice and frilled short sleeves, a ruby brooch with pearl droplets, bracelets of pearls and blue silk ribbon with ruby ornament, a strand of pearls in her hair, and flower ornaments in her dress and hair, holding a closed fan and a handkerchief in one hand, and a small envelope with red wax seal in the other, against a green curtain drawn back to reveal a grand arcaded staircase with carved columns and balustrade, hung with a chandelier, overall craquelure, 48.5 x 37.9cm (19 x 15ins), framed

Provenance: Collection of Jack Webb (1923-2019), London.

(1)

£300 - £500



442* **Eichstaedt (Rudolph, 1857–1924).** Interior scene with square piano, oil on canvas, showing a drawing room with square piano, with paintings on the wall behind, and a gilt mantel clock on top, a small chest with tall mirror, large round table with floral green cloth atop, two salon chairs, a work-table, and a bay window with tasselled valance, giving a view out to a garden, signed lower right, 62 x 82cm (24.5 x 32.25ins), framed
(1) £300 - £500



Lot 443

443* **English School.** Good-bye Sweetheart Good-bye, 1883, oil on canvas, showing a Hussar on horseback with his sweetheart, titled, and indistinctly signed C. A. Hood (?) and dated verso, 56 x 41cm (22 x 16ins), period gilt frame
Provenance: Collection of Jack Webb (1923–2019), London.
(1) £200 - £300



444* **English School.** Marquis of Anglesey, 19th century oil on canvas, showing Henry William Paget, 2nd Earl of Uxbridge, 1st Marquess of Anglesey on horseback advancing, unsigned, relined, 41.5 x 32cm (16.25 x 12.5ins), ebonised and gilt frame
Provenance: Collection of Jack Webb (1923–2019), London.
Field Marshal Henry William Paget, 1st Marques of Anglesey (1768–1854) was a British Army officer and politician. He took part in the Flanders Campaign and then commanded the cavalry for Sir John Moore's army in Spain during the Peninsular War. During the Hundred Days War he led the charge of the heavy cavalry against Comte d'Erlon's column at the Battle of Waterloo. At the end of the battle he lost part of one leg to a cannonball.
(1) £200 - £300



Lot 445

445 English School. Portrait of a Young Gentleman, circa 1810, oval oil on copper, depicting a young man in blue coat and white cravat, some surface-marks and scratches, oval gilt-wood frame, 25 x 35.5cm, together with:

Rustic Landscape with Animals, circa 1770-80, oil on copper, landscape with woman milking, horses in stable, sheep, and boy with dog, some marks and surface-loss, 31 x 25.5cm

(2)

£150 - £200

446* English School. Wounded officer, circa 1815, oil on tin, showing an officer in distress wearing a scarlet tunic and semi-reclining under a tree, a musket on the ground in front, and an army regiment with foot soldiers and a mounted officer in the distance, overall craquelure, 12.6 x 10.4cm (5 x 4ins), contemporary gilt moulded frame

Provenance: Collection of Jack Webb (1923-2019), London.

(1)

£200 - £300



447* Frankland-Russell (Sir Robert, 1784-1849). Landscape with bridge over river, oil on wood panel, depicting a shallow stony river and stone bridge, with trees and cottages, against a background of hills, 18 x 24.2cm (7 x 9.5ins), gilt moulded frame bearing artist's name and date

Sir Robert Frankland-Russell, 7th Baronet, was M.P. for Thirsk in Yorkshire between 1815 and 1834, and High Sheriff of Yorkshire in 1838. He was a keen and accomplished artist, following in the footsteps of his father, a watercolourist who had studied under John Malchair. A series of Sir Robert's comic hunting scenes were reproduced as engravings in *Indispensable Accomplishments* published in 1811, a work which directly inspired Henry Alken Senior.

(1)

£150 - £200



Lot 446

448* **Frere (Edouard, 1819-1886)**. *Girl with Cooking Pot at the Stove*, 1866, oil on panel, interior scene with a small dark-haired girl in a green dress reaching with a ladle into a ceramic cooking pot atop a cast iron stove, signed and dated lower left, faint ink number to verso G2127, 25 x 20cm (10 x 8 in), gilt moulded frame
(1) £500 - £800

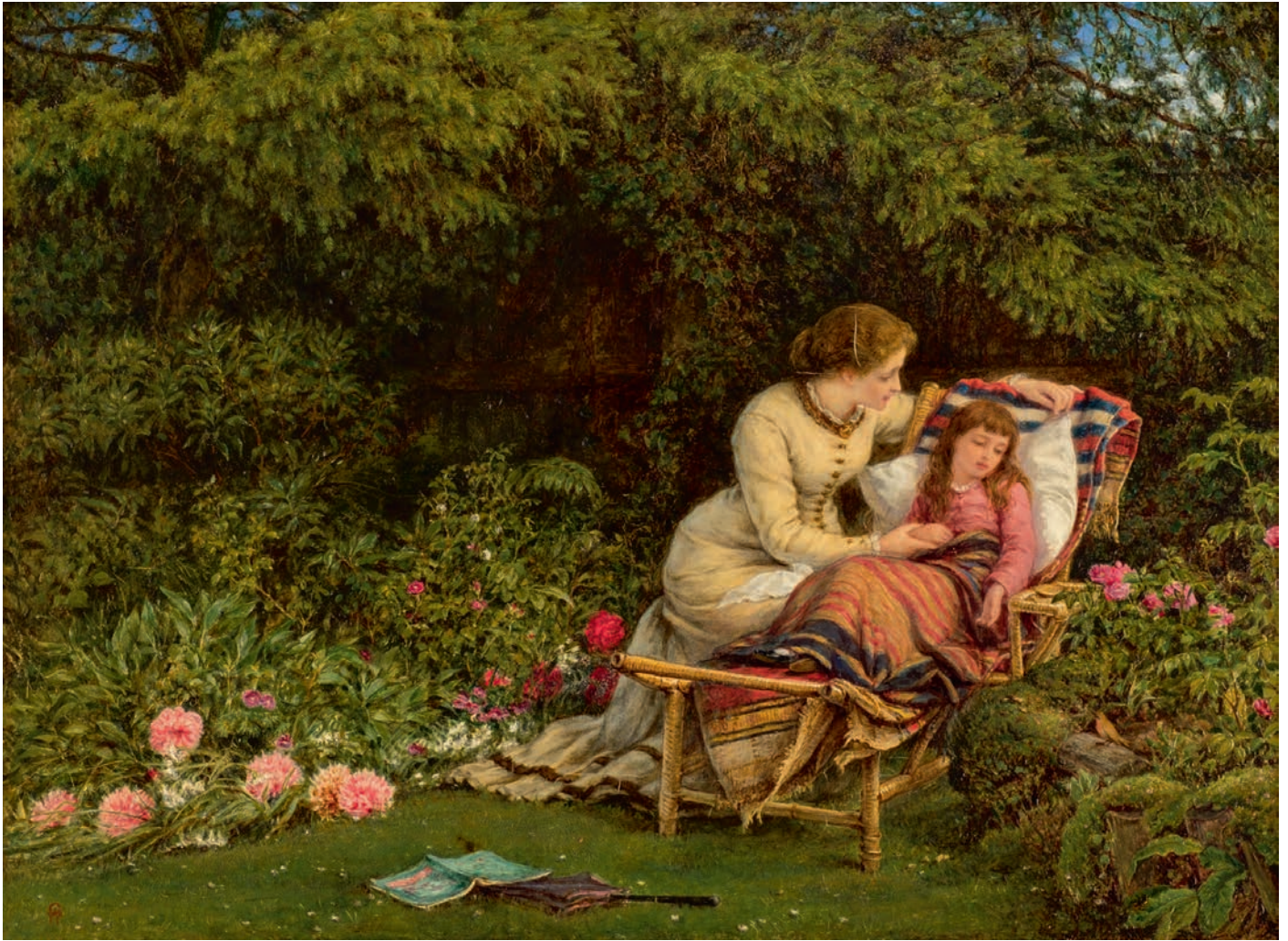


Lot 448

449* **Frith (William Powell, 1819-1909)**. *Bedtime*, oil on wood panel, depicting a young mother with ringlets wearing a blue-trimmed white gown, holding a small child on her knee, with washing accoutrements on a table to the right, and a layette basket on a wooden chair to the left, signed lower right and dated 1867, 21.6 x 28.3cm (8.5 x 11ins), framed, with Fine Art Society label dated August 1961 in manuscript, and white chalked numbers 'lot 116, 216189' to verso
(1) £5,000 - £7,000



Lot 449



Lot 450

450* **Gale (William, 1823–1909)**. *The Sick Child*, oil on wood panel, signed with monogram to lower left corner, short surface scratch to the hair of the young mother (slightly over 1cm), 22.5 x 30cm (8.75 x 11.8ins) mount aperture, period gilt moulded frame, glazed, with old label of Leggatt Brothers, 77 Cornhill E.C. and at 62 Cheapside to verso
Provenance: Collection of Jack Webb (1923–2019), London.
(1) £700 – £1,000

451* **Harris (Edwin, 1810–1895)**. *Landscape with windmill*, oil on canvas, depicting a large windmill and 2 small cottages on a heath, with a wagon on a track beside, signed lower right, 18 x 25.5cm (7 x 10ins), framed

Edwin Harris, well-known for his topographical scenes of New Plymouth and Nelson, emigrated to New Zealand with his wife Sarah and their children in November 1840. The trials and tribulations which beset them in this foreign country were numerous, including losing most of their possessions when their log hut burnt down 2 months after arrival. Edwin began work there as a civil engineer, surveyor, and architect, and subsequently became a drawing master at a school in the town of Nelson. He instructed all his children in the rudiments of sketching and painting, and Emily (1837–1925), the second of his five children, experimented with a variety of artistic techniques, painting landscapes and botanical studies in watercolour and oils, as well as producing items painted on satin such as fire screens and fans. She exhibited these latter items locally as well as sending them for exhibition at the 1886 Colonial and Indian Exhibition in London. In an attempt to bolster her family's finances she also had her work published in 1890 in three books, entitled *New Zealand Flowers*, *New Zealand Ferns* and *New Zealand Berries*, each containing 12 lithographs after her paintings, and a further title, *Fairyland in New Zealand*, was published containing her illustrations. In 1924 63 of her watercolours were purchased by the Alexander Turnbull Library in Wellington for 10 shillings each, and her father's work is represented in a number of public collections in New Zealand.

(1)

£200 – £300



Lot 451

452* **Houston (George, 1869–1947).** Scottish summer landscape with sheep grazing, oil on canvas, signed lower right, 45 x 61.5 cm (17.75 x 24 ins), period moulded gilt frame
(1) £600 - £800



Lot 452

453* **Jarvis (G.O., late 19th/early 20th century).** 'Nelson', 1903, oil on board, titled in white to lower centre 'NELSON', signed and dated 23/5/03 in pale red to lower right corner, a few minor surface marks, period Maplewood veneer frame, with typewritten note regarding the ship to verso

Provenance: Collection of Jack Webb (1923–2019), London.

The iron ship Nelson, 1247 tons, was built in August 1874 by Robert Duncan of Port Glasgow for Patrick Henderson, as a sister ship to the Auckland, Canterbury, Dunedin, Invercargill, and Wellington. In 1877 Henderson amalgamated with Shaw, Savill, and this ship was employed by them on the New Zealand run.

(1) £200 - £400



Lot 453

454* **After John Henning (1771–1851).** Parthenon Frieze, mid 19th century, copper electrotyle relief panel, with 2 hanging chains on verso, 33.9 x 132.3cm (13.25 x 52ins)

During the 18th and 19th centuries interest in classical sculpture was at its height, and the famous Parthenon frieze was part of Lord Elgin's collection of Greek sculpture, displayed at his London home from 1808 to privileged guests. Scottish artist John Henning was one of the first to access the collection and he embarked on a project of making models of the Parthenon frieze, first in ivory and subsequently in plaster, which were widely copied and reproduced, usually on a much smaller scale than the present work.

(1) £800 - £1,200



Lot 454



455* Attributed to Thomas Luny (1759-1837). A Sixth-rate 32-gun frigate setting out at dawn, with other shipping, off Plymouth Sound, oil on canvas, signed Luny on a piece of driftwood to lower left corner, some surface marks and partial craquelure, with a number of small chips and subsequent loss, 42 x 64cm (16.5 x 25ins), gilt frame

Provenance: Collection of Jack Webb (1923-2019), London. With a typewritten letter from Jeremy Rye of Sotheby's to Jack Webb, dated 6 July 1999, referring to this and other pictures, attached to verso.

(1)

£700 - £1,000



456* Pegrum (E.J., 19th century). The Maria and Hercules, circa 1860, oil on canvas, showing the three-mast sailing ship Maria and paddle steamer Hercules in choppy waters with a tower and landscaped background (possibly off Plymouth), signed lower left, relined, 61 x 91.5cm (24 x 36ins), modern gilt frame

(1)

£500 - £800



Lot 457

457* After Henry James Richter (1772–1857). *School in Uproar*, oil on canvas, depicting schoolboys larking around, impersonating the master, spilling ink, chalking a caricature on the door, throwing books, etc., with a glowering school master seen at the open door brandishing a cane, overall craquelure and some flaking at edges, 46.4 x 57.4cm (18.25 x 22.5ins), framed

Henry Richter's works became highly popular through the medium of engraving; his painting *The School in an Uproar* was reproduced by several different publishers, and even appeared printed on pocket handkerchiefs. (1)

£300 - £500

458* Seymour-Lucas (Marie, 1855–1921). Still life of flowers, oil on canvas, depicting yellow and white daisies, roses, and clematis flowers, with ferns and grasses, in a bulbous green glass vase, signed in red lower left, 26.5 x 22cm (10.5 x 8.5ins), framed, with old framer's label on verso 'C. Sheppard, Victoria Crescent, The Broadway, Wimbledon'

French-born artist Marie Seymour-Lucas, née Marie Cornelissen, was sent to England by her parents to study painting. She attended St. Martin's Lane Academy and then the Royal Academy where she met John Seymour-Lucas, who became her husband. After marrying she spent the rest of her life in England. She is best known for historical works, genre scenes, and domestic scenes with children. (1)

£150 - £200



Lot 458



459* English School. *The Shipwreck*, early 19th century, oil on canvas, depicting a British three-masted galleon listing in stormy seas, with figures trying to board a lifeboat full of people, and several other vessels being tossed around by the sea, including another sailing ship and smaller boats with figures clinging to them, within a white-painted border, overall craquelure, 45.3 x 60cm (17.75 x 23.5ins), framed

(1)

£200 - £300



460* **Smith (P.H., 19th century)**. Coastal scene, oil on canvas, showing fisherman and boat on a beach, signed lower left 23 x 30.5cm (9 x 12ins), gilt moulded frame

(1)

£100 - £150

461 No Lot



462* **Ball (Wilfrid Williams, 1853-1917)**. "Autumn Morning", Minehead, Somerset, 1900, watercolour, signed lower right, slight overall toning, 'Minehead, Somerset' and Newman Fine Art gallery labels to verso, 15.5 x 26.5cm (6.25 x 10.5 in), framed and glazed

Wilfrid Ball (1853-1917), watercolour painter, etcher and illustrator, studied at the Heatherley School of Art, and exhibited at the R.A., R.S.E., and the R.I.. He became President of the Society of British Artists in 1886. His watercolours of the Southern Counties of England, were exhibited at the Fine Art Society in 1904, and published in two A. and C. Black colour guides - Sussex (1904) and Hampshire (1909).

(1)

£200 - £300

463* **Ball (Wilfrid Williams, 1853-1917)**. Battle, Sussex, circa 1905, watercolour, signed lower left, 29.5 x 23cm (11.5 x 9 in), framed and glazed

(1)

£200 - £300

464* **Ball (Wilfrid Williams, 1853-1917)**. Boats Drawn up near the Mouth of a River, watercolour, slight overall toning, Laurence Oxley Gallery, Alresford label to verso, 22.5 x 19.5cm (8.75 x 7.75 in), framed and glazed

(1)

£150 - £200



Lot 463



Lot 464



465* **Ball (Wilfrid Williams, 1853-1917)**. Bosham, West Sussex, 1894, watercolour, signed lower left, Heather Newman Gallery label to verso, 16 x 25cm (6.25 x 9.75 in), framed and glazed

(1)

£200 - £300



466* **Ball (Wilfrid Williams, 1853–1917)**. Brixham, Devon, 1892, watercolour, signed lower right, slight overall toning, 15 x 24.5cm (6 x 9.5 in), framed and glazed (1) £200 – £300



467* **Ball (Wilfrid Williams, 1853–1917)**. Goring, West Sussex, 1905, watercolour, signed and dated lower left, 23 x 19cm (9 x 7.5 in), slight overall toning, framed and glazed (1) £200 – £300



Lot 468

468* **Ball (Wilfrid Williams, 1853–1917)**. 'New Amsterdam', 1889, watercolour, signed lower left, old Robert Dunthorne, London label with 'Rembrandt Land Exhibition (72)' inscription, and Swan Gallery, Sherborne label to verso, 14.5 x 24.5cm (5.75 x 9.5 in), framed and glazed (1) £150 – £200



469* **Ball (Wilfrid Williams, 1853–1917)**. Rotenburg, Lower Saxony, Germany, 1891, watercolour, signed lower right, old Abbey Galleries, London label to verso, 14 x 24.5 (5.5 x 9.75 in), framed and glazed (1) £150 – £200



470* **Attributed to David Wilkie (1785–1841)**. Study of a mother nursing her child, black, red, and white chalk on brown wove paper, depicting a seated young peasant woman wearing a white bonnet, nursing a small child, with a detail of the suckling baby's head top left, creases at corners, 25 x 27.7cm (10 x 11ins), mounted, framed and glazed, with Christie's consignment label to verso dated Aug 2006, black auction stencil WF145, and marked in white chalk 'DRG WF145 RL6' to verso (1) £150 – £200



471* **Bertin (Francois-Edouard, 1797-1871).** View on the outskirts of Marseille, pencil on pale blue-green wove paper, heightened with white chalk, inscribed 'Marseille' in brown ink to lower right corner, some light handling marks to sheet edges, and minor loss to upper margin towards upper right corner, sheet size 395 x 563mm (15.5 x 22.2ins), together with:

Rosenloui, Switzerland, pencil on pale brown laid paper, heightened with dark brown chalk, with contemporary inscription in brown ink to upper right corner 'Rosenloui', sheet size 440 x 490mm (17.3 x 19.25ins), window-mounted

Provenance: Eric Carlson (1940-2016), Professor of Art History at SUNY-Purchase, and art dealer in New York who specialised in 19th century French drawings and prints. These two drawings formed part of lots 115 and 124 in a sale at Swann Galleries, Old Master Drawings, November 5, 2019.

(2)

£700 - £1,000



472* Boyce (George Price, 1826–1897). Valley of Lledr, August 1st, 1849, watercolour and pencil on wove paper, signed in pencil lower right, and also inscribed in pencil to lower left, 'Valley of Lledr Aug 1/49 - G.P.B.', sheet size 200 x 298mm (7.8 x 11.75ins), framed and glazed

Provenance: Private Collection, Herefordshire, UK.

This early watercolour study dates from the time of Boyce's first meeting with David Cox at The Royal Oak in Bettws-y-Coed, in the autumn of 1849, the moment at which Boyce decided to become a painter, after years of study as an architect. He was also introduced in the same year to Dante Gabriel Rossetti by Thomas Seddon, and was subsequently closely associated with the Pre-Raphaelite movement.

(1)

£300 - £500



Lot 473

473* Buckler (John, 1770–1851). Interior View of Dodington Church, Gloucestershire, 1814, watercolour on paper, signed and dated lower right, titled to margin, image size 38 x 28.5cm (15 x 11.025ins), marbled paper mount aperture, frame size, 80.5 x 65cm (31.75 x 25.5ins), modern gilt frame, glazed

Dodington Church (St Mary's), Gloucestershire was completed circa 1800–05 by architect James Wyatt. The house and grounds were designed for Sir Christopher Codrington. St Mary's is a magnificent domed church, Grade I listed and connected to the house via a curved conservatory. During WWII Queen Mary regularly worshipped in the church. Today the estate is owned by the entrepreneur Sir James Dyson.

John Buckler Senior (1770–1851) was a British artist and architect who produced many drawings of churches and other historic buildings, recording much that has long since been altered or destroyed. Forty-four volumes of his sketches are held by the British Library and other collections are at the Wiltshire Museum in Devizes, Taunton Museum, the William Salt Library, Stafford and Bodleian Library, Oxford.

(1)

£300 - £500



474* Cheret (Gustave Joseph, 1838–1894). Design for a Vase, pen, black ink and grey and black wash on wove paper, bears monogram JC lower right, sheet size 210 x 138mm (8.25 x 5.4ins), with separate handwritten title 'Vase' on light blue paper, printed sticker containing the number 901, and facsimile signature of Joseph Cheret separately mounted below, window-mounted

Provenance: Eric Carlson (1940–2016), Professor of Art History at SUNY-Purchase, and art dealer in New York who specialised in 19th century French drawings and prints.

(1)

£150 - £200



Lot 475

475* Delamarre (Captain Adolphe Hedwige Alphonse, 1793-1861). Camels crossing the Alcántara Bridge, Spain, 1844, pencil and watercolour, depicting 2 camels and 2 figures, one mounted, traversing a partly ruined viaduct, with river below and boulders either side, inscribed by the artist in pencil upper left 'Alcantara dessiné d'un point pris en amont (1844)', 22.5 x 28.5cm (9 x 11.25ins), mounted, incorporating artist's name above and title below in black ink in a calligraphic hand, framed and glazed, with hand-written label of provenance to verso

Provenance: Christie's, London, 12th June 2005, lot 129.

The Museu Nacional d'Art de Catalunya in Barcelona holds a number of landscape watercolour drawings by Captain Delamarre.

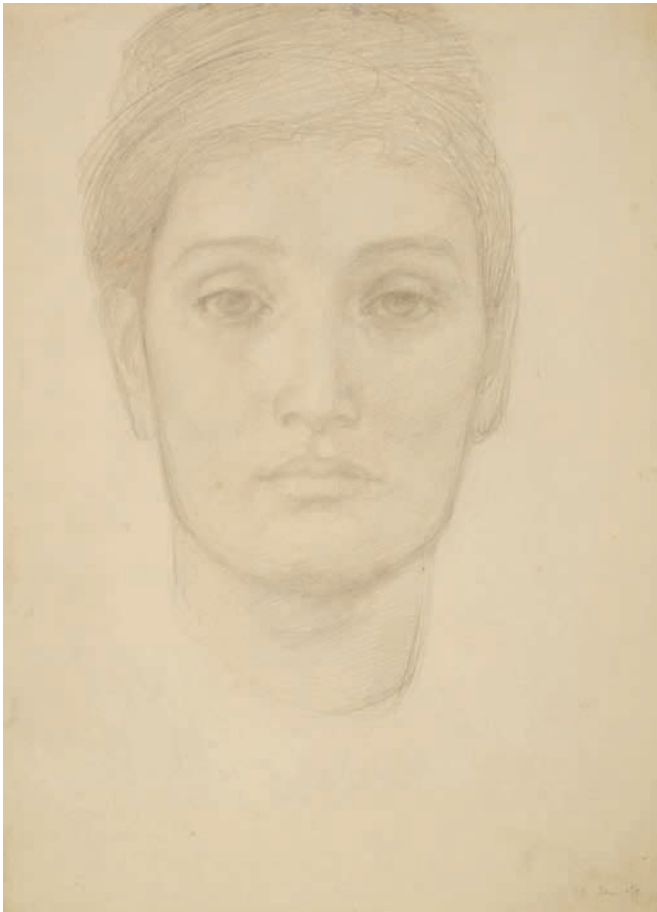
(1)

£150 - £200

476* Drawings & Watercolours. Portrait of a young woman, 1875, pencil on wove paper, head study of a pensive young woman with her hair piled on top of her head, dated in pencil lower right '23 Jan 75', some minor marginal finger-soiling, sheet size 30.2 x 22.5cm (12 x 8.75ins), mounted, together with another head study of a woman, charcoal on laid paper with Michallet watermark, toned, pin hole to each corner, sheet size 30.4 x 23cm (12 x 9ins), mounted, plus a pair of Welsh landscape watercolours mounted together, each 12 x 16.5cm (4.75 x 6.5ins), and 7 others (5 duotone watercolours of cats by Derrick Sayer, 3 for Beverley Nichols' 'Cats' A.B.C.; a pastel of 2 donkeys looking over a stable door by Christine Sapieha; and a watercolour of a wayside crucifix shrine), contained together in a large black cloth solander box

(a portfolio)

£200 - £300



Lot 476



477* Duncan (Edward, 1803-1882). The Bell Buoy, 1860, watercolour on paper, heightened with white bodycolour, signed and dated lower right, 35.5 x 52cm (14 x 20.5ins) mount aperture, gilt frame, glazed, with handwritten labels to verso by Elizabeth van Horn, dated 1971

Provenance: Elizabeth van Horn, Norwich; Collection of Jack Webb (1923-2019), London. With two autograph letters by Elizabeth van Horn to Jack Webb, dated June 1972, gifting the present work to him, contained in envelope attached to verso.

(1)

£200 - £400



478* English School. An album of pencil drawings, 1850-1885, 74 pencil drawings (a few with watercolour) on 25 leaves of thick coloured paper, mostly figure and costume studies, some annotated with initials J.W.L., date, titles, place names (e.g. Monmouth, Newhaven, Conway Castle, St. Paul's, Albert Hall), including 3 of a woman painting at an easel, several of cats, some of peasant labourers, tipped-in on rectos only, typically several to a page, 23 x 14cm (9 x 5.5ins) and smaller, album leaf 25.5 x 37cm (10 x 14.5ins), leaves hinged at gutter with brown adhesive tape, bookplate of H.H. Harrod designed by G. Ledward on inside front board (no pastedowns), makeshift binding of boards covered with old brown paper, that to upper cover with early manuscript shelfmark label, oblong folio, together with

An album of watercolours and pencil drawings, 1823-1867, 67 pencil drawings (a number with watercolour, some sepia) on 24 card leaves, mostly topographical studies of English buildings and places, including some landscapes, a few with figures, many titled, and some dated, e.g.: Mickleham Church, Surrey; Taring, Sussex; Dorking, Surrey; Ashford, Kent; Sessions House, Horsham; Salcombe, Devon; Thomas à Becket's House, Tarring; Burnham, Somerset; Rectory, Brighton; Nelly Abbey, Hampshire; West Gate, Canterbury; Wimborne Minster, Dorset; Hampton Court Palace, generally toned throughout, mounted on rectos and versos, mostly 1 or 2 to a page, some tipped-in over another, approximately 21 x 26cm (8.25 x 10.25ins) and smaller, sheet size 36 x 26cm (14.25 x 10.5ins), original black half morocco, worn, with deficient spine and upper cover detached, boards covered with old brown paper, that to upper cover with early manuscript shelfmark label and historic lot number label, folio

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

Henry H. Harrod was the author of several books of fairy tales, and son of the founder of Harrods, Charles Henry Harrod.

(2)

£200 - £300



479* English School. An album containing 41 studies of Continental & British landscapes etc., mid 19th century, including pencil views of the passes of the Alps, some after William Brockedon, such as Pass near La Thuille, View of Arc Valley from Saint-Michel-de-Maurienne, the ascent of the Little St. Bernard, and British views including Ben Lomond & Loch Ard, Matlock High Tor Derbyshire, St. Constantine's Cell, Derwent Water, etc. and few pen & ink studies including Castle of Ashby and interior of the Newcastle Castle Chapel, plus five watercolour studies of plants including passion flower and ivy, etc., mostly on artist card or thick wove paper, many mounted into album (some loosely inserted), all edges gilt, contemporary red velvet, gilt & blind blocked decoration to boards, upper joint split and near detached, worn, decorative brass clasp, folio (images approximately 240 x 180mm and smaller) (1)

£200 - £300



480* English School. Dancing Faun, late 19th century, *black and white chalk on dark brown wove paper, full length study after a classical sculpture of a male nude playing the crotala (pair of cymbals) and working a scabellum (clapper) with his right foot, 56 x 33cm (22 x 13ins), mounted, framed and glazed*

An accomplished study after the famous life-size ancient Hellenistic marble statue which was first recorded in 1665 as part of the collection of the Grand Duke of Tuscany in Florence; in 1688 it was recorded as being in the Tribuna of the Uffizi, Florence, and in September 1800 the sculpture was sent to Palermo along with other treasures to avoid plunder by the French army, returning to the Tribuna in 1803. Two other versions were excavated in Rome in the 1630s, and casts were made of the Uffizi faun from the 1680s onwards, an example of which is in the Royal Academy in London.

(1)

£200 - £300



Lot 481

481* English School. Old Bridge at Hampton, Middlesex, circa 1870, *watercolour on wove paper, depicting a sunset landscape of a bridge spanning a wide river, with the Mitre Hotel & Tavern on the right, and a blue-clad figure punting in the foreground, 27.5 x 39.3cm (10.75 x 15.5ins), mounted (with calligraphic inscription in brown ink attributing the work to Samuel Palmer), framed and glazed, remains of typed label on verso with title and 'F.L. Griggs'*
(1) £150 - £200



482* English School. English Country Houses, circa 1840, *three fine watercolours on wove paper, showing attractive gabled houses with mullion windows, ornate chimneys, one with tower, each property depicted within gardens and parkland, with figures strolling figures and on horseback, some light spotting, each neatly laid down on mountboard with gilt rule border, images sizes 237 x 358mm and two measuring 237 x 380mm (9.5 x 14ins), gilt frames, glazed, together with three monochrome photographs of the watercolours, each with Royal Commission on Historical Monuments (England) label to verso with negative number references BB85/1701, BB85/1702, BB85/1703*

Provenance: Collection of Jack Webb (1923-2019), London.

(3)

£300 - £500



483* French School. Une fête a Strasbourg en 1779, early-mid 19th century, *watercolour and gouache on card, depicting a picturesque scene with turreted buildings, sailing vessels on the river, and figures promenading, with one on horseback, lightly toned, indistinctly signed in red lower right, 10.4 x 21.3cm (4 x 8.25ins), manuscript title to mount, framed and glazed*
(1)

£100 - £150



484* **Gigante (Gaetano, 1770-1840)**. Neapolitan landscape with monastery, 1836, pencil on paper, depicting a monastery set into a wooded hillside, with figures, including a monk, in the foreground, and a vista of mountains beyond, discoloured, edges a little chipped in a few places, signed and dated lower right, sheet size 29.1 x 44.6cm (11.5 x 17.5ins)

(1)

£200 - £300



Lot 485

485* **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

(1)

£150 - £200



486* **Haag (Carl, 1820-1915)**. Italian peasant girl in a landscape, 1899, watercolour with bodycolour on card (additionally laid down on card by the artist), full-length portrait of an Italian woman wearing regional costume, including a white tasselled headdress and suede laced moccasins, standing amongst wild flowers against a sunset panorama of hills and ruins, signed and dated lower right, sheet size 50.6 x 35cm (20 x 13.75ins), mounted

(1)

£700 - £1,000



487* **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) £500 - £800



488* **Hayter (George Hayter, 1792-1871).** A pair of figure studies, 2 pencil sketches on paper, one of a female nude, toned and a little water-stained, with pencil attribution on verso, sheet size 20.2 x 13.1cm (8 x 5ins), mounted; the other of a seated lady, her face in semi-profile, with one arm aloft and the other on her shoulder, sheet size 22.7 x 17.8cm (9 x 7ins), mounted (2) £100 - £150



489* **Heath (William, 1795-1840).** Grand Shaft Barracks, Dover, 1836, pen, ink and watercolour, heightened with bodycolour, signed and dated lower left, 38 x 40cm (15 x 15.75ins) mount aperture, Hogarth-style frame, glazed Provenance: Collection of Jack Webb (1923-2019), London. (1) £300 - £500



Lot 490

490* **Herkomer (Hubert von, 1849-1919)**. Panoramic View of Florence from the Monastery of San Francesco at Fiesole, 1877, watercolour on paper, heightened with white bodycolour, laid down on heavy backing paper, signed and dated, 42 x 71.2cm (16.5 x 28ins), period gilt frame, glazed, with contemporary handwritten label to verso (faded and generally illegible)

Provenance: Private Collection, Herefordshire, UK.

(1)

£3,000 - £4,000

491* **Howitt (Samuel, 1756/7-1822)**. Study of a wild goat in a landscape, watercolour on album leaf, depicting a goat lying on a rocky outcrop, signed lower right, titled to lower margin 'Capra Linn. Mus.', frayed to left-hand edge, sheet size 24.6 x 19cm (9.75 x 7.5ins), mounted, together with a sketchbook belonging to the artist, containing unfinished watercolours of a Morocco Ram and a Redtailed Monkey, and two pencil sketches of hares, Contents leaf in ink partially filled-in, remaining leaves blank (or with line border and pencil title below), stitching broken and original wrappers detached and soiled, enclosed by contemporary marbled boards, 4to

(2)

£200 - £300



Lot 491



492* **Circle of Edward Lear (1812–1888).** Italian landscape, pencil on grey wove paper, depicting a landscape with trees and arcaded building, possibly the Monastery of St. Scholastica, Subiaco, trimmed inscription upper left 'going into Sky/Trees in ... distance/[h]ighlights', and further indistinct word to right-hand margin, sheet size 27.6 x 41.7cm (11 x 16.5ins), mounted, framed and glazed (1) £300 - £500



493* **Linnell (James Thomas, 1820–1905).** A collection of 9 figure and landscape studies, including four studies of male figures in black & white chalks on grey & brown wove paper, sheet size 290 x 455mm (11.5 x 18ins) and smaller, all mounted, and two studies of male & female figures including corn gatherers, in black & white chalks on green & brown wove paper, 200 x 235mm (8 x 9.25ins) and smaller, and a landscape study in coloured pencils on pale brown wove 135 x 200mm (5.25 x 8ins), mounted; a wooded hillside landscape in watercolour & white chalk on light brown wove, 103 x 155mm (4 x 6ins), mounted and a small landscape study with figures in watercolour on brown wove, 65 x 110mm (2.5 x 4.25ins), contained together in drop-back box (9) £250 - £350



494* **Loud (Arthur Bertram, 1862–1930).** An album of drawings and watercolours, seven tipped-in drawings by Arthur Bertram Loud, comprising: a pencil sketch of a terrier, signed and dated 1914 lower left, and titled in pencil on album leaf below image 'A Faithful Friend'; a grisaille watercolour of an elderly woman entitled 'The Old Cottager', titled and signed in pencil to album leaf; a small pencil drawing of a terrier in profile mounted above a pencil drawing of the back view of a man on horseback, both initialled lower right, latter additionally dated 1910; a watercolour of two terriers lying down, pencil title 'Doggies' and signature on album leaf; a watercolour of stonework, garden gate, and path, dated Sept 28th lower left, pencil signature and title 'A Welsh Cottage' to album leaf; and a pencil drawing of a windmill, pencil signature and title 'The Old Mill at Waterloo' on album leaf, with several drawings by other artists direct on album leaves, comprising:

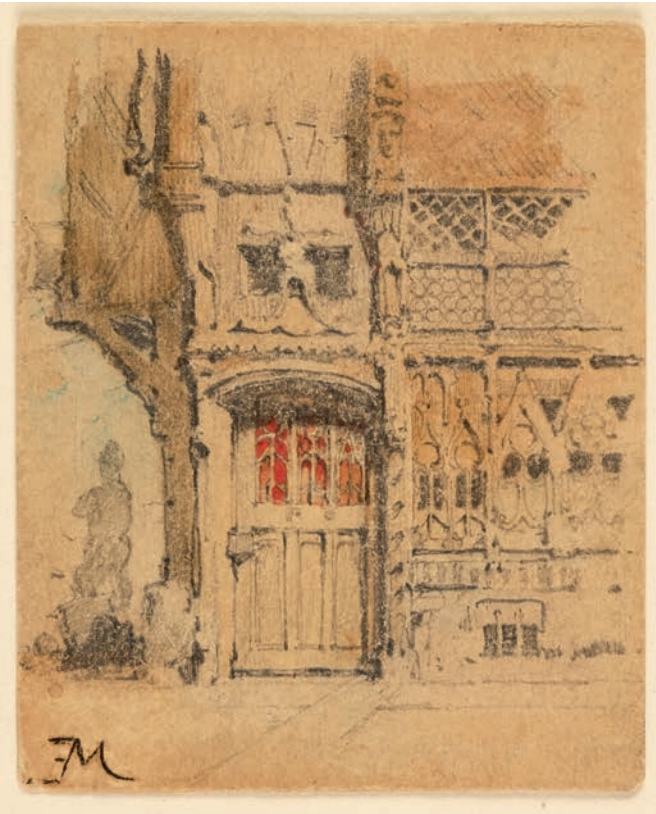
A pencil sketch of a foliage sprig by Gertrude Jekyll, titled 'Sweet Bay' and signed by her in pencil; a watercolour by Arthur Kynaston (1876–1919), depicting a young lady and two naked children in a garden, signed lower right, additionally signed, dated March 1909, and titled "'Bloom of Spring'" in ink below image; a watercolour landscape with Florence Cathedral, entitled "'Florence at Evening'", signed by Muriel Burnett; and a pen & ink drawing by Winifred Cooper (1879–1931), of a wistful young lady leaning on the plinth of a statue of the Virgin Mary, within a frame of sunflowers incorporating three verses by Jean Moréas, signed and dated 1910 lower left, one page of manuscript quotations near front of volume signed 'Winnie' and dated 1908, remainder of album blank, album leaves 20.5 x 15cm (8 x 6ins), gilt floral endpapers, all edges gilt, original sheep, spine rubbed, spine ends and corners worn with loss, upper cover elaborately gilt blocked with a rose wreath and borders, 8vo

Arthur Bertram Loud was a painter of portraits and landscapes, working mainly in oils. As a boy he was taught by his father, artist Charles Jones (whose surname he dropped in 1908 when he changed his name by deed poll). In 1880, at the age of 17, Loud entered the Royal Academy Schools, and he subsequently studied at the Académie Julian, arriving there in 1883. He exhibited at the Royal Academy from 1884 onwards, and in 1890 followed in his father's footsteps by becoming an elected member of the Royal Cambrian Academy.

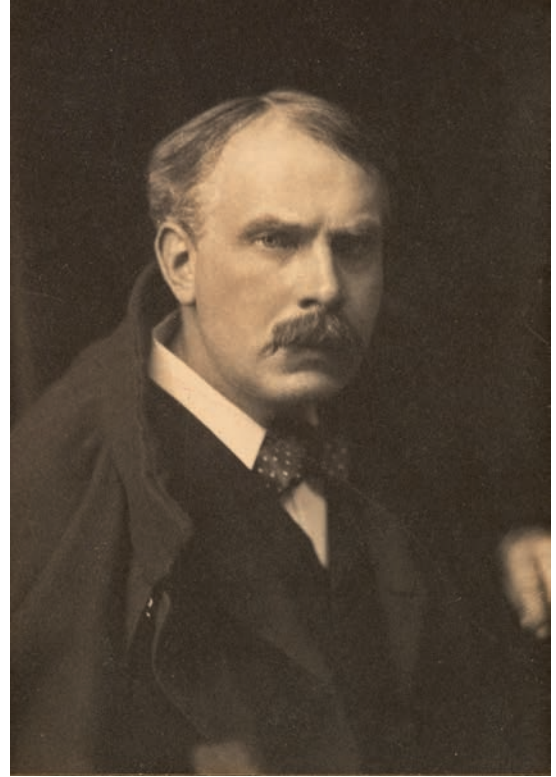
(1) £150 - £200



495* **Lundgren (Egon Sillif, 1815–1875).** *The Swedish Opera*, circa 1850, pencil with watercolour, heightened with bodycolour, on brown wove paper, depicting a throng of ladies and gentlemen in an interior, 17 x 24.7cm (6.75 x 9.75ins), mounted, framed and glazed, with Maas Gallery printed label on verso
(1) £100 – £150



496* **Meissonier (Jean Louis Ernest, 1815–1891).** *Study of the facade of a medieval building*, pencil and watercolour on wove paper, signed with monogram lower left, 55 x 45mm (2.2 x 1.8ins), hinged to window-mount
Provenance: Eric Carlson (1940–2016), Professor of Art History at SUNY-Purchase, and art dealer in New York who specialised in 19th century French drawings and prints.
(1) £150 – £200



497* **Melville (Arthur, 1855–1904).** A small archive of ephemera including a photograph by Frederick Hollyer, comprising: a platinum print head and shoulders portrait of the artist, image size 14.1 x 97cm (5.5 x 3.75ins), Frederick Hollyer's black ink studio stamp on verso of mount with 9 Pembroke Square address; a single pre-printed sheet headed 'Dr. to The London Necropolis Company' and completed in manuscript, pertaining to the artist's burial on 10th July 1909 (4 folds, a couple of tears); an auction catalogue pertaining to sale of the art collection of the late Arthur Melville to be held by Dowell's Ltd., No. 18 George Street, Edinburgh, 11th March 1922; an 11pp. folded typed report 'Arthur Melville's Executry' containing 'Abstract of Accounts' and 'Scheme of Division', by Messrs Scott-Moncrieff, Thomson & Shiells, C.A., Edinburgh, dated 14th May 1924; a 5pp. folded typed 'Inventory and Valuation of Oil Paintings, Water Colour Drawings, Sketches, &c., belonging to the Estate of the late Arthur Melville, A.R.S.A., R.W.S., within Dowell's Rooms, No. 18 George Street, made on the basis of probable sale values, 20th October 1924'; a ticket for entry to an exhibition of Melville's work at the Royal Glasgow Institute, September and October 1907; a copy of *The Studio*, Vol. 37 No. 158, May 15, 1906, containing an article about the artist, original printed wrappers, frayed, with some loss to spine ends, faint pencil ownership name to upper corner of front cover 'Mrs Melville', 4to; 2 exhibition catalogues of Melville's work, at the Royal Institute of Watercolours, 1906, and the Royal Glasgow Institute, 1907, and a few other ephemeral items

Scottish painter Arthur Melville is particularly celebrated for his innovative methods of working, especially his watercolour technique, which produced both an intensity of colour and dramatic treatments of light and form. He travelled widely, and is particularly prized for his oriental subjects. Frederick Hollyer (1838–1933) is well known for his portraits of artistic and literary figures such as William Morris, John Ruskin and Edward Burne-Jones.
(12) £200 – £300



Lot 498

498* **Munro (Thomas, 1759–1833)**. Landscape with trees, charcoal and grey wash on wove paper, depicting a country lane leading to a church, with trees, 19 x 13.6cm (7.5 x 5.25ins), mounted, together with 2 other landscapes similar, one with a castle and tree, on laid paper, the other with trees on a bank, on blue tinted wove paper, both mounted, all with a few small pin holes

(3)

£200 – £300

499* **Follower of John Frederick Lewis (1805–1876)**. Portrait of a Mexican man, mid 19th century, watercolour on card, sometime laid down on paper, full-length rear-view study of a man standing in a cave with a vista of hills and trees, wearing colourful tasselled scarves and head-covering, with a brimmed black hat and boots, sheet size 31.3 x 22.8cm (12.25 x 9ins), mounted, framed and glazed, with J.S. Maas and Co Ltd gallery label on verso, dated 1961, attributing the work to John Frederick Lewis (1805–1876)

(1)

£200 – £300



500* **After Thomas Phillips (1770–1845)**. Lord Byron, mid 19th century, grisaille watercolour on paper, laid down on canvas, half-length portrait of the poet, half-profile to left, his right hand resting on a table, 36.5 x 28cm (14.25 x 11ins), gilt moulded frame glazed

(1)

£200 – £300



Lot 499



501* **Prinsep (Emily Rebecca, 1798-1860)**. Brighton, Oct 1824, *grisaille watercolour on paper, depicting seascape with sailing boats in the water and on the shore, and figures, with garments drying on nets in the foreground (trimmed to lower margin), titled and dated lower right, sheet size 13.4 x 18.3cm (5.25 x 7.25ins), mounted, framed and glazed, together with:*

Canterbury Cathedral, 17 Aug 1833, *pencil on paper, showing part of the Abbey ruins, and the Cathedral, signed, dated, and titled to lower margin 'old arch of a fireplace Canterbury from Mr. Peel's garden', slight toning to upper corners, sheet size 18 x 27.7cm (7 x 11ins), mounted,*

Canterbury Cathedral, 19 Aug 1833, *pencil on paper, signed, dated, and captioned 'from Mr. Peel's garden Canterbury Cathedral' in pencil to lower margin, slightly trimmed to top edge, minor adhesive marks to corners, sheet size 18.9 x 28 cm (7.5 x 11 ins), Governor's House, Dover Castle, 5 July 1833, pencil on paper, depicting a large dwelling with a horse-drawn vehicle on front and figures in the foreground, titled, dated, and initialled to lower margin, slightly marked to upper left corner, sheet size 15.5 x 27.2cm (6 x 10.5ins), mounted,*

Dover Castle, 18 July 1833, *pencil on paper, depicting a view of Dover from the sea, with the white cliffs and the castle, titled, dated, and initialled to lower margin, sheet size 15.5 x 22.1cm (6 x 8.75ins), mounted*

Although an enthusiastic and skilful painter of English landscapes, scenes of domestic life, and portraits, little appears to be known about Emily (christened Amelia) Prinsep, who seems to exist in the shadow of her more well-known brother, James Prinsep (1799-1840), and others from her large and influential family. James was a scholar, orientalist and antiquary, as well as an expert in numismatics, who made his fortune in India and helped a number of family members rise to prominent positions in India. Amongst a great many other pursuits he was himself a talented artist, and studied architecture under Augustus Pugin. Two of Emily's other brothers, Thomas and William, were also accomplished artists.

(5)

£300 - £500



502* **Prinsep (Emily Rebecca, 1798-1860)**. Hastings, Sept 1858, *watercolour on paper, depicting a view of All Saints Church, Hastings, against a backdrop of the town looking out to sea, titled, dated, and signed lower left, sheet size 17.4 x 27cm (6.75 x 10.5ins), mounted, together with:*

Hastings, 1853, *watercolour, depicting the beach with buildings along the front and Hastings Castle on the cliff, titled and dated lower left, some minor stains at corners where mounted, sheet size 17.6 x 26.6cm (7 x 10.5ins), mounted, framed and glazed, plus another similar watercolour view of Hastings*

For biographical information see lot 501.

(3)

£200 - £300



503* **Prinsep (Emily Rebecca, 1798-1860)**. London Road, Tunbridge Wells, Sept 1855, *watercolour on paper, depicting a half-timbered gabled house with tall chimneys elevated above a wide track with horse-drawn vehicles and figures, and a vista of countryside with a distant house, titled, dated, and signed lower right, sheet size 17.7 x 26.7cm (7 x 10.5ins), mounted, together with:*

Tunbridge Wells, 28 July 1829, *pencil and monochrome wash on paper, depicting parkland with mature trees and figures, with glimpses of buildings and wagons, titled, dated, and signed to lower margin (slightly trimmed), 17.8 x 26.7cm (7 x 10.5ins), mounted,*

Tunbridge Wells, 15 Oct 1832, *pencil on paper, showing a view of the town nestled amongst trees, and a winding track in the foreground, titled, dated, and signed to lower margin, a few slight marks to upper margin, sheet size 15 x 24.2cm (6 x 9.5ins), mounted, plus 2 other smaller pencil drawings of Tunbridge Wells, dated 1832, both signed, mounted together on an album leaf, 13.5 x 20.3cm (5.25 x 8 ins) and 12.3 x 16.4cm (5 x 6.5ins)*

For biographical information see lot 501.

(5)

£300 - £500



Lot 504

504* Probyn (William of Longhope, active circa 1830). Portraits of Niccolò Paganini, two pen, ink and black and grey wash portraits, some light soiling, one captioned beneath 'Paganini', with a line from Lord Byron... 'Like a tree on fire with lightning, with ethereal flame. Kindled he seems and blasted'..., and 'drawn by Wm. Probyn of Longhope', 28 x 22cm (11 x 8.75ins), framed, the other captioned 'Paganini' and signed with initials, 26.5 x 21cm (10.5 x 8.25ins) mount aperture

(2)

£200 - £300

505* Richmond (George, 1809-1896). Young woman emerging from rushes, pencil on pale cream/off-white laid paper, signed with initial lower right, 185 x 120mm (7.3 x 4.7ins) mount aperture, framed and glazed

(1)

£200 - £300



506* Stannard (Henry John Sylvester, 1870-1951). "The Back of a Farm at Riseley, Bedfordshire", watercolour, signed lower left, 27.5 x 37.5cm (10.75 x 14.75ins) mount aperture, framed

(1)

£150 - £200



Lot 505



507* Stocks (Walter Fryer, 1842-1915). Landscape with sheep, 1864, watercolour heightened with bodycolour, depicting a hillside view with homesteads, trees, and cattle, a cluster of sheep in the foreground, signed and dated lower left, 14.2 x 23.3cm (5.5 x 9ins), mounted, framed and glazed, with Heather Newman gallery label on verso stating 'Provenance: the artist's Studio Sale'

(1)

£80 - £120



508* **Stothard (Thomas, 1755–1834).** *Girls Bathing*, watercolour and traces of pencil, depicting six naked or semi-clad young females, in or around a small pool in a forest glade, another lady beginning to disrobe, and two others, one holding a basket and a blue cloak, the other as look-out at the entrance to the clearing, 27 x 20cm (10.5 x 8ins), mounted, framed and glazed, verso with J.S. Maas label, and a mounted early manuscript copy of a 'Saturday Review' article pertaining to the painting dated Novr. 13. 1869

Exhibited: J.S. Maas & Co Ltd, Exhibition of Drawings 1720–1920, July 1966, number. 102.

(1)

£1,000 – £1,500



Lot 509

509* Circle of Thomas Stothard (1755–1834). *The Night Visitation, watercolour on J. Whatman paper, depicting a young lady in a white gown semi-reclining on a bed, with three spectral maidens in flowing robes standing on a cloud and bending over her, with drapery and a candle beside a tracery window through which a full moon shines, a few tiny ink spots, small crease to upper left corner, 18.1 x 13.8cm (7.25 x 5.5ins), mounted, framed and glazed*

(1)

£100 - £150

510* Attributed to Edward Richard Taylor (1838–1911). *Portrait of a young girl, oil and watercolour on card, with traces of pencil, head and shoulders portrait of a young girl with brown eyes and brown bobbed hair, with 20th century pencil attribution on verso, sheet size 30.7 x 25.4cm (12 x 10ins), together with another portrait of a young girl, coloured chalks on grey wove paper, head and shoulders portrait of a blue-eyed girl with long fair hair, sheet size 30.8 x 25.6cm (12 x 10ins)*

(2)

£100 - £150



511* Truscott (Walter H., died 1890). *Suakin, 1885, watercolour on paper, showing a nurse and patients in the military hospital at Suakin in Sudan, during the Mahdist Revolt of 1885, signed and dated lower right, 23.5 x 40cm (9.25 x 15.75ins), mount aperture, framed and glazed*

Provenance: Collection of Jack Webb (1923–2019), London.

(1)

£150 - £200



512* Turner (William, of Oxford, 1789–1862). *Skiddaw, Lake District, pencil on thick pale grey paper, showing a view of mountains across a lake, indistinctly titled '...wick(?) Lake, Skiddaw' and initialled W.T. lower right, 26.5 x 37.2cm (10.5 x 14.5ins), mounted, framed and glazed*

(1)

£150 - £200



Lot 510



513* **Attributed to William Turner of Oxford (1789-1862).** Landscape with distant view of Oxford, early 19th century, watercolour on paper, unsigned, a few minor surface marks, edges slightly unevenly trimmed, laid down in modern window-mount, sheet size 35 x 49.5cm (14.75 x 19.5ins)

(1)

£200 - £300



514* **Attributed to William Turner of Oxford (1789-1862).** Stonehenge, black, dark grey and light grey wash over pencil on paper, laid down on backing paper, inscribed in a 19th century hand [Stu]dy by Wm Turner (Oxford), framed and glazed

Provenance: Collection of Jack Webb (1923-2019). London.

(1)

£200 - £300



515* **Varley (William Fleetwood, 1785-1856).** 'A Composition from the Misteries of Udolpho', 1824, watercolour with traces of pencil, unsigned, sheet size 370 x 505mm (14.5 x 19.8ins), laid down on modern millboard, framed and glazed

With two photocopied pieces of paper attached to verso reproducing an inscription and signature by the artist to verso of the sheet. The first with title 'A Composition from the Misteries of Udolpho', Willm. Varley 182 [4], £3., the second bearing a handwritten date 15-7-24. With an accompanying handwritten note 'Photostats by Ken Downs of Surrey Print & Watercolour Cleaning Company on reverse of drawing before laying down on fresh millboard.'

(1)

175

£200-300

PRE-RAPHAELITE & 19TH CENTURY PRINTS



Lot 516



Lot 517

516* **Bourne (Herbert, 1820–1907).** *The Last of England*, after Ford Madox Brown (1821–1893), oval engraving on pale cream wove paper, published in the *Art Journal* in 1870, image size 23 x 21.3cm (9.1 x 8.4ins), sheet size 29 x 24cm (11.5 x 9.5ins), period carved wood frame with gilt inner slip, with Maas Gallery label to verso (1) £100 - £150

517* **After Edward Coley Burne-Jones (1833–1898).** *The Birth of Galatea, The Godhead Fires*, by Charles William Campbell, London: Robert Dunthorne, 1885, mezzotint on chine collé, depicting Pygmalion's statue Galatea stepping forward from her plinth and being received by a garlanded divinity standing in a pool of light with doves at her feet, with a figure kneeling at a statue in the background beside a bowl of burning incense, signed in pencil by Burne-Jones lower left and Campbell lower right, mount-stained and spotted, 1" closed tear in right-hand blank margin, plate size 46.4 x 36.3cm (18.25 x 14.25ins)

After the painting of 1878, from the second series of four paintings illustrating William Morris's cycle of epic poems *The Earthly Paradise*, now at Birmingham Museums and Art Gallery (1903P25); the first series is in the collection of Sir Andrew Lloyd Webber. (1) £200 - £300



518* **Dobie (James, 1849–1923).** *Circe offering the cup to Ulysses*, after John William Waterhouse (1849–1917), etching on off-white wove paper, as published in the *Magazine of Art*, circa 1880s, plate size 25.5 x 15.75cm (10.2 x 6.3ins), with margins, period gilt wood frame, glazed, with Maas Gallery printed labels to verso, together with *Fata Morgana*, after George Frederick Watts (1817–1904), etching on pale cream wove paper by James Dobie after G.F. Watts, as published in the *Magazine of Art*, 1893, plate size 26 x 18.5cm (10.25 x 7.4ins), period ebonised wood and gilt frame, glazed, with Maas Gallery label to verso (2) £70 - £100



Lot 519

519* **After Gustav Doré (1832–1883).** Paolo and Francesca, by Francis Holl, London: Beeforth & Fairless, 1871, etching, engraving, and stipple, depicting Paolo and Francesca loosely enveloped in flowing drapery and carried through the air together, with other damned souls blown in a stream behind them, and Dante and Virgil on a rocky outcrop below, a few light fox spots, Printsellers Association oval blindstamp lower left below image, signed in pencil to lower margin by Doré and Holl, image size 43 x 30.5cm (17 x 12ins), mounted

A scene taken from Dante's Divine Comedy, Inferno, Canto V.

(1)

£150 - £200

520* **After Jean-Jacques Henner (1829–1905).** Une Creole, 1888, etching on pale cream laid paper by Mademoiselle Poynot after Henner, printed by A. Salmon & Ardall, Paris, image size 24.9 x 18.6cm (9.85 x 7.35ins) with margins, period stained wood frame with gilt inner slip, glazed, with Maas Gallery label to verso

(1)

£70 - £100



521* **Hollier (Frederick, 1837–1933).** The Borgia Family, circa 1890s, platinotype photographic reproduction of the original watercolour by Dante Gabriel Rossetti, 26 x 28.5cm (10 x 11.25ins), period dark oak frame with gilt slip, glazed, with Maas Gallery label to verso

(1)

£100 - £150



Lot 520



522* **Hollier (Frederick, 1837-1933)**. The Salutation of Beatrice on Earth, after Dante Gabriel Rossetti (1828-1882), *platinotype reproduction*, 26 x 28cm (10.25 x 11ins), *period stained wood frame with gilt inner slip, glazed, with Maas Gallery label to verso*
(1) £100 - £150



523* **Hollier (Frederick, 1838-1933)**. Circe, circa 1890s, *platinotype photograph of the picture by Edward Burne-Jones (1833-1898)*, 34 x 49.5cm (13.25 x 19.5ins), *framed and glazed*
(1) £200 - £300

524* **Hollier (Frederick, 1838-1933)**. Dante and Beatrice in Eden, circa 1890s, *platinotype photograph of the picture by Dante Gabriel Rossetti (1828-1882)*, 25 x 27cm (10 x 11ins), *framed and glazed*
(1) £150 - £200



Lot 524



525* **Hollier (Frederick, 1838-1933)**. Pygmalion and the Image: The Heart Desires, circa 1890s, *platinotype photograph of the picture by Edward Burne-Jones (1833-1898)*, 33 x 25cm (13 x 10ins), *together with two further platinotype photographs by Hollier of pictures by Burne-Jones, Sea Nymph [and] Wood Nymph*, 26.5 x 26.5cm (10.5 x 10.5ins) and 17 x 17cm (7 x 7ins), *all framed and glazed*
(3) £200 - £300



Lot 526

526* **Hollyer (Frederick, 1838-1933).** *Pyramus and Thisbe*, circa 1890s, *three platinotype photographs of pictures by Edward Burne-Jones (1833-1898)*, presented as a triptych, 30.5 x 56.5cm (12 x 22.25ins), framed and glazed

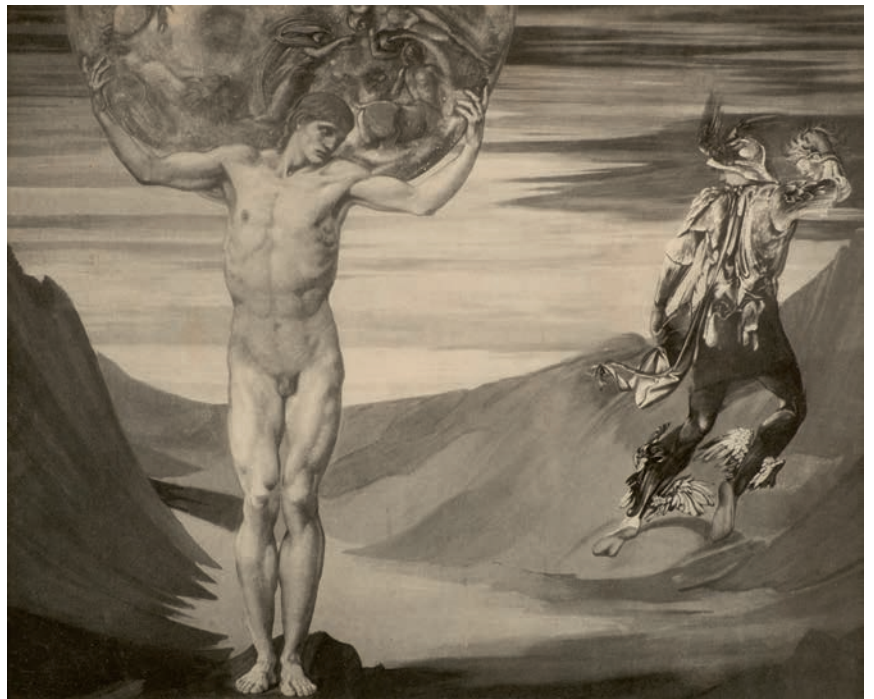
(1)

£200 - £300

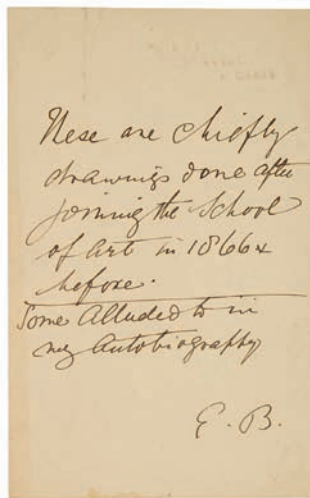
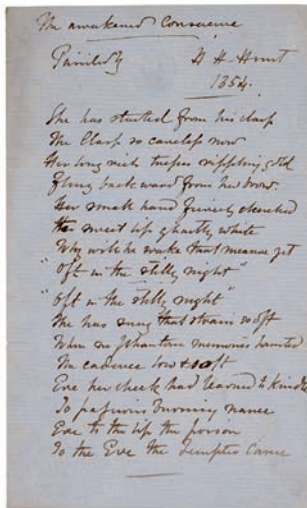
527* **Hollyer (Frederick, 1838-1933).** *The Call of Perseus [and] Perseus & Atlas*, circa 1890s, *platinotype photographs of the pictures by Edward Burne-Jones (1833-1898)*, 30 x 25cm (12 x 8ins) and 26 x 32cm (10.25 x 5ins), framed and glazed

(2)

£200 - £300



Lot 527



528* Phillips (Susan Katherine, née Holdsworth, 1831-1897). An unpublished manuscript poem on Holman Hunt's 'The Awakening Conscience', circa 1854, 4 pages of handwritten verse on seven 8-line verses in brown ink, on a single folded sheet of pale blue laid paper, with partial watermark, oval blindstamp to head of first page of *The Athenaeum*, the final page inscribed with contemporary inscription in pencil at end 'Mrs H. Philipps', titled to head of first page 'The awakened conscience. Painted by W.H-Hunt, 1854.', size (when folded) 181 x 109mm (7.2 x 4.3ins), together with an autograph manuscript note by the artist Lady Elizabeth Butler (1846-1933), on one side of a single sheet of notepaper, with embossed address Plas Newydd, Nr. Ruthin, N. Wales, stating 'These are chiefly drawings done after joining the School of Art in 1866 & before. Some alluded to in my autobiography. E.B.

The poem reads: 'She has started from his clasp/The Clasp so careless now/Her long rich tresses rippling gold/Fling backward from her brow. Her small hand fiercely clenched/Her sweet lip ghastly white/Why will he wake that measure yet/'Oft in the stilly night/'Oft in the stilly night'/She has some that strain so oft/When no phantom memories haunted/The cadence low & soft/Ere her cheek had learned to kindle/Tio passion's burning name/Ere to the life the poison/To the Eve the Tempter came/'Those early days those early days'/From her guilty dream awaking/The rose she clasped is fading fast/The reed she leant on - breaking - /The taunting laugh is on the life/That breathe the passionate vow/So young - so pure, so happy then/Oh God - Oh God - and now.

'Oft in the stilly night'/The strain goes mocking on/Does she heed them does she hear them/Low notes & scornful tone/The misery is in her heart/The anguish in her brain/Yet the chords that he is touching/Add another thrill to pain/Back to thy task for child/Thy little reign is over/Go wreathe the curls & tune the voice/To charm the sated lover/Place those cold fingers gratefully/In that witless hand of his/He will not soothe one tear of thine/Smile for his careless kiss...

This unpublished poem on one of the most famous of all pre-Raphaelite paintings, Holman Hunt's *The Awakening Conscience* is the work of Susan K. Phillips, née Holdsworth, poet and wife of the portrait painter Henry Wyndham Phillips (1820-1868), a close friend of G.F. Watts. A volume of her poems entitled *On the Seaboard and Other Poems* was published by Macmillan in 1878. Holman Hunt's painting was first exhibited at the Royal Academy in 1854, and proved highly controversial. It was exhibited several times over the next few years, including at the Manchester Art Treasures exhibition of 1857 (to which both Holman Hunt and the Phillips were visitors).

(2) £150 - £200



529* Hunt (William Holman, 1827-1910). *The Shadow of Death*, [1878], uncoloured mezzotint and mixed method engraving, by Frederick Stacpoole after William Holman Hunt, on india wove, captioned 'In progress for the Publishers Messrs Thos Agnew & Sons, 5 Waterloo Place, London', signed in pencil by the engraver, image size 73 x 57.5cm (28.75 x 22.5ins), framed and glazed

(1) £300 - £500



Lot 530

530* **After Frederic Leighton (1830–1896).** Study for *The Spirit of the Summit*, photographic reproduction, seated female drapery study, image size 26.9 x 17.7cm (10.5 x 7ins), mounted, framed and glazed (1) £70 – £100



531* **Lowenstam (Leopold, 1842–1898).** This is Our Corner, after Sir Lawrence Alma-Tadema (1836–1912), circa 1880s, engraving on off-white wove paper, depicting the artist's children Laurence and Anna Alma-Tadema, image size 23 x 19.2cm (9.1 x 7.6ins), with margins, period black and gilt frame, glazed, with Maas Gallery label to verso (1) £100 – £150



532* **After Edward John Poynter (1836–1919).** Nausicaa and her Maids, by Charles O. Murray, London: J.S. Virtue, 1898, engraving, signed in pencil by the artist and the engraver, toned, image size 18.6 x 55cm (7.25 x 21.5ins), framed (1) £70 – £100

533* **Pre-Raphaelite Book Illustrations.** A collection of approximately 100 mostly wood-engraved reproductions after Pre-Raphaelite artists, circa 1860s–70s, wood engravings on paper by Dalziel, W. B. Gardner, W. J. Linton, W. Small and others, after D. G. Rossetti, Ford Madox Brown, Holman Hunt, Millais, Arthur Hughes, Frederic Leighton, Simeon Solomon, Frederick Sandys, etc., each mounted on coloured card, various sizes, contained in old solander box (100) £70 – 100



Lot 533



534* **After Dante Gabriel Rossetti (1828–1882).** The Salutation of Beatrice, from a Drawing by D.G. Rossetti, Sprague & Co., circa 1890, photolithograph on pale green paper, 24 x 21cm (9.25 x 8.5ins), period-style wood frame with gilt inner slip, glazed, with Maas Gallery label to verso (1) £100 – £150



535* **Severn (Walter, 1830–1904).** Nearing Home, 1861, *etching on chine appliqué*, published by Day & Son, December 1st 1861, as issued in *Passages for Modern English Poets*, illustrated by the Junior Etching Club (1862), plate size 18.8 x 23.5cm (7.5 x 9.3ins), stained oak frame with gilt inner slip, glazed, with Maas Gallery label to verso, together with **Clayton (J.N., 19th century).** Mother's Love, *etching*, published by Day & Son, December 1st 1861, as issued in *Passages for Modern English Poets*, illustrated by the Junior Etching Club (1862), 102 x 130mm (4.1 x 5.2ins) mount aperture, period stained wood frame with gilt inner slip, glazed, with Maas Gallery label to verso, plus **Horsley (John Callcott, 1817–1903),** Madame se chauffe, 1872, *etching on chine appliqué*, as published in *Etchings by the Etching Club*, published by the Art Union of London (1872), plate size 20 x 15cm (8 x 6ins), period black and gilt frame, glazed, with Maas Gallery label to verso

(3)

£150 - £200



536* **After George Frederick Watts (1817–1904).** Study for the head of Sir Gallaghad, *photolithographic reproduction on pale cream wove paper*, printed in orange-brown, 22.5 x 16.5cm (9 x 6.5ins) mount aperture, period wood frame, glazed

(1)

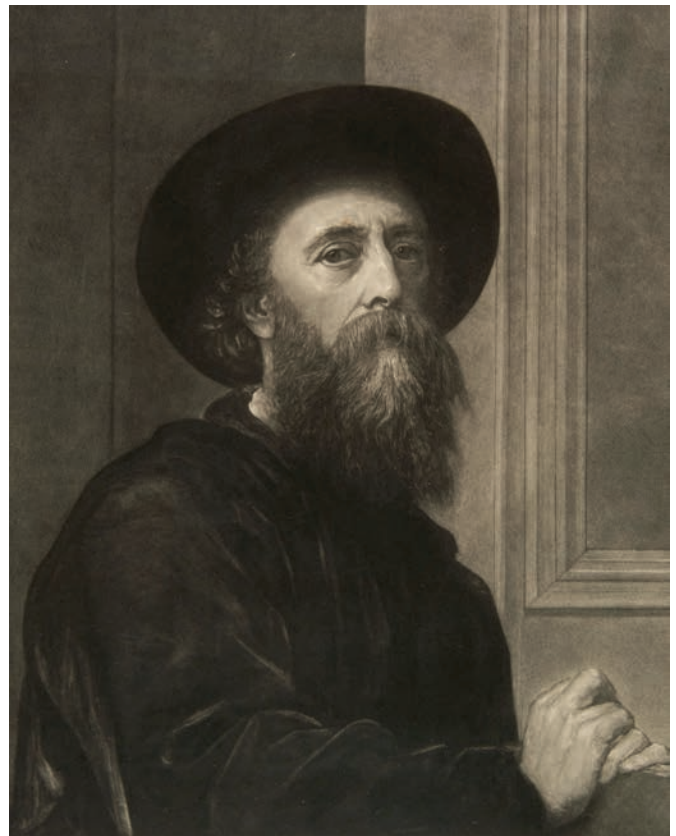
£100 - £150



537* **After George Frederick Watts (1817–1904).** Orpheus and Eurydice, by Frank Short, published by Frederick Goulding, 1889, *mezzotint*, signed in pencil by the artist, engraver, and publisher, image size 31.5 x 49.8cm (12.5 x 19.5ins), framed

(1)

£100 - £150



538* **After George Frederick Watts (1817–1904).** Self-Portrait, by Charles William Campbell, *mezzotint*, unpublished trial proof, half-length portrait half-profile to right, showing the artist wearing a wide-brimmed hat, plate size 49.5 x 36.7cm (19.5 x 14.25ins), framed and glazed, with The Mass Gallery label on verso

Provenance: Family of the engraver and thence by descent. The original painting is in the Tate, London (N01561).

(1)

£100 - £150

ETCHINGS & WOODCUTS 1850–1950



539* **Besnard (Albert, 1849–1934)**. *La Visiteuse*, 1893, lithograph on wove paper, showing a family seated around a candlelit dinner table with a skeleton visible in the shadows, partial faint blind stamp (L'Estampe Originale) lower left corner, signed in brown ink to lower right margin below image, short tear to blank upper right corner, plate size 35.5 x 45cm (14 x 17.75ins), sheet size 42 x 53cm (15.75 x 20.75ins), mounted

Godefroy 200. Published in L'Estampe Originale in an edition of 100 proofs. (1) £200 – £300



540* **Broad (Kenneth, 1889–1959)**. 'A Sussex Farm', colour woodcut, signed, titled and numbered 41/150 in pencil, a few light scattered spots, image size 251 x 349mm (9.9 x 13.75ins), period frame, glazed (mount discoloured), unexamined out of frame

(1)

£150 – £200



541* **Cameron (David Young, 1865–1945)**. *Isles of Loch Maree*, 1923, etching with drypoint in black on thin tissue paper, with plate tone, signed in pencil, plate size 17.5 x 35.2cm (6.9 x 13.8ins), sheet size 20.8 x 36.5cm (8.3 x 14.5ins), tipped-on to backing card Rinder (1932) 469, iv/vi.

(1)

£70 – £100



542* **Cezanne (Paul, 1839–1906)**. *Guillaumin au Pendu*, 1873, etching on cream wove paper, plate size 156 x 117mm (6.2 x 4.6ins), sheet size 278 x 188mm (11 x 7.5ins), together with:

Israels (Joseph, 1824–1911). *Huiswaarts* (Homeward Bound), etching on cream laid paper, signed in brown ink to lower left, plate size 135 x 95mm (5.35 x 3.7ins), sheet size 222 x 156mm (8.8 x 6.3ins) plus other 19th century etchings by Richard Redgrave (*Ministering Angels*, 1857), D.C. Read (*The Shepherd*, signed in pencil, and *In The Mountains*), Arthur James Lewis (*The Shepherd, Waterfall*, 1861 and *A Country Walk*, 1861), & F. Powell (*The Rainbow*, 1861)

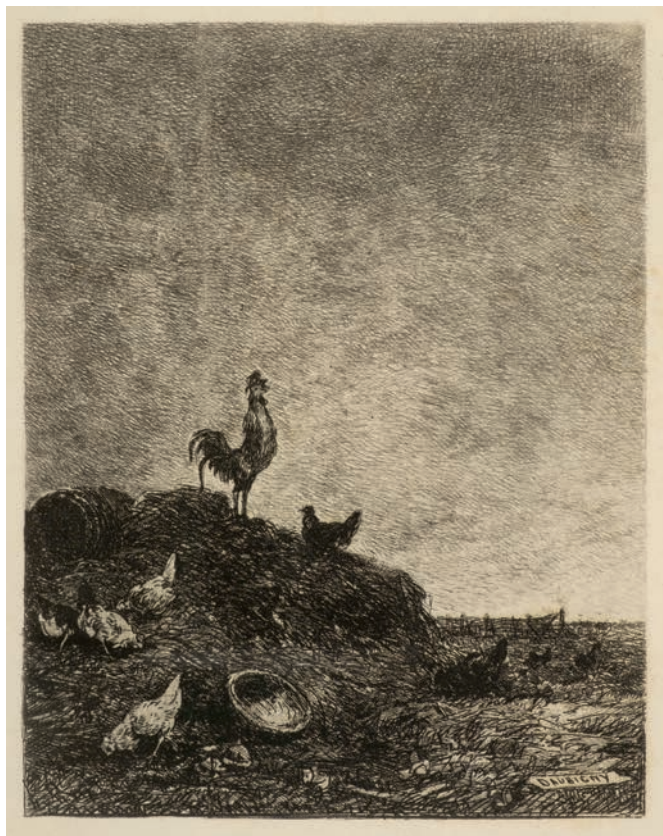
Cherpin 2 for the first work.

(9)

£200 – £300



543* **Conder (Charles Edward, 1868-1909)**. *Schaunard's Studio* (Plate 1 from *The Carnival Set*), 1904, lithograph printed in red-brown ink on cream wove paper, from the series of six lithographs entitled *The Carnival Set* published in 1906, an unsigned proof aside from the edition of 50 signed published impressions, signed and titled *SHAUNARD - LA VIE DE BOHÈME* in the image, image size 21.9 x 29.8cm, sheet size 25.3 x 33.3cm (10 x 13.1ins), short closed tear to centre of upper margin, mount-stained and with some overall toning and several spots of discolouration, framed and glazed, with J.S. Maas & Co. Ltd label to verso
Dodgson 14.
(1) £150 - £200



Lot 544

544* **Daubigny (Charles Francois, 1817-1878)**. *Le Chant du Coq* (L'Aube), etching, a proof before letters, plate size 172 x 137mm (6.75 x 5.4ins), with margins, framed and glazed, with label of The Little Gallery, 5 Kensington Church Walk, London to verso, together with:

Clair de Lune a Val Mondois, 1877, etching on laid paper, the 4th state (of 4), printed by A. Cadart, Paris, and published in the *Gazette des Beaux-Arts*, in 1878, plate 170 x 236mm (6.7 x 9.3ins), sheet size 179 x 268mm (7 x 10.5ins), hinged onto 20th century window mount, plus five other various etchings: *Stephen Gooden* (1892-1955), *The Dairy Maid and the Jar of Milk* (*The Fables of Jean de la Fontaine*), 1931, fine impression of the 4th and final state (Dodgson 76), *Joseph Pennell* (1858-1926), *Venice*, 1883, etching, as published in *The Portfolio*, *Marcellin Desboutin* (1823-1902), *Portrait of Puvis de Chavannes*, 1895, original etching with drypoint (Clement-Janin 204), 2nd state (of 2), with title, from the edition of 360 on wove paper published by Floury in 1922, *Francis Ernest Jackson* (1872-1945), *Portrait of the Artist's Wife*, 1907, lithograph, as published in *The Neolith* in 1907, and *Theo van Rysselberghe* (1862-1926), *Henri de Regnier*, 1898, lithograph on cream laid paper, watermarked *Van Gelder Zonen*, as published in *Pan*, volume 4, number 1, 1898, all window-mounted, most with William Weston Gallery label to verso of the mount

Delteil 91 & 127 for the first and second works.

(7)

£200 - £300



545AR* **Drury (Paul, 1903-1987)**. *September*, 1928, etching on wove paper, depicting two countrywomen and a small girl picking apples beside a thatched cottage, oast houses, and sheep, the second printing published by Garton & Cooke in 1987, in an edition of 100 impressions, signed in pencil lower right below image and numbered 17/100 lower left, crease to lower blank margin, plate size 10 x 12.8cm (4 x 5ins), sheet size 24.5 x 28.5cm (9.75 x 11.25ins)
Garton 24.

(1)

£200 - £300



546* **Dunoyer de Segonzac (Andre, 1884-1974)**. Nu Accroupi, etching on paper, an artist's proof, signed and inscribed 'epreuve d'artiste' in pencil, toned and spotted, plate size 8.1 x 17.2cm (3.25 x 6.75ins), with handwritten inscription by the artist in French to verso 'Pour Miss Melville. En souvenir des gentils et exquis divers du Mas Sainte Anne à Saint-Tropez. Très amicalement. A. Dunoyer de Segonzac Juilliet 1948', and circular ink stamp 'A.D.S. Paris', mounted, framed and glazed

(1)

£100 - £150



547* **Griggs (Frederick Landseer, 1876-1938)**. Fen Monastery, 1923, etching on cream laid paper, a very good impression, being one of 44 impressions of the sixth state, signed in pencil lower right, with Dovers House Press stamped monogram to verso, numbered 3 in ink, short margins, plate size 165 x 247mm (6.5 x 9.8ins), sheet size 172 x 253mm (6.8 x 10ins), window-mounted

Comstock 31.vi. With original wrapping paper and label of William Weston Gallery.

(1)

£300 - £500



548* **John (Augustus, 1868-1961)**. Lady with fur tipped cape, etching on cream paper, the first state (of 2), plate size 90 x 76mm (3.5 x 3ins), with margins framed and glazed, with Leicester Galleries exhibition label to verso

Campbell Dodgson 39, i/ii.

Exhibited: Etchings by W.R. Sickert and Engravings, Etchings & Lithographs by 19th & 20th Century Masters, Leicester Gallery, December 1967, number 87.

(1)

£200 - £300



549* **Kinney (Troy, 1871–1938)**. Roshanara - from Nautch of India, Ratan Devi accompanying, etching with drypoint, signed in pencil and numbered 27/50, 22 x 31 (8.75 x 12.25ins), together with "Rehearsal - Mr Alexander Gavrillov and Miss Geraldine Spencer" and "Footlight - Fantasy from poses by Miss Cecilia d'Andrea and Mr Harry Walters", both signed in pencil and framed & glazed, plus "Doris Niles - Moment in Fandanguillo", etching with drypoint, signed in pencil, 32.8 x 24.8cm (12.5 x 9.75ins), and three other drypoint etchings by Kinney: "Sophie Pffariz in Cleopatra from the Dance of Jewesses" limited edition 88/92, "Zephyr - Fantasy" limited edition 87/120 and "Summer Day - Fantasy", all signed in pencil, all framed & glazed
(7)

£150 - £200



550AR* **Langmaid (Rowland, 1897–1956)**. Westminster, etching with aquatint, showing the Houses of Parliament and Westminster Bridge, signed and titled in pencil, plate size 15.2 x 19.8cm (6 x 7.75ins) with margins, mounted, framed and glazed
(1)

£70 - £100



551* **Leighton (Clare, 1898–1989)**. The Reddleman's Van, The Shepherd, Clump of Trees, Two heath scenes, and one of thatched buildings, circa 1929, together six woodcut illustrations to *The Return of the Native*, by Thomas Hardy (published by Macmillan & Co. in 1929), from the edition of 30 proofs on japan, each signed, The Reddleman's Van numbered 27/30, Clump of Trees numbered 25/30, and The Shepherd also titled in pencil by the artist, various sizes (Clump of Trees 175 x 120mm, heath scenes 40 x 85mm sheet size), four in card window-mounts
(6)

£300 - £500



553* **McBey (James, 1883–1959)**. *The Shower*, 1912, etching and drypoint on pale cream laid paper, from the published edition of 40 proofs, signed and numbered XV in ink to lower margin, pale mount stain, plate size 181 x 314mm (7 x 12.3ins), sheet size 237 x 366mm (9.3 x 14.4ins), framed and glazed, with old gallery label for Graven Image, Celia E. Bailey to verso

Hardie, Etchings and Dry Points from 1902 to 1924 by James McBey, 118.
(1) £200 – £300



552* **Liebermann, (Max, 1847–1935)**, *Badende Knaben*, 1904. etching on thick wove paper, plate size 180 x 240mm (7 x 9.5ins), sheet size 318 x 450mm (12.5 x 17.75ins), together with six other etchings and lithographs by various artists: Walter Leistikow (*Markische Landschaft*), Max Klinger (*Weiblicher Akt*), Leopold von Kalckreuth (*Rubenarbeiterinnen*), Arthur Kampf (*Taubenliebhaber*), Hans Herrmann (*Dordrecht*) & Ludwig von Hofmann (*Springende Madchen*), all published by the Deutscher Kunstverein zu Berlin, 1904–1905, all unsigned, with printed name and title, and initials DRV to lower margin of each print, occasional minor marginal spotting and one or two light marginal creases, similar sizes, loosely contained in original publisher's cloth portfolio

(7) £200 – £300



554* **Menpes (Mortimer, 1855–1938)**. *Studies of George Meredith*, circa 1900, etching on laid paper, plate size 23 x 27cm (9.1 x 10.7ins), with margins, framed and glazed, with Michael parkin Fine Art Ltd label to verso

Exhibited: Artist and Writers, Michael Parkin Fine Art, October–November 1976, catalogue number 30.

(1) £100 – £150



555* **Palmer (Samuel, 1805-1881)**. *The Homeward Star*, 1880-83, etching on pale cream laid paper, the third state (of 4), with lettering removed, printed by F.L. Griggs, with Dover's House Press stamp to lower margin, mount stained, plate size 131 x 187mm (5.2 x 7.4ins), sheet size 217 x 250mm (8.5 x 9.8ins), framed and glazed Lister E14 iii/iv. The third state, printed in 1924 in an edition of only 20 impressions.

(1)

£200 - £400



557* **Renoir (Pierre Auguste, 1841-1919)**. *Baigneuse*, 1910, etching on cream laid paper, a later impression from the original plate, plate size 165 x 110mm (6.5 x 4.3ins), sheet size 315 x 257mm (12.4 x 10.1ins)

Delteil 23.

(1)

£200 - £300



556* **Sickert (Walter Richard, 1860-1942)**. *Femme de Lettres*, 1911-12, etching on cream laid paper, the 7th state (of 7), as published by Carfax & Co in 1915, very pale mount stain, plate size 150 x 180mm (5.9 x 7ins), sheet size 222 x 307mm (8.75 x 12.1ins), framed and glazed, with Leicester Galleries label to verso for the exhibition *Etchings by W.R. Sickert and Engravings, Etchings & Lithographs by 19th & 20th Century Masters*, December, 1967, to verso Bromberg 149 vii/vii.

(1)

£300-500



558* **Sandford (Lettice, 1902-1993)**. Illustrations to *The Song of Songs*, 1936, four copper engravings on cream laid paper, including three which were not used for the published edition by the Golden Cockerel Press, each signed in pencil, plate size 25 x 18.5cm (9.75 x 7.25ins), sheet size 37.5 x 28cm (14.75 x 11ins)

Chanticleer 110.

Only one of these four illustrations (depicting a standing man and woman) was used in the published edition, on page 23. The other three engravings are from the set of six unused illustrations which were issued as an extra suite.

(4) £300 - £400



Lot 559

559* **Knight (Laura, 1877-1970)**. *Carting Corn*, etching and drypoint on pale cream laid paper, from the published edition of 100 impressions for the Print Collectors Clubs issued in 1943, with monogram PC within the plate to lower left corner, signed and titled in pencil, plate size 200 x 315mm (7.9 x 12.4ins), sheet size 267 x 407mm (10.5 x 16ins)

(1)

£200 - 300



560AR* **Tanner (Robin (1904-1988))**. *December: Elegy for the English Elm*, etching on wove paper, depicting an ancient chapel with bell tower, set in a valley surrounded by large skeletal trees, with an old iron plough in the foreground, the scene lit by a crescent moon, proof copy, signed in pencil to lower margin 'Robin Tanner fec. et imp. 1979' and further inscribed by the artist in pencil '"December": This impression (on Wm. Morris's "Apple" paper, made for him by Joseph Batchelor of Little Chard, Kent) was printed for Gordon Cooke at Kington Langley, Wiltshire in January 1979 R.T.', plate size 29.5 x 24.1cm (11.75 x 9.5ins), sheet size 42.5 x 33cm (16.75 x 13ins), mounted

Garton 39, ii/ii, for the published edition of 25 impressions issued by Garton & Cooke in 1984. This impression printed by the artist for Gordon Cooke in 1979.

(1)

£300 - £400



561AR* **Tanner (Robin, 1904–1988)**. Crocus, silverpoint drawing, depicting several crocus blooms, inscribed to left of image 'G.C. from R.T.', 15 x 10cm (6 x 4ins), mounted, framed and glazed
Inscribed to Gordon Cooke.

(1)

£200 – £300



562AR* **Tanner (Robin, 1904–1988)**. The Clapper Bridge, 1972, etching on wove paper, depicting a clapper bridge over the River Leach, with St. Andrew's Church in the background, signed in pencil to lower margin, plate size 17.7 x 24.6cm (7 x 9.75ins), framed and glazed
Garton 27 iii/iii.

From the edition of 12 impressions only published by Garton & Cooke in 1982.

(1)

£200 – £300



563AR* **Tanner (Robin, 1904–1988)**. Wiltshire Roadmaker, 1928, etching on wove paper, depicting a labourer and his tools, seated beside a wooden signpost before an ancient barn, signed in pencil to lower margin below image, plate size 10 x 14.8cm (4 x 5.75ins), sheet size 23 x 28cm (9 x 11ins), mounted

Garton 6, iv/iv. From the edition of 12 impressions only published by Garton & Cooke in 1984.

(1)

£150 – £200



564* **Thorpe (Hall, 1874–1947)**. Summer, colour woodcut on wove paper, signed and titled in pencil to lower margin, very faint mount stain (generally a very good impression), image size 35 x 27.5 cm (13.75 x 10.9 ins), sheet size 42 x 33 cm (16.5 x 13 ins), laid down on backing card

Provenance: Collection of Jack Webb (1923–2019), London.

(1)

£150 – £200



565 **Strang (William, 1859–1921)**. 'The Citadel', etching with drypoint on cream wove paper, signed in pencil, plate size x 354mm (10 x 13.9ins), with margins, window-mounted, together with:
Legros (Alphonse, 1837–1911). La Vallée, etching with drypoint on pale cream laid paper, from the only state printed in an edition of 74 impressions, signed in pencil, plate size 102 x 225mm (4 x 8.8ins) with margins, plus other various etchings, including Douglas Ion Smart (1879–1970), Thames Barges, etching on off-white wove paper, a first proof, signed in pencil, plate size 125 x 175mm (4.95 x 6.95ins), with margins, framed and glazed, woodcuts by T. Sturge Moore and Charles Shannon, Alfred Rethel (1816–1859), Ein Todtentanz aus dem Jahr 1848 (A Dance of Death for the Year 1848), complete set of six wood engravings (Leipzig, Georg Wigand, 1849), etc
 (22) £200 – 300



567* **Walcot (William, 1874–1943)**. Arc San Carlo, Naples, 1921, etching with drypoint on cream wove paper, signed in pencil, limited edition 300 UK and 100 US copies, plate size 17.7 x 16.7cm (7 x 6.5ins) with margins, mounted, framed and glazed, together with:
 St. Peter's, Rome, 1919, etching on cream wove paper, signed in pencil, some pale toning, small mark to lower left corner, plate size 15.1 x 17.4cm (6 x 6.75ins) with margins, mounted, framed and glazed,
 42nd Street, New York, etching with drypoint on cream wove paper, signed in pencil, toned, plate size 13.3 x 18.5cm (5.25 x 7.25ins) with margins, mounted, framed and glazed,
 Downtown Manhattan from the East River, 1924, etching with aquatint on cream wove paper, plate size 21.6 x 15cm (8.5 x 5.75ins), sheet size 36.8 x 24.7cm (14.5 x 9.75ins), plus 3 framed and glazed reproductions of etchings by Walcot
 (7) £200 – £300



566* **Walcot (William, 1874–1943)**. The Caravan, 1928, etching with drypoint and aquatint on cream wove paper, signed and numbered 37/75 in pencil, plate size 17.7 x 22.7cm (7 x 9ins), sheet size 27.5 x 36.7cm (10.75 x 14.5ins), mounted, together with:
 Kom Ombo, 1928, etching with drypoint and aquatint on cream wove paper, signed in pencil, a proof aside from the published edition of 75, this impression marked 'hp. 6', plate size 16 x 20.5cm (6.25 x 8ins), sheet size 26.7 x 39.8cm (10.5 x 15.75ins), mounted,
 The House of Sallust, 1920, etching with drypoint and aquatint on cream wove paper, signed in pencil, single fox spot, limited edition 250 UK and 50 US copies, plate size 15 x 20cm (6 x 7.75ins) with margins, mounted, framed and glazed
 (3) £200 – £300



568* **Walcot (William, 1874–1943)**. Cornhill and the Royal Exchange, London, circa 1933–35, etching with drypoint on cream wove paper, signed in pencil, plate size 17.7 x 19.8cm (7 x 7.75ins) with margins, mounted, framed and glazed, together with:
 Trafalgar Square, London, 1924, etching with drypoint and aquatint on cream wove paper, signed in pencil, some pale toning, plate size 9 x 18.2cm (3.5 x 7ins) with margins, mounted, framed and glazed,
 Fleet Street, 1931, etching on cream wove paper, signed in pencil, toned, 3cm closed tear in lower blank margin, plate size 16 x 22.5cm (6.25 x 9ins), sheet size 23.4 x 29.1cm (9.25 x 11.5ins), mounted,
 Downtown Manhattan from the East River, 1924, etching with aquatint on cream wove paper, plate size 21.6 x 15cm (8.5 x 5.75ins), sheet size 36.8 x 24.7cm (14.5 x 9.75ins)
 (4) £200 – £300



569* **Walcot (William, 1874-1943).** Durham Cathedral, *etching on cream wove paper, signed in pencil, some light spotting, plate size 16.8 x 20.2cm (6.5 x 8ins), sheet size 25.7 x 31.3cm (10 x 11.25ins), mounted, together with:*

WWI Warship and Submarine on the Firth of Forth, *etching on cream wove paper, signed in pencil, one or two pale fox spots, plate size 9 x 12cm (3.5 x 4.75ins) with margins, mounted, framed and glazed,*

The Portico, Newcastle Central Station, 1922, *etching with drypoint on cream wove paper, signed in pencil, limited edition 300 UK and 100 US copies, toned, plate size 9.5 x 14.7cm (3.75 x 5.75ins), with margins, mounted, framed and glazed*

Downtown Manhattan from the East River, 1924, *etching with aquatint on cream wove paper, plate size 21.6 x 15cm (8.5 x 5.75ins), sheet size 36.8 x 24.7cm (14.5 x 9.75ins)*

(4)

£200 - £300

570* **Walcot (William, 1874-1943).** Houses of Parliament and Westminster Bridge, London, *etching with aquatint on cream wove paper, signed in pencil, plate size 16 x 30cm (6.25 x 11.75ins) with margins, mounted, framed and glazed, together with:*

Chelsea Old Church, London, 1924, *etching with drypoint on cream wove paper, signed in pencil, limited edition of 100 for the Print Collectors' Club (plus 7 proofs) with monogram upper left corner, plate size 9.4 x 14.8cm (3.75 x 5.75ins), sheet size 9.25 x 12.5ins),*

Downtown Manhattan from the East River, 1924, *etching with aquatint on cream wove paper, slightly creased to lower blank margin, plate size 21.6 x 15cm (8.5 x 5.75ins), sheet size 36.8 x 24.7cm (14.5 x 9.75ins)*

(3)

£200 - £300



Lot 570



571* **Walcot, (William, 1874-1943),** Kom Ombo. 1928, *etching and drypoint on wove paper, signed and numbered 25/75 in pencil, plate size 160 x 205mm (6.3 x 8ins), sheet size 270 x 395mm (10.6 x 15.5ins), mounted, together with*

The Caravan, 1928, *drypoint etching with aquatint, on wove paper, from the edition of 75, published by the Fine Art Society, signed, and numbered 25/75 in pencil, plate size 177 x 230mm (7 x 9ins), sheet size 275 x 385mm (10.75 x 15.2ins), mounted*

(2)

£150 - £200

20TH CENTURY PRINTS, DRAWINGS, WATERCOLOURS & PAINTINGS

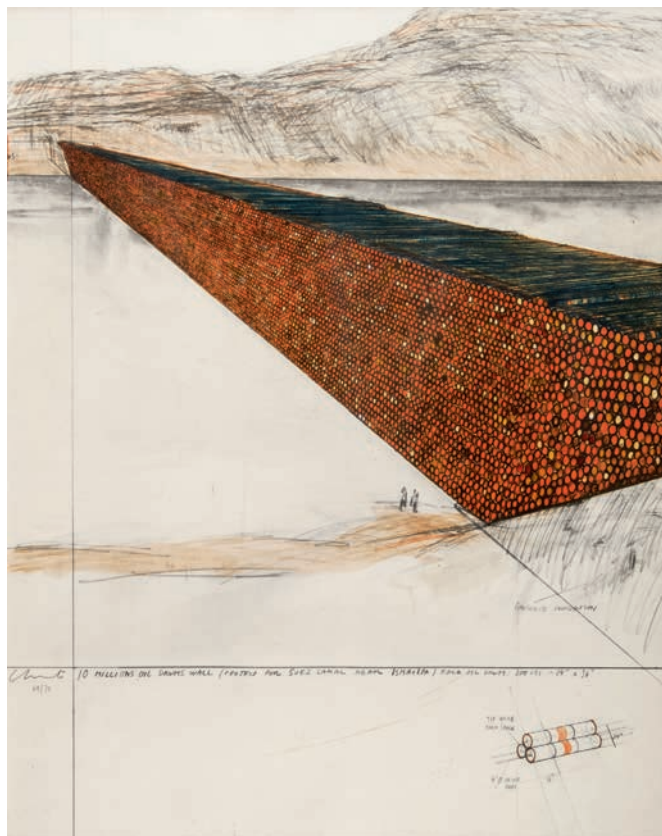


572AR* **Aitchison (Craigie, 1926–2009)**. *Get Well Soon*, 1969, colour screenprint on wove paper, printed at Kelpre Studio, and published in an edition of 150 impressions, signed, dated and numbered 141/150 in black ink towards lower margin, the full sheet, some very light, unobtrusive spotting to the lower portion, sheet size 810 x 455mm (31.9 x 17.9ins), framed and glazed (1) £400 – £600

573AR* **Blake (Peter, 1932–)**. *Composition (trompe l'oeil collage)*, 1956, colour lithograph, signed and dated 56 in pencil to lower right, 176 x 225mm (7 x 8.9ins), laid down on later card
With an autograph letter signed by Peter Blake, dated June 22nd 1997, describing the present work, its origins, and authenticating his own signature. An early lithograph by Peter Blake for *Ark* magazine, the journal of the Royal College of Art, produced in the same year that Blake graduated from the RCA. (1) £300 – £500



Lot 573



574* **Christo (1935–2020)**. *10 Million Oil Drums Wall*. Project for the Suez Canal 1967–72, London: Fischer Fine Art, 1972, the complete set of three colour screenprints (now framed), each signed by the artist and numbered 69/70, with map, also signed and numbered, title, explanatory sheet and photograph loose and contained in original publisher's illustrated foldover box, 57 x 72.5cm (22.5 x 28.5ins) (4) £700 – £1,000



Lot 575

575AR* **Clarke (Graham, 1941-)**. Bromley South, 1963, the rare early uncoloured woodcut panorama on wove paper, unsigned, laid down on card window mount (glued to edges only), with some light overall toning and a few short closed tears to lower margin, sheet size 380 x 1335mm (15 x 52.5ins), window-mounted, together with:

Mary I, circa 1965, colour linocut, an artist's proof, signed, titled and marked (Proof) in pencil, 760 x 635mm (30 x 25ins), old gilt moulded frame

The panoramic view of Bromley South is one of Graham Clarke's earliest productions, cut from a plank of lime wood given to the artist by Edward Bawden, and issued in a small unnumbered edition in 1963.

(2)

£200 - £300

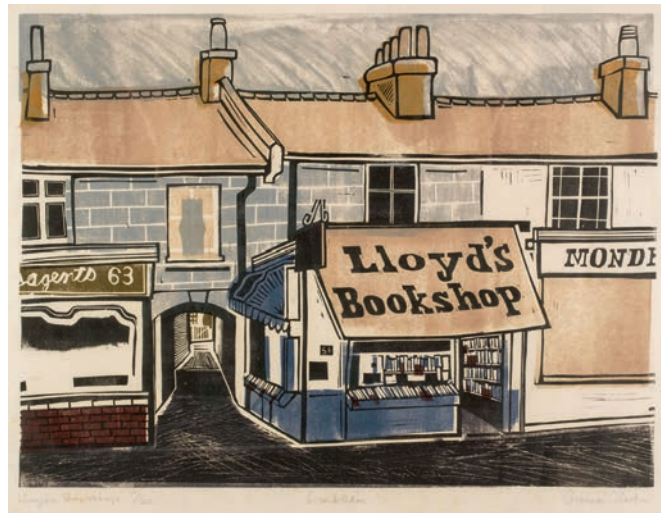


577AR* **Clarke (Graham, 1941-)**. Quite Cricket, aquatint printed in colours on thick handmade paper, with circular Graham Clarke blindstamp to lower left corner, and with oval blindstamp of Alex Gerrard Fine Art Ltd. to lower right corner, published in an edition of 400 impressions, signed, titled and numbered 268/400 in pencil, plate size 345 x 540mm (13.5 x 21.25ins), sheet size 440 x 640mm (17.3 x 25.2ins), framed and glazed, together with:

Left Right oops!, hand-coloured etching with aquatint, published by Alex Gerrard Fine Art Ltd. in an edition of 250 impressions, signed, titled and numbered 119/250 in pencil, oval blindstamp of Alex Gerrard Fine Art Ltd. to lower left corner, circular Graham Clarke blindstamp to lower right corner, plate size 340 x 537mm (13.5 x 21.2ins), sheet size 435 x 630mm (17.1 x 24.8ins), framed and glazed

(2)

£300 - £400



576AR* **Clarke (Graham, 1941-)**. Lloyds Bookshop, Wimbledon, 1964, colour linocut, signed, titled and numbered 17/20, plate size 450 x 610mm (17.75 x 24ins), framed and glazed, together with:

Rose & Crown, Wimbledon, 1964, colour linocut, signed, titled and numbered 2/20, some light spotting, mainly to margins, plate size 450 x 610mm (17.75 x 24ins), sheet size 630 x 890mm (24.8 x 35ins), with left and right hand margins folded over, window-mounted

(2)

£200 - £300



578* **Corneille (Pierre, 1922–2010)**. *Femme et Chat*, 1977, colour etching and aquatint, from the published edition of 100 impressions published by Edition Suede, with publisher's blindstamp to lower left corner, signed, dated, and numbered 70/100 in pencil, sheet size 64 x 49.5cm (25.2 x 19.5ins), framed and glazed (1)

£150 – 200



Lot 579

579 **Dorazio (Piero, 1927–2005)**. Pablo Neruda, "La Nave" e Altri Testi, introduction by Rafael Alberti, Milan: M'Arte Edizioni, 1973, 3 colour lithographs by Piero Dorazio, each signed and numbered by the artist, facsimile leaf numbered and signed by Alberti, contents loose as issued and contained in original wrapper, matching chemise and slipcase, 38.5 x 28.5cm (15 x 11.25 in), limited edition 29/110, together with

Sugai (Kumi, 1919–1996). Nathaniel Tarn, *October: The Silence*, Milan: M'Arte Edizioni, 1970, 2 colour lithographs, each signed and numbered by the artist, facsimile leaf signed by Tarn, lacking the 2 additional proofs of the lithographs, contents loose as issued and contained in original wrapper, matching chemise and slipcase, limited edition 26/30, from a total edition of 106, with two others: Bona de Pisis and Giuseppe Ungaretti, *Croazia Segreta*, M'Arte Edizioni, Milan, 1970, with two signed and numbered lithographs by de Pisis but lacking the additional 2 proof lithographs, limited edition 14/30, from a total edition of 119, and Rufino Tamayo and Miguel Angel Asturias, *Amanecer en el Delta Parana*, M'Arte Edizioni, 1972, lacking the lithographs by Tamayo, all folio (4)

£300 – £500

580* **Finlay (Ian Hamilton, 1925–2006)**. *Apollo and Daphne*, Design for a Wall, Wild Hawthorn Press, 1992, offset colour lithograph by Ian Hamilton Finlay, Ron Costley and Gary Hincks, sheet size 28.5 x 102cm (11.25 x 40.2ins), framed and glazed, with Ingleby Gallery, Edinburgh label to verso, together with:

Sea Coast, after Claude Lorrain (*Liber Veritatis*, 1667), Wild Hawthorn Press, 1985, offset colour lithograph by Ian Hamilton Finlay and Gary Hincks, printed in an edition of 250, 50 x 53.5cm (19.75 x 21ins), framed (2)

£100 – 150



581 **Boncompain (Pierre, 1938–)**. André Gide, *Les Nourritures Terrestres*, Lithographies Originales de Pierre Boncompain, Paris: Editions Michele Trinckvel, 1990, 30 lithographs by Boncompain including 10 in colour, twenty-six lithographed illustrations to text, original printed wrappers, contained in publisher's yellow cloth solander box decorated and lettered in black, large folio, additionally housed in publisher's cardboard box with printed label on side

Limited edition 236/300 copies, signed by the artist in pencil to colophon and to frontispiece.

(1)

£200 – £400



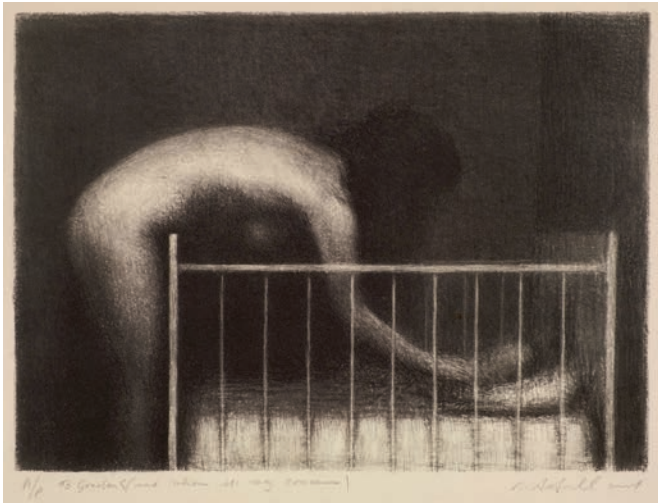
Lot 582

582* **Hilton (Matthew, 1948-)**. Untitled, 1988, colour linocut on laid paper, signed, dated, and numbered 3/4 V, image size 455 x 385mm (18 x 15ins), sheet size 520 x 420mm (20.5 x 16.5ins), together with: **Ackroyd (Norman, 1938-)**. Skellig Rain, 1998, aquatint on heavy handmade paper, signed, dated, titled and numbered 75/90 in pencil, plate size 196 x 260mm (7.75 x 10.2ins), sheet size 255 x 330mm (10 x 13ins), plus four other prints by contemporary British artists: Alison Heath, City, signed, titled and numbered 2/15 in pencil, Richard McEvoy, 'Tooo', 1987, signed, dated, titled and numbered 1/6 to verso, Caroline Macey, Self Portrait, 1983, wood engraving on wove paper, signed, dated, titled and marked A/P, and a proof aquatint entitled Directing Traffic, signed 'Piper', and dated 86 (6) £200 - £300

583AR **Hockney (David, 1937-)**. Red Square and The Forbidden City, 1982, colour lithograph on Somerset satin-finish mould-made rag paper, printed in five colours at Petersburg Studios, New York, 1982, in an edition of 1000, signed and numbered 38/1000 in pencil, folded three times, as issued, overall size 495 x 540mm (19.5 x 21.25ins), loosely contained in original red printed sleeve, with a copy of the published edition of China Diary by Stephen Spender and David Hockney, published by Thames and Hudson, 1982, bound in original red cloth gilt in fine condition, with original publisher's card slipcase Tokyo 254. (2) £1,000 - £1,500



Lot 583



584* **Holland (Harry, 1941-)**. *Mother*, lithograph on pale cream watermarked wove paper, an artist's proof, signed, marked A/P, and inscribed 'To Gordon C. (and whom it may concern)' in pencil to lower margin, image size 216 x 300mm (8.5 x 11.75ins), sheet size 400 x 480mm (15.75 x 19ins), framed and glazed, together with: *Hulde aan Electriciteit*, 1982, lithograph on white wove paper, from the published edition of 30 impressions, signed, numbered 16/30, image size 258 x 275mm (10.2 x 10.8ins), with full margins, plus: *Seated Nude*, 1982, lithograph on white wove paper, an artist's proof, signed and marked A/P in pencil to lower margin, image size 270 x 210mm (10.6 x 8.3ins), with full margins, all framed and glazed (3) £200 - £300



Lot 585

585AR* **Jacklin (Bill, 1943-)**. *Dusk on 42nd Street, New York, 1989*, etching on heavy pale cream handmade wove paper, a trial proof, aside from the published edition of 30 impressions, signed and marked in pencil 'Trial Proof I', plate size 450 x 350mm (17.75 x 13.75ins), sheet size 640 x 560mm (25 x 22ins) (1) £150 - £200

586* **Katz (Alex, 1927-)**. Alex Katz, Timothy Taylor Gallery, June 2004, colour reproduction poster for the exhibition at Timothy Taylor Gallery, London, signed and inscribed by the artist lower left 'For Craigie. Alex Katz', several horizontal creases, sheet size 200 x 70cm (78.75 x 27.5ins) Inscribed to fellow artist Craigie Aitchison (1926-2009). (1) £150 - £200



587* **Lloyd (Reginald J., 1926-)**. *Sunrise with crocuses and snowdrops*, 1996, etching on thick wove paper, with pencil signature, date, and 'proof' to lower margin below image, image size 14.8 x 20.1cm (5.75 x 8ins), sheet size 25.9 x 39cm (10.25 x 15.25ins), together with 8 other etchings by R.J. Lloyd, comprising 4 *Girl and Screen* series (artist's proofs, except one 2/20 copies), 3 identical of a ram, and one of a kingfisher, all artist's proofs, all signed, together with **Greg (Barbara, 1900-1983)**. *Landscape with sheep, woodcut on Japanese tissue, showing sheep under spreading trees*, signed in pencil to lower margin, image size 10 x 16.4cm (4 x 6.5ins), sheet size 15 x 27.2cm (6 x 10.75ins) (10) £150 - £200



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

(2)

£200 - £300



589* **Moser (Koloman, 1868–1918)**. *Mobelstoff Mondblume*, Meauquettes Weberei (from *Die Quelle*), Vienna, Verlag Gerlach & Schenk, 1901, colour lithograph, image size 225 x 275mm (8.9 x 10.8ins), with margins, framed and glazed, with P. & D. Colnaghi & Co. Ltd. label to verso (unexamined out of frame)

Exhibited: The Vienna Secession, P. & D. Colnaghi, 19th December–20th January 1978, Number 81.

Issued in the portfolio of 30 designs entitled *Die Quelle: Flächen Schmuck* (The Source: Ornament for Flat Surfaces), edited by Martin Gerlach.

(1)

£150 - £200



590AR* **Mourad (Joumana, 20th/21st century)**. *Blue Fish*, 1998, colour screenprint on BFK Rives handmade paper, printed at the Atelier du Safranier, Antibes, in an edition of 180 impressions, signed 'Mourad 98 Vence', titled and numbered 133/180 in pencil, sheet size 570 x 760mm (22.3 x 30ins)

(1)

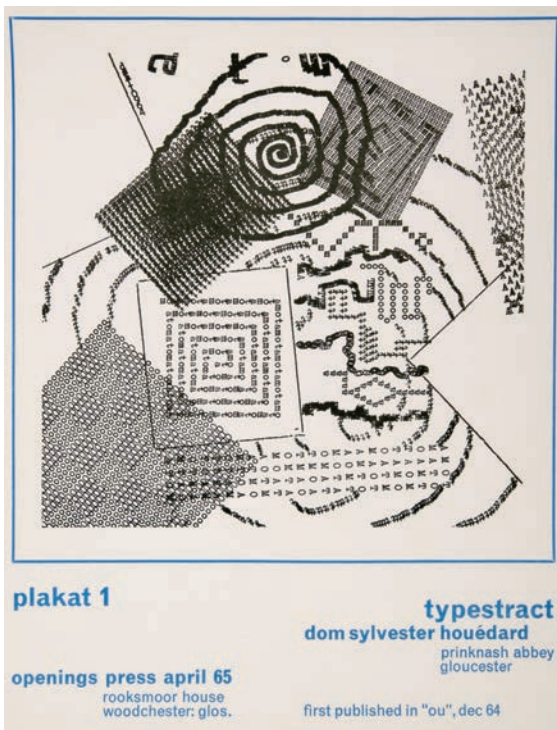
£200 - £300



591AR* Nash (John, 1893–1977). *Harvesting Cornfields*, 1942, fine colour reproduction print, published by Frost & Reed, signed in pencil, with publisher's blindstamp lower left, image size 46 x 76cm (18 x 30ins), sheet size 66 x 90.5cm (55cm x 87ins)

(1)

£150 - £200



592 Various Artists. *Plakat*, numbers 1–10, Woodchester, Gloucestershire, Openings Press, [1968], the complete set of ten broadside visual poems, printed on card, in black and one other colour to rectos only, 26 x 20.2cm (10.25 x 8ins)

Printed by the Openings Press, founded by Dom Sylvester Houédard and John Furnival in Woodchester, Gloucestershire, in 1964, an avant-garde small press which published concrete and visual poetry. The series consists of (in order): *typestract* by dom sylvester houédard, *rhythm machine* by richard loncraine, *semiotic drawing* by john furnival, *calendar* by b.p. nichol, *fauve poem* by ian hamilton finlay, *homage to vietnam* by jiri valoch, *engrenage* by julien blaine, *c loopseend* by tom phillips, *loakrime*, *idol of the shattered pyramid* by philip ward, and *landscape 2*, by george dowden.

(10)

£300 - £400



593AR* Paolozzi (Eduardo, 1924–2005). *Kew III*, 1998, lithograph on Somerset wove paper, artist's proof, with pencil inscription 'A/P', artist's signature, and date to lower margin below image, sheet size 31 x 41cm (12.25 x 16ins)

(1)

£100 - £150



594AR* Paolozzi (Eduardo, 1924–2005). *Underground Design*, Folio X, Architectural Association, 1986, the complete folio of 18 screenprints (thermographic prints), and one colour lithograph, signed and dated 1985 in pencil, each 305 x 305mm (12 x 12ins), all loosely contained in original publisher's black card drop-over bookbox, a few marks, bookbox 320 x 320mm (12.5 x 12.5ins)

(1)

£300 - £500



Lot 595



Lot 596

595AR* **Phillips (Tom, 1937-)**. The Wood Suicides, Canto XIII, from the Dante's Inferno set, 1982, colour screenprint, signed and marked 'printer's proof' in blue pencil, image size 552 x 394cm (21.75 x 15.5ins), sheet size 758 x 551mm (29.8 x 21.75ins), framed and glazed

(1)

£150 - 200

596AR* **Picasso (Pablo, 1881-1973)**. Picasso, Galerie Beyeler-Bâle, Janvier-Mars 1967, colour lithograph poster, printed by Henri Deschamps, and published by Atelier Mourlot, Paris, in an edition of 1600, some toning and light marginal discolouration from old backboard, horizontal crease directly below the image (where previously folded), 77 x 50.5cm (30.25 x 19.9ins)

Czwiklitzer 298.

(1)

£150 - £200

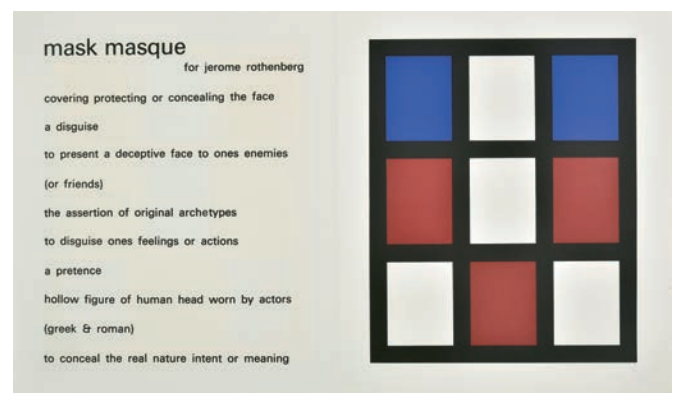


597AR* **Picasso (Pablo, 1881-1973)**. Maitres de l'Art Moderne, Galerie Beyeler-Bâle, Baumleingasse 9, 15 Aout-15 Octobre 1956, colour lithograph poster, printed by Henri Deschamps, and published by Atelier Mourlot, Paris, some overall toning, horizontal crease immediately below the image (where previously folded), a few small stab holes to left margin, remains of sellotape to corners, sheet size 76 x 53.5cm (30. x 21ins)

Czwiklitzer 120.

(1)

£100 - £150



Lot 598

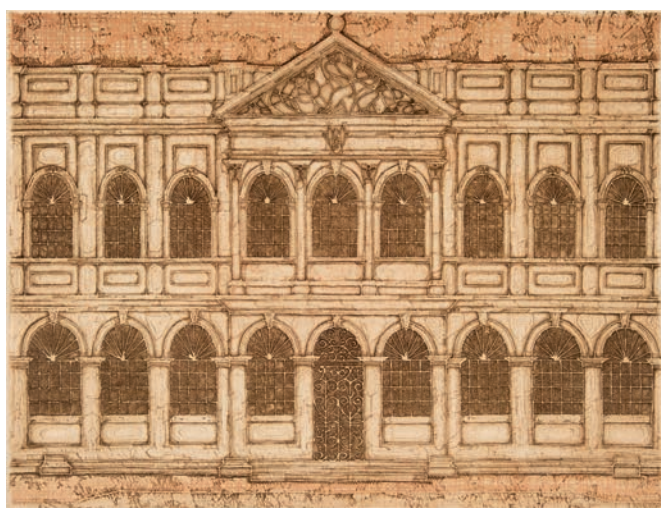
598 **Tetrad Press**. Pamphlets, Volume 1 Numbers I-X, London, 1970, *ten bifolia, each printed with a poem and accompanying colour screenprint, each signed and numbered (numbering varies) by the author and the artist (where the latter is not also the author), together with two typed letters signed from Ian Tyson to Martin Armstrong relating to the purchase of the Tetrad Pamphlets, and a 2-leaf stapled checklist of Tetrad Press publications with prices, housed together in original grey paper-covered solander box, with printed paper spine label (toned and edge-frayed), small mark to upper cover, 4to*

Limited edition, one of 50 copies signed by authors and artists, of a total edition of 500 copies.

Titles as follows: *23rd Light Poem or Larry Eigner*, text by Jackson MacLow, image by Ian Tyson; *Mask Masque*, text and image by Ian Tyson; *Poem, Nov: 1968*, text by Larry Eigner, image by Derrick Greaves; *The Alphabet Twice*, text and image by Richard Pinkney; *Sweet Pictorial Reason*, text and image by Derrick Greaves; *Knights Eminence*, text and image by Ian Tyson; *Correspondence*, text by Roy Fisher, image by Tom Phillips; *A Verse from The Death of a Guiser*, text by Petre Andreievsky, image by Richard Pinkney; *Lesbia Waltz*, score by Tom Phillips; *The Directions*, text by Jerome Rothenberg, image by Tom Phillips.

(1)

£150 - £200



599* **Thornton (Valerie, 1931-1991)**. Queen's College, Oxford, *colour etching on pale cream heavy wove paper, signed, titled and numbered 37/50 in pencil, mount stained, plate size 40 x 52cm (15.75 x 20.5ins), sheet size 56.5 x 67cm (22.25 x 26.5ins)*

(1)

£150-200

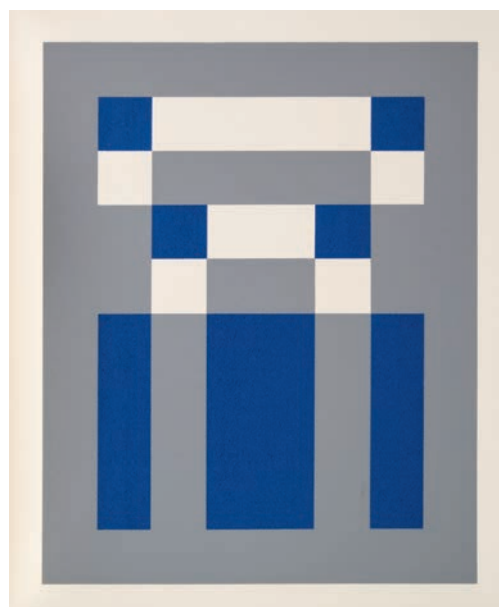
600AR* **Cathelin (Bernard, 1919-2004)**. *Nature Morte*, *colour lithograph on off-white wove paper, an artist's proof, signed and marked E.A. in pencil to lower margin, image size 620 x 445mm (24.5 x 17.5ins), sheet size 680 x 495mm (26.75 x 19.5ins), framed*

(1)

£150-200



Lot 600



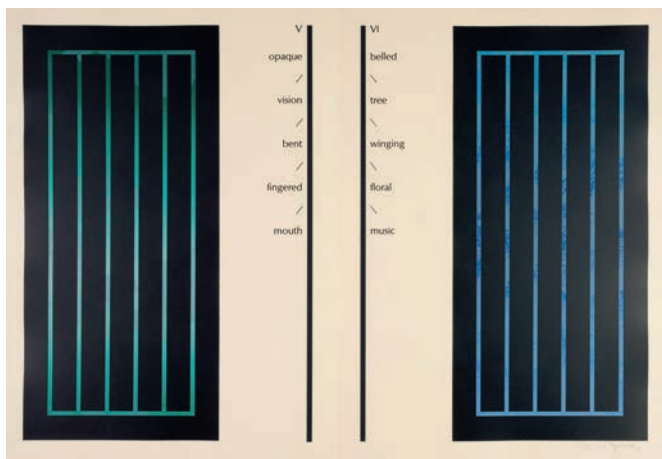
Lot 601

601 **Tyson (Ian, 1933-)**. *The 17 Horse Songs of Frank Mitchell, Nos. X-XIII*, Jerome Rothenberg, Total Translations from the Navaho Indian with images by Ian Tyson, Tetrad Press, 1969, *4 colour silkscreen plates on handmade paper, loose as issued and contained in original dropback box (slight fading to cover), 4to, 31 x 25.5cm (12 x 10 in), limited edition 1/50, signed by author and artist from a total edition of 250, together with*

Sykes (Sandy, 1944-). *Lament for Ignacio Sanchez Mejias*, by Federico Garcia Lorca, translated by Neil Crawford, W S A P Editions, Wimbledon School of Art, 1987, *5 woodcuts, loose as issued in original wrapper, slipcase, folio, 34 x 24.5cm (13.25 x 9.75 in), limited edition 3/40, signed by artist and translator, with six others: 10. Kenneth Koch, linocuts by Dale Devereux Barker, 1995 (limited edition 10/22), The Iron Siege of Pavia. Etchings by Deanna Petherbridge, Camberwell School of Arts and Crafts, 1975 (limited edition 12/20), Stephen Spender, Sculptor and Statues. Homage to Henry Moore, circa 1986, printed poem on a single folded sheet, (inscribed by Spender 'to Nikos and David with love from Stephen', plus his single sheet poem 'Art Student', inscribed, 1970), Anthony Conran's Claim Claim Claim. A Book of Poems, with six prints by Ronald King, Circle Press, 1969 (limited signed edition 29/50, from a total edition of 250), and 2 copies of A Line That May Be Cut, Poems from 1965 by Larry Eigner, with Five Prints and Endpapers by Ian Tyson, Circle Press, 1968 (limited signed editions 16/250 & 152/250)*

(8)

£300-400



602 **Tyson (Ian)**. Screens 1 – XIV, Kelpra Editions, 1976, 15 screen prints on 5 sheets (four bifolia), each sheet signed by the artist, with tissue guards, single sheet size 50 x 35cm (19.5 x 13.75ins), loosely contained (as issued) in card folder within black cloth-backed boards, and black cloth slipcase (latter marked and slightly rubbed), folio

Limited edition, 7/50 copies, signed by the artist.

(1)

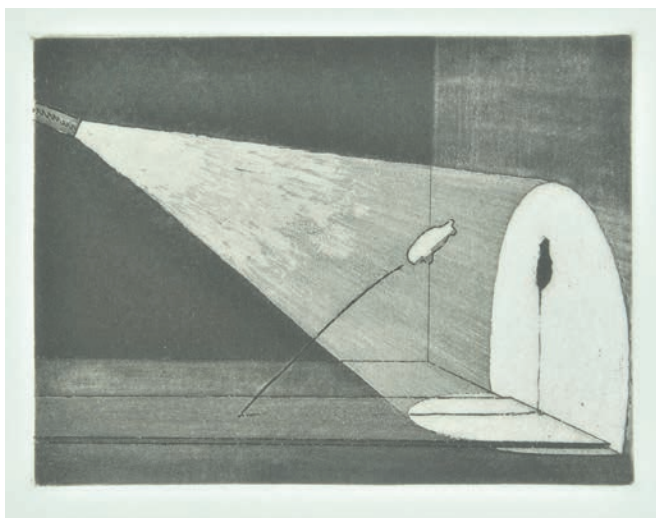
£200 - £300

603 **Tyson (Matthew, 1959–)**. A Wish, by Robert Creeley, 1994, six hand-painted illustrations in watercolour and gouache, sheet size 37 x 28cm, orig. green astro-turf binding, large 4to, numbered 2 from an edition of only 5 copies, signed by artist and author, together with an original printed card by the same artist, entitled 'Diversion', pub. Imprints, 1995, containing a screen print in silver, sheet size 25 x 16.5cm, signed by artist and numbered to verso 4/15, together with **Grunberg (Maty, 1943–)**. T8 Colours Erosion-Grid, 1978, eight colour serigraphs, printed by Spinks Studios Ltd, London, each signed in pencil and marked A/P, a proof copy aside from the edition of only thirty numbered and signed copies, loosely contained in orig. printed wrappers, with black mock leather drop-over book box, lettered in silver, very sl. rubbed, square 4to (22 x 26cm), and **Preece (Lawrence, 1942–)**. Illuminations, Vittoria Pozzi, Stamperia Calcografica, circa 1980s, sixteen uncoloured aquatints (complete), each signed in pencil and numbered 5/10, sheet size 33 x 27.5cm, loose in original publisher's drop-over bookbox, folio

The painter and printmaker Maty Grunberg was born in Skopje, Yugoslavia, in 1943, and studied at the Bezalel Academy of Arts and Design in Jerusalem from 1963 to 1966, where he was an assistant to the artist's Yaacov Agam, Danny Karavan and Igaël Tumarkin, and later at the Central School of Art and Design in London, where he was taught by Norman Ackroyd (1969–1972). He was awarded the Prix du Salon for graphics in Paris in 1972. The artist's paper erosion works were exhibited in London at the Stefan Maltz Gallery (1977), Etra Arte, New York and Thumb Gallery, London (1978), and again at the Thumb Gallery, London, in 1981.

(3)

£150 - £200



Lot 603



Lot 604

604* **Utrillo (Maurice, 1883–1955).** Rue Cortot, 1940, *offset colour lithograph on cream wove paper, printed in an edition of 250 impressions, signed in brown ink to lower margin, and numbered in pencil 76/250, pale mount stain, and faint water stain to lower blank sheet edge, image size 465 x 330mm (18.25 x 13ins), sheet size 655 x 500mm (25.75 x 19.75ins), framed and glazed*
(1) £150–200

605 **Various Artists.** A Tribute to Birgit Skiold 1923–1982, The Birgit Skiold Memorial Trust, 1983, *portfolio of five etchings and aquatints by Y. Shiraishi, J. Murphy, John Hubbard, Bill Jacklin and Michael Kidner, limited edition of 25, each signed and numbered 18/25 by the artist, 30 x 30cm (11.75 x 11.75in), loosely contained in printed folder, 4to*
(1) £150–200



606* **Various Artists.** A Celebration of the Bicentenary of the A.G.B.I. 1814–2014, *colour digital print on Somerset Enhanced handmade paper, printed with Epson UltraChrome archival inks, published in an edition of 50 impressions only, together with 42 artists' proofs, this impression an artist's proof numbered A/P XXXIV/XLII, and signed in pencil by all 42 participating artists to outer margins, in excellent condition, image size 53 x 62cm, sheet size 70 x 80cm*

Published in support of the Artists' General Benevolent Institution. Artists' signatures include Ivor Abrahams, Peter Blake, Tom Phillips, Patrick Hughes, Joe Tilson, Chris Orr, Ken Howard, Paul Huxley, Roger McGough, Gavin Turk, Stephen Farthing, Bruce McLean, Michael Craig-Martin, Maggi Hambling, Nicola Hicks, Gary Hume, David Mach, William Packer, Barbara Rae, and others.

(1) £300 – £400



Lot 605



607AR* **Villon (Jacques, 1875-1963)**. Nuages, circa 1959, etching on cream wove paper, printed by Georges Le Blanc, Paris, and published by Pierre de Tartas, Paris in 1959, in an edition of 60 impressions, signed, numbered 11/60, with publisher's circular blindstamp to lower left margin, some light soiling and handling creases, plate size 310 x 540mm (12.25 x 21.25ins), sheet size 505 x 705mm (20 x 27.75ins)

(1)

£200-300



609AR* **Ackroyd (Norman, 1938-)**. Skellig Rocks, 1987, watercolour on paper, titled, signed, and dated lower right, 24.8 x 32cm (9.75 x 12.5ins), mounted, framed and glazed

(1)

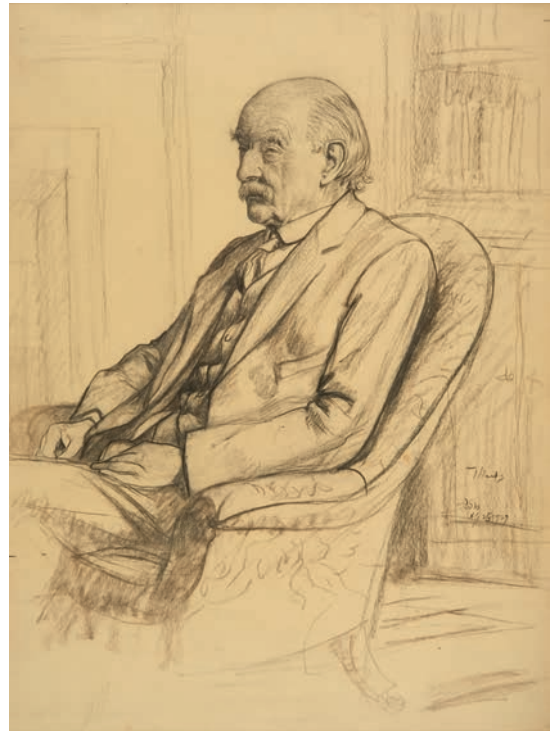
£300 - £400



608* **White (Ken, 1943-)**. Mechanics, two colour prints, one depicting two mechanics working on a vehicle, the other showing two men welding a locomotive, signed and numbered 10/500 and 11/500 respectively in pencil to lower margin below image, image size 25.7 x 25.7cm (10 x 10ins), matching mounts and frames, glazed

(2)

£100 - £150



610AR* **Dodd (Francis, 1874-1949)**. Portrait of Thomas Hardy, 1929, black chalk on cream wove paper, signed, dated Apr 25 1929, and inscribed T. Hardy by the artist, sheet size 380 x 280mm (15 x 11ins), framed and glazed, with Michael Parkin Fine Art Ltd. label for the exhibition Artists and Writers, October-November 1976, to verso Provenance: Private Collection, Herefordshire, UK.

(1)

£500-800



611* **Bérard (Christian Jacques, 1902–1949)**. Portrait of a man, black and red ink drawing on celluloid, showing a young gentleman seated, signed in red lower right, sheet size 12.5 x 9.9cm (5 x 4ins) (1) £100 – £150



612* **Brabbins (Oliver Gilmore, 1912–1973)**. The Paddle Steamer Freshwater in Portsmouth Docks, circa 1930s, watercolour and black chalk on paper, signed upper left, sheet size 34 x 42cm (13.5 x 16.5ins), glue stain near upper margin
Provenance: Collection of Jack Webb (1923–2019), London. (1) £100 – £150



613* **British Neo-Romantic School**. Composition, circa 1950s, gouache, crayon, and black ink, on paper, 37.5 x 53cm (14.75 x 21ins), mounted, framed and glazed (1) £200 – £300



614AR* **Dobson (Frank, 1886–1963)**. Female Nude, circa 1930s, red chalk on heavy wove paper, signed in pencil lower left, sheet size 360 x 257mm (14.2 x 10.1ins), 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) £700 – £1,000



615* **Dodd (Phyllis, 1899–1995).** Female nude study, pencil on paper, depicting two full-length female nude studies, one in profile, signed lower right, spotted, some marginal creasing, two short edge tears (encroaching beyond margin but not touching image), verso with another figure study in pencil by the artist, of a three-quarter length male nude, crossed through with a pencil line, sheet size 30.2 x 26.5cm (12 x 10.5ins), mounted (aperture size 29.2 x 17.9cm/11.5 x 7ins)

This study was executed around 1925 whilst Phyllis Dodd was a student at the Royal College of Art. Prior to her 4 years at the RCA, where she met her future husband, artist Douglas Percy Bliss (1900–1984), she spent 4 years studying at the Liverpool School of Art. She was a prolific painter, specialising in portraiture, who exhibited widely, often alongside her husband. In 1945 the couple moved to Glasgow when Percy was appointed Director of the Glasgow School of Art.

(1)

£200 – £300



616* **Drummond (Malcom, 1880–1945).** The Orangery, Kew Gardens, pen & sepia ink on paper, depicting a large orangery amongst trees with figures, toned, 14 x 15.7cm (5.5 x 6.25ins), mounted, framed and glazed, verso with remains of typed title label, Thos. Agnew sticker, and large black stencilled number

Painter and printmaker Malcolm Drummond is particularly known for his paintings of everyday urban scenes and interiors. Influenced by the Post-Impressionists and Walter Sickert (whose pupil he was), he was a founding member of both the Camden Town Group and the London Group.

(1)

£150 – £200

617* **Emanuel (Frank Lewis, 1866–1948).** Sketchbook, circa 1930, 39 pencil drawings, each tipped-in singly on rectos, comprising landscapes and seascapes, some with figures and animals, some titled, 'La Bernerie', 'Port Bou', 'Kampueersche Toren Veere', 'Muiderberg', 'The Spanish House Zierikzee', some signed or initialed, one dated 1930, sheet size 18 x 27cm (7 x 10.5ins) and smaller, several spotted or lightly marked, page block loose in card and paper wrappers, slim folio

London-born artist Frank Emanuel studied at the Slade School of Fine Art under Alphonse Legros, then at the Académie Julian, Paris, under Bouguereau.

(1)

£150 – £200



618* **Emanuel (Frank Lewis, 1866–1948).** Portrait of Archibald Standish Hartrick, 1884, black chalk heightened with white chalk on grey-green laid paper, watermarked 'PL BAS', profile head study of the artist as a moustachioed young man, titled, signed, and dated in pencil lower left, some marginal creasing, verso with corner residue where previously adhered, sheet size 35.7 x 26.9cm (14 x 10.5ins)

Scottish painter and lithographer Archibald Hartrick probably met Emanuel at the Slade or the Académie Julian, both of which they attended. During his time in France Hartrick also became acquainted with, and drew, Gauguin, Van Gogh and Toulouse-Lautrec. On returning to Britain he continued to paint and exhibit widely, as well as working as a book illustrator and prolific magazine artist. He taught drawing at the Camberwell School of Art, and lithography at the Central School of Art, and was a founder member of the Senefelder Club.

(1)

£200 – £300



619* **Gere (Charlotte, 1937-).** Spring flowers, 2002, watercolour on wove paper, depicting a frieze of plant stems, comprising pansies, forget-me-nots, pinks, violas, daisies, rosemary, ferns, and an ivy leaf, signed and dated lower left, 29.5 x 49cm (11.75 x 19.25ins), mounted, framed and glazed

As well as an artist known particularly for her draughtsmanship of flowers, Charlotte Gere is an art historian and writer, curator and nineteenth-century decorative arts specialist.

(1)

£200 - £300



620AR* **Glass (Margaret, 1950-).** At Lowtide: Woodbridge, 1987, pastel on paper, depicting sailing craft on the river at sunset, initialled and dated lower right, 54.5 x 75cm (21.5 x 29.5ins), framed and glazed, verso with artist's printed card label

(1)

£150 - £200



621AR* **Glass (Margaret, 1950-).** 'Going to the mark', 1992, pastel on paper, depicting a seascape with yachts under a bright blustery sky,, initialled and dated lower left, 42.3 x 55.4cm (16.5 x 21.75ins), mounted, framed and glazed, verso with manuscript title label in the artist's hand

(1)

£100 - £150



622AR* **Glass (Margaret, 1950-).** Spring day: Dawn, 1993, pastel on paper, depicting a landscape with wooden bridge over a river, and trees, initialled and dated lower right, 23.6 x 32.7cm (9.25 x 12.75ins), mounted, framed and glazed, verso titled in the artist's hand and with her ink stamp

(1)

£80 - £120



623AR* **Glass (Margaret, 1950-)**. *Sunrise: Pinmill Hard, 1987, pastel on paper, depicting an estuary with 2 large moored sailing boats, and numerous smaller craft, initialled and dated lower right, 37.8 x 55.7cm (15 x 22ins), mounted, framed and glazed, artist's printed card label on verso*
(1)

£150 - £200



624AR* **Glass (Margaret, 1950-)**. *Towards Dedham, 1992, pastel on paper, depicting a landscape with river, trees, and cattle, with a church tower in the distance, initialled and dated lower right, 42.8 x 55.5cm (16.75 x 21.75ins), mounted, framed and glazed, verso with manuscript title label in the artist's hand*
(1)

£100 - £150



625* **Heath (Isobel Atterbury, 1909-1989)**. *Abstraction 182, watercolour on paper, titled and signed lower right, additionally inscribed ABC, sheet size 37.5 x 48.5cm (14.75 x 19ins), modern frame, glazed*

Isobel Atterbury Heath (1908-1989) was a British artist and poet active in St Ives, Cornwall. During WWII she worked as an illustrator for the Ministry of Information, painting and drawing workers in ordinance factories and at a camouflage factory in St Ives. She also sketched British and American troops stationed in Cornwall. She was a member of the St Ives Society of Artists and exhibited with them throughout her life.

(1)

£70 - £100



626AR* **Herman (Josef, 1911-2000)**. *The Golden Eagle, ink and monochrome wash on paper, depicting two fishermen seated beside a boat with lettered name on its side, 15.6 x 24.1cm (6.25 x 9.5ins), mounted, framed and glazed*
(1)

£200 - £300



627* **Hess (Reinhard, 1904–1998)**. Still Life with jug, glass, loaf of bread, plates of food & knife, 1948, pencil, watercolour and gouache on wove, initials and date lower left, signed and dated to verso, 52 x 65cm (20.5cm x 25.5ins), framed & glazed
(1) £200 – £300

628* **Hitz (Dora, 1856–1924)**. Portrait of a peasant girl, pencil on paper, three-quarter length portrait of a young woman wearing a shawl and cap, signed lower left, 23 x 15.4cm (9 x 6ins), mounted, framed and glazed, together with a print after Dora Hitz's 'Spring' from Girl's Own Annual

Dora Hitz was courtpainter to the Romanian Royal Family, a member of the Novembergruppe of German Expressionist artists and architects, and co-founder of the Berlin Secession. She travelled widely on the continent (especially throughout Brittany and Normandy), and in addition to book illustration she painted murals and was particularly known for her portraits.
(2) £100 – £150

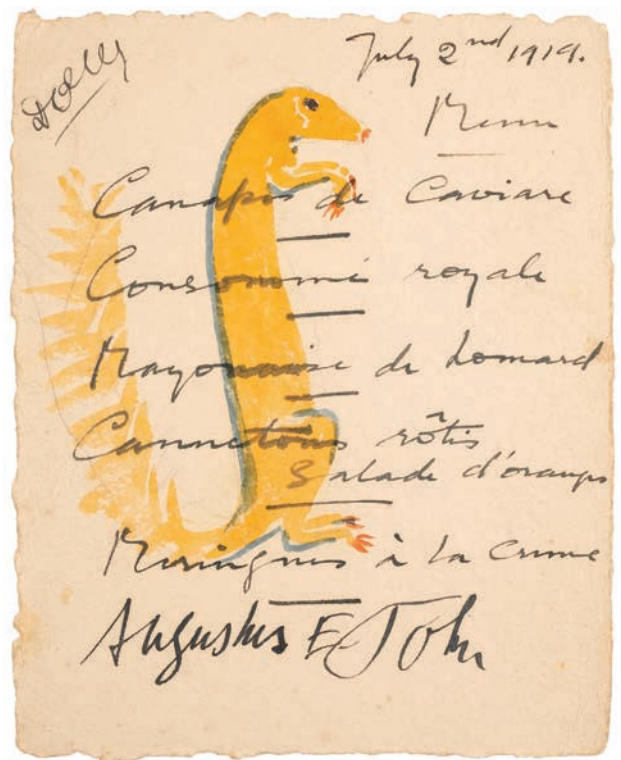
629 No lot

630AR* **Holland (Harry, 1941–)**. Waiting Room, circa 1982, charcoal and chalk on heavy wove paper, signed in pencil lower right, image size 205 x 220mm (8 x 8.7ins), sheet size 265 x 355mm (10.5 x 14ins), framed and glazed
(1) £200 – £300

631AR* **John (Augustus, 1878–1961)**. Signed menu with vignette illustration, 2 July 1919, six menu lines in blue ink, dated and signed by Augustus E. John at foot, written over a pencil and wash drawing of a red squirrel, inscribed for Dolly upper left, 16 x 13cm
(1) £200 – £300



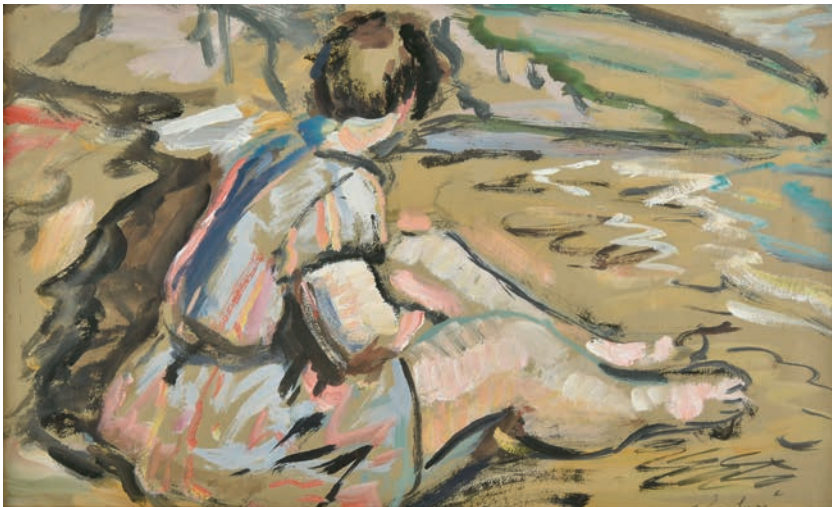
Lot 630



Lot 631



Lot 632



Lot 633

632* John (Gwendolen, 1876-1939). Seated Nude, charcoal on cream laid paper, 21 x 26cm (8.25 x 10.25ins), light mount toning towards sheet edges, framed and glazed, with Redfern Gallery label to verso giving the title "Nude", artist's name and purchaser Ward Jackson Esq, dated November 1st 1949, and old auction stencil DC280

Provenance: Private Collection, Herefordshire, UK.

(1) £1,000 - £1,500

633* Lambourg (A., 20th century). Girl on a beach, gouache and watercolour on grey paper, depicting a girl sitting on the sand looking out at the sea and cliffs, signed lower right, 30.5 x 50.5cm (12 x 19.75 in), mounted, framed and glazed

(1) £300 - £500



634* **Le Bas (Damian, 1963-2017)**. 'Phantasmagoria', late 20th century, *gouache on laid paper, signed lower left, sheet size 70 x 50cm (27.5 x 19.75ins)*, laid down on card, window-mounted

Provenance: Monika Kinley (1925 - 2014), British art dealer, collector, curator, and one of the earliest enthusiasts for Outsider Art, soon after the opening in 1976 of Jean Dubuffet's Collection de l'Art Brut in Lausanne. Having first worked at Tate Britain and in commercial galleries, in 1977 Monica Kinley met the art dealer Victor Musgrave, who in collaboration with Roger Cardinal, curated the seminal Outsiders exhibition at London's Hayward Gallery in 1979. This led to the formation of the Outsider Archive, a collection which Musgrave hoped would eventually form the core of a specialist museum in Britain. Following Musgrave's untimely death in 1984, Kinley took over the collection, committing herself to expanding - and finding a home for - the collection. She subsequently curated the touring exhibitions *In Another World* (Arts Council, 1987) and *Inner Worlds Outside* (Whitechapel, 2000). After a 10 year loan to the Irish Museum of Modern Art in Dublin, the Musgrave Kinley Outsider Art Collection of 800 works was gifted to the University of Manchester's Whitworth Art Gallery in 2010. Damian Le Bas was born in Sheffield in 1963 to a family of Irish travellers, and studied at the Royal College of Art London between 1985 and 1987. Once described by the writer, critic and jazz singer George Melly as a "tribe of one", Le Bas was a champion of Roma culture, and one of sixteen artists who took part in *Paradise Lost, The First Roma Pavilion* at the 52nd Venice Biennale in 2007. His work has been exhibited widely around the world.

(1)

£200 - £300



635* **Luce (Maximilien, 1858-1941)**. Two portrait sketches, *pencil on paper, one depicting a profile view of a man in top hat, the other a head-and-shoulders sketch of a man, one signed lower right, sheet size 76 x 62mm (3 x 2.5ins)* and similar, the first work with upper left blank corner excised, laid down on later card

Provenance: Eric Carlson (1940-2016), Professor of Art History at SUNY-Purchase, and art dealer in New York who specialised in 19th century French drawings and prints.

(2)

£150 - £200



636* **Naviasky (Philip, 1894 - 1983)**. Santa Maria della Salute, Venice, 1949, *watercolour heightened with gouache and coloured crayons, signed and dated, approx. 46 x 64cm (18 x 25.25ins)*, framed and glazed

(1)

£100 - £150



Lot 637

637* Orpen (William, 1878–1931). Portrait of a Young Girl, pencil on thin pale cream wove paper, stamped with the number 44 to upper right corner and numbered in brown ink to verso 3843 in lower right corner, some light toning to sheet edges, sheet size 279 x 198mm (11 x 7.8ins), framed and glazed, with Christie's auction stencil 754SD to verso, and gallery label of The Little Gallery, 5 Kensington Church Walk, London, W.8

Provenance: Private Collection, Herefordshire, UK.

(1)

£300–500

638AR* Phillips (Tom, 1937–). After Bamforth. Scenes that are Brightest (2). Series 4958/2. XIV. V. MCMLXXIII, 1973, watercolour heightened with bodycolour, outer border in brown gouache, title inscribed in black ink by the artist to lower edge, image size 113 x 77mm (4.5 x 3ins), sheet size 148 x 120mm (6.5 x 4.75ins), mounted The original design for a colour lithograph by Tom Phillips published in a signed edition of 50 impressions in 1973.

(1)

£300 – £400



Lot 638

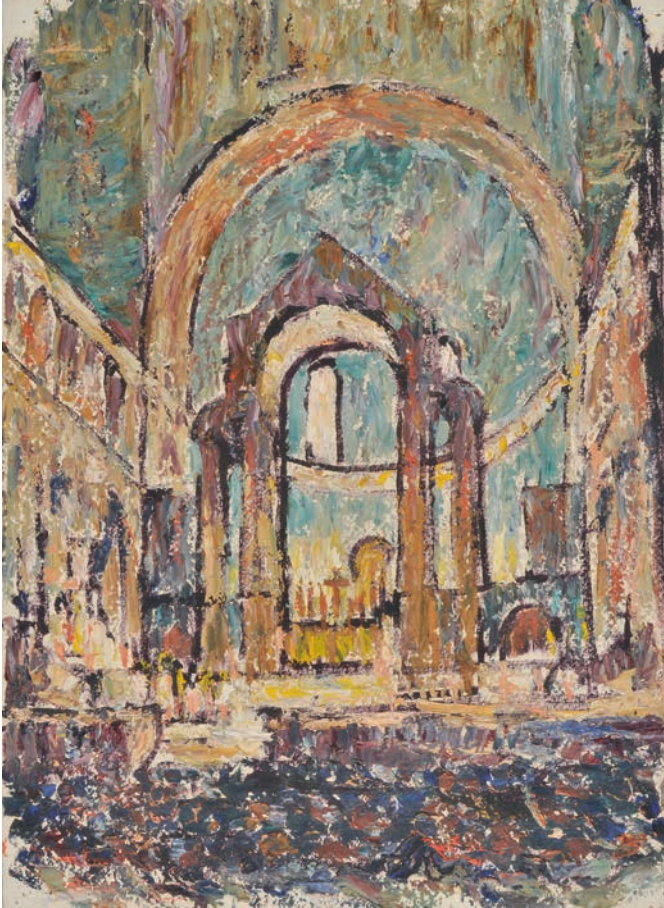


639* Pickles (Kathy, 20th/21st Century). Fritillaria Meleagris, 1995, fine botanical watercolour on off-white paper, signed and dated '95 lower left, 298 x 194mm (11.8 x 7.7ins) mount aperture, framed and glazed

Botanical artist Kathy Pickles studied at Canterbury College of Art and then textile design at Winchester School of Art before going to Sussex University where she gained a degree in the History of Art. Her work has been exhibited seven times at the Royal Horticultural Society's Flower Show, on each occasion winning a gold medal (1991–94, 1996, 2015, 2017). Her Gold Medal in 2015 was for 16 paintings of Fritillaria and Helleborus.

(1)

£200 – £300



Lot 640

640* Power, (Cyril, Edward, 1872–1951). The Mount, Bury St Edmunds, c. 1930s, watercolour on paper, pencil date lower left, signed lower right, thin brown paper border created before painting with brushstrokes touching margins, 54 x 36.5cm (21.25 x 14.5ins), together with Still Life of a Vase of Flowers on a Table, c. 1935, watercolour on paper, unsigned and undated, pencil title details to verso, 28.5 x 38.5cm (11.25 x 15ins), plus Vase of Flowers with Reflection, 17 May 1932, oil on thick paper, unsigned, pencil title and date to verso, and Easter Mass, Sabbato Sancto, Westminster Cathedral, 1944, corner pin holes, 39.5 x 29cm (15.5 x 11.5ins), plus **Attributed to Bernard Buffet (1928–1999)**, Factory with chimney behind a long brick wall, watercolour on off-white thick paper mounted on card, brown and grey colours, signed and dated upper left 'Bernard Buffet 41', within double-rule pencil border, some marginal toning and creases, 10.5 x 21.5cm (4.25 x 8.5ins)

Provenance: Giles Power, grandson of the artist.

(5)

£300 – £500

641AR* Rakoczi (Basil Ivan, 1908–1979). Sainte-Agnès, February 1947, watercolour with pen & black ink on heavy wove paper, signed lower right, additionally signed and inscribed to verso 'St. Agnès Basil Rakoczi Feb 47' in ink, sheet size 25.5 x 35.7cm (10 x 14ins), period frame, glazed

Provenance: Private Collection, Berkshire, UK.

Basil Rakoczi was born in Chelsea to an Irish mother and Hungarian father. After attending Brighton School of Art, he studied at the Académie de la Grande Chaumière in Paris. Rakoczi set up a studio at 8 Fitzroy Street, Belgravia in 1932, and in 1935 founded the Society for Creative Psychology with Herbrand Ingouville-Williams, for study and development based on the 'natural rhythm of life', with a focus on group therapy, psychoanalysis and art. He was taken up by the progressive gallerist Lucy Wertheim in the late 1930s, alongside Barbara Hepworth, Christopher Wood, and Norah McGuinness. Following the death by suicide of his close friend and fellow-artist Kenneth Hall in July 1946, Rakoczi moved to France where he lived for the rest of his life. In 1947 he studied briefly with Ossip Zadkine, and in the same year met the Belgian artist Maurice Brasseur, with whom he later shared a studio in Paris.

The present work depicts the village of Sainte-Agnès, a village high up in the Alpes-Maritimes, a few kilometres inland from Roquebrune-Cap-Martin and Menton.

(1)

£400 – £600



Lot 641



642* **Reynolds (Daphne, 1918–2002)**. Mangrove Swamps, New Zealand, watercolour on paper, depicting a sunset landscape with hills, initialled lower right, artist's name and title on old typed label to verso (with more recent manuscript label beneath), 12.5 x 16cm (5 x 6.25ins), framed, together with:

Rainy Day in Tokyo, mixed method etching on thick wove paper, signed, titled, and numbered 5/30 in pencil to lower margin beneath image, plate size 24.7 x 20.2cm (9.75 x 8ins), sheet size 49.5 x 37cm (19.5 x 14.5ins), mounted

(2)

£200 – £300



643* **Rowles (Stanley Charles, 1887–1987)**. Rural Landscape, oil on canvas, 28 x 37cm (11 x 14.5ins), gilt gesso frame with attribution plaque (Ex Studio Collection), together with **Maundrell (Charles, 1860–circa 1924)** Landscape with clump of trees, watercolour on paper, signed lower left, 11.5 x 19.5cm (4.5 x 7.6ins), framed and glazed and **Riddell (James, Alick, 1857–1928)** Summer Landscape, oil on board, showing a farmhouse and hayrick, signed lower right, 29 x 39cm (11.5 x 15.25ins), carved gilt frame

(3)

£150 – £200



644* **Seits (Johann, 1887–1967)**. Grue Loznica, a square rigged ship 1928, watercolour on paper, signed and dated lower right, 10 x 14cm (4 x 5.5ins), framed and glazed together with **Lagroste (Marguerite, 1865–?)**. Still life of flowers on a black ground, watercolour on paper, signed lower left, 17 x 17.5cm (6.75 x 7ins), glass smashed, framed, plus 3 20th century miniature landscape oil on boards by Tom Dale, 4.5 x 7.5cm (1.75 x 3ins), mount aperture, all framed, and other items

(6)

£100 – £150



645* **English Sketchbook**. Album of drawings and watercolours by an unidentified female artist, circa 1930s, approximately 30 pages (including a few detached and additional loose leaves) filled with pencil drawings (some pages with several sketches) and 6 watercolours, comprising mainly portraits and head studies, children at play, and landscapes and buildings, some pages blank, occasional light spotting and edge-fraying, leaf size 18 x 27cm (7 x 10.5ins), original ringbound sketch book (a little marked and worn), with owner's name written indistinctly to upper cover 'F.J. Hartley', oblong 4to

(1)

£150 – £200



646AR* **Smith (Stan, 1929–2001)**. Mushrooms on a blue plate, watercolour on paper, unsigned, 29 x 41cm (11.5 x 16ins), framed and glazed, *The Moving Gallery* label verso
(1) £100 - £150



648AR* **Spender (Humphrey, 1910–2005)**. Pembrokeshire, 1973, gouache on paper, titled, signed, and dated lower right, 16 x 21cm (6.25 x 8.25 in), mounted, framed and glazed
(1) £200 - £300



647* **Smythe (Reg, 1917–1998)**. Station Hotel, 1943, pen, ink, and watercolour, showing a street scene with a large red brick steep-gabled hotel, next to a small circular domed building with cupola and spire, and two old timbered edifices, with figures on the street in front, including children playing and several soldiers in combat gear, signed and dated lower right, some faint edge-creasing and light spotting, small damp-stain and consequent closed tear, 38 x 55cm (15 x 21.5ins), framed and glazed

An early work by British cartoonist Reg Smythe who is best-known for the popular, long-running Andy Capp comic strip.

(1) £150 - £200



649AR* **Spurrier (Steven, 1878–1961)**. Two women conversing, 1925, charcoal on paper, depicting two seated women, one in profile, inscribed to lower left 'Spurrier, Nice, 1925, Practise drawing', and additional indistinct inscription to lower margin (names of sitters?), 20.5 x 31cm (8.25 x 12 in), mounted, framed and glazed, *Panther & Hall* label on backboard

(1) £200 - £300



650AR* **Warren (Tony, 1930-1994)**. Ketch "Alpha", gouache on artist's board, depicting a large sailing vessel on the sea, with a headland on the left and a buoy on the right, 56 x 76cm (22 x 30ins), title label on verso with additional inscription 'built by C.B. Kelway of Truro 1871, sank in Bideford Bay 1933', framed and glazed (1) £100 - £150



Lot 651

651* **White (Caroline, 20th c.)**. "Le Tholonet", 1986, mixed media on intricately cut and pierced card with scoring, showing steps up to an arched doorway, signed and dated lower right, inscribed by the artist on the verso, 55 x 22cm (21.75 x 8.75ins), framed and double-glazed, together with "Street in Callian", mixed media on intricately cut and pierced card with scoring, showing a narrow street with tall buildings on either side, signed and dated lower right, inscribed by the artist on the verso, 54.5 x 22cm (21.5 x 8.75ins), framed and double-glazed

Caroline White has been a professional artist for over 30 years. She studied at St. Martin's School of Art from 1969, and subsequently lectured on sculpture at Bristol from 1974 until 1990. She left England in 1990 to live in France where a life of rural isolation allows her to concentrate on her work. Her paintings and sculptures are in many public and private collections, notably in England, the USA, France, Germany, Spain, South Africa and Japan. Architecture, particularly Romanesque architecture, is a great influence on her work, and she writes: 'All my work is principally a process of evolution, beginning with drawings made in situ in which I attempt to understand the structure and content of a subject, and developing into forms of two or three dimensions which are increasingly abstract in nature. Underlying all these forms is a strongly geometric structure of arcs, circles and ellipses drawn through the space in an attempt to reflect the infinite possibilities of form, light and colour.'

(2)

£100 - £150



652* **Newhaven**. Fishing boats in Newhaven harbour, circa 1950s, oil on canvas, unsigned, including two boats with Newhaven registration codes, 60.5 x 75.cm (23.75 x 29.75ins), unframed

(1)

£80 - £120



653* **Goosen (Frits Johan, 1943-)**. "Balder", oil on board, seascape depicting 5 large sailing ships, signed lower right, additionally signed and titled on verso, 18 x 30cm (7 x 11.75ins), framed, together with a catalogue of the artist's work

(2)

£200 - £300



654* **Goosen (Frits Johan, 1943-)**. Seascape with sailing ships, oil on bevel-edged board, depicting 4 large sailing vessels, signed lower right, verso with additional oil painting, comprising a riverscape with a man and his dog in a small motorised boat by the bank with trees, and sailing boats beyond, signed lower left, 18 x 30cm (7 x 11.75ins), framed

(1)

£200 - £400



Lot 655

655* **Hammerslough (Ruth, Helprin, 1883-1983)**. Portrait of a Young Girl, oil on board, signed upper right, 25.5 x 20.5cm (10 x 8ins), period wood frame

American artist who also worked under the pseudonym Ruth Ford Harper, born Washington D.C. on 3rd September 1883, and studied under William Merritt Chase (1849-1916). In 1920 she settled in Paris, living in Montparnasse with a variety of famous artists nearby, including Man Ray, Foujita, Duchamp, Picabia, Mayakovsky and others. As R. Ford Harper she is best known for her postcard illustrations, magazine covers and calendars, in the manner of Charles Dana Gibson.

(1)

£200 - £300



656* **Jenkinson (Geoffrey, 1925-2006)**. Church Moonlight, Taos Pueblo, New Mexico, 2001, oil on canvas over wooden board, signed lower right, 33.5 x 51cm (13.25 x 20 in)

(1)

£150 - £200



657AR* **Kermadec (Eugene de, 1899-1976)**. Nature Morte, oil on canvas, depicting bottles and jars on a table, signed lower right, 22 x 27.5cm (8.75 x 10.75ins), framed

(1)

£300 - £500



658* **Kotka (Peter, 1955-)**. Rhône millésimé du Nord, oil on linen panel, trompe l'oeil still life of a bottle of wine, a half-empty wine glass, a small bunch of grapes, and a bottle opener with cork still attached, within a wood crate alcove, signed lower right, 44.7 x 34.5 ins (17.5 x 13.5ins), framed, with artist's printed labels on verso
(1) £200 - £300



Lot 659

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

659* **Lipczinski (Albert, 1876-1974)**. Portrait of an Officer, circa 1915, oil on board, signed lower left, 46 x 37.5cm (18 x 14.75ins), maplewood veneer frame

Provenance: Until recently in the collection of Diana Keast (nee Harman, younger daughter of Martin Coles Harman, who bought Lundy Island in 1925), the last surviving member of the Harman family.

The Polish artist Albert Lipczinski came to Liverpool in the late 1890s, to study art at Liverpool University Art School and became part of the bohemian artistic group centred on the University, the Sandon Society Studios, and the painter Augustus John. Lipczinski's portrait of Dorothy Reilly wearing a Japanese kimono was exhibited alongside avant-garde post-impressionist works by Van Gogh, Gauguin, Matisse and Signac in a groundbreaking exhibition of modern art by post-impressionists and local artists held at the Sandon Studios Society, in Liverpool, in 1911. A first biography of the artist by David Bingham was published in 2011, coinciding with an exhibition of the artist's work at the Williamson Art Gallery in Birkenhead.

(1)

£300 - £500



660* **Maclagan (Dorothea Frances, 1895-1982)**. Dawn, oil on canvas, depicting a semi-nude sculptural female figure, seated before a masonry wall, with two cavorting putti on her lap, and two owls beside her, against star-spangled dark blue drapery revealing a cockerel on a plinth against a dawning sky, slightly rubbed upper right (and loss of a few small flakes of paint), 30.5 x 22.5cm (12 x 8.75ins), framed, with artist's handwritten label on verso

Dorothea Maclagan studied at the Byam Shaw School of Art in London between 1914 and 1917, subsequently spending 5 years at the Royal Academy Schools where she was tutored by Sir George Clausen and Ernest Jackson, amongst others, and won a number of medals. She kept a studio in London throughout the 1920s, later moving to Meadley in the Vale of Aylesbury in the 1930s. She moved in artistic circles, counting Glyn Philpot, Vivian Forbes and John Nash amongst her friends, and she exhibited widely, particularly at the Royal Academy. She married the painter Philip Douglas Maclagan (1901-1972). This piece is typical of Dorothea's work in small scale figure composition, with its subtle air of introspection and intimacy.

(1)

£100 - £150



661AR* **Masson (Andre, 1896–1987)**. *Le Soir*, 1951, oil on canvas, signed lower left, some light surface discolouration, 56 x 58cm (22 x 23ins), moulded frame, with Galerie Simon, Paris label to verso, giving the artist's name, title, size, number 04141, and photo number 50290, additional printed label for the Leicester Galleries, London, New Year Exhibition, January 1952, Catalogue No. 48, and purchaser's name P.W. Ward Jackson, Esq. to verso,

Provenance: Formerly in the collection of Peter Ward-Jackson (1915–2015), curator at the Victoria & Albert Museum.

(1)

£2,000 – £3,000



662AR* **Masson (Andre, 1896-1987)**. *Montagne en hiver*, 1951, oil on canvas, signed with initials and dated lower left, 54 x 65cm (21.25 x 25.5ins), period gilt moulded frame, with Galerie Simon, Paris label to verso, giving the artist's name, title, size, and stock number 04042, and photo number 50270, and small printed label for the Mayor Gallery, bearing the number 3926, additionally inscribed by the artist with title and date to verso of the stretcher

Provenance: Formerly in the collection of Peter Ward-Jackson (1915-2015), curator at the Victoria & Albert Museum.

(1)

£2,000 - £3,000



663***McClure (Victor, 1887 – 1963)**. Guadiana de la Serena, Spain, oil on board, signed by the artist to lower right, exhibition label to verso, 42 x 66cms (16.5 x 26ins), framed and glazed in conservation glass
(1)

£100 – £150



664***McGarry (Pip, 1955–)**. Chobe Buffaloes, 2000, oil on canvas, depicting 3 buffaloes and 2 white egrets amongst arid vegetation, signed and dated lower right, 51 x 76.5cm (20 x 30ins), framed, together with a printed letter signed by the artist, thanking the owner for purchasing the painting, and mentioning a published feature about the artist's work
(1)

£400 – £600



Lot 665

665* **Mulio (Javier, 1957-)**. Still Life, *trompe l'oeil* oil on panel, depicting a fluted stemmed glass half full of water, with 2 greengages beside and 2 droplets of water in front, indistinctly signed in red lower right and on verso, 35.9 x 25.7cm (14 x 10ins), framed

Spanish artist Javier Mulio took up painting at the age of 14, having been brought up in the artistic community of Alcoy. From the age of 18 he studied under the artist and teacher Mila Gomez in his home town, and subsequently began painting professionally as well as exhibiting internationally to critical acclaim. Mulio is often called a hyper-realist, and is particularly known for his meticulously painted still life compositions of glass, fruit and liquid, typified by their simplicity and timelessness.

(1)

£200 - £300

666* **Nygaard (Olav, 1938-)**. 'Disig Morgen' (Misty Morning), 1966, oil on canvas, signed lower right, 64 x 44cm (25 x 17.25 in), framed

(1)

£200 - £300



667* **Seligman (Lincoln, 1950-)**. Lilo, oil on canvas, signed lower right, 40.5 x 40.5cm (16 x 16ins), framed with label of Quantum Contemporary Art, London to verso

Provenance: Private Collection, Bristol, England.

(1)

£100 - £200



Lot 666



668AR* **Tindle (David, 1932-)**. Self Portrait, 1974, oil on wood panel, inscribed by the artist to verso 'David Tindle 1965. Head, oil 8 1/4" x 6 1/2"', 21 x 16.8cm (8.25 x 6.6ins), period wood frame

Provenance: John Couzins (1948-2009), photographer, who had a photographic sitting with David Tindle in 1974, at which time the present work was obtained.

(1) £400 - £600

669 **Van Abbe, (Salomon, 1883-1955)**. Portrait of Man with Pipe, oil on canvas, half-length profile to left, showing a seated gentleman with pointed beard and moustache, and small round glasses, holding a pipe in his left hand, signed in red lower right, re-lined, 51.5 x 41cm (20.25 x 16ins), framed

(Margin) £100 - £150

670* **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 art historian Sir Richard Brinsley Ford (1908-1999).

(1) £200 - £300



Lot 669



Lot 670

WILDLIFE ART



671* **D'Silva (Carl)**. Lesser Frigatebird, 1989, oil on board, signed and dated by the artist to the lower right, 30 x 40.5cms (12 x 16ins), framed, Mall Galleries label to verso of frame
(1) £50 - £80



673AR* **Harrison (John Cyril, 1898 - 1985)**. Pair of Red-crested Pochards, watercolour and gouache, signed by the artist to lower right, 21 x 30.5cms (8.25 x 12ins), mounted, framed and glazed
(1) £70 - £100



672AR* **Harrison (John Cyril 1898 - 1985)**. White-fronted Geese on the stubbles, watercolour and gouache on paper, signed by the artist to lower right, 32.5 x 46cms (13 x 18ins), mounted, framed and glazed
(1) £200 - £300



674AR* **Harrison (John Cyril, 1898 - 1985)**. Wigeon in Flight, watercolour and gouache on paper, signed by the artist to lower right, 33 x 46cms (13 x 18ins), mounted, framed and glazed, Tryon Gallery label to verso of frame
(1) £200 - £300



675* **Hughes (H.R.)**. Windscreamer (Kestrel), *gouache and watercolour*, depicting a kestrel atop an old wooden gate post, with grasses and floating seedheads, signed lower right, mounted, framed and glazed, verso with artist's printed label and gallery labels (1) £100 - £150



676* **Millais (John Guille 1865 - 1931)**. Sea Eagle swooping on Mergansers, 1916, *watercolour and gouache on paper*, signed and dated by artist to lower left, laid on later card, 34 x 47cms (13.5 x 14.5ins), mounted
The painting retains its original backboard with Gallery Thirty-Three label on verso (1) £100 - £200

677* **Proud (Alastair 1954-)**. Study of Tiercel Peregrine, *watercolour, heightened with bodycolour*, titled and signed in pencil lower left and lower right respectively, 18.2 x 15.6cm (7.25 x 6.25ins), mounted, framed and glazed, together with:
Haywood (John Frank, 1936-1991). Study of a Peregrine, *watercolour*, signed lower right, 28 x 22.5cm (11 x 8.75ins), mounted, framed and glazed (2) £100 - £200



678* **Rickman (Philip, 1891 - 1982)**. Bufflehead Duck & Pair of Barrow's Goldeneyes, 1973 & 1971 respectively, two *watercolours*, each signed and dated by the artist to the lower left, 24.5 x 38.5cms (9.75 x 15.25ins) and 27 x 50cms (10.5 x 19.5ins) respectively, both mounted, framed and glazed (2) £100 - £200



679* **Rickman (Philip, 1891 - 1982)**. Egyptian Goose & Pair of Coscoroba Swans, 1962 & 1971, two *watercolours*, each signed and dated by the artist, the swans to the lower left, the goose to the lower right, the Coscoroba Swans are additionally inscribed 'For C.M.', each approximately 28 x 39.5cms (11 x 15.5ins), mounted, framed and glazed (2) £150 - £200



680* Rickman (Philip, 1891 – 1982). Nuthatch, watercolour on paper, signed by the artist to lower left, 35 x 25cms (14 x 10ins), mounted, framed and glazed, Tryon Gallery label to verso of frame (1) £70 – £100



681* Rickman (Philip, 1891 – 1982). Pair of Upland Geese & Duck on a pond in autumn, 1932 & undated, two watercolours on paper, each signed by the artist (the Upland geese dated 1932), 22.5 x 31.5 (9 x 12.5ins) and 25 x 33.5cms (10 x 13.25ins) respectively, mounted, framed and glazed (2) £100 – £150

682* Rickman (Philip, 1891 – 1982). Wigeon & Shelduck on a Lake [and] Smew by a Loch, 1968 & 1958 respectively, pair of watercolours and gouache on board, signed and dated by the artist to lower left, each 57 x 78.5cms (22.5 x 31ins) (2) £200 – £300



Lot 682



683* Rickman (Philip, 1891 - 1982). Woodcock at dusk, 1970, watercolour on paper, signed and dated by the artist to lower left, 25 x 32cms (10 x 12.5ins), mounted, framed and glazed (1) £70 - £100



685AR* Robjent (Richard, 1937 -). Pair of Merlins at their Nest, 1982, watercolour and gouache on board, signed and dated to lower right, 58 x 47cms (23 x 18.5ins) (1) £100 - £150



684AR* Robjent (Richard, 1937 -). Pair of Gyr or Icelandic Falcons, 1982, watercolour and gouache on board, signed and dated by the artist to lower right, 78 x 57cms (30.75 x 22.5ins) (1) £100 - £150



686AR* Robjent (Richard, 1937 -). Sparrowhawk, watercolour on paper, 31.5 x 23cms (12.5 x 9ins), mounted, framed and glazed (1) £70 - £100



Lot 687

687* Rollinson (W. Geoffrey, 1946-). Otter, 1984, watercolour, heightened with bodycolour, depicting an otter on the bank of a river beside rocks and tree roots, signed and dated lower right, 26.5 x 36.5cm (10.5 x 14.25ins), mounted, framed and glazed, inscribed by the artist on verso and with his printed label, together with Nance (Mike, 20th/21st century). Badger, oil on board, depicting a badger emerging from a hole, slightly marked to left upper margin, signed lower right, 45.5 x 60.5cm (18 x 23.75), framed (2) £200 - £300

688* Selley (Lyndsey, 20th-21st century). Escaping from the Heat, 2000, gouache on paper, depicting a tiger in a river, signed and dated lower right, 42 x 53cm (16.5 x 21ins), mounted, framed and glazed (1) £400 - £600



Lot 688

PRINTED BOOKS & MAPS

The David Wilson Library of Natural History Part II Spanish Manuscripts, Early Printed Books

9 SEPTEMBER 2020



Gould (John). The Birds of Great Britain, 1st edition, London, 1862-73. With 367 hand-coloured lithographic plates, contemporary morocco richly gilt.

Estimate £15,000-£25,000

For further information please contact Dominic Somerville-Brown
dominics@dominicwinter.co.uk | 01285 860006

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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.

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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.

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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

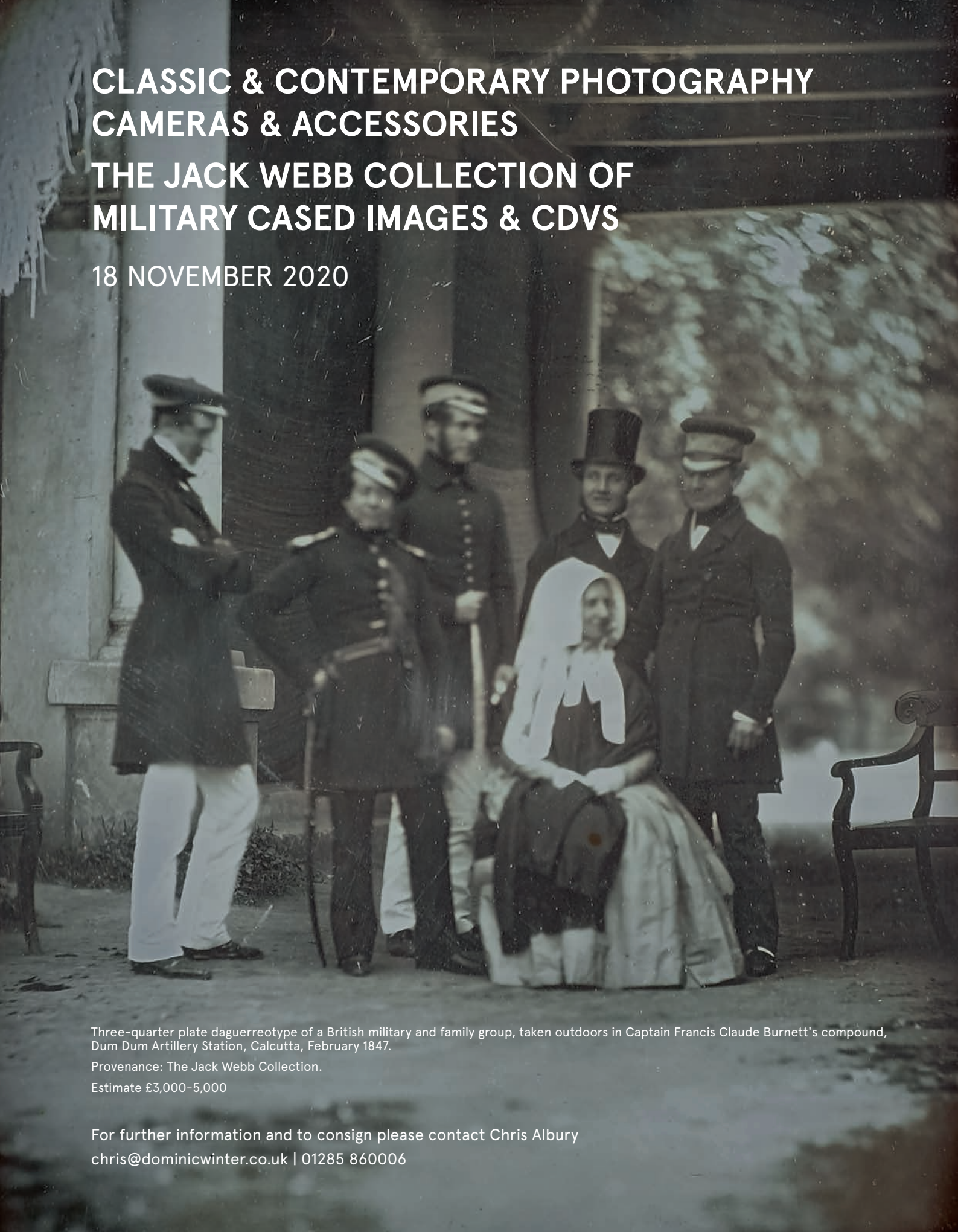
Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

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THE JACK WEBB COLLECTION OF MILITARY CASED IMAGES & CDVS

18 NOVEMBER 2020



Three-quarter plate daguerreotype of a British military and family group, taken outdoors in Captain Francis Claude Burnett's compound, Dum Dum Artillery Station, Calcutta, February 1847.

Provenance: The Jack Webb Collection.

Estimate £3,000–5,000

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

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