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# Dominic Winter Auctioneers



**British & European Paintings & Prints**  
16 OCTOBER 2024



Boissier

# British & European Paintings & Watercolours Old Master & Modern Prints & Drawings 16 October 2024 at 10am

**VIEWING** Monday & Tuesday 14/15 October 9.30am-5.30pm  
Sale morning from 9am (other times by appointment)

**AUCTIONEERS**  
Nathan Winter

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



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## Dominic Winter Auctioneers

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**VIEWING** Monday & Tuesday 14/15 October 9.30am–5.30pm  
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# CONTENTS

Old Master Paintings, Prints & Drawings	1-32
European & British Sculpture & Bronzes	33-54
19th Century Paintings & Watercolours	55-146
20th Century Paintings & Watercolours	147-222
19th & 20th Century Prints	223-308



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**OLD MASTER PAINTINGS, PRINTS & DRAWINGS**

To commence at 10am



1\* **Dürer (Albrecht, 1471-1528).** The Holy Family in Egypt, from The Life of the Virgin, circa 1503 [but slightly later], woodcut on laid paper (without watermark), signed in the block lower right, a very well printed impression, probably Meder d or e state (after the Latin book edition of 1511), circa 1570 or just after, early handwritten annotation '14' in brown ink to centre of lower margin, in very good condition (the sheet edges generally intact), sheet size 294 x 209 mm (11 5/8 x 8 1/4 ins) modern frame, glazed

Bartsch 90; Meder 202, d/e; Strauss 69; Schoch, Mende, & Scherbaum 180.

Plate 15 from the series of 20 woodcuts of the Life of the Virgin: the Holy Family rest outside a ruined house on their flight into Egypt, St Joseph mending a wooden trough, the Virgin sitting and spinning, with the sleeping infant Christ in a cradle next to her, various putti and angels.

(1)

£2,000 - £3,000



Lot 2



2\* **Master of the Parrot (active Antwerp, 1525–1550).** *Virgin and Child with bunch of grapes, oil on wood panel, of the Virgin Mary seated, presenting her breast to the Christ child, with a bunch of grapes on the corner of a table before them, and flowers in a goblet to the right, 38 x 28 cm (15 x 11 ins), old recessed gilt frame*

Provenance: Probably Samuel Day (1757–1806) of Hinton House, Hinton Charterhouse, Somerset; by descent to Mary Day, his widow, until 1846; by whom bequeathed to Thomas Jones (1808–1848), heir of Hinton House, Hinton Charterhouse, Somerset; by descent to his son Edward Talbot Day Jones (1837–1911); by descent to R. Robertson–Glasgow, Hinton House, Hinton Charterhouse, Somerset; thence by descent in the Robertson–Glasgow family.

Literature: *Inventory of all the Household Furniture, Linen, China, Glass, Books, Paintings, Prints, Plate, Plated Ware and Miscellaneous Articles at Charterhouse, Hinton, Somerset. Entailed by Will of the late Thomas Jones Esqre, made August the 23rd, 24th, 25th, 26th and 28th 1848 by English & Son, 21 Milsom St., Bath*, unpublished manuscript (where listed as 'Mother and Child & bunch of grapes, 15 ins by 11 ins, Italian).

T. H. Poilvache–Lambert, *Une Vierge et enfant dans un paysage, attribution à un artiste de l'entourage de Pierre Coecke, le Maître au Perroquet*, *Revue des Archéologues et Historiens d'Art de Louvain*, volume XVII, 1984, pages 118–142 (where the work is discussed on pages 132 and 133, and illustrated as figure 8). A copy of the article accompanies this lot.

An attractive and typical example of the work of the anonymous painter known as the Master of the Parrot. In 1949, the historian Max J. Friedländer was the first to identify a group of similar paintings and attribute them to 'Der Meister mit dem Papagei' (*Phoebus*, 1949, ii, pages 49–54), so-named for the exotic birds that often appeared in this artist's compositions, active in Antwerp (or possibly Bruges) during the second quarter of the 16th century. Close similarities to this artist are also discernable in the oeuvre of Pieter Coecke van Aelst (1502–1550), one of the most distinguished south Netherlanish painters of the 16th century, and master of the Antwerp Guild of St. Luke, who maintained a large and productive workshop there.

This oil on panel was professionally cleaned and restored by Patrick Corbett, fellow of the British Association of Picture Conservators and Restorers, approximately 20–30 years ago, according to information provided by the owner.

(1)

£10,000 – £15,000



Lot 3

3\* **Attributed to Carlo Caliari (1570–1596).** *Head of an Old Man, black and white chalk on pale blue-grey laid paper with thin black ink border, sheet size 14 x 11.9 cm (5 1/2 x 4 3/4 ins), modern double-sided card window mount (bears pencil inscription 'Carlo Caliari 1570-1576 ? and 'Christie's 1/3/57 302LK'), framed and glazed (43 x 35 cm)*

Provenance: Christie's, 1 March 1957, with stock number 302LK; purchased by Professor Ray Pahl (1935–2011) from Shelton, 26 January 1976; thence gifted to the present owner.

The present attribution to Carlo Caliari was put forward by Francis Russell, Old Master specialist and Deputy Chairman, Christie's UK.

(1)

£1,000 – £1,500



4\* **Tempesta (Antonio, 1555–1630).** *Battling Animals, circa 1600, 8 etched prints on laid paper, from the series of 25 (plus title) prints, published in Rome by Nicolas van Aelst, two captioned in Latin, sheet sizes 9.6 x 13.6 cm (3 3/4 x 5 3/8 ins) and smaller, all 8 tipped onto a single backing sheet, which is itself tipped onto a larger backing sheet (46 x 33 cm)*

British Museum number X,3.460–484 (for the complete series).

The prints comprise *Illustrated Bartsch* numbers 916 (Rhinoceros fighting an Elephant), 918 (Bear fighting a Tiger), 919 (Unicorn chasing Lizards from a Pond), 920 (Two Rams fighting), 924 (Chimerical Animal chasing other Animals), 928 (Centaur attacking a Satyr), 929 (Leopard fighting a Boar), and 931 (Tiger fighting a Centaur).

(1)

£200 – £300



Lot 5

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

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

(1) £700 - £1,000

6\* **Breenbergh (Bartholomeus, Deventer 1598–1657 Amsterdam).** Italianate Landscape with soldiers and hunting dogs, early morning, oil on wood panel, showing a group of soldiers and hunting dogs on a path, with buildings on a rocky outcrop and distant view of the Apennine mountains, with printed red label to verso of Thos. Agnew & Sons Ltd. bearing the number W.O. 0668-73, and printed label for Christie's Old Master Paintings and Sculpture sale, December 2019, lot 208, the wood panel with chamfered edges to verso, 26 x 38.5 cm (10 1/4 x 15 1/8 ins), old ebonised wood frame

Provenance: with E. T. Parker & Co., Bristol by 1914; with Thos. Agnew & Sons Ltd.; Professor Michael Jaffé (1923–1997); thence by descent; Christie's, London, *Old Master Paintings and Sculpture* for December 2019, lot 208.

Bartholomeus Breenbergh lived and worked in Rome from 1619, where he was influenced by the Italian landscapes of his older compatriot Cornelis van Poelenburgh. He was one of the founder members of the society of Dutch and Flemish artists in Rome, the Bentvueghels (Birds of a Feather), or Schildersbent (Band of Painters), by whom he was nicknamed Het Fret (The Ferret). Breenbergh's use of the panoramic landscape with dramatic contrasts of light and shade, and buildings drenched in sunlight (as in the present work) influenced the French landscape painter Claude Lorrain, who arrived in Rome around the same time.

(1) £10,000 - £15,000



Lot 6



Lot 7



Lot 8

7\* **Flemish School.** Susanna at the Well, early to mid 17th century, pen and brown ink on laid paper, of a partly naked woman by a stone well, turning round in surprise, sheet size 151 x 112 mm (6 x 4 1/2 ins), framed and glazed, with 20th century pencil inscription to verso 'Dr Besser'

(1)

£200 - £400

8\* **Galle (Cornelis, 1576-1650).** Maphaei S.R.E. Card. Barberini nunc urbane Pp. VIII Poemata, Antwerp: Ex officina Plantiniana Balthazaris Moreti, 1634, engraved allegorical title page after Rubens on laid paper, trimmed to platemark, plate size 195 x 140 mm (7 3/4 x 5 1/2 ins), window-mounted, framed and glazed, 400 x 325 mm (unexamined out of frame), together with **Galle (Joannes, 1600-1676).** Omnes Sancti (All Saints), circa 1620, engraving after Rubens on wove paper, with margins, plate size 305 x 195 mm (12 x 7 5/8 ins), window-mounted, framed and glazed, 485 x 385 mm (unexamined out of frame), plus four others similar after Rubens, engraved by Cornelis Galle the Elder, Martinus van den Enden, Schelte à Bolswert and Jacob de Wit, matching ebonised and gilt moulded frames, glazed

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

(6)

£300 - £400



9\* **Rembrandt Harmenszoon van Rijn (1601-1669).** Landscape with a cottage and haybarn, late 18th or early 19th-century, counterproof etching on wove, sheet size 115 x 320 mm (4 1/2 x 12 1/2 ins), window mounted, framed and glazed (46 x 56.5 cm), together with:

**Leyden (Lucas van, 1494-1533).** The Milkmaid, late 17th or early 18th-century, reverse engraving on laid with Strasburg lily watermark bearing the arms of Amsterdam, lower right corner excised with infill repair (measuring 8 x 16 mm), plate size 115 x 158 mm, sheet size 118 x 159 mm (4 5/8 x 6 1/4 ins), window mounted, framed and glazed (41.5 x 29.5 cm),

**Rembrandt Harmenszoon van Rijn (1601-1669).** Christ returning from the Temple with his parents, late 19th or early 20th-century, etching on wove, sheet size 95 x 145 mm (3 3/4 x 5 5/8 ins), window mounted, framed and glazed (37 x 41 cm)

1. Counterproof etching of Bartsch 225. The original with plate size 129 x 321 mm.

2. Reverse engraving of Bartsch 158 which was originally produced in 1510.

3. Bartsch 60. The original was produced in 1654.

(3)

£200 - £300



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

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

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

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

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

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

(6) £300 - £400



11\* **Bolswert (Schelte A., 1586-1659).** Justus Lipsius Historiographus (from *Icones Principum Virorum*), circa 1635, stipple engraving and line engraving on laid paper, with watermark of a foolscap with two bells and three balls, a very good impression, the full sheet, some light creases to blank margins, plate size 252 x 167 mm (10 x 6 5/8 ins), sheet size 385 x 270 mm (15 1/4 x 10 5/8 ins), window mounted, together with

Vorsterman (Lucas, 1595-1675). Hubertus Vanden Eynden, *Statuarius Antverpiae* (from *Icones Principum Virorum*), circa 1630-45, engraving on laid paper, plate size 225 x 155 mm (9 x 6 ins), plus four other engraved portraits after Van Dyck from the *Icones Principum Virorum* (Theodorus Rombouts Pictor... Antverpiae by Paulus Pontius, circa 1645-46, Cesar Alexander Scaglia, Ambassador of the Duke of Savoy by Paulus Pontius, 1630-40, Henricus Liberti, Organist of Antwerp Cathedral by Pieter de Jode, 1646, and Gustavus Adolphus by Paulus Pontius, circa 1630, all framed and glazed

Justus Lipsius: New Hollstein 39, vi/vi (final state); Mauquoy-Hendrickx 22, vi/vi; Hubertus Vanden Eynden: New Hollstein 61, ix, Mauquoy-Hendrickx 80, ix.

(6) £300 - £400



12\* **Venetian School.** Seated Male Nude, 17th century, *red chalk on light pale grey-green laid paper, with indistinct watermark, numbered 2 in pencil to lower right corner, and a further pencil number to lower left corner '176', extreme lower left blank corner replaced, some marks and pale discolouration, sheet size 392 x 280 mm (15 3/8 x 11 ins), hinge-mounted, antique-style gilt frame, together with Italian School. Three Male Heads, 17th century, brown wash, heightened with white body colour on oval laid paper, numbered 36 in an early hand to upper margin, laid on modern backing paper, stained to match, secured to backing board with tape to top of sheet verso, sheet size 23.4 x 33.5 cm (9 1/4 x 13 1/4 ins), mounted*

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

(2)

£700 - £1,000



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

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

(1)

£400 - £600



Lot 14

14\* **Manner of Frans Hals (1580–1666).** Portrait of a Boy, wearing a brown tunic with white lace collar and cuffs, possibly late 17th or early 18th century, *oil on wood panel, verso in original planed state, comprehensively restored, including cleaning, retouching and revarnishing, 61 x 43 cm, modern antique-style frame (70 x 51.5 cm), with hand-written label by the restorer E. Everett, dated 1969, and later label of Everett Fine Art, dated 2020 to verso*

Provenance: Rev. William Cowper Johnson (1813–1893) and his wife Marianne Patteson (1812–1894); thence by descent.

The Rev. William Cowper Johnson was born in Chesham (Buckinghamshire), the son of the Rev. Dr. John Johnson (1769–1833) and Maria Livius (1789–1864). William's father John was a clergyman, poet, and editor, and was a cousin and friend of the poet William Cowper (1731–1800), who lived with Johnson in his declining years. John was appointed Rector of Yaxham and Welborne in 1800, a benefice he held until his death. William married Marianne Patteson in 1840, the daughter of John Staniforth Patteson (1782–1832) and Anne Elizabeth Tasker (1789–1873). He also took the position of Rector of Yaxham, Norfolk and died in Norwich. Marianne was a member of the established Norwich family that founded the brewing company Steward and Patteson, later acquired by Watney Mann in 1963. The Patteson family held notable official positions locally including Sheriff and Mayor; members of the family were also directors of Norwich Union.

(1) £700 - £1,000

15\* **Ricci (Giovanni Battista, 1550–1627).** An Allegory of Papacy, pen and brown ink and brown wash on cream laid paper, depicting an allegory of Papacy surrounded by Bishops and giving a Standard to a kneeling crowned figure, *minor losses to lower left figures, upper corners cut away, sheet size 21.4 x 35.2 cm (8 1/2 x 13 7/8 ins), laid onto a laid paper backing, verso with old (probably later 18th century) ink inscription Paoli 70, and with later collector's mark R.G.C. [G.C. Rossi], the backing paper tipped onto card, with separate board support (30 x 40 cm)*

Provenance: Gian-Carlo Rossi (Lugt 2212); Christie's South Kensington, *European Works of Art, Decorative Objects, Carpets and Furniture* 5 February 1997, lot 37 (illustrated); purchased by Professor Ray Pahl (1935–2011); thence gifted to the present owner.

Comparable to a drawing in the museum at Angers (A. Laing, *The Finest Drawings from the Museums of Angers*, Heim Gallery London and elsewhere, 1977, number 88). This drawing is possibly connected to the same commission: the decoration of the *Camera di Santa Francesca Romana* commemorating canonisations by Pope Paul V.

Gian-Carlo Rossi, although best known as a numismatist, also collected "original drawings by the best Italian artists from the 15th to the 17th century... he managed to assemble a large and important collection" (Lugt).  
(1) £300 - £500



Lot 15



Lot 16

16\* **Marot (Daniel, 1661-1752)**. *Patrons d'étoffes et de velours* (Patterns of Fabric and Velvet), Plates 1 & 2, 1712-1716, two etchings on laid paper, numbered 1 and 2 to lower right corner respectively, from the series of six plates entitled *Patrons d'étoffes et de velours*, included in the collection of various designs by Marot published between 1712 and 1716 as *De Werken van Daniel Marot Architecte van wylem zyn Koninglyke Majestyt van Groot Bretagne Willem de Darde*, plate size 270 x 186 mm

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

Berlin, *Ornament Kat*, II, 2341. Published in *De Werken van Daniel Marot Architecte van wylem zyn Koninglyke Majestyt van Groot Bretagne Willem de Darde* (1712-16).

Daniel Marot (1661-1752), architect, furniture designer and engraver, son of the French court architect Jean Marot (1661-1752), and pupil of Jean Le Pautre. Members of the Marot family were among the many Huguenots who fled north to the Republic of the Seven United Provinces (Dutch Republic) after the abolition of the edict of Nantes in 1685.

Marot was trained as a dessinateur, in the tradition of Jean Le Pautre and Jean Bérain, providing designs for carpenters, gardeners, weavers, smiths, woodcutters and cabinetmakers.

(2)

£200 - £300



17\* **English School**. Oval portrait miniature of a lady, early-mid 18th century, watercolour on card, head and shoulders portrait of a young lady with upswept fair hair, wearing a white robe and blue sash, 41 x 36 mm (1 5/8 x 1 3/8 ins), set into a glazed yellow metal locket frame (5 x 45 mm), together with 3 other framed and glazed portrait miniatures: a lady with pearls in her curled hair, wearing a laced blue gown and gold sash, watercolour on card, 35 x 29 mm (1 3/8 x 1 1/8 ins), and 2 bewigged gentleman, one wearing a gold-edged blue coat, watercolour and gouache on copper, 30 x 25 mm (1 1/4 x 1 ins), the other wearing a scarlet coat, watercolour and gouache on ivory, laid on card, with contemporary ink inscription on verso 'Cussairs', 27 x 21 mm (1 1/8 x 7/8 ins)

The sitter in the first portrait bears more than a passing resemblance to Henrietta Harley, Countess of Oxford and Countess Mortimer (1694-1755).

Ivory Act registration reference: LFN5LHXY (for final item).

(4)

£300 - £500



Lot 18

18\* **After Richard Cosway (1742–1821)**. His most Serene Highness Louis Phillip Joseph Duke of Orleans, & The Right Hon'ble Harriet Viscountess Bulkeley, 1788 and 1785, two hand-coloured stipple engravings by G. Hadfield and F. Bartolozzi respectively, after R. Cosway, the first published by R. Cosway, 1788, visible size 32.4 x 22.7 cm (12 3/4 x 9 ins), the second by S. Watts, May 1st 1785, plate size 27.9 x 21.5 cm (11 x 8 1/2 ins) with margins, black and gilt frames, glazed (36.5 x 29 cm and similar), together with **Vorsterman (Lucas, 1595–1675)**, Portrait of Jacques Callot, after Anthony van Dyck, circa 1645, etching and engraving on pale cream laid paper, a very good impression, without publisher's name lower right, plate size 23.0 x 17.0 cm (9 1/8 x 6 3/4 ins), with margins, sheet size 27.7 x 21.7 cm, black and gilt frame (43 x 35 cm), plus **Pond (Arthur, circa 1705–1758)**, Portrait of Sebastiano Resta, after Pier Leone Ghezzi (1674–1755), 1738, etching on laid paper, with etched caption at lower edge: *Il P. Seb. Resta, insigne, Dilettante nell' Arti del Disegno, morto in Roma nell' anno 1714. E Museo Gul. Kent, arm.*, plate size 28.5 x 18.6 cm (11 1/4 x 7 1/4 ins), with margins, Hogarth-style black and gilt frame, glazed (47 x 35.5 cm), and **Bartolozzi (Francesco, 1728–1815)**, Marchese Antonio Canova, 1798, fine engraving by Bartolozzi after R. Suhrlandt, published by A. Molteno, March 15, 1798, plate size 21.5 x 15 cm (8 1/2 x 6 ins), with wide margins, black and gilt frame, glazed (34.5 x 24.5 cm), plus **Gribelin (Simon, 1661–1733)**, Whitehall Banqueting House Ceiling, after Rubens, 1720, engraving on paper, after the ceiling painted by Peter Paul Rubens (1577–1640), defective (some tears and small losses), visible size 95.7 x 45.5 cm (37 5/8 x 18 ins), moulded gilt frame, glazed (109.5 x 60.5 cm)

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

(6)

£200 - £300



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

(3)

£200 - £300



20\* **Continental School.** Panoramic landscape with figures and distant view of a city, possibly Salzburg, circa 1750-75, pen, ink and watercolour on laid paper, laid down on card, showing a distant view of a city surrounded by fortified city walls and fortress on rocky hillside to the right and glimpse of a river bridge to the left (possibly Salzburg and the Hohensalzburg Fortress) with men on horseback in the foreground and farm workers tending the nearby fields, faint central vertical fold and some toning, 32.3 x 51.3 cm (12 3/4 x 20 1/8 ins) mount aperture, framed and glazed (44 x 62.5 cm), with art dealer and framer's label of Charles E. Luton of Birmingham to backboard

(1)

£300 - £500



Lot 20

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

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

**Devis (Anthony Thomas, 1729-1817).** Above Larbrook, near Albury, Surrey, pen, ink and grey wash on wove paper, with traces of pencil, bears artist's name in pencil to lower right (in a later hand), titled in contemporary ink (probably by the artist): 'Above Larbrook' to sheet edge verso, sheet size 15.6 x 23 cm, hinge-mounted, with later pencil inscription to backing card giving the artist's name, title and additional note 'bought from F R Meatyard Oct. 1955 for £2', and

**Becker, (E., active 1780-1810).** View on the Thames near Windsor, pen, ink and grey wash on laid paper, mount aperture 26.5 x 42 cm (10 1/2 x 16 1/2 ins), with later pencil inscription to mount card, giving the artist's name, title and additional note 'From Meatyard, Oct. 1955 for £2, mentioned in Iolo A Williams's 'Early English Watercolours' 1952 for which two of his drawings are ...', adhered to mount (41 x 53.5 cm), plus another early 19th century English watercolour landscape on paper, laid down onto card, of Kilchurn Castle on Loch Awe, Scotland, mount aperture 23 x 31 cm (9 x 12 1/4 ins)

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

(5)

£300 - £500



Lot 21



Lot 21



Lot 22



Lot 23

22\* **Piranesi (Giovanni Battista, 1720–1778).** Veduta del Tempio ottangolare di Minerva Medica, from Veduta di Roma, 1764, *etching on thick laid paper, the 2nd state (of five), a deep impression, with margins, dust soiling, a few short closed tears (one affecting image), plate size 46.6 x 70.6 cm (18 1/4 x 27 3/4 ins), sheet size 51.5 x 73 cm (20 x 28 3/4 ins), unframed, together with Veduta degli avanzi del Tablino della Casa aurea di Nerone detti volgarmente il Tempio della Pace, from Vedute di Roma, 1774, etching on thick laid paper, a later Regia Calcografia edition of the fourth state (of four), with margins, marks and closed tears to margins, plate size 49 x 72 cm (19 1/2 x 28 1/2 ins), sheet size 63 x 85 cm (24 1/2 x 33 1/2 ins), unframed*

Hind 74 ii/iv, and 114 iv/iv. Wilton-Ely 207 and 247; Focillon 778 and 751; Ficacci 945 and 985.

(2)

£300 – £500

23\* **Piranesi (Giovanni Battista, 1720–1778).** Veduta interna del Tempio della Tosse, from Vedute di Roma, 1764, *etching on thick laid paper, the first state (of five), printed with real contrast, with margins, fixed to mount with tape to sheet verso, plate size 62.5 x 46 cm (24 1/2 x 18 ins), sheet size 70.5 x 50.6 cm (27 3/4 x 20 ins), framed and glazed (76 x 59 cm)*

Hind 70 (i/iv). Wilton-Ely 203. Focillon 775. Ficacci 941.

(1)

£300 – £400



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

Provenance: Michael and Patricia Jaffé, to whom gifted in November 1964 on the occasion of their wedding (inscription to verso of the sheet).  
(1) £400 - £600



Lot 25

25\* **Attributed to Richard Earlom (1743-1822).** Academic study of a statue of a male nude with raised arm, circa 1770, *black chalk heightened with white chalk on laid paper with a pale pink prepared ground, numbered in ink to head of the sheet verso in a contemporary hand '21', modern pencil attribution to verso 'Richard Earlom 1743-1822', 37.5 x 26 cm (14 3/4 x 10 1/4 ins)*

Provenance: Estate of Michael Jaffé (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge.  
(1) £200 - £300



26\* **German School.** Prince Ernest Augustus, Duke of Cumberland and King of Hanover (1771-1851), circa 1775, *oval oil on canvas, a half length portrait of a young boy with long blonde hair, wearing a white shirt with pearl adornments around the sleeves and chest, a small sprig of forget me nots to the centre of the neckline, a wide blue sash around his waist, relined, 52.5 x 45.5 cm (20 5/8 x 17 7/8 ins) oval aperture, in a fine period gilded composition frame with spandrels, plaque (of a slightly later date) to lower edge titled 'Georg Prinz v Cumberland', with early ownership stencil in black to verso of the frame, with a monogram E.A. and coronet and the number M202, additionally stamped in black to verso EAPC, and with an early printed and handwritten label for the picture restorer Hermann Ritschl, Vienna with stock number 5233, frame size 67 x 62 cm*

Provenance: Collection of Ernest Augustus, Duke of Cumberland (1771-1851), with his ownership stamp to verso; Sotheby's, *Property from the Royal House of Hanover*, Munich, 5-15 October 2005, lot 5079; Rosebery's, London, *Ted Few: An Idiosyncratic Eye*: Wednesday 24 March 2021, lot 267. Prince Ernest Augustus, Duke of Cumberland (1771-1851), 5th son of George III and Queen Charlotte, who became Duke of Cumberland in 1799. An active Tory supporter, he had much influence over the Prince Regent, George IV but his political activities ended with the accession of William IV, on whose death he became King Ernest I of Hanover.  
(1) £800 - £1,200



Lot 27



Lot 28

27\* **Attributed to John Smart (1741-1811).** A pair of oval portrait miniatures, of an unidentified gentleman and lady, circa 1770s, *opaque watercolour on copper*, head and shoulders portraits, the gentleman half-profile to left, wearing a white wig and a scarlet coat with fur collar, the lady half-profile to right, wearing a pink wig with ostrich feather and a white dress with yellow-edged ruffled neckline, 49 x 37 mm (1 7/8 x 1 1/2 ins) and 50 x 37 mm respectively, the lady verso with faint engraved inscription: Teed, jeweller, N.14 Off Alley, Adelphi, London, contained together in a period gold case with hanging loop, each miniature glazed and set within a decorative blue, gold and white surround, the case front missing but the back with central monogram JMS within an oval cartouche bordered by engraved swags and festoons 74 x 64 mm (not including loop), weight of case approximately 97g, with associated oval backing paper (now loose), with partial printed advertisement for John Cadman of Creed Lane ...Gate Street

Richard Teed, a goldsmith and jeweller, made his name as a Sword Cutler. He was still based in Off Alley in 1790, but by 1797 was in Lancaster Court, Strand. In 1804 he became Dress sword maker to the Patriotic Fund. This Fund distributed approximately 175 swords before the Fund officially stopped awarding them in 1809, all of which were made under the direction of Teed, who died in 1816.

(1) £3,000 - £5,000

28\* **Style of Michelangelo Maestri (1741-1812).** Four Allegorical Female Figures (including the muses of healing and dance), early to mid 19th century, *gouache on a black background*, depicting four allegorical female figures in various poses, some minor marks to black backgrounds, one with small closed tear to upper left corner, image size 19 x 16.5 cm (7 1/2 x 6 1/2 ins), framed and glazed, 33 x 26 cm and slightly smaller

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

(4) £300 - £400



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

Provenance: Estate of Michael Jaffé (1923-1997) art historian and former director of the Fitzwilliam Museum, Cambridge.  
(1) £400 - £600



30\* **Italian School.** The Death of Germanicus, later 18th century, *oil on wood panel, a study of a dying soldier on a throne, his armour on the floor, surrounded by various attendants and soldiers, small label bearing the number 242 to verso, 25.8 x 20.1 cm (10 1/4 x 8 ins) mount aperture, old gilt moulded wood frame (32 x 26.5 cm)*

Provenance: Estate of Michael Jaffé (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge.  
(1) £200 - £400



Lot 31

31\* **Le Cave (Peter, active c.1769–circa 1811).** Travellers by a Cottage, & Taking Cattle to Market, a pair of oils on canvas, the first signed lower left and showing a soldier and his lady resting while talking to a peasant with a donkey outside a cottage by a river, the second depicting a farmer and his wife with a horse and cart carrying two cattle, two peasants cutting wood nearby and a church beyond, some craquelure, each 35.3 x 44.5 cm (14 x 17 1/2 ins), gilt beaded frame (43 x 52 cm), versos with old labels of Pickfords Ld.

(2)

£1,000 - £1,500

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

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

(1)

£300 - £500



Lot 32

EUROPEAN & BRITISH SCULPTURE & BRONZES



Lot 33

33\* **Moderno (Galeazzo Mondella, 1467-1528)**. The Crucifixion, circa 1485-90, bronze relief plaque, with integral graduated outer border, depicting Christ crucified between the two robbers, with soldiers below, on the left, Saint John gazing upwards, below him the fainting Virgin supported by two women, while Mary Magdeline clasps the base of the cross, pierced circular hole to centre of the upper outer framing edge, with old number 512 in white ink to verso, 125 x 89 mm (5 x 3 1/2 ins)

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

Warren, *Ashmolean Plaquettes* (2014), 299.

(1)

£700 - £1,000

34\* **Nuremberg School**. Wild Boar, Nuremberg, circa 1520, bronze, modelled in the standing position with long legs, pointed snout and short curved tusks, the ears pointing forwards with a bristly mane on the top which runs all the way along the back leading to a small curly tail, the whole piece with a rich yellow/orange patina, 16 cm high x 25 cm long, mounted on a substantial red marble base, overall height including base, 22.5 cm

Provenance: J. Goldschmidt, 37 Warrington Crescent, London W9, by 1961; from whom purchased on 24 November 1961 (£880) by Michael Jaffé, King's College, Cambridge; thence by descent. The original 1961 purchase receipt from Goldschmidt to Jaffé is included with this lot.

The Fitzwilliam Museum, Cambridge possesses two bronzes, both of which were purchased from J. Goldschmidt in the following year, 1962: Cupid on Horseback by Francesco Fanelli and Italian School, Satyress Attacked by a Python.

(1)

£2,000 - £3,000



Lot 34



35\* **Italian School.** Emperor Vespasian (reigned 69-79 AD), possibly Florence, 16th century, *circular bronze relief portrait of the Roman Emperor Vespasian shown in profile, facing left, crowned with laurels, the background with filigree pattern, outer border lettered VESPAS.AUG.X, with the thinner outer border containing repeated cross, dot and lozenge motifs, diameter 104 mm (4 1/8 ins)*

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

Vespasian (9-79 AD) became Roman Emperor following Nero's suicide. He established political stability after the year of civil war known as the Year of the Four Emperors, established the Flavian dynasty, and built the Flavian Amphitheatre, better known as the Colosseum in Rome.

(1) £300 - £500



36\* **Dupré (Guillaume, circa 1579-1640).** Henri IV (1589-1610) and Marie de Medici, 1602, *cast bronze medal with the conjoined busts of Henry and Marie facing right, inscription to outer edge HENRI. IIII R. CHRIS. MARIA. AVGVSTA, signed and dated 1602, to lower left, the reverse blank, pierced for suspension, 180 mm diameter, presented in a modern frame*

(1) £300 - £500



37\* **After Gian Lorenzo Bernini (1598-1680).** David, 1675 [but later], *bronze figure of David, bending to the right, about to discharge his sling, with his discarded armour by his feet, rich brown patina, 24.5 cm high, mounted on a mottled green marble base, overall height 26 cm*

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

(1) £400 - £600





38\* **Alabaster Relief Panels.** The Burning of the Philosophers, & The Beheading of Saint Catherine, probably early 19th century, a pair of plaster relief panels in the style of Nottingham alabasters, some patination and light wear, dimensions (Burning of the Philosophers) 50.5 x 23.5 cm (20 x 9 1/4 ins), in moulded oak frame (62 x 33 cm), Beheading of St Catherine 50 x 27.5 cm (19 3/4 x 10 3/4 ins), in moulded oak frame (61.5 x 37.5 cm)

The two alabaster relief panels depict the interconnected scenes of the burning of the philosophers and the beheading of Saint Catherine. Catherine of Alexandria (died early 4th century, Alexandria, Egypt; patron saint of philosophers and scholars) was among the most popular early Christian martyrs. She was believed to be of noble birth and protested against the persecution of Christians under the Roman emperor Maxentius. She had been successful in converting Maxentius' wife and several soldiers while he imprisoned her. Her steadfast faith enabled her to oppose the most eminent philosophers Maxentius had tasked to convert her to paganism. During her subsequent torture, she professed that she had consecrated her virginity to Jesus Christ, her spouse, and was sentenced to death. The spiked wheel by which she was to be killed broke when she touched it (whence the term Catherine Wheel), and she was then beheaded. The Burning of the Philosophers relief panel depicts Maxentius overseeing the scene beneath him of the philosophers being burnt after failing to convert Saint Catherine.

For further information regarding the Burning of the Philosophers and the Beheading of Saint Catherine panels, see the Victoria & Albert Museum Catalogue, *English Medieval Alabasters*, 1984 and *Alabaster Images of Medieval England*, 2003.

Nottingham alabaster was popular from the 14th century to the 16th century. Many alabaster workers were from London, York and Burton-on-Trent, however, the largest concentration was centred around Nottingham, which led to all production in this medium being referred to as "Nottingham alabaster". Alabaster is a mineral of gypsum and various impurities, which makes it softer and easier to work than marble. Many carvings were made as single figures and parts for tomb monuments. They were also used to make devotional panels for altarpieces.

(2)

£2,000 - £3,000



39\* **Henning (John, 1771-1851).** Two plaster reliefs of the Parthenon frieze, circa 1816-20, two fine low relief plaster panels, one depicting horses and charioteers, the other depicting the battle of Athenian youths and Amazons, one signed Henning 1816, each 55 x 225 mm (2 1/4 x 8 3/4 ins), the first with near-invisible hairline vertical fracture towards the right, old matching black frames with gilt wood inner mount (17.5 x 34.5 cm)

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

John Henning saw the Elgin Marbles at Burlington House in 1811 and persuaded Lord Elgin to allow him to copy them. It took twelve years for him to complete these masterful scale models of both the Parthenon and the Bassae friezes at 1/20th of their original size.

(2)

£700 - £1,000



40\* **Barye (Antoine-Louis, 1796-1875).** Panthère couchée (Recumbant Panther), bronze with dark reddish brown patina, incised BARYE, and with incised name of the foundry: Barbedienne, fondeur, Paris, 7 cm (2 3/4 ins) high, 18.5 cm (7 1/4 ins)

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

Poletti & Richarme (2000), number A83.

The original model dates from around 1838, and is the first in his series of Panther subjects. After 1876, the model was edited by Barbedienne, but in smaller numbers than other panther subjects.

(1)

£700 - £1,000

41\* **Barye (Antoine-Louis, 1796-1875).** *Eléphant d'Asie (Asian Elephant), bronze with black and brown patina, signed BARYE to the base, the underside with paper label (possibly inscribed with an inventory number), 13 cm high, 19 cm long, 6.5 cm wide*

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

Poletti & Richarme (2000), no. A117, page 249.

The *Eléphant d'Asie* modelled around 1850, was immediately popular.

(1) £1,000 - £1,500



Lot 41



42\* **Continental School.** *A cast iron oval plaque depicting a classical female head in profile facing left, 19th century, the reverse with cast initials 'J.P. 2' (possibly catalogue model number), 24 x 18 cm, housed in a superb reticulated foliate carved pine frame, few old worm holes, 53 x 44 cm*

(1) £200 - £300



43\* **Steell (Sir John Robert, 1804-1891).** *Reverend Thomas Guthrie, circa 1856, cast bronze bust with impressed mark to the base, 51 cm high*

Reverend Thomas Guthrie (1803-1873) was a Scottish preacher, philanthropist and founding member of Ragged Schools.

Sir John Steell (1804-1891) R.S.A., modelled many of the leading Scottish figures of the time in Scottish culture. He is best known for a number of sculptures displayed in Edinburgh, including the statue of Sir Walter Scott at the base of the Scott Monument.

(1) £500 - £800



44\* **After Claude Michel Clodion (1738-1814).** Bacchus and Putto, circa 1880, bronze sculpture, showing the young Bacchus with grapes and tambourine, leaning over a reclining putto atop a slain lion, on a D-shaped base, length 26 cm, height 25 cm  
(1) £200 - £300



45\* **English School.** Portrait of a Gentleman, later 19th century, bronze half bust, modelled as a smartly dressed gentleman wearing a cravat, waistcoat and jacket, unsigned, 67 cm high  
(1) £300 - £500



46\* **Pegram (Henry, 1862-1937).** Two Figures by a Fire, 1891, oval plaster relief panel, incised signature and date, a profile view of two nude figures warming themselves by a brazier, approx. 48 x 29 cm (19 x 11 /12 ins), held in a contemporary wooden frame (45 x 63 cm)  
(1) £150 - £200



47\* **Déprez (Gaston, 1872-1941).** Bust of the poet and writer Paul Verlaine (1844-1896), circa 1896, *lost wax casting, signed on the left side 'Déprez', height 31 cm (12 ins), width 17 cm (6 3/4 ins)*

Provenance: possibly Oscar Wilde (1854-1900); Robert Ross (1869-1918); Charles Ricketts (1866-1931); David Peel, London (by 1965); Estate of Michael Jaffé (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge. The tentative early provenance is derived from information on the accompanying purchase invoice from David Peel, which accompanies this lot.

The purchase invoice from David Peel & Co. Ltd., Dealers in Fine Art, 2 Carlos Place, Mount Street, London, W.1, dated 7th April 1965, to Michael Jaffé, King's College, Cambridge: 'A wax portrait bust of Verlaine, Déprez, £120.00. Ex-collection-Oscar Wilde, Robert Ross', with additional note to verso:

'This object was bought by me from a private person in London [asterisked and identified in ink below as M. Ricketts]. He, in turn, had bought it from a small dealer who said that he had bought it from what was left of the estate of Robbie Ross, and that it had been found by him after Wilde's death, and that it had at one time belonged to Wilde himself. I see no reason to doubt the statements, although I have no documents to substantiate them.'

The reported provenance is plausible, as Verlaine was known and admired by Wilde. Wilde met Verlaine once, at his absinthe-drinking haunt, the Café François Premier, while visiting Paris in 1883, and remained a fan thereafter. In a letter to Arthur Symons, (22 October 1890), Wilde wrote, 'I look forward to an evening together, and to a talk about French art, the one art in Europe that is worth discussion—Verlaine's art especially.'

Robert Baldwin Ross (1869-1918) was a British journalist, art critic and art dealer, best known for his relationship with Oscar Wilde (1854-1900), to whom he was a devoted lover and literary executor.

(1) £1,000 - £1,500



48\* **After Eugenio Bellosio (1847-1927).** Battle of Lapiths and Centaurs, *circular bronze dish, with a mythological battle scene in relief, representing the Battle of the Lapiths and Centaurs, with an ornamental border incorporating vases and winged putti, diameter 347 mm (13 5/8 ins)*

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

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

(1)

£200 - £300



49\* **Clay (J., late 19th/early 20th century).** Head-and-Shoulders Portrait of a Gentleman, early 20th century, *bronze half-length bust of a well-dressed gentleman, incised signature, 54 cm high*

(1)

£200 - £300



50\* **Nicolini (Giovanni, 1872–1956).** *Ebbro (Drunk)*, bronze sculpture of a nymph and satyr reclining on a rock, signed G. Nicolini, with foundry plaque 'T Laguna / Napoli', 40 cm high, 63 cm wide, 34cm deep

Provenance: The artist by descent to his widow, Marcella Colignon-Nicolini; her sale, to Pietro Palmieri, 28 January 1958; by descent to his daughter, Alarico Palmieri; acquired by the present owner in 1999.

Giovanni Nicolini (1872–1956) was born in Palermo and studied under the Italian sculptor Vincenzo Ragusa at the Museo Artistico Industriale. Nicolini later moved to Rome to work for the naturalist sculptor Giulio Monteverde (1837–1917), where he won the national prize with his relief of *Le Marie al Sepolcro* and the sculptures *La Meditazione* and *Il Risveglio*. His oeuvre ranges from literary to historical and mythological subjects. He is best known for his sculptures in Rome, such as *La Calabria* (1907) and *Trionfo Politico* (1911). Nicolini exhibited a work titled *Satiro e Ninfa* in San Francisco in 1915, which may refer to the present work. See A. Panzetta, *Nuovo Dizionario degli Scultori Italiani dell'Ottocento e del Primo Novecento*, volume 2, pp. 651–652.

(1)

£1,500 – £2,000



Lot 51

51AR\* **Piffard (Jeanne, 1892–1971).** *Zebra*, bronze, with a rich brown patina, signed 'J. Piffard', foundry stamp to base 'C. Valsuani / Cire / Perdue', cast in the cire perdue (lost wax) method, approximately 36 x 44 x 15 cm (14 x 17 1/4 x 6 ins)

Piffard studied at the Académie Julian and the Grande Chaumière. She participated in the Salon des Artistes Français in 1924 and the Salon d'Automne from 1928. She won the First Grand Prize at the 1937 Universal Exhibition and exhibited at the Venice Biennale in 1940.

The Valsuani Foundry was established by Claude Valsuani (1876–1923) in the first years of the twentieth century. By 1908, his own foundry was based at 74 Rue des Plantes, Paris. The foundry was well-known for the quality and fine detail of its castings. Among the artists to use its services were Pierre-Auguste Renoir, Antoine Bourdelle, Pablo Picasso, Charles Despiau, Paul Troubetzkoy, Henri Matisse, and Henry Moore.

(1)

£2,000 – £3,000



Lot 52

52\* **Manzu (Giacomo, 1908-1991).** Wolfgang Amadeus Mozart, gilt bronze commemorative medal by Giacomo Manzu 1956, the obverse showing a profile of the young Mozart facing left, the reverse featuring a Pan playing a flute and the legend MDCCLVI CRESCIS IN SAECULA MCMLVI MANZV 3CCNING, the rim stamped 'Bronze', approximately 48 mm diameter, 47.5g, in original Galerie Welz Salzburg fitted presentation case

Three versions of this medal were cast in gold, silver and bronze to commemorate the 200th birthday of the composer Wolfgang Amadeus Mozart.

(1) £100 - £150



Lot 53



53AR\* **Tweed (Jill, 1931-).** Kicking Horse, 1974, bronze sculpture on a polished slate base, signed, dated and numbered 'Tweed 74 1/6', approximate height 46 cm

Based in Oxfordshire, Jill Tweed studied at the Slade School of Art, and is married to the artist Philip Hicks. She is represented by Messum's Gallery, Cork Street, London. Important solo exhibitions include Bruton Street Gallery, London (1997 and 2001), Alpha House Gallery, Dorset (2002), John Davies Gallery, Gloucestershire (2002) and Messums Gallery, Cork Street, London (2005 and 2008).

(1) £700 - £1,000

54\* **Roman School.** The Companion of Odysseus (or the Wineskin-Bearer), later 20th century, a near pair of replica plaster cast busts, each covered in white slip, after the original sculpture from the Ancient Roman villa and grotto at Sperlonga, height 71 cm

(2) £300 - £500



Lot 54

19TH CENTURY PAINTINGS & WATERCOLOURS



55\* **Attributed to Thomas Stothard (1755–1834).** Night Scene, pen and black ink with dark brown wash on laid paper, depicting two men within an occult circle, with a skull, and hourglass, a snake and 2 books showing arcane symbols, one man prostrating himself before a figure in a hood and robe, the robe with arcane symbols, carrying a lighted candle, vertical closed tear from lower margin and two small chips to lower edge with minor loss, sheet size 16.5 x 20.4 cm (6 1/2 x 8 ins), together with **English School.** Courtyard Scene, circa 1790, pen and brown ink and brown wash on laid paper, showing an inner courtyard with women around a fountain, sheet size 13.4 x 9 cm (5 1/4 x 3 1/2 ins), window mounted (25.5 x 21.5 cm), plus River Landscape, early 19th century, grey wash on wove paper, depicting a river landscape with a long bridge and various dwellings, possibly Shaldon and Teignmouth Bridge, Devon, sheet size 22.3 x 27.6 cm (8 3/4 x 10 7/8 ins), adhered at edges to modern double-sided window mount, framed and glazed (38 x 44.5 cm), verso with label of Tho's Agnew & Sons Ltd, 43 Old Bond Street, Piccadilly, London, with the number 12077 printed on the label, verso also with stencilled number NV520, and 12 other late 18th and early 19th century English drawings and watercolours, including: a pencil sketch of spotted pigs by a wicker shelter, initialled J.W.D. R.A. lower left, circa 1810; a sketch of Père Lachaise, pencil and pale brown wash, verso with pencilled title and date June 15 1819; Woman in Welsh Costume, watercolour, inscribed From Life by Morgan 1841 to lower left, and others, various sizes, some framed (12)

£300 - £500



Lot 56

56\* **French School.** Oval portrait miniature of a young lady, French, circa 1800, watercolour and gouache on card, head and shoulders portrait, half profile to left, of a young lady in a garden amongst roses, with artfully curled hair held on top with a pearl ornament, wearing a low-cut white muslin dress with blue bows on the sleeves, manuscript inscription set into back of frame 'Entree en possession Le 6 aout 1852 339 rue St. Martin forgelot', 51 x 42 mm (2 x 1 5/8 ins), glazed ebonised frame (10.5 x 10 cm) (1)

£200 - £300





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

Provenance: Estate of Martin R. Davies, Bristol.

(1)

£500 - £800



59\* **Circle of Benjamin West (1738-1820)**. Seated Boy, 1808, pen, brown ink and watercolour, showing a study of a young boy sitting against a step, playing with a dog, another small sketch to the lower margin, signed and dated 1808 in pencil to lower right, some overall spotting, 27.5 x 25 cm (10 7/8 x 9 7/8 ins) mount aperture, framed and glazed (54 x 48 cm)

Provenance: Rosebery's, London, Ted Few: An Idiosyncratic Eye, Wednesday 24 March 2021, lot 264.

(1)

£200 - £300

58\* **Payne (William, 1775-1830)**. Lime Kiln near the mouth of Neath River, 1806, watercolour, 11 x 16.5 cm (4 3/8 x 6 1/2 ins) mount aperture, mounted with cutout revealing title in contemporary brown ink, mount with 'Lime Kilns at Briton Ferry (1806)' and artist name and dates printed in black beneath mount aperture, framed and glazed (38.5 x 30.5 cm), some chipping to frame, together with another by the same artist, Riverscape, watercolour, sheet size 11.7 x 17.3 cm (4 5/8 x 6 3/4 ins), mount with artist's name and dates printed in black, framed and glazed (27 x 37 cm), printed label with information about artist to verso

(2)

£200 - £400



Lot 58



60\* **Attributed to Robert Field (1769-1819).** A pair of marriage portraits, 1808, watercolour on thin card, each signed and dated lower left, 191 x 193 mm (7 1/2 x 6 ins), later 19th century matching gilded wood frames by Thomas W. Hampton, carver, gilder & picture frame maker, 1a Huntly Street, Aberdeen (with his printed label to verso of each), frame size 30.5 x 26.5 cm

Robert Field (1769-1819) was born in London, trained at the Royal Academy and in 1794 moved to the United States. He joined a group of artists led by Charles Willson Peale in establishing the Columbianum, or American Academy of the Fine Arts. He refined his talent as a miniature portrait artist for 14 years in the U.S. painting members of high society and political life such as George and Martha Washington and Thomas Jefferson. In 1800 he was commissioned by Martha Washington to paint a group of miniatures as mementoes for friends and family after the first anniversary of the death of George Washington. According to art historian Daphne Foskett (*A Dictionary of British Miniature Painters*, 1972), Field was 'one of the best American miniaturists of his time'. In 1808 he went to Nova Scotia.

(2)

£700 - £1,000



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

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

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

Ivory Act 2018 self-declaration submission reference: PX4GRRPX.

(3)

£500 - £800



Lot 62

62\* **Nattes (John Claude, 1765–1822)**. River Landscape, possibly Devon, pencil with grey and pale brown wash on paper, laid onto thin card, showing a figure in a fishing boat, horses grazing by the edge of the river, a rocky gorge beyond, sheet size 21.5 x 27.5 cm (8 1/2 x 10 3/4 ins), window-mounted (41 x 49 cm), together with **Pyne (James Baker, 1800–1870)**. Studies of Broken Classical Columns, pencil on wove paper, with artist's name and dates to verso in red pencil, sheet size 36.5 x 52 cm (14 3/8 x 20 1/2 ins), plus **Attributed to Peter De Wint (1784–1849)**. Sketch of a Mountain Landscape, black and white chalk on brown wove paper, inscribed in pencil De Wint to verso in a later hand, 21 x 27.5 cm (8 1/4 x 10 3/4 ins), window-mounted (38 x 50.5 cm), and five other similar by artists including an early pencil and watercolour wash landscape study on laid paper of Secundra Mali [Uttar Pradesh, India], artist's colour notes in pencil to margin, titled and indistinctly signed, sheet size 22.5 x 37.5 cm (8 3/4 x 14 3/4 ins), Thomas Miles Richardson (1784–1848), The Interior of the Old Castle, Newcastle, watercolour, mounted with old pencil inscription to verso 'The Interior of the old Castle, Newcastle, T. M. Richardson Snr, Purchased from Mr John Richardson son of the artist Oct 19. 1876', 24.5 x 20 cm (9 5/8 x 7 7/8 ins), window-mounted (43.5 x 39 cm), George Shepherd (active 1800–1830), Fisherman by a River, pen, ink and grey wash on wove paper, 25.3 x 36 cm (10 x 14 ins), framed and glazed, Alexander Monro (1802–1844), and Rustic Landscape with House and Figure on a Path, pencil on laid paper, 21 x 34 cm (8 1/4 x 13 3/8 ins)  
(9) £200 - £300

63 No lot



64\* **After Joseph Mallord William Turner (1775–1851)**. The Castle above the Meadows, circa 1814, pen and brown ink, brown wash with traces of pencil, on paper, single rule in brown ink to outer edges of the sheet, two small pinholes to upper left and right corners, sheet size 181 x 263 mm (7 3/16 x 10 3/8 ins), laid down on modern backing card, with original blue backing card affixed to verso, bearing a contemporary inscription in brown ink '4/2/14 Maria's I believe. Lady Polwarth's née Brühl', and a later (probably 20th century) inscription below: 'Turner's original of Okehampton engraved in Liber Studiorum...left hand corner...', (partly undecipherable), framed and glazed (38 x 45.5 cm)

Provenance: Harriet Brühl Scott, Lady Polwarth (1767–1853), inscription on backing card; Private Collection, Derbyshire.

The contemporary inscription on the back of the original mount for this skilful copy after Turner's Liber Studiorum plate, often thought to depict Okehampton Castle, suggests that it may have been executed by the second of Lady Polwarth's four daughters, Maria Annabel Scott (1798–1844). Lady Polwarth had a close connection with Petworth in Sussex, due to her mother Alicia's position as the Countess of Egremont, having married Charles Wyndham, 2nd Earl of Egremont. It is possible therefore that both Harriet and her daughter Maria enjoyed the company of Turner during his many visits to the Egremonts' home at Petworth.

The Castle above the Meadows, drawn in sepia watercolour and then etched in outline by Turner, was engraved in mezzotint (under Turner's direction), and published by Charles Turner in 1808, as plate 8 of the second part of Turner's *Liber Studiorum* (Finberg 8 i/iv; Rawlinson 8 i/iv).

(1)

£700 - £1,000



Lot 65

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

Provenance: Private collection, Bristol.

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

(1) £1,000 - £1,500

66\* Cotman (John Sell, 1782-1842). South Door, Framlingham Earl Church, Norfolk, circa 1817, pencil on paper, inscribed 'Framlingham Earle' by the artist in pencil to lower left margin, some light scattered spots, 32 x 23 cm (12 1/2 x 9 ins) mount aperture, framed and glazed

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

The original drawing for one of Cotman's series of 50 etchings of Norfolk subjects, all taken from his own drawings, entitled *Specimens of Norman and Gothic Architecture in the County of Norfolk*, published in Yarmouth between 1816 and 1818.

(1) £700 - £1,000



Lot 66



Lot 67

67\* **Attributed to Domenico del Frate (1765–1821).** Four studies of Ancient Greek coins, circa 1820, comprising four finely executed pencil and watercolour wash drawings on wove paper of several Ancient Greek coins predominately from Syracuse (Sicily), including a Dekadrachm signed Kimon depicting a quadriga driven by a charioteer holding reins and kenton with Nike flying to crown him above, the reverse depicting Arethusa with dolphins around the border, another depicting a Pegasus Drachm with Punic legend below (from Dekadrachm, Carthage, North Africa) and studies of the reverse of two coins depicting Hiero II of Syracuse and the Ancient Greek goddess Tanit, another depicting a Syracuse Tetradrachm showing Kora's head (obverse) and Nike nailing a helmet to a tropaion (reverse), another depicting Minerva (?), another depicting the head of Apollo (obverse) and Apollo walking whilst holding a phiale bowl and laurel branch with omphalos and amphora beside, each study possibly laid on contemporary backing paper (bearing several watermarks, some indistinct including Van der Ley, and Fabria), sheet size 24 x 37.5 (9 1/2 x 14 3/4 ins), each window mounted (aperture approximately 20 x 30 cm), matching frames, glazed (33 x 43 cm)

Provenance: Patricia Jaffé, née Milne-Henderson (1925–2018).

The Milne-Henderson numismatics library was sold in these rooms 12 May 2021. It contained many fine 17th and 18th century numismatic books including key early works by Goltzius, Symeon, Huttich, Strada, Orsini, Sambucus and Enea Vico.

(4)

£1,000 – £1,500



68\* **Manner of John Frederick Herring (1795–1865).** Portrait of a Grey Horse, oil on canvas, depicting a white coloured horse (grey) standing in a stable wearing a saddle and bridle, burgundy rug on the floor behind the horse, some craquelure, canvas size 48 x 64.5 cm (18 7/8 x 25 3/8 ins), decorative gilt moulded frame (59.5 x 75 cm)

(1)

£500 – £800



Lot 69

69\* **Attributed to Samuel Owen (1768/9-1857).** Entering Portsmouth Harbour, watercolour, sheet size 24 x 35 cm 9 1/2 x 13 3/4 ins), with later printed label attached to verso, together with A Royal Navy three-masted Man-o-War at sea with other ships, watercolour, 24 x 33.5 cm (9 1/2 x 13 1/2 ins), both framed and glazed  
(2) £300 - £400



70\* **Abbott (John White, 1763-1851).** A Gathering in the Woods, 9th March 1822, pen and ink on laid paper, dated lower left, sheet size 18.7 x 29 cm (7 3/8 x 11 3/8 ins), each short edge adhered to backing paper, together with another by the same artist, Gathering Wood, pen and ink on laid paper, showing a man carrying a bundle of sticks on his back, a dog by his side, another man leaning on a stick, plus two other female figures roughly sketched, a couple of small brown spots, sheet size 17.7 x 28.4 cm (7 x 11 1/8 ins), each corner adhered to backing paper, and another by the same hand, Rowing Boat, pen, ink and wash, sheet size 5 x 8.4 cm (2 x 3 1/4 ins), each short edge adhered to thick paper (9.7 x 10.5 cm)

Provenance: Sotheby's British Drawings and Watercolours 25 November 1999, lot 97 (part).  
(3) £200 - £300

71\* **Alken (Henry, 1774-1850).** Shooting for Game, 1822, a set of four watercolour and pencil scenes on laid paper, each individually signed, titled and dated in ink to lower margin, fine and intricately detailed scenes titled 'Duck Shooting', 'Pheasant Shooting', 'Grouse Shooting', and 'Partridge Shooting', each sheet approximately 10 x 13.5 cm (4 x 5 1/4 ins) and attached to mount with tape to sheet verso, 'Partridge Shooting' with a partial monochrome depiction of a horse to verso, displayed in a multi-aperture mount, framed and glazed (43 x 51 cm)  
(1) £300 - £500



72\* **Biffin (Sarah, 1784-1850)**. Oval miniature portrait of Mrs Parry, by Miss Biffin Without Hands, 1822, *watercolour and gouache on card, head and shoulders portrait, half-profile to right, of a lady with flowing long white hair, curled around the forehead, wearing a black dress with white sleeves, and a gold chain, light mottling, artist's manuscript inscription on verso 'Painted by Miss Biffin Without Hands 1822. Bruxelles - and presented to Mrs Parry as a small token of gratitude for the many kindness's Miss Biffin received from her during her stay in Bruxelles', inscription edge-trimmed with slight losses, 9 x 6.7 cm (3 1/2 x 2 5/8 ins)*

The remarkable Sarah Biffin (or Biffen), sometimes known by her married name of Mrs Wright, was born without arms and legs, yet taught herself not only to write and sew, but also to paint miniature portraits as well as any able-bodied artist. Sarah was born into a poor family, and, determined not to be a burden on her parents, she learnt to use a pen, paintbrush, needle, and scissors, before the age of ten, using her mouth and right arm stump. She began her career exhibiting her skills as a curiosity, touring the country with a travelling fair, billed as 'The Limbless Wonder'. Her fame spread and she came to the notice of the Earl of Morton who became her patron, sponsoring her to study at the Royal Academy and helping her to secure commissions from members of the aristocracy as well as the royal family. That a disabled woman from a humble background in the 19th century was able to become a celebrated professional artist is testament to her perseverance and resilience. Sarah Biffin's miniature portraits have become increasingly sought after, and in 2019 one of her self-portraits sold at Sotheby's for £110,000 hammer price. The portrait offered here is somewhat unusual in showing the sitter with her hair flowing loose, which lends it a certain intimacy, and the artist's presentation inscription on the back shows that Miss Biffin evidently knew Mrs Parry quite well.

(1) £500 - £800



73\* **Copley Fielding (Anthony van Dyke, 1787-1855)**. Landscape with watermill and figure on a bank, oil on canvas, signed lower left, T. Richardson and Co. label to frame verso, canvas size 33.5 x 29 cm (12 x 11 1/2 ins), in a contemporary gilt wood frame (45 x 39.5 cm)

(1) £300 - £500



74\* **English School**. Figure on a Mountain Path, early 19th century, watercolour on laid paper, heightened with white, unsigned, toned overall, typed label to frame verso 'Attributed Hugh William Williams', fixed to mount with tape to sheet verso, sheet size 48 x 69 cm (19 x 27 ins), framed and glazed (66 x 84 cm)

(1) £200 - £300



**75\* Edouart (Auguste Amant Constant Fidèle, 1788–1861).** Full-length silhouette portrait of Reverend Charles Simeon (1759–1836), Evangelical leader and fellow of King's College, Cambridge, 1828, black scissor cut, full-length profile to left, showing a striding gentleman in a hat and long cloak, carrying an umbrella, signed and dated lower left, verso titled in ink 'Revd. Chas. Simeon', and with mounted printed advertising label: 'Likenesses in Profile executed by Mons. Edouart, who begs to observe, that his Likenesses are produced by the Scissors alone..., the expression of the Passions, and peculiarities of Character, are brought into action, in a style which has not hitherto been attempted by any other Artist. Numerous Proof Specimens may be seen at Mrs. Bays's Trinity-Street, Cambridge', 28 x 19.5cm (11 x 7 3/4 ins), attractive period maplewood veneer frame, glazed, with ink annotations to verso about the work and its provenance in the hand of A.N. L. Munby, and a presentation inscription at foot to Michael Jaffé dated 6 December 1964

Provenance: Sir John Tresidder Sheppard (1881 - 1968), Provost of King's College, Cambridge, by 1956; by whom gifted to A.N.L. Munby, Librarian of King's College, Cambridge; by whom gifted in 1964 to Michael Jaffé (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge.

One of the most proficient silhouette artists of the nineteenth century, Auguste Edouart discovered his skill at paper cutting only after resigning his post in Napoleon's defeated army and moving to England in 1814. Sitters included the exiled French royal family of Charles X, the writer Sir Walter Scott and artist William Dyce, Fanny Brawne, the muse and fiancée of Keats, and many others. The National Portrait Gallery holds twenty-eight silhouettes by him.

(1) £200 - £300



**76\* Carse (Alexander, circa 1770–1843).** A Scottish Warrener, oil on wood panel, of a rustic bearded man with wide-brimmed hat, ragged clothes and game bags, leaning on a staff before a ruined chapel, 62 x 48 cm (24 1/4 x 19 ins), some surface marks, period molded gilt frame, with printed late 19th century label to verso of panel of A. M. Jockel & Co., Church Furnishers, 32, George St., Edinburgh, with handwritten details regarding the artist

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

A native of Edinburgh, Alexander Carse received his early artistic training from the genre painter David Allan. He is known for his scenes of Scottish life, especially the customs of town and country folk.

(1) £500 - £800





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

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

(1) £300 - £500



78\* **English School.** Portrait of a Senior Officer of the British Army, circa 1830, oval head and shoulders portrait miniature, watercolour on ivory, backed with paper and laid onto card, partial signature (indecipherable) to left margin, small surface chip to lower right edge, slight pale discolouration to left edge, sheet size 69 x 55 mm (2 3/4 x 2 1/8 ins), together with Portrait of a Young Child, circa 1830, oval half length portrait miniature, the child wearing a white off-the-shoulder dress with pale pink sash, and a black ribbon hanging loosely around their neck, a red curtain with tassels to the left background, watercolour on a square ivory sheet, laid onto card, image size 90 x 69 mm (3 1/2 x 2 3/4 ins), sheet size 92 x 71 mm (3 5/8 x 2 3/4 ins), uniform later 19th century red velvet frames (14 x 12.5 cm), with inset oval gilt metal surround and glazed, the Army Officer with additional pale blue velvet window mount

(2) £200 - £300



79\* **English School.** Portrait miniature of Dr. Billing, by G. Hamilton, 1830, watercolour and gouache on ivory, half-length portrait of a young gentleman with curly fair hair, dressed in a black cloak with fur collar, with window in back of frame revealing pencil inscription 'Dr Billing G. Hamilton fecit March 1830', 9.3 x 7.4 cm (3 5/8 x 2 7/8 ins), glazed ebonised frame (14.5 x 12.5 cm)

Ivory Act registration reference: R9KULZVA.

(1) £150 - £200



80\* **English School.** Prospect view of a Regency villa with figures in garden, 1830s-40s, watercolour heightened with bodycolour on wove paper depicting figures in garden with herbaceous flower beds and trees in front of Regency villa with fine bow fronted balcony and windows with shutters, lined to verso on modern card, 38 x 54 cm (15 x 21 1/2 ins), framed and glazed 46.5 x 62 cm

Provenance: Furzehill Place, Woking, Surrey. Former home of Sir Henry Morton Stanley GCB (born John Rowlands; 1841-1904).

(1) £200 - £300



81\* **Miniature Portraits & Silhouettes.** A collection of miniature portraits, early-mid 19th century, comprising 6 portrait miniatures, watercolour, some with gouache and/or pencil, on card or paper: a young lady with ringlets; a lady in profile wearing an elaborate bonnet; and 4 gentlemen, one of the latter annotated in contemporary manuscript 'W. Hunt by Steers 1830', and 6 silhouette portraits: 5 scissorcuts, black paper mounted on card, 2 of ladies, and 3 of young men, 2 with gilt highlights, including one of a young gentleman annotated on verso in a contemporary hand in ink 'at Wm Heath's', and in pencil 'John', and in a later hand in pencil 'Ellison The Actor'; and a black painted silhouette highlighted in gilt, on card, of a young girl with short hair, wearing a bead necklace, some rubbing and toning, largest (sheet size) 80 x 65 mm (3 1/8 x 2 1/2 ins), smallest 53 x 45 mm (2 1/8 x 1 3/4)

(12) £150 - £250

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

Provenance: Estate of Martin R. Davies, Bristol.  
(1)

£500 - £800

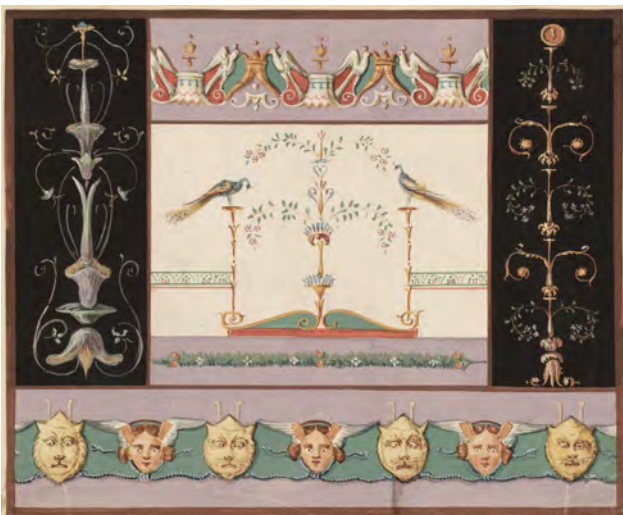
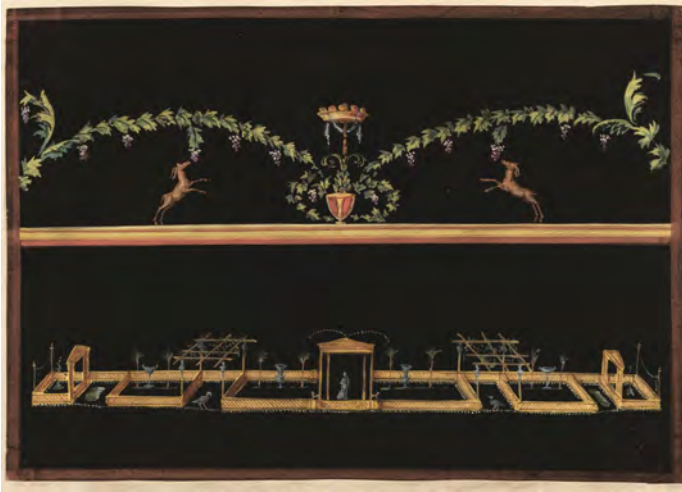
83\* **Style of Michelangelo Maestri (1741-1812).** An album of original paintings taken from frescoes at Pompeii & Herculaneum, circa 1830s/40s, 44 gouache paintings on wove paper, depicting various classical deities, scenes, and animals, occasional small marks, and one or two corners chipped, 24.5 x 16 cm (9 5/8 x 6 1/4 ins) and smaller, and 3 albumen prints of Pompeii, paintings and prints tipped-in singly on recto of album leaves (some foxing and marks to latter), all edges gilt, leaf size 27.5 x 37.5 cm (10 3/4 x 14 3/4 ins), gutta-percha perished and leaves detached in contemporary green half morocco, rubbed, gilt decorated spine with paper label lettered in ink 'Pompeii and Herculaneum Paintings', oblong folio

Michelangelo Maestri is best known for his designs based on the then recently discovered wall frescoes at Pompeii, which became popular with travellers on the Grand Tour, of which the finely-executed works in this album are likely a product.

(1) £700 - £1,000



Lot 82



Lot 83



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

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

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

(1)

£1,000 - £1,500



Lot 85

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

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

(18)

£300 - £400



Lot 86

**86\* Coghetti (Francesco, 1804-1875).** Presentation in the Temple, oil on canvas, 21 x 16.3 cm (8 1/4 x 6 1/2 ins), contemporary gilt moulded frame (with a few small losses), with a small sheet of handwritten notes by Michael Jaffé on the artist loosely inserted at the back of the frame

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

Born in Bergamo, Francesco Coghetti moved to Rome in the early 1820's, where he studied under Camuccini, and developed his classical style by study of the works of Raphael. He was president of the Accademia di San Luca in Rome from 1858. The present work is probably a sketch, or bozzetto, for an altarpiece.

(1)

£700 - £1,000

**87\* Daumier (Honoré, 1808-1879).** Vieux homme lisant un journal, ink on pale cream laid paper, mount stained, tipped-on to card mount, some marks and minor soiling to out blank areas, later strip of paper (10 x 188 mm) added to foot of sheet, sheet size 145 x 188 mm (5 3/4 x 7 1/2 ins), mounted

Provenance: Claude Roger-Marx (1888-1977) French writer, playwright, art critic and art historian. Pencil inscription to card mount 'Daumier / ex col. Roger Marx'. Estate of Michael Jaffé (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge and Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian.

An inscription to the verso of the card mount, in Patricia Jaffé's hand, reads: "Sketch - probably intended for a lawyer. Bought by Pat Milne-Henderson 1960/61 in Boston (Mass). It is listed in the catalogue raisonné by K.E. Maison - in the Appendix or Addendum."

K. E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours, and Drawings* (2 volumes), New York Graphic Society, Greenwich, Conn, 1967.

(1)

£2,000 - £3,000



Lot 87



88\* **English School.** A pair of miniature marriage portraits, circa 1840s, watercolour and gouache on ivory, one depicting a lady wearing a lace-trimmed white gown, lace bonnet and shawl, and a triple row of pearls, the other depicting a grey-haired gentleman wearing falling bands and a black coat, each 74 x 59 mm, contained back-to-back in a copper locket frame (8.5 x 7 cm), set into the original red velvet-lined cloth-covered case with brass clasp, split at hinge, 12 x 9.5 cm

Ivory Act registration reference: VSBX8KCG.

(1)

£200 - £300



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

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

(1)

£300 - £500



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

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

(1)

£500 - £800



Lot 91

91\* **Jones (Samuel John Egbert, 1797-1861).** *The Catch, & Patience, a pair of oils on canvas, both relined, each 30.5 x 35.5 cm (12 x 14 ins), uniform gilt moulded frames (47.5 x 52.5 cm), versos of both inner frames with black stencilled auction number (NE951), The Catch also with 2 old labels numbered 5143, and A1487, Patience with number in black ink to canvas turn-over A1488, the inner frame with old paper labels numbered A1488 and 5142*

Provenance: Sotheby's New York, *Sporting Paintings, Drawings and Sculpture*, 9 June 1989, lot 146.

(2) £2,000 - £3,000

92\* **Knell (William Adolphus, 1801-1875).** *Off Margate & Off the Foreland, a pair of oils on board, each signed lower right, several hairline cracks to the paint surface (without loss), some old retouching (visible under UV light), visible size 10.7 x 29.3 cm (4 1/4 x 11 1/2 ins), uniform gilt moulded frames (18 x 37 cm), each with title and artist's name plaque to lower edge, both versos with printed gallery label of Kensington Sporting Paintings & Prints Ltd, Ripley, Surrey*

A pair of fine, small scale classic examples of Knell's seascapes, with an eye for lively detail and atmosphere. These works would benefit from conservation treatment to avoid any loss due to the hairline cracks that are only visible on close inspection.

(2) £700 - £1,000



93\* **Knell (William Adolphus, 1801-1875).** *Ships by the Kent Coast, oil on canvas, signed lower right, relined, 35.5 x 51 cm (14 x 20 ins), gilt moulded frame (45.5 x 61 cm)*

(1) £700 - £1,000



Lot 92



Lot 94

94\* **Attributed to John Melhuish Strudwick (1800-1862).** Head of a Young Woman, pencil on thick wove paper, some soiling and a few small stains, sheet size 255 x 357 mm (10 x 14 ins), together with Study of a female figure bending forward, left leg raised, & Study of a seated young woman, both pencil on thick wove paper, a few pale stains and surface dirt, 255 x 357 mm and 354 x 250 mm respectively, each in card window mount, with modern pencil attribution to card mount to Sir E. Burne-Jones

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

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

(3)

£1,000 - £1,500



Lot 95

95\* **Tubino (Girolamo, 1805-1879).** Ezekiel's Vision, after Raphael, 1840s, fine watercolour on wove paper, heightened with body colour, further enhanced with gum arabic, signed in gold lower left 'Girolamo Tubino, dall' originale di Raffaello', Paul & Dominic Colnaghi & Co., 13 & 14 Pall Mall East, London label to frame verso, some small areas of paint loss (mainly to margins), sheet size 41 x 30.2 cm (16 1/4 x 12 ins), in a period gilt frame (54.5 x 43.5 cm)

A fine watercolour after the original painting by Raphael (1483-1520), which is now found in the Palazzo Pitti, Florence.

Girolamo Tubino studied at the Accademia di Belle Arti di Firenze. During his time in Florence he was active as a copyist in the numerous galleries, drawing and studying works by the great masters. He exhibited at Geneo's Società Promotrice di Belle Arti (also known as the 'promotrice') in 1854 and 1864 and was later appointed Chair of Drawing at the Accademia Ligustica di Belle Arti, Geneo. His most famous work, *Evangelista* (1864) is held in Geneo's Galleria d'Arte Moderna.

(1)

£300 - £500





96\* **Tubino (Girolamo, 1805-1879).** La Velata, after Raphael, 1840s, *fine watercolour on wove paper, heightened with white body colour, signed 'G. Tubino disegno' in gold to lower right, Paul & Dominic Colnaghi & Co., 13 & 14 Pall Mall East, London label to frame verso, sheet size 28.6 x 21.2 cm (11 1/4 x 8 1/2 ins), in a period gilt frame (40 x 32 cm)*

A fine watercolour after the original painting by Raphael (1483-1520), which is now found in the Palazzo Pitti, Florence.

(1)

£300 - £500



97\* **Tubino (Girolamo, 1805-1879).** Madonna del Cardellino, after Raphael, 1840s, *fine watercolour on wove paper, heightened with gold and white body colour, further enhanced with gum arabic, partial J. Whatman Turkey Mill watermark, Paul & Dominic Colnaghi & Co., 13 & 14 Pall Mall East, London label to frame verso, small area of restoration to John the Baptist's right knee, some marks to the lower right portion of the sheet, sheet size 45.2 x 32.5 cm (17 3/4 x 12 3/4 ins), in a period gilt frame (54.5 x 43.5 cm)*

A fine watercolour after the original painting by Raphael (1483-1520), which is now found in the Galleria degli Uffizi, Florence.

(1)

£300 - £500



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

Provenance: Estate of Michael Jaffé art historian and former director of the Fitzwilliam Museum, Cambridge.

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

(1)

£700 - £1,000



Lot 99

99\* **Bland (E., late 19th/early 20th century)**. Making for Port, North Sea, 1903, oil on Winsor & Newton Academy Board, signed and dated lower left, title annotated on verso, 19.5 x 28 cm (7 3/4 x 11 ins) framed, together with Emmersley (Gunn). Boats in a Storm, 1843, oil on board, signed and dated lower right, 30.5 x 40 cm (12 x 16 ins), framed, with Dickins (S. A.). Sailing boat passing the Nore Lightship at the mouth of the River Thames, 1870, oil on canvas, signed and dated lower right, 18.5 x 36.5 cm (7 1/4 x 14 1/2 ins), framed, plus Pilot boat approaching an anchored Warship, 1870, oil on canvas, signed and dated by the same artist lower right, 18.5 x 36 cm (7 1/4 x 14 inches), framed, and an unsigned oil on canvas of a first-rate British warship, 29 x 44.5 cm (11 1/2 x 17 1/2 ins), framed, with an oil on board of a British warship in a gale, signed in initials 'L. M. N. 1891' lower right, 39 x 49 cm (15 1/2 x 19 1/4 ins), framed, plus a pair of unsigned oil on boards of Dutch coastal craft, each approximately 18 x 23.5 cm (7 x 9 1/4 ins) framed and an indistinctly signed oil on canvas of Thames Barges, 29 x 21 cm (11 1/2 x 8 1/4 ins) framed

(9)

£300 - £500



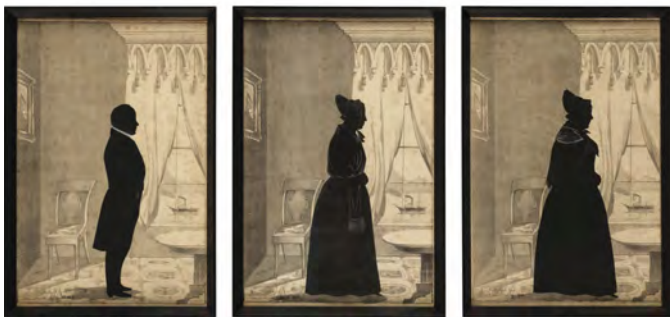
100\* **Harding (James Duffield, 1797-1863)**. Carew Castle, August 1844, pencil and white body colour on grey wove paper, laid onto mount board, titled and dated lower right in pencil, mid 20th century Thos Agnew & Sons Ltd printed label and old auction/exhibition label preserved on paper adhered to verso, sheet size 12.8 x 17.4 cm (5 x 7 ins), together with

**Cooper (Thomas Sidney, 1803-1902)**. Study of a Goat, 1842, pencil, depicting a horned goat, some small brown marks, signed and dated lower right, 13.5 x 19 cm (5 3/8 x 7 1/2 ins) mount aperture, framed and glazed (30 x 34 cm), plus

**Duncan (Edward, 1803-1882)**. The Shore at Oystermouth, Mumbles, pen and ink, depicting a boats on the shore at Oystermouth, a sketch of a woman's figure in the upper left corner, monogram, title and signature to lower margin, 11 x 17.5 cm (4 3/8 x 6 7/8 ins) mount aperture, framed and glazed (27.5 x 32.5 cm), and seven other watercolour and pencil drawings showing scenes of churches, boats, landscapes, etc., by various artist's including: attributed to James Robertson, E. Ellis, W. Cheesman, E.H. Ernest, various sizes, largest 31 x 35 cm

(10)

£200 - £300



Lot 101

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

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

Provenance: The family of Martha Spriggs (1777-1866); thence by direct descent.

Modern manuscript labels to frame versos identify the sitters of the silhouette portraits as the children of Thomas Binyon and Hannah (née Smith) of Manchester: Thomas Binyon (born 23 January 1795, died in Worcester 18 May 1865), Hannah Binyon (born 26 April 1801, married 1st Nathaniel Card, 2nd Jeremiah Barrett) and Ann Binyon (born 16 June 1804, married Wilson Forster of Liverpool). The two Metford portraits depict Thomas Binyon (1795-1865) of Manchester and Worcester and his second wife, Rachel Arch (1817-1845).

Samuel Metford (1810-1896) was born into a Quaker family in Glastonbury, Somerset, and during his childhood in Bath, he was taught by Augustin Edouart (1796-1861), the best French exponent of silhouette profiles. In 1834 he emigrated to New York, where he continued to work as a portraitist, travelling to Boston, Philadelphia, Washington and Saratoga Springs. After returning to England a decade later in 1844, he was active in the north of England, producing many portraits of members of the Quaker community, as here.

(5)

£200 - £300



102\* **Alken (Samuel Henry Gordon, 1810-1894)**. Horse and Two Hounds, pencil with watercolour on buff paper, depicting a saddled horse and two hounds by a thatched hovel, some light discolouration to lower right and upper left corners, mount aperture 25 x 34.5 cm (9 7/8 x 13 1/2 ins), gilt frame and glazed (44 x 52.5 cm)

(1)

£200 - £300



103\* Calvert (Frederick, 1785-1845). St Martin's Church, Birmingham, circa 1850, watercolour on paper, a view of St Martin's church in the Bull Ring, typed information label to verso, mount aperture 17.5 x 10.5 cm (7 x 4 1/4 ins), framed and glazed (39 x 31 cm), together with a view of Iona Abbey by R. Peyton(?), watercolour on paper, three labels to frame verso: title, artist and date inscribed in ink, Charles E. Luton framer's label, an article on Iona from the Times, dated 1870, mount aperture 11.5 x 24 cm (4 1/2 x 9 1/2 ins), framed and glazed (32 x 43.5 cm)  
(2) £200 - £300



105\* Attributed to Constantin Guys (1802-1892). Turkish figure on horseback with attendant, pen and wash, depicting a cloaked figure on horseback with a male attendant dressed in Turkish costume, two female figures wearing niqabs before a building, 13.5 x 16.5 cm (5 3/8 x 6 1/2 ins) mount aperture, 20th century typed label to verso with artist's name and title 'Cavalier', medium and size, with the name Richard Beaumont added in blue ink to verso, framed (32 x 37 cm)

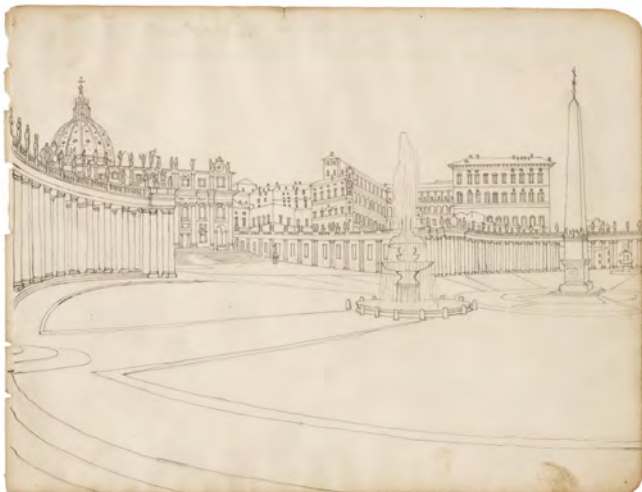
Constantin Guys served alongside Lord Byron during the War of Greek Independence in 1823, before he became a correspondent with the Illustrated London News, covering the 1846 French Revolution and Crimean War.  
(1) £200 - £300



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

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

Fanny Sarah Martin, sister of Captain Robert Francis Martin, married Frederick Collard Hodges, a music teacher. In 1864 she registered her copyright in four lithographs of Clifton views, with the address 13 Richmond Hill, Clifton.  
(2) £300 - £500



104\* Digby (Sir Kenelm, 1795-1880). Views on the Grand Tour, 6 pen and ink drawings, depicting various Italian scenes, including: Arch of Titus, St Peter's Basilica, Tivoli, Gaia Cestia, etc., one with description in pencil to lower left, some fraying to sheet edges, sheet size 20 x 26.2 cm (7 7/8 x 10 1/4 ins), and similar, all uniformly framed and glazed (29 x 35 cm)  
(6) £200 - £300

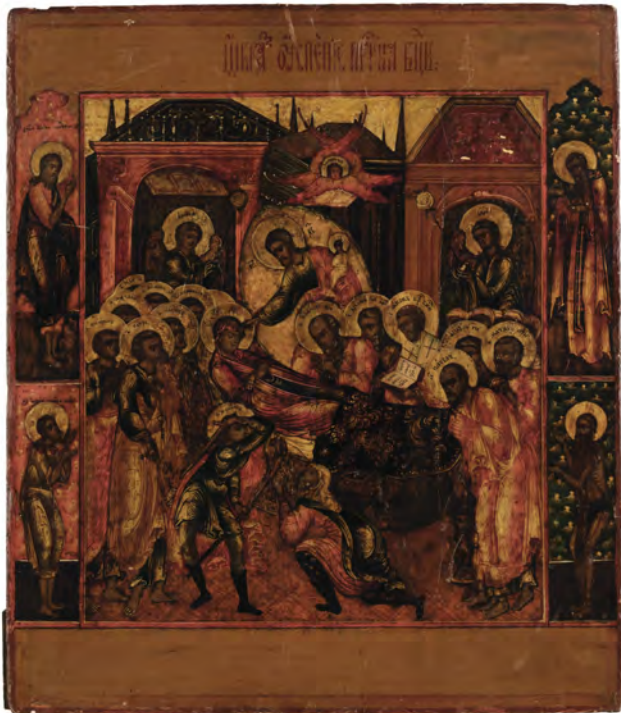


107\* **Manner of Charles Robert Leslie (1794–1859).** Landscape with Travellers, mid 19th century, oil on canvas, canvas size 45.7 x 60.9 cm (18 x 24 ins), unframed, together with Barret (George, 1767–1842). Rural landscape with thatched cottage, watercolour on wove paper, signed lower right, some mount staining to edges, sheet size 40 x 52.5 cm (15 3/4 x 20 3/4 ins), framed and glazed (60 x 71.5 cm)  
(2) £300 - £400



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

Provenance: from the family of Martha Spriggs (1777–1866), by direct descent. The sitters are: 1) William Spriggs (1776–1855), draper of Broad Street, Worcester. 2) Martha Spriggs (1777–1866), nee Knight, wife of William Spriggs of Worcester. 3) Thomas Binyon (1795–1865), of Manchester and Henwick Grove, Worcester; husband of Sarah Fryer (d. 1826), Rachel Arch (1817–1845), and Martha Anna Spriggs (1816–1896), youngest daughter of William and Martha Spriggs. 4) Martha Anna Binyon (1816–1896), daughter of William and Martha Spriggs of Worcester; third wife of Thomas Binyon. 5) Hester Savory Spriggs (1818–1889), daughter of William and Martha Spriggs of Worcester. 6) Lydia Pengelly (1819–1898), daughter of William and Martha Spriggs of Worcester; second wife of William Pengelly of Torquay.  
(6) £700 - £1,000



108\* **Russian School.** Icon: The Dormition of the Mother of God (Theotokos), 19th century, gesso, tempera and gilding on panel, depicting the body of the Theotokos lying on a bier surrounded by the Apostles, with Christ raised slightly higher holding a small body wrapped in a winding cloth (representing the soul of the Theotokos), with a mandorla around him, label to verso 'B784', 31.5 x 27.5 cm (12 1/2 x 10 3/4 ins), unframed  
(1) £300 - £500



Lot 110

110\* **Victoria (Queen, 1819–1901 & Albert, Prince, 1819–1861).** Islay, by Prince Albert after a drawing by Victoria, 11th September 1840, *etching on India wove, showing a dog sitting raising one paw, print size 15 x 9.8 cm (5 7/8 x 3 3/4 ins), sheet size 22.6 x 17.3 cm (8 7/8 x 6 3/4 ins), mounted (31.5 x 25.5 cm), together with Victoria (Queen, 1819–1901). Ada Hohenlohe, 1840, *two etchings on India wove, depicting Queen Victoria's 5 year old half-niece Adelheid 'Ada' Hohenlohe-Langenburg, sitting in one and standing in the other, facing away from the artist, one dated 18th September, both with Ada Hohenlohe's name in pencil to margin, print size 11.6 x 7.8 cm (4 1/2 x 3 ins), sheet size 22.7 x 15.9 cm (8 7/8 x 6 1/4 ins), plus 8 other engravings and woodcuts by various artists including: J. Hamilton Douglas, Wyllie, L. Ward, Russell Conway, Christine M. Wells, various sizes, largest 50.5 x 38 cm**

Queen Victoria and Prince Albert took up etching in 1840 under the tutelage of the Royal portrait painter Sir George Hayter. Both were competent artists and over the rest of the decade Queen Victoria etched some sixty-two plates and Prince Albert twenty-five. Most compositions were based on paintings and drawings in their collection, but some were also based on each other's sketches. The plates were etched at Windsor Castle and some proof impressions were pulled from a small press there. The Queen and Prince Albert never intended these very personal etchings to stray outside of a very tight circle of family and friends. As such, very few etchings by either Royal exist outside of the private collections at Windsor (who have a full set) and the British Museum (who were given a set by King George V). Examples are also owned by the Victoria & Albert Museum as well as a small numbers in private hands.

(11)

£200 - £300



Lot 112

112\* **Jackson (Samuel Phillips, 1830–1904).** Coastal scene with figures on the beach, a ketch rigged merchantman at anchor in the foreground, castellated tower on headland and warship in the distance, 1857, *watercolour, signed and dated lower left, 38 x 65 cm mount aperture, framed (framed size 57 x 84.5 cm)*

Provenance: R. Aldworth, Bournemouth (old label to verso); John Adams Fine Art, London (later label).

Bristol-born artist Samuel Phillips Jackson specialised in marine subjects, his early oils were of Devon and Cornish coastal scenes.

(1)

£300 - £500



Lot 111

111\* **Zwecker (Johann Baptist, 1814–1876).** Sujets Historiques (Historical Subjects), circa 1850, *16 original pen and ink drawings, each laid onto cream card with pencil and red pencil border, depicting various scenes from European history including: Bataille de Pavie 1525 (Battle of Pavia 1525), Elisabeth d'Angleterre signant l'arret de mort de Marie-Stuart (Elizabeth of England signing Mary Stuart's death warrant), Armes du Moyen Age (Medieval Weapons), Destruction de Magdebourg par Lilly (Destruction of Magdebourg), Richard Coeur de Lion (Richard the Lionheart), etc., title and 'de la Collection du Prince Galitzin' in pencil to lower margins, Victor Déséglise ownership stamp to verso and recto of leaves, some overall spotting, one or two with light staining, image size 10 x 13.9 cm (4 x 5 1/2 ins), sheet size 22.5 x 29.5 cm (8 7/8 x 11 5/8 ins), contained in 14 pale brown folders each with extensive annotations in French*

Provenance: Collection Galitzin; Victor Déséglise (1839–1916), with his collector's mark to lower right corner of each sheet (Lugt L.356c).

Victor Déséglise was a member of the Society of Friends of Books and the Cent Bibliophiles. He collected book illustrations from the 17th, 18th and 19th century as well as modern prints and drawings. His collection was dispersed in three sales in Paris in 1896, 1921 and 1929.

(16)

£100 - £150



Lot 113

113\* **Warwickshire.** Four original watercolour illustrations by C. F. Green for *The Legend of Shakespeare's Crab-tree*, 1850's, *four watercolours each on thin card, (two signed lower left), with notes in the artist's hand to verso, laid down, image size 11.3 x 16.4 cm, mounted (35.5 x 43 cm), together with another watercolour by the same artist of Anne Hathaway's Cottage in Shottery, circa 1857, watercolour on thin card, signed lower left, 'The cottage at Shottery wherein Anne Hathaway Shakespeare's wife resided, as it appeared in 1823' by C.F. Green, in pencil to lower margin, also in pencil to verso, image size 11.3 x 16.4 cm, mounted (35.5 x 43 cm), plus seven other pen, ink and wash drawings of various scenes in Warwickshire including Yardley, Moseley, Aston, etc., and Billingsley (James, 1860-1932). The Old Blue Coat School, depicting The Blue Coat School from the corner of Colmore Row and St Philips Place, signed lower left, minor spotting, 17 x 24.5 cm (9 3/4 x 6 3/4 ins) mount aperture, moulded gilt frame (31 x 39 cm) and glazed (old auction label to lower left of glaze), verso with title, artist's name and sent in address in blue ink*

The four original illustrations ("Piping" Pebworth, "Dancin" Marston, "Hungry" Grafton and Shakespeare's Crab-tree) were published in *The Legend Of Shakespeare's Crab-tree* by Charles Frederick Green, printed for the author in 1857.

(13)

£200 - £300



114\* **The Price Family of Dulford and others.** A small archive of watercolour & pen, ink and wash views, circa 1850-1907, *26 original views 20 watercolour & 6 pen, ink and wash views, mainly coastal landscapes, country landscapes and topographical views, from areas of the U.K including: Cornwall; Norfolk; Wales; Devon, Yorkshire etc., some titled, dated and initialled, two with closed tears and slight losses to upper edge, various sizes, largest 26 x 36 cm (10 1/4 x 14 1/8 ins), together with a contemporary handwritten 4 page document detailing dates and towns from 1852-1907, and a 19th-century mahogany paintbox (23.5 x 27 x 9 cm) filled with paints, tubes of watercolour, charcoal, pencils, etc., bottom drawer loose, lacking key, and three ceramic paint palettes*

Provenance: Lawrence's Auctioneers, *English and Continental Paintings*, 23 February 1995, lot 216.

(1 folder and a box)

£300 - £500



Lot 115

115\* **After Joseph Mallord William Turner (1775-1851).** *St Benedetto, looking towards Fusina, circa 1870, watercolour heightened with bodycolour on wove, some scattered spotting, mount aperture 46.5 x 68 cm (18 1/4 x 26 3/4 ins), framed and glazed (74 x 97 cm), printed George Rowney & Compy. label to backboard*

The original oil painting on canvas by Turner was exhibited at the Royal Academy in 1843, measuring 62.5 x 92 cm. It was accepted by the nation as part of the Turner Bequest in 1856 and transferred to the Tate Gallery in 1968 (Ref: N00534). Ruskin commented that the title was partly imaginary, with no church of San Benedetto being visible in reality. Several buildings to the right in the painting were also imaginary in their detail. An engraving of the original by Turner was by James Charles Armytage published 1859-61, captioned 'Approach to Venice'. An example of the print held at the Tate has a manuscript correction to the title 'St Benedetto, looking towards Fusina RA 1843'.

(1)

£300 - £500



116\* **Attributed to Myles Birket Foster (1825-1899).** *Donkeys Resting in a Field & House in a Landscape, two watercolours with traces of pencil, 6 x 9.5 cm (2 3/8 x 3 3/4 ins) mount aperture, in matching gilt frames (25.5 x 31.5 cm) both with remnants of printed labels showing title and artist to verso*

(2)

£150 - £200





117\* **Boldini (Giovanni, 1842-1931).** Portrait of Lady Charlotte Russell, circa 1870, oil on canvas, signed G. Boldini to centre left, the sitter wears a white chignon court dress with applied flowers and a train, she stands beside a carved gilt rococo chair in a sumptuously decorated room, numerous notes to frame verso, including: manuscript research note in black ink listing owners and sitter, old auction stencil 'WS300', modern Christie's label with barcodes, typed postcard circa 1968 from Sir Robert Abdy to M. D. E. Clayton-Stamm, canvas stamped to verso GEO. ROWNEY & CO. / 52, Rathbone Place / AND / 29, OXFORD STREET, W / LONDON., canvas size 49 x 33.4 cm (19 1/4 x 13 ins), in a gilt frame with turquoise inlay (56 x 44 cm)

Provenance: Russell family collection; Sir Robert Abdy (1896 - 1976) owner of the Ferrer Gallery, London, SW1; where purchased by M. D. E. Clayton-Stamm, art collector and bibliophile (and an authority on the work of William de Morgan and Pre-Raphaelite ceramics); thence by family descent. Accompanied by an old typed postcard circa 1968, to M. D. E. Clayton-Stamm from Sir Robert Abdy "The Boldini nothing like as pretty as yours made £4500 today. Best wishes, Yours sincerely, Sir Robert Abdy" with a manuscript note in pencil "Christies / 6 Dec 68".

(1)

£10,000 - £15,000



Lot 118

118\* **Brierly (Oswald Walter, 1817 - 1894).** Sailing Vessels in a Stiff Breeze, watercolour with attribution label to the verso, 17 x 26 cm (6.75 x 10.25 inches), framed and glazed

The label on the verso states, "Sir Oswald Walters Brierly R. W. S. 1817 - 1894. London marine painter and watercolourist. Studied at Sass's Academy and Plymouth Naval College. Exhibited at the R. A. and at O. W. S. Travelled widely with [the] Prince of Wales, 1874 appointed Marine Painter to Queen Victoria. Knighted 1885. Full scale exhibition of his work was held at Pall Mall Gallery in 1887".

(1) £700 - £1,000



Lot 119

119\* **Thorneley (Charles, active 1858-circa 1902).** Misty Morning on the Medway, oil on canvas, signed Thorneley lower right, relined, 35.5 x 30.5 cm (14 x 12 ins), gilt moulded frame (47.5 x 42 cm), verso with label of Kenulf Gallery, Winchcombe

(1) £700 - £1,000



Lot 120

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

Exhibited: London, The Royal Watercolour Society, Winter, 1872, No. 247. Sotheby's, London, *British Drawings, Watercolours and Portrait Miniatures*, 22 November 2007, Lot 160.

(1) £1,000 - £1,500

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

(1) £150 - £200



Lot 121



Lot 122

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

(7)

£200 - £300

123\* **Ward (William H., act. c.1850-1885/1900)**. Fishermen and woman playing cards, Cornwall, 1876, watercolour on wove heightened with bodycolour depicting three fishermen and a lady playing cards (possibly the game of Cutthroat Euchre), beside a dilapidated outbuilding surrounded by fishing nets, crab pots, fishing tackle and nautical remnants, signed and dated lower left, laid down on mount board, 47 x 54.7 cm (18 1/2 x 21.5 ins), mounted, framed and glazed (74 x 83 cm)

(1)

£700 - £1,000



Lot 123



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

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

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

(1)

£150 - £200



125\* **Starr (Sydney, 1857-1925).** Landscape with Bathers, oil on canvas, showing a nude female bather in a dark pastoral landscape, 56 x 92 cm (22 x 36 1/4 ins), framed (62 x 98 cm)

Provenance: This work was taken from the back of a signed work by Sydney Starr, which was sold several years ago to Bagshawe Fine Art, and subsequently purchased by an institutional client (information supplied by the owner).

(1)

£400 - £600



126\* **Ellis (Edwin John, 1842-1895).** Moorland scene, watercolour on paper, signed lower left, a figure leads a horse and cart across moorland, James Lloyd, 32 Cornhill label to frame verso, mount aperture 31 x 48 cm (12 1/4 x 19 ins), artist's name plaque to lower edge of the frame, in a gilt frame (with some losses) 58.5 x 76 cm (1)

£150 - £200



127\* **German School.** Loading Hay, late 19th century, oil on canvas, indistinct incised signature 'H Groul' to lower right, farm workers load hay onto horse-drawn hay carts, canvas size 35 x 50 cm (13 3/4 x 19 3/4 ins), unframed (1)

£200 - £300



128\* **Hydrecht (G. Luyt van, 19th century)**. Riverscape, 188?, oil on wood panel, showing a single masted boat travelling down a river, a church in the distance, signed lower left, 23.5 x 30.5 cm (9 1/4 x 12 ins), red wax seal, contemporary handwritten label to verso with artist's name, title and date (some loss to right edge) and Gainsborough Gallery label to verso, in gilt decorative frame (29 x 36 cm)

(1)

£200 - £300



129\* **Kilburne (George Goodwin, 1839-1924)**. Rivals, watercolour, depicting a well dressed gentleman and woman sitting on a couch, another gentleman hat in hand and flowers behind his back walking in through the door, signed to lower left, sheet size 37 x 53.5 cm (14 1/2 x 21 cm), with title and artist printed to gilt mount, decorative gilt moulded frame, some minor chipping (60 x 76 cm), contemporary label with title and artist in blue ink and printed Charles Nicholls label to verso

(1)

£200 - £400



130\* **Meadows (Arthur Joseph, 1843-1907)**. St Malo, Low Tide, & Blois, Evening (on the Loire, France), 1881 and 1882 respectively, a pair of attractive marine oils on canvas, signed and dated lower left and lower right respectively, each 25.5 x 35.8 cm (10 x 14 1/2 ins), canvas versos with ink stamp 'Prepared by Brodie & Middleton, 79 Long Acre, London', uniform moulded gilt frames (39 x 49.5 cm), each with artist's name plaque to lower edge, both versos with artist's ink manuscript title, date and signature, and printed gallery label of MacConnal-Mason & Son Ltd., London

Provenance: Private Collection, Gloucestershire.

Arthur Joseph Meadows, son of James Meadows senior and younger brother of James Edwin Meadows, painted harbours and coastal scenes in England, France and Holland, and is regarded as the best of the well-known Meadows family of marine artists. His shoreline scenes with beached boats lying close to the waters edge, while fishermen unload their catch, are typical of his output. He exhibited mainly at Suffolk Street as well as at the Royal Academy from 1863 to 1872, and the British Institute between 1863 and 1867.

(2)

£2,000 - £3,000



131\* **Meadows (Arthur Gordon, 1866 – 1937)**. Dutch Craft at the Mouth of the Maas, 1884, oil on canvas, re-lined, inscribed on verso, 24 x 34.5 cm (9.5 x 13.5 inches), framed (1) £300 – £400



132\* **Aldridge (Frank James, 1850 – 1933)**. Sailing Barges, 1885, oil on canvas, signed and dated by the artist to the lower right, re-lined, 29 x 24 cm (11.5 x 9.5 inches) ornate gilt gesso moulded frame Frederick James Aldridge was a painter of mainly marine watercolours who lived for most of his life in Worthing. He exhibited at many venues including the RA, RHA, and RBA. This example is unusual being executed in oils. (1) £200 – £300

133\* **Follower of John Everett Millais (1829–1896)**. The Fairest of Flowers, 1886, watercolour, highlighted with bodycolour, three-quarter length portrait, half profile to left, of a young girl standing in a garden, her arms outstretched to pick pink roses from a bush, with a pink bow in her curly fair hair, wearing a striped pink sack-back polonaise robe over a blue underskirt, pearl drop earrings, and a dark ribbon choker, a stone ball on a garden wall to her right, with monogram and date in red beneath, 29 x 22.3 cm (11 3/8 x 8 3/4 ins), gilt mount lettered with title, attribution to John Everett Millais, and date, glazed gilt moulded frame (47 x 39 cm), with old typed exhibition label on backboard 'No.362. The Fairest of Flowers. Painted by Sir J.E. Millais, P.R.A. 1886. Size 11 1/2 x 8 3/4". Exhibited Bristol, 1886. Exhibited Birmingham, 1887. Price 150 Guineas. A fine work.' (1) £200 – £300



Lot 133



134\* **Orrock (James, 1829–1913)**. River Irthing, Gilsland, Cumberland, 1886, watercolour on thin card, showing the river Irthing flowing through Cumbrian moorland, a flock of sheep grazing on one side, signed and dated 1886 lower right, 48 x 72 cm (18 7/8 x 28 1/4 ins), printed Cumbrian Fine Art Galleries label to verso of backing board with artist and title in ink, framed and glazed (72 x 94 cm), together with Landscape with Windmill, watercolour, showing a windmill (possibly Woodhouse Mill, Leicestershire), a horse-drawn carriage passing by, a storm approaching overhead, 17.3 x 29.2 cm (6 3/4 x 11 1/2 ins) mount aperture, framed and glazed (34 x 44.5 cm), together with four other English landscape sketches by Orrock, comprising: Rough Sea (possibly Brighton), no 286–158 in pencil to verso; Gay Ling, Yorkshire; Moorland nr Aysgarth (no 103–144 in pencil to verso); and Bradgate Park, Leicestershire (no 224–122 in pencil to verso), all with title and artist's name to verso, 33 x 51 cm (13 x 20 ins) and similar (6) £150 – £200



135\* **Wolfe (George, 1834-1890)**. July in Leigh Woods, 1889, watercolour, depicting a summer wooded scene from Leigh Woods in Bristol, a figure in the background carrying wood in a red shawl, signed and dated to lower right, 72 x 50 cm (28 3/8 x 19 5/8 ins), framed and glazed, (81 x 59 cm), label with contemporary manuscript containing the first verse of *Birds in Summer* by Mary Howitt with 'Geo Wolfe Windsor Terrace Clifton Bristol' in brown ink to verso

George Wolfe (1834-1890), landscape, coastal and marine painter both in oil and watercolour, was born in Bristol, the son of Charles Wolfe, a boat builder, and Ann, a dressmaker. By the age of 17 in 1851, Wolfe had moved to 9 Windsor Terrace in Clifton, and lived under the guardianship of Sophia Bulkeley, a widow and fund holder, who may have become his adoptive mother. He shared a studio in Clifton with fellow artist, Samuel Phillips Jackson (1830-1904), son of Samuel Jackson (1794-1869), founder of the Bristol School of Artists.

The verse by Mary Howitt, inscribed on the label on the back of the picture reads: How pleasant the life of a bird must be, Flirting about in each leafy tree, In the leafy tress so broad and tall, Like a green and beautiful palace hall, With its airy chambers, light and boon, That opens to sun and stars and moon, That open unto the bright, blue sky, And the frolicsome winds as they wander by.

(1)

£400 - £600





136\* **Cruickshank (William, 1848-1922)**. Study of a Dead Chaffinch with nest and eggs, harebells nearby, watercolour and gouache, signed, 18 x 23 cm (7 x 9 ins) oval mount aperture, together with Study of a Dead Female Bullfinch with nest and eggs, harebells nearby, signed, 18 x 23 cm (7 x 9 ins) oval mount aperture, both with printed Heather Newman Fine Quality Early British Watercolour labels with artist and title details to verso, both in matching gilt moulded frames, some slight chipping to edges (36.5 x 41 cm)  
(2) £300 - £500



Lot 137

137\* **Hughes (Edward Robert, 1851-1914)**. Seated female nude, black chalk on cream laid paper, signed lower left, some light overall toning, a few small spots, aperture size 34.2 x 24.1 cm (13 1/2 x 9 1/2 ins), framed and glazed (53.5 x 41 cm), typewritten label on verso with brief artist's biography, together with Portrait of a Woman, July 5 1904, black chalk on cream laid paper, dated upper right, couple of brown spots to upper right, mount aperture 25.4 x 32.8 cm (10 x 13 ins), framed and glazed (45 x 49.5 cm), typewritten label on verso with brief artist's biography

According to a modern handwritten note on the frame verso, the model for these two life studies may be Hilda Virtue Tebbs - the note refers to the Lyle Official Review, 1992, page 276.  
(2) £400 - £600



138\* **Prosdocimi (Alberto, 1852-1925)**. Venice - The Salute in the Distance, watercolour, showing St Marks Square, Venice, signed lower left, some light toning, 29 x 17.5 cm (11 1/4 x 6 7/8 ins) mount aperture, framed and glazed (53 x 40 cm), together with **Vasari (Andreas, 1873-1961)**. San Giorgio Maggiore, watercolour, signed lower left, 26.5 x 37 cm (10 1/2 x 14 1/2 ins) mount aperture, in decorative gilt frame (49 x 59 cm), and **Wright (Richard Henry, 1857-1930)**. View of the Doge's Palace, 1874, watercolour, showing a view of the Doge's Palace from the river, signed and dated lower right, 17.5 x 24 cm (6 7/8 x 9 1/2 ins) mount aperture, in decorative gilt frame (37 x 43 cm)  
(3) £300 - £400



139\* **Shannon (Charles Haselwood, 1863–1937)**. Study for Daphnis and Chloe, circa 1890, watercolour, bodycolour and coloured chalk on laid paper, signed with initials lower right, additional partial initials to lower left, sheet edged in gilt, fixed to mount, mount aperture 32.5 x 25.5 cm (12 3/4 x 10 ins), unframed

Provenance: David Gould (1922 –2004), art dealer, connoisseur, and founder of the Taranman Gallery with Christopher Hewett.

(1) £500 – £800

140\* **Wheeler (Alfred, 1852–1932)**. Fox on the Run, oil on board, monogrammed lower right, few tiny flecks of paint loss to/near tail, 11.9 x 20.5 cm (4 5/8 x 8 ins), together with another similar late 19th century oil on wood panel of a fox hunting scene, with two hounds chasing a fox, unsigned, chipped with small loss to lower left corner, 14.4 x 23 cm (5 3/4 x 9 ins), both in contemporary near matching wood frames with gilt slips (21.5 x 29.5 cm and smaller)

(2) £300 – £500



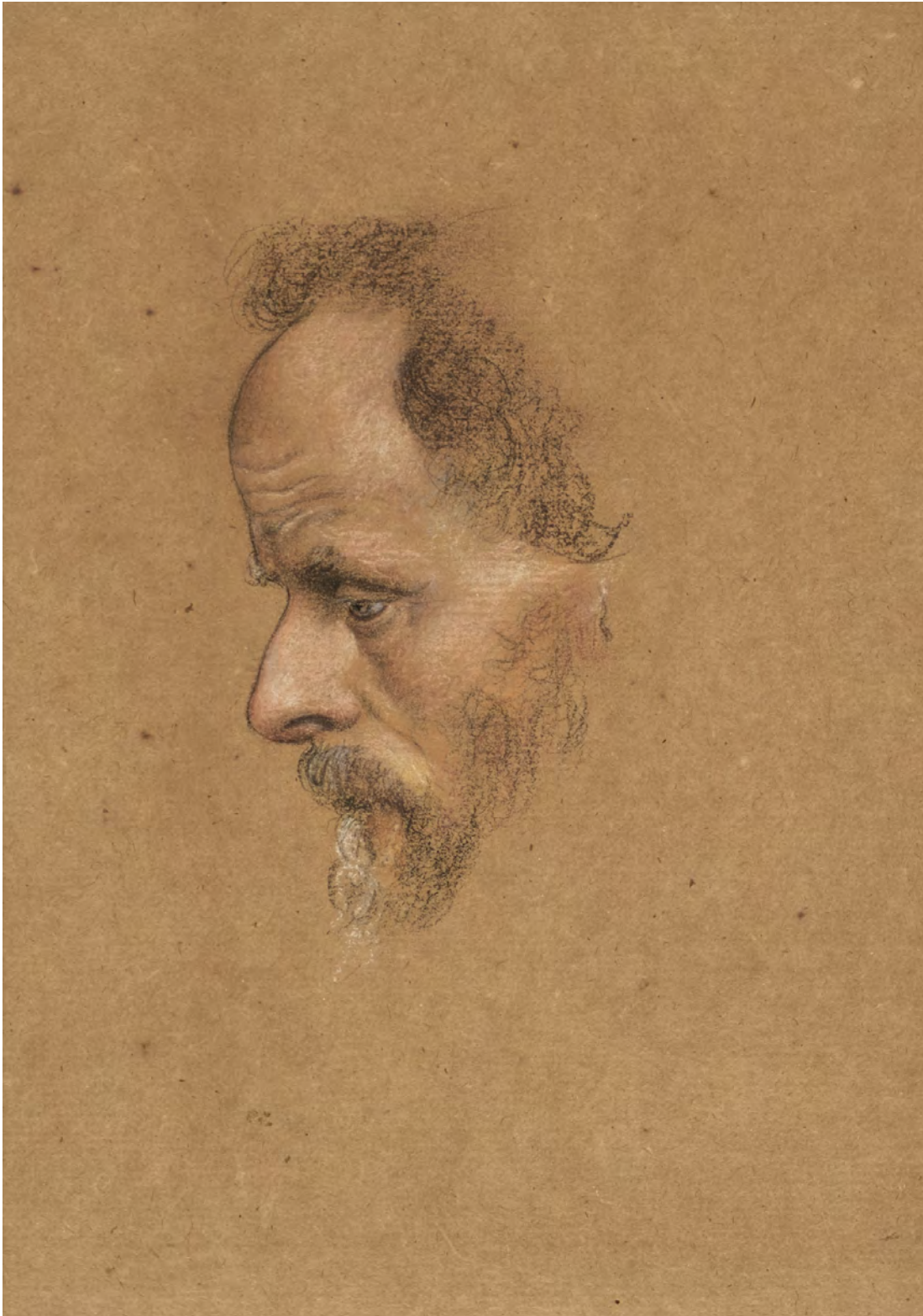
141\* **Bundy (Edgar, 1862–1922)**. The Dreamer, 1898, oil on wood panel, signed and dated lower left, with old black auction stencil to verso 286BE, with later chalk number SS913, 39.5 by 28.5cm (15 1/2 by 11 1/4 ins), period gilt frame, glazed (some losses to frame)

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

(1) £300 – £500



Lot 140



142\* **De Morgan (Evelyn, 1855-1919)**. Study of the head of a bearded man, coloured chalks and pastel on buff paper, in profile to the left, looking downwards, visible sheet size 25 x 17.2 cm (9 3/4 x 6 3/4 ins), framed and glazed (41 x 31.5 cm)

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

This may be a study for the seated bearded man in Evelyn De Morgan's *By the Waters of Babylon* (1882-83). The figure also bears a passing resemblance to Evelyn's husband William De Morgan (1839-1917).

(1)

£3,000 - £5,000



Lot 143

143\* **Taylor (Charles, active 1836–1871)**. Off The Isle of Wight, watercolour with traces of pencil, some spotting mainly to lower quarter, depicting a single masted yacht in a rough sea, other yachts in the distance, 17.5 x 53 cm (6 7/8 x 20 7/8 ins) mount aperture, framed and glazed (38 x 71 cm), together with **Knox (Peter, 1942–)**. Dockside, Venice, watercolour, depicting boats moored alongside white stone buildings, a sailor pushing away from the boats, signed lower right, 25.5 x 35 cm (10 x 13 3/4 ins) mount aperture, framed and glazed (50 x 59.5 cm), plus 5 other marine scenes by various artists including: R. A. Lowe, R.T. Wiilding, etc. 2 signed, various sizes, largest 51 x 58.5 cm)  
(7) £300 - £400

144\* **Russian School**. Icon: Theotokos with the Christ Child, late 19th early 20th century, gesso, tempera and gilding on panel, depicting the Theotokos (Virgin Mary) holding Jesus at her side, the Virgin's head inclined towards the child, who raises his hand in a blessing gesture, with painted MP OY (abbreviation of the Greek 'Mater Theos.') and IC XC (for Jesus Christ), 36 x 30 cm (14 x 12 ins), unframed  
(1) £200 - £300



Lot 144



Lot 145

145\* **Deбилемонт-Charдон (Gabrielle, 1860–1957)**. Portrait of a Lady, 1901, oval watercolour and gouache on ivory, head and shoulders portrait, half profile to right, of a lady with dark curly hair worn in a topknot, wearing a high-necked black blouse or dress elaborately ornamented with gold embroidery or braid, a fur around her shoulders, signed and dated to right-hand side, 110 x 85 mm (4 1/4 x 3 3/8 ins), glazed carved wood bow frame (18 x 13 cm), together with another oval portrait miniature of a lady, circa 1910, watercolour on ivory, three-quarter length, of a seated lady, wearing a lace and blue ribbon-trimmed black gown, a wide pearl choker, a gold pendant, and gold bangles, a shawl draped over her knees, 108 x 81 mm (4 1/4 x 3 1/8 ins), glazed oval hanging frame (12.5 x 10 cm)

Gabrielle Deбилемонт-Charдон was a French artist who worked in enamel as well as watercolour and pastels, best known for her miniature portraits. She was born to a family of musicians who encouraged her interest in the arts, enabling her to study drawing and painting. She started exhibiting at the Salon des Artistes Français in 1877 and won several prizes. Gabrielle also devoted herself to women's education, giving painting lessons at various academic establishments as well as privately at home.

Ivory Act registration reference: QFR8R78Y; TAT5RBP5.  
(2)

£200 - £400



146\* **Wimperis (Edmund Morison, 1835–1900)**. Moor House & Ferndean Manor, two original watercolour designs for Jane Eyre, by Charlotte Brontë, pencil and brown wash on pale blue paper, and pencil on pale blue paper respectively, each with printed and type written label of Heather Newman to verso, Moor House with additional printed and handwritten label for the Edmund Morison Wimperis exhibition of 1973, sheet size 171 x 252 mm (6 3/4 x 10 ins), and similar, gilt frames and glazed (35 x 50.5 cm), together with 47 other landscape sketches and designs by Wimperis, mostly pencil (two in watercolour or wash), including Hemingford Abbots, Apple Gathering, two designs for a calendar (June and September), each with manuscript verse in ink below, sketches of Blackwater Ferry, Budleigh, Vale of Festiniog, on the Aran, Llandudno, etc., various sizes, several mounted, the majority contained in a modern blue cloth spiral bound album

Provenance: From the grandson of the artist (according to note on the two illustrations to Jane Eyre).

E. M. Wimperis was linked, through marriage to his wife, to the Brontë family. His illustrations for Jane Eyre, were used in the edition published by Daily Express Publications in 1933.

(11)

£200 - £400

20TH CENTURY PAINTINGS & WATERCOLOURS



147\* **Attributed to Charles Ricketts (1866-1931)**. Compositional Studies, a group of 5 small scale compositional studies of figures and scenes, pen and black and dark blue ink on pale brown paper, two with a small area of slight surface loss, sheet sizes 87 x 61 mm (3 3/8 x 2 3/8 ins) and smaller, the group laid down onto a single sheet of thin card (33 x 21.5 cm)

Provenance: David Gould (1922 -2004), art dealer, connoisseur, and founder of the Taranman Gallery with Christopher Hewett.

(1) £300 - £400

148\* **Hayes (Claude, 1852-1922)**. Tending to the Sheep, gouache on paper, signed lower left, mount aperture 26 x 36 cm (10 1/4 x 14 1/4 ins), framed and glazed (50 x 58 cm)

(1) £200 - £300



Lot 148



Lot 149

149\* **Shannon (Charles Haselwood, 1863-1937)**. Figure in a Boat, circa 1900, watercolour, gouache and coloured chalk on thick wove paper, unsigned, a figure crouches inside a wooden boat, a few scratches and a small closed hole to sheet recto, nicks to extreme left and lower margins, neat rectangular section of sheet removed to right and lower margin (21.7 x 3 cm), sheet size approximately 45.6 x 37.4 cm (18 x 14 3/4 ins), unframed

(1) £300 - £500



Lot 150

150\* **Wasley (Frank, 1848-1934)**. Quayside, St. Marks Square, Venice, watercolour and gouache, signed lower left, 26 x 53 cm (10 1/4 x 20 7/8 ins) mount aperture, mounted, framed and glazed (49 x 75 cm), black stencil and printed Abbey Antiques and Arts label with medium, artist and subject in blue ink to verso, together with 4 others by the same artist, and 2 of Venice in the early morning, 2 of English landscapes, all signed, various sizes, framed and glazed, largest (61 x 77.5 cm)

(5)

£300 - £500

151\* **Muirhead Bone (David, 1876-1953)**. Evening in Little Russia, circa 1901, a preparatory sketch in pencil on cream paper for an etching published in Exhibition Etchings, Glasgow, 1901, signed lower right, inscribed to verso Russian Section Exhibition 1901, sheet size 18.2 x 11.6 cm (7 1/8 x 4 1/2 ins), some toning, mounted (40 x 29 cm), together with **Hankey (William Lee, 1869-1952)**. Joan, circa 1905, a preparatory study in pencil on laid paper for The Young Joan of Arc, laid down on card, titled to upper left and with monogram to lower right, minor spotting, sheet size 20.4 x 12.6 cm (8 x 5 ins), mounted (40.5 x 30.5 cm), plus **Attributed to Hercules Brabazon Brabazon (1821-1906)**. Two landscape sketches, watercolours heightened with white bodycolour on brown or grey wove paper, showing a scene across a town, hills in the background, the other showing an arched bridge with church in the background, sheet size 19.5 x 27.7 cm (7 5/8 x 10 7/8 ins), and three other various drawings in chalks, ink and pencil respectively by D.Y. Cameron (Dieppe Castle, signed and dated, 1896), John Gough and Louis Ousy, various sizes

(7)

£200 - £300



152\* **Austrian School**. Winter Landscape, oil on canvas, indistinctly signed lower right, a view of snow-covered buildings with mountains in the background, areas of craquelure, canvas size 20 x 28.5 cm (8 x 11 1/4 ins), framed (25 x 33 cm), together with **European School**. Carriage in a Snowstorm, 1902, watercolour heightened with gouache on paper, indistinct signature 'M Bakko'? and date to lower right, a carriage pulled by three horses moves at speed through a snowstorm, Technische Zeichen-Papier blindstamp to lower left of sheet, laid down to board, pin-holes to three corners, sheet size 53.5 x 70.2 cm (21 x 27 1/2 ins), framed and glazed (64 x 81.5 cm)

(2)

£200 - £300



153\* **Gould (Alexander Carruthers, 1870-1948)**. The Cumbraes: from the Arran Coast, September 1902, oil on wood panel, signed to lower left, some marks to edges, 17.3 x 33.6 cm (6 3/4 x 13 1/4 ins), No. 5 in blue ink, title, artist's signature and date in pencil to verso (1) £150 - £200

154\* **Smith (Pamela Colman, 1878-1951)**. Group of Young Women, 1903, watercolour and black ink on thick card, signed with monogram lower left, with inscription by the artist below the image: 'To P.... from Pixie Pamela, Jan. 1903', some light soiling, and vertical crease to upper portion of the image, overall sheet size 42 x 34 cm (16 1/2 x 13 1/2 ins), together with another watercolour and gouche design on card by Pamela Colman Smith of a woman holding a branch of rowan in a landscape, signed with monogram lower left, 25 x 14 cm (9 3/4 x 5 1/4 ins)

Provenance: David Gould (1922 -2004), art dealer, connoisseur, and founder of the Taranman Gallery with Christopher Hewett.

Pamela Colman Smith (1878-1951), nicknamed "Pixie", was an artist, illustrator, writer, publisher, and occultist, born to an American father and Jamaican mother. She is best-known for illustrating the Rider-Waite tarot deck for Arthur Edward Waite. This tarot deck became the standard among tarot card readers, and remains the most widely used today. Smith also illustrated over 20 books, wrote two collections of Jamaican folklore, edited two magazines, and ran the Green Sheaf Press, a small press focused on women writers.

Smith was a fascinating but mysterious figure – a mystic who was part of the secret occultist society the Hermetic Order of the Golden Dawn, which borrowed ideas from Kabbalah and freemasonry for its own spiritual belief system centred on magic and metaphysics. Born in London, Smith spent a period of her childhood in Jamaica and styled herself in West Indies fashion, leading to conflicting reports over whether or not she was biracial. She has also been cast as a cult queer icon because she shared a home with a female companion and business partner named Nora Lake for many years – though it is unclear whether their relationship was romantic.

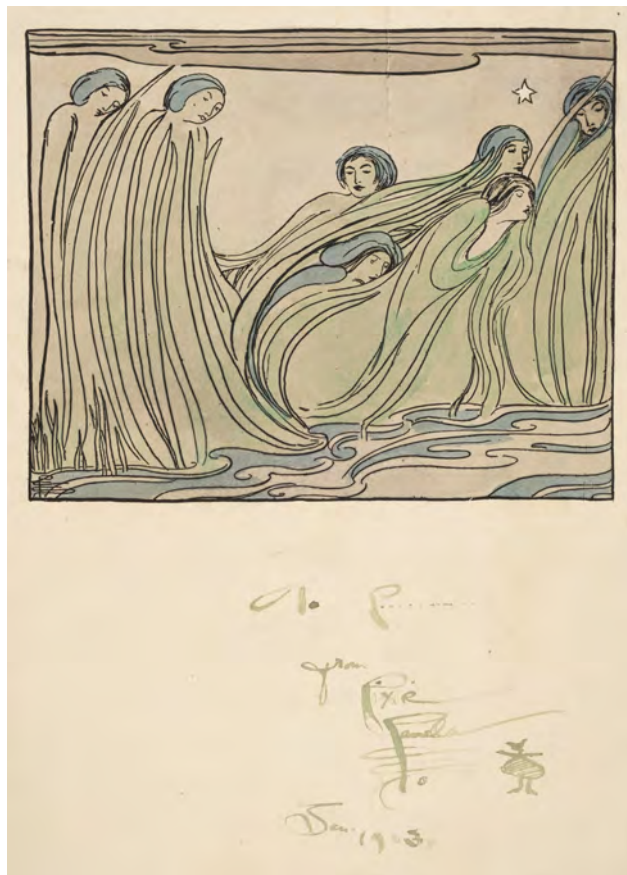
(2) £300 - £500

155\* **French (Cecil, 1879-1953)**. Self-Portrait, early 20th century, oil on canvas, laid on board, unsigned, head and shoulders portrait, half-profile looking right, some small areas of wear, board size 37.9 x 30 cm (15 x 12 ins), unframed, together with a study for the same self-portrait, black and white chalk on laid paper, some toning to extreme edges of sheet, old pinholes and creases, sheet size 48 x 31 cm (19 x 12 1/4 ins), unframed

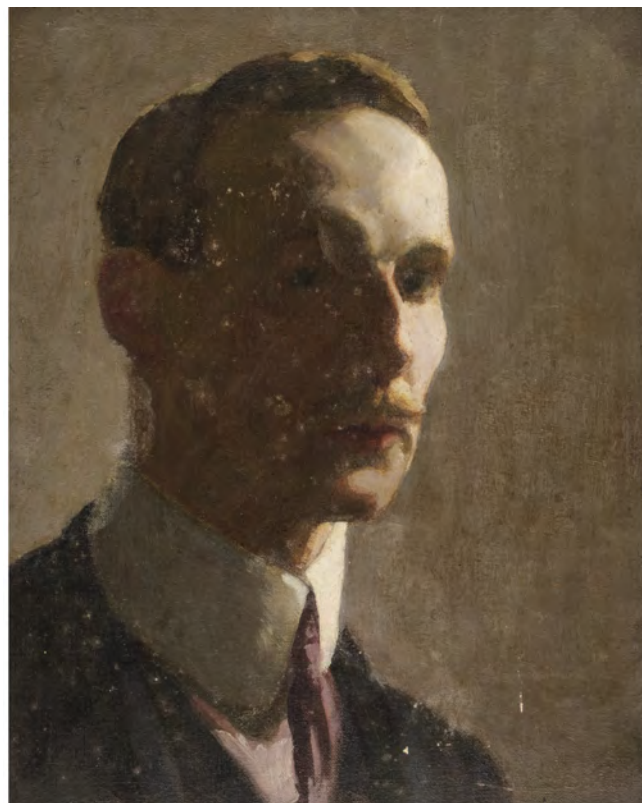
Provenance: David Gould (1922 -2004), art dealer, connoisseur, and founder of the Taranman Gallery with Christopher Hewett.

The artist and art collector Cecil French was born in Dublin. He trained at the Royal Academy Schools, London, and at Sir Hubert von Herkomer's School at Bushey, Hertfordshire. Letters written by Charles Ricketts (1866-1931) and Charles Shannon (1863-1937) to French are held by the Houghton Library, Harvard University.

(2) £300 - £500



Lot 154



Lot 155





156\* **Fisher-Prout (Margaret, 1875-1963)**. Lady Resting in a Garden, watercolour on wove paper, depicting an older lady sitting in a blue dress, surrounded by flowers, bushes and trees, a tray with drinks on sitting on a table, sheet size 35.5 x 38 cm (14 x 15 ins), partial sketch of woman to verso, mounted (45.5 x 52 cm)

Provenance: Purchased by vendor directly from artist's studio sale.

Fisher-Prout was born in London, daughter of the painter Mark Fisher. She studied under him and attended the Slade School in 1894-7. She exhibited at numerous places including the Royal Academy, the Royal Watercolour Society, and the New English Art Club. In 1922 she had a solo exhibition at the Beaux Arts Gallery. She also taught drawing at the Hammersmith School of Arts and Crafts.

(1)

£200 - £300



158\* **French (Cecil, 1879-1953)**. Female figure beside a sarcophagus at dusk, 1912, oil on board, initialled and dated C.F. 1912., heavily faded label to verso, painted black outer border with some chips and a little loss, board size 45.4 x 45.4 cm (18 x 18 ins), unframed

Provenance: David Gould (1922 -2004), art dealer, connoisseur, and founder of the Taranman Gallery with Christopher Hewett.

The artist and art collector Cecil French was born in Dublin. He trained at the Royal Academy Schools, London, and at Sir Hubert von Herkomer's School at Bushey, Hertfordshire. Letters written by Charles Ricketts (1866-1931) and Charles Shannon (1863-1937) to French are held by the Houghton Library, Harvard University.

(1)

£200 - £300



157\* **Nesbitt (Frances Emily, circa 1864-1934)**. Floating Market in Venice, watercolour, showing a boat surrounded by large reed pots, other boats gathering around, signed lower right, 25 x 34.5 cm (9 7/8 x 13 1/2 ins) mount aperture, framed and glazed (46 x 54 cm), printed Burlington Paintings label to verso, together with Sailing Boats, watercolour, 24 x 33.5 cm (9 1/2 x 13 1/4 ins) mount aperture, framed and glazed (45 x 53.5 cm), printed Green and Stone of Chelsea label to verso, and another watercolour depicting a canal scene with barges full of colourful produce in Venice, mounted, framed and glazed (46 x 57 cm)

(3)

£200 - £300



159AR\* **Gere (Charles, 1869-1957)**. Monte Zeda, 1912, watercolour and heightened with gouache, initialled and dated lower left, a view of Monte Zeda in the Italian Lepontine Alps, autograph manuscript note dated September 12, 1912 from the artist to Chas. Harris Esq on personal stationery to frame verso 'Monte Zeda... It is [one] of the most beautiful mountains I know... I have painted it often when in those parts', minimal scattered spotting, mount aperture 25.5 x 31.5 cm (10 x 12 3/4 ins), in a contemporary gilt frame (46.5 x 53 cm)

(1)

£200 - £300



Lot 160

160\* **Holman (Agnes Gladys, 1886–1966)**. Molly, circa 1913, watercolour on ivory, showing a young girl with blonde curly hair standing in front of a large toy donkey on wheels, reins in her right hand, left hand resting on the donkey's rump, signed lower left, small faint scratch to donkey's hind quarters, small black dot to lower part of donkey's neck, 11 x 8.5 cm, in decorative silver painted metal frame (12 x 9 cm), handwritten label to verso with artist's name, address, title of work and medium in blue ink

Ivory Act 2018 self-declaration submission reference: 40ORYXC8.  
(1) £200 – £300

161\* **Nightingale (Basil, 1864–1940)**. Crime & Retribution, 1913, a pair of watercolours, with black chalk and body colour on buff paper, each titled, signed and dated in brown ink to upper right, Crime depicting a fox carry a dead chicken in its mouth, Retribution portraying a hound carrying the head of a dead fox in its mouth, Retribution with some light surface mould and dust, visible size within inner gilt slips 36 x 54.5 cm (14 1/4 x 21 1/2 ins) and similar, framed and glazed (51 x 69.5 cm)

Nightingale produced many examples of Retribution in various media, some with the title The Celebrated Belvoir Gambler. We have found no other examples of Retribution dated earlier than 1916. It appears that the hound Gambler belonged to the Duke of Rutland, of Belvoir Castle, and its portrait, on which Retribution is based, was drawn in 1909 for the Duke's own collection. Most of the later copies have the word 'copyright' added by the artist: presumably in an attempt to prevent unauthorised copies.

(2) £500 – £800



Lot 161

162\* **Wyllie (William Lionel, 1851–1931)**. The Thames at Gravesend, 1913, oil on canvas, relined, signed and dated lower right, 66.5 x 99.5 cm (26 1/4 x 39 ins), antique-style gilt wood frame

Provenance: Private Collection, Gloucestershire, UK.  
(1) £1,500 – £2,000

163\* **Attributed to Leon Bakst (1866–1924)**. Costume design for a character from Josephslegende (The Legend of Joseph), circa 1914, gouache, watercolour and pastel on thick wove paper, heightened with gold, signed centre right, tipped-on to mount board, sheet size 33.7 x 27.1 cm (13 1/4 x 10 3/4 ins), framed and glazed (54.5 x 44 cm)

(1) £1,000 – £1,500

164\* **Attributed to Leon Bakst (1866–1924)**. Costume design for a character from Josephslegende (The Legend of Joseph), circa 1914, gouache, watercolour and pastel on thick wove paper, heightened with gold, signed centre right, tipped-on to mount board, sheet size 33.4 x 27 cm (13 x 10 3/4 ins), framed and glazed (54.5 x 44 cm)

A similar design for a costume from the same production sold at Chiswick Auctions, 19th & 20th Century Paintings and Works on Paper, 23 March 2022, lot 3 (£6,250).

The Legend of Joseph was first produced by Diaghilev's Ballet Russes in 1914 at the Théâtre National de l'Opéra in Paris. The music was composed and conducted by Richard Strauss, choreography by Michel Fokine, set designed by José-Maria Sert and costumes designed by Léon Bakst. The Legend of Joseph was the début of the famous Russian ballet dancer Léonide Massine.

The production was set in the Venice portrayed by the 16th Century Italian artist Paolo Veronese. To inspire his costume designs Bakst visited Venice, and his sumptuous Veronese designs with zoccoli and open-skirted costumes recall the Venetian clothing featured in the Italian Renaissance artist's pictures.

(1) £1,000 – £1,500



Lot 162



Lot 163



Lot 164



165\* **De Morgan (Evelyn, 1855-1919)**. A study for *The Passing of the Soul at Death*, circa 1910-1919, *coloured chalks and pastel on buff paper, head and shoulders portrait, half-profile with head turned a little upwards and to the right, eyes gazing into the distance, visible sheet size 29.5 x 22 cm (11 1/2 x 8 3/4 ins), framed and glazed (41 x 31.5 cm)*

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

The present work is a study for the figure of the dying woman in *The Passing of the Soul at Death*, held by the De Morgan Foundation (Object Number P EDM 0027). The final work shows the dying figure sitting on rocks in a dark shadowy land, the flaming torch of life has fallen from her hand and will shortly be extinguished in the water. A dark shadow of a dragon representing evil lurks behind her, yet her spirit passes safely across the water, towards the sunlight of the spirit world.

(1)

£3,000 - £5,000



166\* **De Morgan (Evelyn, 1855-1919)**. Preparatory study of a female head, circa 1914, *coloured chalks and pastel on buff paper, head and shoulders portrait, half-profile turned to the left, visible sheet size 30 x 22 cm (12 x 8 3/4 ins), framed and glazed (41 x 31.5 cm)*

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

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

(1)

£3,000 - £5,000



167\* **Birchall (William Minshell, 1884 - 1941)**. H. M. S. Hampshire, 1916, watercolour on board of H. M. S. Hampshire passing the Varne lightship in the Dover Straits, 21.5 x 31.5 cm (8.5 x 12.5 inches), mounted, framed and glazed, with Colin Denny Ltd. Gallery label to verso, together with **McKinley (S.)**. Euryalus at the Battle of Trafalgar, circa 1880, watercolour, signed by the artist to the lower left, annotated on the verso, 35 x 24.5 cm (14 x 10 inches), mounted, framed and glazed with Green and Stone Gallery Chelsea to the verso

H.M.S. Hampshire was conveying Field Marshal Lord Kitchener on a diplomatic mission to Russia when she struck a German mine off the Orkney Islands on 5 June 1916. The ship sank within 15 minutes with the loss of 737 lives, including Kitchener.

(2)

£150 - £200



168AR\* **Mason (Frank Henry, 1875 - 1965)**. H. M. S. Donovan, Fleet Messenger, Leaving for Gib, circa 1916, watercolour on board of warships in Valletta Harbour, Malta, signed and titled to the lower left, 23.5 x 35 cm (9.25 x 13.75 inches), mount aperture, mounted framed and glazed

Inscribed on the verso of the painting in pencil in a contemporary hand 'Frank Mason R. B. A. with the fleet during the war'.

(1)

£200 - £300



169\* **Dearden (Harold, 1888-1962)**. Shepherd and his Flock, pen and ink on grey paper, depicting a shepherd carrying hay and water to his sheep and lambs, sheet size 19.4 x 14.2 cm (7 5/8 x 5 1/2 ins), mounted (35 x 23.5 cm), artist's name in pencil to verso of mount, together with

**Millais (Raoul, 1901-1999)**. Coach Horses, October 1947, pen and ink with sepia wash, three vignettes showing horses pulling a coach, horses drinking from a trough and horses standing with their tack on, initialled and dated lower right, image size 19 x 14.5 cm (7 1/2 x 5 3/4 ins), mounted, framed and glazed (33.5 x 27 cm), original printed Fine Art Society label adhered to verso of frame, title, artist and date in blue ink, plus

**Collins (George Edward, 1880-1968)**. The Whitethroat and Nuthatches, two pencil drawings on paper laid onto mount board, both monogrammed lower left, some mount staining, one or two small brown spots, sheet size 28 x 20 cm (11 x 7 7/8 ins), mounted (40 x 27 cm), and three other original artworks by artist's comprising: Claude Muncastle, G. R. Wylie and attributed to Gilbert Mason (unsigned), various sizes, largest 25 x 20 cm (9 7/8 x 8 ins)

(7)

£200 - £300



170\* **French (Cecil, 1879–1953)**. An archive of 37 autograph letters and 25 plain postcards, The Corner/Cats' Rest, 104 Station Road, Barnes, [London], SW13, 22 April 1946 to 15 April 1952, all to David Gould but often addressed in a humorous way, e.g. 'Dogsolme-Peasenhall', largely concerning paintings at auction and in galleries, e.g., 'Thankyou for your note and for the photographs. The enlargement of the one figure, 'On Amateur', is interesting as showing the technical methods of F[rederick] W[atts]. Otherwise the photographs do not impress me. I have been meaning to write to you... a confession (weakness or triumph??). I am on the way to being dragged back into maelstrom – Duke Street and Dealers! I went to Legers to see "La Pia" chiefly. Since when, I have been tempted by most beautiful little Watts. La Pia is surprisingly good. He was supposed to have had a lucid phase towards the end; but the last two replicas finished, a "Joan of Arc" at Cambridge and a "Proserpine" are vile, vile. The flesh-painting of La Pia might almost be by another hand – of a pale golden tone (not the leaden violet) and pleasant quality: few of the mannerisms appear. Rosa Triplex watercolour has come to be repellent...' ((27 March 1950), mostly written in purple or blue ink in a neat hand, the first signed 'Cecil French', the others mostly with an initialled monogram, the majority of letters one or two pages, 8vo, and mostly retaining the original postmarked envelopes, together with a small contemporary sketchbook containing approximately 35 pages with unsigned pencil sketches, mostly of figures and heads and pictures, plus two watercolours of butterflies, scattered pencil annotations and notes, contemporary cloth, rubbed and soiled, 8vo, plus a group of approximately 80 film negatives, the majority apparently of Cecil French in various poses wearing a tie and jacket, some with groups of unidentified figures, 13 x 7.5 cm, the whole collection contained in a small file box

Provenance: David Gould (1922–2004), art dealer, connoisseur, and founder of the Taranman Gallery with Christopher Hewett.

The artist and art collector Cecil French was born in Dublin. He trained at the Royal Academy Schools, London, and at Sir Hubert von Herkomer's School at Bushey, Hertfordshire. Letters written by Charles Ricketts (1866–1931) and Charles Shannon (1863–1937) to French are held by the Houghton Library, Harvard University.

(small box file)

£300 – £500

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

Provenance: Collection of Michael and Megan Dawson.

(2)

£200 – £300



Lot 171



172\* **Priestley-Smith (David, active early 20th century)**. Sunday Morning, watercolour on paper, initialled DPS lower right, a view of buildings and a river, possibly in Birmingham, two labels to verso: title and artist's address in ink and The Graves Gallery, Birmingham, mount aperture 27 x 23 cm (10 1/2 x 9 ins), framed and glazed (42 x 38 cm), together with In the grey of the morning, watercolour on paper, initialled DPS lower right, title and artist's address in ink and research notes on Priestley-Smith's father to frame verso, mount aperture 22.5 x 29.5 cm (9 x 11 1/2 ins), framed and glazed 39 x 46 cm)

(2)

£200 – £300



Lot 173

173AR\* **Sleigh (Bernard, 1872-1954)**. Ivy Ellis at Work, coloured chalks on brown paper, three small edge tears (2.5 cm and smaller, one with tiny edge loss), very small hole to upper right corner, visible size 24.2 x 29.4 cm (9 1/2 x 11 1/2 ins), contemporary Arts and Crafts style wooden frame and glazed (42 x 45.5 cm), verso with exhibition label

Exhibited: *Masterly Art (Birmingham School of Art 1884 - 1920)*, City Museum & Art Gallery, Birmingham, 15 November 1986 to 25 January 1987.

Sleigh studied and later taught at the Birmingham School of Printing, College of Arts and Crafts - Ivy Ellis was also a student there and became Sleight's main collaborator and constant companion throughout the rest of his life.

(1)

£300 - £500

174AR\* **Sleigh (Bernard, 1872-1954)**. The Young Violinist, coloured chalks on buff paper, artist's monogram lower right, visible size 67 x 37.8 cm (26 3/8 x 15 ins), period Art Deco style frame and glazed (76.5 x 47.5 cm), verso with exhibition label, also with label of Ruskin Galleries, Chamberlain Square, Birmingham

Exhibited: *Masterly Art (Birmingham School of Art 1884 - 1920)*, City Museum & Art Gallery, Birmingham, 15 November 1986 to 25 January 1987.

This evocative painting depicts the daughter of a friend of the artist. She was unwell at the time and sadly died shortly after the portrait was taken.

(1)

£400 - £600



Lot 174



175AR\* **Mason (Frank H.)**. H. M. S. Victory entering Dry Dock at Portsmouth, circa 1922, watercolour, signed by the artist to the lower right, 25.5 x 35.5 cm (10 x 14 inches), mounted, framed and glazed

HMS Victory was towed into dry dock at Portsmouth Historic Dockyard's Dry Dock No. 2 on January the 12th 1922. The ship was brought into dry dock to begin a new life as a museum ship.

(1)

£200 - £300





176\* French (Cecil, 1879–1953). Moroccan Kasbah, November 1922, pastel with traces of pencil on wove paper, showing an arid landscape with cactus, a cream stone wall with battlements and building running through the background, monogrammed and dated in pencil to lower right, 15.5 x 32 cm (6 1/8 x 12 5/8 ins), sheet size 17 x 33 cm (6 6/8 x 13 ins), together with North African Kasbah, 6th November 1922, pastel heightened with body colour on wove paper, showing a rocky and arid landscape with the edge of a wall and tall building emerging from the side, dated in pencil to lower right, image size 19 x 35.5 cm (7 1/2 x 14 ins), sheet size 21.3 x 37.5 cm (8 3/8 x 14 3/4 ins), plus Sleeping in the Ruins, oil on linen backed paper, showing a man dressed in white with a red hat and belt resting against a ruin, three small pinholes to upper corners, image size 18.4 x 37 cm (7 1/4 x 14 1/2 ins), sheet size 23 x 37 cm (9 x 14 1/2 ins), and another three drawings (2 in pencil, 1 pen and ink), various sizes

Provenance: David Gould (1922 –2004), art dealer, connoisseur, and founder of the Taranman Gallery with Christopher Hewett.

Cecil French was born in Dublin and trained as an artist at the Royal Academy Schools, London, and at Herkomer's Art School at Bushey, Hertfordshire. He regularly exhibited between 1902 and 1922, including the Royal Academy in 1902 and the Baillie Gallery in 1903. His first illustrated volume of verse *Between Sun and Moon*, was published in 1922 in a limited edition of 350 copies by the Favil Press. He dedicated the work to his fellow Irishman, W. B. Yeats. According to David Gould, writing in 1954, French largely abandoned painting after 1903 because he felt unable to attain the standards of the Florentine Renaissance painters and Pre-Raphaelites he so admired.

(6) £300 – £500



Lot 177

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

(1) £200 – £300



178AR\* Flint (William Russell, 1880–1969). Trees by a Lake, watercolour on paper, signed to lower margin, fixed to mount with tape to sheet verso, sheet size 22.5 x 31.5 cm (9 x 12 1/4 ins), framed and glazed (44 x 52.5 cm)

(1) £400 – £600



179\* Hennell (Thomas Barclay, 1903–1945). Garden Landscape, circa 1930, watercolour on wove paper, signed 'T. Hennell' in pencil, small areas of loss to lower left corner and upper right margin, sheet size 28 x 38 cm (11 x 15 ins)

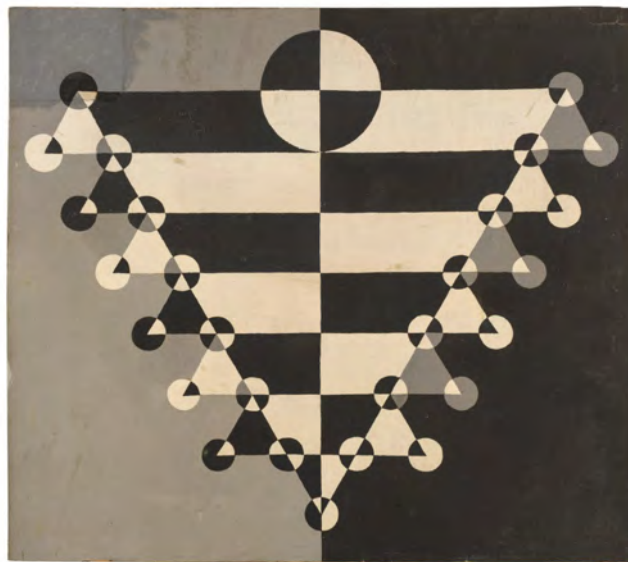
(1) £100 – £150



180AR\* **Hunt (Cecil Arthur, 1873–1965)**. Markham Moor & Distant view of Lincoln, watercolour on cream wove paper, titled lower left and signed lower right in pencil then oversigned in blue ink, some light spotting, sheet size 25.2 x 35.4 cm (9 7/8 x 13 7/8 ins), artist name and title in blue ink to verso

(1)

£150 - £200



Lot 181

181AR\* **Cox (Morris, 1903–1998)**. Life/Creativity Diagram, 1931, tempera on canvas laid onto panel, small area (6.9 x 8.5cm) of missing canvas to upper left corner neatly painted (possibly original?), small closed tear to canvas top right, 40.5 x 46 cm (16 x 18 ins), label with printed title to verso

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

Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he received a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.

(1)

£400 - £600

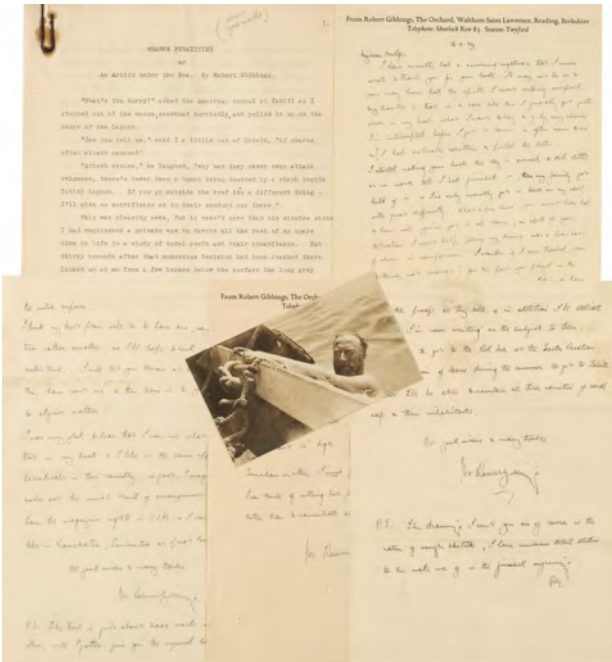


182\* **Freedman (Barnett, 1901–1958)**. Fingest Valley, 1932, oil on canvas, signed and dated lower right, further inscribed by the artist with name and title to frame verso, typewritten label with details of the work, 56 x 86 cm (22 x 34 ins), framed (overall 69 x 101 cm, 27 1/4 x 39 3/4 ins)

A similar (slightly smaller) view of Fingest Valley dating from 1933, sold at Gorrings, Lewes, Sussex 4 July 2013, lot 1573. Freedman's *Corfe Castle*, of 1929 (67 x 54.5 cm, 26 1/2 x 21 1/2 ins), was sold in these rooms 31 July 2020, lot 638 (£3200).

(1)

£1,000 - £1,500



**183 Gibbings (Robert John, 1889–1958).** A series of 16 autograph letters signed by Robert Gibbings to William Bridges, Department of Publications, The New York Zoological Society, 1936–1939, 16 autograph letters in Robert Gibbings' hand in ink on headed paper (either *The Orchard, Waltham Saint Lawrence, Reading, Berkshire*, or *The University, Reading*, all signed, the contents relating to Gibbings' planned trip to Bermuda to see and draw the coral reefs, in 1936, and 1937 plans for a new trip to the Red Sea, etc., together with Original Typescript copies of Gibbings' article *Artist Under the Sea*, addressed to William Bridges, New York Zoological Park, 6 pages on thin typing paper, a similar typescript entitled *Sharks Permitting or An Artist Under the Sea*, 8 pages, each with several editorial corrections, the 2nd with pencil note at head 'about 1900 words', a group of 10 carbon copies of replies from William Bridges to Robert Gibbings, as well as several to various New York editors, including one to William Beebe asking permission for Gibbings to use Beebe's Bermuda Station facilities, and later autograph letter by William Bridges to David W. Coombs, dated November 18 1974, gifting the correspondence to him as a collector and enthusiast for the work of Robert Gibbings., plus a typewritten list of the letters compiled by Alan Tucker, poet and bookseller of Stroud, as well as an autograph letter signed by John Randel to Alan Tucker regarding the letters and their possible publication in the journal *Matrix*, dated 23 October 1997 on Whittington Press headed paper (an archive) £300 - £500

**184AR\* Spencer (Stanley, 1891–1959).** The Annunciation, circa 1939, pencil, depicting a young lady in a ball gown, a figure standing on the left with one finger over their mouth, overall spotting, 30 x 22.5 cm mount aperture, framed and glazed (48.5 x 39.5 cm), yellow and white numbers in chalk, and New Grafton Gallery label to verso Exhibited: New Grafton Gallery, 15th January 1973, number 712. (1) £400 - £600

**185\* Holland (Dudley, 1915–1956).** The Feather Boa, ink, wash/tracing paper, 23.5 x 18.5 cm mount aperture, framed (frame size 55 x 45.5 cm), together with 'Women on a Bus', pen and ink preparatory study, 23.5 x 32.5 cm mount aperture, framed (frame size 47 x 58 cm) Provenance: Western Gallery, Totnes, ink and other inscriptions to versos. (2) £200 - £300



Lot 184



Lot 185



Lot 186



Lot 187



Lot 188

186AR\* **Le Bas (Edward, 1904-1966)**. Harbour (probably Southern France), oil on board, signed, image measures 32.5 x 47.8 cm (12 3/4 x 18 3/4 ins), framed, overall measures 48.5 x 64 cm (19 1/5 x 25 1/4 ins)

(1)

£1,500 - £2,000

187AR\* **Le Bas (Edward, 1904-1966)**. Shipyards at La Ciotat (Dawn), oil on board, signed, James Bourlet label verso, image measures 33.5 x 50.5 cm (13 1/5 x 21 3/4 ins), framed, overall measures 50 x 67 cm (19 3/4 x 26 2/5 ins)

(1)

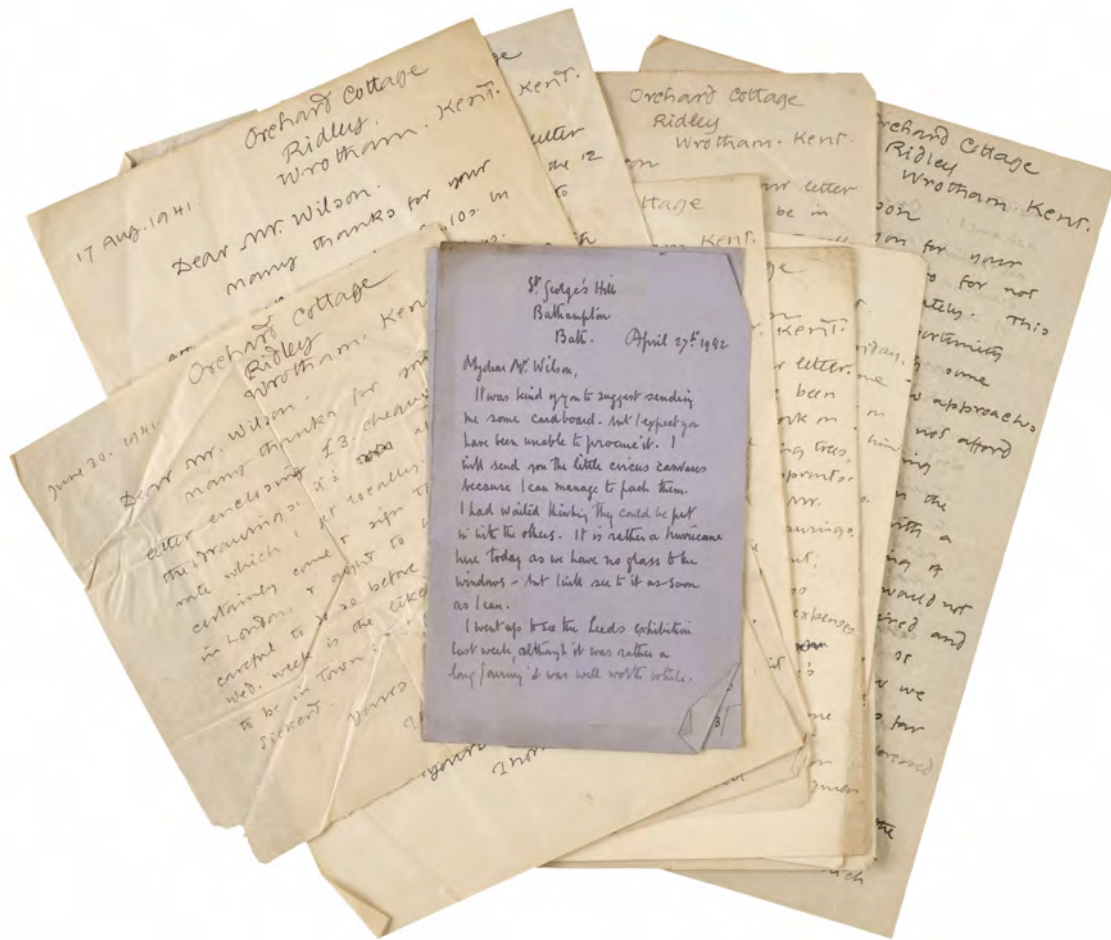
£1,500 - £2,000

188AR\* **Le Bas (Edward, 1904-1966)**. Shipyards at La Ciotat (Dusk), oil on board, signed, James Bourlet label verso, image measures 40 x 44 cm (15 3/4 x 17 1/4 ins), framed, overall measures 56 x 60 cm (22 x 23 1/2 ins)

Provenance: Bonhams, sold 3rd July 2018.

(1)

£1,500 - £2,000



189\* **Hennell (Thomas, 1903-1945)**, British artist and writer. A series of 8 autograph letters signed 'Thomas Hennell', Orchard Cottage, Ridley, Wrotham, Kent, 30 June 1941 to 13 May 1942, all to Mr Wilson and largely concerning drawings done for Mr Wilson and payments for them, the first thanking for payment of £3 and apologising for not having signed the four drawings which he will do when next in London; the second letter thanking for a payment and telling that he will bring 'some fresh drawings, also what books I can lay hands on between now and then, although I doubt if I shall be able to get the poems with Ravilious' woodcuts. At the moment I am quite busy, having some work to do for the Ministry of Information which is exactly my cup of tea: if only I have good luck and do it well enough' (17 August 1941); the third letter damp damaged with some paper loss affecting text and signature, referring to drawings including two avenues he drew for the Pilgrim Trust in Hampshire (1 November 1941); the fourth letter thanking him for his payment of 10 guineas and talking of some writing he is doing on tool-making in Sheffield, charcoal burning, cider-making, also telling of the loss of his father the previous week and that 'At such a time it is the greatest possible help to be given a motive for working' (8 December 1941); the fifth letter reporting that he has lately been mainly drawing subjects of work on the land, 'clearing hedges, felling trees, threshing, and picking brussels sprouts...' (4 February 1942); the sixth letter referring to a book he is working on on English crafts and later saying that he should be glad to have Gilchrist's 'Blake' at the price of £3 'if I can have it against drawings of that value. But I am not sure whether I can afford Maund as well...' (15 February 1942); the seventh letter referring to Maund and Gilchrist again and saying that when he calls on Saturday and does not find him in 'would you be willing to leave out the faggot-heap drawing? I think a touch or two of grey will make the thing right', some damp staining (20 February 1942), the final letter referring to some further drawings done for Mr Wilson, 'My own belief is that the last drawing of Elizabeth was the best, that it was one of which neither you nor she nor I need feel ashamed. One does not get all the attractive aspects of a sitter into one drawing. I should hate any of my drawings to remain in your house to be disliked...' (some occasional old damp staining, creasing and spotting, a total of 12 pages, mostly folio, together with 2 Autograph Letters Signed from Thérèse Sickert, St George's Hill, Bathampton, Bath, 16 March 1942 & 27 April 1942, also to Mr Wilson, the first torn with loss, reporting that she can send him 3 of the Bath scenes he remembers, the second saying that she will send the little circus canvases, etc., some soiling and creasing, 4 pp., 8vo

(10)

£200 - £300



190AR\* **Bloch (Martin 1883-1954)**. Rhododendrons/Flowers at Night, 1942, black chalk on paper, signed lower left, information note to verso relating to the exhibition 'Martin Bloch / The Arts Council of Great Britain 1957' with the original exhibition catalogue included, and another gallery sticker to verso noting work's alternative title, mount aperture 39 x 51 cm (15 1/4 x 20 ins), in a mid-century wooden frame with hessian inlay (58.5 x 68 cm)

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

(1)

£150 - £200



Lot 191

191AR\* **Armfield (Maxwell Ashby, 1881-1972)**. Le Premier Dejeuner, tempera on board, signed, varnished, artist's monogram bottom left, labels verso including Christie's, image measures 28 x 25.5 cm (11 x 10 ins), ornate frame, overall measures 42.2 x 40 cm (16 1/2 x 15 3/4 ins) (1) £600 - £800



192\* **Manner of Gerard Dillon (1916-1971)**. Cottage in Spring, oil on board, a view of a thatched cottage and a church with a blossoming tree in the foreground, with use of impasto, John Magee, Limited label to frame verso with 'Dillon' inscribed in ink, board size 35.3 x 45.5 cm (14 x 18 ins), framed (49 x 59 cm) (1) £300 - £500



193\* **Wilson (Muriel, 1892-1977)**. Chelsea, 26 April 1946, watercolour, showing a view of Chelsea from the river Thames looking towards Grosvenor Rail Bridge, Battersea Power Station on the left, signed, titled and dated, 17 x 25 cm (6 6/8 x 9 9/8 ins) mount aperture, framed and glazed (35 x 42.5 cm), Green and Stone of Chelsea label to verso, together with **Parker (Cecil Victor, 1907-83)**. View across the River Thames, watercolour, showing a view across the river, large smoking chimneys in the background, a boat moored on the banks, signed lower right, 18 x 26.5 cm (7 x 10 3/8 ins) mount aperture, framed and glazed (37.5 x 45 cm), together with three other watercolours depicting various scenes of London from The Thames, by various artist's comprising: Alfred Parkman, 1908; H. Williamson, and Thompson, various sizes, all signed, all framed and glazed, largest (48 x 59 cm) (5) £300 - £400

(5)

£300 - £400



194\* **British School.** Church of the Damned, acrylic on board, stylish mid-century view of a skyline, likely exhibition label to frame verso bearing '10' and title in ink, board size 76 x 81.5 cm (29 3/4 x 32 ins), in a contemporary white wooden frame with hessian inlay (90 x 95 cm) (1) £200 - £300

Lot 194



195\* **Felkel (Carl, 1896-1980).** Self Portrait, watercolour on thick paper, showing a head and shoulders portrait of a man, sheet size 47.5 x 36 cm (18 3/4 x 14 1/8 ins), framed and glazed (90 x 77 cm)

Provenance: Rosebery's, London, Ted Few: An Idiosyncratic Eye: Wednesday 24 March 2021, lot 392. (1) £300 - £500

Lot 195



196\* **Hawes (Meredith William, 1905-1999).** Red Sand Quarry - Kidderminster, gouache on paper, three labels to verso: one with artist, address, title and price inscribed in ink, and two framer's labels (James Bourlet & Sons Ltd., and Geo. L. Brown), 28 x 38.5 cm (11 x 15 ins) mount aperture, framed and glazed (54 x 63.5 cm) (1) £200 - £300





197AR\* Lanyon (Peter, 1918–1964). Nude, study for Europa, suggested circa 1954, gouache on brown parcel paper, laid down on board, signed lower center, laid paper has some ruckling, paper loss and folds, aperture measures 48 x 32 cm (18 4/5 x 12 3/4 ins), framed and glazed (60.5 x 44.5 cm)

Provenance: Private Collection, Oxfordshire.

A preparatory study for Lanyon's painting *Europa* of 1954, in which the artist explored the idea of land and sea as female and male elements.

(1)

£2,000 - £3,000



Lot 198

198AR\* **Alexander (Stefan, 1910-1978)**. Seated Girl, mixed media, signed lower left, 69 x 49 cm, framed and glazed (frame size 84 x 63.5 cm)

(1)

£100 - £150

199AR\* **Cliffe (Henry, 1919-1983)**. Abstract Figure, circa 1955, gouache on paper, 58 x 39.5 cm (22 4/5 x 15 1/2 ins), wooden frame, 75 x 58 cm (29 1/2 x 22 4/5 ins)

(1)

£500 - £800



200\* **Klinghoffer (Clara, 1900-1972)**. Female Nude, charcoal on buff paper, showing a full length seated nude female, initialed in pencil to lower left, 34 x 23.5 cm (13 3/8 x 9 1/4 ins), together with 8 other drawings by the same artist, mainly head and shoulder portraits of women and men, in various mediums but mostly pencil, or brown crayon, one with extensive inscription to verso, various sizes, largest (54.5 x 42 cm)

Provenance: Rosebery's, London, *Ted Few: An Idiosyncratic Eye*, Wednesday 24 March 2021, lot 405.

(9)

£200 - £300



Lot 199



201\* **Ngatane (Ephraim Mojalefa, 1938–1971)**. *Street Workers at Night, Johannesburg, watercolour and gouache with black ink on thick paper, laid down on board, signed lower right, 520 x 680 mm (20 1/2 x 26 3/4 ins), framed and glazed (72 x 88 cm), frame verso with several adhered South African newspaper cuttings regarding the artist and his exhibitions, and with gallery label of Art Nova, 70c Rissik St, JHB [Johannesburg]*  
 Ephraim Ngatane studied at the Polly Street School of Art under Cecil Skotnes, then continued his studies under the tuition of Rev. Hall Duncan. In 1963 he held his first one-man exhibition 'Johannesburg Township Life' at the Adler-Fielding Gallery in Johannesburg.  
 (1)

£1,500 - £2,000



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

Carl Toms designed the set and costumes for Benjamin Britten's opera *A Midsummer Night's Dream*. Britten adapted the libretto with Peter Pears from Shakespeare's play of the same name, and it was premiered on 11 June 1960 at the Aldeburgh Festival, conducted by the composer. These designs all feature members of the cast and were presumably used as a reference for Toms during the design process. Some include additional notes referencing singer's hair designs: 'extra piece to pin on', 'height here' and 'pepper with salt grey flecks'. Characters and singers (as inscribed) include: Lysander - Mr George Maran, Demetrius - Mr Thomas Hemsley, Hermia - Miss Marjorie Thomas, Helena - Mrs April Cantelo, Hypolita, Mrs Joanna Peters, Theseus - Mr Forbes Robinson, Bottom - Mr Owen Brannigan, Quince - Mr Norman Lumsden, Flute - Mr Peter Pears, Snug - Mr David Kelly, Snout - Mr Edward Byles, Starveling - Mr Joseph Ward.  
 (12)

£400 - £600

Lot 202



203\* **Ward (John Stanton, 1917–2007)**. Seated Woman, watercolour and pencil on paper, signed lower right, a woman reclines on a sofa, mount aperture 42 x 29 cm, framed and glazed (63 x 49 cm), and **Greenwood (Ernest, 1913–2000)**. English Country House, 1976, watercolour and gouache on paper, underdrawn in pencil, signed and dated, mount aperture 35.5 x 48 cm, framed and glazed (54 x 66 cm), together with two further unsigned works, a river view, oil on canvas, framed (33 x 43 cm), and an abstract study, monochrome wash and white chalk, with inscription in pencil to lower right 'Extra ? for The Turn of the Screw / 31 vii 64', unframed, mount size (65.5 x 73 cm), plus five further 20th century works, various scenes and media

(9)

£200 - £300



204\* **Cusa (Noel William, 1909–1990)**. Tern Company, circa 1961, watercolour heightened with white on paper, underdrawn in pencil, signed lower left, various labels to frame verso: Royal Institute of Painters in Water Colours, Dean & Dawson Ltd., James Bourlet and Sons, mount aperture 36.5 x 52 cm (14 1/2 x 20 1/2 ins), framed and glazed (59.5 x 73 cm)

(1)

£150 - £200



205\* **McKenzie (Hugh, 1909–2005)**. Rye, Sussex, 1962, pen and wash on paper, signed and dated lower left, title and artist's stamp to lower right, Messum's Fine Art label with exhibition details to mount verso, mount aperture 32 x 45.5 cm (12 1/2 x 18 ins), mounted, plus Ladywell Police Station, 1977, pen and wash on paper, signed, dated and titled lower right, artist's stamp to lower left, Messum's Fine Art label with exhibition details to mount verso, mount aperture 30.5 x 45.5 cm (12 x 18 ins), together with three further pen and wash works by the same artist, views include The High Street, Salisbury, Canterbury and Snow on the Pond, each window mounted

(5)

£200 - £300



Lot 206

206AR\* **Trevelyan (Julian, 1910–1988)**. *Regatta III*, 1963, oil on canvas, signed and dated lower left, title and artist inscribed in ink to stretcher, James Bourlet & Sons Ltd., label to frame verso, remnants of an old exhibition number ('2') to lower left portion of frame, canvas size 40 x 50 cm (15 3/4 x 19 3/4 ins), framed (57 x 57 cm)

Provenance: Private Collection, Cotswolds, UK.

(1) £2,000 – £3,000

207AR\* **Bliss (Douglas Percy, 1900–1984)**. *Village View*, 1965, oil on canvas, signed, presents well (two professional repairs verso), image measures 49 x 59.5 cm (19 1/5 x 23 3/4 ins), framed, overall measures 65 x 75 cm (25 3/5 x 30 ins)

(1) £500 – £800



Lot 207



208AR\* **Canney (Michael, 1923-1999)**. Abstract Composition, gouache on paper, studio stamped signature on backboard, provenance is from the artist's estate, image measures 8 x 11cm (3 1/5 x 4 1/5 ins), aperture measures 9.5cm x 12.3cm (3 3/4 x 4 3/4 ins), framed and glazed  
(1) £300 - £500



Lot 210



209AR\* **Stone (Reynolds, 1909-1979)**. Bride Valley from the Old Rectory Trees, watercolour on pale grey-green wove paper, with traces of pencil and white body colour, signed in ink lower right, additionally inscribed in pencil by the artist to verso 'looking across the Old Rectory trees to the other side of the Bride Valley', sheet size 41 x 59.5 cm (16 x 23 1/2 ins), framed and glazed, with New Grafton Gallery label to verso dated 10 May 1972 giving details of the work and the purchaser's name (Michael Jaffé)

Provenance: Estate of Michael Jaffé (1923-1997), art historian and former director of the Fitzwilliam Museum, Cambridge.  
(1) £300 - £500

210AR\* **Stone (Reynolds, 1909-1979)**. Medmenham, Buckinghamshire, watercolour on wove paper, with traces of pencil, signed in ink lower right, 49 x 34 cm (19 1/4 x 13 1/2 ins) mount aperture, framed and glazed, with Ernest Wheatley printed framers label to verso (frame size 70 x 53 cm), and with inscription in ink by Michael Jaffé giving details of the 1959 exhibition in which this work was included

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

Exhibited: Reynolds Stone: *An Exhibition of Engravings and Designs*, [London], Arts Council, 1959, catalogue number 259.  
(1) £300 - £500



211\* **O'Casey (Breon, 1928-2011)**. Composition with Stars, acrylic and collage on card, 17.5 x 13 cm (7 x 5 1/4 ins), framed 34 x 29.5 cm (13 2/5 x 11 3/5 ins)  
(1) £500 - £800



212\* **Wright (Bert, 1930-)**. Morning Coffee, San Stephano, watercolour, depicting a bustling square, signed lower left, 26 x 38 cm (10 1/4 x 15 ins) mount aperture, framed and glazed (49 x 59 cm), printed Bert Wright studio label to verso with title in ink, together with three other watercolours by the same artist, comprising: Misty Morning, The Thames; Tugs in Retirement; and Sunlight & Shadows Rialto Bridge, all with printed Bert Wright studio labels with titles in ink to versos, various sizes, all framed and glazed, largest (48 x 55 cm) (4) £300 - £400



214AR\* **Ward (Eric, 1945-)**. Still life by the coast, oil on board, signed lower left, 23 x 27.5 cm mount aperture, framed (frame size 42 x 46.5 cm) (1) £100 - £150



213\* **Makara (Andrew, 1944-)**. Sunken Bunker near Royen, oil on canvas, noted verso by artist that canvas was reworked in January 2013, measures 29.5 x 39 cm (11 3/4 x 15 2/5 ins), framed, overall measures 43 x 53 cm (17 x 21 ins) (1) £300 - £400



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

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

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

Morris Cox was a printer, poet, printmaker, painter and puppeteer. At the age of 13 he received a scholarship to West Ham School of Art where he studied for 6 years. In 1957 he set up Gogmagog Press resolving to print his own work in his own way. Cox painted in oil and watercolour for over 60 years. In 1994 an exhibition of his work was held at the Victoria & Albert Museum, to celebrate the acquisition of Cox's personal archive of Gogmagog books and early colour prints.

(2) £200 - £300



216\* **Dowden (Edward, 1950-)**. Pack-Horse Bridge at Whaddon, between Bradford-on-Avon and Melksham, Wiltshire, with the Avon in flood, 1985, *fine watercolour on paper, 12 x 17 cm (4 5/8 x 6 3/4 ins) mount aperture, framed and glazed, with handwritten label to verso by the artist, signed*  
(1) £150 - £200



Lot 217

217\* **Cox (Morris, 1903-1998)**. Troubled Ease, 1986, *acrylic on board with incised lines and collage, signed and dated lower right, 61 x 46 cm (24 x 18 1/8 ins), printed label and white chalk '434' to verso, together with*  
*Woman with the Snake Bracelet, circa 1985, acrylic on panel with incised lines and collage, white drip mark to right hand side (possible bird), 61 x 46 cm (24 x 18 1/8 ins)*  
Provenance: Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).  
See lot 215 for note.  
(2) £200 - £300

218\* **Cox (Morris, 1903-1998)**. Reposed, 1987, *acrylic on board with incised lines and collage, signed and dated lower right, 61 x 46 cm (24 x 18 1/8 ins), printed label and white chalk '451' to verso, together with*  
*Nude in a Garden, 1989, acrylic on panel with incised lines and collage, signed and dated lower right, 61 x 46 cm (24 x 18 1/8 ins), printed label and white chalk '481' to verso*  
Provenance: Alan Tucker (1933-2017), Stroud bookseller and poet, and co-author of *Morris Cox and the Gogmagog Press* (1991).  
Exhibited: Morris Cox, Centennial Exhibition - A Selection of Visual Art (1921-1996), 2003.  
See lot 215 for note.  
(2) £200 - £300



Lot 218





219AR\* Emanuel (John, 1930-). Figure with Raised Leg, 1987, mixed media on board, signed in ink to frame verso, two gallery labels to verso detailing artist, title and medium, board size 152 x 56.5 cm (59 3/4 x 22 1/4 ins), mounted and framed (175.5 x 79 cm)

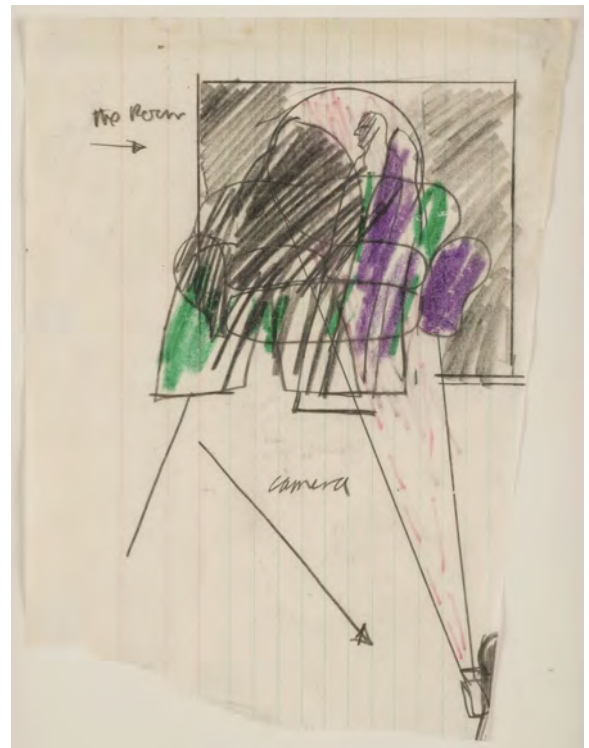
John Emanuel has exhibited extensively throughout the United Kingdom. Solo exhibitions include Wills Lane Gallery, St Ives, Newlyn Gallery, Penwith Gallery, Gilbert Parr Gallery, London, Montpelier Studio, London, Beaux Arts Gallery, Bath and Maltby Art, Winchester.

(1) £500 - £800



220\* Russian School. Icon: Theotokos with the Christ Child, 1987, gesso, tempera and gilding on panel, signed and dated lower right, depicting the Theotokos (Virgin Mary) holding Jesus at her side, flanked by saints, some areas of paint flaking, gallery label to verso, 41.5 x 34.5 cm (16 1/4 x 13 1/2 ins)

(1) £150 - £200



221AR\* Mc Lean (Bruce, 1944-). Exploration of an Idea, pencil and crayon on lined paper, sheet irregular with maximum measurements 24 x 18 cm (9 1/2 x 7 ins), presented in box frame measuring 37.5cm x 31cm (14 3/4 x 12 1/2 ins)

(1) £200 - £300

19TH & 20TH CENTURY PRINTS



222AR\* **MacKeown (James, 1961-)**. *The Open Window*, oil on board, signed lower right, a woman sits reading on a sofa with an open window above her head, title in pencil to frame verso, board size 150 x 49.8 cm (59 x 19 1/2 ins), framed (176.8 x 76.5 cm)

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

(1) £200 - £300



223\* **Rossini (Luigi, 1790-1857)**. *Veduta di Fianco del Campidoglio di Roma, Veduta del Tempio di Vesta, Avanzo della Casa di Cola di Rienzo, & Veduta dell'Antico Ponte Janiculense Restaurato di Sisto IV, Rome, 1819-22, together four etchings from Le Antichita Romane, published 1832, plate size 44.5 x 55 cm (17 1/2 x 21 1/2 ins) and similar, all with margins, a few marks and minor stains to sheet edges, the fourth plate (Ponte Janiculense), with water stain to upper left corner, just touching the plate edge, sheet size 49 x 73 cm (19 1/4 x 28 3/4 ins)*  
(4) £200 - £300



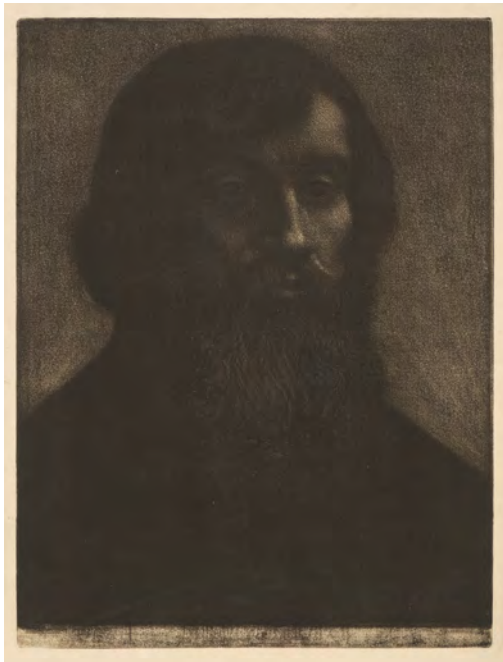
224\* **Palmer (Samuel, 1805-1891)**. *The Herdsman's Cottage, or, Sunset*, 1850, etching on pale cream laid paper, the second and final state, with printed initials SP lower left, as issued in *The Portfolio* in 1872, with large margins, 'MBM Portfolio' watermark, very minimal spotting, image size 9.7 x 7.6 cm (3.8 x 3 ins), plate size 12.4 x 10.2 cm (4.8 x 4 ins), sheet size 36 x 26.2 cm (14 1/4 x 10 1/4 ins), mounted  
Lister E3 ii/ii.

(1) £300 - £400



Lot 225

225\* **Meryon (Charles, 1821-1868)**. L'Arche du Pont Notre-Dame, 1853, etching with drypoint on laid paper, with partial watermark, the 4th state (of 7), some light spotting, plate size 153 x 195 mm (6 x 7 3/4 ins), sheet size 295 x 475 mm (11 1/2 x 18 3/4 ins), old card mount Schneiderman 28. (1) £200 - £300



Lot 226

226\* **Legros (Alphonse, 1837-1911)**. Les Mendiants de Bruges (Beggars of Bruges), etching on laid paper, signed, titled and notes 'Second state Proof No 6' in pencil to lower right margin, two ownership stamps to lower margin (Francis Edward Bliss, Lugt 988, L265 & and Achille Chariatte L88a), plate size 20.6 x 34.3 cm (8 1/8 x 13 1/2 ins), sheet size 24.5 x 36 cm (9 5/8 x 14 1/8 ins), together with The Wayfarer, etching on laid watermarked 'Portfolio MBM' paper, ownership stamp to lower margin (Charles Lambert Rutherford L594), plate size 15.2 x 27.6 cm (6 x 10 7/8 ins), sheet size 25.8 x 36 cm (10 1/8 x 14 1/4 ins), plus 9 other etchings by the same artist including: The Poet, Les Bouches Inutiles (The Useless Mouths) with ownership stamp (Bliss L265), Le Lutrín (The Lectern), A woodland study, Breton Peasant, etc., 3 signed in pencil, various sizes, and three lithographs by the same artist, largest image size 27.5 x 44 cm (10 7/8 x 17 1/4 ins), all mounted in cream card (40.5 x 56 cm)

Provenance: Achille Chariatte (Lugt 88a). After his death in 1922 his collection of 296 prints were sold over two days by Sotheby, Wilkinson & Hodge in London. On the 30th April & 1st May 1923, they hosted the Catalogue of Old Master Drawings and Modern Etchings from the collection of the late Monsieur A. Chariatte, of 36, Brondesbury Road, NW6. The second day of the sale saw lots 128-296 auctioning Modern Etchings by English and French Artists ..., lots 128-296. Francis Edward Bliss (Lugt 988 & 265) author of A Catalogue of Etchings, Drypoints and Lithographs by Professor Alphonse Legros, printed in 1923, emigrated to Santa Barbara, California. Before his departure he sold numerous Legros prints from his collection at Sotheby Wilkinson & Hodge in London at various points throughout 1921-1924. (14) £300 - £500



Lot 227

227\* **Legros (Alphonse, 1837-1911)**. Le Triomphe de la Mort: Le Depart (The Triumph of Death: Departure), etching on wove paper, signed, titled and notes '454 first state' in pencil to lower margin, some spotting mainly to margins, plate size 34 x 49.5 cm (13 3/8 x 19 1/2 ins), sheet size 40.5 x 55 cm (16 x 21 5/8 ins), together with Le Triomphe de la Mort: Le Combat (The Triumph of Death: Battle), etching on laid paper, signed and titled in pencil to lower margin, some mount staining, plate size 22.4 x 42.5 cm (8 3/4 x 16 3/4 ins), sheet size 30 x 46.5 cm (11 3/4 x 18 1/4 ins), plus The Triumph of Death: Death at the home of the sailor's family, etching on watermarked laid paper, laid onto thin backing paper, signed in pencil to lower margin, two ownership stamps to lower right (Francis Edward Bliss Lugt 988 & L.265, and Charles Julius Knowles L.576), plate size 16.3 x 19 cm (6 3/8 x 7 1/2 ins), sheet size 18.5 x 24 cm (7 1/4 x 9 1/2 ins), and 7 other etchings by the same artist including: Coin d'un Bois (Corner of a Wood), Cabane dans les Marvais (Cabin in the Marsh, with A, Legros ownership stamp L.140a), Portrait of Jules Dalou, etc., 1 signed in pencil to margin, some mount staining and minor spotting, various sizes and two lithographs, all uniformly mounted in cream card (40.5 x 56 cm)

Provenance: Francis Edward Bliss (Lugt 988 & 265) author of A Catalogue of Etchings, Drypoints and Lithographs by Professor Alphonse Legros, printed in 1923, emigrated to Santa Barbara, California. Before his departure he sold numerous Legros prints from his collection at Sotheby Wilkinson & Hodge in London at various points throughout 1921-1924. Charles Julius Knowles (Lugt 576) did not use this stamp during his lifetime. After his death collector Francis Bliss, in collaboration with Charles's son, Guy Knowles, produced the stamp and affixed it to any prints in Bliss's collection that knowingly came from the CJ Knowles collection. (12) £300 - £500



228\* **Legros (Alphonse, 1837-1911)**. Le Chateaux des Revenants (The Castles of the Ghosts), etching, signed in pencil to lower right margin, image size 17.3 x 22.5 cm (6 3/4 x 8 7/8 ins), together with Paysage en Bateau (Landscape with Boat), etching, signed in pencil to lower right margin, some minor spotting, image size 20 x 41.7 cm (7 7/8 x 16 3/8 ins), and another by the same artist, Le Petit Bruleur d'Herbe (Little Burner of Grass), etching, signed in pencil to lower right margin, image size 12 x 11.8 cm (4 3/4 x 4 5/8 ins), all in matching wooden frames (59.5 x 44 cm)

(3)

£150 - £200



Lot 229

229\* **Klinger (Max, 1857-1920)**. Weiblicher Akt in Schabkunst, 1890, mezzotint on wove paper, signed in pencil to lower margin, some light soiling, plate size 290 x 170 mm (11 3/8 x 6 5/8 ins), sheet size 450 x 320 mm (17 3/4 x 12 5/8 ins)

Singer 271.

(1)

£200 - £300



230\* **Ricketts (Charles, 1866-1931)**. The Epithalamium, for Daphnis and Chloe, circa 1892-93, proof wood engraving on thin wove paper, printed in gold-brown, sheet size 189 x 131 mm (7 3/8 x 5 1/8 ins), laid down on mount card with gold outer border, inscribed in pencil by David Gould to verso, 'The Epithalamium by Charles Ricketts, Proof wood engraving 1892-1893, For Daphnis & Chloe, page 103', mount size 40 x 31.5 cm, together with Four Initial Letters, for the Vale Press edition of Blake's Poetical Sketches, 1899, wood engraving on thin japan tissue, signed and inscribed by the artist 'Trial Proof 1st State', laid down on wove paper 234 x 159 mm (9 1/4 x 6 1/4 ins), hinge-mounted in later window mount, with annotation in pencil by David Gould 'Touched in places with bodycolour white. From Craddock & Barnard August 1962 "possibly unique" they say, For Blake's Poetical Sketches, Vale Press, 1899', plus a lithograph by Charles Ricketts titled Finis, 45 x 30 cm (17 3/4 x 11 3/4 ins), window mounted (56 x 40.5 cm)

Provenance: David Gould (1922 -2004), art dealer, connoisseur, and founder of the Taranman Gallery with Christopher Hewett.

(3)

£300 - £500



231\* **Bauer (Marius Alexander Jacques, 1867–1932).** Een Straat in Constantinopel (A Street in Constantinople), 1893, etching, initialled in pencil to lower right, image size 47.5 x 63 cm (18 6/8 x 24 3/4 ins), mounted, framed and glazed (72.5 x 86.5 cm), together with De Koningin van Sheba te Jeruzalem (The Queen of Sheba at Jerusalem), 1893, etching, No. 97 [of 100 impressions] and initials in pencil to lower margin, image size 32 x 33 cm (12 1/2 x 13 ins), mounted, framed and glazed (58 x 55.5 cm), plus 4 other etchings by the same artist comprising: De Reiniging van den Tempel (Christ Cleansing the Temple) trial proof, De Schoone Slaapster (The Sleeping Beauty), Romance, and Een Fakir in Den Tempel van Madura (A Fakir in the Temple at Madura), all from a limitation of 100 impressions, all signed or initialled in pencil to lower margin, some occasional spotting and toning, largest image size 23 x 18 cm (9 x 7 1/8 ins), all in matching cream mounts (56 x 40.5 cm)  
(6) £300 - £500



Lot 232

232\* **Bauer (Marius Alexander Jacques, 1867–1932).** La Multitude Emplissait d'une Allégresse Grave les Rues (The Multitude Filled the Streets with Serious Joy), a series of 8 etchings, 5 on Van Gelder Zonen watermarked laid paper, produced for Akëdysséril by P. Villiers de l'Isle Adam, 1894, the first depicting a large procession lining the streets in a Far Eastern Town, some overall light toning, signed in pencil to lower right margin, image size 21.5 x 20.4 cm (8 1/2 x 8 ins), sheet size 45.5 x 39 cm (17 7/8 x 15 3/8 ins), in card mount (56 x 40.5 cm), together with 7 other etchings from Bauer from the same series, comprising: L'Eau Radieuse Dormait Sous Les Quais Sacrés, On Distribuerait Au Peuple Le Butin d'Éléphanta, Et Le Terrain Résonnait Sourdement Sous Ces Approches, La Souveraine du Habad entra dans Bénarès, Elle Marchait sur ces Ombres Mouvantes, Les Effleurant de sa Robe d'or, C'est Que, sans même Relever les Paupières sur L'Accusatrice le Pontife Sombre avait Murmuré, sans Dédain, sans Terreur et sans Orgueil, ce Seul Mot: "Regarde", Les Trois Vizirs, Incliné, La Regardaient, Leurs Armes en Mains, L'Air Meurtrier', all signed in pencil to lower margin, some occasional spotting and toning, largest image size 19.7 x 29.1 cm (7 3/4 x 11 1/2 ins), sheet size 45.5 x 39 cm (17 7/8 x 15 3/8 ins), all in matching cream card mounts (56 x 40.5 cm)

The etchings were published in Akëdysséril by P. Villiers de l'Isle Adam, translated into Dutch by L. van Deyssel. "In addition to appearing in the edition of 100 copies, with text, published in a portfolio in 1894, the etchings were published separately in editions of 100 proofs of each. The titles mentioned are as in the original French text" - Bauer page 81-83.  
(8) £300 - £400



233\* **Rothenstein (William, 1872–1945).** Mr Charles Ricketts and Mr Charles Hazelwood Shannon, from English Portraits, 1897–98, uncoloured lithograph (from the set of 24) printed by T. Way, published by Grant Richards in an edition of 750, together with W.B. Yeats, from the Liber Juniorum, 1899, lithograph, signed in pencil, 12 1/2 in. x 11 1/4 in. (318 mm x 285 mm)

Provenance: David Gould (1922 -2004), art dealer, connoisseur, and founder of the Taranman Gallery with Christopher Hewett.  
(2) £300 - £500



234\* **Knopff (Fernand, 1858-1921)**. Sire Halewyn, 1903, drypoint etching on pale cream wove paper, signed and with indistinct presentation inscription lower right, several diagonal creases, affecting the image area, light mount stain, plate size 170 x 240 mm, sheet size 283 x 365 mm, together with  
 Un Masque, 1899, drypoint etching on cream wove paper, heightened with pale red crayon (to the flower button hole), signed and inscribed 'un souvenir de Fernand Khnopff. 1919', diagonal crease to upper right, touching the image area, some light spotting and handling marks, mainly to blank outer margins and sheet edges, plate size 177 x 100 mm, sheet size 290 x 180 mm (11 3/4 x 7 1/8 ins)  
 Delevoy Croesë 388 & 337.  
 (2) £500 - £800



235\* **Knopff (Fernand, 1858-1921)**. Un Geste d'Offrande (Un Geste de Respect), 1900, drypoint etching on thin wove paper, printed with light plate tone, an artist's proof, signed and inscribed 'epreuve d'etat. Un souvenir de Fernand Khnopff. 1920' to lower margin, some light soiling and handling marks to sheet edges, barely discernable crease to upper left corner of the plate area, plate size 200 x 145 mm, sheet size 272 x 182 mm (10 5/8 x 7 3/16 ins)  
 Delevoy Croesë 355.  
 (1) £300 - £500



236\* **Menpes (Mortimer Luddington, 1855-1938)**. Farmhouse, South Africa, etching on laid paper, titled and signed in pencil to lower margin, showing an exterior scene of a large white farmhouse surrounded by trees, plate size 30 x 46 cm (11 3/4 x 18 ins), sheet size 37.5 x 46.5 cm (14 3/4 x 18 1/4 ins), together two other etchings by the same artist including: Groot Schuur, South Africa, signed in pencil and another mountainous landscape, largest sheet size 38.5 x 52 cm  
 (3) £200 - £300



237\* **Menpes (Mortimer Luddington, 1855-1938)**. Hanging out the Washing, etching on thick paper, signed to lower margin in pencil, image size 13.4 x 15.2 cm (5 1/4 x 6 ins), sheet size 25.5 x 20.2 cm (10 x 8 ins), together with another etching by the same artist, Dresden, Church of St. Sophia, signed in pencil to lower edge, image size 24 x 30 cm (9 1/2 x 11 3/4 ins), sheet size 29 x 46 cm (11 3/8 x 18 1/8 ins), plus six other etchings by the same artist including: Ann Street, Dresden, Musse de Cluny, Port St. Dennis, all but two signed, largest 48 x 61.5 cm  
 (8) £300 - £400



238\* **Menpes (Mortimer Luddington, 1855-1938)**. Mexican Women, etching on wove paper, signed in pencil to lower margin, showing an interior scene a group of woman and children sitting and standing, all wearing broad brimmed and high crowned hats, plate size 17.1 x 22.6 cm (6 3/4 x 8 7/8 ins), sheet size 25.8 x 38.5 cm (10 1/8 x 15 1/8 ins), together with Japanese Bronze workers on cream paper, signed in pencil to lower margin, closed cut to lower margin, plate size 16.6 x 15 cm (6 1/2 x 5 7/8 ins), sheet size 22.7 x 17.4 cm (8 7/8 x 6 7/8 ins), plus two further etchings by the same artist comprising: Mexican Street Scene and a Far Eastern river scene with buildings alongside, both unsigned, largest sheet size 47 x 39 cm

(4)

£200 - £300



Lot 239

239\* **Menpes (Mortimer Luddington, 1855-1938)**. Venetian waterways with Santa Maria della Salute, etching on watermarked laid paper, signed to lower margin in pencil, small closed tear to upper edge margin, image size 19.9 x 19.6 cm (7 6/8 x 7 6/8 ins), sheet size 23.5 x 36 cm (9 1/4 x 14 1/8 ins), together with a Canal Scene in Venice, etching on watermarked laid paper, signed in pencil to lower margin, image size 14.5 x 19.7 cm (5 6/8 x 7 3/4 ins), sheet size 22.5 x 27.9 cm (8 7/8 x 11 ins), plus ten other etchings by the same artist, mainly of Venice, including: Palaces on the Canal, A Narrow Canal, Zocodover Gate, Toledo, etc., 9 unsigned, largest sheet size 28 x 47 cm

(12)

£300 - £400



240\* **Menpes (Mortimer Luddington, 1855-1938)**. Warwick Castle, etching on wove paper, signed to lower margin in pencil, image size 15 x 16.6 cm (5 7/8 x 6 1/2 ins), sheet size 17.6 x 22.7 cm (7 x 9 ins), together with another etching by the same artist, Bridge over the River, showing a bridge with an intricate circular structure, a European cityscape in the background, signed in pencil to lower edge, image size 11.6 x 27.6 cm (4 5/8 x 10 7/8 ins), sheet size 20 x 34.5 cm (7 7/8 x 13 5/8 ins), plus two other etchings by the same artist including: Octagon House, Oxford and West Side of Cannon Street Bridge, both on laid paper, largest 28 x 23.5 cm

(4)

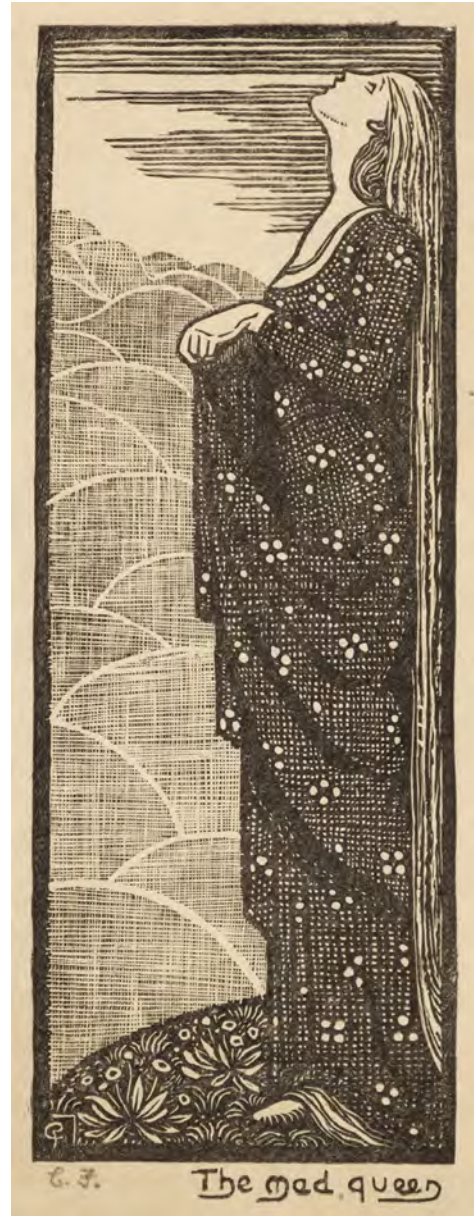
£200 - £300



241\* **Bauer (Marius Alexander Jacques, 1867–1932).** Een Optocht met Vaandels (A Procession with Banners), 1902, etching, trial proof, initialed in pencil to lower right, image size 37.5 x 32.5 (14 3/4 x 12 3/4 ins), mounted, framed and glazed (64 x 55.5 cm), together with Intocht van een Koning (Entry of a King), 1894, etching on cream wove paper, numbered titled and initialed in pencil to lower margin, 115/150 impressions, some very light toning, image size 30.5 x 46.5 cm (12 x 18 1/4 ins), sheet size 37 x 54 cm (14 1/2 x 21 1/4 ins), and two other etchings by Bauer comprising: Een Kruidenbazaar te Cairo (A Herb Bazaar in Cairo), 1926, 79/100 impressions, and Eene Overdekte Straat in Cairo (A Roofed Street in Cairo), 1922, 50/100 impressions, both numbered and initialed in pencil to lower margin, some overall toning, largest sheet size 45.5 x 29 cm (17 7/8 x 11 3/8 ins), in card mounts (55.5 x 40.5 cm)

Bauer page 77 + 123 + 154  
(4)

£200 - £300



Lot 242

242\* **French (Cecil, 1879–1953).** The Mad Queen, wood engraving, depicting a young woman looking up to the sky, holding her dress, blonde hair flowing to the floor, initialed in pencil lower left, image size 14.1 x 5.2 cm (5 1/2 x 2 ins), sheet size 16.5 x 6.5 cm (6 1/2 x 2 1/2 ins), together with A Vision of a Wasted Life, wood engraving, depicting a human figure with wings resting one arm on a wall, human bones on the floor, initialed to lower left, image size 12.5 x 9.8 cm (4 7/8 x 3 7/8 ins), sheet size 15 x 11.6 cm (5 7/8 x 4 1/2 ins), plus Contemplatives, wood engraving, depicting a lily pond with a buddha looking on, signed in pencil to lower right, image size 10.1 x 10.1 cm (4 x 4 ins), and 40 other wood engravings and etchings, some on thin tissue (creased), by the same artist including: 1903 calendar, Through the Ages, Dark Amor, etc., some duplicates, 14 of which are signed or initialed in pencil, various sizes, and a 2 page letter from George Cecil Ives to Cecil French dated July and handwritten in black ink, discussing what a trying night Ives had had 'with buzz bombs passing over and some, shaking the house.' Ives advises French that the best advice 'people say, that the safest place is in the middle of a field, lying flat down, and shielding the eyes and ears, if possible, with a mask, or iron helmet'..., in original envelope with red wax seal

Provenance: David Gould (1922 –2004), art dealer, connoisseur, and founder of the Taranman Gallery with Christopher Hewett.

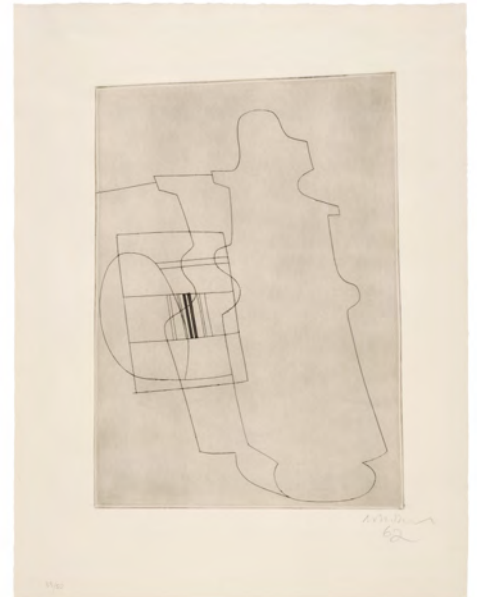
French was born in Dublin and trained as an artist at the Royal Academy Schools, London, and at School at Bushey, Hertfordshire. He regularly exhibited between 1902 and 1922, at venues including the Royal Academy Annual Exhibition in 1902 and the Baillie Gallery in 1903. His etchings and lithographs are in the British Museum Print Room. He illustrated his first volume of verse *Between Sun and Moon*, 1922, published in a limited run of 350 copies by Favil Press. He dedicated this book to his fellow Irishman, the poet W.B.Yeats. He concentrated on collecting the works of a limited number of late nineteenth century and contemporary painters who appealed to him.

George Cecil Ives (1867–1950), was an author, poet, penal reformer and early gay rights campaigner. He lived at 196 Adelaide Road, London, NW3, until his death in 1950.

(18)

£200 - £300





Lot 243

243AR\* **Nicholson (Ben, 1894–1982)**. 6 Eaux-Fortes et Eaux-Fortes-Aquatintes de Ben Nicholson, 1969, the complete suite of six etchings and etchings with aquatint on wove as published by François Lafranca, Locarno, March 1969, each signed, dated and numbered 33/50 in pencil, from the edition of 50 impressions (plus 6 artist proofs) each with Lafranca blindstamp to lower left corner, full sheets, five of the six prints loose with original tissue wrapper with the title, date and size printed to the upper wrapper (as issued), single printed sheet *Justification du Tirage* on BFK Rives paper, numbered in pencil '33', all (except one, mug and goblet) loosely contained in original grey card chemise with 'Ben Nicholson' and Lafranca logo to upper cover, housed in the original publisher's silver aluminium hinged protective case designed by Ferruccio Mantovani, Locarno (58 x 51 cm), etching of mug and goblet separately framed and glazed (59.5 x 54 cm)

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

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

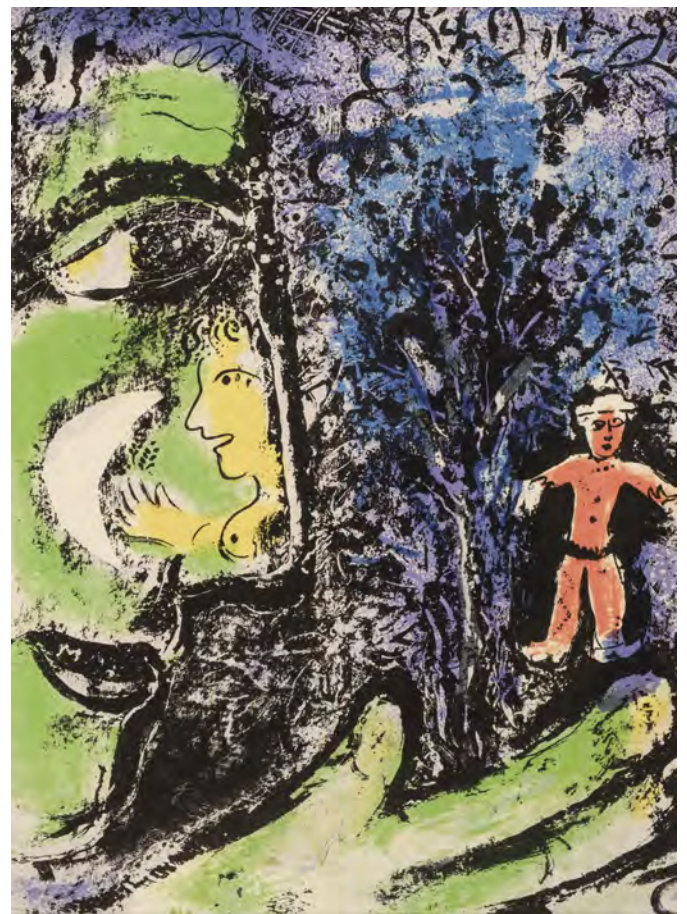
Patmos, plate size approx. 33 x 14.5 cm, sheet size 29.5 x 44 cm | Torcello 2, plate size approx. 31.5 x 31 cm, sheet size 44 x 47.5 cm | glasstopped bottle, plate size approx. 25.5 x 35.5 cm, sheet size 37 x 49 cm | mug and goblet, approx. 25 x 22 cm, sheet size | two bottles and glass, plate size approx.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

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

(6) £7,000 - £10,000

244\* **Chagall (Marc, 1863–1937)**. *La Maison de mon Village*, 1960, colour lithograph on *Velin d'Arches* paper, from the unsigned edition of 100, printed by Mourlot, Paris, published by Andre Sauret, Monte Carlo, gallery label to verso, mount aperture 31 x 23.5 cm (12 1/5 x 9 2/5 ins), framed and glazed (54 x 47 cm), together with *Le Profil de l'Enfant Rouge*, 1960, colour lithograph on *Velin d'Arches* paper, from the unsigned edition of 150, printed by Mourlot, Paris, published by Andre Sauret, Monte Carlo, gallery label to verso, mount aperture 30 x 22 cm (12 x 8 3/4 ins), framed and glazed (56 x 47.5 cm)

(2) £300 - £400



Lot 244



245\* **Shannon (Charles Haslewood, 1863–1937)**. Mother and Child, 1894, lithograph on thin card, from Portfolio No. 2, published in an edition of 55 impressions, signed in pencil, light munt stain to outer edges, and blank margins with some skinning caused by previous mounting, sheet size 30 x 23 cm (11 3/4 x 9 ins)

(1) £150 - £200

246\* **Carter (Frederick, 1885–1967)**. Pierrot in love with the moon, circa 1911, etching, signed in pencil lower left, 22 x 13.5 cm mount aperture, framed (frame size 39 x 33 cm), together with **Legros (Alphonse, 1837–1911)**. Charity, etching, signed in pencil lower right, 23 x 20 cm mount aperture, framed (frame size 43 x 37.5 cm), plus **Manner of Augustus John**. The Daffodil Seller, etching, 25.5 x 15.5 cm mount aperture, framed (frame size 38.5 x 28.5 cm)

(3) £200 - £300

247\* **Campbell (Norah Mary, 1888–1971)**. Rejected!, 1919, etching, depicting a chaotic scene outside a large stone building, crowds of people with paintings and sculptures, in the foreground two unhappy looking women walk away with pictures under their arms, titled, signed and dated in pencil to lower margin, image size 12.4 x 17.5 cm (4 7/8 x 6 7/8 ins), mounted, framed and glazed (28.5 x 31.5 cm), together with two original pen and ink drawings by the same artist, including: Death of an Orchestra Tragedy by Worthing Council, one signed to lower right, the other unsigned, largest 12.5 x 16.4 cm (4 7/8 x 6 3/8 ins) mount aperture, framed and glazed (31 x 33.5 cm)

(3) £200 - £300



etching de  
Carter ARE

Lot 246



Lot 247



248\* French (Cecil, 1879–1953). *The Mad Queen*, colour woodcut, depicting a young woman looking up to the sky, holding her dress, her headdress flowing down her back, titled and signed in pencil lower left, some spotting, image size 27.1 x 10.9 cm (10 5/8 x 4 1/4 ins), sheet size 31 x 13.4 cm (12 1/4 x 5 1/4 ins), together with *The Quarrel*, colour woodcut, some spotting, oval image size 27.4 x 20.2 cm (11 x 8 ins), sheet size 38 x 28 cm (15 x 11 ins), title and notes in pencil to lower margin, plus *A Vision*, colour woodcut, signed in pencil to lower right, sheet size 18 x 15.8 cm (7 x 6 1/8 ins), and 20 other woodcuts and lithographs, by the same artist, 7 signed, some duplicates, various sizes

Provenance: David Gould (1922–2004), art dealer, connoisseur, and founder of the Taranman Gallery with Christopher Hewett.

French was born in Dublin and trained as an artist at the Royal Academy Schools, London, and at School at Bushey, Hertfordshire. He regularly exhibited between 1902 and 1922, at venues including the Royal Academy Annual Exhibition in 1902 and the Baillie Gallery in 1903. His etchings and lithographs are in the British Museum Print Room. He illustrated his first volume of verse *Between Sun and Moon*, 1922, published in a limited run of 350 copies by Favis Press. He dedicated this book to his fellow Irishman, the poet W.B. Yeats. According to his friend David Gould, writing in 1954, French largely abandoned painting after 1903 because he felt unable to attain the standards of the Florentine Renaissance painters and Pre-Raphaelite artists he so admired.

(23)

£200 – £300



249\* French (Cecil, 1879–1953). *The Rose of Dream*, lithograph, depicting a young woman with a rose in her mouth, some marks to blank margins, signed in pencil to lower right, image size 23 x 19 cm (9 x 7 1/2 ins), sheet size 35 x 25.5 cm (13 3/4 x 10 ins), together with *Snowdrift*, lithograph, signed in pencil to lower right, image size 25.4 x 12.5 cm (10 x 4 7/8 ins), sheet size 29 x 15.3 cm (11 3/8 x 6 ins), plus *A Fire by Night*, lithograph, signed in pencil to lower right, image size 12 x 14.3 cm (4 3/4 x 5 5/8 ins), sheet size 25 x 22 cm (9 7/8 x 8 5/8 ins), mounted (28 x 22.3 cm), and 47 other lithographs and other prints, by the same artist, 29 signed, some duplicates, various sizes

Provenance: David Gould (1922–2004), art dealer, connoisseur, and founder of the Taranman Gallery with Christopher Hewett.

French was born in Dublin and trained as an artist at the Royal Academy Schools, London, and at School at Bushey, Hertfordshire. He regularly exhibited between 1902 and 1922, at venues including the Royal Academy Annual Exhibition in 1902 and the Baillie Gallery in 1903. His etchings and lithographs are in the British Museum Print Room. He illustrated his first volume of verse *Between Sun and Moon*, 1922, published in a limited run of 350 copies by Favis Press. He dedicated this book to his fellow Irishman, the poet W.B. Yeats. According to David Gould, writing in 1954, French largely abandoned painting after 1903 because he felt unable to attain the standards of the Florentine Renaissance painters and Pre-Raphaelite artists he so admired.

(50)

£200 – £300



250\* **Hagreen (Philip, 1890–1988)**. Sunrise, 1920, woodcut on cream wove paper, depicting two adults, and a small child before the rising sun, numbered 6 and 6/50 to lower left margin, signed and dated to lower right, with margins, plate size 10.1 x 7.9 cm (4 x 3 1/8 ins), sheet size 17.5 x 13 cm (7 x 5 ins), unframed, together with Jesus appearing to Mary Magdalene, 1916, woodcut on thin laid paper, Jesus stands in front of a kneeling Mary Magdalene with the open tomb in the background, signed and dated lower right in pencil, initialled in the plate, with margins, scattered spotting, plate size 9.5 x 12 cm (3 3/4 x 4 3/4 ins), sheet size 13.5 x 20.5 cm (5 1/4 x 8 ins), unframed

Provenance: David Gould (1922 –2004), art dealer, connoisseur, and founder of the Taranman Gallery with Christopher Hewett.

Hagreen was a founding member of the Society of Wood Engravers, and exhibited with them between 1920 and 1922. He and his family moved to join Eric Gill at Ditchling in 1923, where he became a member of the Guild of St Joseph and St Dominic.

(2)

£200 - £300



Lot 251

251\* **Urushibara (Yoshijiro 'Mokuchu', 1889 – 1953)**. Dahlias in a vase, circa 1920, colour woodcut on laid paper, signed in pencil, numbered 99 lower left, a strong, clean impression, image size 39 x 28 cm (15 1/4 x 11 ins), sheet size 44 x 32 cm, mounted (1) £200 - £300



252\* **Hallward (Patience Mary, 1892–1981)**. In Ambush, 1921, lithograph, depicting a waiting dragon coiled up in wooded rocky landscape, a grassy coastal landscape in the distance, titled, signed, dated and numbered 2/25 in pencil to lower margin, some light overall toning, image size 41 x 26 cm (16 1/8 x 10 1/4 ins), sheet size 55 x 36 cm (21 5/8 x 14 1/8 ins), together with **Batten (John Dickson, 1860–1932)**. The Centaur, October 12th 1921, colour woodcut from six blocks, signed with 'S4' and 'No14' in pencil to lower margin, '6 block edition' and date to verso in pencil, some spotting and light overall toning, image size 23.5 x 15.2 cm (9 1/8 x 6 ins), sheet size 27.5 x 18 cm (10 3/4 x 7 1/8 ins), in cream mount (36.5 x 25.5 cm), plus **Guthrie (James, 1859–1930)**, Dreamland, wood engraving, image size 21 x 17.5 cm (8 1/4 x 6 7/8 ins), sheet size 27 x 21 (10 5/8 x 8 1/4 ins), in cream mount (49 x 32.5 cm), together with 15 other mainly etchings by various artists including Michael Renton, William Strang, Henry Townsend, Achille Ouvre, J.W. Waterhouse, etc., largest 31.5 x 51 cm (12 3/8 x 20 ins)

Provenance: David Gould (1922 –2004), art dealer, connoisseur, and founder of the Taranman Gallery with Christopher Hewett.

(18)

£200 - £300



253AR\* Keith (Elizabeth, 1887-1956, エリザベス キース). Outside the Te-Sheng-Men, Peking (北京城門の月), 1921, colour woodblock print, printed by Watanabe, signed in red pencil lower right, titled in red pencil to lower left, image size 37.5 x 26.5 cm (14 3/4 x 10 3/8 ins), with short blank margins, additionally inscribed by the artist in pencil to lower left 'With the artist's compliments' (trimmed with partial loss of the inscription), laid down on backing card, sheet size 39 x 27.5 cm (15 1/4 x 10 3/4 ins), period gilt frame, glazed, with original framer's label of The Graves Gallery, Fine Art Dealers, 44 Cherry Street, Birmingham to verso

Provenance: Private Collection, Cotswolds, UK.

Elizabeth Keith (1887-1956) was born in Aberdeenshire, Scotland, and spent her childhood in London. In 1915, she travelled to Japan, and lived with her sister there for 9 years, during which time she sketched extensively in Japan, China, Korea, and the Philippines. An exhibition of her watercolours held in Tokyo in 1919 was seen by the famous publisher and printmaker Watanabe, and from that time onwards he published colour woodblock prints of her watercolours up until 1939. Her published prints are of a consistently high quality, with a strong sense of colour. A catalogue of her prints was published by Richard Miles in Singapore in 1991.

(1)

£500 - £800



254\* Nash (Paul, 1889-1946). Mansard Gallery, The Friday Club, 1921, colour lithograph poster, published by Vincent Brooks Day & Sons Ltd., London, a fine example, tipped-on to backing board at top corners, two old tape marks to lower margin of sheet verso, sheet size 76 x 50.5 cm (30 x 19 3/4 ins), framed and glazed (78 x 53 cm)

Provenance: Purchased by the present owner from The Fine Art Society, London, approximately 30 years ago.

The Friday Club was an avant-garde exhibiting group founded by Vanessa Bell in 1905. Nash was a member from 1913 until 1922 (when it was disbanded).

(1)

£2,000 - £3,000



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

Brockhurst: Wright/Fletcher 46. Anderson: Meyrick and Heuser 243.  
(7) £400 - £600

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

Physick 301.  
(1) £200 - £300



Lot 256



257\* **Stall (Joseph, 1874-1933)**. Sauvion's Brandy, 1925, colour lithograph poster, published by Joseph Charles, Paris, a bright and vibrant image, repaired closed tear and some light handling creases, sheet size 60 x 40 cm (23 1/2 x 15 3/4 ins), unframed  
(1) £150 - £200



Lot 258

258\* **After Leon Bakst 1866-1924.** Four lithograph plates from Léon Bakst by E. Wasmuth, 1927, four lithographic plates with pochoir hand-colouring, including gold and silver on thick cream wove paper, watermarked MBM, taken from the book *Léon Bakst* by E. Wasmuth, Berlin, 1927, includes costume designs for *Aladin*, *Sleeping Beauty* and *Judith*, light spotting and very pale toning, remnants of original tissue guard to extreme left margin, each sheet size 32.5 x 25.2 cm (12 3/4 x 10 ins), unframed (4) £200 - £400

259AR\* **Tanner (Robin, 1904-1988).** Christmas Card for 1929, etching on cream laid deckle-edged paper (bearing the blindstamp 'Robin Tanner Memorial Portfolio' to lower right), signed in pencil to lower margin, an artist's proof aside from the published edition of 35 issued by Garton & Cooke in 1984, with margins, plate size 15 x 10 cm (5 7/8 x 3 7/8 ins), sheet size 27.5 x 23 cm (10 3/4 x 9 ins), window mounted

Garton 10 (ii/ii).  
(1)

£200 - £300



260\* **Gibbings (Robert, 1889-1958).** Three photographs of carved stone figures by Robert Gibbings, circa 1930s, each inscribed by the artist in green ink to verso 'Portland Stone or Bath Stone', and the size of the original work, and each signed by the artist, each 148 x 117 mm, together with seven photographs of Robert Gibbings, his wife and daughter, Patrick Gibbings, and others on the Thames at Moss' Boatyard, Reading, 27th July 1939, each annotated in pencil to verso (probably by Patience Empson), identifying the figures in each photograph, 83 x 120 mm, plus a Christmas card wood engraving of a toad by Robert Gibbings, circa 1930s, a copy of the Society of Wood Engravers 29th Exhibition, 29 September-1 November 1958, 19 mostly typewritten letters from Patience Empson to Lieutenant R. B. Goodden, Falmouth, almost all on headed pale blue note paper from Footbridge Cottage, Long Wittenham, Abingdon, Berkshire (Gibbings' home), mainly discussing wood engravings by Robert Gibbings and Golden Cockerel Press publications, 9 printed publicity brochures for Golden Cockerel Press, circa 1931-1959, and an unsigned wood engraving by Gibbings, Mid Coral Caves, Bermuda (framed and glazed)

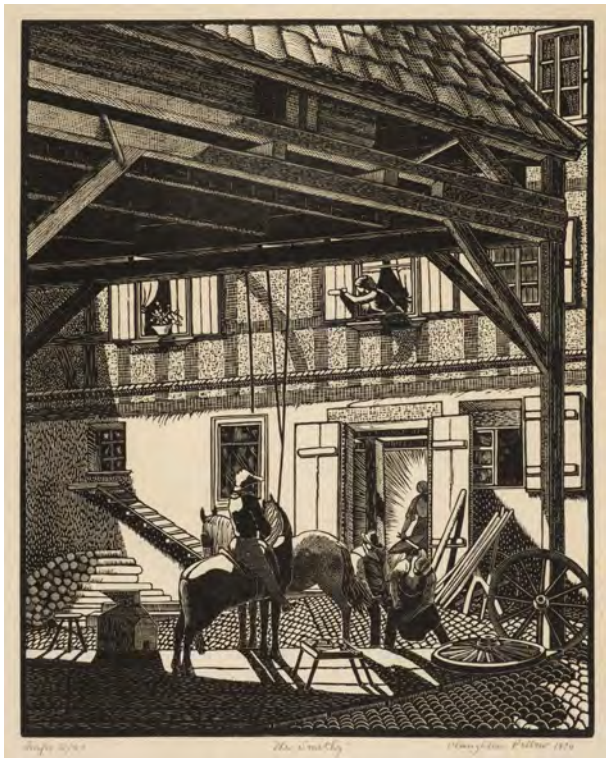
Provenance: Lieutenant Colonel Robert B. Goodden of Falmouth, thence by descent.

(30)

£200 - £300



Lot 259



261AR\* **Pellew-Harvey (Claughton, 1890-1966)**. *The Smithy*, 1930, wood engraving, numbered 31/40, titled, signed and dated in pencil to lower margin, image size 25.3 x 20 cm (10 x 7 7/8 ins), mounted, framed and glazed (45 x 39 cm)

(1)

£300 - £500



Lot 262

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

262\* **Anderson (Stanley, 1884-1966)**. *Pan in Fulham*, 1932, engraving on Millbourn wove paper, signed in pencil, a deep impression, from the edition of 50 artist's proofs, title pencil to lower sheet edge, with margins, tipped-on to backing board at the upper sheet corners recto, faint mount staining, plate size 18.6 x 14.2 cm (7 1/4 x 5 1/2 ins), sheet size 29 x 21.5 cm, window mounted, and **Austin, (Robert Sargent, 1895-1973)**. *Woman Sleeping*, 1931, engraving on wove paper, signed in pencil, with margins, tipped-on to backing board at the upper sheet corners recto, very faint mount staining, plate size 13.7 x 19.2 cm (5 1/2 x 7 1/2 ins), sheet size 28 x 36.5 cm, window mounted, plus **Walcot (William, 1874-1943)**. *Cornhill and the Royal Exchange, London*, circa 1933-35, etching with drypoint on cream wove paper, signed in pencil, plate size 17.8 x 19.8 cm (7 x 7.3/4 ins), with margins, window mounted, together with two further prints by **Louis C Rosenberg and Leslie Moffat Ward**, both unframed

*Pan in Fulham*. It is thought that only about 10 to 14 prints were made before the plate was lost when Anderson's studio was bombed in 1941.

Meyrick & Heuser 203 (iv/iv).

(5)

£300 - £500



263AR\* **Carter (Frederick, 1883-1967)**. *D. H. Lawrence*, 1932, etching on laid paper, signed and titled *D.H.L.* in pencil, from the edition of 32 artist's proofs, numbered 9/32 (?), window mounted, plate size 168 x 112 mm (6 1/2 x 4 1/2 ins), sheet size 322 x 202 mm (12 1/2 x 8 ins)

Grenville Clark, *Frederick Carter ARE 1883-1967: A study of his etchings*, 131 (illustrated page 79).

Frederick Carter A.R.E. (1885-1967)), a close friend of D. H. Lawrence as well as an artist, writer and mystic, was the author of *D. H. Lawrence and the Body Mystical* published in 1932, for which the present etching was used as the frontispiece. The work was engraved following Carter's trip to Bandol in 1929, and published in 1932 in an edition of 75 proof impressions.

(1)

£150 - £200





264\* **Hagreen (Philip, 1890–1988)**. Our Lady of the Rosary, circa 1932, woodcut on laid paper, printed by St Dominic's Press, Ditchling, Sussex, an image of the Blessed Virgin Mary with the Infant Christ surrounded by illustrations of the life of Jesus (including a partial Stations of the Cross), and other Biblical stories with additional foliate borders, with margins, scattered spotting, pinholes to each corner, overall plate size 40 x 36.5 cm (15 3/4 x 14 1/4 ins), sheet size 46.6 x 41.1 cm (18 1/4 x 16 1/4 ins), unframed, together with The Song of the Dressmaker, circa 1926, printed broadside in black and blue ink on wove paper, printed by St Dominic's Press, Ditchling, Sussex, illustrated with Eric Gill's woodcut The Madonna and Child with an Angel: Madonna Knitting, with Harry Douglas Clark Pepler's poem below, 'Broad Sheet No. 1' in ink to lower right, with margins, sheet size 30.7 x 14 cm (12 x 5 1/2 ins), unframed, and a further broadside, Prayer for England, printed in red and black ink on laid paper, a well-known traditional English Catholic prayer, probably composed by Pope Leo XIII's English Secretary of State, Cardinal Merry del Val, sheet size 27.5 x 20.3 cm (10 3/4 x 8 ins), unframed

Physick: The Madonna and Child with an Angel: Madonna Knitting, 60.  
(3) £200 - £300

265\* **Lewis (Majorie, 20th century)**. Polar Bear at London Zoo, 1934, linocut on pale crame wove paper, signed and dated in pencil Xmas 1934, some paper residue to top margin, generally in good condition, image size 21 x 19 cm (8 1/4 x 7 1/2 ins), sheet size 23.5 x 20.8 cm (9 1/4 x 8 1/4 ins)

Given the date, this little-known artist may have attended the Grosvenor School of Art, where linocut printmaking had come to the fore under the guidance of Iain McNab. The subject is almost certainly a polar bear on the Mappin Terraces at London Zoo

(1) £150 - £200



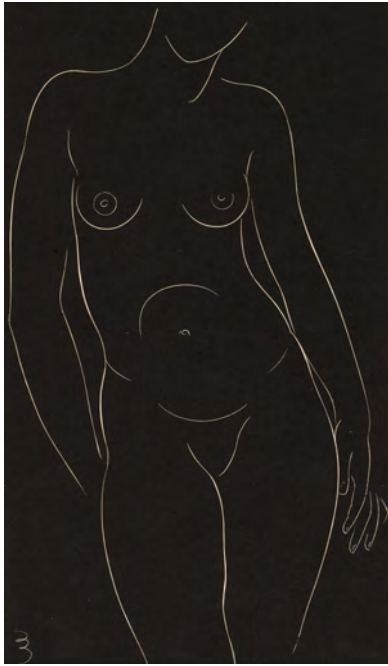
Lot 265



266\* **Raverat (Gwen, 1885–1957)**. The Remise Door (2nd state), wood engraving on wove paper, signed in the block, image measures 6.5cm x 9.5cm (2.6" x 3.6"), SN 469, staining to upper edges, together with

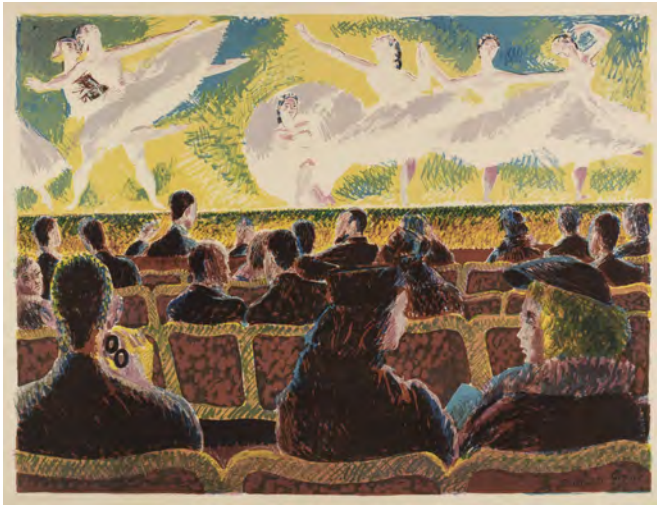
**Jones (David, 1895–1974)**. 'Coach and Horses' and 'The Lion and The Farmer', two off-set engravings, from the Cleverdon edition of 75, published by Clover Hill Editions in 1981, and **Leighton (Clare, 1899–1989)**. Going to Market, as published in Country Matters, 1937, all framed and glazed

(4) £200 - £300



267\* **Gill (Eric, 1882-1940)**. Six plates from *Twenty-Five Nudes*, 1937, six wood engravings from the set of twenty-six, on wove paper, published by J.M. Dent & Sons, 1938, all in very good condition, some trimmed to or fractionally within the image in places (presumably as published), sheet sizes all approximately 22.3 x 13.5 cm (8 3/4 x 5 1/4 ins), all uniformly window mounted (29.5 x 21 cm), together with four wood- engravings by the same artist (*The Money Bag*, 1929, *The Carrying of The Cross*, 1926, *Crucifix*, 1917, and *The Monk's Tale*, 1929), all uniformly mounted

Note. Physick: *Twenty-Five Nudes*, 940, 942, 946, 950, 954, 961. *The Money Bag* 602. *The Carrying of The Cross* 352. *Crucifix* 89. *The Monk's Tale* 600. (10) £150 - £200



268\* **Grant (Duncan, 1885-1978)**. *At the Ballet*, 1938, colour lithograph on wove paper, printed by Curwen Press, published by Contemporary Lithographs Ltd., London, light handling creases to lower right blank margin, a small short closed tear to lower margin (not affecting image), sheet size 50.6 x 66 cm (20 x 26 ins), unframed (1) £300 - £500



269\* **Grant (Duncan, 1885-1978)**. *At the Ballet*, 1938, colour lithograph on wove paper, printed by Curwen Press, published by Contemporary Lithographs Ltd., London, several short closed tears and minor creasing to lower blank margin, sheet size 50.6 x 66 cm (20 x 26 ins), together with four copies of *L'oeuvre grave de Vuillard*, colour lithographic poster on wove, published by Mourlot, Paris, sheet size 46.5 x 34.5 cm (18 1/4 x 13 1/2 ins), plus a photolithographic print of *Portrait of my Father*, by Paul Klee, all unframed (6) £200 - £400



Lot 270

270\* **Lines (Vincent, 1909–1968)**. Skating, 1938, colour lithograph on wove paper, signed in pencil (and in the plate), published by Contemporary Lithographs Ltd., London, from the second series, two short closed tears to upper margin (not affecting image), sheet size 67 x 50.5 cm (26 1/2 x 20 ins), both unframed, together with **Grant (Duncan James Corrowr, 1885–1978)**. At the Ballet, 1938, colour lithograph on wove paper, printed by Curwen Press, published by Contemporary Lithographs Ltd., London, dust soiling, a few small short closed tears to lower blank margin, sheet size 50.6 x 66 cm (20 x 26 ins), unframed

(2)

£300 - £500



Lot 272



271\* **Morgan (Gwenda, 1908–1991)**. The Tax Dun, circa 1938, wood engraving on Japanese tissue paper, signed, titled and numbered 5/12, along with 'Illustration from "Tapster's Tapestry" - Golden Cockrel Press.', in pencil to lower margin, image size 14.2 x 10.2 cm (5 5/8 x 4 ins), sheet size 18.9 x 14.3 cm (7 3/8 x 5 5/8 ins), mounted

(1)

£150 - £200

272\* **Allen (Harry Epworth, 1894–1958)**. A Derbyshire Village (Wardlow Mines), wood engraving on Japon paper, signed, titled bottom left, signed bottom right, good condition with minor ruckling bottom border and very light occasional foxing spots to bottom border, block measures 17.6 x 25.5 cm (7 x 10 ins) plus borders, together with 'West Gate, Southampton', wood engraving, good condition, block measuring 20.5 x 17.3 cm (8 x 5 1/5 ins), plus borders, both presented conservation mounted

(2)

£200 - £300



273AR\* **Anderson (Stanley, 1884–1966)**. 'Old Father Time', of Wiltshire, 1944, copper line engraving on wove paper, a fine impression, signed in pencil, from the edition of 100 artist's proofs, titled 'Old Father Time, of Wiltshire. (Line-engraving)' by the artist to lower sheet edge, with margins, tipped-on to backing board at the upper sheet corners recto, P. & D. Colnaghi label to frame verso, plate size 9.5 x 8 cm (3 3/4 x 3 ins), sheet size 20.3 x 15.5 cm (8 x 6 ins), framed and glazed (43 x 34.5 cm),

Meyrick and Heuser 243.

(1)

£200 - £300



274\* **Raverat (Gwen, 1885-1957)**. Childe Rowland, 1947, colour wood engraving on laid paper, printed from the edition of 26 impressions in colour (there were 10 impressions of the monochrome version), printed in dark blue-grey, light grey, pale yellow and pale orange, signed, titled and numbered 18 in pencil by the artist to lower margin, very pale mount stain, image size 185 x 235 mm, sheet size 217 x 268 mm (8 1/2 x 10 5/8 ins), framed and glazed, with old typewritten label to verso with the title of the work, the price and the artists address as Mrs. G. Raverat, The Old Grannary, Silver Street, Cambridge, together with Cambridge Autumn, 1 & 2, 1935, two wood engravings on Japan tissue, unsigned, one numbered 15 in pencil to lower left margin, image size 43 x 119 mm, plus Old Silver Street Bridge, Cambridge, 1938, wood engraving on card, with printed inscription at foot "Best wishes for Xmas and the New Year from Gwen Raverat, The Old Grannary, Silver Street, Cambridge", image size 178 x 144 mm, sheet size 229 x 144 mm, both framed and glazed, with printed label verso, Broughton House Gallery, 98 Kings Street, Cambridge

Selborne & Neman P550; 339, 340 & 484. Cambridge Autumn 1 & 2 were published as illustrations to Mountains and Molehills by Frances Cormford, published by Cambridge University Press in 1934

(4)

£300 - £400



Lot 275

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

275\* **Malet (Guy Seymour Warre, 1900-1973)**. Victorian Parlour, woodcut, numbered 3/25, titled and signed in pencil to lower margin, 19 x 17.5 cm mount aperture, framed (frame size 33 x 31.5 cm, together with Inner Harbour, Dieppe, woodcut, limited edition of 50, this an unsigned proof, 14.5 x 19.5 cm mount aperture, framed (frame size 27 x 32 cm)

(2)

£200 - £300



276AR **Matisse (Henri, 1869-1954)**. La Danseuse Créole, 1st edition, Paris: French Government, 1950, colour lithographic poster, 990 x 625 mm, fine condition, tipped into an aperture mount

This poster was printed by Mourlot and produced for the Musée Matisse, Nice, as publicity material by the Commissariat Général au Tourisme. Taken from the original gouache and paper cut-out, the subject is the dancer Katherine Dunham, whom Matisse had seen perform.

(1)

£400 - £600



Lot 277

277\* **Léger (Fernand, 1881–1955).** Bouteille Bleu, Chevreuse, August 1951, serigraph in colour on Arches paper, dated, ink stamped and monogrammed in plate, studio stamp to lower margin 'Serigraphie F. Leger', 504/1000 in pencil to lower right, light mount staining, plate size 55.5 x 38 cm (21 7/8 x 15 ins), upper verso edge tipped onto mount, some toning to verso, mounted (61.5 x 47.5 cm), together with Composition Geometrique, serigraph in colour on Arches paper, ink stamped and monogrammed in plate, studio stamp 'Serigraphie F. Leger' and 328/1000 in pencil to lower right margin, mount stained and toned, sheet size 37.5 x 55 cm (14 3/4 x 21 5/8 ins), and Fleur sur un fond jaune et orange, serigraph on Arches paper, studio stamp to lower margin, 345/1000 in pencil to lower right margin, mount stained and toned, sheet size 55 x 38 cm (21 6/8 x 38 ins)

(3)

£200 - £300

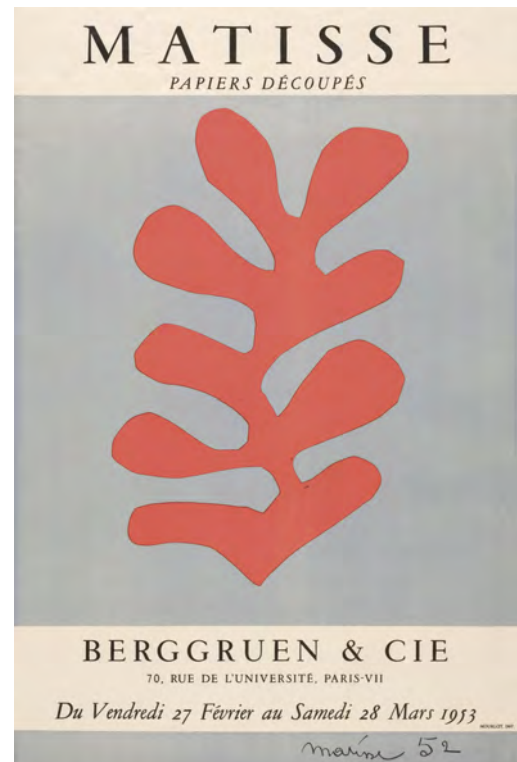
278\* **Mackley (George, 1900–1983).** The Ferry, 1951, wood engraving on cream wove paper with Basingwerk Parchment watermark, from the edition of 75 impressions, signed, titled, and numbered 4/75, with wide margins, a few light spots, hinged on to card mount, image size 150 x 127 mm (6 x 5 ins), sheet size 249 x 182 mm, together with Barn at Giethoon, 1968, wood engraving on japon, signed, titled, and numbered 73/75, with margins, tipped on to card mount, image size 99 x 125 mm (4 x 5 ins), sheet size 205 x 210 mm, plus Island Slipway, circa 1930, wood engraving on thin laid paper, signed, titled, numbered 30/75, with margins, tipped on to card mount, image size 126 x 176 mm (5 x 7 ins), sheet size 187 x 256 mm

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

£200 - £300



Lot 278



279AR\* **Matisse (Henri, 1869–1954).** Matisse: Papiers Découpés, Paris: Berggruen & Cie, 1952, colour lithographic exhibition poster, 600 x 400 mm, fine condition, tipped into an aperture mount

One of 500 copies. The poster uses the image 'Algue' and was produced for an exhibition of cut-outs at Galerie Berggruen in Paris (27 February to 28 March 1953).

(1)

£400 - £600



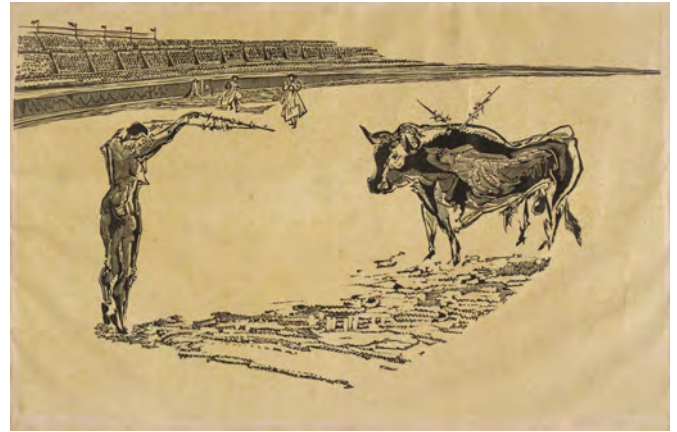
280AR\* **Sutherland (Graham, 1903-1980)**. Bird, 1953, colour lithograph on wove, from the edition of 65 printed by Mourlot, Paris, and published by Curt Valentin, New York, signed and numbered 38/65, image size 440 x 440 mm, with margins, framed and glazed with Redfern Gallery labels to verso, dated December 18th, 1956

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

(1) £500 - £800

281AR\* **Tunncliffe (Charles Frederick, 1901-1979)**. Swordfish (The Old Man & the Sea), circa 1953, scraperboard engraving on board, depicting a swordfish leaping from the sea, image size 8.7 x 13.6 cm (3 3/8 x 5 3/8 ins), framed and glazed (28 x 32 cm), Welsh Arts Council printed label to verso with artist's name, title and owner details

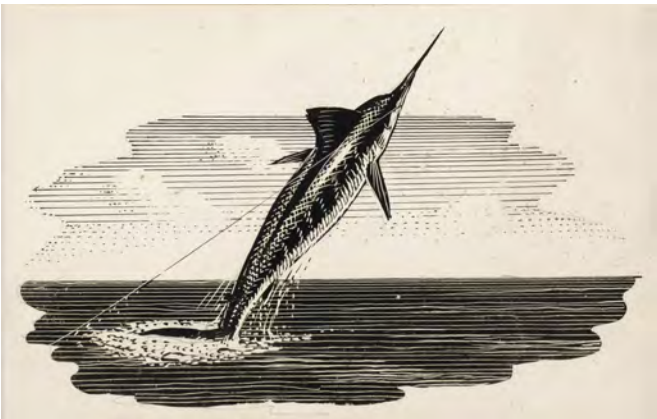
(1) £150 - £200



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

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

(5) £200 - £300



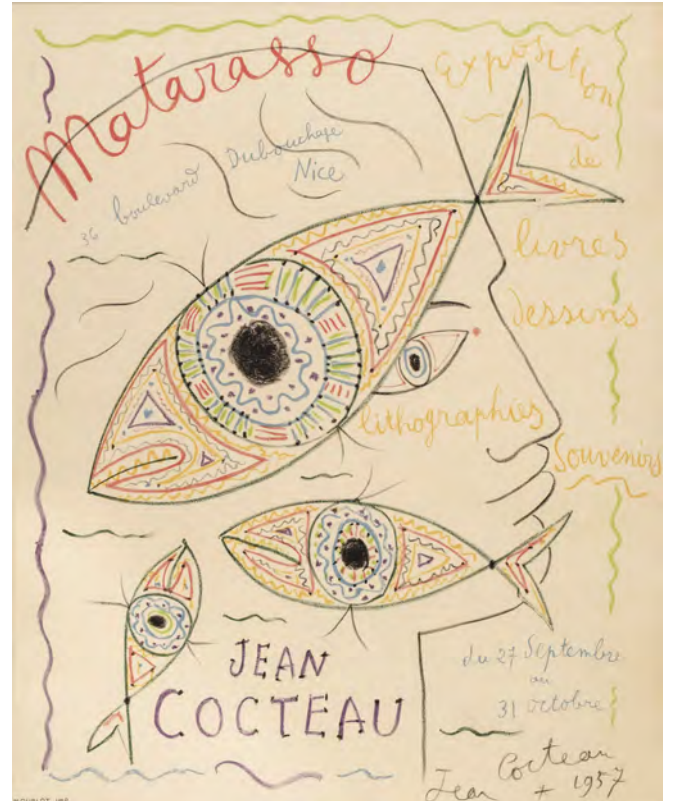
Lot 281



283AR\* **Clarke (Geoffrey, 1924–2014)**. Study for Sculpture, 1956, etching and aquatint in colour, an unsigned artist's proof, aside from the published edition of 30 impressions, inscribed in pencil to verso (presumably by the artist): Clarke 1956 [GT Bardfield], plate size 90.5 x 55.5 cm (35 1/2 x 21 3/4 ins), sheet size 97 x 61 cm (38 x 24 ins), framed and glazed

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

(1) £400 - £600



284AR\* **Cocteau (Jean, 1889–1963)**. Matarasso, 1957, colour lithograph poster, printed by Mourlot, Paris, laid down to backing board, a few minor creases, sheet size 58 x 46.5 cm (22 3/4 x 18 1/4 ins), mounted

(1) £150 - £200



285AR\* **Ingham (Bryan, 1936–1997)**. Landscape with Flowers in Vase, mixed media etching, enhanced with pen and ink, on paper, plate size measures 32.5 x 47.5 cm (12 3/4 x 18 4/5 ins), framed, overall measures 53.5 x 69.5 cm (21 x 27 2/5 ins)

(1) £200 - £300



Lot 286

286\* **Prassinos (Mario, 1916–1985)**. *Composition, colour etching on wove, from the edition of 95 impressions, signed and numbered 26/95 in pencil, plate size 615 x 430 mm, with margins, framed and glazed*

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

(1)

£150 - £200

287\* **Bawden (Edward 1903–1989)**. *Evora, 1962, colour lithograph on wove paper, signed in ink, from the series Bawden in Portugal, originally published in Motif 9: Critics ex Cathedra (edited by Ruari Maclean), scattered spotting, very short closed tear to left margin, image size 30 x 39.5 cm (12 x 15 1/2 ins), sheet size 38 x 50.5 cm, unframed, together with three further colour lithographs from the same series, Obides, Lisboa, and Beja, each signed in ink, scattered spotting, all unframed*

The Fry Art Gallery, Saffron Walden holds examples of each work. Catalogue numbers 1829, 1830, 1831 & 1833.

(4)

£300 - £500



Lot 287





288\* Mackley (George, 1900-1983). The Creek, wood engraving on cream wove paper, signed, titled, numbered 17/75, with margins, tipped-on to backing board, scattered spotting, image size 7.5 x 10.1 cm (3 x 4 ins), sheet size approx. 13 x 18.5 cm, mounted, together with Gateway, circa 1962, wood engraving on laid paper, signed, titled, numbered 37/75, minimally tipped-on to backing board, image size 10.7 x 10 cm (4 1/2 x 4 ins), sheet size 22 x 18 cm, mounted, plus Litter Basket, circa 1950s, wood engraving on cream wove paper, signed, titled, numbered 26/60, tipped-on to mount board, image size 9.8 x 7.5 cm (4 x 3 ins), sheet size 18.5 x 12.5 cm, mounted, and Cow Parsley from Weeds and Wild Flowers, signed and mounted  
 Provenance: Patricia Jaffé (née Milne-Henderson, 1935-2018), art historian. (4) £200 - £300



Lot 289

289\* Mackley (George, 1900-1983). Gateway, circa 1962, wood engraving on laid paper, signed, titled, numbered 38/75, minimally tipped-on to backing board, image size 10.7 x 10 cm (4 1/2 x 4 ins), sheet size 20.8 x 15.5 cm (8 1/4 x 6 ins), mounted, together with Island Slipway, circa 1940s, wood engraving on thin laid paper, signed, titled, numbered 32/75, a strong impression, with margins, minimally tipped-on to backing board, image size 12.5 x 17.5 cm (5 x 7 ins), sheet size 20.2 x 25.1 cm (8 x 10 ins), mounted, plus Memory of Montfoort, wood engraving on laid paper, signed, titled, numbered 14/75, large margins, tipped-on to backing board, image size 12.7 x 10 cm (5 x 4 ins), sheet size 25 x 21 cm, mounted

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



290\* Watkins (Islwyn, 1938-2018). Composition, 1962, lithograph, signed, dated, and numbered 12/17, sheet size 44 x 34.5 cm (17 1/4 x 13 1/2 ins), together with another abstract etching by the same artist, blue ink to verso 'Islwyn Watkins Cardiff College of Art 2nd State Etching 1958, sheet size 26.5 x 23 cm (10 3/8 x 9 ins), plus a sheet of marbled red and blue paper with artist's name to verso and two other unattributed abstract screenprints, one black and brown (x4) and the other green, yellow and red, largest sheet size 45.5 x 32 cm (18 x 12 1/2 ins)

(8) £100 - £150



291AR\* **Rothenstein (Michael, 1908-1993)**. Rip I, 1967, colour linocut and woodcut on wove paper, laid down on card, from the edition of 35 impressions, signed and numbered twenty four and twenty five, a few marks, sheet size 74 x 60.5 cm (29 x 24 ins)

Sidey, The Prints of Michael Rothenstein (1993), 172a.

(1)

£150 - £200

292AR\* **Trevelyan (Julian, 1910-1988)**. Buffaloes, 1968, coloured etching on wove paper, plate size 35 x 47 cm (13 4/5 x 18 1/2 ins), with margins, some toning to sheet, framed, 54 x 66.5 cm (21 1/5 x 25 4/5 ins)

(1)

£400 - £600



293AR\* **Blackadder (Elizabeth, 1931-2021)**. Japanese Table, 1987, colour with aquatint etchings on Arches, a printer's proof, from the edition of 50 impressions, published by Glasgow Print Studio, signed and inscribed in pencil by the artist Printer's Proof, sheet size 44.5 x 34 cm (17 1/2 x 13 1/2 ins)

(1)

£200 - £300



Lot 292



294\* **Tanner (Robin, 1904-1988)**. An archive of correspondence the etcher Robin Tanner and Fay and Ray Cori, 1970s to 1980s, approximately 60 items, including numerous autograph manuscript correspondence letters and cards between Robin Tanner (plus a small number from his wife Heather Tanner) and Fay and Ray Cori, some with their original envelopes, the letters from Robin Tanner in his distinctive calligraphic handwriting and discussing numerous topics including his work, the natural world, calligraphy, health issues, the weather, exhibitions, etc: "Etching the N.W. Wiltshire scene is an obsession with me, & if I had to say why I should insist that apart from giving me some satisfaction my prime reason is to try to give pleasure to as many people as I can", "The cuckoo arrived yesterday, & blackcaps & willow warblers or chifchaffs [sic] are well established... I've contrived to finish needling my large "JULY" plate, & hope soon to bite it.", "This is a "Fine" version of Perry's Osmiroid Italic pen, & on the whole I like it better, though it gives less contrast between thick & thin strokes. All these cheap fountain pens are poor..." and "I'm afraid my news isn't good. Because the prostate operation was ineffective a further one was proposed... revealed a malignant growth in the bladder.", exhibition catalogues including: *Robin Tanner Memorial Exhibition*, Garton & Co, 1988, *Robin Tanner Etchings*, Wine Street Gallery, June 2003, *An Exhibition of English Pastoral Etchings*, 1974/75, the book *Wiltshire Village*, by Heather and Robin Tanner, Impact Books, and the pamphlet *What I Believe*, all in very good condition (approx. 60) £400 - £600



295AR\* **Clarke (Geoffrey, 1924-2014)**. Tree Form, 1974, monotype on thin tissue, signed and dated lower right image size 17 x 18.5 cm (6 6/8 x 7 1/4 ins), sheet size 26 x 26.5 cm (10 1/4 x 10 1/2 ins), together with a copy of the exhibition catalogue of Geoffrey Clarke, 19 May - 30 June 1975 held at Taranman Gallery

Provenance: Estate of David Gould (1922-2004), founder of the Taranman Gallery, collector and connoisseur, and one of the earliest experts on the Antiques Roadshow.

(2)

£150 - £200



296\* **Guio (Vincent, 1935-)**. Earthy Composition, 1974, paper collage, showing pale browns, and black on thick green paper, signed and dated lower left, image size 25.6 x 36 cm, mounted on white paper, framed (49 x 64 cm), together with another by the same artist, Composition, 1974, paper collage, black paper on pale green board, signed and dated upper right, 33 x 50.5 cm (13 x 19 7/8 ins), mounted onto white card, (59 x 74.5 cm), and two other smaller collages by the same artist, largest 14 x 15 cm (5 1/2 x 5 7/8 ins), mounted onto board, largest (49 x 31.5 cm)

(4)

£150 - £200



297AR\* **Watkiss (Reg, 1933-2010)**. West Cornwall, 1974, lithograph printed in colours, signed, dated, titled and inscribed 'artist's proof' in pencil to lower margin, gallery label to verso, mount aperture 46 x 61 cm (18 x 24 ins), framed and glazed (63.5 x 78.5 cm)

(1)

£200 - £300



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

Garton 36 (i/iii - before the area to the left of the road between the tree and hedge is burnished) & 20.

(2)

£200 - £400

299\* **Armitage (Kenneth, 1916-2002)**. Landscape, 1977, etching on Crisbrook handmade wove paper, from the published edition of 30 impressions, signed, numbered 14/30, and dated in pencil, plate size 25 x 30 cm (10 x 12 ins), sheet size 50.5 x 57.5 cm (19 1/2 x 22 1/2 ins), together with another similar Landscape etching by Armitage, on handmade wove paper, signed, numbered 5/30 and dated 1979, plate size 30 x 37.5 cm (12 x 14 3/4 ins), sheet size 51 x 60 cm (20 x 23 1/2 ins)

(2)

£200 - £300



Lot 299



300AR\* **Tanner (Robin, 1904-1988)**. The Old Road, Elegy for the English Elm I, 1977, etching on thick laid paper, the third state (of three), signed in pencil, from the edition of about 1000 as published in *British Etchers 1850-1940* by K. M. Guichard, published by Robin Garton, 1977, with margins, plate size 29.8 x 23.7 cm (11 3/4 x 9 1/4 ins), sheet size 32.9 x 26.2 cm (15 3/4 x 10 1/4 ins), unframed

Garton 36 (iii/iii).

(1)

£200 - £300



Lot 301



Lot 302

301AR\* Gillmor (Robert, 1936-2022). Brooding Ringed Plover, linocut on wove paper, signed in pencil, titled and numbered 43 from the edition of 65, image size 6.2 x 20.4 cm (2 1/2 x 8 ins), mount aperture size 10 x 24 cm (4 x 9 1/2 ins), framed and glazed (1) £300 - £400

302AR\* Gillmor (Robert, 1936-2022). Willy Wix, linocut on wove paper, signed in pencil titled and numbered 9 from the edition of 75, image measures 19 x 13.4 cm (2 1/2 x 8 ins), aperture measures 22 x 16 cm (8 1/2 x 6 1/3 ins), framed and glazed (1) £300 - £400



303\* **Penwith Print Room**. A Spring Collection, 1978, four (of the ten) prints from the portfolio issued by Penwith Print Room, includes *Storm Moon* by Roy Walker, etching on Grosvenor Chater 'Royal Cornwall' paper, signed, titled, dated and numbered 26/75 in pencil, the full sheet, plate size 24 x 17.5 cm (9 1/2 x 6 3/4 ins), sheet size 52 x 39 cm, together with prints by Helen Feiler 'Reflections', Alyson Stoneman 'Lamorna Spring' and Lieke Ritman 'Jollytown Barn', all signed, all the full sheet, each sheet 52 x 39 cm, contained in the original board folio with title sheet printed in red and black ink

(3) £200 - £300

304 **Tanner (Robin, 1904-1988)**. Illustration for Thomas Gray's *Elegy*, 1980, etching, signed with initials in pencil and dated 1981, as published in Thomas Gray, *Elegy written in a Country Churchyard*, published by Robin Garton, 1981, in an edition of 100, plate size 13.8 x 14.4 cm (5 1/2 x 6 ins), sheet size 25.5 x 18.5 cm (10 x 7 1/4 ins), all edges gilt, original dark brown quarter morocco gilt, with paper wrapper, and publisher's cardboard box, small 4to

Garton 41 (ii/ii). This copy numbered 90 of 100 copies, signed by Robin Tanner to the limitation leaf.

(1) £200 - £300



Lot 304



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

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

(3) £100 - £150

JOHN BELLANY  
**THE CALL OF  
 THE SEA**



John Bellany  
 PORTFOLIO NUMBER  
 11/60

A  
 PORTFOLIO OF TWELVE BLACK & WHITE SCREENPRINTS  
 PRINTED ON B.F.K. RIVES BLANC AT GRESHAM STUDIO LTD  
 PUBLISHED BY THE ARTIST & G.S.L. IN AN EDITION OF SIXTY IMPRESSIONS  
 WITH THREE PRINTERS PROOFS, TWO ARCHIVE PROOFS  
 AND ONE HORS COMMERCE COPY  
 THIRTY BOUND SETS WITH THIS TITLE SHEET  
 CAMBRIDGE  
 ENGLAND  
 1995

306AR\* **Bellany (John, 1942-2013)**. *The Call of the Sea*, 1995, the complete portfolio of twelve black and white screenprints on BFK Rives Blanc paper, each signed and numbered 11/60 in pencil, from the edition of 60 (plus three proofs, two archive proofs and one Hors Commerce), published by the artist and G.S.L., Cambridge, full sheets, each sheet with series number (1 to 12) and catalogue code in pencil to verso, loosely contained in the original paper sleeve with printed title, signed and numbered '11/60' in pencil, each sheet approximately 76.5 x 58 cm (30 x 22 3/4 ins)

(12) £700 - £1,000

307AR\* **Bellany (John, 1942-2013)**. *Untitled (Red Earth)*, 1995, screenprint in maroon on wove paper, signed and numbered 19/20 in pencil, sheet size 75 x 56 cm (29 2/3 x 22 ins), framed and glazed (83.5 x 54 cm)

(1) £200 - £300



Lot 307



308\* **Irvin (Albert, 1922-)**. *Two Christmas Cards* from the artist and his wife for 1997 and 2014, colour screenprints, each signed and dated in pencil Irvin '97 and Irvin '13 respectively, both printed by Advanced Graphics, the first mounted on card, inscribed in ink 'with very much love from Bert and Betty', the second inscribed 'Best wishes for Christmas & for 2014 from Bert & Betty', 15 x 21 cm (6 x 8 3/8 ins) and 21 x 14.5 cm (8 1/4 x 5 3/4 ins) respectively

(2) £300 - £500

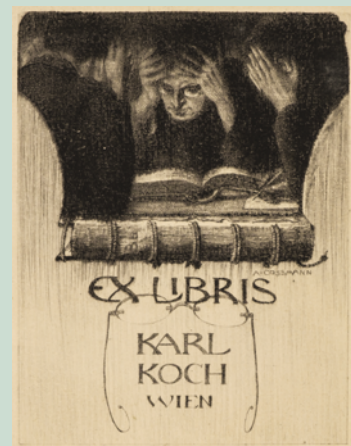


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13 NOVEMBER 2024



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# 春風留愛

倫敦司鐸啟榮司夫子錦旋之慶

羊城通志學堂學長 郭惠南 弟子  
 章廷斌 郭廣容 賴楚園 簡士珍 賴藻能 鄧兆周  
 梁長洲 呂翰池 李兆芹 陳鴻志 馮雲齋  
 黃輝庭 張潤來 馮子敬 顏志伯 吳善欽  
 大清國藍翎五品銜府首領掌郡獄官門下士李兼善頓首拜書頌并具

