



**BRITISH & EUROPEAN PAINTINGS  
OLD MASTER DRAWINGS & PORTRAIT MINIATURES  
20TH CENTURY PICTURES & PRINTS  
13 OCTOBER 2021**

EST. 1988

**Dominic Winter  
Auctioneers**

# Historic Aviation Medals, Militaria and Maritime Memorabilia

WEDNESDAY 17 NOVEMBER 2021

A 19th century carved merchantman's  
figurehead circa 1840.  
*The figurehead probably representing  
the ship owner's wife or daughter (part of  
a nautical collection included in the sale).*  
Estimate £2,000-3,000

For further information and to consign  
please contact Henry Meadows

henry@dominicwinter.co.uk  
Tel: 01285 860006



**BRITISH & EUROPEAN PAINTINGS  
OLD MASTER DRAWINGS & PORTRAIT MINIATURES  
20TH CENTURY PICTURES & PRINTS  
13 October commencing at 10am**

**AUCTIONEERS**

Nathan Winter  
Henry Meadows

**VIEWING**

Monday & Tuesday 11/12 October 9.30am-5.30pm  
Morning of sales from 9am (other times strictly by appointment)

EST. 1988

# Dominic Winter Auctioneers

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## AUCTION DETAILS

**COMMENCING** 10.00 am  
**VIEWING** Monday & Tuesday 11/12 October 9.30am–5.30pm  
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3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000

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Nathan Winter



Colin Meays

Cover illustrations:

Front cover: lot 17

Back cover: lot 94



**James Stuart & Nicholas Revett.** *The Antiquities of Athens, Measured and Delineated*, 4 volumes, 1st editions, 1762-1816, 319 engraved plates including 2 portrait frontispieces and a folding hand-coloured map of Greece, some spotting and browning, pages uncut, contemporary quarter sheep over marbled boards, worn, folio (550 x 390mm)

Provenance: Denham James Joseph Cooke (1777-1829), rector of Stanford and vicar of Clifton-on-Terne, Worcestershire (bookplate); Margaret Graves (signature, 1806); Donald Struan Robertson FBA (1885-1961), classical scholar and Regius Professor of Greek at the University of Cambridge (inscription by Giles Robertson); Professor Giles Henry Robertson FRSE RSA (Hon) (1913-1987), art historian and expert on the Italian Renaissance (bookplate); Caroline Robertson and Jeremy Gould (gift inscription by Giles Robertson).

First edition of the first accurate survey of the classical buildings of Athens and one of the most important architectural books of the century. Stuart was responsible for the measured drawings and Revett for the topographical views. A fifth supplementary volume was published in 1840. Blackmer 1617; Cicognara 2713; Fowler 340; Harris 857.

10 November 2021: £3,000-5,000

## FORTHCOMING SALES IN 2021

Wednesday 10 November

Printed Books, Maps & Documents  
The Sinclair Hood Library of Greek Archaeology  
Early English & Continental Books from a Private Collection (Part II)

Wednesday 17 November

Historic Aviation, Medals & Militaria including Maritime Memorabilia

Thursday 18 November

19th and 20th Century Photography

Wednesday 15 December

Printed Books, Maps & Documents  
Bookbinding Equipment, Finishing Tools & Materials

Thursday 16 December

Children's & Illustrated Books, Modern First Editions  
Literary & Musical Autographs, Playing Cards

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

## OLD MASTER PAINTINGS, DRAWINGS & PRINTS

To commence at 10am



<sup>1\*</sup> **Carducho (Vicente, 1576–1638).** Holy Family with Saint Catherine, Mary Magdalen and Saint Luke, circa 1630–1638, pen and black ink and brown wash on laid paper, laid down on somewhat rough canvas and retouched with oil, with inscription '2 R... 14' and small red printed collector's mark of Charles Gasc (Lugt 542) to lower margin, inscription by Charles Gasc to canvas verso in brown ink: 'Cano (Alonzo Alexis) ne a Grenade le 19 Mars 1601 mort le 3 Octobre 1667, élève de Pacheco a Seville, de J. del Castillo et de Herrera. Dessin achete 10,20 a Seville en 1859. H=0m25 L=0m19.6 C. Gasc', additional late 19th century French printed label to verso of frame, giving the artist as: 'Murillo (Esteban). Elève de Velazquez. Sainte Famille. Belle esquisse sur toile, qui a ete reproduite en grand', another collector's mark printed in black to lower edge of the frame verso of an anchor and caduceus within a circle, 26 x 21cm (10 1/4 x 8 1/4ins), gilt frame

Provenance: Charles Gasc (circa 1818–after 1869), French collector of Old Master drawings, in collaboration with his brother Paul-Emile Gasc. Purchased in Seville in 1859 (see annotation to verso of the canvas); possibly sold Paris, Delbergue, 17 January 1865 (151 lots); Christie's London, Old Master and 19th Century Drawings, 3 July 2007, lot 74.

Comparable, in composition, handling and physiognomy, to Carducho's drawing of *The Holy Family with Saints* (Chenel & Rebollo, *Vicente Carducho, Dibujos, Catalogo razonado*, 60.1) now in the Prado, which was made in preparation for a painting now in an English private collection (A.E. Pérez Sánchez and L. Boubli, *Dessins Espagnols, Maîtres des XVIe et XVIIe siècles*, Paris, Louvre, 1991, number 27).

Literature: Chenel & Rebollo, *Vicente Carducho, Dibujos, Catalogo razonado*, CEEH/National Library of Spain, 2015, 60.3.

See Laurence Lhinares, *The Brothers Paul-Emile and Charles Gasc As Collector of Drawings*, Master Drawings, volume 52, number 1, 2014, pages 95–110 for further information on Charles Gasc.

(1)

£700 – £1,000



Lot 2

**2\* Circle of Federico Zuccaro (circa 1543–1609).** Head of a Boy with a Ruff, circa 1600, oil on wood panel, 107 x 74mm (4 1/4 x 3ins), inset 19th century velvet-lined decorative frame (22 x 20.5cm)

Provenance: Private collection, Wiltshire, England.

(1)

£500 – £700

**3\* Dutch School.** Dutch galleons on choppy seas, one firing a report, a coastline with windmill on the horizon, 17th century, oil on panel, 47 x 61cm (18 1/2 x 24ins), in ornate gilt frame 63 x 77cm (a few losses to gilded plaster)

(1)

£700 – £1,000



Lot 3

4\* **Flemish School.** Adoration of the Magi, 17th century, oil on copper with gilding, 20.8 x 16.9cm, framed, 28.5 x 28.4cm  
(1) £700 - £1,000

5\* **Salvator Rosa (1615-1673).** An extensive mountainous landscape with hunters, oil on canvas, 49.3 x 67.3cm (19 3/8 x 26 1/2ins)  
Provenance: John Nicholas Coulthurst (1791-1862), of Gargrave House, West Riding of Yorkshire, before 1900, as 'Rosa' (according to a label on the reverse); Mrs. J. Coulthurst, Skipton, Yorkshire; with Thomas Agnew & Sons, London and Manchester, before 1932; Estate of Michael Jaffe (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge; offered at Christie's, Chieveley House and Five Private Collections, 19 March 2020, lot 264.  
(1) £2,500 - £3,000



Lot 4



Lot 5



Lot 6

**6\* Attributed to Sir Joshua Reynolds (1723–1792).** Child's Head, after Antonio da Correggio (1489–1534), oil on canvas, 44.5 x 36.2cm (17 1/2 x 14 1/4ins), with Christie's stencilled auction number 266SR to verso, framed in ornate gilt moulded frame with moulded vine motif, glazed (62 x 49cm)

Provenance: Duke of Marlborough by 1860; his sale, Christie's 31 July 1886, lot 215, bought anonymously, £7, 7s; private collection, USA; sold Christie's, 19 June 1970, lot 129 (Christie's stencilled number 266SR to verso); private collection, Warwickshire, England.

Literature: David Mannings and Martin Postle, *Joshua Reynolds, A Complete Catalogue of his Paintings* (New Haven and London, 2000), number 2217 (Child's Head, after Correggio, private collection).

This work is included in the catalogue raisonne of Reynolds' paintings referred to above, where the authors state that this work is 'alleged to be a copy after a head of a putto in one of the pendentives of the cupola in S. Giovanni Evangelista, Parma'. Reynolds is known to have been in Parma in July 1752. We are grateful to Martin Postle for his assistance in identifying the work and its catalogue entry.

(1)

£2,000 - £2,500

**7 Ibbetson (Julius Caesar, 1759–1817).** Peasant women with a donkey, a suckling calf and haymakers in an extensive landscape with a river and mountains beyond, circa 1790–1800, oil on panel, with a printed label on the reverse with attribution and title, 33.5 x 46cm (13 1/4 x 18 1/8ins), in a gilt frame (51 x 64cm)

Provenance: with David Brooker Fine Art, Surrey.

(1)

£700 - £1,000



Lot 7



**8\*** **Attributed to Biagio Pupini (circa 1496–circa 1575).** Nymph pouring water from an urn aided by putti, after Giulio Romano (1499–1546), pen and brown ink, brown wash with lead white and white chalk on pale blue paper, or 'carta azzurra', with a further composition to verso of the Madonna and Child with infant Saint John, brush and brown wash, and lead white and chalk, inscribed in an early hand to recto lower right in brown ink: *R. Urbino*, and with collector's mark (Lugt 2092) to lower right corner of Sir Peter Lely (1618–1680), some minor marks to sheet edges, sheet size 270 x 397mm (10 5/8 x 15 5/8ins), together with the lower edge only (23 x 287mm) of an old (17th century) laid paper mount for the present work, with double rule border and inscription 'Raffaello d'Urbino' to centre and 'iv 3' towards right corner in brown ink, and 'Biaggio' in a later hand in dark brown ink to the left 5/8

Provenance: Sir Peter Lely (1618–1680), court painter to Charles II of England (Lugt 2092); Private collection, Wiltshire, England.

Lely was one of the first great collectors of art in Britain, amassing an important collection that included 10,000 prints and drawings and nearly 600 paintings. The present work is a copy after the painted ceiling caisson, or sunken panel, in the Sala di Amore e Psiche at the Palazzo del Te in Mantua, Italy, by Giulio Romano (1499–1546), depicting a nymph pouring water from an urn aided by putti, completed in 1528. Biagio Pupini is mentioned only incidentally by Vasari in his life of Bartolomeo Ramenghi (called Bagnacavallo, 1484–1542), with whom he worked in Bologna. Pupini also worked alongside Girolamo da Carpi in 1537 on the frescoes of the Sala delle Vigne at the d'Este villa of Belriguardo, outside Ferrara. Malvasia's biography of the artist in his *Pitture di Bologna* (1686) lists several paintings by Pupini, almost all of which are lost or destroyed. As a consequence it is Pupini's distinctive drawings, often on prepared or coloured paper and employing extensive white heightening, which reflect the influence of both Raphael and Polidoro da Caravaggio, Parmigianino and Girolamo da Carpi. Pupini is known to have drawn numerous copies after the antique masters, as well as Raphael and his followers.

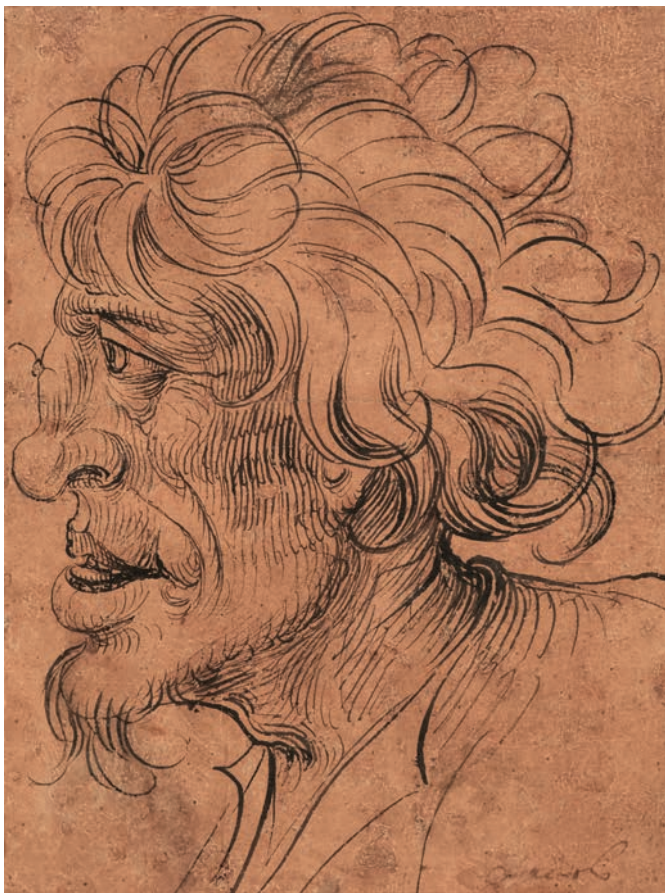
The only major Renaissance artist who was a native of Rome, Giulio Romano was Raphael's chief pupil and assistant and later one of the outstanding figures of Mannerist art and architecture. Giulio began working for Raphael around 1515, when he was still very young; after the master's death in 1520 he became his main artistic executor, completing a number of his unfinished works.

(1)

£2,000 – £3,000



Lot 9



Lot 10

**9\* Follower of Raphael Sanzio (da Urbino, 1483–1520).** Infant Saint John baptising seated Christ child holding a palm branch, *pen and brown ink laid down on paper, sheet size 36 x 34mm (1 3/5 x 1 3/8ins)*, 19th century ebonised decorative frame, glazed (11.5 x 10ins)  
Provenance: Private collection, Wiltshire, England.

(1)

£500 – £700

**10\* German School.** Head of a Wild Man, 16th century. *Pen and black ink on a brown-pink prepared laid paper, some marks and light soiling, indistinct contemporary inscription in brown ink to lower right margin, laid on on modern card, sheet size 164 x 121mm (6 1/2 x 4 4/5ins)*

Provenance: Private collection, Wiltshire, England.

According to the present owner, this drawing was tentatively attributed to the Austrian artist Wolfgang Huber (circa 1490–1553) or his circles, by John Rowlands, former keeper in the department of prints and drawings, British Museum.

(1)

£1,500 – £2,000



**11\* German School.** Saint Christopher carrying the Infant Christ, 16th century, *pen and black ink on laid paper, being a partial and free copy after a mid 16th century German copper engraving of the same subject, with printed initials towards the top margin I. H., drawn to verso of an impression of the print, some marks and restoration to sheet edges, bears collectors mark of L. Lépingle (Lugt 1731), sheet size 129 x 83mm (5 1/8 x 3 1/4ins), mounted*  
Provenance: L. Lépingle (died around 1903) of Brussels; private collection, Wiltshire, England

(1)

£300 – £500



**12\* Attributed to Giovanni Lanfranco (Parma 1582–1647 Rome).** Study for the Transfiguration, *black chalk heightened with white on grey-green, fibrous laid paper, in very good condition, very faint striations of pen and brown ink, a few tiny ink spots towards the upper sheet edge, hinged to a sheet of laid paper with decorative frame drawn in with pen and brown ink, inscribed in pencil 'École Italienne / XVI e scle', sheet size 28.6 x 19cm (11 1/4 x 7 1/2ins), framed and glazed (44.5 x 34cm)*

Provenance: Private collection, Warwickshire, England.

Lanfranco is known for a number of paintings of the Transfiguration of Christ (particularly ceiling frescoes in which figures are most often viewed suspended in the air), such as the version in the Certosa di San Martino in Naples, or the oil painting of this subject in the Galleria Nazionale d'Arte Antica in Rome.

(1)

£1,000 - £1,500



**13\* Follower of Giovanni Lanfranco (1582–1647).** Saint Anthony in the wilderness, *pen and dark grey ink and grey wash on fine laid paper, inscribed 'Gio lanfranco' in pen and brown ink verso, in very good condition, pale scattered foxing recto and verso, pale discolouration in the blank area framing the subject, two tiny nicks, minor thinning and a small rust mark at the upper sheet edge, unobtrusive diagonal crease (a printer's crease inherent to production), sheet size 27.4 x 19.2cm (10 3/4 x 7 1/2ins), framed and glazed (38 x 29.7 cm, 15 x 11 3/4ins)*

Provenance: Private collection, Warwickshire, England.

(1)

£300 - £400



**14\*** Attributed to Stefano della Bella (1610–1664). Griffins guarding a martial cartouche, a hunting dog chasing a hare on the first tier; two eagles supporting a banner with a Roman trophy on the second tier; and two chained dogs, a dog eating grapes and a Roman trophy, probably early 18th century, *fine pen and brown ink on laid paper, lined with laid paper with a pen and ink border in brown and rose ink, with an indistinct watermark, sheet size 12.2 x 20.4cm (4 3/4 x 8ins) framed and glazed (39 x 31.3cm)*

Provenance: Unidentified owner (partial printed collector's mark of intertwined initials LL or LZ within a black oval, not in Lugt); Weschler's Auctioneers, Washington DC, where purchased in 1972 for \$80.

We are grateful to Dr Peter Fuhling of the Fondation Custodia, Frits Lugt Collection for pointing out that all the different elements of the drawing are inspired by three etchings from the series of 16 by Stefano della Bella, *Ornamenti et fregi e fogliami*, published in Paris shortly after 1647 (see A. de Vesme and P. Massar, *Stefano della Bella, Catalogue Raisonné*, New York, 1971, numbers 990, 992, and 995). The drawings are in the same direction as the etchings.

(1)

£800 – £1,200

**15\*** Attributed to Pietro Bernardi (circa 1585/90–1623). A young saint kneeling, pointing heavenwards, *black chalk heightened with white on fibrous buff laid paper, sheet 41.0 x 27.8cm (16 1/8 x 10 7/8ins); together with Mary Magdalene in Penitence (?), black chalk heightened with white, and to verso Study of a putto's leg, black and sanguine chalks with extensive heightening in white, on grey-green, fibrous laid paper, 273 x 415cm (1 study on one sheet and 2 studies on one sheet)*

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

(2)

£1,500 – £2,000



Lot 15



Lot 16

**16\* Circle of Jan Breughel (1568–1625).** Three Peasants, probably late 16th or early 17th century, *pen, ink and brown wash on laid paper, with additional unfinished study of three carthorses in pen, brown ink and brown wash, inlaid to later laid paper (probably 18th century), inscribed in a 20th century hand in pencil 'Breughel' some surface marks and light soiling, sheet size 98 x 140mm (3.85 x 5.5ins), framed and glazed*  
(1) £200 - £400



**17\* Attributed to Remigio Cantagallina (Florence 1582–1630).** View of Pisa with a canal, *pen and umber ink with brown wash on fine laid paper with inked in borderline, partially examined verso, a couple of small minor splits visible in the paper, some scattered foxing, the paper lined with Japan, sheet size 222 x 335cm (8 3/4 x 13 1/4ins), framed and glazed (35.5 x 45.5cm)*

The present work bears a close relationship to drawings by the artist held in the British Museum, for example 'A wooded landscape with a tower by a bridge, a tree in the foreground to left' of 1625 (accession number 1946,0713.709). The use of brown wash is also reminiscent of that in 'A Boat in a Harbour', sold with Stephen Ongpin Fine Art, London.

(1)

£1,500 - £2,000



**18\* Follower of Domenico Zampieri, Il Domenichino (1581-1641).** Study of a male figure, possibly for a Transfiguration or Ascension scene, with a separate study of hands; and Study of an angel kneeling upon clouds, holding a palm and with upraised forefinger, *black chalk heightened with white, on fibrous grey-green laid paper, the first with an initials RO watermark, the sheet slightly unevenly trimmed, a few small brown stains, a few pin holes towards the left sheet edge, minor handling creases, faint water-staining towards the lower sheet edge at the upper right corner tip, generally in very good condition, sheet size 295 x 194mm, the second black chalk heightened with white on fibrous grey-green laid paper, sheet 412 x 266cm*

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

(2)

£1,000 - £1,500



**19\* Attributed to Pietro Bernardi (c. 1585/90-1623).** St. Francis receiving the Stigmata with figures cowering beneath his cloak, *black chalk heightened with white, together with Head of a young woman in a helmet (possibly Minerva) verso, black and sanguine chalks heightened with white, and Studies of an arm, hands gripping a spear, and a calf and foot, verso in black, white and sanguine chalks on fibrous, grey-green laid paper (3 studies on one sheet, 57.2 x 43cm, 22 1/2 x 16 7/8ins)*

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

(1)

£1,000 - £1,500



**20\* Circle of Giorgio Vasari (1511-1574).** Battle scene with pikebearers, *pen and brown ink and wash, inscribed verso 'Matteo Rosselli / Vasari for fresco / Pal Vecchio' in pencil, on laid paper backed with laid paper, a few losses to the paper not affecting the main body of the subject, a central vertical crease inherent to paper production, sheet size 24.5 x 27.3cm (9 5/8 x 10 3/4ins), framed and glazed (41.5 x 43.5cm)*

Provenance: Private collection, Warwickshire, England.

The present work may derive from Vasari's well-known frescoes of battle scenes in the Salone dei Cinquecento (or Hall of the 500) in the Palazzo Vecchio, Florence, executed in the 1560's.

(1)

£500 - £800



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

(1)

£200 - £400

22\* **School of Carlo Maratta (Camerano 1625-Rome 1713).** Seated male figure, black chalk heightened with white, recto; and Group of Women and Children, verso, graphite on firm, fibrous grey-green laid paper, watermark Initials OW or OV, bearing inscription in pen and ink recto 'Carlo Maratta P...S (?)' and bearing the initials 'C-V' in pencil verso, in good condition, unobtrusive flattened creases where previously folded, an ink stain at left of subject recto, sheet size 20.5 x 26.8cm (8 x 10 5/8ins), framed and glazed 31.5 x 38cm

Provenance: Purchased from E. Plan in 1972 for \$500; Private collection, Warwickshire, England.

According to Margaret Morgan Grasselli of the National Gallery of Art, Washington, the Group of Women and Children on the reverse of this drawing is likely to be a studio copy, perhaps by one of Maratta's assistants or pupils.

(1)

£300 - £500



Lot 22



Lot 23

**23\*** Attributed to **Conrad Martin Metz (1749–1827)**. Apollo playing his Lyre to an assembled group of figures in a clearing by a stream, pen, black ink and grey wash on laid paper, unsigned, sheet size 263 x 362mm (10 1/4 x 14 1/4ins), laid down on old backing card, modern cream card window mount

(1)

£300 - £500

**24\*** Attributed to **Pier Francesco Mola (Coldrerio 1612–1666 Rome)**. Holy Family with Saint Joseph and Saint John the Baptist, pen and brown ink and wash on buff laid paper, collector's mark in red of William Bates (Lugt 2604), a skilfully repaired tear towards the upper sheet edge, a tiny filled in loss towards the lower sheet edge, lined with fine laid paper with crowned initials GR (the backing paper was produced under the reign of King George III), sheet size 19.3 x 29.6cm (7 5/8 x 11 5/8ins), framed and glazed (35 x 44.5cm)

Provenance: William Bates (1824–1884), English professor at Queen's College Birmingham, whose collection was sold at Sotheby's London, 19 January 1887 (Lugt 2604); Private collection, Warwickshire, England.

(1)

£1,000 - £1,500



Lot 24



**25 Circle of Pierfrancesco Mola (1612-1666), The Rest on the Flight into Egypt, pen, brown ink and brown wash on laid paper, sheet size 27.6 x 19.0mm (10.9 x 7.5ins), inlaid to 19th century backing paper with double rule outer framing border in brown ink, bearing initials and date '1726 / c.t.' in pen and brown ink verso, with the stamps of Heneage Finch, 4th Earl of Aylesford (Lugt 58), lower right corner of backing paper, and of Robert Low (Lugt 2222), at lower centre of backing paper**

Provenance: Heneage Finch, 4th Earl of Aylesford (1751-1812) Lugt 58; Robert Low (1838-1909) Lugt 2222; Mark Oliver (1899-1987) of Savile Gallery, London, thence by descent.

Putatively, according to facsimile label on back board of frame:

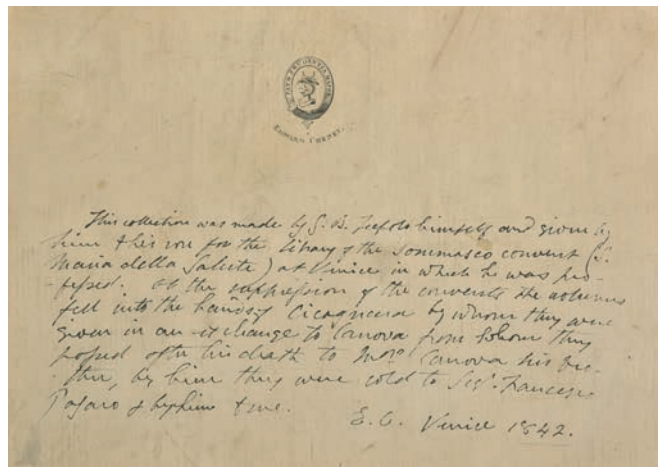
Giovanni Battista Tiepolo (1727-1804); Sommasco Convent, Santa Maria della Salute, Venice; Count Leopoldo Cicognara (1767-1834); Antonio Canova (1757-1822); Francesco Posaro; Collection of Edward Cheney (1803-1884) of South Audley Street, London, and Badger Hall, Shropshire.

The facsimile handwritten note by Edward Cheney on the back of the original frame (cf. Lugt 444) reads: "This collection was collected by G.B. Tiepolo himself and given by him and his son for the Library of the Sommasco Convent (S. Maria della Salute (at Venice) in which he was professed. At the suppression of the Convents the volumes fell into the hands of Cicognara by whom they were given in an exchange to Canova from whom they passed after his death to Maestro Canova his brother, by him they were sold to Sigr. Francesco Posaro & by him to me. E.C. Venice 1842".

One of Cheney's albums of Italian drawings, presumably purchased following the death of Robert Low in 1909, whose stamp is printed on the 19th century backing paper of the drawing, formed the basis of an exhibition of Tiepolo drawings in May 1928 at the Savile Gallery in London, run by Mark Oliver and Richard Edward Arnesby ('Ted') Wilson.

(1)

£1,000 - £2,000



Lot 25



**26\* Attributed to Pierre Paul Prud'hon (1758-1823). Cupid and Psyche, black chalk heightened with white chalk on pale blue laid paper, some light spots, and one or two horizontal creases to upper portion of the sheet, inscribed in black chalk in an early hand to verso P. P. Prud'hon, sheet size 225 x 162mm (8 9/10 x 6 4/10ins), mounted (to left and lower edges only), on 19th century backing card with outer ruled borders in gold, black and red, some marks and slight losses to edges of the backing sheet**

Provenance: Jean-Marc Delvaux, Paris, Mobilier, dessins et Peintures, Bijoux: Succession du Dr Sophie Saint-Rapt, 28 March 2001, lot 12.

(1)

£300 - £500



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

£200 - £300

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

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

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

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

After first studying under Domenichino, Romanelli entered the studio of Pietro da Cortona, whose style greatly influenced his own. From 1631, while working as Cortona's assistant on the decoration of the Palazzo Barberini in Rome (purchased in 1625 by Maffeo Barberini, later Pope Urban VIII), Romanelli contributed to the major ceiling fresco of *Divine Providence* as well as the decoration of the private chapel, where the *Adoration of the Shepherds* is generally attributed to him in its entirety (1632-39). Pope Urban VIII also commissioned Romanelli for a number of other works intended for the Vatican: the *St Peter Healing the Sick*, now in the Museo Storico Artistico, Vatican (1636-37), the frescoes depicting the life of *Matilda of Tuscany* (for the Sala della Contessa Matilda, 1637-42), and the ceiling fresco *Pasce oves meas* for the Galleria delle Carte Geografiche (1638). The *Presentation of the Virgin in the Temple*, painted in 1638-42 for the Cappella Colonna in St Peter's (now in Santa Maria degli Angeli), was the artist's first major public altarpiece. As superintendent of the Barberini tapestry manufactory, Romanelli also made cartoons for the series of seven tapestries of *Putti with Swags*, in imitation of Raphael's famous set of tapestries made for Leo X, as well as the cartoons for a second series of tapestries representing the *Life of Christ*, in the Palazzo Barberini, Rome (both series 1637-43).

(1)

£500 - £700



Lot 28



Lot 29

**29\* Hussey (Giles, 1710–1788).** Roman bust of Caligula, from three-quarter profile to profil perdu, *sanguine chalk on fine laid paper with watermark initials HR, 37.5 x 23cm (14 3/4 x 9 1/8ins), in good condition, taped to the mount verso, framed and glazed, inscribed on reverse of frame 'Probably from album of thirty drawings selected by Benjamin West 'Coll: Lord Manchester P.Q.' (50 x 35.5cm)*

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

The artist, most famed for creating the first, highly finished portrait drawings of Prince Charles Edward Stuart, 'The Younger Pretender', also produced fine neoclassical line drawings such as the present work. It is akin to the thirty-six drawings loosely inserted in a folio album of eighteenth-century red morocco, with the arms of the Duke of Manchester, which was sold to Paul Mellon, Upperville, VA in 1967, who presented it to the Yale Center for British Art (B1977.14.2825V). An end-paper was inscribed: "The extraordinary outlines contained in this book (by Hussey) were selected by Benjn West as some of the best specimens of the artist." The American artist Benjamin West (1728–1820) was a fervent neoclassicist, patronised by George III. Our drawing is the same size as the sanguine line drawing, a Head of Pan, now in the British Museum, 2015,7087.2, which was removed from the album before sale. The album, now containing 35 drawings, includes pen studies of the Laöcoon, other statues and a series of red chalk outlines of Roman emperors, Greek philosophers and statesmen. Tate Britain holds other examples of the artist's neoclassical drawing

(1)

£200 – £300

**30\* Circle of George Romney (1734–1802).** A group of oppressed male and female figures, *brown ink and red chalk on pale buff textured laid paper, inscribed in brown ink to lower right corner with the date July 1781, two additional sketches in brown ink to verso, of a cardinal or bishop, and a young mother cradling an infant, sheet size 48 x 32cm (19 x 12 1/2ins), hinge-mounted in modern cream card window-mount, with 20th century pencil inscription to lower corner 'George Romney', together with another pen, brown ink and brown and pale blue wash study on paper of a family group in supplication, edges unevenly trimmed and several closed tears to margins, laid down on old pale brown textured backing paper, inscribed in pencil to verso with the date 1785, sheet size approximately 36 x 25cm (14 1/4 x 9 3/4ins), hinge-mounted in 20th century cream card window mount, with 20th century inscription in pencil to lower corner 'George Romney'*

Provenance: Cyril & Shirley Fry. Sold as lot 11, in Chiswick Auctions, Cyril & Shirley Fry: A Life in Art, 9 July 2021.

(2)

£300 – £500



Lot 30

31\* **Van Loo (Carle, 1705-1765).** Academy study: Reclining male nude with raised arm, red chalk on cream laid paper, single-rule framing line in brown ink to outer borders, signed in brown ink to lower right, some marks, and a closed tear towards the upper right margin, without loss, sheet size 535 x 350mm (21 x 13 3/4ins), laid down on gold backing old laid paper backing sheet

A similar male life study in red chalk on paper of the same size was sold by Sotheby's, Old Master & British works on paper 3 July 2019, Lot 330

(1) £1,000 - £1,500



Lot 31

32\* **Baratta (Antonio, 1724-1787).** Dessein du Spectacle, que leurs Excellences Messieurs Nicolas Michieli, et Philippe Calbo Sages préposés au Trésor, ont donné par décret du Senat au Grand Duc, et à la Grande Duchesse de Russie, dans le très Noble Theatre à S. Benoit le 22 Janvier 1782, etching and engraving on laid paper, after Giambattista Canal (1745-1825), with later hand-colouring, some old restoration and small holes, with a little loss to centre of the image, marks and light soiling to margins, plate size 50 x 62.5cm (19 5/8 x 24 5/8ins)

(1) £300 - £500



Lot 32



33\* **Bartolozzi (Francesco, 1727-1815).** Bacchanal of seven children with wine barrel, & Bacchanal of nine children at play with a goat and satyr, 1765, mixed-method engravings on laid paper by Bartolozzi after Marcantonio Franceschini (1648-1729), printed in two colours, plate size 31 x 44cm (12.25 x 17.25ins), sheet size 34.5 x 47cm (13.5 x 18.5ins), framed and glazed

Calabi & De Vesme 1255 & 1256.

(2)

£150 - £200



Lot 34

34\* **Beham, Hans Sebald (1500-1550).** St Anthony the Hermit, 1521, engraving on laid paper, a very good impression on a laid paper support, trimmed to the subject, tiny losses at the lower corners with a tiny associated repair lower right, in good condition, 9 x 6.2cm (3 1/2 x 2 1/2ins), framed and glazed

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

Hollstein 64.

(1)

£200 - £300



35\* **Bloemaert (Cornelis, circa 1603-1692).** The Temptation of St. Anthony, engraving on laid paper, after Abraham Bloemaert, with engraved inscription at foot 'Daemonis Antoni Frustra & verbera tentant, Nam praecibus vincis praebet solamina Christus', one or two faint creases, trimmed to plate mark, sheet size 163 x 110mm, together with four other smaller copper engravings, including Lucas van Leyden, St. Andrew, circa 1510 [but later], a copy in reverse on laid paper, trimmed to plate mark (see new Hollstein 89, Marcantonio Raimondi, The Last Supper after the woodcut from the Small Passion by Albrecht Durer), a copy in reverse on laid paper, and two engravings after Hans Sebald Beham (Fortuna, and Standard Bearer and Drama), probably 19th century

Hollstein, Dutch 39a.

(5)

£100 - £150



Lot 36

**36\* Buffagnotti (Carlo Antonio, 1660-(c.1715).** Four etched plates of stage designs (including three for the spectacle entitled *Endimione*): *Facciata della reggia di Diana con fonti e platani*, *Capanna di Silvano con Amore in una gabbia*, *Tempio di Diana*, and *Design for a Stage Set*, after Ferdinando Galli Bibiena (Bologna 1656 – 1743 Bologna), circa 1699-1710, four etchings, fine vibrant impressions with an indistinct, circular watermark, with margins (the first two plates trimmed on the platemark at left), all generally in very good condition, a few minor flattened folds and minor surface dirt (printer's creases inherent to production), the first plate with a small stain in the lower margin and small wormhole with associated staining at right, the second plate with the lower right corner tip lost, size of each etching respectively: platemark 24.8 x 25.2cm, sheet size 33 x 26.5cm; platemark 25.2 x 25.6cm, sheet size 33 x 31.3cm; platemark 26.2 x 26.3cm, sheet size 33 x 28.2cm; and platemark 25 x 18.3cm, sheet size 33 x 20.9cm

From the series *Varie opere di Prospettiva inventate da Ferdinando Galli d'ò il Bibiena Bolognese Pittore, et Architetto dell'A: SS.ma del Sig:re Duca di Parma Raccolte da Pietro Abbati, et intagliate da Carlo Antonio Buffagnotti*, a collection of plates documenting Ferdinando Galli Bibiena's early activity as a designer of theatrical scenery and ephemeral architecture, assembled by Pietro Giovanni Abbati (active 1683-1745), a pupil of Ferdinando Bibiena, in collaboration with Carlo Antonio Buffagnotti, a printmaker from Bologna. First issued by Giacomo Camillo Mercati, the prints were reissued by Giacomo Pelegrino Longhi around 1717-1719, when the number of plates was augmented from 60 to 71 with the addition of eleven plates depicting set designs for two spectacles performed in Turin in 1699, *Esione and Endimione* (as here), designed by Bibiena and executed by Abbati. The plates depict Diana's Palace with fountains and plane trees (Act I Scene I); Silvano's shack with Love in a cage (Act III, Scene I); Diana's Temple (Act III, Scene III) and *Design for a Stage Set* (with two figures wandering in the vaulted room of a palace, pairs of columns on the left, and chandeliers hanging from the ceiling).

(4)

£700 - £1,000



Lot 37

**37\* 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, together with:

Young man sounding a trumpet, wearing a flat cap (from the series *Small Studies of Heads in Oriental Headdress*), etching on thin laid paper, trimmed just inside the plate mark, sheet size 102 x 77mm (4 1/8 x 3ins), laid down on old card, with ink inscription to verso 'Les petites tetes d'hommes coiffées à l'Orientale, BXXI, J.Kay, Lond 1826', with card mount, plus:

**Desplaces (Louis, 1682-1739).** To The Memory of Sir Isaac Newton, circa 1741, etching by Desplaces, from a drawing by D.M. Fratta after Pittoni and Baleriani, depicting an allegorical tomb of Isaac Newton, with figures engaged in astronomical calculations, and observing a beam of light refracted into a mirror, trimmed to plate mark, 64 x 40cm (25 1/4 x 15 3/4ins), some marks and marginal creases, with short closed tear towards head of left margin, without loss, and three others: Hans Burgkmair, *The Triumph of Maximilian I*, 1516-18, woodcut on laid paper, from the series of 236 plates, watermark of a spread eagle within a circle (probably later 16th century), with old inscription in brown ink to upper right giving the title of the work, sheet size 382 x 367mm (15 x 14 1/2ins), and Jakob Schmutzer (1733-1811), portrait of Wenzel Anton Count Kaunitz, 1786, etching and engraving on laid paper, after Johann Baptist Hagenauer, trimmed to plate margins, and with some light overall toning, a few marks and margins reinforced with archival tape to verso, 45.5 x 44.5cm (18 x 17 1/2ins)

Bartsch 51; Bellini (1982), 44 & 51 for the first two works.

(5)

£200 - £300



38\* **Attributed to Antonio de Pereda y Salgado (1608/11-1678).** Saint John the Baptist, black chalk on laid paper with early attribution in brown ink to lower right corner 'Jerep Giussani', some light creases and marks, and a little loss to the upper left corner, and at the lower left margin, also with a little loss, sheet size 34 x 22cm (13 3/8 x 8 3/4ins), framed and glazed (1) £300 - £500

39\* **De Jode (Pieter II, 1603-circa 1674).** King Charles I and Queen Henrietta Maria, after Sir Anthony van Dyck, circa 1650-55, two etchings on laid paper, published by Matheus Antonius, Antwerp, trimmed just inside the plate mark, portrait of Henrietta Maria with restoration to upper right and lower right corners and to lower left corner and lower left margin, sheet size 465 x 340mm (18 1/4 x 13 1/2ins) Le Blanc 37; Hollstein 60 & 61. (2) £200 - £300

Lot 38



Lot 39

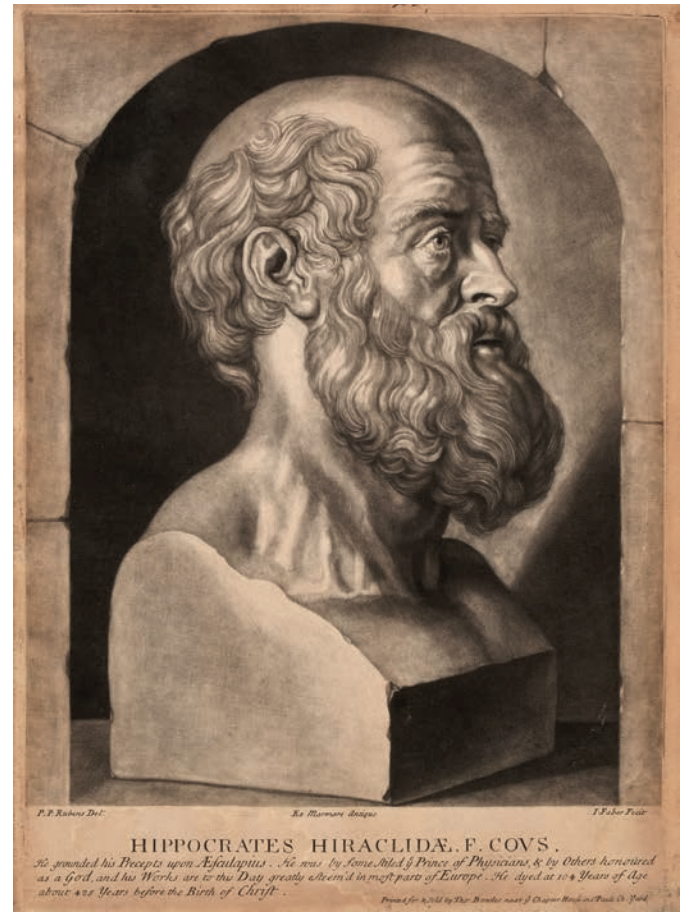
Each lot is subject to a Buyer's Premium of 20% (Lots marked \* 24% inclusive of VAT @ 20%)



40\* **De Vos (Martin, 1532-1603).** *Mulier Inclinata* (plate 9 from *Icones Illustrium Feminarum Novi Testamenti*), circa 1590-1612, etching on laid paper, published by Phillipe Galle, together with other Old Master prints, various: Albrecht Aldegrever, *The Testimony of Daniel*, and *The Stoning of the Elders*, 1555, two engravings from the set of four plates illustrating the story of *Susanna* (Hollstein 32-33), & *Lot with his Daughters*, 1555, engraving from the set of four plates illustrating the story of *Lot*, Abraham Bloemaert, a chiaroscuro woodcut, *Giovanni Andrea Sirani* (1610-1670), *Apollo and Marsyas* (Bartsch 2), engraving, and a grey wash drawing by Mathieu Antoine Xhrouet, *La Fontaine de la Sauvenière*, pen and black and grey inks with grey wash, titled and signed 'La Fontaine de la Sauveniere' xhrouet fecit

(8)

£150 - £200



41\* **Faber (John, 1684-1756).** *Hippocrates Hiraclidæ, F. Cous*, circa 1720-25, mezzotint on laid paper, with watermark of a shield and fleur-de-lys, some toning, and discolouration to sheet edges, narrow margins, sheet size 355 x 262mm (14 x 10 1/4ins), together with three other similar mezzotints by John Faber after Rubens (*Pythagoras*, *Democritus* and *Marcus Aurelius*), in similar condition, *Pythagoras* with small hole with loss to upper left, and *Democritus* with small hole with loss towards lower right corner, plus:

**Laurie (Robert, circa 1755-1836).** *Landscape with storm and fishermen by the river*, 1773, mezzotint on laid paper, with indistinct watermark, published by Robert Sayer, and published January 30, 1773, central vertical crease where previously folded, closed tear repair to lower margin at right, without loss, plate size 452 x 550mm (17 3/4 x 21 5/8ins), sheet size 466 x 570mm (18 2/5 x 22 1/2ins), and: **Walker (William, 1729-1793).** *Lions at Play*, 1782, mixed method engraving, after Peter Paul Rubens, published by John Boydell, June 1st 1782, a very good, dark impression, upper plate margin close-trimmed, and with short closed tear, without loss, plate size 43 x 53cm (17 x 21ins), sheet size 44.5 x 54cm (17 1/2 x 21 1/4ins), and another copy of the same print, all unframed

(7)

£200 - £300



Lot 42

**42\* Florentine School.** Satyr abducting a nymph, early 17th century, sanguine crayon on fine laid paper, in very good condition, a few unobtrusive creases, the upper left corner tip lost, a tiny split at the lower left corner, a pen and ink letter presumably verso showing through faintly recto at the lower right corner, slightly unevenly trimmed at left and bottom, hinged to the mount at the corners, unexamined verso, sheet size 208 x 148mm (8 1/4 x 5 7/8ins), framed and glazed (35.5 x 28.5cm)

Provenance: Private collection, Warwickshire, England.

(1)

£500 - £800

**43\* Gheeraerts (Marcus, I, 1516/21 - circa 1590).** The Horse and the Ass, & The Greedy Bird-Catcher (from Aesop's Fables), 1567, two etchings on laid paper, both trimmed to plate margins, collector's mark to lower left corner of Polycarpe Charles Séchan (Lugt 3904), sheet size 93 x 108mm (3 3/4 x 4 1/4ins) and 91 x 106mm (3 5/8 x 4 1/5ins) respectively, each with 20th century card window mount and descriptive label attached from Kunsthandel Borzo, Verwersstraat 21, 'S-Hertogenbosch (circa 1960s), giving details of the published editions of Gheeraert's series of illustrations to Aesop's fables

Provenance: Polycarpe Charles Séchan (1803-1874), with his collector's mark (Lugt 3904).

From the series of 108 illustrations for De Warachtighe Fabulen der Dieren, first published in 1567.

(2)

£200 - £300



Lot 43





44\* **Gillot (Claude, 1673–1722).** *Witches' Sabbath, etching on laid paper, with indistinct watermark, pale overall toning, close-trimmed to plate margins, old paper restrengthening to verso of upper margin, sheet size 250 x 345mm (9 7/8 x 13 1/2ins)*

Bernard Populus, *Claude Gillot, Catalogue de l'oeuvre gravé* (1930), 10.

A Witches' sabbath at night, with a necromancer seated on a rock holding an open book, with an owl above, while naked male and female figures dance in a circle to the right to a tune played by a goat violinist, and various witches, sorcerers, strange animals and monsters to the left, from the series entitled *Les Sabbats (The Sabbaths)*. Gillot is best known as the inventor of the fête champêtre genre, and was the teacher of Antoine Watteau.

(1)

£200 – £400



Lot 45

45\* **Glass Paintings.** A Matronly Lady in white satin be-ribboned bodice and lace cap, circa 1760, *reverse glass mirror painting, framed as an oval, frame opening 20.2 x 16.6cm (8 x 6 1/2ins), gilt wood frame (34 x 30.5cm), together with four mezzotint transfer glass pictures: Faber (John, the Younger, 1684–1756), Portrait of Abraham Stanyan, after Sir Godfrey Kneller (1646–1723), 1733, mezzotint on glass, frame opening 36 x 25.7cm (14 1/4 x 10 1/8ins), framed 43 x 32.5cm; Simon (Jean, or John, 1675–1754), His Royal Highness Frederick Duke of Gloucester, 1718, hand-coloured mezzotint laid on panel, published by the artist, frame opening 35.2 x 25cm (13 7/8 x 10ins), framed and glazed (41 x 31.5cm); Britannia Crowning the Duke of Wellington with Victory after the ever Memorable Battle of Waterloo, printed by W. B. Walker, 1815, frame opening 25.5 x 35 (10 x 13 3/4ins), framed and glazed 30.5 x 40.5cm; and Burford (Thomas, circa 1710–1780), The Death of the Fox, after James Seymour, 1766, from the set of four, frame opening 25.4 x 35.5cm (10 x 14ins), framed and glazed 32 x 42.5cm, all apparently in good condition (unexamined out of frames)*

The 18th century English School Portrait of a Lady glass painting showcases a straightforward technique, in which paint has been applied to one side of the glass.

The remaining four mezzotint transfer glass pictures are achieved by the very delicate operation of fixing the original black and white mezzotints to the back of the glass, then carefully scraping it off to leave an outline, or transfer, of the subject, which is then painted.

Provenance: English 18th Century School, Portrait of a Lady: With Mary Wise & Grosvenor Antiques, London; After Godfrey Kneller, Portrait of Abraham Stanyon, and with Sue Killinger of Great Missenden; Thomas Burford after James Seymour, The Death of the Fox, with Nicholas Fowle Antiques, Norwich.

(5)

£700 – £1,000



Lot 46

46 After Guercino (Giovanni Francesco Barbieri, detto Il Guercino, 1591-1666). Racolta di alcuni disegni del Barberi da Cento, detto Il Guercino, Rome: Giovanni Generoso Salomoni, 1764, letterpress title with vignette by Ottaviani after Guercino, additional full-page etched title by G.B. Piranesi incorporating Saint Joseph resting, after Guercino (from the collection of the famous sculptor and restorer of antiquities Bartolomeo Cavaceppi), and with dedication to Thomas Jenkins of the Academy of Saint Luke, and 30 fine etchings printed in black and sanguine on 29 sheets, including 13 by Bartolozzi, 6 by Nevay, 5 by Ottaviani, 3 by Piranesi, 2 by Piroli, one by Giovanni Battista Buratto, and one very large etching by Aureliano Milani on three sheets, all printed on fine heavy laid paper (several watermarks, including a fleur-de-lys within double-rule circle, another fleur-de-lys within single-rule circle and letters M V below), wide blank margins, untrimmed, contemporary plain buff paper wrappers, some soiling and minor marks to wrappers, large oblong folio (external dimensions 580 x 790mm, with the single leaves measuring 580 x 445mm, and the largest, partly folded, sheet 625 x 745mm)

Hind, Piranesi (1922) page 86; Focillon 983-986; Wilton-Ely 1015-1018. A magnificent series of plates in excellent original condition, principally after the works of Guercino, but including a number of additional works by or after other artists including Caravaggio, Sebastiano Ricci, Antonio Balestra and Aureliano Milani. The publication appears to have been originally planned by Piranesi when he purchased twelve etchings after Guercino from (and by) the eminent printmaker Francesco Bartolozzi in 1764, who left Italy that year for a career in London. Piranesi added further plates, including several of his own. At least one of the original drawings by Guercino after which these plates were designed came from Piranesi's own collection. The inclusion of Piranesi's etched title in addition to the printed titlepage suggests that the Racolta was sold at Piranesi's address in the Strada Felice. The letterpress title page with the imprint of Salomoni and vignette by Ottaviani seems to have been used to present various groups of plates, but usually always including the Piranesi title and the very large folding plate by Aureliano Milani, here un-conjoined on three large sheets.

Aside from the printed title, and the additional etched title by Piranesi, this album contains 20 mostly full-page etchings after Guercino (12 by Bartolozzi, 2 by Giacomo Nevay on one leaf, 4 by Giovanni Ottaviani including two on one leaf, and 2 by Piranesi), one single-page etching by Piranesi after Pier Leoni Ghezzi, 4 etched studies of heads on one page by Nevay, a single-page etching by Piroli after Caravaggio (The Entombment of Christ), three double-size etchings by Bartolozzi after Sebastiano Ricci (Camillus rescuing Rome from Brennus), Piroli after Guercino (Venus desolée pour la mort d'Adonis), and Giovanni Battista Buratto after Antonio Balestra (Apotheosis of Saint Ignatius of Loyola), and one very large etching of Christ Carrying the Cross by Aureliano Milani on three sheets.

(1) £2,000 - £3,000

47\* Isselburg (Peter, circa 1568/1580-1630 or later). Double Portrait of the Holy Roman Emperor Matthias I and Queen Anna of Austria, after Gabriel Weyer, 1613, fine copper engraving on laid paper by Isselburg after Gabriel Weyer (1576-1632), published by Balthasar Caijmo, or Caymox, of Nuremberg, trimmed to plate margins, one or two very slight nicks to extreme edge of the sheet (generally in very good condition), sheet size 234 x 310mm (9 1/5 x 12 1/5ins), cream card window mount

Hollstein, German, 89. Matthias I married his cousin Archduchess Anna of Austria-Tyrol, daughter of his uncle Archduke Ferdinand II of Austria in 1611, but their marriage did not produce surviving offspring.

(1) £100 - £150



Lot 47

48\* **Laurie (Robert, circa 1755-1836).** Tippoo Saib's Two Sons deliver'd up to Lord Cornwallis, as hostages, after he had so gloriously conquered that proud Sultan at Seringapatam, the capital of the Mysore Country, in the East Indies, in 1792, 12th May 1794, uncoloured mezzotint on heavy wove paper, published by Laurie & Whittle 12th May 1794, with printed number 287 to the left of the caption, and (Plate 2) to the right of the plate, some light marks and one or two minor creases, plate size 355 x 250mm (14 x 9 4/5ins), sheet size 440 x 305mm (17 1/4 x 12ins), modern black and gilt frame, glazed

The companion print to Tippoo Saib's two sons taking leave of their mother, published as Plate 1 by Laurie & Whittle on the same day, which was a retouched, reissue of an engraving first published by Robert Sayer on 24th December, 1792.

(1)

£100 - £150



Lot 48

49\* **Attributed to Johann August Nahl (1752-1825).** Acquedotte di Claudio a Tivoli, fine sepia wash over etched outline, on laid paper (bears partially visible watermark 'Zoonen'), single-rule outer border, sheet size 34 x 48cm (13 2/5 x 18 7/8ins), laid down on cream laid backing paper, with pale blue-green wash applied to the outer borders, with collectors mark of Johann Wilhelm Nahl (1803-1880) to verso (Lugt 1954), and inscribed in brown ink to lower left 'Acquidotti di Claudio a Tivoli', a few light surface marks, but generally in very good condition, overall size of the backing sheet 42 x 56cm (16 1/2 x 22ins)

Provenance: Johann Wilhelm Nahl (1803-1880), son of Johann August Nahl, whose collections of prints were sold in Cassel in 1881, according to Lugt. The present work, although attributed to Nahl, is also similar in composition and mood to the output of Johann Christian Reinhart (1761-1847).

(1)

£200 - £300



Lot 49



50\* **Circle of Guido Reni (1575-1642).** Study of the head of a youth, with a study of a hand palm upraised (verso), & Study of a hand, youth's head in black, sanguine and white chalks, with a hand study verso in black and white chalks, on grey-green, laid paper with a Winged Figure watermark, the sheet slightly unevenly trimmed, with a few fine perforations towards the left sheet edge and a few pinholes at the lower left corner, a vertical drying fold towards the right (inherent to the paper), the upper left corner folded, further minor handling creases, generally in very good condition, sheet size 29.4 x 19.7cm (11 1/2 x 7 3/4 ins), the Study of a hand in black, sanguine and white chalks on grey-green, laid paper with a Winged Figure watermark, the left and lower edge untrimmed, a small brown stain and three pinholes and inherent paper creasing towards the bottom of sheet size 29.1 x 17.8cm (11 3/8 x 7 ins), unframed

Provenance: Estate of Michael Jaffe (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge.  
(2)

£3,000 - £4,000





Lot 51

51\* **Sadeler (Aegidius, 1570–1629).** Portrait of Charles de Longueval, Duc de Bucquoy (1571–1621), 1621, *engraving on laid paper, trimmed to (or just inside) the platemark, sheet size 395 x 265mm (15 1/2 x 10 1/2ins), framed and glazed (60 x 45cm)* Hollstein XXI, 304.

Fine engraving by Sadeler from life (ad vivum delineavit) of Charles, Duc de Bucquoy, who fought for the Spanish Netherlands, and became Commander in chief of the Imperial Army of the Holy Roman Empire in 1614, during the Thirty Years War. He conquered Moravia following the Battle of the White Mountain on 8 November 1620 (represented to the lower left of the print), but died in action in July 1621.

(1)

£150 – £200

52\* **Sichem (Christoffel van, 1546–1624).** Judith with the Head of Holophernes after Hendrick Goltzius (1558–1617), *woodcut, a very good impression on fine laid paper, trimmed to the borderline, window mounted, in very good condition, sheet size 133 x 101mm (5 1/4 x 4ins), framed and glazed, together with Leyden (Lucas van, 1494–1533). The Creation of Eve, 1529, engraving on laid paper, a good but later impression, trimmed to the subject, laid to the mount in places, losses at three corners, tiny losses at the left and right sheet edges, traces of pen and ink at the upper and lower sheet edges, sheet size 16.4 x 11.7cm (6 5/8 x 4 5/8ins), framed and glazed (30.3 x 25cm), plus Boissard (Jean Jacques, 1528–1602). Skanderbeg (from Vitae et Icones Sultanorum Turcicorum, Principum Persarum...ad Mahmonetem II), 1596, engraving on fine laid paper, with a partial Eagle watermark, collector's mark of Thomas Kirk to verso (Lugt 1623), trimmed to or on the platemark, in good condition, 15.6 x 13.3cm (6 1/8 x 5 x 1/4ins) framed and glazed, 24.5 x 22cm*

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

Hollstein 131 (van Sichem); Hollstein X,1 (van Leyden); Blackmer 159 (Vitae et Icones Sultanorum Turcicorum, Principum Persarum, 1596).

(3)

£200 – £300



Lot 52



53\* **Stolker (Jan, 1724–1785).** Backgammon Players in an inn, *mezzotint after Jan Steen (circa 1625–1679), on laid paper, two or three short closed tears to right margin neatly repaired to verso, trimmed to plate margin, 282 x 370mm (11 1/8 x 14 1/2ins), window mounted (with a typewritten label to mount, possibly by Christopher Mendez)*

Le Blanc 17.

(1)

£100 – £150



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

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

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

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

(1)

£8,000 – £12,000



55\* **English School.** Oval portrait miniature of a lady, circa 1580-1600, oil on copper, head and shoulders portrait of a lady wearing a reticella lace-trimmed Medici collar, and dress similarly embellished, with a rosette to her décolletage, a pearl necklace round her neck, and a feather in her hair, 46 x 37mm (1.75 x 1.5ins), mounted, framed and glazed (114 x 96mm), verso with manuscript note 'This miniature on copper circa 1580-1600 was sold in Sothebys many years ago with a diamond encrusted frame. The lady purchaser only wanted the frame, giving this miniature to her friend' (1)

£500 - £800



56\* **Continental School.** Portrait miniature of a bearded young gentleman, Northern European, 17th century, watercolour and gouache on ivory, head and shoulders portrait of a young gentleman with chinstrap beard, wearing a diamond-patterned blue tunic, and white falling collar, corners clipped to give elongated octagon shape, 37 x 27mm (1.5 x 1ins), framed and glazed (78 x 71mm)

(1)

£300 - £500



57\* **Manner of John Saunders (circa 1682-1758).** Portraits of a lady and gentleman, circa 1730-50, two pastel head & shoulders portraits on laid paper, later laid down on canvas, one depicting a lady wearing a pink gown with ruffled neckline over a lace-edged chemise, her coiffured brown hair in ringlets, some spotting and a few short creases, the other depicting a gentleman wearing a sky-blue collared jacket and matching waistcoat, and a white cravat, his brown hair worn long, some light spotting and a small water-stain to upper right, a couple of tiny holes, each sitter within painted oval frame, 55.5 x 40.5cm (22 x 16ins), matching bird's eye maple frames, glazed (66.5 x 51cm)

(2)

£400 - £600



**58\* Attributed to Sir William Beechey (1753–1839).** Portrait of Sir David Wilkie, R. A., black chalk with traces of white chalk on wove paper, unsigned, a few marks, laid down on later plain backing paper, framed and glazed, with typewritten title label to verso, a Christie's red printed receipt label dated 31/1/99, and further printed labels for the Cyril & Shirley Fry auction sale at Chiswick Auctions, 9 July 2021 (part of lot 98)

(1)

£200 – £300



**59\* Bogle (John, circa 1746–1803).** Oval portrait miniature of a young gentleman, 1800, watercolour and gouache on ivory, head and shoulders portrait, half profile to right, of a young gentleman with grey hair, wearing a blue coat with brass buttons and white necktie, initialled and dated lower right, 65 x 49mm (2 9/16 x 2 7/16ins), ebonised frame, glazed (122 x 106mm)

(1)

£300 – £500



**60\* Continental School.** Oval portrait miniature of a gentleman, circa 1780–1790, watercolour and gouache on ivory, head and shoulders portrait, half profile to right, of a gentleman with powdered hair worn en queue, wearing a green coat with brass buttons, and a ruffled necktie, 55 x 42mm (2 1/8 x 1 5/8ins), oval wooden frame, glazed (102 x 86mm)

(1)

£200 – £300



**61\* Circle of John Downman (1750–1824).** Portrait of a youth, in three-quarter profile, circa 1770–1785, oval graphite on laid paper, with sanguine chalk border, laid to the mount, pale discolouration, 15.8 x 12.3cm (6 1/8 x 4 7/8ins), framed and glazed, 25 x 21.5cm  
We are grateful to Stephen Lloyd for dating this work on the basis of the powdered hair and long 'queue', or ponytail.

(1)

£300 – £500



62\* **English School.** A pair of oval portrait miniatures of a lady and gentleman, circa 1820, 2 head and shoulder portraits in monochrome watercolour and gouache on card, the first profile to right depicting a lady with short dark curls, wearing a high-waisted black gown with muslin neckline and frilled collar, a brooch and drop earrings, and an elaborate hat with gathers and sequins, hat highlighted with touches of silver, 71 x 63mm (3 x 2.5ins), the other profile to left depicting a grey-haired gentleman wearing a black gown over a black coat, and white bands, 75 x 60mm (3 x 2.5ins), matching cream satin-lined red morocco oval cases (90 x 75mm), first item loose in case with loss of interior velvet rim and glass (2)

£400 - £600



Lot 63

63\* **English School.** Circular portrait miniature of a lady, circa 1810-1820, watercolour and bodycolour on ivory, head and shoulders portrait, half profile to right, of a lady with dark hair piled on her head and curls on her forehead, wearing a high-waisted pink gown with muslin neckline and high frilled collar, diameter 46mm (1.75ins), ebonised frame, glazed (137 x 133mm) (1)

£200 - £300



64\* **Follower of Mary Beale (1633-1699).** Portrait of a young girl, oil on canvas, trimmed, re-lined, and laid over board, half-length portrait of a young girl with auburn ringlets, wearing an orange and white gown embellished with jewels, a pearl necklace and pearl drop earrings, and a bejewelled pearl band in her hair, within a trompe l'œil architectural cartouche, rubbed with some surface loss, 76 x 62.5cm (30 x 24 1/2ins)

The particularly English feature of the painted architectural frame recalls the work of Mary Beale, a copyist of Sir Peter Lely as well as an independent portraitist. Beale's portraits are often similarly enclosed by moulded cartouches, and Lely himself occasionally used the device. In Lely's case the frame would have been painted in later by a studio hand, whereas Mary Beale's sons were known to add the frame after the portrait had been painted.

(1)

£500 - £700



65\* **English School.** Oval portrait miniature of a gentleman, circa 1780-1790, watercolour and gouache on ivory, head and shoulders portrait, half profile to left, of a gentleman with powdered hair worn en queue, wearing a blue coat and white necktie, 64 x 50mm (2 4/8 x 1 7/8ins), ebonised frame with verre églomisé glass (152 x 132mm)  
(1) £200 - £300



67\* **English School.** Oval portrait miniature of a young gentleman, circa 1820, watercolour and gouache on ivory, head and shoulders portrait, half profile to right, of a young gentleman with dark curly hair, wearing a black coat and black cravat, 56 x 43mm (2 1/8 x 1 5/8ins), set into a bookform red cloth case (rubbed with surface wear) with oval gilt mount and brass clasp (76 x 70mm), together with:

Oval portrait miniature of a young gentleman, circa 1820-1830, watercolour and gouache on ivory laid down on card, head and shoulders portrait, half profile to right, of a young gentleman with dark hair and side whiskers, wearing a black coat, embroidered white waistcoat, and black necktie, 75 x 61mm (2 15/16 x 2 3/8ins), ebonised frame, glazed (131 x 111mm)  
(2) £150 - £250



66\* **English School.** Oval portrait miniature of a gentleman, circa 1750s-1760s, oil on wood panel, half-length portrait, half-profile to right, of a bewigged gentleman, wearing a blue coat with brass buttons and matching waistcoat, a few faint spots, 19.2 x 14.8cm (7 1/2 x 5 7/8ins), gilt moulded frame (35 x 31cm)  
(1) £300 - £500



68\* **English School.** Oval portrait miniature of a young lady, circa 1805, watercolour and bodycolour on ivory, half-length portrait of a young lady with brown hair piled on her head and curls framing her face, wearing a high-waisted low-cut white muslin gown and a blue shawl, 75 x 63mm (3 x 2.5ins), gold mount and walnut frame, glazed (195 x 185mm), with modern manuscript label attached 'sister-in-law of Cosby & Elizabeth Nesbitt of Dorset'

(1)

£150 - £200



70 **English School.** Portrait miniature of a lady, circa 1790-1800, watercolour and bodycolour on ivory, laid down on card, half-length portrait of a lady with powdered hair, wearing a white dress and muslin fichu, a blue ribbon choker, and a tied turban, 82 x 68mm (3.25 x 2.75ins), housed in a cream silk-lined oval red morocco case (93 x 77mm)

(1)

£300 - £400



69\* **English School.** Portrait miniature of a gentleman, circa 1830, oval watercolour and gouache on card, half-length portrait, half-profile to right, of a gentleman seated beside a window, wearing a black coat and necktie, his right hand resting on a book, 45 x 37mm (1 3/4 x 1 7/16ins), yellow metal brooch frame with decorative wreath border (6.7 x 5.7cm), together with a glazed oval locket frame attached to a fob chain, with brown hair inserted into both sides, one side enclosing a metal monogram 'MT', 4.7 x 3.9cm (11 4/16 x 1 1/2ins)

(2)

£100 - £150



71\* **English School.** Portrait miniature of a young gentleman, oval watercolour and gouache on ivory, half-length portrait of a young gentleman with dark curly hair, wearing a dark blue coat, white waistcoat, and black necktie, 53 x 45mm (2 x 1.75ins), grosgrain mount and decorative glazed brass frame with stand (122 x 89mm)

(1)

£150 - £200



72\* **English School.** Portrait miniature of a young gentleman, circa 1800-1810, watercolour and gouache on ivory, head and shoulders portrait, half profile to left, of a dark-haired young gentleman, wearing a dark blue coat and white necktie, 64 x 53mm (2.5 x 2ins), oval yellow metal frame with hanging loop and glazed compartment containing plaited hair on verso (89 x 60mm)  
(1) £300 - £500



74\* **English School.** Portrait miniature of a young lady, circa 1800, oval watercolour heightened with bodycolour on ivory, half-length portrait of a young woman with dark curls, wearing a white spotted muslin gown, a white fichu held with a brooch, drop earrings, tortoiseshell combs in her hair, and gold chains about her person, 62 x 50mm (2.5 x 2ins), oval brass frame with hanging loop (77 x 56mm), verso with oval engraved label bearing the words 'Jas. Shaw, Milkman, No. 16, Beauchamp's Street, Brook's Market, Holborn' within a bead and foliate wreath, housed in an olive green velvet-lined brown morocco case (116 x 98mm), with 2 hinged doors to front and stand to back, gilt tooled with border of stars, stand gilt lettered 'A&N.C.S.L.', rubbed and extremities a little worn  
(1) £200 - £300



73\* **English School.** Portrait miniature of a young lady, circa 1780-1790, watercolour and bodycolour on ivory, head and shoulders portrait, half profile to right, of a young lady with powdered hair, wearing a muslin fichu and a beaded cloth headdress, 40 x 30mm (1.75 x 1.25ins), oval yellow metal locket frame with hanging loop, housed in an oval black shagreen case (49 x 40mm)  
(1) £200 - £400



75\* **English School.** Portrait miniature of a young lady, circa 1810, oval watercolour and gouache, head and shoulders portrait, half profile to right, of a young woman with a red bead band in her short dark hair, wearing a white muslin gown, 57 x 47mm (2.25 x 1.75ins), oval gold-plated frame with hanging loop (80 x 54mm), border and verso elaborately engraved with arabesques, verso a little scratched, contained in a red morocco case (134 x 114mm) with hinged double doors and stand (intended for a slightly larger miniature portrait)  
(1) £150 - £250



76\* **English School.** Portrait miniature of a young lady, circa 1810, watercolour and gouache on ivory, backed with thick paper, head and shoulders portrait of a young lady with fair hair tightly curled around her face, wearing a high-waisted white gown with frilled collar and trimmed with blue ribbon, and a white bonnet embellished with ostrich feather plumes, 73 x 64mm (2.75 x 2.5ins), glazed ebonised frame (138 x 123mm)

(1)

£200 - £300



77\* **English School.** Portrait miniature of W.S. Rickword, 1814, circular watercolour and gouache on card, laid down on thick card, head and shoulders portrait of a military gentleman wearing a crimson coat with blue sleeves and gold epaulettes, with early inscription in black ink on verso 'Copy. "Painted by a Native of the ancient City of Delhi, at Muruh Ev. Co. (?) January 1814. W.S. Rickword Veterinary Surgeon HM 8th Light Dragoons or Royal Irish, in the 53rd year of his age. A present to his Wife & children in England. By favour of Mr Carter 1818', diameter 78mm (3ins), ebonised circular frame (diameter 13mm), together with a circular portrait miniature in coloured crayons, head and shoulders portrait, profile to left, of a gentleman smoking a pipe, titled 'The Commandant', and signed and dated lower right Hamish Milne 1941, diameter 126mm (5ins), gilt decorated ebonised frame (diameter 13.7cm)

(2)

£150 - £200



78\* **English School.** Portrait of a lady, circa 1830s, watercolour and gouache on ivory, half-length portrait of a lady with dark curls framing her face, wearing a purple gown and lace-trimmed muslin fichu secured with a brooch, and a beribboned and lace-trimmed wide-brimmed bonnet, 62 x 49mm (2.5 x 2ins), engraved yellow metal oval frame with hanging loop (84 x 59mm), the reverse with glazed aperture containing a lock of brown hair held by 3 faux pearls and embellished with fine gold wire on opalescent glass, housed in a cream silk-lined red morocco oval case (85 x 70mm)

(1)

£500 - £800



79\* **English School.** Portrait of Samuel Barton, circa 1810-1820, watercolour and gouache on ivory, laid down on card, head and shoulders portrait, half profile to right, of a brown-haired gentleman wearing a dark blue coat and white cravat, inscribed in pencil on verso with the sitter's name and attribution 'John Barry? or E. Taylor', 68 x 55mm (2 11/16 x 2 1/8ins), ebonised frame, glazed (123 x 101mm) John Barry (active 1784-1827) lived in London and exhibited at the Royal Academy. John Wesley, the founder of Methodism, was among his sitters, and his works are housed in various institutional collections, including the V&A. Little appears to be known about the artist E. Taylor (1780-1830) who was active between 1802 and 1830.

(1)

£200 - £300



80\* **Attributed to Andrew Geddes (1783-1844).** Portrait of a young woman in a bonnet, oil on paper laid to board, sheet size 28.5 x 25.6cm (11 1/4 x 10 1/4ins), framed (40 x 37.5cm), with handwritten note regarding attributions in the hand of Michael Jaffé to verso: Agnew's suggested attribution to Geddes, Carl Winter to George Chinnery, Michael Jaffé to Calvert  
Provenance: Estate of Michael Jaffe (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge.  
(1) £500 - £700



Lot 81

81 **Hoppner (John, 1758-1810).** Portrait of a boy holding a book in a landscape, black and sanguine chalks with touches of wash, 278 x 234mm, framed and glazed

Provenance: With J. Leger & Son, Bond Street, September 1944

(1) £300 - £500



82\* **Humphrey, Ozias (1742-1810).** Portrait of Edward Leveson Gower, 1782, pencil, red and black chalks and charcoal on paper, inscribed and dated by the artist in pen and brown ink 'Master Edward Leveson Gower AO:1782' to verso (visible in window mount on the backboard), laid onto the mount, the paper incised to make an oval at top and incised to just beneath the inscription verso, discoloured under the mount, pen and ink inscription faintly visible recto, 17.8 x 15.3cm (7 x 6ins) where incised, full sheet size 21.2 x 15.5cm (8 3/4 x 6 1/8ins), framed and glazed

Provenance: The artist; bequeathed by him to a member of the Longman family; collection of A.G. Fisher Esq., 25 George Street, Hanover Square, London; with Thomas Agnew & Sons Ltd. (their label stock number 10336 on reverse).

Exhibited: Agnew's, 66th Annual Exhibition, February to March 1939, number 116.

Literature: George C. Williamson, *Life and Works of Ozias Humphrey, R.A.*, 1918, p. 240 (illustrated). According to G.C. Williamson, this work was one of a collection of drawings, mostly signed, inscribed and dated, which were given by the artist to the Longman family, and subsequently passed on to Mr A.G. Fisher of George Street, Hanover Square. Williamson also states that the work is a preparatory drawing for a painting.

(1) £500 - £800



83\* **Manner of Angelica Kauffman (1741-1807).** Portrait miniature of a young lady in classical dress, oval watercolour on ivory, head and shoulders portrait, half profile to left, of a young woman wearing a loose white robe and matching cloth headdress worn low over her forehead, her hands crossed over by her chin, and her pensive gaze downwards, 78 x 62mm (3 x 2.5ins), oval yellow metal frame with hanging loop and glazed compartment for hair on verso (100 x 68mm), contained in a red morocco oval case (rubbed)

(1)

£400 - £600

84\* **Lewis (Grace Rosie, early 20th century).** Portrait miniature of Cuthbert Preston Lewis, watercolour on ivory, half-length portrait of a young boy dressed in a blue jacket, sitting in a garden hammock with a large white rabbit, signed lower left, 2 cracks or joins to upper edge, 76 x 59mm (3 x 2 5/16ins), brass frame with hanging loop, glazed (93 x 68mm), annotated in contemporary ink on verso 'Grace Rosie Lewis (Miss) 46, Brixton Hill, London, S.W. Portrait of Cuthbert, son of T. Preston Lewis Esq. M.D., together with: **Johnson (Inés, early 20th century).** Portrait miniature of a gentleman, watercolour on ivory, half length portrait of a grey-haired moustachioed gentleman wearing a brown jacket and matching waistcoat, and an olive green tie, signed lower right, 78 x 59mm (3 1/16 x 2 5/16ins), tarnished brass frame with hanging loop, glazed (96 x 65mm), housed in a yellow velvet-lined red-brown roan case (135 x 110mm), closure broken, and 3 other portrait miniature paintings, one of a young lady, signed G.H. 1829, one of a gentleman, signed J.D. 1847, adhered to glass, and the other of a gentleman, mid 19th century, all framed, and a miniature print in an ebonised frame

2nd Lieutenant Cuthbert Preston Lewis (1890-1917) was the only son of surgeon Thomas Lewis and his Indian-born wife, Lucy. He was a pupil at Dulwich College, before taking up a place at London University, from which he graduated with a B.Sc. degree. In September 1914 Cuthbert enlisted in the Honourable Artillery Company. He served at the Battle of Hooge, and shortly afterwards was drafted to the Chemical Section of the Royal Engineers, serving at Loos, before being promoted to Company Quarter-Master Sergeant, a position he held for just over a year, until June 1917. That month Cuthbert was granted a commission, still in the Royal Engineers, and shortly afterwards he was killed whilst leading his men under heavy fire at Ploegsteert.

(6)

£150 - £200



Lot 84



85\* **Attributed to John Linnell (1792-1882).** Portrait of a gentleman dressed in black, *black, sanguine and yellow chalks with touches of graphite on a white chalk ground, sheet size 168 x 133mm, framed and glazed*

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

(1)

£180 - £200



87\* **Attributed to Andrew Plimer (1763-1837).** Portrait of a young lady, *miniature watercolour and bodycolour on ivory, a head and shoulders portrait, half profile to left, of a young lady wearing a white muslin dress with high frilled neck, with pearls in her grey-powdered curls and at her neck, 65 x 53mm (2.5 x 2ins), oval yellow metal frame with hanging loop set with faux seed pearls (92 x 64mm), the reverse with glazed aperture containing a lock of hair on opalescent glass, with beaded blue glass oval panel set with the initials 'WCG', some displacement of decoration*

Andrew Plimer had the good fortune to be apprenticed to miniature portraitist Richard Cosway (1742-1821) after running away from home with his brother and spending two years travelling with a group of gypsies.

(1)

£700 - £1,000

88 No lot



86\* **Miniature painting.** "Cleopatra" Queen of Egypt, circa 1820-1830, *watercolour and bodycolour on ivory, depicting a semi-nude female reclining on a day bed beneath gilt-tasselled crimson draperies, an oval portrait miniature on a chain by her side, and a comport dish with fruit and a book on a nearby table, titled in early manuscript on verso, 5.8 x 7.7cm (2 1/4 x 3 1/16ins), glazed ebonised frame (13.3 x 15.6cm), together with a portrait miniature of a seated lady wearing a pale blue dress, frilled lace collar, and cap, circa 1830s, watercolour on card, 11.5 x 9.7cm (4 1/2 x 3 3/4ins), framed and glazed (19.1 x 17.3cm)*

(2)

£100 - £150

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

## 19TH CENTURY PAINTINGS & PRINTS

89\* **Morland (George, 1763-1804).** Gentleman & dog on a hillside, oil on panel, indistinct monogram G.M. lower right, old paper label to verso 'George Morland, his usual signature G.M. under the reddish herbage right corner', light craquelure to surface, 18.5 x 24cm, contemporary gilt moulded frame (32 x 37cm)  
(1) £500 - £700

90\* **Buttersworth (James Edward 1817-1894).** A frigate firing a salute, with ship of the line and other vessels beyond, oil on canvas, signed lower right, relined, gilt gesso frame, Parker Gallery label to verso  
Provenance: Private collection, Monmouthshire, England, whence by descent.  
(1) £3,000 - £5,000



Lot 89



Lot 90



Lot 91



Lot 92



Lot 93

91\* **Buttersworth (James Edward 1817-1894).** Brig under sail (possibly The Needles, Isle of Wight), oil on canvas, showing a starboard view of the ship, signed lower right, relined, 40 x 31cm (15.75 x 12.25ins), gilt moulded frame, Parker Gallery label to verso

Provenance: Private collection, Monmouthshire, England.

Fine example of one of Buttersworth's English marine pictures, showing a brig setting out from the Isle of Wight, where the artist was born.

(1)

£3,000 - £5,000

92\* **Attributed to James Edward Buttersworth (1817-1894).** Ship rigged sloop sailing from Portsmouth, oil on canvas, showing the coastline with Southsea Castle in the background, 32.5 x 47.5cm (12.75 x 18.75ins), unsigned, gilt gesso frame, Parker Gallery label to verso

Provenance: Private collection, Monmouthshire, England, thence by descent.

(1)

£1,000 - £2,000

93 **Calvert (Henry, 1798-1869).** Bay Stallion in an Open Landscape, oil on canvas (re-lined) signed 'H. Calvert' lower right, 64.5 x 82cm (25 3/8 x 32 1/4ins), frame 84 x 101cm

With McMillan Fine Art, London

With Leslie & Peel, Brasted, Kent, their label verso

(1)

£1,000 - £1,500



Lot 94



Lot 95

**94\* Condry (Nicholas, the Elder, 1799-1857).** Warships at Devonport, oil on canvas, a busy port scene showing naval ships at anchor, boats and figures, 61.5 x 81cm (24.25 x 31.75ins), unsigned, relined, acanthus gilt moulded gesso frame, with Parker Gallery label to verso

Provenance: Private collection, Monmouthshire, England.

A fine large-scale view of the naval base at Devonport. Another, slightly smaller, version of this work is owned by Plymouth City Council (3 Elliot Terrace), measuring 54.3 x 75.2 cm (accession number PCF72)

(1) £3,000 - £5,000

**95\* English School.** Wooded landscape with castle and lake beyond, 19th century, oil on board, with label of Charles Roberson & Company, Manufacturers of Art Materials, 51 Long Acre, London to verso, unframed

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

(1) £100 - £200

96 **Faed (Thomas, 1826-1900).** Portrait of a young girl with dog, oil on canvas, oval (re-lined), 32 x 25.5cm (12 5/8 x 10ins), in gilded frame 50 x 41cm

With McMillan Fine Arts, London

Thomas Faed was a Scottish painter of domestic genre and Highland scenes.  
(1) £400 - £600



97\* **Faulkner (Charles, active 1880-1900).** Hounds in Full Cry, oil on panel, signed and dated lower left 'CFaulkner / 1897', the first initials interlaced, 18.5 x 32cm (7 1/4 x 12 5/8ins), gilt frame (32.5 x 46cm)

Provenance: McMillan Fine Art, London; Private Collection.

Charles Faulkner was born in Farcham, Hampshire, and was a successful painter of hunting scenes full of vitality and atmosphere, as shown in the present work.

(1) £200 - £400

98 No lot

Lot 96



Lot 97



Lot 99

99\* **Attributed to William Adolphus Knell (1801-1875).** *Ships at dawn, oil on canvas, unsigned, relined, 28 x 42cm (11 x 16.25ins), fine quality elaborate rococo-style gilt gesso frame*  
 Provenance: Private collection, Monmouthshire, England, thence by descent.  
 (1)

£1,000 - £1,500



Lot 100

100\* **Marine School.** British Royal Navy warships with first-rate square-rigged battleship at anchor in foreground, circa 1810-20, oil on canvas (relined) depicting square-rigged British Navy warship at anchor and underway, some craquelure to paint surface, 425 x 665mm (16 3/4 x 26 1/4ins), modern gilt moulded frame (520 x 760mm) Provenance: Private collection, Monmouthshire, England, thence by descent.

(1)

£300 - £500

101\* **Russian icon.** A travelling icon of "Christ Pantocrator", mid 19th century, tempera on wood panel with silver oklad (84 - fine) punch-marked and dated BC 1867, 133 x 110mm (5 1/4 x 4 1/4ins), contained within overlayed gilt frame and black painted wooden case with glazed hinged lid (205 x 185mm)

(1)

£300 - £500



Lot 101



Lot 102

102\* **Short (Frederick Golden, 1863-1936).** Mr. Lester's Cottage near the church, Burley, Hants, 1894, oil on canvas, 26.9 x 37.5cm (10 5/8 x 14 3/4ins), contemporary ink inscriptions to stretcher and to label on stretcher

(1)

£200 - £300

103 **Turner (William Eddowes, 1820-1885).** 'Beauty': Portrait of a dapple grey horse in a landscape, with neoclassical villa in the distance, oil on canvas (re-lined), with an old label on the stretcher inscribed in pen and ink "Beauty" / A favourite Pony / Painted by W.E. Turner / New Stanton Nottingham', 49 x 62cm (19 1/4 x 24 3/8ins), gilt frame (70 x 81cm)

Provenance: McMillan Fine Art, London

William Eddowes Turner from Nottingham is thought to be self taught as an artist. He painted country scenes as well as horse portraits, exhibited locally, at the British Institution and at the SS\* (1858-1862).

(1)

£500 - £800



Lot 103

104\* **Barbizon School.** A river landscape with boaters, 19th century, oil on wood panel, attributed to Jean-Baptiste-Camille Corot on reverse, 23 x 35.3cm, in ornate gilt frame (35 x 44.5cm)

(1)

£200 - £300



Lot 104

105\* **Whittle (Thomas the Younger, active 1856-1897),** The Old Watermill at Trefriar, North Wales, 1876, oil on canvas (re-lined), signed and dated 'T. Whittle 1876' lower right, the title inscribed on the stretcher, 63.5 x 51cm (25 x 20 1/8ins), in a gilt frame (75 x 65cm)

(1)

£200 - £400



Lot 105



Lot 106

**106 Williams (Edward Charles, 1807-1881), A Rural landscape with a Cottage and Shepherds droving their Flock, oil on canvas (re-lined), 63.5 x 76.3cm (25 x 30ins), in gilt frame (75 x 84cm)**

Provenance: with Arthur Ackermann & Sons Ltd, 3 Bond Street, London, their 19th century label on the stretcher

Edward Charles Williams was one of six sons to his artist father, Edward Williams (1782-1855), the landscape painter represented in Tate Britain. Of the brothers, all landscape painters, he is the most closely associated with the style of his father, showing an early influence from the Dutch 17th century school of Salomon van Ruysdael (c. 1600-1670) and Meindert Hobbema (1638-1709). The Williams family was also known as 'The Barnes School.'

(1) £1,000 - £1,500

**107 Willis (Henry Brittan, 1810-1884). Landscape with cattle watering, oil on canvas (re-lined), 36.5 x 51cm (14 3/8 x 20 1/8ins) in a gilt frame (50 x 62cm)**

Provenance: McMillan Fine Art, from whom purchased by the current owner in 2010. Private collection, Gloucestershire, UK.

Henry Brittan Willis was a painter of cattle and landscapes, as well as a lithographer. His 'Highland Cattle' was bought by Queen Victoria. Born in Bristol, he studied with his father who was a drawing master, after which he went to America and finally settled in London.

(1) £300 - £400



Lot 107

## BRITISH LANDSCAPE WATERCOLOURS 1770-1900



**108\* Circle of Thomas Gainsborough (1727-1788).** Landscape with a Hermit, *pencil and brown wash on 18th century laid paper, sheet size 320 x 237mm (12 3/5 x 9 3/8ins), cream card window mount*  
 Provenance: C. R. Rudolf Collection, with pencil annotations by C. Rudolf to mount, 'Cotman, Mullaly. I still adhere to the view that the drawing is by Gainsborough. C R.' and 'c. f. plate 396 John Hayes, The Drawings of Gainsborough for a landscape by Thomas Barker 1769-1847'.  
 Carl Robert Rudolf (circa 1884-1974), dental surgeon and collector of Old Master drawings. A large number of Italian, French and Spanish drawings from his collection were sold by Sotheby's, London in 1977.  
 (1) £200 - £300



Lot 109

**109\* Le Cave (Peter, active c.1769-1816).** Cattle Watering by a Mill, *pen, ink and watercolour, depicting a drover talking to a woman while watering his cattle in a mill pond, signed lower right, 12.8 x 18.4cm (5 1/16 x 7 1/4ins), framed and glazed (37.4 x 42.7cm), verso with modern ink manuscript label and pencilled number 68, and with gallery label of Richard [and] Georgina Ivor, London*  
 (1) £100 - £200



**110\* Beaumont (George Howland, 1753-1827).** In the Roman Campagna, *pencil on pale blue-grey wove paper, some light spots, sheet size 23.5 x 40.5cm (9 1/4 x 16ins), laid down on later backing card, with printed label 'Beau 215' to lower left, window-mounted, together with seven other studies of Italian landscapes by Sir George Beaumont, in grey and brown pen, ink and wash, several on paper watermarked with a Strasburg Lily and paper manufacturer C & I Honig, all late 18th century, similar size, plus Pars, (William, 1742-1782).* Alpine Landscape with castle above a village, 1775, *pen, ink and grey wash on laid paper, with bunch of grapes watermark, dated '17 July 1775' to lower right corner, sheet size 21 x 33.5cm (8 1/4 x 13 1/4ins) some restoration to upper outer corners (with minor loss to upper left corner), modern cream card, and Cooper (Richard, 1740-1814).* Rocca di Papa and Monte Cavo, with the Temple of Jupiter Laziale, circa 1770-1775, *pen, brown ink and grey wash on laid paper, indisinctly inscribed in brown ink to upper margin with title by the artist, 278 x 420mm (11 x 16 1/2ins), window-mounted, with 20th century pencil inscription, giving details of the composition to lower margin, plus another later 18th century English oval landscape depicting an artist seated drawing a river landscape with castle, on Whatman wove paper, 28 x 39.5cm (11 x 15 1/2ins)*  
 Provenance: Cyril & Shirley Fry; sold Chiswick Auctions 9 July 2021, lot 35. Sir George Howland Francis Beaumont, 12th Baronet descendant of the patron and collector Sir George Beaumont of Coleorton, Leicestershire, who sold some of his collection of drawings to the British Museum in 1973. The view of Rocca di Papa by Richard Cooper, depicts the view of the hillside village south of Rome with the Temple of Jupiter atop the Monte Cavo, which was destroyed in order to build a monastery between 1778 and 1784, by Henry Stuart (1725-1807), Cardinal Duke of York and an important supporter of the Jacobite Rebellion.  
 (11) £300 - £400



111\* **Tomkins (Charles, 1757-1823).** Winchester Tower, Windsor Castle, *pen, black ink and watercolour over pencil on paper, mount aperture 17.7 x 25.5cm (7 x 10ins), gilt framed and glazed (37.0 x 43.3cm), Heather Newman of Painswick, Gloucestershire gallery label to verso, together with Gosselin (Joshua, 1739-1813).* Gate of Nottingham Castle, *watercolour on paper, mount aperture 10.6 x 17.6cm (4 3/16 x 6 15/16ins), framed and glazed (28.7 x 34.8cm), Heather Newman, Painswick, Gloucestershire gallery label on verso, also with attached portion of original album page bearing ink manuscript inscription, plus English School.* Figures on a river by a castle, later 19th century, *watercolour over pencil on paper, heightened with white bodycolour, few spots to sky area, mount aperture 22.0 x 30.4cm (8 5/8 x 12ins), gilt framed and glazed (38.7 x 48.5cm), (all unexamined out of frames)*  
(3) £200 - £300



112\* **Barret (George, circa 1767-1842).** Mountain landscape with bridge and castle, *watercolour, with touches of bodycolour, 19.5 x 27cm (7 3/4 x 10 5/8ins), framed and glazed, with Heather Newman, fine quality early English watercolours, label to verso*  
(1) £150 - £200

113\* **Barret (George, circa 1767-1842).** Classical landscape with peacock by a river, *watercolour over pencil, 37.5 x 53.5cm (14 3/4 x 21ins), mount aperture, gilt frame, glazed, with Heather Newman of Painswick, Gloucestershire gallery label to verso (62.5 x 78.5cm)*  
(1) £200 - £300



Lot 113



Lot 114

114\* **Barker (Benjamin of Bath, 1776–1838)**. View at Wick Rocks near Bath, watercolour with touches of body colour and scratching out, 23.5 x 34cm (9 1/4 x 13 3/5ins) mount aperture, framed and glazed, with Heather Newman printed label to verso

Provenance: Canon Francis Henry Dunville Smythe (1872–1873–1966); R.E.S. Willison of West Cliff-on-Sea, Essex, solicitor.

Exhibited: English watercolours 1750–1875 from the collections Revd. Canon F. H. D. Smythe, Worthing Art Gallery, 1954. A note to verso suggests this work was exhibited in an exhibition at Hove in 1934, but we have traced only one exhibition of Canon Smythe's collection which took place at Worthing Art Gallery, as well as the South London Art Gallery in 1954.

(1) £150 – £200



Lot 115

115\* **Baker (Thomas, of Leamington, 1809–1869)**. Windsor Castle with figures and river in foreground, watercolour over pencil on paper, heightened with bodycolour, unsigned, mount aperture 17.3 x 24.7cm (6 13/16 x 9 3/4ins), framed and glazed (32.5 x 38.7cm), Heather Newman, Painswick, Gloucestershire gallery label on verso, together with: **Attributed to Paul Sandby Munn (1773–1845)**, Rural scene with cottage and rider on horseback, watercolour over pencil on paper, unsigned, mount aperture 19.7 x 26.7cm (7 3/4 x 10 1/2ins), gilt framed and glazed (38.2 x 44.3cm), Heather Newman, Painswick, Gloucestershire gallery label on verso, plus: **Steeple (John, 1823–1887)**, Old Road between Pandy and Penmachno, 1871, watercolour on paper, signed and dated lower left, mount aperture 24.1 x 34.0cm (9 1/2 x 13 3/8ins), framed and glazed (44.0 x 53.0cm), verso with attached portion of old backboard bearing pencilled inscription, also with Heather Newman, Painswick, Gloucestershire gallery label, with: **Jones (Millicent Helen, 1841–1928)**, Filey Sands, Yorkshire, & a group of 4 watercolours from an album, one inscribed 'Gloucester & Berkeley Canals - Slimbridge Church in the distance', another 'Tewkesbury', all watercolour on paper or thin card, Filey mount aperture 17.0 x 24.5cm (6 11/16 x 9 5/8ins), the group mounted together, with oval mount apertures, 11.5 x 20.5cm (4 1/2 x 8 1/16ins) and smaller, both gilt framed and glazed (Filey 34.7 x 41.5cm, the group 36.7 x 50.1cm), both with Heather Newman, Painswick, Gloucestershire gallery labels to versos, also with portions of original album pages bearing pencilled inscriptions, and with Cleeve Picture Framing labels to versos, and two other watercolours, one in the manner of Samuel Prout, a small Continental street scene with church, window mounted, framed and glazed (29.1 x 23.7cm), the other after Peter Paul Rubens (1577–1640), a portion of A Wild Boar Hunt, defective, framed and glazed (39.5 x 35.5cm), (none examined out of frame)

(7)

£200 – £300



116\* **Burgess (William, of Dover, 1805-1861).** Marketplace in a Kentish Town, watercolour on paper, a few faint spots and marginal discolouration to sky area, unsigned, mount aperture 16.0 x 23.2cm (6 5/16 x 9 1/8ins), gilt framed and glazed (37.4 x 43.5cm), Heather Newman, Painswick, Gloucestershire gallery label on verso, together with: **English School (mid 19th century),** Rudgwick Church, Sussex, watercolour over pencil on paper, some spotting to sky area, mount aperture 32.6 x 50.4cm (12 7/8 x 19 7/8ins), framed and glazed (50.0 x 62.9cm), (both unexamined out of frame) Provenance (first item): Albany Gallery. Agnew's 1988.  
(2) £150 - £200



Lot 117

117\* **Circle of David Cox (1783-1859).** Landscape with sheep and trees, and sea in distance, watercolour on wove laid on mount board, occasional light spotting, 150 x 305mm (6 x 12ins), old manuscript note to mount board 'no. 60, Seascape, David Cox. From the collection of the late J. Palethorpe Esq., Halifax, Yorks, decd. 1905. Purchased from M. J. Holroyd (son-in-law), Halifax', framed & glazed (295 x 445mm)  
(1) £200 - £300

118\* **English School.** Mountain lake, 19th century, watercolour with graphite, on wove paper, 18.2 x 24.1cm (7 1/8 x 9 1/2ins), framed and glazed  
Provenance: with Agnew's (stock number 12624); Estate of Michael Jaffe (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge.  
(1) £100 - £200



119\* **English School.** Birmingham from Highgate, 1828, watercolour on paper, heightened with touches of bodycolour, titled, dated July 28th 1828, and signed Lathers? towards lower left, sheet size 17.0 x 25.8cm (6 11/16 x 10 1/8ins), laid down on backing card, with window mount, gilt framed and glazed (45.0 x 48.1cm)  
(1) £150 - £200

120\* **English School.** Craggy landscape with distant windmill, tower, church, and glimpse of the sea, 1875, watercolour on heavy paper, heightened with gouache, initialled J.I.C. (or J.S.C.?) lower left, sheet size 21.5 x 48.4cm (8 7/16 x 19 1/16ins), laid down on later card, moulded gilt frame and glazed (40.0 x 66.5cm)  
(1) £100 - £150



Lot 120



Lot 121

121\* **Fielding (Antony Vandyke Copley, 1787-1855).** Homeward Bound off Eddystone lighthouse, watercolour with scratching out, unsigned but inscribed with title to verso (according to note on the back of the mount), 16.2 x 35.3cm (6 3/8 x 13 4/5ins), laid down on later backing card, mounted with ruled wash outer border, attributed to A. V. Copley Fielding in a later hand to verso, with note on the title of the work, together with four other English 19th century watercolours, including **Edmund Morrison Wimperis (1835-1900)**, Moorland Scene with cattle droving, **George Conway** (exhibited 1854-71), a Bit of Epping Forest, and Italian Coastal Scene, indistinctly signed *E.J.M.H.*, and a large oval watercolour study of a fishing girl in white cap and apron seated by the harbourside, unsigned, all mounted (largest mount size 56 x 36cm (22 x 15ins))

(5)

£300 - £400

122\* **Keeley (John, 1849-1930).** Landscape views in Birmingham, surrounding areas and elsewhere, circa 1916, a collection of 37 fine watercolour studies of landscape on paper, some heightened with touches of white body colour, many depicting the changing conditions in weather and atmosphere, each signed to lower left or lower right corner, 140 x 160mm (6 1/4 x 5 1/2ins) or similar, all mounted in a contemporary padded leather album, and each titled and numbered 1 to 37 in ink to mount, album covers somewhat worn with partial loss of leather, album size 27.5 x 24cm (11 x 9 1/2ins)

Provenance: A private collection, Cotswolds, UK.

John Keeley was an important member of the Royal Birmingham Society of Artists, where he exhibited over 300 works, and a member of the Birmingham Art Circle.

The titles include: At Trent Vale, At Hall Green, Showry, At Yardley Wood, The Mill-pool, Trent Vale, In the Meadows, Evening, Tritterford Pool, The Edge of the Common, A Peat Marsh, A Staffordshire Farmhouse, On the Cole, Heralds of Night, Scissors to Grind, A Wet Road, etc. With handwritten label to inside front cover 'Thirty Seven Water-Colour Works by John Keeley 1916', and at rear of the volume a handwritten New Year's greetings card from L. & A. E. Keeley for 1922, with a mounted landscape watercolour by John Keeley. All watercolours are in excellent, fresh condition, as a result of being bound in the album.

(1)

£500 - £800



Lot 122



123\* **Payne (William, 1755/60–circa 1830)**. Combe Martin, Devon, 1815, pen, black ink and watercolour on paper, depicting a beach with boats and figures mending nets and other tasks, signed towards centre of lower margin, mount aperture 20.8 x 29.4cm (8 3/16 x 11 9/16ins), framed and glazed (40.6 x 48.2cm), Newman Fine Art gallery label on verso, mentioning inscription on verso of drawing, (unexamined out of frame)

(1)

£200 – £300

124\* **Pearson (Cornelius, 1820–1891)**. Tintern Abbey, watercolour over pencil on paper, mount aperture 22.2 x 33.5cm (8 3/4 x 13 1/4ins), gilt framed and glazed (38.5 x 48.5cm), Heather Newman, Painswick, Gloucestershire gallery label on verso, together with: **Richardson I (Thomas Miles, 1784–1848)**, A riverside scene at Tintern Abbey, watercolour on paper, heightened with white bodycolour, signed lower right, mount aperture 29.5 x 43.8cm (11 5/8 x 17 1/4ins), framed and glazed (55.9 x 70.0cm), Heather Newman, Painswick, Gloucestershire gallery label on verso, plus another scene by Richardson I: Country woman riding a mule on a lane through a wood, watercolour on paper, heightened with white bodycolour, signed lower left, mount aperture 42.0 x 32.3cm (16 1/2 x 12 3/4ins), gilt framed and glazed (63.2 x 52.2cm), Heather Newman, Painswick, Gloucestershire gallery label on verso, and: **English School**, Upton-on-Severn, mid 19th century, pen & brown ink and umber wash on paper, heightened with white bodycolour, short tear to upper right corner, mount aperture 12.1 x 25.3cm (4 3/4 x 9 15/16ins), framed and glazed (32.3 x 45.1cm), (none examined out of frame)

(4)

£200 – £300

125\* **Prout (Samuel, 1783–1852)**. Rouen Market Place, fine watercolour heightened with body colour, 31.5 x 23.5cm (12 1/2 x 9 1/4ins) mount aperture, period gilt moulded frame (some losses), with Heather Newman, printed label to verso, and additional early 20th-century label of A. E. Black, Fine Art Galleries, George Street, Halifax, glazed (60 x 48.5cm)

(1)

£200 – £300



Lot 124



Lot 125



126\* **Prout (Samuel, 1783-1852).** View at St. Stephen's near Launceston, Cornwall, watercolour with pencil on paper, signed centrally towards lower margin, mount aperture 43.0 x 55.7cm (16 15/16 x 21 15/16ins), framed and glazed (63.2 x 74.7cm), Heather Newman, Painswick, Gloucestershire gallery label on verso, mentioning inscription on verso of drawing, (unexamined out of frame) (1) £200 - £300

127\* **Attributed to Paul Sandby (1730-1809).** Crosthwaite Church, near Keswick, Lake District, circa 1790-1800, pen, brown ink and brown and grey wash on laid paper, inscribed in brown ink to verso 'nr. Keswick, Parsonage House', sheet size 145 x 246mm (5 3/4 x 9 5/8ins), neatly hinge-mounted in modern cream mount, typewritten label below the mount giving the artist's name and dates, and title 'Church [? St. John in the Vale] and Parsonage House, Keswick', together with:

Powerscourt Waterfall, on the River Dargle, County Wicklow, Ireland, pen and brown and black ink, with grey and brown wash on laid paper, inscribed to verso in brown ink 'Powerscourt', sheet size 145 x 245mm (5 3/4 x 9 5/8ins), neatly hinge-mounted in modern cream card mount, with typewritten label to verso giving the artist's name and dates and title 'Powerscourt on the Dargle, Co. Wicklow', plus:

View from Holker towards The Priory, pen and brown ink with grey wash on laid paper, inscribed in brown ink to verso with title, sheet size 145 x 244mm (5 3/4 x 9 5/8ins), neatly hinge-mounted in modern cream card window-mount

Provenance: Cyril & Shirley Fry Collection.

(3)

£300 - £400



Lot 127



**128\* Attributed to Settle (William Frederick, 1821-1897).** Ships in low water, *chalk on paper, unsigned, 22 x 32cm (8.75 x 12.5ins), mount aperture, framed and glazed*

William Settle (1821-1897) was born in Hull, and was nephew and pupil to John Ward and focused mainly on marine art. He painted for Royal Yorkshire Yacht Club as well as many works on the Humber and Solent. Settle moved to London in 1863 and was commissioned by Queen Victoria to draw nautical ephemera.

(1)

£200 - £300



Lot 129

**129\* Underwood (Thomas Richard, 1772-1835).** Landscape in North Wales, *pen, ink and grey wash on wove paper, inscribed in pencil to verso in an early hand T. R. Underwood, 142 x 200mm (5 5/8 x 7 7/8ins), modern cream card window mount, together with another similar landscape in grey wash attributed to Thomas Underwood, depicting a mountain landscape with cattle and figures on a path in the foreground, on laid paper, similar size, plus a profile portrait of Thomas Richard Underwood in pencil, attributed to George Dance junior (1741-1825), inscribed in pencil below the image with the sitter's surname, lower right corner torn away and repaired, 215 x 150mm, and Harding (James Duffield, 1797-1863).* The Gardens of the Villa Doria Pamphili, *two fine pencil studies on pale cream wove paper, one inscribed by the artist in pencil with location to centre of lower margin, both hinge-mounted on modern cream card mounting card, each with typewritten exhibition label to lower margin, sheet size 168 x 242mm (6 5/8 x 9 1/2ins) and similar*

(5)

£200 - £300



**130\* Bates (David, 1840-1921).** At Colwall, Malvern, 1904, & Little Malvern Church, with shepherd and sheep on the road, *watercolour over pencil on paper, & watercolour on paper respectively, the first titled lower left, and signed & dated lower right, the second signed lower right, mount apertures 25.3 x 35.5cm (9 15/16 x 14ins) & 25.6 x 34.8cm (10 1/16 x 13 3/4ins) respectively, gilt framed and glazed (46.6 x 56.5cm and smaller), both versos with gallery label 'Heather Newman, Painswick, Gloucestershire, that to Little Malvern Church mentioning signature and inscription on verso of drawing, (both unexamined out of frame)*

(2)

£200 - £300



Lot 131

131\* **Wright (Richard Henry, 1857–1930)**. *Lincoln Evening, 1904*, watercolour over pencil on paper, depicting a tug pulling a barge on the river below the city and cathedral at Lincoln, signed and dated lower left, mount aperture 18.2 x 26.6cm (7 3/16 x 10 7/16ins), framed and glazed (38.2 x 45.2cm), verso with ink manuscript title, and with Heather Newman, Painswick, Gloucestershire gallery label, together with: **Fall (George, 1848–1925)**, *View of York*, watercolour on paper, heightened with white bodycolour, depicting the river Ouse and Marygate water tower, with figures and a boat, the Minster in the background, signed lower left, mount aperture 17.8 x 23.0cm (7 x 9ins), gilt framed and glazed (27.2 x 35.5cm), plus: **Lawes (Harold, 1865–1940)**, *Bolton Abbey*, watercolour on paper, signed lower left, inscribed below mount, mount aperture 28.0 x 44.0cm (11 x 17 3/8ins), gilt framed and glazed (47.6 x 62.5cm), Heather Newman, Painswick, Gloucestershire gallery label on verso, (none examined out of frame)

(3)

£200 - £300



132\* **Donne (Walter John, 1867–1930)**. *The Castle, Rapallo, Italy, 1882*, watercolour with pen and ink on wove paper, signed and titled to lower left, also additionally inscribed in pencil to verso (probably by the artist) *The Castle, Rapallo, May 82*, sheet size 190 x 370mm (7 1/2 x 14 1/2ins), window-mounted, together with two other similar watercolour views of Italy by William John Donne, of *The Madonna del Sasso*, *Locarno*, and *Aci Castello, A Breezy Day*, 31 x 45.5cm (12 x 18ins) and a little smaller, plus:

**Donne (Benjamin John Merifield, 1831–1928)**. *Chalet near Champéry, Switzerland*, oil on card, unsigned, sheet size 24 x 35.5cm (9 1/2 x 14ins), window-mounted with typewritten exhibition label to verso giving the artist's name and title of the work

(4)

£300 - £500

## 19TH CENTURY WATERCOLOURS, DRAWINGS & PRINTS



133\* **Keiserman (Franz, 1765–1833).** *Vue générale de Tivoli et des Cascatelles et la plaine de Rome, 1816, watercolour over pencil on laid paper, heightened with gum arabic, some light overall fading (colours generally still strong), with a few small dots of white discolouration to sky area (possibly due to past restoration), and a few minor spots (mainly to left edge), sheet size 53.3 x 75.9cm (21 x 29 3/4ins), inscribed and dated by artist on verso, framed and glazed (61.8 x 84.5cm), verso with label of the Fine Art Society, London, with ink manuscript title, artist's name and date*

The ink manuscript artist's inscription on the sheet verso reads: *Vue générale de Tivoli & des Cascatelles & la plaine de Rome. Dessine et peint d'après nature par F. Keiserman, Rome 1816.* This artist is often incorrectly listed as F. Kaisermann.

(1)

£2,000 - £3,000



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

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

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

(2)

£200 - £400





135\* **Boug d'Orschwillier (Hippolyte de, 1810-1868).** The Ponte della Maddalena (also known as Devil's Bridge), near Bagni di Lucca, circa 1830, pen, brown ink and brown wash on paper, with pencil, depicting a carter watering his horses in a river, beside the high-arched stone bridge, with other figures and buildings, against a mountainous background, unsigned, verso with ink manuscript inscription 'Le pont de Madelaine [sic]/ près des bains de Lucques', mount aperture 19.5 x 29.6cm (7 11/16 x 11 5/8ins), together with another similar sepia watercolour, by the same artist, depicting a wooded country path with figures, leading to a distant church, signed lower right and dated 1830, mount aperture 18.4 x 26.3cm (7 1/4 x 10 3/8ins), both uniformly framed and glazed (36.2 x 44.3cm and 37.8 x 47.7cm respectively)

(2)

£300 - £500

136\* **Burney (Edward Francis, 1760-1848).** The Rake Reclaimed by his Father's Liberality, & The Shipwreck, both oval pen, ink and watercolour on paper, 96 x 74mm (3 7/8 x 2 7/8ins), laid down on later backing card (with pencilled numbers 24 & 37 respectively), both window mounted and uniformly framed and glazed, 29.0 x 25.7cm, each verso with printed title label, The Rake with additional early ink manuscript title label, together with: **Attributed to Richard Corbould (1757-1831),** A Double Tragedy - Doctors Defeated, oval pen, ink and watercolour on paper, 97 x 75mm (3 7/8 x 2 15/16ins), laid down on later backing card (with pencilled number 20), window mounted, framed and glazed (29.0 x 25.7cm), verso with printed title label

According to the printed labels, both of Burney's watercolours were produced as illustrations for [later re-issues of] The Tatler. The Rake Reclaimed was an illustration for The Tatler no.60, for a story 'from White's Chocolate-house', August 26, originally published 1709. The Shipwreck for issue no.192, for a story 'From my own Apartment', June 30, originally published 1710.

A Double Tragedy, according to its printed label, was produced as an illustration for an unknown story in The Spectator.

(3)

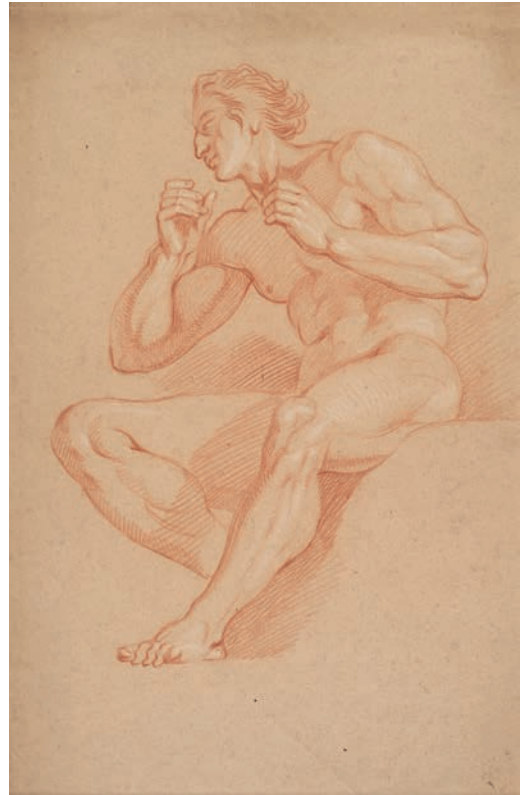
£300 - £500



Lot 136

137\* **Continental School.** Academy study of a standing male nude, early 19th Century, *neo-classical academic drawing of a male nude in red (sanguine) chalk on laid paper, with white heightening, framed and glazed*

(1) £200 - £300



Lot 137

138\* **D' Oily (Major General Sir Charles Walters, 1822-1900).** Ruins of an Indian Temple on a rocky promontory, with figures, *watercolour heightened with body colour, 28 x 43cm (11 x 17ins) mount aperture, gilt frame, glazed*

Charles Walters D'Oily, 9th Baronet of Shottisham served in the Bengal Army and in India.  
(1) £200 - £300



Lot 138



Lot 139

139\* **D'Oyly (Major General Sir Charles Walters 1822-1900).** Rampore in the Sutlej Valley, Punjab, India, *watercolour with traces of pencil on paper, 35 x 26cm (13 4/5 x 10 1/5ins), gilt frame, glazed* (1) £200 - £300

140\* **English School.** Studies of animals, circa 1830-40, *five pencil and wash drawings on card, depicting: a bull, 9.3 x 11.8cm; horned cattle watering, 9 x 17.9cm; horned cattle and a calf (with rough sketch of cows on verso), 9.2 x 18.5cm; cattle, a barking dog, and sheep, 9 x 25.7cm; and 2 stags, 11.2 x 16.8cm, each with a pencilled number to lower right, 2 with marginal pin holes* Provenance: Estate of Michael Jaffe (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge. (5) £100 - £200



Lot 140



Lot 141

141\* **English School.** A series of eleven illustrations to Robinson Crusoe by Daniel Defoe, circa 1850s-1860s, eleven drawings in pen and umber ink and brown or blue-grey wash, heightened with white, on fibrous blue wove paper, inscribed in pencil with extracts from the novel and page numbers to recto or verso, sheet size average 17.2 x 25cm (6 3/4 x 9 7/8ins), generally in very good condition, unframed

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

(11) £1,000 - £2,000

142\* **Henshall (John Henry, 1856-1928).** Esmeralda, 1889, heightened with white bodycolour on paper, signed to upper right, additionally inscribed to verso with title, artists name and address, and exhibition details for the Royal Society of Painters in Watercolours, summer 1889 exhibition, 23.5 x 13cm (9 1/4 x 5ins), frame and glazed together with Goodall (John Strickland 1908 - 1996). Elizabethan Figures, pen, ink and watercolour on paper, signed lower right, 18 x 12.5cm (7 x 5ins), framed and glazed

Exhibited: Royal Society of Painters in Watercolours, summer 1889, number 4. (2) £200 - £300



Lot 142



143\* **Howitt (William, Samuel, circa 1765 -1822).** Portraits of Hunting dogs, circa 1790, seven pen and black ink studies on laid paper, with Britannia watermark, (one with a smaller circular watermark of a crown and initials G R), three signed with initials to the collar of the dog, each inscribed (presumably by the artist) in brown ink to verso with the individual dog's name (Smoker, Spring, Jowler, Tyger, Carlow, Lion and Rockwood), five with circular outer border in black ink, the largest sheet measuring 135 x 234mm (5 3/8 x 9 1/4ins), the smallest 102mm diameter (4ins)  
(7) £150 - £200



144\* **Hunt (William Henry, 1790-1864).** Interrupted Bliss, watercolour on paper, signed lower left, 27.3 x 21cm mount aperture, framed and glazed, frame size 46.5 x 39cm  
(1) £200 - £400



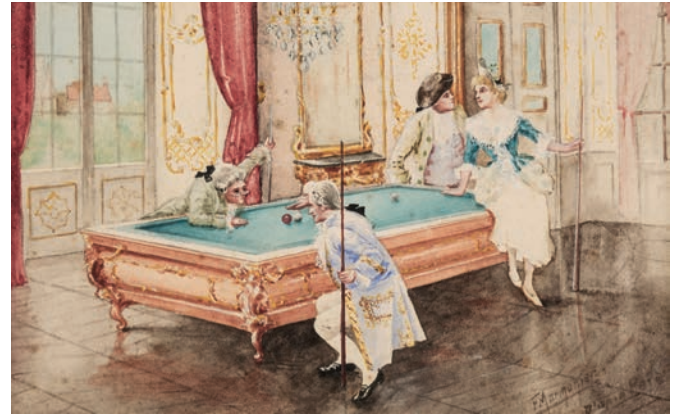
145\* **Linnell (John, 1792-1882),** Study of a sleeping baby, circa 1820, graphite on wove paper, signed in pen and ink 'J Linnell' lower right, generally in good condition, minor handling creases, old tape in places to verso, sheet size 19.5 x 24.5cm (7 3/4 x 9 5/8ins), framed (31.5 x 26cm)  
(1) £150 - £200



**146\* Maclise (Daniel, 1806–1870).** Costume Study, *pencil on toned thin card, collector's mark to each lower corner, 278 x 140mm (5 1/2 x 11ins), mounted, modern gilt moulded frame, glazed (450 x 295mm)*  
Provenance: Sir William Richard Drake (1817–1890), lawyer and member of the Society of Antiquaries, Oatlands Lodge, Weybridge, Surrey (Lugt 736); Henry Scipio Reitlinger (1882–1950); presumably included in his sales, Sotheby's London, 10 February or 14 April 1954 (Lugt 2274a).

(1)

£150 - £200



**147\* After Alonso Perez (1881–1914).** French Napoleonic soldiers desporting with young ladies in Paris, *watercolour, signed 'F. Marmonier (D'ap. A. Perez)' lower left, 9 x 13.5cm mount aperture, together with Gentlemen at Billiards, watercolour, similarly signed F. Marmonier d'après Perez lower right, 9 x 13.5cm mount aperture, framed and glazed*

(2)

£100 - £150



**148\* Schouman (Martinus, 1770–1848).** Dutch rural scene with wagon and figures among cornfields, *pen, ink and watercolour on paper, sheet size 33.9 x 25.0cm (13 3/8 x 9 7/8ins), inset to 20th century gilt and wash ruled border, gilt framed and glazed (62.7 x 53.5cm), with typewritten label to verso, and yellow chalk auction stock number, (unexamined out of frame)*

Provenance: Sotheby's, London, 19th Century Paintings and Watercolours, 26 September 2001, lot 38.

(1)

£200 - £300



**149 Millais, Sir John Everett (1829-1896).** Boadicea in triumphal procession, circa 1845, *pencil on wove paper, minor mount-staining towards the sheet edges and recto, one or two minor foxmarks and handling creases, two small thin spots at the right of sheet, minor tape-staining at the upper and lower sheet edges verso, sheet size 16.5 x 24.7cm (6 1/2 x 9 3/4ins), framed and glazed (36 x 42.5cm)*

Provenance: In the collection of the Millais family; Purchased from Stone Gallery, Newcastle upon Tyne, 1968, for £20.

Dr. Malcolm Warner, former senior curator of paintings and sculpture at the Yale Center for British Art in New Haven, Connecticut, confirmed this work as an early drawing by the artist, executed when he was about 16. The subject is a characteristic Pre-Raphaelite one, featuring English rather than classical history, and will be included in Dr. Warner's forthcoming catalogue raisonné.

(1)

£300 - £500



**150\* Millais (Sir John Everett, 1829-1896).** Cavalier in the courtyard of an inn, circa 1845, *pencil on paper, small paper loss at the lower right corner, minor mount-staining towards the sheet edges and recto, one or two minor foxmarks and handling creases, remains of old tape at upper and lower sheet edges verso, framed and glazed (16.2 x 24.7cm, 6 1/2 x 9 3/4ins)*

Provenance: In the collection of the Millais family; Purchased from Stone Gallery, Newcastle upon Tyne in 1968 for £26; Private collection, Warwickshire, England.

Dr. Malcolm Warner, former senior curator of paintings and sculpture at the Yale Center for British Art in New Haven, Connecticut, who is currently preparing a catalogue raisonné on the artist's work, kindly confirmed this work as an early drawing by Millais, executed when he was about 16. The subject, like that of the previous lot, is a characteristic Pre-Raphaelite one, featuring English rather than classical history, and will be included in Dr. Warner's forthcoming catalogue raisonné.

(1)

£300 - £500



151\* **Wainwright (William J., 1855–1931).** *The Conveyancer*, watercolour on paper, signed towards lower right, mount aperture 27.6 x 19.7cm (10 13/16 x 7 3/4ins), framed and glazed (49.2 x 39.8cm), Heather Newman, Painswick, Gloucestershire label on verso, together with: **Hobson (Henry E., 1820–1881),** *Portrait of C.R. Elliston Esq.*, Liverpool, 1847, watercolour, heightened with bodycolour on paper, initialed and dated Feb. 1847 to lower left, a couple of closed tears to lower area, some staining (with previous amateur touching-up) mainly to background, oval mount aperture 32.8 x 26.5cm (12 7/8 x 10 7/16ins), moulded gilt frame and glazed (58.5 x 48.5cm), verso with modern ink manuscript label, (both unexamined out of frame) (2) £150 – £200



Lot 153



152\* **Quaglio (Domenico, 1786–1837).** *Stadt Esslingen am Neckar*, 1818, tinted lithograph, with double rule outer border, and printed title below, with Quaglio's blind stamp to lower left corner, image size (including ruled border) 48.5 x 37cm (19 x 14 1/2ins), old card mount, a few light surface marks, mounted, together with: *Schloss Kipfenberg im Altmühlthale*, 1818, tinted lithograph with single-rule outer border, and printed title below, image size (including ruled border) 42 x 49cm (16 1/2 x 19 1/4ins), old card mount Trost L47 & L49; Winkler 40 & 42.

Esslingen lies to the east of Stuttgart. The River Altmühl runs through the Franconian Alps to join the Danube west of Regensburg. These two prints form part of the collection of 33 lithographs published initially by J.G. Zeller in Munich under the title *Sammlung denkwürdiger Gebäude des Mittel-Alters in Deutschland* (Collection of Notable Buildings of the Middle Ages in Germany). See Griffiths & Carey, *German Print Making in the Age of Goethe*, British Museum (1994), pages 192–198 for a detailed history of the publication.

(2)

£200 – £300

153\* **Stephenson (James, 1808–1886).** *The Last Judgment, & The Plains of Heaven*, after John Martin, mezzotint and engraving on thick wove paper, printed by Crowdy & Loud, 7 Pall Mall, London, and published by Fishburn & Jenkin, 1st December 1899, with wide margins, some light soiling to blank margins, plate size 42 x 59cm (16 1/2 x 23 1/4ins), sheet size 51 x 63cm (20 x 24 3/4ins) (2) £150 – £200

154 No lot



155\* **Chinese School.** Wei Hua ( 伟华, 20th century), Yi wei du jiang 一葦渡江 (One reed across the river), *Chinese brush drawing in black ink on paper depicting Bodhidharma 达摩像.达摩 ('Da Mo'), the Buddhist monk standing on a reed branch, sheet size 64.5 x 50cm (25.4 x 19.7ins)*

(1)

£100 - £200



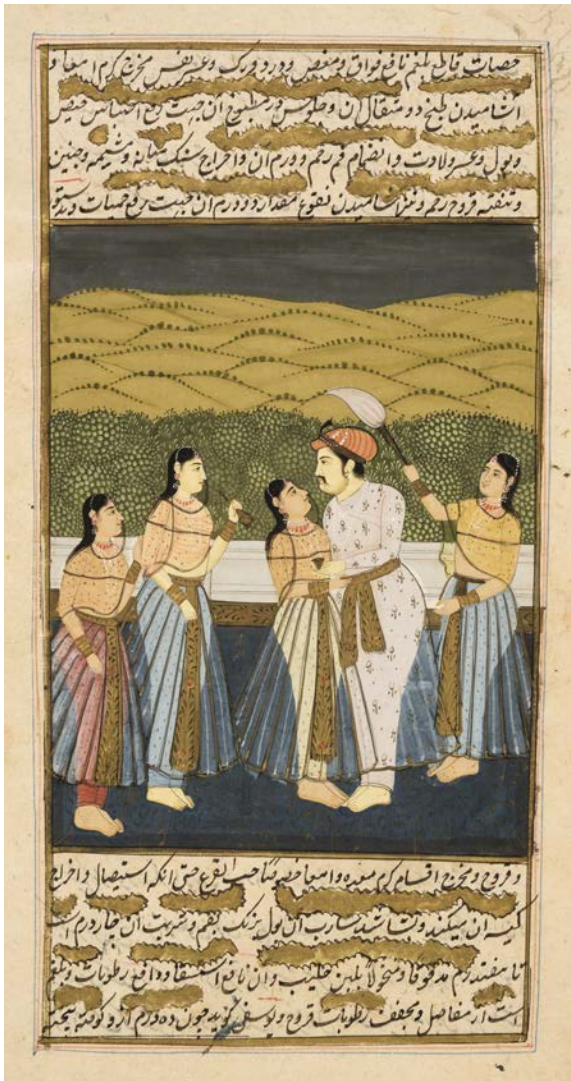
156\* **Chinese School.** Snow and Plum Flowers, in the manner of Cui Bai (Song Dynasty, 960-1127 AD), probably 18th century, *fine pen, ink and watercolour on silk, depicting three birds on a branch of plum blossom covered in snow, 650 x 420mm (25.5 x 16.5ins), mounted on silk scroll, with manuscript 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)

£400 - £600



Lot 157

157\* **Indian miniature.** Shah Jahan and Mumtaz Mahal, mid 19th century, gouche and gold on pale cream laid paper, depicting Shah Jahan and Mumtaz Mahal embracing, surrounded by 3 female attendants, with Persian script above and below, heightened with gold, and further script on verso, tiny perforation to central area, upper blank margin with some discolouration from previous adhesive tape, sheet size 29.7 x 17.7cm (11 5/8 x 7ins), together with: A pair of Indian miniatures, Krishna and Radha, mid 19th century, framed together, gouache and gold on paper, both depicting Krishna and Radha in a palace courtyard setting, with gardens in the background, with Persian script above and below, heightened with gold, both mount apertures 16.5 x 8.5cm (6 1/2 x 3 5/16ins), framed and glazed (32.7 x 37.5cm), verso with attached copies of Persian script (presumably the miniature versos), plus 4 other similar Indian miniatures, each gouache and gold on pale cream laid paper, comprising: one depicting Akbar with a wife and attendants, another depicting Shah Jahan and Mumtaz Mahal with attendants (both with damage and losses, mainly to blank margins), another depicting a nobleman seated on a camel, and the 4th depicting a nobleman on a horse with servant following, returning from a hunt, all with Persian script above and or below (and some to the side), and further script on versos, sheet sizes 22.3 x 14.8cm (8 3/4 x 5 3/4ins) and smaller, with two additional Indian pen and ink drawings, one with watercolour, early to mid 19th century, both with defects and some loss to sheet edges

(8)

£200 - £300

158\* **Hiroshige III (Utagawa, 1842-1894).** Steam Train at Shimbashi Station (from Famous Places in Tokyo), circa 1875, colour woodblock triptych on three conjoined sheets, label to verso of T. Sakai, Tokyo, established 1874, total size 350 x 710mm (13 3/4 x 28ins), black frame, glazed (485 x 860mm)

(1)

£150 - £200



Lot 158



Lot 159



Lot 160

159\* **Ikkei (Shosai, active 1870s-80s).** Steam Trains near the Coast, 1874, colour woodblock triptych, with label to backboard of T. Sakai of Tokyo (established 1874), each image of the triptych 340 x 240mm (13 1/2 x 9 1/2ins), black frame, glazed (485 x 910mm)

(1)

£150 - £200

160\* **Japanese School.** Harbour scene with steam train and figures in a carriage, circa 1870, colour woodblock print, 350 x 235mm (14 x 9 1/4ins), varnished wood frame (590 x 425mm), plus another similar oban colour woodblock depicting figures taking tea around a table, 370 x 250mm (14 1/2 x 9 3/4ins), varnished wood frame (590 x 425mm)

(2)

£150 - £200

20TH CENTURY PAINTINGS, WATERCOLOURS & PRINTS



Lot 161



Lot 162

161AR\***Dobson (Frank, 1886 - 1963)**. Reclining female nude, circa 1930s, *black chalk on pale cream wove paper, signed lower left, 20 x 38.5cm (8 x 15ins), mount aperture, framed and glazed*  
Provenance: Private collection, Lincolnshire, England.

(1)

£600 - £800

162\* **Hartrick (Archibald Standish, 1864 - 1950)**. Portrait of a young woman in brimmed hat and fur stole, *pastel, black chalk and pencil on pale brown wove paper, signed in pencil (twice) to lower left and lower right, 38 x 23.5cm (15 x 9 1/4ins), period recessed gilt frame, glazed*

(1)

£200 - £300



Lot 163



Lot 164

**163AR\*Maze (Paul Lucien, 1887-1979).** Goodwood Racecourse, colour pastels on buff paper, depicting the paddock at Goodwood, signed lower left, sheet size 37.6 x 55.6cm (14 3/4 x 21 15/16ins), with 2 sheets of tracing paper tipped to verso, window mounted, framed and glazed (55.5 x 72.7cm)

(1)

£700 - £1,000

**164\* Misti (Ferdinand Mifliez, 1865-1923).** The Music Recital, watercolour and gouache on paper, probably a design for a poster, signed to left margin, and with artist's circular printed stamp to lower margin 'Misti, 3, Avenue Céline, 3, Neuilly S/S', a few scattered spots, 48 x 40cm (19 x 16ins), framed and glazed

(1)

£300 - £400



165\* **Sleigh (Bernard 1872-1954)**. Polperroway [sic], near Looe, Cornwall, coloured chalks on pale blue-grey paper, signed with artist's monogram to lower left, title inscribed in pencil on verso, sheet size 19.2 x 29.4cm (7 9/16 x 11 5/8ins), together with: St. Ives, coloured chalks on pale buff paper, unfinished, title inscribed in pencil on verso, sheet size 21.8 x 33.7cm (8 9/16 x 13 5/16ins)

(1)

£200 - £300



166\* **Sleigh (Bernard 1872-1954)**. Landscape with rainbow over mountain tarn, coloured chalks on blue paper, single small hole towards upper centre, 19.3 x 26.2cm (7 5/8 x 10 5/16ins), together with: Landscape (possibly Wales) with haycart and bridge over river with farm behind, coloured chalks on buff paper, 16.8 x 26.3cm (6 5/8 x 10 3/8ins), plus: Capo de Gata, [Southern Spain], coloured chalks on thin brown paper, titled in pencil to lower margin, with additional pencilled annotations adjacent, sheet size 24.1 x 32.0cm (9 1/2 x 12 5/8ins), tipped onto brown paper backing, verso with artist's pencilled signature and price (£1-1-0), (backing paper size 33.0 x 44.2cm), with a small winter scene of a thatched house in snow, watercolour and white bodycolour on buff paper, with black ink manuscript text by artist on verso, describing being snowed-in, sheet size 13.5 x 12.0cm (5 5/16 x 4 3/4ins), and The Very Rev. Father Bellasis RC, coloured chalks on dark grey-brown paper, titled to lower right, sheet size 30.1 x 23.9cm (11 13/16 x 9 3/8ins)

(1)

£300 - £400



167\* **Sleigh (Bernard 1872-1954)**. Four views in Holland, coloured chalks on paper, heightened with touches of white bodycolour, including two canal scenes with barges, and two scenes of Dutch houses, sheet sizes 26.0 x 33.5cm (10 3/16 x 13 3/16ins), and smaller, plus a study of a Dutch girl, coloured chalks on paper, sheet size 42.0 x 32.3cm (16 1/2 x 12 3/4ins), all unsigned

(1)

£300 - £400



168\* **Sleigh (Bernard 1872-1954)**. Cornish Coast, Tintagel: Trebarwith, coloured chalks on grey-green paper, title inscribed in pencil on verso, sheet size 30.3 x 21.5cm (11 15/16 x 8 1/2ins)

(1)

£200 - £300



Lot 169

169\* **Sleigh (Bernard 1872–1954)**. Gorran Haven, Megavissey, coloured chalks on grey-green paper, heightened with white body colour, pencilled title on verso, sheet size 24.7 x 25.7cm (9 11/16 x 10 1/8ins)

(1)

£200 - £300

170\* **Sleigh (Bernard 1872–1954)**. Landscape with medieval procession over a bridge and towards a priory (?) on a rocky outcrop, 1953, watercolour on grey-cream paper laid on board, heightened with body colour, signed with monogram and date to lower right corner, verso inscribed with pencilled artist's name and titled 'Château Grosmont, St. Germans', 36.4 x 51.8cm (14 3/8 x 20 3/8ins)

(1)

£500 - £700



Lot 170

171\* **Sleigh (Bernard 1872-1954)**. Lighthouses, Flambro' Head [sic], old 'n' new, coloured chalks on speckled pale blue-grey paper, title inscribed in pencil on verso, sheet size 19.5 x 26.3cm (7 11/16 x 10 3/8ins)

(1)

£200 - £300

172\* **Sleigh (Bernard 1872-1954)**. Mystical Landscape, watercolour on cream paper, heightened with body colour, signed with monogram to lower right margin, sheet size 28.6 x 37.2cm (11 5/16 x 14 5/8ins), laid down on thin board (29.6 x 37.2cm )

(1)

£400 - £600



Lot 171



Lot 172



Lot 173

173\* **Sleigh (Bernard 1872–1954)**. Rocky Valley, Bossiney, Tintagel, coloured chalks on dark grey paper, heightened with white body colour, inscribed with title in pencil to lower margin and additionally inscribed title on verso in pencil, sheet size 31.8 x 24.0cm (12 5/8 x 9 7/16ins)

(1)

£200 - £300

174\* **Sleigh (Bernard 1872–1954)**. Two views of Whitby, coloured chalks on grey-brown paper, one heightened with white bodycolour, pencilled title inscribed to each verso, one verso also with a similar unfinished and crossed-out drawing, sheet size 36.2 x 16.3cm (14 1/4 x 6 1/2ins) and smaller

(2)

£300 - £400



175\* **Smith (Sir Matthew Arnold Bracy, 1879–1959)**. Still life of Fruit and Pots on a Table, pen and blue ink on pale brown or buff paper, 207 x 197mm (8 1/4 x 7 7/8ins) mount aperture, green and gilt frame, glazed, together with a further pen and blue ink sheet of Studies of a Girl, and a Postage Stamp, on a pale brown manilla envelope addressed to the artist with postage stamp, laid to card, a small loss at the upper left and lower right corners, minor discolouration, 260mm x 190mm (10 1/4 x 7 1/2ins), framed and glazed

Provenance: Thomas Alfred Good (1884 - 1916); Michael Hamburger, OBE, poet and critic, and by descent to his daughter Claire Hamburger. The envelope is addressed to Sir Matthew Smith, 62 Chelsea Cloisters, Sloven Avenue, S. W. 3, and bears a Queen Elizabeth II fourpence stamp of circa 1952–1955.

(2)

£400 - £600



Lot 174



Lot 176

176\* **Zinkeisen (Doris Clare, 1898–1991).** Six Costume Designs, six gouache designs for theatre costumes, on paper, each signed to lower right or left, one sheet with embossed stamp 'R.W.S. / 26 Conduit Street / Guaranteed pure paper' alongside embossed mark 'RWS/1804', one with watermark 'T & J H Kent', each sheet size 38.2 x 28.0cm (15 x 11ins), all window mounted within matching gold frames, glazed (59.8 x 49.1cm), (one only examined out of frame)  
Doris Zinkeisen was a Scottish theatrical stage and costume designer, painter, commercial artist, and writer.  
(6) £300 - £500

177\* **Kilgour (Andrew Wilkie, 1868–1930).** A fisherman's house, Lake St Francis, St Lawrence River, August 1917, oil on thin wood panel, signed lower left, inscribed in ink by the artist to reverse with the title and date, and additionally inscribed 'To my friend Ernest L. Ford on the occasion of his marriage, with my best wishes, A. Wilkie Kilgour', 13.2 x 17.8cm (5 1/4 x 7ins)  
Scottish-Canadian impressionist studied at the Glasgow School of Art under Francis Newbery, at the Heatherley School in London. He moved to Canada in 1910 and settled in Montreal where he became a charter member of the Arts Club of Montreal, and where he also studied under William Brymner and Maurice Cullen.  
(1) £200 - £300



Lot 177



Lot 178

178\* **Crealock (John Mansfield, 1871-1959).** The Seine near Meudon, 1954, oil on canvas, signed lower right, inscribed on verso with title, artist's name and date, and with 'varnished with paraffin wax', 49.8 x 65.3cm (19 5/8 x 25 5/8ins), framed (66.7 x 81.2cm), remnant of framer's label on verso 'James Bourlet and Sons, London' (1)  
£300 - £400

179\* **Taylor (Walter, 1875-1965).** Still life of a yellow vase with flowers, oil on canvas, signed lower right, 50.5 x 36.6cm (19 7/8 x 14 3/8ins), gilt framed (62.0 x 49.2cm)  
(1) £100 - £150



Lot 180

180\* **Bouché (Louis Georges, 1896–1969).** Reclining Female Nude, oil on wood panel, signed L. BOUCHÉ to upper right corner, with an unfinished study of a seated woman to verso, 40.5 x 51cm (16 x 20ins) framed

Provenance: Private collection, Lincolnshire, England.

A native of New York City who spent his teenage years in France, Louis Bouché came from an artistic family, his grandfather being a Barbizon School painter and his father an interior designer. From 1918 to 1931 Bouché was associated with and exhibited at the Daniel Gallery in New York, and between 1921–1926 he managed the BelMaison Gallery, the first to be located in a department store, Wanamakers, in New York. In 1933 he won a Guggenheim Fellowship to travel and study in Europe. In the early 1940s, he taught at the Art Student's League.

(1)

£300 – £500

181\* **British School.** Twixt Night and Day, early 20th century, oil on thin wood panel, depicting a landscape with flowers by a woodland pond, indistinctly signed lower left, a few faint vertical hairline surface cracks, verso with faint pencilled title, indistinct signature, and faint address, possibly 'The Studio, Mill Fall Cottage, Adel, Leeds', verso also with chipped label of 'D. W. & W., Edin.', 44.8 x 36.5cm, moulded gilt frame (57.4 x 49.4cm)

Possibly depicting Adel Moor.

Doig, Wilson & Wheatley (1895–1957) were picture dealers, framemakers, and restorers, based in George Street, Edinburgh.

(1)

£150 – £200



Lot 181



182AR\* **Dunlop (Ronald Ossory, 1894–1973).** Kingston Bridge, oil on canvas, signed lower right, framed with label of Brook Street Art Gallery, 14 Brook Street, New Bond Street, W.1, to verso

Provenance: Brook Street Gallery (with their label to verso); Private Collection, Lincolnshire, England.

Dunlop's first one man show was held at the Redfern Gallery in 1928, and an exhibition of 'colour sketches' by Dunlop was held at the Brook Street Gallery in 1936: 'Exhibition of colour sketches by R. O. Dunlop', Brook Street Art Galleries, 14, Brook Street, London, 3rd–17th June, 1936. The present work may possibly be the one exhibited at the Royal Academy Summer Exhibition of 1946, under the title Yachting at Kingston on Thames (Royal Academy Catalogue of 1946, number 121).

(1)

£2,000 – £3,000



183\* **Hall (Frederick, 1860–1948).** Near Storrington, oil on board, verso with early ink manuscript label and modern typewritten label, 39.2 x 56.0cm (15 1/2 x 22ins), framed (59.4 x 76.5cm)

(1)

£300 – £500



184\* **Mathers (Maud Angela, 1890–1921).** Charlton Saw Mill, oil on canvas, signed lower left M.A. Mathers, verso with remnants of old artist's label with partial name, address (Royal C... Holland Park) and with title, 47.8 x 58.4cm (18 7/8 x 23ins), framed (55.9 x 66.8cm)

In New English Art Club Exhibitors 1886 to 2001 (2002) this painting is listed as Charlton Sawmill, Evening, number 142, exhibited at the New English Art Club in 1917.

(1)

£300 - £500



185\* **McCall (Charles, 1907–1989).** 'The President & Council of the ROI', 1963, oil on board, depicting 4 gentlemen seated at a large table, their backs to a large fireplace, signed in red top right, 23.1 x 31.5cm, 3 handwritten labels on verso in the artist's hand, one including names of the sitters (Reginald Blackmore, Iain Macnab, Adrian Hill and Ben Mathews), one inscribed 'To Carl From Charles with best wishes. 1979', the third inscribed 'final varnish applied 1964 (W&N. Mastic) C McCall', framed and glazed, 36.8 x 45.2cm

(1)

£300 - £400



186\* **Millington-Drake (Edgar Louis Vanderstegen, 1932–1994).** Composition, November 1961, oil (or acrylic) on card, signed and dated Millington-Drake Nov'61 to lower left and additionally inscribed in pencil 'Emma with love', white painted frame

(1)

£200 - £400



187\* **Peugniez (Pauline, 1890–1987).** Tombola, oil on board, signed lower right, 37.5 x 47.2cm, framed (frame size 46 x 56cm)

(1) £200 - £300

188\* **St. Barbe Barker (Ella, 20th Century).** In the Jungle, oil on canvas, signed in initials lower left, 61.5 x 51.5cm, framed (a few losses), frame size 69 x 59cm

Provenance: First Summer Exhibition, Royal Institute Galleries, Piccadilly, London, 1936, price 10 Guineas (label to verso).

(1) £200 - £300



Lot 188

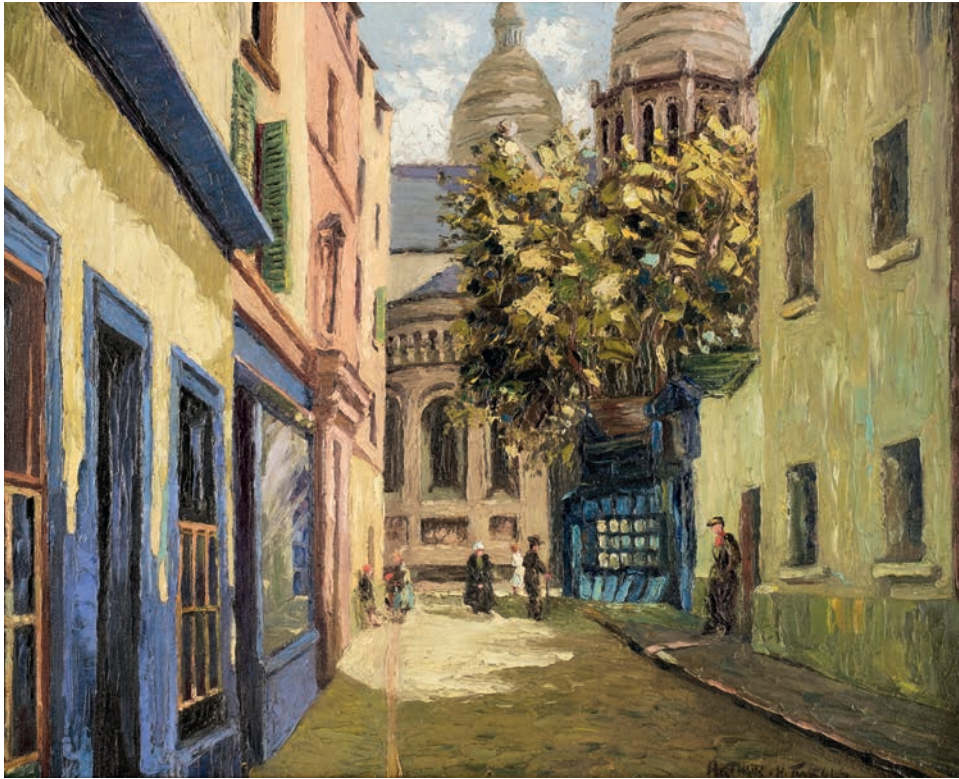
189\* **Thornton (Richard, 1922–1971).** Canal Boats, acrylic on board, signed and dated lower left, 45.5 x 61cm (18 x 24ins), mount aperture, wood-framed, glazed (58 x 73.5cm)

Richard Thornton studied at the Birmingham School of Art, and after the war at the school of Architecture in Birmingham 1946–50.

(1) £200 - £300



Lot 189



190\* **Twells (Arthur H., 1921–1996)**. Paris street scene with figures and the Basilique du Sacré-Coeur, Montmartre, oil on board, signed lower right, 40.5 x 50.5cm (15 15/16 x 19 7/8ins), framed (60.5 x 70.5cm), verso with inscription 'varnish touch up 17/7/59' and '1500/6' (1) £300 - £400



191\* **Shephard (Rupert, 1909–1992)**. Connemara, 1946, oil on board, signed and dated lower right, with Leicester Galleries printed label to verso, 24.5 x 35.5cm, framed

Provenance: Leicester Galleries, London, July 1947 Annual Exhibition 'Artists of Fame and Promise' No. 93. (torn exhibition label to verso). Shephard studied at the Slade School of Art from 1926 until 1929. He exhibited at various London venues, including the Cooling Galleries in 1935 (Water-colours by Vivien John, Nicolette Macnamara, Susan Palmer, Rupert Shephard : 22nd November to 5th December), and the Calmann Gallery in 1939, his first one-man show. In 1937, the inaugural year of the Euston Road School of Drawing and Painting, he exhibited with the school's founder members William Coldstream, Claude Rogers, and Victor Pasmore at the Storran Gallery. During the Second World War he worked as an official war artist.

(1) £400 - £600

## 20TH CENTURY PRINTS



Lot 192

192\* **Baumer (Lewis, 1870–1963)**. Four portraits of a young Lady, hand-coloured lithographs, presumably all laid to the mount, some discolouration, mount openings 19 x 15cm, framed and glazed (one examined out of the frame)

(4)

£100 - £150

193\* **Cameron (David Young, 1865–1945)**. Ben Lomond, 1923, etching with drypoint, printed with plate tone, on fine japan tissue, signed in pencil, plate size 263 x 414mm (10 3/8 x 16 1/4ins), sheet size 300 x 445mm (11 5/8 x 17 1/2ins), framed and glazed Rinder 468.

One of the Cameron's largest and finest Scottish landscapes, *Ben Lomond* was described by Rinder as "Cameron's supreme landscape achievement as etcher" (D.Y. Cameron, *An Illustrated Catalogue of his Etchings and Dry-Points, 1887–1932*, Glasgow, 1932, p.xx).

(1)

£500 - £700



Lot 193

194\* **Dowd (James Henry, 1884-1956)**. Give Us Open-Air Nursery Schools for Little Children, circa 1925, colour lithograph poster, printed by Dangerfield Printing Co. Ltd., a few short unobtrusive closed marginal tears, lightly creased where previously folded, 73.5 x 48.25cm (29 x 19ins)

(1)

£200 - £300



195\* **Drury (Paul 1903-1987)**. The Obstinate Hen, 1958, etching with aquatint, printed by Anthony Dyson, and published in Paul Drury: The Memorial Portfolio by Garton and Co., in 1994, in an edition of 25 impressions (edition A), plate size 28 x 27cm (11 x 14 1/2ins), with margins, framed and glazed, together with three other lithographs and etchings, all Scottish views, by Stewart Carmichael and Percival Gaskell, all framed and glazed

(4)

£200 - £300

196AR\* **Gross (Anthony, 1905-1984)**. Chateau Correze, copper etching on thick Arches wove paper, printed by the artist's daughter, Mary West, at the artist's studio, circa 1984, published by Merivale Editions, in an edition of 500, numbered in pencil 329/500, small crease/indent to image, plate size 152 x 228mm (6 x 9ins), sheet size 210 x 295mm (8.25 x 11.6ins), contained in original thin card folder with printed title to upper cover

(1)

£100 - £150

197\* **Larcombe (Ethel, 1876-1940)**. Young lady in a bonnet, pair of colour aquatints, published by E.W. Savory Ltd, Bristol, each signed in pencil lower right margin, 24 x 21cm mount aperture, framed and glazed, frame size 43 x 37cm

(2)

£200 - £300

198AR\* **Mackey (Haydn Reynolds, 1883-1979)**. Passing the Windmill, linocut with oil paint colouring, signed in initials lower left, 43 x 35.5cm

(1)

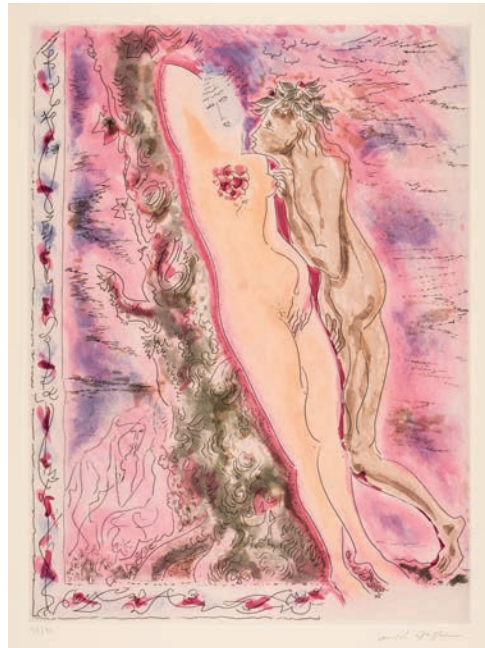
£200 - £300



Lot 196



Lot 198



199AR\* **Masson (André, 1896–1987)**. *Les Amants Celebres*, 1979, the complete set of 10 colour etchings, printed by Aldo Crommelynck, Paris, in an edition of 70 impressions, each signed in pencil, and numbered 49/70, with publisher's blindstamp to lower left corner, sheet size 66 x 50cm (26 x 19 3/4ins), in very good condition, loose in cloth portfolio (81 x 66cm)  
Saphire-Cramer 114.  
(1)

£700 - £1,000

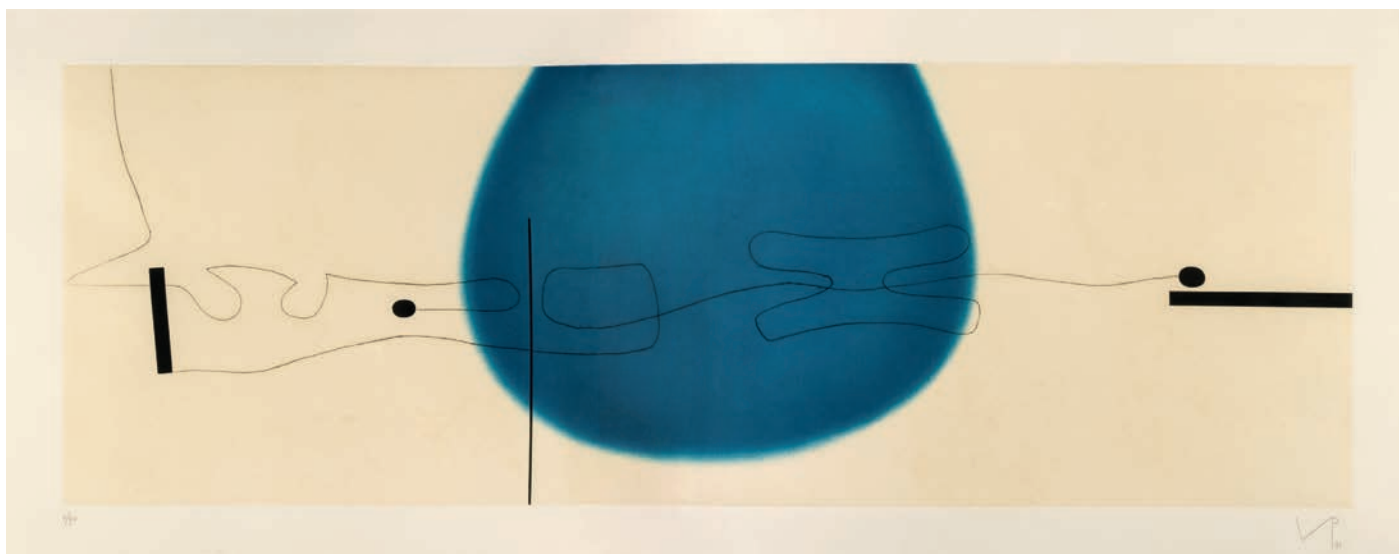


200\* **Matisse (Henri, 1869–1954)**. *Vegetaux, & Nuit de Noel*, two colour lithographs, printed by Mourlot under the artist's supervision, published in Verve, Verve 35–36, *Derniers Oeuvres de Matisse 1950–54*, sheet size 355 x 265mm (14 x 10 1/2ins), matching black painted wood frames, glazed (55 x 45.5cm)  
(2) £150 - £200

201AR\* **Pasmore (Victor, 1908–1998)**. *World in Space and Time I*, 1992, etching and aquatint in colours on wove paper, printed by Vigna Antoniniana, Rome, and published by 2 RC Edizioni d'Arte, Rome (with their blindstamps) in an edition of 90 impressions, numbered, signed with monogram, and dated '92 in pencil lower right, and numbered 8/90 in pencil to lower left, plate size 49 x 144.5cm (19 1/4 x 56 7/8ins), sheet size 64.5 x 192cm (25 3/8 x 75 1/2ins), framed and glazed (75 x 198cm)  
(1) £3,000 - £5,000



202\* **Richter (Hans, 1888–1976)**. *Dymos, una poesia e sei incisioni* di Hans Richter, Pesaro & Milan, La Pergola edizioni d'arte, 1972, six colour etchings on Cartiera Magnani di Pescia, printed by Piergiorgio Spallacci in Pesaro each signed with initials in pencil, and contained in card window mount, sheet size 400 x 437mm (15 3/4 x 17 1/4ins), loosely contained in original publisher's drop-over black cloth portfolio, faded to spine (44 x 45cm), limited edition of 145 copies, this copy unnumbered, and marked 'p.a.'  
(1) £300 - £500



Lot 201



Lot 203

203AR\* **Tindle (David, 1932-)**. *Moth*, 1978, colour lithograph on heavy white wove paper, printed by Curwen Press, and published in an edition of 240 impressions, signed and numbered 115/240 in pencil, image size 311 x 486mm (12.25 x 19.2ins), sheet size 570 x 770mm (22.5 x 30.25ins)

(1)

£70 - £100

204AR\* **Trevelyan (Julian, 1910-1988)**. *Westminster Abbey*, 1964, etching and aquatint and soft-ground in colours, on crisbrook paper, printed in an edition of 75 impressions, published by Editions Alecto, signed, titled and numbered 23/75 in pencil, closed tear to left blank margin, just touching plate mark, and another closed tear right blank margin (not touching plate mark), plate size 35 x 48cm (13 3/4 x 18 3/4ins)

Turner, *Julian Trevelyan Prints* (2010), 163.

(1)

£200 - £300



Lot 204

# Printed Books, Maps & Documents

WEDNESDAY 10 NOVEMBER 2021



**Titus Lucretius Carus.** *In Carum Lucretium poetam commentarii a Joanne Baptista Pio editi: codice Lucretiano diligenter emendato*, [Paris]: Venundatur ab Ascensio & Joanne Parvo, [1514], *fine decorative woodcut title printed in red and black with large woodcut device of Jehan Petit, bound with Caius Valerius Flaccus. Argonauticon libri octo cum eruditissimis Aegidii Maserii Parrhisien. Commentariis, Joannis Parvi & Jodoci Badii, 1519, fine decorative woodcut title with printer's woodcut device of Jodocus Badius, several woodcut illustrations, final few leaves with light waterstain to extreme fore-margins (both texts with clean wide margins), old vellum with red morocco title label to spine, rubbed and some marks, folio (32.5 x 22cm)*

Estimate £1,000-1,500

For further information please contact Colin Meays or Joel Chandler:

[colin@dominicwinter.co.uk](mailto:colin@dominicwinter.co.uk)

[joel@dominicwinter.co.uk](mailto:joel@dominicwinter.co.uk)

# MODERN FIRST EDITIONS CHILDREN'S & ILLUSTRATED BOOKS

THURSDAY 16 DECEMBER 2021

This copy of *Jacob's Room*  
is issued to *C. H. Prentice Esq.*

as an A Subscriber to the Hogarth Press and  
is therefore signed by the Author :

*Virginia Woolf.*  
*Oct. 1922*



**Virginia Woolf (1882-1941).** *Jacob's Room*, 1st edition, Richmond: Hogarth Press, 1922, some spotting, untrimmed, original crocus-yellow cloth with printed paper spine label, spine soiled, some edge wear, spine ends a little frayed and lower corners bumped, 8vo

One of 40 copies for subscribers to the Hogarth Press, with hand-printed slip pasted to front free endpaper. This copy with slip filled out by the Virginia Woolf for C[harles] H[arold] Prentice [influential publisher at Chatto & Windus, 1914-1935], signed by the author and dated by her 'Oct. 1922'.

Kirkpatrick A6a; Woolmer 26.

Estimate £10,000-15,000

For further information please contact Chris Albury:

[chris@dominicwinter.co.uk](mailto:chris@dominicwinter.co.uk)

Tel: 01285 860006

## INFORMATION FOR BUYERS

### AFTER THE AUCTION

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

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

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

### METHODS OF PAYMENT

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

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

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

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

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

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

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

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

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

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

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

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

The amount is calculated as follows:

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

4.00% up to 50,000

3.00% between 50,000.01 and 200,000

1.00% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

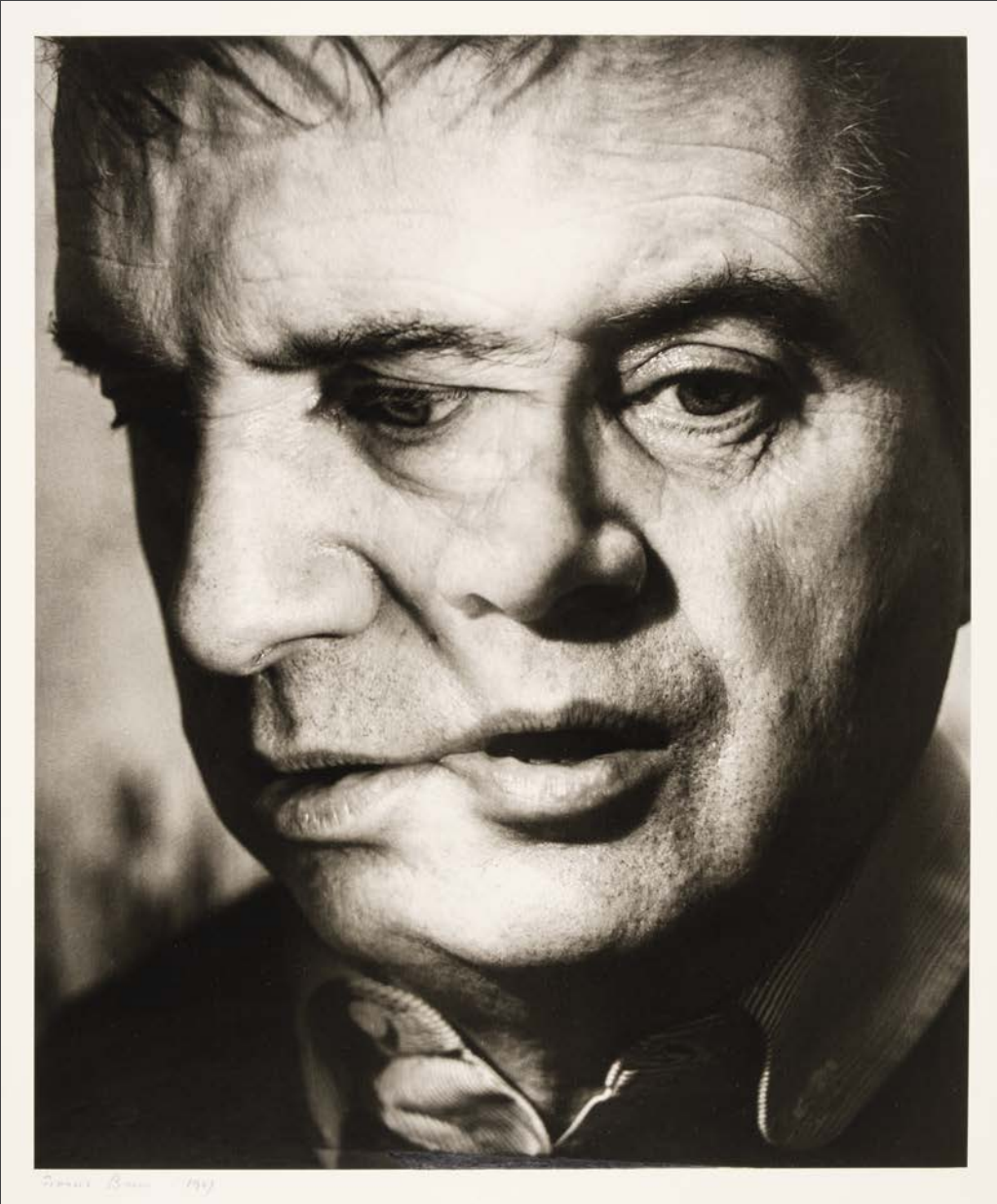
Please refer to the DACS website [www.dacs.org.uk](http://www.dacs.org.uk) and the Artists' Collecting Society website [www.artistscollectingsociety.org](http://www.artistscollectingsociety.org) for further details.

## CONDITIONS OF SALE AND BUSINESS

1. The Seller warrants to the Auctioneer and the buyer that he is the true owner or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims.
2. (a) The highest bidder to be the buyer. If during the auction the Auctioneer considers that a dispute has arisen he has absolute authority to settle it or re-offer the lot. The Auctioneer may at his sole discretion determine the advance of bidding or refuse a bid, divide any lot, combine any two or more lots or withdraw any lot without prior notice.  
(b) Where goods are bought at auction by a buyer who has entered into an agreement with another or others that the other or others (or some of them) shall abstain from bidding for the goods and the buyer or other party or one of the other parties is a dealer (as defined in the Auction Biddings Agreement Act 1927) the buyer warrants that the goods are bought bona fide on joint account.
3. The buyer shall pay the price at which a lot is knocked down by the Auctioneer to the buyer ("the hammer price") together with a premium of 20% of the hammer price. Where the lot is marked by an asterisk the premium will be subject to VAT at 20% which under the Auctioneer's Margin Scheme will form part of the buyer's premium on our invoice and will not be separately identified (the premium added to the hammer price will hereafter collectively be referred to as "the total sum due"). By making any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot the Auctioneer will receive from the seller commission at its usual rates in addition to the said premium of 20% and assents to the Auctioneer receiving the said commission.
4. (a) The buyer shall forthwith upon the purchase give in his name and permanent address and pay to the Auctioneer immediately after the conclusion of the auction the total sum due.  
(b) The buyer may be required to pay down during the course of the sale the whole or any part of the total sum due, and if he fails to do so after such request the lot or lots may at the Auctioneer's absolute discretion be put up again and resold immediately.  
(c) The buyer shall at his own expense take away any lot or lots purchased no later than five working days after the auction day.  
(d) The Auctioneer may at his own discretion agree credit terms with a buyer and extend the time limits for collection in special cases but otherwise payment shall be deemed to have been made only after the Auctioneer has received cash or a sterling banker's draft or the buyer's cheque has been cleared.
5. (a) If the buyer fails to pay for or take away any lot or lots pursuant to clause 4 or breaches any other condition of that clause the Auctioneer as agent for the seller shall be entitled after consultation with the seller to exercise one or other of the following rights:  
(i) Rescind the sale of that or any other lots sold to the buyer who defaults and re-sell the lot or lots whereupon the defaulting buyer shall pay to the Auctioneer any shortfall between the proceeds of that sale after deduction of costs of re-sale and the total sum due. Any surplus shall belong to the seller.  
(ii) Proceed for damages for breach of contract.  
(b) Without prejudice to the Auctioneer's rights hereunder if any lots or lots are not collected within five days or such longer period as the Auctioneer may have agreed otherwise, the Auctioneer may charge the buyer a storage charge of £1.00 + VAT at the current rate per lot per day.  
(c) Ownership of the lot purchased shall not pass to the buyer until he has paid to the Auctioneer the total sum due.
6. (a) The seller shall be entitled to place a reserve on any lot and the Auctioneer shall have the right to bid on behalf of the seller for any lot on which a reserve has been placed. A seller may not bid on any lot on which a reserve has been placed.  
(b) Where any lot fails to sell, the Auctioneer shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot and may be asked to pay a commission not exceeding 50% of the selling commission and any special expenses incurred in cataloguing the lot.  
(c) If such arrangements are not made within seven days of the notification the Auctioneer is empowered to sell the lot by auction or by private treaty at not less than the reserve price and to receive from the seller the normal selling commission and special expenses.
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(b) A buyer's claim under this condition shall be limited to any amount paid to the Auctioneer for the lot and for the purpose of this condition the buyer shall be the person to whom the original invoice was made out by the Auctioneer.
9. Lots may be removed during the sale after full settlement in accordance with 4(d) hereof.
10. All goods delivered to the Auctioneer's premises will be deemed to be delivered for sale by auction unless otherwise stated in writing and will be catalogued and sold at the Auctioneer's discretion and accepted by the Auctioneer subject to all these conditions. In the case of miscellaneous books, the Auctioneer reserves the right to extract and dispose of books that, in the opinion of the Auctioneer at his absolute discretion, have no saleable value and, therefore, might detract from the saleability of the rest of the lot and the Auctioneer shall incur no liability to the seller, in respect of the books disposed of. By delivering the goods to the Auctioneer for inclusion in his auction sales each seller acknowledges that he/she accepts and agrees to all the conditions.
11. (a) Unless otherwise instructed in writing all goods on the Auctioneer's premises and in their custody will be held insured against the risks of fire, burglary, water damage and accidental breakage or damage. The value of the goods so covered will be the hammer price, or in the case of unsold lots the lower estimate, or in the case of loss or damage prior to the sale that which the specialised staff of the Auctioneer shall in their absolute discretion estimate to be the auction value of such goods.  
(b) The Auctioneer shall not be responsible for damage to or the loss, theft, or destruction of any goods not so insured because of the owner's written instructions.
12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.
13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.
14. The Auctioneer's current standard notices and information (i.e. Collation and Amendments) will apply to any contract with the Auctioneer as if incorporated herein.
15. These conditions shall be governed by and construed in accordance with English Law.

# 19th & 20th Century Photography

THURSDAY 18 NOVEMBER 2021



**Jorge Lewinski (1921–2008).** Portrait of Francis Bacon (1909–1992), at the sitter's studio, 1967, *vintage gelatin silver print, image size 40 x 33cm, signed and dated by the sitter in pencil to lower left margin, sheet size 46.5 x 37.5cm, dry mounted on card, framed and glazed*

A slightly smaller version of this rare portrait is held by the National Portrait Gallery, London (NPG x13707): 'When Lewinski came to photograph Bacon at his studio, 7 Reece Mews in South Kensington, he found Bacon to be "civil and helpful, a charming and fascinating conversationalist." With its multiple viewpoint and distorted features, the photograph resembles one of Bacon's own portraits.'

Estimate £3,000–5,000

For further information and to consign please contact Chris Albury

[chris@dominicwinter.co.uk](mailto:chris@dominicwinter.co.uk)

Tel: 01285 860006

