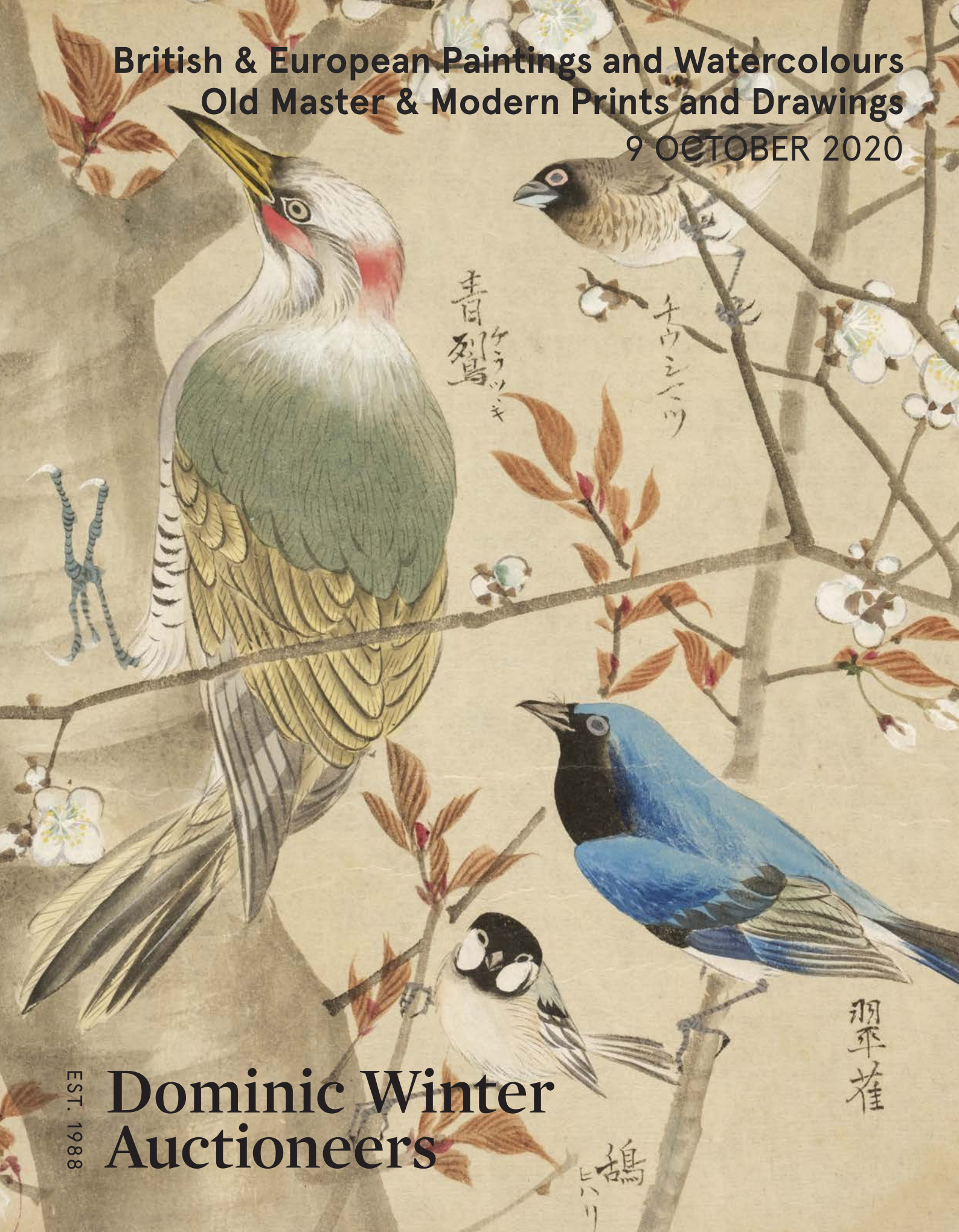


**British & European Paintings and Watercolours  
Old Master & Modern Prints and Drawings**

**9 OCTOBER 2020**



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EST. 1988

**Dominic Winter  
Auctioneers**





# **PAINTINGS & WATERCOLOURS**

## **Old Master & Modern Prints**

**9 October 2020 commencing at 10am**

**VIEWING BY APPOINTMENT FROM 30 SEPTEMBER ONWARDS (WEEKDAYS)**

### **AUCTIONEERS**

Nathan Winter  
Henry Meadows

EST. 1988

# **Dominic Winter Auctioneers**

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3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
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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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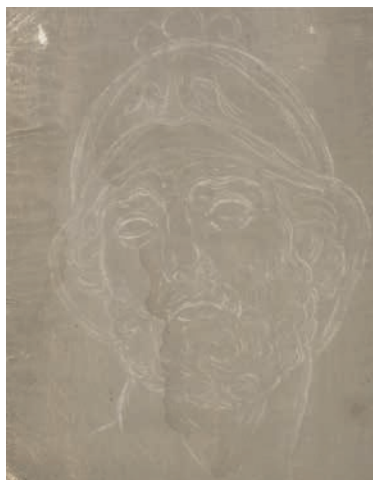


Susanna Winters

Cover illustrations:  
Front cover: lot 416  
Back cover: lot 442

## OLD MASTER PAINTINGS, DRAWINGS & PRINTS

To commence at 10am



**350\* Italian School.** Study of a Greek warrior with helmet, possibly Miltiades or Pericles, probably Rome, late 16th or early 17th century, white chalk on laid paper with a grey prepared ground, with additional study to verso by the same hand, of Atlas supporting the world, in black chalk, some marks and light soiling, small loss of paper towards upper left corner, sheet size 300 x 225mm (11.8 x 8.9ins)

(1)

£400 - £600

**351\* Attributed to Jan van Balen (circa 1611–1654).** Helena Fourment, wife of Peter Paul Rubens, mid-17th century [or possibly later], black and white chalk on pale blue laid paper, inscribed in ink to top right corner J.V. Balen, and bearing an indistinct date below ending in '57', minor loss to extreme lower right corner, a few surface marks and minor scratches, sheet size 555 x 485mm (21.75 x 19ins), 19th century black and gilt frame

An early chalk copy of the figure of Helena Fourment (1614–1673), the second wife of Peter Paul Rubens, taken from the famous oil painting of the artist and his family, Rubens, *His Wife Helena Fourment (1614–1673), and their Son Frans (1633–1678)*, of circa 1635, now in the Metropolitan Museum of Art, New York. The original painting measures 80.25 x 62.25 ins. (see image).

(1)

£300 - £500



Lot 351

**352\* 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 'Bemmel del: Nolribergael', 440 665mm (17.25 x 26.25ins), gilt frame, glazed

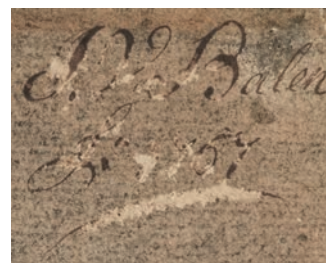
Provenance: Anonymous sale, Sotheby's Amsterdam, 14 November 1988, lot 108; Private UK Collector. Willem van Bommel was the younger brother of landscape painter Jacob Gerritsz van Bommel (1628–1673) of Utrecht. They both studied under Herman Saftleven from 1645 to 1647. Willem travelled to Italy, spending the years 1647 to 1649 in Venice, 1649 to 1653 in Rome, also travelling to Naples and London. He was in Kassel between 1656 and 1662. In 1662 he moved to Augsburg before settling in Nuremberg, where he married. He is known for his Italianate landscapes and is the originator of the German von Bommel family of painters of Nuremberg.

(1)

£1,500 - £2,000



Courtesy of the Metropolitan Museum of Art



Lot 351



Lot 352





**353\* Mondella (Galeazzo, called Il Moderno, 1467-1528).** The Flagellation of Christ, circa 1510 [but later], *bronze relief plaque, showing the scourging of Christ at the pillar below a twin barrel-vaulted ceiling, initialed 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) £200 - £300

**354\* 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) £400 - £600

**355\* Continental School.** Portrait of a young gentleman, mid 18th century, *coloured chalks on laid paper, with large watermark incorporating the figure of a man, head and shoulders portrait half-profile to right of a young bewigged gentleman wearing a dark coat and neck bands, some slight spotting, lower corners each with several short (maximum 4cm) incisions, some very slight fraying to top edge, verso with indistinct early pencil inscription 'Pfr Gyri-Meyer', and partially edged with brown paper strips, sheet size 29.5 x 21.5cm (11.5 x 8.4ins)*

See Churchill 509: watermark very similar to that of Wendelsteiner Mill of Bavaria (1686).

(1) £150 - £200



Lot 354



Lot 355



Lot 356

**356\* Wilson (Richard, 1714-1782).** Mont Palatine, Rome, pencil and white chalk on blue paper, showing Roman ruins including the palace of Domitian on the Palatine Hill in Rome, signed lower right, and titled upper left, sheet size 21.9 x 29.8cm (8.5 x 11.75ins), mounted, framed and glazed  
Provenance: Christie's Interiors Sale, London, South Kensington, 29th May 2012, lot 805.  
(1) £400 - £600



Lot 357

**357\* Manner of Jean-Charles Delafosse (1734-1789).** Design for a ewer, mid 18th century, pen and brown ink with watercolour wash on laid paper (with indistinct watermark), depicting a decorative vessel, the side elaborately embellished with atlas figures and putti, the spout with a figurehead, and the handle formed by a rearing faun, residue on verso where previously adhered, sheet size 25.6 x 14cm (10 x 5.5ins)  
(1) £200 - £300

**358\* Esdaile (William, 1758-1837).** A collection of 21 pen and ink sketches after William Hogarth, 21 small pen and black or brown ink studies of heads, taken from figures in prints by William Hogarth (1697-1764), on laid paper, 10 of which are signed with initials by William Esdaile, many with handwritten caption giving the identity of the figure (Don Quixote, Sancho, Southwark Fair, Dr. Vaccuum, Dr. Roch, Landlady, Inn Yard, Waiter, 2nd Stage of Cruelty) each irregularly cut down, and mounted on old backing card, 50 x 50mm (2 x 2ins), or smaller

William Esdaile (1758-1837), son of a Lord Mayor of London, a banker who worked for the family firm Esdaile, Hammet & Co., at 21 Lombard Street, London. From an early age, he was a collector of Old Master prints and drawings, and a regular attendee at the auction rooms. His collection, one of the most important in England at the time, was sold off in a number of sales at Christie's between 1838 and 1840, at prices sadly often well below their original cost.  
(21) £200 - £300



Lot 358





Lot 359

359\* **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)

£800 - £1,200

360\* **Grimm (Samuel Hieronymus , 1733-1794)**. Cows and figures in a landscape, with thatched cottage and church, circa 1780s, pen, brown and black ink, brown and grey wash on paper, laid down on later card, sheet size 175 x 227mm (6.9 x 9ins), mounted with wash ruled border and with artist's name and dates printed below, framed and glazed, with mid-20th century typewritten note, and adhesive address label for Ian & Wendy Fox, Basingstoke, attached to verso

(1)

£300 - £500



Lot 360





361\* **Grimm (Samuel Hieronymous, 1733–1794).** Landscape with figures making camp, *fine pen, ink and watercolour on wove paper, sheet edges with grey wash border, image size 205 x 292mm (8.1 x 11.5ins), sheet size 226 x 305mm (8.9 x 12ins), framed and glazed, with Abbott & Holder gallery label to verso*  
(1) £300 - £400



362\* **Follower of Samuel Hieronymous 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) £100 - £150



363\* **Attributed to Robert Dighton (1752–1814).** A series of six drawings illustrating the story of the Prodigal Son, circa 1780s, *6 oval pen, ink and wash drawings on rectangular laid paper, one with partial watermark, image size 110 x 153mm (4.3 x 6.1ins), sheet size 125 x 165mm (5 x 6.5ins), a few minor marks, tipped-in to 19th century album leaves, bound in later (probably 20th century) antique-style half morocco over marbled boards, with red morocco title 'Prodigal Son' to spine, (192 x 235mm, 7.5 x 9.2ins)*  
The story of the Prodigal Son has a long tradition in European art, and became especially popular in England during the 18th century. The six scenes represent 1) The Prodigal Son receives his patrimony, 2) The Prodigal Son taking leave, 3) The Prodigal Son revelling with the harlots, 4) The Prodigal Son in misery, 5) The Prodigal Son returns reclaimed, and 6) The Prodigal Son feasted on his return.  
(1) £1,000 - £1,500



364\* **Londonio (Francesco, 1723–1783).** Studies of Sheep and Figures, including man drinking a bowl of soup, after Philipp Peter Roos, circa 1655–1706, *brown ink on pale cream wove paper, signed lower right Londonio del, and additionally inscribed Roos to lower left corner, sheet size 175 x 235mm (6.9 x 9.25ins)*  
(1) £200 - £300



**365\* Serres (Dominic Michael, 1722-1793).** Landscape with figures, watercolour on card, laid down on paper and edged with a border of brown card, depicting a wooded landscape, with rocks in the foreground, and three country figures on a winding road, one mounted sideways on a grey pony, signed lower right, toned, some minor marks and slight surface lifting, 39.5 x 62.5cm (15.5 x 24.5ins)

Although French-born, Dominic Serres is strongly associated with the English school of painting. He was one of the founding members of the Royal Academy in 1788, and was briefly its librarian, from 1792 until his death. Serres first left France to journey to Spain and become a ship's captain, sailing to Cuba. He was captured by the British navy towards the end of the 1740s, and he eventually settled in London in about 1758, where it is believed he trained as a painter in Northamptonshire, and later in London under Charles Brooking. He is best-known for his naval and marine paintings, reflecting his earlier career.

(1)

£150 - £250



Lot 365



**366\* Manner of Giovanni Volpato (1733-1803) and Abraham-Louis-Rodolphe Ducros (1748-1810).** Tempio detto della Sibilla in Tivoli, circa 1780s, pen, brown ink and watercolour on laid paper, heightened with touches of gouache, mounted on contemporary backing paper with outer ruled border in brown ink, brown and pale green wash, inscribed with the title of the work in brown ink to lower margin, some light marks and minor discolouration (generally in good condition), image size 378 x 490mm (14.9 x 19.3ins), overall size (including the backing paper) 445 x 560mm (17.5 x 22ins), laid down on 20th century card, 20th century gilt frame

The Temple of the Sibyl at Tivoli near Rome was one of the most popular Roman ruins visited by Grand Tourists, and also the most frequently depicted.

(1)

£300 - £500





367\* **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 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; purchased by the present owner in 2019.

A large-scale composition in need of cleaning and restoration. 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 such as Pieter van Lint (1609-1690) or his teacher Artus Wolfaerts (1581-1641), both of whom produced large-scale works. Peter Paul Rubens (1577-1640) renderings of this same subject are well-known.

(1)

£5,000 - £8,000



368\* **Italian School.** Abraham and Isaac, later 17th century, oil on canvas, some surface discolouration, and small areas of flaking with slight loss (mainly to a small area below the foliage of the tree on the left), 64 x 52cm (25.25 x 20.5ins), with later painted numeral to verso of the canvas '6B', old gilt frame

(1)

£500 - £800



Lot 368

369\* **English School.** Rural Landscape with figures and covered wagon on a track, late 18th century, oil on wood panel, bears later erroneous inscription to lower left 'J.A. Grimshaw', 28 x 42cm (11 x 16.5ins), framed

(1)

£200 - £300



Lot 369





370\* **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)

£200 – £400

371\* **Baudous (Robert Willemsz de, 1574–1659)**. *Phoebus exposing Mars and Venus to the ridicule of the Olympians*, after Hendrick Goltzius, circa 1615, copper engraving on laid paper, with indistinct watermark, with small collector's stamp to lower right blank corner (Lugt 971), plate size 177 x 254mm (7 x 10ins), sheet size 190 x 270mm (7.5 x 10.65ins), window-mounted, together with:

**Daddi (Bernardo, Master of the Die, circa 1512–1570)**. *Sacrifice to Priapus*, after Raphael or Julio Romano, circa 1532, engraving on laid paper, trimmed to plate margins, paper restrengthening to verso, with unidentified collector's mark 'JJJS' in blue to verso, sheet size 123 x 285mm (4.85 x 11.3ins), window-mounted

Provenance: Friedrich August II (1797–1854) King of Saxony (Lugt 971). From the series of 52 engravings illustrating stories from the *Metamorphoses* by Ovid.

(2)

£200 – £300



Lot 371

372\* **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)

£600 – £800



Lot 372





373\* **Blake (William, 1757–1827).** *Beggar's Opera, Act III. 'When my hero in Court appears, &c.'*, From the Original Picture, in the Collection of his Grace the Duke of Leeds, 1790, engraving by William Blake after William Hogarth, published July 1st 1790, by J. & J. Boydell, Cheapside, & at the Shakespeare Gallery, some light soiling to margins and two short closed tears to lower portion of right blank margin and lower margin, trimmed to plate mark, sheet size 46 x 58cm (18 x 23ins), old Hogarth-style frame, glazed (1) £70 – £100



374\* **Caraglio (Gian Giacomo Karalis, circa 1505–1565).** *Apollo and Daphne*, circa 1527, copper engraving on laid paper, with watermark (only partially visible, but believed to include a star above an anchor), trimmed to plate mark, and with small nick to lower margin with very slight loss, collector's mark to verso of Robert Balmanno (Lugt 2193), sheet size 182 x 135mm (7.2 x 5.35ins) Provenance: Robert Balmanno (1780–circa 1863), F.S.A. Bartsch 18. From the series of 20 engravings by Caraglio, after designs by Perino del Vaga and Sebastiano Rosso. In this impression the 8-line caption in Italian has been removed. (1) £200 – £300



375\* **Castiglione (Giovanni Benedetto, 1609–1664).** *Man with beard and moustache wearing a turban*, from the series *Large Heads in Oriental Headdress*, etching on laid paper, trimmed just inside the plate mark, extreme upper left corner torn (without loss), sheet size 180 x 150mm (7.1 x 5.9ins), window-mounted Bartsch 51. (1) £200 – £300



376\* **Castiglione (Giovanni Benedetto, 1609–1664).** *Young man looking down to the right, & a head of an old bearded man with a turban*, from *Small Heads in Oriental Headdress*, circa 1650 [or later], two etchings on laid paper, some light surface marks and soiling, the second work with small loss to blank margin towards upper right corner, adjacent to plate mark, plate size 110 x 80mm (4.4 x 3.1ins), sheet size 128 x 98mm (5 x 3.9ins), corner mounted to old folio mounting leaf, together with 11 other various Old Master prints, 10 of which are mounted (on the same and one other backing leaf), including A. Gastiers, St. George, 2 etchings by Hollar (*Ein Shiffers Weiss zu Amsterdam & Ein Burgersfrau zu Bern*), a later copy in reverse of Rembrandt's *Old Bearded Man in a High Fur Cap, with Eyes Closed* (Bartsch 290), a later 19th century copy of Rembrandt's *Portrait of Johannes Wtenbogaert, preacher of the Remonstrants* (trimmed to plate mark, framed and glazed) (13) £100 – £150





377\* **Collaert (Adriaen, circa 1560-1618)**. Augustus (from the series The Twelve Months), 1578-82, *copper engraving on laid paper, after Hans Bol (1534-1593), trimmed to circular border of the image, just touching border line in one or two places, 141mm diameter, framed and glazed*

The landscape depicts activities appropriate to the month: for August, farmers are harvesting, sheaving corn, and loading hay. The zodiac sign for Virgo floats in the sky above.

(1)

£150 - £200



Lot 378

378\* **Vicentino (Niccolo, active circa 1510-circa 1550)**. Olympus (Surprise), (after Parmigianino), circa 1540s, *oval chiaroscuro woodcut on laid paper, printed from three blocks: olive green, grey-green and black, trimmed to the edge of the oval image (with loss of the outer rectangular edges of the print), sheet size 231 x 149mm (9.1 x 5.9ins), tipped-on to mount card, framed and glazed*

Bartsch XII, 146, 10.  
Also attributed to Ugo da Carpi (1450/80-1532). See Naoko Takahatake, *The Chiaroscuro Woodcut in Renaissance Italy* (2018), Los Angeles County Museum of Art (2018), 47 (pages 136-139).

(1)

£300 - £500



379\* **Attributed to Jerome David (circa 1605-circa 1670)**. Timur, from the series of Character Heads, circa 1637, *engraving and etching on laid paper, trimmed just inside the plate mark, sheet size 221 x 188mm (8.75 x 7.4ins), together with:*

**De Jode (Pieter, 1570-1634)**. Portrait of Albert, Archduke of Austria (1559-1621), 1621, *etching on laid paper, a very good dark impression, with margins, collector's stamp of Count Clemens-Wenceslas de Renesse-Breidbach (1776-1833), Belgian officer, politician and collector (Lugt 1209)*

(2)

£200 - £300





Lot 380



Lot 381

380\* **Della Bella (Stefano, 1610–1664).** A Satyr Family Walking, etching on laid paper, the third state, published by Pierre Mariette, Paris, plate size 220 x 223mm (8.7 x 8.7ins), sheet size 269 x 246mm (10.6 x 9.7ins), window-mounted De Vesme 103.

(1) £200 – £300

381\* **Della Bella (Stefano, 1610–1664).** La Perspective du Pont Neuf de Paris, 1646, etching on laid paper, laid down on backing card, some marks and wear to sheet edges, vertical crease to centre and towards the right side, laid down on card, sheet size 370 x 695mm (14.5 x 27.5ins), framed and glazed De Vesme 850.

(1) £150 – £200

382\* **Schindler (Johann Josef, 1777–1836).** Ossian, 1819, oil on canvas laid on card, small spot of flaking to lower left corner, inscribed in black ink to verso in a contemporary hand: Gemalt im October 1819 von Professor Schindler in Wien, 57 x 45.5cm (22.5 x 18ins), later painted wood and gilt frame (69 x 57.5cm, 27.2 x 22.5ins) Provenance: Private Collection, Vienna; Dorotheum, Vienna, 19th Century Paintings and Watercolours, 20 September 2016, lot 203.

Austrian artist Johann Josef Schindler was a student at the Academy of Fine Arts, Vienna, becoming a member in 1818.

(1) £1,500 – £2,000



Lot 382





**383\* Durer (Albrecht, 1471-1528).** The Standard Bearer, 1502, copper engraving on laid paper, without watermark, a Meder b impression, trimmed to or just inside the plate mark on each side, some marks and light overall toning, remains of old mounting paper to corners on verso, collector's mark (Lugt 1425) to verso, and with old number in brown ink 42490, sheet size 114 x 69mm (4.5 x 2.75ins) Provenance: Reverend John Burleigh James (1811-1891), Knowbury Park, Shropshire, Vicar of Knowbury from 1841 to 1876.

Bartsch 87; Meder 92; Schoch Mende Scherbaum 31b.

The important print collection of Reverend John Burleigh James was sold at Sotheby's in three parts between March 19th and May 31st, 1877, and included 5,699 lots. The collection was rich in examples by Durer and Rembrandt, and every print in the sale bore his collector's mark, as here.

(1) £700 - £1,000

**384\* Durer (Albrecht, 1471-1528).** The Three Bishops, Nicholas, Ulrich and Erasmus, circa 1510 [but later], woodcut on laid paper, a copy in reverse, probably 18th century, trimmed to borderline, 207 x 139mm (8.2 x 5.5ins), tipped-on to 19th century backing paper Provenance: Inscribed in a late 19th century hand in pencil to verso 'B. 118. Prestel. H. 1875'.

(1) £100 - £200



Lot 384



Lot 385



385\* **Durer (Albrecht, 1471–1528).** The Peasant and his Wife (Rustic Couple), 1497, *copper engraving on laid paper, a good impression, trimmed slightly within plate mark, some surface soiling and pale water stain towards left hand margin, 105 x 70mm (4.15 x 2.75ins), framed and glazed*

Bartsch 83; Meder 86; Dodgson 19.

(1)

£700 – £1,000



386\* **Goudt (Hendrick, 1582/88–1630/48).** Ceres seeking her Daughter, after Adam Elsheimer, 1610, *etching and copper engraving on laid paper, a good dark impression, trimmed just inside plate mark, remains of paper mount hinges to top margin verso, and two small ownership stamps (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)

£200 – £300



387\* **Hollar (Wenceslas).** [The Dance of Death from the original designs of Hans Holbein, London: J. Coxhead, 1816], *comprising 30 etched plates (of 33, numbered 1–30, without portrait plates) on wove (with re-working), 75 x 55mm*

Pennington 233–262. The collection of plates appears to be from the 1816 edition printed by B. M'Millan for J. Coxhead which were coarsely re-worked. (30)

£200 – £300



388\* **Hollar (Wenceslaus, 1607–1677).** The Angler, 1650, *etching on laid paper, a very good impression of the second state, with added words to centre of lower blank margin: buyten Brussel, and with numeral 7 to lower right blank corner, also inscribed lower left Brùghel pinxit, and W: Hollar Fecit, ex Collectione Arundeliana, 1650, plate size 121 x 177mm (4.5 x 7ins), with margins, together with: The Four Windmills, 1650, etching on laid paper, a very good impression, probably from the second state, although the added text buyten Brussel and numeral 5 are no longer present due to trimming, trimmed to the border of the image, sheet size 110 x 170mm (4.35 x 6.7ins), both framed and glazed*

Pennington 1214, ii/ii and 1215.

(2)

£200 – £300





389\* **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) £150 - £200

390\* **Kolbe (Carl Wilhelm, 1757-1835).** Das Gespräch, 1800 [or slightly later], *copper engraving on heavy wove paper, some minor pale green spotting, trimmed to plate margins, sheet size 435 x 370mm (17.1 x 14.6ins), together with: Wooded Landscape with Huntsman, 3 Cows and 3 Sheep, etching on wove paper, trimmed to plate margins, inscribed to verso 'Chez Naudet Md au louvre, 1810', sheet size 330 x 264mm (13 x 10.4ins), hinge-mounted on modern cream backing card, plus 4 other similar etchings by Kolbe, various sizes* Provenance (for the second work): Naudet, circa 1800, print dealer, Louvre, Paris (Lugt 1937). Jentsch 94, second state (for the second work), and Jentsch 7, 17, 55 & 56 (for the final 4 works). (6) £300 - £500



Lot 390



391\* **Labruzzi (Carlo).** Figure Di Carlo Labruzzi, 1788, 8 sepia etched plates with aquatint, some with etched numerals to upper right and line borders, some lined to verso, approximately 120 x 170mm, together with Carlo Labruzzi fece a Roma 1794, comprising 13 sepia etched plates, some with etched numerals to upper right and close-trimmed to image, few lined to verso, 125 x 185mm and smaller, and 14 other sepia etched plates of figure studies in a country landscape, etched numerals to upper right, few lined to verso, 70 x 90 mm (35) £300 - £500





Lot 392

392\* **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) together with:

**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)

(2)

£300 - £500



393\* **Laurie, (Robert, circa 1755-1836)**. A Tigress, after George Stubbs, 1800, fine mezzotint on thick wove paper, the third estate, as published by Laurie and Whittle, 12th November 1800, a rich, dark impression, lower margin trimmed to plate line, closed tear repaired to top margin towards the right, touching image, similar short closed tear repaired to left blank margin, and similar restoration to upper left blank margin, sheet size 50 x 65.8cm (19.7 x 25.9ins), window-mounted, framed and glazed

Lennox-Boyd Dixon & Clayton 139, iii/iii.

(1)

£400 - £600



394\* **Leyden (Lucas van, 1494-1533)**. The Beggars (Eulenspiegel), 1520 [or later], etching and engraving on laid paper, with large indistinct watermark (possibly a crown and shield), left edge of the sheet with a few small nicks, with little or no loss, inscribed in ink to verso 'original Fountaine Walker 1867 extremely rare', sheet size 177 x 141mm (7 x 5.6ins)

Provenance: Fountaine Walker (1833-1892), Ness Castle, Inverness, Scotland (Lugt 4840).

New Hollstein 159. Also known by the title Owlglass, as well as The Beggars.

(1)

£300 - £500





Lot 396



Lot 395

395\* **Merian (Matthaus, 1593-1650)**. Copper plate for *Icones Biblicae*, depicting a woman seated on the floor leaning over an infant on her lap, between a group of people on one side, and a cluster of Roman soldiers on the other, with a city on a hill burning in the background, 101.8m x 15.6cm (4.75 x 6.25ins)

(1)

£300 - £500

396\* **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, together with 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

Sadeler: Hollstein XXI, 213. The sixth of a thirteen-part series of ornament prints depicting the passion of Christ.

(6)

£200 - £300

397\* **Piranesi (Giovanni Battista, 1720-1778)**. Veduta della Piazza di Monte Cavallo, 1750 [or later], etching on thick laid paper, a strong impression, including one or two printing smudges, paper bears a watermark of a fleur-de-lys within a double-rule circle, surmounted by the letter B, plate size 391 x 547mm (15.5 x 21.6ins), sheet size 510 x 590mm (20 x 23.25ins), framed

Hind 15; Wilton-Ely 142.

(1)

£200 - £400



Lot 397





398\* **Rembrandt (Harmensz. van Rijn, 1606-1669).** Christ at Emmaus: The Larger Plate, 1654, etching with drypoint on laid paper, with indistinct watermark, New Hollstein's 4th state (of 5), signed and dated in the plate 'Rembrandt f 1654' to lower left, several minor nicks to blank margins (except one small tear to right hand margin with minor loss, just touching engraved area), hairline closed tear within the image towards centre of lower margin, with minute loss (approximately 1mm square), traces of adhesive to verso, and two paper mounting tabs to upper and lower left corners verso, plate size 209 x 160mm (8.25 x 6.25ins), sheet size 214 x 164mm (8.5 x 6.5ins)  
Bartsch 87; New Hollstein, iv/v; Hind 282.

Christ at Emmaus: The Larger Plate depicts the biblical episode following Christ's resurrection when the two disciples present with him, recognise Christ for the first time, as he breaks and blesses the bread at the dinner table.

(1)

£700 - £1,000



399\* **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)

£500 - £800





401\* **Saenredam (Jan Pietersz., 1565–1607)**. The Adulterous Woman, after Hendrick Goltzius, copper engraving on laid paper, a very good impression, trimmed to plate margins, sheet size 195 x 138mm (7.7 x 5.4ins), inscribed in light brown ink to verso 'P. mariette 1674', window-mounted, together with:

**Goltzius (Hendrick, 1558–1617)**. Pygmalion and Galatea, 1593, engraving on laid paper, with indistinct watermark, published by Jan Saenredam, trimmed with lower margin excised, removing the 4 lines of caption, some marks and marginal repairs, with small area replaced to centre of lower margin, sheet size 308 x 217mm (12.1 x 8.5ins)

Hollstein (Dutch) 37 (for Saenredam); Hollstein 158 (for the Goltzius).

(2)

£300 – £500

400\* **Ribera (Jusepe de, 1591–1652)**. The Drunken Silenus, 1628, etching on laid paper, the second state (of 3), with address of Giovanni Orlandi, some surface marks and light soiling, trimmed just inside the plate mark, sheet size 268 x 344mm (10.6 x 13.6ins)

(1)

£700 – £1,000



Lot 401



402\* **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.

Hollstein XXI, 213. The sixth of a thirteen-part series of ornament prints depicting the passion of Christ.

(1)

£100 – £150





403\* **Schon (Erhard, circa 1491-1542).** Albrecht Dürer Conterfeyt in seinem alter des LVI. Jares (Portrait of Albrecht Dürer in his 56th Year), circa 1528-29, woodcut on laid paper printed by Wolf Drechsel, Nuremberg, some surface marks and light soiling, laid down on later backing card, sheet size 370 x 260mm (14.5 x 10.25ins), framed and glazed

Hollstein, 156, I.

Erhard Schon's portrait is based on the medal by Matthes Gebel, and is here printed with a laudatory poem by Hans Sachs.

(1)

£150 - £200



Lot 404

404\* **Vorsterman (Lucas, The Elder, 1595-1675).** Thomas Howard, Duke of Norfolk, after Hans Holbein, circa 1655, engraving on laid paper, with Strasbourg Lily watermark, trimmed just inside the platemark, a good, strong impression, sheet size 273 x 201mm (10.8 x 8ins), together with:

[Loggan, David, 1635-1692]. The Effigies of the most magnanimous & thrise puissant George Duke of Albemarle Earle of Torrington. Baron Monck of Potheridge, Beauchamp. and Teyss, circa 1670, etching on laid paper, a strong, dark impression, faint vertical crease where previously folded, with very short associated closed tear to lower margin, without loss, trimmed just inside the platemark, sheet size 270 x 215mm (10.8 x 8.5ins), plus other various 17th and 18th century prints, many portraits, including Crispijn de Passe (1564-1637), Portrait of Thomas Scott, 1624 (circa 1580-1626), radical Protestant preacher, Pieter van Sompel, Aureolus Theophrastus Bombastus von Hoheim (Paracelsus), circa 1630, engraving on laid paper, with foolscap, trimmed to plate mark, residue of mounting paper to corners verso, with some light associated skinning, sheet size 302 x 216mm (11.9 x 8.6ins), Willem de Passe (1598-circa 1637), Portrait of Darcy Wentworth, 1624, Wenceslaus Hollar (1607-1677), Mulai Al-Rashid (Muley Arsheid Zeriff, Prince of Taffelela, Emperour of Marocco Fezz, 1670, etching on laid paper, trimmed just inside the platemark, Richard Gaywood (active circa 1650-1680), William Fairfax, 1656, etching and engraving on laid paper, trimmed to platemark, Michel Lasne (1590-1667), Francois de Bassompierre, George Vertue (1684-1756), Abraham Cowley, after Lely, John Bowles (1701-1779, publisher), Miss Eyebright, circa 1760s, mezzotint on laid paper, a 17th century engraved portrait on laid paper of King James I [reissued in 1798 by Robert Wilkinson, 'Engraved from a Scarce Print in the Possession of George Chalmers], etc (24)

£200 - £300



405\* **Waterloo (Anthonie, circa 1610-1690).** A wooded riverbank with church in the distance, etching on laid paper, plate size 128 x 138mm (5 x 5.4ins), with margins, framed and glazed, with 20th century typewritten label to verso for the work from the Libreria Antiquaria Soave, Torino, Italy, together with 8 other Old Master prints, various, including Lucas van Leyden (1494-1533), David with the Head of Goliath, 1600 [but later], an engraved copy in reverse, trimmed to image, framed and glazed, Schelte Adams Bolswert (1586-1659), The Drunken Silenus, etching and engraving on laid paper after Anthony van Dyck, framed and glazed, John Smith (circa 1652-1742), The Hunt, mezzotint after Jan Wyck, mounted, etc (9)

£200 - £300



## PORTRAITS & MINIATURES



Lot 406



Lot 408

406\* **Continental School.** Portrait of a lady, early 17th century, watercolour and bodycolour, heightened with gold, on vellum, oval bust length portrait of a young lady with curled flaxen hair and enigmatic gaze, wearing a dress with black skirt and muslin bodice, a black shawl over her head, and a string of pearls around her neck, indistinct letters in gold top right 'MARO ANTE'(?), 60 x 46mm (2.25 x 1.75 in), later oval gilt metal pendant frame with hanging loop, glazed

(1)

£200 - £300

407\* **English School.** Oval portrait of a gentleman, circa 1780, pastel on paper, head and shoulders portrait profile to left, of a young bewigged gentleman wearing a blue and orange striped waistcoat and brown coat, with white cravat, 24.3 x 19.3cm (9.5 x 7.5ins), 1880s gilt frame with oval aperture, glazed, verso with framer's label 'W.A. Smith, Carver and Gilder ... 20 & 22 Mortimer Street, Regent Street, London, W.' and old manuscript label 'An Arnott ancestor of Hugh M. Davies to whom this portrait is to be given'

(1)

£200 - £400

408\* **English School.** Oval portrait of a young girl, early 20th century, watercolour on ivory, half-length portrait half profile to right, of a small girl in a white dress with a bow in her curly blonde hair, 50 x 38mm (2 x 1.5ins), oval yellow metal frame, glazed, together with 2 other framed oval portrait miniatures, one of a young gentleman with moustache, circa 1900, the other of a 1940s/50s gentleman, signed L. Maylott, Swindon, each housed in original velvet-lined leather frame with stand and hinged double doors, that to second item rubbed and lettered in gilt on verso 'A. Debenham, Southsea'

(3)

£100 - £150



Lot 407





Lot 409

409\* **Fleetwood-Walker (Bernard, 1892-93-1965).** Portrait of Elizabeth Anne Nassim, 1950s, oil on canvas, signed to lower right, three-quarter length portrait of a young woman seated, wearing a blue silk dress, some surface marks, small scratches, and soiling, 91 x 71cm (35.75 x 28ins), framed

Elizabeth Anne Nassim is the daughter of the late eminent physician Joseph Reginald Nassim, and was at one time married to the sculptor James Butler.  
(1) £200 - £300

410\* **Indian Miniatures.** A collection of 10 miniature paintings, circa 1850s, watercolour and gouache on ivory, highlighted with gold, comprising: 6 oval half-length male portraits, in profile or half-profile, 2 holding a sword, one probably depicting Aurangzeb; 3 female portraits, including a circular full-length portrait of a woman seated on a gilt chair on a terrace holding a hookah, inscribed on verso in contemporary manuscript 'Ranee', followed by an indistinct word crossed through; and a painting of a mosque with 3 gilt domes, some surface rubbing and marks, 2 glazed, others with remains of previous framing or mounting, largest 48 x 47mm (2 x 2.25ins), smallest diameter 36mm (1.5ins)

(10)

£700 - £1,000



Lot 410





Lot 411

411\* **Memorial miniature.** Oval miniature painting commemorating C.F. Buhlman, 1857, *watercolour and gouache on ivory depicting an anchor leaning against a large marble monument with German inscription in a landscape with trees and mountains, 5.9 x 7.3cm (2.25 x 2.75ins), ebonised framed, glazed*

The inscription reads: 'Hier im Frieden mein theurer Gatte C.F. Bühlmann gest d.2 Janvier 1857 alé 33 ...

(1)

£150 - £200

412\* **Miniatures.** Portrait of a Senior Officer of the British Army and another of his wife, c.1830, *watercolour on ivory, 7.5 x 7cm (3 x 2.75ins), each in ebonised frames with brass acorn and oak leaf*

and the other with grape and wine hanging ring, titled verso

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

(2)

£200 - £300



Lot 412





Lot 413

413\* **Miniatures.** Portrait of George Griffin, Army Surgeon and another of his wife, c.1830, watercolour on ivory, 7 x 5.5cm (2.75 x 2.25ins) gilt mount aperture, each in ebonised frame with brass acorn and oak leaf hanging ring, titled verso

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

(2)

£200 – £300



414\* **Renoir (late 19th century).** Oval portrait miniature of a lady, watercolour heightened with bodycolour on ivory, half-length portrait of a dark-haired young lady wearing a short-sleeved pink gown trimmed with gold and jewels, an emerald and ruby coronet with drop pearls and lace veil, and a matching necklace and earrings, signed to right-hand margin, 8.4 x 6.3cm (3.25 x 2.5ins), ebonised frame, glazed

(1)

£100 – £150



415\* **Victorian School.** Portrait of a young woman, thought to be Princess Alice, dressed in a light silk gauze cape with blue silk neck ribbon, 1862, coloured chalks on brown wove paper, signed (indistinctly) 'S. Salome' and dated 1862 in pencil to lower left, some overall darkening with vertical backboard stain towards left margin, 64.5 x 53cm (25.5 x 21ins) oval mount aperture, oval gilt moulded framed and glazed

Verso of backboard with early (probably later 19th century) pencil manuscript label, giving details of the possible identity of the sitter: believed to be one of Queen Victoria's eldest daughters, either Victoria, Alice or Helena. This portrait is dated 1862, which is the year after their father Prince Albert had died, and is also the year in which Princess Alice married Prince Louis of Hesse on 1st July, when she was just 19 years of age.

(1)

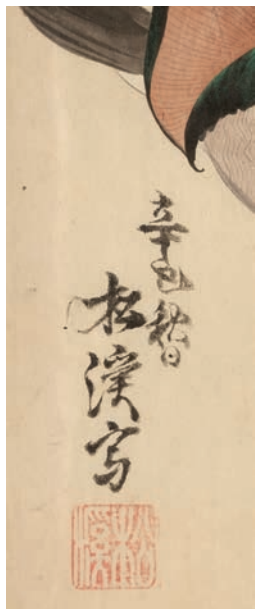
£200 – £400



## CHINESE WATERCOLOURS



Lot 416 shown full length across pp. 120-125



416\* **Chinese School.** A hand-painted scroll of birds with flowers and foliage, attributed to Li Ji, 1781-1789, featuring 73 birds of prey, ducks, pheasants and numerous passerines, on 13 joined paper membranes with two spindles, with captions to the various birds in Chinese and Japanese, overall 27 x 1265cm (11 x 506ins)  
(1)

£3,000 - £5,000



Lot 417 shown full length across pp. 120-125

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





417\* 天明七十末丁岁 李基 浓阳

**Chinese School.** A hand-painted scroll of hunting scenes, animals and figures, late 18th century, featuring two tiger hunting scenes, deer and bird hunting, numerous figures and horses, a waterfall and a river crossing, on 6 joined paper membranes with two spindles, overall size 29 x 805cm (11.5 x 322ins), with later presentation box

(1)

£3,000 - £5,000







Lot 416 details







Lot 417 details







Lot 418



Lot 419







#### 418\* 清 郎世宁 母鸡哺子图

**Chinese School.** Hen and Chicks, attributed to Lang Shih-Ning (1688-1766), Qing Dynasty, *fine pen, ink, watercolour and bodycolour on silk, titled in black ink lower left, with artist's seals, 605 x 325mm (23.75 x 12.75ins), mounted on silk scroll, with manuscript label, silk tie, one handle missing*

Provenance: A.W. Bahr Collection, with small circular handwritten sticker affixed to the foot of the manuscript label: BAHR L 47.112.

Abel William Bahr (1877-1959), collector of Chinese art and antiquities, and Secretary of the North China branch of the Royal Asiatic Society. A.W. Bahr is the author of *Old Chinese Porcelain and Works of Art in China*, being descriptions and illustrations of articles selected from an exhibition held in Shanghai, November 1908, published in 1911. A survey of Chinese paintings in the Bahr Collection by Osvald Siren was published by the Chiswick Press in 1938. Lang Shih-Ning was the adopted Chinese name for the Italian Jesuit missionary Giuseppe Castiglione, who served as an artist at the Imperial Court of Kangxi, Yongzheng and Qianlong. His work represents a fusion of Western and Chinese traditions.

(1)

£1,000 - £1,500

#### 419\* 宋 崔白 雪意梅花画

**Chinese School.** Snow and Plum Flowers, in the manner of Cui Bai, Song Dynasty, *fine pen, ink and watercolour on silk, 650 x 420mm (25.5 x 16.5ins), mounted on silk scroll, with manuscript title label, silk tying thread, handles missing*

Provenance: A.W. Bahr Collection.

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

(1)

£700 - £1,000

**420\* Chinese School.** Seven Deities, 1931/2, 7 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)

£300 - £400



Lot 420





## 19TH CENTURY PAINTINGS & WATERCOLOURS



421\* **Breanski (Alfred Fontville de, 1877–1957).** Kilchurn Castle, Loch Awe, oil on canvas, signed A. F. de Breanski to lower right, title on verso, 29.5 x 49.5cm (11.5 x 19.5ins), framed and glazed (1) £300 - £500



422\* **Manner of John Constable (1776–1837).** Peasant figure in a landscape, oil on wood panel, depicting a traveller in a blue coat, with a bundle on his back, and holding a staff, traversing a lane beside a pond, with a rustic dwelling and trees, slight horizontal crack in support visible on paint surface to right-hand side, 21.8 x 29.4cm (8.5 x 11.5ins), gilt moulded frame (1) £200 - £300



423\* **Continental School.** Pair of battle scenes, mid 19th century, oil on tin, one showing a grey horse with flared nostrils and rolling eyes leaping in the air, his unseated rider holding a sword in his right hand, and being dragged by his foot in the stirrup, a prone horse on the ground beside, and a building on fire behind, the other showing a rider falling from a brown horse, with another horse and figures in the background, somewhat darkened and with overall craquelure, 16.7 x 21.4cm (6.5 x 8.5ins), matching frames (2) £300 - £500



424\* **Dutton (J.T., 19th century).** Birkdale Mill, Southport, oil on canvas, depicting the rear view of a gentleman in back and a woman in fringed shawl and mob cap standing before a white picket fence, and looking towards a windmill and cottages, and a field of stooks with labourers, a peacock sitting on the fence beside them, overall craquelure and some occasional minor surface flaking, 29.2 x 40.4cm (11.5 x 16ins), framed, stretcher with impressed metal label 'R. R. Minton & Co., Paint Manufacturers, 18 Manchester St., Liverpool' and inscription 'Birkdale Mill Southport by Josh T. Dutton from a sketch taken in 1820 from Last Bank House' (1) The Birkdale Windmill was a peg mill, sometimes known as 'Old Ned's Mill'. £200 - £300





425\* **Earp (Henry I, 1831-1914)**. River landscape with barge and cattle watering, Canterbury? cathedral in background, oil on canvas, relined, signed lower right, 50.5 x 69cm (20 x 27ins), gilt moulded frame, with early Christie's auction stencil S28TR on verso  
(1) £150 - £200



427\* **English School**. Landscape with shepherd and livestock, mid-late 19th century, oil on canvas, canvas with 'J. Reeves ..., 98 John Street, Tottenham Court Road' printed on verso, 50.5 x 60.5cm (20 x 23.75ins), gilt moulded frame  
(1) £100 - £200

426\* **English School**. A pair of marine landscapes, circa 1830s/40s, oil on wood panel, the first depicting fisherman and boats on the shore, with sailing boats on the sea, and the sun breaking through storm clouds, 19.5 x 25.2cm (7.75 x 10ins), the other depicting 2 sailing boats moored in a sheltered bay, 20.2 x 25.1cm (8 x 10ins), both with overall craquelure, a little flaking and re-touching to second item, versos with printed label 'Stratford Trevers (Reigate Galleries), Surrey', matching gilt moulded frames  
(2) £200 - £300



Lot 426





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

(1)

£200 - £300



430\* **English School.** 'Springtime', circa 1880-1900, young boy with curly blond hair wearing a white gown, gazing at a vase of daffodils on a side table, oil on canvas, signed with monogram to lower left 'F. s. P.' (unidentified), relined, 71.5 x 48cm (28 x 19ins), gilt moulded frame

(1)

£300 - £500



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

(1)

£200 - £300



431\* **English School.** The Farrier, early-mid 19th century, oil on wood panel, depicting the interior of a smithy, with a blacksmith shoeing a grey horse, another figure beside, and a bay horse waiting to the right of the furnace, some surface restoration, 18.5 x 31.5cm (7.25 x 12.25ins), gilt moulded frame

(1)

£200 - £300





432\* **English School.** The Groom, circa 1850s, oil on canvas, depicting a grey-haired gentleman standing beneath a stone archway in a stable, wearing a brown waistcoat and breeches, holding a sheaf of hay under his left arm and a 3-pronged fork in his right hand, a horse's head on the left, and an ox just visible on the right seen through a hay rack, with various accoutrements of the stable, including a curry comb, besom, bucket, basket, pitchfork, and rake, re-varnished and with some surface restoration, 41.5 x 29cm (16.25 x 11.5ins), gilt moulded frame  
(1) £300 - £500



433\* **French School.** Returning From the Fields, early 19th century, oil on wood panel, depicting a family group in a bucolic landscape, comprising a peasant couple, the woman carrying a basket on her head, a girl shouldering a rake, and a small boy with basket and staff, accompanied by a small white dog, with 2 figures resting under trees to the right, and a vista of meadows, hay stooks, labourers, and a cart, 19.2 x 21.9cm (7.5 x 8.5ins), gilt moulded frame  
(1) £200 - £400



434\* **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 title label dated August 1961 in manuscript, and white chalked numbers 'lot 116, 216189' to verso  
Provenance: Private Collection, Herefordshire, UK.  
(1) £3,000 - £4,000

Lot 434





**435\* Garland (William, active 1857–1882).** *Going to Market*, 1836, oil on canvas, depicting a country woman in a bonnet and red cloak beside a small boy in a cart with a wicker basket behind them, the cart drawn by a grey pony, and a labourer walking beside carrying a whip, with two cottages behind, one with a thatched roof and a female figure watching from the the stable door, against a vista of hills and a church with spire, signed and dated above cottage porch, 42.5 x 48cm (16.75 x 18.75ins), framed

(1)

£200 – £400



**436\* Gore (William Henry, 1857–1942).** *Portrait of a gentleman*, 1895, oil on canvas, half-length portrait half profile to left of a seated white-haired gentleman with side whiskers, wearing a black coat, his left elbow resting on the arm of a red chair, and his left hand holding a paper document, some craquelure to face, signed and dated lower right, 76 x 63.5cm (30 x 25ins), framed

William Henry Gore trained at the Lambeth School of Art, subsequently entering the Royal Academy Schools in 1880. He exhibited widely and is particularly known for his genre paintings of children and animals, as well as his rural landscapes of the area around Newbury, Berkshire, where he was born and spent most of his life. Gore, a late Victorian romantic, was influenced by both the Pre-Raphaelites and the French Barbizon School.

(1)

£300 – £500



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

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

(1)

£1,000 – £1,500





438\* **Attributed to James Loder of Bath (1784-1854)**. A bay hunter in a stable, oil on canvas, depicting a horse in a stable, with a corner feeding trough, and a blanket on the ground initialled RM, lower right with title 'Poppet' in the artist's hand, and with crude attribution and date of 1838 in black paint, 51 x 64cm (20 x 25.25ins), framed, together with 2 other equestrian paintings, one a 20th century oil on board of horses and hounds by Eric Goddard, signed lower right, 36 x 46.5cm (14 x 18.25ins), gilt moulded frame, the other a mid-late 19th century hunting scene in oil on a japanned board or serving tray, with rounded corners, 48.7 x 69.1cm (19 x 27.25ins), gilt moulded frame

(3)

£200 - £400



439\* **Naive School**. Landscape with steam locomotive, circa 1830-1840, oil on canvas, depicting an early steam locomotive emerging from under a bridge, observed by two promenading couples and a small girl, a mounted sheep drover and boy on the bridge, against a bucolic landscape of sheep and large trees dotted about parkland beside a small lake, with a Georgian house and two oast houses near a large tithe barn, and a windmill in the distance, overall craquelure, re-varnished, 24.7 x 35cm (9.75 x 13.75ins), framed

(1)

£200 - £400



440\* **Naive School**. Mounted huntsman and hounds leaving stone archway, mid-late 19th century, oil on card, 61 x 74cm (24 x 29ins), framed

(1)

£200 - £300



441\* **Obit (L., 19th century)**. Russian Snow Landscapes with Huntsmen, oil on wood panel, a pair, each signed lower right and lower left respectively, some minor surface marks, the first with remains of label to verso, giving artist's name and subject, with printed title: '...1893. [Inter] National Galleries London, W.'

(2)

£200 - £300





442\* O'Neil (Henry Nelson, 1817-1880). Study for Eastward Ho!, circa 1857, oil study on wood panel, for part of the larger finished work exhibited by the artist at the Royal Academy in 1858, 52 x 41.5cm (20.5 x 16.3ins), attractive moulded gilt frame

Provenance: Private Collection, Devon.

A preliminary oil sketch for a section of one of O'Neil's most famous works, *Eastward Ho!*, first exhibited at the Royal Academy in 1858. The full-scale painting depicts soldiers on board a ship at Gravesend, destined for service in India during the Indian Mutiny, saying their farewells to loved ones. The work changed the artist's career, and became one of the most popular images in Victorian art. Following its first public appearance at the Royal Academy in 1858, a tour of Britain was organised for the picture, during which time an estimated 540,000 people came to see it. O'Neil made a companion painting, entitled *Home Again*, depicting the return of the same troops, which was exhibited at the Royal Academy in the following year. Mixed method mezzotint engravings of both works by William Turner Davey were published in 1860 and 1861 respectively, thereby contributing further to their popularity.

The present work shows the artist working on details of the composition, which were significantly altered in the finished version. For example, the direction of the composition is in reverse, and the female figure in the foreground is shown with her face covered by a handkerchief to hide her anguish, whereas in the final version she is given assistance down the gangplank by an old salt. The motif of the woman with her face buried in a handkerchief is transferred to another figure further up the gangplank.

(1)

£2,000 - £3,000





443\* O'Neil (Henry Nelson, 1817-1880). Study for Home Again, circa 1858, oil study on wood panel (mainly in brown, grey-white and pale blue with additional touches in pale yellow and red), for a section of the larger finished work, exhibited by the artist at the Royal Academy in 1859, 52 x 42cm (20.5 x 16.5ins), indistinct early auction stencil to verso '67S1 (or 6781), and old chalk number 360/1, attractive moulded gilt frame

Provenance: Private Collection, Devon.

A preliminary oil study for a section of companion painting to Eastward Ho!, exhibited at the Royal Academy in 1858. The painting depicts the homecoming of troops from the Indian Mutiny conflict of 1857-59. The composition of the present work is a very fine finished study of the main area of focus of the exhibited painting, with the figures and paraphernalia of the ship set out in comparable detail. The ship's rigging, and the depiction of another ship and other details in the distance are not present in this work.

(1)

£2,000 - £3,000





**444\* Saurfelt (Léonard, born 1840).** Washerwomen, oil on canvas, depicting French peasant women washing clothes in a stream before a rustic barn amongst trees, signed lower right, some overall craquelure and minor flaking to edges, verso with large ink stamp of Chabod, merchant of artists' materials and successor of Bovard, Rue de Bucy 15, 46 x 37.5cm (18 x 14.75ins), gilt moulded frame  
(1) £300 - £500



**445\* Attributed to Traugott Schiess (1834-1869).** Fallen tree trunk, oil study on paper, after Alexandre Calame (1810-1864), unsigned, 28 x 36.5cm (11 x 14.25ins), framed and glazed  
Provenance: Collection of John Rowlands (1931-2016), former Keeper of Prints and Drawings at the British Museum.  
According to a label to verso, this work was purchased in Zurich in the 1970s. The attribution to the artist has been suggested by William Mitchell, author of a catalogue raisonné of Calame.  
(1) £200 - £300

**446\* Talmage (Algernon Mayow, 1871-1939).** Cattle in Watermeadow, oil on canvas, signed lower right, relined, 45 x 61cm (17.75 x 24ins), moulded gilt frame  
(1) £300 - £500

**447\* After Benjamin West (1738-1820).** The Last Supper, 1784, a mid-19th century oil on canvas copy after Benjamin West's original composition of 1784 (now in the Tate Gallery, London), 69 x 91cm (27.25 x 35.75ins), some marks and flaking, closed tear (repaired), relined, 19th century moulded gilt frame  
Benjamin West's original painting was presented by the artist to King George III, and subsequently given to the national collection by King George IV in 1828, following the foundation of the National Gallery in 1824.  
(1) £200 - £400





Lot 446



Lot 447



## 19TH CENTURY WATERCOLOURS & DRAWINGS



**448\* Irish School.** Portrait of a young woman in evening gown and coloured shawl, seated by a marble top table, circa 1840s, watercolour on paper, heightened with white body colour, a couple of minor marks, 43 x 33cm (17 x 13ins), gilt moulded frame and glazed, frame with label on verso 'From Cranfield's, 115 Grafton Street, Dublin'

Thought to be a portrait of Oscar Wilde's mother.

(1)

£200 - £300



**449\* Abbott (John White, 1763-1851).** Landscape with figures, pen, ink, and wash, depicting large trees in a landscape, with 2 rustic figures resting, and 2 other figures traversing a pathway, with a vista of mountains and a tower, toned, 17 x 25.5cm (6.75 x 10ins), mounted, framed and glazed

(1)

£200 - £300



**450\* Anelay (Henry, 1817-1883).** Folkestone, circa 1875, watercolour and pencil on paper, signed in pencil to lower left, 'Folkestone, Kent 1875' in pencil on verso, watermark 'Whatman 1875', some light discolouration (but generally in good, bright condition), sheet size 38.5 x 55.5cm (15.25 x 21.75ins), mounted, with artist's name and title at foot of mount

The South Eastern Railway took over Folkestone Harbour in 1842, and in 1848 they built an ornate wooden lighthouse which was known as the Horn Tower. Later, when the pier was extended, a new stone-built lighthouse was erected. The Horn Tower was eventually dismantled in 1941.

(1)

£100 - £200



**451\* Attributed to George Barret, Junior (circa 1767-1842).** Evening, watercolour on paper, depicting an Arcadian landscape at sunset, with colonnaded buildings around a lake, and small boats, a bridge, a ruin on a rocky outcrop, wild goats, and various figures, including a woman carrying a water vessel on her head, title pencilled in a contemporary hand on verso, beneath an indistinct inscription in the same hand, sheet size 14.5 x 19.5cm (5.75 x 7.5ins), mounted, framed and glazed

(1)

£150 - £200





452\* **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:*

Rosenlauri, Switzerland, *pencil on pale brown laid paper, heightened with dark brown chalk, with contemporary inscription in brown ink to upper right corner 'Rosenlauri', 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) £400 - £600



Lot 453

453\* **Brindesi (Giovanni, 1826-1888)**. Ottoman Gentleman at rest, *watercolour, pencil and white chalk on pale brown wove paper, signed Brindesi to margin, sheet size 266 x 190mm (10.4 x 7.5ins), mounted on old backing paper*

The Italian painter Giovanni (or Jean) Brindesi lived in Istanbul during the reign of Abdul Mecit in 1831. His work is best known through the publications issued by Lemerrier in Paris entitled Musée des Anciens Costumes Turcs de Constantinople of 1855, and the Souvenirs de Constantinople, issued between 1855 and 1860.

(1)

£300 - £500



454\* **British School**. Devil's Bridge, North Wales, circa 1800-1810, *black chalk on laid paper, watermarked J Whatman, with colour annotations in chalk and pencil by the artist, a few minor marks and one or two short closed marginal tears, sheet size 485 x 380mm, with early 20th century pencil inscription to verso: '? Devil's Bridge - Wales Henderson Sale (Pt 3) 1902? by Turner'*

(1)

£300 - £500





455\* **British School.** *The Rescue*, circa 1820s, watercolour and pencil on paper (watermarked 1824 according to a pencil note on the backboard), depicting wind-swept figures on a rocky shore, some semi-clad, including a woman weeping over a supine body, and other figures being carried ashore, with a vessel listing in the water off-shore, and a fortification with square tower on the cliff above, 24.5 x 39cm (9.75 x 15.5ins), mounted, framed and glazed  
Unsigned and apparently unfinished, but nevertheless a dramatic and accomplished watercolour drawing.

(1)

£100 - £150

456\* **Chasselat (Charles Abraham, 1782-1843).** *Le Grand Conde / Mort de Turenne*, circa 1826, a pair of pen and brown ink miniature drawings with watercolour wash, both illustrating a scene from Voltaire, depicting a group of figures, most carrying swords, 32 x 54mm (1.25 x 2ins), matching mounts and frames, glazed, each with printed gallery label of Eric G. Carlson on verso

A pair of original illustrations for *Cent Gravures Pour les Oeuvres de Voltaire: convenable a toutes les editions in-octavo et in-douze, publiees d'apres les dessins de Deveria et Chasselat*, published by Panckoucke, Paris, in 1826.

(2)

£100 - £150



457\* **Collins (B.P., late 19th/early 20th century).** Study of a male head, red and black chalks on wove paper, head and shoulders portrait half-profile to right, depicting a young man with flowing auburn red hair, wearing a square-necked tunic and a hat, signed in pencil lower right below mount, sheet size 35 x 28cm (13.75 x 11ins), mounted, framed and glazed

We have been able to trace only one other artwork (a female nude) by this elusive artist who was evidently an accomplished painter influenced by the style of the Pre-Raphaelite Brotherhood.

(1)

£200 - £300



Lot 456



458\* **Copinger (A., 19th century)**. Oval portrait of a young girl, 1860, watercolour, three-quarter length portrait of a girl with a coy expression seated on a ladder-back chair, wearing a blue dress and a blue-trimmed brown coat, her hands clasped together on her lap, signed and dated lower right (first name indistinct: Aimie or Annie?), 27.2 x 17cm (10.75 x 6.75ins), oval gold mount and frame with bow, glazed

(1)

£150 - £200



459\* **Creswick (Thomas, 1811-1869)**. The East Lyn at Lynmouth, watercolour on paper, heightened with bodycolour, 325 x 470mm (12.75 x 18.5ins) mount aperture, gilt frame, glazed

Provenance: Private Collection, Wales.

(1)

£200 - £300



460\* **Devis (Anthony, 1729-1816/17)**. 'From the Field above Mrs Dalton's', circa 1790, pen, black ink and watercolour on wove paper, inscribed with title by the artist in pencil to top blank margin, image size 136 x 200mm (5.4 x 8ins), sheet size 159 x 231mm (6.3 x 9.1ins), framed and glazed, with Thomas Agnew & Sons gallery label to verso, and printed catalogue note (erroneously describing another drawing by Devis), together with an English School watercolour study of a gothic church and street scene in France, circa 1830s-40s, unsigned, 295 x 190mm (11.6 x 7.5ins) mount aperture, gilt frame, glazed

(2)

£150 - £200



461\* **English School**. Four watercolour drawings of big cats, circa 1828, 4 pen, black ink, pencil and watercolour drawings on cream wove paper, heightened with white bodycolour and gum Arabic, each with paper mount, inscribed in pencil with title: Young Lions (Cross's Menagerie), Tiger (Zoological Society), Black Leopards (Zoological Sy.), and Jaguars (Zool. Socy), each with mount stain, sheet size 170 x 245mm (6.7 x 9.7ins) or slightly smaller, matching 20th century white painted frames, glazed

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

Given the handwritten captions to these drawings, they must have been executed around 1828 or 1829, as Edward Cross's Menagerie, the first commercial zoological collection in England, which had been founded in 1773, closed in 1829. The Zoological Society of London founded the oldest zoological gardens in continual use in Regent's Park in 1828. These unsigned drawings are therefore likely to have been made around the time of the opening of the Zoological Society's exhibit.

(4)

£300 - £400





462\* **English School.** Thatched cottage with figures, early-mid 19th century, pencil on card, depicting a rustic dwelling with thatched roof, lattice windows, a dovecote, and tall chimneys, with a ladder resting on the wall, and a peasant man and woman in front conversing, framed by two outbuildings, one with a wheelbarrow in front, toned and slightly marked, 25.4 x 19.9cm (10 x 7.75ins), mounted, together with another pencil drawing on wove paper, of a large tree, possibly an oak tree, toned and a little marked in places, 2 tiny holes, 29.2 x 22.5cm (11.5 x 9ins), mounted (2)

£100 - £150



Lot 463

463\* **Fisher (Thomas, 1782-1836).** Mr. Roberts's house, Tebworth, Bedfordshire, watercolour and traces of pencil, depicting a red stone house with mullioned windows, and a thatched timbered barn adjoined on the right with a lattice-paned window, image size 24 x 28.5cm (9.5 x 11.25ins), titled in ink by the artist to lower margin below image, mounted, framed and glazed

Provenance: Sir Gregory Osborne Page-Turner (1785-1848), 4th Baronet of Battlesden, Bedfordshire; Christie's, The Battlesden Sale, 1824, cat. no. 2503; Emily Page-Turner; purchased from her executors 1885; by descent from the purchaser; Sotheby's *Thomas Fisher's Watercolours of Bedfordshire and British Architectural Drawings and Watercolours*, 12th June 1980, lot 54.

Eminent antiquary and draughtsman, Thomas Fisher exhibited a number of topographical drawings at the Royal Academy between 1804 and 1807, but his most important contribution to this field was the recording of the history of Bedfordshire, culminating in two publications: *Collections Historical, Genealogical and Topographical for Bedfordshire* and *Monumental Remains and Antiquities in the County of Bedfordshire*, published in 1812-16 and 1828 respectively. His interest in Bedfordshire stemmed partly from the fact that its history had been little recorded, and his watercolours show a love of detail arising from careful observation of the landscape and villages of the area.

Sir Gregory Osborne Page-Turner was from an eminent land-owning family, and his father was the Member of Parliament for Thirsk for 21 years, but by 1823 he had apparently been incarcerated in a debtors' prison, having twice been declared a lunatic, once in 1814 and again in 1823. He died during an epileptic fit and his will was the subject of a court case to determine whether or not he was of sound mind when it was drawn up.

(1)

£200 - £300



464\* **Fisher (Thomas, 1782-1836).** Mrs Sandy's House, Eversholt, Bedfordshire, watercolour and traces of pencil, depicting a large and imposing red brick house with sash windows, a path between lawns leading to the panelled front door, and a door in the garden wall to the left leading into a small dwelling or bothy, image size 24 x 28.5cm (9.5 x 11.25ins), titled in ink by the artist to lower margin below image, mounted, framed and glazed

Provenance: Sir Gregory Osborne Page-Turner (1785-1848), 4th Baronet of Battlesden, Bedfordshire; Christie's, The Battlesden Sale, 1824, cat. no. 2503; Emily Page-Turner; purchased from her executors 1885; by descent from the purchaser; Sotheby's *Thomas Fisher's Watercolours of Bedfordshire and British Architectural Drawings and Watercolours*, 12th June 1980, lot 60.

For further information on Thomas Fisher, see note to lot 463.

(1)

£200 - £300



**465\* Fisher (Thomas, 1782-1836).** Well-head in the parish of Barton, Bedfordshire, watercolour and traces of pencil, depicting a landscape with rolling hills, trees, and a branching stream, some light toning, image size 25.5 x 38cm (10 x 15ins), titled in ink by the artist to lower margin below image, mounted, framed and glazed  
Provenance: Sir Gregory Osborne Page-Turner (1785-1848), 4th Baronet of Battlesden, Bedfordshire; Christie's, The Battlesden Sale, 1824, cat. no. 2503; Emily Page-Turner; purchased from her executors 1885; by descent from the purchaser; Sotheby's *Thomas Fisher's Watercolours of Bedfordshire and British Architectural Drawings and Watercolours*, 12th June 1980, lot 24.

For further information on Thomas Fisher, see note to lot 463.

(1) £150 - £200



**466\* Fisher (Thomas, 1782-1836).** How-green near Ampthill, Bedfordshire, watercolour and traces of pencil, depicting a traveller with a walking stick and a bundle on his back traversing a wide lane lined with trees on the right and piles of bricks beside a double fence on the left, a sign post in the distance, lightly toned, image size 23 x 33cm (9 x 13ins), titled in ink by the artist to lower margin below image, mounted, framed and glazed

Provenance: Sir Gregory Osborne Page-Turner (1785-1848), 4th Baronet of Battlesden, Bedfordshire; Christie's, The Battlesden Sale, 1824, cat. no. 2503; Emily Page-Turner; purchased from her executors 1885; by descent from the purchaser; Sotheby's *Thomas Fisher's Watercolours of Bedfordshire and British Architectural Drawings and Watercolours*, 12th June 1980, lot 50. For further information on Thomas Fisher, see note to lot 463.

(1) £150 - £200



**467\* French School.** Arcadian landscape, 1824, gouache on paper, laid down on later backing card, with some signs of restoration, depicting 4 female figures in classical robes beside a tomb lettered 'Et Arcadia Ego', in a pastoral landscape with pastureland and trees, a fortress on a hill, and a waterfall, dated and indistinctly signed lower right, sheet size 41.4 x 63.5cm (16.25 x 25ins), framed and glazed

(1)

£300 - £500





468\* 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) £300 - £500



470\* 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) £300 - £500



469\* Haag (Carl, 1820-1915). Mountain landscape, 1856, watercolour on heavy wove paper, depicting part of a mountain range under stormy skies, 17 x 50cm (6.75 x 19.75ins), sometime laid down on a paper-covered wood panel, old paper label on verso with inscription in the artist's hand comprising indistinct title 'Over the?', date of 1856, and 'lent by Carl Haag', framed (1) £150 - £200



471\* **Harrison (Thomas Erat, 1858–1917).** Danaë, Dictys & Perseus, monochrome gouache on paper, depicting Dictys standing on a rock and holding a trident, his right hand on the kneeling Danaë's head, her right arm encircling the infant Perseus, with two male semi-nude figures in the background securing a wooden box with fishing nets, 40.5 x 24.2cm (16 x 9.5ins), mounted, framed and glazed, verso of mount with Grosvenor Gallery Winter Exhibition label dated 1880, and framer's label R. Gueraut of Hammersmith. Thomas Erat Harrison was a painter, sculptor, medallist and stained glass artist. (1) £100 - £150



472\* **Hornbrook (Thomas Lyde, 1780–1855).** Sailing vessels and a fortification, 1819, pen, ink & wash, depicting a dhow and a barque with a fortification in the background, toned and lightly spotted, signed and dated lower left and lower right respectively, 13.8 x 21cm (5.5 x 8.25ins), mounted, framed and glazed (1) £100 - £150



473\* **Italian School.** Study for an equestrian monument, circa 1820s, watercolour and pencil on laid paper, depicting a statue of a warrior on a rearing horse, before a large classical building, lightly toned and spotted, sheet size 16.5 x 24.3cm (6.5 x 9.5ins), mounted (with ownership name Peter Claas Esq. on verso of mount), framed and glazed (1) £150 - £200



474\* **Landseer (Charles, 1799–1879).** Study of an antique sculpture, possibly South-East Asian, circa 1830's–40's, pen, ink and brown & grey wash on paper, depicting a three-headed figure in carved stone, each head with ornate headdress and looking in a different direction, contemporary pencil inscription to lower left 'By Chas Landseer', 15 x 13.5cm (5.75 x 5.25ins) mount aperture, framed and glazed, backboard with label of the Fry Gallery, 58 Jermyn Street, St James's London, stating artist's name and title (1) £100 - £150





475\* **Legge (Lady Charlotte, 1789-1877).** Between Ronco and Arquato, Apennines, pencil and sepia wash, depicting a mountainous landscape with trees, dwellings, and a church with spire, initialled lower right, a few fox spots, 12.2 x 18.3cm (4.75 x 7.25ins), mounted, framed and glazed, printed label on backboard with attribution and title

Lady Charlotte Legge was the daughter of George Legge, 3rd Earl of Dartmouth, and Lady Frances Finch. She married the Very Rev. Hon. George Neville-Grenville in 1816.

(1)

£100 - £150



476\* **Linnell (James Thomas, 1820-1905).** A collection of 15 figure and landscape studies, 15 drawings, all on coloured wove paper, comprising: a pencil study of bonneted peasant women harvesting; a charcoal drawing of a farm labourer in a smock; black & white chalk studies of a young girl kneeling; black & white chalk studies of a reaper; charcoal studies of a male figure and the figure of a young girl; a black & white chalk drapery study, entitled 'Mrs Fuller' lower right; black and white chalk drawings of a smocked labourer bending, and 8 landscape drawings, mostly chalk or pencil, some coloured chalks, including one titled 'Rook's Hill', two of North Wales, and one of South Wales, some slightly creased, occasional short edge-tears, largest sheet size 29.5 x 45.5cm (11.5 x 17.75ins), smallest sheet size 19.5 x 31cm (7.75 x 12ins), each mounted

(15)

£300 - £500



477\* **London.** The Fire at The Albion, circa 1820s/30s, watercolour on wove paper, depicting a fire raging at Albion Mills, Blackfriars Bridge, with firefighters and spectators, and St Paul's Cathedral in the background, sheet size 19.5 x 26.1cm (7.75 x 10.25ins), mounted, framed and glazed, pencil inscription on backboard 'Ex collection A.W. Ackermann'

Provenance: from the collection of Arther W. Ackermann (1830-1914), grandson of Rudolph Ackermann.

After the aquatint by Augustus Charles Pugin and Thomas Rowlandson which appeared in *The Microcosm of London*, published by Rudolph Ackermann in three volumes between 1808 and 1810.

The Albion flour mill, designed in the neo-classical style by James Wyatt, opened at the foot of Blackfriars Bridge in London in 1786, a symbol of Britain's rapid industrial progress during the late 18th century. The revolutionary steam engines contained therein were widely resented by millers who still relied on wind or water power, and when, on 2nd March 1791, the mill was entirely destroyed by fire, there were rumours of foul-play. It is thought that poor maintenance was the real culprit, but the fire was a sensational event, and many people crowded to the site in the following weeks. The catastrophe became a symbol of the evil of industrial progress and is thought to have inspired William Blake (who lived close-by) to portray his vision of "dark Satanic Mills", now best-known as part of the hymn 'Jerusalem'.

(1)

£200 - £300



Lot 478

478\* **McEvoy (Arthur Ambrose, 1878–1927)**. Portrait of a lady in a red shawl, watercolour, half-length portrait of a woman with swept back fair hair seated in a carved wooden chair, wearing an apron and a red fringed shawl over a black dress, initialled lower right, 30 x 21.5cm (11.75 x 8.5ins), mounted, framed and glazed (1) £200 – £300



479\* **Attributed to George Morland (1762/63–1804)**. Peasants Resting at an Inn, black chalk and watercolour on laid paper, depicting a group of peasants sitting at a table outside an inn, with their horse hitched nearby, some tears and fold marks, slight loss near lower margin, 29 x 43cm (11.5 x 17ins) mount aperture, the mount with 'By George Morland' in ink manuscript, framed and glazed (1) £200 – £300



480\* **Munro (Thomas, 1759–1833)**. Landscape with a lake, trees and a figure, charcoal and grey wash on wove paper 15.5 x 22.7cm (6 x 9ins), mounted, framed and glazed, together with another landscape by Munro similar of a castle vista, with later pencilled attribution on verso 'David Cox', 10.3 x 14.7cm (4 x 5.75ins), mounted (2) £100 – £150



481\* **Naive School**. A pair of Regency drawings of domestic scenes, circa 1810, pen, ink and watercolour with traces of pencil, the first depicting 3 women and a man preparing food at a kitchen table next to 3 women stooping or kneeling at a large half barrel on the floor, a water urn on the table beside, 9.1 x 13.1cm (3.5 x 5.25ins), the second depicting 6 female figures around a dining table set for dinner, several of them leaning with wine glass aloft towards a gentleman covering his eyes and holding a bottle of erupting liquid or vapour, a cork and corkscrew dropping to the floor at his feet, some light dust-soiling and minor marks, lower right corner excised (just clipping the gentleman's foot), 11.8 x 15.1cm (4.75 x 6ins), matching frames, glazed

Provenance: Given to the owner by the late Martin Woolf Orskey. A charming and unusual pair of drawings, most probably sketches from real life by an older child. The slightly larger sketch is an entertaining comic tableau, whilst the smaller drawing shows the household engaged in some large culinary undertaking, possibly marmalade-making, with apparently both the ladies of the house and the servants pitching in with the task at hand. (2) £200 – £400





482\* **Nicholson (George, 1795?-1838)**. Views in the vicinity of Liverpool, 1832, a sketchbook comprising 17 pencil drawings of buildings and landscapes, mostly full-page on rectos, with a number of blank leaves, the first signed to lower right, some titled, e.g. 'Ancient Hall of the Ireland family, situated behind the Gatehouse called the Old Hut, Halewood. Property of John Blackburn Esqr. Weds. July 18th 1832', 'Pemberton nr. Wigan, July 21st', 'Woodchurch Church, May 28', 'West Dingle', 'Raby', sheet size 17.7 x 26.6cm (7 x 10.5ins), all edges gilt, original burgundy morocco gilt, rubbed, oblong 4to

George Nicholson was from a family of artists, and following his father's premature death in 1814, hastened by anxieties over debt, the whole family engaged in artistic work. Mr. Nicholson, who had been a school master in Manchester and a typographer in Liverpool, was a self-taught wood engraver, and had given both George and his brother, Samuel, instruction in drawing and engraving. Their mother executed skilful copies of well-known pictures hand-embroidered on silk, and their sister, Isabella, exhibited botanical watercolours and landscapes at the Liverpool Academy of Art between 1829 and 1845. George himself also exhibited there some 50 drawings between 1827 and 1838, mostly landscapes in watercolour or pencil. In 1821 he was awarded the silver Isis medal of the Society of Arts for a drawing of Stirling Castle. In 1821 and 1824 respectively he published *Twenty-Six Lithographic Drawings in the Vicinity of Liverpool* and *Plas Newydd and Valle Crucis Abbey*, as well as a volume entitled *Eight Select Views, in the County of Carnarvon*, published around 1827 under the patronage of the renowned Ladies of Llangollen, Eleanor Butler and Sarah Ponsonby.

(1)

£400 - £600



483\* **Paget (Sidney Edward, 1860/61-1908)**. Boats and Sailing Ship on a Stormy Sea, watercolour with pencil on paper, heightened with white bodycolour, signed lower right, 29 x 43cm (11.5 x 17ins), framed and glazed

(1)

£200 - £300



484\* **Payne (William, 1755/60-circa 1830)**. On the River Yealm, Devon, circa 1790, pen, black ink and watercolour on paper, signed Payne to centre of lower margin, 170 x 235mm (6.7 x 9.2ins), gilt frame, glazed

(1)

£200 - £300



485\* **Powell (James & Sons)**. A small collection of original designs for stained glass, Whitefriars Glass Works, late 19th/early 20th century, together 8 pen, ink, and watercolour drawings on heavy stock paper, 5 showing triptychs, and 3 showing single windows, each with calligraphic ink title and manufacturer's name (except one with the information in pencil), further marginal annotations in pencil or ink pertaining to the design, generally dust-soiled, and some spotting and marks, sheet size of largest 34.5 x 28.5cm (13.5 x 11.25ins) and of smallest 25 x 16.5cm (9.75 x 6.5ins)

Whitefriars Glassworks was England's longest producing glassworks. The firm is believed to have been established in 1680, and was purchased by James Powell in 1834, with production continuing until 1980. Although the firm produced high quality art glass on a par with Tiffany, it is best known for its stained glass. The firm under Powell became an innovative world leader in the field of decorative glass, and business was aided by the building of hundreds of new churches during the Victorian era. During the latter part of the nineteenth century Whitefriars Glass formed associations with a number of leading artists and designers, including Philip Webb, William Morris, Edward Burne-Jones and William De Morgan.

The designs offered here are for: Catthorpe Church, near Rugby; All Saints Church, Woodford Green (North Aisle window); St Mark's Church, Bromley; St John's Ambulance, Clerkenwell; Hereford Cathedral (east window of Crypt Chapel, alternative design); Southwark Cathedral (window over altar in Lady Chapel); Carmelite Church, Kensington; Dunnevirke, Waiapu, New Zealand.

(8)

£200 - £300



486\* **Attributed to Thomas Charles Leeson Rowbotham (1823–1875)**. Italian Lake Scene, possibly Lago Maggiore, 1850–60, watercolour on paper, watermarked J WHATMAN TURKEY MILL, unsigned, sheet size 194 x 307mm (7.6 x 12.1ins), framed and glazed (1) £150 – £200



487\* **Sasse (Richard, 1774–1849)**. Rustic Landscape with figures by an old mill, Switzerland, gouache with watercolour and pen and ink on paper, signed on a plank of wood to lower left foreground, 37 x 45.5cm (14.5 x 18ins), mount aperture, framed and glazed, with Ewhurst Gallery, of Basingstoke label to verso (1) £200 – £300



488\* **Scott (Thomas, 1854–1927)**. Coastal scene with fisherwomen, 1881, watercolour, depicting a bonneted woman on a path beside the sea with a basket over her arm, and another female figure following behind, a rowing boat and nets to the left, signed and dated lower left, 33.2 x 53.6cm (13 x 21ins), mounted, framed and glazed (1) £500 – £800





489 **English School.** Quarry workers with horses and carts, early 20th century, 3 colour chalk drawings on paper, unsigned, laid down on modern card, approx. 25 x 31cm (10 x 12.25ins), mounted (1) £300 - £500



491\* **Attributed to Archibald Thorburn (1860-1935).** Study of a sparrowhawk, pen & brown ink on paper, depicting a bird of prey perched on the branch of a tree in a landscape, further drawings on verso faintly visible, lightly toned, 17 x 11cm (6.75 x 4.25ins), mounted (with attribution), framed and glazed, together with: A pair of studies of a bull, two pencil drawings on textured card or paper, one with touches of pen & ink, both showing a bull with his head down, each 7.2 x 12.3cm (3 x 5ins), mounted together in double-aperture mount (with attribution), framed and glazed (3) £200 - £400



490\* **Stacey (Walter Sydney, 1846-1929).** Landscape with fisherman by a rushing stream, watercolour on paper, signed W. S. Stacey to lower left, 52 x 67cm (20.5 x 26.25ins) mount aperture, framed and glazed, together with two other landscape scenes, both watercolour on paper, each signed A. Aspinall to lower left, one additionally dated 1922, both with a few light spots, each 49.5 x 34 (19.5 x 13.5ins) mount aperture, framed and glazed (3) £100 - £200



492\* **Toovey (Richard Gibbs Henry, 1861-1927).** Farmhouses in Finistere, 1889, & Carting Seaweed, 1883, two watercolours heightened with gouache on paper, signed and dated lower right (the second work signed to lower left), both 15 x 23.5cm (6 x 9.25 in), mounted, framed and glazed, contemporary label to verso with manuscript title, artist's name and address: Richard Toovey, c/o M.L. Menpes, Osborn Lodge, Fulham, Price £5.5.0 (2) £150 - £200





493\* **Underhill (Frederick Thomas, circa 1847-1897).** English Summer Landscapes with Cottages and Cows Pasturing, a pair of watercolours on paper, each signed, 20.5 x 29.5cm (8.1 x 11.6ins), period matching gilt frames, glazed

(2)

£100 - £200



Lot 494

494\* **Wells (Henry Tanworth, 1828-1903).** Landscape with two girls and a pig, 1851, watercolour on paper, signed H. T. Wells and dated to lower left, 43 x 31cm (17 x 12.25ins) mount aperture, framed and glazed

This probably Welsh scene was painted in the year that Henry Tanworth Wells was introduced to his future wife, the artist Joanna Mary Boyce. They had first met in 1849 in north Wales, at Betws-y-Coed. Although Henry proposed marriage in 1855, they did not actually wed until 1857, and were only married for four years before Joanna died in childbirth in 1861. In addition to being an artist herself, Joanna's brother was the Pre-Raphaelite painter George Price Boyce.

(1)

£200 - £300



495\* **Attributed to Richard Westall (1765-1836).** Joan of Arc bidding farewell to her family, watercolour with traces of pencil, depicting Joan of Arc in a wooded landscape, dressed in armour and a cloak, holding a helmet in one hand and a sword in the other, with spurs on her boots, standing before a family group comprising Joan's father seated and holding an unfinished wicker basket, and her 3 brothers, one standing and holding a shepherd's crook, the other two seated, one about to blow a horn, slightly toned and some light spotting to background sky, 43.9 x 40.5cm (17.25 x 16ins), mounted, framed and glazed

(1)

£200 - £300





**496\* Wilson (Thomas Walter, 1851–1912).** Portrait of Colin Hunter ARA, pen, ink, & wash, half-length portrait half-profile to left of a bearded and bespectacled gentleman holding an artist's palette, monogrammed lower left, 18.7 x 14.5cm (7.5 x 5.75ins), mounted, framed and glazed, later title label in pencil on backboard

Scottish artist Colin Hunter (1841–1904) is best-known for his paintings of seascapes and fisher-folk, painted in fishing villages in Ireland, Devon and Cornwall as well as in Scotland. He exhibited widely, including at the Royal Academy, and he kept a large house and studio in Melbury Road, London where he entertained fellow artists; he was a neighbour of Lord Leighton, G.F. Watts and Luke Fildes.

(1)

£100 - £150



**497\* Zichy (Mihaly von, 1827–1906).** Bons Souvenirs, black and chalk on pale brown wove paper, signed lower left, one or two minor surface marks, sheet size 245 x 165mm (9.6 x 6.5ins), window-mounted  
The original drawing for one of the 40 images included in the erotic portfolio by Mihaly or Michael von Zichy entitled Liebe, Ein Zyklus, privately published in Leipzig in 1911.

(1)

£500 - £800

## PRE-RAPHAELITE & 19TH CENTURY PRINTS



498\* **Alma-Tadema (Laurence, 1836-1912).** *The Parting Kiss*, Munich: Franz Hanfstaengl, *photogravure print after a painting by Alma-Tadema*, depicting an embracing couple in a Roman interior, toned, signed in pencil lower left, plate size 29.5 x 15.5cm (11.5 x 6.2ins), framed and glazed, together with an etching by George Percy Jacomb-Hood, of a boy mounted on a barge horse, image size 21 x 17.7cm (8.25 x 7ins), mounted, framed and glazed (2) £150 - £200



499\* **Alma-Tadema (Sir Lawrence, 1836-1912).** *A Silent Greeting*, 1892, *uncoloured etching by Leopold Lowenstam (1842 - 1898)*, published by Stephen J. Gooding, PSA blindstamp to lower left, *remarque of ivy leaves*, signed in pencil below image by artist and engraver, 470 x 345mm, framed and glazed (1) £70 - £100



500\* **Alma-Tadema (Sir Lawrence, 1836-1912).** *Welcome Footsteps*, Arthur Tooth & Sons, 1888, *uncoloured etching on india wove by Leopold Lowenstam (1842 - 1898)*, proof before title with *remarque of the artist's house in St John's Wood*, signed in pencil below image by both the artist and engraver, 410 x 530mm, large period gilt gesso frame, glazed

A fine impression with wide margins in very good condition.

(1)

£100 - £150



501\* **Alma-Tadema (Sir Lawrence, 1836-1912).** [The Convalescent], published J. S. Virtue & Co., 1896, *uncoloured etching by Charles O. Murray (1842 - 1923)*, proof before title, signed by artist and engraver in pencil below image, 570 x 360mm, framed and glazed (1) £70 - £100





502\* **Dighton (Richard, 1752-1814)**. Album of 78 hand-coloured caricatures, 1792-1812, 78 hand-coloured etched caricatures on wove paper, several leaves watermarked Edmeades & Pine, and dated 1808 and 1807, occasional light handling marks to margins, one or two plates close-trimmed to fore-margin, touching image, generally in very good condition, sheet size 310 x 255mm (12.25 x 10ins), bound in early 19th century black half morocco, gilt-decorated spine, titled in gilt 'Characatures by Dighton', recased with original spine laid down, a little rubbed and some marks, 4to (320 x 265mm, 12.5 x 10.4ins)

Provenance: James Barratt, Lymm Hall (bookplate to front pastedown).

A fine collection of original caricatures by Robert Dighton, including George the 3rd, 1810, Island in Scotland, 1807, A Gentle ride from Exeter 'Change to Pimlico [William Clarke], 1812, A First Rate Man of War [Admiral Young], 1809, Old Q-uiz the old Goat of Piccadilly, 1796, the Specious Orator [Mr Christie], 1794, A Fashionable Lady in Dress & Undress, 1807, John Bellingham, 1812, Molineaux, 1812, a striking view of Richmond, 1810, a view near Hyde Park Corner [Tattersall], 1802, a Hero of the Turf & his Agent [Captain Mellish & Buckle], 1806, Hamlet in Scotland [Steven Kemble], 1794, Mr Braham in the character of Orlando, 1802, Mr Cooke, 1800, We serve a King whom we love - a God whom we adore [Kemble], 1793, Madame Catalani in Semiramide, 1806, Hold! - Pizarro - hear me! [Mrs Siddons], 1799, Agamemnon a great General, 1804, The Classical Almamater Coachman, Oxford [Mr Dobart], 1808, A view from the Swan Brewhouse, Oxford, 1807, Mother Goose of Oxford, 1807, a view from Brazen Nose College, Oxford [Bishop of Bristol], 1808, a view taken from Christchurch Meadows, Oxford [Mr Webber & Dr Jackson], 1807, a view from Oriel College, Oxford [Dr Eveleigh], 1808, a view from Trinity College, Cambridge [Bishop of Bristol], 1810, a Master Parson & his Journeyman, 1812, a view taken from Chatham Row, Bath, 1809, a view from the Pump Room, Bath [General Donkin], 1809, Descriptions of Battles by Sea & Land, 1801, Members of the Whig Club, 1798, a view of Norfolk [Duke of Norfolk], 1796, Triumph of the British Flag over the French Eagles & Colours, 1811, a Noble General [Earl of Harrington], 1804, a view of Somerset, 1811, a general view of Old England, 1808, the major part of the Town of Portsmouth [Major Ashworth], 1807, etc.

(1)

£1,500 - £2,000





503\* **Herkomer (Hubert von, 1849–1914)**. *The Lady in White* (Miss Grant), 1887, *uncoloured etching, an artist's proof, published by Obach & Co., with PSA (Printsellers Association) blindstamp, signed by the artist in pencil lower right, 495 x 375mm (19.5 x 14.75ins), period maple frame with gilt slip, glazed*

Miss Grant was the celebrated American beauty Miss Adele Grant, of New York, whose marriage to the Earl of Essex in 1893 was the social event of the season. One of the so-called 'Lovely Five', the oil portrait of the same title by Herkomer was widely praised when exhibited at the Royal Academy in 1885.

(1)

£100 – £150



Lot 504

504\* **Holman Hunt (William, 1827–1910)**. *The Finding of the Saviour in the Temple*, 1867, *etching and engraving on chine colle, by Auguste Thomas Marie Blanchard (1819–1898) after William Holman Hunt, a signed proof, published August 1st 1867 by E. Gambart and Co., with Printseller's Association blindstamp, signed in pencil below image by Holman Hunt and Blanchard, plate size 531 x 750mm 20.9 x 29.5ins), near-contemporary ornate carved and stained wood frame with elaborate gilt slip, glazed*

(1)

£200 – £300



505\* **Hunt (William Holman, 1827–1910)**. *The Shadow of Death*, [1878], *uncoloured mezzotint and mixed method engraving by Frederick Stacpoole (1813–1907) after William Holman Hunt, on pale cream india wove paper, published May 30th 1878 by Thomas Agnew & Sons, with small oval Printsellers Association blindstamp to lower right, a fine, rich impression, image size 74 x 57cm (29 x 22.5ins), handsome period black and gilt moulded frame, with decorations of leaves and flower buds, and carved and gilded cross with crown of thorns to head of frame (overall size 108 x 86.5cm, 42.5 x 34ins)*

A handsome example of Stacpoole's famous engraving after Holman Hunt's pre-raphaelite masterpiece. The engraver started work on the print in 1874. By the time of publication, the sale of proofs alone had realised more than £20,000.

(1)

£300 – £500





506\* **Leighton (Frederick, 1830–1896)**. Anita, 1879, mezzotint on india wove by Thomas Lewis Atkinson (1817–1898) after Frederick Leighton, published by P. & D. Colnaghi and Co., 1879, signed in pencil by the engraver lower right, Prinseller's Association blindstamp lower left, plate size 390 x 295mm (15.4 x 11.6ins), near contemporary stained oak frame with gilt slip, glazed  
A fine dark impression, in very good condition.

(1)

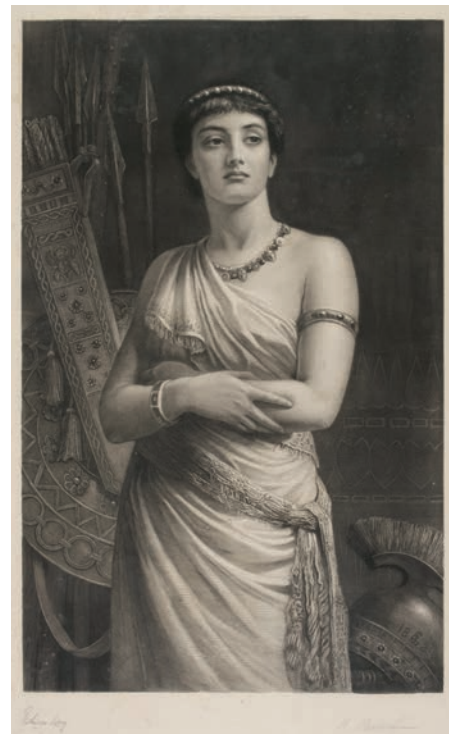
£100 - £150



Lot 507

507\* **Leighton (Frederick, 1830–1896)**. Moretta – A Venetian Girl, 1876, uncoloured mezzotint by Samuel Cousins (1801–1887) after Frederick Leighton, published July 28th 1876 by Arthur Lucas, two light parallel backboard stains across centre of the sheet, plate size 445 x 320mm (17.5 x 12.6ins), framed and glazed, together with **Eichens (Philipp Hermann, 1813–1886)**, Ophelia, or A Pause for Thought, circa 1870, mixed-method engraving after Pierre Auguste Cot (1837–1883), 480 x 305mm, framed and glazed  
(2)

£70 - £100



Lot 508

508\* Long (Edwin Longsden, 1829–1891). Merab, & Michal, 1890, a pair of mixed method proof engravings on india wove by Herbert Bourne (1825–1907) after Edwin Long, published October 6th 1890 by Fairless & Beeforth, both signed in pencil by the artist and engraver, plate size 630 x 400mm (25.75 x 15.75ins), period gilt gesso frame and period maple veneer frame with gilt inner slip respectively, glazed (2) £150 – £200



509\* Macbeth (Robert Walker, 1848 – 1910). In the Fens, Evening, 1887, uncoloured etching on chine collé, signed with monogram and dated 1887 in the image to lower right, plate size 305 x 595mm, (12 x 23.5ins), period ribbed and stained frame with gilt slip, glazed (1) £50 – £80



Lot 510

510\* Millais (John Everett, 1829–1896). The Order of Release, 1856, mezzotint by Samuel Cousins after J. E. Millais, a proof before letters on india laid paper, published by Henry Graves, May 1st 1856, signed in pencil by both artist and engraver to lower margin, some scattered spotting, plate size 76 x 54.5cm (30 x 21.5ins), with margins, period elaborately gilt moulded frame, glazed (1) £200 – £300



511\* John (Everett Millais, 1829–1896). The Minuet, 1868, mezzotint by Samuel Cousins after J.E. Millais, published by Henry Graves, July 17th 1868, signed in pencil by J. E. Millais lower left, with Printseller's Association oval blindstamp, plate size 71.5 x 52cm (28 x 20.5ins), framed and glazed (1) £150 – £200





512\* **John (Everett Millais, 1829–1896).** A Huguenot on St Bartholomew's Day, 1857, *mixed method engraving on chine collé*, by Thomas Oldham Barlow, after J.E. Millais, published by Thomas White & Messrs. E. Gambart & Co., London, June 1st 1857, with Printseller's Association oval blindstamp to lower left and remarque crest to lower right, signed in pencil by the artist and engraver, plate size 74 x 50.8cm (29 x 20ins), satinwood-veneered frame, glazed  
(1) £200 - £300

513\* **After Albert Joseph Moore (1841–1893).** Reading Aloud, circa 1900, *electrotype printed in sanguine, after the oil painting of 1884, trimmed to image, 250 x 490mm, framed and glazed, together with John (Augustus Edwin, 1878–1961).* Alick Schepeler, *uncoloured photographic reproduction, 325 x 240mm, framed and glazed, plus Stevens (Alfred Emile, 1823–1906).* Le Printemps, circa 1900, *uncoloured etching by H. Lefort after Alfred Stevens, 500 x 215mm, framed and glazed, and Boughton (George Henry, 1833–1905).* The End of a Spring Day, 1889, *uncoloured etching, published by Robert Dunthorne, trimmed to image, 445 x 245mm, framed and glazed*  
(4) £70 - £100

514\* **Poynter (Edward John, 1836–1919).** Helena and Hermia, A Midsummer Night's Dream, 1899, *proof engraving by William Heydemann (1866–1917) after E. J. Poynter, published by H. Virtue and Company, 1899, signed by artist and engraver, plate size 445 x 510mm 17.5 x 20ins), fine contemporary stained wood frame with gilt slip, glazed*  
(1) £100 - £150



Lot 514



Lot 513



Lot 515

515\* **Ryall (Henry Thomas, 1811-1867).** *The Pursuit of Pleasure (A Vision of Human Life)*, 1864, *uncoloured mixed method engraving by Henry Ryall after Sir Joseph Noel Paton, published by Alexander Hill, very slight spotting and dust soiling, 800 x 1100mm, framed in a near-contemporary gilt gesso moulding, facsimile key plate to verso of frame*

A moral and allegorical depiction of the fate of the pursuers of a hedonistic lifestyle. Pleasure - depicted as a sensuous and nubile young girl - is crowned with a wreath of poppies and has the wings of a Death's-Head Hawkmoth. Her escorts are two all-knowing putti who strew flowers and blow bubbles to lure on the massed throng behind them. Pleasure is pursued by a cavalcade of individuals, in the vanguard are an 'ecclesiastical dignitary', a 'son of toil', a monarch, a 'youth of luxury' and a 'man of genius'. They seem oblivious to the young girl and the unmarried mother that they trample underfoot. They are followed by a 'Bacchanal' and three 'unthinking daughters of vanity'. behind them is a 'votary of military glory and conquest' who is spattered with blood and treads humanity under his feet, supported by a soldier and a trumpeter dragging a captive behind them. Above the throng is a damsel borne by a fool and a gallant and after them a miser, a spooning couple and a 'tyrant king', blind and brandishing a flaming torch. Lastly, another figure who appears to be turning back. They rush towards a yawning pit whilst above them the Angel of Judgement fills the sky wielding a sword and carrying an open book.

(1)

£100 - £200

516\* **Sargent (John Singer, 1856-1925).** *Miss Jane Evans*, 1899, *photogravure by William H. Ward & Co. Ltd after the oil portrait by John Singer Sargent of 1898, published March 1st 1899, signed in pencil by the artist, and sitter to lower blank margin, image size 44 x 28.5cm (17.25 x 11.25ins), with margins, pale marginal spotting, framed and glazed, with small printed label to verso of Lechertier Barbe Ltd, 95 Jermyn St. London*

Jane Evans (1826-1906), described as the last of the Eton Dames, was the landlady of one of the lodging houses run for the Oppidan boys of Eton College. Famed for her powers of sympathy and insight, the oil portrait of her by John Singer Sargent was commissioned by a number of Old Boys of the College, including Bishop John Selwin.

(1)

£150 - £200



Lot 516





517\* **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)

£100 - £150

518\* **Sant (James, 1820–1916).** The Mirror, 1894, uncoloured mezzotint on india wove by Charles John Tomkins (1847–circa 1897), after James Sant, plate size 635 x 515mm (25 x 20.25ins), near-contemporary stained ribbed frame with gilt slip, glazed, together with:

**Seymour (George L., 19th century).** The Surprise, 1901, uncoloured mezzotint on india wove by John Douglas Miller (1860–1903) after George L. Seymour, published by Arthur Tooth & Sons, an artist's proof with PSA blindstamp, signed in pencil by the engraver below the image, plate size 385 x 270mm (15 x 10.5ins), near-contemporary stained oak frame with gilt slip, glazed

(2)

£150 - £200



Lot 518



Lot 519

519\* **Walker (Frederick, 1840-1875).** Phillip in Church, 1885, uncoloured etching by Hubert von Herkomer after Frederick Walker, published by The Fine Art Society in 1885, an artist's proof, with remarque portrait of the artist, repaired closed tears to lower right corner, 510 x 390mm, period walnut veneer frame with gilt slip, glazed

(1)

£70 - £100

520\* **Watts (George Frederick, 1817-1904).** A Greek Idyll, 1903, etching printed in sepia by Robert Walker Macbeth (1848 - 1910) after G.W. Watts, published by H. Virtue & Co. 1903, signed in pencil by both the artist and engraver, some light creasing, 390 x 535mm, period walnut veneer frame with gilt slip, glazed

(1)

£150 - £200



521\* **Wilkie (David 1785-1841).** The Flemish Mother, 1820, etching on chine collé, image size 174 x 146mm (6.85 x 5.75ins), plate size 225 x 182cm (8.85 x 7.15ins), with margins, framed and glazed

(1)

£150 - £200



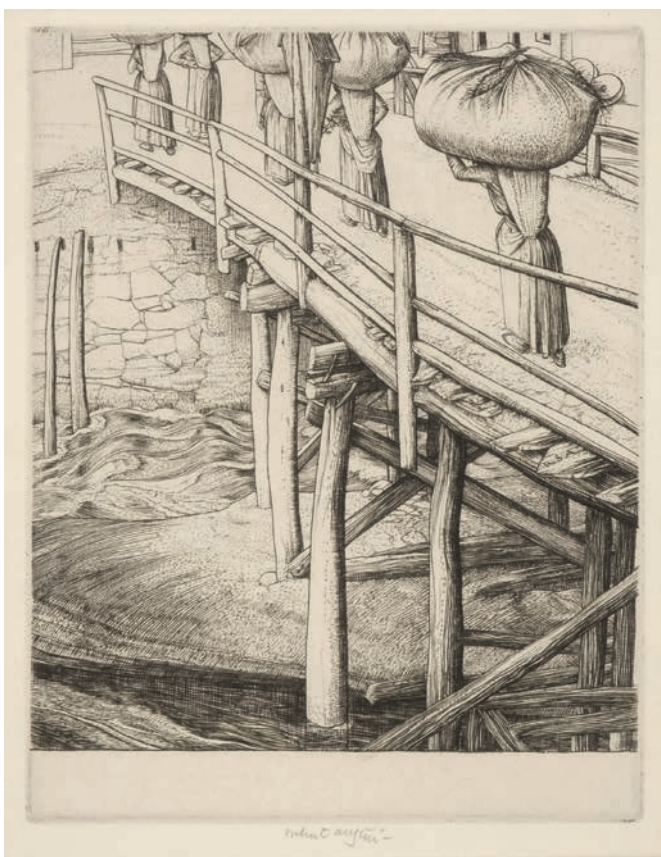
Lot 520



## ETCHINGS, LITHOGRAPHS & WOODCUTS



522\* **MacNab (Iain, 1890-1967)**. French Market Place, etching on pale cream wove paper, signed in pencil lower right, plate size 275 x 370mm (10.9 x 14.6ins), with margins, framed and glazed (1) £100 - £150



523\* **Austin (Robert Sargent, 1895-1973)**. The Wooden Bridge, Sottocastello, 1929, copper engraving on pale cream laid paper, signed in pencil, a very good impression, plate size 155 x 120mm (6.2 x 4.75ins), with margins, framed and glazed Campbell Dodgson 85 v/v. (1) £200 - £300



524\* **Barry (Claude Francis, 1883-1970)**. Windsor, 1926, aquatint on cream wove paper, lightly toned and with mount mark, titled in pencil lower left, and pencil inscription lower right 'To Dr East from C F Barry. 1926', plate size 23.2 x 30.1cm (9 x 11.75ins), sheet size (irregularly trimmed) 27 x 34.5cm (10.75 x 13.5ins), together with: **Boutet (Jean, 20th century)**. Le Pont Neuf, 1948, etching on cream wove paper, inscribed and signed in pencil lower right, lightly toned and with mount mark, plate size 17.8 x 23.5cm (7 x 9.25ins), sheet size 22.3 x 28.1cm (8.75 x 11ins), plus approximately 50 other etchings and prints, by R.S. Hardie, Andrew Watson Turnbull, William Hyde, Glynn Thomas, August Lepère, Neil M. Lawrence, J.W. Jackson, Charles Claude Houssard, and others, various sizes and condition approximately 50 £200 - £300



525\* **Blampied (Edmund, 1886-1966)**. Purring and Snoring, 1921, etching with drypoint on pale cream wove paper, from the published edition of 100 proof impressions, signed in pencil lower left, plate size 176 x 238mm (7 x 9.4ins), with margins, framed and glazed Appleby 77. Malcolm Salaman, Print Collectors' Quarterly, 24 (1937), 390. (1) £300 - £400





526\* **Blampied (Edmund, 1886-1966)**. *The Vraic Season (The Seaweed Harvest)*, 1936, etching with drypoint on pale cream wove paper, from the edition of 125 impressions, printed for the American College Society of Print Collectors, signed to centre of lower blank margin, pale mount stain, some minor marks to margins, with tear to right hand outer margin with some loss to outer edge, plate size 305 x 362mm (12 x 14.25ins), sheet size 392 x 508mm (15.4 x 20ins),

Appleby 181.

Vraic or seaweed was traditionally gathered by horse and cart in Grouville and St. Ouen's Bay, in the Channel Islands, and then spread over potato fields before planting in late winter and spring.

(1)

£200 - £300



Lot 527

527\* **Brangwyn (Frank, 1867-1956)**. *Sisteron*, 1924, etching with drypoint on ivory laid paper, signed in pencil, plate size 150 x 120mm (5.9 x 4.75ins), with margins, framed and glazed, together with:  
**Clausen (George, 1852-1944)**. *Figure Working in a Hay Field*, etching on pale cream wove paper, signed in pencil lower right, plate size 124 x 173mm (4.9 x 6.9ins), with margins, framed and glazed, plus:

**Menpes (Mortimer Luddington, 1855-1938)**. *A City Wharf*, 1889, etching on pale cream laid paper, with watermark, signed in pencil, some pale overall toning, plate size 150 x 105mm (6 x 4.2ins), sheet size 244 x 242mm (9.65 x 9.6ins), framed and glazed

(3)

£200 - £300



528\* **Briscoe (Arthur John Trevor, 1873-1943)**. *Outward Bound*, 1927, etching with drypoint on pale cream laid paper, printed with plate tone, from the published edition of 75 impressions, signed and numbered 31/75 in ink, plate size 248 x 396mm (9.7 x 15.7ins), with margins, framed and glazed

Laver 109.

(1)

£200 - £300



529\* **Briscoe (Arthur John Trevor, 1873-1943)**. *Casting Her Off*, 1927, etching on off-white wove paper, printed with plate tone, from the published edition of 75 impressions, signed in ink, and numbered 6/75 in pencil to lower margin, some light scattered spots (generally in good condition), plate size 250 x 400mm (9.8 x 15.75ins), with margins, framed and glazed

Hurst 203.

(1)

£200 - £300





530\* **Briscoe (Arthur John Trevor, 1873–1943).** *James & John*, 1928, etching on laid paper, with plate tone, from the published edition of 75 impressions, signed, and numbered 20/75 in pencil to lower margin, plate size 250 x 350mm (9.8 x 13.75ins), with margins, some light discolouration, mainly to blank margins, framed and glazed Laver 121.

(1)

£250 - £350



531AR\* **Brockhurst (Gerald Leslie, 1891–1978).** *Almina*, 1924, etching on pale cream laid paper, from the published edition of 76 impressions, signed in pencil, plate size 182 x 137mm (7.2 x 5.4ins), with margins, framed and glazed, with early label of P. & D. Colnaghi & Co. to verso Fletcher 48.

(1)

£200 - £300

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



532\* **Brouet (Auguste, 1872–1941).** *Le Petit Chiffonniers*, 1909, etching on pale cream japan wove paper, the 3rd state, printed by Vernant, and published by H. Petiet, Paris, in an edition of 30 on Japan and 60 on Arches, in 1925, with publisher's blindstamp to lower margin, signed and numbered Japon 3/30, plate size 160 x 120mm (6.25 x 4.8ins), together with:

**Bejot (Eugene, 1867–1931).** *Le Quai des Orfèvres*, Paris, 1920, etching on laid paper, an artist's proof, plate size 22 x 22cm (8.75 x 8.75ins), framed and glazed, with period label for Matthews & Brooke, Bradford to verso, plus other etchings, various, including Maxime Lalanne, Boulevard Montmartre, Paris, 1884, etc.

(6)

£200 - £300



533\* **Cain (Charles William, 1893–1962).** *A Persian Bazaar*, 1929, drypoint etching on pale cream wove paper, from the published edition of 90 impressions, signed and numbered 12.90. to lower margin, plate size 250 x 373mm (9.9 x 14.7ins), with margins, generally in excellent condition, framed and glazed

(1)

£100 - £150





534\* **Chadwick (Tom, 1915–1942).** The Introduction, 1935, wood engraving on cream simile Japan paper, with full margins, from the published edition of 60 impressions, signed, titled and numbered 8/60 in pencil, a few light spots (generally in excellent, clean condition), image size 195 x 253mm (7.7 x 10ins), sheet size 280 x 377mm (11 x 14.8ins), framed and glazed

Tom Chadwick studied at the Grosvenor School of Modern Art under William Kermode and Iain Macnab, the latter regarding him as his most brilliant student. The present woodcut, The Introduction, depicting cockfighters on the island of Bali, was exhibited at the Society of Wood Engravers in 1935 when the artist was just 20 years old. Chadwick was tragically killed at the Battle of El Alamein in 1942. All of Chadwick's prints are rare, the present work especially so, as the intended edition of 60 published proofs was never completed.

(1)

£300 - £400



535\* **Copley (John, 1875–1950).** Monte Pisano: Olive Gatherers, 1913, lithograph on white paper, signed in pencil lower right, image size 535 x 385mm (21 x 15.25ins), sheet size 670 x 510mm (26.25 x 20ins), framed and glazed (glass cracked), together with:

Seen from an Omnibus, 1931, lithograph on white paper, signed in pencil lower centre, image size 277 x 170mm (10.9 x 6.75ins), with margins, framed and glazed

Wright 230 for the second work.

(2)

£150 - £200



536\* **Griggs (Frederick Landseer, 1876–1938).** Launds, 1929, etching on laid paper, the fifth, published state, issued in an edition of 70 impressions at the Dover's House Press, signed 'F W Griggs imp' to lower right, and inscribed in ink to verso D.H.P. 67, trimmed to plate margin by the artist, 173 x 253mm (6.8 x 10ins), framed and glazed

(1)

£300 - £500





537AR\* **Gross (Anthony, 1905–1984)**. Shadow of a Walnut Tree, 1968, etching with drypoint on handmade paper, from the published edition of 70 impressions, signed, titled and numbered 4/70, plate size 253 x 300mm (10 x 11.8ins), with margins, in excellent clean condition, framed and glazed, with original gallery label for the New Academy Gallery, 34 Windmill Street, London, to verso Herdman, The Prints of Anthony Gross, 68.

(1)

£300 – £500



538AR\* **Gurschner (Herbert, 1901–1975)**. Seated Woman and Flowers, woodcut on wove paper, hand-coloured by the artist, signed and inscribed 'Orgl. Holschnitt', 180 x 155mm (7.1 x 6.2ins) mount aperture, framed and glazed

(1)

£300 – £500



539\* **Icart (Louis, 1888–1950)**. Louise, 1927, drypoint etching with aquatint in colours on pale cream paper, an artist's proof, aside from the published edition of 475 impressions, published by Graveurs Modernes, Paris, signed in pencil lower right, with publisher's blindstamp lower left, plate size 530 x 360mm (20.8 x 14.2ins), with margins, framed and glazed

Holland, Catania & Isen 317.

The print depicts the artist's wife on their balcony in Montmartre, Paris.

(1)

£300 – £400



540AR\* **Knight (Laura, 1877–1970)**. Dressing Room No. 2, drypoint etching and aquatint on laid paper, signed in pencil lower right, additionally inscribed by the artist to lower edge of the sheet: aquatint Dressing Room No. 2, plate size 174 x 223mm (6.8 x 8.8ins), sheet size 230 x 330mm (9 x 13ins), framed and glazed

(1)

£300 – £400





541\* **Landacre (Paul Hambleton, 1893–1963)**. *Sultry Day*, 1937, woodcut, depicting a supine female nude reading a book on the floor next to a sleeping cat, against a garden vista seen through an open door, image size 20.2 x 15.2cm (8 x 6ins), mounted, framed and glazed

(1)

£200 - £400



Lot 542

542\* **McBey (James, 1883–1959)**. *Rio dei Greci, Venice*, (Venice Set No. 1), 1925, etching with drypoint on antique pale cream wove paper, watermarked 1818, from the published edition of 80 proofs, signed and numbered XVII in ink to lower margin, light overall mount stain, plate size 265 x 170mm (10.4 x 6.7ins), sheet size 282 x 185mm (11.1 x 7.25ins), framed and glazed

Hardie & Carter 228.

(1)

£300 - £500



Lot 543

543\* **Morgan (William Evan Charles, 1903–1979)**. *Italian Hill Farm*, 1928, etching with drypoint on cream laid paper, watermarked DAVID STRANG to lower left corner of the sheet, signed, dated, titled and numbered 19/78, plate size 160 x 210mm (6.25 x 8.25ins), sheet size 235 x 310mm (9.25 x 12.25ins)

(1)

£150 - £200





544\* **Morgan (William Evan Charles, 1903-1979).** *Perseus*, 1929, drypoint etching on pale cream laid paper, from the published edition of 70 impressions, signed, dated, titled and numbered 70/70, plate size 220 x 207 mm (8.2 x 8.7 ins), with margins, sheet size 360 x 280 mm (14.1 x 11 ins), framed and glazed (1) £200 - £300



Lot 546

545 No lot

546\* **Whistler (James Abbott MacNeill, 1834-1903).** *Chelsea*, etching on pale cream wove paper, depicting Old Battersea Bridge and Chelsea Church, butterfly monogram to lower margin within image, pencil note to upper left blank margin, some faint creases and minor marks, plate size 13.1 x 20.6cm (5.25 x 8ins), sheet size 28.5 x 40.2cm (11.25 x 15.75ins), together with:

**Haden (Francis Seymour, 1818-1910).** *Egham Lock*, etching on pale cream laid paper, depicting an open lock on the Thames in Surrey, a little light creasing, mostly marginal, short nick in upper left edge, plate size 15 x 22.5cm (6 x 9ins), sheet size 18.5 x 27.5ins (2) £200 - £300

547 **Nevinson (Christopher Richard Wynne, 1889-1946).** *Column on the March, 1917*, offset colour lithograph on thin wove paper, signed in pencil lower right, sheet size 287 x 220 mm (11.3 x 8.7 ins), as issued in *Modern War Paintings* by C.R.W. Nevinson, with an introductory essay by P. G. Konody, 1st edition, Grant Richards Ltd., 1917, with monochrome plates, rough-trimmed, original green cloth-backed boards with printed paper title labels to upper cover and spine, some minor marks and slight fraying to extreme head of spine, spine label somewhat darkened and a little chipped, 4to (1) £300 - £500

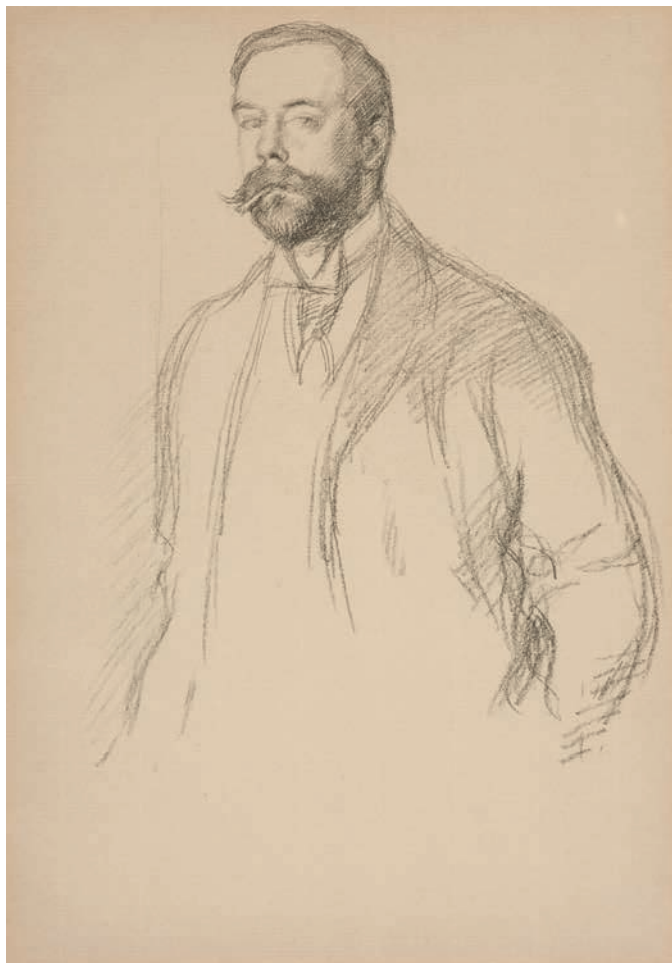


548\* **Osborne (Malcom, 1880-1963).** *"A Dieppe Café"*, Etching for Queen [Mary]'s Dolls' House, miniature etching on laid paper, depicting 2 conversing men in profile seated at a table in a café, one leaning across table with glass in hand, the other holding a cane, an archway beyond, a few fox spots, signed in pencil lower right below image, plate size 26 x 38mm (1 x 1.5ins), sheet size 63 x 78mm (2.5 x 3ins), mounted, with inscription in ink to mount 'With all best Wishes for a very Happy Christmas and New Year from Malcolm Osborne', and title beneath, framed and glazed

This minute print was commissioned for the library of Queen Mary's dolls' house, designed by Lutyens (see Royal Collection RCIN 927240). There can have been only a very few of these produced, and we have been unable to trace another copy sold at auction.

(1) £150 - £200

549 No lot



Lot 550

**550 Rothenstein (William, 1872-1945).** Portrait of John Singer Sargent, lithograph on pale brown laid paper, printed by T. Way, from the book 'English Portraits, A Series of Lithographed Drawings', published by Grant Richards, 1898, 29.5 x 20.5cm (11.5 x 8ins) mount aperture, together with 8 other lithographs from the same publication, comprising: Prof. Charles Villiers Stanford, Mr. Sidney Colvin, Sir Frederick Pollock, Arthur Wing Pinero, Sir Seymour Haden, Mr. William Archer, Prof. Alphonse Legros, and Mr. Robert Bridges, all similarly mounted, framed and glazed  
(9) £100 - £150

**551 Rothenstein (William, 1872-1945).** English Portraits. A Series of Lithographed Drawings, published by Grant Richards, 1898, 24 lithographic portraits including Hardy, Gissing, Henry James, Walter Crane, Ellen Terry, and others, additional photogravure portrait of George Bernard Shaw from a photograph by Dorothy Hickling loosely inserted, top edge gilt, remainder untrimmed, original buckram gilt, rubbed, folio  
One of 750 copies, this copy with a signed pencil dedication to George Bernard Shaw: 'To G.B.S. Greetings! Will Rothenstein 98'.  
(1) £200 - £300



**552\* Roussel (Theodore, 1847-1926).** Bathers & Tents, 1923-24, etching with drypoint on pale cream wove paper, signed in pencil, a very good impression, with light plate tone, plate size 228 x 355mm (9 x 14ins), with margins, framed and glazed, with old label for A.J. Mucklow & Son, 35 Cranbourn Street, Leicester Square, London, W.C. to verso, with artist's name, title and price Hausberg 134.  
(1) £150 - £200





**553\* Rushbury (Henry George, 1889-1968).** St. Paul's from Paternoster Row, 1941, etching with drypoint on pale cream laid paper, signed in pencil, plate size 200 x 300mm (7.9 x 11.8ins), sheet size 267 x 405mm (10.5 x 16ins), framed and glazed, together with: St. Mary Le Bow, 1943, etching with drypoint on pale cream laid paper, signed in pencil, plate size 280 x 210mm (11 x 8.25ins), sheet size 394 x 270mm (15.5 x 10.6ins), framed and glazed, plus: Stirling Castle, 1945, etching with drypoint on pale cream laid paper, signed in pencil, plate size 200 x 300mm (7.9 x 11.78ins), sheet size 270 x 380mm (10.6 x 15ins), remains of brown paper tab mounts to extreme upper left and upper right, and: Fountains Abbey, 1946, etching with drypoint, published in an edition of 100 impressions, signed in pencil, pale mount stain, brown paper mounting tabs to verso upper left and upper right, plate size 225 x 310mm (8.8 x 12.25ins), sheet size 282 x 381mm (11.1 x 15ins) Rushbury, Owen & Ramos, Henry Rushbury Prints, Catalogue Raisonné, 79, 81, 83 & 84.  
(4) £200 - £300



Lot 554

**554\* Schwabe (Randolph, 1885-1948).** Francis Dodd, 1916, etching with drypoint on pale cream wove paper, an unsigned artist's proof, aside from the published edition, some very light spotting around margins, sheet size 330 x 254mm (13 x 10ins), with margins, framed and glazed  
Clarke, Randolph Schwabe (2012), page 75.  
(1) £150 - £200



**555\* Simpson (Joseph, 1879-1939).** Russian Girl, 1925, etching with drypoint on pale cream wove paper, signed in pencil, printed with plate tone, plate size 302 x 214mm (12 x 8.5ins), with margins, framed and glazed, together with: Todd (Arthur Ralph Middleton, 1891-1966). The Silhouette, etching with drypoint, signed in pencil, plate size 175 x 133mm (6.8 x 5.25ins), with margins, framed and glazed  
(2) £150 - £200



556\* **Spear (Francis Howard, 1902-1979)**. Harlequin, Pulcinella, Colombina, Scopino, & Dottore, 1928, a series of five lithographs on wove paper, each signed, titled and dated in pencil, image size 345 x 235mm (13.6 x 9.25ins), and similar, with margins, matching gilt frames, glazed

Francis Howard Spear, printmaker and stained glass artist, attended the Royal College of Art alongside Edward Bawden and Eric Ravilious, where he also later taught lithography.

(5)

£200 - £300



557AR\* **Squirrell (Leonard Russell, 1893-1979)**. Notre Dame, Paris, 1925, mezzotint on pale cream laid paper, signed in pencil lower right, small mark in the sky area to the right of the cathedral, but generally in very good condition, plate size 280 x 400mm (11 x 15.75ins), with margins, framed and glazed, together with: Barn Interior, circa 1930, aquatint on pale cream wove paper, signed in pencil lower right, plate size 276 x 278mm (10.9 x 10.95ins), with margins, framed and glazed

(2)

£200 - £300



558\* **Steel (Kenneth, 1906-1973)**. Durham Cathedral and Castle across Milburngate Bridge, etching with drypoint on pale cream wove paper, signed in pencil, a very good impression, plate size 305 x 355mm (12 x 14ins), with margins, framed and glazed

(1)

£100 - £150





559\* **Strang (William, 1859–1921).** Sir Emery Walker, 1906, *etching on pale cream wove paper, signed in pencil, image size 368 x 240mm (14.5 x 9.4ins), sheet size 510 x 398mm (20 x 15.7ins), framed and glazed*  
(1) £150 - £200



Lot 560

560AR\* **Tanner (Robin, 1904–1988).** Easter, 1970, *etching on pale cream wove paper, from the Robin Tanner Memorial Portfolio edition of 112 impressions, published by Robin Garton in 1988, signed in pencil to centre of lower margin, with blindstamp to lower right corner 'Robin Tanner Memorial Portfolio', numbered I in roman numeral, plate size 390 x 270mm (15.3 x 10.6ins), sheet size 450 x 340mm (17.75 x 13.4ins), framed and glazed*  
Garton, Robin Tanner, The Etchings, 5 (although this posthumous edition was issued the year after the publication of Garton's catalogue raisonné).  
(1) £300 - £500



561\* **Tissot (James Joseph, 1836–1902).** Histoire ennuyeuse (An Uninteresting Story), 1878 [or later], *etching and drypoint on laid paper, with watermark of a fleur-de-lys within a shield with letters JGL below, a very good strong impression, signed and dated in the plate to upper right, unsigned, plate size 314 x 203mm (12.3 x 8ins), sheet size 377 x 283mm (14.8 x 11.2ins)*  
Wentworth 32.  
(1) £300 - £500





Lot 562

562AR\* **Tunnicliffe (Charles Frederick, 1901-1979)**. *Hard Winter, 1928, etching on pale cream wove paper, from the published edition of 75 impressions, signed and numbered 29/75 in pencil, plate size 227 x 275mm (8.95 x 10.85ins), with margins, framed and glazed*  
(1) £300 - £500

563\* **Whistler (James Abbott MacNeill, 1834-1903)**. *La Marchande de Moutarde, 1858, etching on pale cream laid paper, the 5th state (of 5), with printer's name and address removed, light mount stain, short closed tears to lower left and lower right blank corners, plate size 158 x 88mm (6.2 x 3.5ins), sheet size 323 x 241mm (12.75 x 9.5ins), together with other prints by or after Whistler, including La Robe Rouge, 1894, lithograph (printed in an edition of approximately 3000, as published in The Studio, November 15, 1895, framed and glazed, colour lithographs by Thomas Robert Way after Whistler (Bead-stringers, Venice, 2 copies, Sunset: Venice, The Purple Cap, Baby Leyland, and The Blue Girl), as published in The Studio, 1903-1905, all framed and glazed or mounted, plus a reproduction of Whistler's Chelsea etching*

Kennedy 22, v/v; Glasgow Online Catalogue, 20, v/v (75 known impressions).  
(9) £200 - £300



Lot 563



564\* **Whistler (James Abbott MacNeill, 1834-1903)**. *Chelsea, etching on pale cream wove paper, depicting Old Battersea Bridge and Chelsea Church, butterfly monogram to lower margin within image, pencil note to upper left blank margin, some faint creases and minor marks, plate size 13.1 x 20.6cm (5.25 x 8ins), sheet size 28.5 x 40.2cm (11.25 x 15.75ins), together with:*

*Haden (Francis Seymour, 1818-1910), Egham Lock, etching on pale cream laid paper, depicting an open lock on the Thames in Surrey, a little light creasing, mostly marginal, short nick in upper left edge, plate size 15 x 22.5cm (6 x 9ins), sheet size 18.5 x 27.5ins*

(2) £200 - £300





Lot 565

565\* **Wohlfart (Johannes, 1900–1975).** *Die Alten*, woodcut on light cream japan paper, signed and titled in pencil, image size 215 x 190mm (8.5 x 7.5ins), sheet size 380 x 300mm (15 x 11.75ins), tipped-in to card window mount, together with:

**Grossmann (Rudolf, 1882–1941).** 'Maler Purrmann bom meister selbst gedruckt', etching on off-white handmade paper, signed in pencil, also titled in pencil to lower edge, and marked 'abzug', with several printing flaws touching the image, 210 x 175mm (8.25 x 6.9ins), plus two lithographs by Anatoli Kaplan (1902–1980), each signed and titled, and an etching of the head of a woman, indistinctly signed F. Schimmings (?), the latter three works framed and glazed (except final work without glass)

(5)

£200 - £300

566\* **Wyllie (William Lionel, 1851–1931).** *Santa Maria della Salute, Venice*, drypoint etching on pale cream wove paper, from the edition of 150 impressions, signed in pencil, plate size 175 x 227mm (6.9 x 9ins), with margins, framed and glazed, with early printed label of Doig, Wilson & Wheatley, 90 George Street, Edinburgh, to verso, together with:

*A Light Air from the South East*, drypoint etching, published in a sole edition of 150 impressions, signed in pencil, plate size 125 x 169mm (4.9 x 6.6ins), with margins, framed and glazed, with early Frost & Reed labels to verso

(2)

£300 - £400



Lot 566

## 20TH CENTURY ART

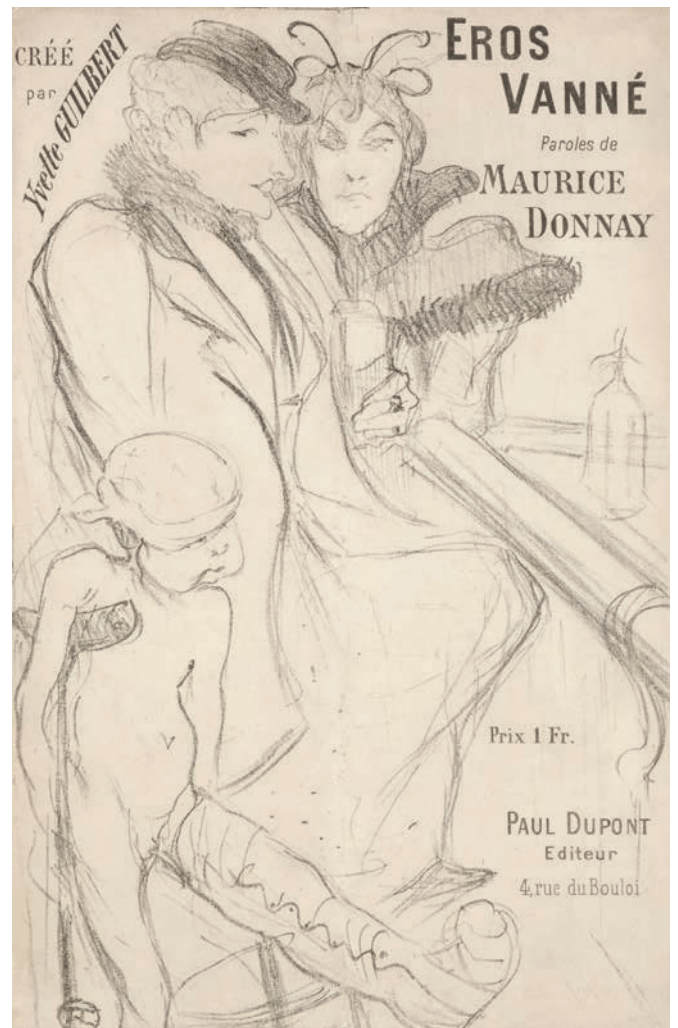


567\* **Renoir (Pierre-Auguste, 1841-1919)**. La Danseuse Rosita Mauri, heliogravure facsimile reproduction on cream laid paper, with watermark, published by Marées-Gesellschaft, Munich, with publisher's blindstamp to lower right, sheet size 470 x 305mm (18.5 x 12ins), window-mounted, together with:

**Vignerot (Rougeron, 19th century)**. Family Group, after Pierre Puvis de Chavannes, lithograph on brown paper, after a drawing by Puvis de Chavannes (1824-1898), laid down on card, sheet size 368 x 295mm (14.5 x 11.6ins), window-mounted, plus other various prints, including G. Greux after Jean Francois Millet, Les Premiers Pas, Joseph Pennell, St. Paul's Wharf, Charles Waltner after J.E. Millais, Forbidden Fruit, William Strang after Correggio, Venus with Mercury and Cupid, etching, 1888, signed by Strang in pencil

(7)

£150 - £200



568\* **Toulouse-Lautrec (Henri de, 1864-1901)**. Eros Vanné, 1894, lithographed music cover, as published by Paul Dupont, Paris, 1894, some minor marks to sheet edges, laid down on modern plain card, sheet size 270 x 175mm (10.6 x 6.9ins), window-mounted Wittrock 56.

(1)

£200 - £300





569\* **Toulouse-Lautrec (Henri de, 1864-1901).** Divan Japonais, 1893, colour lithograph poster on wove paper, printed by Edward Ancourt, Paris, some overall toning, minor fraying to extreme sheet edges, image size 815 x 605mm (32 x 24.25ins), sheet size 855 x 650mm (33.75 x 25.7ins)

Adriani 8; Delteil 341.

The advertising poster for the Parisian café-concert Divan Japonais run by Edouard Fournier, depicting the dancer Jane Avril and critic Edward Dujardin in the foreground, and singer Yvette Guilbert on stage.

(1) £700 - £1,000

570\* **List (Wilhelm, 1864-1918).** Aphrodite Androphonos, published in Ver Sacrum #6, 1900, colour print, image 20 x 15cm (8 x 6ins), framed and glazed

(1) £100 - £150

571\* **Nevinson (Christopher Richard Wynne, 1889-1946).** Lilies, circa 1930s, colour reproduction print, published by Soho Publishing Co. Ltd., 18 Soho Square, London, image size 51 x 40.5 cm (20 x 16 ins), with margins, framed and glazed

(1) £300 - £500



Lot 570



Lot 571





572AR\* **Ayrton (Michael, 1921–1975)**. *Narcissus*, 1971, etching from the published edition of 75 impressions, numbered 15/75, but here unsigned, plate size 17 x 20cm (6.75 x 8ins), framed and glazed  
(1) £100 – £150



573AR\* **Cockrill (Maurice, 1936–2013)**. *Fête Champêtre*, 1984, dry-point etching, from the published edition of only 20 impressions, signed and dated, and numbered 2/20, plate size 13.5 x 16cm (5.25 x 6.25ins), framed and glazed  
(1) £150 – £200



574\* **Manzaroli (Peter, b. 1938)**. *Velvet*, mixed media collage, signed at foot, 27.5 x 14cm (10.75 x 5.5 in), framed and glazed  
Provenance: Chas. H. West, gallery and exhibition agent, Swiss Cottage, London, old label and Andelli Art, Somerset, modern label to verso.  
(1) £100 – £150





575\* **Moser (Koloman, 1868–1918)**. *Möbelstoff 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) £100 – £150



576\* **Roberts (John, 20th c.)**. *Floral Heads*, 1982, *mixed media*, captioned, signed & dated in pencil to lower margin, image size 30.5 x 49.5cm (12 x 19.5ins), framed & glazed, together with *Take a Card*, 1983, *uncoloured lithograph of male figure holding an ace of spades playing card*, captioned, signed & dated in pencil to lower margin, image size 41.5 x 24cm (16.5 x 9.5ins), framed & glazed, (limited edition 15/50), together with *Brangwyn (Frank, 1867–1956)*. *Busy street scene before an Abbey*, *lithograph*, heightened with watercolour, apparently unsigned, 41 x 31cm (16 x 12.25ins), framed and glazed, plus *Sorel (Agathe, 1935–)*. *Rochers*, *colour etching*, 1960, signed, titled and numbered 22/30, plate size 45.5 x 35.5cm (18 x 14ins), framed and glazed, and *Howerd (Geoffrey, 20th c.)*. *Chelsea Pensioners*, *mounted colour lithograph*, signed and dated in pencil to lower margin, 35 x 25cm (13.75 x 9.75ins), framed and glazed, plus four other framed and glazed prints by various artists including Peter Godfrey Coker and Hubert Andrew Freeth  
 (9) £100 – £200

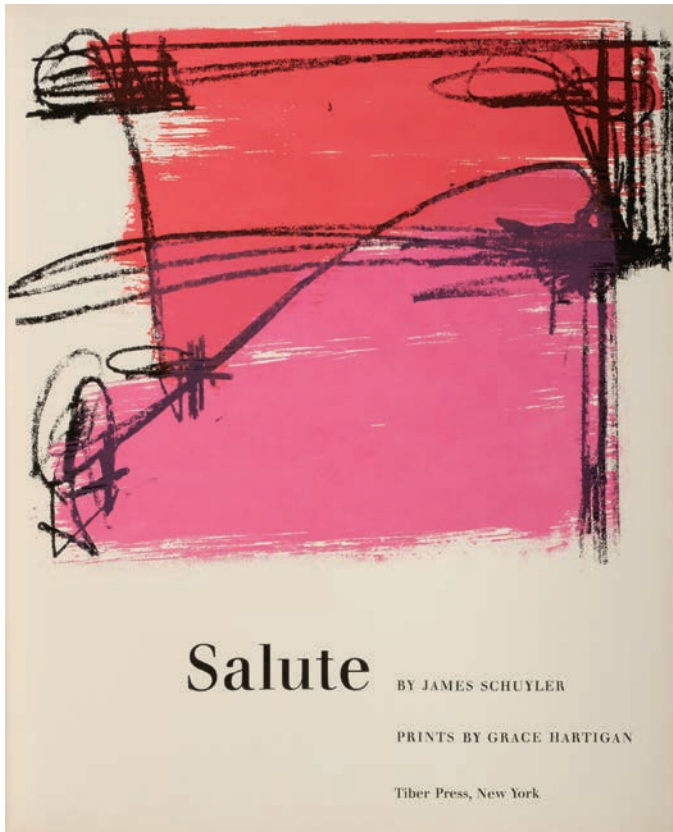


577AR\* **Schöffer (Nicolas, 1912–1992)**. *Entretiens avec Nicolas Schöffer*, by Jean-Louis Ferrier, Paris: Denoël, 1975, 3 colour screenprints, each signed and numbered by the artist (some offsetting to opposite text leaves), aluminium and plexiglass multiple screenprint frontispiece, loosely contained in original cloth solander box with metallic design to upper lid, some fading and stains, edges rubbed, 4to, 45.5 x 35cm (17.75 x 13.75 in)  
 Limited edition 94/125  
 (Zero) £200 – £300



578AR\* **Trevelyan (Julian, 1910–1988)**. *Camden Lock*, 1975, *colour lithograph on thick handmade paper*, printed by the Curwen Studio, and published by Curwen Press, London, with their blindstamp, signed and numbered 46/100 in pencil, image size 382 x 513mm (15 x 20.2ins), sheet size 505 x 653mm (19.9 x 25.75ins), framed and glazed  
 (1) £300 – £500





Lot 579

**579 American Artists.** The Poems by John Ashbery, Prints by Joan Mitchell, Salute by James Schuyler, Prints by Grace Hartigan, Permanently by Kenneth Koch, Prints by Alfred Leslie, & Odes by Frank O'Hara, Prints by Michael Goldberg, 4 volumes, New York, Tiber Press, 1960, each volume with three full-page colour screenprints, colour screenprint title page and front cover by Joan Mitchell, Grace Hartigan, Alfred Leslie, and Michael Goldberg respectively, original cloth-backed boards, a few minor marks to rear covers of 3 volumes, original acetate dust wrappers, all contained in original publisher's cloth slipcase, with original cardboard packaging (marked with limitation number), folio (sheet size 445 x 355mm, 17.6 x 14ins)

Limited edition, numbered 127 of 200 copies, each signed by author and artist. Important set of post-war American artist's books, featuring collaborations between four of the most influential American poets of the second half of the twentieth century, and four second-generation New York School painters. The collaborators all "lived in New York City where they knew one another well for a number of years and followed one another's work with involved interest. Tiber Press left the choice of partners in this project to the individuals themselves, and, in collaborating, the poet and painter were acknowledging awareness of some real relationship between their work" (from the prospectus).

(4) £2,000 - £3,000

**580AR\* Villon (Jacques, 1875-1963).** L'Italienne, after Amedeo Modigliani, 1926-27, colour aquatint on heavy wove paper, an unnumbered impression, aside from the published numbered edition of 200 impressions, some light overall toning, plate size 495 x 308mm (19.5 x 12.1ins), sheet size 560 x 380mm (22 x 15ins)

Ginestet-Pouillon E 650.

(1) £300 - £400

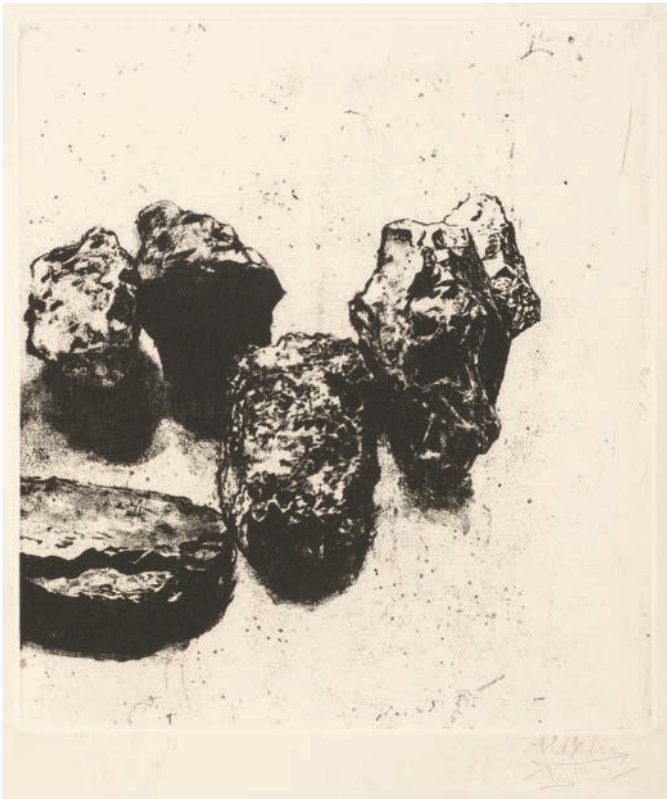


Lot 580





581AR\* **Casson (Hugh, 1910–1999)**. Covent Garden, colour print, 91/100, signed lower right, 29 x 21.5cm (11.5 x 8.5 in) mount aperture, framed and glazed, Highgate Gallery label to verso  
(1) £70 - £100



Lot 582

582 **Arikha (Avigdor, 1929–2010)**. *Au Loin un Oiseau*, by Samuel Beckett, The Double Elephant Press, New York, 1973, 5 etched plates, each signed by the artist, loosely contained in original wrappers, original buckram solander box, 4to, 45 x 38.5cm (17.75 x 15.25 in) Limited edition 24/90.  
(1)

£800 - £1,200



583\* **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)

£100 - £150



584AR\* **McDonnell (Hector, b. 1947)**. *Fischers*, etching, one of 250, this an Artist's Proof signed lower right, image 21.5 x 22.5cm (8.5 x 8.75), framed and glazed

(1)

£70 - £100



585\* **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)

£100 - £200



586\* **Liddell (Mary, 20th Century)**. *The Rape of Europa*, 1982, etching with aquatint on pale cream wove paper, from the edition of 6 impressions only, signed and dated in pencil in lower right margin, numbered 1/6 in pencil in lower left margin, a few light spots and creases, margins with 2 closed tears, plate size 29.5 x 44.5cm (11.75 x 17.5 ins), with margins, framed and glazed, together with *Four Horses and Chariot*, 1982, etching on pale cream wove paper, from the edition of 20 impressions only, signed and dated in pencil in lower right margin, numbered 2/20 in pencil in lower left margin, a few light spots and creases, 2 closed tears to blank margins (1 repaired), plate size 35 x 49cm (13.75 x 19.25ins), with margins, framed and glazed

(2)

£100 - £150



587 **Skiöld (Birgit, 1923-1982)**. *Zen Gardens*. Poems by James Kirkup, Circle Press Publications, 1973, 7 colour photo-etchings and relief prints by Birgit Skiöld, loosely contained in original solander box, 4to, limited edition, this copy one of 10 artist's proofs, from a total edition of 100, signed by artist and poet, together with

**Skiöld (Birgit, 1923-1982)**. *The Tao of Water*. Poem by James Kirkup, Circle Press, 1979, 8 lithographed and etched prints, loosely contained in original solander box, 4to, limited signed edition 18/200, with 8 others including *The 17 Horse Songs of Frank Mitchell Nos X-XIII*, by Jerome Rothenberg, Tetrad Press, 1969, with plates by Ian Tyson, limited signed edition 1/50 from a total edition of 250, *Lament for Ignacio Sanchez Mejias*, by Federico Garcia Lorca, woodcuts by Sandy Sykes, W S A P Editions, 1987, limited signed edition 3/40, 10, by Kenneth Koch, linocuts by Dale Devereux Barker, 1995, limited signed edition 10/22 and *The Iron Siege of Pavia*, etchings by Deanna Petherbridge, Camberwell School of Arts and Crafts, 1975, limited edition 12/20

(10)

£200 - £300

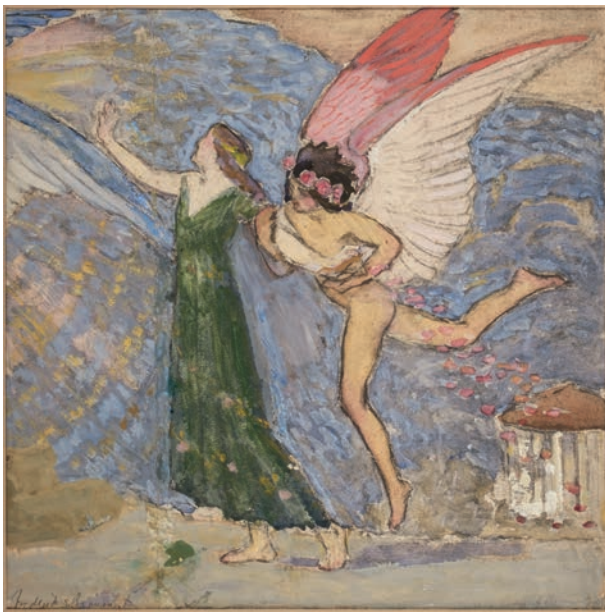




588\* **Ariff (Abdullah, 1904-1962)**. Malaysian farmer and ox in a rice field, circa 1930s, watercolour and pencil on pale cream wove paper, heightened with gouache, signed lower right, additionally inscribed with the artist's name and address: 92, Kedah Road, Penang, S.S., sheet size 410 x 310mm (16.1 x 12.2ins), with card mount (mount aperture 285 x 210mm (11.2 x 8.2ins))

(1)

£2,000 - £3,000



Lot 589

589\* **Beaumont (Frederick Samuel, 1861-1954)**. Young Woman and winged angel, gouache, watercolour and black chalk on laid paper, mounted on board, signed in pencil lower left, image size 270 x 270mm (10.6 x 10.6ins), with card mount

(1)

£150 - £200



590\* **British School**. Street Scene at Night, London, circa 1940-45, pen, black ink, grey wash and gouache on paper, unsigned, 49.5 x 35cm (19.5 x 13.75ins), framed and glazed

(1)

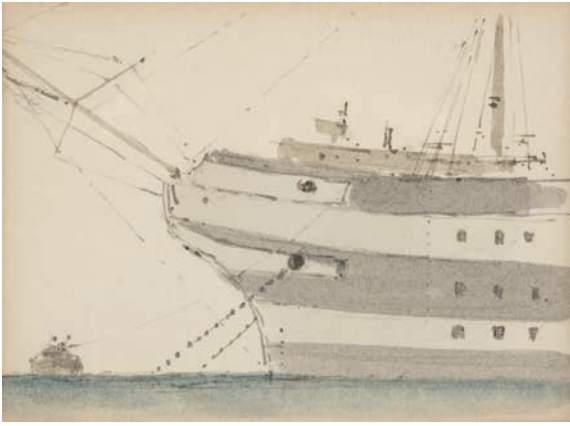
£150 - £200



591\* **Buckle (Claude, 1905-1973)**. River scene with boat, watercolour, depicting a young man standing in a small boat on a river against a backdrop of buildings, 26.5 x 36.5cm (10.5 x 14.5ins), together with another watercolour by the same artist, depicting a small boy with a wooden stick playing in a shallow river or pond, 32.2 x 27.8cm (11.75 x 11ins), both signed lower left, each mounted, matching frames, glazed

(2)

£200 - £300



592AR\* **Casson (Hugh, 1910-1999)**. Large sailing vessel and tug, watercolour, showing part of a large shipping craft anchored, with a small vessel beside, 7.9 x 10.9cm (3 x 4.25ins), mounted, framed and glazed, together with correspondence on Glyndebourne Festival Opera headed paper dated 1978, relating to exhibition and sale of the painting there

(1)

£100 - £150



594\* **Cusa (Noel William, 1909-1990)**. Pack Donkey, 1967, watercolour with traces of pencil, heightened with bodycolour, on textured paper, depicting a donkey with empty panniers on its back, signed and dated lower left, 37.2 x 49cm (14.5 x 19.25ins), mounted, framed and glazed

(1)

£150 - £250



593 **Album** of drawings and watercolours, circa 1905-1921, 22 original drawings and watercolours, mostly signed or initialled, and dated variously 1905-1921, some portraits, topographical views, cartoons, etc., including Wang Zhen Hai, of Shanghai, Three Chinese ladies with porcelain vases, signed in Chinese script in black ink above artist's red ink stamp, sheet size 16 x 20cm (6.25 x 8ins), a watercolour by Alfred Egerton Cooper (1883-1974), titled 'Ready for Chelsea Arts Ball', circa 1920, watercolour full length portrait of a seated young woman wearing a long skirt split to the thigh, cropped top, bead anklet and dangling earrings holding an ostrich feather fan, titled and signed, a pen, ink, and wash female head study by Arthur Waller, a pen & ink drawing of a semi-nude female on a rock titled 'The Fallen Angel' by J.G. Manley, a pencil drawing of Miss Gladys Cooper by F. Bahr, and a double-page watercolour cartoon of figures engaged in various activities on a beach by Walt Kuhn, some light spotting and marks, sheet size (for all leaves) 16 x 20cm (6.25 x 8ins), marbled endpapers, contemporary inscription on verso of front free endpaper: 'To wish you many happy returns of the day To Nellie from Peter. Shanghai: 22. October 1905', rear hinge split, all edges gilt, page-block becoming loose in original black padded morocco, rubbed, oblong 4to

(1)

£400 - £600



595\* **Dodd (Francis H., 1874-1949)**. Portrait of a man in a trilby, 1915, charcoal head and shoulders study profile to left of a bespectacled man wearing a trilby hat, an overcoat, and a bow tie, signed and dated in pencil lower right, 27.8 x 22.8cm (11 x 9ins), mounted, framed and glazed

(1)

£150 - £200





596\* **Donaldson (Andrew Brown, circa 1840–1919).** Gatehouse of Fleet, Kirkcudbright, watercolour on paper, 22 x 29cm (8.75 x 11.5 in) mount aperture, framed and glazed  
(1)

£100 - £150



597\* **unoyer de Segonzac (André, 1884–1974).** Landscape with trees, black ink & watercolour on paper, signed lower left, 25.5 x 32cm (10 x 12.5ins) mount aperture, framed and glazed, framers label 'Edouard Hauteceur, 35 Avenue de l'Opera, Paris', and label of 'Le Garde Meuble Public, 17 Rue Monsigny, Bedel & Cie' on backboard  
(1)

£200 - £400

598\* **Emanuel (Frank Lewis, 1866–1948).** Barmouth, Wales, pencil on off-white wove paper, signed and titled to upper right margin, 230 x 135mm (9 x 5.25ins), framed and glazed, together with Study of Horses being prepared for a croquet match, pencil on off white wove paper, signed lower left, 145 x 125mm (5.7 x 5ins), framed and glazed, plus two other pencil studies signed May, and dated 1893 and 1894, depicting 'Old Porteous', and a seated lady, each signed with monogram and surname May, and dated, 275 x 175mm (10.8 x 6.9ins) mount aperture, or similar, both framed and glazed, and a hand-coloured lithograph by Thomas Shotter-Boys (1803–1874) titled Givet and Charlemont on the Meuse (from Sketches on the Moselle, the Rhine & the Meuse, 1838), framed and glazed  
(5)

£200 - £300



Lot 598



599AR\* **Graham (Rigby, 1931–2015).** Robinson's Yard, Haworth, 1974, watercolour with pen & black ink on paper, signed titled and dated to lower margin, 87 x 17.7cm (11 x 7ins), framed and glazed, together with another smaller watercolour with black ink by the same artist, a view of cottages at Great Blasket Island, Ireland, signed titled and dated 1974, 8 x 14.8cm (3.2 x 5.8ins), framed and glazed (by Soden of Leicester)  
(2)

£200 - £300



600\* Guida (John, 1896-1965). Fashion design for a blue and white day dress, circa 1930, c. 1930, watercolour, coloured pastels and pencil on thick wove paper, depicting an elegant model in a chequered dress with hat and gloves, signed 'John' in black charcoal by the artist lower right with numerals '931' a few minor marks, sheet size 70 x 50cm (27.5 x 19.75ins)

(1) £200 - £300



602\* Guida (John, 1896-1965). Fashion design for a plaid suit, circa 1930, watercolour, coloured pastels and pencil on thick wove paper, depicting an elegant female model in a chequered green and black suit with white blouse, one arm akimbo, signed 'John' in black charcoal by the artist lower right with numerals '931', a few minor marks, sheet size 70 x 50cm (27.5 x 19.75ins)

(1) £200 - £300



604\* Guida (John, 1896-1965). Fashion design for a frilled two-piece, circa 1930, watercolour, coloured pastels and pencil on thick wove paper, depicting an elegant female model in an aubergine belted two-piece with both arm akimbo, signed 'John' in black charcoal by the artist lower right with numerals '931', pencil title 'Corinthe' to lower margin, some minor marks including brown splashes to left margin, sheet size 70 x 50cm (27.5 x 19.75ins)

(1) £200 - £300



601\* Guida (John, 1896-1965). Fashion design for a pink day dress, circa 1930, watercolour, coloured pastels and pencil on thick wove paper, depicting an elegant female model in a pink dress and jacket with matching hat and grey gloves, signed 'John' in black charcoal by the artist lower right with the numerals '930', a few minor marks, sheet size 70 x 50cm (27.5 x 19.75ins)

(1) £200 - £300



603\* Guida (John, 1896-1965). Fashion design for a plaid two-piece, circa 1930, watercolour, coloured pastels and pencil on thick wove paper, depicting an elegant female model in a red and green chequered two-piece with white collar and cuffs, both arms akimbo, signed 'John' in black charcoal by the artist lower right with numerals '931', a few minor marks, sheet size 70 x 50cm (27.5 x 19.75ins)

(1) £200 - £300



605\* Guida (John, 1896-1965). Fashion design for a black suit, circa 1930, watercolour, coloured pastels and pencil on thick wove paper, depicting an elegant female model in profile, wearing a black suit with spotted blouse, and matching hat with spotted chiffon trim, title 'Don Jose' upper left, signed 'John' in black charcoal by the artist lower right with numerals '931', a few minor marks, sheet size 70 x 50cm (27.5 x 19.75ins)

(1) £200 - £300





Lot 606



Lot 607



Lot 608

**606\* Guida (John, 1896-1965).** Fashion design for a pleated dress and jacket, circa 1930, watercolour, coloured pastels and pencil on thick wove paper, depicting an elegant female model wearing a cream and pale blue pleated dress and jacket, with both arms akimbo, signed 'John' in black charcoal by the artist lower right with numerals '928', a few minor marks and slight soiling to upper right corner, sheet size 70 x 50cm (27.5 x 19.75ins)

(1) £200 - £300

**607\* Guida (John, 1896-1965).** Fashion design for a long coat, circa 1930, watercolour, coloured pastels and pencil on thick wove paper, depicting an elegant female model wearing a white coat over a yellow dress, a white hat, and black gloves, with one arm akimbo, signed 'John' in black charcoal by the artist lower right with numerals '931', a few minor marks, sheet size 70 x 50cm (27.5 x 19.75ins)

(1) £200 - £300

**608AR\* Hilder (Rowland, 1905-1993).** Kentish Sheep Farm in Winter, coloured inks on paper, laid down on card, signed upper left, 197 x 242mm (7.75 x 9.5ins), framed and glazed

(1) £300 - £500



609\* **Hurd (Margaret, 20th Century)**. Beech tree in winter atop moorland (in the Longshaw/Burbage area of the Peak District?), watercolour on paper, lightly spotted, 33.5 x 51cm (13.25 x 20ins), framed and glazed

(1)

£80 - £120

610\* **Hynes (Edward Sylvester, 1897-1982)**. "It certainly looks as if the Major gets around quite a bit.", circa 1940, pen, black ink, watercolour and gouache on paper, signed lower left, with original caption in pencil by the artist to lower blank margin, image size 352 x 230mm (13.8 x 9ins), sheet size 410 x 305mm (16 x 12ins), framed and glazed

The Irish cartoonist Hynes is best known for his caricature cover designs for Men Only between 1937 and 1956, although he also contributed to Lilliput, the Evening News, the Strand Magazine, Sunday Express, Bystander, Night & Day and elsewhere. A volume of his cartoons entitled Cocktail Calvacade was published in 1937.

(1)

£100 - £150



Lot 610



Lot 611

611\* **John (Augustus Edwin, 1878-1961)**. Strolling Musicians, circa 1920, pencil on cream wove paper, signed lower right, a variation of the composition used for Augustus John's lithograph Strolling Musicians (West Coast of Ireland), or Irish Gypsy Musicians, dated to circa 1921 by the British Museum, sheet size 355 x 435mm (14 x 17.2ins), framed and glazed

Provenance: Private Collection, Gloucestershire, UK.

(1)

£700 - £1,000





Lot 612

612AR\* **Kyffin Williams (1918–2006)**. Farm Cottages and Trees, North Wales, pen, black ink, black and grey wash on pale grey laid paper, signed with initials K.W. lower right, sheet size 305 x 455mm (12 x 18ins), framed and glazed

(1)

£2,000 – £3,000



Lot 613

613\* **Lambert (George Washington, 1873–1930)**. Portrait of a young woman, 1902, pencil on paper laid on card, head and shoulders portrait half-profile to left, of an Edwardian lady gazing into the distance, wearing a high-necked blouse and with her hair swept up, signed and dated lower right and with placename of London, toned and some light spotting, a little worn at edges, sheet size 23.7 x 18.9cm (9.5 x 7.5ins)

Provenance: Believed to have been given to the owner's grandmother's family by the artist, and thence by descent. The owner's grandmother worked at the Royal Academy of Music and subsequently the Admiralty; her father, Sven Didericksen, was head chef at The Rembrandt Hotel in Knightsbridge, London, and her uncle was the proprietor of an antiquarian book and print shop in London. The family moved in artistic circles, and Australian painter George Lambert, who lived for a time in London, is known to have been a friend.

It has been suggested that the subject is the artist Thea Proctor (1879–1966), an Australian painter, known as a prominent arbiter of taste, who was also a printmaker, designer and teacher. Although Proctor didn't travel to London until 1903, she and Lambert met at art school in Sydney, and this portrait does appear to bear a strong resemblance to her. Beautiful and elegant, she was tutored privately by Lambert, sat regularly for him and was a frequent visitor to his London home. On her part she found Lambert intellectually stimulating and was apparently devoted to him. Their exact relationship is unknown but he became her mentor and their friendship was lifelong.

(1)

£100 – £200



614AR\* **Lyne (Michael, 1912–1989)**. Landscape in Oxfordshire with the Heythrop Hunt, circa 1935, *gouache on paper*, signed lower right, 30.5 x 48cm (12 x 19ins) mount aperture, framed and glazed  
Provenance: Captain D.A. Gale (1902–1984), Andoversford, Gloucestershire. Subsequently Master of the Sinnington from 1938 to 1940 while living at Nawton near York. He was called up during the Second World War and commissioned into the Irish Guards, serving as ADC to General Lumsden. After the war Gale bred horses in Limerick, and his son Johnny Gale became a well-known amateur jockey during the 1950s.

(1) £200 – £300



615AR\* **Maze (Paul Lucien, 1887–1979)**. Interior scene with fireplace, *gouache on pale brown paper*, depicting a fire ablaze in a hearth, with bellows and coal scuttle, a picture hanging on the wall above a crowded mantelpiece, and to one side a standard lamp, bureau, chair, and stone bust, 39 x 54cm (15.25 x 21.25ins), mounted, framed and glazed, frame with attribution label  
Possibly depicting the artist's own house.

(1) £150 – £200



616\* **Morley (Harry, 1881–1943)**. Cockle Boats, Wells-next-the-Sea, *watercolour*, signed lower right, 205 x 300mm (8 x 11.75ins), framed and glazed, together with another watercolour by Harry Morley of houses in a landscape, signed, a watercolour by Martin Hardie (1875–1952), titled *The Barge*, Lower Halstow, Kent, 1946, signed (some toning and light spotting), Fry Gallery label to verso, a watercolour by Leslie L. Hardie Moore, titled *Drainage Mill*, Norfolk, a panoramic watercolour landscape with shipping in the distance by T. Strehill Smith, signed and dated 1897, etc., all framed and glazed

(1)

£200 – £400



617\* **Attributed to William Rothenstein (1872–1945)**. Portrait of the poet Robert Bridges (1844–1930), *pencil on cream wove paper*, unsigned, 305 x 210mm (12 x 8.25ins) mount aperture, framed and glazed

(1)

£150 – £200





618\* **Rushbury (Henry George, 1889–1968)**. The Dial of Dundas, 1950, *pen, brown ink and watercolour on paper*, depicting an ornate fountain surmounted by a sundial, in the grounds of Dundas Castle, near Edinburgh, titled to lower left, signed and dated to lower right, 39 x 41cm (15.25 x 16ins) mount aperture, framed and glazed, with contemporary label of Chapman Brothers (Chelsea) Limited to verso

(1)

£150 – £200

619 No lot

620\* **Shreeve, Colin, 20th century**. Evening Flight, *acrylic on board*, artist's manuscript label to verso, 29 x 38cm (11.5 x 15ins), framed, together with:

**Robjent, Richard, 1937–** Indian Shikra hawk, 1984, *watercolour*, signed and dated lower right, 255 x 345mm, mounted, framed and glazed,

**Rickman, Philip, 1891–1982**. Study of a Kestrel, 1929, *pencil sketch*, signed and dated by artist below image, 345 x 210mm, together with: **Ward (Richard)**, Studies of a Kestrel, 1978, *sanguine chalk*, signed, titled and dated by artist below image, 340 x 290mm, both mounted, framed and glazed

(4)

£200 – £300



Lot 620



621AR\* **Smith (Matthew, 1879–1959)**. Reclining Woman, *pencil on cream laid paper*, signed with initials lower right, and additionally inscribed À Thomas Good, a few minor marks to sheet edges, torn without loss towards upper right corner, some light surface marks, 195 x 270mm (7.6 x 10.65ins), laid down on modern backing card, gilt frame, glazed (cracked)

Provenance: Thomas Alfred Good (1901–1970), English poet, who spent a good part of his life in Europe, including spells in Aix-en-Provence in the late 1930s, and from 1946 to 1950, where he became friends with both Augustus John and Matthew Smith, a fellow francophile, who made three portraits of the writer. Michael Hamburger (1924–2007), poet and critic; Claire Hamburger, daughter.

(1)

£300 – £500



Lot 622

622AR\* **Tunnicliffe (Charles Frederick, 1901-1979).** Red deer watering at the foot of a waterfall, watercolour on paper, signed to lower right, some spotting, 45 x 56.5cm (17.75 x 22.25ins) mount aperture, framed and glazed

Provenance: David R. Wilson (1926-2020), Herefordshire, UK.

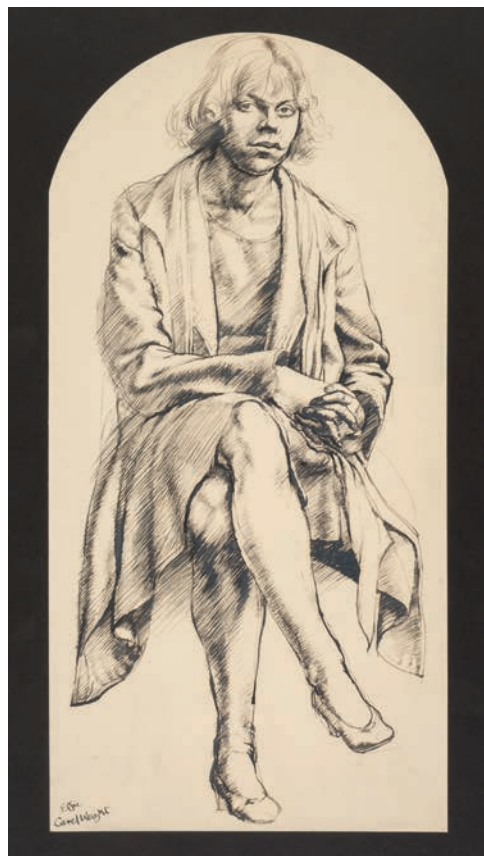
(1)

£400 - £600

623AR\* **Weight (Carel, 1901-1997).** Effie, circa 1940s, pen and brown ink on pale cream wove paper, titled and signed lower left, with arched top, laid down on black card, 450 x 224mm (17.75 x 8.75ins)

(1)

£200 - £300



Lot 623





**624\* Weissenborn (Hellmut, 1898–1982).** River Landscape in Asturias, North West Spain, coloured chalks, and black ink on brown paper, signed lower right, 355 x 535mm (14 x 21ins) mount aperture, framed and glazed, together with:

**Poole (Monica, 1921–2003).** Winter Wood, 1956, wood engraving on ivory paper, from the published edition of 25 impressions, signed, titled and numbered 15/25 in pencil, image size 204 x 167mm (8 x 6.6ins) with margins, framed and glazed, plus:

**Topolski (Feliks, 1907–1989).** The Nizam's Garden Party, colour lithograph, unsigned, 45.5 x 61cm (18 x 24ins), framed and glazed  
Provenance (for the first work): Private Collection, Gloucestershire, UK; purchased at the Harrington Road Gallery, London, SW7, circa 1970.

(3)

£150 – £200



**625AR\* Wesson (Edward, 1910–1983).** Winter Light, Gomshall, Surrey, watercolour on thick wove paper, signed lower left, 32.5 x 50cm (12.75 x 19.7ins) mount aperture, framed and glazed, with Royal Institute of Painters in Water Colours exhibition label to verso, giving the title of the work, and the artist's name and address of Leaside, Gomshall

A view taken near the artist's home in Gomshall, near Guildford in Surrey.

(1)

£200 – £400



**626AR\* Winsten (Clare, 1894–1989).** Portrait, pencil on paper, a few pale spots, 38 x 27cm (15 x 10.75 in)

Formerly known as Clara Birnberg before marrying artist Stephen Weinstein (and changing their surname to 'Winsten'), Clare Winsten was the only female member of the "Whitechapel Boys", a group of Anglo-Jewish artists and writers in the early 20th Century, the group (named later in the 20th Century) also included David Bomberg, Stephen Winsten, John Rodker, Isaac Rosenberg, Jacob Kramer and Mark Gertler among others.

(1)

£100 – £150



**627\* 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)

£100 – £150



628\* **Olerenshaw (Bridget, 20th century)**. Portrait of dogs, gouache on paper, showing 'Jane' and 'Gina', signed lower right, 32 x 37.5cm, mount aperture, framed and glazed

Bridget Olerenshaw began specialising in canine portraits in 1958, she is better known for her paintings of Pyreneans as this was her and her husband's favourite breed. She was commissioned by Country Life to paint front covers for several Crafts editions of their magazine as well as many other commissions.

(1)

£200 - £300



629\* **Prentice (David, 1936-2014)**. Malvern Priory from St. Ann's Well, 1999, reed pen, ink and watercolour on paper, signed and dated lower right, 53 x 84cm (21 x 33ins) mount aperture, wood frame, glazed, with artist's label to verso, giving title, medium, size and date

Provenance: Private Collection, Gloucestershire.

(1)

£300 - £500



630 **Colbert (Anthony, 1934-2007)**. Young girl in Vietnamese orphanage, 1967, mixed media on paper, signed lower right, 33.5 x 45.5cm (13.25 x 17.75ins) mount aperture, framed and glazed, together with

Child receiving blood transfusion on hospital floor Saigon, 1967, mixed media on paper, signed lower left, some spotting, 34.5 x 38cm (13.5 x 15ins) mount aperture, framed and glazed, plus Young Vietnamese Girl in Hospital Cot, 1967, mixed media on paper, signed lower right, 53 x 39.5cm (20.75 x 15.5ins) mount aperture, framed and glazed

(3)

£150 - £200



631AR\* **Worth (Leslie Charles, 1923-2009)**. Rocky landscape with a boy and his dog, watercolour on paper, laid down on card, depicting a mountainous rocky outcrop under a wide expanse of cloudy sky, the tiny figure of a boy with staff and his dog visible in the centre of the rocks, a bird in flight overhead, signed lower right, sheet size 26.4 x 31.5cm (10.5 x 12.25ins), mounted, framed and glazed, with artist's printed address label on backboard

(1)

£100 - £150





632AR\* **Barnes (Archibald George, 1887-1972)**. Huntsman and Hounds on a Veranda, circa 1920s, oil on canvas, signed Barnes lower left, 61.5 x 77cm (24.25 x 30.25ins), period gilt frame

Provenance: Estate of David Geider, Baydon, Wiltshire.

Archibald George Barnes was born in London and studied at the Royal Academy for 5 years, becoming a society artist, best known for his portraits and figures set in picturesque landscapes. He settled in Toronto, Ontario from around 1930 onwards. He was elected a member of the Royal Society of Portrait Painters in 1923, and the Royal Institute of Oil Painters in 1925. In an article in Colour Magazine of June 1919 he stated that the work of John Singer Sargent and Charles Sims had been more significant for him than all his formal art education.

(1)

£200 - £400



633\* **Batsford (Brian Caldwell Cook, 1910-1991)**. Country Church, oil on canvas, depicting an old stone church with square tower, viewed through tall trees, signed in red lower right, 41 x 51cm (16 x 20ins), framed

English painter Brian Batsford is perhaps best-known as the designer and illustrator of the dust jackets of the highly collectible Batsford books from the 1930s to the 1950s. In 1928 he began working for the production department of the publishing firm of B.T. Batsford, of which his uncle, Harry Batsford, was chairman. After his uncle's death he became chairman of the firm from 1952 until 1974.

(1)

£150 - £200



634\* **Fumiciello (Vincenzo, 1905-circa 1955)**. Lake Garda, oil on canvas, signed and titled Garda See lower right, some surface discolouration, and small puncture, without loss, to sky area upper left, 70 x 100cm (27.5 x 39.5ins), framed, together with another mid-20th century oil on canvas of ancient Italian buildings with figures, indistinctly signed Y. Lom Ma lower right, 61 x 91.5cm (24 x 36ins), framed

(2)

£200 - £300



635\* **Rambaut (Vera, early 20th century)**. Self-portrait, oil on canvas, half-length portrait of a dark-haired young woman seated, wearing a horizontally-striped v-necked sweater and a bead necklace, with a bowl of oranges to her left and a painting on the wall behind, some surface flaking (mainly to her hair), 50.8 x 40.6cm (20 x 16ins), stretcher inscribed in pencil 'Portrait of the artist, Vera Rambaut, painted when she was 23/24 yrs old'

(1)

£150 - £200



Lot 636

636\* **Houston (George, 1869-1947)**. Scottish summer landscape with sheep grazing, oil on canvas, signed lower right, 45 x 61.5cm (17.75 x 24ins), period moulded gilt frame  
(1) £500 - £700

637\* **Blake (John Edwin, 20th century)**. Maplehurst, 1957, oil on canvas, period handwritten label to verso giving the artist's name, 51 x 76cm (20 x 30ins), stained wood frame, glazed, with title, date and artist's name supplied in red felt tip pen to frame verso  
(1) £150 - £200



Lot 637





Lot 638



Lot 639

**638\* Freedman (Barnett, 1901–1958).** *Corfe Castle, 1929, oil on canvas, signed and dated "29" lower left, image size 67 x 54.5cm (26.5 x 21.5 in), framed*

Provenance: Purchased by Doreen Montgomery-Baird (née Dawkin), a Slade Art Scholar during the second world war, sometime in the 1970s; thence by descent.

(1)

£700 – £1,000

**639AR\* Hitchens (Ivon Sydney, 1893–1979).** *Portrait of a young woman, oil on canvas, head and shoulders portrait half-profile to right of a young woman with short auburn hair, wearing a pink shirt, signed lower left, 37 x 31cm (14.5 x 12.25ins), period painted wood frame with patterned decoration, glazed, overall size including frame 59 x 53cm (23.25 x 21ins)*

Provenance: From the estate of the late Michael Sutherland, recently removed from Ettington, Warwickshire. It is believed that this portrait depicts the maternal grandmother of Michael Sutherland as a young woman, from the early 1920s. Ivon Hitchens' style was already modernist in character by the mid 1920s, and became increasingly abstract by the mid 1930s.

(1)

£200 – £300





640AR\* **Bourne (Bob, 1931-)**. House in a landscape, oil on board, unsigned, 61.5 x 76.5cm (24.25 x 30ins), framed

Bob Bourne was born in Exmouth, Devon and moved to Cornwall in 1960. After working in Cornwall for some years, he moved to London briefly in the 1970s before living in Western Australia and then France, returning to Cornwall in 1976 and has since exhibited around Cornwall, in London, and further afield.

(1)

£200 - £300



642\* **Dearden (Harold, 1888-1962)**. Calves on Downland, oil on canvas, depicting a group of young cows resting on the North Wessex Downs, signed lower right, 38 x 46cm (15 x 18ins), framed, with artist's handwritten label, giving his name and address, attached to verso

(1)

£200 - £400



641\* **Cobbett (Hilary Dulcie, 1885-1976)**. Fishing Boats in the Harbour, Brittany, circa 1930s, oil on canvas, signed lower right, some surface discolouration (probably caused by smoke), with additional oil portrait to verso of a girl, and remains of label for the Royal Society of Portrait Painters to frame verso, 51 x 61cm (20 x 24ins), framed

(1)

£300 - £500



643\* **Duguid (John, 1906-1961)**. Chrysanthemums in a Vase, oil on canvas, 40.5 x 50.5cm (16 x 20 in)

Provenance: Gift to Aubrey Williams (1926-1990, Guyanese artist & winner of the 1964 Commonwealth Prize for Painting). Note by Eve Williams, formerly Eve Lafargue, wife of Aubrey, manuscript notes to verso.

(1)

£200 - £300





644AR\* Emanuel (John, 1930- ). Figure I, mixed media on heavy stock paper, mounted on card, depicting a reclining female nude, sheet size 28.5 x 39cm (11.25 x 15.25ins), mounted, framed and glazed, title label on verso  
(1) £100 - £150



Lot 645

645AR\* Emanuel (John, 1930-). Seated female figure, pen & black ink and watercolour wash with scratch-technique detail, on beige paper, edges strengthened with brown paper, unsigned, sheet size 55 x 38cm (21.75 x 15ins), mounted

Since the early 1980s John has lived in St. Ives, working from one of the famous Porthmeor Studios. His natural creativity has developed into a consistent style. Well known for his studies of the female nude, John's paintings in oil and mixed media often places the female form within a landscape that is simplified but recognisable. His drawings exhibit a clear, classical form and a simplicity of line. John works in a variety of media: charcoal, gouache, oils and, more recently mixed media and lino-types, a method he learned from John Wells. Over the course of his long and successful career John has had his work shown in many solo and mixed exhibitions throughout Europe. He now exhibits his work regularly in St. Ives and further afield.

(1)

£150 - £200



646AR\* Emanuel (John, 1930-). Seated girl in red and blue, pen, black ink and watercolour, on cream paper, signed in pencil to lower left, sheet size 55 x 37.5cm (21.5 x 14.75ins), mounted

See lot 645 for note on the artist.

(1)

£150 - £200



647AR\* **Emanuel (John, 1930-)**. Standing female nude, colour pastel and gouache, on white paper, unsigned, sheet size 59 x 42cm (23.25 x 16.5ins), mounted

See lot 645 for note on the artist.

(1)

£150 - £200



648AR\* **Emanuel (John, 1930-)**. Two seated semi-nude females, watercolour, pastel and pencil, on off-white paper, signed in pencil to lower right, sheet size 50.5 x 35.5cm (20 x 14ins), mounted

See lot 645 for note on the artist.

(1)

£150 - £200





Lot 649

649\* **Broido (Michael, 1927–2013)**. *Composition*, 2001?, *gouache on thick card, initialled and dated in pencil to lower left, overall size 39.5 x 26cm (15.5 x 10.25ins), framed and glazed*

Michael Broido was born in London but moved to South Africa as a baby, returning to Britain twenty years later. Around 1956 he became a part-time gardener for the artist Patrick Heron at Eagle's Nest, near St.Ives, and for a couple of years worked in a studio there, influenced and mentored by Patrick Heron. Broido also worked for the sculptor Barbara Hepworth in St. Ives until 1962 and taught art at Truro Art School for twenty years. He exhibited both in Cornwall and elsewhere in the world.

(1)

£100 - £150

650\* **Broido (Michael, 1927–2013)**. *Composition*, Oct. 2012, *collage of brown paper and blue printed lined card, with added pencil, mounted on cream paper (lightly spotted), signed and dated in pencil to lower left, overall size 37 x 28cm (14.5 x 11ins), framed and glazed*

See lot 649 for note on the artist.

(1)

£100 - £150



651AR\* **Bellany (John, 1942–2013)**. *Two Girls on the Beach*, oil on paper, 42 x 54cm (16.5 x 21.25 in), framed and glazed

Provenance: Drian Galleries, Marble Arch, London, label to verso.

(1)

£200 - £300



Lot 650



652\* **Littlejohns (John, 1874–1955)**. *Girls on a Cliff*, 1922, oil on canvas board, signed and dated in pencil towards lower left, 57.5 x 72cms (22.7 x 28.3ins), period wood frame

Littlejohns, (John 1874–1955) was born at Orchard Hill, Biddeford in Devon. He married fellow artist Idalia Blanche Littlejohns (1893–1968) in 1916, and for a number of years they lived in Polperro in Cornwall. He was the author of a number of books on art including *An Introduction into the Study of Colour* (1928), and *The Training of Taste in the Arts and Crafts* (1933).

(1)

£400 – £600



653\* **Roche (Marcel, 1890–1959)**. *Orléans*, 1917, oil on thick card, signed, titled and dated 12–8–17 to lower right, 26.5 x 21cm (10.5 x 8.3ins), together with: **Van de Stadt (Guurtje, 1854–1936)**. *Landscape in Holland, with figure and boat on a waterway, and windmill*, oil on canvas, mounted on wood panel, signed lower right, 18 x 23.5cm (7 x 9.25ins)

Guurtje van de Stadt met the painter Claude Monet in 1871 during his stay in Zaandam, at which time he also painted the portrait of the 17 year old Guurtje.

(2)

£200 – £300



654AR\* **Trickett (John, 1952–)**. *Black Labrador in a landscape*, oil on canvas, signed, lower left, 76 x 101.5cm (30 x 40ins), framed, with label of William Sissons Gallery, 23 Market Place, Helmsley, York to verso

(1)

£700 – £1,000





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

(1)

£150 - £200



657\* **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)

£300 - £500



656AR\* **Wilcox (Leslie Arthur, 1904-1982)**. Safe Harbour, oil on board, depicting a large sailing boat at anchor, a smaller vessel and 2 figures beside, against a picturesque coastal village with hills behind, signed lower left, 49 x 59cm (19.25 x 23.25ins), framed and glazed

(1)

£400 - £600



658\* **White (Ken, 1943- )**. Commuters at Dawn, 2007, oil and acrylic on canvas, depicting men in raincoats and some wearing caps, walking through a cityscape, one pushing a bicycle, the scene bathed in golden light, signed and dated lower right, 60 x 50cm (23.5 x 19.5ins), framed

(1)

£300 - £500

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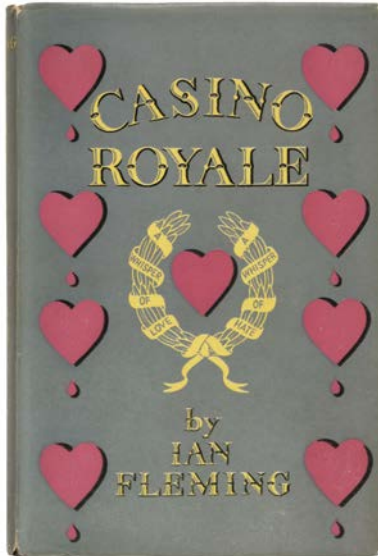


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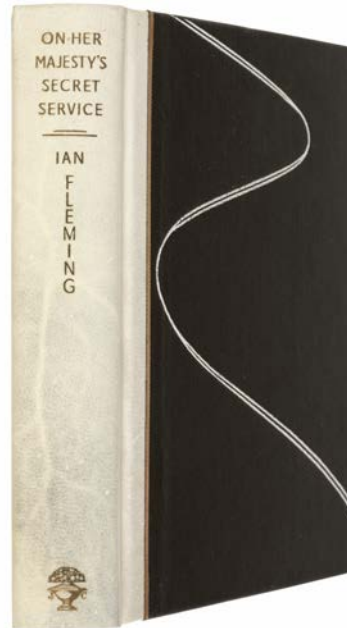
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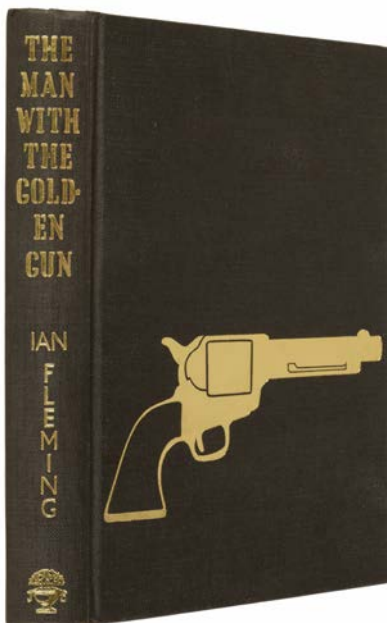
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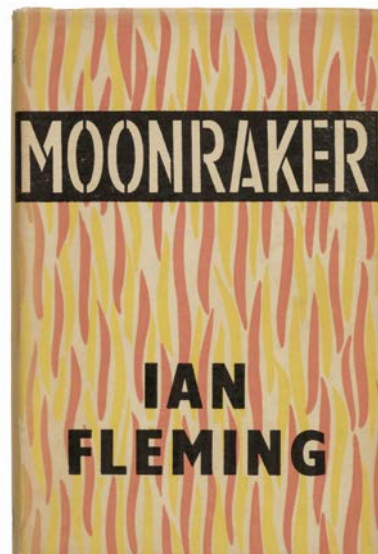
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